

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

"Old record"
static sound

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

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

Bright 4 ♩ = 166

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 score for measures 26-29. The piece is in 4/4 time. Measure 26 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 27 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 28 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 29 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The music consists of chords and melodic lines in both hands.

Musical score for measures 30-33. The piece is in 4/4 time. Measure 30 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 31 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 32 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 33 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The music consists of chords and melodic lines in both hands.

It helps if you close your eyes.

Musical score for measures 34-37. The piece is in 4/4 time. Measure 34 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 35 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 36 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 37 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The music consists of chords and melodic lines in both hands, with some triplets and accents.

Musical score for measures 38-41. The piece is in 4/4 time. Measure 38 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 39 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 40 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Measure 41 has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The music consists of chords and melodic lines in both hands, with triplets and a *Bb arp.* marking.

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 *p* dynamic marking. Measure 45 ends with a fermata.

Musical score for measures 46-48 of the Ballad section. The score continues with the melody and accompaniment. Measure 46 has a *p* dynamic. Measure 47 has a *p* dynamic. Measure 48 has a *p* dynamic. A slur covers measures 46-48. The key signature has two flats.

Musical score for measures 49-51 of the Ballad section. The score continues with the melody and accompaniment. Measure 49 has a *p* dynamic. Measure 50 has a *p* dynamic. Measure 51 has a *p* dynamic. A slur covers measures 49-51. The key signature has two flats. The instruction *poco rit.* appears at the end of measure 51.

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* dynamic. Measure 53 has a *f* dynamic. Measure 54 has a *f* dynamic. Measure 55 has a *f* dynamic. A slur covers measures 52-55. The key signature has two flats. The instruction *trom gliss.* appears at the end of measure 55. Above measure 54, the words "Horn W.B. Whistle" are written. Above measure 55, the word "Whistle" is written.

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 measures 56 through 71. The score is written for piano and features a complex, syncopated melody in the right hand and a rhythmic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor). The music is marked with a forte *f* dynamic. Measure numbers 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, and 71 are indicated above the staves. The notation includes various rhythmic values, accidentals, and articulation marks.

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

Musical score for measures 72 through 75. The score is written for piano and features a simple, rhythmic accompaniment in the left hand and a melody in the right hand. The key signature is one flat. The music is marked with a piano *p* dynamic and a *cresc. poco a poco* instruction. Measure numbers 72, 73, 74, and 75 are indicated above the staves. The notation includes various rhythmic values and articulation marks.

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 score 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 bass line in the left hand. Measures 91-93 continue with similar textures, including some triplets and dynamic markings like *mf* and *f*.

Musical score for measures 94-97. Measure 94 has a similar texture to 90. Measure 95 features a key signature change to one sharp (F#). Measures 96-97 are characterized by a more rhythmic, driving texture with many accents (*v*) in both hands.

meno mosso $\text{♩} = 110$

Musical score for measures 98-100. Measure 98 features a dense, sustained chordal texture in the right hand. Measures 99-100 show a transition to a more active bass line in the left hand with accents (*v*).

"I can't wait!"

Musical score for measures 101-103. Measure 101 features a triplet of eighth notes in the left hand. Measure 102 has a triplet of eighth notes in the right hand. Measure 103 concludes with a final chord in the right hand and a sustained note in the left hand.

"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 staff containing a few notes with accents and a fermata. The bass staff starts with a few notes and then enters with a rhythmic accompaniment. A tempo marking 'Bright 4' is placed above the first measure of the first system. A dynamic marking 'f' is placed below the first measure of the bass staff. The first system is divided into two measures, with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second system continues the piece, with a third ending bracket labeled '3' and a fourth ending bracket labeled '4'. The music concludes with a final note in the treble staff and a final note in the bass staff.

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.

The piano accompaniment consists of five systems of two staves each (treble and bass clef). The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo and dynamics are marked *p* (piano) and *(under dialogue)*. Measure numbers 5 through 25 are indicated above the treble staff. A 'Vamp' section is marked between measures 23 and 24. The score concludes with a fermata over measure 25.

Segue as one to
 #2-"Fancy Dress"

Fancy Dress

FINAL-OCT. 9

"The Drowsy Chaperone"

Music And Lyrics By
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Mrs. Tottendale:

1 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 *f* to *p* between measures 1 and 2.

3 fan - cy dress! 4 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 quarter notes: F4, E4, D4, C4 in measure 3, and B3, A3, G3, F3 in measure 4. The piano accompaniment provides harmonic support with chords and moving lines.

5 must con - fess. 6 My dress! My dress! 7 I love my dress. Would

3

Detailed description: This system contains measures 5, 6, and 7. Measure 5 includes a triplet of eighth notes. The vocal line concludes with a half note G3 in measure 7. The piano accompaniment ends with a sustained chord in measure 7.

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 'Twas such a plea-sure air-ing it re - 12

mf

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

p *f*

16 I will tell you why you put it on 17 (b)

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

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: 100 **Gangster #2:** 101 **Both Gangsters:** 102 **Gangster #1:** 103

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

Gangster #2: 104 **Both Gangsters:** 105 106 107 **Aldolpho:**

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

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

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

p

All:

132 133

Where is Ja - net Van de Graff and

f

134 135 All:

when will she ap - pear?

gliss.

Janet enters

136 137 138 139

140 141 142 143 All:

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

Drowsy: Champagne makes me
deliciously drowsy.

Women:

175 176 177 178

wed - ding — A wed - ding — to - day A

Men:

wed - ding — A wed - ding — to - day A

All:

179 180 181 182

real-ly hap - pe-ning — Tru-ly hap - pe-ning

(Aeorplane)

(Aeorplane)

183

184

Al - most hap - pe - ning

(Aeorplane)

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:

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
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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 3 Trom. gliss. f

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 quarter notes G4, A4, Bb4, and C5.

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 plays a steady eighth-note accompaniment.

31 32 33 34

Musical notation for the vocal line, measures 31-34. Measure 31 has 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 quarter notes G4, A4, Bb4, and C5.

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 plays a steady eighth-note accompaniment.

35 36 37 38

Musical notation for the vocal line, measures 35-38. Measure 35 has 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 quarter notes G4, A4, Bb4, and C5.

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 plays a steady eighth-note accompaniment.

39 40 41 42

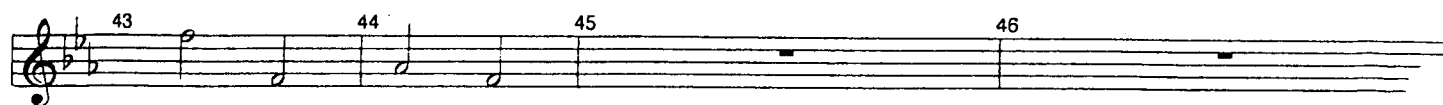
Musical notation for the vocal line, measures 39-42. Measure 39 has a quarter rest followed by quarter notes G4, A4, Bb4, and C5. Measure 40 has a quarter rest followed by a half note Bb4. Measure 41 has quarter notes G4, A4, Bb4, and C5. Measure 42 has a quarter rest followed by quarter notes G4, A4,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

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

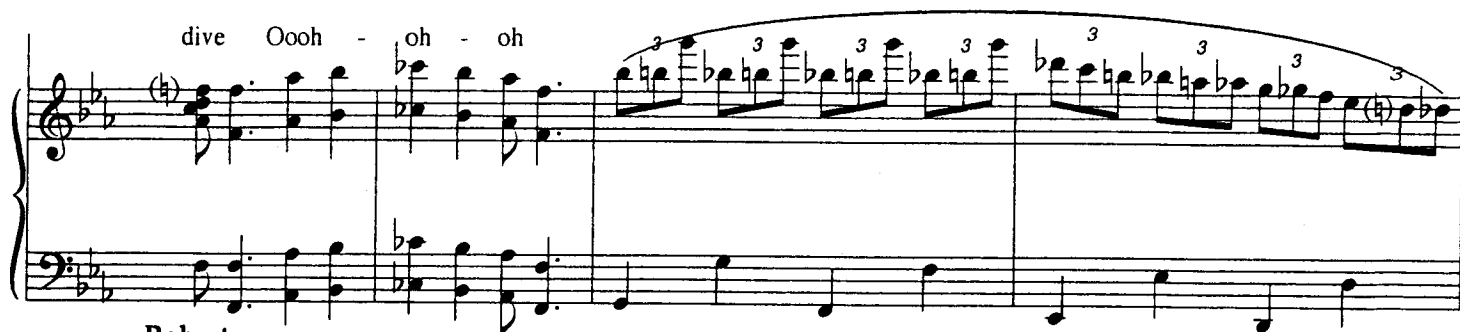
Piano accompaniment for measures 39-42. The right hand features chords and melodic fragments, including a triplet of eighth notes in measure 41. The left hand plays a steady eighth-note accompaniment.

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 —



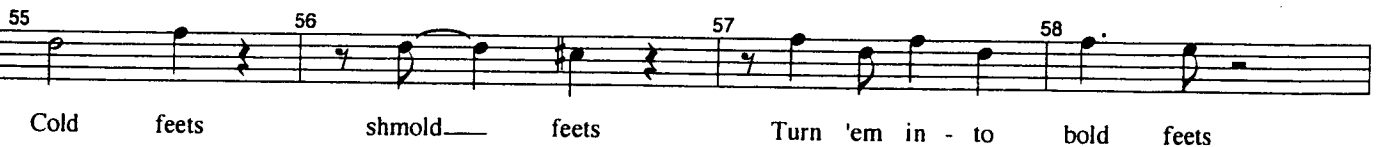
51 52 53 54

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

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

f

TAPS

94 95

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 melodic line in the treble and a supporting bass line.

Musical notation for measures 128-133. The system consists of two staves. Measure 128 is marked with a forte *f* dynamic and contains dense chordal textures in both staves. Measures 129-133 continue with complex harmonic structures, including triplets and various chord voicings.

Musical notation for measures 134-137. The system consists of two staves. Measure 134 is marked **Faster** and *f* **Fast Flaps**. The treble staff features a series of chords with a 'flap' effect, while the bass staff provides a steady accompaniment. Measures 135-137 continue this rhythmic pattern.

Musical notation for measures 138-141. The system consists of two staves. Measures 138-141 show a continuation of the 'Fast Flaps' with intricate chordal patterns in the treble and a consistent bass line.

Musical notation for measures 142-145. The system consists of two staves. Measure 142 has a treble clef with a melodic line and a bass clef with a steady accompaniment. Measures 143-145 feature a treble staff with a triplet of eighth notes and a bass staff with a consistent accompaniment.

Musical notation for measures 146-149. The system consists of two staves. Measures 146-149 show a continuation of the 'Fast Flaps' with complex chordal textures in the treble and a consistent bass line.

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 (b) 163 (b) 164

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

165 (b) 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 is presented in three systems, each with a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as dynamics (8va, gliss., ff), articulation (accents), and performance directions (7, 7).

System 1 (Measures 12-14):
Vocal: ice pack lest his temples start to throb Should the
Piano: 8va, gliss.

System 2 (Measures 15-17):
Vocal: lad lose a leg I'll be there with a peg I'm the best man
Piano: (4)

System 3 (Measures 18-20):
Vocal: for the job. ff
Piano: 7, 7

"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 and vocal. It consists of three systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is numbered 1 through 12. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. Measure 9 includes a dynamic marking of *f* (forte). The score concludes with a double bar line at the end of measure 12.



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 contains a melodic line with a long slur over measures 149-152. 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 152 includes a fermata over the final note and the text "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 has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a series of eighth notes in the treble staff. Measure 1 contains a quarter note chord in the bass staff. Measure 2 contains a quarter note chord in the bass staff. Measure 3 contains a quarter note chord in the bass staff. Measure 4 contains a quarter note chord in the bass staff. The system ends with a double bar line.

The second 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 has three flats and the time signature is 4/4. Measure 5 contains a quarter note chord in the bass staff. Measure 6 contains a quarter note chord in the bass staff. Measure 7 contains a quarter note chord in the bass staff. Measure 8 contains a quarter note chord in the bass staff. The system ends 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

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!

"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 the first system, measures 1-5. The score is in 4/4 time and B-flat major. It consists of a grand staff with a treble and bass clef. Measure 1 is marked with a '1' and a fermata. Measure 2 is marked with a '2' and a fermata. Measure 3 is marked with a '3' and a fermata. Measure 4 is marked with a '4' and a fermata. Measure 5 is marked with a '5' and a fermata. The melody is in the treble clef, and the bass line is in the bass clef.

CUE: Very funny.

Musical score for the second system, measures 6-9. The score is in 4/4 time and B-flat major. It consists of a grand staff with a treble and bass clef. Measure 6 is marked with a '6' and a fermata. Measure 7 is marked with a '7' and a fermata. Measure 8 is marked with an '8' and a fermata. Measure 9 is marked with a '9' and a fermata. The melody is in the treble clef, and the bass line is in the bass clef.

"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 (B-flat and E-flat), 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 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 (B-flat and E-flat), and the time signature is 4/4. Measure 3 contains a third ending bracket over a chord. Measure 4 contains a fourth ending bracket over a chord. The system ends 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 3 As we stum - ble a - long — in - to the blue —

8 3

9

The musical score is written for piano and voice. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is marked 'Freely' and 'Drowsy:' for the first part, and 'A Tempo' for the second part. The lyrics are: 'As we stum - ble a - long on life's — fun - ny jour - ney — As we stum - ble a - long — in - to the blue —'. There are measure numbers 3, 4, 5, 6, 7, 8, and 9 indicated above the vocal line. There are also some performance markings like 'v' (accents) and '3' (triplets) in the piano part.

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 -

65 66 67 68

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

Ooo Ooo

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

Musical staff for Drowsy, measures 78-81. The staff shows a melodic line in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 78 has a whole note. Measures 79 and 80 have quarter notes. Measure 81 has a half note.

song

as we stum-ble a - long

as we

Woman:

Musical staff for Woman's vocal line. It features a melodic line with a slur over measures 79 and 80, and another slur over measures 80 and 81. The notes are in a key with two flats.

Ah

Men:

Musical staff for Men's vocal line. It features a melodic line with a slur over measures 79 and 80, and another slur over measures 80 and 81. The notes are in a key with two flats.

Ah

Ah

Piano accompaniment for measures 78-81. The right hand has a rhythmic pattern of eighth notes, and the left hand has a bass line with chords. There are dynamic markings like *mf* and *f*.

Drowsy:

82

83

Musical staff for Drowsy, measures 82-83. The staff shows a melodic line in a key with two flats and a 3/4 time signature. Measures 82 and 83 have quarter notes.

stum - ble

bum - ble

fum - ble

plum - ble

colla voce

Piano accompaniment for measures 82-83. The right hand has chords with accents, and the left hand has a bass line with chords. There are dynamic markings like *mf* and *f*.

freely

A Tempo

84 **Drowsy:**

85

86

87

Musical staff for the vocal line, measures 84-87. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). Measure 84 contains a quarter rest. Measure 85 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 86 contains a half note D4. Measure 87 contains a whole note C4.

as we stum-ble a - long

Woman:

Musical staff for the Woman's vocal line, measures 84-87. Measure 84 contains a whole note C4. Measure 85 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 86 contains a half note D4. Measure 87 contains a whole note C4.

Ah!

Men:

Musical staff for the Men's vocal line, measures 84-87. Measure 84 contains a whole note C4. Measure 85 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 86 contains a half note D4. Measure 87 contains a whole note C4.

Ah!

Piano accompaniment for measures 84-87. The right hand (treble clef) and left hand (bass clef) both play chords. Measure 84: Right hand has a whole note chord (C4, E4, G4, Bb4), left hand has a whole note chord (C3, E3, G3, Bb3). Measure 85: Right hand has a quarter note chord (C4, E4, G4, Bb4), left hand has a quarter note chord (C3, E3, G3, Bb3). Measure 86: Right hand has a half note chord (C4, E4, G4, Bb4), left hand has a half note chord (C3, E3, G3, Bb3). Measure 87: Right hand has a whole note chord (C4, E4, G4, Bb4), left hand has a whole note chord (C3, E3, G3, Bb3).

"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:

1 2 3

There was a time I could stop on a dime For -

4 5 6

bear-ance was one of my tal-ents But since you've been a-round I

7 8 9

can't hold my ground I'm con - sis - tent - ly los - ing my bal-ance I'm an

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

51 52 53

Musical notation for measures 51-53. Measure 51 features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Both staves contain triplets of eighth notes. Measure 52 continues the triplet patterns. Measure 53 shows a change in the bass clef key signature to one flat and includes a fermata over the final measure.

54 55 56

Musical notation for measures 54-56. Measure 54 has a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Measure 55 has a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. Measure 56 has a treble clef with a key signature of one flat and a bass clef with a key signature of one flat, featuring triplets in both staves.

57 58 59

Musical notation for measures 57-59. Measure 57 has a treble clef with a key signature of one flat and a bass clef with a key signature of two flats, featuring triplets. Measure 58 has a treble clef with a key signature of one flat and a bass clef with a key signature of one flat, also featuring triplets. Measure 59 has a treble clef with a key signature of one flat and a bass clef with a key signature of one flat, featuring a triplet in the treble staff.

60 61 62

Musical notation for measures 60-62. Measure 60 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. Measure 61 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. Measure 62 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp.

63 64 65 66

Musical notation for measures 63-66. Measure 63 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. Measure 64 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. Measure 65 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. Measure 66 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp, featuring triplets.

67 68 69 70

Musical notation for measures 67-70. Measure 67 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp, featuring triplets. Measure 68 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp, featuring triplets. Measure 69 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp, featuring triplets. Measure 70 has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp, featuring triplets.

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 musical notation consists of two staves, treble and bass clef, in 4/4 time. The key signature has one flat (B-flat). The music is marked 'Agitato'. The first measure is numbered '1' and contains a treble clef chord and a bass clef chord. The second measure is numbered '2' and contains a treble clef chord and a bass clef chord. The third measure is numbered '3' and contains a treble clef chord and a bass clef chord. The system ends with a double bar line.

The second system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The key signature has one flat (B-flat). The music is marked 'Agitato'. The first measure is numbered '4' and contains a treble clef chord and a bass clef chord. The second measure is numbered '5' and contains a treble clef chord and a bass clef chord. The third measure is numbered '6' and contains a treble clef chord and a bass clef chord. The system ends with a double bar line.

"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 features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The piano part includes a 'Vamp' section. The vocal line is numbered 1 through 8. The lyrics are: 'I'm sure that you have heard the name Al - dol-pho a lad-ies' man who wins ac-claim, Al - dol-pho Well love-ly miss I am the same Al - dol - pho I in - tro -'.

1
I'm

Vamp

2

3
sure that you have heard the name Al - dol-pho

4

5
a lad-ies' man who wins ac-claim, Al -

6
dol-pho

7
Well love-ly miss I am the same Al - dol - pho

8
I in - tro -

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 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 20 I am Al - dol - pho

FREELY

Adolpho:

21 I can sing it high: Al - dol - pho 22 I can sing it low: Al - dol-pho I can

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 24 sing it ver - y slow... 25 ly

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

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 do - ho - ho - ho - ho - hol

39 40 41 42

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

43 44 45 46

Musical notation for measures 47-50. Measure 47 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 48 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 49 has a quarter note in the right hand and a quarter note in the left hand. Measure 50 has a quarter note in the right hand and a quarter note in the left hand. The right hand has a dynamic marking of *mf* and a hairpin crescendo. The left hand has a dynamic marking of *mf* and a hairpin crescendo.

Musical notation for measures 51-53. Measure 51 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 52 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 53 has a triplet of eighth notes in the right hand and a quarter note in the left hand. The right hand has a dynamic marking of *mf* and a hairpin crescendo. The left hand has a dynamic marking of *mf* and a hairpin crescendo.

Musical notation for measures 54-56. Measure 54 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 55 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 56 has a triplet of eighth notes in the right hand and a quarter note in the left hand. The right hand has a dynamic marking of *mf* and a hairpin crescendo. The left hand has a dynamic marking of *mf* and a hairpin crescendo.

Musical notation for measures 57-59. Measure 57 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 58 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 59 has a triplet of eighth notes in the right hand and a quarter note in the left hand. The right hand has a dynamic marking of *mf* and a hairpin crescendo. The left hand has a dynamic marking of *mf* and a hairpin crescendo. The tempo marking **Drowsy:** and **And** is present.

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

Musical score for measures 75-77. The score consists of three systems. The first system shows measures 75 and 76 with a single melodic line. The second system shows measures 75 and 76 with a single melodic line. The third system shows measures 75, 76, and 77 with a piano accompaniment in two staves (treble and bass clef). Measure 75 features a steady eighth-note accompaniment. Measure 76 has a more active accompaniment with sixteenth notes. Measure 77 features a final chord with a '7' above it and a '(b)' below it.

Toledo Surprise

"The Drowsy Chaperone"

10/11/05

L.A. Version

Music And Lyrics By
Lambert & Morrison

Gangsters:

1 2 3

Deliberately Chop the nuts — pound the dough —

4 5 *A tempo (suddenly light and happy)*

bake it up — nice and slow —

6 7 8 9

then you got a to - le - do — to - le - do sur - prise

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

18 beat it up— 19 then you 20 sweet it up— 21 when you

22 heat it up— 23 if it tries to rise! 24 25 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 a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Measure 44 starts with a forte (*f*) dynamic. Measure 46 includes a dynamic marking of *Subito p* (under dialogue). The music consists of chords and melodic lines in both the treble and bass staves.

Musical score for measures 48-51. The score continues in the same key signature and time signature. Measure 48 begins with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both staves.

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 score continues in the same key signature and time signature. Measure 52 starts with a piano (*p*) dynamic. The music consists of chords and melodic lines in both the treble and bass staves.

Musical score for measures 56-59. The score continues in the same key signature and time signature. Measure 56 starts with a piano (*p*) dynamic. Measure 59 includes a dynamic marking of *Vamp*. The music consists of chords and melodic lines in both the treble and bass staves.

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), Drowsy (measure 126), Underling (measures 126-127), and All (measures 127-127), along with the piano accompaniment. The piano part consists of a treble and bass clef staff with chords and melodic lines. The lyrics are written below the vocal staves.

128 129 130 131

"Peanuts"

Musical score for the piece "Peanuts". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The piece starts at measure 128. Measure 129 has a first ending bracket over measures 129 and 130. Measure 131 has a second ending bracket over measures 131 and 132. The music features a mix of chords and melodic lines.

132 133 134 135

Musical score for measures 132 through 135. The treble staff continues the melodic line with some grace notes. The bass staff provides a steady accompaniment with chords and single notes.

136 137 138 139

"Falling Off A Log"

Musical score for the piece "Falling Off A Log". It consists of two staves. The key signature has two flats (B-flat and E-flat). Measures 136, 137, 138, and 139 are marked with a '3' above them, indicating triplet rhythms. The treble staff has a busy melodic line with many sixteenth notes. The bass staff has a steady accompaniment with chords and single notes.

140 141 142 143

Musical score for measures 140 through 143. The treble staff continues the melodic line with some grace notes. The bass staff provides a steady accompaniment with chords and single notes.

144 145 All: 146 147

Sur-prise!

Musical score for the section "Sur-prise!". It consists of two staves. The key signature has two flats (B-flat and E-flat). Measure 145 is marked "All:". The treble staff has a melodic line with some grace notes. The bass staff provides a steady accompaniment with chords and single notes.

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 consists of eighth and quarter notes. The bass line features chords and moving lines. Measure 3 includes a first ending bracket.

Slower

Piano accompaniment for measures 5-8. Measure 5 begins with a new melodic line. 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.

DIALOGUE

Vocal melody and piano accompaniment for measures 9-12. The vocal line is written in a soprano clef. The lyrics are: "Wed - ding bells won't ring Wed - ding bells won't chime". The piano accompaniment consists of chords in the right hand and a 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

17 18 19 20

time! _____

time! _____

"The Drowsy Chaperone"

Message from a Nightingale

9/29/05

L.A. Version

Music And Lyrics By
Lambert & Morrison

Piano introduction in 4/4 time, key of B-flat major. The piece features a series of chords in the right hand and a bass line in the left hand. The chords are numbered 1 through 4. The bass line consists of a sequence of chords: B-flat major, F major, B-flat major, and F major.

5 **Gently** *mp* 6 7 **Kitty:** 8

8^{va} - I bring a mes - sage from a

Vocal line for measures 5-8. Measure 5 is a whole rest. Measure 6 is a whole rest. Measure 7 is a quarter rest. Measure 8 contains the lyrics "I bring a mes - sage from a". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

9 **night-in-gale** **Gangsters:** 10 11 **Kitty:** 12

9 **night-in-gale** 10 **night-in-gale** 11 **night-in-gale** 12 **song - ong - ong - ong**

8^{va} - - -

Vocal line for measures 9-12. Measure 9: "night-in-gale". Measure 10: "night-in-gale". Measure 11: "night-in-gale". Measure 12: "song - ong - ong - ong". The piano accompaniment continues with the same eighth-note bass line and melody as in the previous section.

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:**

25 26

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

The musical score for Adolpho consists of three measures. Measure 30 begins with a vocal line starting on a half note 'odd?' and a piano accompaniment of eighth notes. Measure 31 features a vocal line with a melodic line and a piano accompaniment of eighth notes. Measure 32 continues the vocal line with a melodic line and a piano accompaniment of eighth notes. The piano part includes dynamic markings like 'v' and 'p'.

ADOLPHO:Impossible!

33 34

whaaaa...

33 34

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

rit.

The musical score for 'ADOLPHO:Impossible!' spans measures 33 and 34. Measure 33 has a vocal line with a melodic line and a piano accompaniment of eighth notes. Measure 34 continues the vocal line with a melodic line and a piano accompaniment of eighth notes. The piano part includes a 'rit.' marking and dynamic markings like 'p'. The vocal line ends with a long note and a double bar line, with 'whaaaa...' written above it.

"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 supporting bass line 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. Measure numbers 1 through 11 are indicated above the staves.

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

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

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.

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: 39

Man's vocal line for measures 38 and 39, starting with a rest in measure 38 and singing in measure 39.

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

Janet's vocal line for measures 38 and 39, starting with a rest in measure 38 and singing in measure 39.

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

Man: 40
ped - e - stal

Janet: 41

Man's vocal line for measures 40-42, starting with a rest in measure 40 and singing in measures 41 and 42.

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

Janet's vocal line for measures 40-42, starting with a rest in measure 40 and singing in measures 41 and 42.

Piano accompaniment for measures 40-42. The right hand has chords and a melodic line, and 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

Musical score for Janet's vocal line and piano accompaniment, measures 43-45. The vocal line is in 4/4 time, starting with a quarter rest in measure 43, followed by a quarter note 'you.' in measure 44, and then 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 two staves: the right hand plays chords and the left hand plays a rhythmic pattern of eighth notes.

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

46

47

48

do.

Musical score for Janet's vocal line and piano accompaniment, measures 46-48. The vocal line is in 4/4 time, starting with a quarter rest in measure 46, followed by a quarter note 'do.' in measure 47, and then a quarter rest in measure 48. The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays 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.

Musical score for piano accompaniment, measures 49-52. The score is in 4/4 time and consists of two staves: the right hand and the left hand. The right hand plays a series of chords and the left hand plays a rhythmic pattern of eighth notes.

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)

19 20 21 22

23 24 All: 25

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

26 27

28 29

30 31 32 33

"Paris"

34 35 36

37 38 39

40 41 42

43 44 45 All: 46

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

47 *misterioso* 48 \flat \flat

49 50

51 52 53 54

Waltz, in 1

55 56 57 \sharp 58 (h) \flat 59 60

"George"

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 a minor key. Measures 78-80 feature a complex, rhythmic accompaniment with many beamed notes and slurs. Measure 81 begins with a whole note chord marked with a circled 'b'.

82 83 84 85 86

Musical notation for measures 82-86. Measures 82-83 show a continuation of the complex accompaniment. Measures 84-85 feature triplets in both the treble and bass staves. Measure 86 continues with triplets and a final chord.

Kitty's Cymbals

87 88 89 90

Musical notation for measures 87-90. Measure 87 is mostly rests. Measures 88-90 feature a rhythmic pattern of chords in the treble and bass staves, with some notes marked with a circled 'h'.

91 92 93 94

Musical notation for measures 91-94. Measures 91-92 feature a rhythmic pattern of chords. Measures 93-94 feature triplets in the treble staff and a trill in the bass staff.

Kitty Slap

95 96

Musical notation for measures 95-96. Measure 95 features a complex chord structure with notes marked with a circled 'h'. Measure 96 features a simple accompaniment with a final chord.

Musical score for measures 97-107. The score is written for piano in G major and 4/4 time. It consists of three systems of two staves each (treble and bass clef). Measure 97 starts with a treble clef and a key signature of one sharp (F#). Measure 98 has a key signature change to one flat (F). Measure 99 has a key signature change to two flats (Bb). Measure 100 has a key signature change to two sharps (D#). Measure 101 has a key signature change to one sharp (F#). Measure 102 has a key signature change to one flat (F). Measure 103 has a key signature change to two flats (Bb). Measure 104 has a key signature change to two sharps (D#). Measure 105 has a key signature change to one sharp (F#). Measure 106 has a key signature change to one flat (F). Measure 107 has a key signature change to two flats (Bb). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a 'v' for accent.

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.

Musical score for measures 108-113. The score is written for piano in G major and 4/4 time. It consists of two systems of two staves each (treble and bass clef). Measure 108 starts with a treble clef and a key signature of one sharp (F#). Measure 109 has a key signature change to one flat (F). Measure 110 has a key signature change to two flats (Bb). Measure 111 has a key signature change to two sharps (D#). Measure 112 has a key signature change to one sharp (F#). Measure 113 has a key signature change to one flat (F). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a 'v' for accent. The title "Dream Selves" is written in the left margin of the first system.

114 (b) 115 116 117

118 119 120 121

122 (b) 123 124 125

126 127 128 129

130 131 132 (b) 133

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 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!

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

Robert: 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

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

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

Mrs. Tot.:

10 11 12 13

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

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

ask me what my name is I don't know

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.:

54 55 56 57

Under: Oh!

Da da da da da da da da da da da da da da

54 55 56 57

Bom bom bom bom bom bom bom bom bom bom

Faster

58 59 60 61

Woo! Ba da da da dum Eh!

58 59 60 61

bom bom bom bom bom bom bom bom bom bom bom

62 63 64 65

doo da da dum da da da da da dum ba ba ba de ba ba bum Da da da

62 63 64 65

bom bom bom bom bom bom bom bom bom bom

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

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:

The musical score is written for piano and voice. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features various textures, including chords, arpeggios, and triplets. Performance markings include 'Cym.' (Cymbal), 'Pies', and 'He's'. The lyrics are: 'He's so tall and dreamy Pies so soft and creamy Make the children scream He's Henri the tall tall pastry chef!'. The score is numbered 1 through 12. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings like 'p' and 'f', and articulation like 'acc' and 'stacc'.

"The Drowsy Chaperone"

9/29/05

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

Music And Lyrics By
Lambert & Morrison

George:

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

2

3

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 best man for the job

5

6

7

8

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

"The Drowsy Chaperone"

Oct. 12

Trix's Return

Music And Lyrics By
Lambert & Morrison

1 2 3

ooH_____

1 2 3

Some-thing's hap - pe-ning_____

3 3 3 3

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 1 is a whole rest for the vocal line. Measure 2 contains the vocal line starting with 'Some-thing's hap - pe-ning'. Measure 3 continues the vocal line and includes a triplet of eighth notes in the left hand.

4 5 6

ooH_____

4 5 6

Real - ly hap - pe-ning_____ What is hap - pe-ning?—

3 3 3 3

Detailed description: This system contains measures 4 through 6. Measure 4 is a whole rest for the vocal line. Measure 5 contains the vocal line starting with 'Real - ly hap - pe-ning'. Measure 6 continues the vocal line with the lyrics 'What is hap - pe-ning?'. The piano accompaniment in the left hand features a triplet of eighth notes in measures 5 and 6.

7 8

ooh _____ Thun - der - clap - pen - ing

7 8

Thun - der - clap - pen - ing

3 3 3 3 3 3

8A 9 10 11

8A 9 10 11

8A 9 10 11

8A 9 10 11

(b) (b) (b) (b)

12 13 14

12 13 14

12 13 14

12 13 14

3 3 3 3 3 3 3 3 3 3 3 3

Musical staff 1 (Melody): Measures 15, 16, 17. Treble clef, key signature of three flats, 4/4 time. Measure 15 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter rest. Measure 16 is a whole rest. Measure 17 is a whole rest.

Trix:

Musical staff 2 (Melody): Measures 15, 16, 17. Treble clef, key signature of three flats, 4/4 time. Measure 15 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter rest. Measure 16 is a whole rest. Measure 17 contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter rest.

I'm

Piano accompaniment for measures 15-17. Treble and bass clefs, key signature of three flats, 4/4 time. Measures 15-17 feature triplet eighth notes in both hands. Measure 15: Treble (G4, A4, B4), Bass (G3, A3, B3). Measure 16: Treble (G4, A4, B4), Bass (G3, A3, B3). Measure 17: Treble (G4, A4, B4), Bass (G3, A3, B3). Measure 17 ends with a fermata over the final notes.

Musical staff 3 (Melody): Measures 18, 19, 20. Treble clef, key signature of three flats, 4/4 time. Measure 18: quarter note G4, quarter rest, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 19: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 20: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Trix the a - vi - a - trix. Queen of the sky—

Piano accompaniment for measures 18-20. Treble and bass clefs, key signature of three flats, 4/4 time. Measures 18-20 feature a simple harmonic accompaniment. Measure 18: Treble (G4, A4), Bass (G3, A3). Measure 19: Treble (G4, A4, B4), Bass (G3, A3, B3). Measure 20: Treble (G4, A4, B4), Bass (G3, A3, B3). Measure 20 ends with a fermata over the final notes.

Musical staff 4 (Melody): Measures 21, 22, 23. Treble clef, key signature of three flats, 4/4 time. Measure 21: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 22: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 23: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

I cir - cled in the stra - tus in my

Piano accompaniment for measures 21-23. Treble and bass clefs, key signature of three flats, 4/4 time. Measures 21-23 feature a simple harmonic accompaniment. Measure 21: Treble (G4, A4), Bass (G3, A3). Measure 22: Treble (G4, A4, B4), Bass (G3, A3, B3). Measure 23: Treble (G4, A4, B4), Bass (G3, A3, B3). Measure 23 ends with a fermata over the final notes.

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 ♩ = 126

Trix:

1 2 3 4

A

5 6 7 8

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

9 10 11 12

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

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"

21 **Trix:** 22 23 24
 you? Do you? Do
Underling & Tottendale: **Drowsy & Adolpho:**

We do We do

Trix: 25 26 27 28
 you? then fly

Robert & Janet: **All:**

We do

29 30 31 32 **Trix:**
 With

All:
 bride and groom — in a cha - pel may — bring a tear to the eye.

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 starting with a whole note on G4 in measure 84, followed by a half note on A4 in measure 85, and a quarter note on B4 in measure 86.

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 steady bass line with chords.

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 triplets and accidentals.

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

Feld. & Gang. :

18 Janet: 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 stum-ble a - long _____ as we

46 47 48 49

song as we stum-ble 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