

CHORUS - All audition

108

109 110 111

We on - ly have to - mor - row _____ Be -

We on - ly have to - mor - row _____ Be -

Detailed description: This block contains the first system of musical notation for measures 108-111. It features two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The key signature has one sharp (F#). Measure 108 starts with a vocal line containing a quarter note G4 and a half note A4, with lyrics 'We on - ly'. The piano accompaniment consists of a steady bass line. Measure 109 continues with 'have' and a quarter note G4. Measure 110 continues with 'to - mor - row' and a quarter note G4. Measure 111 continues with 'row' and a quarter note G4, followed by a whole rest and a quarter note G4. The lyrics 'Be -' are written below the vocal line.

112 113 114 115

fore our town is gone. _____ We

fore our town is gone. _____ We

Detailed description: This block contains the second system of musical notation for measures 112-115. It features two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. Measure 112 continues with 'fore' and a quarter note G4. Measure 113 continues with 'our' and a quarter note G4. Measure 114 continues with 'town' and a quarter note G4. Measure 115 continues with 'is' and a quarter note G4, followed by a whole rest and a quarter note G4. The lyrics 'gone. _____ We' are written below the vocal line.

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Vocal Book

#10 - TOMORROW IS - p. 6

SpongeBob

116 117 118 119

on - ly have to - mor - row _____ Be -

on - ly have to - mor - row _____ Be -

Detailed description: This block contains the third system of musical notation for measures 116-119. It features two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. Measure 116 continues with 'on - ly' and a quarter note G4. Measure 117 continues with 'have' and a quarter note G4. Measure 118 continues with 'to - mor - row' and a quarter note G4. Measure 119 continues with 'row' and a quarter note G4, followed by a whole rest and a quarter note G4. The lyrics 'Be -' are written below the vocal line.

120 121 122 123 (Concert) SANDY SPONGEBOB:

rit.

fore we must move on. From the

fore we must move on.

Detailed description: This block contains the fourth system of musical notation for measures 120-123. It features two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. Measure 120 continues with 'fore' and a quarter note G4. Measure 121 continues with 'we' and a quarter note G4. Measure 122 continues with 'must' and a quarter note G4, followed by a whole rest and a quarter note G4. Measure 123 continues with 'move on.' and a quarter note G4, followed by a whole rest and a quarter note G4. The lyrics 'From the' are written below the vocal line. A 'rit.' (ritardando) marking is placed above measure 122. The text '(Concert) SANDY SPONGEBOB:' is written above measure 123. A large arrow points to the right at the bottom right of the page.

124

♩ = 158

125 126 127

world re - nowned Have to

WOMEN:

We on - ly have to - mor - row

MEN:

Bi - ki - ni Bot - tom

128

129 130 131

save this town As the

We on - ly have to - mor - row

Bi - ki - ni Bot - tom

132

133 rit. 134 135

sun goes down on a beau - ti - ful Bi - ki - ni Bot - tom...

We on - ly have one more...

We on - ly have one more...

FRENCH NARRATOR:

Enjoy your last intermission... ever.
[GO ON]

*(The citizens of Bikini Bottom
brace themselves for what lies ahead.
With the cut off of the final chord,
we crash to black.)*

136

137 p 138

day!!!

day!!!

day!!!

Squidward

I'M NOT A LOSER (SQUIDWARD & SEA ANEMONES)

Music and Lyrics by They Might Be Giants
Arr. and Orch. by Tom Kitt

CUE:

SQUIDWARD: Fine! Go!
Good Riddance! Don't let the
kelp hit you on the way out!
(SQUIDWARD left alone onstage.) [MUSIC]

♩=70
Tortured, poco rubato

1 SQUIDWARD: 2 3 3 4 3

I'm not a los - er, I don't sec-ret-ly hate my-self. I'm not sing-ing this to no one. It's not the

5 3 3 6 7 8

case that no one cares. I'm not a fail-ure. I don't not have tal-ent. When oth-ers see me, They can't see the no-bod-y

SQUIDWARD: Wait, wait, hold on, that's a triple negative. You can't not see nobody, because I'm not nobody, which can't not be seen. Let me start over.

♩=82

9 3 13

— that is-n't there. 10-12 My life's not

14 Rubato ♩=70

15

emp - ty. They don't not like me at all. I don't not

16 17 18

leave the house— cause I don't not— pre-fer— to stay at home. I don't stink, I'm not a

19 20 21 22 **accel.** 23

waste, I'm not all a-lone in think - ing that I am not all a - lone...

DADDY KNOWS BEST
(KRABS, PEARL, ELECTRIC SKATES & ENSEMBLE)

Music and Lyrics by Alex Ebert
Arr. and Orch. by Tom Kitt

CUE:

KRABS: We're in a crisis here— and when you're in a crisis, there's only one thing you can depend on.

PEARL: You mean family?

KRABS: No.

SPONGEBOB: Community?

KRABS: (Shaking his head.) You're kidding, right? [MUSIC]

1 KRABS: [2] Easy 2 $\text{♩} = 90$

When time is short and the end is near, it's im - por - tant to i - den - ti - fy what

PEARL: You don't understand me.
Maybe it's because we're not the same species.
Which is pretty weird, now that I think about it—

5

you hold dear. It's clear, Pearl: your dad - dy al - ways knows best.

8 9 (to 36)

KRABS: (to SPONGEBOB) Close yer eyes, boy, this part's not for you.

36

Let me show you what counts more than all the rest.

37 38 39

(SPONGEBOB dutifully covers his eyes. And KRABS starts revealing money everywhere! He travels to numerous hiding places on the stage where he's stashed his cash for years. He begins packing it into his suitcases. Every time he reveals his cash, there is a KA-CHING!)

40 (FOLEY: KA-CHINGS!)

Mon - ey mon - ey mat - ters most! Mon ey mon - ey I can boast!

41 42 43

44

Mon - ey mon - ey make a toast to: Mon - ey! Mon - ey!

45 46 47

(The lights shift as we go inside PEARL's head and hear her inner thoughts.)

48

Mon - ey! Hah!

49

Patrick

511074

Vocal Book

#9 - SUPER SEA STAR SAVIOR - p. 3

SpongeBob

PATRICK: (To SPONGEBOB and SANDY, excitedly whispering.) Guys, I think they're singing about me.

SANDY: (Sarcasm.) We hadn't noticed. C'mon now, we have a mission! (But PATRICK is too busy with the SARDINES)

55 2 58 **PATRICK:**

56-57

This is weird,

59 60 61 62

— you guys, but I like hav - ing all you a - round. — Hey, look

SARDINE DEVOTEE WOMEN: *fp*

How pro - found! — Yeah!

SARDINE DEVOTEE MEN: *fp*

How pro - found! — Yeah!

63 64 65 66

— at all — the new — friends that I have found! — Your sav-

We've been found! We've been found! Oh —

We've been found! We've been found! Oh —

67 68 69 70

— ior wants — some cake. — Hey — does an - y - bod - y bake? I'm read - y for a

Cake! Bake cake!

Cake! Bake cake!

Vocal Book

#9 - SUPER SEA STAR SAVIOR - p. 4

SpongeBob

71 break now— 72 Can some-one bake me a gi - nor - mous cake?! 73 And give it up 74

Bake the King his cake!

Bake the King his cake!

75 76 Raise— the sound 77 78 Tell eve - ry - one—

Give it up Raise the sound

Give it up Raise the sound

79

Vocal Book

Patrick

SpongeBob

15

(I GUESS I) MISS YOU

(PATRICK & SPONGEBOB)

Music and Lyrics by John Legend
Arr. and Orch. by Tom Kitt

CUE:

SARDINE DEVOTEE 3: No! You have a mission, O Guru.

SARDINE DEVOTEE 2: You have followers.

SARDINE DEVOTEES: (Intense, almost threatening.)

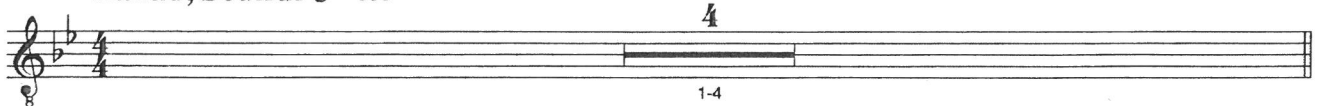
What else do you need? [MUSIC]

(call back)

("Close-up" on PATRICK as he considers this question.)

PATRICK: (To himself.) What else do I need?

Ballad, Soulful $\text{♩} = 118$



5 PATRICK:

6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21

22 23 24

25 26 27 28

29

30 31 32

Vocal Book

#15 - (I GUESS I) MISS YOU - p. 2

SpongeBob

*(While PATRICK lounges there on his luxury throne,
we discover SPONGEBOB in a much different place
- high up in the howling winds of Mount
Humongous's forbidding slopes.)*

33 34 35 36 SPONGEBOB: (to 41)

guess I _____ miss you. _____ It

The image shows a single line of musical notation on a five-line staff. The key signature has one flat (B-flat). The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes. Measure 33 starts with a treble clef and a common time signature. Measure 34 has a whole rest. Measure 35 has a quarter note followed by a quarter rest. Measure 36 has a quarter note followed by a quarter rest. The lyrics 'guess I _____ miss you. _____ It' are written below the staff, with lines indicating where the notes would be placed. The word 'SPONGEBOB: (to 41)' is written above the staff at the end of the line.

Vocal Book

Sponge Bob

SpongeBob

12

BIKINI BOTTOM DAY (Reprise 2) (SPONGEBOB)

Music and Lyrics by Jonathan Coulton/David Bowie
Arr. and Orch. by Tom Kitt

CUE:

SPONGEBOB: You're right. I have to pull myself together.

[MUSIC]

SPONGEBOB: Pull it together, self! We have a town to save.

With intensity; purpose ♩=138

3x (Vocal last x)

GARY: Meow.

SPONGEBOB:

1 2 3 4

Can't stay in bed, one fin - al morn - ing I can spend with Ga - ry.

5 6 7 8

Big day a-head, two parts im - pos - si - ble and three parts sca - ry.

9 10 11 12

Ga - ry, you know climb - ing a kil - ler moun - tain won't be ea - sy. *(He gets back in bed.)*

(GARY suddenly hisses like he never has before!)

(GARY reveals a pile of mountain-climbing supplies that he's collected. SPONGEBOB gapes at them, surprised.)

13 14 15 16

GARY: I just won't go! Meow!!! **SPONGEBOB:** O - kay I know, Bi - ki - ni Bot - tom needs me. — And look at all this

17 18 19

rope and these ham - mers that you got me some - how — Ga - ry, you're the great - est! Where'd you

(SPONGEBOB loads up with all the climbing supplies. They're heavy.)

20 22

GARY: get this stuff? **SPONGEBOB:** Meow! I'm rea - dy thanks to you, I know that I can do it for the

Vocal Book

#12 - BIKINI BOTTOM DAY (Reprise 2) - p. 2

SpongeBob

23 March

world - re - nowned Bi - ki - ni Bot - tom! Gon - na save this town,

Bi - ki - ni Bot - tom! I just won't look down on this may - be last Bi - ki - ni Bot - tom

SPONGEBOB: You need to be strong now, Gary. If I don't make it back, and I may not, you have to go on without me.

GARY: Meow.

SPONGEBOB: (*Tapping his heart.*) And I carry you in mine, Gary. Always.

GARY: Meow.

(*SPONGEBOB kisses GARY.*) **[GO ON]**

29 Slower $\text{♩} = 110$

day! 6 36

30-35 Vamp (out any beat)

SpongeBob
(callback)

(While PATRICK lounges there on his luxury throne,
we discover SPONGEBOB in a much different place
- high up in the howling winds of Mount
Humongous's forbidding slopes.)

36 SPONGEBOB: (to 41)

It

41

42 43 44

does - n't real - ly mat - ter how high I climb with - out you. Oh, I

45

46 47 48

can't en - joy this lone - ly view when I'm with - out you.

49

50 51 52

No one can make me laugh like you. No - bod - y turns my one to two.

53

54 55 56

May - be that's why I feel so blue with - out you.

57

58 59 60

Tell me what's the ap - ple with - out the pie? Tell me what's the french with - out the fry?

61

62 63 64

That's the way I feel when I know I'm with - out you. I

Vocal Book

#15 - (I GUESS I) MISS YOU - p. 3

SpongeBob

65 SPONGEBOB:

Musical notation for measures 66-68. The top staff is for SpongeBob and the bottom staff is for Patrick. Measure 66: SpongeBob has a whole note 'I'. Measure 67: SpongeBob has a half note 'ee' and a half note 'I'. Measure 68: SpongeBob has a whole note 'I'. Patrick's part consists of whole notes in measures 66, 67, and 68.

Musical notation for measures 69-72. The top staff is for SpongeBob and the bottom staff is for Patrick. Measure 69: SpongeBob has a whole note 'I'. Measure 70: SpongeBob has a half note 'guess I' and a half note 'miss you'. Measure 71: SpongeBob has a half note 'I' and a half note 'miss you'. Measure 72: SpongeBob has a whole note 'I'. Patrick's part consists of whole notes in measures 69, 70, 71, and 72.

Sandy

Vocal Book

SpongeBob

10

TOMORROW IS

(SANDY, SPONGEBOB, SQUIDWARD, PLANKTON, KAREN & ENSEMBLE)

CUE:

(Segue from #9B)

Music and Lyrics by The Flaming Lips
Arr. and Orch. by Tom Kitt

$\text{♩} = 150$

Poco rubato, in 2

SANDY: SpongeBob...we can't give up now.

7 8 SANDY:

1-7

We

9 10 11 12 13 14 15 16

on - ly have to - mor - row — to try to save the day. Our

17 18 19 20 21 22

world could end to - mor - row — Sponge - Bob we have to find a

23 With a pulse, in 4 $\text{♩} = 168$

SANDY: 2 26

way. A

24-25 SPONGEBOB: A

27 28 29 30

way... We're

way...

31 SANDY: 32 33 34

gon - na climb that moun - tain — How -

35 36 37 38

ev - er scared we are. Our

Vocal Book

Sandy

SpongeBob

14

CHOP TO THE TOP

(SANDY & SPONGEBOB)

(call back)

Music and Lyrics by Lady Antebellum
Arr. and Orch. by Tom Kitt

CUE:

SPONGEBOB: Let not the sands of time seep into your shorts... for it shall chafe. (He bows. Gong sound.)

SANDY: (Gives him a "huh" look, then.)

Sorry, meant Rule #2. (Another gong sound. They both bow.)

Keep your mind clear, your spirit strong.... [MUSIC]

SANDY: ...and your hands free.

(With that, SANDY drops her climbing gear and begins singing. In the course of the song, she guides SPONGEBOB to put down his gear too and rely on something else instead.)

SPONGEBOB: What're you doing?

Country/Pop ♩ = 130

A musical staff in treble clef with a 4-measure rest. The number '4' is written above the staff, and '1-4' is written below the staff.

5 **SANDY:**

6 7 8

We're too hea - vy when we're hold - ing on to all that — stuff.

9 10 11 12

Why load up on — trou - ble, when there's trou - ble e - nough?

13 14 15 16

You got - ta chop to the top that you aim for. Get some gump - tion and you won't turn tail. —

17 18 19 20

Just keep your eyes on the prize that you came for And use kar - at - ay and you can - not fail, — and

21 22 23 24

Chop to the top, Chop to the top, come on and keep it mov - in', Don't stop 'til you drop — Come on and

(SPONGEBOB joins in song as they start climbing up the mountain.)

25 26 27 28

— chop! Come on and — chop!