

HAIRSPRAY

THE BROADWAY MUSICAL

Book by
Mark O'Donnell Thomas Meehan

Music by
Marc Shaiman

Lyrics by
Scott Wittman Marc Shaiman

BASED UPON THE NEW LINE CINEMA FILM WRITTEN AND DIRECTED BY JOHN WATERS

hairspray

• THE BROADWAY MUSICAL •

AUDITION SIDES – VELMA

ROYAL CARIBBEAN INTERNATIONAL

HS 9.15.17 – R Kling

VELMA

[WZZT STUDIO]

(Lights shift in the TV studio.)

VELMA

And we're off! All right, people, how many times do I have to tell you - We do NOT touch ourselves - anywhere - while on camera. Tammy, lose the padding. You too, Fender.

(the kids sheepishly turn away to remove their padding)

And Link, stop hogging the camera; you're not Elvis yet. Amber...Hog the camera. And YOU, Mr. Collins! None of that Detroit sound today. You have something against Connie Francis?

LINK

Amber, I've got something for you.

AMBER

Oh, Link. Your Council Member ring!

(THEY kiss.)

VELMA

Ah, ah, ah! None of that! Save your private lives for the camera! And we're back in five... four... three...

(The lights change to indicate that we're back on the air.)

VELMA
[AUDITION SCENE]

TRACY, PENNY, & LINK

The dirty boogie!

(THEY start to dance when the door suddenly bursts open.)

AMBER

Aaaaaamineeeeeeee!!!! Link! What are you doing in this huge crowd of minorities?

LINK

Having a blast. C'mon, jump in.

(The door bursts open again.)

VELMA

Aaaaaamineeeeeeee!!!! Amber! Has anyone touched you? Motormouth, are you brainwashing these children?

MOTORMOUTH

They're only dancing.

TRACY

Yeah, we're dancing.

VELMA

(taking in TRACY)

Oh! I should have known you'd be at the bottom of this barrel!

(The door opens again and this time EDNA enters with a take-out bag.)

EDNA

OOOOOOOOOhhhhhh!!!! ! Tracy, that was you I seen!

(calling out the door)

Wilbur! It was the kids I seen.

TRACY

Mama, what are you doing here?

EDNA

I had a sudden craving for chicken and waffles, so we drove up to Ruby's Take-Out across the way. Hello everyone. I'm Tracy's mom.

VELMA

(taking in EDNA)

Oh! So, you're what spawned that!

MISS BALTIMORE CRABS

Music by Marc Shaiman
Orch. by Harold Wheeler

Cue: "Right after I have a heart attack"

Rhumba ♩ = 138

1 2 3 4

Saxes, Brs, Strs

Fm2 C9+ C7(b9)

5

VELMA:

6 7 8

Oh my God, how times have changed— this girl's eith-er blind or com - plete - ly de-ranged. Ah, but

Vln, Cello 8vb

Fm Cello Fm Δ7 Fm Db9 Db9(#11) Cello

9 *3* *3* 10 *3* *3* 11 *3x's* "Maybe you should go back to sleep." 12

time seemed to halt when I was "Miss Bal-ti-more Crabs."

Saxes, Tbn

mp +Tpt

Play only once

Gm7(b5) Bbm/C Fm add 9 Gb13 C7#9 #5 C7#9 #5

13 14 *3* 15 *3* *3*

Child-hood dreams for me were cracked when that damn Shir-ley Tem-ple stole

Strs ("Eerie")

Kbd 3(Harp)

Fm Fm Δ7 Fm Db9(#11)

16 *3* *3* 17 *3* 18 *3* *3*

my frick-in' act. But the crown's in the vault from when I won "Miss Bal-ti-more

Strs

mf +Saxes

Db9 Gm7(b5) C7sus4 C7(b9) B7/C C7

19

20

Crabs." _____ Those

Fm F7

21

22

23

poor run - ner ups might still hold some grudg - es They pad - ded their cups but

Vln

Cello

Bbm7 Db⁶/E^b Eb⁹(#5) Cm7

24

25

26

I screwed the judg - es Those broads thought they'd win if a plate they would spin in their
pizz, +Rds, Brs

Strs arco, +8vb

Saxes

F9 F7 D7(b9) Db9 G7/D Db7

27

28

dance,

Not a chance! 'Cause I

Musical score for measures 27-28. The vocal line features lyrics "dance," and "Not a chance! 'Cause I". The piano accompaniment includes chords C7 and Db7. There are triplets in the vocal line starting at measure 28.

29

30

31

hit the stage ba - tons hit a - blaze While sing - ing A - i - da and pre -

Strs, +15mb

Saxes, Brs

Strs, +15mb

Musical score for measures 29-31. The vocal line features lyrics "hit the stage ba - tons hit a - blaze While sing - ing A - i - da and pre -". The piano accompaniment includes chords Fm, Fm Δ7, and Db9. Instrumental markings include "Strs, +15mb" and "Saxes, Brs".

32

33

par - ing cheese souf - flés! But that tri - ple so - mer - sault was how

Musical score for measures 32-33. The vocal line features lyrics "par - ing cheese souf - flés! But that tri - ple so - mer - sault was how". The piano accompaniment includes chords Db9(#11), Db9, and Gm7(b5). There is a quintuplet in the vocal line starting at measure 33.

34 3 3 35 36 "Fire away, girls." (to 53)

I clinched "Miss Bal - ti - more Crabs!" **STOP**

TAMMY:
You're too

Saxes, Brs
mp *mf*

C7 C7^{#5}_{b9} Fm F#7

Detailed description: This page of a musical score for 'Miss Baltimore Crabs' from the musical Hairspray. It features four staves. The top staff is the vocal line for the character I, with lyrics 'I clinched "Miss Bal - ti - more Crabs!"' and a red 'STOP' instruction. The second staff is for the character Tammy, with lyrics 'You're too'. The third staff is for Saxophones and Brass, with dynamics markings *mp* and *mf*. The bottom staff is the piano accompaniment, showing chords C7, C7 with a sharp 5 and flat 9, F minor, and F sharp 7. Measure numbers 34, 35, and 36 are indicated, along with a '3' for a triplet in measures 34 and 35. A reference '(to 53)' is at the end of the line.

CAN'T STOP THE BEAT (AMBER & VELMA AUDITION SONG)

Kbd.1/ Cond.

11. CAN'T STOP THE BEAT PT. 2 (8/03 Tour Insert)

Hairspray

81 82 83 84 **VELMA,AMBER:**

We can't

aah aah aah aah come on you von tus-sles go on shake your fan-ny mus-cles

Horns *sfz* *sfz* *sfz* \wedge Hns,K2:SynthBrass, K3,Gtrs

K3(sim)

Timp E7 Drs(HH) E7 +Timp

85 86 87 88

no we can't yes we can

Yes you can yes you can you can't stop the beat

K3 Stgs,K2:Stgs

E7 E Bm/E A/E E D/E

89

Amber on top notes

90 91 92

Ever since we first saw the sun— it seems Von Tus-sle girls are always tryn' to please some - one— and now I'm

Hoot hoot

Hoot hoot hoo-

Tamb rolls

A D A D A D A D

93 94 95 96

gon-na shake and shimmy it and have some fun— to - day— 'cause you can't stop the mo-

- oot

Hoot hoot hoot to - day—

A D A D E A

Timp

97

98 99 100

- tion of the o-cean or the rain from a-bove they can try _____ to stop the par-a-dise we're dream-ing of but they can-

+K3,Gtrs

D A D A D A D A

+Timp

101

102 103 104

- not stop the rhy-thm of two hearts in love___ to stay_____ 'cause you can't stop the beat___

TRACY/LINK/CORNY

Horns

Stgs,K2

K3(gliss)

D A D E E

Timp

+Tbn.

105

106

107

108

WILBUR/EDNA/
PENNY/SEAWEED

you can't stop the beat

you can't stop the beat!

You can't stop the beat

you can't stop the beat

the beat!

Gtrs, K3(sus)

F#m

D

109

110

111

112

113

f

sim.

+K3(gliss)

G#7

A

PLAY

Timp.



AUDITION MATERIAL



Dare to Dream

Velma Audition

♩ = 60

F B \flat B \flat /F F

Female Solo

Piano

Take one look, at these small hands,

4 Dm B \flat Am⁷ B \flat maj⁷

Female Solo

Pno.

they're en-dowed with pow - er that can move moun - tains__

6 F Dm Am B \flat

Female Solo

Pno.

There's much more in store than we__ can un - der-stand,__ I

8 Dm Bb C(sus4) C F

Female Solo

know we_ can_ do_ a - ny - thing_

Pno.

8 8 8 8 8

Piano Vocal

BRAVE - Audition Sides

Flight (Tracy, Velma, Penny, Pearl)

Brave

♩ = 92 Straight

1 2

3 4 5

6 7 8

V.S.

Piano Vocal BRAVE Audition

out hon-est-ly, I want to see you be brave with what you wan-na say
 and let the words fall out hon-est-ly, I want to see you be brave

Chords: D/F# E A A/E F#m A/C# D D/F# E A D F#m E

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16, 17

Musical score for measures 18-20. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a fermata over the first measure. The lyrics "I want to see you be brave" are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord labels A, D, and F#m are placed above the piano part. Measure numbers 18, 19, and 20 are indicated below the piano part.

Musical score for measures 21-23. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a fermata over the first measure. The lyrics "I want to see you be brave" are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord labels E and A are placed above the piano part. Measure numbers 21, 22, and 23 are indicated below the piano part.