



## **SKIMBLESHANKS AUDITION PACKET**



# SKIMBLESHANKS

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

Voice

Piano

**A**

3 SKIMBLE

It was ve - ry pleas - ant when they'd found their lit - tle den with their name writ - ten up on the

E Bm<sup>7</sup> E Bm<sup>7</sup> E Bm<sup>7</sup>

6 COMPANY

**B**

door. Woo! Woo! And the berth was ve - ry neat with a new - ly fold - ed sheet andn

E Bm<sup>7</sup>

*mp*

# SKIMBLESHANKS

9 C

not a speck of dust on the floor. There was ev - ery sort of light you could

12 COMPANY

make it dark or bright and a but-ton you could turn to make a breeze. Woo! Woo! And a

15 D

fun - ny lit - tle bas - in you're supposed to wash your face in and a crank to shut the win - dow. Should you

18 E

sneeze, then the guard looked in pol - ite - ly and would ask you ve - ry bright - ly do you

# SKIMBLESHANKS

21

COMPANY (*spoken*)

SKIMBLE

like your morn-ing tea Weak or strong. But I was just be-hind him and was

A E A E/G#

*mf* *p*

24

read-y to re-mind him for Skim-ble won't let an - y-thing go wrong.

F#m7 E/G# A E/G# F#m7

28

**F**

In the watch-es of the night I was

F C7/F Gm/F F Dm/F Gm/F C/F F C/E

31

al-ways fresh and bright ev - ery now and then I'd have a cup of tea\_ with per -

Dm F/C Bb Eb/Bb Bb F

## SKIMBLESHANKS

34

haps a drop of Scotch while I was keep-ing on the watch on - ly stop-pin here and there to catch a

Gm/F C7/F F<sup>6</sup> F Am Bb Bb/C

37

flea They were fast as - leep at Crewe and so they ne - ver knew that I was

F F C/E Dm F/C

**G**

40

walk - ing up and down the sta - tion they were sleep-ing all the while I was

Bb Eb/Bb Bb F Gm/F C7/F

43

bu - sy at Carl - isle where I met the sta - tion mas - ter with el - at - ion.

Fsus2 F Am Bb Bb/C F

# GUS THE THEATRE CAT<sup>S</sup>

## SKIMBLESHANKS (GUS COVER)

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

Voice

GUS  
"I have

Piano

Dadd9

*f*

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*



**MALE SINGER AUDITION PACKET  
(SKIMBLESHANKS)**

ROYAL CARIBBEAN PRODUCTIONS

# Male Ballad Audition

One Sky

## Sunshine

♩ = 80

Musical notation for measures 1-4. The score includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated above the piano part.

1 Sun-shine on my shoul - ders makes me ha

2 A D/A A D/A A D/A A D/A

Musical notation for measures 5-8. The score includes a vocal line and a piano accompaniment. The piano accompaniment continues with the eighth-note pattern. A triplet of eighth notes is marked in measure 8.

5 - ppy — Sun-shine in my eyes — can make me

6 A D/A A D/A A D A A D

Musical notation for measures 9-12. The score includes a vocal line and a piano accompaniment. The piano accompaniment continues with the eighth-note pattern. Chords Bm7 and E/G# are indicated in measures 9 and 10.

9 cry — Sun-shine on the wa - ter looks so

10 Bm7 E/G# A D A D/A

Musical notation for measures 13-16. The score includes a vocal line and a piano accompaniment. The piano accompaniment continues with the eighth-note pattern.

13 love-ly — Sun-shine al-most al - ways makes me

14 A D A D A D A D

V.S.

high Sun-shine al-most al - ways

A D A D A D A D

17 18 19 20

**Keep Breathing**

♩. = 84

♩. = 84

A E/A D/A A A/B

*mf*

Ped. Ped. etc.

21 22

Piano Vocal

# Male Uptempo Pop Audition

One Sky

♩ = 130

Suit

Ever-y li-ttle thing that you say or do I'm hung up

Piano

Am Am C

4

Suit

I'm hung up on you\_\_\_\_\_ Wai tin' for your call\_ ba-by

Piano

Em Am Am

7

Suit

night and day I'm fed up I'm tired of wai tin' on you\_\_\_\_\_

Piano

C Em Am

V.S.

Piano Vocal

10

Suit

Don't cry for me 'cause I'll find \_\_\_\_\_ my way \_\_\_\_\_

F E<sup>5</sup> C Am

Piano

14

Suit

You'll wake up \_\_\_\_\_ one day \_\_\_\_\_ but it-ll be to late

F Em C Am

Piano

18

Suit

\_\_\_\_\_

Am

Piano