

Additional Singing Auditions

At NBT, we welcome performers of all experience levels and strive to create a supportive and inclusive environment for everyone. As part of the audition process, actors may be invited to sing in person or submit a recording of one or more of the following five selections.

If you prefer not to sing any additional selections, you are welcome to opt out. Please know that full disclosure: characters with singing solos will be chosen from those who participate in the additional singing callback.

If you choose to sing one of these five selections, you will be considered for roles that include singing solos. If you opt out, you will still be fully considered for all speaking-only roles.

We're excited to see what you bring to the stage, and we thank you for sharing your talents with us!

Sheet Music for the selections can be found on the following pages.

There are links to the Guide Vocals and Karaoke tracks on the website page.



Start

ADAM:



Look at this crib,



I know to the un - trained eye— it's bo -

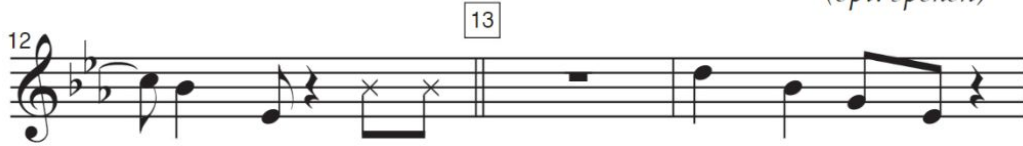


- ring. But no-thing's a chore— when you're re-sto-



- ring a - part from frus-tra - tion, pain— and fi-nan-

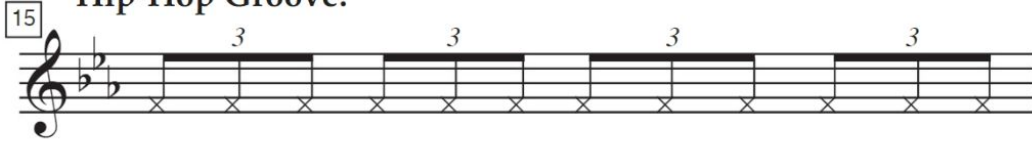
(opt. spoken)



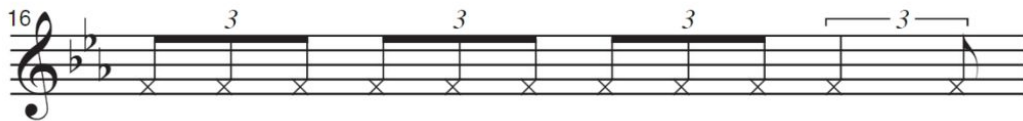
- cial drain – It's fun!

Folks say: "A-dam..."

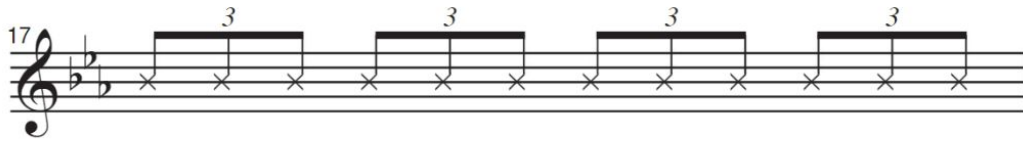
Hip-Hop Groove!



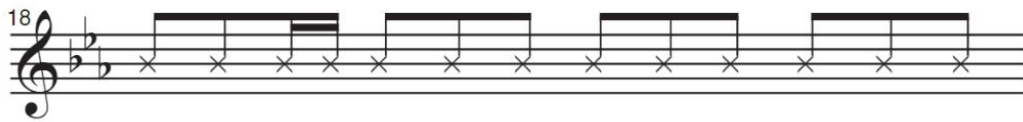
why do you po - lish a crib when you don't have a



kid and e - ven if you did have a kid, this



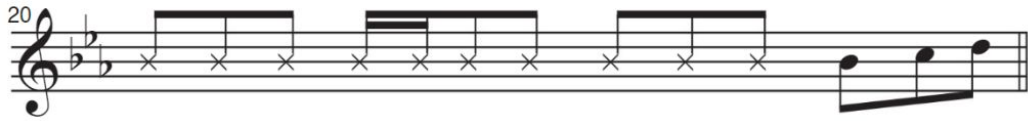
crib is too pre - cious for pla - cing a ba - by in -



side it so it sim - ply ex - ists to re - mind you your



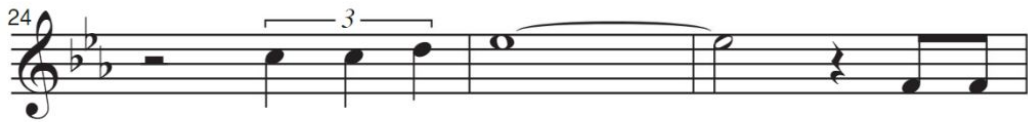
sense of per - fec - tion is just a re - flec - tion that



you are not men-tal-ly pre-pared to make room for a



kid, A-dam. Why don't you live, A-dam?



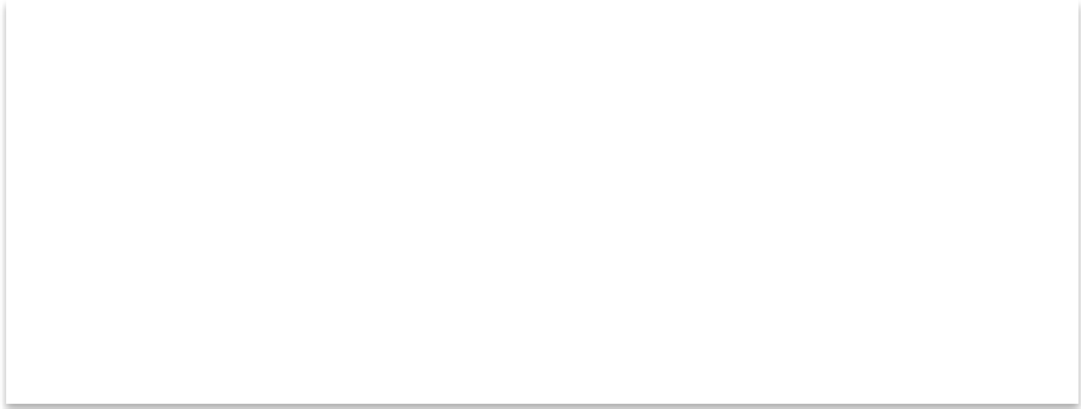
Just make a start!" _____ Are you



wil-lin' to take_ the next step? Rea-dy set!



Rea-dy set! **Stop**



START

37 **BARBARA:**

Look at these pots!

39

A - maz - ing - ly glazed — and ter - ra cot -


41

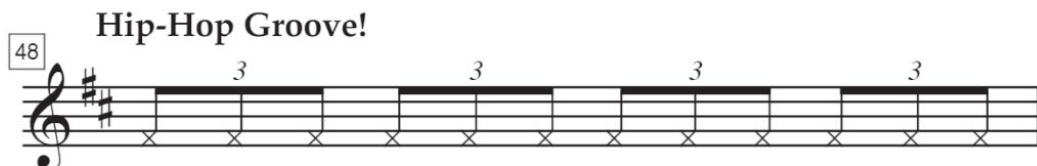
ta - ry I took some clay — and made you pot -


43


ter - y The world — will ne - ver wreck you. I'll pro -

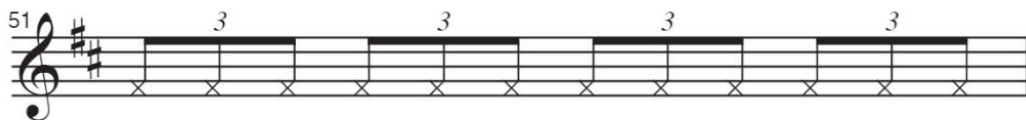
45 
tect you in a mo - ther's em - brace.

46 
(opt. spoken)
Folks say: "Bar - bara..."

Hip-Hop Groove!
48 
Why can't you see that cer - a - mics is sim - ply a

49 
man - i - fes - ta - tion of mo - ther - ly pan - ic by

50 
ma - king a ba - by that's break - a - ble aren't you cre -

51 
a - ting a way of trans - la - ting the ter - ror of



ma - king ma - ter - nal mis - takes in - to clay



hi - ding a - way so you don't have to face be - ing a bad

Tempo 1



mom, Bar - bara That's what you've done, Bar - bara.



Just make a start..." _____ Are you



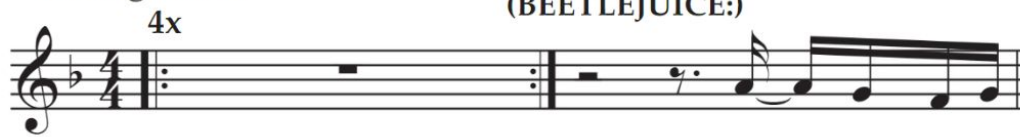
wil - lin' to take - the next step? Rea - dy set! **STOP**



Underworld Hip Hop
(Swing 16ths)

Start

(BEETLEJUICE:)



You— could use a



bud - dy.

Don't— you want a



pal? (Yes I do! Yes I do!)

Girl,— the way I



see it, your dad-dy should be leav-in' and you should stick a-

(BEETLEJUICE:)



round. (and leave him) Noth-in! So, Ly - di - a, don't

LYDIA:



What?

(BEETLEJUICE:)



end your - self, de - fend— your - self. Dad -



- dy is the one you should maim. To - ge - ther we'll ex -

(BEETLEJUICE:)



ter-mi-nate, as-sass-in-ate. The fi-ner points can wait. But

LYDIA:



No!

(BEETLEJUICE:)



first you got - ta say my name!

BEETLEJUICE: Could
I get some help here?

(BEETLEJUICE:)

(opt. 8vb)



Go — a - head and



jump, but that_ won't stop_ him. Here you got a



so - lid Plan - B op - tion. I — can bring your



dad - dy so — much pain. — All — you got - ta



do is say my name. — Girl, — just say it

16



three times in a row— and— you won't be-

17




lieve how far— I'll go I'm on the

18



bench, but Coach, just put me in the game.

19



— All you got - ta do is say my name. **Stop**



Start

(DELIA:)

37 

Ev - 'ry-thing, ev - 'ry-thing hap - pens for— a

39 

rea - son.— Be a bea-con of

41 

light in— the world. Put a lit-tle "Al -

43 

right!" in— the world.— There are

45 

spir - i - tual guides a - bove, — look up — and

47 

see 'em. Per - cep - tion is — re - al -

50 

i - ty. Just lis - ten to — the mel -

52 

o - dy the u - ni - verse sings 'cause

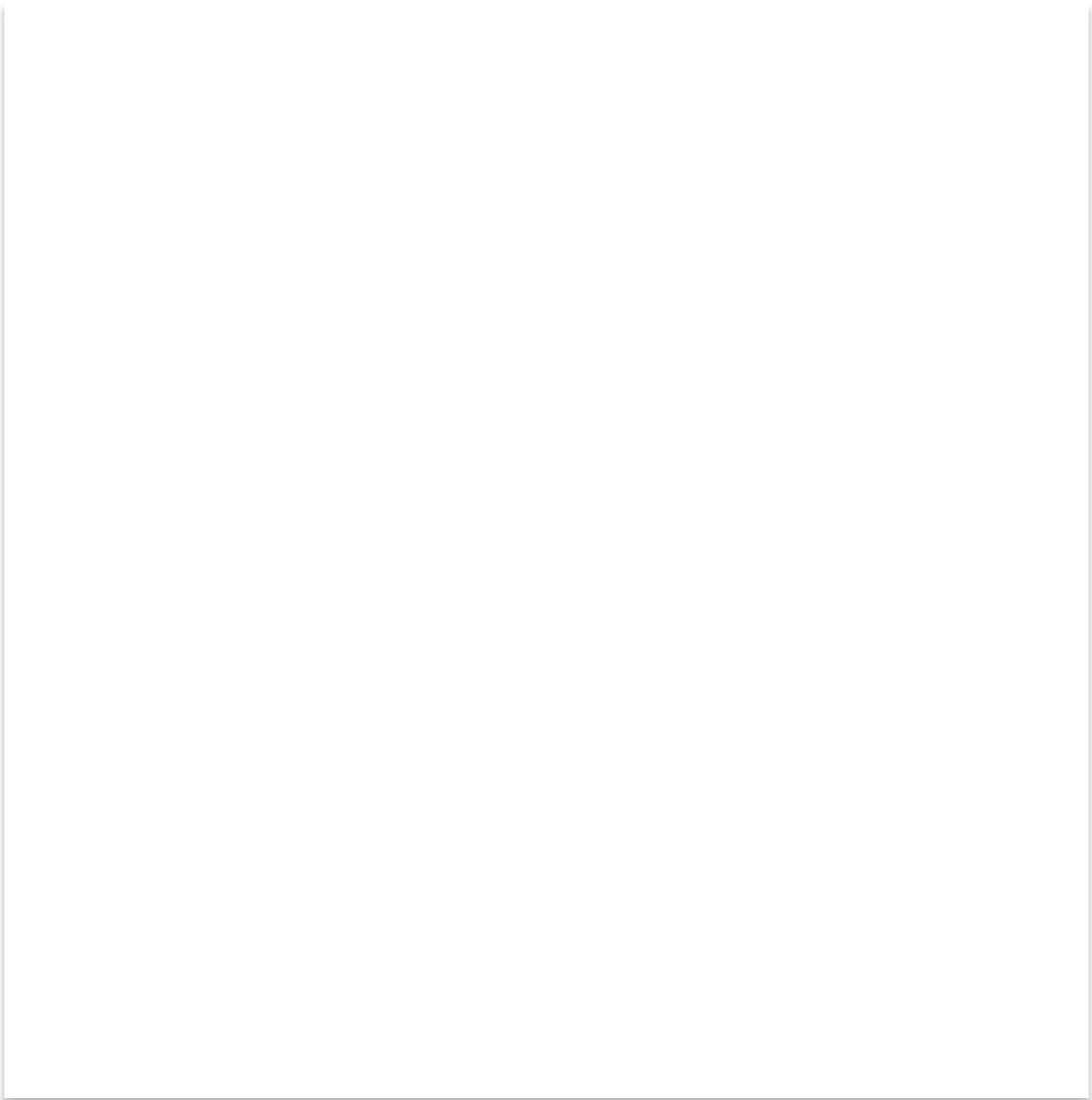
55 

ev - 'ry - thing, ev - 'ry - thing hap - pens for a

57 

rea - son.

Stop



Start

20 (LYDIA:) 21

Dead mom I'm tired— of try-in'— to i-

23

- ron out— my creas - es. I'm a bunch

25
— of bro - ken piec - es it was you—

27
— who made— me whole. Ev - 'ry day—

29
— Dad's star - ing at — me Like all "hur -

31
- ry up, — get hap - py! Move a - long — for -

34
get a - bout your mom." 'Cause Dad -

37
- dy's in de - ni - al. Dad - dy does - n't wan - na feel. —

55



— a nu - clear bomb! —

Musical notation for measure 55: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4. The lyrics are: — a nu - clear bomb! —

57



No more play - in' Dad - dy's game. — I'll

Musical notation for measure 57: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4. The lyrics are: No more play - in' Dad - dy's game. — I'll

59



go in - sane — if things — don't change. —

Musical notation for measure 59: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4. The lyrics are: go in - sane — if things — don't change. —

61



What - e - ver it takes — to make — him say —

Musical notation for measure 61: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4. The lyrics are: What - e - ver it takes — to make — him say —

63



— your — name. Dead mom. **Stop**

Musical notation for measure 63: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4. The lyrics are: — your — name. Dead mom. **Stop**