



**BUSTOPHER JONES/GUS AUDITION  
PACKET**



# BUSTOPHER JONES

Music by Andrew Lloyd Webber  
Text by T.S. Eliot

**Pompously** BUSTOPHER JONES **A**

Voice

My vis - its are oc - ca - sion - al to the sen - iored - u - ca - tion - al and

Piano

*mp*

F F F F B $\flat$

**5**

it is ag - ainst the rules for an - y one cat to be - long both to that and the

Piano

F/C C $^7$  F C F B $\flat$  F

**9**

Joint Sup - e - ri - or Schools. For a sim - i - lar reas - on when game is in seas - on I'm

Piano

F E $\flat$  E $\flat$  B $\flat$ /D

13

found not at Fox - 's but Blimp's; I am fre-quent-ly seen at the Gay Stage and Screen which is

C Bb/D C/E C7/E

*f*

17

**B**

fam-ous for wink-les and shrimps In the Sea-son of ven - i-son I give my ben-'son to the

*mf* Aah *mf* Aah

21

Vocal line for measure 21, starting with a bass clef and a key signature of two flats. The melody consists of eighth and quarter notes with slurs and accents.

Pot hunt-er's suc - cul-ent bones; and just be-fore noon's not a mom-ent too soon to drop

Piano accompaniment for measure 21, featuring a treble clef and a key signature of two flats. It includes dynamic markings *mf* and *mp*, and the vocalization "Aah" with a slur.

Continuation of the piano accompaniment for measure 21, showing the bass line with chords and a slur.

Bb F Bb Eb Bb

Continuation of the piano accompaniment for measure 21, showing the full piano part with chords and a slur.

25

Vocal line for measure 25, starting with a bass clef and a key signature of two flats. The melody consists of eighth and quarter notes with slurs and accents.

in for a drink at the Drones. When I'm seen in a hurr-y there's prob-ab-ly cur-ry at the

Piano accompaniment for measure 25, featuring a treble clef and a key signature of two flats. It includes the vocalization "Aah" with a slur.

Continuation of the piano accompaniment for measure 25, showing the bass line with chords and a slur.

Bb Ab Abmaj7 Ab6 Ab Ab Eb/G

Continuation of the piano accompaniment for measure 25, showing the full piano part with chords and a slur.

30

Slower - Funereal

Si - am-ese or at the Glut - ton... If I look full of gloom then I've

F Eb/G F F/Eb Db

33

lunched at the Tomb on ca - bage rice pud - ding and mut - ton...

Bbm<sup>7</sup> F<sup>7</sup> Bb

# GUS THE THEATRE CAT

Music by Andrew Lloyd Webber  
Text by T.S. Eliot

Voice

GUS  
"I have

Piano

*f*

Dadd9

5 **A** Slower

played in my time ev - ery poss - i - ble part, and I

Gmaj7 D/F# F#7 Bm

*mp*

9

used to know sev - en - ty spee - ches by heart. I'd ex -

Em A DSus2 D

13

temp - or ize back - chat. I knew how to gag, and I

Gmaj7 D/F# F#7 Bm

17

knew how to let the cat out of the bag. I

Em7 F#m7 Gmaj7 G/A G D

21 **B**

knew how to act with my back and my tail; with an

Gmaj7 D/F# F#7 Bm

25

hour of re - hear - sal, I nev - er could fail. I'd a

Em A Dsus2 D

29

voice that would soft - en the hard - est of hearts, wheth - er

Gmaj7 D/F# F#7 Bm

33

I took the lead, or in char - act - er parts. I have

Em7 F#m7 Gmaj7 G/A G D

37 **C**

sat by the bed - side of poor lit - tle Nell, when the

G D Em/D D

41

cur - few was rung then I swung on the bell. In the

G D/F# F#7 Bm



45 **D** **Faster**

pant - o - mime sea - son I nev - er fell flat, and I

G D/F# Em D/F#

*mf*

49

once und - er - stud - ied Dick Whitt - ing - ton's cat. But my

G D/F# F#7 Bm

53 **E** **A tempo**

grand - est cre - a - tion, as hist - ory will tell, was

Em<sup>7</sup> F#m<sup>7</sup> Gmaj<sup>7</sup> G/A Bm Bm

57

**rall.**

Fire - fro - fid - dle, the Fiend of the Fell."

Em<sup>7</sup> F#m<sup>7</sup> Gmaj<sup>7</sup> G/A C#sus2 G

*mf*

# ITALIAN ARIA

Music by Andrew Lloyd Webber  
Text by T.S. Eliot

**Moderato rubato** **GROWLTIGER** *molto meno mosso*

Voice

in tan-ta po-e-si-a il pi-ra-ta di-ven-ta sen-ti-men-ta - le

Piano

4 A **JELLYLORUM**

Os - cil - a - re in sil - en - zio, nel

**GROWLTIGER**

Os - cil - a - re in sil - en - zio, nel

*f*

E G#m C#m G#m B C#m

7

ven - to pro - fum-a - to, dal-la ma - re - a del nav - i - glio se - re - na-men-te cull-a - to, in

ven - to pro - fum-a - to, dal-la ma - re - a del nav - i - glio se - re - na-men-te cull-a - to, in

B G#m B F#m G#m A B C#m

10

**B**

quel - la te - pi - da not - te in quel - la te - pi - da not - te

quel - la te - pi - da not - te in quel - la te - pi - da not - te

F#m G#m B E G#m

13

in quel - la te - pi - da not - te

in quel - la te - pi - da not - te

*f* C#m A B7 E





**MALE SINGER AUDITION PACKET  
(GUS & MUNKUSTRAP)**

ROYAL CARIBBEAN PRODUCTIONS

# IN THE AIR TONIGHT

Words & Music by PHIL COLLINS  
Vocal Arrangement by LOREN VAN BRENK

Note: Really looking for Phil Collins approach. Breathy passion up front developing to raw desire.  
Percussive and expressive. Though emotional, it is not musical theater.

♩ = 95

Male Lead

I can feel it com - ing in the air to night\_\_ Oh Lord\_\_

Piano

C Dm C/D B<sup>b</sup>/D C/D

Male Lead

and I've been wait-ing for this mom-ent for all of my life\_\_ Oh Lord\_\_ Oh Lord

Piano

Dm C/D B<sup>b</sup>/D C/D Dm

Rock it!

Male Lead

Well I re mem-ber I re-mem-ber, "Don't wor - ry." how could I\_\_

BGV

Well I re mem-ber re-mem-ber, "Don't wor - ry." how could I\_\_

Piano

Drums entrance Dm F

11 12 13 14

## MALE AUDITION

Male Lead

8  
 e - ver for - get? it's the first time the last time we e - ver met

BGV

8  
 e - ver for - get? it's the first time the last time we e - ver met

Piano

15 16 17 18

C Dm

Male Lead

8  
 But I know the rea - son why you keep this si - lence up, No you don't

BGV

8  
 But I know the rea - son why you keep this si - lence up, No you don't

Piano

19 20 21 22

Dm F

Male Lead

8  
 fool me Well, the hurt does - n't show but the pain still grows s'no

BGV

8  
 fool me Well, the hurt does - n't show but the pain still grows s'no

Piano

23 24 25

C

Male Lead

stran-ger to you\_ and me\_ Oh\_ I can feel it com - ing in the air\_ to night\_ Oh Lord

BGV

stran-ger to you\_ and me I can feel it com - ing in the air to night\_ Oh Lord

Piano

Dm Dm C Bb

26 27 28 29 30

Male Lead

and I've been wait-ing for this mom-ent for all of my life\_ Oh Lord\_

BGV

and I've been wait-ing for this mom-ent for all of my life\_ hold on\_

Piano

C Dm C Bb C

31 32 33 34 35

Male Lead

I can feel it com - ing in the air to night\_ Oh Lord\_

BGV

I can feel it com - ing in the air to night\_ Oh Lord\_

Piano

Dm C Bb/F C/G

36 37 38 39



MALE AUDITION

Male Lead

8 and I've been wait - ing for this mom - ent for all of my life

BGV

8 and I've been wait - ing for this mom - ent for all of my life

Piano

Dm C

40 41

Male Lead

8 Oh Lord Oh Lord

BGV

8 Oh Lord

Piano

Bb/F C/G Drums solo

42 43 44