

PIANO/VOCAL

Given to Larry  
Oct. 3

"The Drowsy Chaperone"

# Overture FINAL

Music And Lyrics By  
Lambert & Morrison

MAN: You hear the static? I  
love that sound. To me, it's the sound  
of a time machine starting up.  
Now, let's visualize.

Imagine if you will, it's November 1928.

♩ = 114

1 "Old record" static sound

2

3

You've just arrived  
at the doors of the Winter garden theatre in New York..

3

3

5

6

7 *trill*

You came by horse, I suppose.  
I mean, a horse drawn carriage..  
You weren't actually riding the horse.

Bright 4 ♩ = 166

8 *p*

9

10 *f*

Anyway, it's very cold and...

Musical score for measures 11-13. Treble clef with lyrics "Anyway, it's very cold and...". Bass clef with "cresc." marking. Measure numbers 11, 12, and 13 are indicated.

a heavy grey sleet is falling from the sky but you don't care....

Musical score for measures 14-16. Treble clef with lyrics "a heavy grey sleet is falling from the sky but you don't care....". Bass clef. Measure numbers 14, 15, and 16 are indicated.

because you're going to see a Broadway show!.....

Musical score for measures 17-18. Treble clef with lyrics "because you're going to see a Broadway show!.....". Bass clef with "f" marking. Measure numbers 17 and 18 are indicated.

Bright 2  $\text{♩} = 122$

Listen!

Musical score for measures 19-21. Treble clef with lyrics "Listen!". Bass clef with "piu mosso" marking. Measure numbers 19, 20, and 21 are indicated.

Musical score for measures 22-25. Treble clef. Measure numbers 22, 23, 24, and 25 are indicated.

Isn't this wonderful?

Musical notation for measures 26-29. The score is in G major and 4/4 time. Measure 26 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 27 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 28 has a treble clef with a half note B4 and a bass clef with a half note B2. Measure 29 has a treble clef with a half note C5 and a bass clef with a half note C3. There are various articulation marks and dynamic markings throughout.

Musical notation for measures 30-33. The score continues in G major and 4/4 time. Measure 30 has a treble clef with a half note D5 and a bass clef with a half note D3. Measure 31 has a treble clef with a half note E5 and a bass clef with a half note E3. Measure 32 has a treble clef with a half note F5 and a bass clef with a half note F3. Measure 33 has a treble clef with a half note G5 and a bass clef with a half note G3. There are various articulation marks and dynamic markings throughout.

It helps if you close your eyes.

Musical notation for measures 34-37. The score is in G major and 4/4 time. Measure 34 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 35 has a treble clef with a half note B4 and a bass clef with a half note B2. Measure 36 has a treble clef with a half note C5 and a bass clef with a half note C3. Measure 37 has a treble clef with a half note D5 and a bass clef with a half note D3. There are various articulation marks and dynamic markings throughout.

Musical notation for measures 38-41. The score is in G major and 4/4 time. Measure 38 has a treble clef with a half note E5 and a bass clef with a half note E3. Measure 39 has a treble clef with a half note F5 and a bass clef with a half note F3. Measure 40 has a treble clef with a half note G5 and a bass clef with a half note G3. Measure 41 has a treble clef with a half note A5 and a bass clef with a half note A3. There are various articulation marks and dynamic markings throughout.

rall.

piano cadenza

Bb arp.

Don't you love overtures? Overtures are out of style now. I miss them. It's a polite way of beginning the evening. It's the show's way of welcoming you. "Hello, welcome. The meal will be served shortly, but in the mean time, would you like an appetizer?" That's what an overture is. A musical appetizer. I'll shut up now.

Ballad, in 4  $\text{♩} = 96$

Musical score for measures 42-45 of the Ballad section. The score is in 4/4 time with a tempo of 96. It features a melody in the right hand and accompaniment in the left hand. Measure 42 starts with a *mf* dynamic. The key signature has two flats. A slur covers measures 42-45. Measure 43 has a *tr* (trill) marking. Measure 45 ends with a *p* (piano) dynamic marking.

Musical score for measures 46-48 of the Ballad section. The score continues with the melody and accompaniment. Measure 46 has a *tr* marking. Measure 47 has a *tr* marking. Measure 48 has a *tr* marking. A slur covers measures 46-48.

Musical score for measures 49-51 of the Ballad section. The score continues with the melody and accompaniment. Measure 49 has a *tr* marking. Measure 50 has a *tr* marking. Measure 51 has a *tr* marking. A slur covers measures 49-51. The section concludes with the instruction *poco rit.*

Bright, in 2  $\text{♩} = 112$

Musical score for measures 52-55 of the Bright section. The score is in 2/4 time with a tempo of 112. It features a melody in the right hand and accompaniment in the left hand. Measure 52 starts with a *f* (forte) dynamic. Measure 53 has a *tr* marking. Measure 54 has a *tr* marking. Measure 55 has a *tr* marking. A slur covers measures 52-55. The section concludes with the instruction *trom gliss.*

Horn W.B. Whistle

Another thing I love about Overtures is the speculation. Oh, what was that song? It's syncopated. It's probably a dance number. Of course, I know what it is.

Musical score for piano, measures 56-71. The score is written for two staves (treble and bass clef). Measures 56-59 show a rhythmic pattern with syncopation and a dynamic marking of *f*. Measures 60-63 continue the pattern with various articulations. Measures 64-67 feature a melodic line in the treble clef with triplets and syncopation. Measures 68-71 show a return to the rhythmic pattern with a dynamic marking of *p*.

Now. This is it. This is that special moment when the music starts to build.....

Musical score for piano, measures 72-75. The score is written for two staves (treble and bass clef). Measures 72-75 show a rhythmic pattern with a dynamic marking of *p* and a crescendo marking of *cresc. poco a poco*. The music is characterized by a steady, rhythmic accompaniment in the bass clef and a melodic line in the treble clef.

and you know you're only seconds away and from being transported.

Musical score for measures 76-79. The score is written for piano with a grand staff (treble and bass clefs). Measure 76 starts with a treble clef and a key signature of one flat. Measures 77-79 transition to a bass clef and a key signature of two flats. The music consists of chords and melodic lines in both hands. A dashed line is present in the treble staff for measures 76-77. The text "Live orch begins to play" is centered below the score.

Live orchestra in pit!

Musical score for measures 80-83. The score is written for piano with a grand staff. Measures 80-83 are in a key signature of two flats. The music features complex chordal textures and melodic fragments in both hands.

Musical score for measures 84-86. The score is written for piano with a grand staff. Measures 84-86 continue the musical development with various chordal and melodic elements in both hands.

Musical score for measures 87-89. The score is written for piano with a grand staff. Measures 87-89 conclude the section with final chords and melodic lines in both hands.

And the overture builds and builds to its climax, and the lights dim and you settle back in your seat and as you're sitting there in the dark you think to yourself "A new Gable and Stein musical."

**Presto**

$\text{♩} = 134$

Musical notation for measures 90-93. The piece is in a 4/4 time signature. Measure 90 features a complex chordal texture in the right hand with a descending eighth-note line in the left hand. Measures 91-93 continue with similar textures, including some triplets and dynamic markings like *mf* and *f*.

Musical notation for measures 94-97. Measure 94 has a similar texture to 90. Measure 95 features a sharp key signature change. Measures 96-97 are characterized by a dense, rhythmic texture with many notes and dynamic markings like *f* and *mf*.

*meno mosso*  $\text{♩} = 110$

Musical notation for measures 98-100. Measure 98 features a very dense, sustained chordal texture in the right hand. Measures 99-100 show a continuation of this texture with some movement in the left hand. Dynamic markings include *mf* and *f*.

**"I can't wait!"**

Musical notation for measures 101-103. Measure 101 features a triplet of eighth notes in the left hand. Measure 102 has a similar triplet. Measure 103 is mostly a sustained chord in the right hand with some movement in the left hand. Dynamic markings include *f* and *mf*.

"The Drowsy Chaperone"

# Opening Scene FINAL-OCT. 9

Music And Lyrics By  
Lambert & Morrison

Revised Oct. 12

Bright 4

The musical score is written for piano and voice. It consists of two systems of music, each with a treble and bass staff. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Bright 4'. The first measure of the treble staff has a fermata over the first note and a 'v' (accents) marking. The first measure of the bass staff has a 'v' marking. The first system ends with a first ending bracket labeled '1'. The second system begins with a second ending bracket labeled '2'. The dynamic marking 'f' (forte) is placed above the first measure of the second system. The second system ends with a third ending bracket labeled '3'. The third system begins with a fourth ending bracket labeled '4'. The key signature changes to one flat (F major) for the final measure of the second system, which has a 'v' marking. The final measure of the third system has a 'v' marking.



TOTTENDALE: How do I look, Underling?  
 UNDERLING: You look radiant, Mrs. Tottendale.  
 TOTTENDALE: I do love this dress so. It never goes out of style.  
 UNDERLING: It's a miracle, Madam.  
 TOTTENDALE: Now, the guest will be arriving shortly.  
 UNDERLING: Yes, madam.  
 TOTTENDALE: And why are they coming?  
 UNDERLING: For the wedding, madam.  
 TOTTENDALE: The wedding! Of course! Oh, I love a wedding. I shall go put  
 on my fancy dress.  
 UNDERLING: You're wearing it, madam.  
 TOTTENDALE: Silly me. Oh, I do love this dress. It never goes out of  
 style. When will the guests be arriving?  
 UNDERLING: They will be here shortly, madam.  
 TOTTENDALE: Oh! I shall go put on my fancy dress.  
 UNDERLING: Oh, Mrs. Tottendale.

Segue as one to  
 #2-"Fancy Dress"

# Fancy Dress

## FINAL-OCT. 9

"The Drowsy Chaperone"

Music And Lyrics By  
Lambert & Morrison

Mrs. Tottendale:

1 2

My dress! My dress! My

*f* *p*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in measure 1, followed by a quarter note G4 in measure 2. The piano accompaniment features a dynamic shift from forte (f) in measure 1 to piano (p) in measure 2. The key signature has two flats and the time signature is 4/4.

3 4

fan - cy dress! I don't know why I'm wear - ing it I

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note G4 in measure 3 and a quarter note F4 in measure 4. The piano accompaniment continues with chords and moving lines in both hands.

5 6 7

must con - fess. 3 My dress! My dress! I love my dress. Would

Detailed description: This system contains measures 5, 6, and 7. The vocal line has a triplet of eighth notes in measure 5, followed by quarter notes in measures 6 and 7. The piano accompaniment provides harmonic support with chords and moving lines.

Mrs. Tottendale:

-2-

Underling:

#2-Fancy Dress  
FINAL-OCT. 9

8 some - one tell me why I put it on. 9 (b) on. Yes!

*f*

10 Underling: Yes! Your dress! 11 Your fan - cy dress 12 'Twas such a plea-sure air-ing it re -

*mf*

13 stitch - ing and pre-par-ing it God 14 bless! Your dress! 15 It's one fine dress And

*p* *f*

16 I will tell you why you put it 17 on

Underling:

18 Wed - ding bells will ring. 19 Wed - ding bells will chime.

*f*

This block contains the musical notation for the first two measures. It features a vocal line for the 'Underling' and a piano accompaniment. The piano part has a dynamic marking of *f*. Measure 18 has the lyrics 'Wed - ding bells will ring.' and measure 19 has 'Wed - ding bells will chime.'

Under. & Tot.

20 Ma-dame you're the hos - tess and it's hap-py wed-ding time 21 22 Wed-ding bells will ding

This block contains the musical notation for the next three measures. Measure 20 has the lyrics 'Ma-dame you're the hos - tess and it's hap-py wed-ding time'. Measure 21 is a rest. Measure 22 has the lyrics 'Wed-ding bells will ding'.

Mrs. Tottendale:

Staff:

23 Wed-ding bells will dong 24 Wed-ding bells will ding - a-ling and we will ding a-long. 25 Your

Underling: Wed-ding bells will dong Wed-ding bells will ding - a-ling and we will ding a-long. Your

Staff: Staff:

This block contains the musical notation for the final three measures. Measure 23 has the lyrics 'Wed-ding bells will dong'. Measure 24 has 'Wed-ding bells will ding - a-ling and we will ding a-long.'. Measure 25 has 'Your'. There are two staves of music for each measure, one for 'Mrs. Tottendale' and one for 'Underling', and two staves of piano accompaniment. The piano part has dynamic markings of *f* and *v*.

Staff (Women)

26 dress! Your dress! 27 Your fan - cy dress! We're

Staff (Men)

dress! Your dress! Your fan - cy dress! We're

28

29

ver - y ver - y glad you put it on

ver - y ver - y glad you put it on

Door slam

Door bells

30 31 32 33

*ff*

TOTTENDALE: What was that sound?  
UNDERLING: The doorbell madam.

34 35 35A 36 37

*p* *f*

Underling:

Staff:

38 39

Wed - ding guests have come Wed - ding guests are here

All:

40 41 42

Wed - ding guests are at the door and soon they will ap - pear

*cresc.*

43 44

*tr*

Robert:

45 46 47 48

I'm

49 50 51 52

Ro - bert the bride-groom. I'm here to mar - ry Ja - net. That

53 54 55 56

George:

star of Feld - zieg's Fol - lies whom I love a lot I'm

57 58 59 60

George. That's George. His best man George I'm

George:

61 62 63 64

hon - ored to be do - ing what a best man ought

**GEORGE:**

Mrs. Tottendale. Six florist are coming at three with four truck loads of Gardenias. Now, you have meet them in the gardens between three and six because they have eight arbors to set up before seven. The whole wedding depends on it.

65 66 67 68 69 70

*p*

**TOTTENDALE**

Oh, is there going to be a wedding?

71 72 73 74 75

Vamp

**Feldzieg:**

76 77 78 79

*f*

I'm



Feldzieg:

80 81 82 83

(b) Feld - zieg pro - du - cer I lost my lead - ing la - dy I

84 85 86 87 Kitty:

got - ta stop this wed - ding or I ain't got squat! I'm

88 89 90 91

Kit - ty just Kit - ty I came with mis - ter Feld - zieg I'll

92 93 94 95

be a lead - ing la - dy if I get my shot.

96 97 98 99 **Gangster #1:**

We're

**Gangster #1:** **Gangster #2:** **Both Gangsters:** **Gangster #1:**

100 101 102 103

pas - try chefs we're pas - try chefs We cross our hearts, we're pas - try chefs. No

**Gangster #2:** **Both Gangsters:** **Aldolpho:**

104 105 106 107

fa - ker - y a bak - er - y is what we got Al -

108 109 110 111

dol - pho Al - dol - pho My name it is Al - dol - pho I

112 113 114 115

You  
All:  
am the king of ro - mance so I kiss a lot You

116 All: 117 118 119

All:  
are the king of ro - mance so you kiss a lot.

120 121 122 123

Wed - ding bells will ring Wed - ding bells will chime.  
Wed - ding bells will ring Wed - ding bells will chime.  
*f*

All:

124 125 126 127

Wed - ding bells will cel - e - brate a hap - py wed - ding time

All:

Wed - ding bells will cel - e - brate a hap - py wed - ding time

Staff (Women)

128 129 130 131

Some - one has - n't come Some - one is - n't here

Staff (Men)

Some - one has - n't come Some - one is - n't here

All:

132 133

Where is Ja - net Van de Graff and

134 135 All:

when will she ap - pear?

*gliss.*

**Janet enters**

136 137 138 139

All:

140 141 142 143

**Janet:** Hello everyone, I'm here! It's

All: Janet:

144 145 146 147

Jan - et — It's Jan - et — It's Jan - et Van deGraff — I'm

**Janet:**

148 149 150 151

Ja-net — Ja-net — Van — de Graff Here — to mar - ry Ro- bert Mar - tin

**Faster, in 4**

152 153 154 155 156 **Drowsy:**

Giving up a life of gla - mour To tie the — knot — I'm

(swing feel)

157 158 159 160

Drow-sy — Call me Drow - sy Chap - er - one of Jan - et Van — De Graff

161 **Drowsy:** 162 163 164 165

Maid of hon - our friend and con - fi - dante and all that rot Where's the bar?

166 **Women:** 167 168 169 170

A Wed - ding - A Wed - ding - Hoo - ray **Underling:** A  
It's prohibition, Madame?

**Men:**

**Faster** A Wed - ding - A Wed - ding - Hoo - ray A

171 172 173 174

wed - ding - A wed - ding - how gay **Drowsy:** Good thing  
I brought my own. A

wed - ding - A wed - ding - how gay A





185 All: 186 187 Trix: 188

What is hap - pening Da da da da da da — I'm

(Aeorplane)

189 190 191

Trix the av - i - a - trix Queen of the sky —

192 193 194 195

I cir - cle through the stra - tus in my mo - dern ap - par a -

196 197 198 199

- tus I'm Trix The A - vi - a — trix I got - ta fly —

gliss.

Trix:

200 201 202 203 204 All:

I'll see ya' when they tie the knot A

205 206 207 208 Kitty + Girls:

wed - ding a wed - ding Hoo - ray! Ding - a - ling! A

Gangsters + Tenors Feldzieg + Baris.:

wed - ding a wed - ding Hoo - ray! Ding - a - ling! Ding - a - ling! A

MAN:

Well there you have it, all the characters have been introduced. We have a Bride who's giving up the stage for love, her debonair bride groom, Jovial gangsters posing as pastry chefs, a harried producer, a flaky chorine, and an aviatrix; what we now call a lesbian.

209 210 211 212

wed - ding a wed - ding A wed - ding's co - ming our way A

wed - ding a wed - ding A wed - ding's co - ming our way A

vocal very soft, under dialogue

Kitty + Girls:

213 All: 214 215 216 All:

wed - ding — a wed - ding — to - day Ding-a-ling! A

Gangsters + Tenors Feldzieg + Baris.: All:

All: All:

wed - ding — a wed - ding — to - day Ding-a - ling! Ding-a-ling! A

217 218 All:

wed - ding — A wed - ding! It's

wed - ding — A wed - ding! It's

219 220 221 222

Real - ly hap - pe - ning Tru - ly hap - pe - ning

Vocal 1st X only

223 All: 224 225

Al - most hap - pe - ning Sure - ly hap - pe - ning

Vamp

What more do you need  
for an evening's entertainment?

226 227 228

Vamp

229 Janet & Robert: 230 231 232

Ah! Wed - ding bells will ring. Wed - ding bells will

Trix:

How I love, love a wed - ding—

Gangsters + Feldzeig:

Wed - ding bells will ring Wed - ding

All (Women)

Wed - ding bells will ring! Wed - ding bells will chime!

All (Men)

Wed - ding bells will ring! Wed - ding bells will chime!

Janet & Robert:

233 chime \_\_\_\_\_ 234 Cel - e - brate 235 Cel - e-brate \_\_\_\_\_ 236

Trix:

Yes I love Love a wed-ding

Gangsters + Feldzeig:

bells will chime A hap - py wed - ding

All (Women)

Wed - ding bells will cel - e - brate a hap - py wed - ding time!

All (Men)

Wed - ding bells will cel - e - brate a hap - py wed - ding time!

Janet & Robert:

237 238 239 240

Wed - ding bells will ding Wed - ding bells will

Trix:

Ah! Lis - ten to those bells

Gangsters + Feldzeig:

Wed - ding bells will ding Wed - ding

All (Women)

Wed - ding bells will ding Wed - ding bells will dong

All (Men)

Wed - ding bells will ding Wed - ding bells will dong

Janet & Robert:

241 242 243 244

dong Ding - a - long Ding - a - ling

Trix:

We will ding a

Gangsters + Feldzeig:

bells will ding dong a -

All (Women)

Wed - ding bells will ding - a - ling and we will ding a -

All (Men)

Wed - ding bells will ding - a - ling and we will ding a -

**Janet & Robert:**

245 246 247 248 249 250

long! \_\_\_\_\_

**Trix:**

long! \_\_\_\_\_

**Gangsters + Feldzeig:**

long! \_\_\_\_\_

**All (Women)**

long! \_\_\_\_\_

**All (Men)**

long! \_\_\_\_\_

**Più mosso**

251 252



"The Drowsy Chaperone"

# Best Man for the Job (Part 1)

## FINAL-OCT. 9

Music And Lyrics By  
Lambert & Morrison

George: Robert,  
I'll get you through this thing

1 2 3 4

If a wed-ding needs ar-rang-ing I'm the

5 6 7 8

best man for the job If a cum-mer-bund needs chang-ing I'll

9 10 11 12

change it no prob I'll put trim on the brim of a top hat or re-

13 14 15 16

pair a bro - ken fob Croo - ked tie? Wrink - led shirt? I'm the guy to a lert I'm thr

gliss.

V

V

17 18 19 20

best man for the job. *ff*

7

7

V

V

V

"The Drowsy Chaperone"

Revised  
Oct. 12

# Gangster's Exit

Music And Lyrics By  
Lambert & Morrison

CUE: ...macaroons      Man: for reasons that would be inappropriate to this situation.

Fast 2

1 splash cym. 2 Trom. gliss. f 3

5

Revised  
Oct. 12

"The Drowsy Chaperone"

# Kitty, The Unbelievable

Music And Lyrics By  
Lambert & Morrison

Kitty:  
No, I'm working on a mind reading act.

Presenting, Kitty,  
the unbelievable.

Musical score for piano accompaniment. The score is in 4/4 time and consists of two measures. The first measure is marked with a '1' above the treble clef and contains a 'Tom roll' in the bass line. The second measure is marked with a '2' above the treble clef and contains a 'Cym.' (cymbal) in the bass line. Both measures feature a sustained note in the treble clef.

Cue:  
Pick a number between  
6 and 8.

## Mysterious 4

Musical score for piano accompaniment. The score is in 4/4 time and consists of two measures. The first measure is marked with a '3' above the treble clef and contains a 'Vamp' in the bass line. The second measure is marked with a '4' above the treble clef. Both measures feature a melodic line in the treble clef and a bass line in the bass clef.

# Cold Feets

## FINAL-OCT. 9

"The Drowsy Chaperone"

MAN: The groom was played by the dashing Percy Hyman. He was always a favorite of mine.

Music And Lyrics By  
Lambert & Morrison

Robert:

*colla voce*

1 Hey there mis - ter 2 mir - ror man 3

*f*

3 sha - kin' and a' - qua - king — 4 5 Trem - blin' like da 6 frai - dy cats do

7 Some - thin' big be 8 bo - ther - in' 9 you 10 **A Tempo**

11 Cold Feets— 12 Cold Feets 13 Bro-ther you got cold feets 14

15 You can make dem cold feets hot 16 with a lit- tle rhy-thm 17 18

19 Young feets 20 old feets— 21 can be un- con - trolled— 22 feets

23 Rhy- thm make them cold feets 24 trot 25 down the aisle— 26

Robert:

27 28 29 30

Musical notation for the vocal line, measures 27-30. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. Measure 28 has a quarter rest followed by a half note Bb4. Measure 29 has quarter notes G4, A4, Bb4, and C5. Measure 30 has a quarter rest followed by a half note Bb4.

Fros - ty — ar - ches They can learn — to swing —

Piano accompaniment for measures 27-30. The right hand features chords and melodic fragments, including a triplet of eighth notes in measure 29. The left hand provides a steady bass line with quarter notes.

31 32 33 34

Musical notation for the vocal line, measures 31-34. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. Measure 32 has a quarter rest followed by a half note Bb4. Measure 33 has quarter notes G4, A4, Bb4, and C5. Measure 34 has a quarter rest followed by a half note Bb4.

I - cy — toes can jive

Piano accompaniment for measures 31-34. The right hand features chords and melodic fragments, including a triplet of eighth notes in measure 33. The left hand provides a steady bass line with quarter notes.

35 36 37 38

Musical notation for the vocal line, measures 35-38. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. Measure 36 has a quarter rest followed by a half note Bb4. Measure 37 has quarter notes G4, A4, Bb4, and C5. Measure 38 has a quarter rest followed by a half note Bb4.

Wed - ding mar - ches played in rag - time swing —

Piano accompaniment for measures 35-38. The right hand features chords and melodic fragments, including a triplet of eighth notes in measure 37. The left hand provides a steady bass line with quarter notes.

39 40 41 42

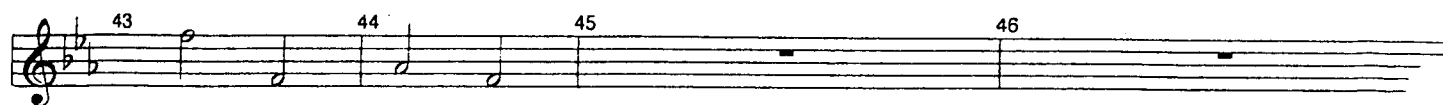
Musical notation for the vocal line, measures 39-42. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. Measure 40 has a quarter rest followed by a half note Bb4. Measure 41 has quarter notes G4, A4, Bb4, and C5. Measure 42 has a quarter rest followed by a half note Bb4.

Make fri - gid souls — come a - live — and take that

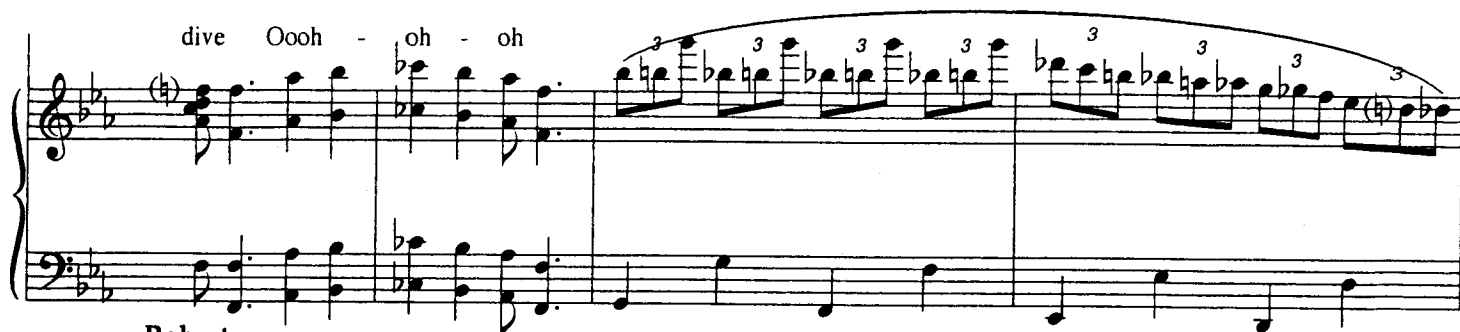
Piano accompaniment for measures 39-42. The right hand features chords and melodic fragments, including a triplet of eighth notes in measure 41. The left hand provides a steady bass line with quarter notes.

Robert: Off stage voices:

43 44 45 46



dive Oooh - oh - oh



Robert:

47 48 49 50



Cold feets — cold feets Don't you mind 'dem cold feets —



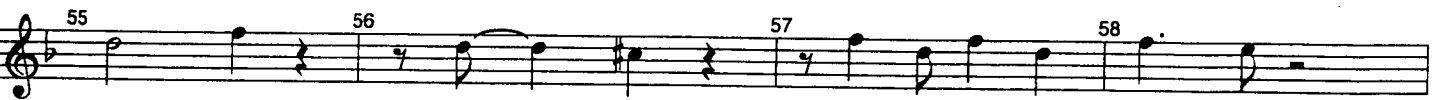
51 52 53 54



Look at what dem cold feets got It's a lit - tle rhy - thm



55 56 57 58



Cold feets shmold — feets Turn 'em in - to bold feets





Robert:

59 60 61 62

Rhythm make dem cold feet hot!

**GEORGE:** Whatta ya mean, you can't be here till eight? The wedding's at 7:30 you incompetent boob! It's the minister. Need I remind you, Padre, you are not the only minister in town! What? Well this is not the only town in the state! And he calls himself a man of God. Say, what are you up to?

**ROBERT:** I'm singing a song an old Negro taught me. A Dixie remedy for wedding day jitters.

**GEORGE:** You've got jitters? You got the easy part! I have the weight of the wedding on my shoulders!

63 64 65 66 67 68 69 70

*subitop*

71 72 73 74 75 76

**ROBERT:** George, it sounds like you've got cold feet.

77 78 79 80 81 82 83 84 85

Vamp

George: 86      Robert: 87      George: 88      Robert: 89

What do I got?      Cold feets!      What do I want?      Bold feets!

*cresc.*

George: 90      Robert: 92      93

What do I do?      Scold feets?      Nooooo!      You make da cold feets

*f*

TAPS

94      95      3      3      3

hot!  
*meno mosso*

96      97      98      99

*mf*  
Stoptime

100 101 102 103

104 105 106 107

108 109 110 111

Robert

112 113 114 115

"Fugue"  
*mf* George

116 117 118 119

120 121 122 123

straight 8s (b) swung 8s

Musical notation for measures 124-127. The system consists of two staves. Measure 124 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, A3, B3). Measures 125 and 126 continue with similar triplet patterns. Measure 127 shows a more complex rhythmic pattern with eighth and sixteenth notes.

Musical notation for measures 128-133. The system consists of two staves. Measure 128 is marked with a forte *f* dynamic and contains a triplet of eighth notes in both staves. Measures 129-133 feature various chordal textures and rhythmic patterns, including a triplet in measure 133.

**Faster**

Musical notation for measures 134-137. The system consists of two staves. Measure 134 is marked with a forte *f* dynamic and the instruction **Fast Flaps**. The music features a series of chords and rhythmic patterns characteristic of the 'Fast Flaps' section.

Musical notation for measures 138-141. The system consists of two staves. Measures 138-141 continue the 'Fast Flaps' section with complex chordal structures and rhythmic patterns.

Musical notation for measures 142-145. The system consists of two staves. Measure 142 has a treble clef with a triplet of eighth notes. Measures 143-145 feature a series of chords and rhythmic patterns, including a triplet in measure 144.

Musical notation for measures 146-149. The system consists of two staves. Measures 146-149 continue the 'Fast Flaps' section with complex chordal structures and rhythmic patterns, including a triplet in measure 148.

150 151 152 153

154 155 156 157

**Pull Back**

158 159 160

Underling taps in,  
Serves water, and  
taps out

Five Six Se-ven! Eight!

Both:

161 162 163 164

Cold feets — cold feets — Turn — 'em in - to bold feets —

165 166 167 168

Rhy - thm make dem cold feets hot!

165 166 167 168

Rhy - thm make dem cold feets hot!

**Fast**

169 170 171 172

173 174 Both: 175 176

You make da cold feets hot You make 3 da cold 3 feets 3

177 178 179 180

hot You make da cold feets hot

181 182 183 184

You make da cold feets hot!

"The Drowsy Chaperone"

revised Oct.12

# Best Man for the Job (Part 2)

Music And Lyrics By  
Lambert & Morrison

## L.A. Version

med. march

1 2 George: 3 4

If a but-ton needs re-plac-ing I'm the

5 6 7 8

best man for the job If an ox-ford-needs re-lac-ing I'll

9 10 11

lace one for bob if he's sick i'll be quick

MAN: Just ignore it. It will stop soon. It does this occasionally. It rings. Just ignore it. What? What do you want? What? The machine picks up.

MAN (V.O.)

Hello. I'm not able to pick up the telephone at the moment but that doesn't necessarily mean I'm out. Please leave a short clearly worded message after the sound and I will call you back at my convenience.

{The machine beeps. A dial tone is heard.}

MAN: (cont'd)

Oh, God. Well, that's it, isn't it? The moment is ruined. Thank you. Thank you life. It's like a cell phone going off in a theatre. God, I hate that. "Hello?" "Hi, what are you doing?" "Oh, I'm at the theatre ruining the moment. How about you?" "Oh, I couldn't get out tonight so I thought I'd ruin the moment by proxy." They didn't have cell phones in 1928, but I'm sure they had something for the ruining of moments. Bugles, or something.

He moves the needle back.

The musical score consists of three systems of music, each with a vocal line and piano accompaniment. The first system (measures 12-14) includes lyrics: "ice pack lest his temples start to throb Should the". The second system (measures 15-17) includes lyrics: "lad lose a leg I'll be there with a peg I'm the best man". The third system (measures 18-20) includes lyrics: "for the job". The piano accompaniment features various techniques such as glissandos, trills, and dynamic markings like *ff*. Measure numbers 12, 13, 14, 15, 16, 17, 18, 19, and 20 are clearly marked above the vocal lines.



"The Drowsy Chaperone"

Oct. 12

# Janet By The Pool

Music And Lyrics By  
Lambert & Morrison

Cue: Anyway...

...the scene shifts and we find the  
bride, the glamorous Janet Van De Graaff entertaining  
questions from reporters as she lounges by the pool.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of music, each with a treble and bass clef staff. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 12. Measure 9 includes a dynamic marking of *f* (forte). The score includes various musical notations such as chords, single notes, and rests, with measure numbers 1 through 12 clearly indicated above the treble clef staff.



Oct. 12

# Show Off

## L.A. Version

"The Drowsy Chaperone"

Music And Lyrics By  
Lambert & Morrison

1 Janet: 2

I don't wan - na show off no more

3 4 5 6

I don't wan-na sing tunes no more I don't wan-na ride moons no more

7 8 9

I don't wan-na show off I don't wan - na wear

**A Tempo**

Janet:

10 11 12

this no more— play the sauc - y Swiss miss no more—

13 14

blow my sig - na - ture (kiss) no more

15 16 17

I don't wan - na show off Please no more at -

18 19 20 21

ten - tion I've made up my mind and That's

Janet:

22 23 24

it I quit I'm leav - ing it all be - hind

25 25A 26

I don't wanna be

27 28 29 30

cute no more Make the gen - tle-men hoot no more I don't wan na wear

31 32 33 34

fruit no more I don't wan-na show off All: She don't wan-na show

Janet:

35 36 37 38

Not me!

Page three!

Women:

off no more— read her name in the news no more— get the glow-ing re -

Men:

off no more— read her name in the news no more— get the glow-ing re -

Janet:

39 40 41

Ah gee! I don't wan - na show off!

Women:

views no more She don't want to show

Men:

views no more She don't want to show

42 Janet: 43 44 45

I don't want to show off!

Women:

off! She don't want to show off no more— off no more—

Men:

off! She don't want to show off no more off no more

45A Janet: 45B

Not me. Wheee!

Faster

46 47 48 49

50 51 52 53

54 Kitty: 55 Hey! 56 57

58 59 60 61 Glasses

62 63 64 65

66 Jug blowing 67 68 69 69A 70

meno mosso

71 72 73 74 75 76 Janet:  
I don't want to show—



All:

77 78 79 80

off! Ah!

81 82 83 84 85 86

rall. Ah!

87 88 89 90 91 92

— She don't wan - na show off show off Don't wan - na show off no

93 94 95 96

more

97 98 99 100

101 102 Janet:

Don't try to con -

Drum follows back flips ad lib

Janet:

103 104 105 106

trol me I've count - ed to ten and I'm

Women:

ah ah - aa ah ah - aa

Men:

ah ah - aa ah ah - aa

Janet:

107 108 109

thru All: A - dieu You'll ne - ver see this...

Fare - well! Been swell!

110 111 112 Janet:

You'll

113 114 115

ne - ver see this...

116 117 118 119 120 Pullback tempo

Ne-ver see this ne-ver see that ne-ver see these a - gain *f* I don't wan-na change

rall.

121 122 123 124

keys no more — I don't wan-na strip - tease no more I don't wan-na say

accel.

Janet:

125 126 127 128

cheese no more I don't care if you scoff *f* I don't wan - na be

**A Tempo**

129 130 131 132

cheered no more — praised no more — grabbed no more — touched no more —

Janet: 133 134 135 136

*mp* loved no more— I don't wan-na show off **All:** *f* I don't wan-na show

*f* she don't wan-na show off

Janet: 137 138 139 140

*off* I don't wan-na show off I don't wan-na show

Women:  
she don't wan - na show off she don't wan - na show off

Men:  
she don't wan - na show off she don't wan - na show off

Janet: 141 142 143 144

*off!*

145 146 147 148

Musical score for measures 145-148. The top staff contains a melodic line with a long slur over measures 145-148. The piano accompaniment consists of two staves. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note bass line. Measure 148 includes a fermata over the final note.

149 150 151 152

no more!

Musical score for measures 149-152. The top staff has a melodic line with a slur over measures 149-151. The piano accompaniment continues with two staves. The right hand has chords and eighth-note patterns, and the left hand has a bass line. Measure 152 ends with a fermata and the instruction "no more!".

"The Drowsy Chaperone"

# Show Off Play Off

## L.A. Version

Music And Lyrics By  
Lambert & Morrison

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 1 is marked with a '1'. The bass clef part provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet marked with a '3'. Measure 4 is marked with a '4'. The bottom staff (bass clef) continues the accompaniment with chords and moving lines. The system concludes with a double bar line.

# Show Off Encore

"The Drowsy Chaperone"

## L.A. Version

9/29/05

Music And Lyrics By  
Lambert & Morrison

Drowsy:

1 2 3

I don't wan-na en - core no more — Keep 'em shout-ing for

gliss.

4 5 6 7

more no more — Dis - sa-pear through the floor no more I don't wan-na show

Faster

8 9 10 11 12 13

off!

Detailed description: This is a piano/vocal score for the song "Show Off Encore" (L.A. Version) from "The Drowsy Chaperone". The score is in 4/4 time and consists of a vocal line and a piano accompaniment. The vocal line begins with a "Drowsy:" tempo marking and includes lyrics: "I don't wan-na en - core no more — Keep 'em shout-ing for more no more — Dis - sa-pear through the floor no more I don't wan-na show". The piano accompaniment features a "gliss." marking in the first measure and a "Faster" marking at the beginning of the final system. The score is divided into systems, with measures numbered 1 through 13. The final measure (13) ends with a fermata and the instruction "off!".



"The Drowsy Chaperone"

# Spit Take

## L.A. Version

Music And Lyrics By  
Lambert & Morrison

Oct. 12

CUE: ...put spice in  
that tomato sauce!

**Fast 4**

Musical score for measures 1-5. The score is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 1 is marked with a '1' and 'Fast 4'. Measures 2 and 3 are marked with a '2' and '3'. Measure 4 is marked with a '4'. Measure 5 is marked with a '5'. The score consists of a treble and bass clef staff. The melody in the treble clef features eighth-note patterns and rests. The bass clef provides a steady accompaniment with eighth notes and chords.

CUE: Very funny.

Musical score for measures 6-9. The score continues in 4/4 time with a key signature of two flats. Measure 6 is marked with a '6'. Measure 7 is marked with a '7'. Measure 8 is marked with an '8'. Measure 9 is marked with a '9'. The score consists of a treble and bass clef staff. The melody in the treble clef features eighth-note patterns and rests. The bass clef provides a steady accompaniment with eighth notes and chords.

"The Drowsy Chaperone"

# "On With The Show!"

Music And Lyrics By  
Lambert & Morrison

CUE: On with the show!

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music begins with a series of chords and eighth notes in the right hand, while the left hand plays a simple bass line. Measure 1 contains a first ending bracket over a chord. Measure 2 contains a second ending bracket over a chord. The system ends with a double bar line.

The second system of musical notation continues from the first system. It also consists of two staves in treble and bass clefs. Measure 3 begins with a third ending bracket over a chord. Measure 4 contains a fourth ending bracket over a chord. The system concludes with a double bar line.

Oct. 8

"The Drowsy Chaperone"

# As We Stumble Along

## L.A. Version

Music And Lyrics By  
Lambert & Morrison

Freely

Drowsy:

A Tempo

3 As we stum - ble a - long

4

5 on life's — fun - ny jour - ney —

6

7

8

9 As we stum - ble a - long — in - to the blue —

Drowsy:

10 11 12

we look here and we look

13 14 15

there see - king an - swers a - ny where ne - ver

16 17 18 19

sure of where to turn or what to do still we bum - ble our way

20 21 22 23

through life's - cra - zy la - brynth - bare - ly

24 **Drowsy:** 25 26 27

know - ing left from right nor right from wrong and the

28 **Drowsy:** 29 30 31

best that we can do is hope a blue - bird will sing his

**Janet:** That was very nice, Chaperone, but I don't see how it applies to my situation.  
**Drowsy:** Let me explain:

32 33 34 34A 35 **Drowsy:**

song as we stum-ble a-long— It's a

**Slower**

*rit.*

Drowsy:

36 37 38

dis-mal lit - tle world in which we live It can bore ya' til you've no-thing left to

39 40 41

give Se-ven o - ver - ra - ted won-ders se - ven un - der-whelm-ing seas six ex -

42 43 43A

cru - ti - a - ting con - ti - nents An - ar - ti - ca oh please Still you

44 45 46

must-n't let it lick ya' this pla-net oh so bland Keep your eye-ball— on the high-ball in your

Drowsy:

47 47A 48

hand as we stum-ble a -

49 A Tempo 50 51 52

long cross life's—crow-ded dance floor as we push and we

53 54 55 56

shove We live and we learn And when we

57 58 59 60

fin - ily leave the bar And we see that mor - ning star we

Drowsy:

61 62 63 64

pull our boot straps up and home-ward turn Then we stum-ble a -

3 3 5 5

65 66 67 68

way through dawn's— blin-ding sun - beams bare ly

Ooo Ooo

Ooo Ooo

3 3 3 3 3 3 3 3



69 70 71 72

know ing right from right nor left from wrong But as

**Woman:**  
Ah Ah

**Men:**  
Ah Ah

73 **Drowsy:** 74 75 77 **Drowsy:**

long as we can hear that lit - tle blue bird There'll be a

Ooo Ah!

Ooo Ah!

Drowsy:

78 79 80 81

song as we stum-ble a - long as we

Woman: Ah

Men: Ah

Drowsy:

82 83

stum - ble bum - ble fum - ble plum - ble

*colla voce*

*freely*

**A Tempo**

84 **Drowsy:**

85

86

87

as we stum-ble a - long

**Woman:**

Ah!

**Men:**

Ah!

"The Drowsy Chaperone"

1. N: So, Janet risks everything and leaves in search of Robert. Suddenly we are in Mrs. Tottendale's garden. And there he is blindfolded, on roller skates singing to himself.

# "Accident" Preprise L.A. Version

Music And Lyrics By  
Lambert & Morrison

Robert:

1 2 3 4

I'm an

5 6 7

ac - ci - dent wait - ing to hap - pen—

(whistled)

Janet: Robert, look out!

8 9 10

"The Drowsy Chaperone"

# Accident Waiting To Happen

## L.A. Version

9/29/05

Music And Lyrics By  
Lambert & Morrison

Robert:

The musical score is written for voice and piano. It consists of three systems of music. The first system contains measures 1 through 3, the second system contains measures 4 through 6, and the third system contains measures 7 through 9. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). Measure numbers 1 through 9 are indicated above the vocal line. The lyrics are: "There was a time I could stop on a dime For - bear-ance was one of my tal-ents But since you've been a-round I can't hold my ground I'm con - sis-tent - ly los-ing my bal-ance I'm an". The piano accompaniment includes various chords, arpeggios, and melodic lines in both hands. There are some performance markings such as accents and slurs. The score ends with a double bar line in measure 9.

10 ac - ci - dent wait - ing to hap - pen 11 I'm a 12 mis - hap a - bout to en - sue

A Tempo

13 I'm the 14 toy on the stair the 15 the three - leg - ged chair the

16 hem 3 that's been 3 caught 3 by a 3 shoe When my

18 two love - sick arms start - ed flap - pin' 19 there was 20 noth - ing my ank - les could do

21 Robert:

22 23

I'm an ac - ci - dent wait - ing to hap - pen so

24 25 26

how be I hap - pen to you

27 28 Janet:

You're an

Robert: That's right!

29 30 31

ac - ci - dent wait - ing to hap - pen a ca - tas - tro - phe des - tined to be -

Robert: That's me!

Robert:

Robert:

32 33 34

i'm the rags in the cel- lar a

Janet:

Janet:

Janet:

32 33 34

a bro-ken um - brei - ler a

35 36

branch hang-ing loose from a tree

Janet:

35 36

branch hang-ing loose from a tree i can

37 38 39

see my-self jum - pin' 'n clap - pin' for a man who lives dan - geous - ly



Robert:

40 41 42

I'm a ac - ci - dent wait - ing to hap - pen

Janet:

Janet:

40 41 42

You're an ac - ci - dent wait - ing to hap - pen so hur -

43 44

ry and hap - pen to me

45 46 47

48 49 50

Waltz

Musical notation for measures 51-53. Measure 51 features a treble clef with a (h) marking and a bass clef with a (h) marking. Measures 52 and 53 show complex chordal textures with triplets and accidentals.

Musical notation for measures 54-56. Measure 54 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 55 shows a change in bass clef markings. Measure 56 features a treble clef with a (h) marking and a bass clef with a (h) marking.

Musical notation for measures 57-59. Measure 57 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 58 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 59 has a treble clef with a (h) marking and a bass clef with a (h) marking.

Musical notation for measures 60-62. Measure 60 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 61 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 62 has a treble clef with a (h) marking and a bass clef with a (h) marking.

Musical notation for measures 63-66. Measure 63 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 64 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 65 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 66 has a treble clef with a (h) marking and a bass clef with a (h) marking.

Musical notation for measures 67-70. Measure 67 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 68 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 69 has a treble clef with a (h) marking and a bass clef with a (h) marking. Measure 70 has a treble clef with a (h) marking and a bass clef with a (h) marking.

Robert:

71 72 73 74

*Rit.* I'm an ac-ci-dent wait-ing to hap-pen So hur-ry and hap-pen to

Janet:

71 72 73 74

*Rit.* You're an ac-ci-dent wait-ing to hap-pen so hur-ry and hap-pen to

Robert:

75 76 77 78

me

Janet:

75 76 77 78

me

"The Drowsy Chaperone"

# *I Sure Did!* *L.A. Version*

Music And Lyrics By  
Lambert & Morrison

**Agitato**

The first system of music is in 4/4 time and consists of two staves. The treble clef staff contains a melodic line with eighth and sixteenth notes, including triplets. The bass clef staff provides a harmonic accompaniment with chords and single notes. Measure numbers 1, 2, and 3 are indicated above the treble staff.

The second system of music continues from the first. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. Measure numbers 5 and 6 are indicated above the treble staff. A fermata is placed over the final chord of the system in both staves.

"The Drowsy Chaperone"

9/29/05

Adolpho: No, no, not Aldollface -  
Adolpho.

# Adolpho L.A. Version

Music And Lyrics By  
Lambert & Morrison

**Adolpho:** You must remember my name  
for when we are making love and you are screaming you must  
say the right name or it will spoil everything. How can I  
make you remember?

**Adolpho:**

The musical score is written for piano and voice. It begins with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The piano part starts with a 'Vamp' section, indicated by a double bar line and the word 'Vamp' written above the staff. The vocal line begins with the lyrics 'I'm' on a whole note. The score continues with several lines of music, each numbered 1 through 8. The lyrics for these lines are: 'sure that you have heard the name Al - dol-pho', 'a lad-ies' man who wins ac-claim, Al-', 'dol-pho', and 'Well love-ly miss I am the same Al - dol - pho I in-tro-'. The piano accompaniment consists of chords and moving lines in both the right and left hands, often featuring triplets and slurs. The vocal line is written in a single treble clef staff.

9 Adolpho: -2- 10 ACCEL. #9-Adolpho 9/29/05

*mp* duce my - self *f* I am Al - dol - pho *mp*

11 NEW TEMPO (♩=100) Adolpho: 12

*mf* DROWSY: Suddenly, I'm feeling quite Not so fast... Now  
drowsy. Shall we retire?

13 NEW TEMPO (♩=100) 14 15

*mf* just in case you did - n't hear Al - dol - pho *mf* I'll try to make it ver - y clear: Al -

16 17 18

dol-pho The love-ly lad-ies al-ways cheer Al - dol - pho when I re -

Adolpho:

Drowsy: Now that that's settled...

19  
peat my - self I am Al - dol - pho

20

FREELY

Adolpho:

21 I can sing it high: Al - dol - pho I can sing it low: Al - dol-pho I can

22

**Adolpho:** I'd do it now, but it would take hours. Now let us see if you can remember my name.  
**Drowsy:** I'll give it a shot...

FREELY

23 sing it ver - y fast: Al-dol-pho I can sing it ver - y slow... ly

24

25

Adolpho:

26 27 28

Now who's the fel - low that you see? And

Drowsy:

Al - dol - pho

Adolpho:

29 30 31

how should you re - fer to me? And who is it I'll al - ways be?

Drowsy:

Drowsy:

Al - dol - pho Al -

Adolpho:

32 33 34

Now sing it proud - ly And

Drowsy:

dol - pho You are al - dol - pho



(freely, recitative)

35 Adolpho: 36

now let me spell it out for you (FOR ALL YOU LOVELY LADIES WHO DIDN'T HEAR BECAUSE MAYBE YOU ARE HARD OF HEARING OR SOMETHING - I DON'T KNOW)

37 38

a - a - a - a - a - a 12 do - ho - ho - ho - ho - hol 12

39 40 41 42

f - f - f - f - fo 12 I am Adol - pho Now dance!

43 44 45 46

(h) (h) (h) (h)

Musical notation for measures 47-50. Measure 47 features a triplet of eighth notes in the bass clef. Measure 48 has a triplet of eighth notes in the treble clef. Measure 49 includes a triplet of eighth notes in the bass clef. Measure 50 contains a triplet of eighth notes in the bass clef and a triplet of sixteenth notes in the treble clef. The key signature has one sharp (F#).

Musical notation for measures 51-53. Measure 51 has a triplet of eighth notes in the bass clef. Measure 52 has a triplet of eighth notes in the bass clef. Measure 53 has a triplet of eighth notes in the bass clef. The key signature has one sharp (F#).

Musical notation for measures 54-56. Measure 54 has a triplet of eighth notes in the bass clef. Measure 55 has a triplet of eighth notes in the bass clef. Measure 56 has a triplet of eighth notes in the bass clef. The key signature has one sharp (F#).

Musical notation for measures 57-59. Measure 57 has a triplet of eighth notes in the bass clef. Measure 58 has a triplet of eighth notes in the bass clef. Measure 59 has a triplet of eighth notes in the bass clef. The key signature changes to two flats (Bb, Eb). The tempo marking "Drowsy:" is above measure 59, and "And" is below measure 59.

Adolpho:

60 61 62

A - dol-pho A -

Drowsy:

who will keep me sat - is - fied And who will scratch my un - der - side

63

64

dol - pho

Drowsy:

And who will kiss me on the lips, and

65

66

stroke my hair and rub my feet and draw my bath and peel my grapes and

**Drowsy:**

67 68

shake my drinks and paint my toes and boil my eggs and brown my toast and

**Adolpho:** Underling  
butler?

69 70 71

bring them up to me in bed each day at twelve fif - teen?

*tr*

**Adolpho:**

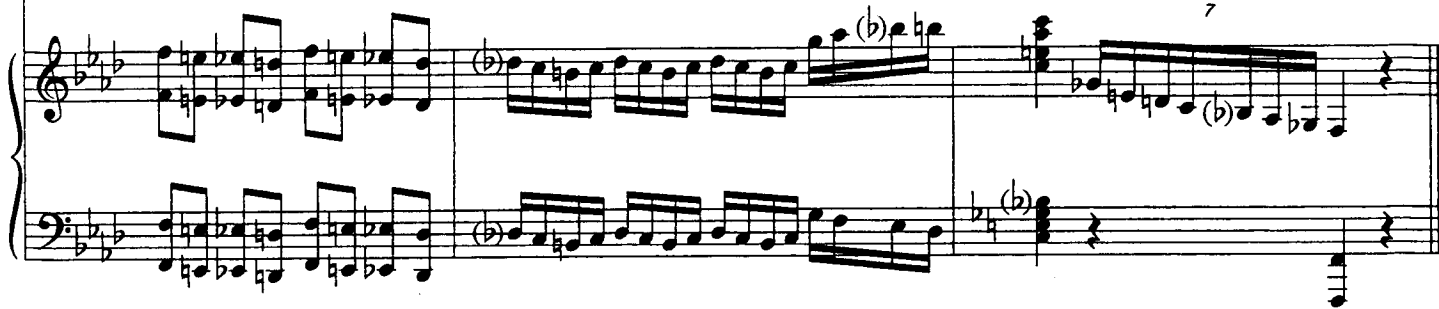
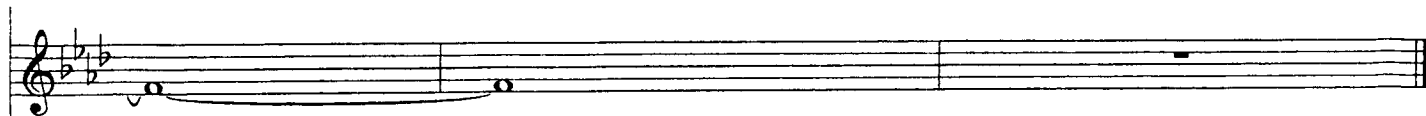
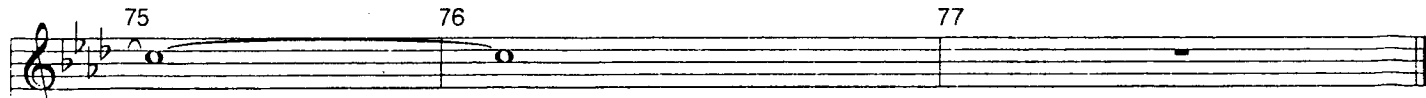
72 73 74

Al - dol - pho!

**Drowsy:**

No! A - dol - pho!

75 76 77



# Toledo Surprise

## L.A. Version

"The Drowsy Chaperone"

10/11/05

Music And Lyrics By  
Lambert & Morrison

Gangsters:

1  
Deliberately

2  
Chop the nuts —

3  
pound the dough —

4  
bake it up —

5 *A tempo (suddenly light and happy)*  
nice and slow —

6  
then you got a to - le - do —

7

8  
to - le - do sur - prise

9

Gangsters:

10 pit the peach— 11 peel the skin— 12 mush it up— 13 throw it in—

14 that's a tas - ty to - le— do— 15 to - le - do sur - prise first you

16 beat it up— 17 then you sweet it up— 18 when you

19 heat it up— 20 if it tries to rise! 21 don't let it

27 28 29 30

it's a snap— try it folks— whip your whites— split your yolks—

31 32 33 34 35

Then you got a splen - di - do— to - le - do sur - prise *mf*

FELDZIEG: That's great boys. Keep it up. I'm going to work on the arrangements.

36 37 38 39

40 41 42 43



**KITTY:** Mr. Feldzieg, what's going on here?  
**FELDZIEG:** Ah, Kitty. I'm developing a new act with the Pastry Chefs. Something for the show.  
**KITTY:** The Pastry Chefs? They're not even in the union!  
**FELDZIEG:** Kitty, can we talk about this elsewhere?  
**KITTY:** Oh, no Mr. Feldzeig. You're putting Pastry Chefs in the show and you won't put me in? I'm a trained professional!  
**FELDZIEG:** Yes. Yes, that's true. You spent a little time in Toledo, didn't you?

Musical score for measures 44-47. The score is in G major (one sharp) and 4/4 time. Measure 44 starts with a forte (*f*) dynamic. Measure 46 includes a dynamic change to *Subito p* (under dialogue). The piano part features a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand.

Musical score for measures 48-51. The piano part continues with a consistent accompaniment. Measure 51 ends with a double bar line and repeat dots.

**KITTY:** Why, sure I did. I was there for three months. I played the Nurse in a touring production of "Oh, What a Pair."  
**FELDZIEG:** Say, why don't you help them out with the vocals? You know, use your professionalism.

Musical score for measures 52-55. The piano part continues with a consistent accompaniment. Measure 55 ends with a double bar line and repeat dots.

Musical score for measures 56-59. Measure 59 includes a dynamic change to *Vamp*. The piano part continues with a consistent accompaniment. Measure 59 ends with a double bar line and repeat dots.

KITTY: Gee thanks, Mr. Feldzeig!

Kitty:

60 61 62 63 64

what that hot to-le - do - does to my li-bi - do -

65 66 67 68 69

good? mmm! yes in-deed - o - su-ga-ry yum yum Sur - prise!

70 71 72 73

Break the lumps - Cut the crust - Crush the clumps - That's a must -

74 75 76 77

When you do the To le - do - To-le - do sur prise!

**ALDOLPHO:** Wait! Wait! Aldolpho, he make announcement.. Wedding is off!

**FELDZIEG:** Yessoooo that's terrible.

**GEORGE:** What? For the love of God why?

**ALDOLPHO:** Aldolpho has made love to bride!

**FELDZIEG:** That's not the bride, you idiot.

That's the Chaperone.

**ALDOLPHO:** Whaat? Wedding is on! Wedding is on!

**GEORGE:** Thank God.

**JANET:** The wedding is off!

**FELDZIEG:** Yessoooo that's heartbreaking.

**GEORGE:** What?

**JANET:** Robert Kissed a French girl. Her name is Mimi. She's very beautiful.

**ROBERT:** I couldn't help it Janet. She was just like you, only French

**GEORGE:** Sweet mother of Pearl!

**TOTTENDALE:** Underling. What is all this commotion about?

**UNDERLING:** The wedding, Madame.

**TOTTENDALE:** Wedding? Oh, I love weddings!

**UNDERLING:** Well, it's off.

**TOTTENDALE:** Oh, how terrible.

**FELDZIEG:** Yes, what a tragedy! What a wonderful, wonderful tragedy!  
Clear the floor, boys, I'll show you how it's done.

Feldzieg:

First you

Feldzieg:

93 94 95 96 97

beat it up— then you sweet it up— when you heat it up—

98 99 100

if it tries to rise don't let it

101 102 103 104

105 106 107 108

Feldzieg: Mrs. T.

To - le - do sur - prise sur -

Mrs. T. 109 Gangster #1 110 Mrs. T. 111 Gangster #2: 112 Mrs. T.

prise? wait un-til it's rea-dy! sur - prise? wait un-til it's rea - dy! sur-

113 Feldzieg: 114 Kitty: 115 Mrs. T. 116 Gan, Kitty + Feld.

prise? wait un-til it's rea-dy! now it's lookin rea - dy! sur - prise! you got it!

Mrs. T. 117 118 119 120

Makes me twitch— Makes me shake— This des - sert— takes the cake—

121 122 123 Mrs. T.

Hits me like a tor - pe - do To - le - do sur -

**Aldolfo:** 124 To - le - do sur - prise

**George:** 125 To - le - do sur - prise

**Drowsy:** 126 Sur - prise sur - prise

**Underling:** 127 Sur - prise

**All:** 127 Sur - prise

The musical score is arranged in three systems. The first system shows the vocal line for Aldolfo (measures 124-125) and the piano accompaniment. The second system shows the vocal lines for George (measures 125-126) and Underling (measures 126-127), with the piano accompaniment continuing. The third system shows the vocal line for All (measures 127) and the piano accompaniment. The piano part consists of a treble and bass clef with chords and melodic lines. The lyrics are: 'To - le - do sur - prise' for Aldolfo and George; 'Sur - prise sur - prise' for Drowsy; 'Sur - prise' for Underling; and 'Sur - prise' for All.

128 **"Peanuts"** 129 130 131

Musical score for the piece "Peanuts". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The piece starts at measure 128. Measure 129 features a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. Measure 130 has a treble clef staff with a half note chord and a bass clef staff with a half note chord. Measure 131 has a treble clef staff with a half note chord and a bass clef staff with a half note chord. There are some markings like (h) and b in the treble staff.

132 133 134 135

Musical score for measures 132 through 135. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with quarter and eighth notes. Measure 135 ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

136 137 138 139

**"Falling Off A Log"**

Musical score for the piece "Falling Off A Log". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, and A-flat). Measures 136 through 139 feature a treble clef staff with a melodic line consisting of eighth notes, some marked with a '3' for a triplet. The bass clef staff contains a bass line with quarter notes and eighth notes, some marked with an accent (>).

140 141 142 143

Musical score for measures 140 through 143. The treble clef staff contains a melodic line with quarter and eighth notes. The bass clef staff contains a bass line with quarter notes. Measure 141 has a marking (h) in the treble staff.

144 **All:** 145 146 147

**Sur-prise!**

Musical score for the section "Sur-prise!". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, and A-flat). Measure 144 is a whole rest in the treble staff. Measure 145 has a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. Measure 146 has a treble clef staff with a whole note chord and a bass clef staff with a whole note chord. Measure 147 has a treble clef staff with a whole note chord and a bass clef staff with a whole note chord.

All:

148

149

150

151

152

153

Sur - prise!

"Basket Toss"

154

155

156

157

158

159

160

161

162

163

164

165

166



All:  
167

168

169

170

Chop the nuts

Pound the dough

171

172

173

174

Bake it up

nice and slow

175

176

177

178

Then you got a

To - le - do

To - le - do sur - prise

**Record skip**

179

180

181

Then you got

a To - le...

Then you got

a To - le...

Then you got

a To - le...

182 All: 183 184

Then you got a To - le... Then you got a To - le... Sur - prise!—

185 186 187 188

Wait un-til it's ready! Wait un-til it's ready!

185 186 187 188

sur-prise!— Sur-prise!—

189 190 191 192

That's a tas - ty To - le - do sur prise!

"The Drowsy Chaperone"

Oct.12

# Act 1 Finale

Music And Lyrics By  
Lambert & Morrison

Piano accompaniment for measures 1-4. The music is in 4/4 time. Measure 1 starts with a treble clef and a key signature of one flat. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 3 includes a first ending bracket.

Slower

Piano accompaniment for measures 5-8. Measure 5 begins with a new melodic line in the right hand. Measure 6 contains a large block of notes with a fermata above it. Measure 7 continues the melodic development. Measure 8 features a series of chords with accents (>) above them. The tempo marking "Slower" is positioned above measure 5.

DIALOGUE

Vocal melody and piano accompaniment for measures 9-12. The vocal line consists of two staves. The lyrics are: "Wed - ding bells won't ring Wed - ding bells won't chime". The piano accompaniment is shown in a grand staff with block chords in the right hand and a simple bass line in the left hand. Measure 12 ends with a fermata.

13 14 15 16

They will ne - ver cel - e - rate their hap - py wed - ding

They will ne - ver cel - e - rate their hap - py wed - ding

Detailed description: This block contains the first system of music, measures 13 through 16. It features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "They will ne - ver cel - e - rate their hap - py wed - ding". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure numbers 13, 14, 15, and 16 are indicated above the vocal staves.

17 18 19 20

time! \_\_\_\_\_

time! \_\_\_\_\_

Detailed description: This block contains the second system of music, measures 17 through 20. It features two vocal staves and a piano accompaniment. The vocal lines are mostly rests, with the word "time!" written below the staves. The piano accompaniment continues with chords and a bass line. Measure numbers 17, 18, 19, and 20 are indicated above the vocal staves.

"The Drowsy Chaperone"

# Message from a Nightingale

9/29/05

L.A. Version

Music And Lyrics By  
Lambert & Morrison

Musical notation for the piano introduction, measures 1-4. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features chords and melodic lines, while the left hand provides a harmonic accompaniment with sustained chords.

Vocal line 1 (measures 5-8) and piano accompaniment. The vocal line begins with a rest in measure 5, followed by the lyrics "Gently" in measure 6. In measure 7, the vocal line is labeled "Kitty:" and begins with the lyrics "I bring a mes - sage from a". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamic marking *mp* is present.

Vocal line 2 (measures 9-12) and piano accompaniment. The vocal line continues with "night-in-gale" in measure 9. In measure 10, the vocal line is labeled "Gangsters:" and begins with the lyrics "Night-in-gale night-in-gale night-in gale". In measure 11, the vocal line is labeled "Kitty:" and begins with the lyrics "I bring a mes - sage from a". The piano accompaniment continues with the eighth-note pattern. The dynamic marking *mp* is present.

**Kitty:** 13 night-in-gale ah! 14 15 16

**Gangsters:** 13 Night-in-gale ah! 14 15 16

**AIDOLPHO:** You no bow? Emperor and American lady no see eye to eye.  
**DROWSY:** But Emperor, sometimes a different outlook can change your point of view.  
**ALDOLPHO:** Whaaa?  
**DROWSY:** Presicely

**Drowsy:**

17 18 What

19 20 21  
 is it a-bout the As-ians that fasc-i-nates Cau-ca-sions? What is it a bout the As-ians that's so

**Drowsy:**

22 3 23 24

nice? Is it the won tons, the egg rolls, the rice? Per-haps it's

25 26

Bud - dha or Con - fu - cious and their ex - cel - lent ad - vice **Adolpho:**  
whaa...?

**Adolpho:**

27 28 29

is it a-bout Cau-ca-sians that mys-ti-fies we As-ians? What is it a-bout Cau-ca-sians that's so

Adolpho:

30 31 32

odd? They call a pret - ty la - dy a broad They have

This musical score for Adolpho consists of three measures. The vocal line (treble clef) has lyrics: "odd? They call a pret - ty la - dy a broad They have". Measure 30 starts with a quarter rest followed by a quarter note. Measure 31 contains a half note with a fermata. Measure 32 contains a half note with a fermata. The piano accompaniment (grand staff) features chords in the right hand and single notes in the left hand.

ADOLPHO: Impossible!

33 34

hair up - on their chest and they on - ly have one god whaaa...

whaaa...

rit.

This musical score for Adolpho: Impossible! consists of two measures. The vocal line (treble clef) has lyrics: "hair up - on their chest and they on - ly have one god whaaa...". Measure 33 contains a half note with a fermata. Measure 34 contains a half note with a fermata. The piano accompaniment (grand staff) features chords in the right hand and single notes in the left hand. A "rit." marking is present in the piano part. A double bar line with a repeat sign is at the end of measure 34.



"The Drowsy Chaperone"

9/29/05

# Bride's Lament

## L.A. Version

Music And Lyrics By  
Lambert & Morrison

**Man:** Act Two of the Drowsy Chaperone starts with this, (starts record)

... a haunting lament from a very depressed Bride. She sings it standing on her balcony bathed in the pale blue light of a sympathetic moon, which is ridiculous because it's the middle of the day. Now, when your listening to this, try to ignore the lyrics. I know it will be difficult, but block them out. They're not the best, but the tune is beautiful, and it truly communicates the bride's state of mind. Just ignore the lyrics.

Slow ballad

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *mp*. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The vocal line enters at measure 6, with the lyrics "I put a mon - key on a ped-es-tal and tried to make that mon - key". The score includes dynamic markings such as *rit.* and *a tempo*, and various articulation marks like slurs and accents. The piece concludes at measure 11.

Janet:

12 13 14

stay and he did for a time but he need - ed to climb and with

Janet:

15 16

oth - er mon - keys play far a - way He left his

*rit.*

17 18 19

jack - et on that ped - es - tal be - side his tin - y rust - y

*a tempo*

20 21 22 23

cup and I have - n't got the strength to pick them up. Oh

Janet: SLIGHTLY FASTER

24 25 26 27

monkey monkey monkey you broke my heart in two but I'll al-ways save that ped-estal for

Detailed description: This block contains the musical notation for Janet's vocal line and piano accompaniment for measures 24 through 27. The vocal line is written on a single staff in 4/4 time, with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). Measure 24 starts with a treble clef and a key signature of one flat. Measure 25 has a double bar line. Measure 26 has a key signature change to two flats. Measure 27 ends with a double bar line. The piano accompaniment features chords and melodic lines in both hands, with some notes marked with a '7' for fingering.

MAN: I'm just going to pour myself a brandy.

28 29 30

you. Come my lit - tle mon - key come my lit - tle mon - key

Detailed description: This block contains the musical notation for Man's vocal line and piano accompaniment for measures 28 through 30. The vocal line is written on a single staff in 4/4 time, with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). Measure 28 starts with a treble clef and a key signature of two flats. Measure 29 has a key signature change to one flat. Measure 30 ends with a double bar line. The piano accompaniment features chords and melodic lines in both hands, with some notes marked with a '7' for fingering.

**Man:**  
The melody is so simple, it just floats in the air. And I must confess I always get a little misty when I think of that tiny jacket lying on the pedestal, it's long sleeves dangling on the floor.

31 32 33 34

do.

Detailed description: This block contains the musical notation for Man's vocal line and piano accompaniment for measures 31 through 34. The vocal line is written on a single staff in 4/4 time, with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). Measure 31 starts with a treble clef and a key signature of one flat. Measure 32 has a key signature change to two flats. Measure 33 has a key signature change to one flat. Measure 34 ends with a double bar line. The piano accompaniment features chords and melodic lines in both hands, with some notes marked with a '7' for fingering.

Piano accompaniment for measures 35-37. The right hand features chords and melodic fragments, while the left hand provides a bass line with some grace notes.

**Man:** 38  
Oh mon - key mon - key mon - key

**Janet:** 38  
Oh mon - key mon - key mon - key you

Piano accompaniment for measures 38-40. The right hand has chords and a melodic line, while the left hand has a bass line with some grace notes.

**Man:** 40  
ped - e - stal

**Janet:** 40  
broke my heart in two but I'll al - ways save that ped-es-tal for

Piano accompaniment for measures 41-42. The right hand has chords and a melodic line, while the left hand has a bass line with some grace notes.

Janet:

43 44 45

you. Come my lit - tle mon - key come my lit - tle mon - key

Detailed description: This block contains the musical score for measures 43, 44, and 45. It features a vocal line for Janet and a piano accompaniment. The vocal line starts with a whole note 'you.' in measure 43, followed by the lyrics 'Come my lit - tle mon - key' in measure 44 and 'come my lit - tle mon - key' in measure 45. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

The melody is the thing, isn't it. It's old fashioned, you know?

46 47 48

do.

Detailed description: This block contains the piano accompaniment for measures 46, 47, and 48. The vocal line is mostly silent, with the word 'do.' appearing in measure 46. The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

That's why I like to drink while I'm listening to it.  
Alcohol enhances the nostalgia.

Oh! Suddenly Robert appears  
on the opposite side of the stage.

49 50 51 52

Detailed description: This block contains the piano accompaniment for measures 49, 50, 51, and 52. The right-hand part features a melodic line with eighth notes and chords, while the left-hand part has a rhythmic pattern of eighth notes. The key signature changes to two sharps (F# and C#) starting in measure 51.

Robert:

53

Mon - key mon - key mon - key

Robert and Janet are experiencing the same emotion. They are in a sense, calling to each other.

54 55

Janet:

56

Mon - key mon - key mon - key

Segue as one to  
#12-"Dream Ballet"

# Dream Ballet

"The Drowsy Chaperone"

9/29/05

Aug. 15th reading

Music And Lyrics By  
Lambert & Morrison

I'm going to turn up the volume because we're entering a very exciting section of the show. Very innovative; a prolonged musical sequence, an elaborate dream ballet, in which the plot of the show is advanced through dance. It's from Robert's point of view, a literal manifestation of his tortured mental state, as represented by the dancing monkeys.

1 2 3 4 5

VAMP

It was the first time anything like this had ever been done.  
Ever. I like to lose myself in it.

6 7 8 9 10

All:

Monkey monkey monkey mon - key monkey monkey

VAMP VAMP

All:

11 12 13 14

mon-key mon-key mon-key mon-key

15 16(b) 17 18(b)

mon-key mon-key mon-key mon-key

19 20 21 22

Mon-key mon-key mon-key mon-key

23 24 25 26 27

Mon-key mon-key mon-key mon-key



28 29

30 31 32 33

"Paris"

34 35 36

37 38 39

40 41 42



61 62 63 64

65 66 67 68

69 70

71 72 73 74

75 76 77

Kitty's Dance

Down and dirty

78 79 80 81(b)

Musical notation for measures 78-81. The piece is in 2/4 time with a key signature of two flats. Measure 78 features a complex chordal texture with many accidentals. Measure 79 has a bass line with a slur and a fermata. Measure 80 continues the complex texture. Measure 81(b) shows a bass line with a slur and a fermata.

82 83 84 85 86

Musical notation for measures 82-86. Measure 82 has a bass line with a slur and a fermata. Measure 83 has a complex texture. Measures 84 and 85 feature triplets in both staves. Measure 86 has triplets in the bass line.

Kitty's Cymbals

87 88 89 90

Musical notation for measures 87-90. Measure 87 has a treble clef staff with rests and a cymbal symbol. Measure 88 has a complex texture. Measure 89 has a complex texture. Measure 90 has a complex texture with a cymbal symbol.

91 92 93 94

Musical notation for measures 91-94. Measure 91 has a treble clef staff with rests and cymbal symbols. Measure 92 has a complex texture. Measure 93 has a complex texture. Measure 94 has a complex texture with a tremolo effect in the bass line.

Kitty Slap

95 96

Musical notation for measures 95-96. Measure 95 has a complex texture. Measure 96 has a complex texture.

**Man:** Now Robert and Janet's dancer selves take over. You know, dancer versions of themselves. Better dancers, basically. And they dance a kind of balletic dance of longing.

"Dream Selves"

114 (b) 115 116 117

Musical score for measures 114-117. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 114 features a complex chord with a flat sign. Measure 115 has a flat sign and a fermata. Measure 116 has a fermata. Measure 117 has a fermata. The bass staff includes a double bar line with a repeat sign and a fermata.

118 119 120 121

Musical score for measures 118-121. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 118 has a fermata. Measure 119 has a fermata. Measure 120 has a fermata. Measure 121 has a fermata. A bracket above measure 120 indicates a triplet of three notes. The bass staff includes a double bar line with a repeat sign and a fermata.

122 (b) 123 124 125

Musical score for measures 122-125. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 122 has a flat sign and a fermata. Measure 123 has a flat sign and a fermata. Measure 124 has a fermata. Measure 125 has a fermata. The bass staff includes a double bar line with a repeat sign and a fermata.

126 127 128 129

Musical score for measures 126-129. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 126 has a flat sign and a fermata. Measure 127 has a flat sign and a fermata. Measure 128 has a flat sign and a fermata. Measure 129 has a flat sign and a fermata. The bass staff includes a double bar line with a repeat sign and a fermata.

130 131 132 (b) 133

Musical score for measures 130-133. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 130 has a flat sign and a fermata. Measure 131 has a flat sign and a fermata. Measure 132 has a flat sign and a fermata. Measure 133 has a flat sign and a fermata. The bass staff includes a double bar line with a repeat sign and a fermata.

**Fast**

**MAN (cont'd)**

This moment really breaks my heart. Robert sees the object of his desire. But she's just out of reach. Separated from him, by distance, which is of course a metaphorical representation of the emotional distance that separates them - I'm stating the obvious - but I just find this so moving, because you can just feel the longing. And we can all relate, because we've all experienced that. The longing, gnawing desire for something we can't have, for various reasons, for instance the constraints of social propriety or a father who is from another era completely, from Victorian times... sorry. I'm making this about me. But really, we're all made miserable by these arbitrary rules of social propriety. My mother is a perfect example. She was someone who was judged harshly for her behavior. When really she was a just a free spirit. She was - how - you had to know her - well, okay here's a good story about my mother. I took her to New York for her fiftieth birthday to see Cats. It was at the Winter Garden, coincidentally. I hadn't seen it, I heard it was good, so we went and she hated it. Remember, this was a woman who grew up watching Fred Astaire and Ginger Rogers and she just couldn't deal with dancers covered in fur licking themselves on stage. So we went back to the hotel and she broke open the mini bar and got absolutely blasted, and she was jumping up and down on the bed, singing "memories" in a screechy cat voice, and people were pounding on the walls, and the manager came up with two security guards, and she said, "oh they're going to take me to the Heavyside lair!", and then a mirror was smashed somehow, and people streamed into the halls in their bathrobes, as she was bundled into the elevator, and she peed all over herself as they were dragging her through the lobby... And - oh my God this is a terrible story. Sorry. Sorry. I'm babbling. I'm ruining this moment. And I'm ruining the drama of the moment that follows, when George is shot. Oh! Sorry! I gave it away! Forget what I said!

**Robert:**

**MAN (cont'd)**  
Well, it's much more effective when you don't see it coming. Oh

**Robert: No! I must marry Janet, or George will die!**

41 142 143

mon-key mon-key mon-key Mon-key's gon-na mar-ry you!

144 145 146



"The Drowsy Chaperone"

9/29/05

# I Remember Love

Aug. 15th reading

Music And Lyrics By  
Lambert & Morrison

Mrs. Tot.:

1 2 3 4 5

la da de da de da la da de da de da de da

Musical notation for lines 1-5, including vocal line and piano accompaniment.

6 7 8 9

I re-mem-ber me I re-mem-ber you I re-mem-ber pad-dling a lit-tle red ca-noe and

Musical notation for lines 6-9, including vocal line and piano accompaniment.

Mrs. Tot.:

10 11 12 13

I re-mem-ber love at least I think I do

Musical notation for lines 10-13, including vocal line and piano accompaniment.

Mrs. Tot.:

14 15 16 17

I re-mem-ber oink I re-mem-ber moo I re-mem-ber pet-ting some-thing fur-ry at the zoo and

18 19 20 21

I re-mem-ber love at least I think I do don't

Under: "It's April 10th"

22 23 24 25

ask me when my birth-day is I have-n't got a clue Don't

Under: "It's Mrs. Tottendale"

Mrs. Tot.: 26 27 28 29

ask me what my name is I don't know

Mrs. T.: "Oh, I'd forgottendale"

Mrs. Tot.:

-3-

#14-I Remember Love  
9/29/05

30 31

I remem - ber woof I re-mem - ber peeuw

32 33

I remem - ber scra - ping some - thing fil - thy off my shoe and

34 35 36 37

I re-mem - ber love at least I think I do

Mrs. Tot.:

38 39 40 41

Under: la de da la de da

38 39 40 41

she re-mem-bers zip she re-mem-bers fuzz she re-mem-bers nothing but an om-ni-pre-sent buzz but

**Tot: Oh, I do!** **Mrs. Tot: la da de da de da Don't**

**Under: she re-mem-bers love at least she thinks she does**

**Mrs. Tot: ask me what my ad-dress is I nev-er real-ly knew And** **Under: "I'll pin it on you."**

**Mrs. Tot: where's that u - ku - le - le I love so? Oh, would-n't you know!** **Under: Look below!**

Mrs. Tot.:

Musical staff for Mrs. Tot. measures 54-57. The melody starts on a whole note G4, followed by quarter notes A4, B4, C5, and D5. Measure 56 has a quarter note E5 and a quarter rest. Measure 57 has a quarter note F#5, quarter notes G5, A5, B5, and C6.

Under.: Oh! \_\_\_\_\_ Da da da da \_\_\_\_\_ da da da da da da da da \_\_\_\_\_

Musical staff for Under. measures 54-57. The accompaniment consists of quarter notes G2, A2, B2, and C3. Measure 56 has a quarter note D3 and a quarter rest. Measure 57 has a quarter note E3, quarter notes F3, G3, and A3.

Bom bom bom bom  
Faster

Piano accompaniment for measures 54-57. The right hand plays chords of G2-A2-B2-C3, A2-B2-C3, and B2-C3-D3. The left hand plays a bass line of G2, A2, B2, and C3.

Musical staff for Mrs. Tot. measures 58-61. Measure 58 has a whole note G4. Measure 59 has quarter notes A4, B4, and C5. Measure 60 has a wavy line indicating a trill on D5. Measure 61 has quarter notes E5, D5, C5, and B4.

Woo! \_\_\_\_\_ Ba da da da dum \_\_\_\_\_ Eh! \_\_\_\_\_

Musical staff for Under. measures 58-61. The accompaniment consists of quarter notes G2, A2, B2, and C3. Measure 60 has a quarter note D3 and a quarter rest. Measure 61 has a quarter note E3, quarter notes F3, G3, and A3.

bom bom bom bom bom bom bom bom bom bom bom

Piano accompaniment for measures 58-61. The right hand plays chords of G2-A2-B2-C3, A2-B2-C3, and B2-C3-D3. The left hand plays a bass line of G2, A2, B2, and C3.

Musical staff for Mrs. Tot. measures 62-65. Measure 62 has quarter notes G4, A4, B4, and C5. Measure 63 has quarter notes D5, E5, and F#5. Measure 64 has a triplet of G5, A5, and B5. Measure 65 has quarter notes C6, B5, and A5.

doo da da dum da da da da da dum ba ba ba de ba ba bum \_\_\_\_\_ Da da da

Musical staff for Under. measures 62-65. The accompaniment consists of quarter notes G2, A2, B2, and C3. Measure 64 has a quarter note D3 and a quarter rest. Measure 65 has a quarter note E3, quarter notes F3, G3, and A3.

bom bom bom bom bom bom bom bom bom bom

Piano accompaniment for measures 62-65. The right hand plays chords of G2-A2-B2-C3, A2-B2-C3, and B2-C3-D3. The left hand plays a bass line of G2, A2, B2, and C3.

Mrs. Tot.:

Tempo 1

66 67 68 69

da da bo bo da da ba da da da da ow! ow! Ooh

66 Under.: 67 68 69

bom bom bom bom bom

70 71 72 73

I re-mem-ber cold I re-mem-ber hot I re-mem-ber some-thing that I think I just for - got

70 71 72 73

she does she does do

74 75 76 77

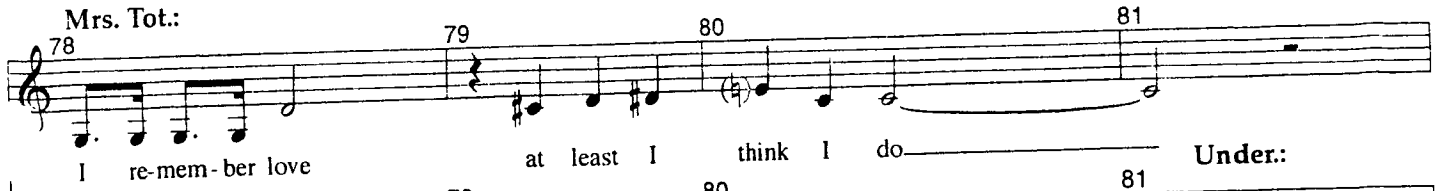
Tot.: Why? Mrs. Tot.:

74 Under.: 75 76 77

yes that may be true but  
you re-mem-ber stop? be-cause the song is through

Mrs. Tot.:

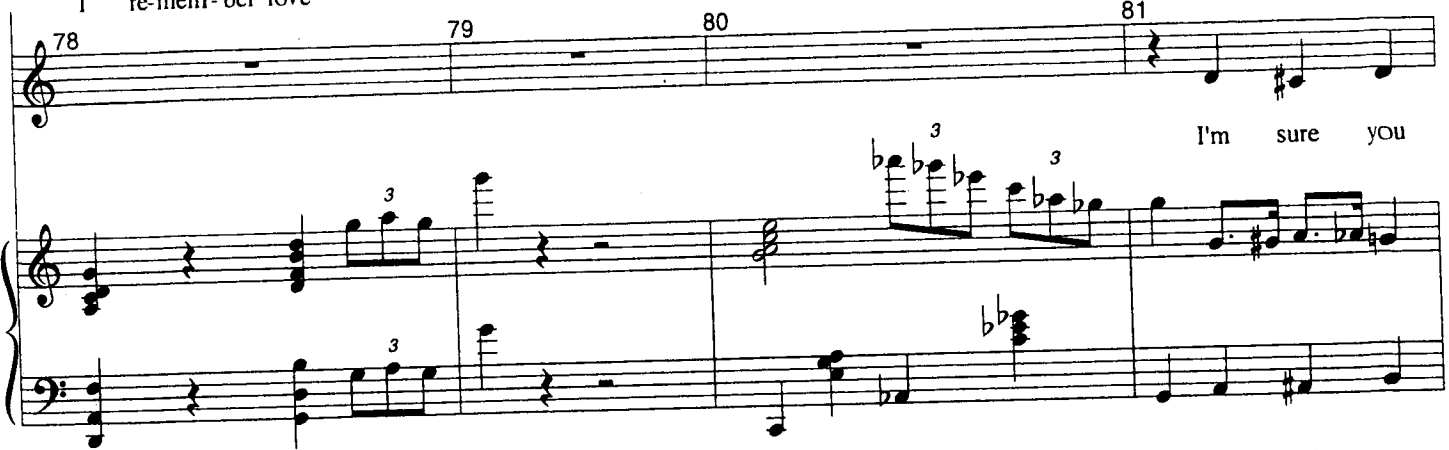
78 79 80 81



I re-mem-ber love at least I think I do

Under.:

78 79 80 81



I'm sure you

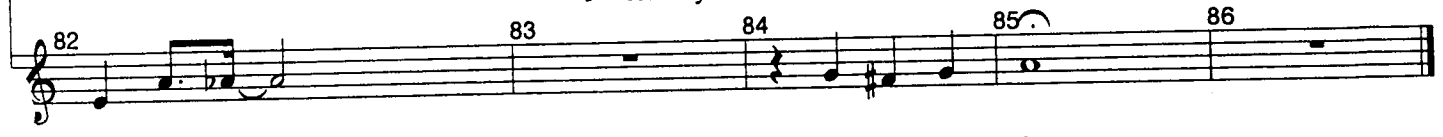
Slower

82 83 84 85 86



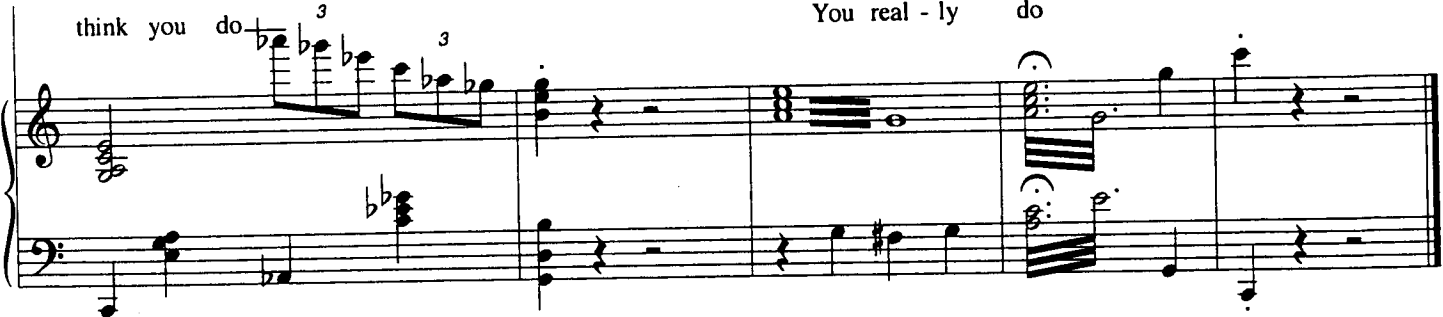
I real-ly do

82 83 84 85 86



think you do

83 84 85 86



You real-ly do

PIANO/VOCAL

"The Drowsy Chaperone"

# Henri

(The Tall Tall Pastry Chef)  
L.A. Version

Music And Lyrics By  
Lambert & Morrison

9/29/05

Kitty: No, even better.

Presenting Henri, the tall, tall pastry chef!

Kitty:

1 He's — so tall and drea - my

2 Cym.

3

4

5 Pies — so soft and cream - y Make the child-ren screa - my

6

7

8

9 He's Hen - ri — the tall tall pas - try chef!

10

11

12



"The Drowsy Chaperone"

9/29/05

# Best Man for the Job (Part 3) L.A. Version

Music And Lyrics By  
Lambert & Morrison

George:

1 2 3

if a tan - gle needs un - tang - ling i'm the

This system contains the first three measures of the vocal line and piano accompaniment. The vocal line starts with a rest in measure 1, followed by the lyrics 'if a tan - gle needs un - tang - ling i'm the'. Measure numbers 1, 2, and 3 are placed above the vocal staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

George: Yes, it was hard work. I don't mind telling you, this wedding was the most difficult task I've ever undertaken. And I was in the war!

4 5 6 7 8

best man for the job

This system contains measures 4 through 8. The vocal line begins with the lyrics 'best man for the job' in measure 4. Measure numbers 4, 5, 6, 7, and 8 are placed above the vocal staff. The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal line.

Women: 10 11

Men: not a fix nor a fight will he run from not a  
not a fix nor a fight will he run from not a

George: I'll swab anything!

George: That's right!

12 13 14

deck he will not swab ne ver duck ne ver flinch he'll come  
deck he will not swab ne ver duck ne ver flinch he'll come

George: Seeing the two of you standing there so in love, well, it makes it all worth while.

15 Women:  
through in a pinch He's the best man

Men:  
through in a pinch He's the best. He's the best man

17 for the job *ff*

18 for the job *ff*

19

Detailed description of the musical score: The score is for a song titled '#16-Best Man for the Job (Part 3)'. It is page 3 of the piece. The music is in 4/4 time. The vocal parts are for Women and Men. The piano accompaniment is in the right and left hands. The lyrics are: 'George: Seeing the two of you standing there so in love, well, it makes it all worth while.' The musical notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamics. The score is divided into measures 15 through 19. Measure 15 is the start of the vocal entry. Measure 16 is the end of the first vocal phrase. Measure 17 is the start of the second vocal phrase. Measure 18 is the end of the second vocal phrase. Measure 19 is the end of the piece. The piano accompaniment provides harmonic support for the vocal lines. The dynamics range from mezzo-forte to fortissimo (ff). The articulation includes triplets and accents.

"The Drowsy Chaperone"

Oct. 12

# *Trix's Return*

Music And Lyrics By  
Lambert & Morrison

Musical score for the first system of "Trix's Return". It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line has three measures: measure 1 is a whole rest, measure 2 is a whole rest, and measure 3 contains the vocal line "ooh" with a long horizontal line underneath. The piano accompaniment line has three measures: measure 1 is a whole rest, measure 2 contains a melodic line starting on G4, and measure 3 contains a melodic line ending on G4. The bass line has three measures: measure 1 is a whole rest, measure 2 contains a bass line starting on G2, and measure 3 contains a bass line ending on G2. There are triplets in the piano accompaniment and bass line in measure 3.

Musical score for the second system of "Trix's Return". It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line has six measures: measure 4 is a whole rest, measure 5 contains the vocal line "Real - ly hap - pe - ning" with a long horizontal line underneath, and measure 6 contains the vocal line "What is hap - pe - ning?" with a long horizontal line underneath. The piano accompaniment line has six measures: measure 4 is a whole rest, measure 5 contains a melodic line starting on G4, and measure 6 contains a melodic line ending on G4. The bass line has six measures: measure 4 is a whole rest, measure 5 contains a bass line starting on G2, and measure 6 contains a bass line ending on G2. There are triplets in the piano accompaniment and bass line in measure 6.

7 8

ooh

Thun - der - clap - pen - ing

7 8

Thun - der - clap - pen - ing

Thun - der - clap - pen - ing

8A 9 10 11

8A 9 10 11

12 13 14

12 13 14

Musical notation for measures 15, 16, and 17. Measure 15 shows a melodic line in the treble clef. Measures 16 and 17 are mostly rests.

Trix:

Musical notation for measures 15, 16, and 17, corresponding to the vocal line. Measure 15 has a melodic line, while 16 and 17 are rests.

I'm

Piano accompaniment for measures 15-17. Measures 15-17 feature triplet patterns in both the treble and bass staves. Measure 17 includes a fermata over a chord.

Musical notation for measures 18, 19, and 20. Measure 18: Trix the a - vi - a - trix. Measure 19: Queen of the sky. Measure 20: Queen of the sky.

Piano accompaniment for measures 18-20. The accompaniment consists of chords and single notes in both staves, supporting the vocal line.

Musical notation for measures 21, 22, and 23. Measure 21: I cir - cled in the stra - tus in my. Measure 22: I cir - cled in the stra - tus in my. Measure 23: I cir - cled in the stra - tus in my.

Piano accompaniment for measures 21-23. Measures 21-23 feature chords and single notes in both staves, with a triplet in measure 21.

24 25  
mo - dern ap - par - a - tus I'm

gliss.

26 27 28 29  
Trix the A - vi - a - trix I've gone a - wry I'm

30 31 32  
here to watch you tie the knot.

Vamp

Segue as one to  
"I Do, I Do In The Sky"

"The Drowsy Chaperone"

# I Do, I Do In The Sky

Music And Lyrics By  
Lambert & Morrison

## L.A. Version

UP-TEMPO  $\text{♩} = 126$

Trix:

1 2 3 4

5 6 7 8

9 10 11 12

bride and groom — in a cha - pel may bring a tear — to the eye but

what a thrill when love - birds trill "I do, I do" in the sky When

A

Detailed description: This is a piano/vocal score for the song "I Do, I Do In The Sky" (L.A. Version) by Lambert and Morrison. The score is in 4/4 time with a key signature of three flats (B-flat major/D-flat minor) and a tempo of 126 beats per minute. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line. The vocal line includes lyrics and is marked with measure numbers 1 through 12. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system includes measures 1-4, the second system includes measures 5-8, and the third system includes measures 9-12. There are some performance markings such as "A" and "Trix:".



Trix:

13 14 15 16

vows are said— in a mea - dow the bees and daf - fo-dil sigh but

Women:

When vows are said— in a mea - dow Ah!—

Men:

When vows are said— in a mea - dow Ah!—

17

18

19

20

Trix:

heart - beats rush when sweet-hearts gush "I do, I do" in the sky Do

la— "I do I do in the sky"

la— "I do I do in the sky"



Trix:

33 34 35 36

rain - bows bend - ing be - fore us and clouds me-an - dering by One

Trix:

37 38 39 40

can't re strain that sweet re - frain "I do, I do" — in the sky

Women:

Men:

"I do, I do" in the sky When

"I do, I do" in the sky

When

41 **Trix:** 42 43 44

Ah \_\_\_\_\_ But

**Women:**  
vows are said— in a mea-dow the bees and daf - fo-dil sigh

**Men:**  
vows are said— in a mea-dow the bees and daf - fo-dil sigh

45 **Trix:** 46 47 48

heart - beats rush when sweet-hearts gush "I do I do— in the sky!!" \_\_\_\_\_

**All:**

**With**

Trix:

49 50 51 52

One

All:

rain - bows head - ing be - fore us and clouds me - an - der - ing by

53 Trix:

54 55

can't re - strain that sweet re - frain "I do I do in the

56

57

58

sky! I do! I do, in the

Trix:

59 60 61 62

sky!

Women:

Men:

could it

look! up a-head! do you see it?

Janet: Well hurry up Trix,  
we've got some honeymooning to do!

63 64 65 66 All:

be? yes! It's Ri - o!

Then

67

68

69

Trix:

fly! \_\_\_\_\_

Then

fly!

Then

70 **Trix:** 71 72

fly! \_\_\_\_\_ With

**Women:**  
It's such a thrill when love - birds trill "Let's

**Men:**  
It's such a thrill when love - birds trill "Let's

73 **Trix:** 74 75 76

**Women:** rain - bows bend - ing be - fore us

fly!" \_\_\_\_\_ And clouds me - an - der - ing by One

**Men:** fly!" \_\_\_\_\_ And clouds me - an - der - ing by One

77 **Women:** 78 79 80

can't re - strain that sweet re - frain "I do I

**Men:**

can't re - strain that sweet re - frain "I do I

81 **Trix:** 82 83

in the sky!

**Women:**

do With rain - bows bend - ing be -

**Men:**

do With rain - bows bend - ing be -



Trix:

84

85

86

Musical staff for Trix, measures 84-86. The staff shows a melodic line in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Measure 84 contains a whole note G4. Measure 85 contains a whole note G4. Measure 86 contains a half note G4 followed by a whole rest.

Women:

fore us and clouds me - an - der - ing by One

Men:

fore us and clouds me - an - der - ing by One

Piano accompaniment for measures 84-86. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

87

88

89

can't re - frain that sweet re - frain I do

can't re - frain that sweet re - frain I do

Piano accompaniment for measures 87-89. The right hand continues with eighth-note patterns, and the left hand features more complex chordal textures, including some chords marked with a circled 'b'.

Women:

**POWER  
FAILURE!**

90 3 91

Up in the

Men: Up in the

92 93 94 95

sky!

sky!

9/29/05

# Finale Ultimo

## L.A. Version

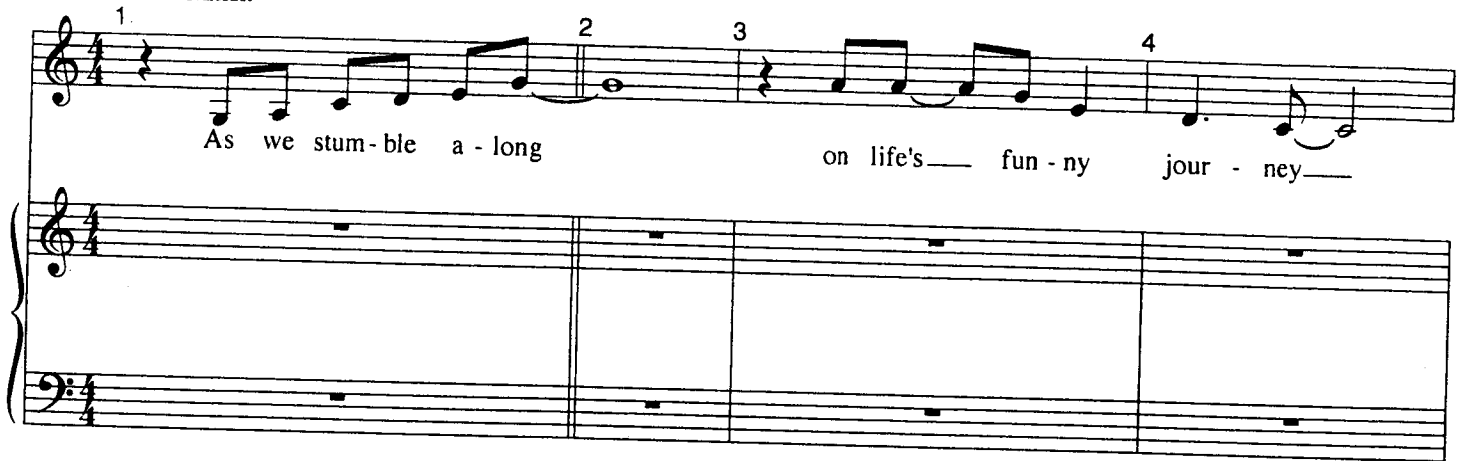
"The Drowsy Chaperone"

Music And Lyrics By  
Lambert & Morrison

Man:

1 2 3 4

As we stum-ble a - long on life's fun - ny jour - ney



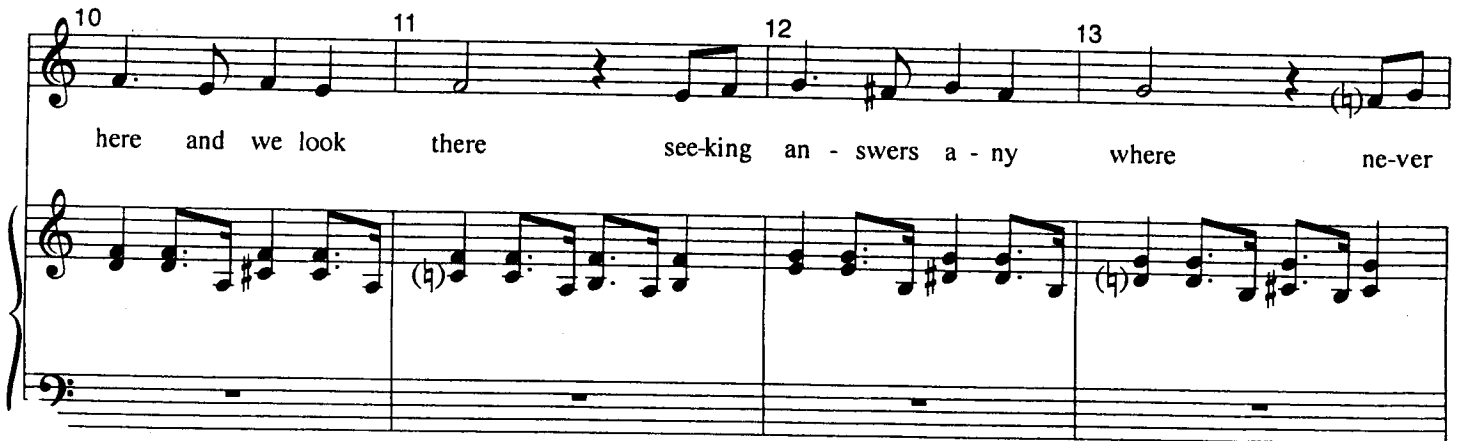
5 6 7 8 9

As we stum-ble a-long in - to the blue we look



10 11 12 13

here and we look there see-king an - swers a - ny where ne-ver



Robert:

14 15 16 17

Man:

I'm an ac-ci-dent wait - ing to hap-pen

14 15 16 17

sure of where to turn or what to do

still we bum-ble our way

(b)

Janet:

Feld. & Gang. :

18 19 20 21

I don't wan-na sing tunes no more—

George:

To-le-do sur -

18 19 20 21

If a wed-ding needs ar - ran-ging

Man:

18 19 20 21

through life's— cra-zy

la - brynth—

bare - ly

Underling:

22 23 24 25

prise She does

Mrs. T.:

Adolpho:

Kitty:

22 23 24 25

I re-mem-ber you

I am A - dol - pho

Sur-prise!

Man:

Drowsy:

22 23 24 25

know - ing left from right nor right from wrong

and the

Drowsy & Man:

26 27 28 29

best that we can do is hope a blue - bird will sing his

30 31 32 33 All:

song as we stum-ble a-long

Still we bum-ble our

34 35 36 37 **Trix.:**

bare ly

**Women:** 34 35 36 37

way through life's — cra-zy lab'-rynth

**Men:** 34 35 36 37

way through life's — cra-zy lab'-rynth

**Trix.:** 38 39 40 41

know ing left from right or right from wrong And the

**Women:** 38 39 40 41

Ah!

**Men:** 38 39 40 41

Ah!

Women:

42 43 44 45

best that we can do is hope a blue bird will sing his

Men:

42 43 44 45

best that we can do is hope a blue bird will sing his

46 47 48 49

song as we stumble a - long as we

46 47 48 49

song as we stumble a - long as we

50 51 52 *rall.*

stum - ble bum - ble fum - ble crum - ble as we stum - ble a -

50 51 52 *rall.*

stum - ble bum - ble fum - ble crum - ble as we stum - ble a -

**A Tempo**

**Women:**

53(b) 54 55 56 57

**Men: long**

53 54 55 56 57

**long**