PIANO/VOCAL

"The Drowsy Chaperone"

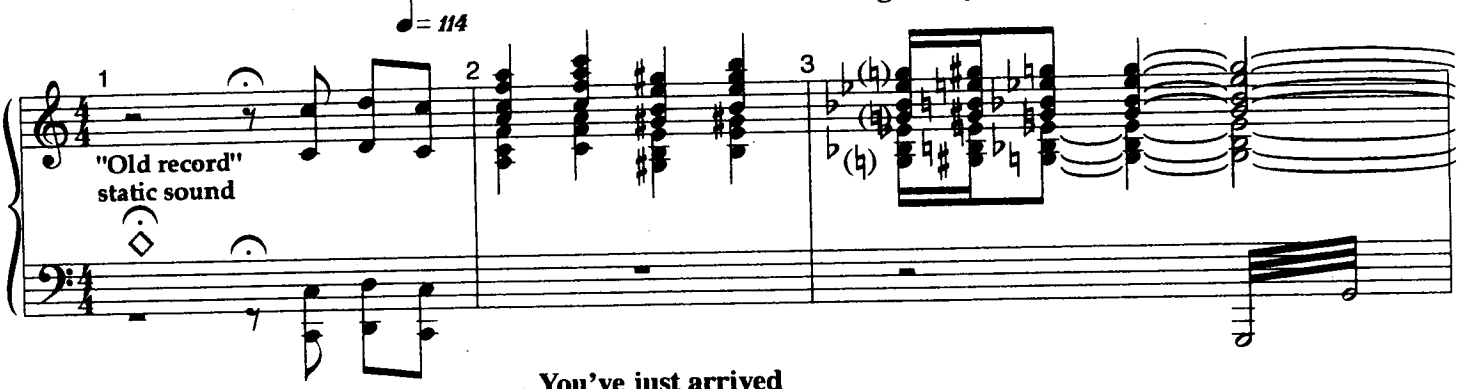
Given to Larry
Oct. 3

Overture
FINAL

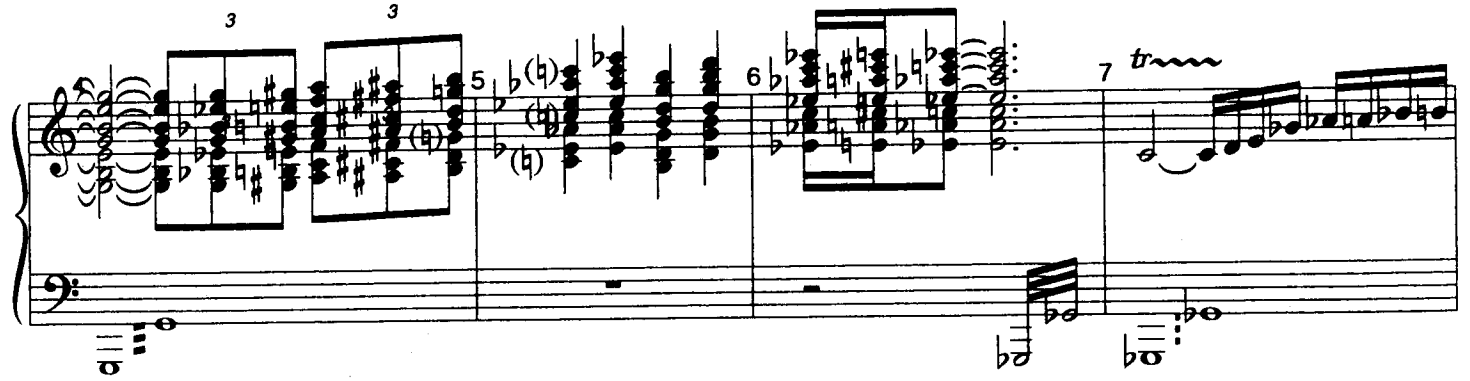
Music And Lyrics By
Lambert & Morrison

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.

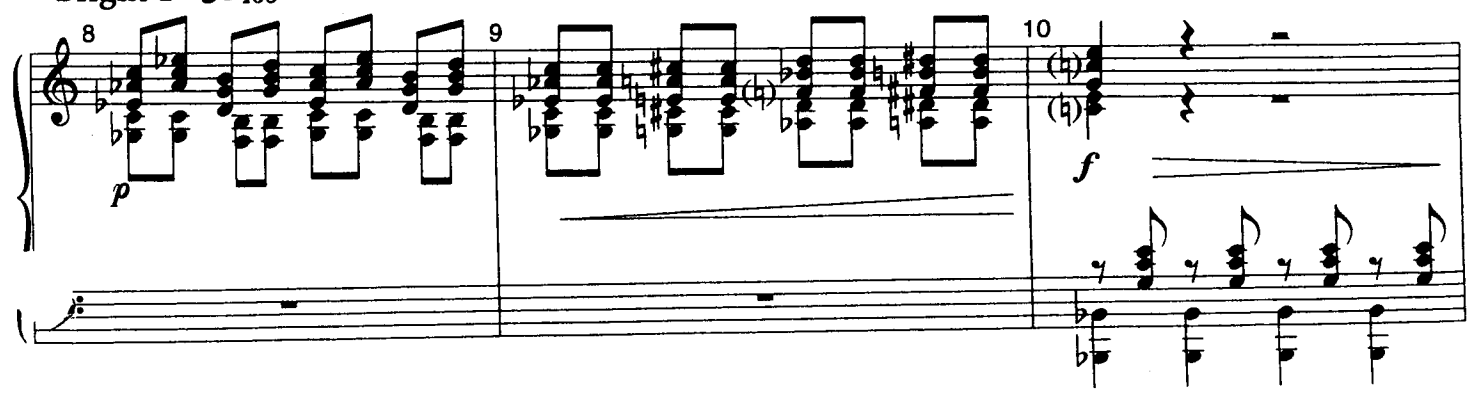


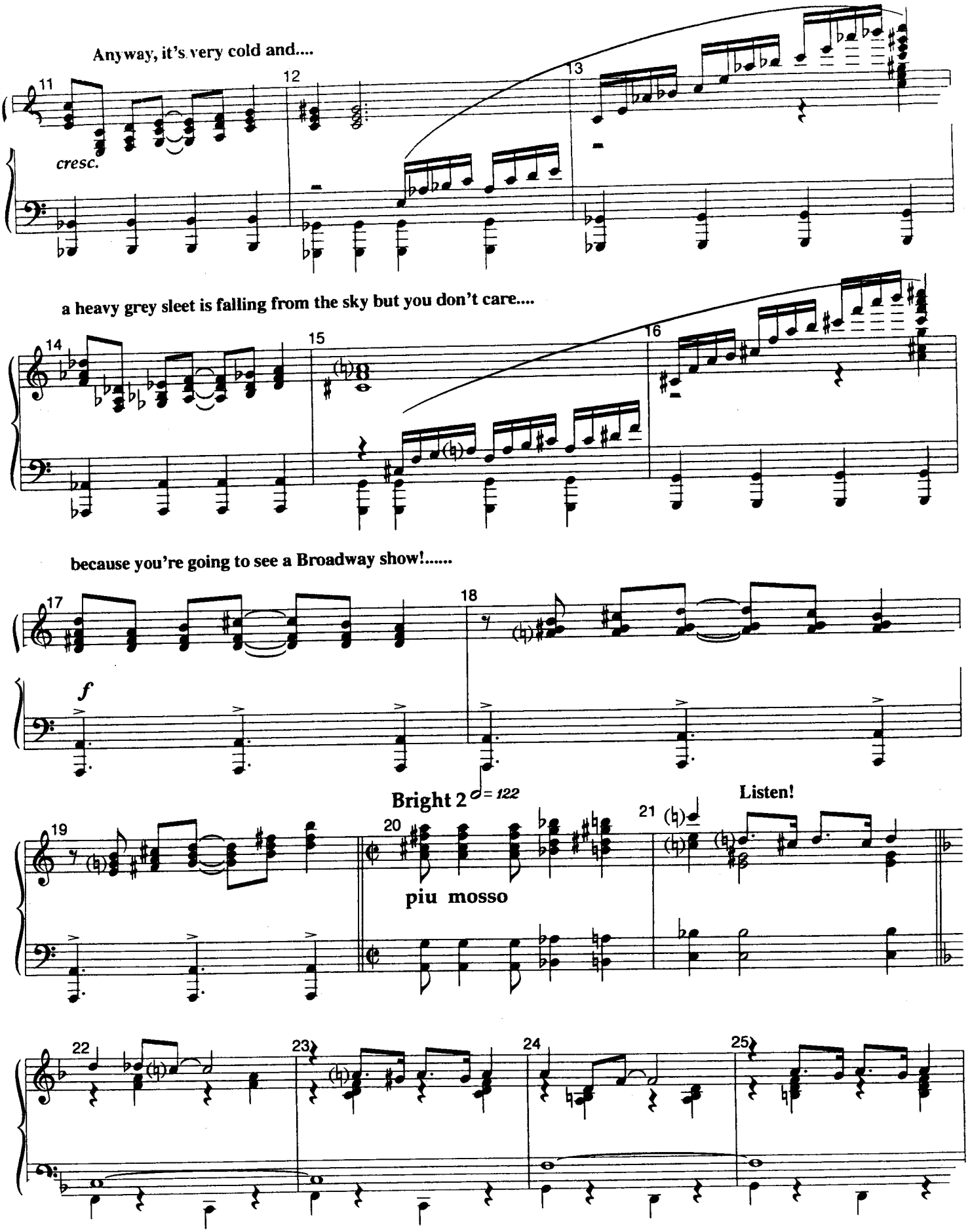
**You've just arrived
at the doors of the Winter garden theatre in New York..**



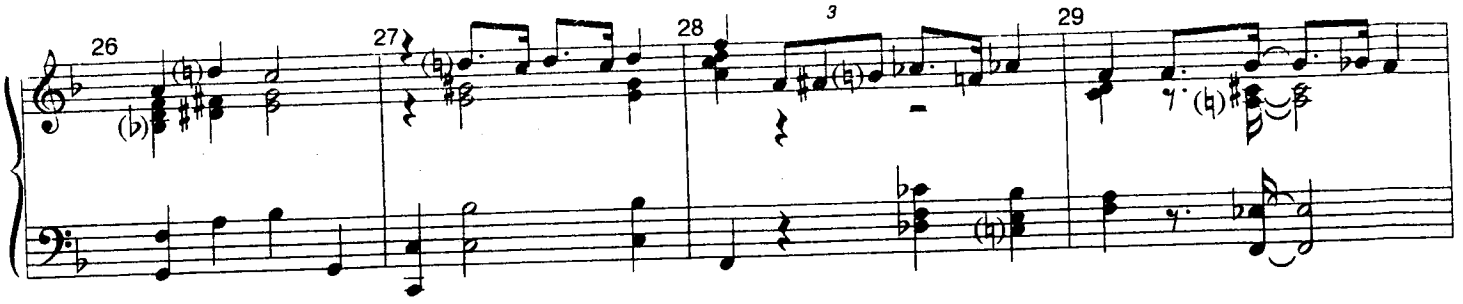
**You came by horse, I suppose.
I mean, a horse drawn carriage..
You weren't actually riding the horse.**

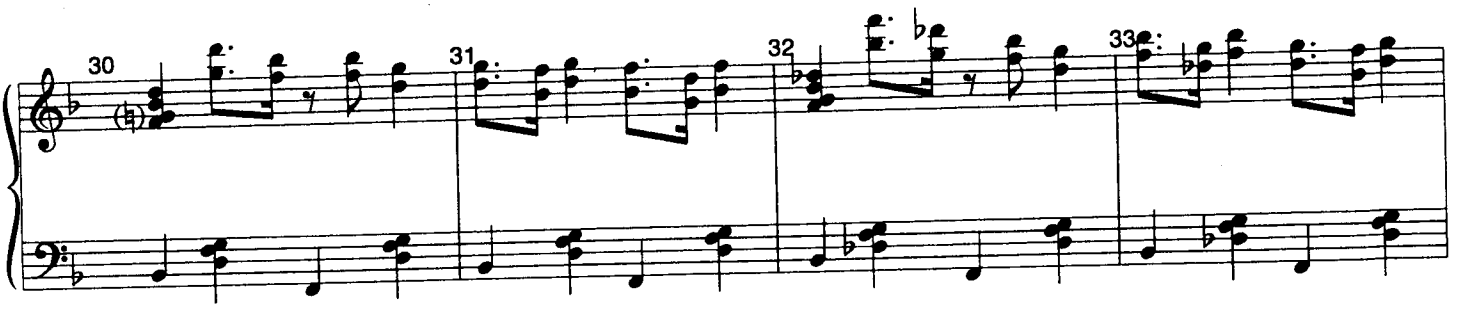
Bright 4 ♩= 166



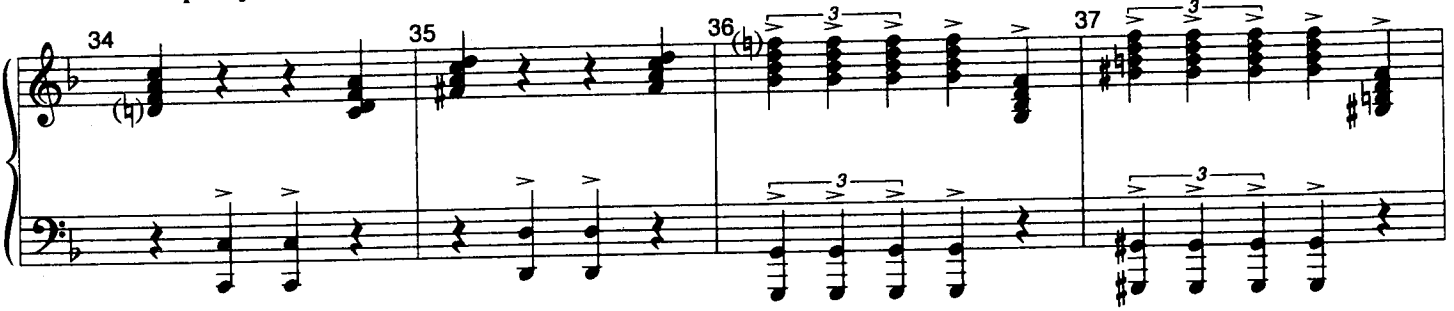

Anyway, it's very cold and....
11
12
13
cresc.
a heavy grey sleet is falling from the sky but you don't care....
14
15
16
because you're going to see a Broadway show!.....
17
18
f
Bright 2 ♩= 122
Listen!
19
20
21
piu mosso
22
23
24
25

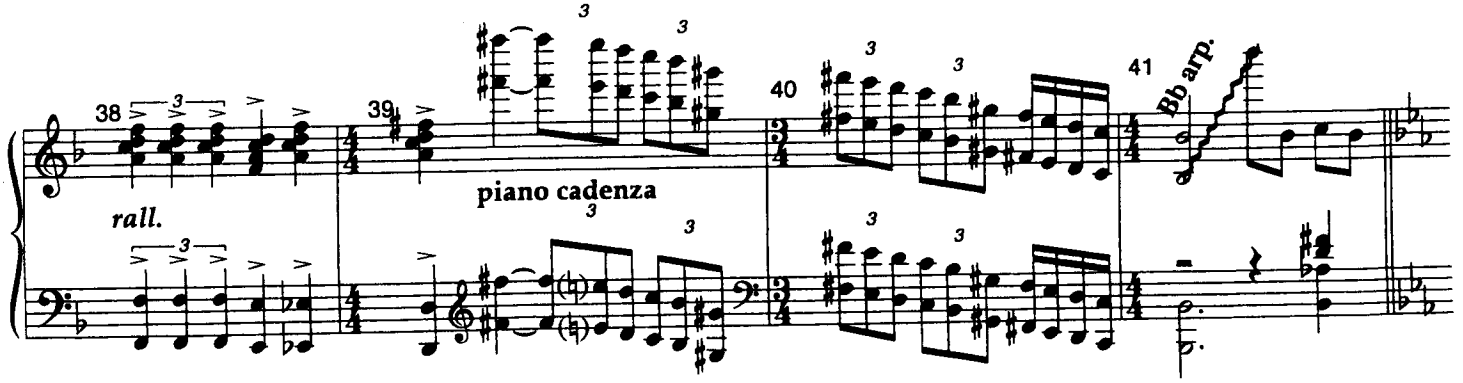
Isn't this wonderful?



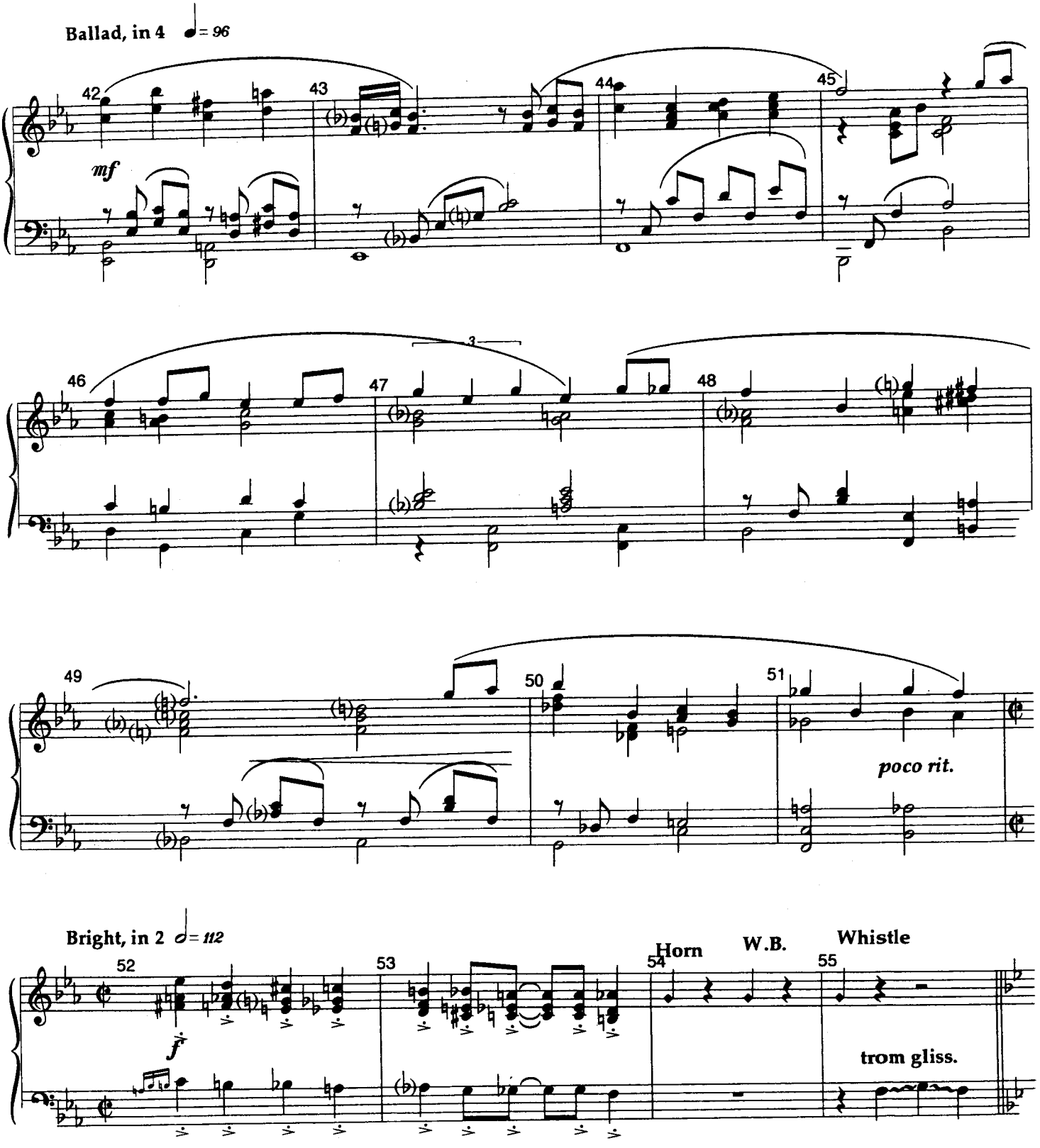


It helps if you close your eyes.

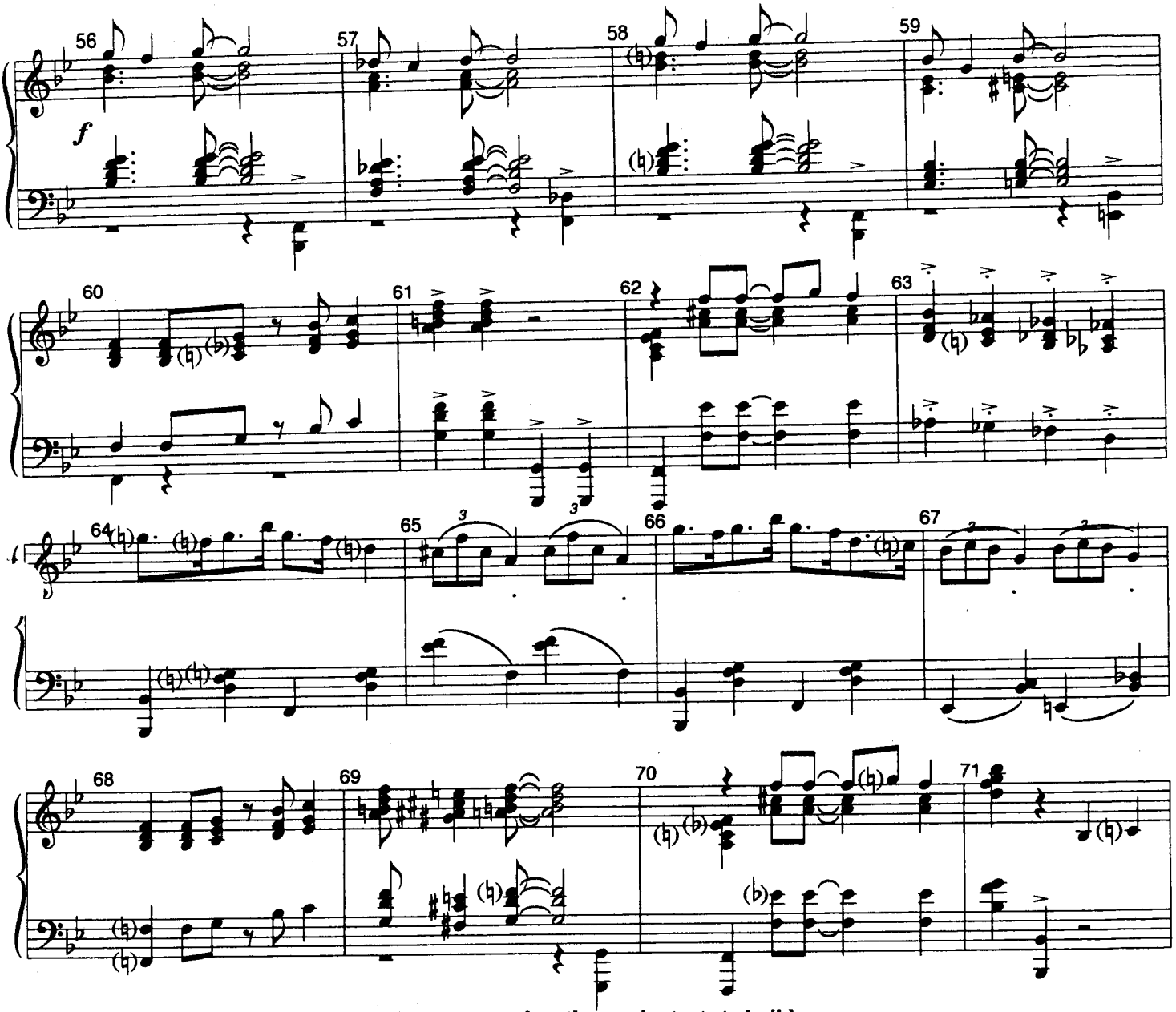




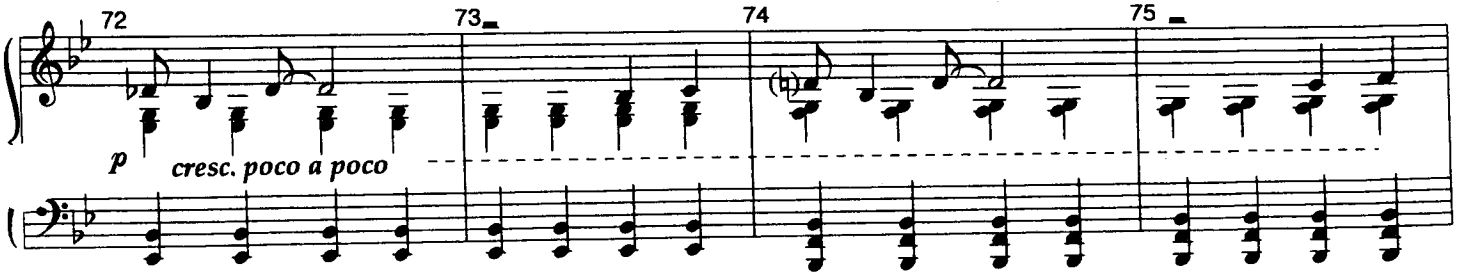
Don't you love overtures? Overtures are out of style now. I miss them. It's a polite way of beginning the evening. It's the show's way of welcoming you. "Hello, welcome. The meal will be served shortly, but in the mean time, would you like an appetizer?" That's what an overture is. A musical appetizer.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



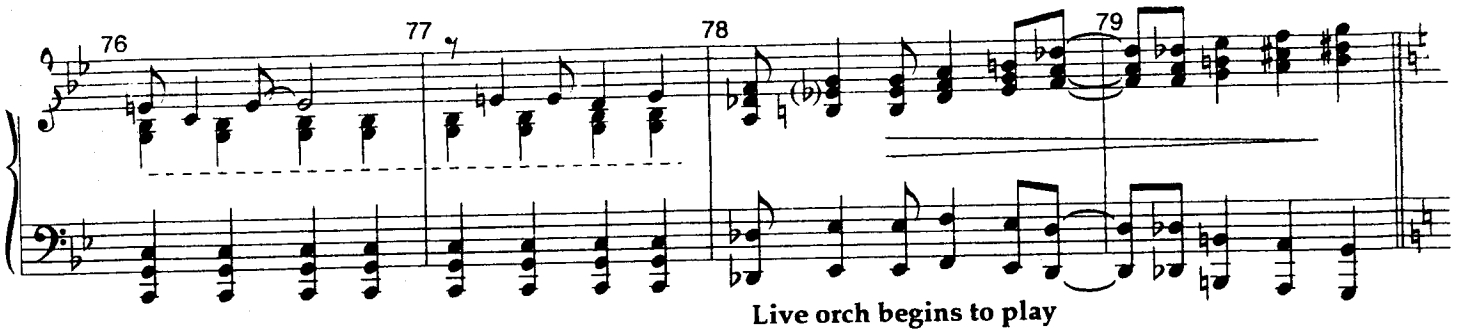
Another thing I love about Overtures is the speculation. Oh, what was that song? It's syncopated. It's probably a dance number. Of course, I know what it is.



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

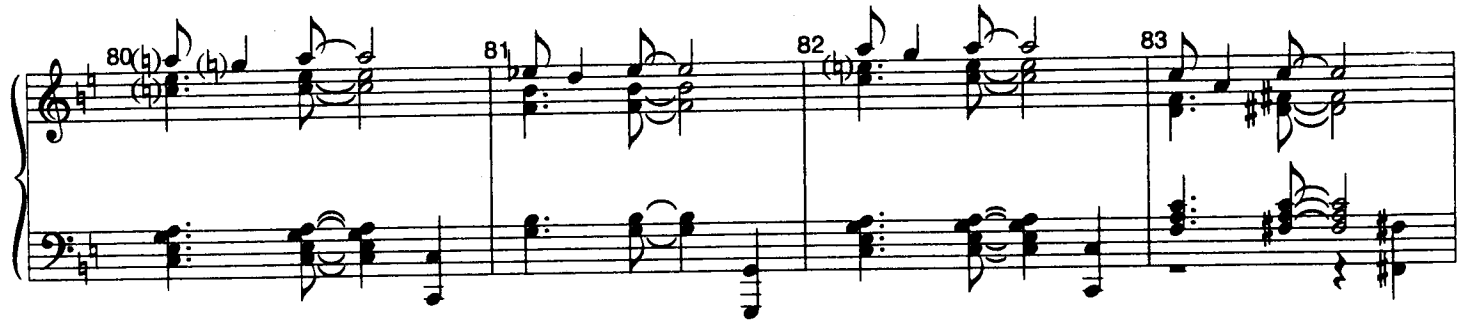


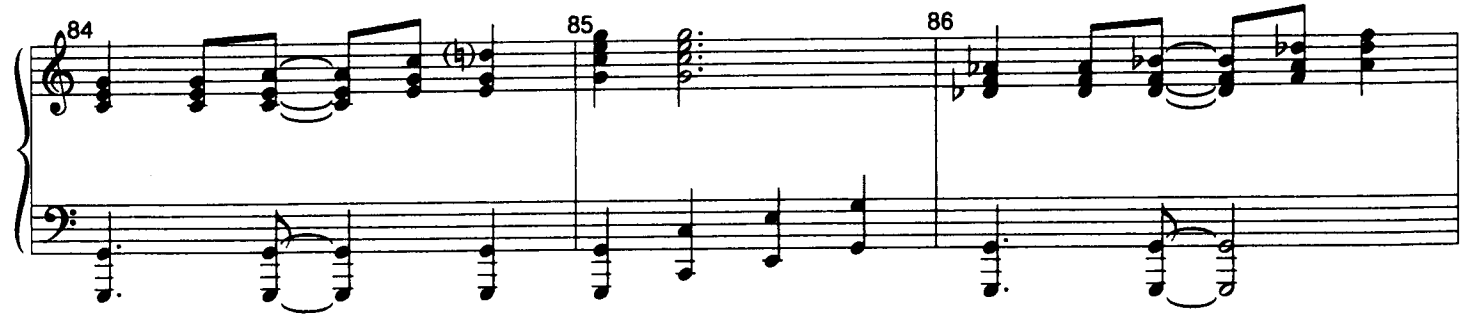
and you know you're only seconds away and from being transported.

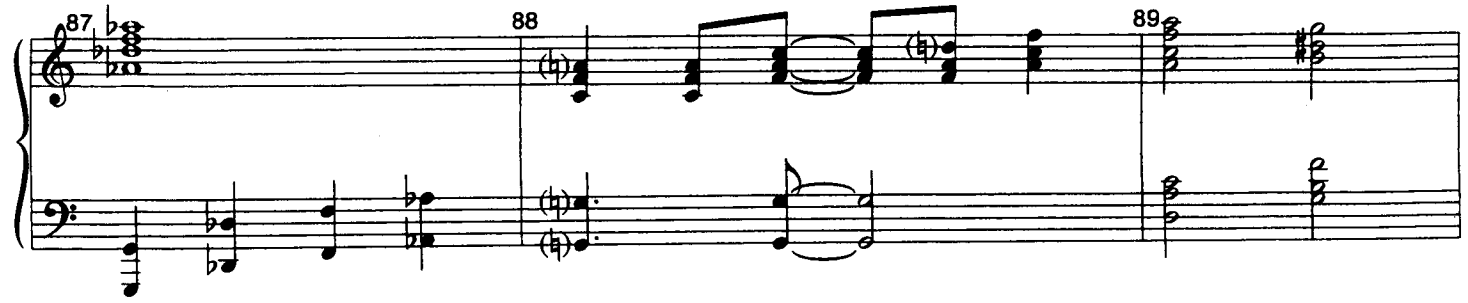


Live orch begins to play

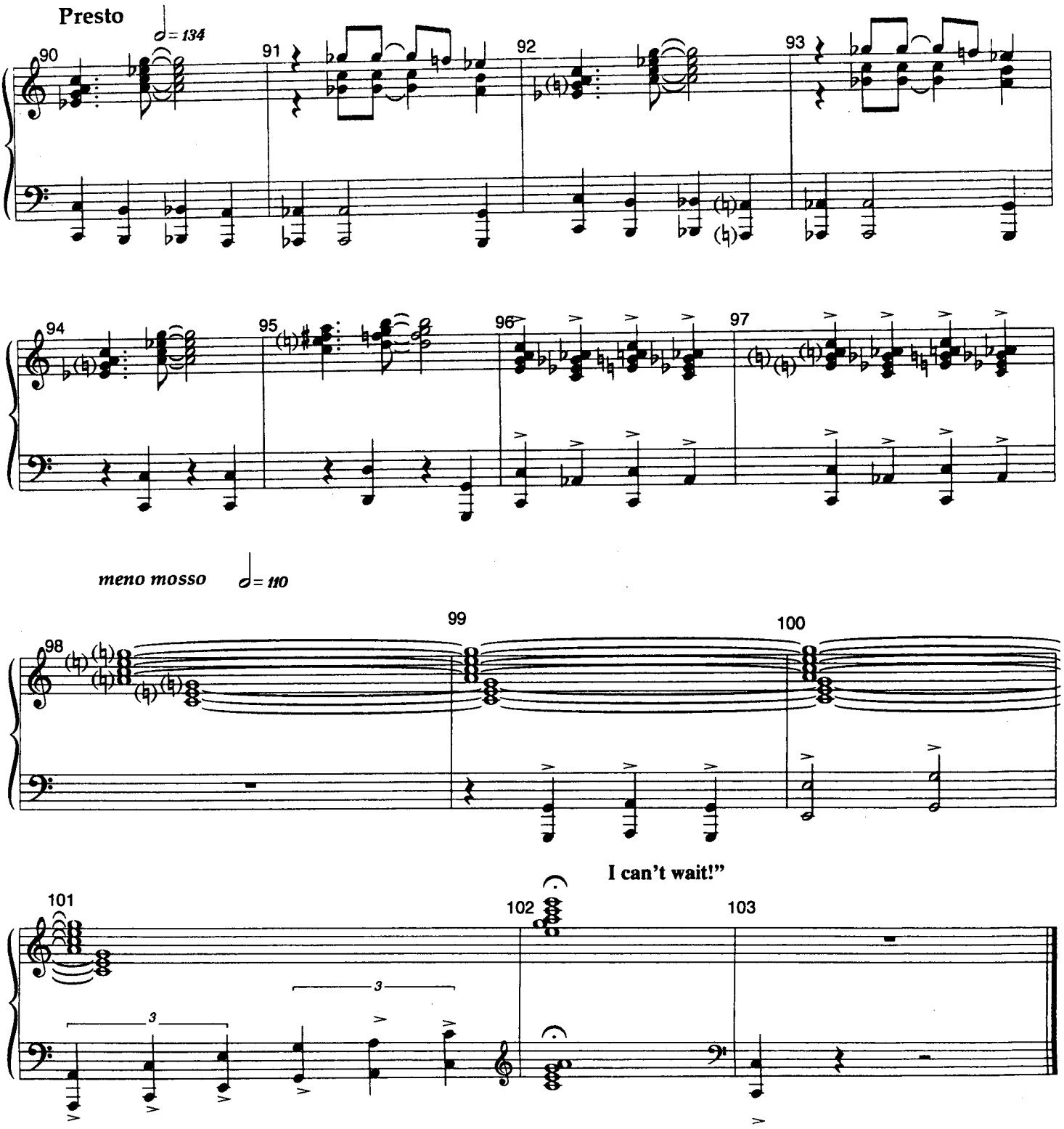
Live orchestra in pit!







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

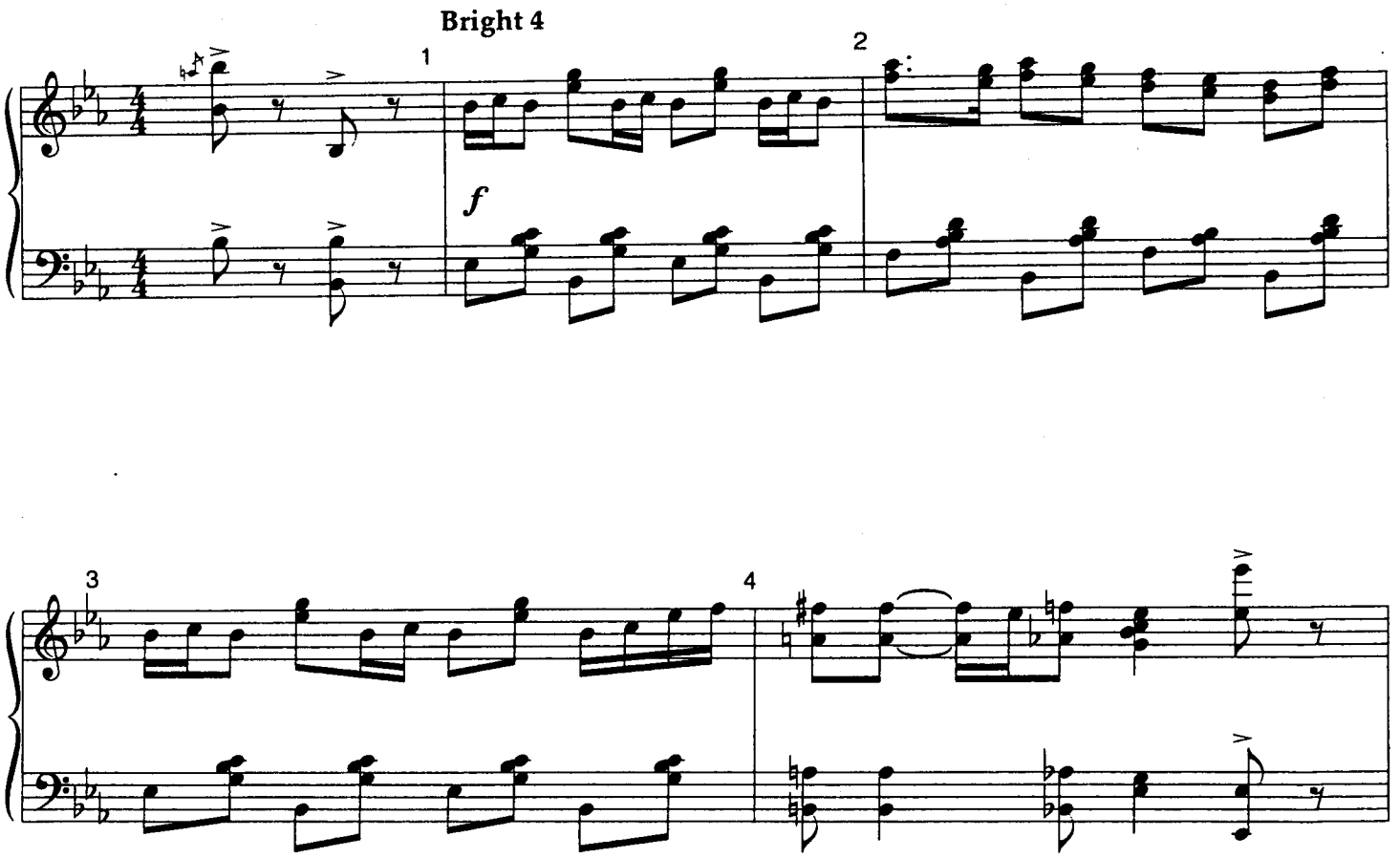


"The Drowsy Chaperone"

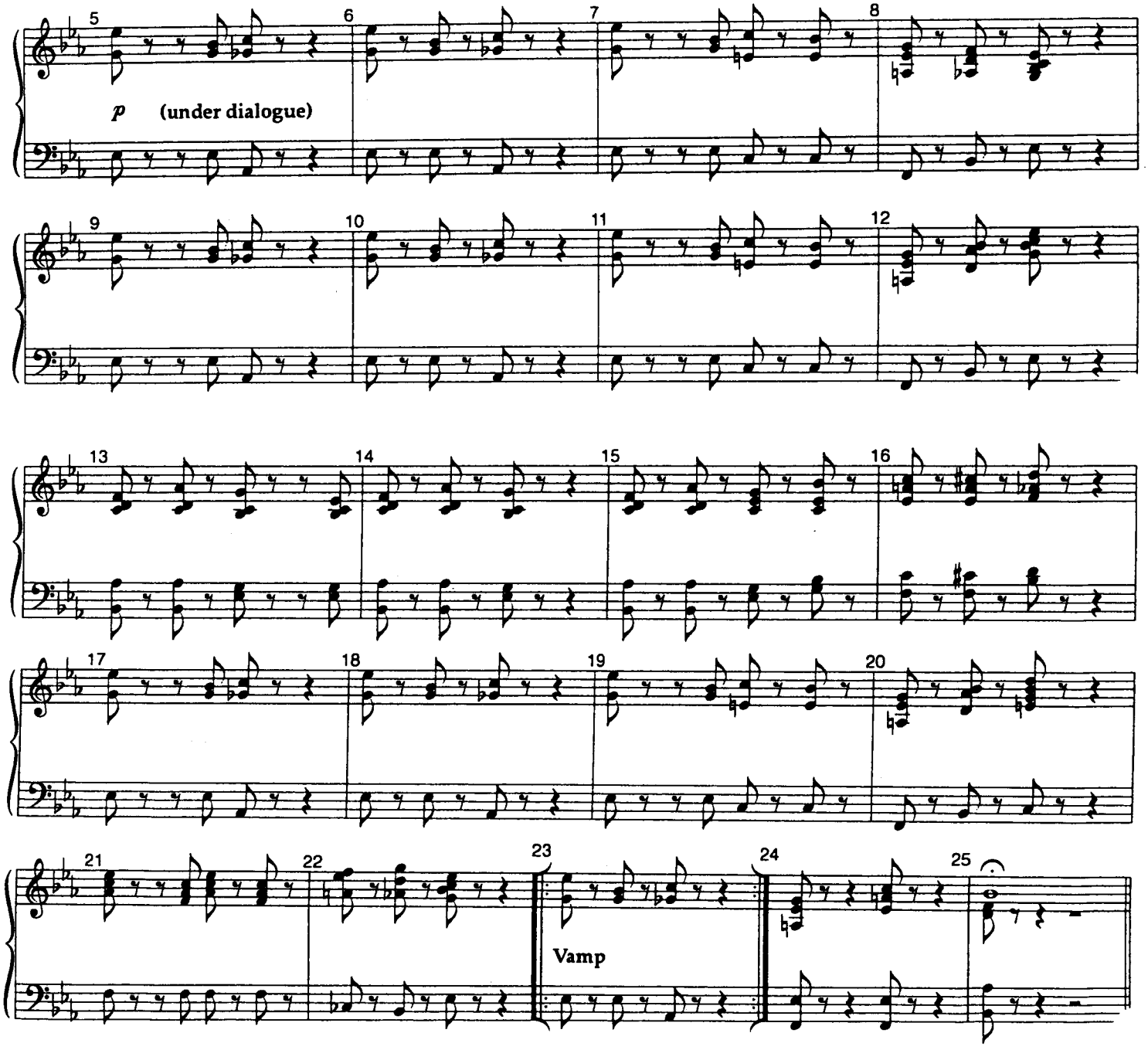
Opening Scene
FINAL-OCT. 9

Music And Lyrics By
Lambert & Morrison

Revised Oct. 12



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.



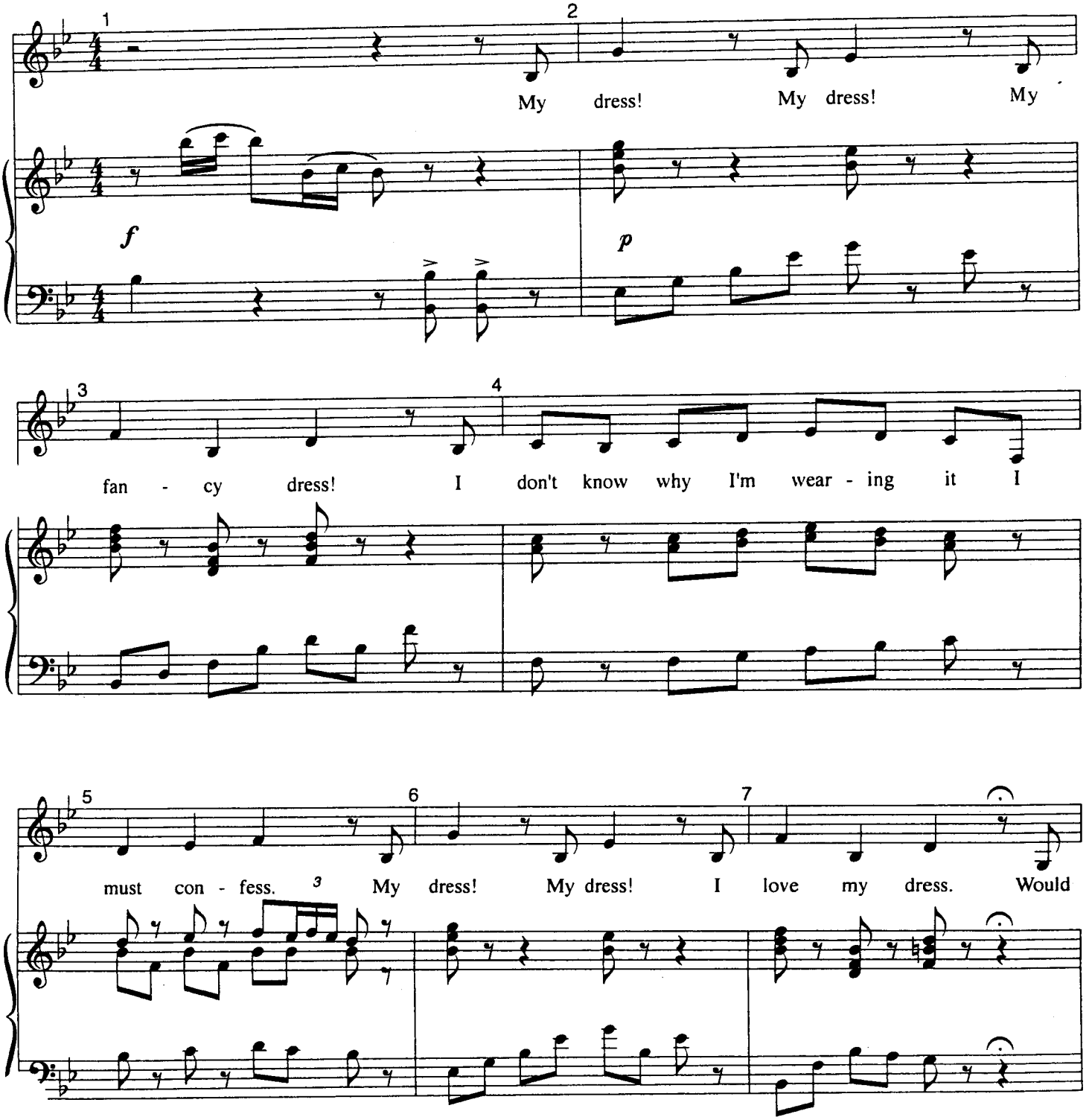
Segue as one to
#2-"Fancy Dress"

Fancy Dress
FINAL-OCT. 9

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

Mrs. Tottendale:



Mrs. Tottendale:

some - one tell me why I put it on.

Underling:

Yes!

f

Underling:

Yes! Your dress! Your fan - cy dress 'Twas such a plea-sure air-ing it re -

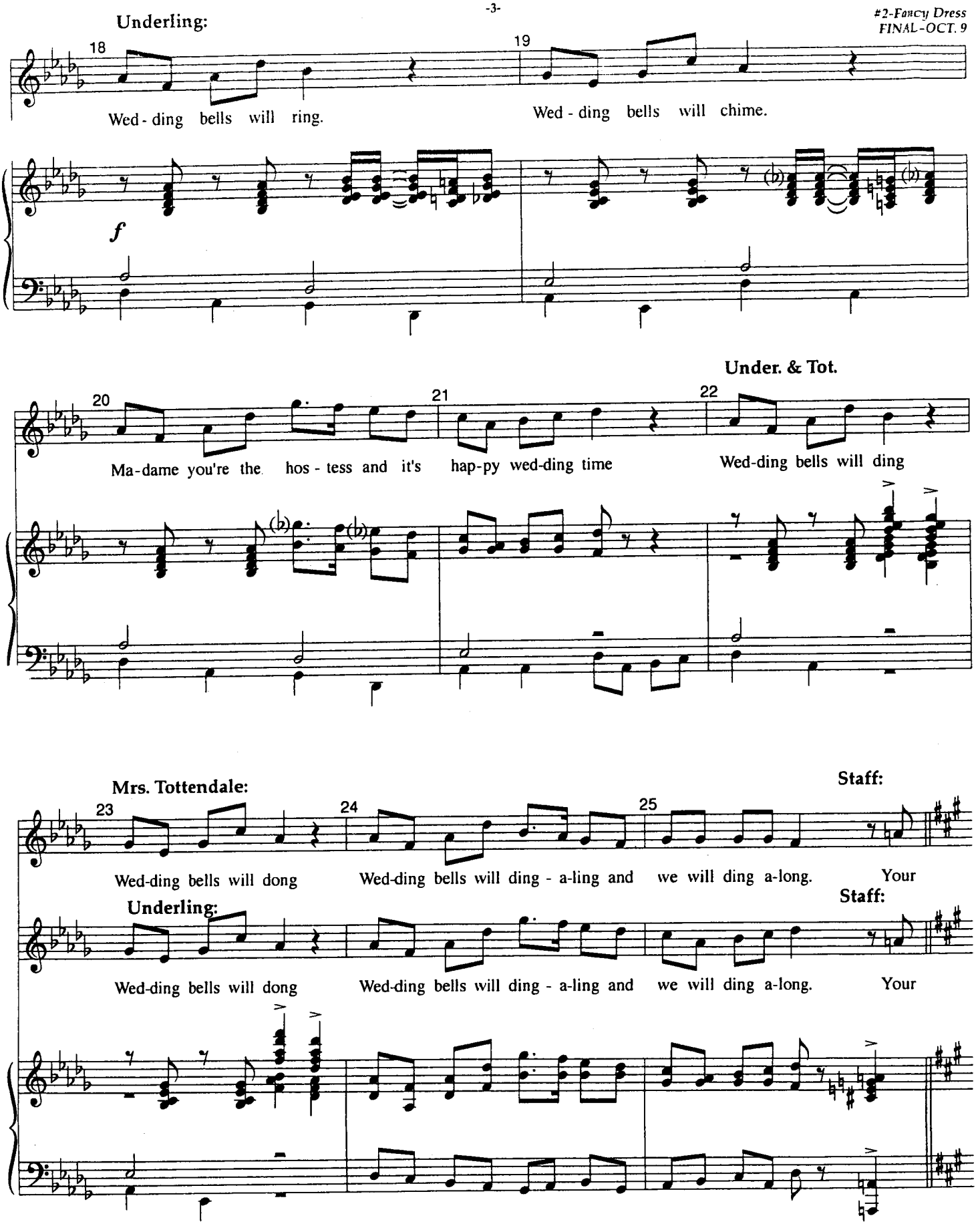
mf

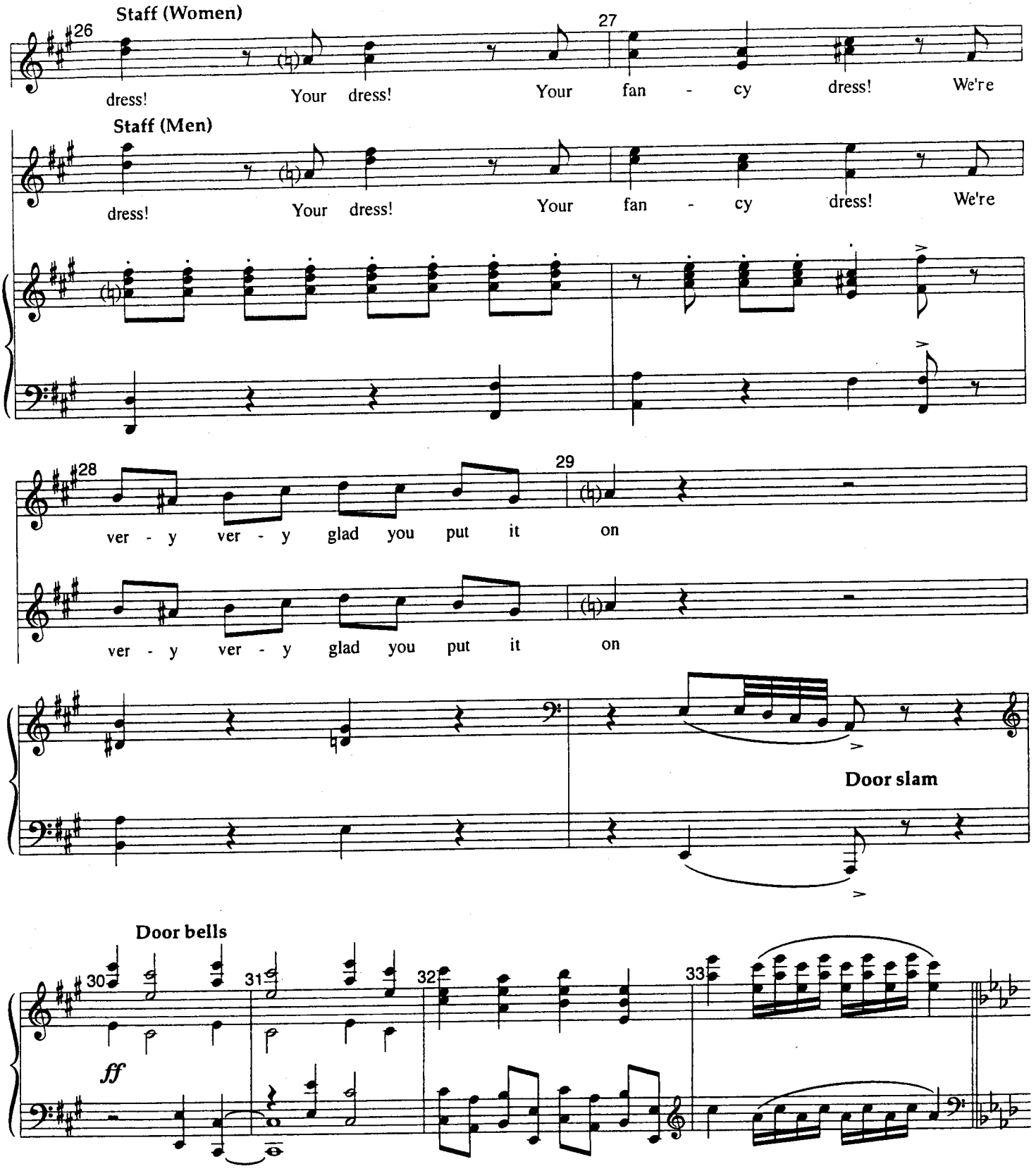
stitch - ing and pre-par-ing it God bless! Your dress! It's one fine dress And

p

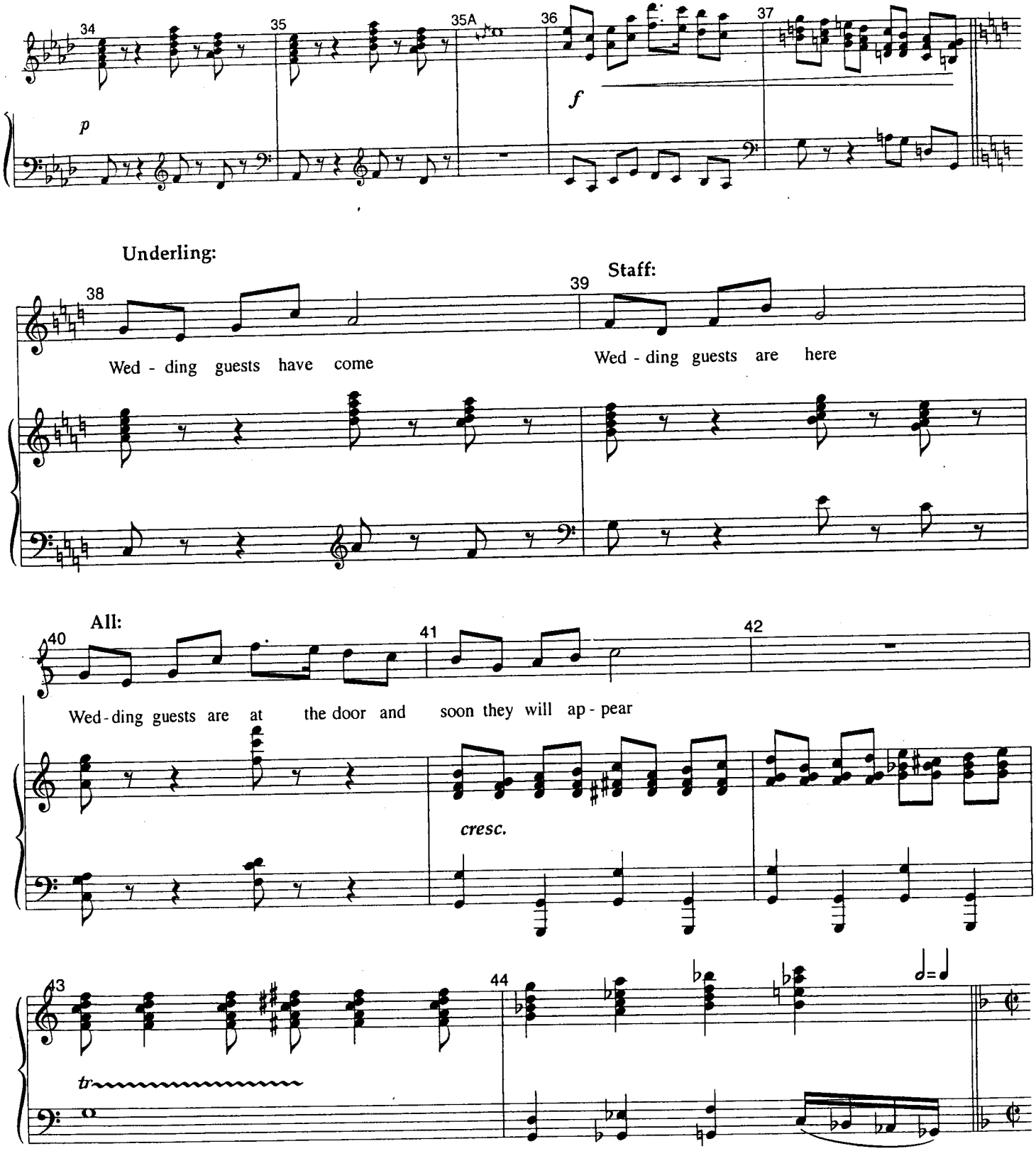
f

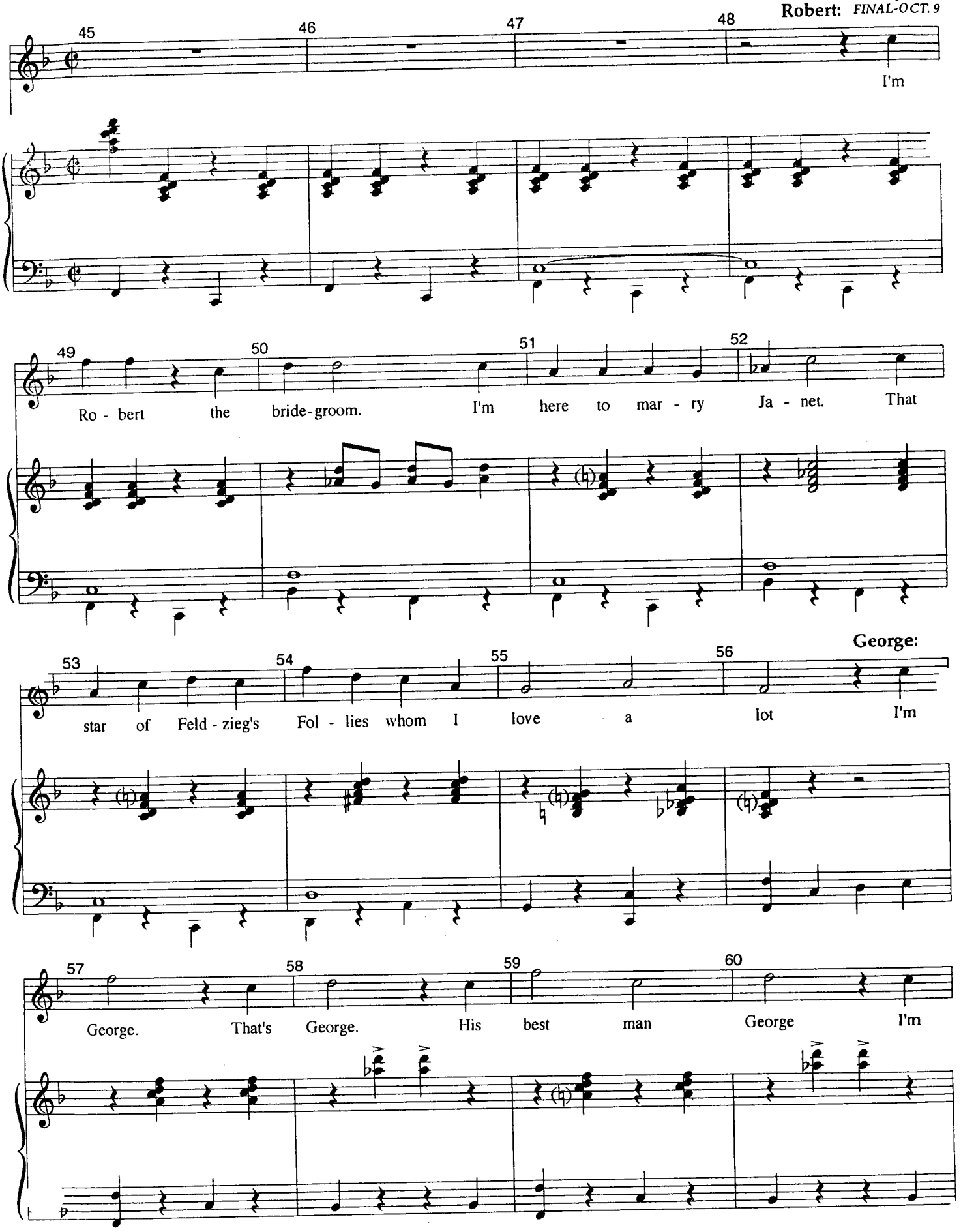
I will tell you why you put it on


Underling:
18
19
Wed - ding bells will ring.
Wed - ding bells will chime.
f
Under. & Tot.
20
21
22
Ma-dame you're the hos - tess and it's hap-py wed-ding time
Wed-ding bells will ding
Mrs. Tottendale:
Staff:
23
24
25
Wed-ding bells will dong
Wed-ding bells will ding - a-ling and
we will ding a-long.
Your
Underling:
Staff:
Wed-ding bells will dong
Wed-ding bells will ding - a-ling and
we will ding a-long.
Your

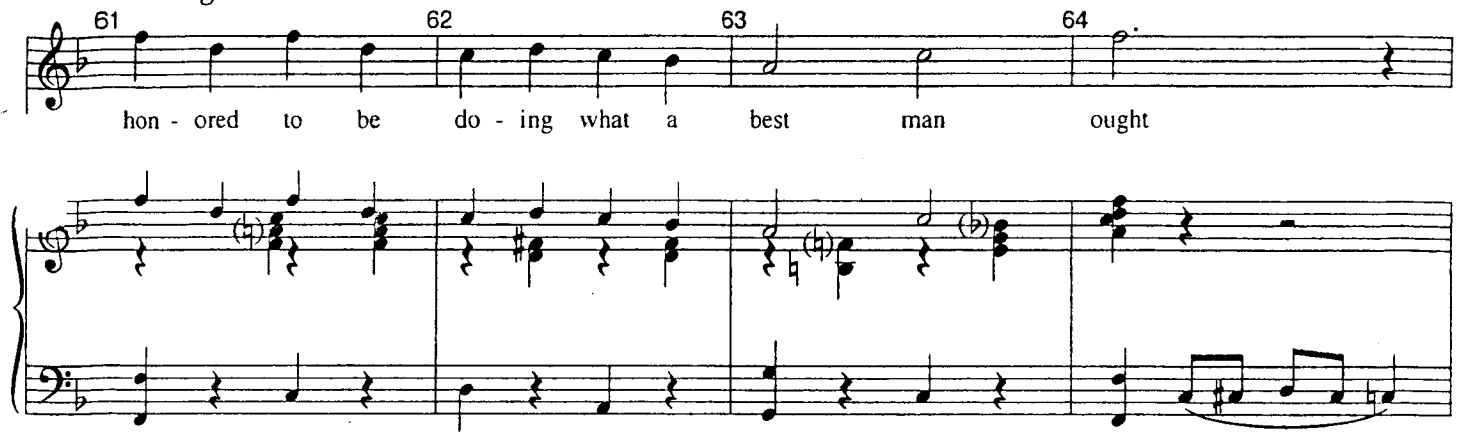

Staff (Women)
26
27
dress! Your dress! Your fan - cy dress! We're
Staff (Men)
dress! Your dress! Your fan - cy dress! We're
28
29
ver - y ver - y glad you put it on
ver - y ver - y glad you put it on
Door slam
Door bells
30
31
32
33
ff

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

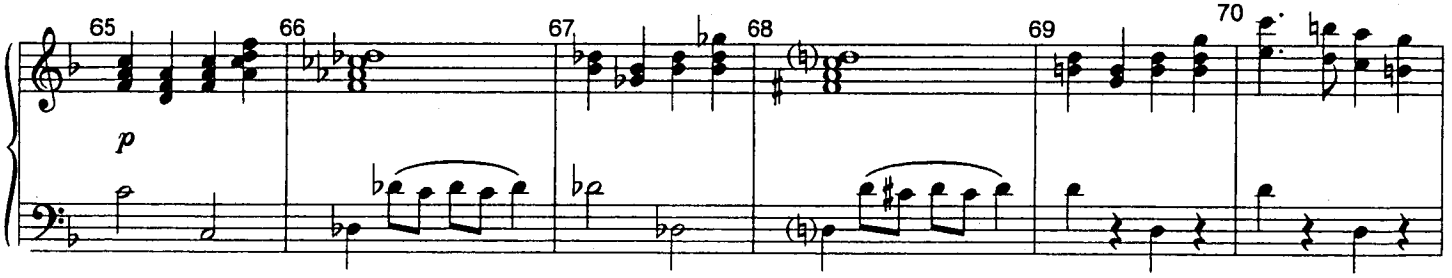



Robert:
45
46
47
48
I'm
49
50
51
52
Ro - bert the bride-groom. I'm here to mar - ry Ja - net. That
George:
53
54
55
56
star of Feld - zieg's Fol - lies whom I love a lot I'm
57
58
59
60
George. That's George. His best man George I'm

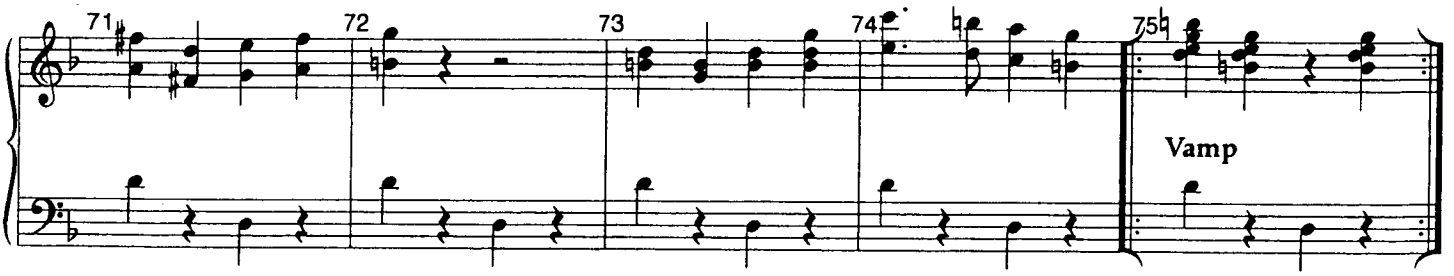
George:



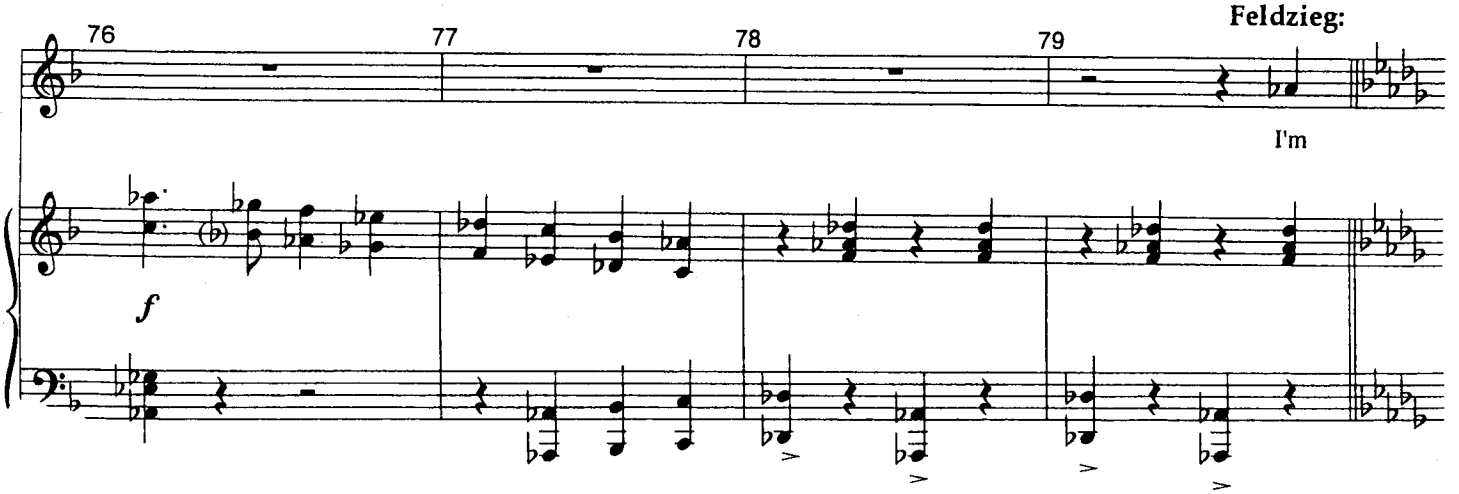
GEORGE:
Mrs. Tottendale. Six florist are coming at three with four truck loads of Gardenias. Now, you have meet them in the gardens between three and six because they have eight arbors to set up before seven. The whole wedding depends on it.

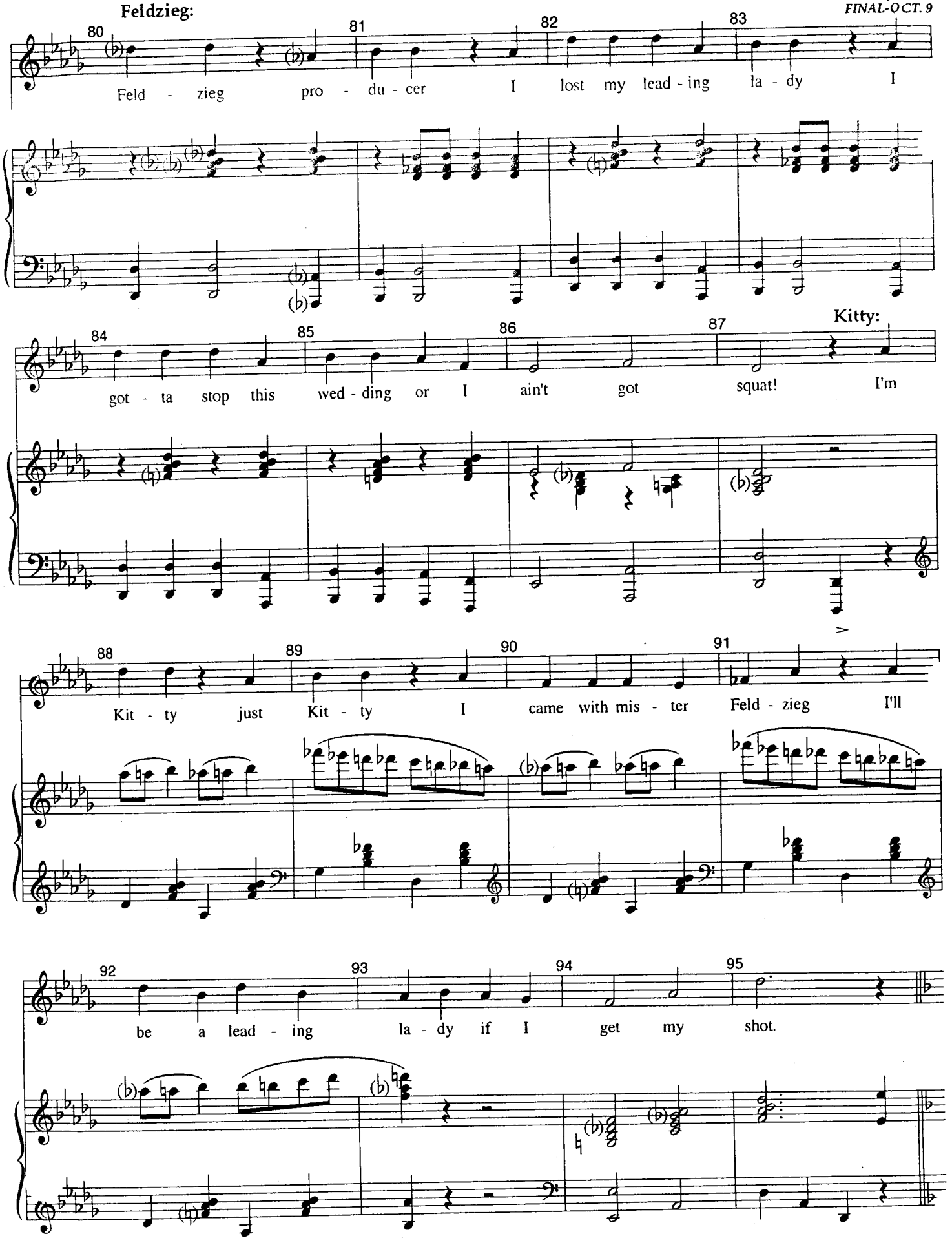


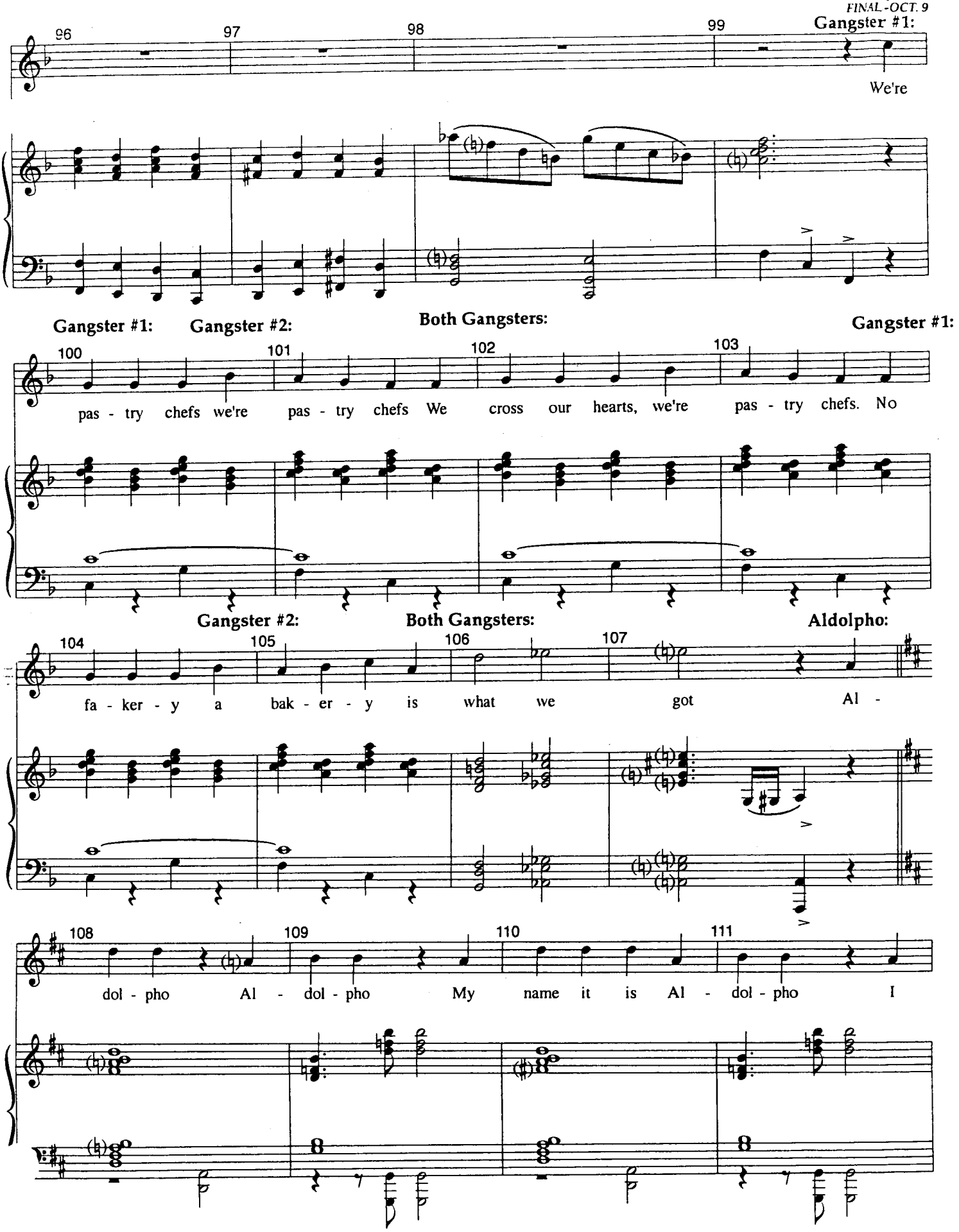
TOTTENDALE
Oh, is there going to be a wedding?

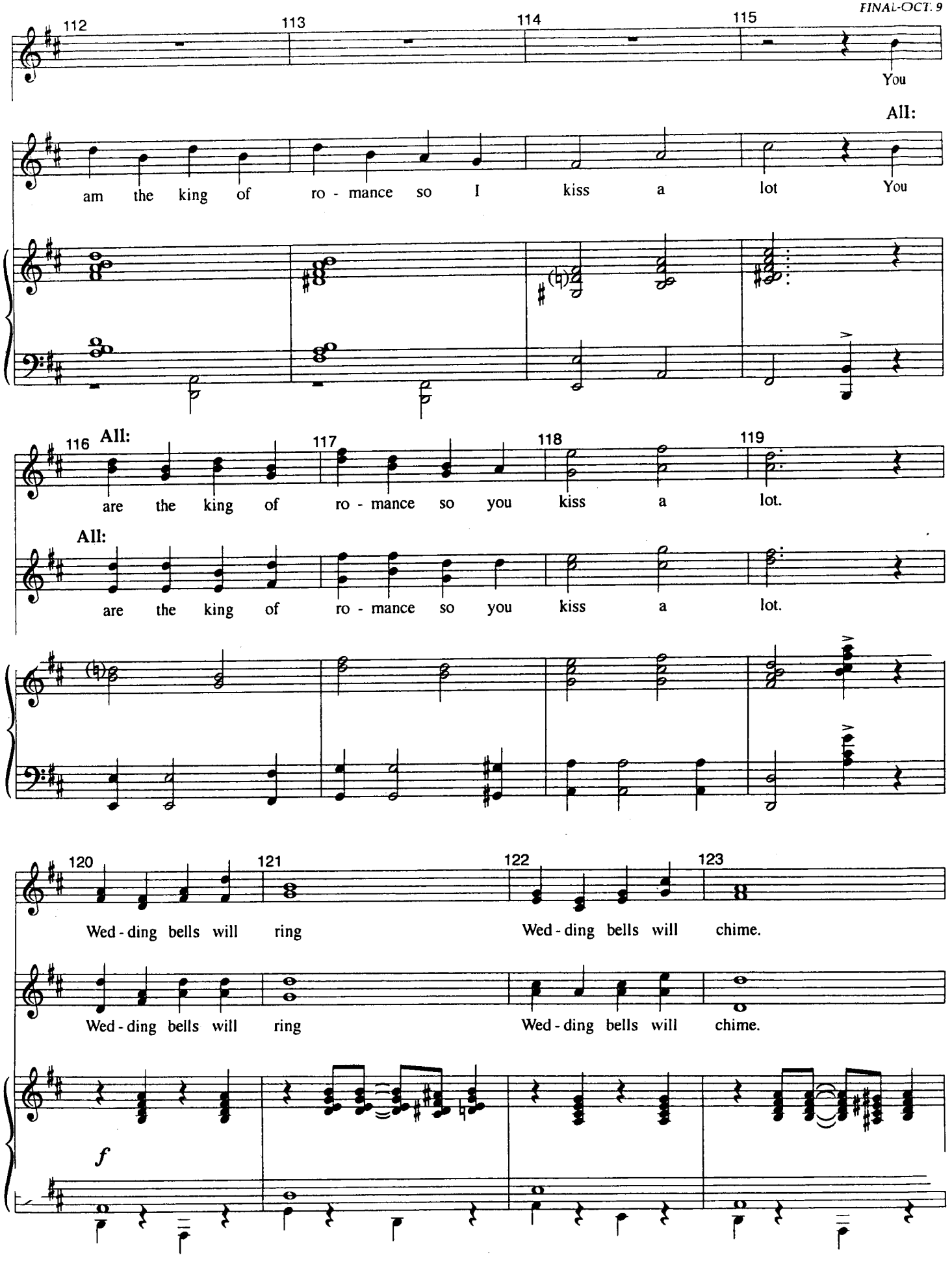


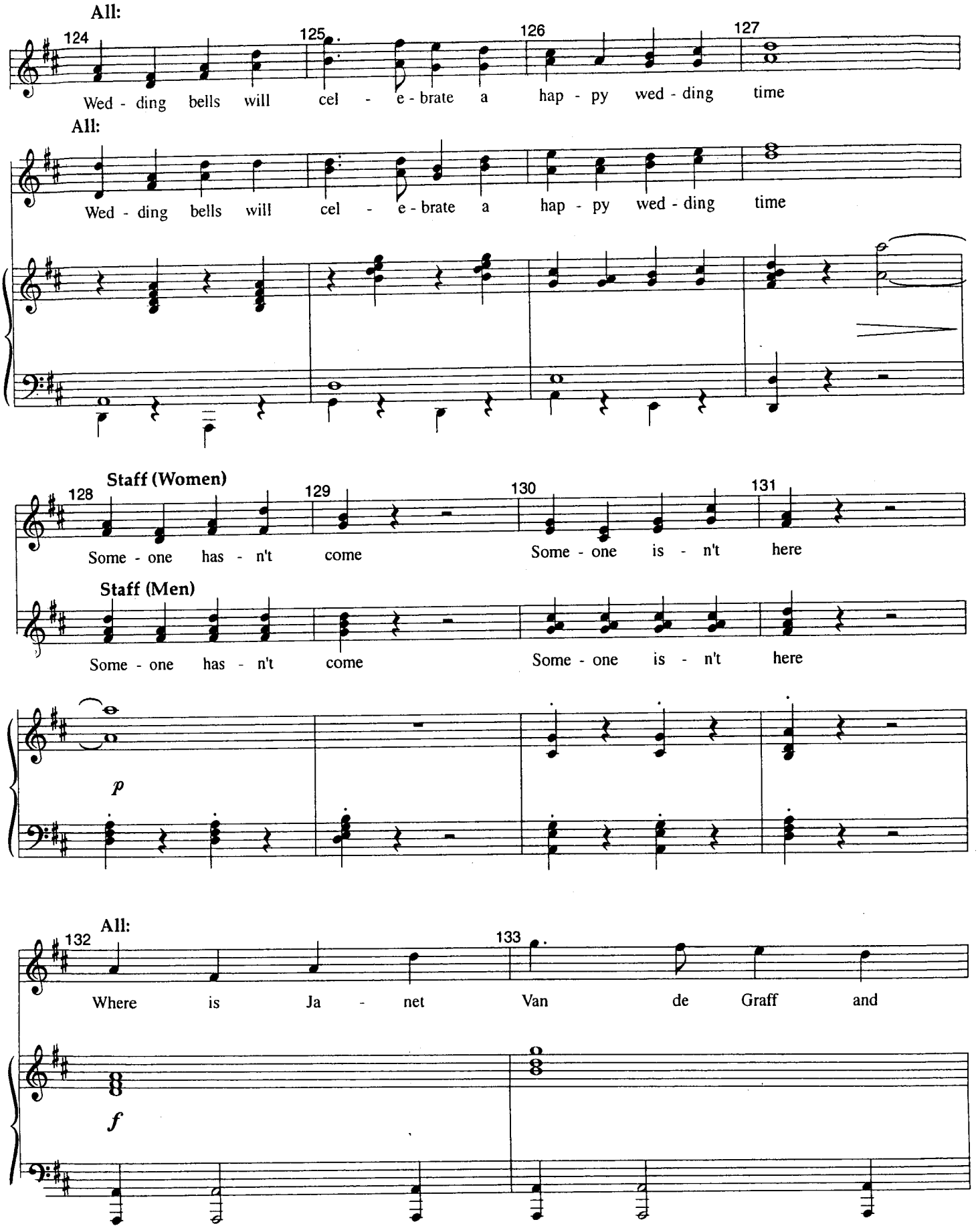
Feldzieg:

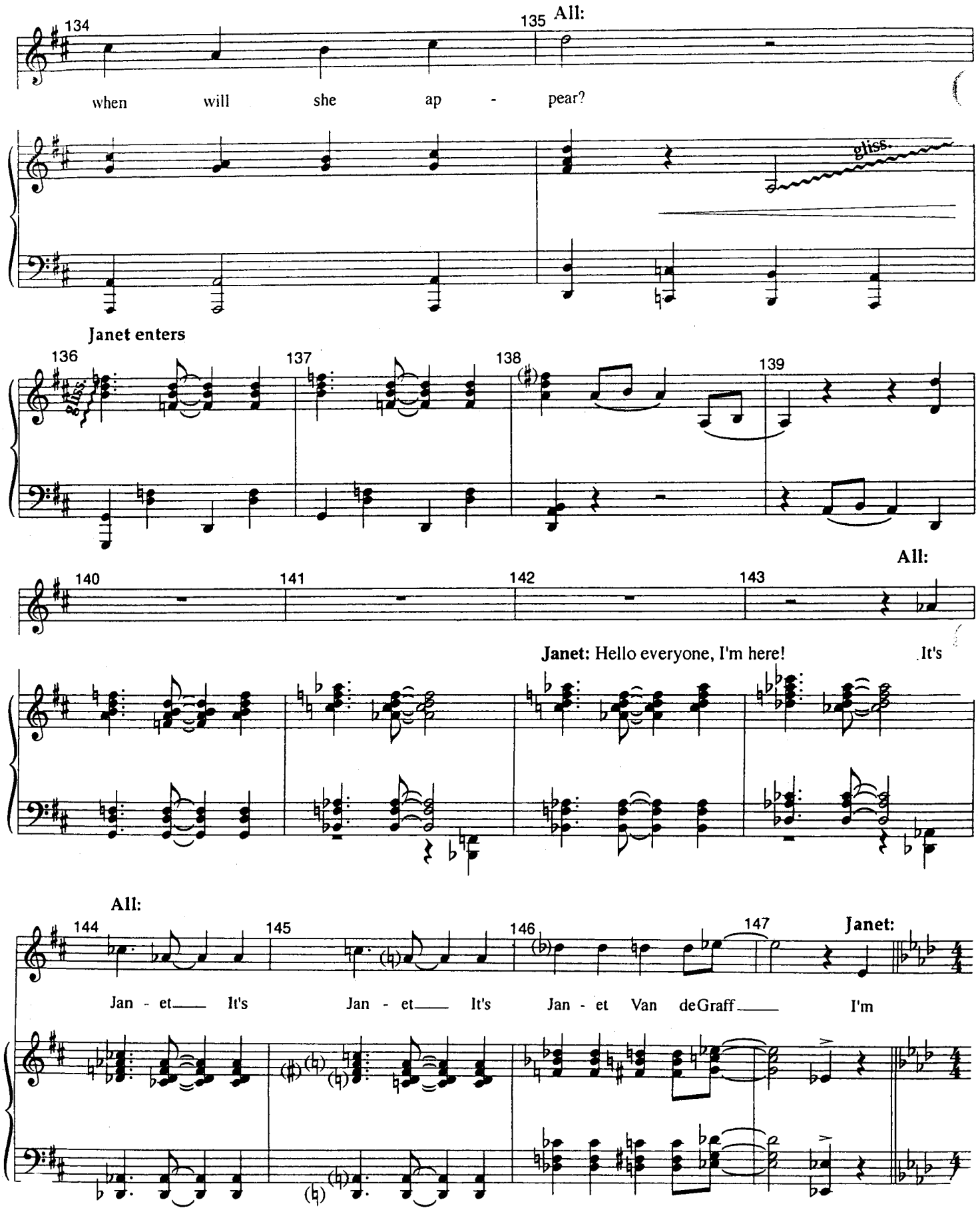


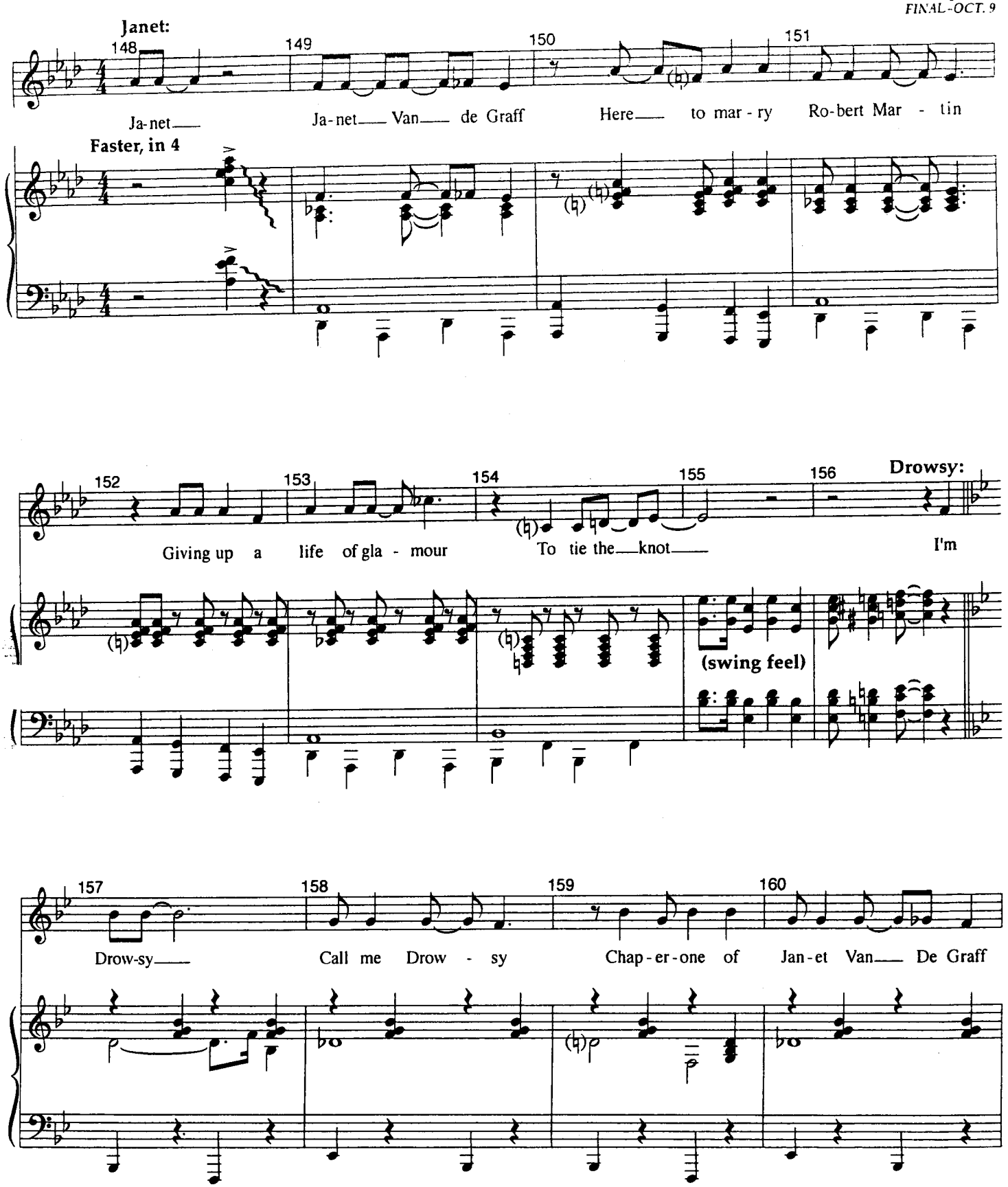

Feldzieg:
80
81
82
83
Feld - zieg pro - du - cer I lost my lead - ing la - dy I
84
85
86
87
Kitty:
got - ta stop this wed - ding or I ain't got squat! I'm
88
89
90
91
Kit - ty just Kit - ty I came with mis - ter Feld - zieg I'll
92
93
94
95
be a lead - ing la - dy if I get my shot.

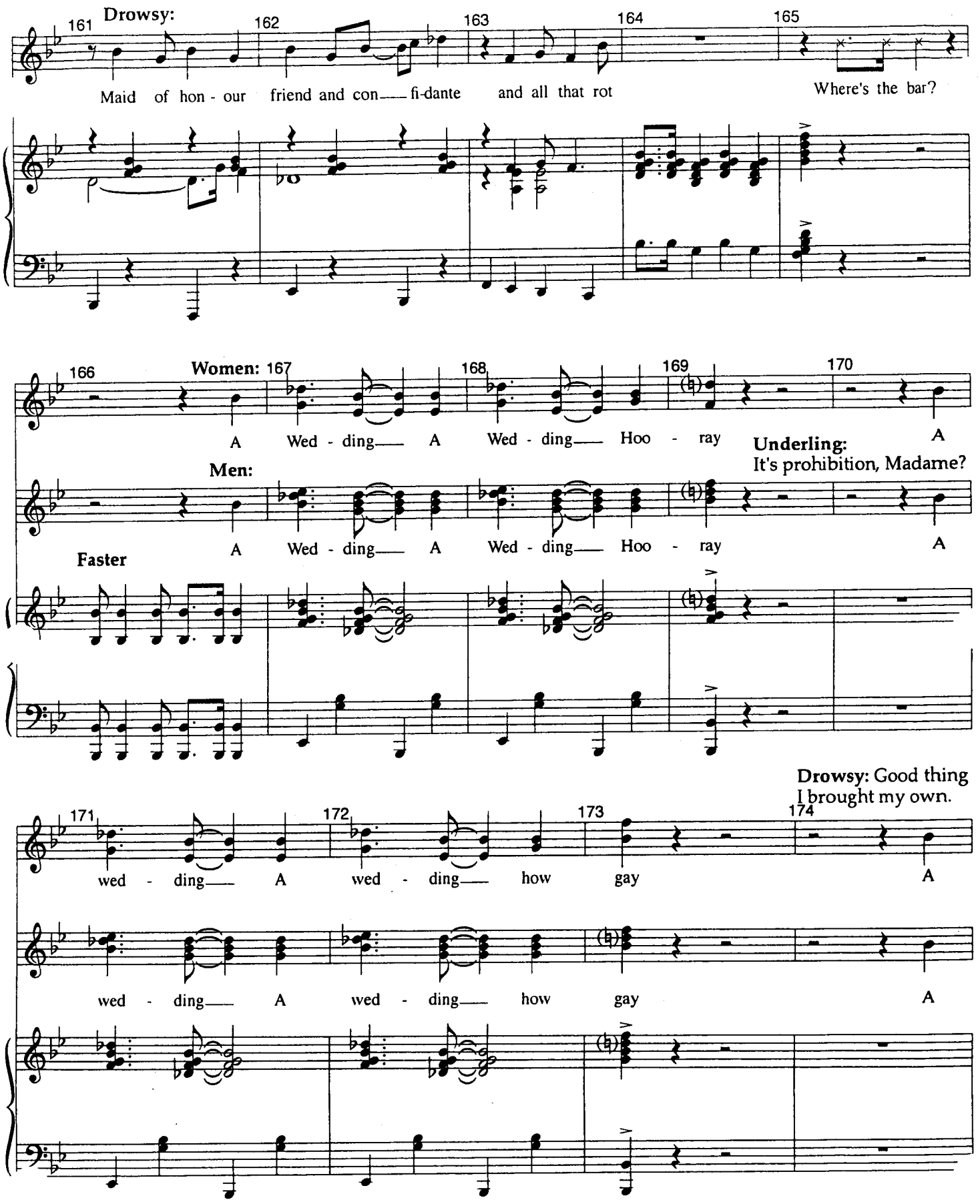

96
97
98
99
Gangster #1:
We're
Gangster #1:
Gangster #2:
Both Gangsters:
Gangster #1:
100
101
102
103
pas - try chefs we're pas - try chefs We cross our hearts, we're pas - try chefs. No
Gangster #2:
Both Gangsters:
Aldolpho:
104
105
106
107
fa - ker - y a bak - er - y is what we got Al -
108
109
110
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
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.
f

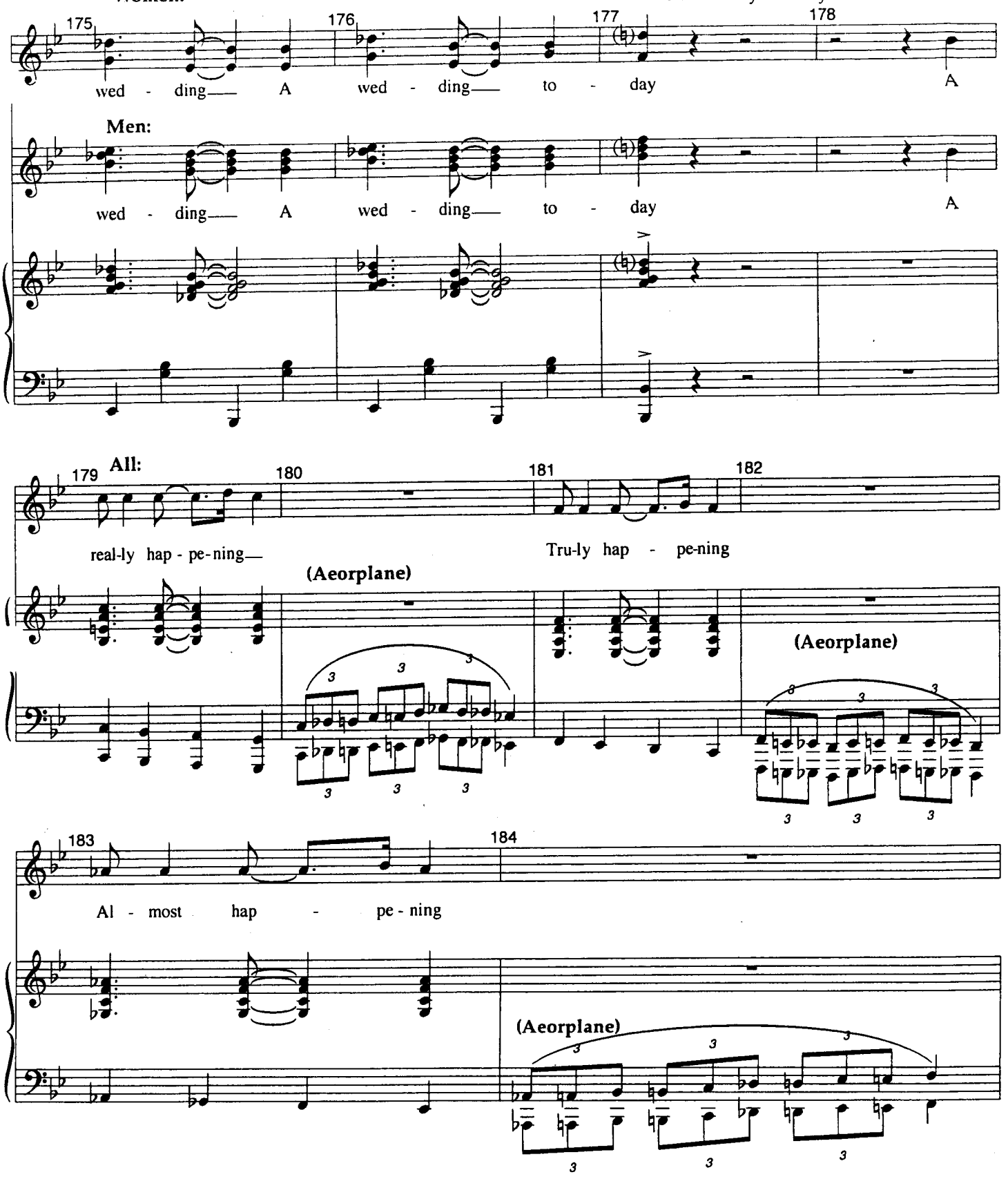

All:
124
125
126
127
Wed - ding bells will cel - e - brate a hap - py wed - ding time
All:
Wed - ding bells will cel - e - brate a hap - py wed - ding time
Staff (Women)
128
129
130
131
Some - one has - n't come Some - one is - n't here
Staff (Men)
Some - one has - n't come Some - one is - n't here
p
All:
132
133
Where is Ja - net Van de Graff and
f

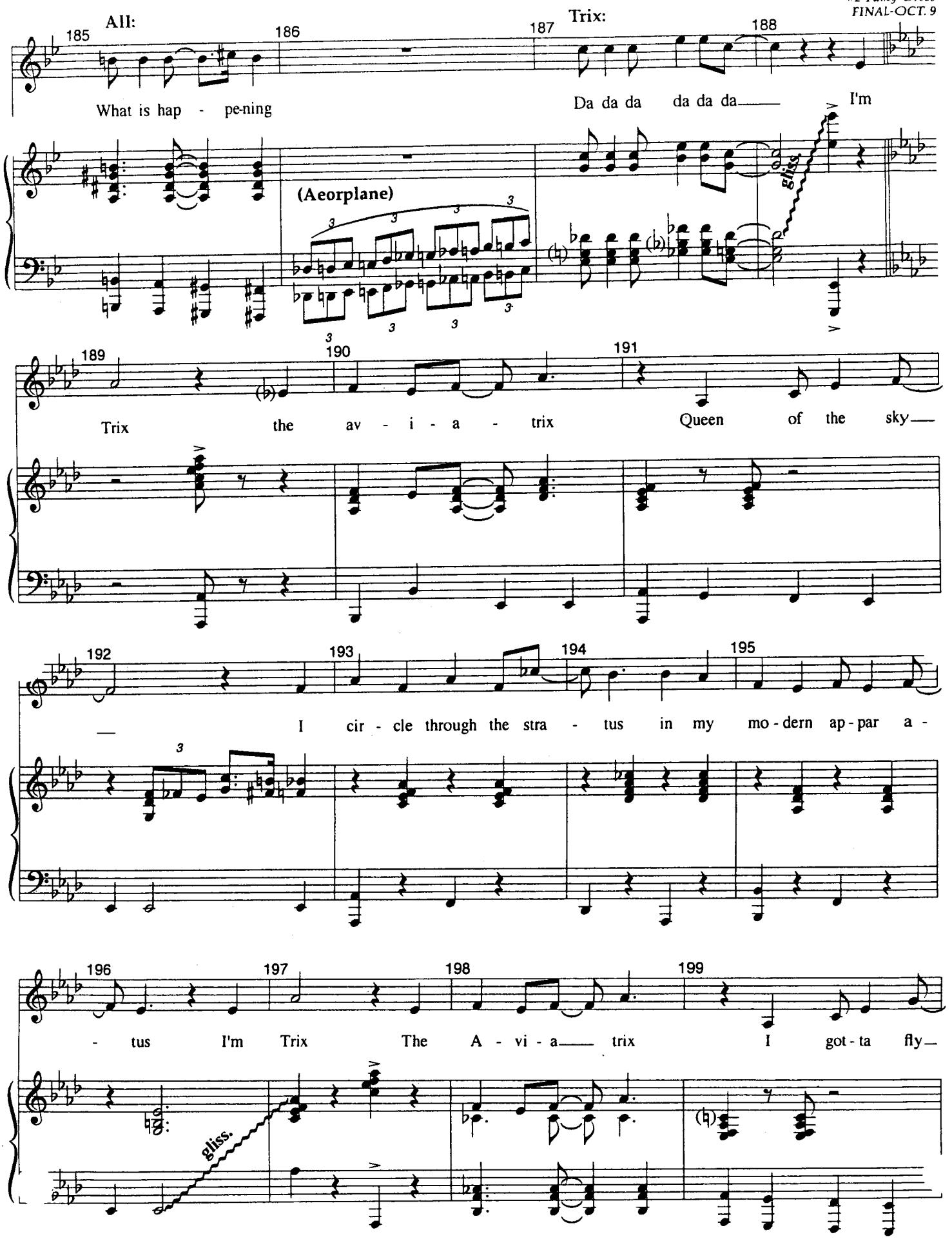

134
135
All:
when will she ap - pear?
gliss.
Janet enters
136
137
138
139
All:
140
141
142
143
Janet: Hello everyone, I'm here!
It's
All:
144
145
146
147
Janet:
Jan - et It's Jan - et It's Jan - et Van deGraff I'm

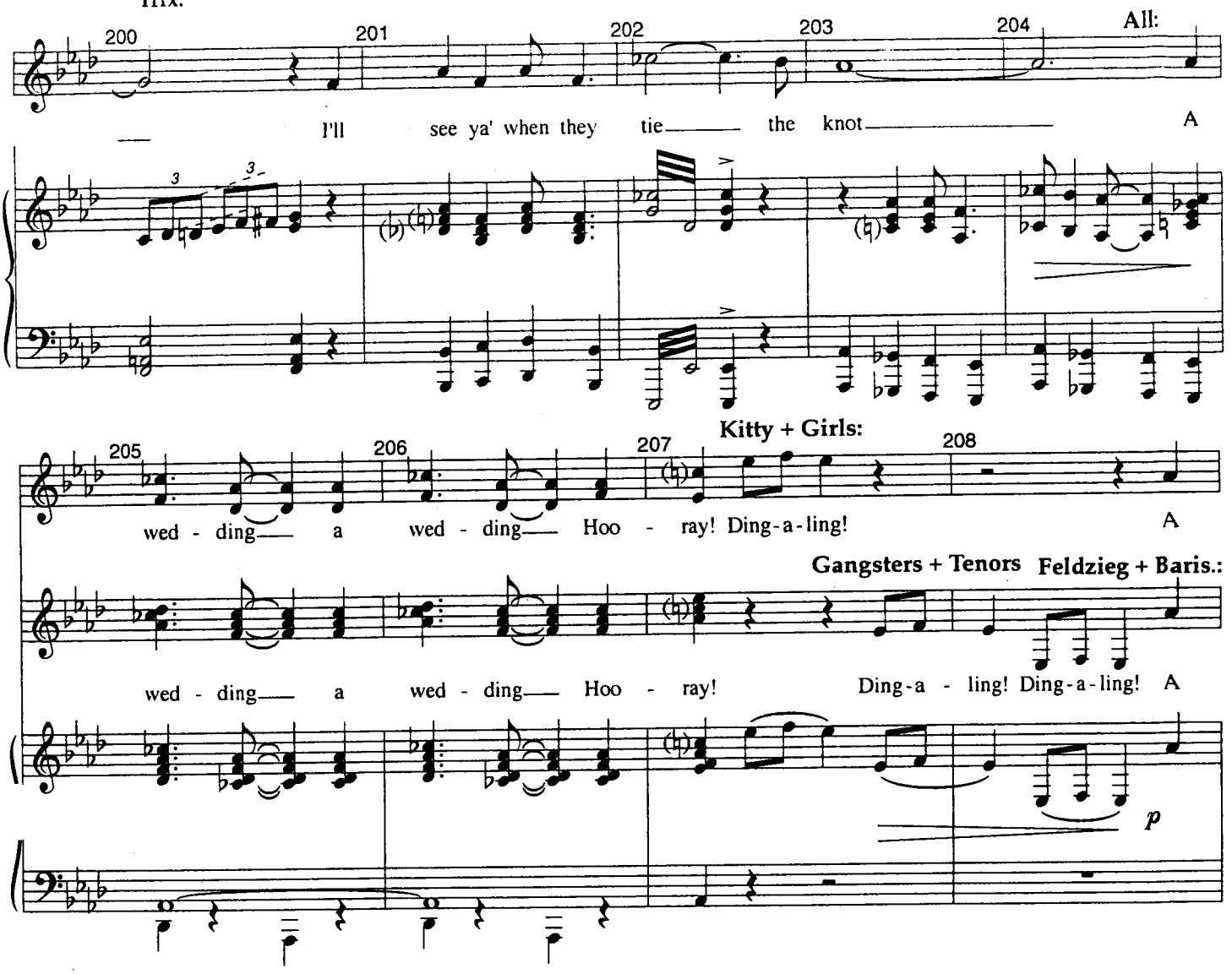

Janet:
148
149
150
151
Ja-net
Ja-net Van de Graff
Here to mar-ry
Ro-bert Mar - tin
Faster, in 4
152
153
154
155
156
Drowsy:
Giving up a life of gla - mour
To tie the knot
I'm
(swing feel)
157
158
159
160
Drow-sy
Call me Drow - sy
Chap-er-one of
Jan-et Van De Graff


Drowsy:
Maid of hon - our friend and con — fi-dante and all that rot
Where's the bar?
Women:
A Wed - ding — A Wed - ding — Hoo - ray
Underling:
It's prohibition, Madame?
Men:
A Wed - ding — A Wed - ding — Hoo - ray
Faster
Drowsy: Good thing I brought my own.
wed - ding — A wed - ding — how gay
wed - ding — A wed - ding — how gay

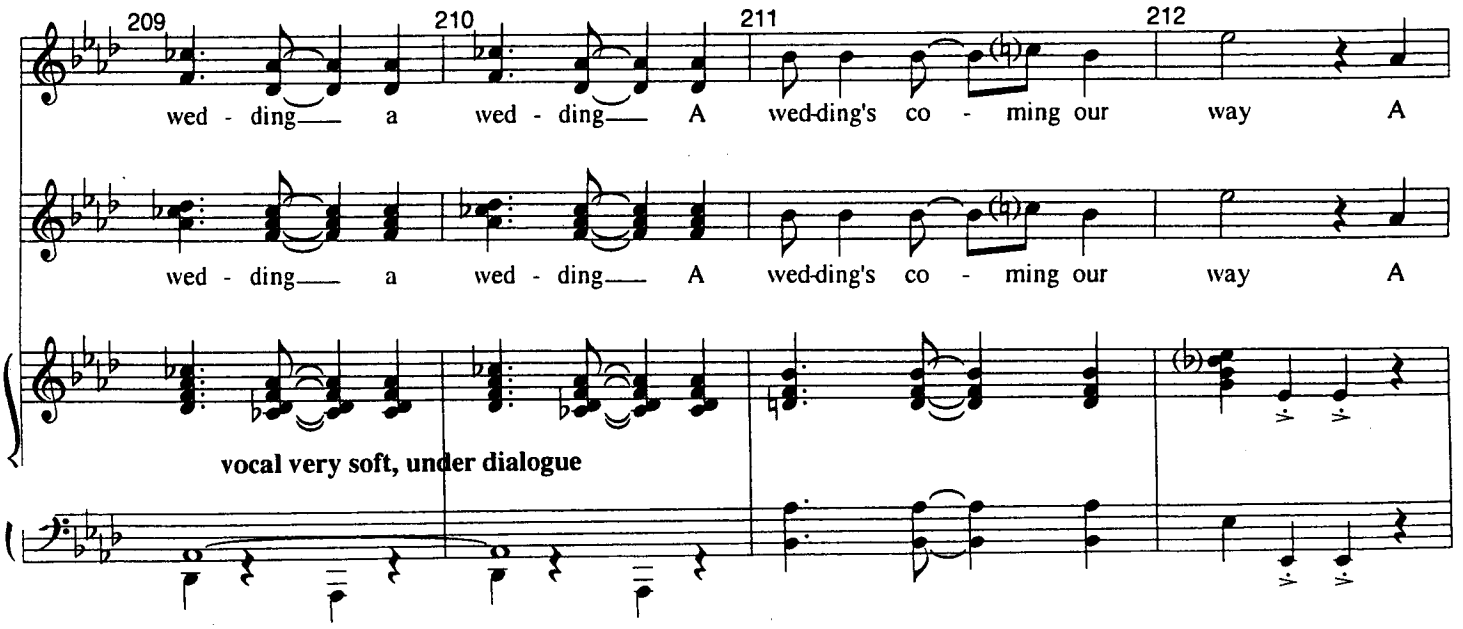
Drowsy: Champagne makes me deliciously drowsy.

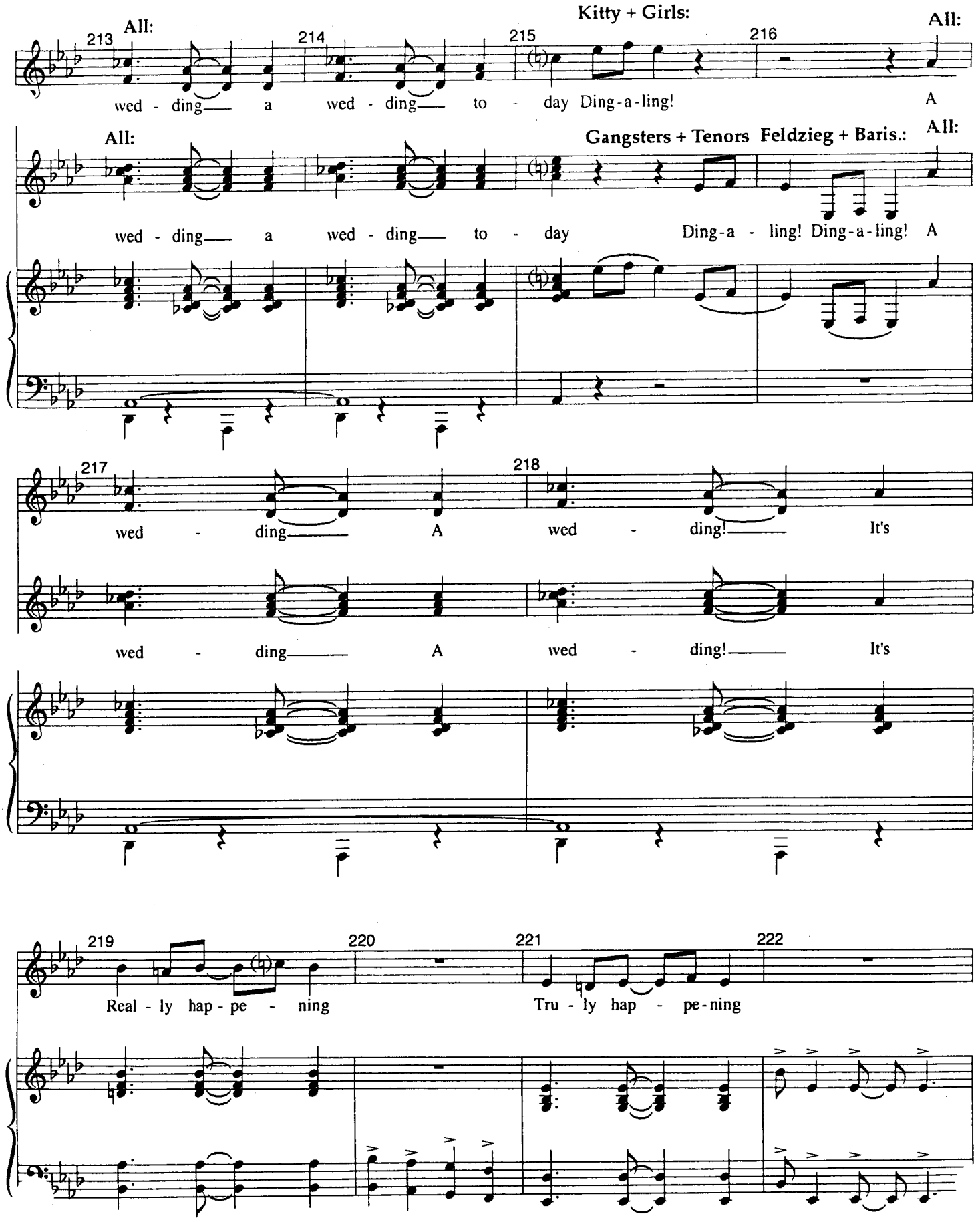


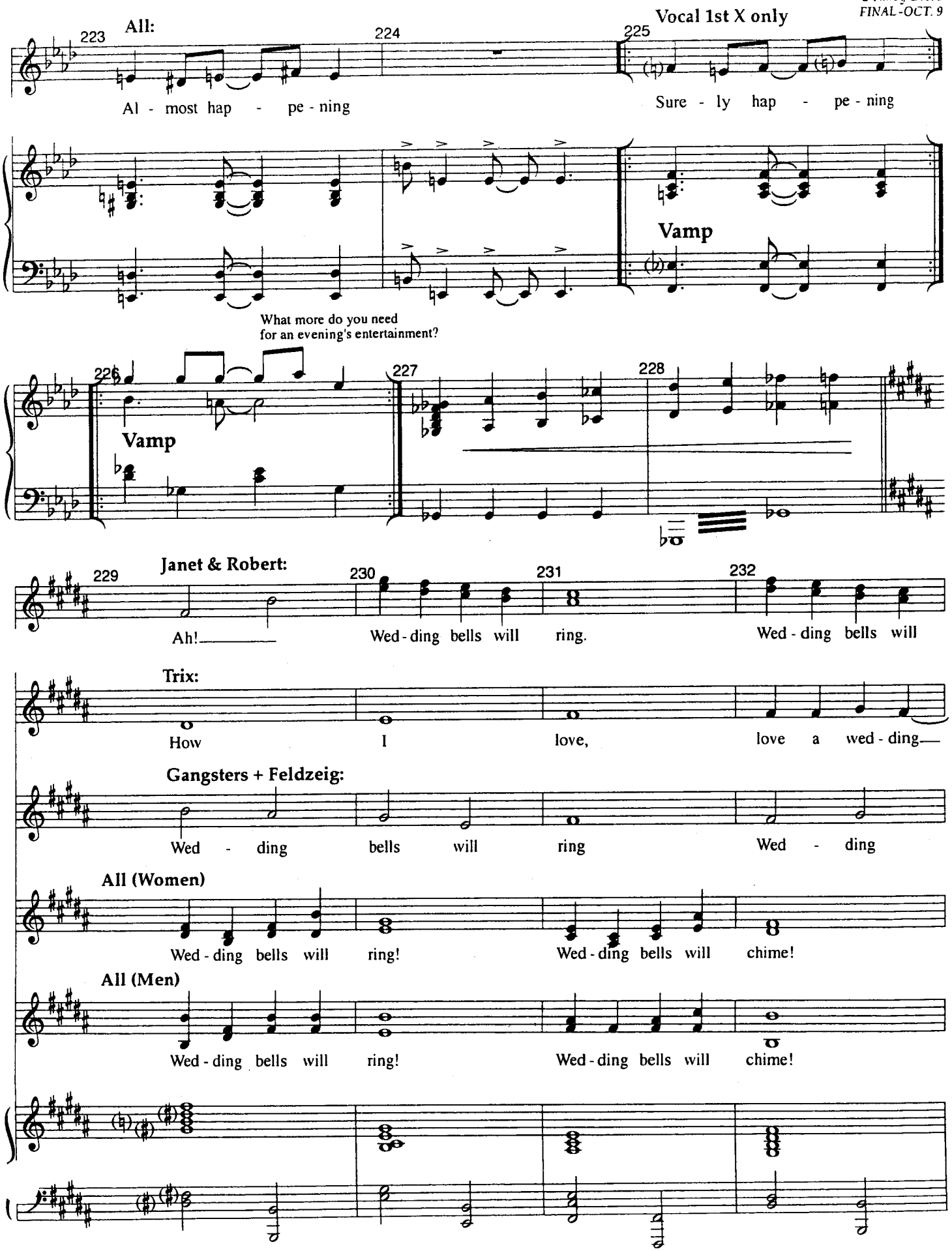

All:
Trix:
185
186
187
188
What is hap - pe-ning
Da da da da da da
I'm
(Aeorplane)
gliss.
189
190
191
Trix the av - i - a - trix
Queen of the sky
192
193
194
195
I cir - cle through the stra - tus in my mo - dern ap - par a -
196
197
198
199
- tus I'm Trix The A - vi - a trix I got - ta fly
gliss.

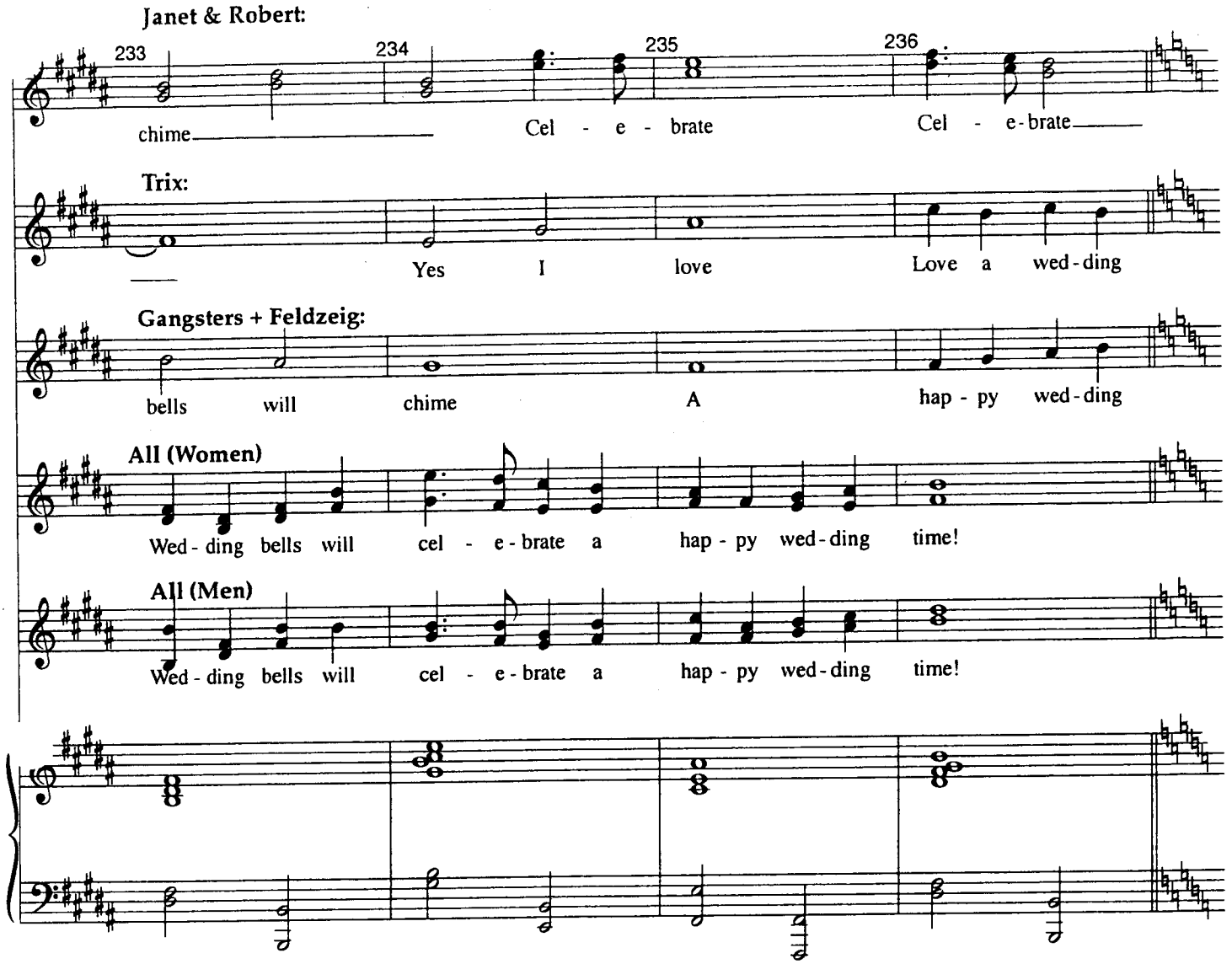


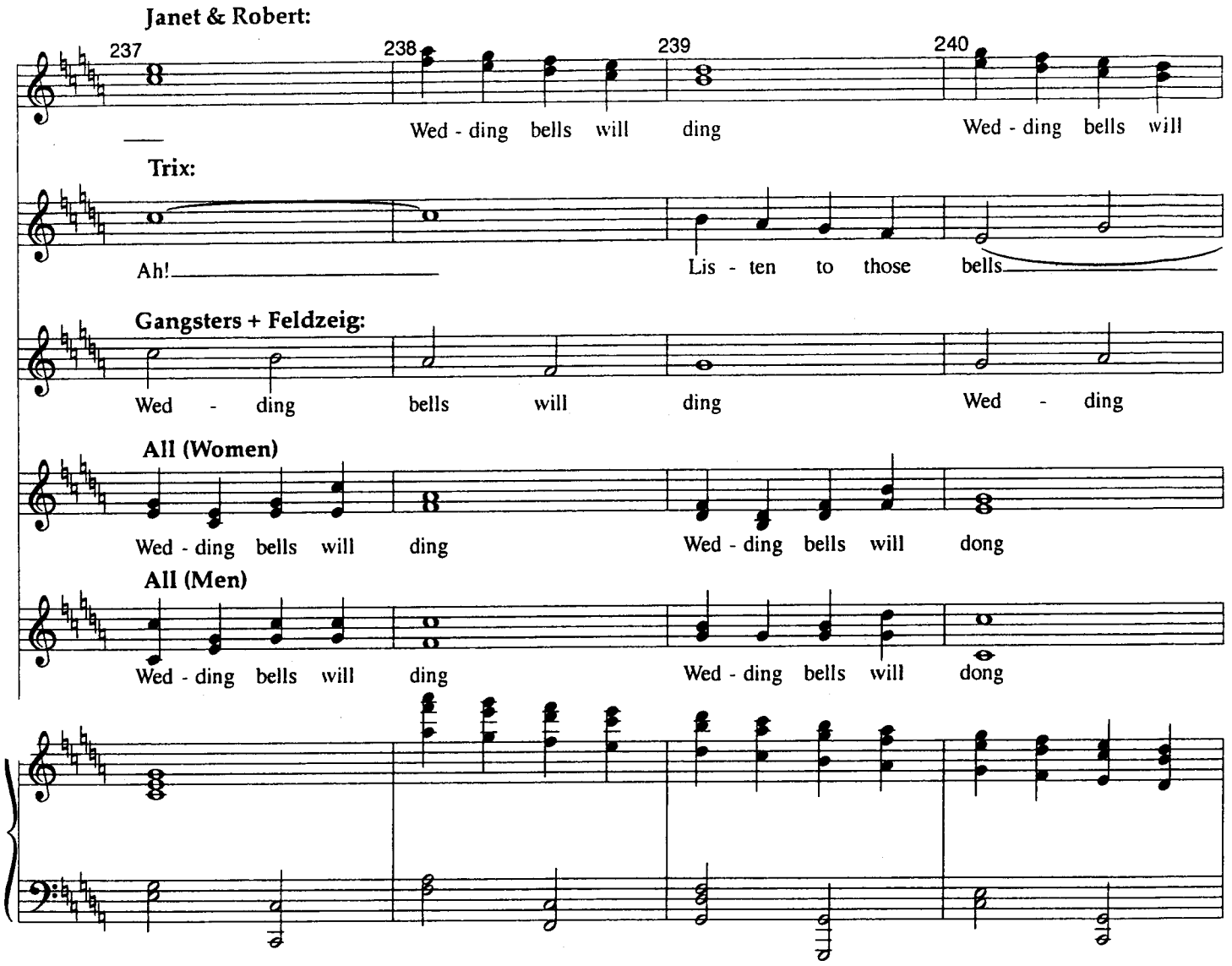
MAN:
Well there you have it, all the characters have been introduced. We have a Bride who's giving up the stage for love, her debonair bride groom, Jovial gangsters posing as pastry chefs, a harried producer, a flaky chorine, and an aviatrix; what we now call a lesbian.

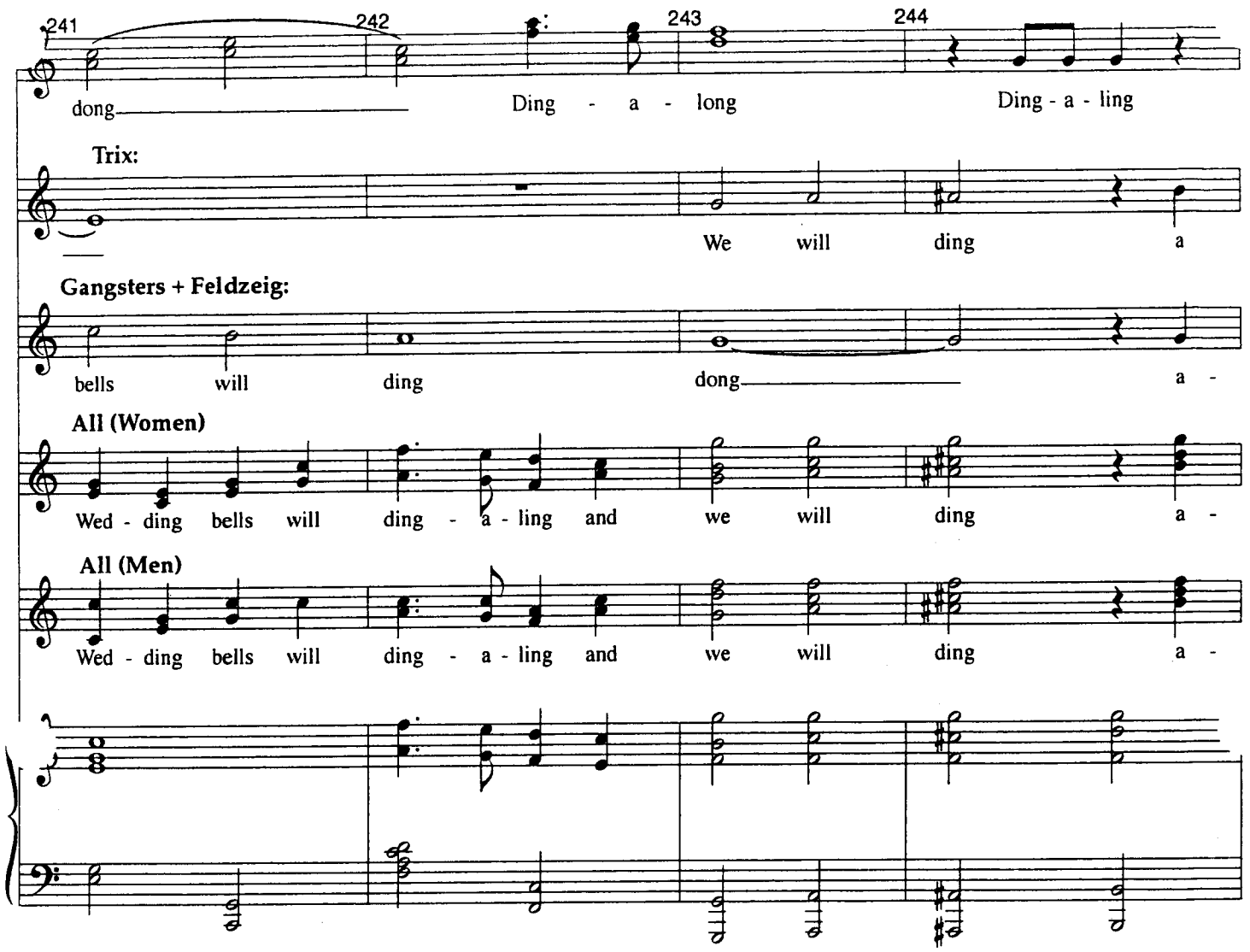


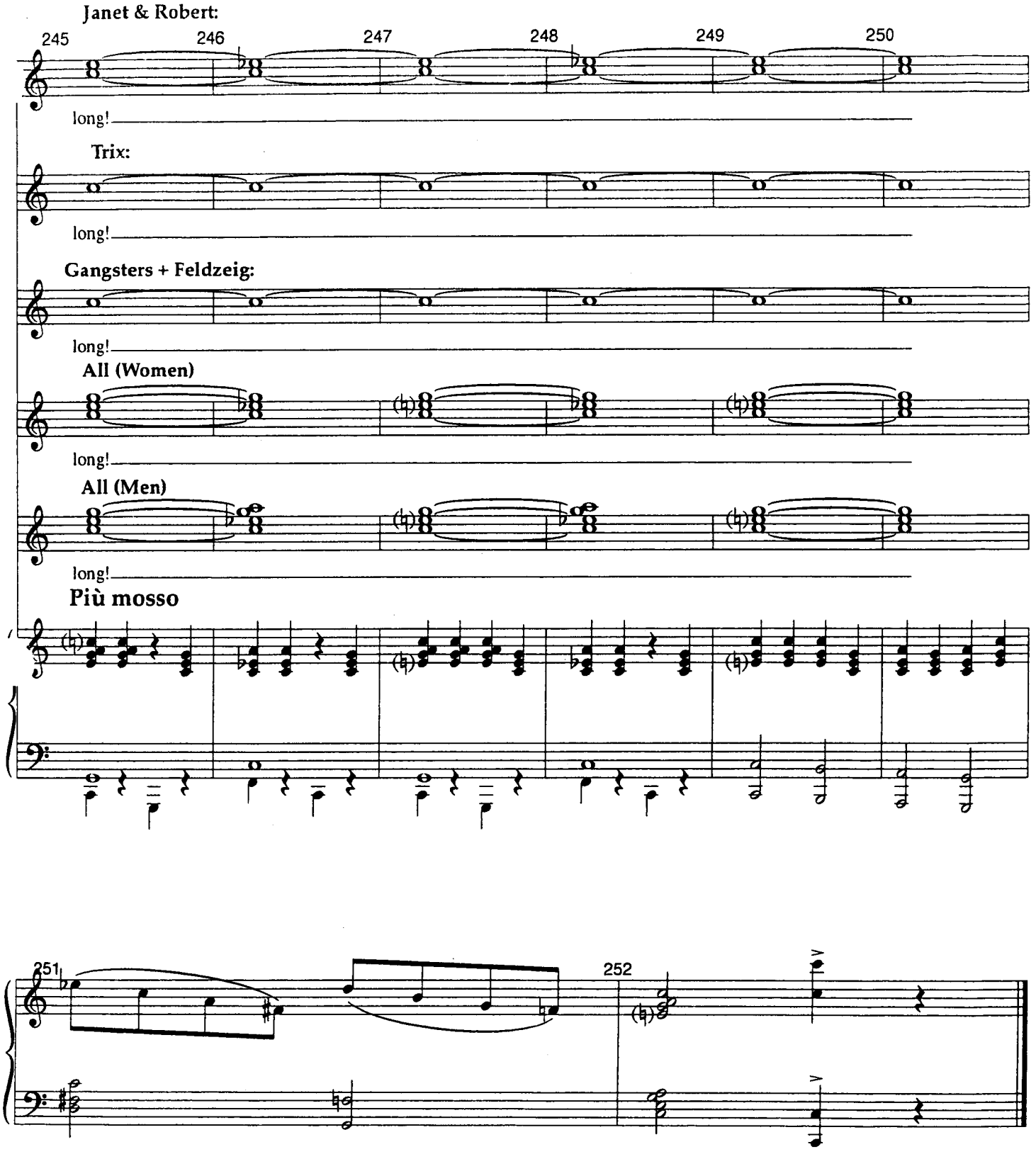

213
All:
wed - ding— a
214
wed - ding— to -
215
Kitty + Girls:
day Ding-a-ling!
216
All:
A
All:
wed - ding— a
wed - ding— to -
Gangsters + Tenors Feldzieg + Baris.:
day
Ding-a - ling! Ding-a-ling!
All:
A
217
wed - ding— A
218
wed - ding!— It's
wed - ding— A
wed - ding!— It's
219
Real - ly hap - pe - ning
220
221
Tru - ly hap - pe-ning
222


All:
223
224
225
Vocal 1st X only
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
Janet & Robert:
229
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
234
235
236
chime
Cel - e - brate
Cel - e-brate
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 -

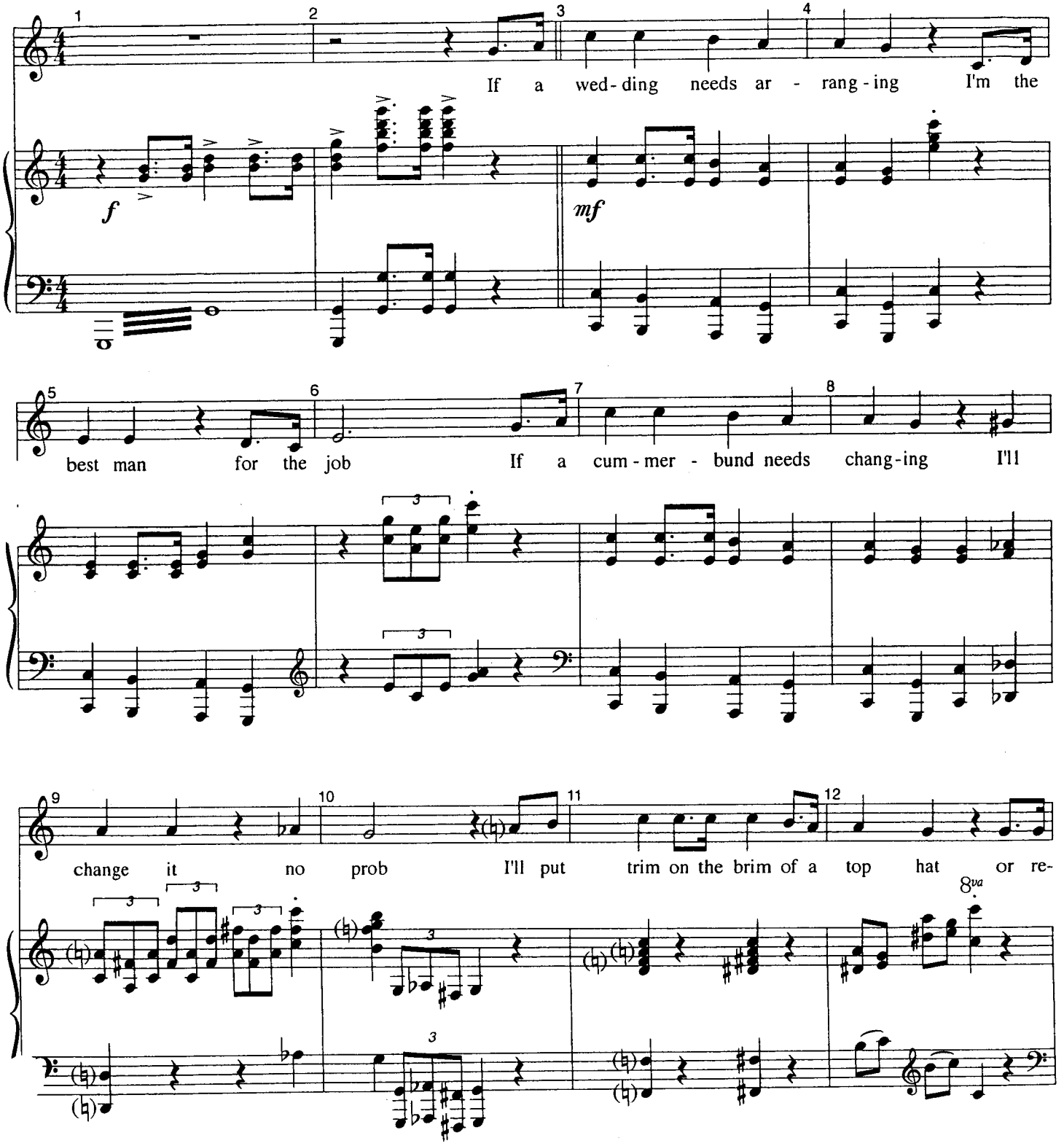

Janet & Robert:
245
246
247
248
249
250
long!
Trix:
long!
Gangsters + Feldzeig:
long!
All (Women)
long!
All (Men)
long!
Più mosso
251
252

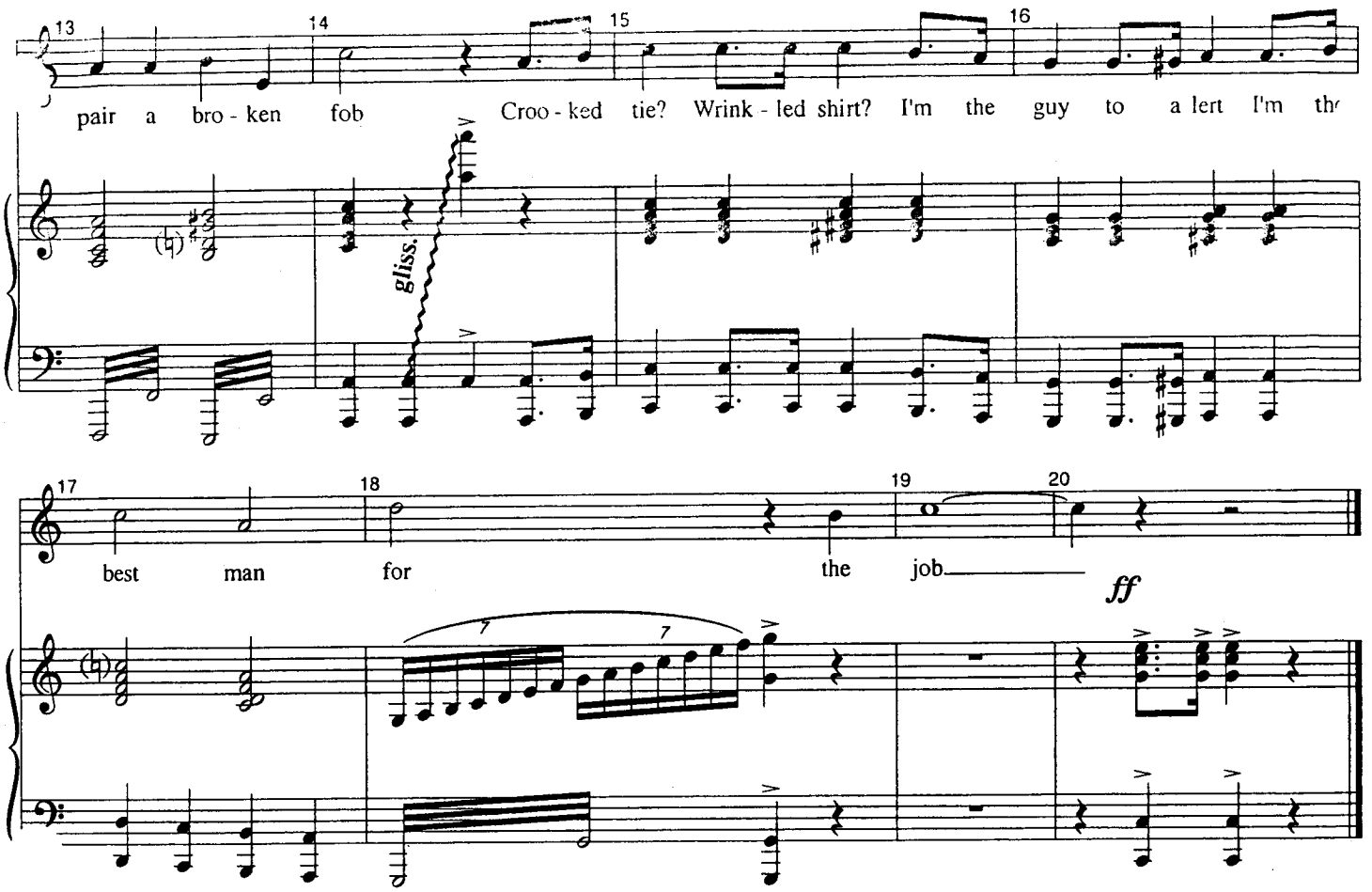
"The Drowsy Chaperone"

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



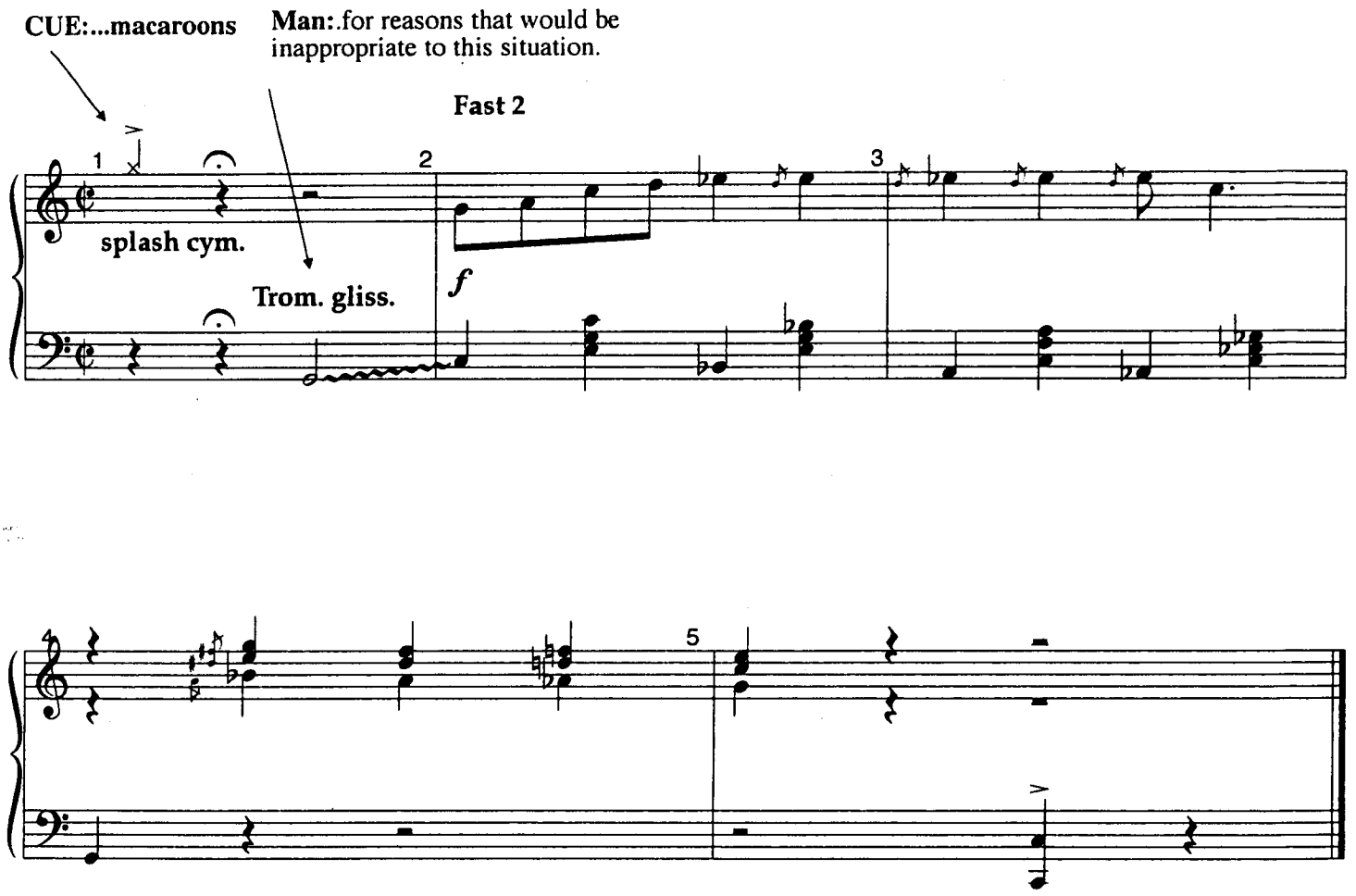

13
14
15
16
pair a bro - ken fob
Croo - ked tie? Wrink - led shirt? I'm the guy to a lert I'm th
gliss.
17
18
19
20
best man for the job
ff

"The Drowsy Chaperone"

Revised
Oct. 12

Gangster's Exit

Music And Lyrics By
Lambert & Morrison



Revised
Oct. 12

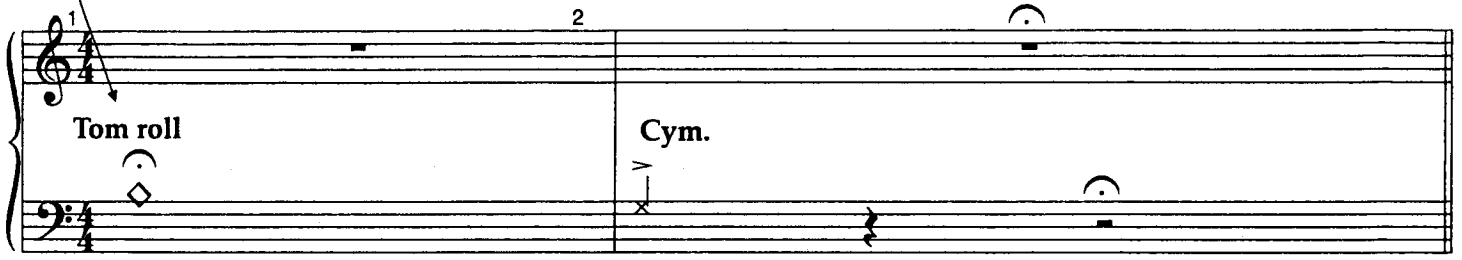
"The Drowsy Chaperone"

Kitty, The Unbelievable

Music And Lyrics By
Lambert & Morrison

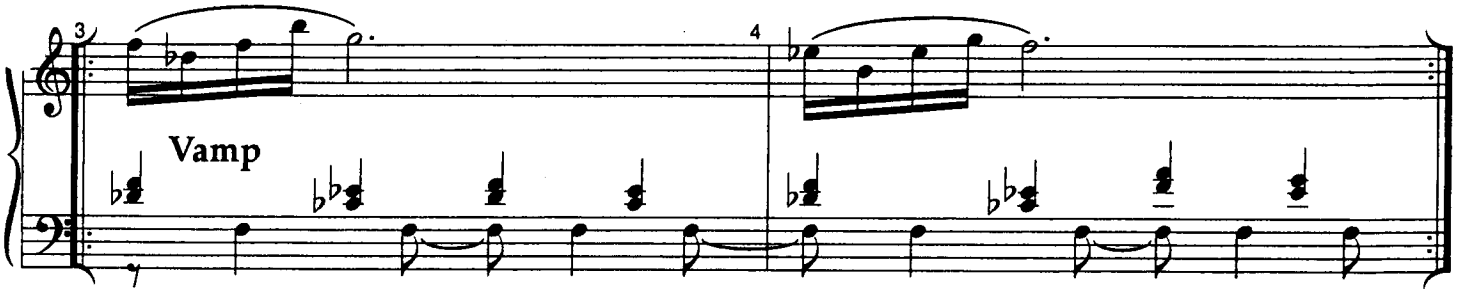
Kitty:
No, I'm working on a mind reading act.

Presenting, Kitty,
the unbelivable.



Cue:
Pick a number between
6 and 8.

Misterious 4

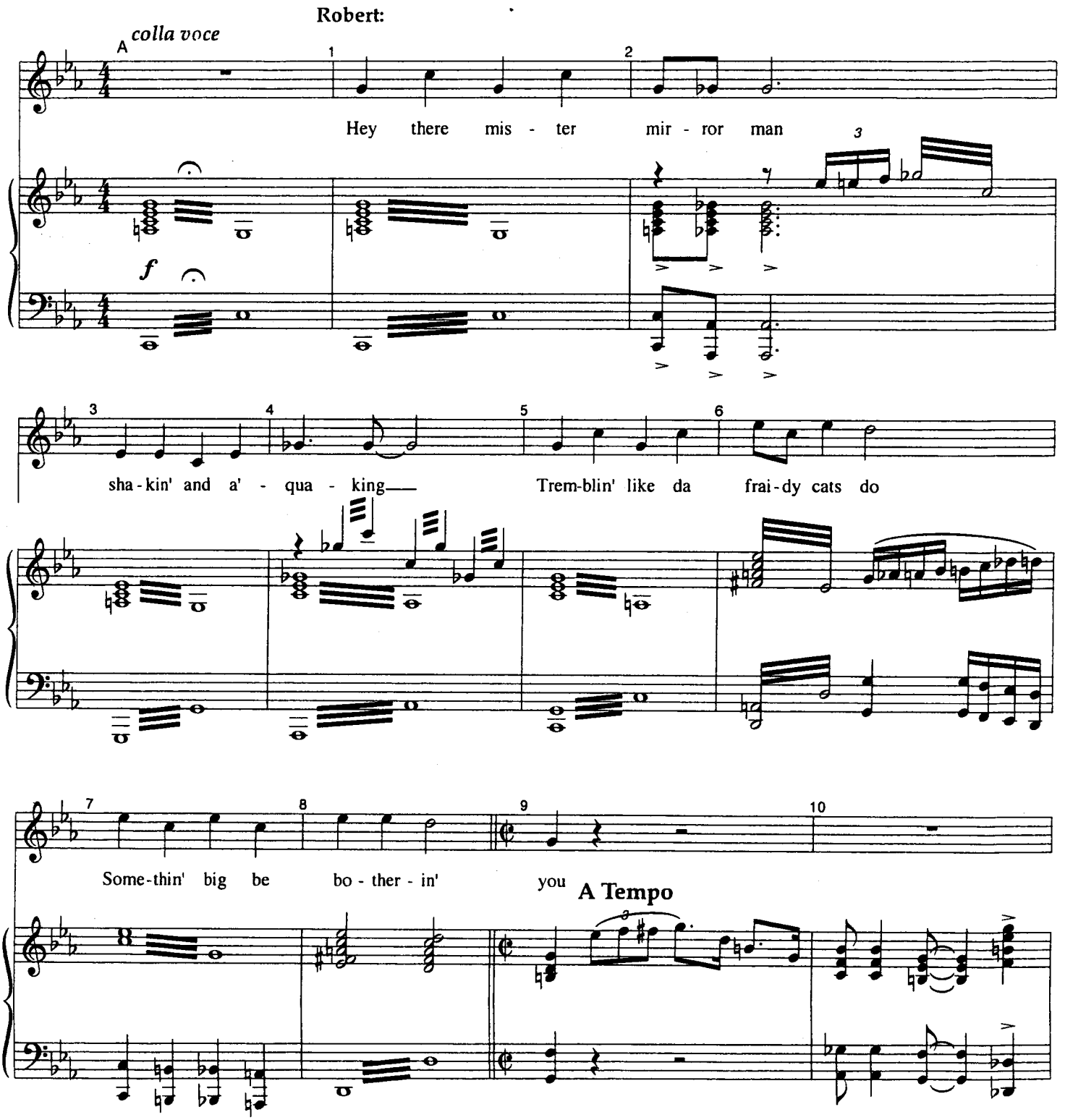


Cold Feets
FINAL-OCT. 9

"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



11 12 13 14

Cold Feets— Cold Feets Bro-ther you got cold feets

mf

15 16 17 18

You can make dem cold feets hot with a lit - tle rhy-thm

f

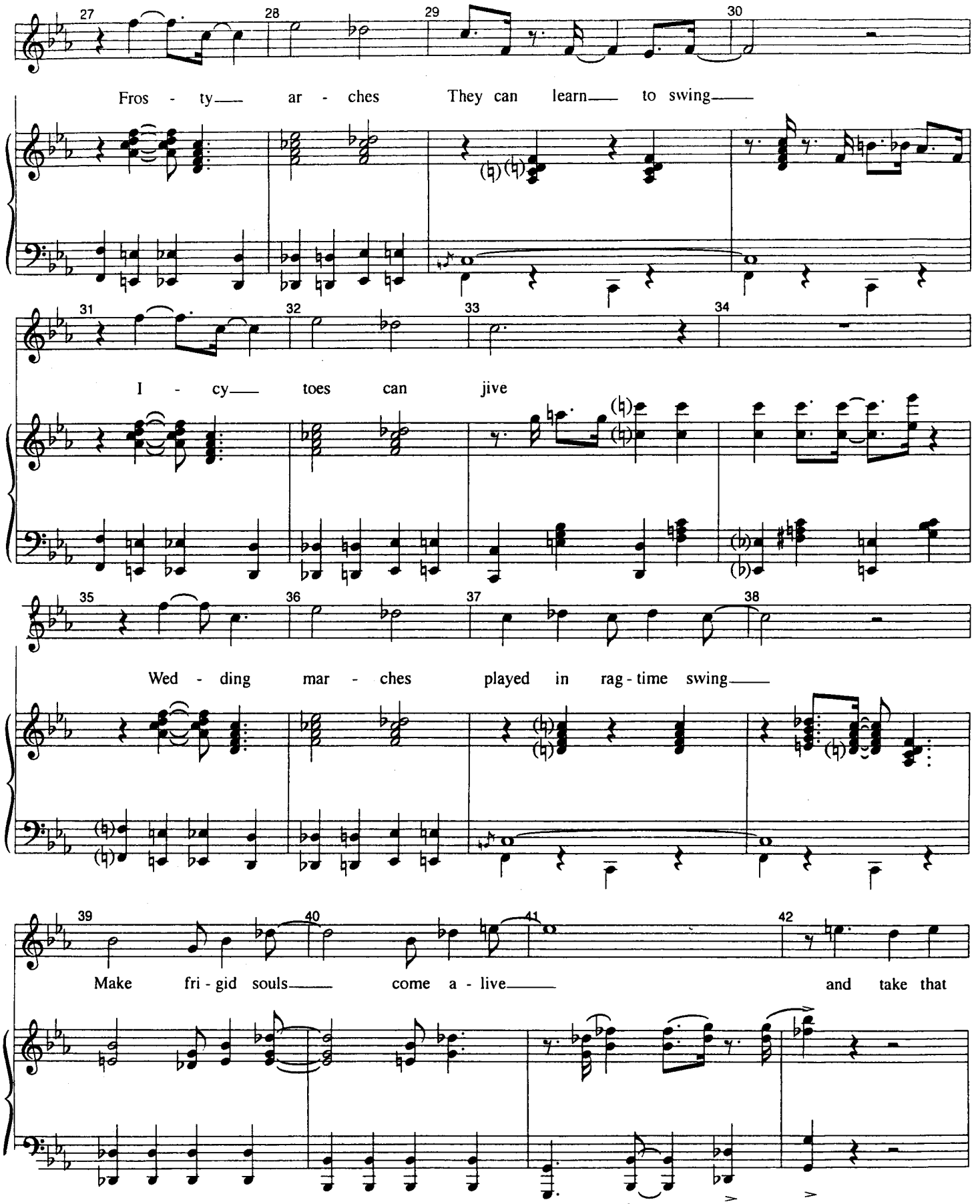
19 20 21 22

Young feets old feets— can be un-con - trolled— feets

23 24 25 26

Rhy-thm make them cold feets trot down the aisle—

Robert:


27
28
29
30
Fros - ty— ar - ches They can learn— to swing—
31
32
33
34
I - cy— toes can jive
35
36
37
38
Wed - ding mar - ches played in rag - time swing—
39
40
41
42
Make fri - gid souls— come a - live— and take that

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—

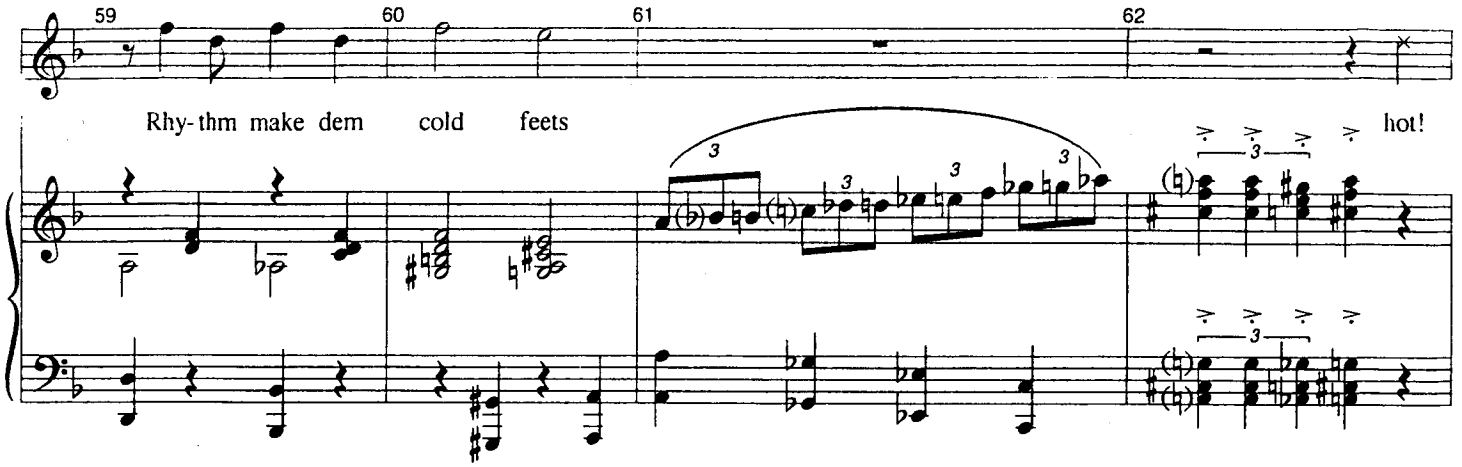
51 52 53 54

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

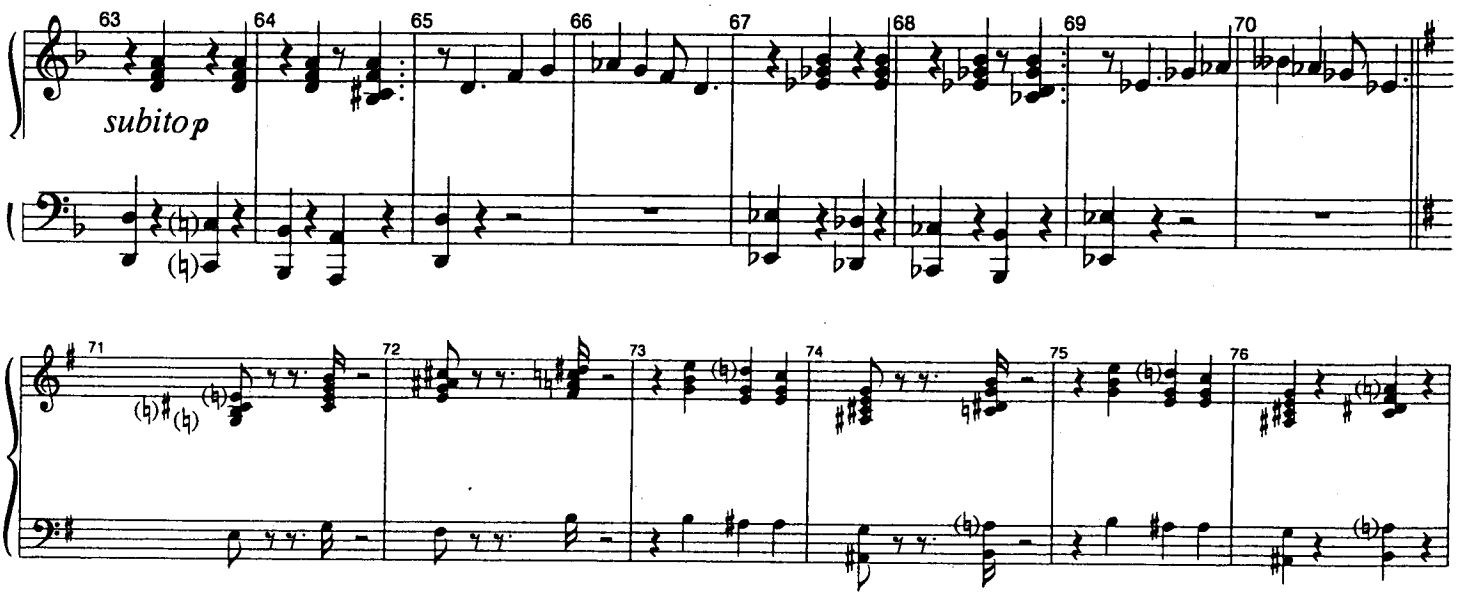
55 56 57 58

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

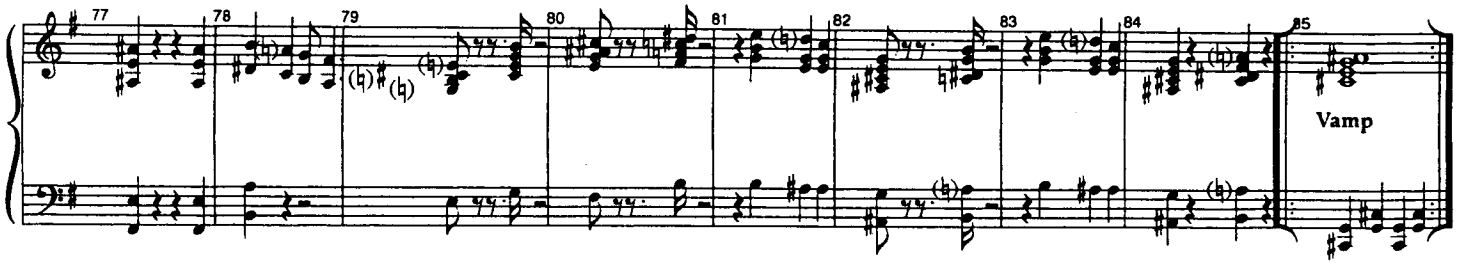
Robert:

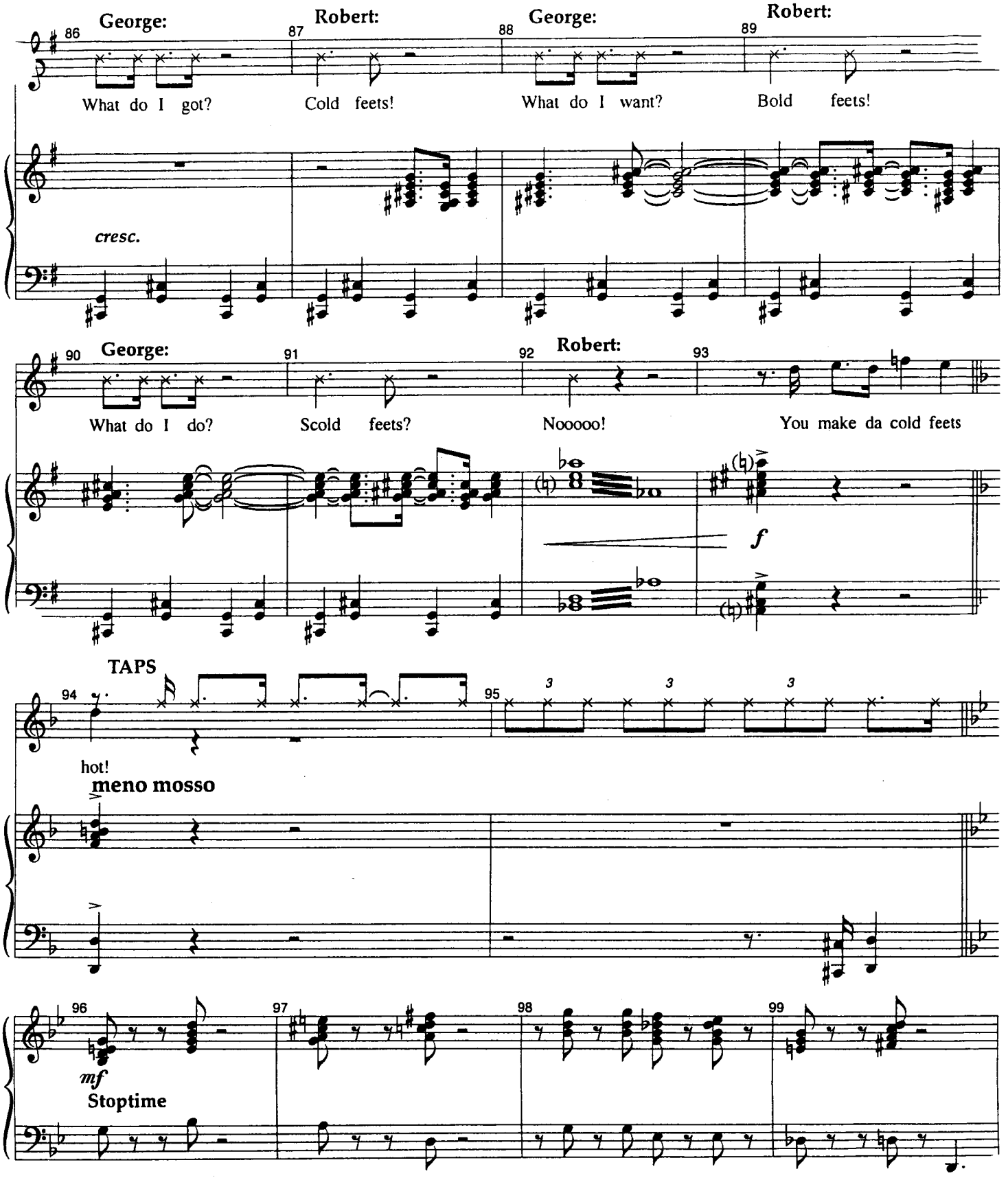


GEORGE: Whatta ya mean, you can't be here till eight? The wedding's at 7:30 you incompetent boob! It's the minister. Need I remind you, Padre, you are not the only minister in town! What? Well this is not the only town in the state! And he calls himself a man of God. Say, what are you up to?
ROBERT: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



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




George:
Robert:
George:
Robert:
What do I got?
Cold feets!
What do I want?
Bold feets!
cresc.
George:
Robert:
What do I do?
Scold feets?
Nooooo!
You make da cold feets
f
TAPS
hot!
meno mosso
mf
Stoptime

più mosso

100 101 102 103

104 105 106 107

f

108 109 110 111

Robert

112 113 114 115

"Fugue"

George

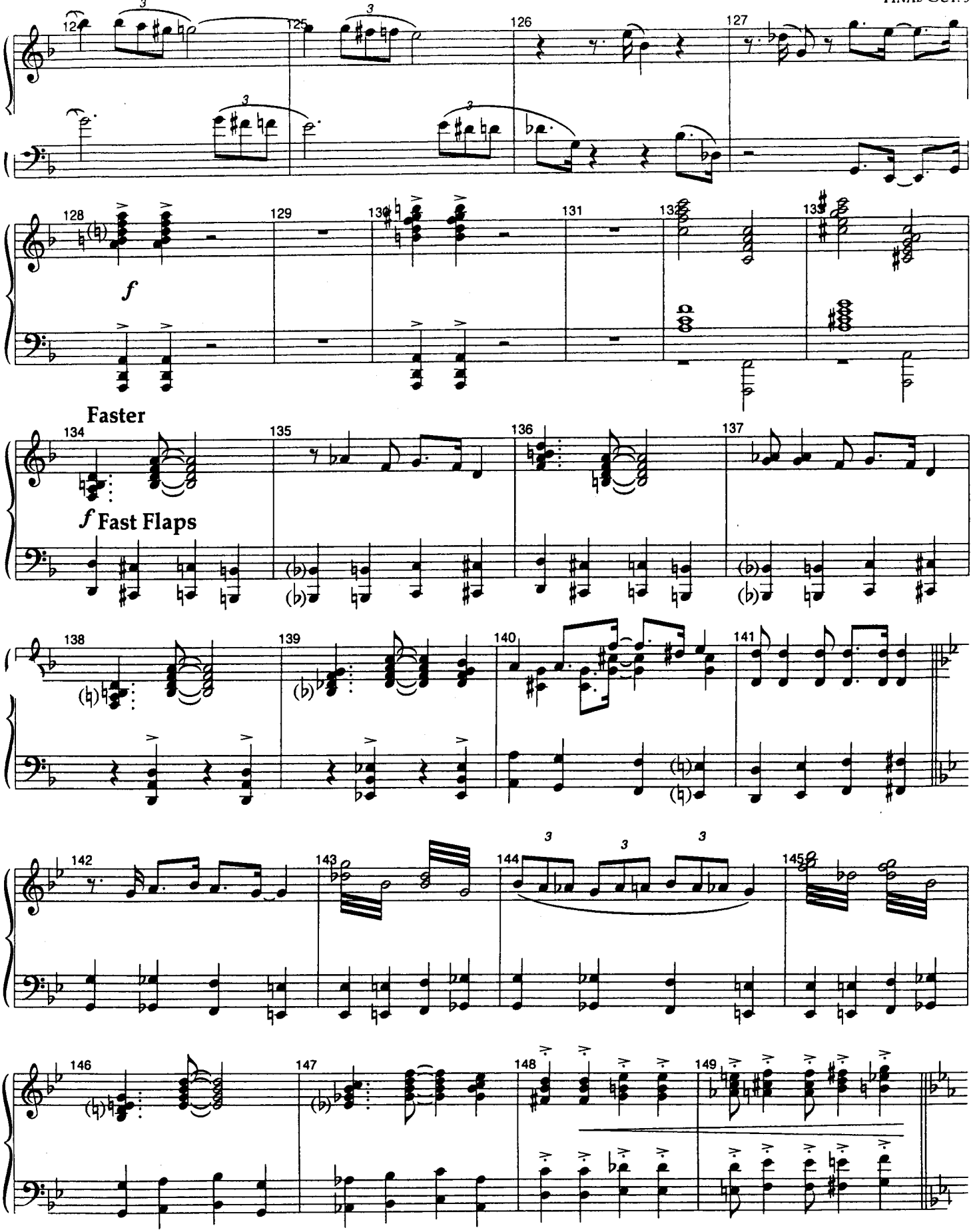
mf

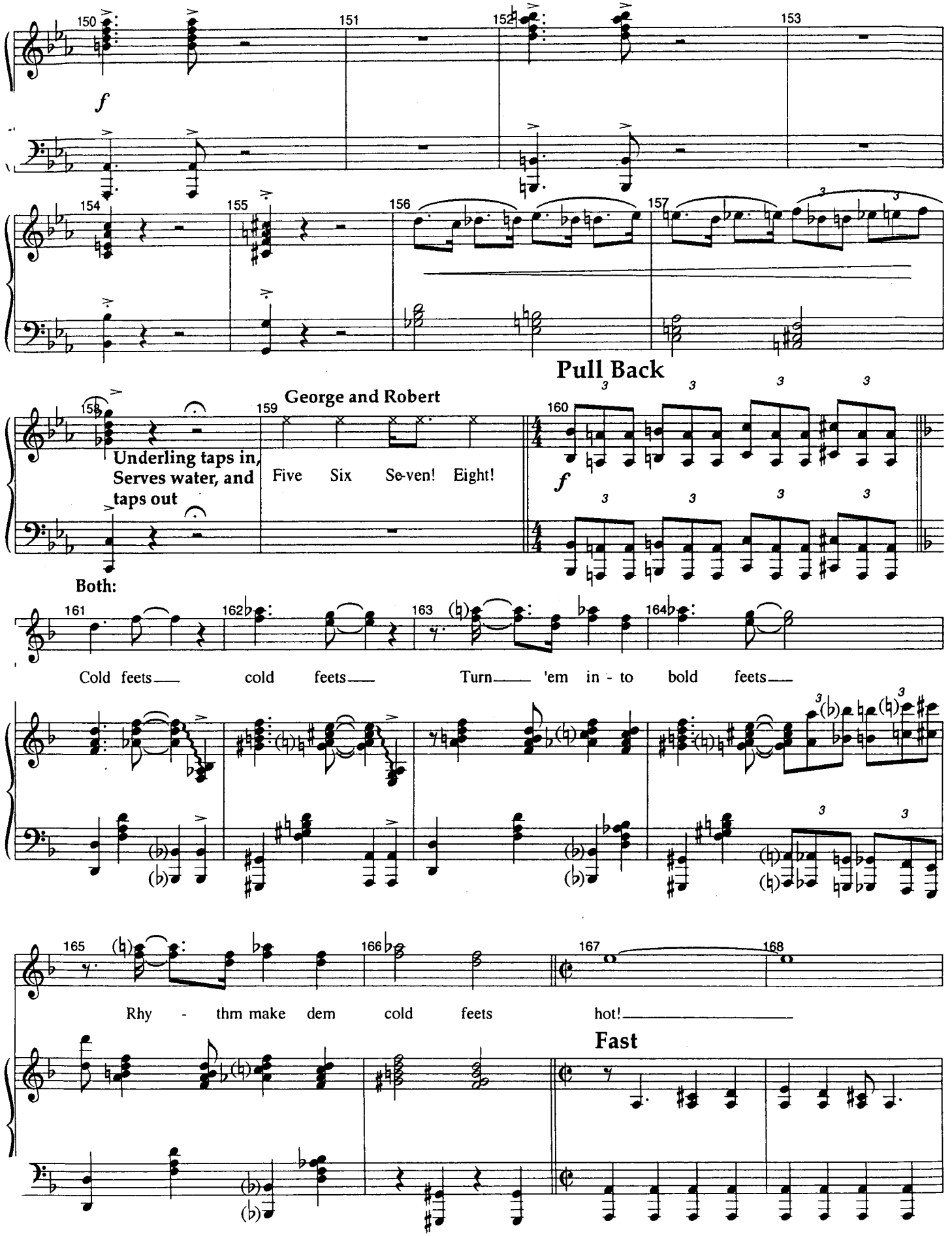
116 117 118 119

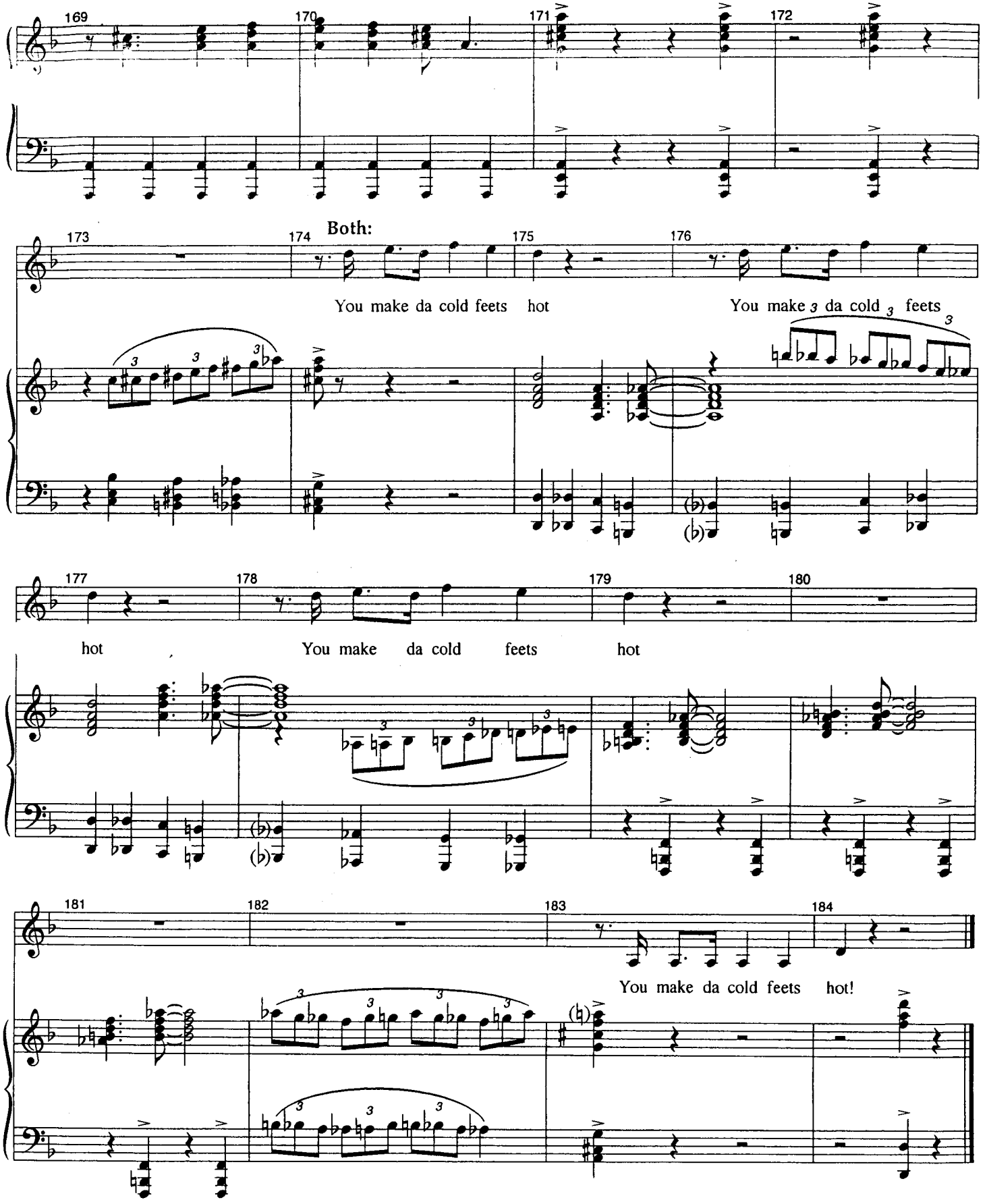
120 121 122 123

straight 8s

swung 8s


124
125
126
127
128
129
130
131
132
133
f
Faster
134
135
136
137
f Fast Flaps
138
139
140
141
142
143
144
145
146
147
148
149


150
151
152
153
f
154
155
156
157
Pull Back
158
George and Robert
159
160
Underling taps in,
Serves water, and
taps out
Five Six Se-ven! Eight!
f
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!
Fast


169
170
171
172
Both:
173
174
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)

L.A. Version

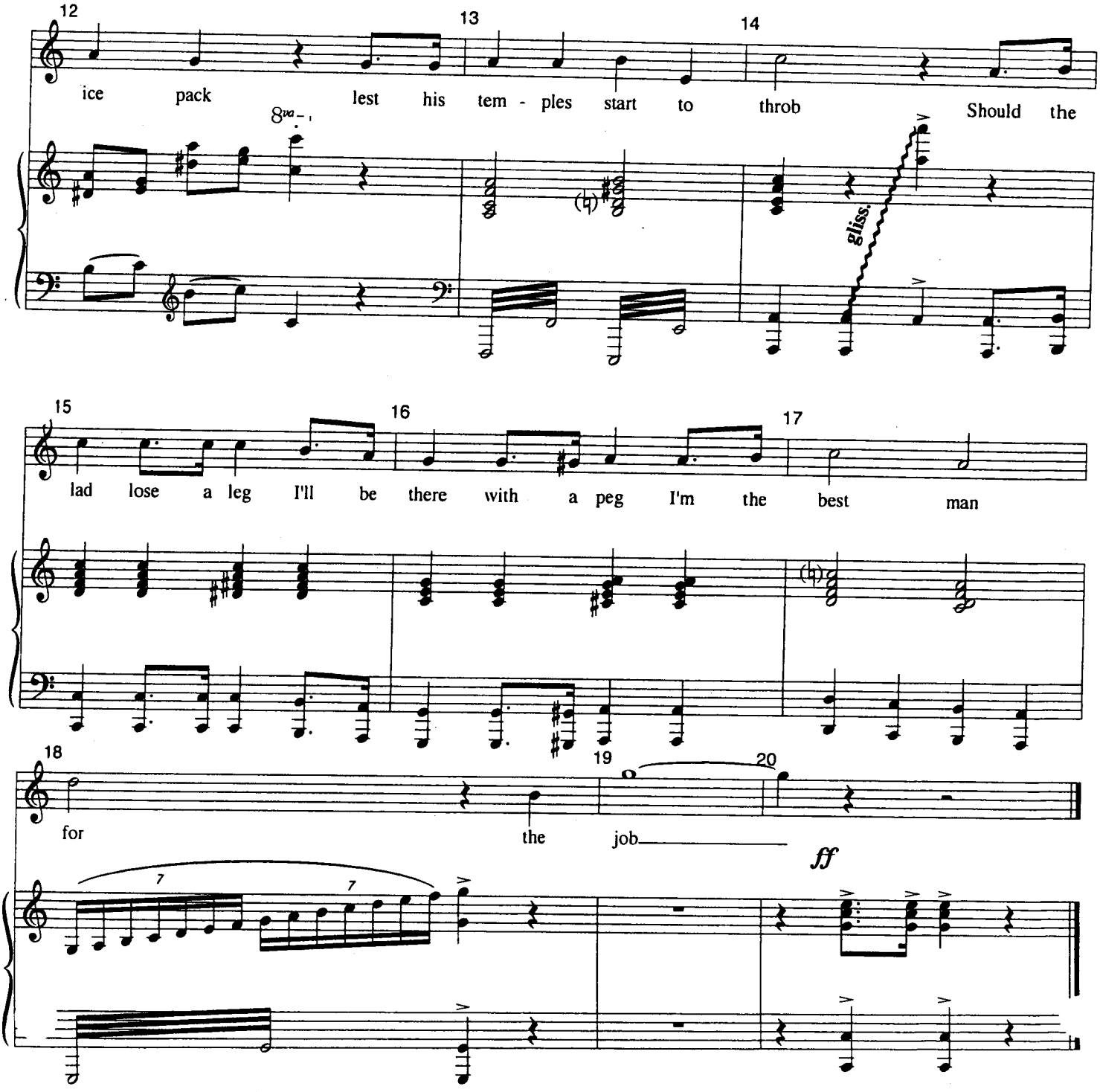
Music And Lyrics By
Lambert & Morrison

med. march

George:

If a but - ton needs re - plac - ing I'm the best man for the job If an ox - ford - needs re - lac - ing I'll 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 ...u 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 Drowsy Chaperone"

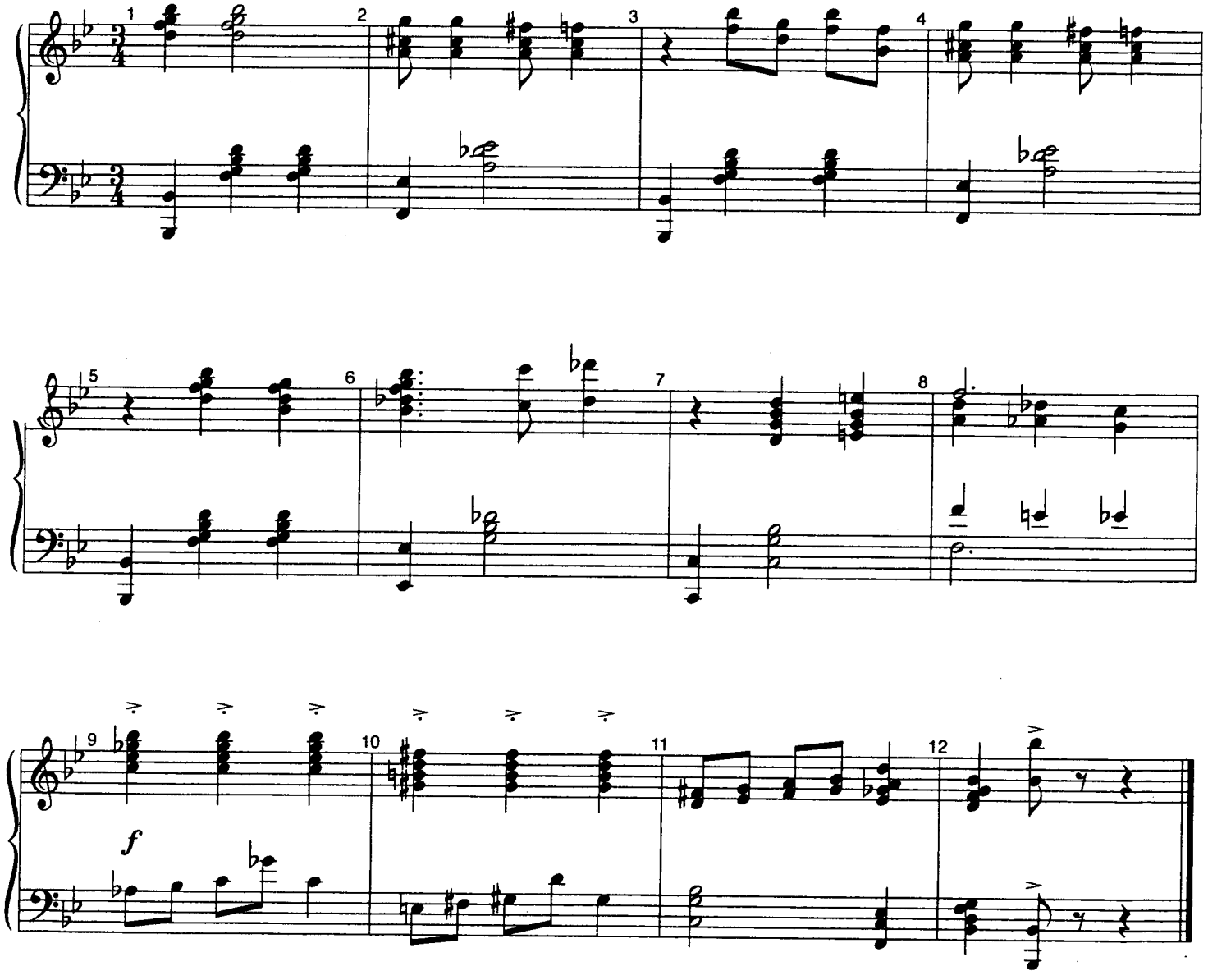
Oct. 12

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.

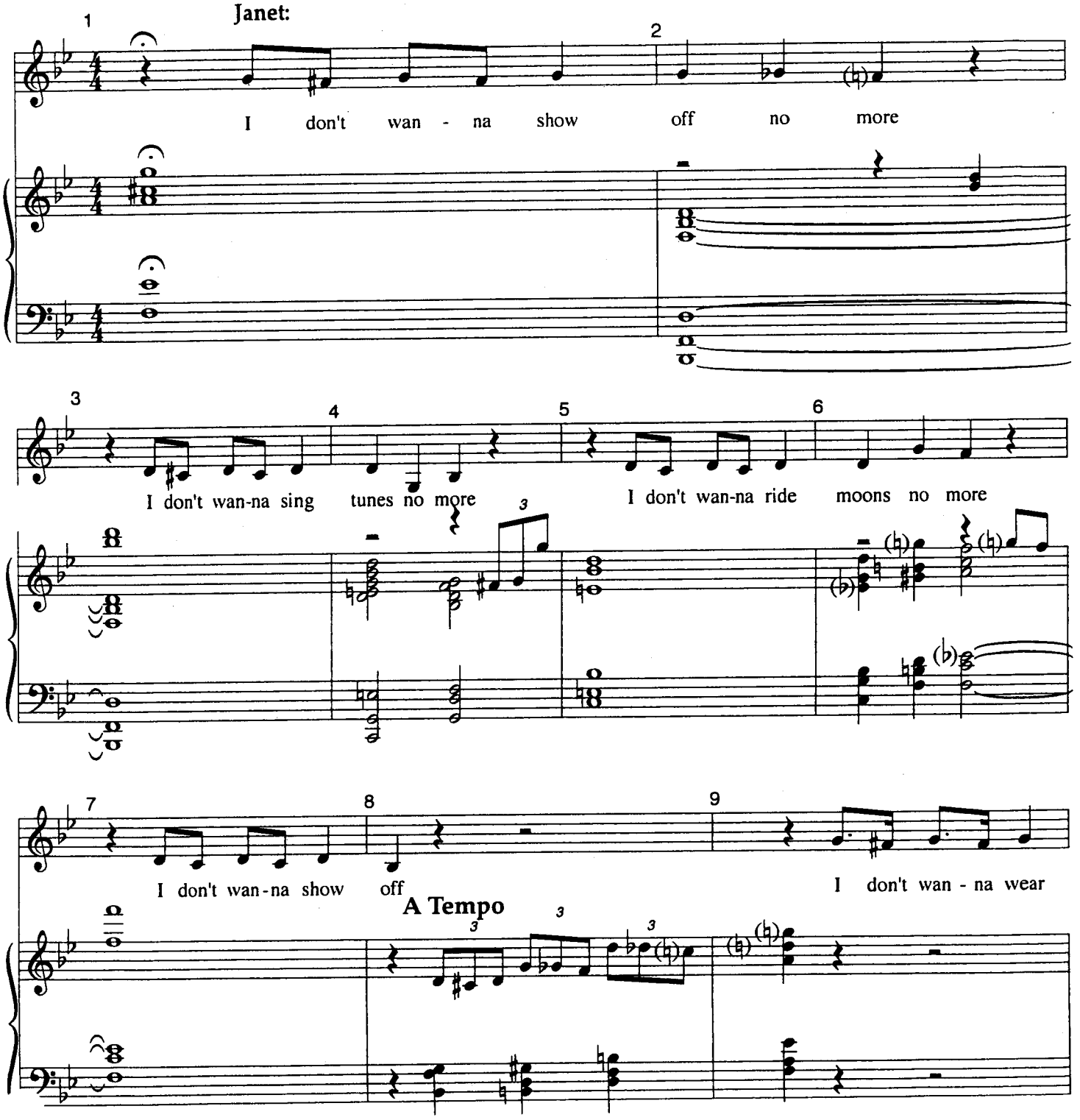


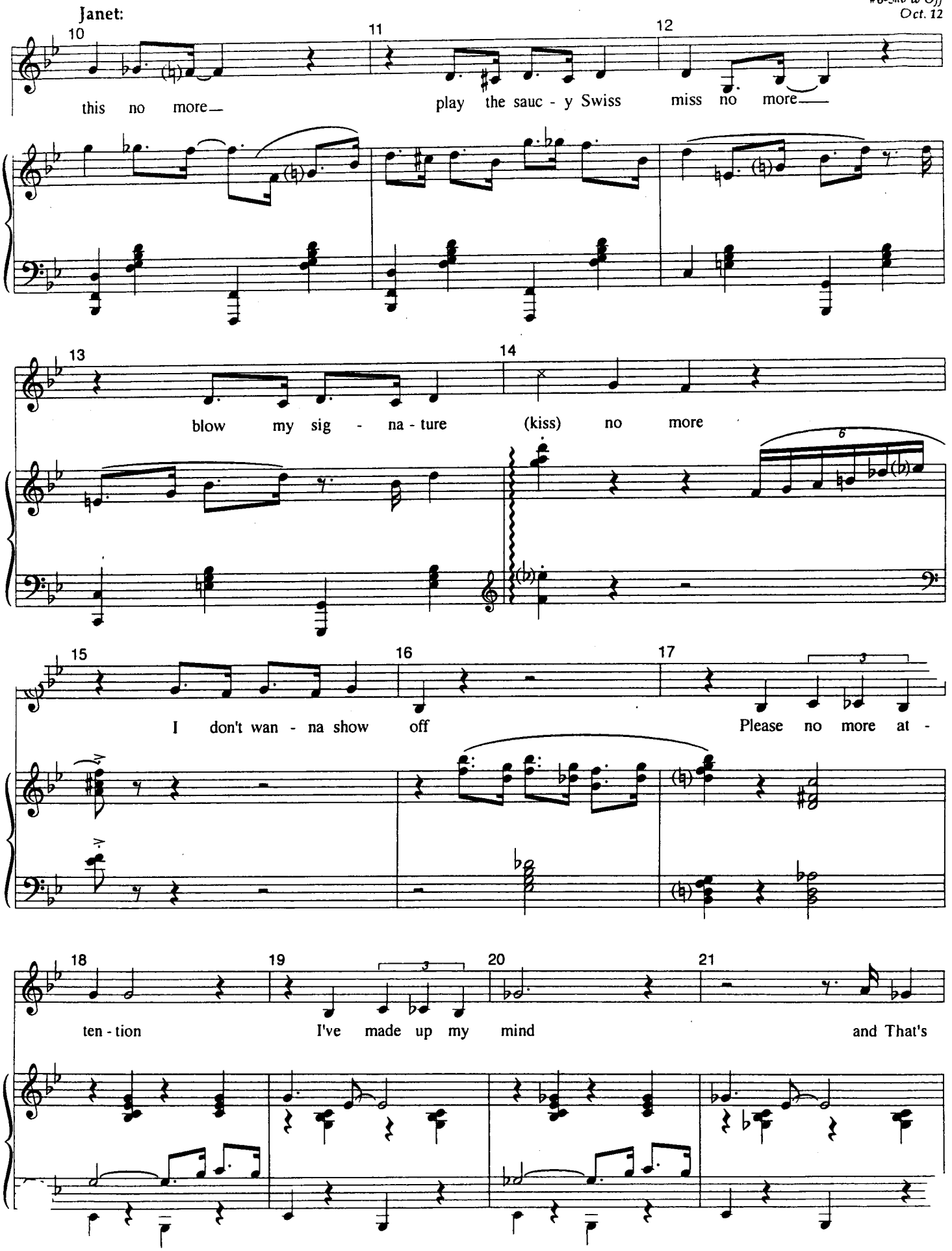
Oct. 12

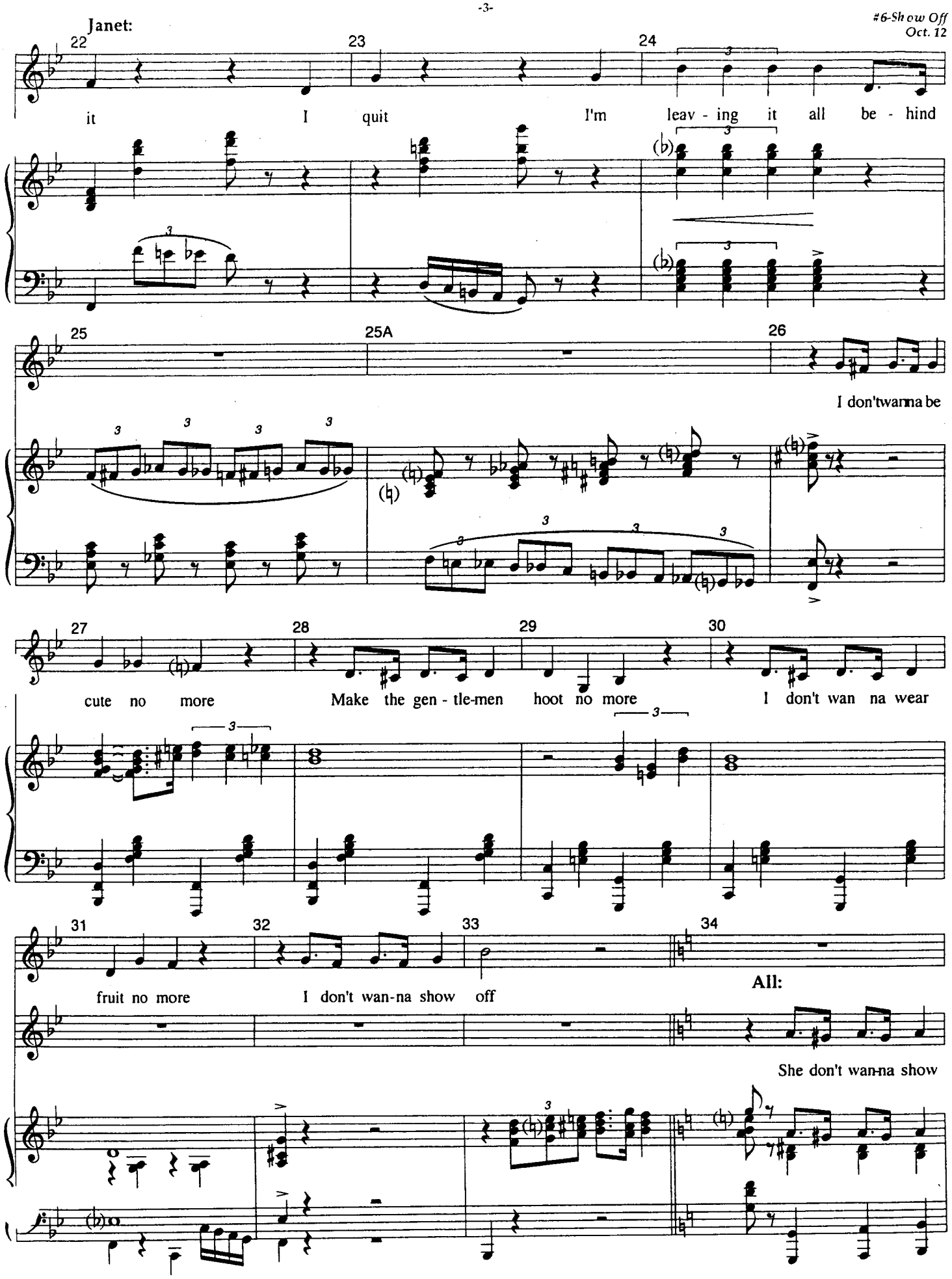
Show Off
L.A. Version

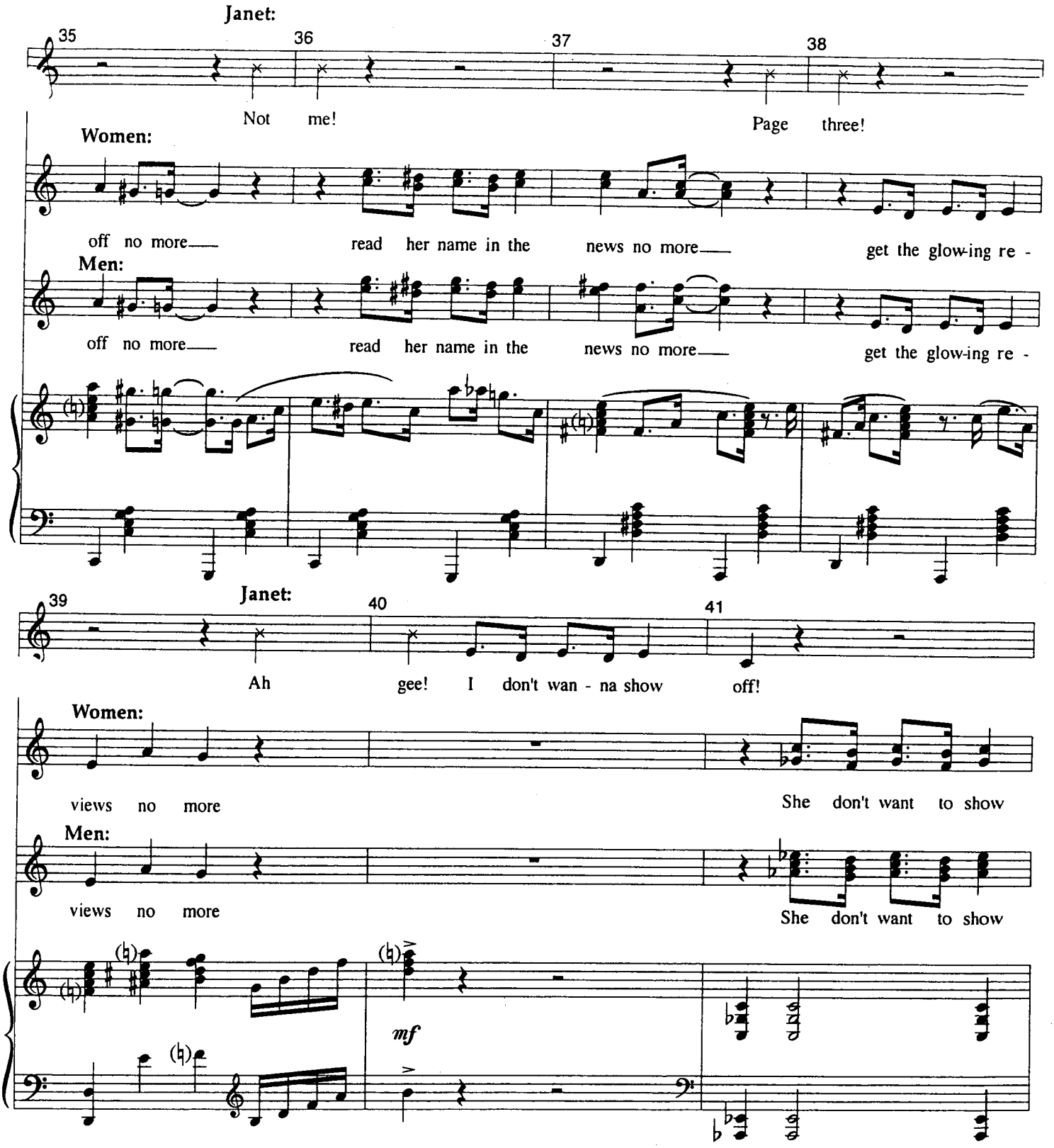
"The Drowsy Chaperone"

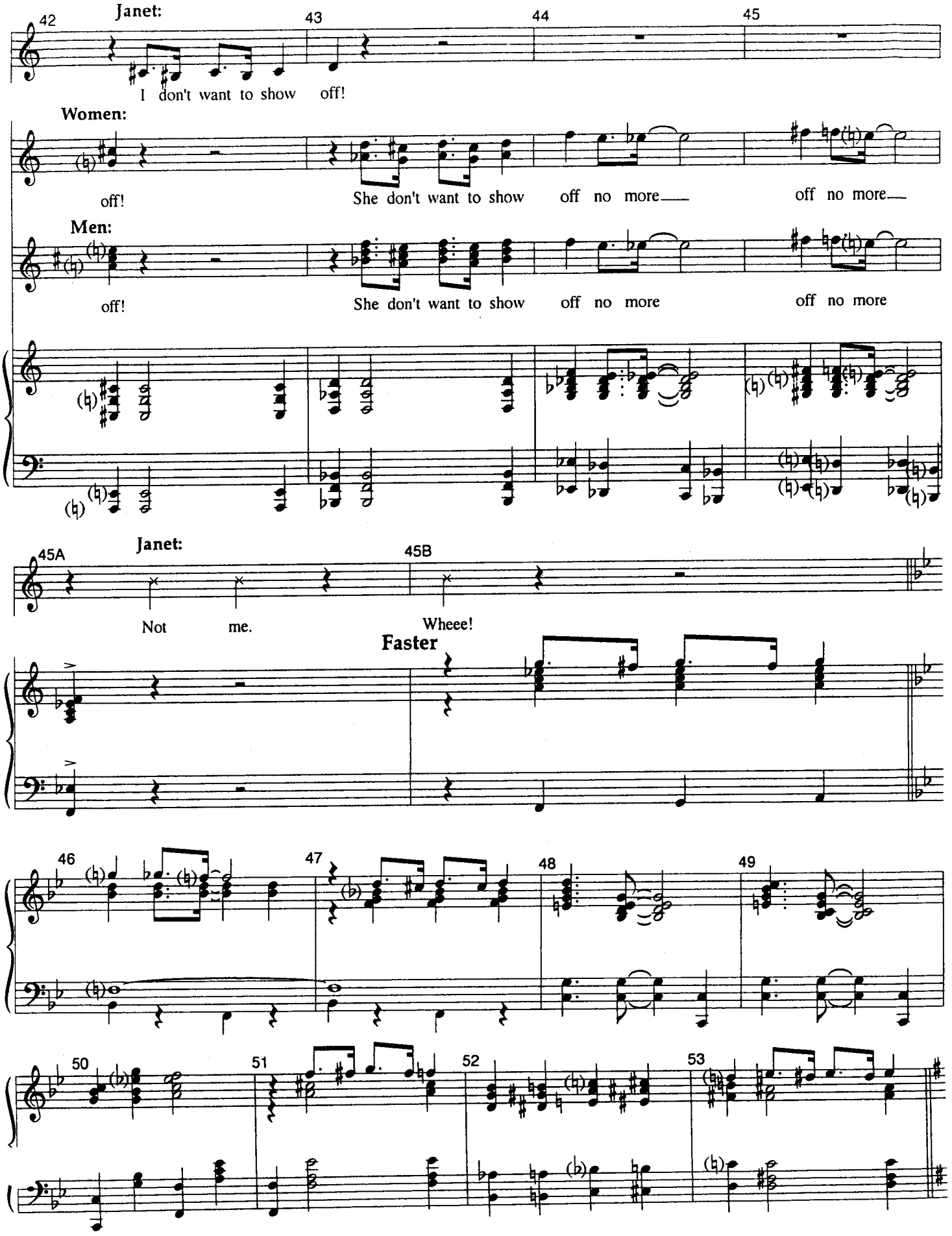
Music And Lyrics By
Lambert & Morrison

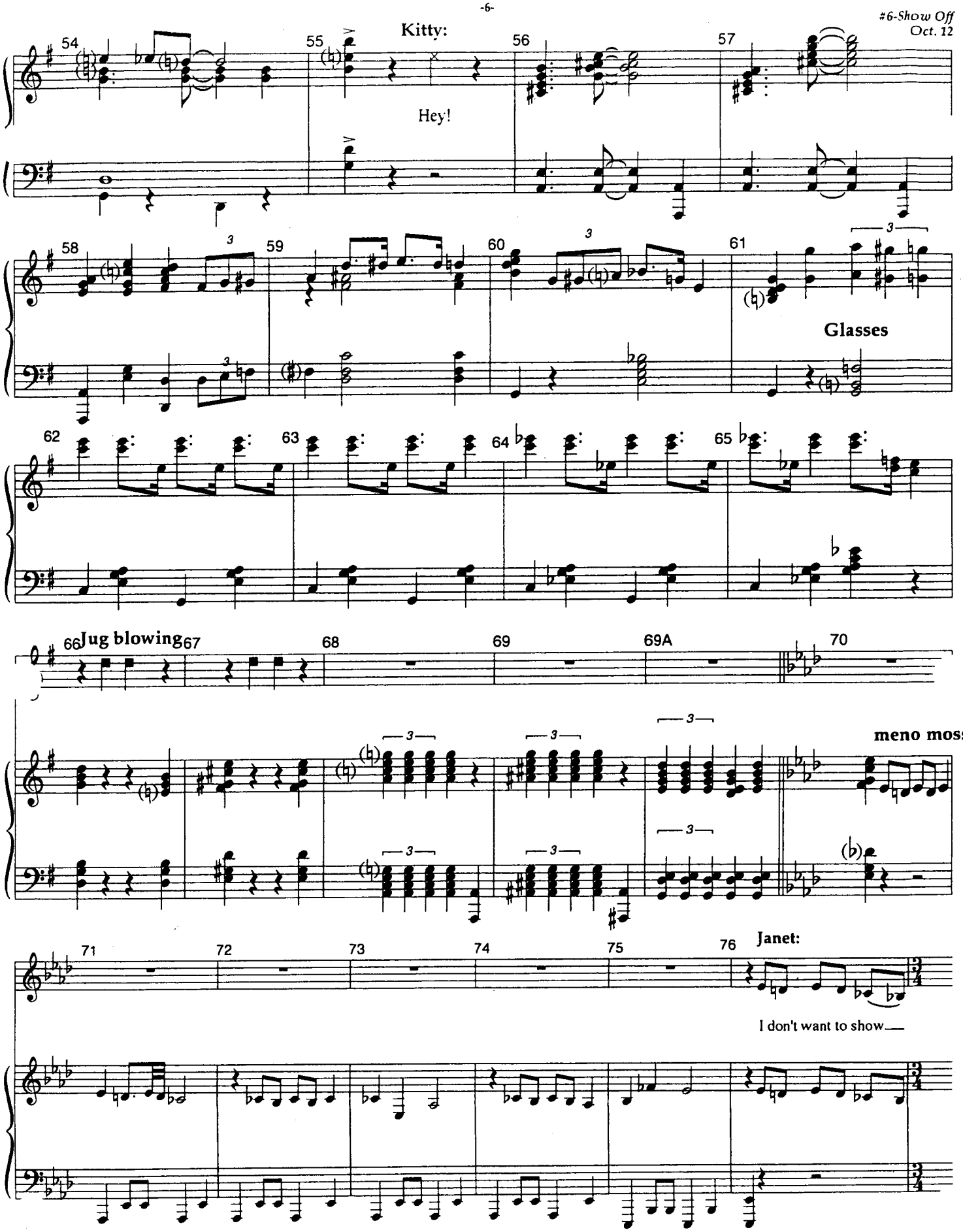


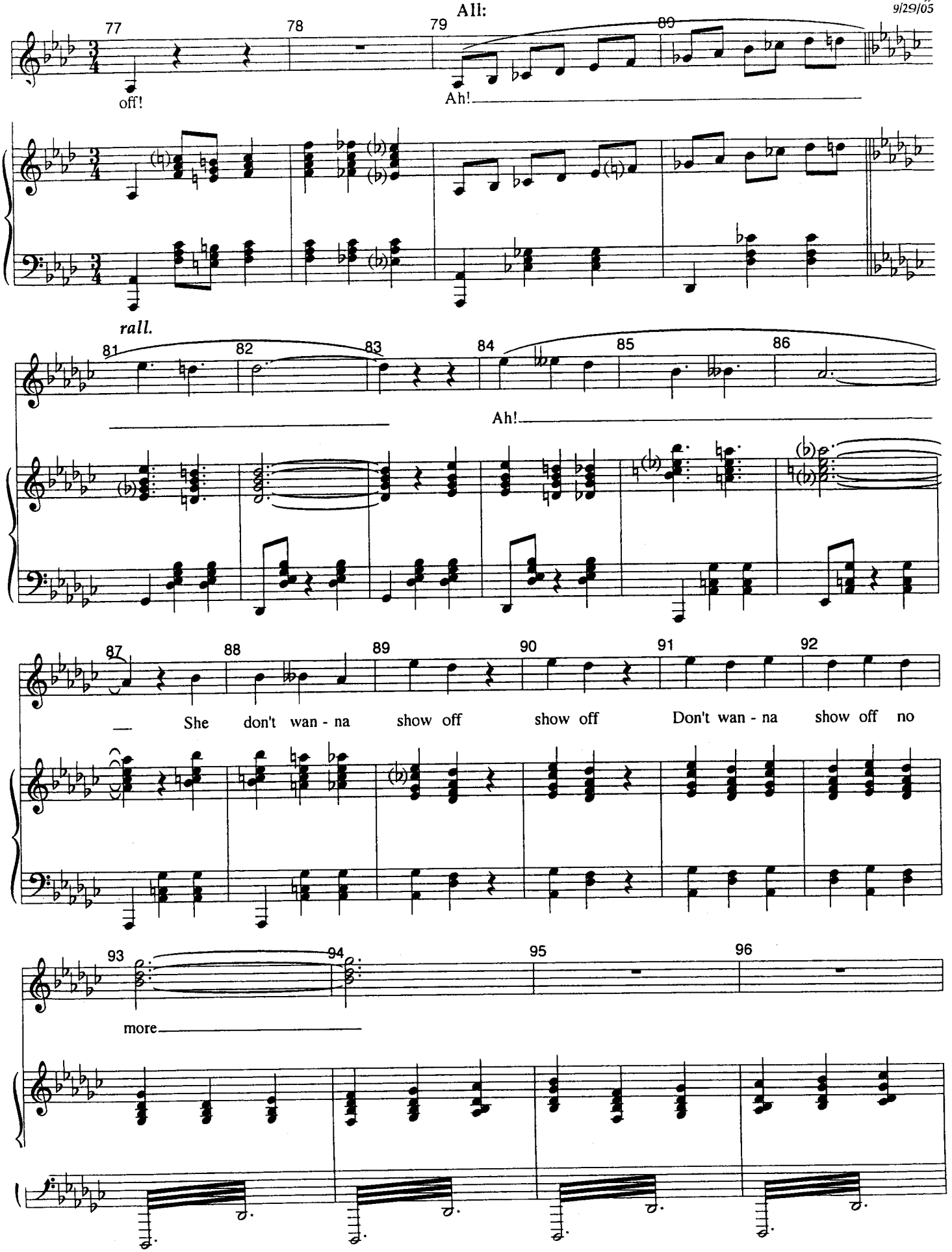

Janet:
10
11
12
this no more—
play the sauc - y Swiss
miss no more—
13
14
blow my sig - na - ture
(kiss) no more
15
16
17
I don't wan - na show off
Please no more at -
18
19
20
21
ten - tion
I've made up my mind
and That's

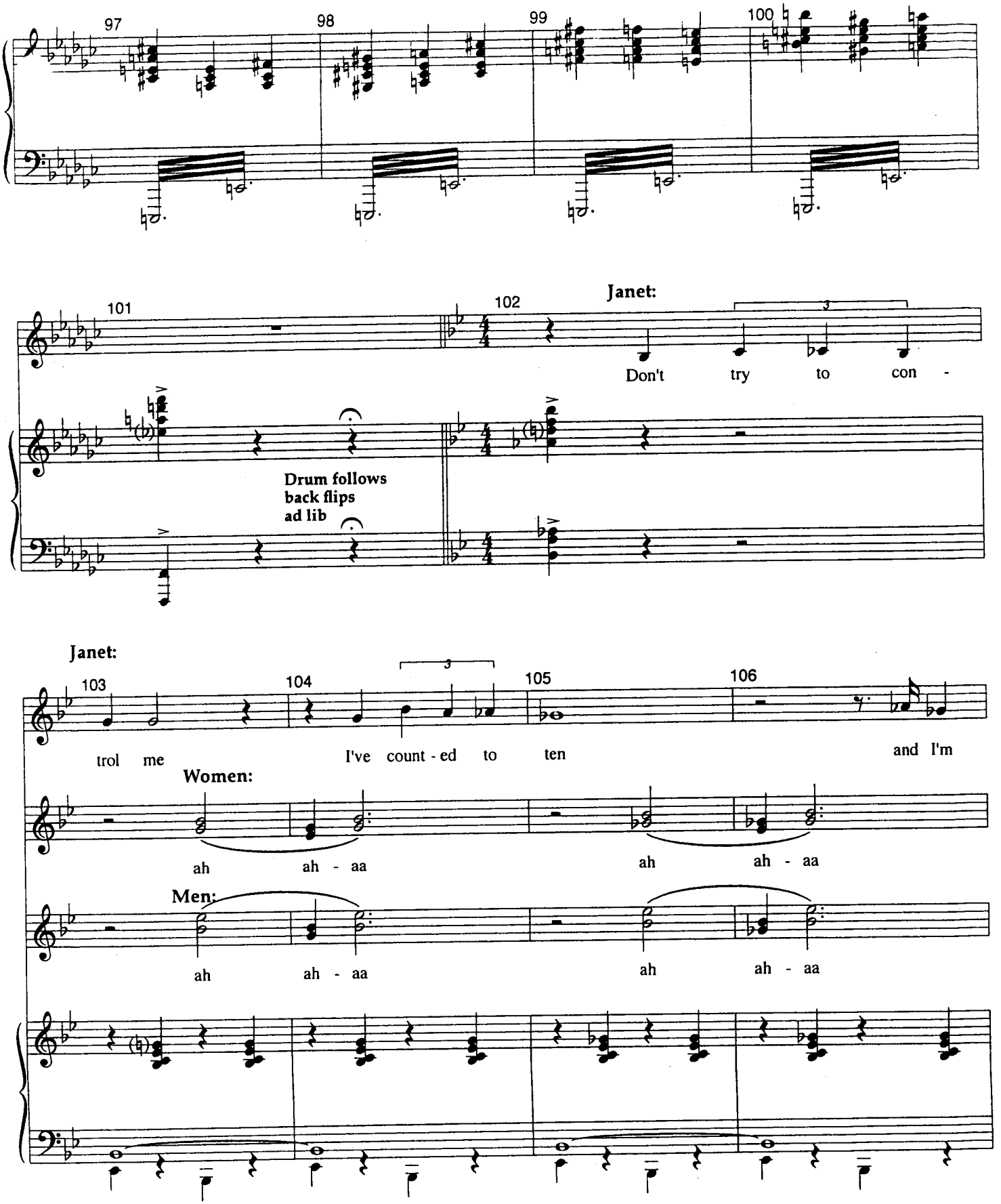

Janet:
22
23
24
it
I quit
I'm leav - ing it all be - hind
25
25A
26
I don't wanna be
27
28
29
30
cute no more
Make the gen - tle-men hoot no more
I don't wan na wear
31
32
33
34
fruit no more
I don't wan-na show off
All:
She don't wan-na show

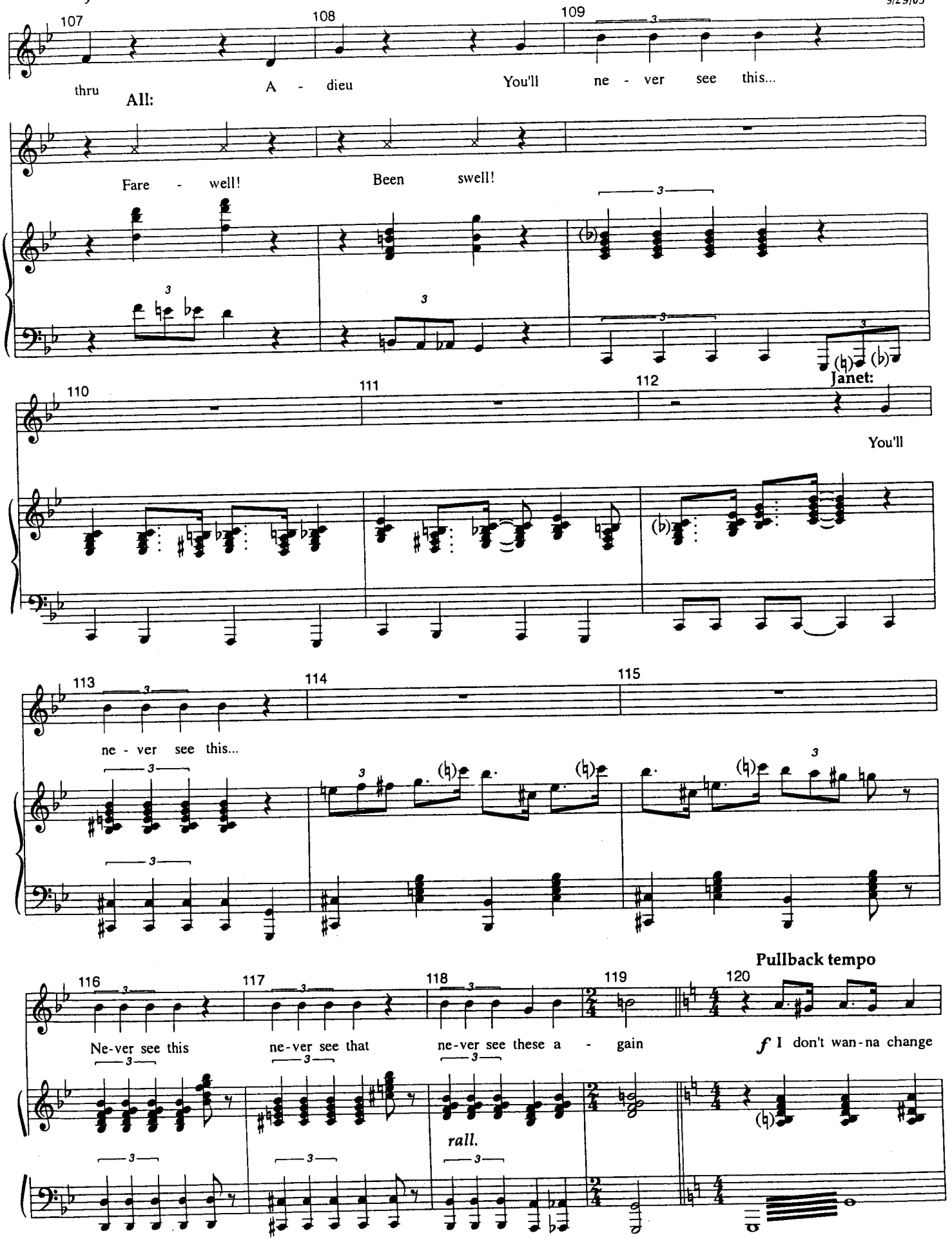

Janet:
35
36
37
38
Not me!
Page three!
Women:
off no more
read her name in the
news no more
get the glow-ing re -
Men:
off no more
read her name in the
news no more
get the glow-ing re -
39
Janet:
40
41
Ah gee! I don't wan - na show off!
Women:
views no more
She don't want to show
Men:
views no more
She don't want to show
mf

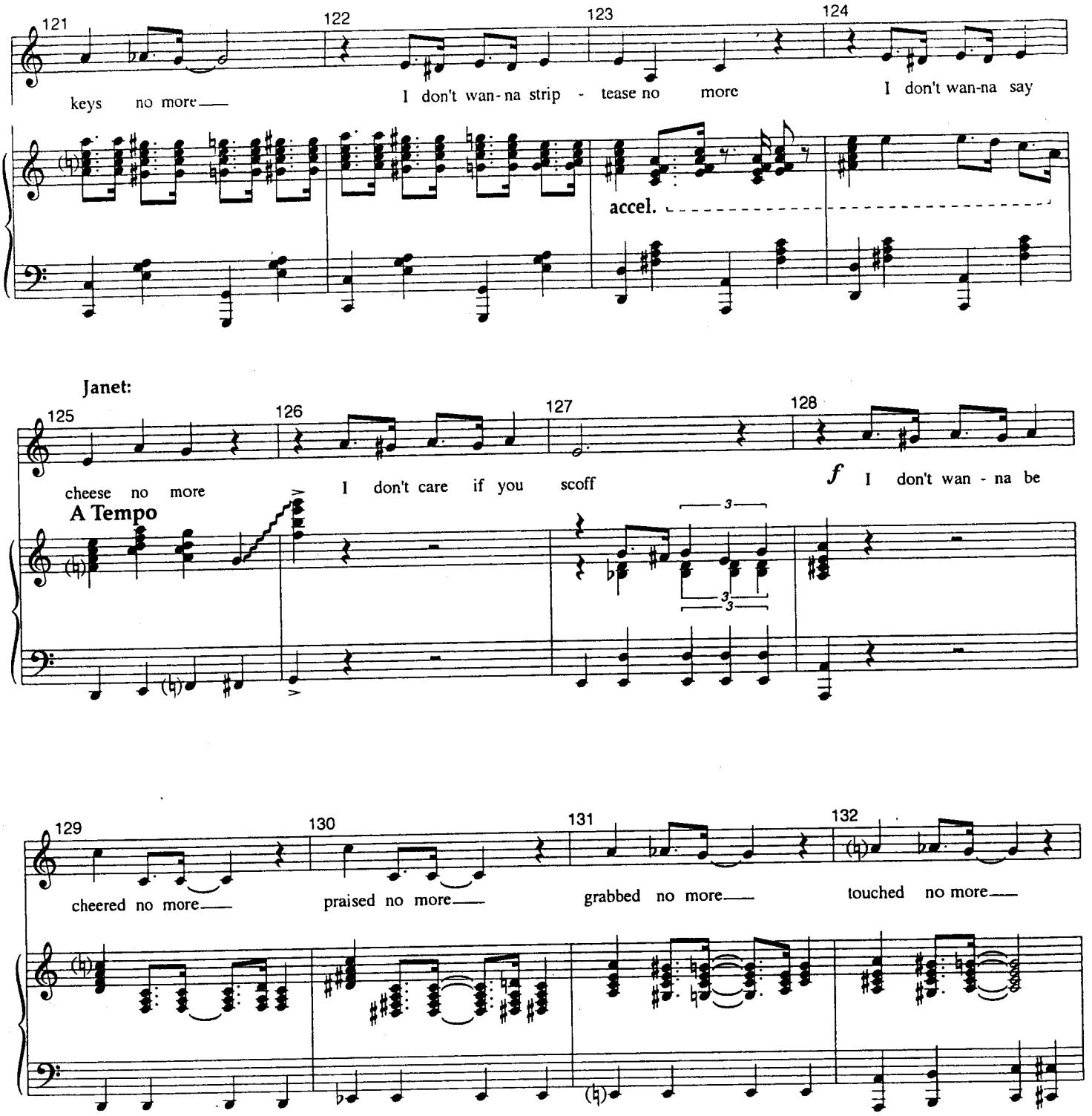

42
Janet:
43
44
45
I don't want to show off!
Women:
off!
She don't want to show off no more
off no more
Men:
off!
She don't want to show off no more
off no more
45A
Janet:
45B
Not me.
Wheee!
Faster
46
47
48
49
50
51
52
53

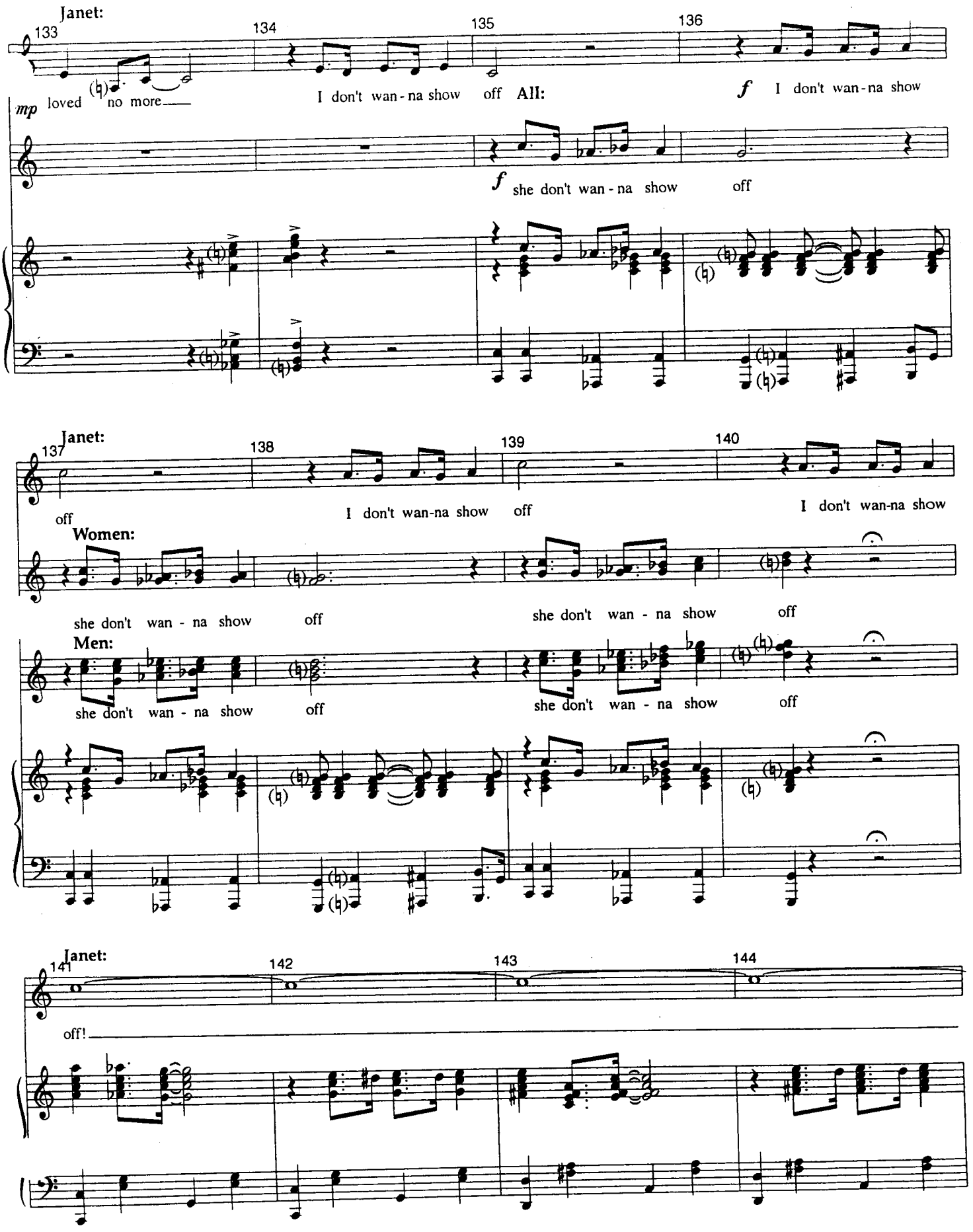

Kitty:
Hey!
Glasses
Jug blowing
meno mosso
Janet:
I don't want to show—

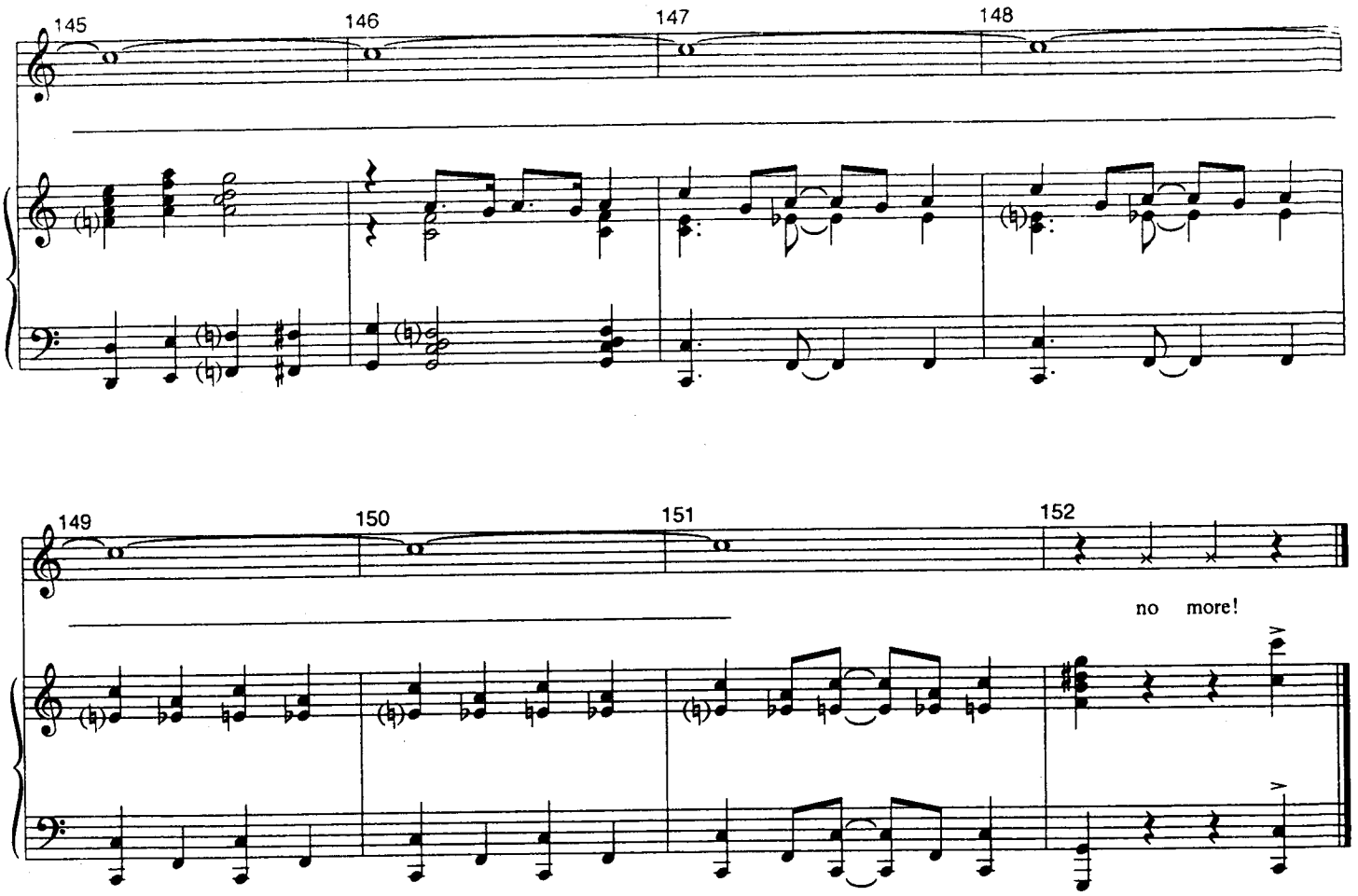

All:
77
78
79
80
off!
Ah!
rall.
81
82
83
84
85
86
Ah!
87
88
89
90
91
92
She don't wan - na show off show off Don't wan - na show off no
93
94
95
96
more


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
A - dieu
You'll ne - ver see this...
All:
Fare - well!
Been swell!
110
111
112
Janet:
You'll
113
114
115
ne - ver see this...
Pullback tempo
116
117
118
119
120
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
3
3
3
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!

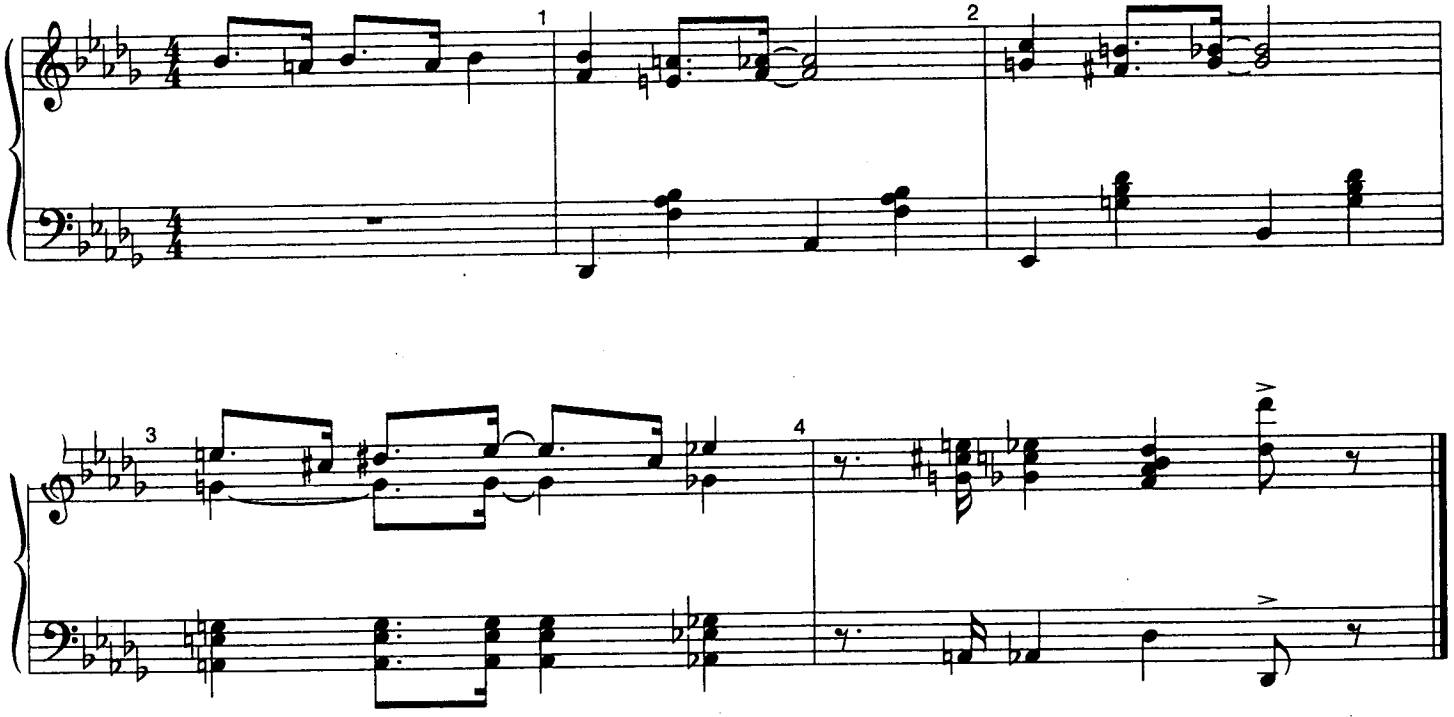

145
146
147
148

149
150
151
152
no more!

"The Drowsy Chaperone"

Show Off Play Off
L.A. Version

Music And Lyrics By
Lambert & Morrison

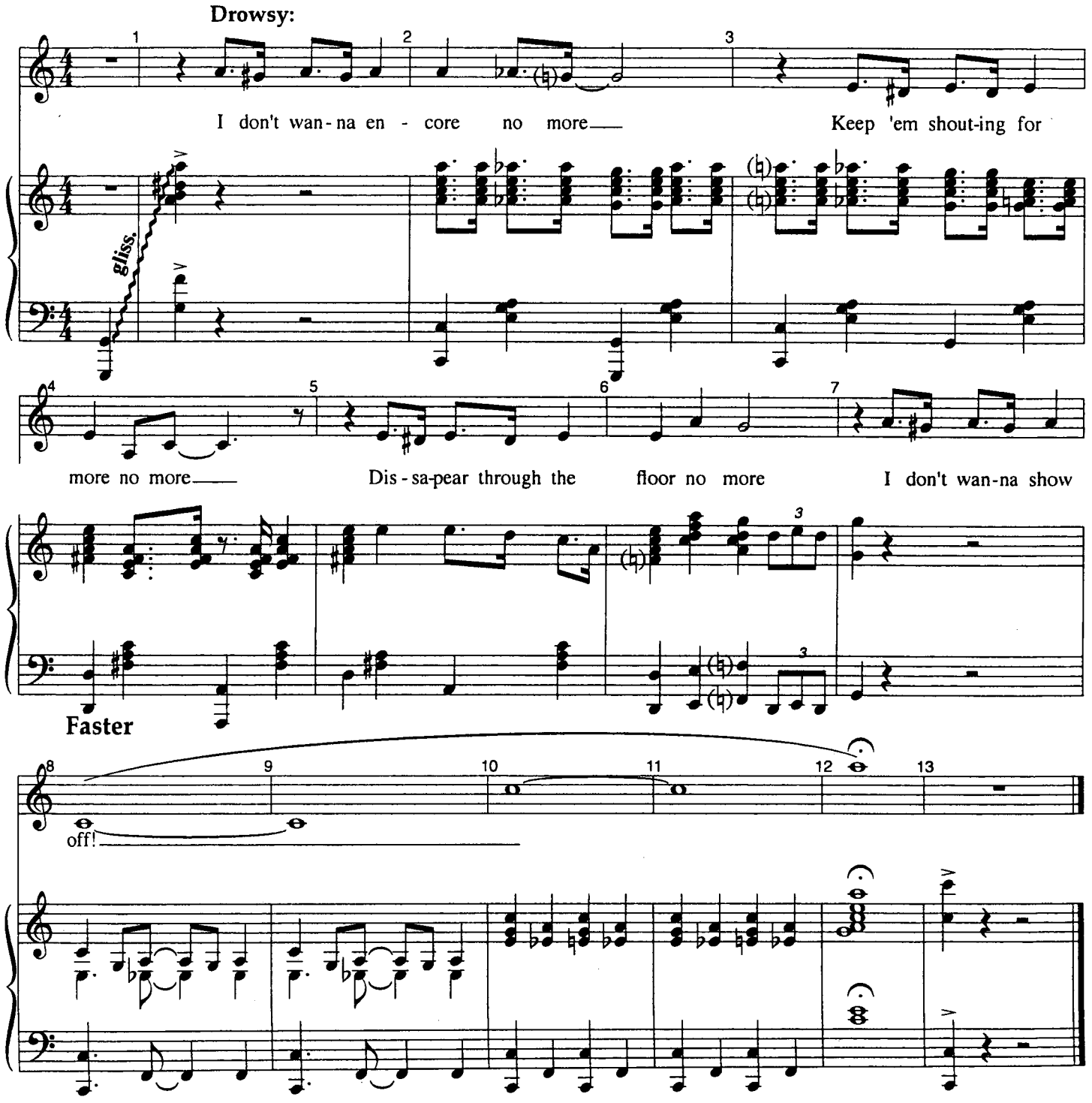


Show Off Encore
L.A. Version

"The Drowsy Chaperone"

9/29/05

Music And Lyrics By
Lambert & Morrison



"The Drowsy Chaperone"

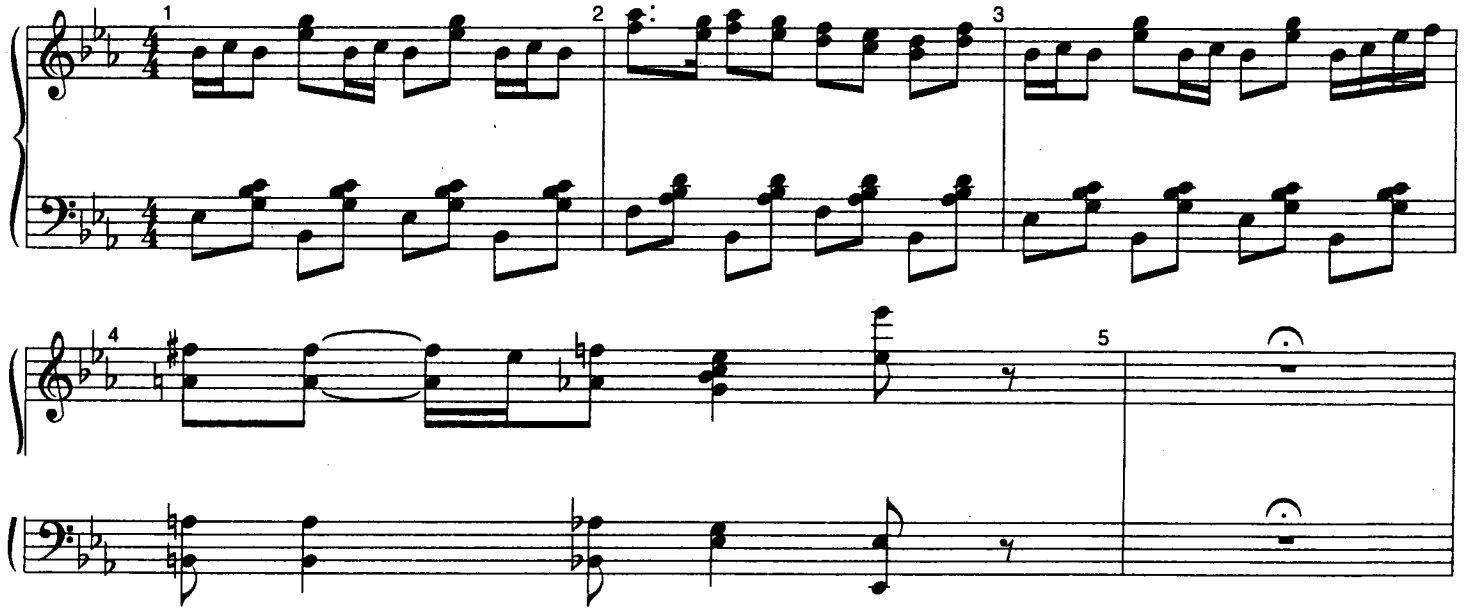
Spit Take
L.A. Version

Music And Lyrics By
Lambert & Morrison

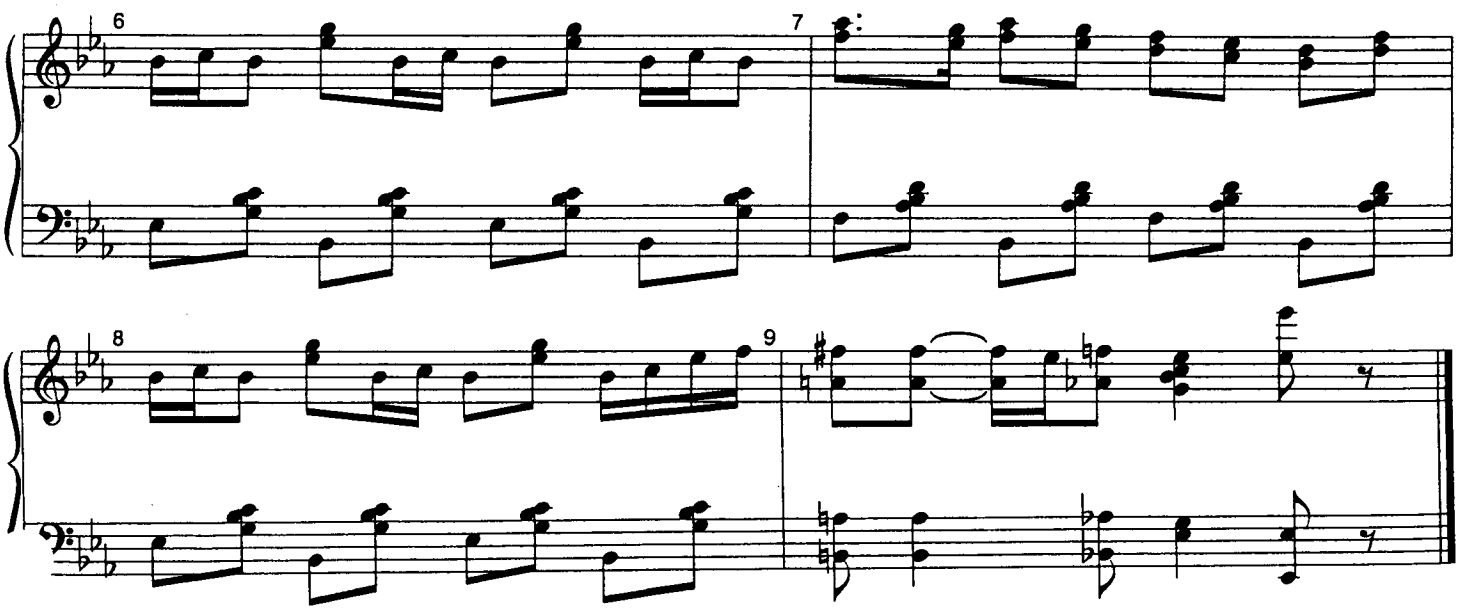
Oct. 12

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

Fast 4



CUE: Very funny.

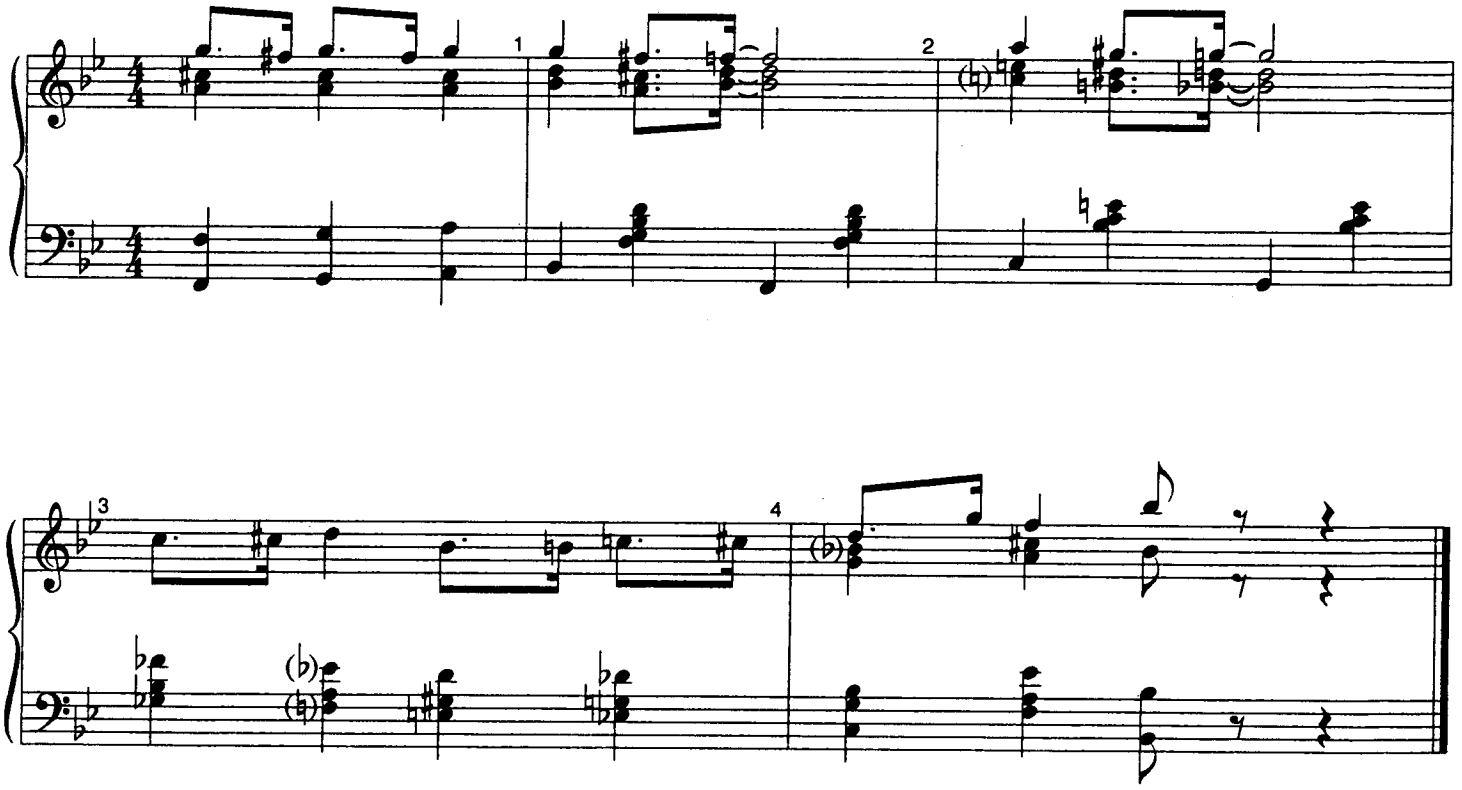


"The Drowsy Chaperone"

"On With The Show!"

Music And Lyrics By
Lambert & Morrison

CUE: On with the show!



Oct. 8

"The Drowsy Chaperone"

As We Stumble Along

L.A. Version

Music And Lyrics By
Lambert & Morrison

Freely

Drowsy:

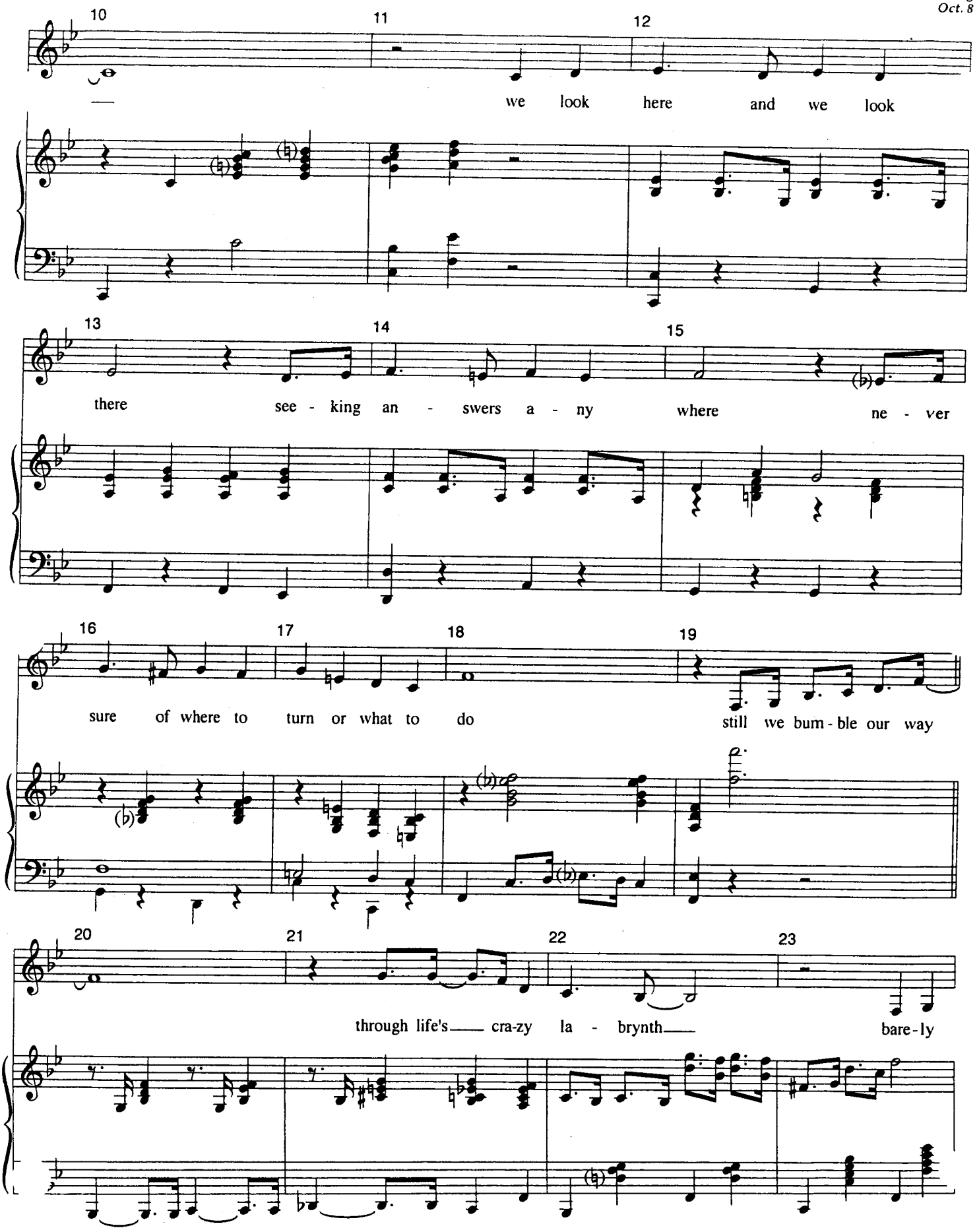
As we stum - ble a - long

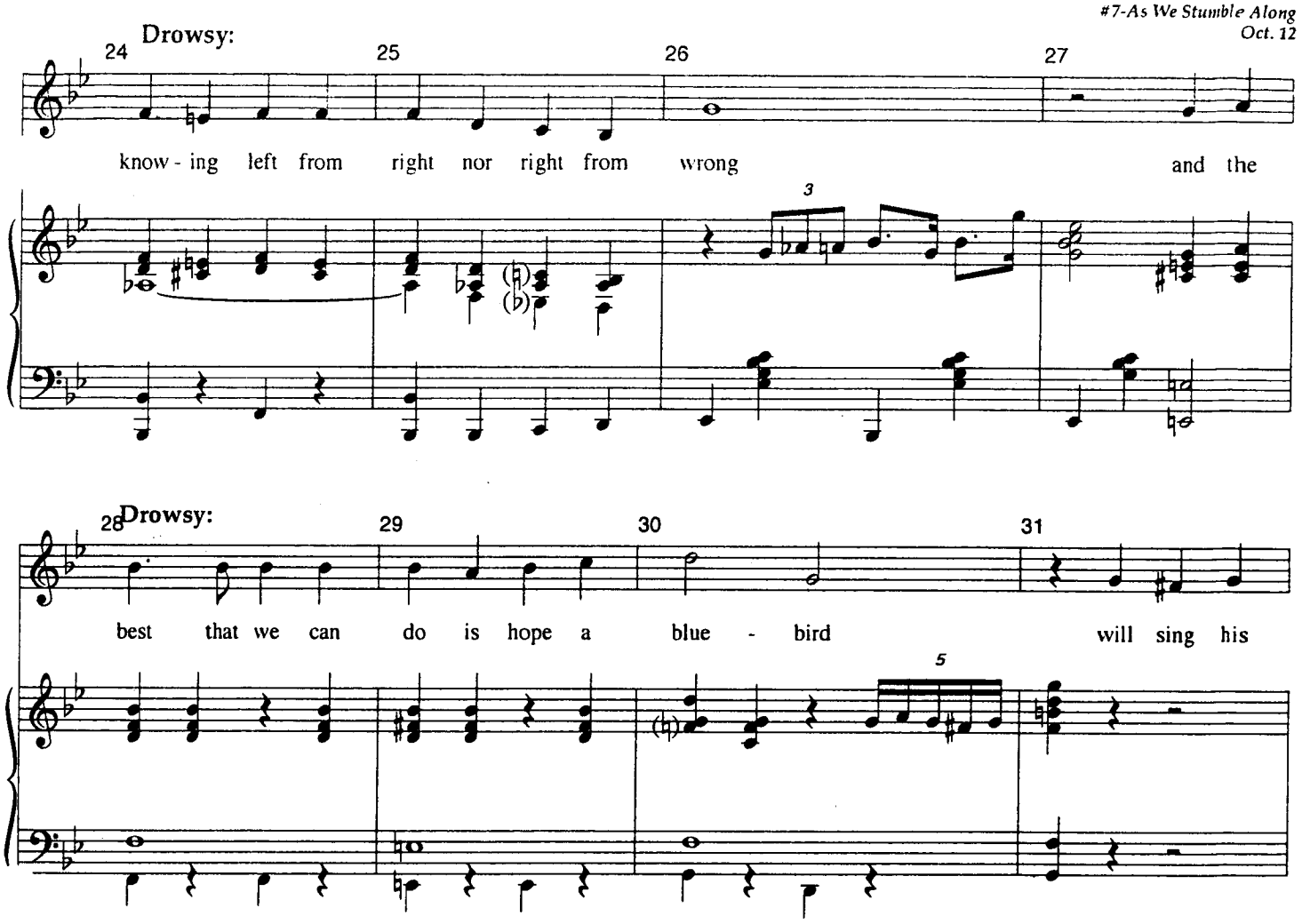
A Tempo

on life's fun - ny jour - ney

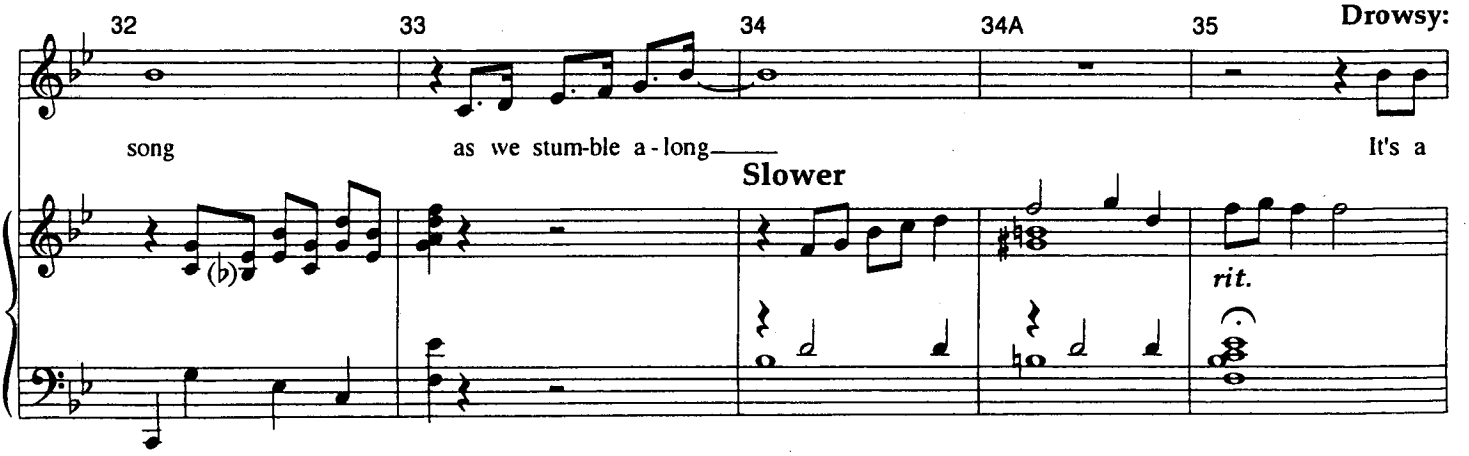
As we stum - ble a - long

in - to the blue

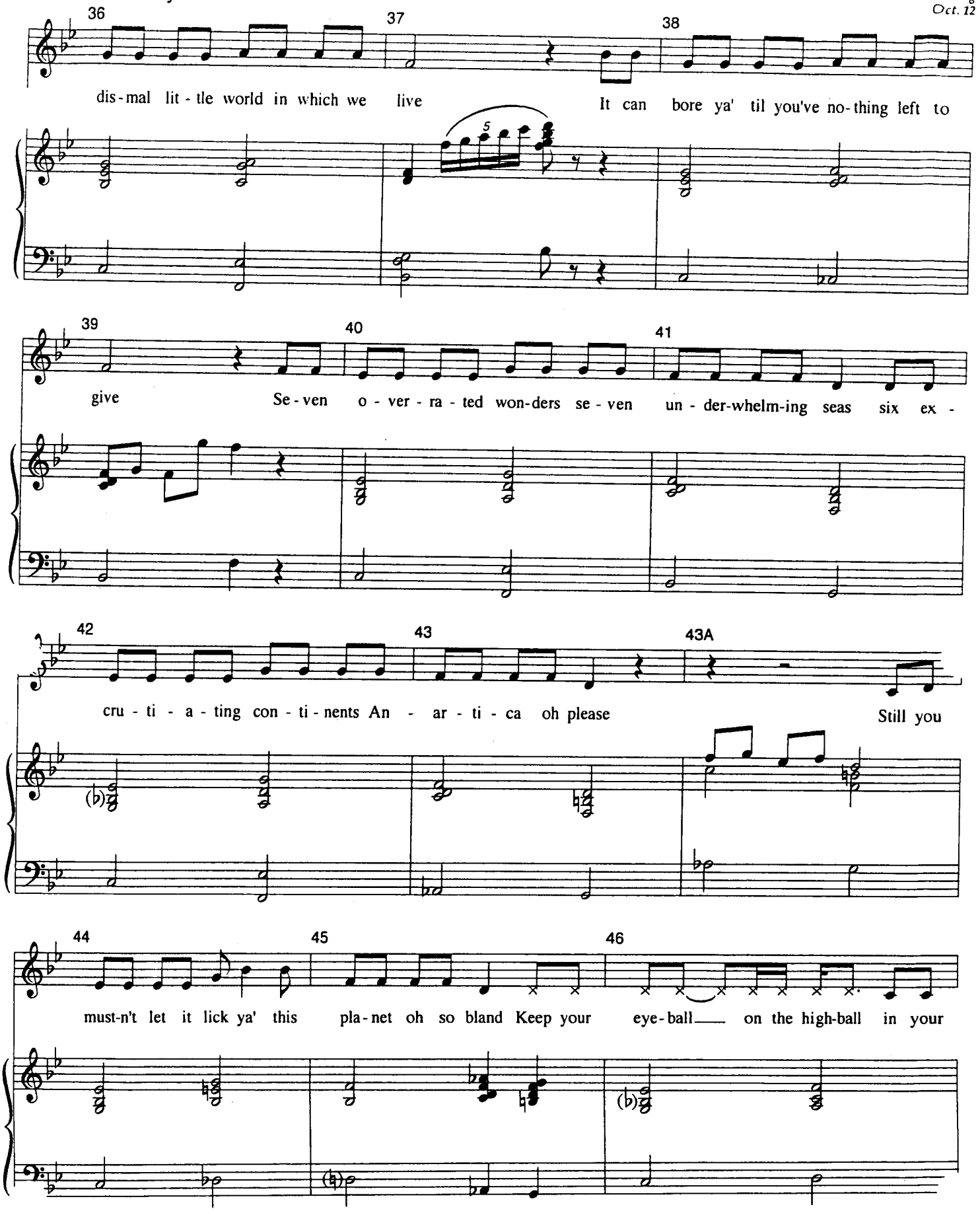

10
11
12
we look here and we look
13
14
15
there see - king an - swers a - ny where ne - ver
16
17
18
19
sure of where to turn or what to do still we bum - ble our way
20
21
22
23
through life's cra-zy la - brynth bare - ly



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



Drowsy:


36
37
38
dis-mal lit-tle world in which we live
It can bore ya' til you've no-thing left to
5
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

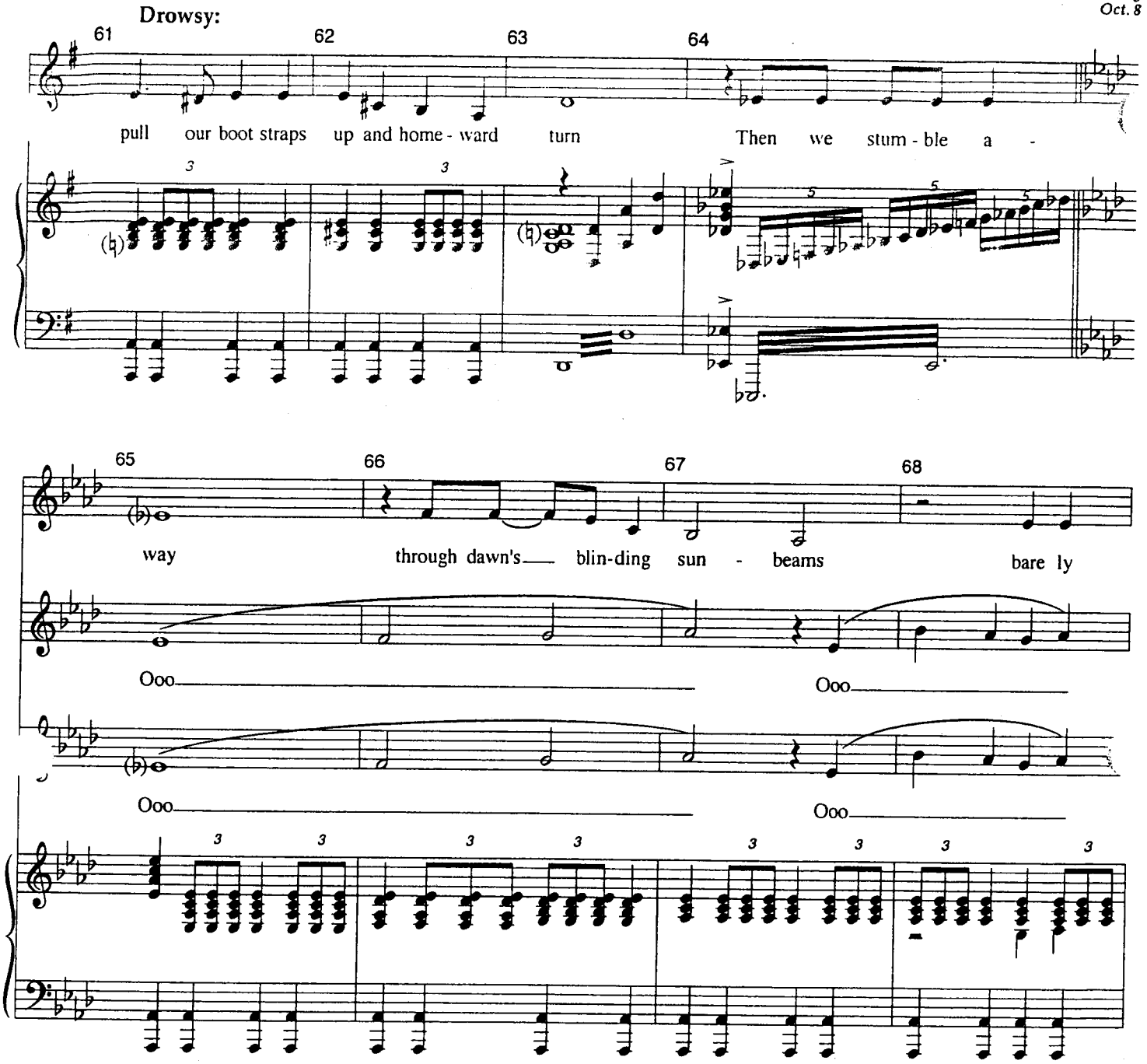
long cross life's crow-ded dance floor as we push and we

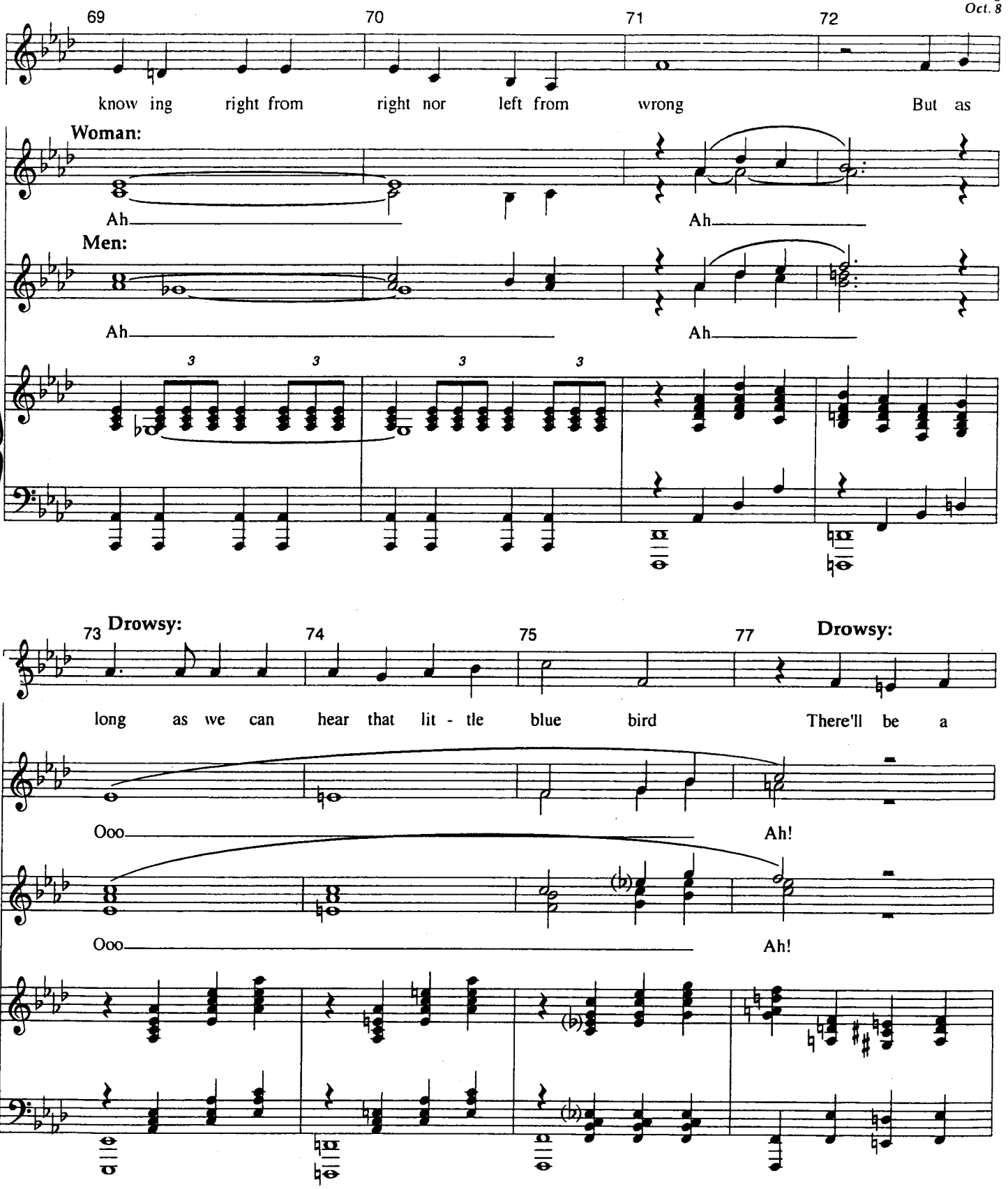
53 54 55 56

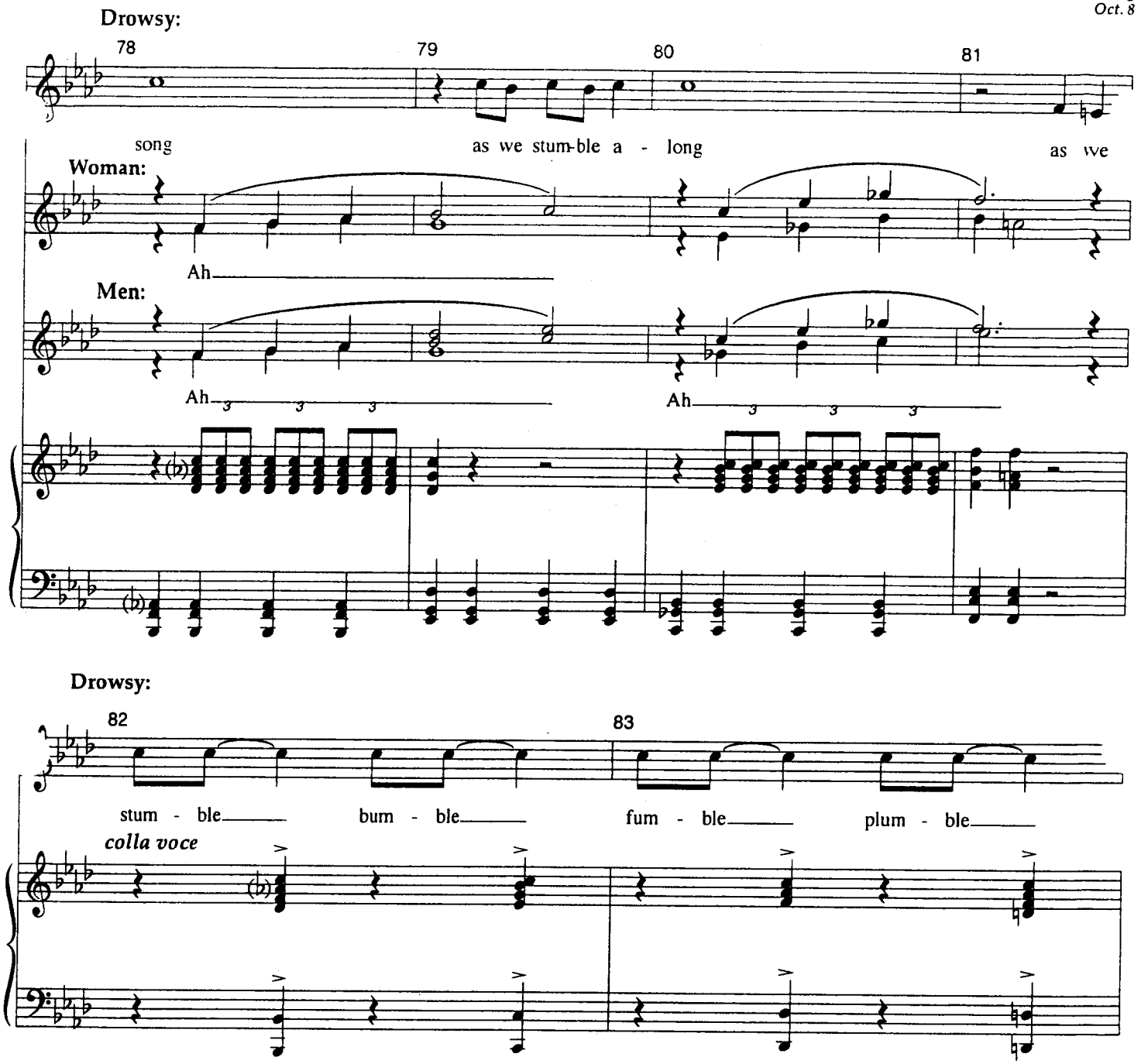
shove We live and we learn And when we

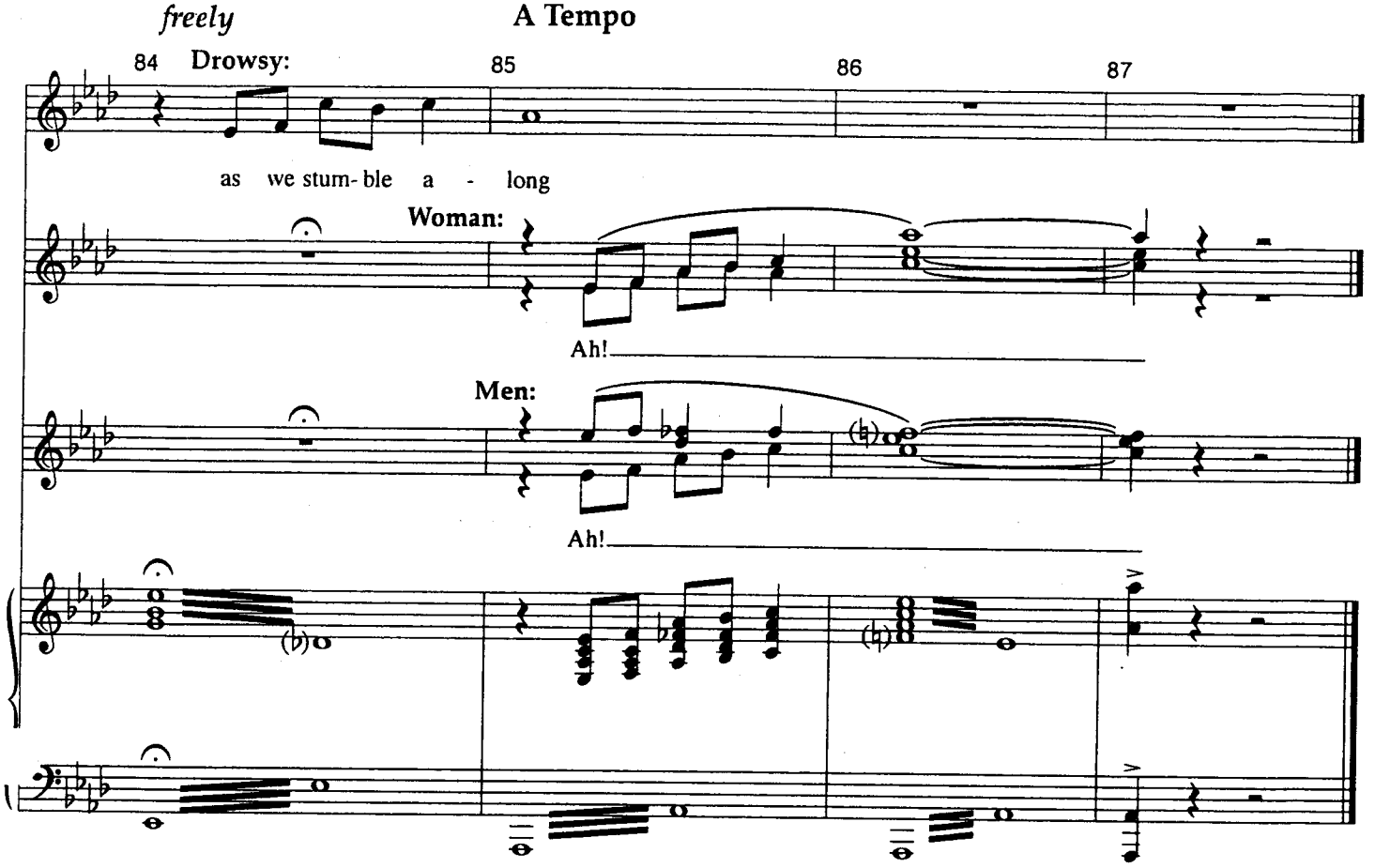
57 58 59 60

fin - 'lly 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
Ooo
Ooo


69
70
71
72
know ing right from right nor left from wrong But as
Woman:
Ah
Ah
Men:
Ah
Ah
3
3
3
3
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
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!

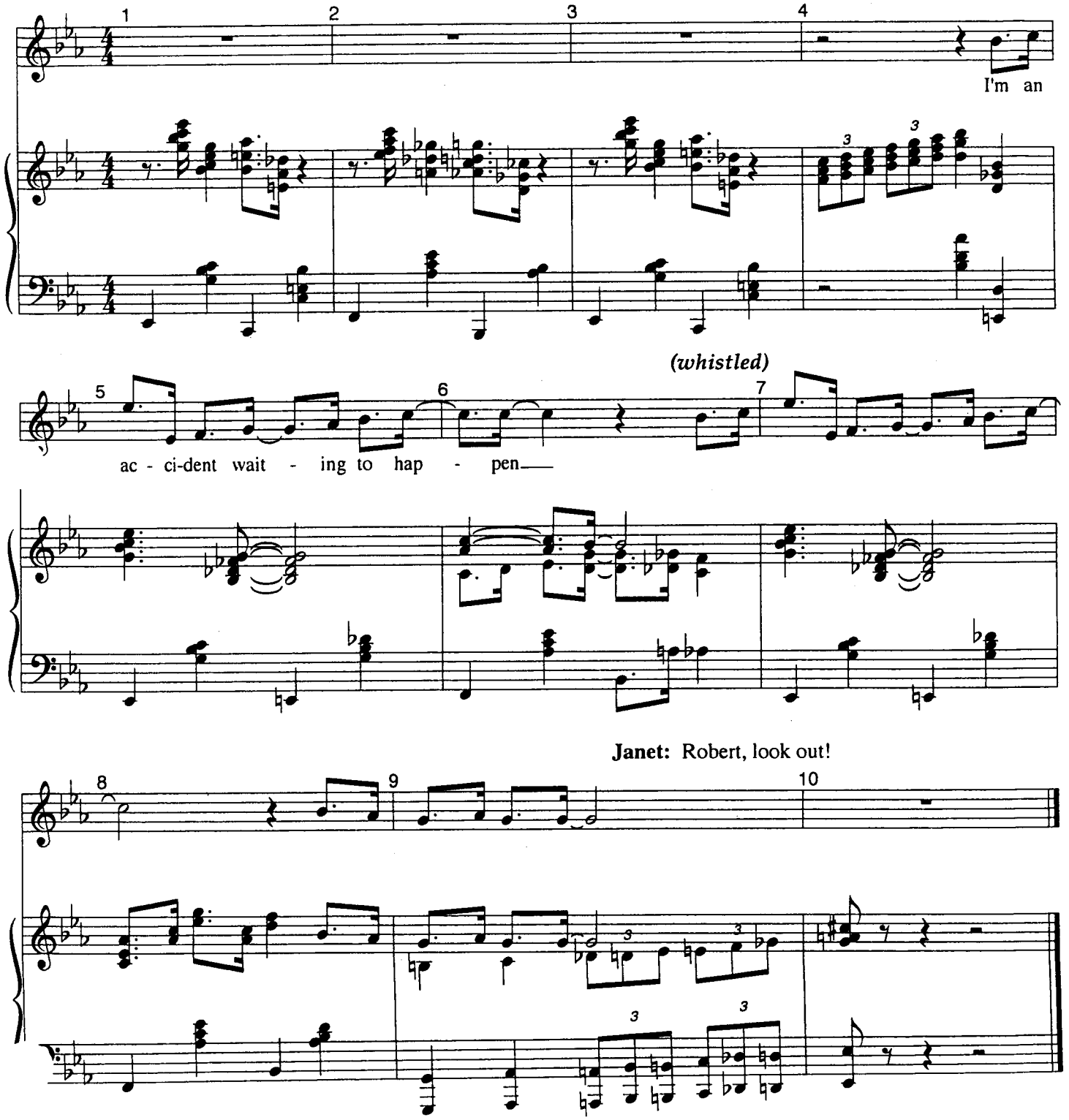
"The Drowsy Chaperone"

"Accident" Preprise
L.A. Version

Music And Lyrics By
Lambert & Morrison

[illegible]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.

Robert:


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

Janet: Robert, look out!

"The Drowsy Chaperone"

Accident Waiting To Happen

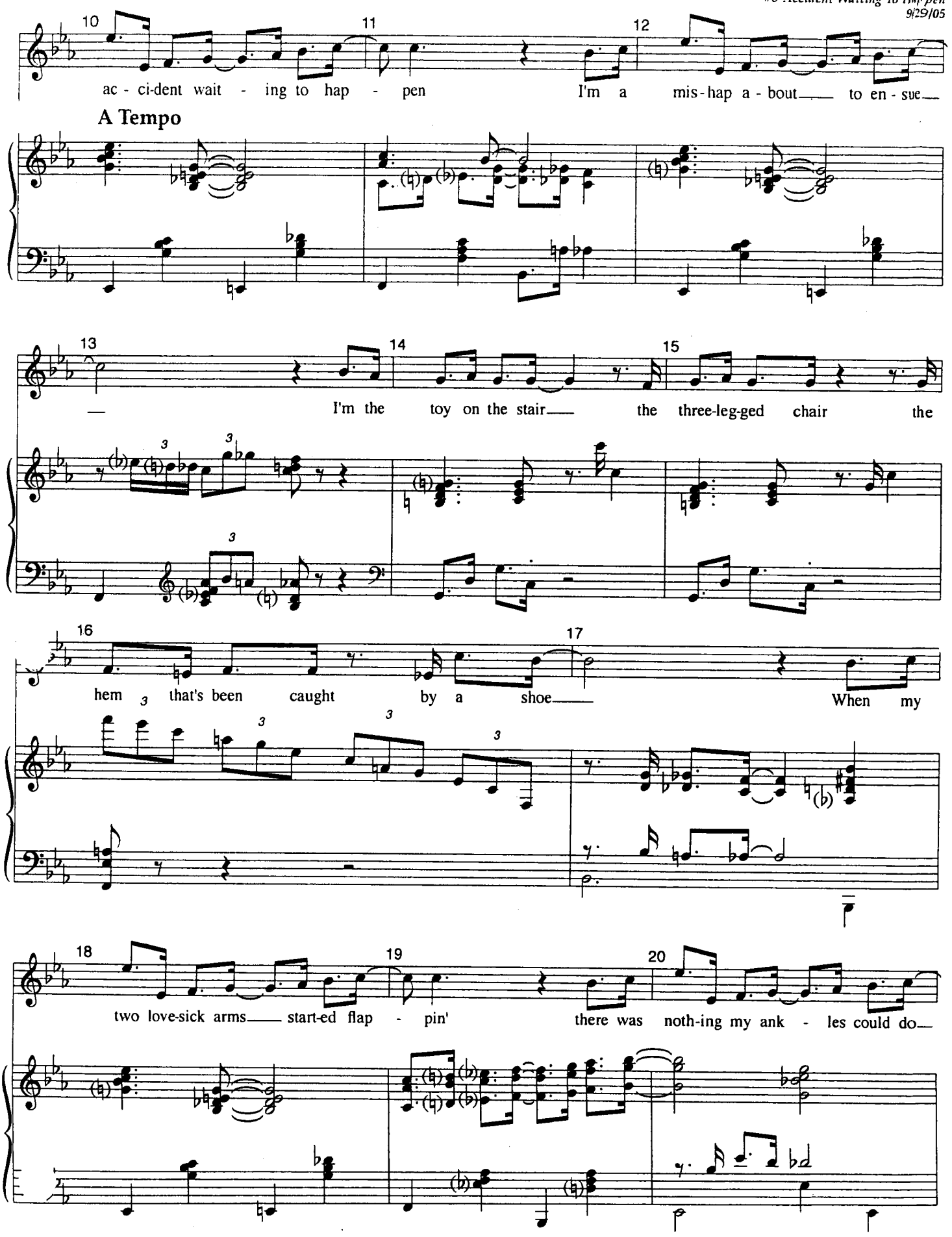
L.A. Version

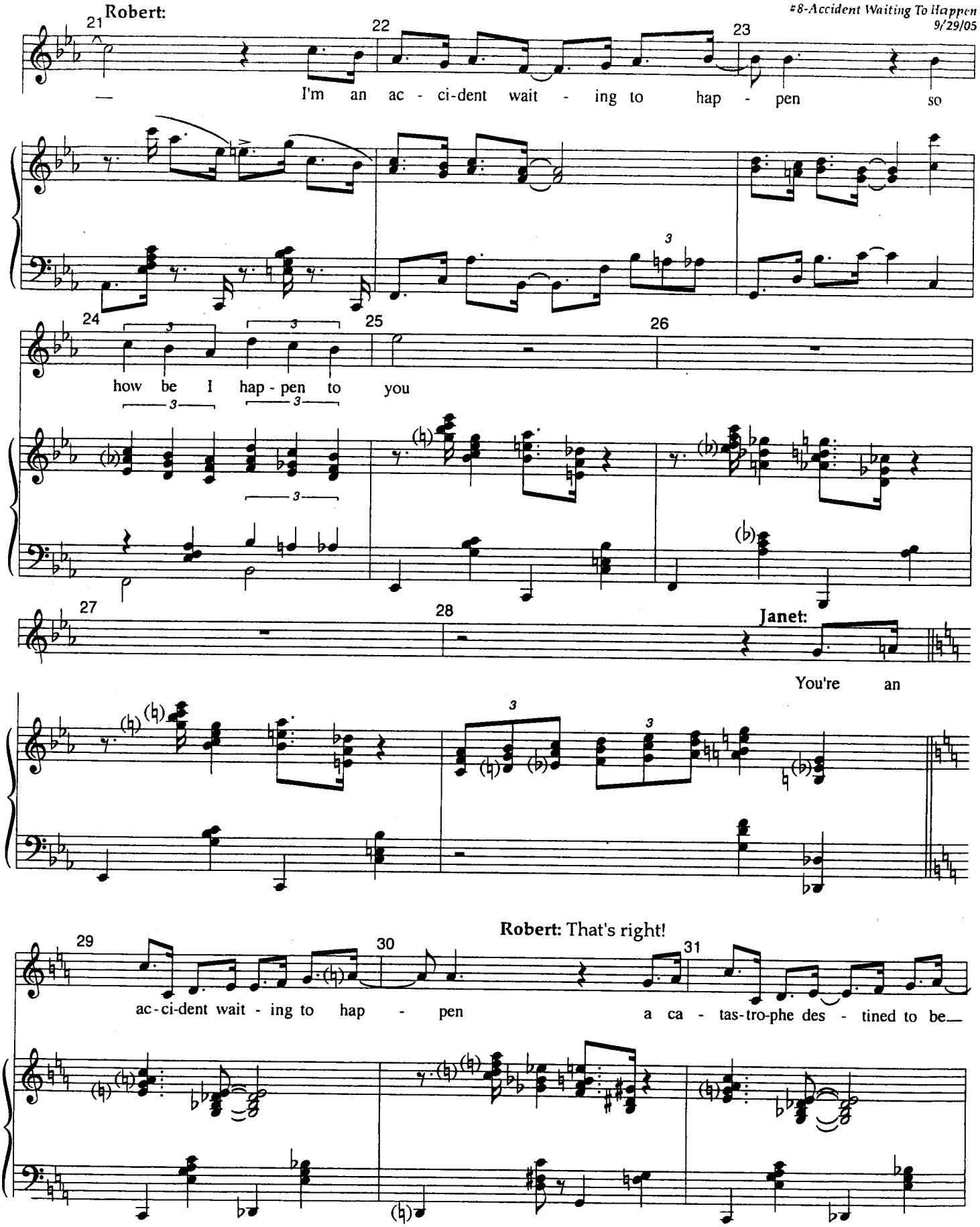
9/29/05

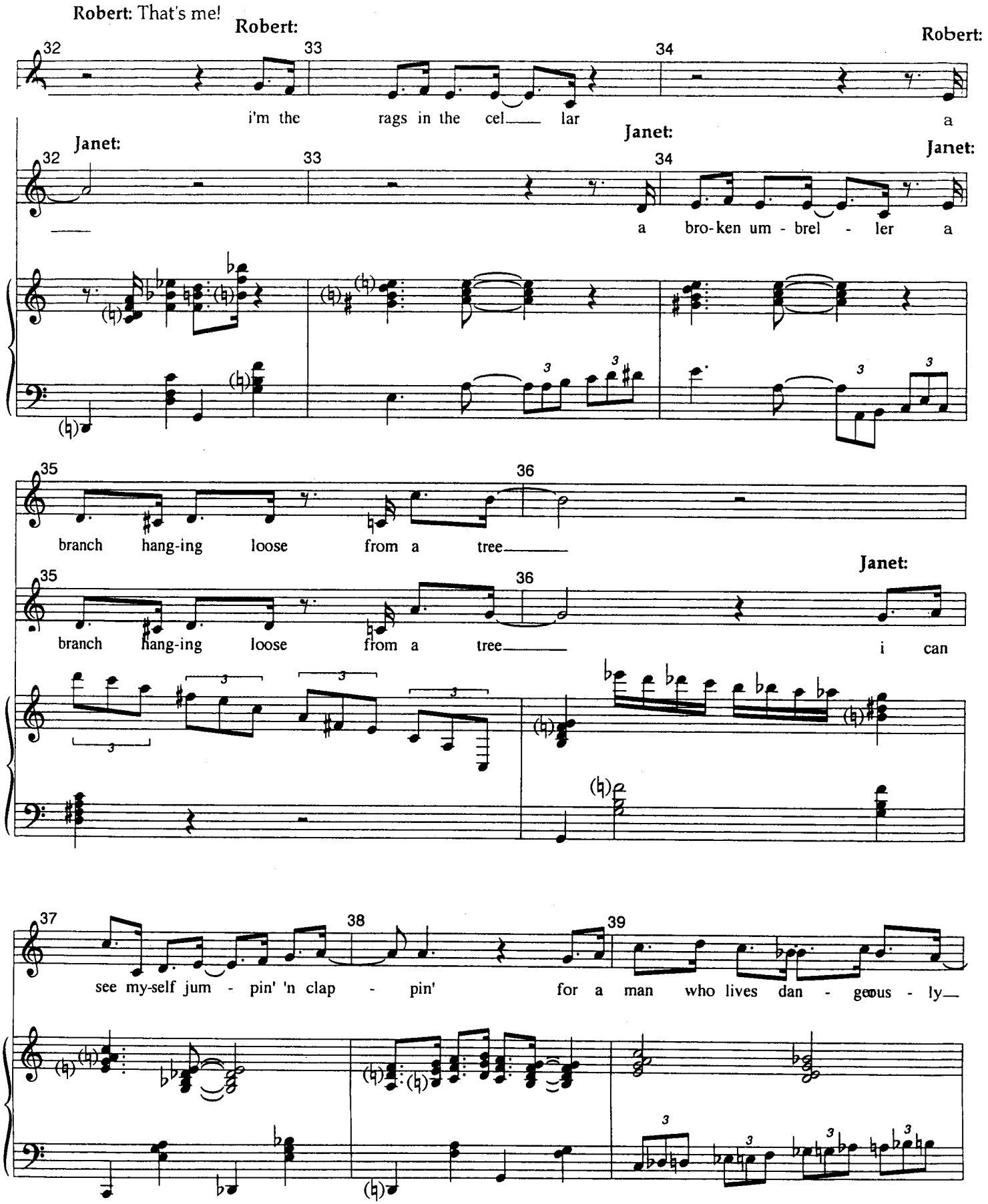
Music And Lyrics By
Lambert & Morrison

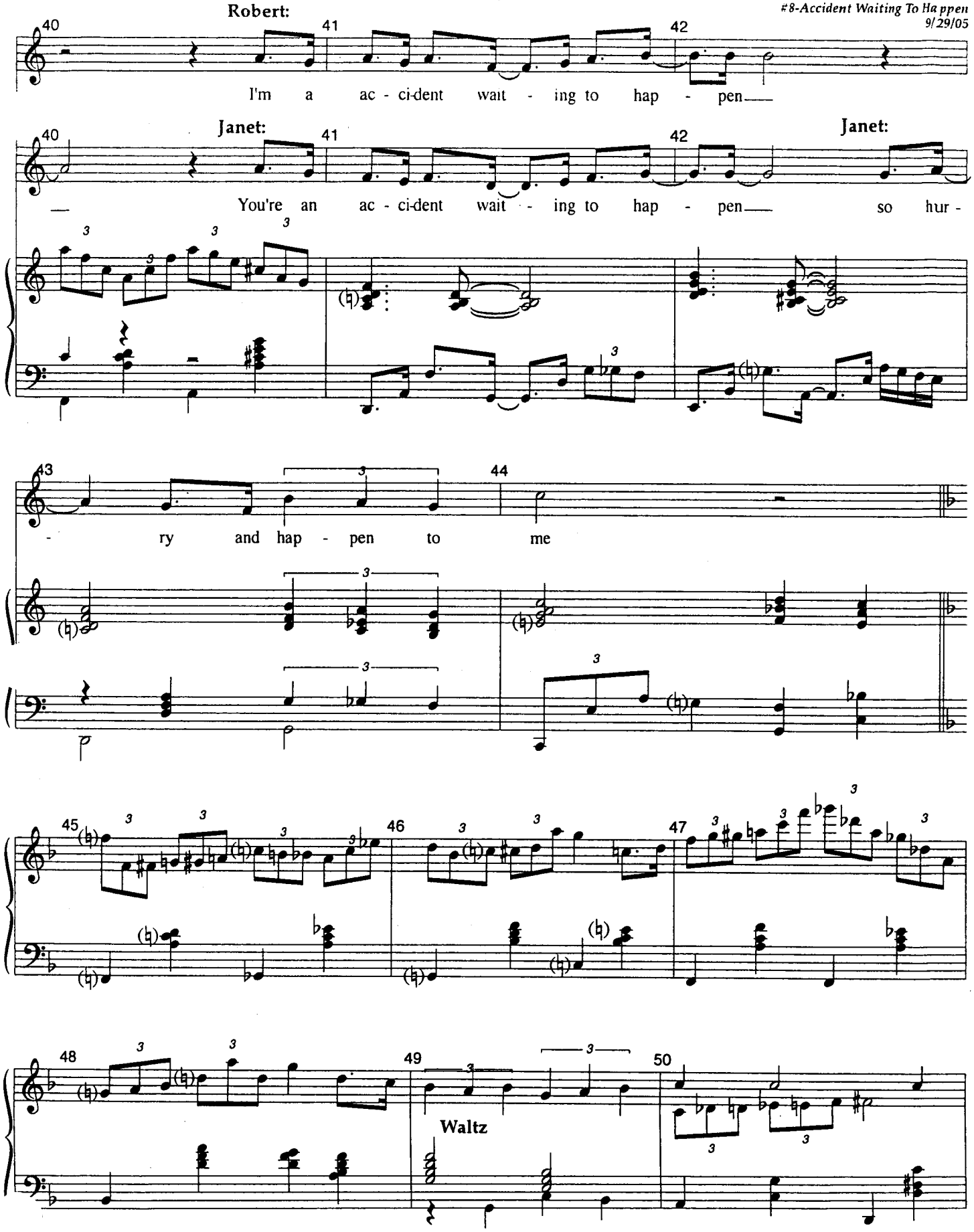
Robert:

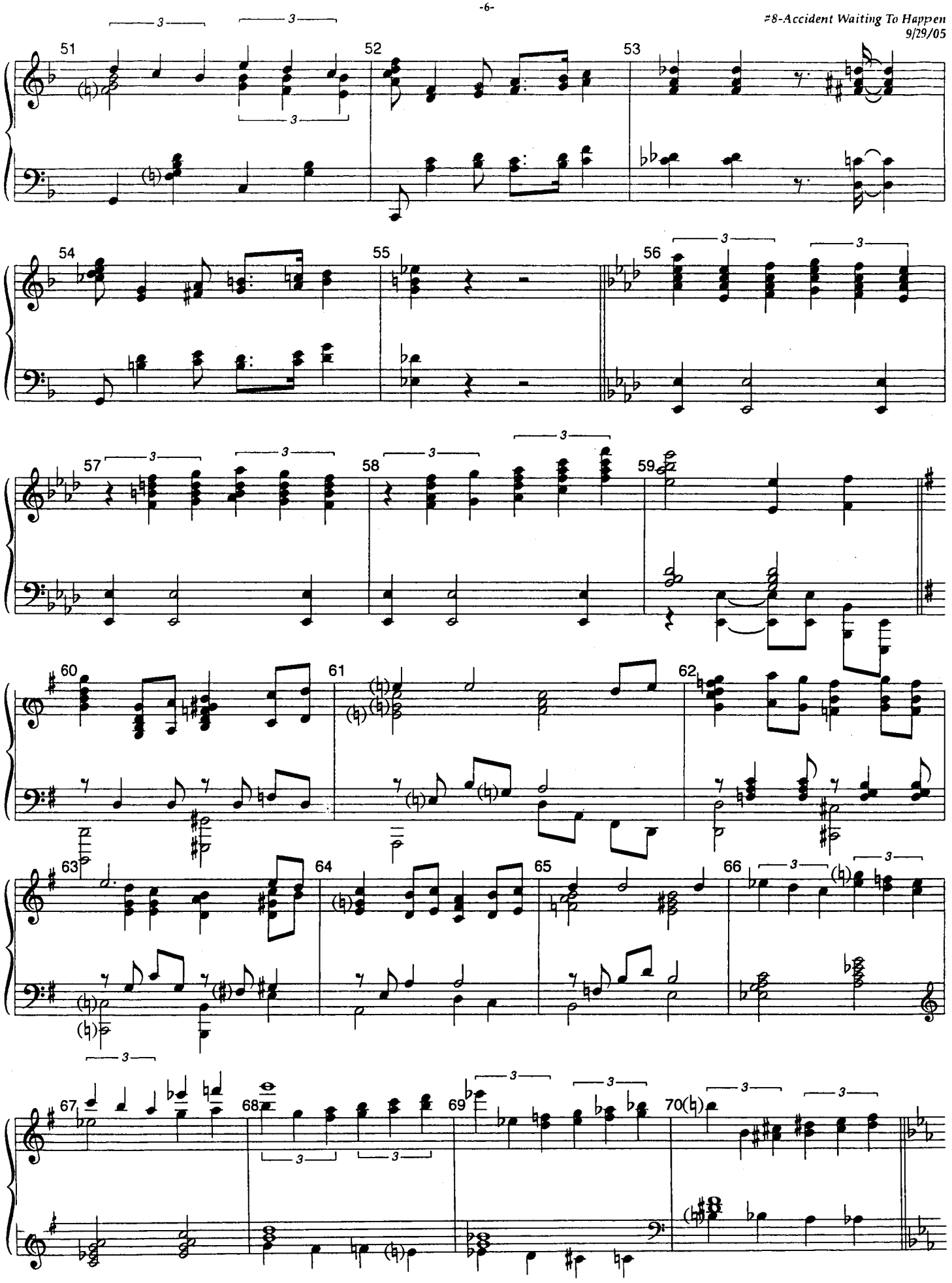
There was a time I could stop on a dime For - bear - ance was one of my tal - ents But since you've been a - round I can't hold my ground I'm con - sis - tent - ly los - ing my bal-ance I'm an

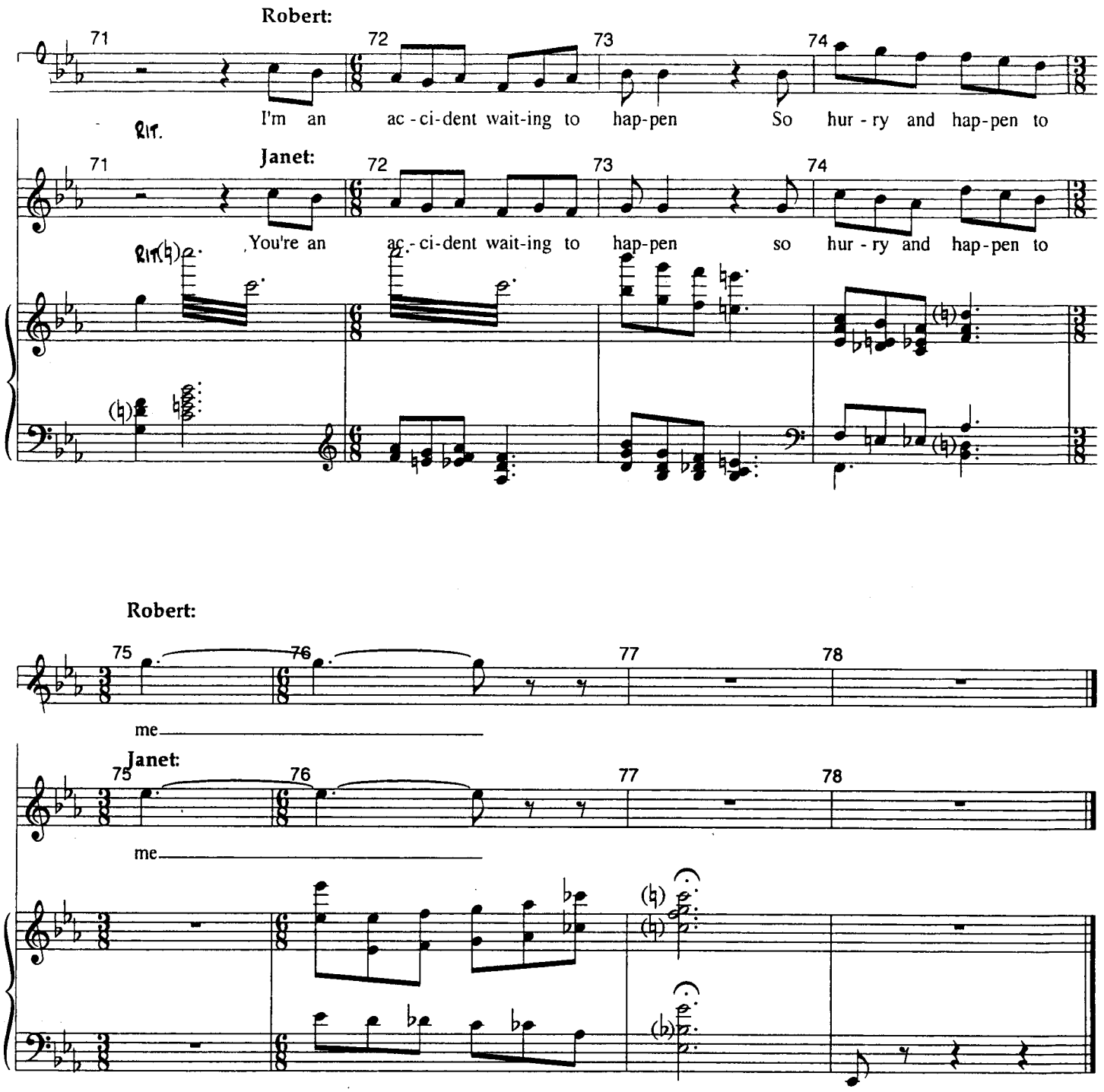

Robert:
10
11
12
ac - ci-dent wait - ing to hap - pen
I'm a mis-hap a - bout to en - sue
A Tempo
13
14
15
I'm the toy on the stair the three-leg-ged chair the
16
17
hem that's been caught by a shoe
When my
18
19
20
two love-sick arms start-ed flap - pin'
there was noth-ing my ank - les could do


Robert:
I'm an ac - ci-dent wait - ing to hap - pen so
how be I hap - pen to you
Janet:
You're an
Robert: That's right!
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 - brel - 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 - gerous - ly—


Robert:
40
41
42
I'm a ac - ci-dent wait - ing to hap - pen
Janet:
40
41
42
Janet:
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
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70


Robert:
71
72
73
74
I'm an ac - ci - dent wait-ing to hap-pen So hur - ry and hap-pen to
Rit.
Janet:
71
72
73
74
You're an ac - ci - dent wait-ing to hap-pen so hur - ry and hap-pen to
Rit(♭)

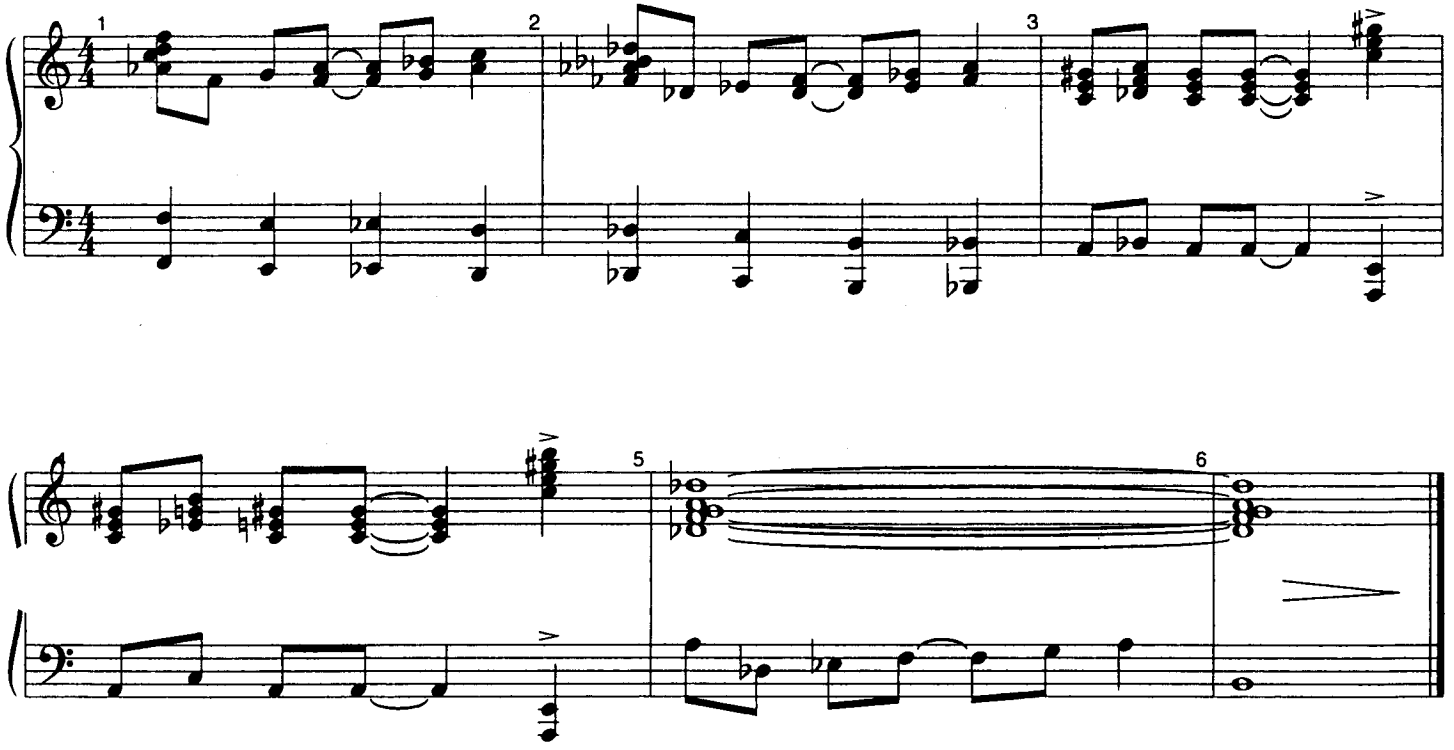
Robert:
75
76
77
78
me
Janet:
75
76
77
78
me

"The Drowsy Chaperone"

I Sure Did!
L.A. Version

Music And Lyrics By
Lambert & Morrison

Agitato



"The Drowsy Chaperone"

9/29/05

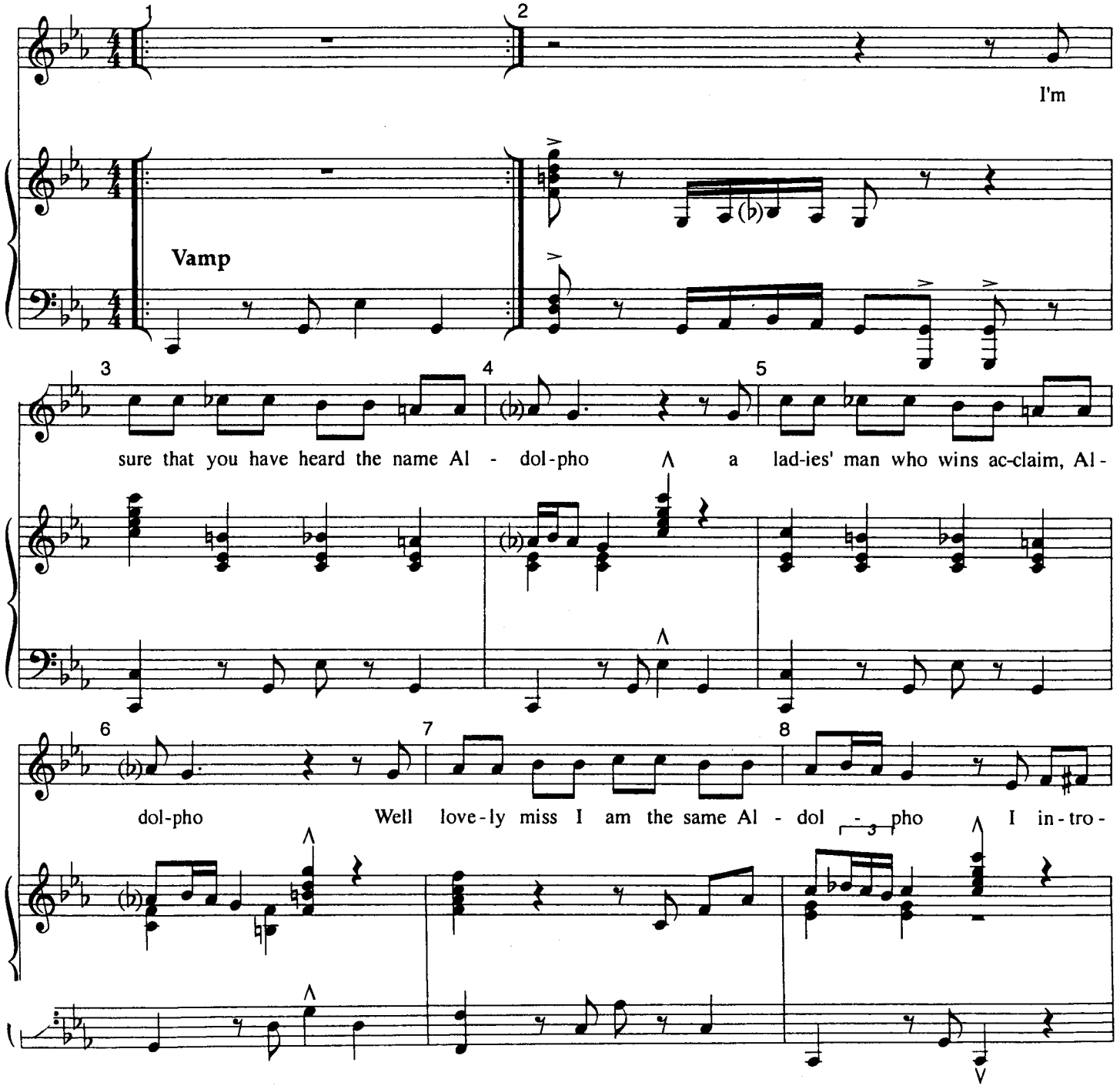
Adolpho: No, no, not Aldollface - Aldolpho.

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:



9 Adolpho: 10 ACCEL.

duce my - self I am Al - dol - pho

mp *f* *mp*

11 NEW TEMPO (♩=100) 12 Adolpho:

mf

DROWSY: Suddenly, I'm feeling quite drowsy. Shall we retire?

Not so fast... Now

NEW TEMPO (♩=100)

13 14 15

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

mf *mf*

16 17 18

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

19 **Adolpho:**

peat my - self I am Al - dol - pho

20 **Drowsy:** Now that that's settled...

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

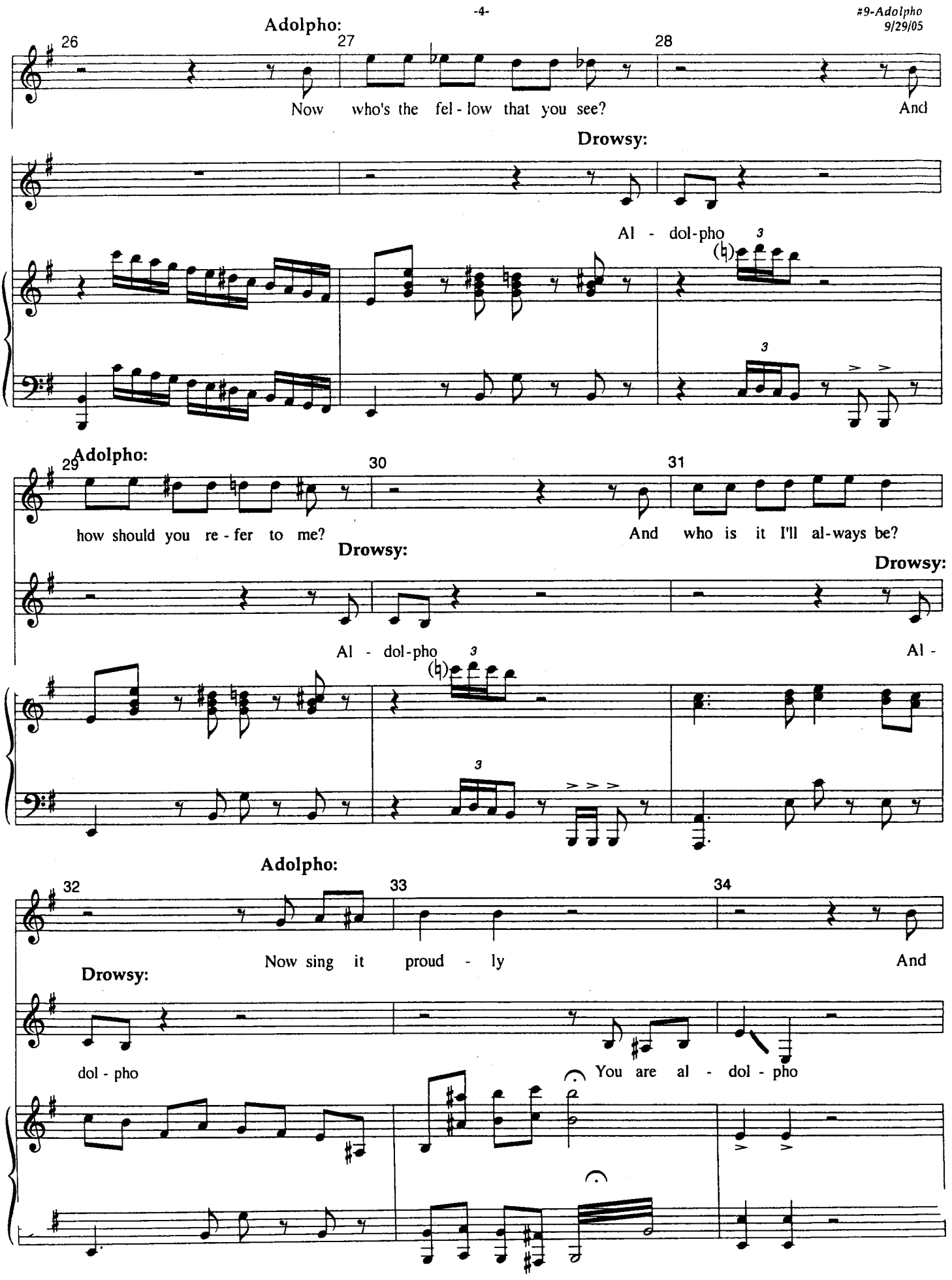
23

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

24

25

tr


Adolpho:
26
27
28
Now who's the fel - low that you see?
And
Drowsy:
Al - dol-pho
3
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
3
Al -
Adolpho:
32
33
34
Now sing it proud - ly
And
Drowsy:
dol - pho
You are al - dol - pho

(freely, recitative)

35 Adolpho:

now let me spell it out for you

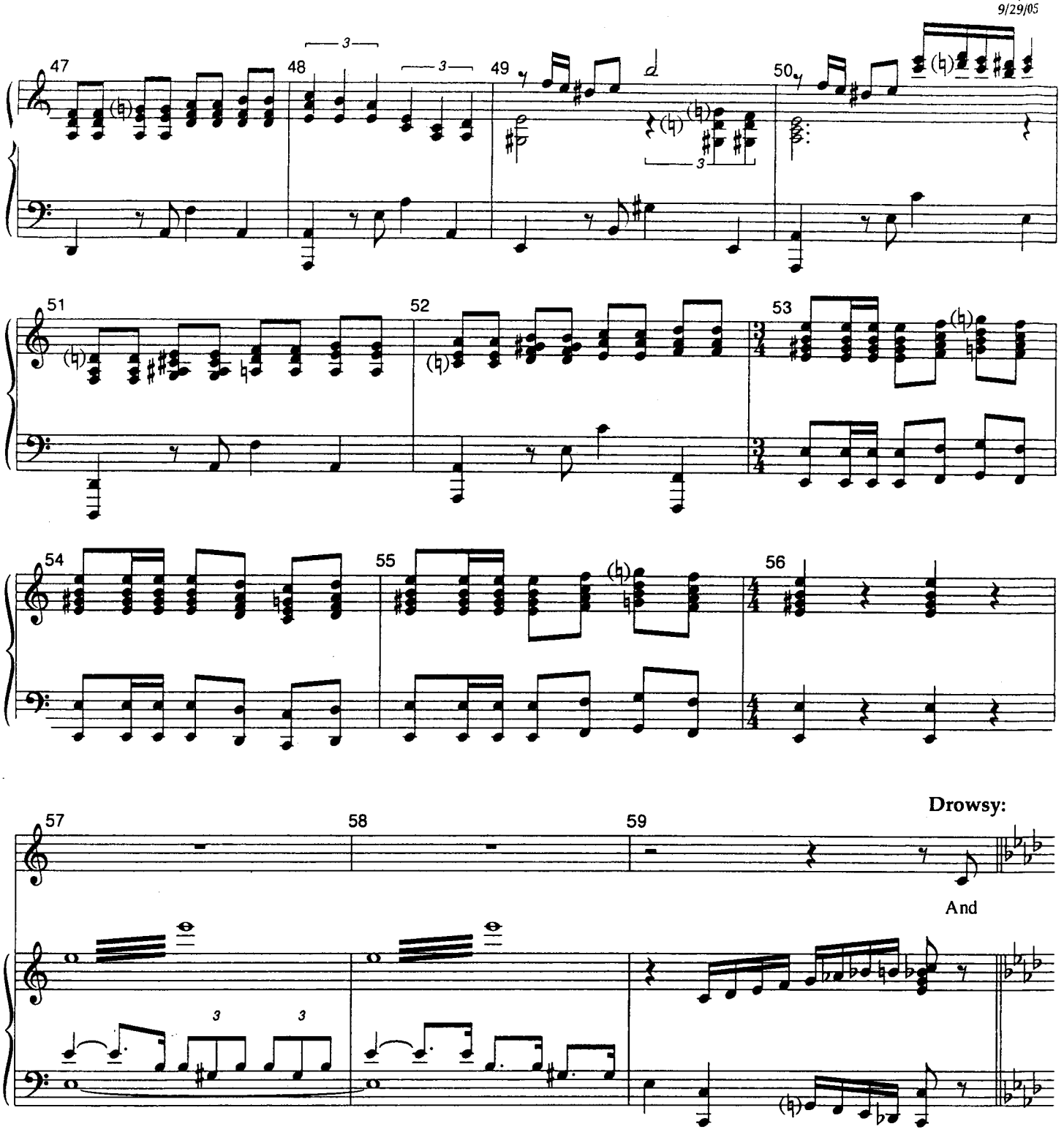
(FOR ALL YOU LOVELY LADIES WHO DIDN'T HEAR BECAUSE MAYBE YOU ARE HARD OF HEARING OR SOMETHING - I DON'T KNOW)

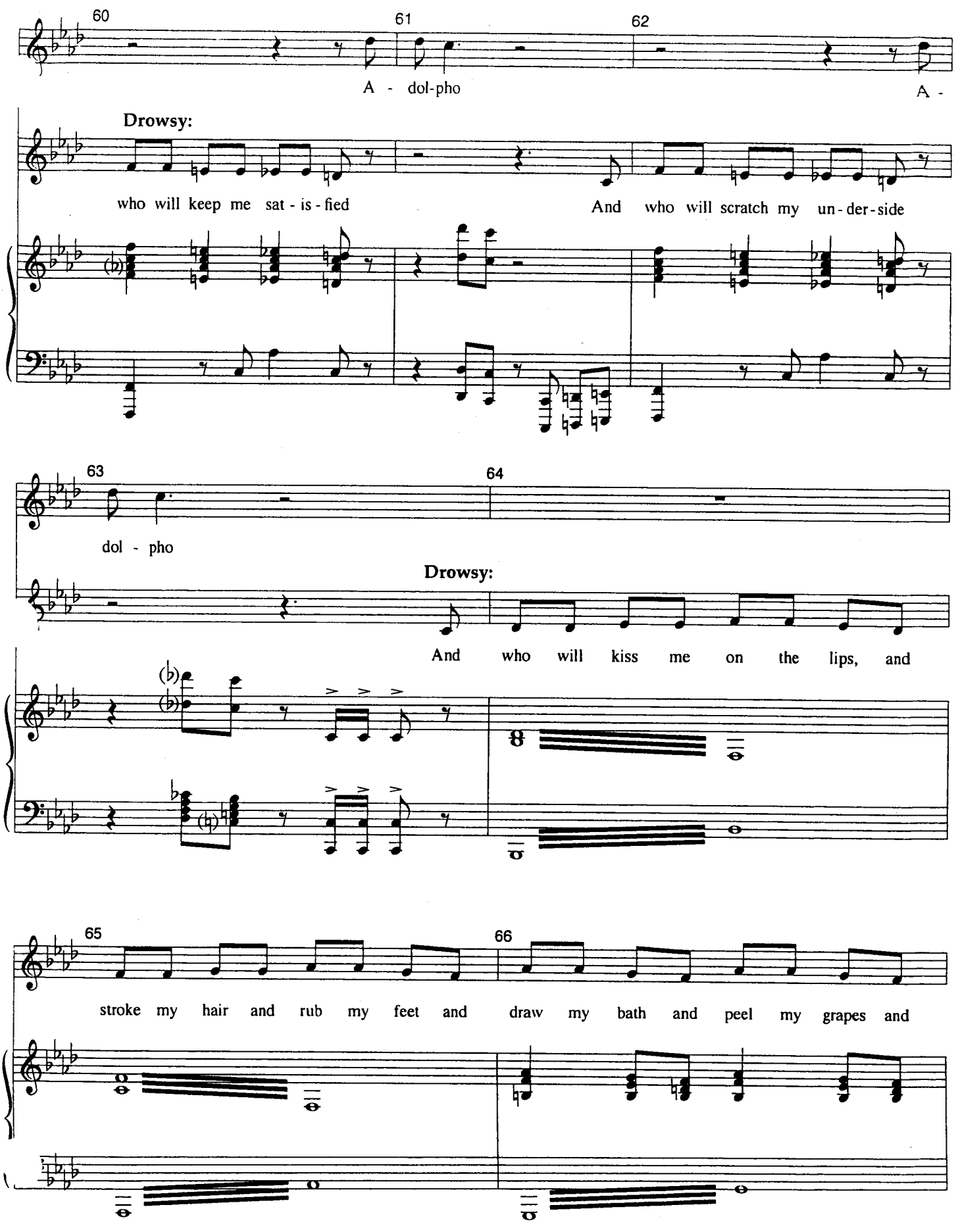
a - a - a - a - a - a

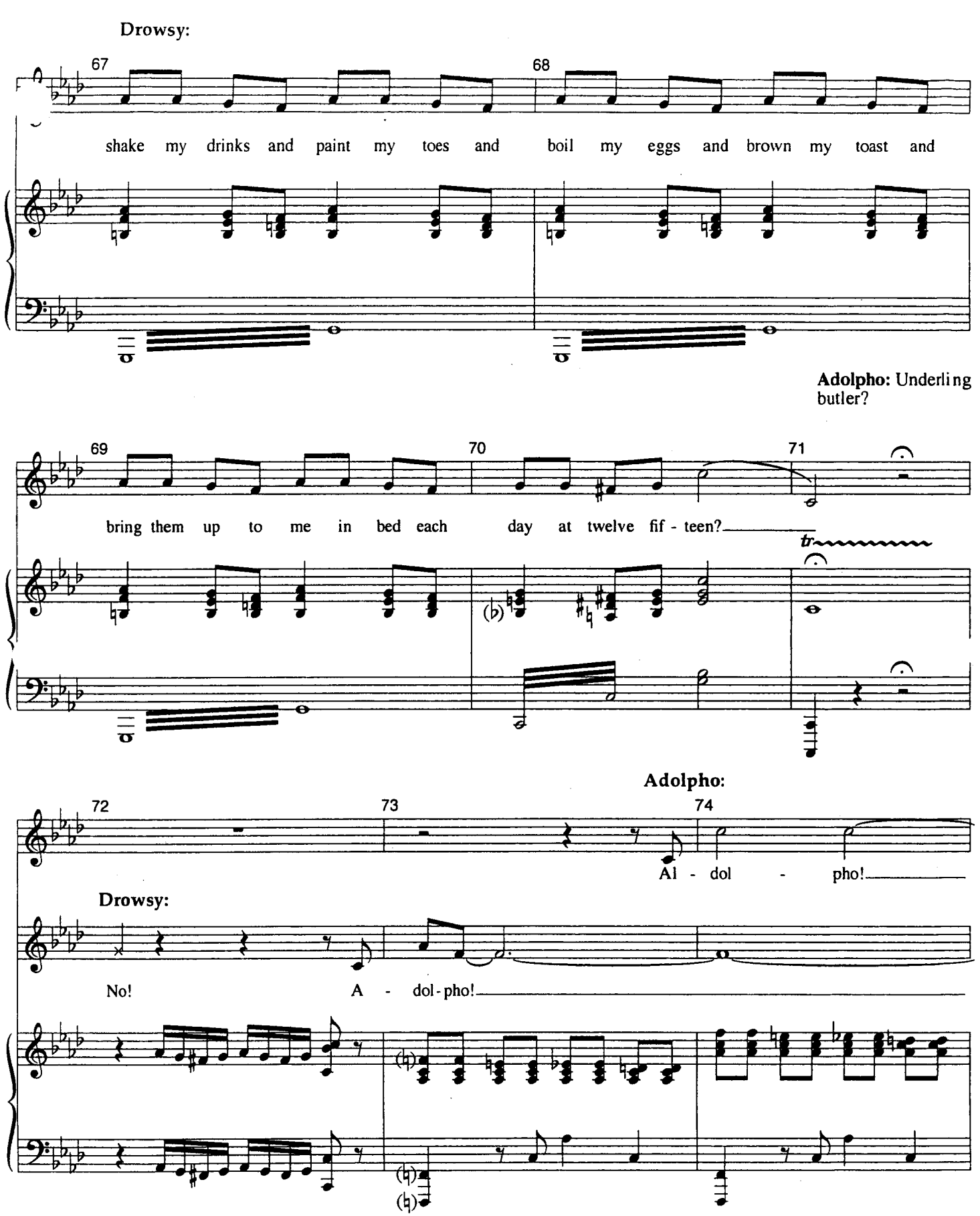
do - ho-ho-ho - ho - hol

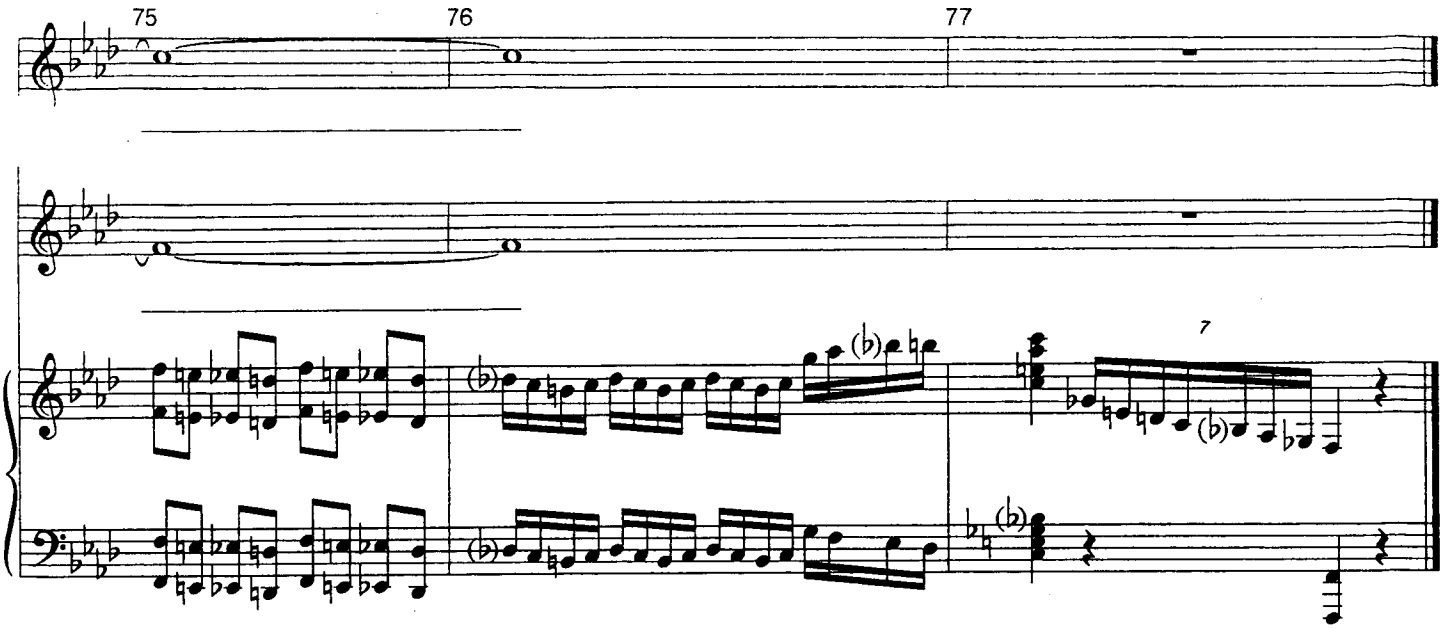
f - f-f - f - f - fo

I am Al - dol - pho Now dance!


47
48
49
50
51
52
53
54
55
56
57
58
59
Drowsy:
And


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
7

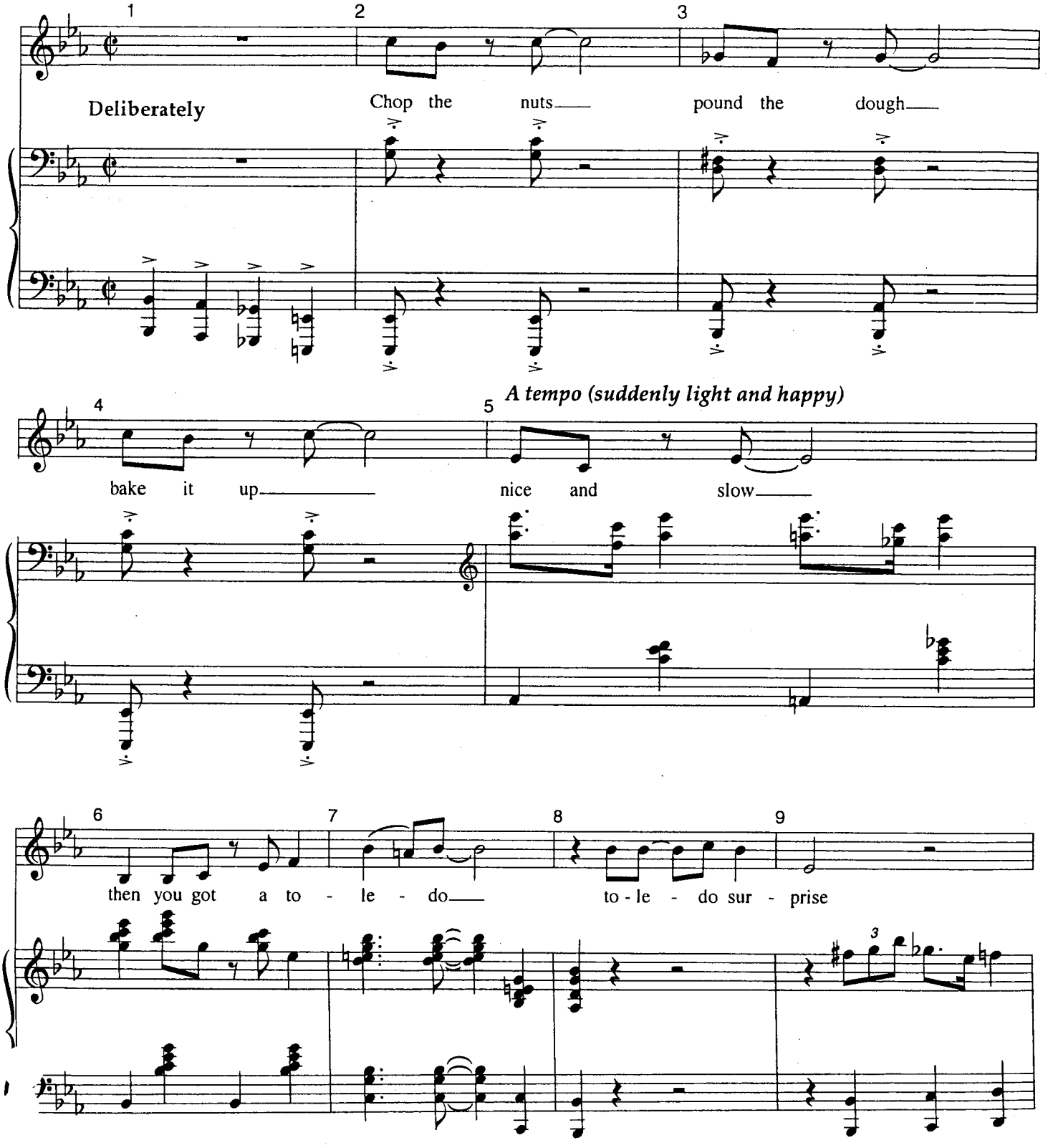
"The Drowsy Chaperone"

Toledo Surprise
L.A. Version

10/11/05

Music And Lyrics By
Lambert & Morrison

Gangsters:



Gangsters:

10 11 12 13

pit the peach— peel the skin— mush it up— throw it in—

14 15 16 17

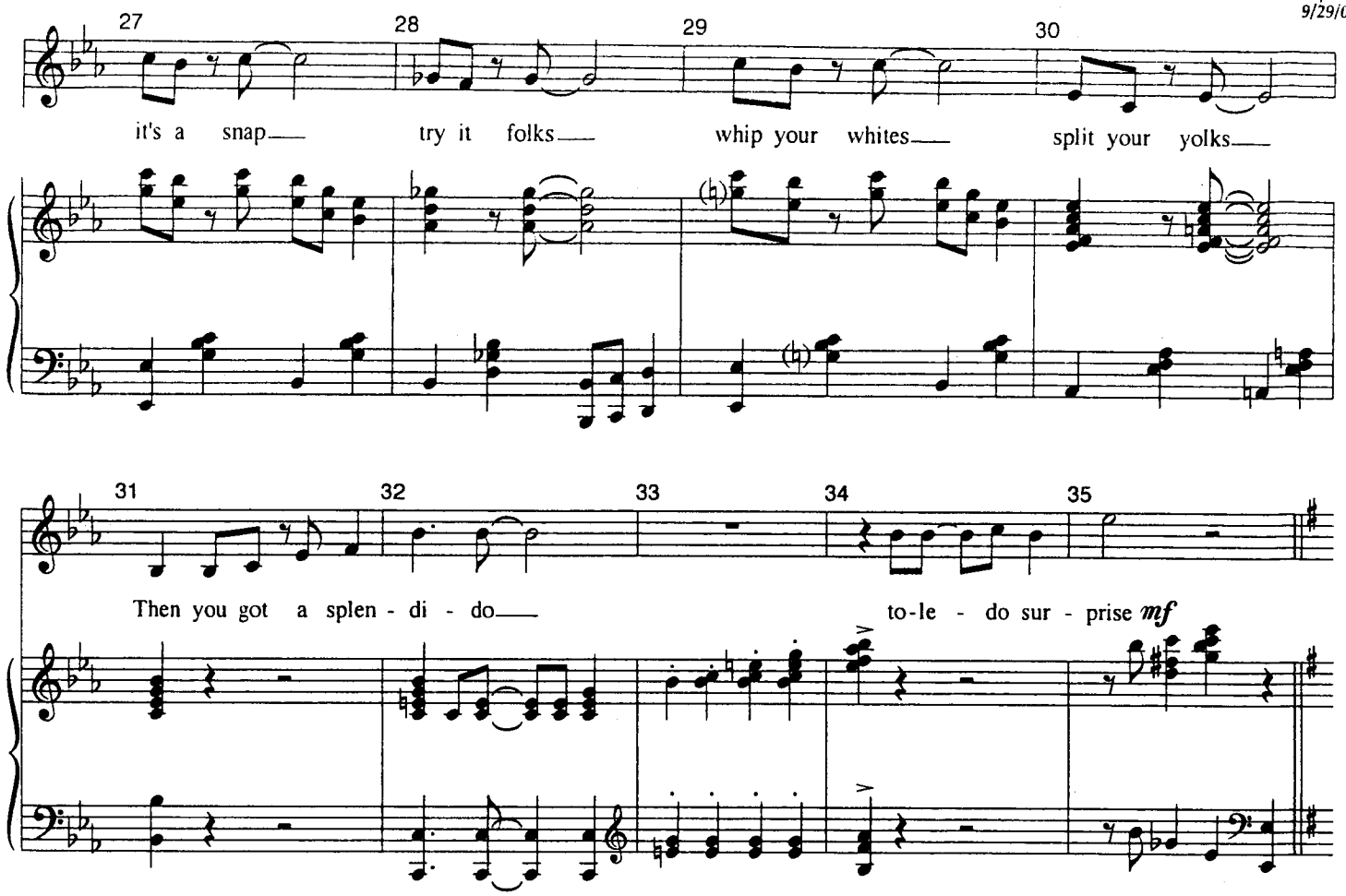
that's a tas - ty to - le— do— to - le - do sur - prise first you

18 19 20 21

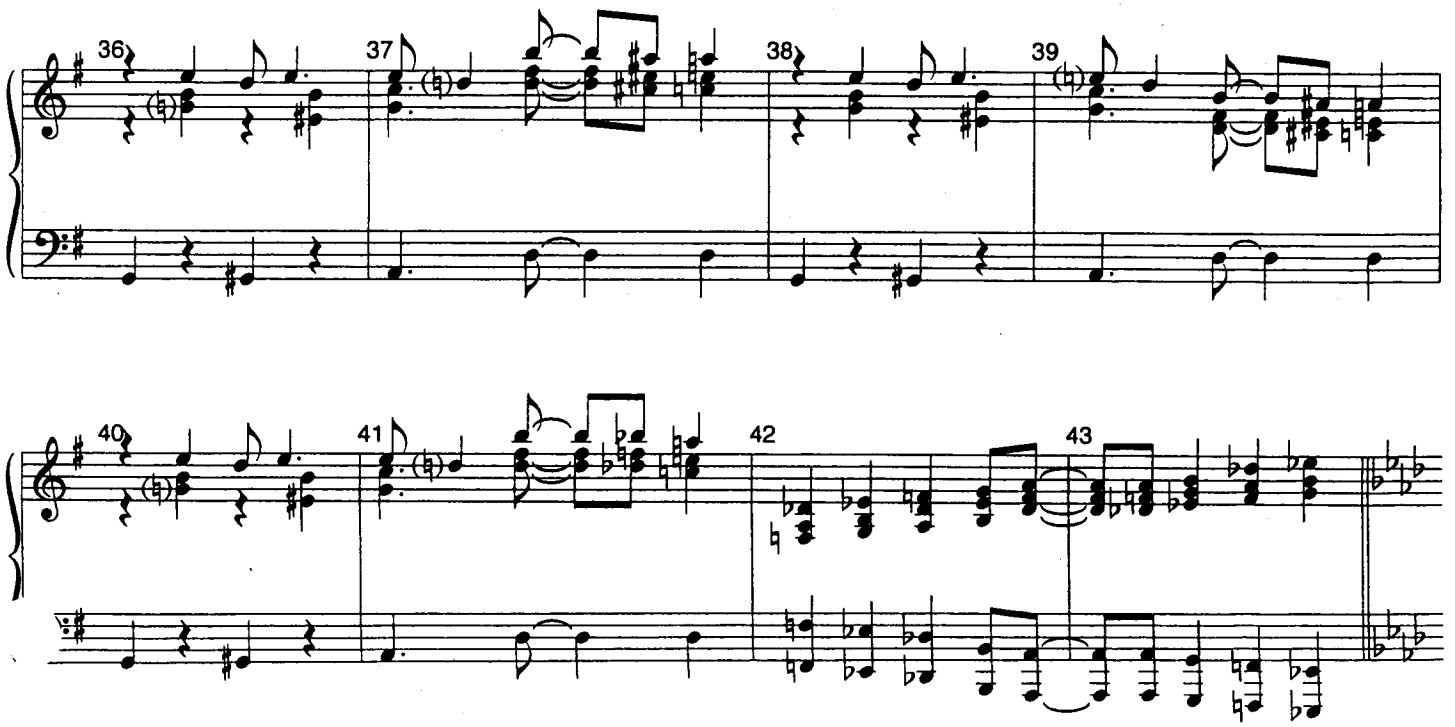
beat it up— then you sweet it up— when you

22 23 24 25

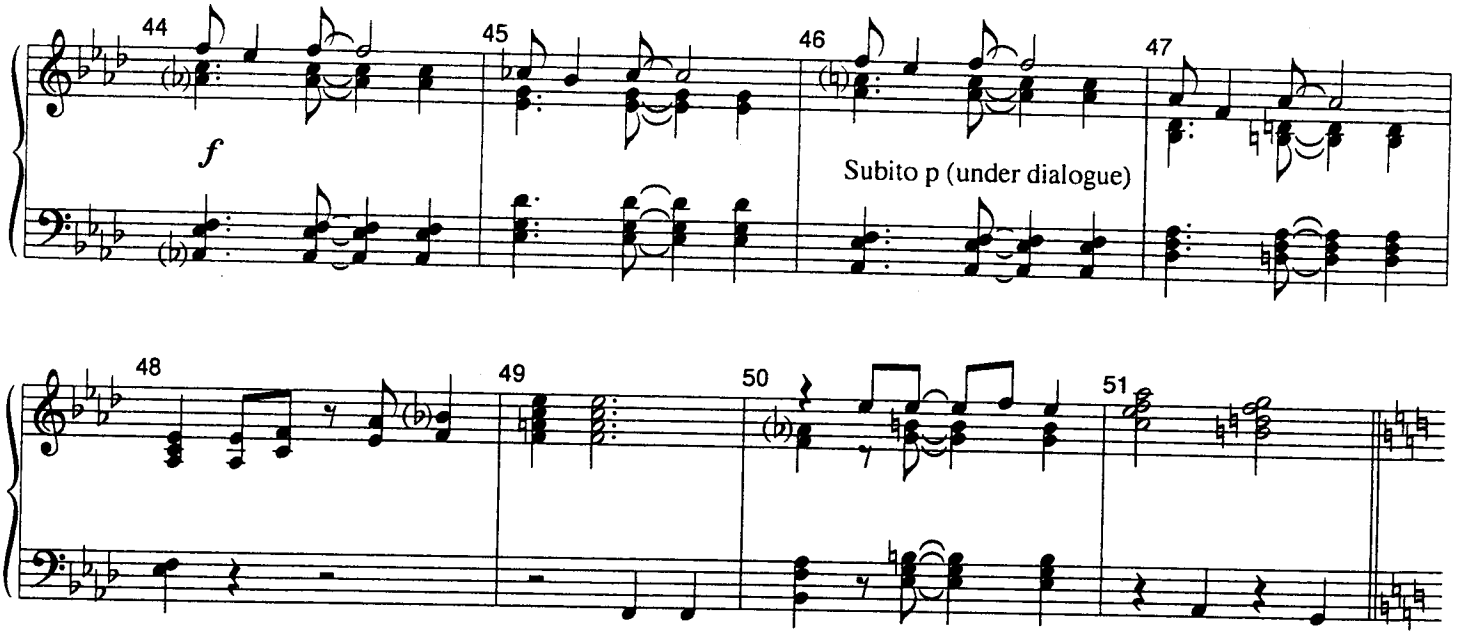
heat it up— if it tries to rise! don't let it



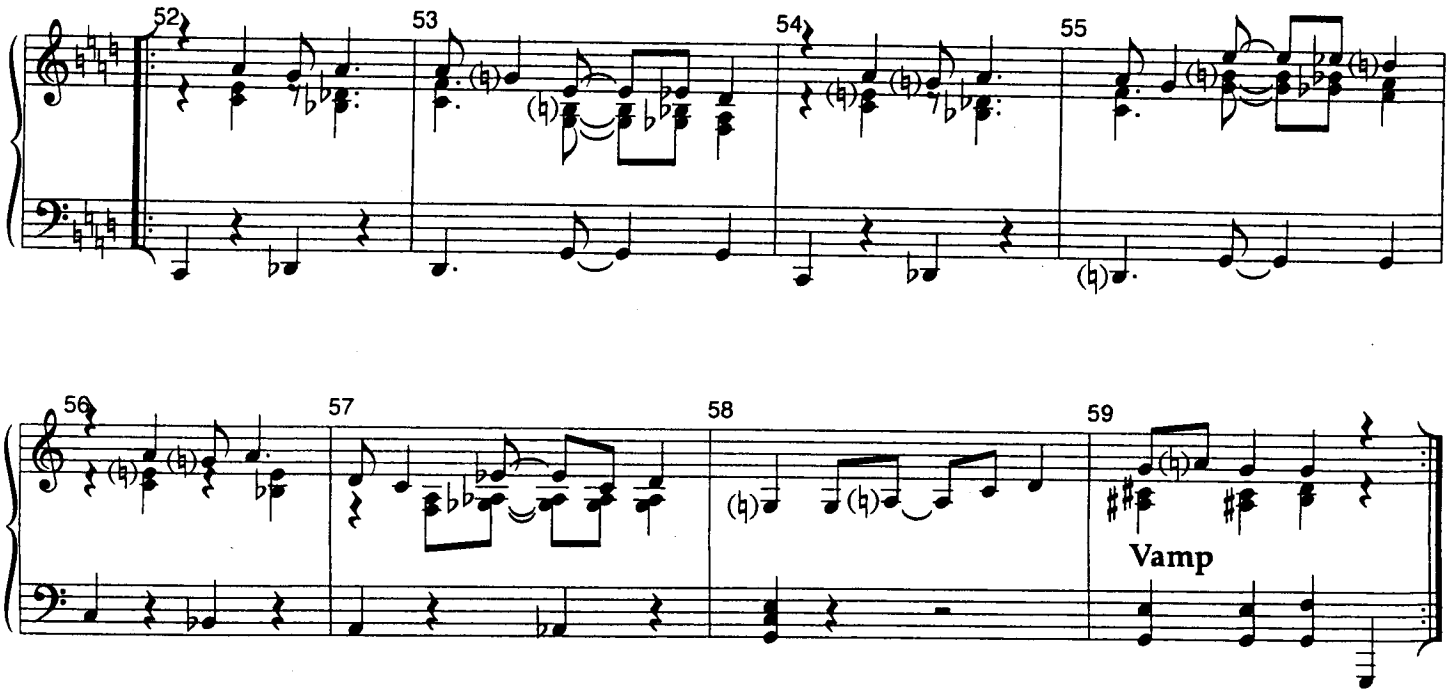
FELDZIEG: That's great boys. Keep it up. I'm going to work on the arrangements.



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?



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.



KITTY: Gee thanks, Mr. Feldzeig!

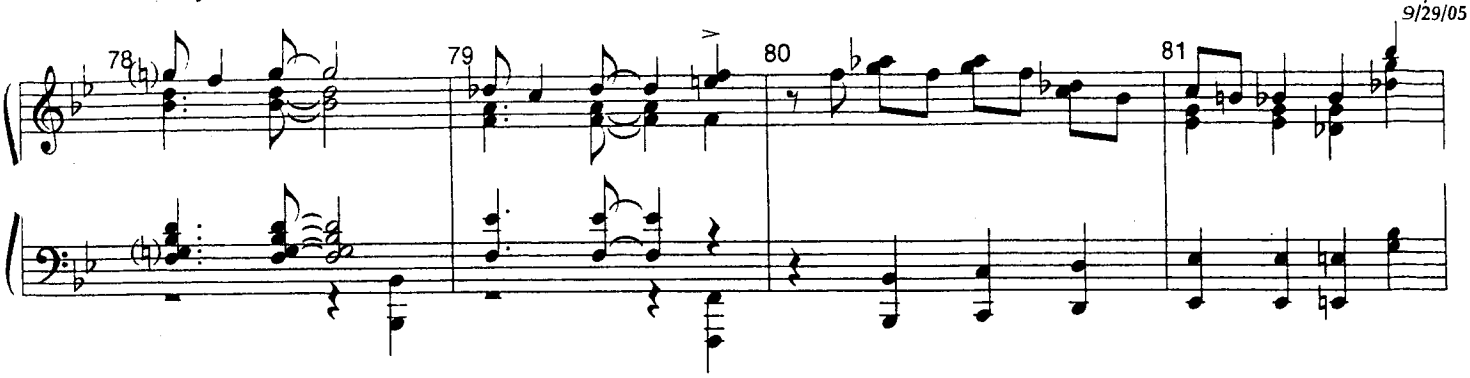
Kitty:

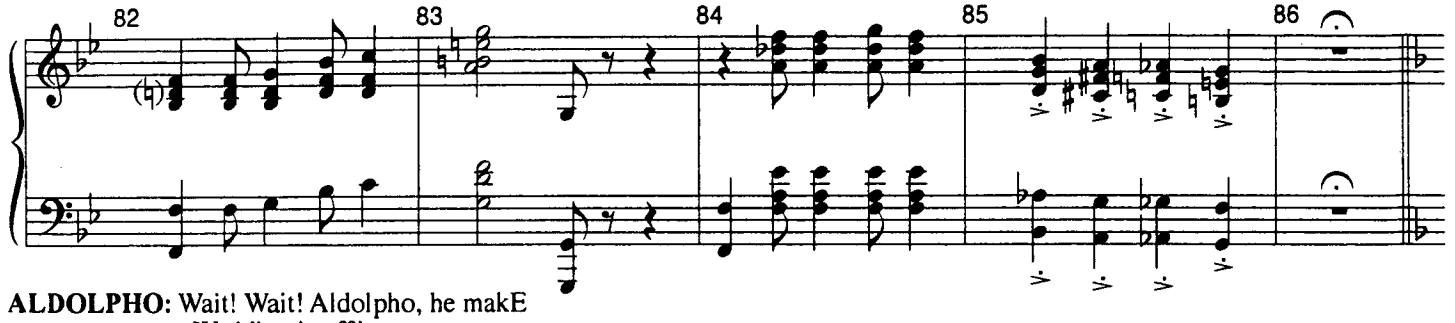
what that hot to-le - do___ does to my li-bi - do___

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

Break the lumps___ Cut the crust___ Crush the clumps___ That's a must___

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

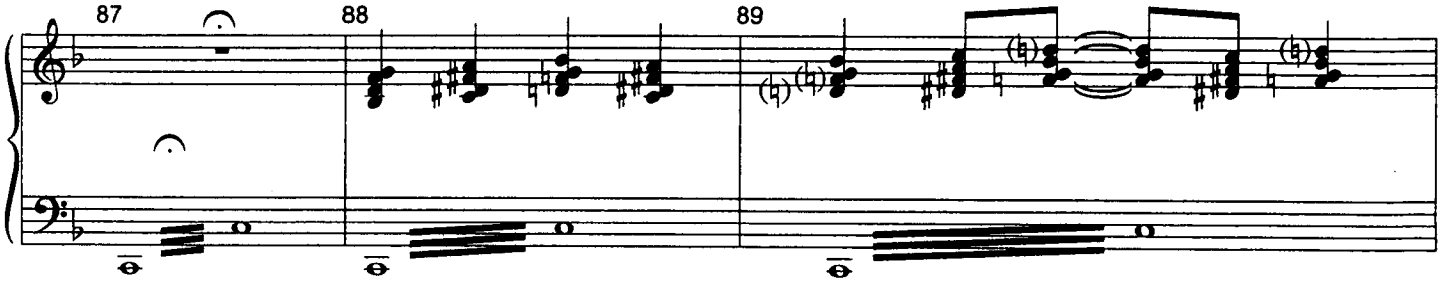


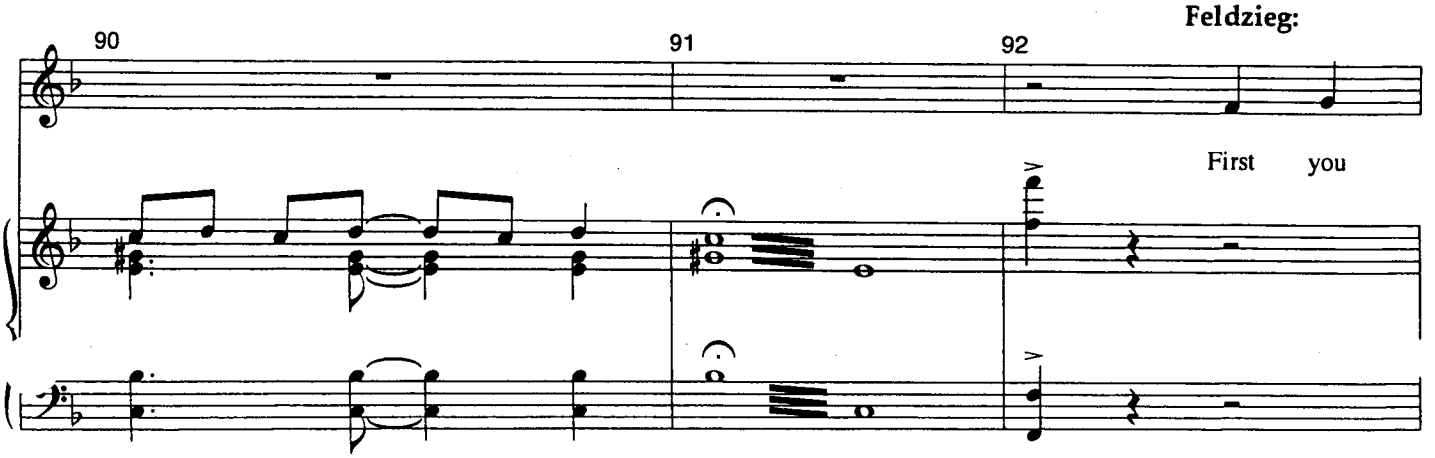


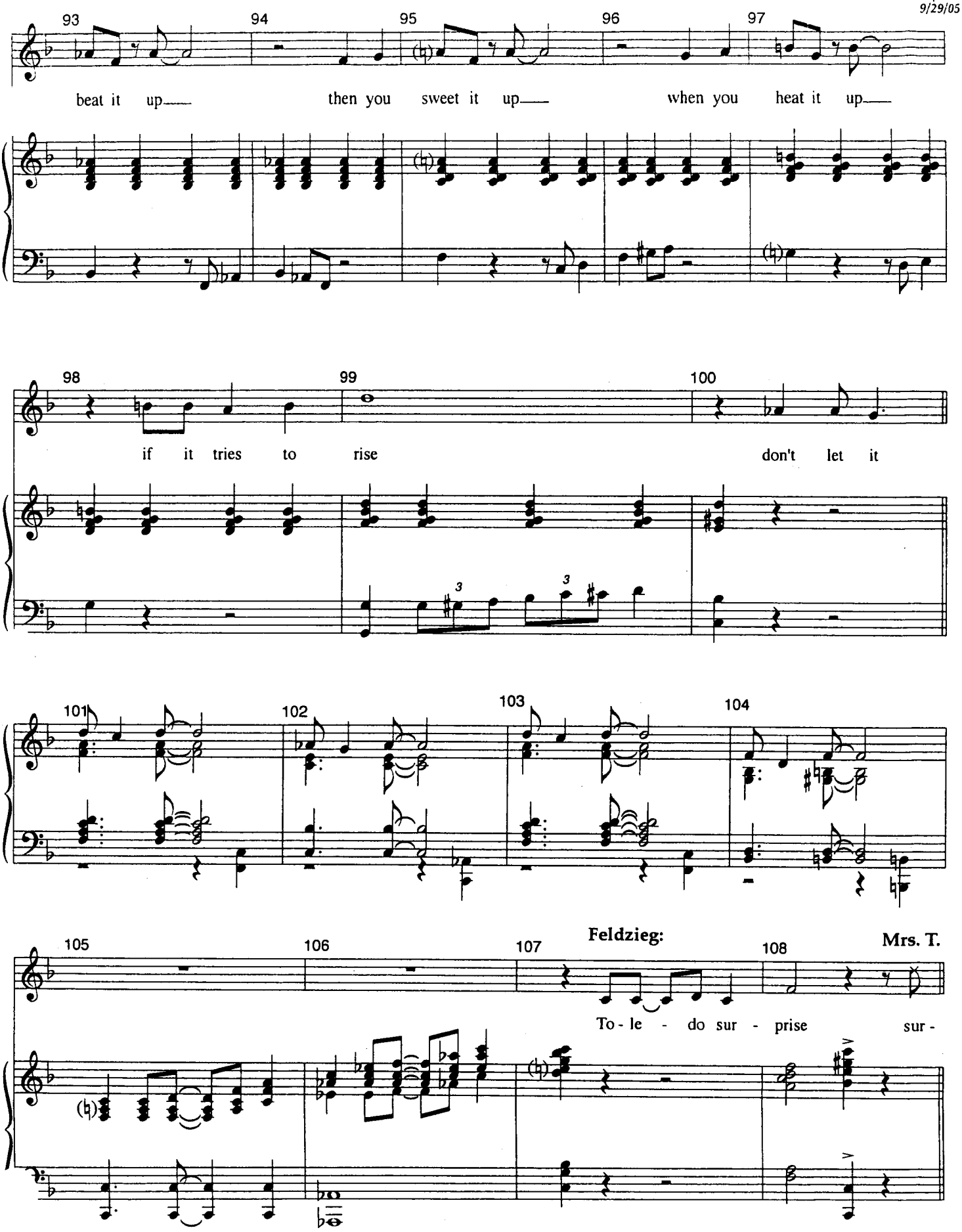
ALDOLPHO: Wait! Wait! Aldolpho, he makE announcement.. Wedding is off!
FELDZIEG: Yessoooo that's terrible.
GEORGE: What? For the love of God why?
ALDOLPHO: Aldolpho has made love to bride!
FELDZIEG: That's not the bride, you idiot. That's the Chaperone.
ALDOLPHO: Whaat? Wedding is on! Wedding is on!
GEORGE: Thank God.
JANET: The wedding is off!
F DZIEG: Yessoooo that's heartbreaking.
G RGE: What?

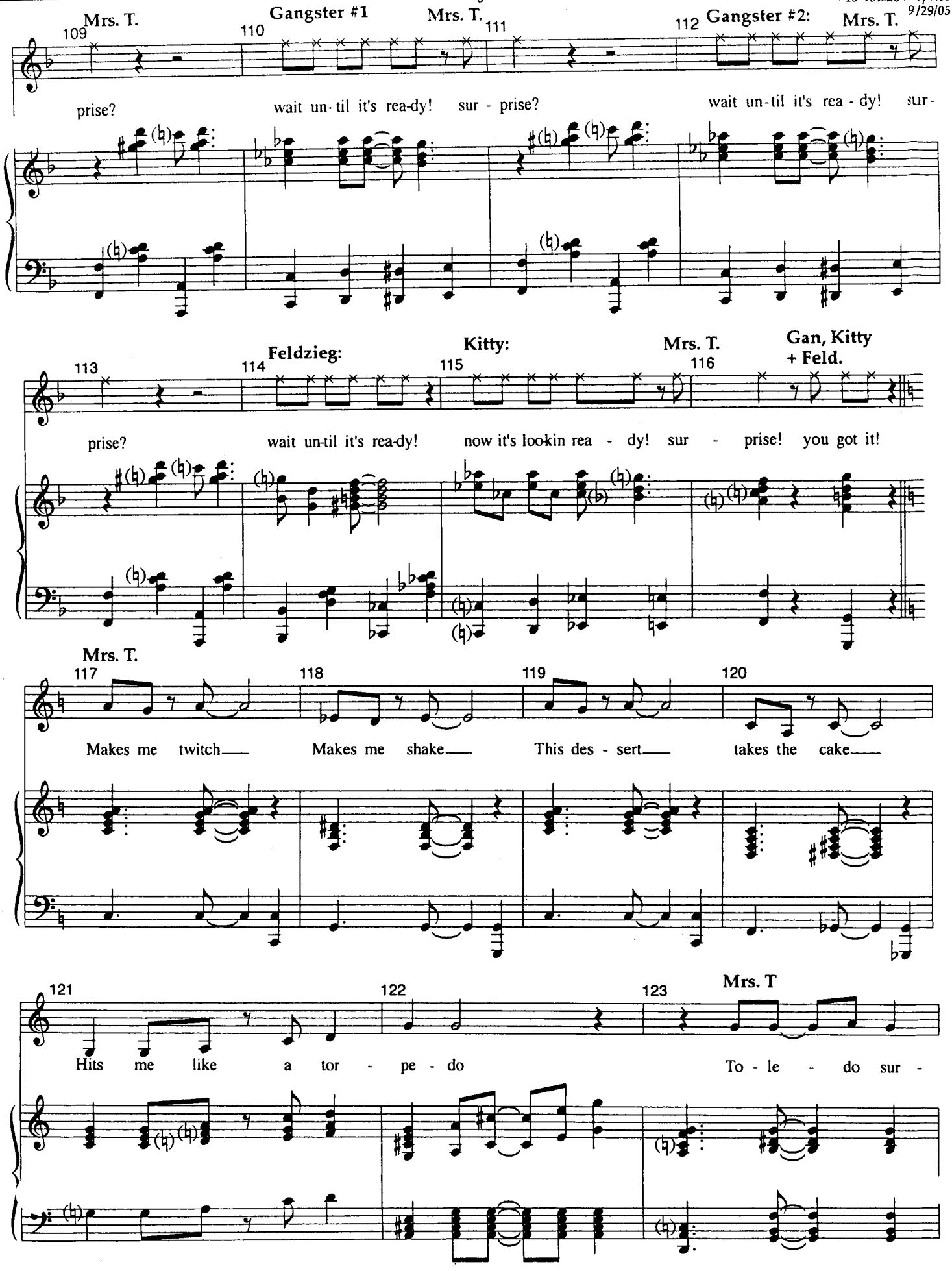
JANET: Robert Kissed a French girl. Her name is Mimi. She's very beautiful.
ROBERT: I couldn't help it Janet. She was just like you, only French
GEORGE: Sweet mother of Pearl!
TOTTENDALE: Underling. What is all this commotion about?
UNDERLING: The wedding, Madame.
TOTTENDALE: Wedding? Oh, I love weddings!
UNDERLING: Well, it's off.
TOTTENDALE: Oh, how terrible.

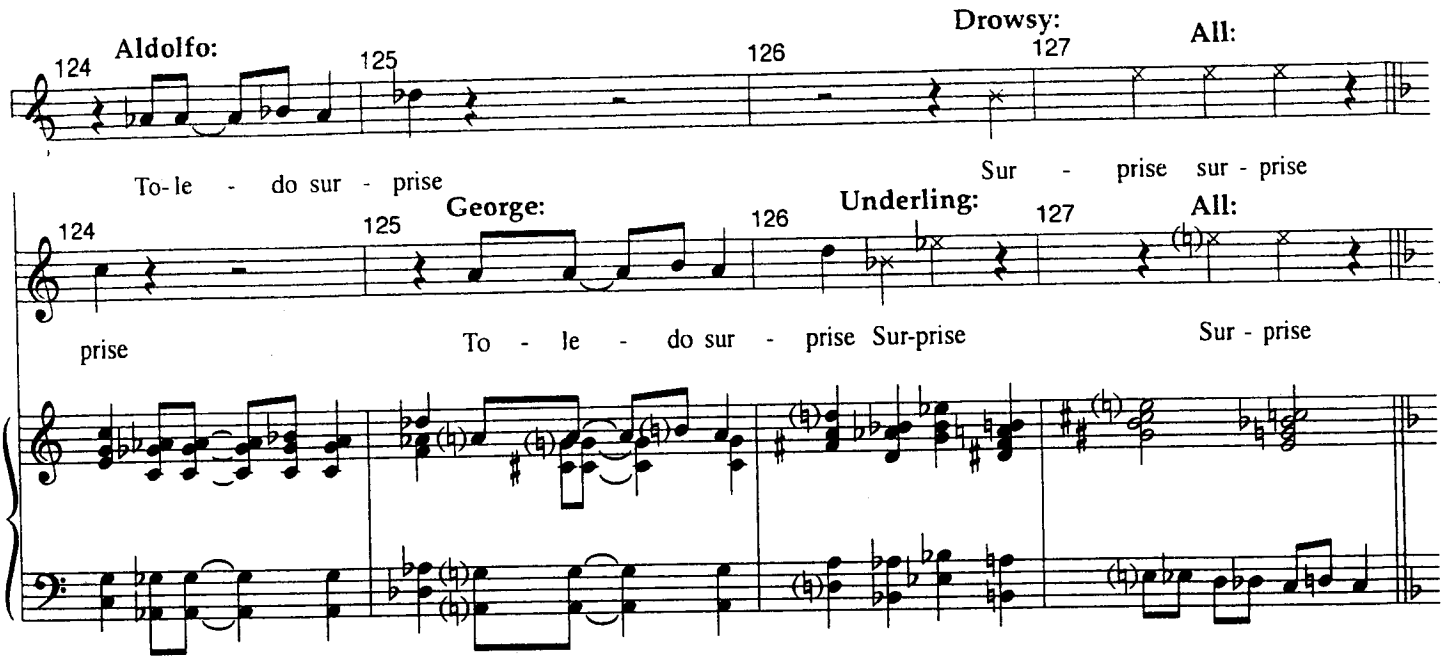
FELDZIEG: Yes, what a tragedy! What a wonderful, wonderful tragedy!
Clear the floor, boys, I'll show you how it's done.

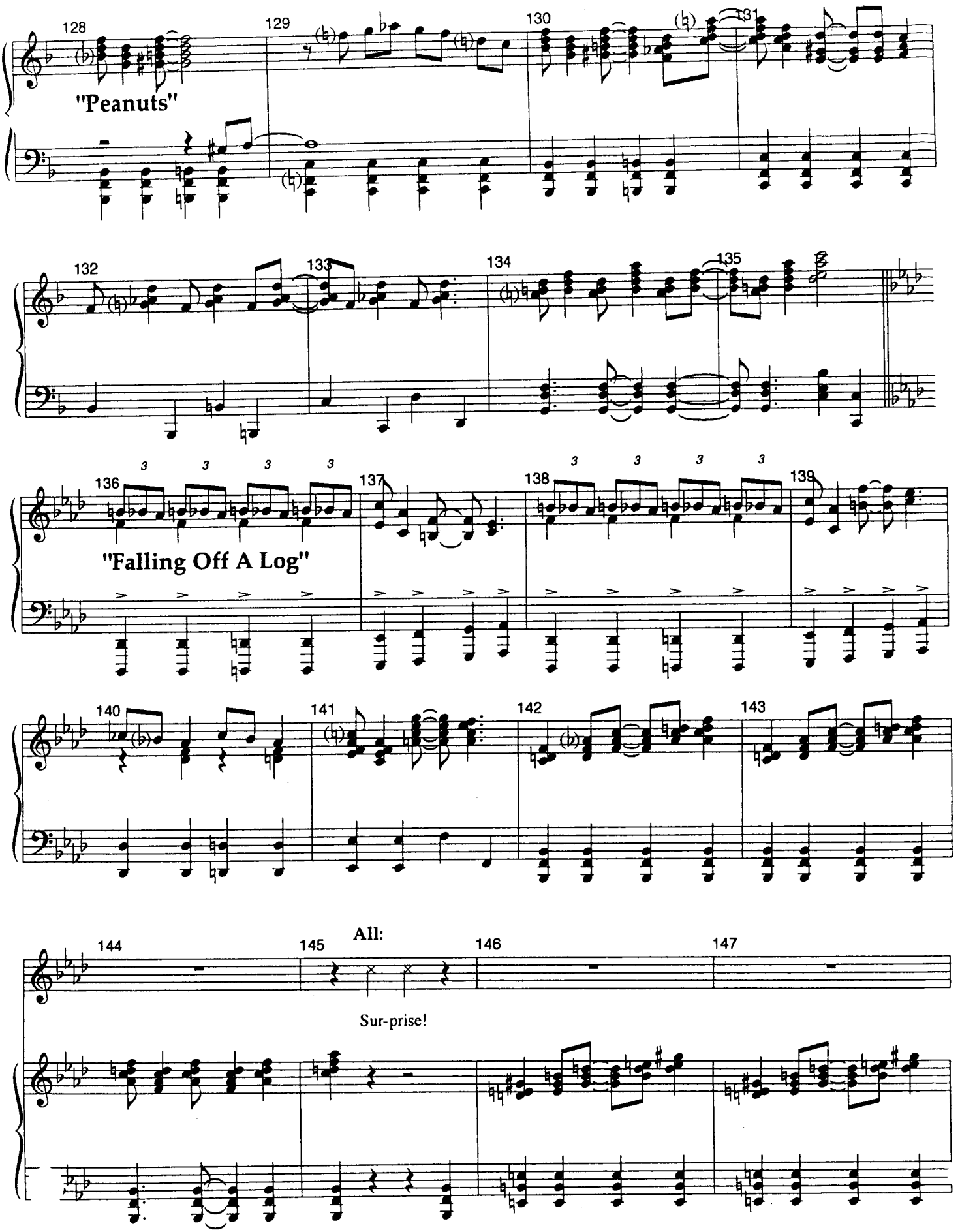


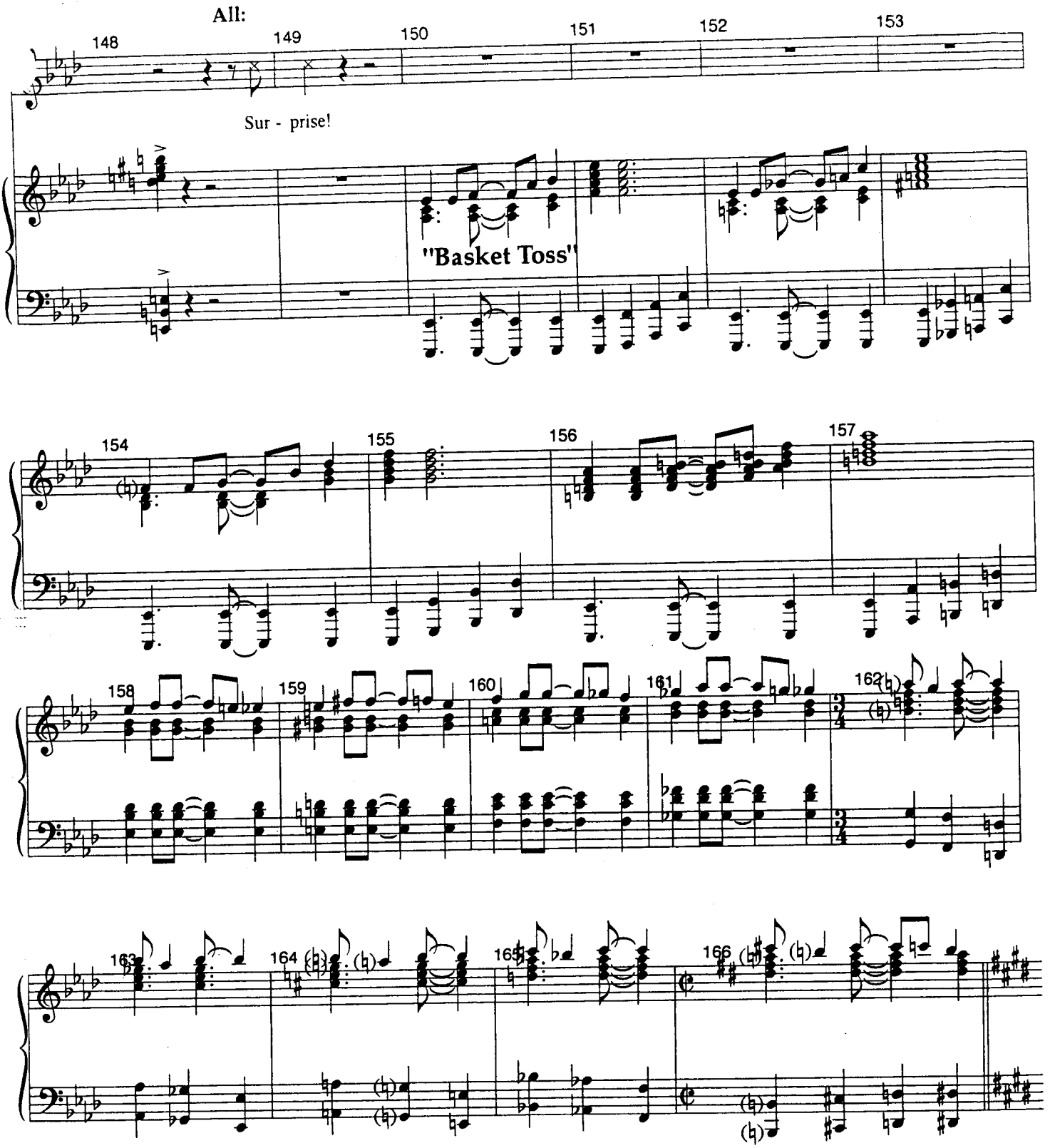


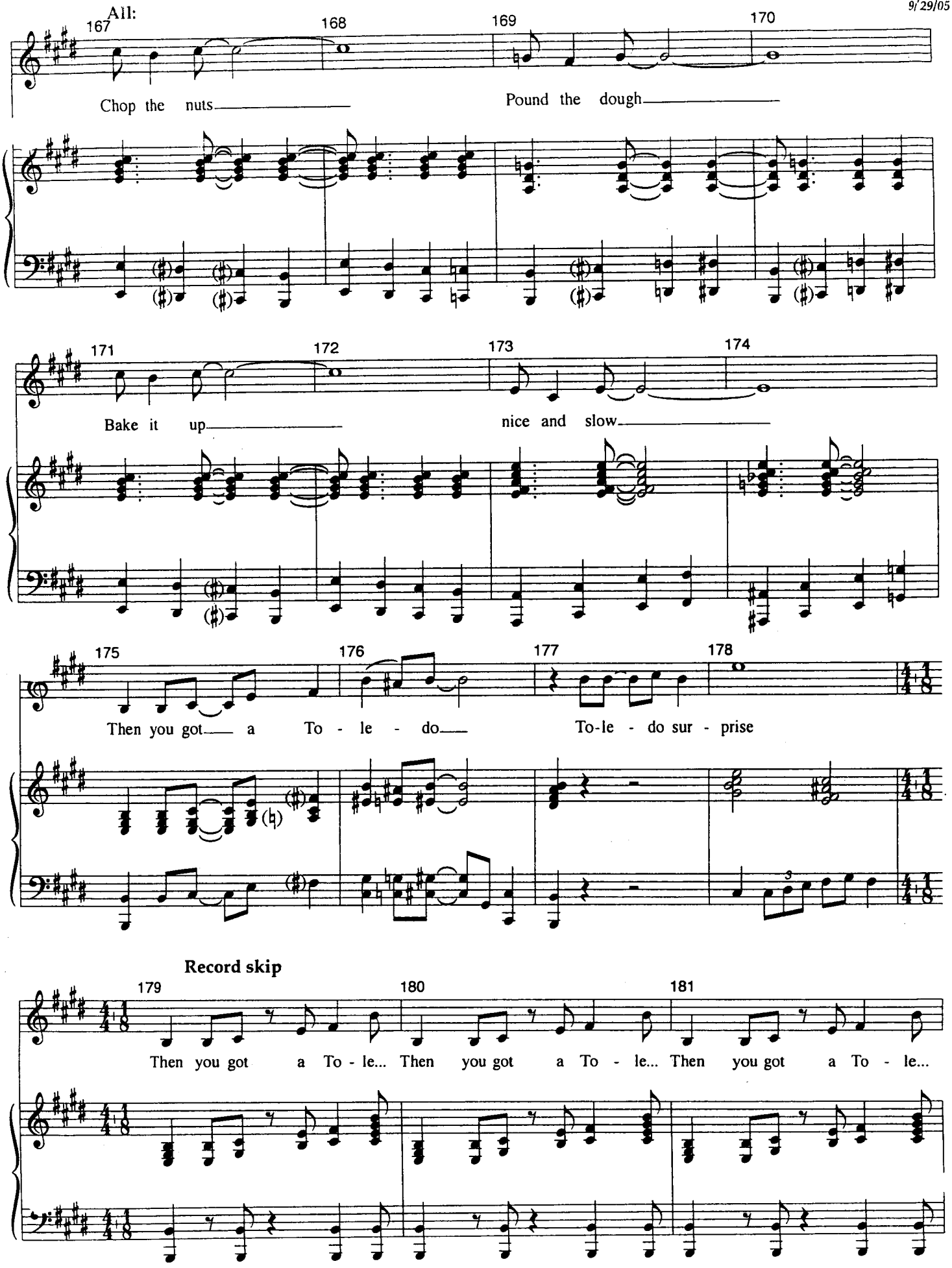

93
94
95
96
97
beat it up
then you sweet it up
when you heat it up
98
99
100
if it tries to rise
don't let it
101
102
103
104
105
106
107
Feldzieg:
108
Mrs. T.
To - le - do sur - prise
sur -

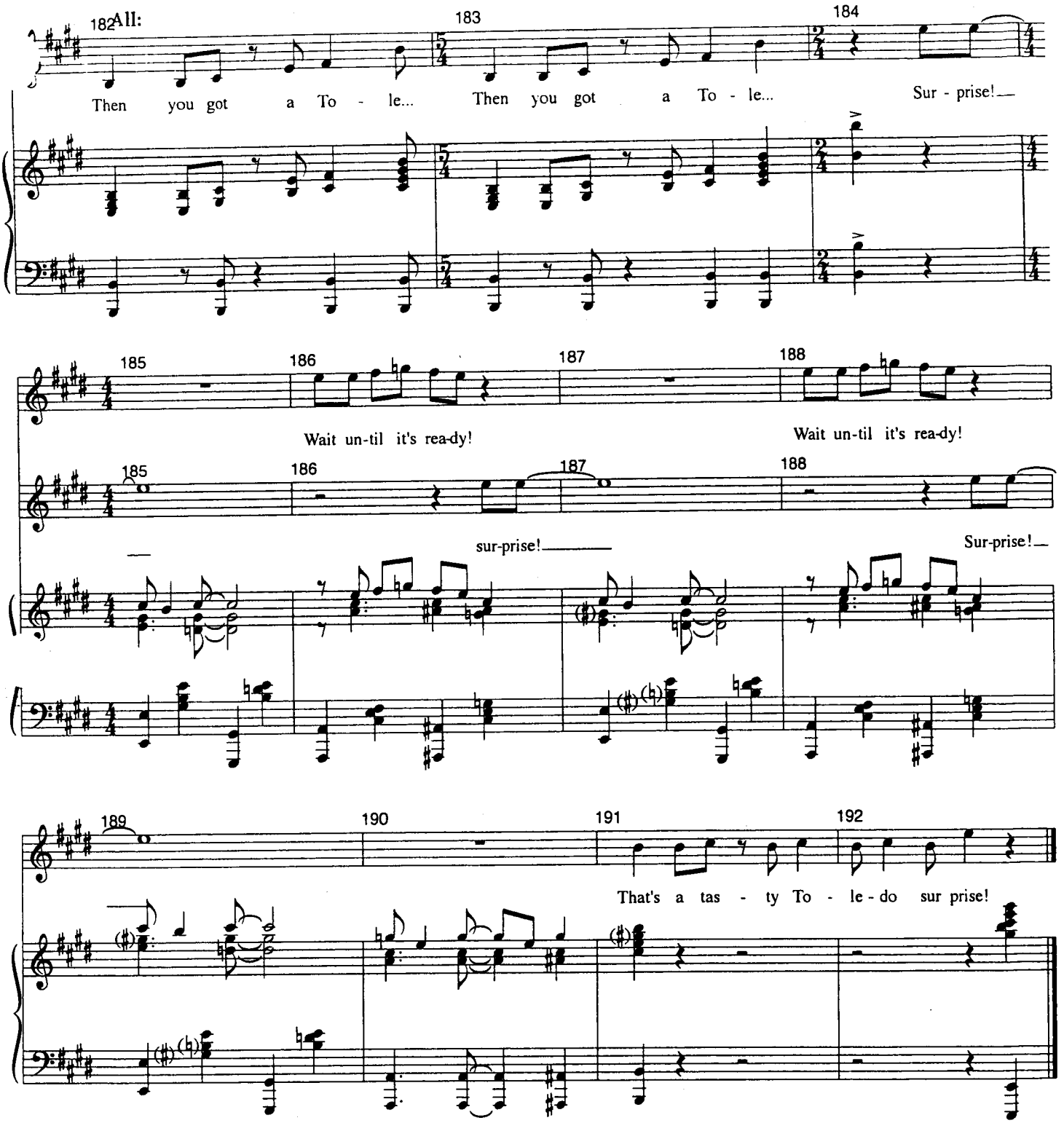

109
Mrs. T.
prise?
110
Gangster #1
wait un-til it's rea-dy!
Mrs. T.
sur - prise?
111
112
Gangster #2:
wait un-til it's rea - dy!
Mrs. T.
sur-
113
prise?
114
Feldzieg:
wait un-til it's rea-dy!
115
Kitty:
now it's lookin rea - dy!
Mrs. T.
sur - prise!
116
Gan, Kitty + Feld.
you got it!
117
Mrs. T.
Makes me twitch
118
Makes me shake
119
This des - sert
120
takes the cake
121
Hits me like a tor - pe - do
122
123
Mrs. T
To - le - do sur -


Aldolfo:
Drowsy:
All:
124
125
126
127
To-le - do sur - prise
Sur - prise sur - prise
George:
Underling:
All:
prise
To - le - do sur - prise Sur-prise
Sur - prise


128
129
130
131
"Peanuts"
132
133
134
135
136
137
138
139
"Falling Off A Log"
140
141
142
143
All:
144
145
146
147
Sur-prise!


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...

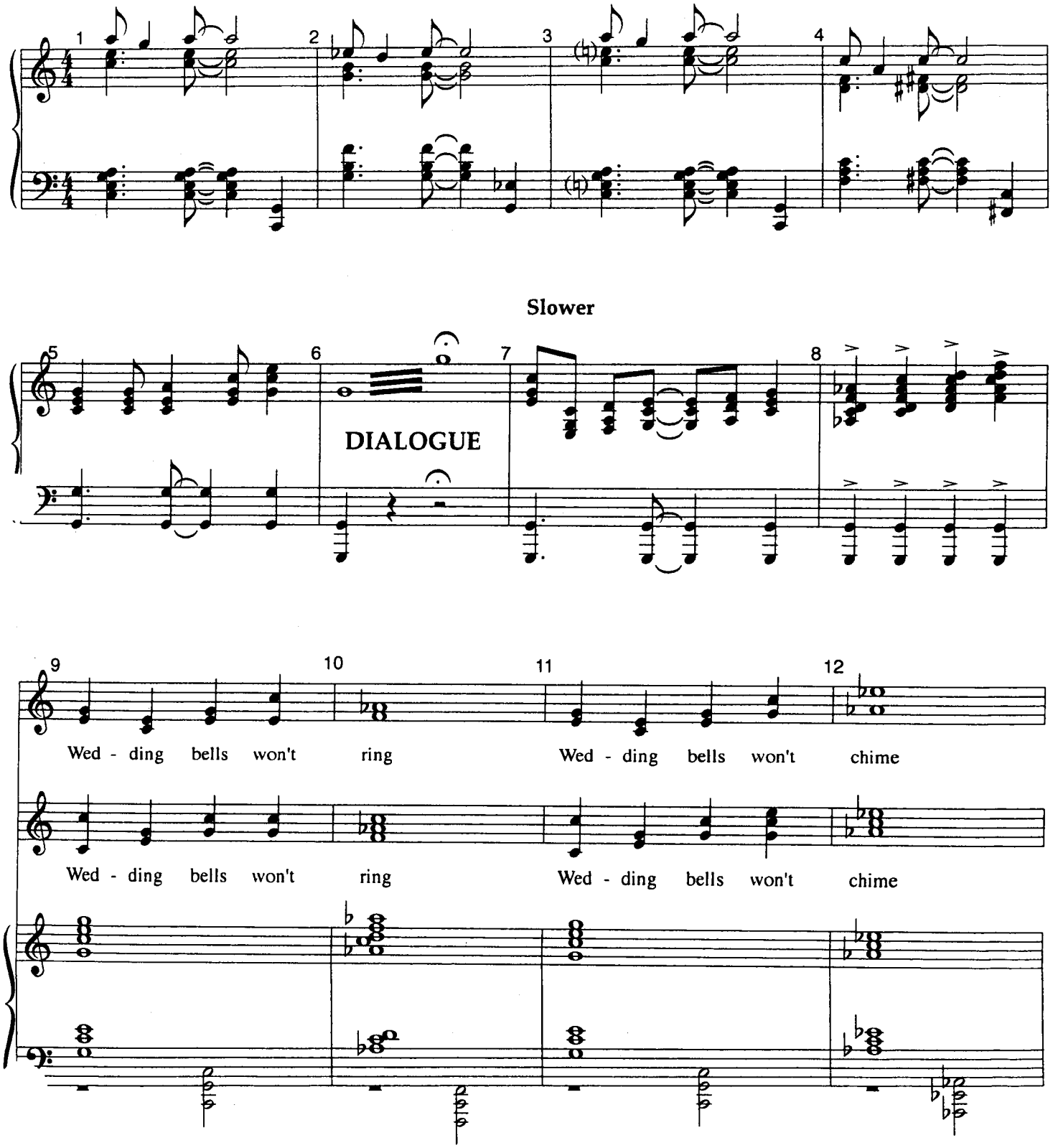

All:
Then you got a To - le... Then you got a To - le... Sur - prise!
Wait un-til it's rea-dy! Wait un-til it's rea-dy!
sur-prise! Sur-prise!
That's a tas - ty To - le - do sur prise!

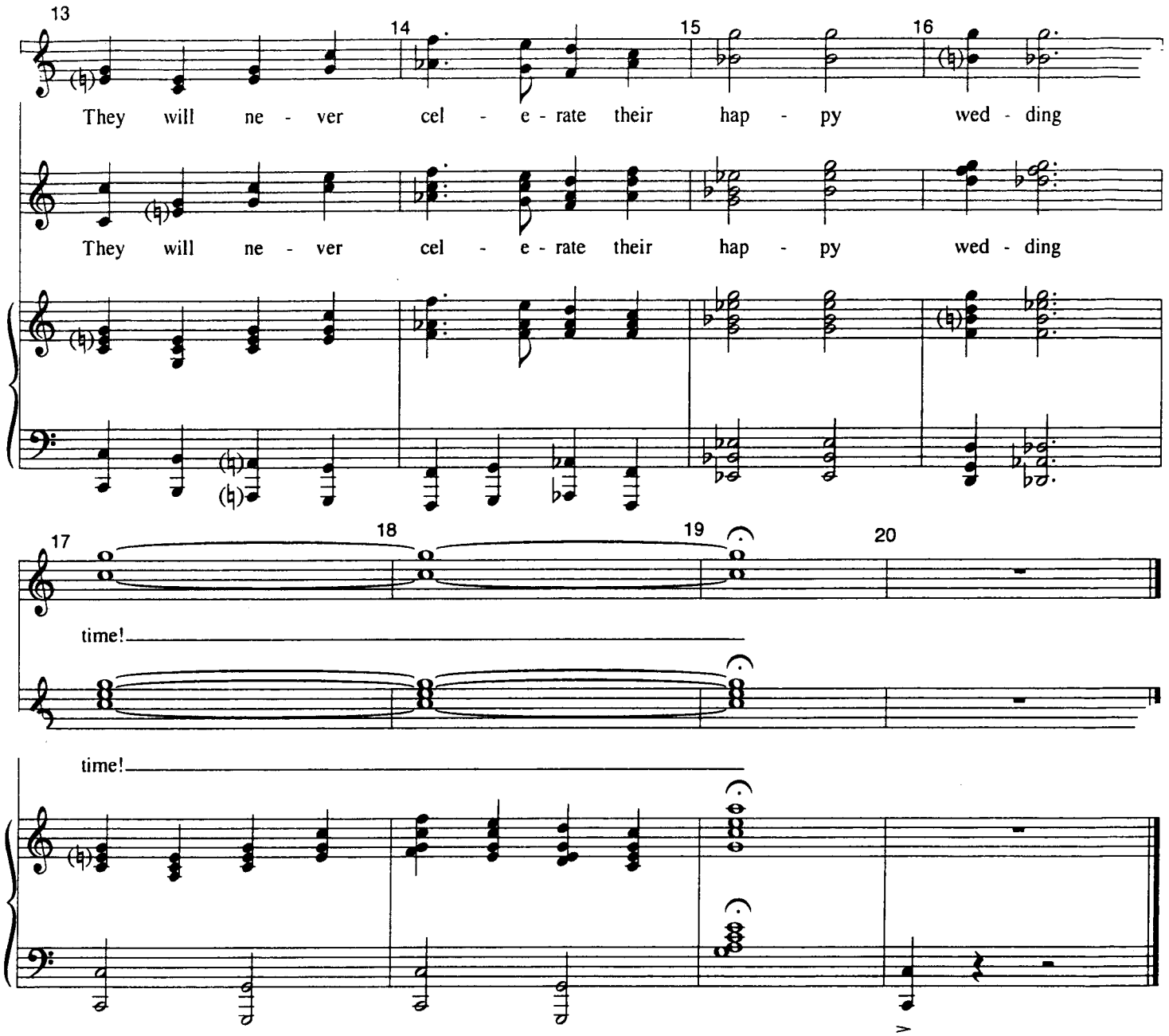
"The Drowsy Chaperone"

Oct.12

Act 1 Finale

Music And Lyrics By
Lambert & Morrison




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!

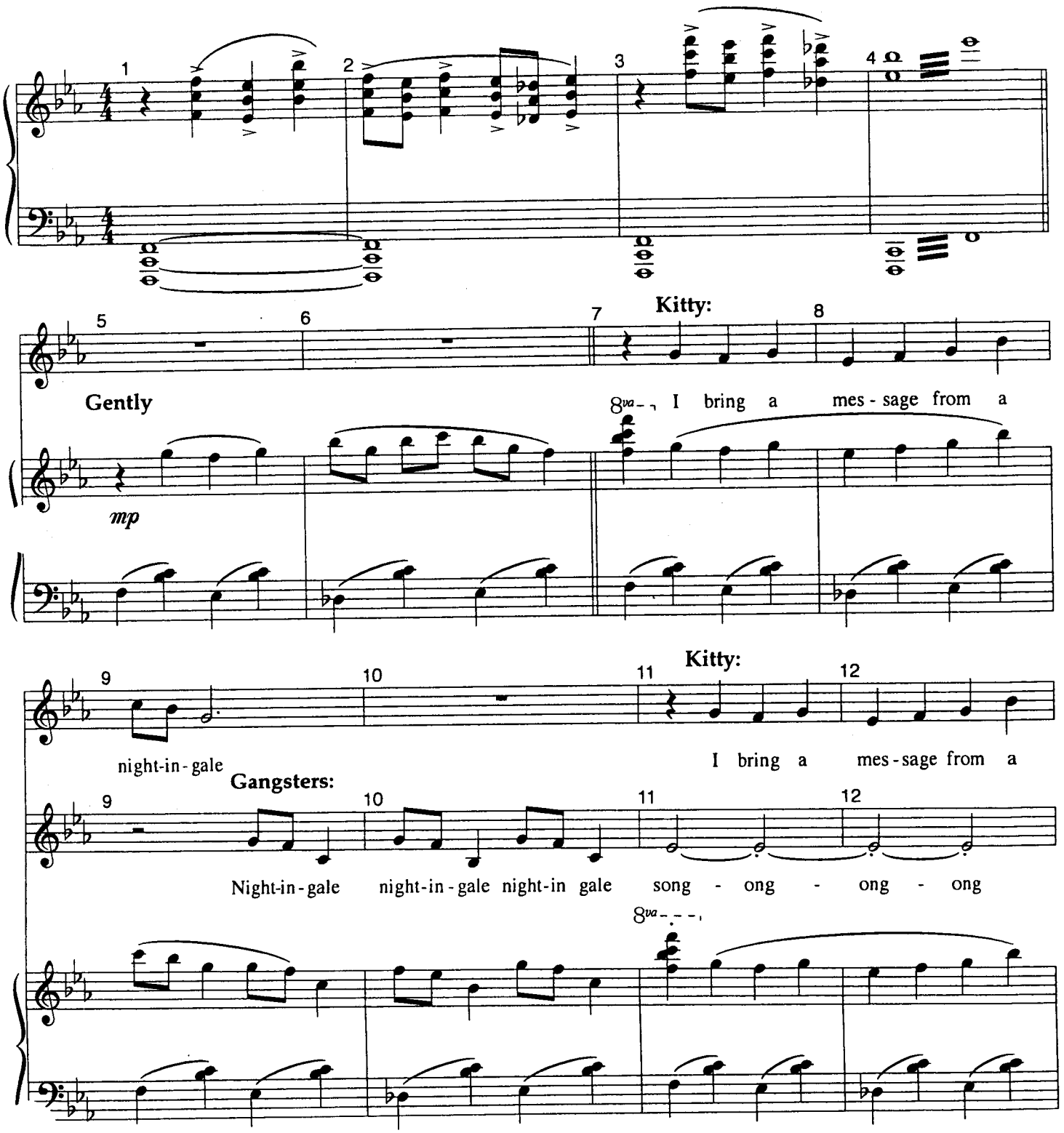
"The Drowsy Chaperone"

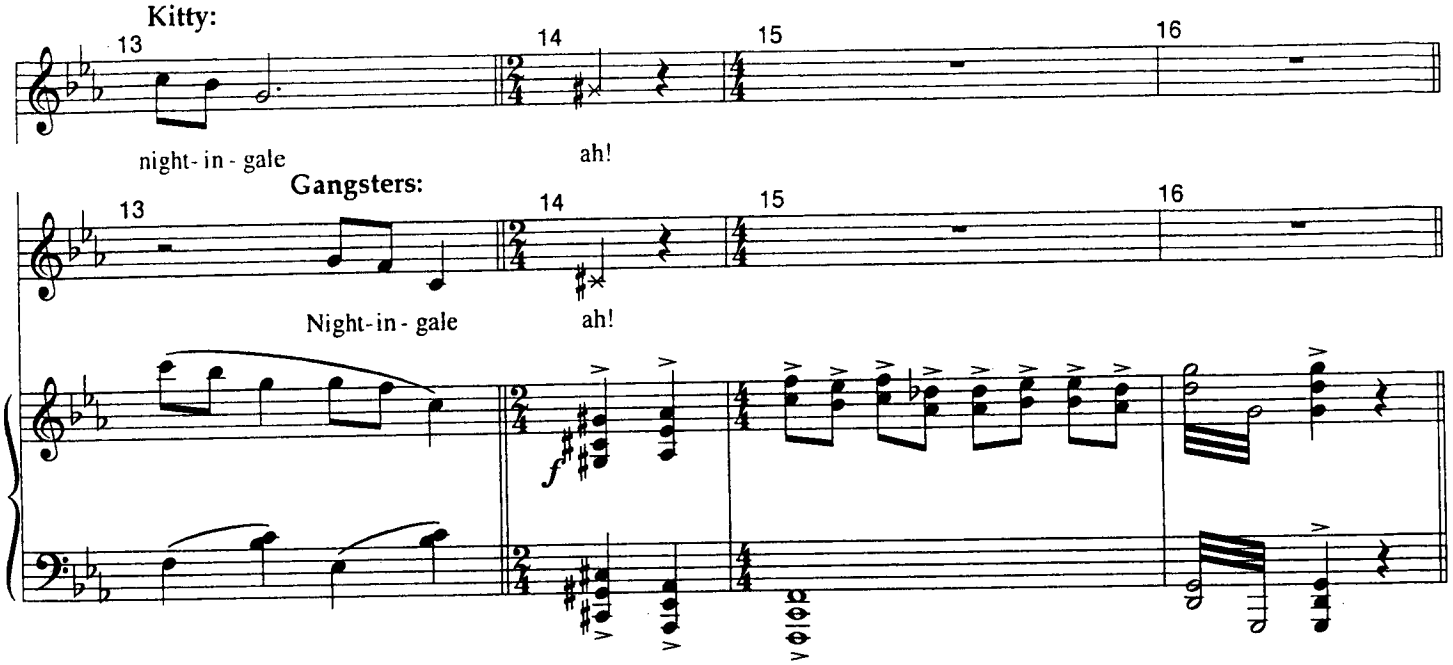
Message from a Nightingale

9/29/05

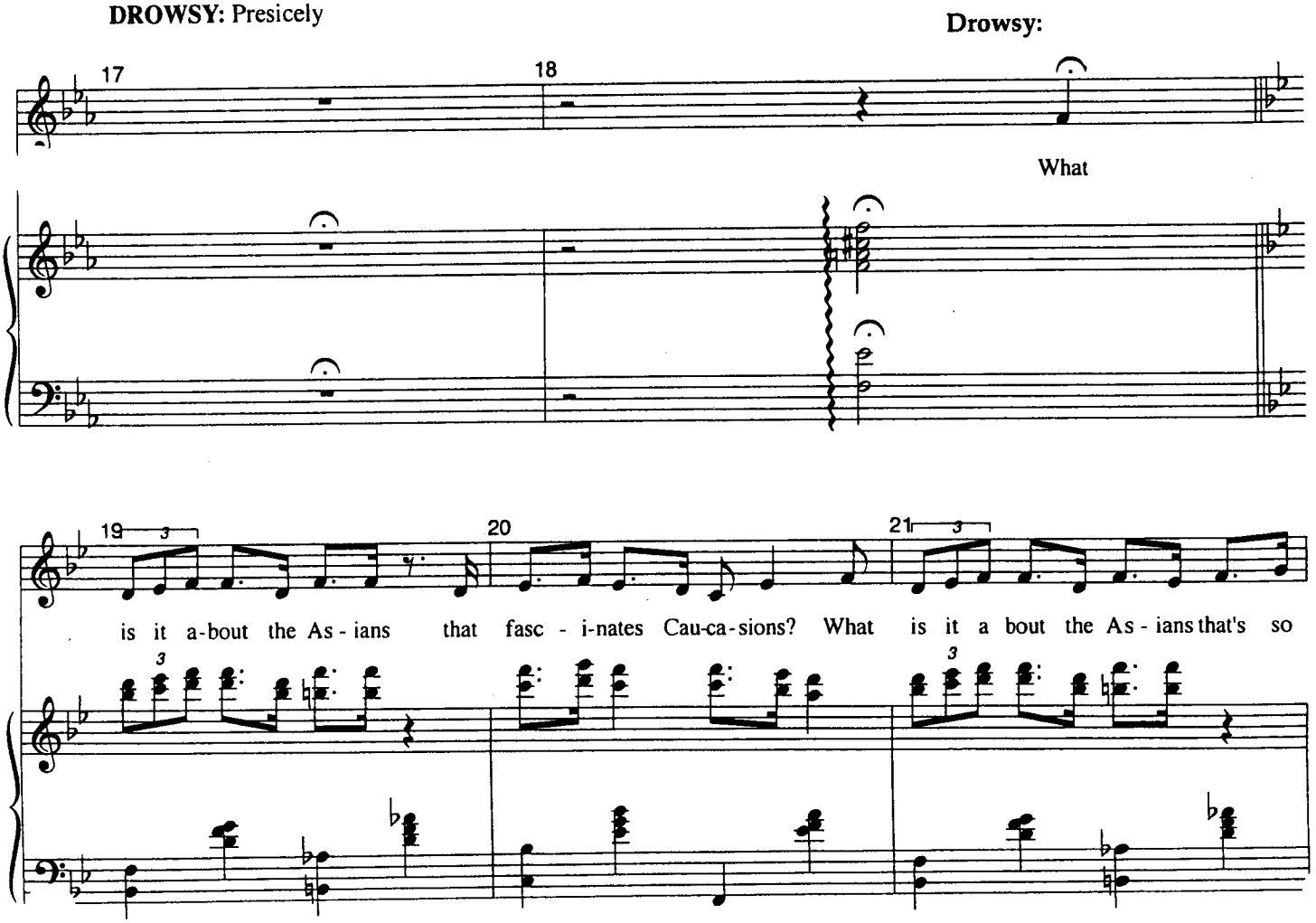
L.A. Version

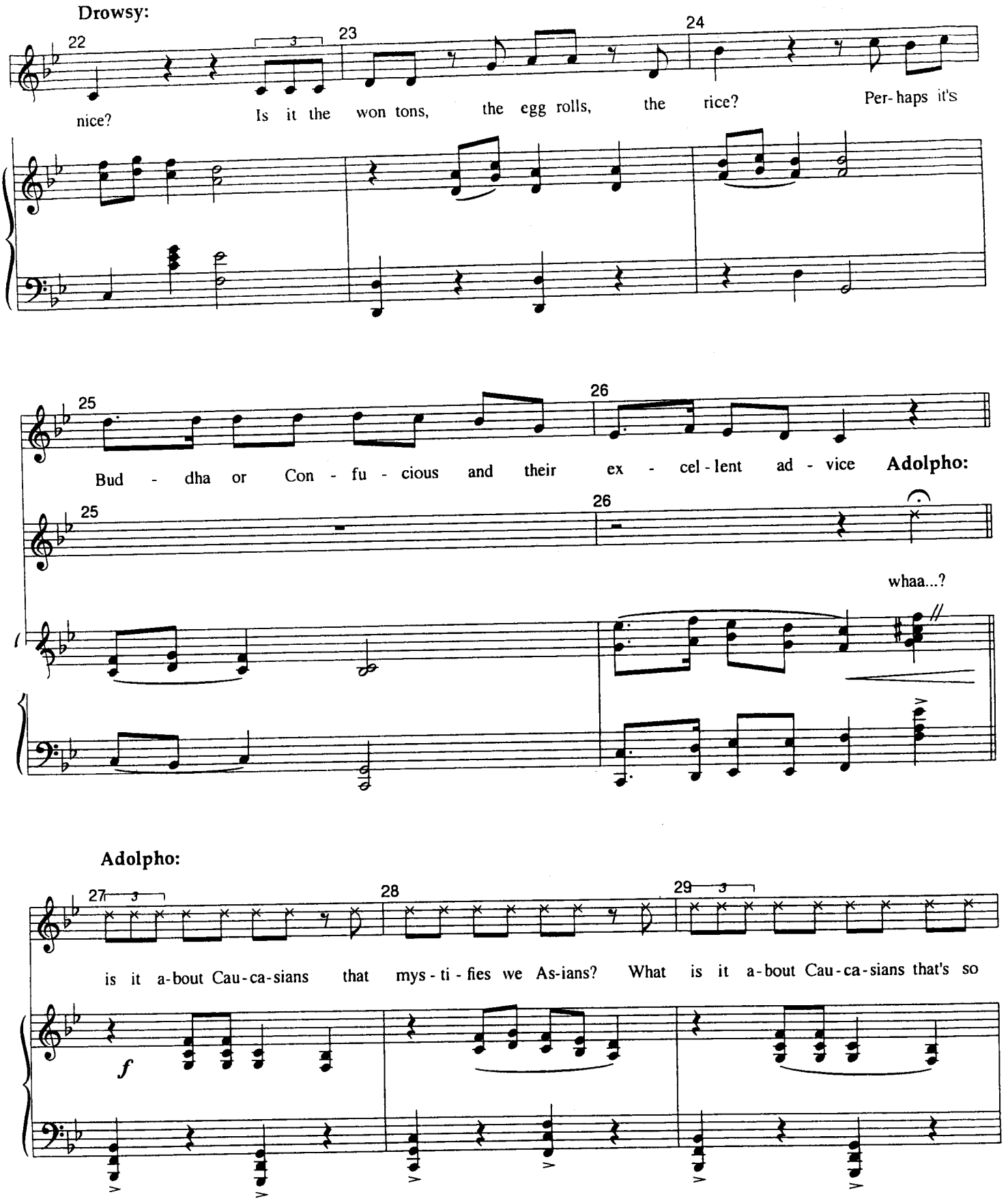
Music And Lyrics By
Lambert & Morrison



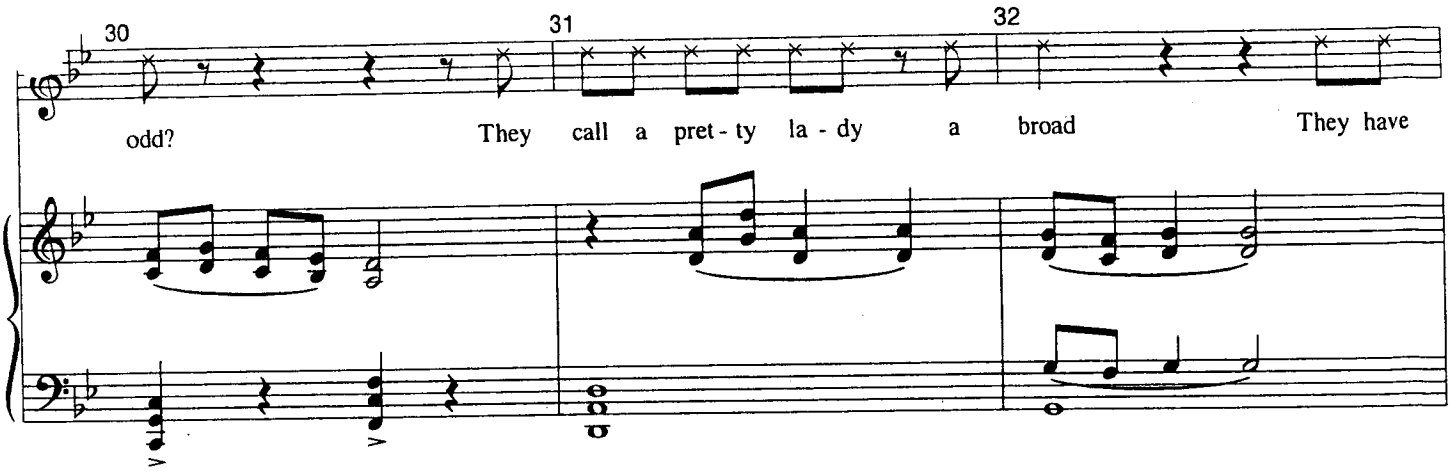


AlDOLPHO: You no bow? Emperor and American lady no see eye to eye.
DROWSY: But Emperor, sometimes a different outlook can change your point of view.
ALDOLPHO: Whaaa?
DROWSY: Presicely

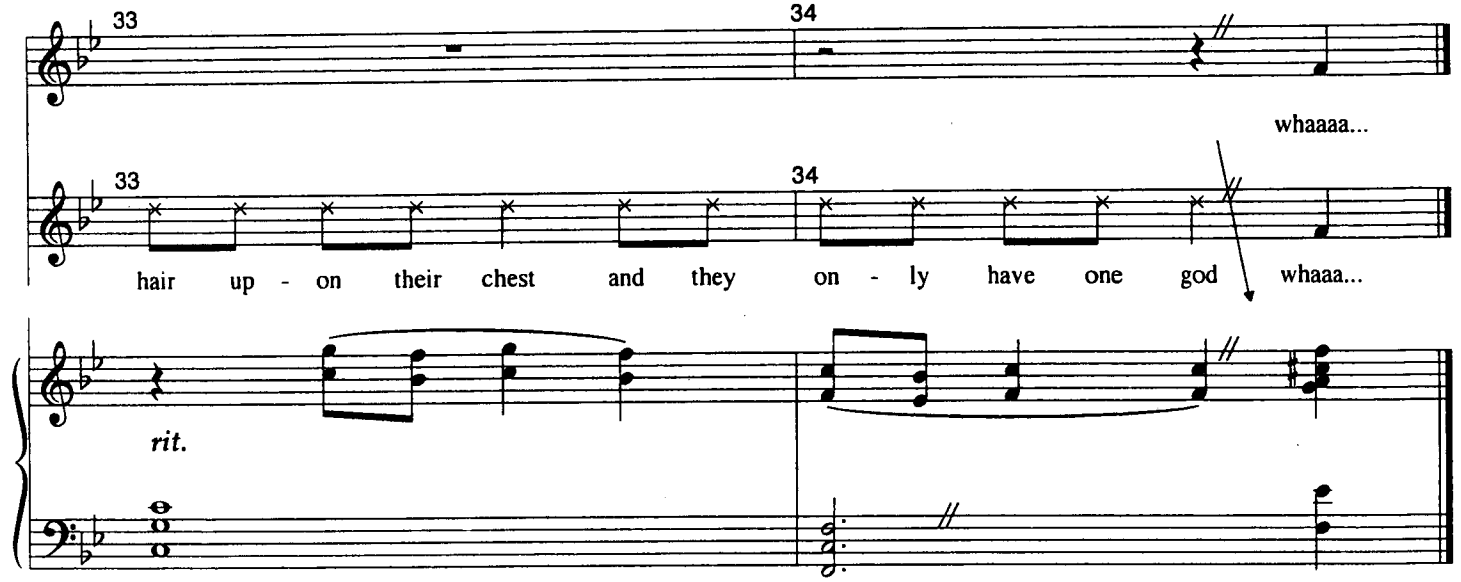



Drowsy:
22
23
24
nice?
Is it the won tons, the egg rolls, the rice?
Per-haps it's
25
26
Bud - dha or Con - fu - cious and their ex - cel - lent ad - vice
Adolpho:
whaa...?
Adolpho:
27
28
29
is it a-bout Cau-ca-sians that mys - ti - fies we As-ians? What is it a-bout Cau-ca-sians that's so
f

Adolpho:



ADOLPHO:Impossible!



"The Drowsy Chaperone"

Bride's Lament

L.A. Version

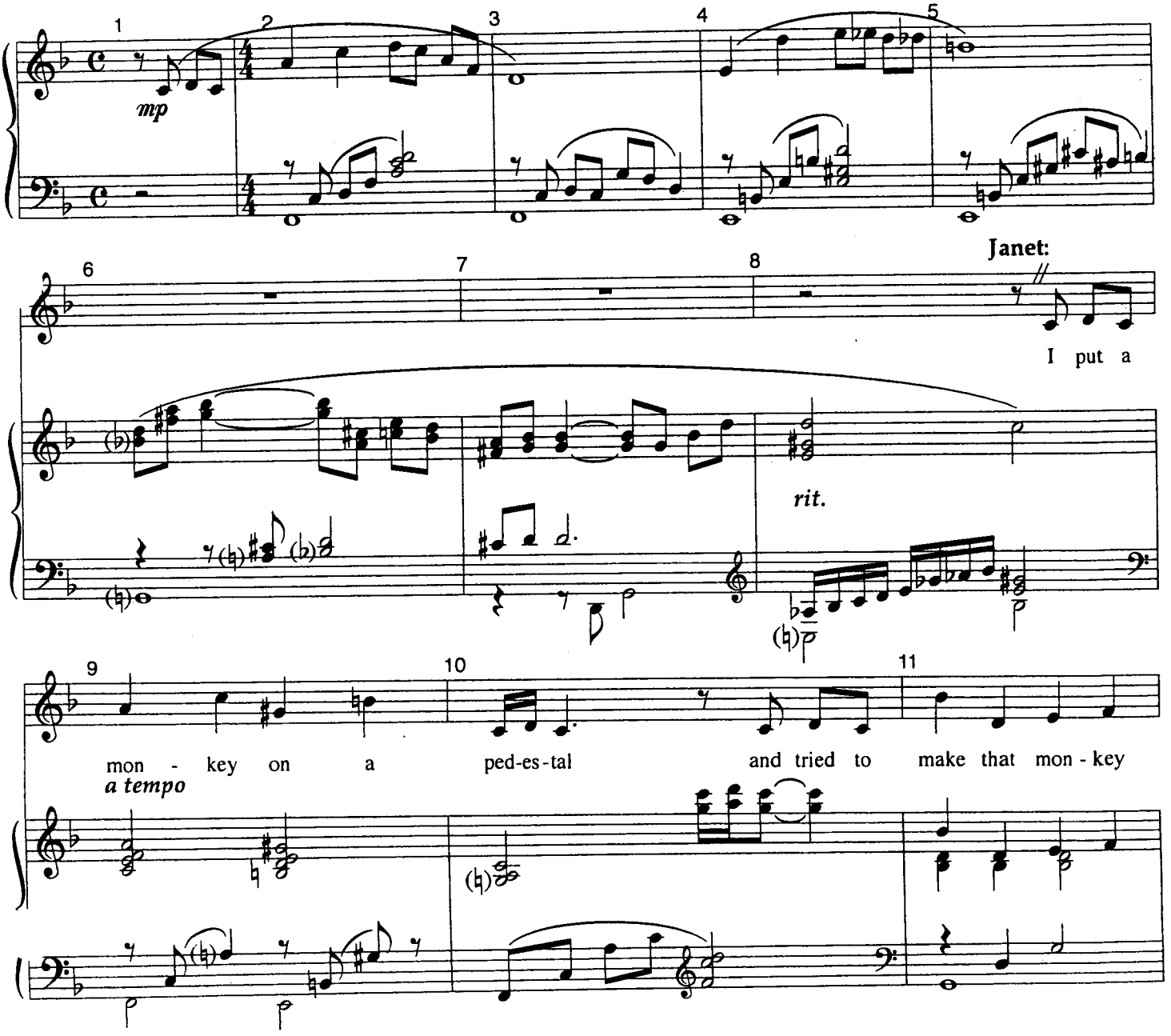
9/29/05

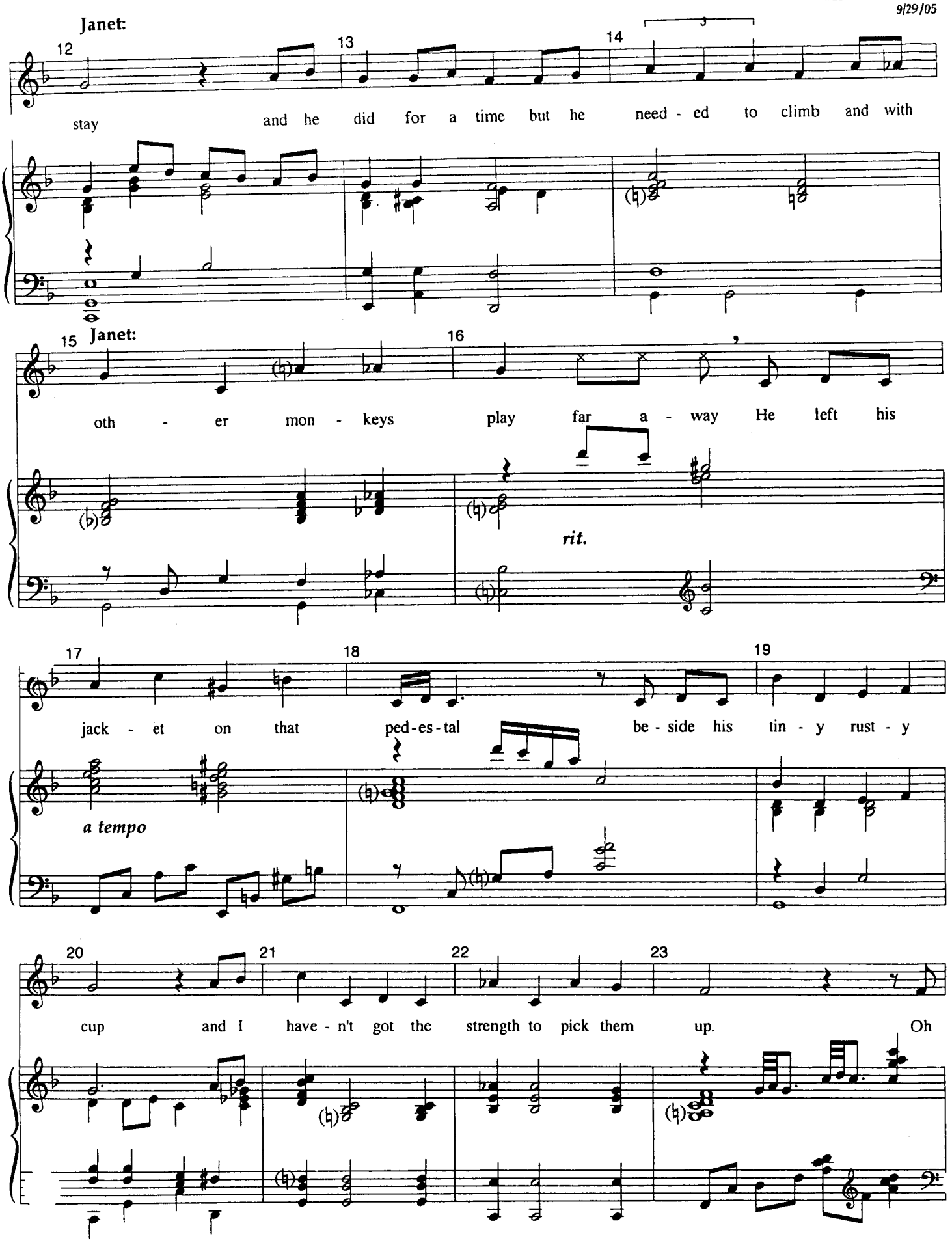
Music And Lyrics By
Lambert & Morrison

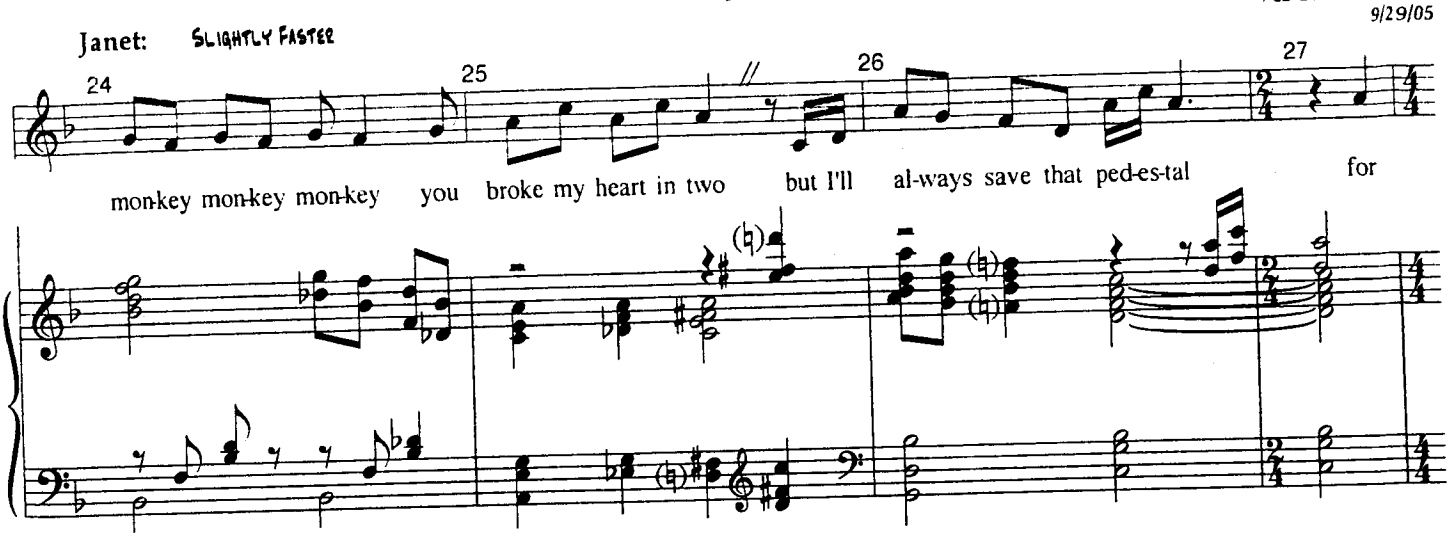
Man: Act Two of the Drowsy Chaperone starts with this, (starts record)

... 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.

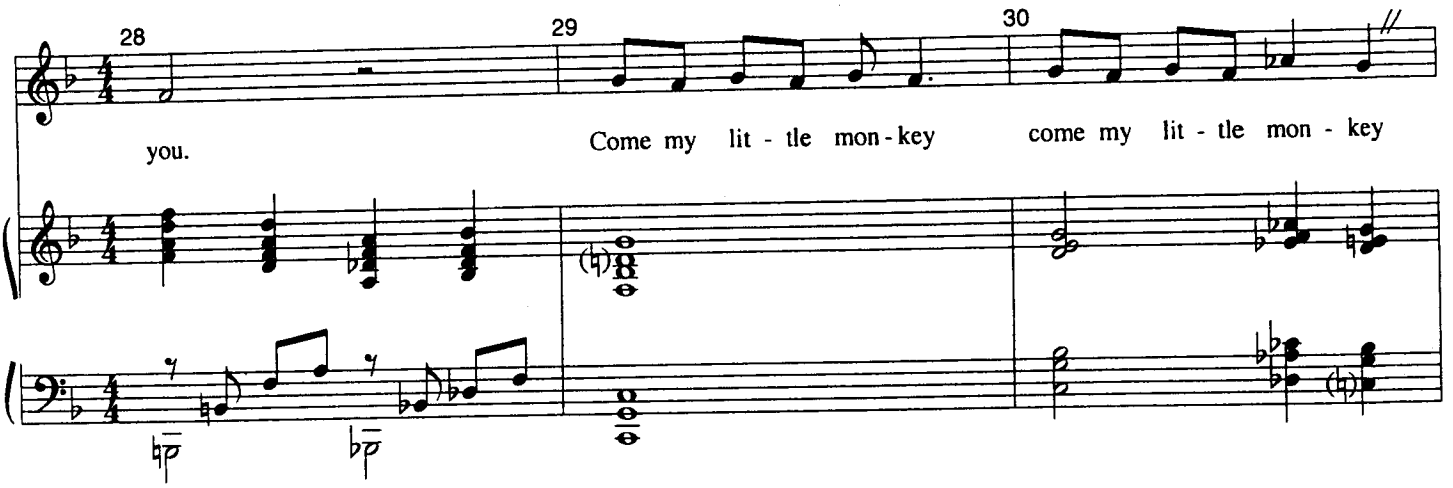
Slow ballad



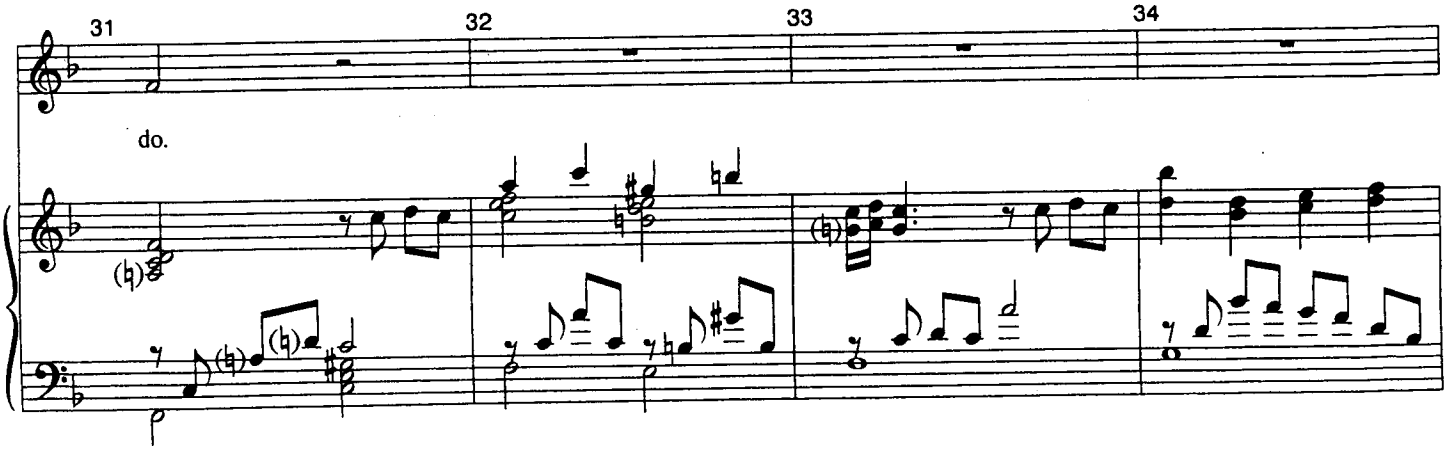

Janet:
12
13
14
3
stay and he did for a time but he need - ed to climb and with
15
Janet:
16
oth - er mon - keys play far a - way He left his
rit.
17
18
19
jack - et on that ped-es-tal be - side his tin - y rust - y
a tempo
20
21
22
23
cup and I have - n't got the strength to pick them up. Oh

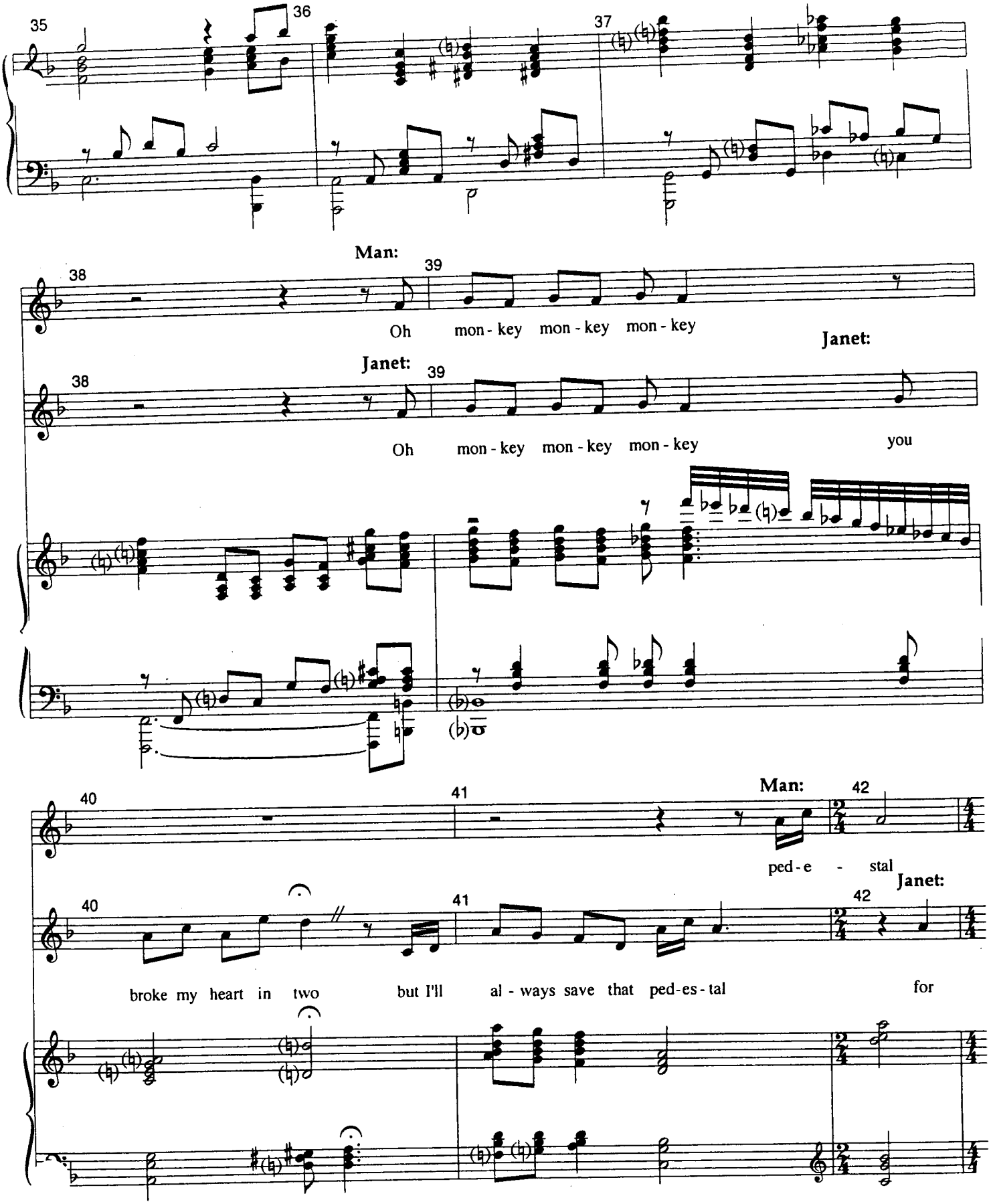


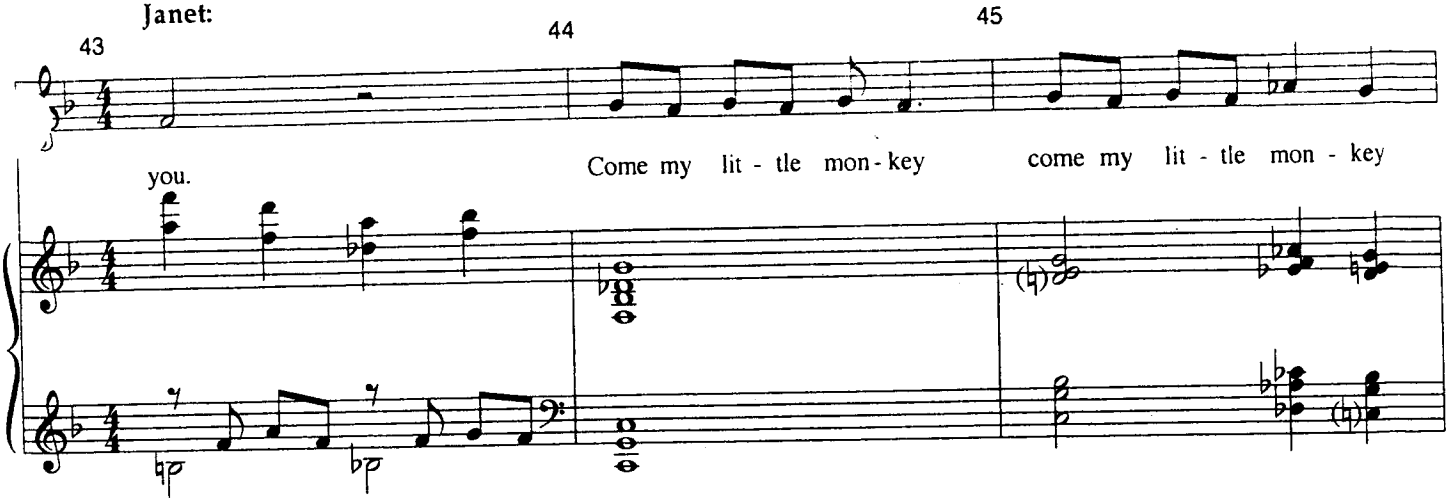
MAN: I'm just going to pour myself a brandy.



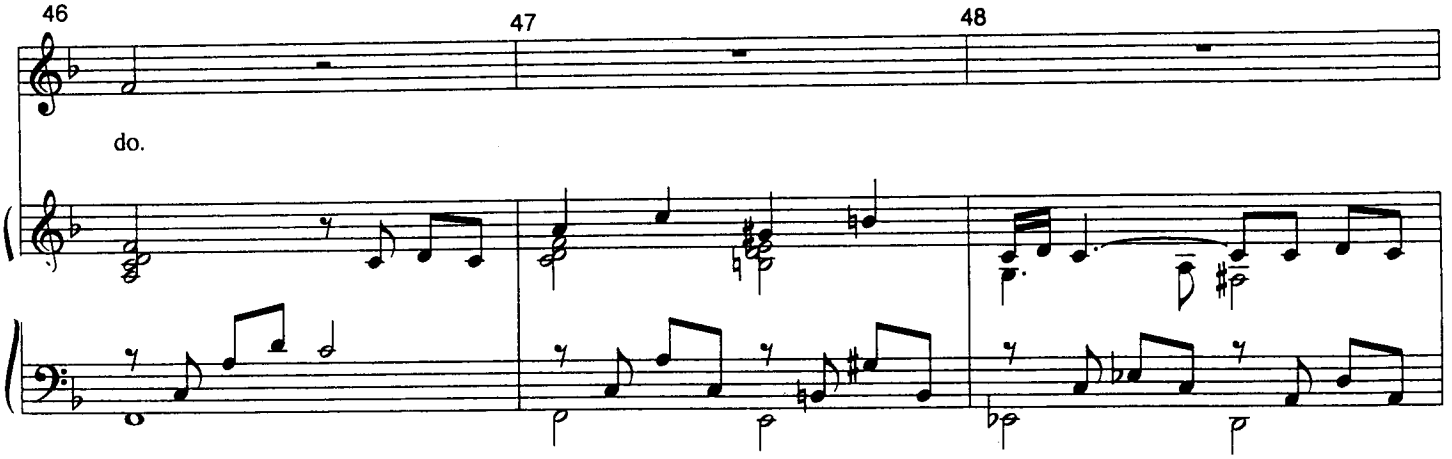
Man:
The melody is so simple, it just floats in the air. And I must confess I always get a little misty when I think of that tiny jacket lying on the pedestal, it's long sleeves dangling on the floor.




35
36
37
Man:
38
39
Oh mon - key mon - key mon - key
Janet:
Janet:
38
39
Oh mon - key mon - key mon - key you
40
41
Man:
42
ped - e - stal
Janet:
40
41
42
broke my heart in two but I'll al - ways save that ped-es - tal for

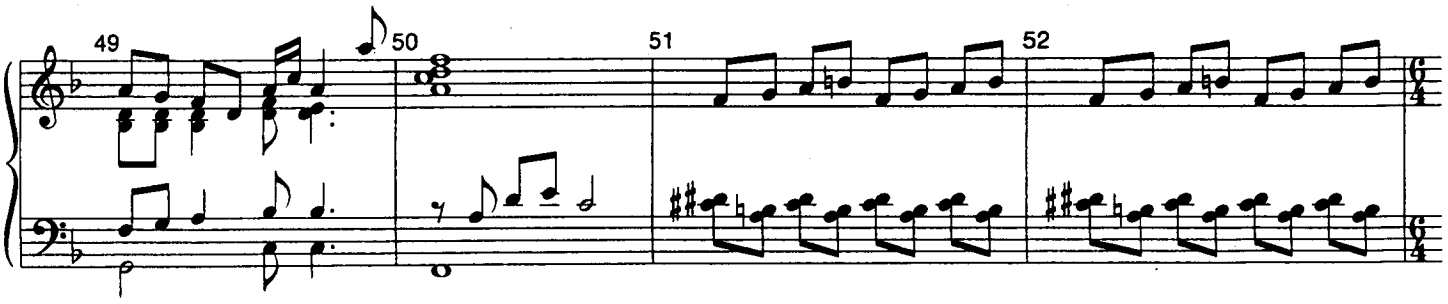


The melody is the thing, isn't it. It's old fashioned, you know?

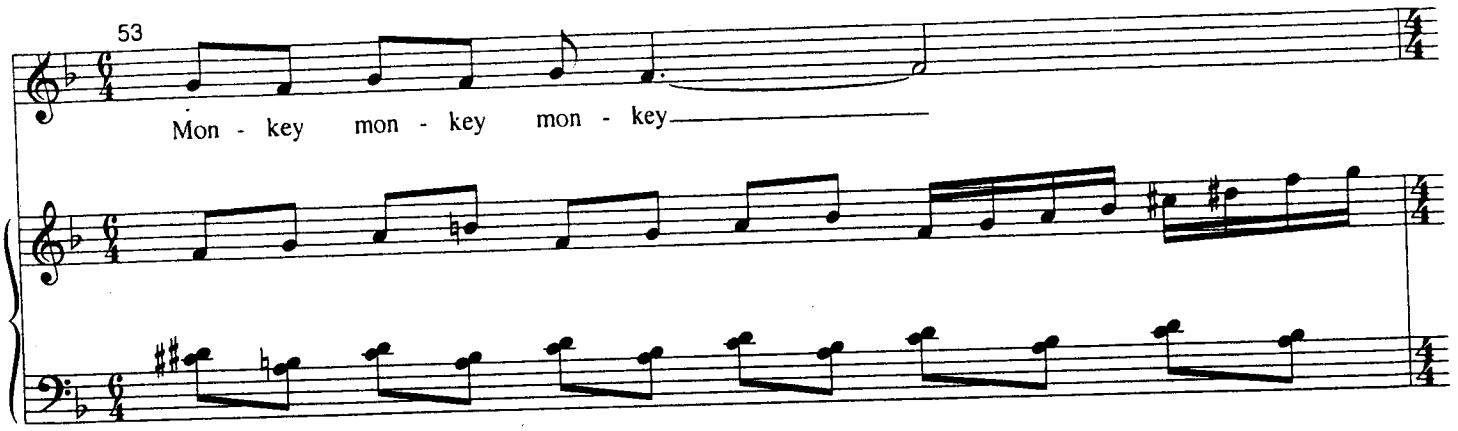


That's why I like to drink while I'm listening to it.
Alcohol enhances the nostalgia.

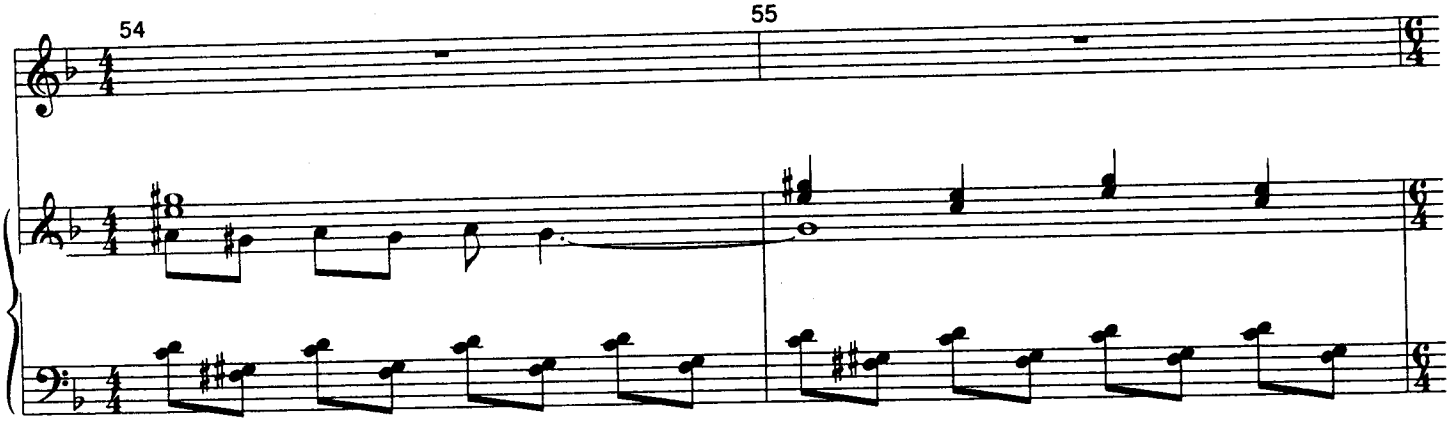
Oh! Suddenly Robert appears
on the opposite side of the stage.



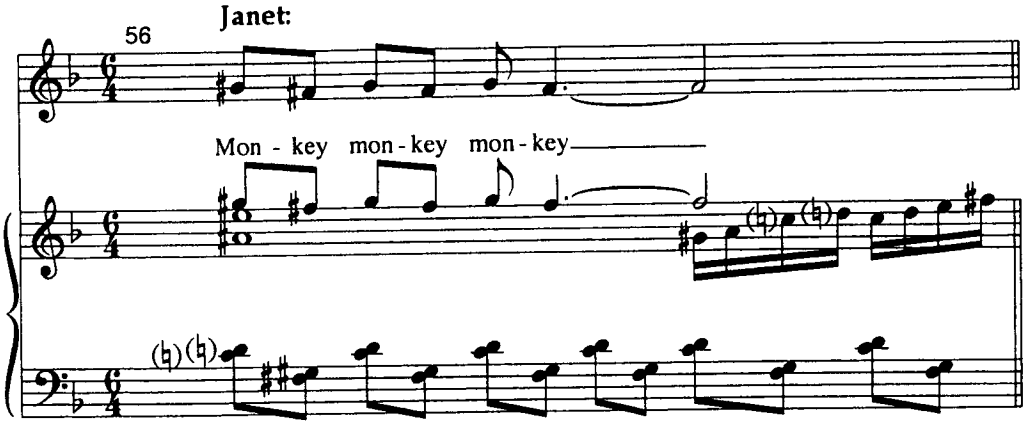
Robert:



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



Janet:



Segue as one to #12-"Dream Ballet"

Dream Ballet

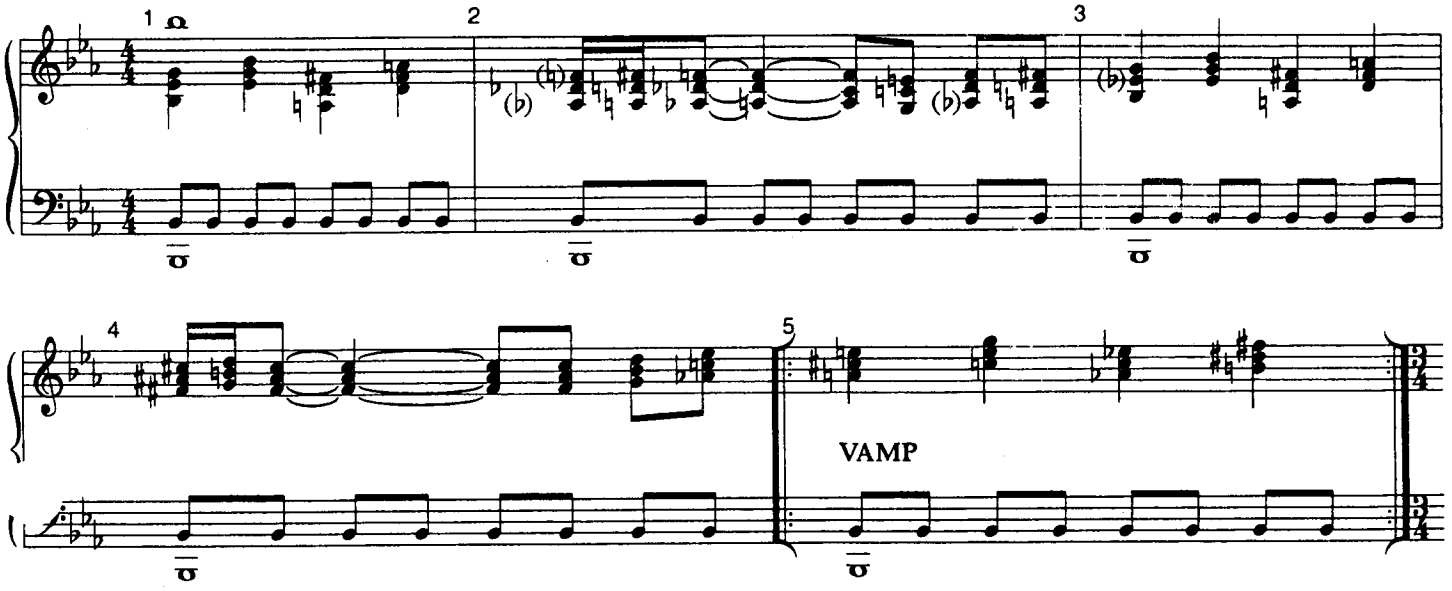
Aug. 15th reading

9/29/05

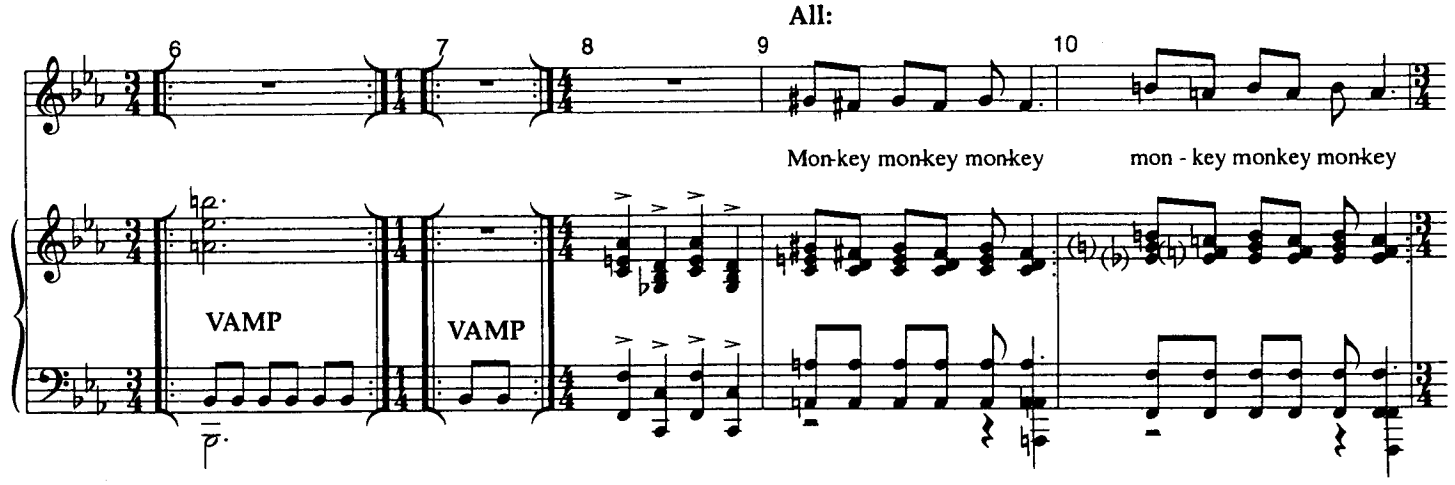
"The Drowsy Chaperone"

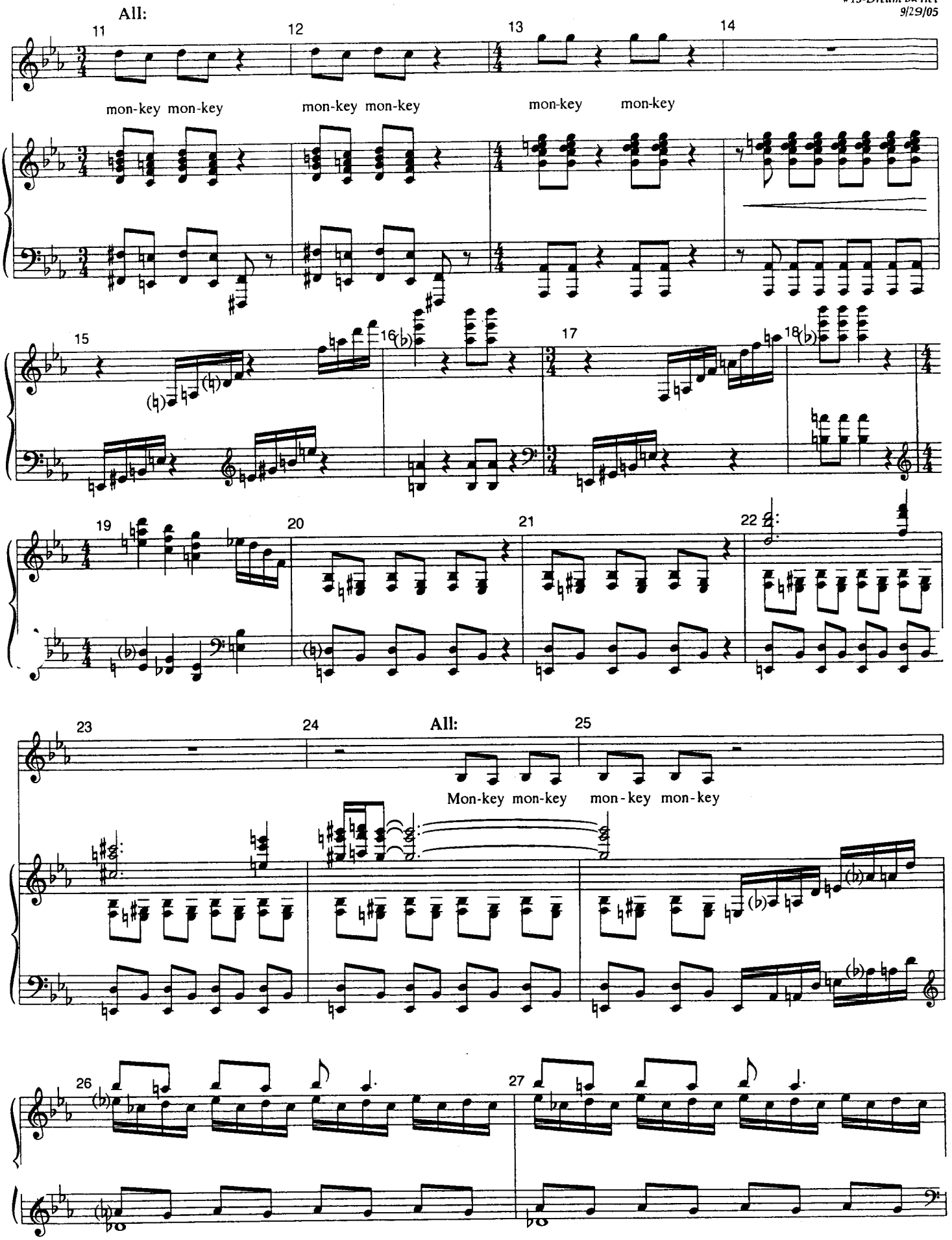
Music And Lyrics By
Lambert & Morrison

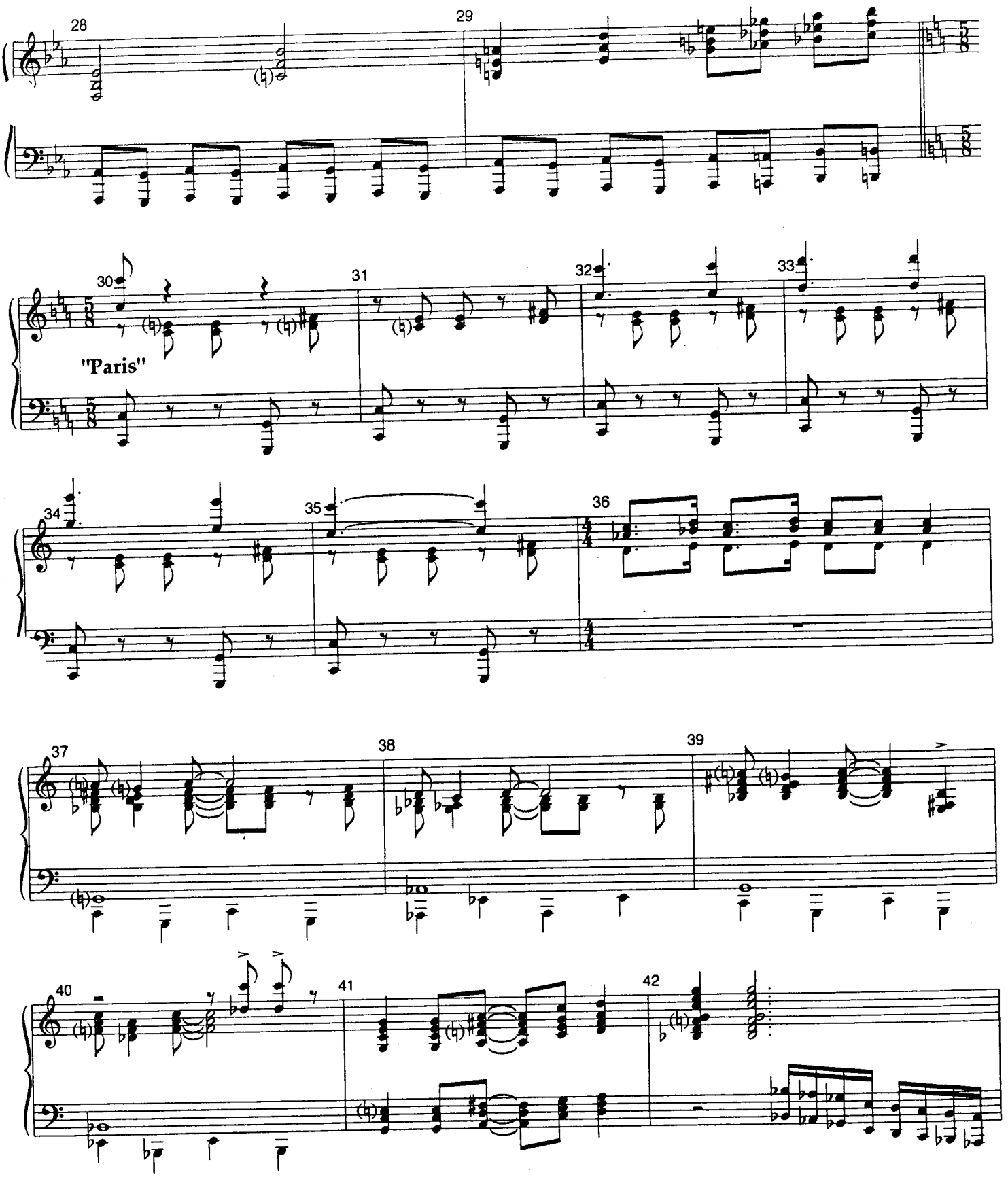
I'm going to turn up the volume because we're entering a very exciting section of the show. Very innovative; a prolonged musical sequence, an elaborate dream ballet, in which the plot of the show is advanced through dance. It's from Robert's point of view, a literal manifestation of his tortured mental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

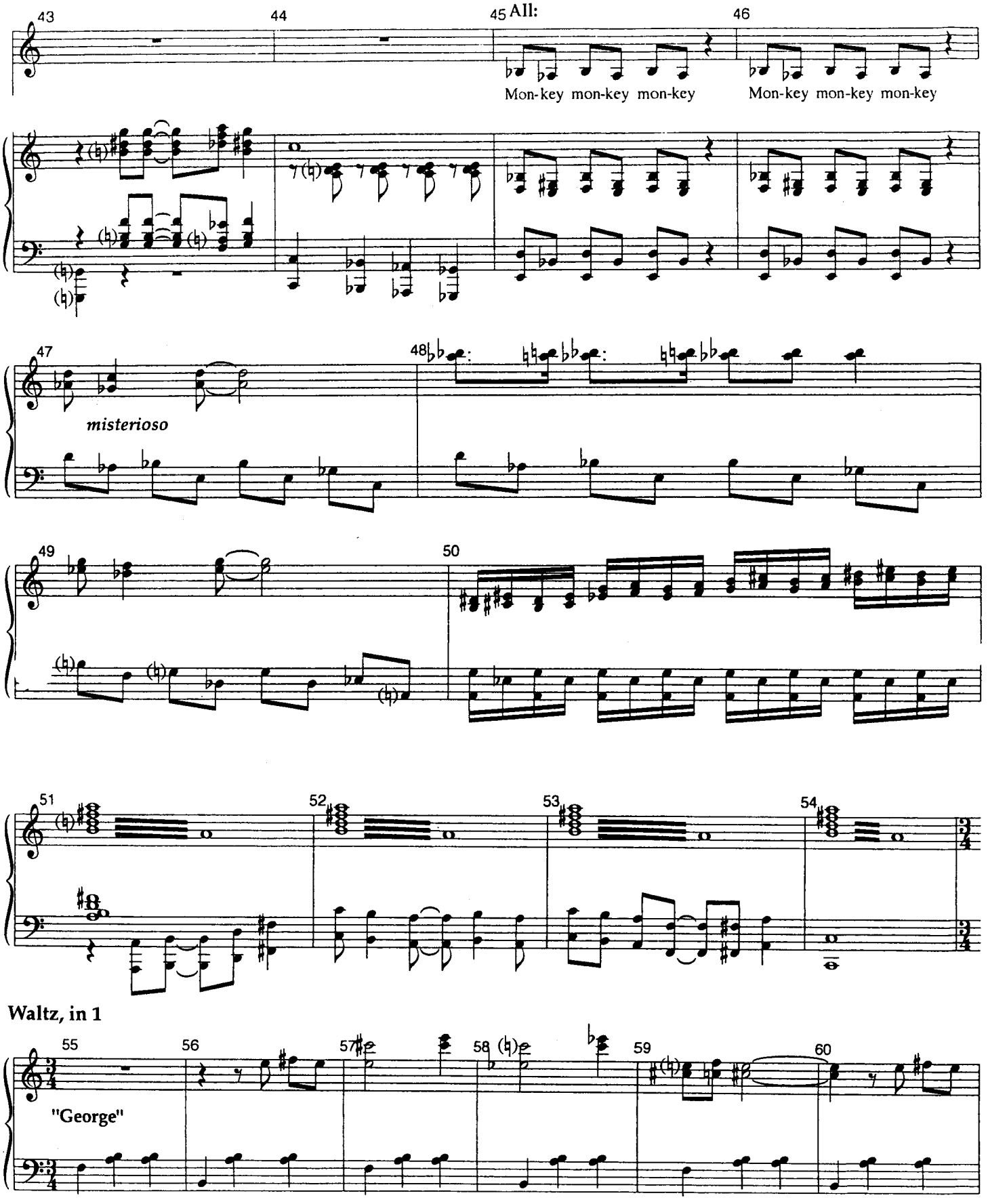


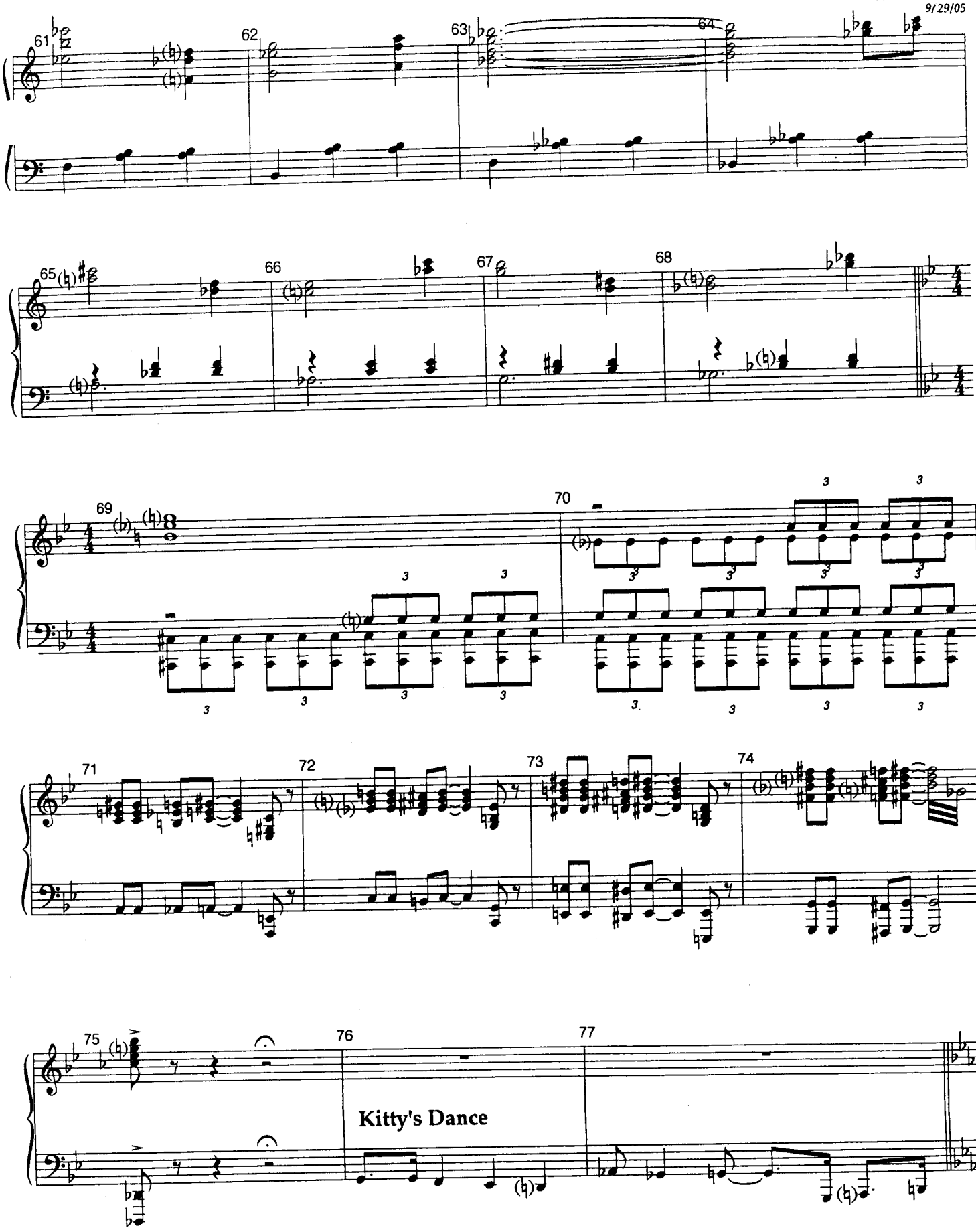
It was the first time anything like this had ever been done. Ever. I like to lose myself in it.

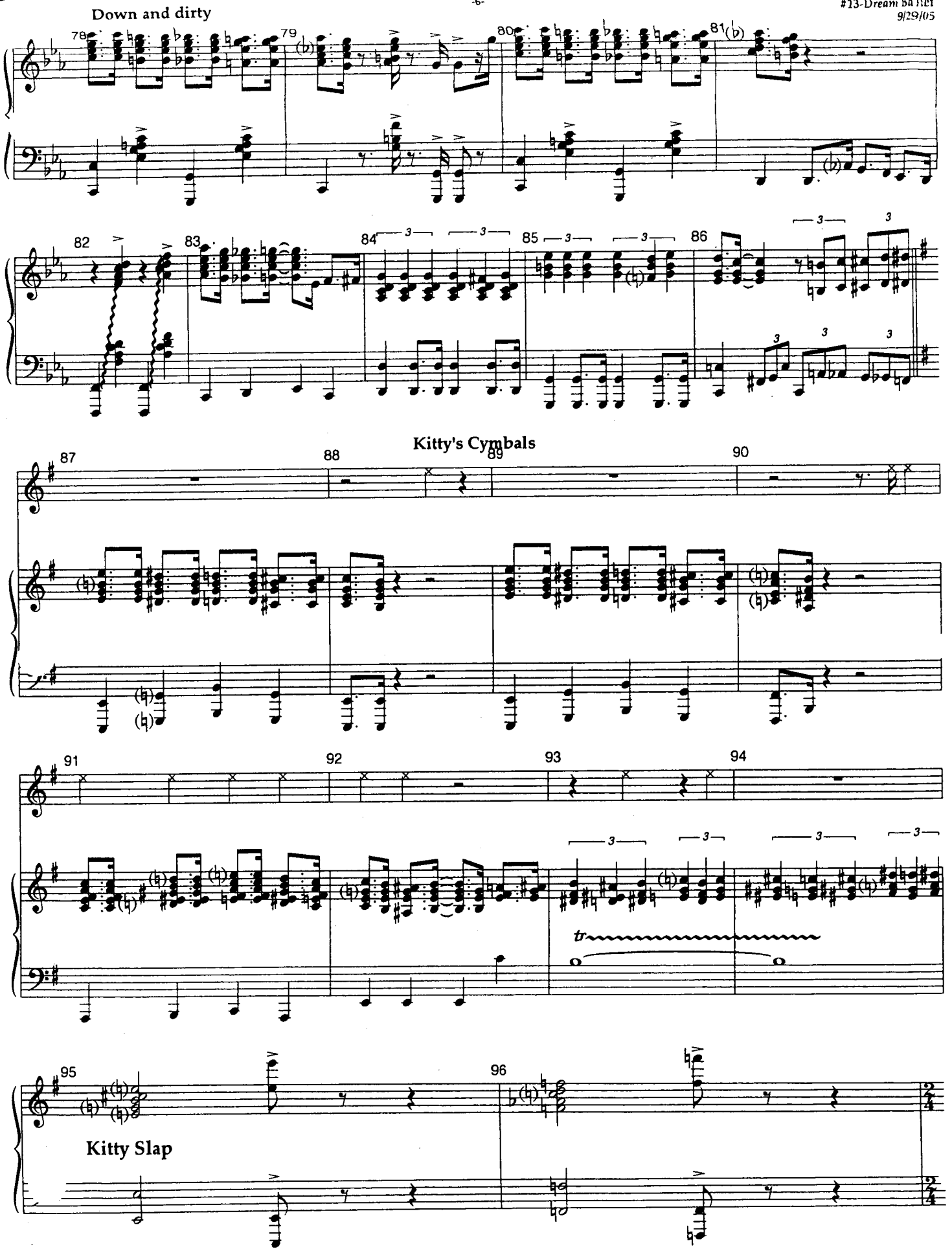


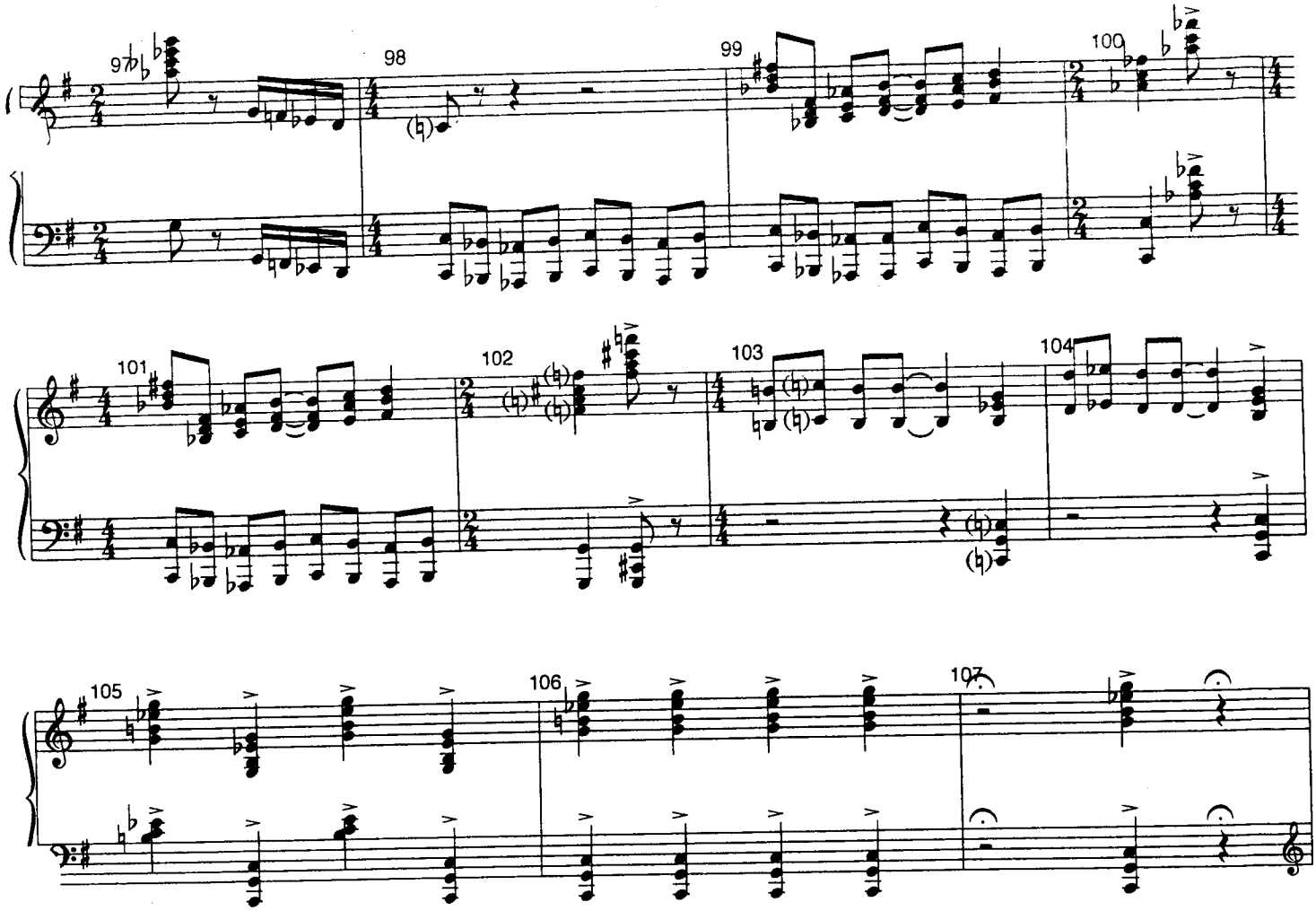

All:
11
12
13
14
mon-key mon-key
mon-key mon-key
mon-key
mon-key
15
16
17
18
19
20
21
22
23
24
All:
25
Mon-key mon-key
mon-key mon-key
26
27


28
29
30
31
32
33
"Paris"
34
35
36
37
38
39
40
41
42

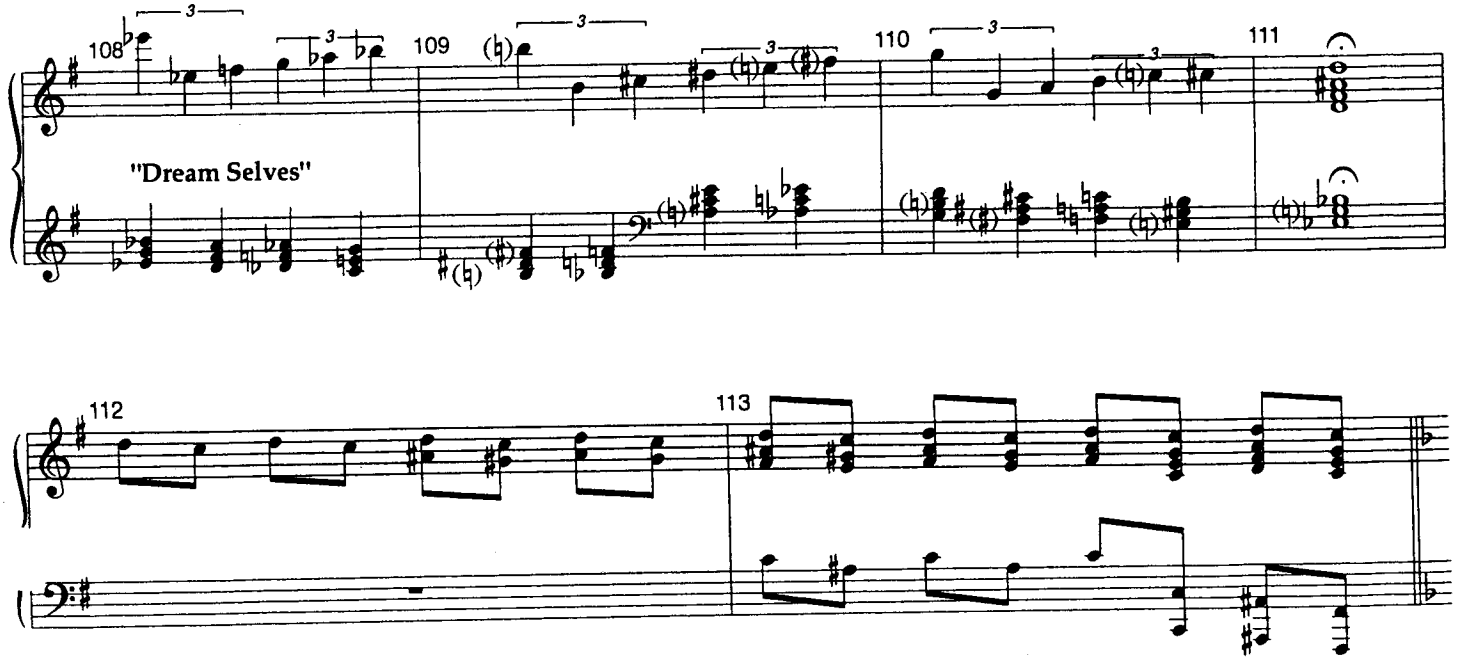

43
44
45 All:
46
Mon-key mon-key mon-key
Mon-key mon-key mon-key
47
misterioso
48
49
50
51
52
53
54
Waltz, in 1
55
56
57
58
59
60
"George"

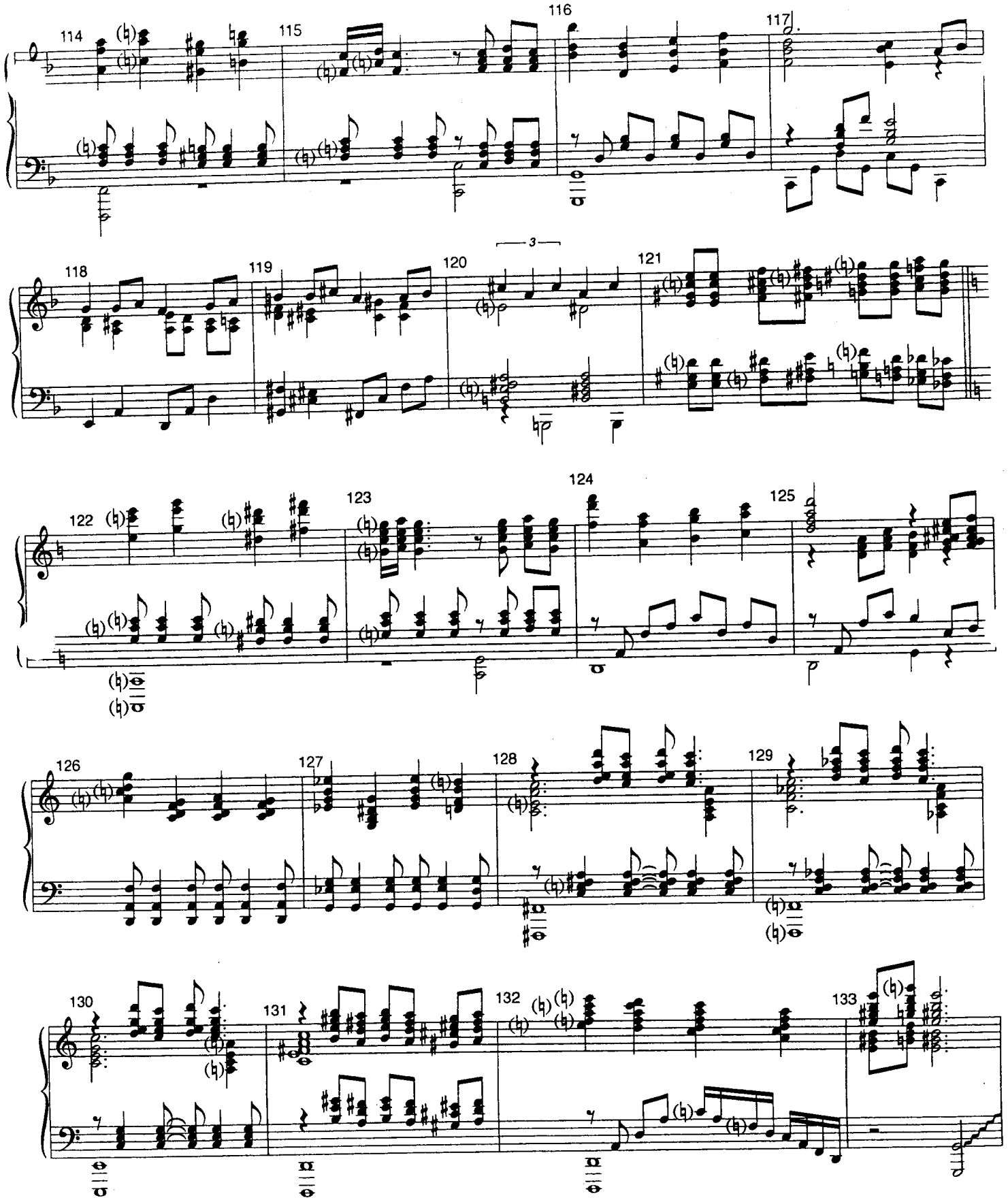

Kitty's Dance

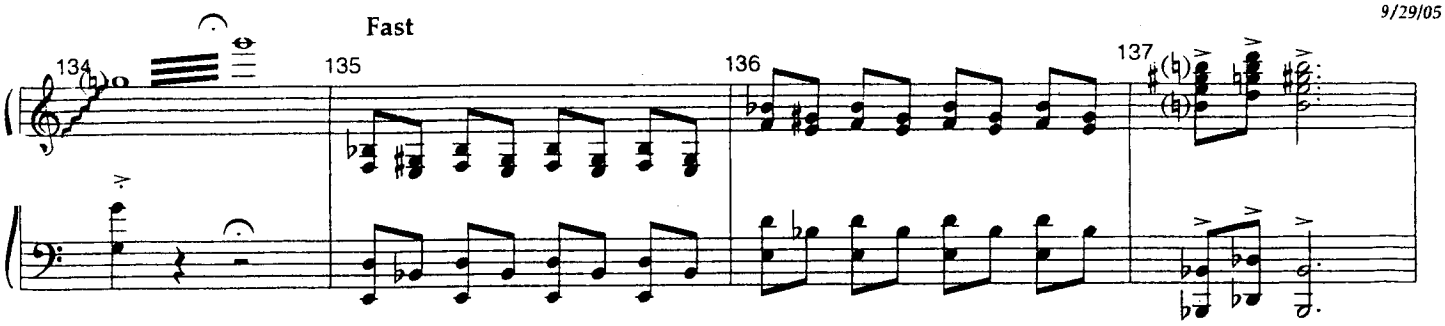

Down and dirty
78
79
80
81
82
83
84
85
86
Kitty's Cymbals
87
88
89
90
91
92
93
94
tr
95
96
Kitty Slap



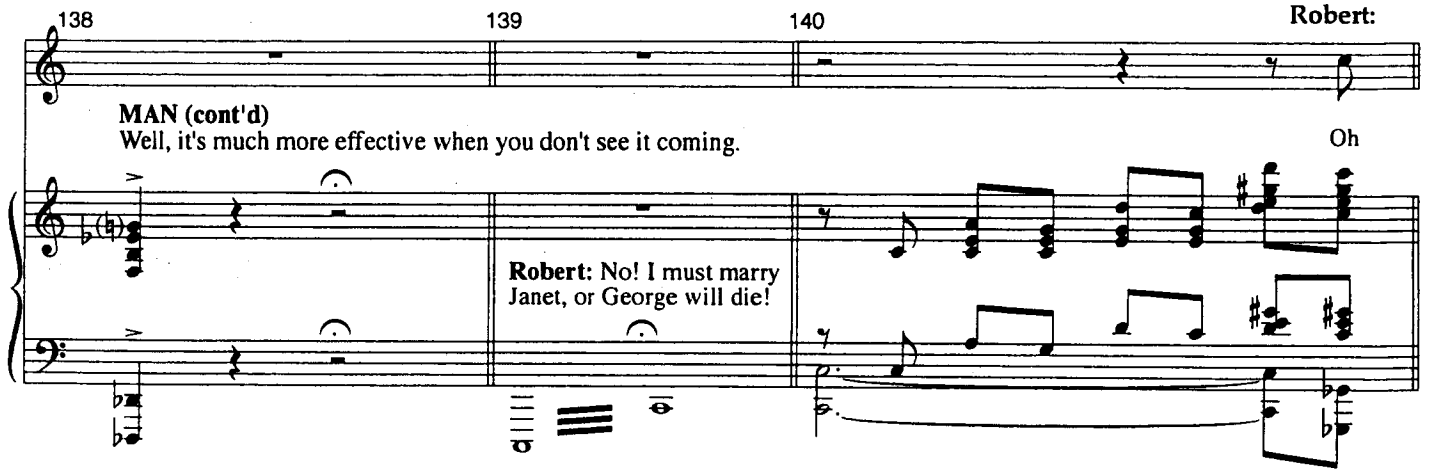
Man: Now Robert and Janet's dancer selves take over. You know, dancer versions of themselves. Better dancers, basically. And they dance a kind of balletic dance of longing.

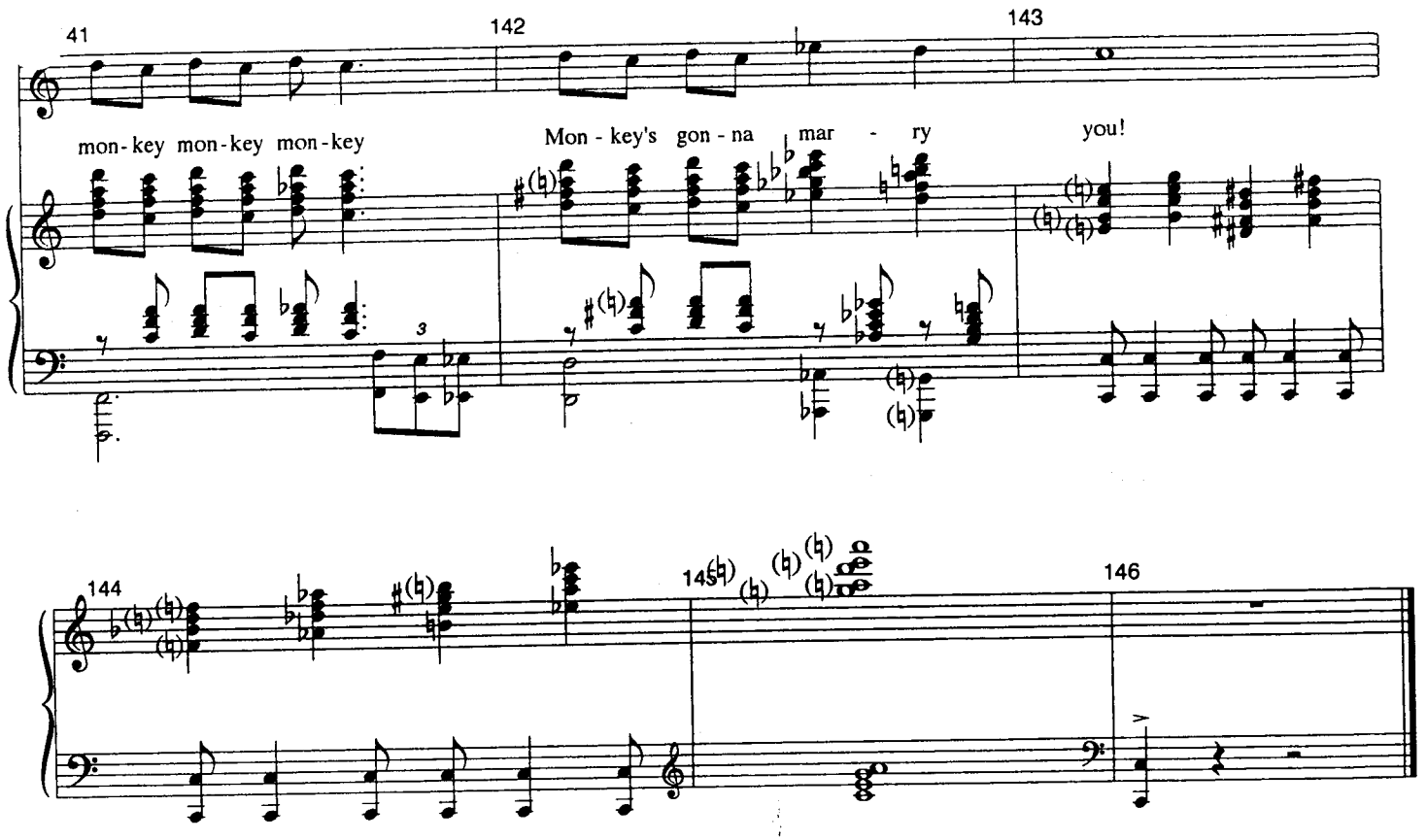



114
115
116
117
118
119
120
3
121
122
123
124
125
126
127
128
129
130
131
132
133



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 th em - 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 ora father who is from another era completely, from Victorian times... sorry. I'm making this about me. But really, we'reall made miserable by these arbitrary rules of social propriety. My mother is a perfect example. She was someonewho 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 theWinter Garden, coincidentally. I hadn't seen it, I heard it was good, so we went and she hated it. Remember, this was awoman 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 shewas 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 intothe elevator, and she peed all over herself as they were dragging her through the lobby... And - oh my God this is aterrible 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!




41
142
143
mon-key mon-key mon-key
Mon-key's gon-na mar-ry
you!
3

144
145
146

"The Drowsy Chaperone"

9/29/05

I Remember Love

Aug. 15th reading

Music And Lyrics By
Lambert & Morrison

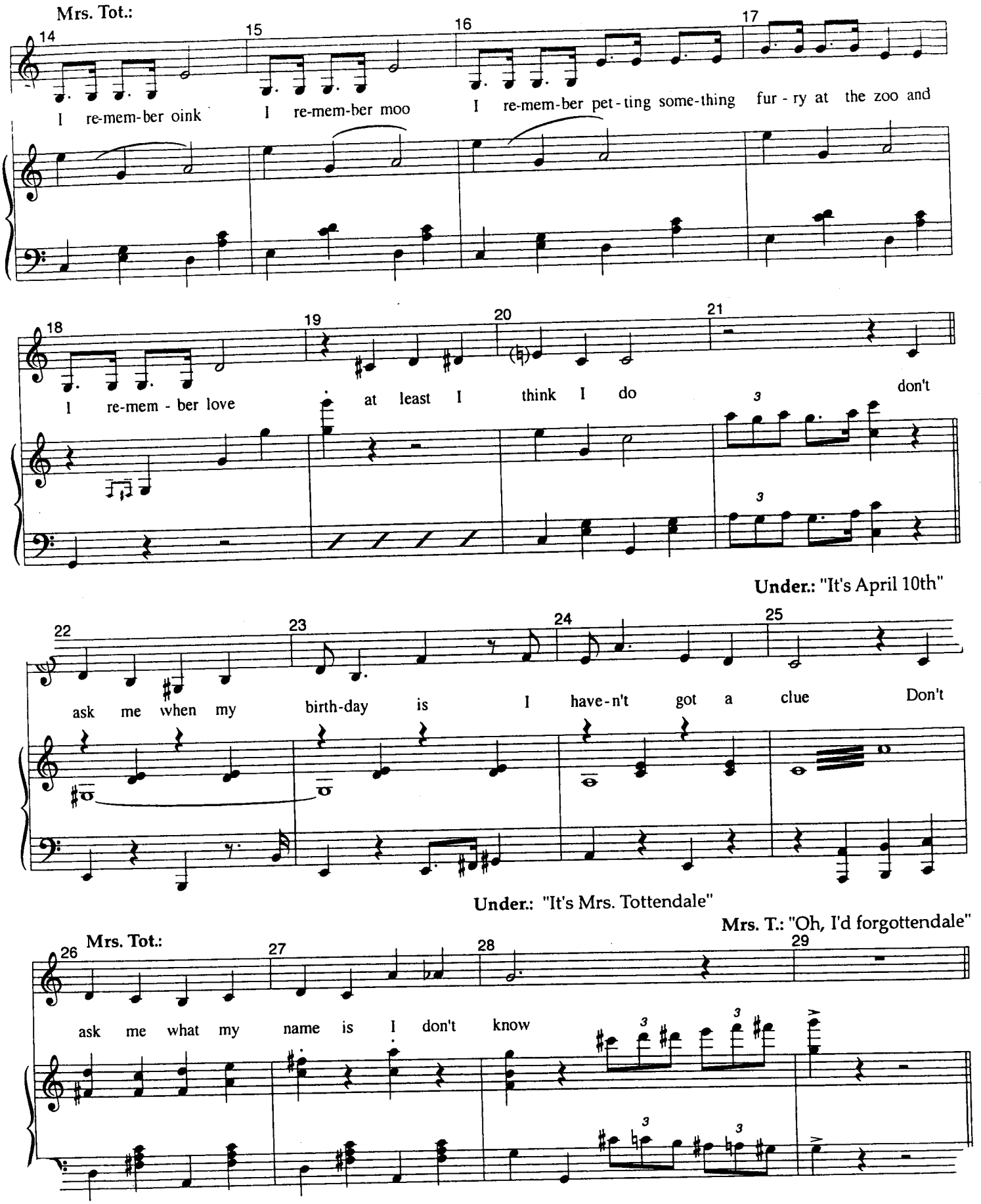
Mrs. Tot.:

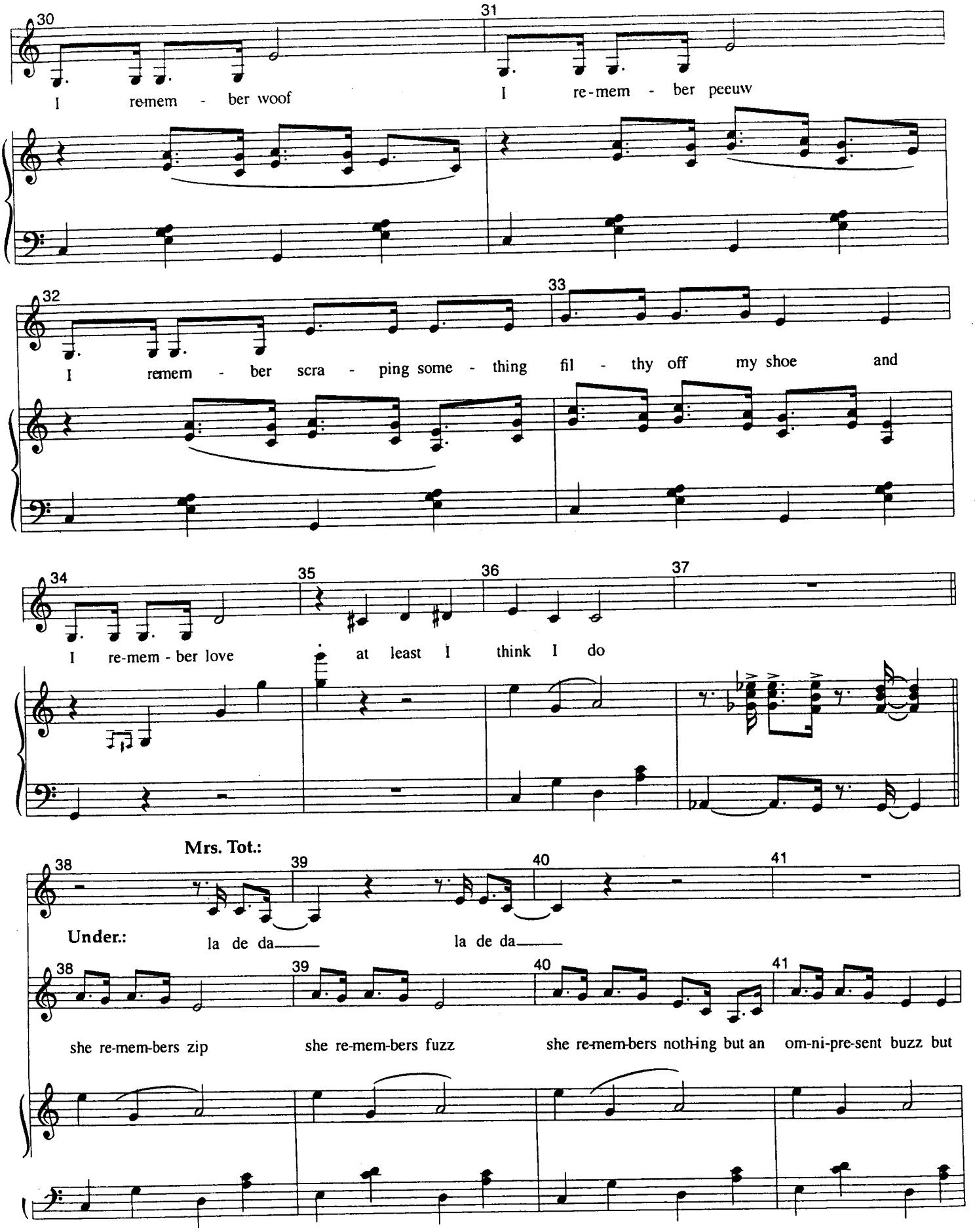
la___ da de da___ de da de da la da de da de da de da___

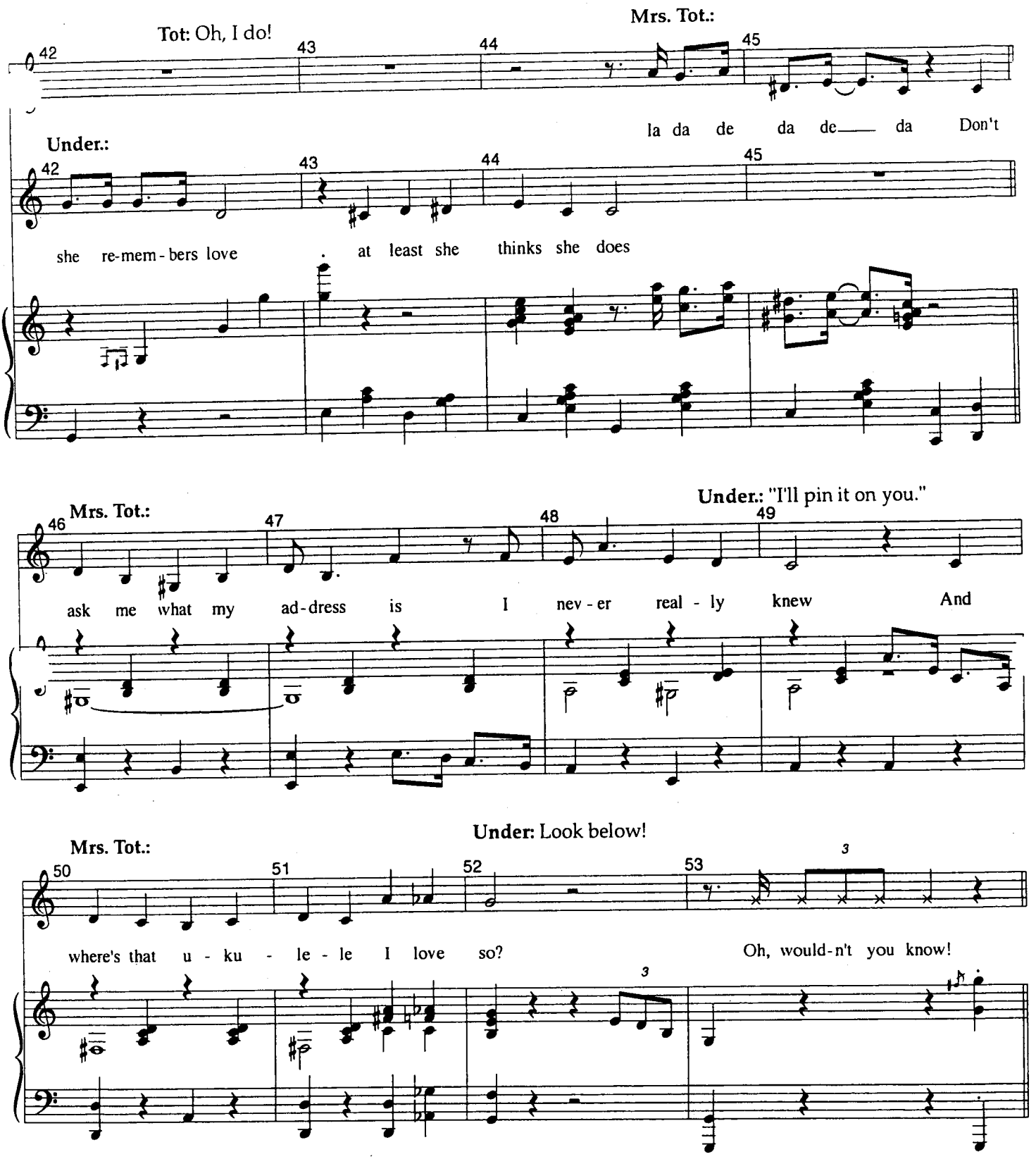
I re-mem-ber me I re-mem-ber you I re-mem-ber pad - dl-ing a lit - tle red ca-noe and

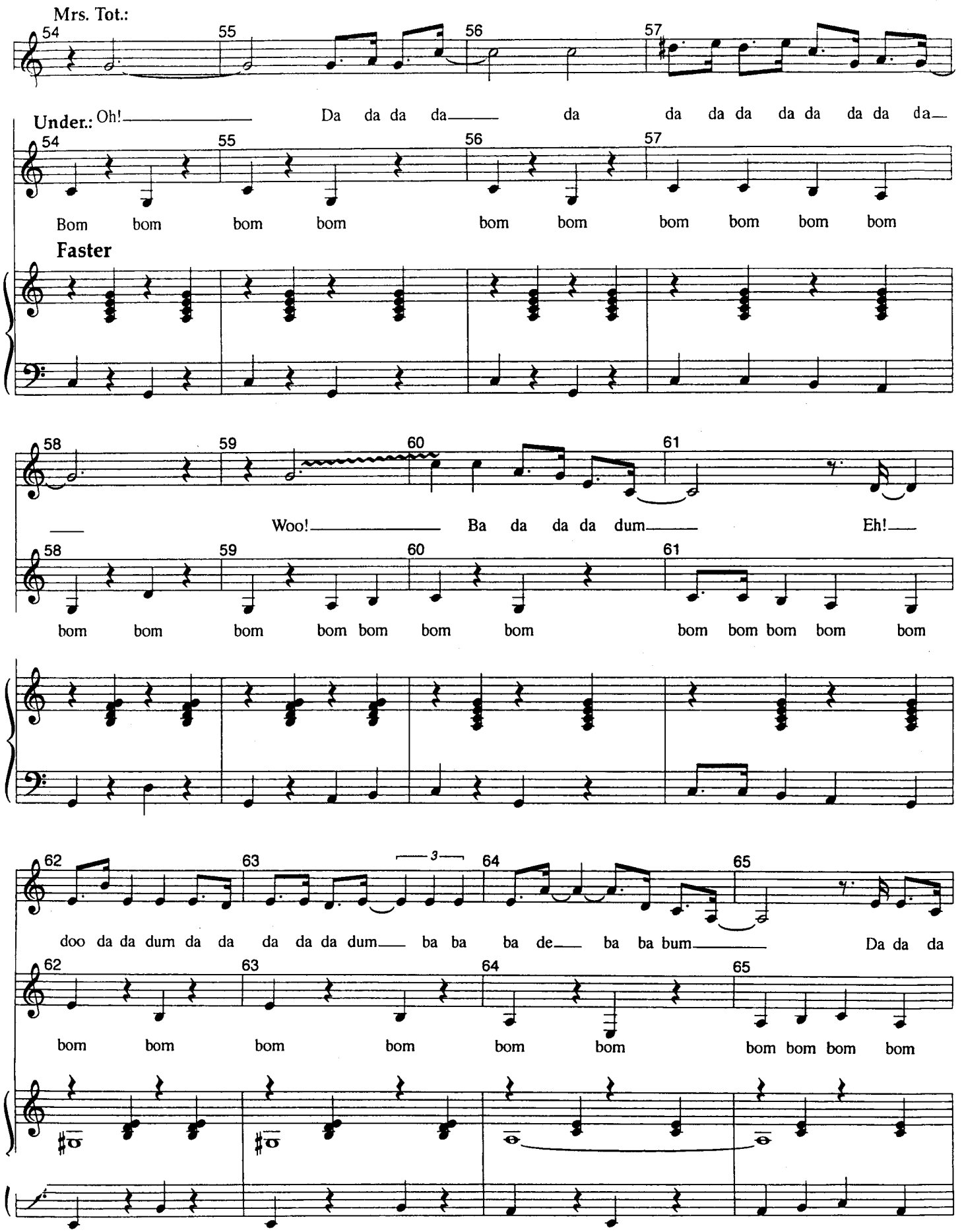
Mrs. Tot.:

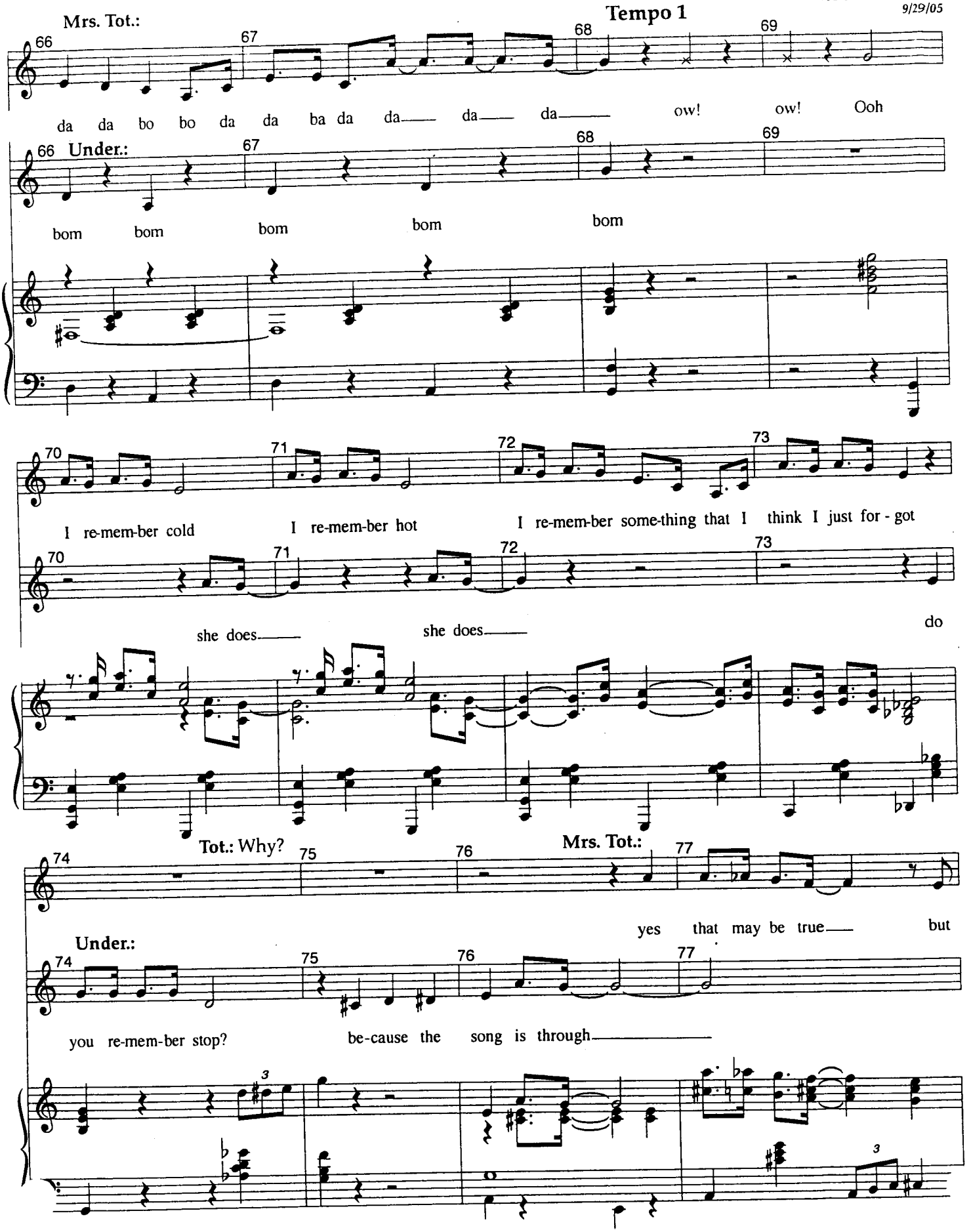
I re-mem - ber love at least I think I do

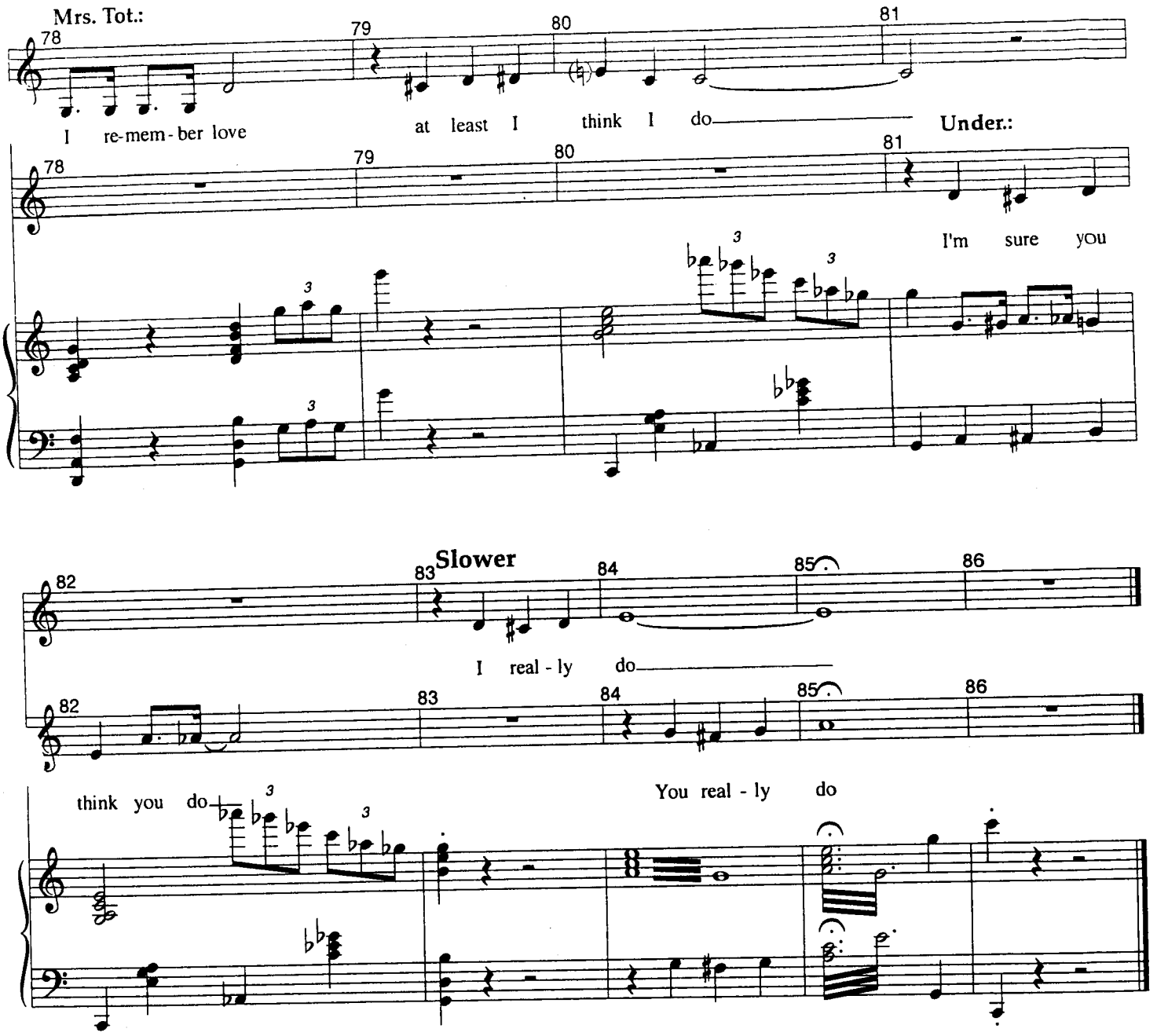

Mrs. Tot.:
I re-mem-ber oink
I re-mem-ber moo
I re-mem-ber pet-ting some-thing fur-ry at the zoo and
I re-mem-ber love
at least I think I do
don't
Under.: "It's April 10th"
ask me when my birth-day is
I have-n't got a clue
Don't
Under.: "It's Mrs. Tottendale"
Mrs. T.: "Oh, I'd forgottendale"
Mrs. Tot.:
ask me what my name is
I don't know


Mrs. Tot:
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.:
42
43
44
45
la da de da de da Don't
Under.:
she re-mem-bers love . at least she thinks she does
Mrs. Tot.:
Under.: "I'll pin it on you."
46
47
48
49
ask me what my ad-dress is I nev-er real-ly knew And
Under: Look below!
Mrs. Tot.:
50
51
52
53
where's that u-ku-le-le I love so?
Oh, would-n't you know!


Mrs. Tot.:
54
55
56
57
Under.: Oh!
Da da da da
da
da da da da da da da
Bom bom bom bom bom bom bom bom bom bom
Faster
58
59
60
61
Woo!
Ba da da da dum
Eh!
bom bom bom bom bom bom bom bom bom bom bom bom
62
63
3
64
65
doo da da dum da da da da da dum
ba ba ba de
ba ba bum
Da da da
bom bom bom bom bom bom bom bom bom bom


Mrs. Tot.:
Tempo 1
da da bo bo da da ba da da da da ow! ow! Ooh
Under.:
bom bom bom bom bom
I re-mem-ber cold
I re-mem-ber hot
I re-mem-ber some-thing that I think I just for - got
she does
she does
do
Tot.: Why?
Mrs. Tot.:
yes that may be true but
Under.:
you re-mem-ber stop?
be-cause the song is through


Mrs. Tot:
I re-mem-ber love
at least I think I do
Under::
I'm sure you
Slower
I real-ly do
think you do
You real-ly do

#15

PIANO/VOCAL

"The Drowsy Chaperone"

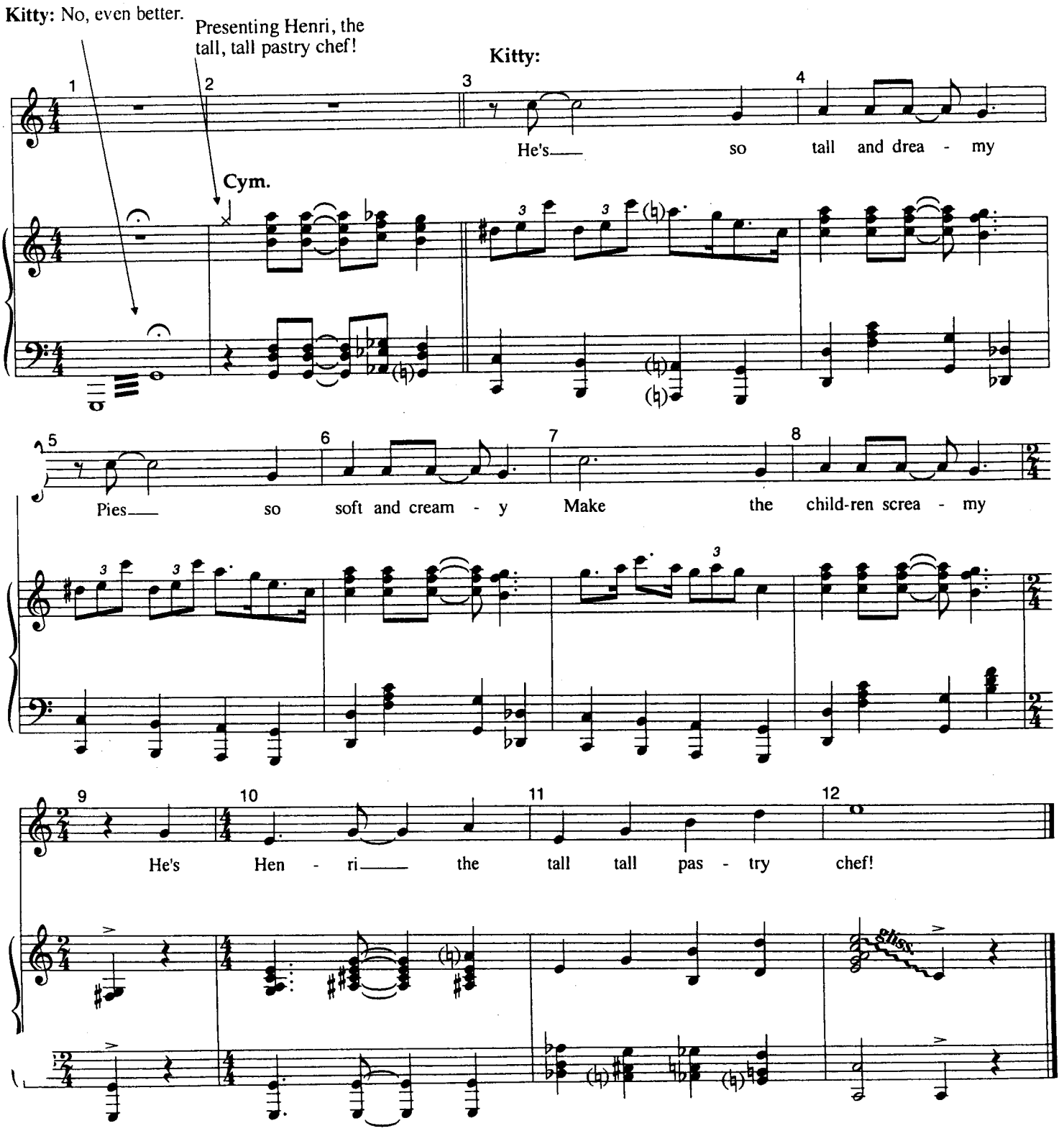
Henri

(The Tall Tall Pastry Chef)

L.A. Version

Music And Lyrics By
Lambert & Morrison

9/29/05



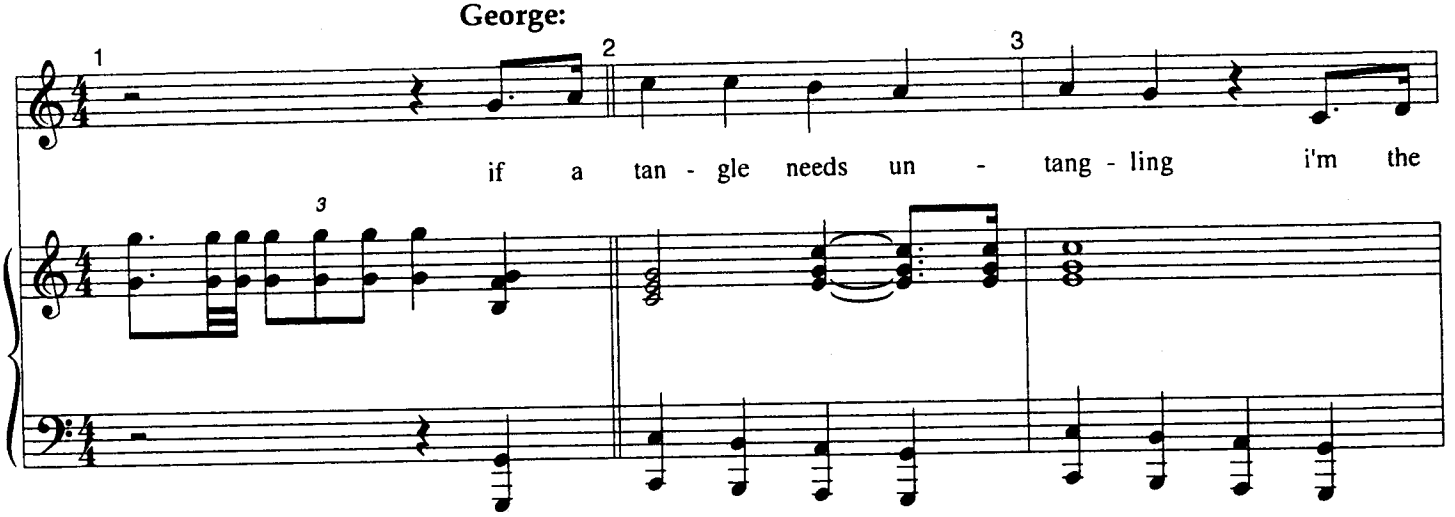
"The Drowsy Chaperone"

9/29/05

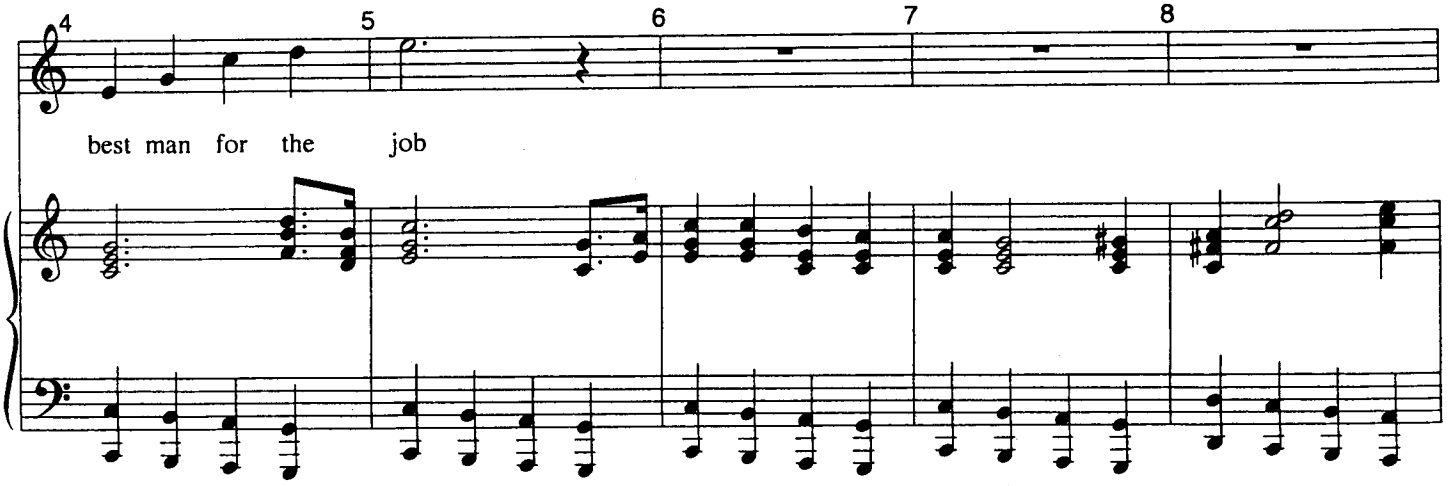
Best Man for the Job (Part 3)
L.A. Version

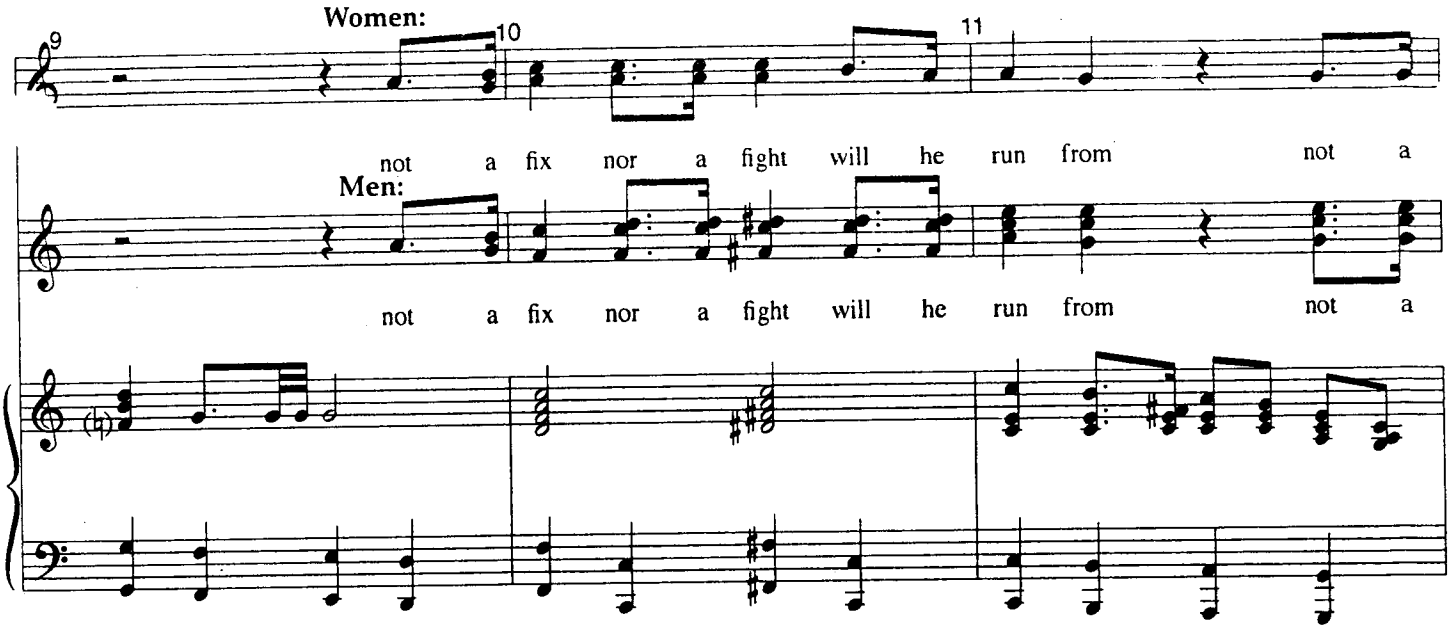
Music And Lyrics By
Lambert & Morrison

George:



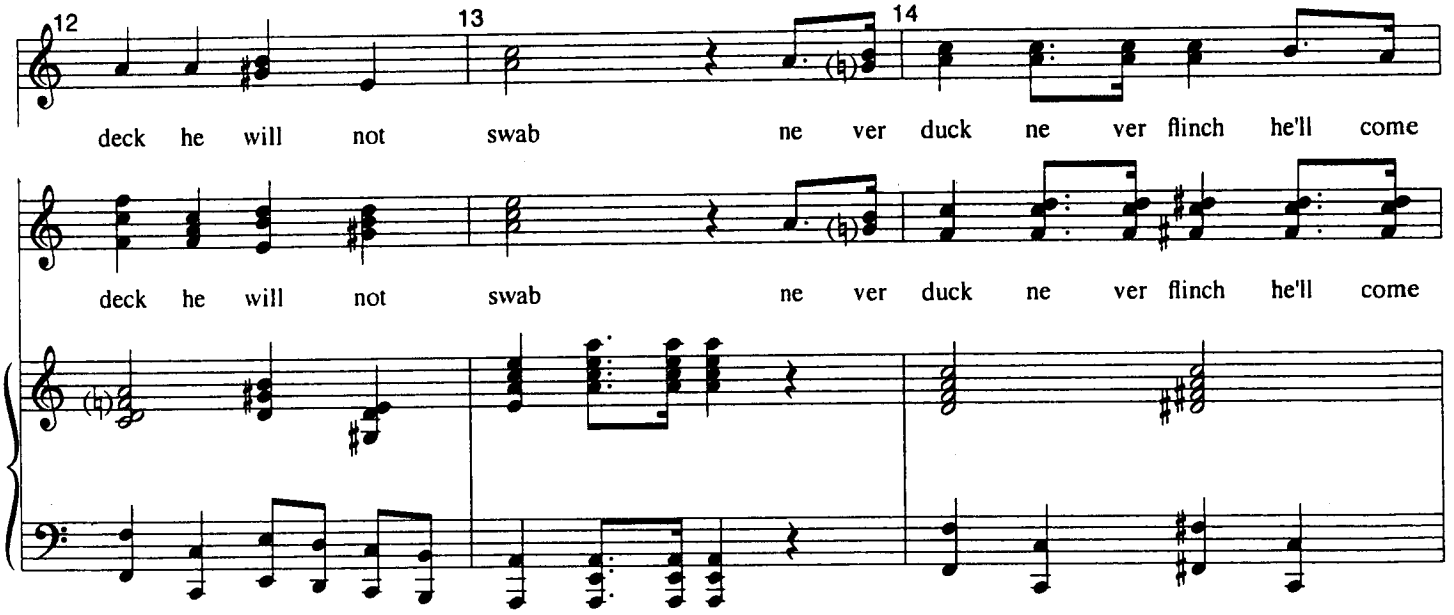
George: Yes, it was hard work. I don't mind telling you, this wedding was the most difficult task I've ever undertaken. And I was in the war!



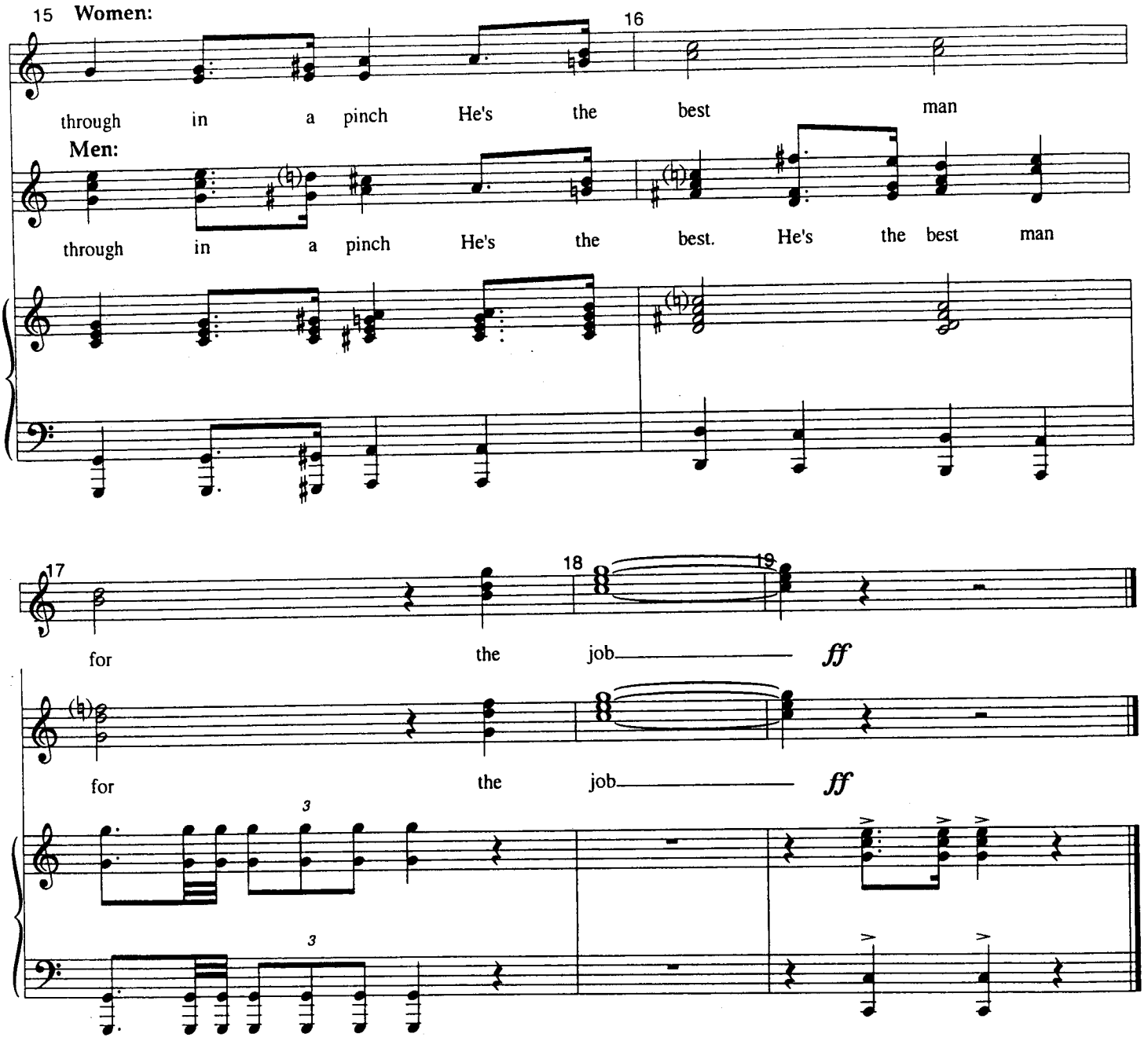


George: I'll swab anything!

George: That's right!



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

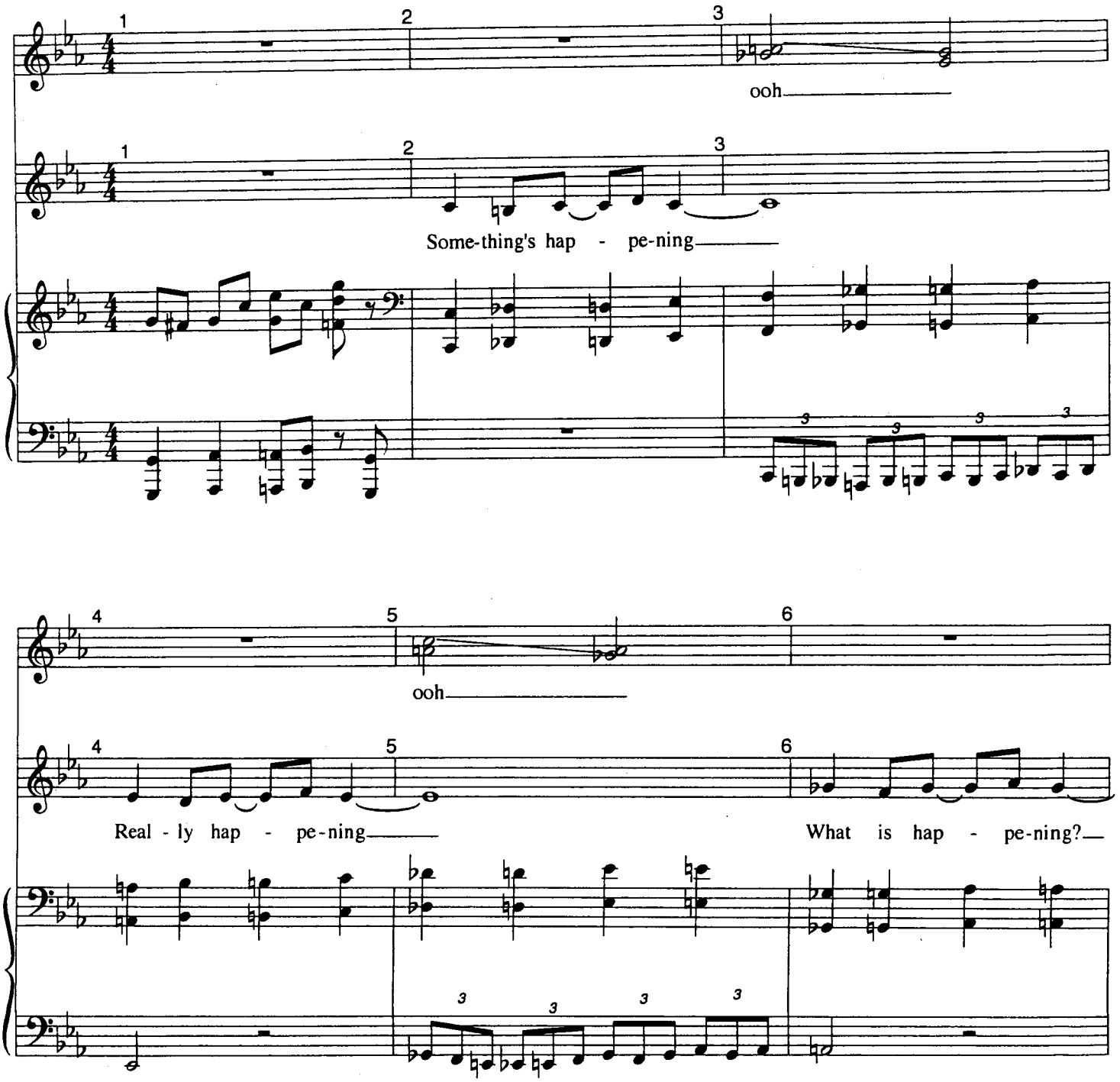


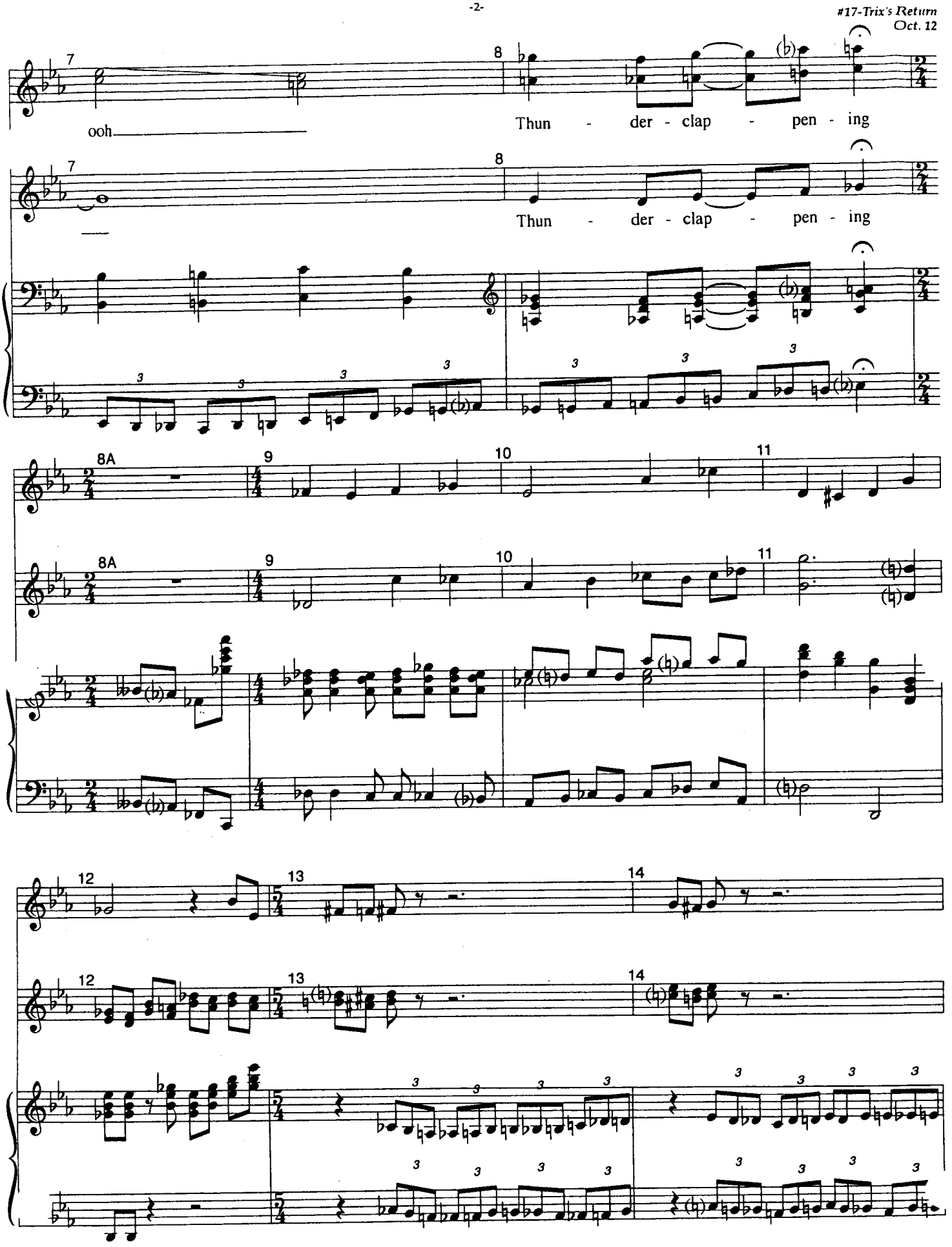
"The Drowsy Chaperone"

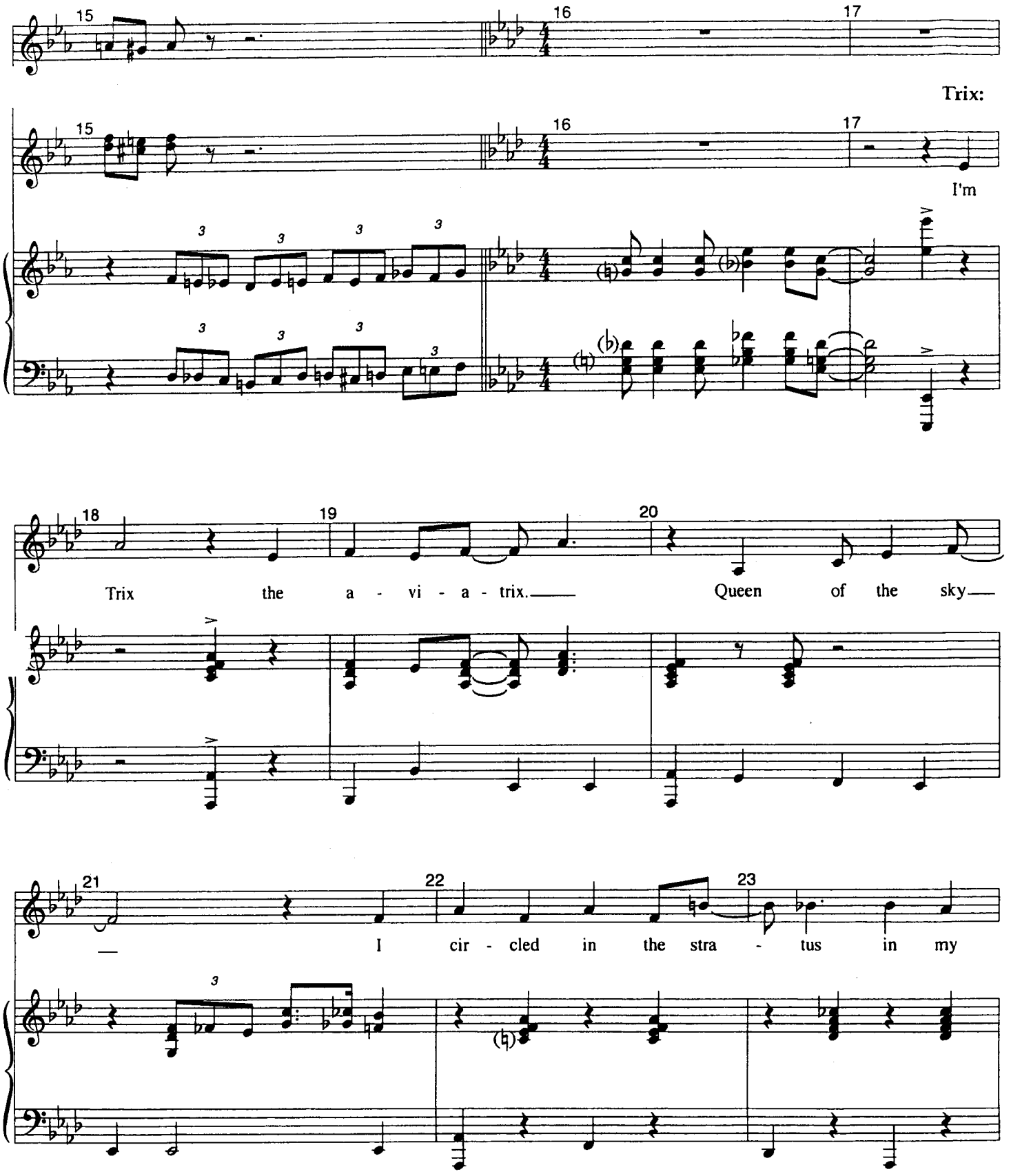
Oct. 12

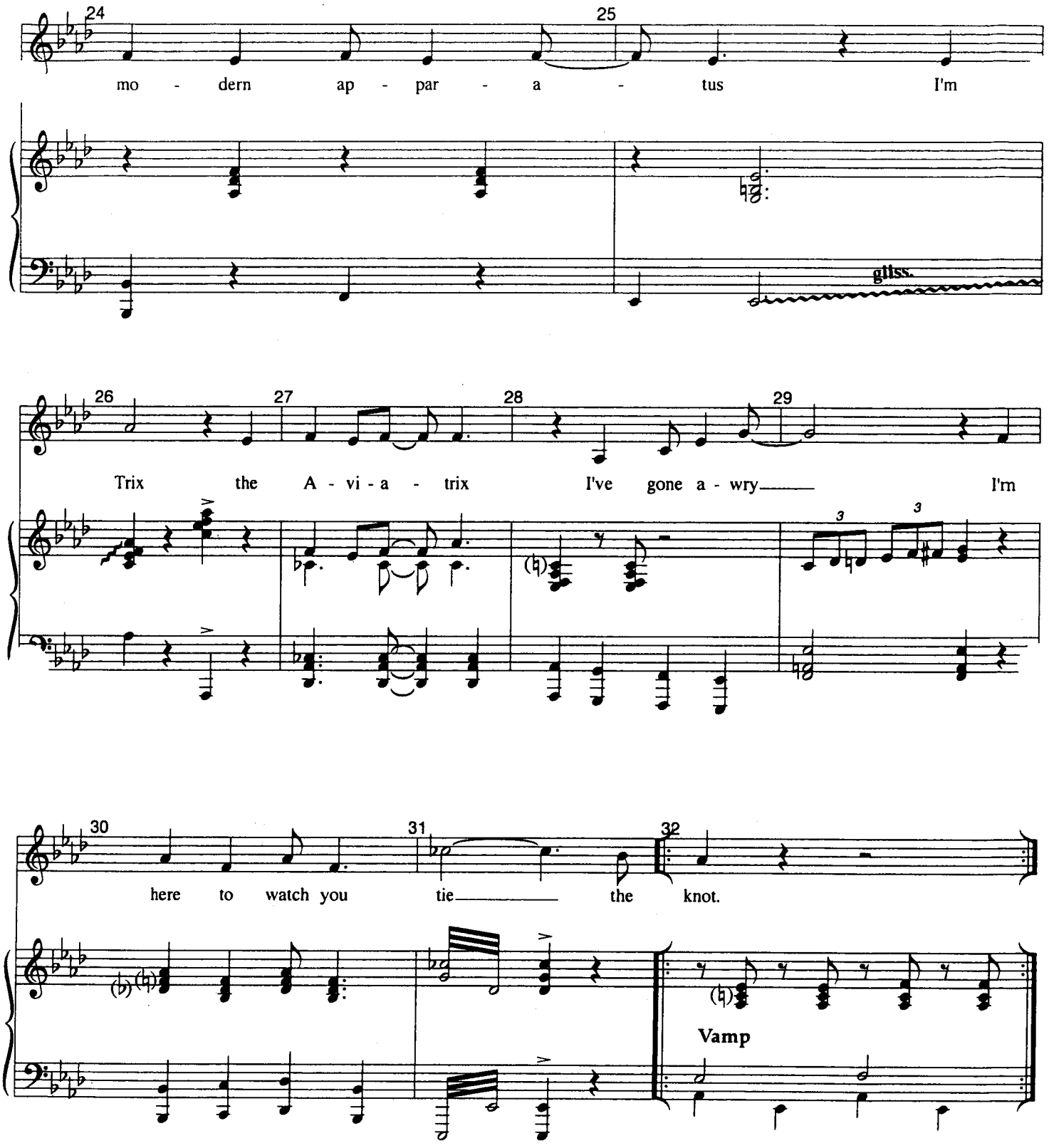
Trix's Return

Music And Lyrics By
Lambert & Morrison




ooh
Thun - der - clap - pen - ing
Thun - der - clap - pen - ing


15
16
17
Trix:
I'm
18
19
20
Trix the a - vi - a - trix.
Queen of the sky
21
22
23
I cir - cled in the stra - tus in my

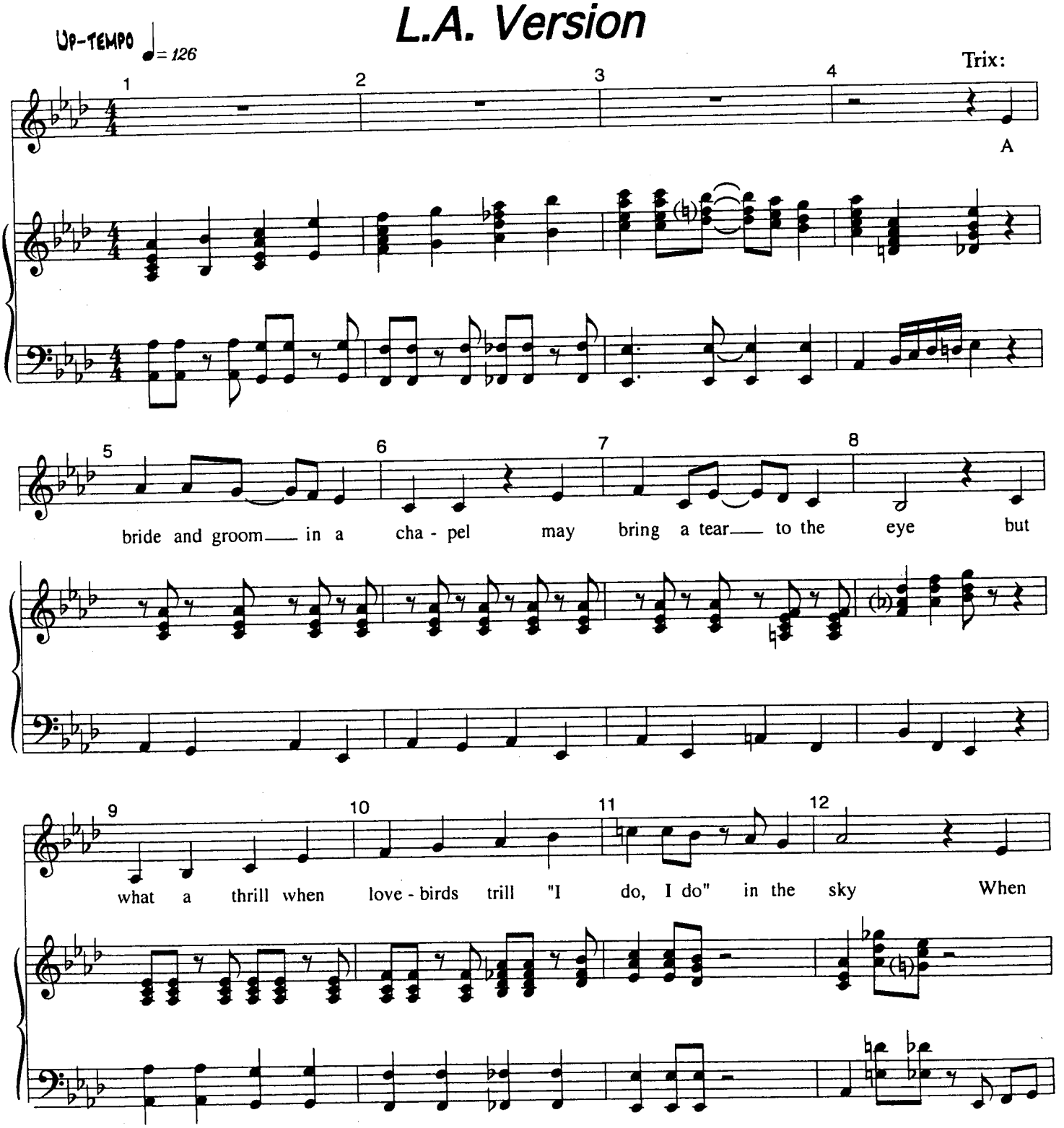


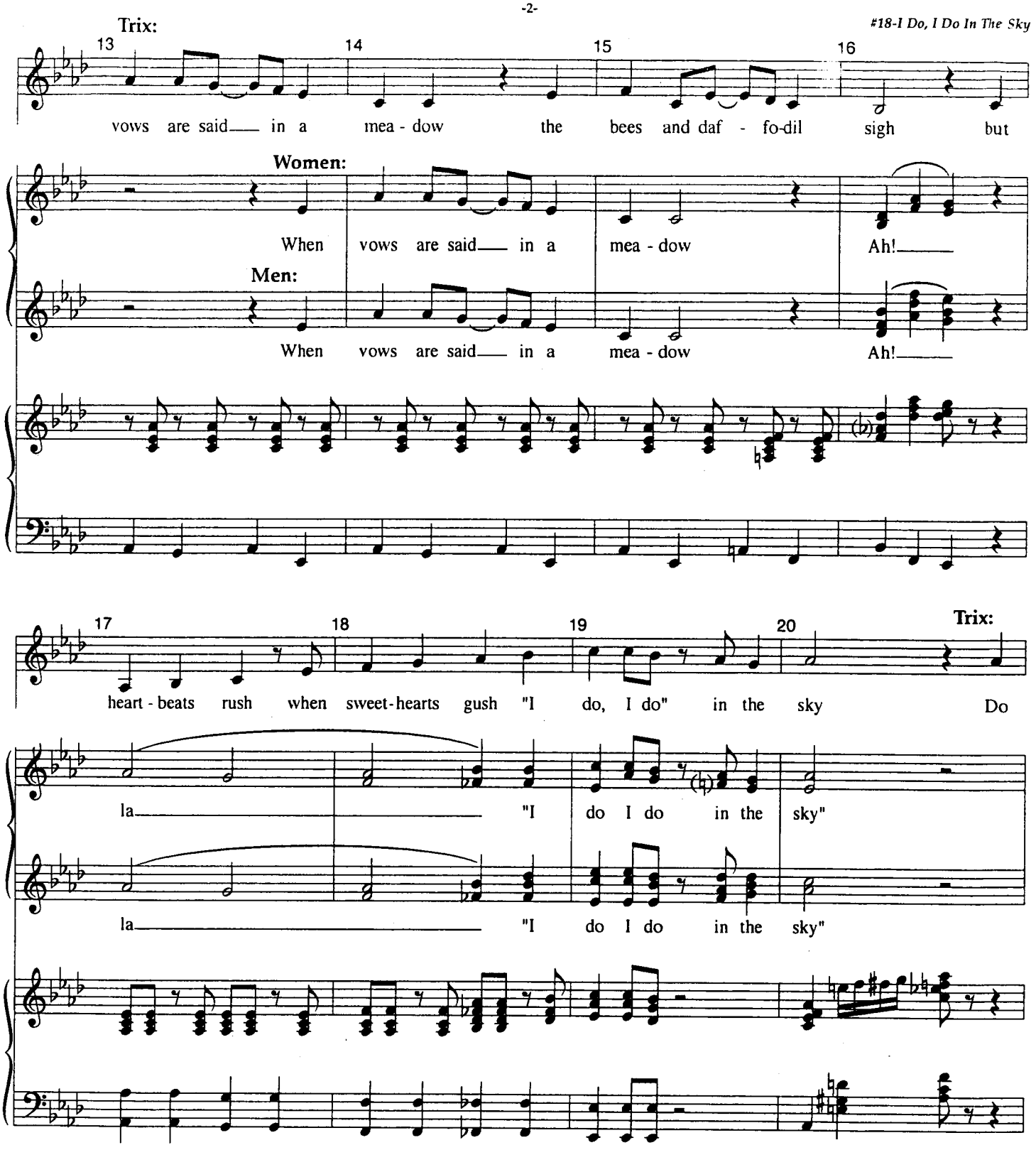
Segue as one to
"I Do, I Do In The Sky"

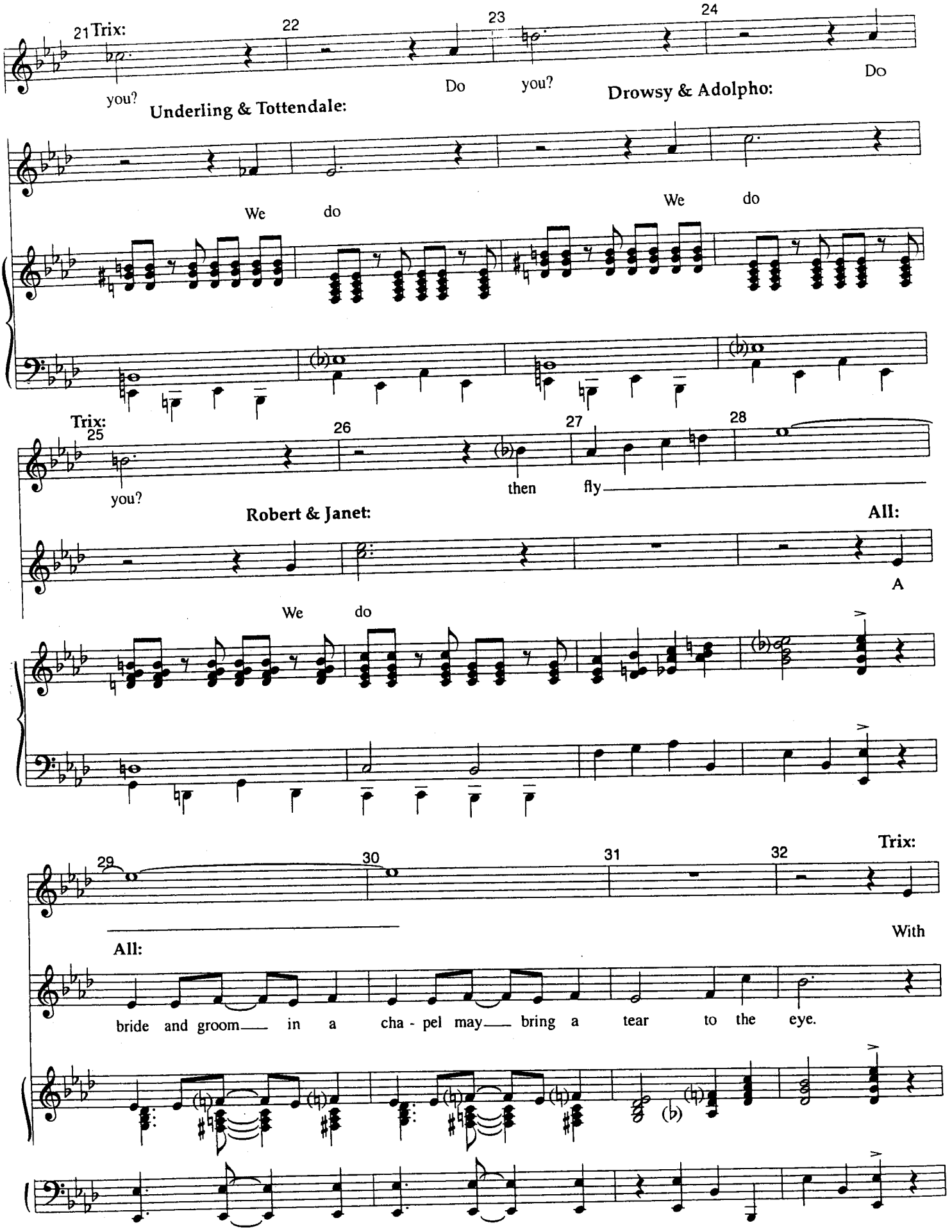
"The Drowsy Chaperone"

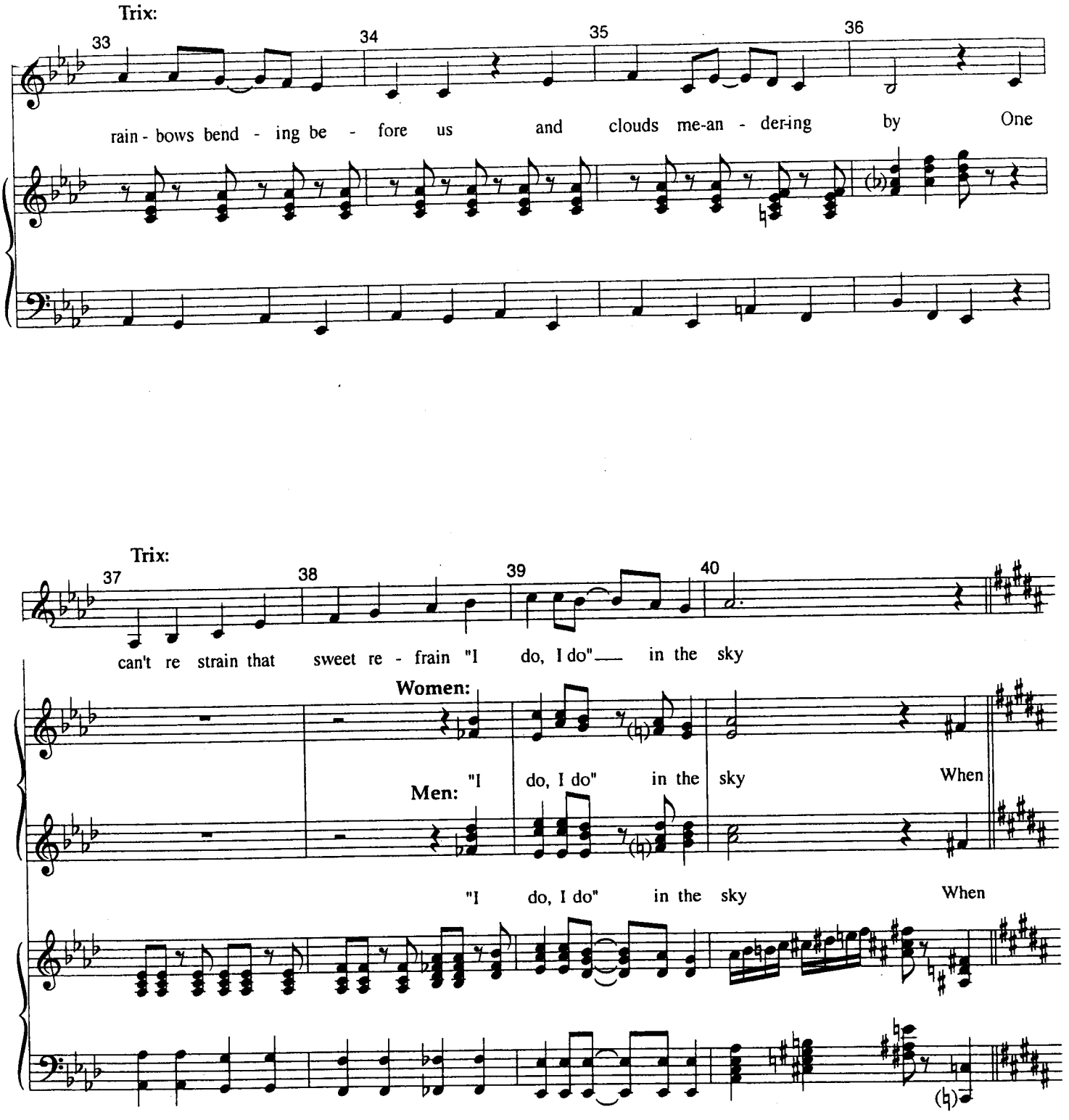
I Do, I Do In The Sky
L.A. Version

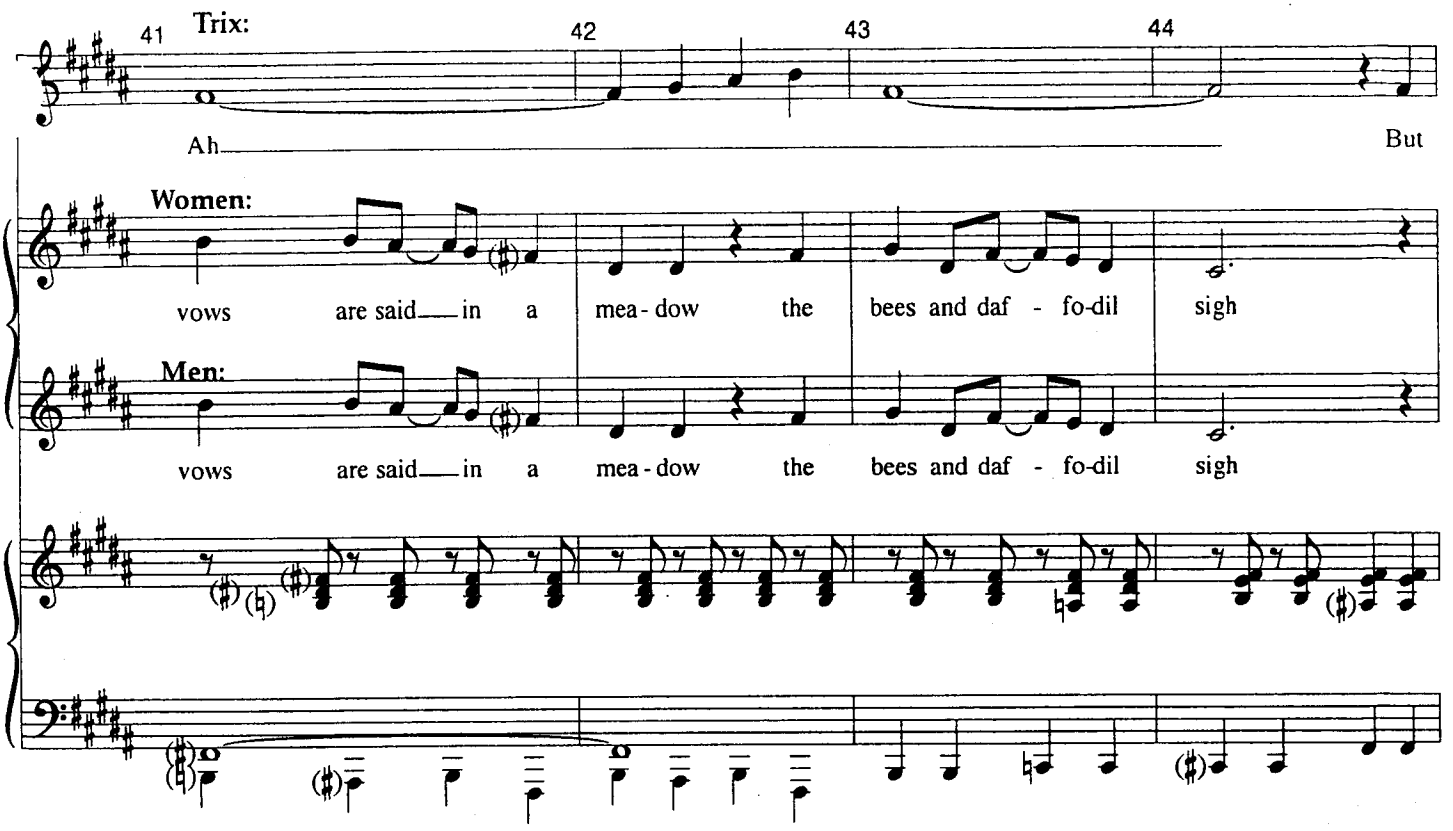
Music And Lyrics By
Lambert & Morrison

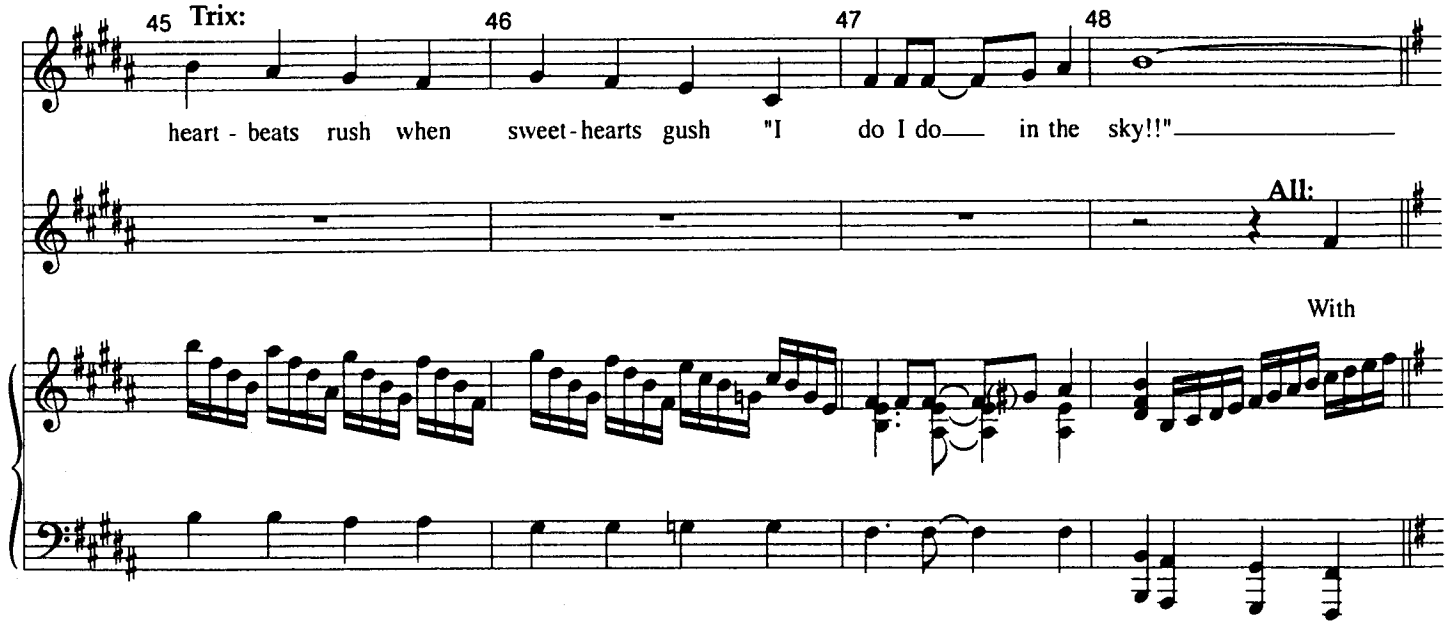


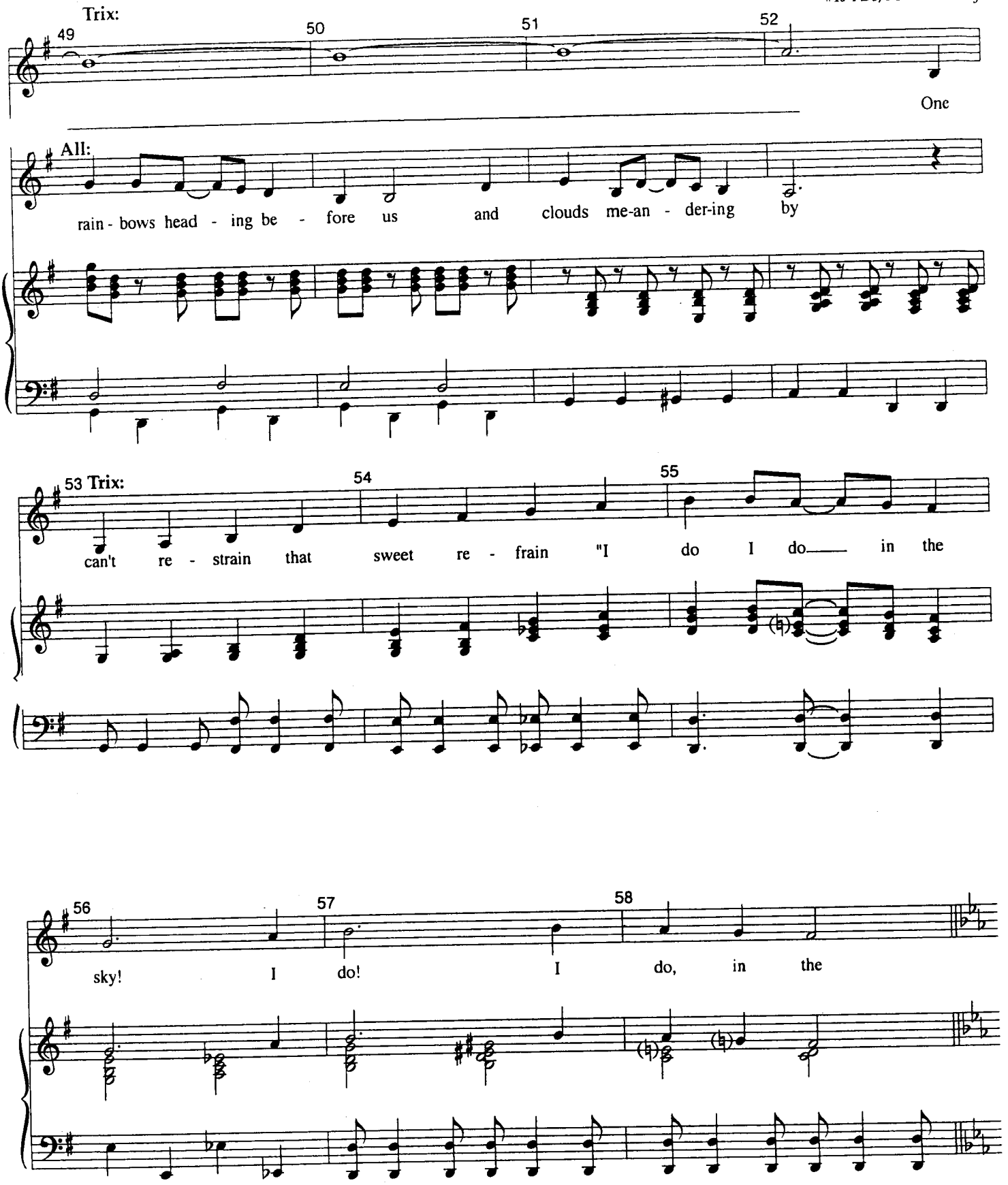

Trix:
13
14
15
16
vows are said in a mea - dow the bees and daf - fo-dil sigh but
Women:
When vows are said in a mea - dow Ah!
Men:
When vows are said in a mea - dow Ah!
17
18
19
20
Trix:
heart - beats rush when sweet-hearts gush "I do, I do" in the sky Do
la "I do I do in the sky"
la "I do I do in the sky"

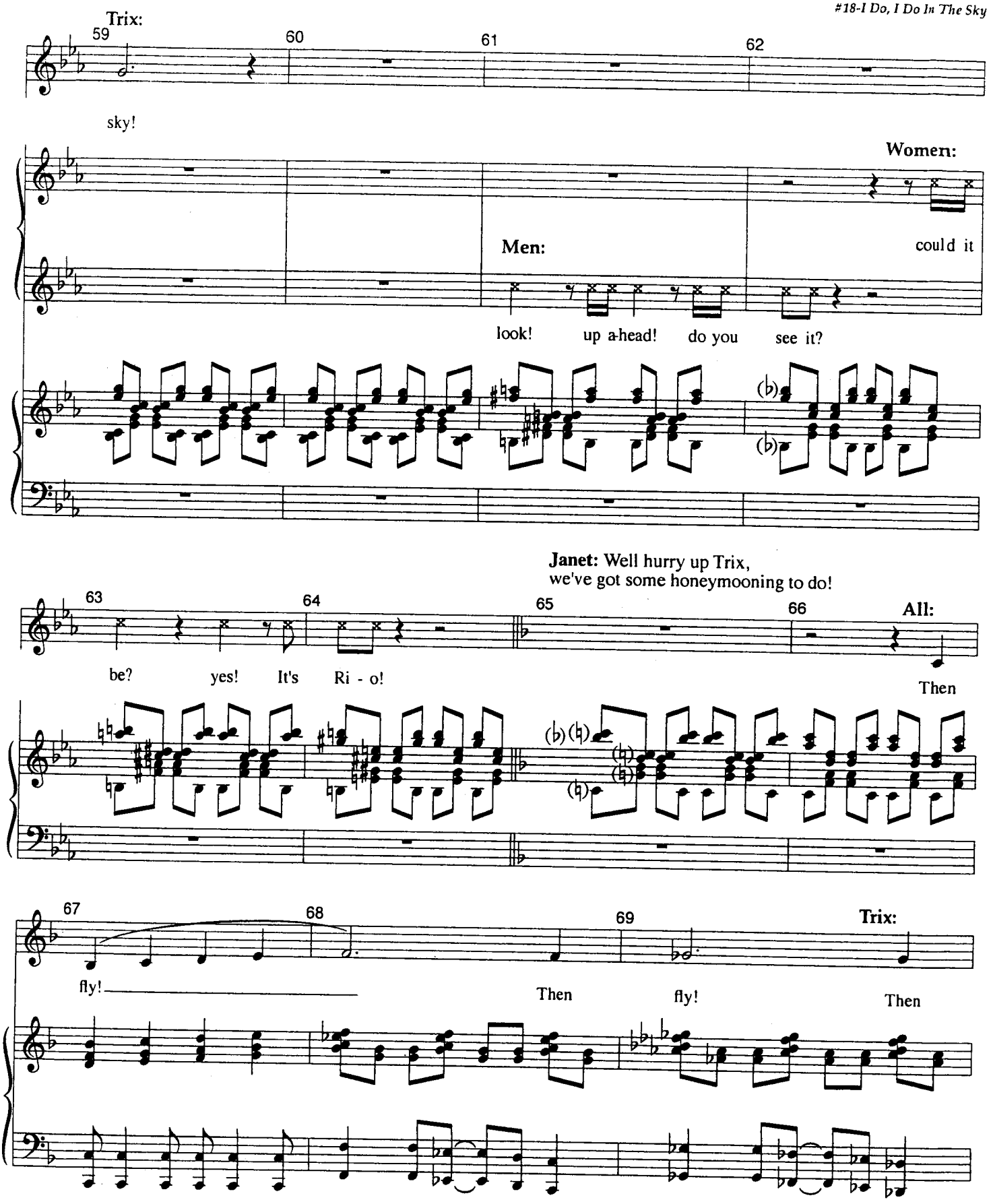

21 Trix:
22
23
24
you?
Do
you?
Do
Underling & Tottendale:
Drowsy & Adolpho:
We
do
We
do
Trix:
25
26
27
28
you?
then
fly
Robert & Janet:
All:
A
We
do
29
30
31
32
Trix:
All:
With
bride and groom
in a
cha - pel may
bring a
tear
to the
eye.

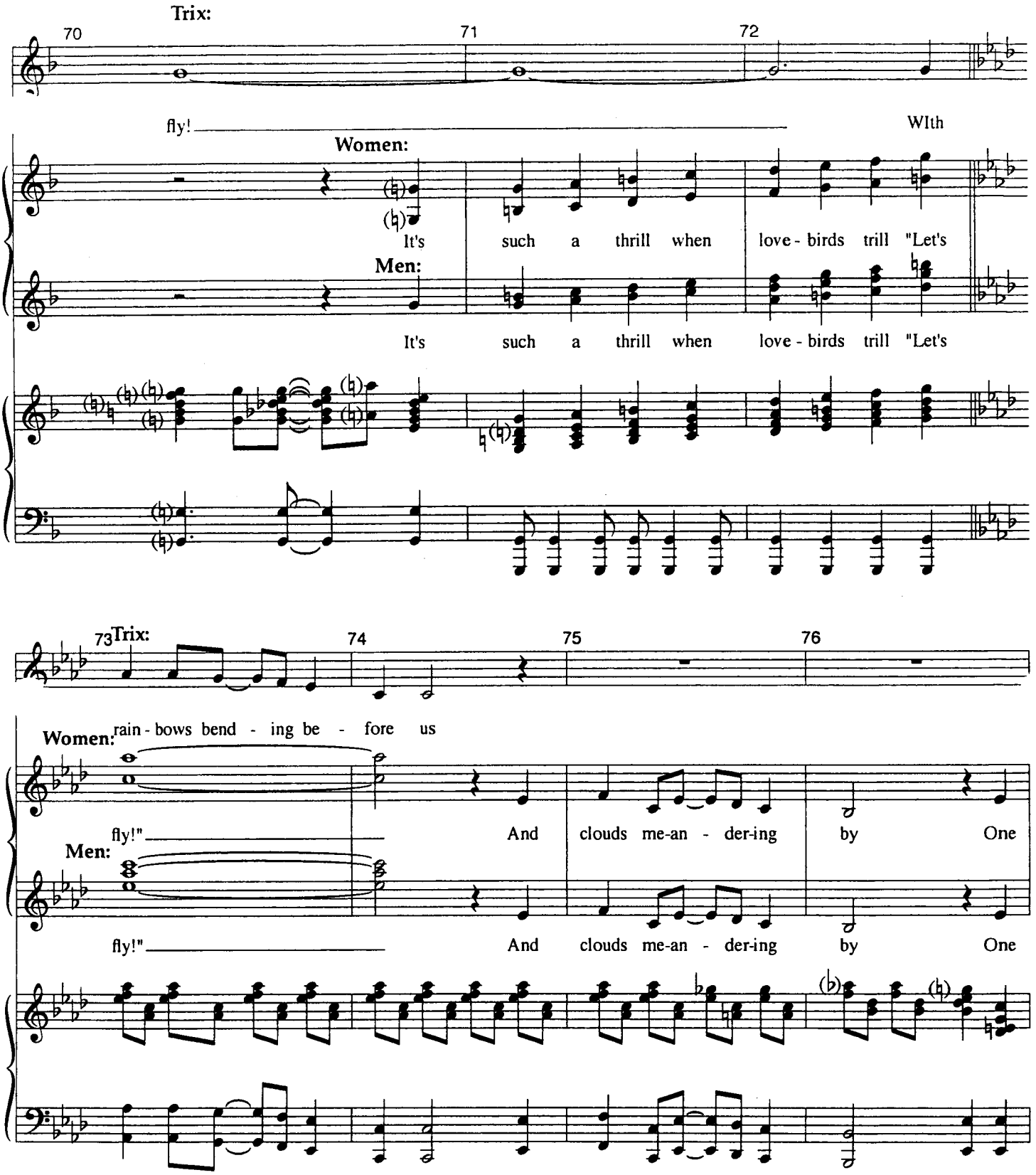

Trix:
33
34
35
36
rain - bows bend - ing be - fore us and clouds me-an - der-ing by One
Trix:
37
38
39
40
can't re strain that sweet re - frain "I do, I do"___ in the sky
Women:
"I do, I do" in the sky When
Men:
"I do, I do" in the sky When

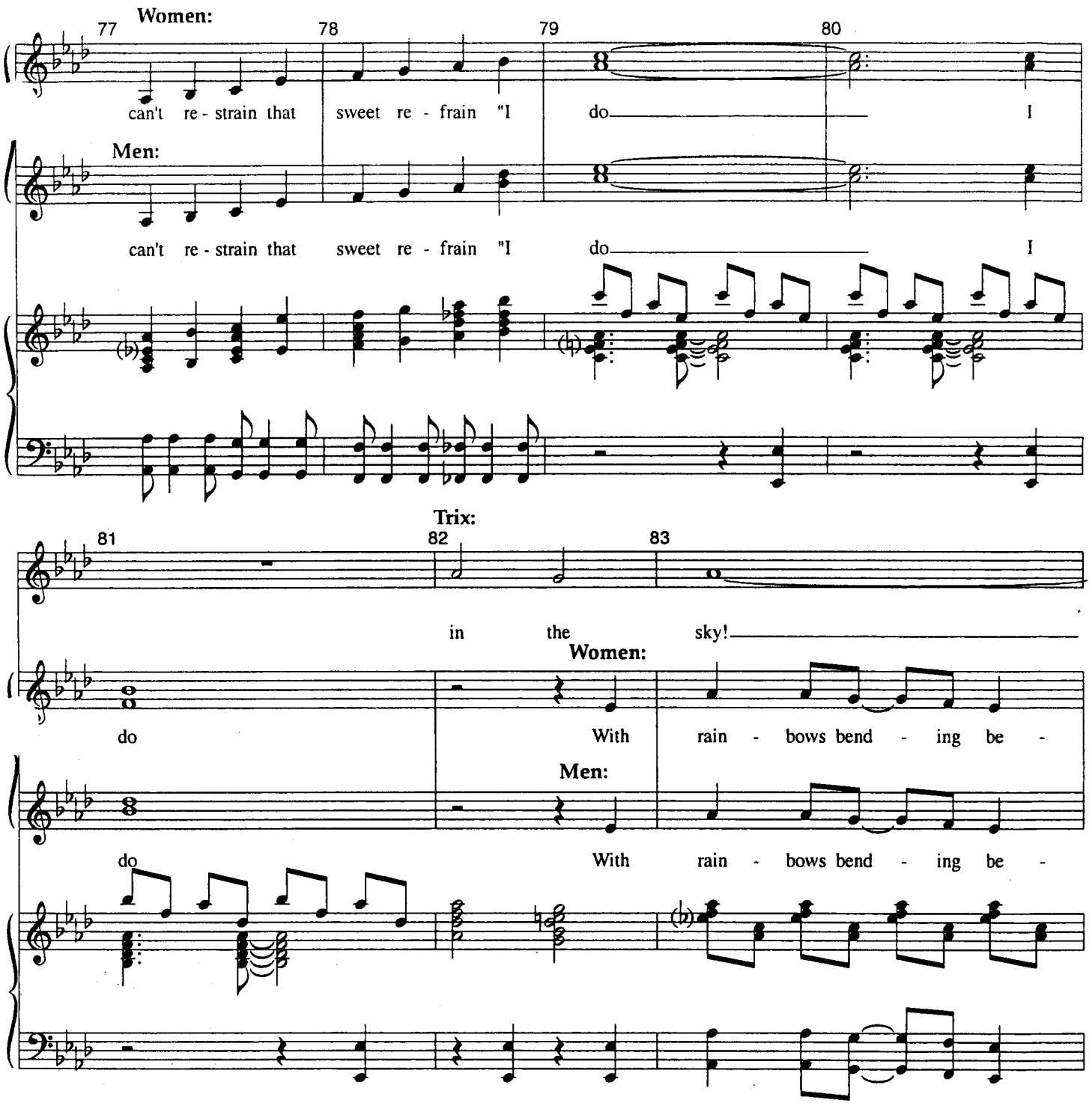

41
Trix:
42
43
44
Ah
But
Women:
vows are said in a mea - dow the bees and daf - fo-dil sigh
Men:
vows are said in a mea - dow the bees and daf - fo-dil sigh

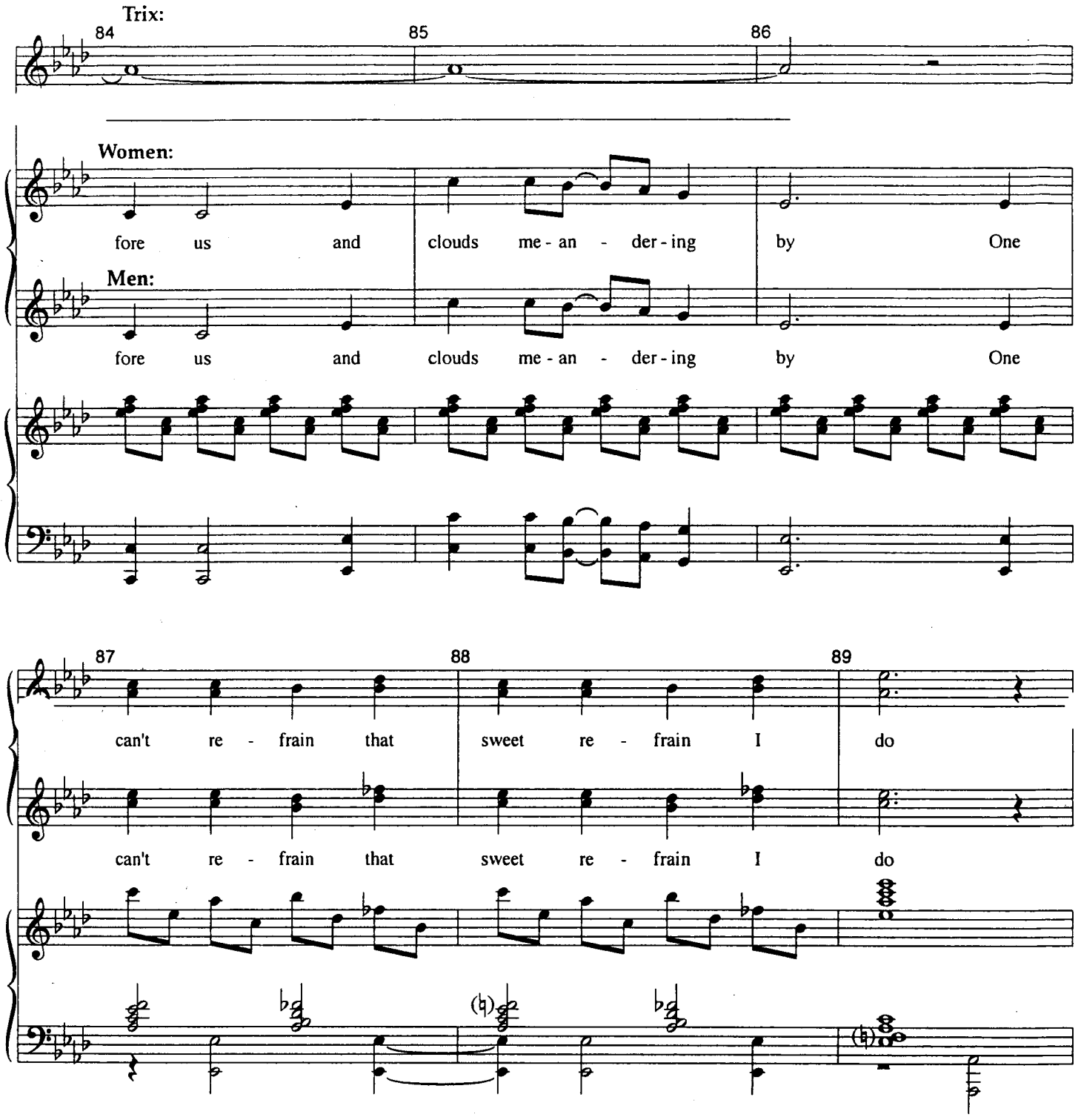

45
Trix:
46
47
48
heart - beats rush when sweet-hearts gush "I do I do in the sky!!"
All:
With

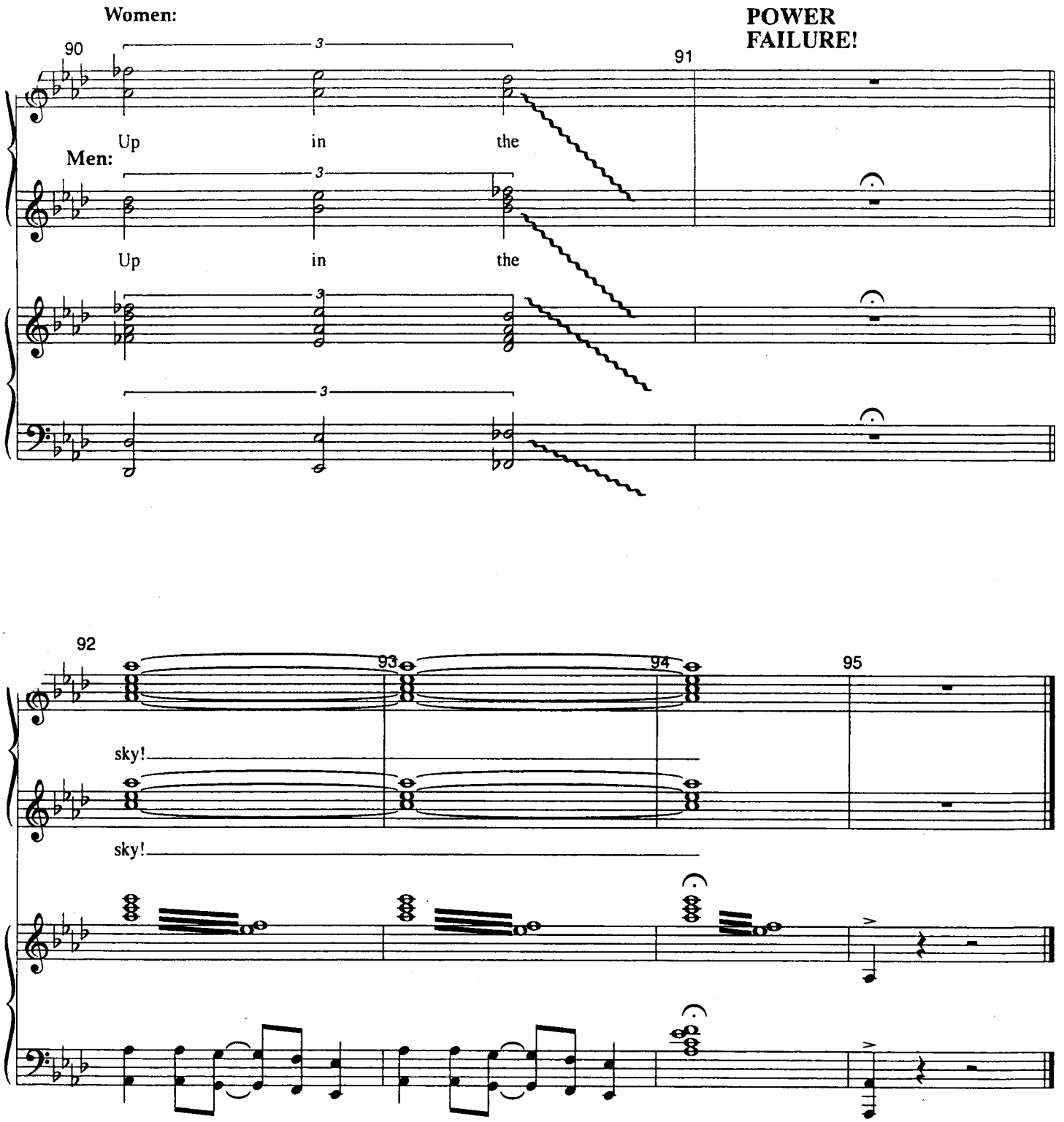

Trix:
49
50
51
52
One
All:
rain - bows head - ing be - fore us and clouds me-an - der-ing by
53 Trix:
54
55
can't re - strain that sweet re - frain "I do I do___ in the
56
57
58
sky! I do! I do, in the


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


Trix:
70
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


Women:
77
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
Trix:
81
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
Women:
fore us and clouds me - an - der - ing by One
Men:
fore us and clouds me - an - der - ing by One
87
88
89
can't re - frain that sweet re - frain I do
can't re - frain that sweet re - frain I do


Women:
POWER
FAILURE!
90
91
Up
in
the
Men:
Up
in
the
92
93
94
95
sky!
sky!

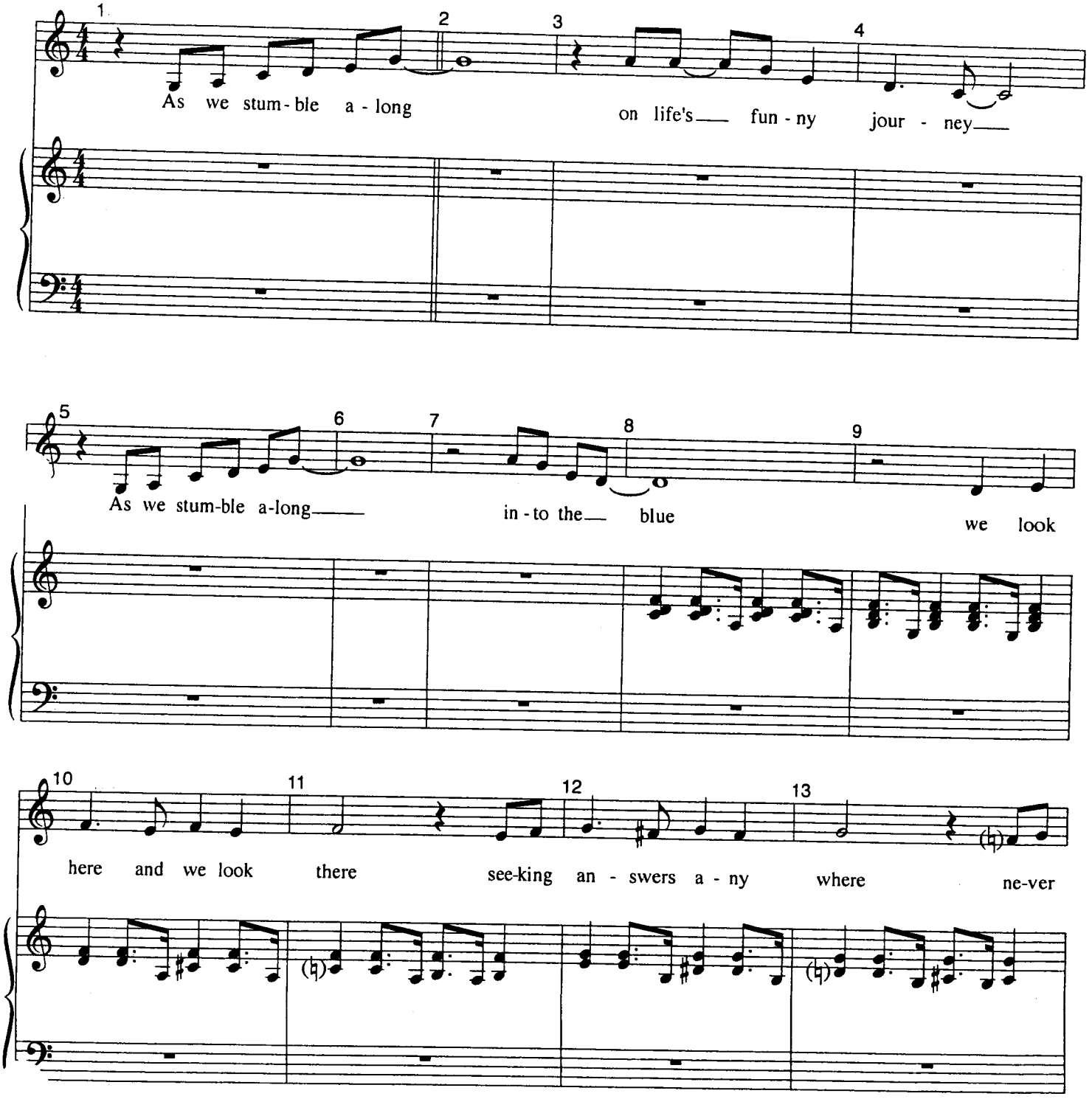
9/29/05

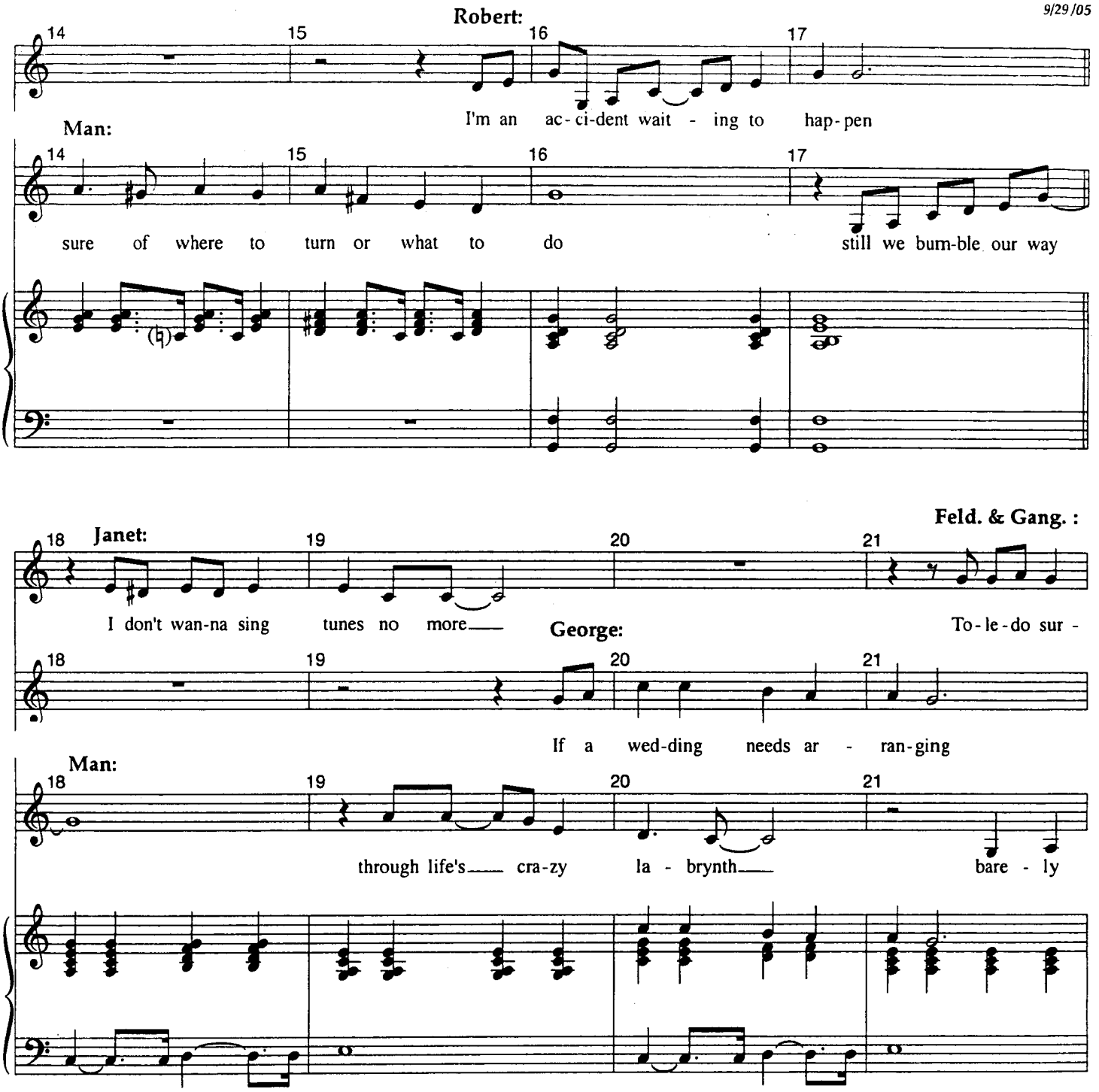
Finale Ultimo
L.A. Version

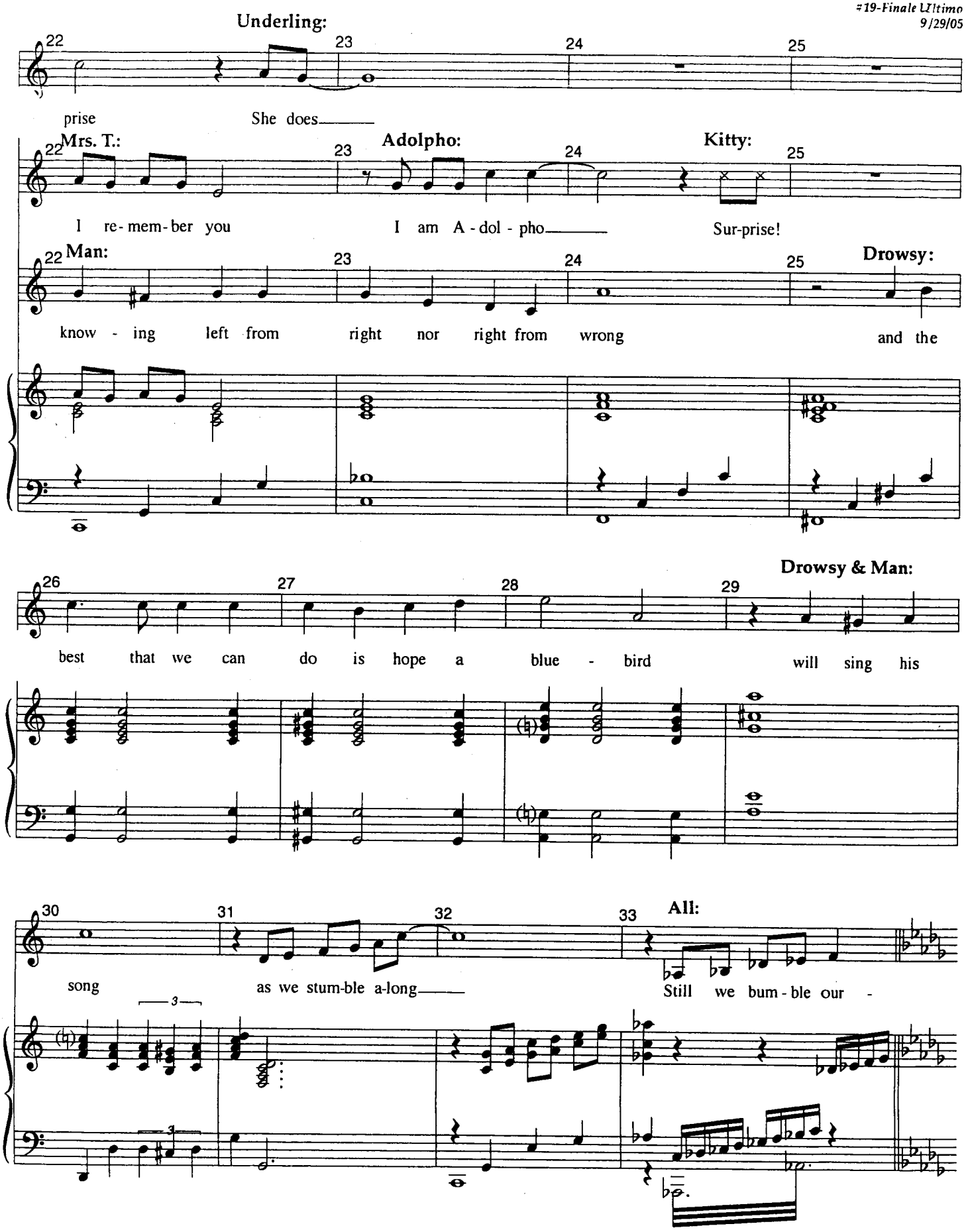
"The Drowsy Chaperone"

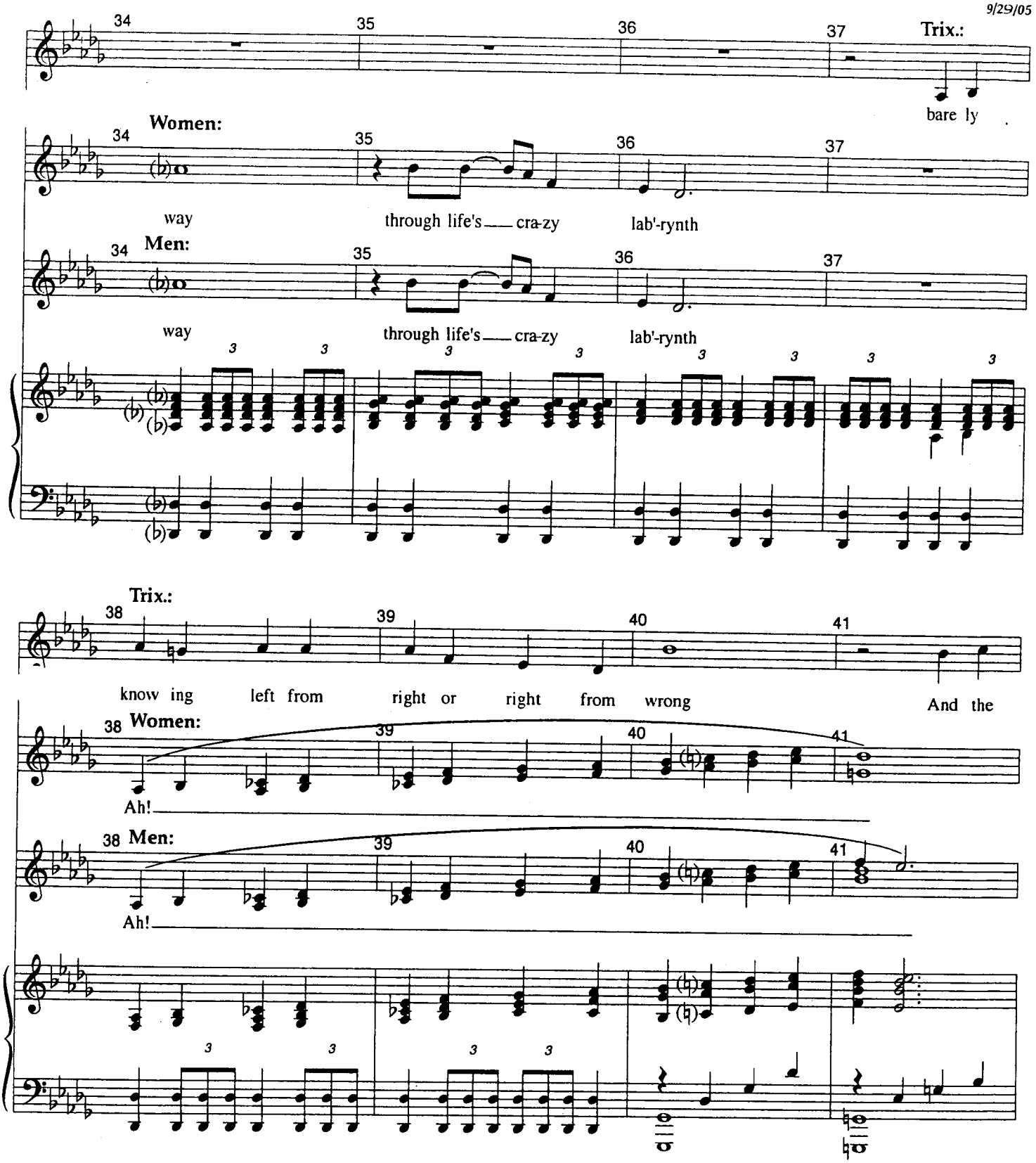
Music And Lyrics By
Lambert & Morrison

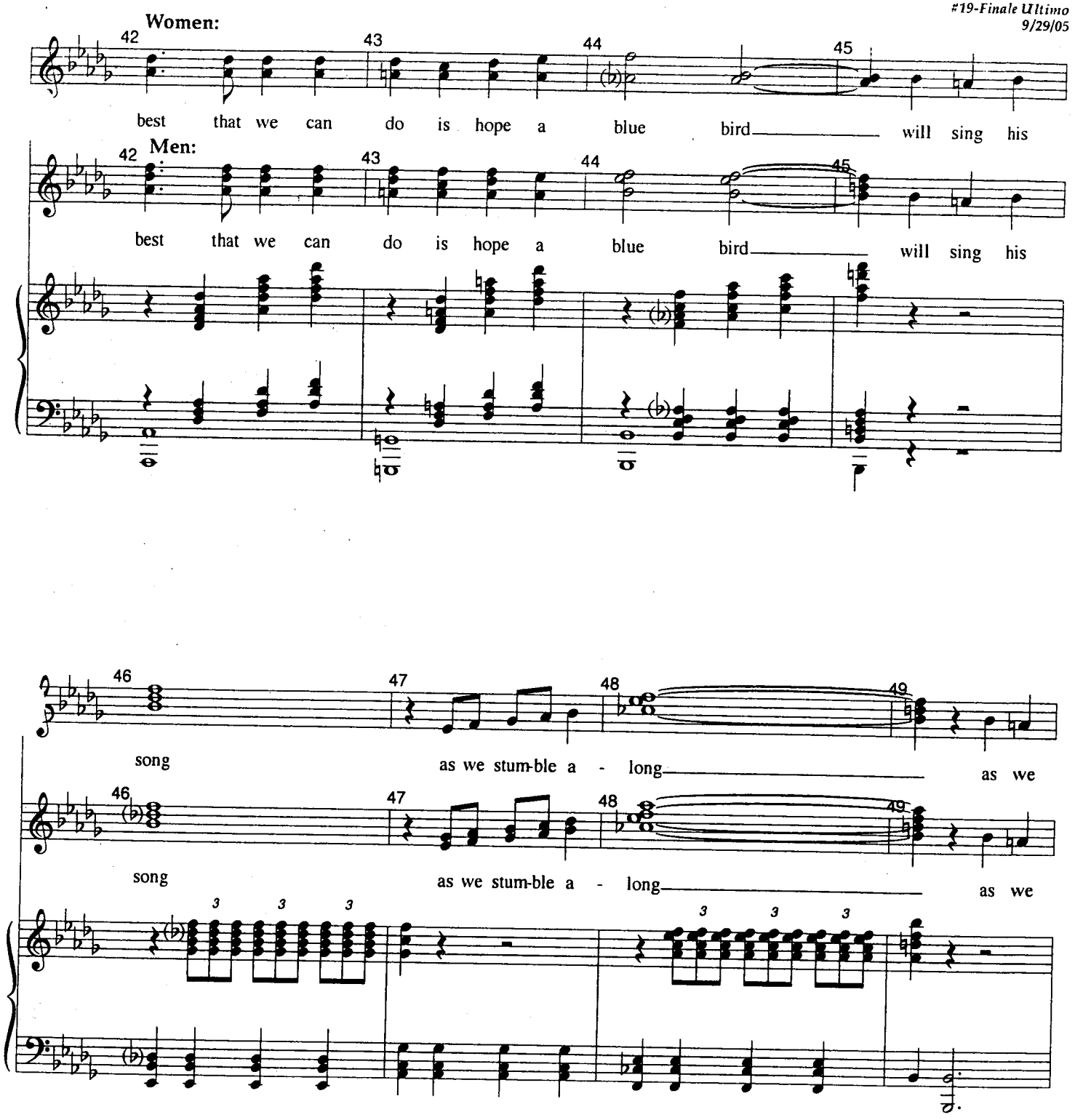
Man:



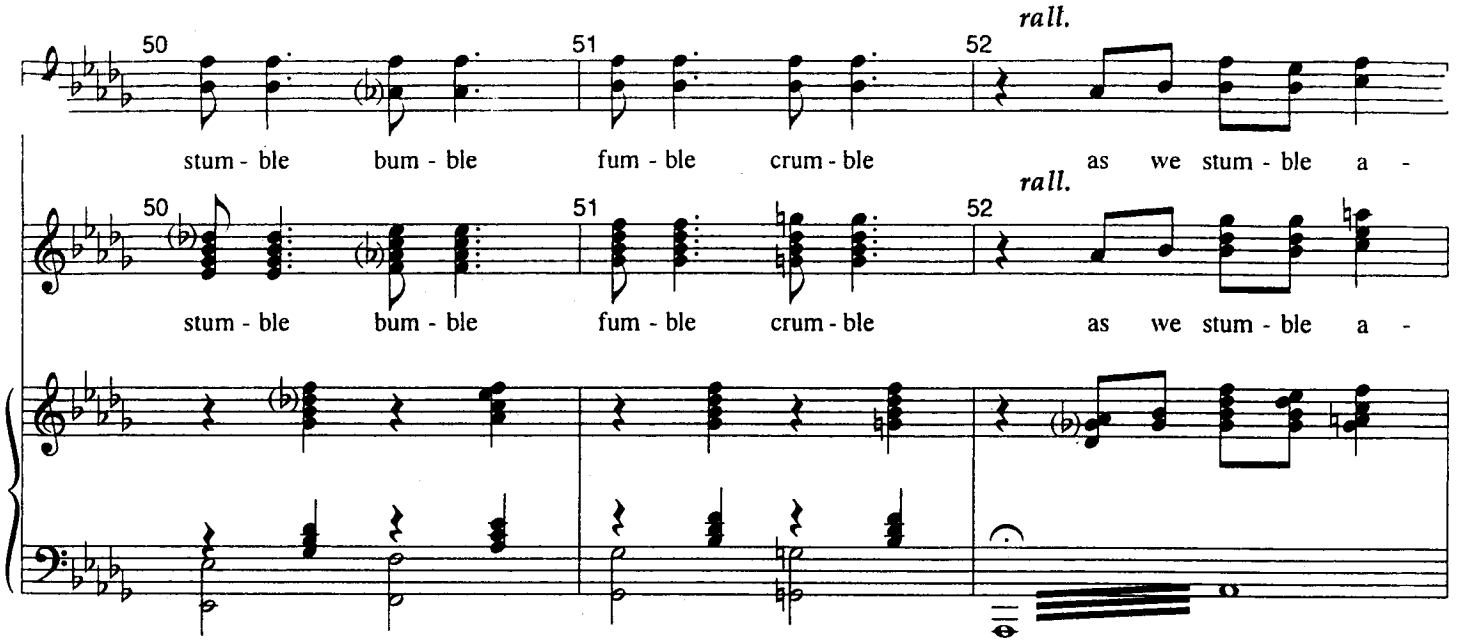

Robert:
I'm an ac-ci-dent wait - ing to hap-pen
Man:
sure of where to turn or what to do
still we bum-ble our way
Feld. & Gang. :
Janet:
I don't wan-na sing tunes no more
George:
To-le-do sur -
If a wed-ding needs ar - ran-ging
Man:
through life's cra-zy la - brynth
bare - ly


Underling:
22
23
24
25
prise
She does
Mrs. T.:
Adolpho:
Kitty:
I re-mem-ber you
I am A-dol-pho
Sur-prise!
Man:
Drowsy:
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-
3
3

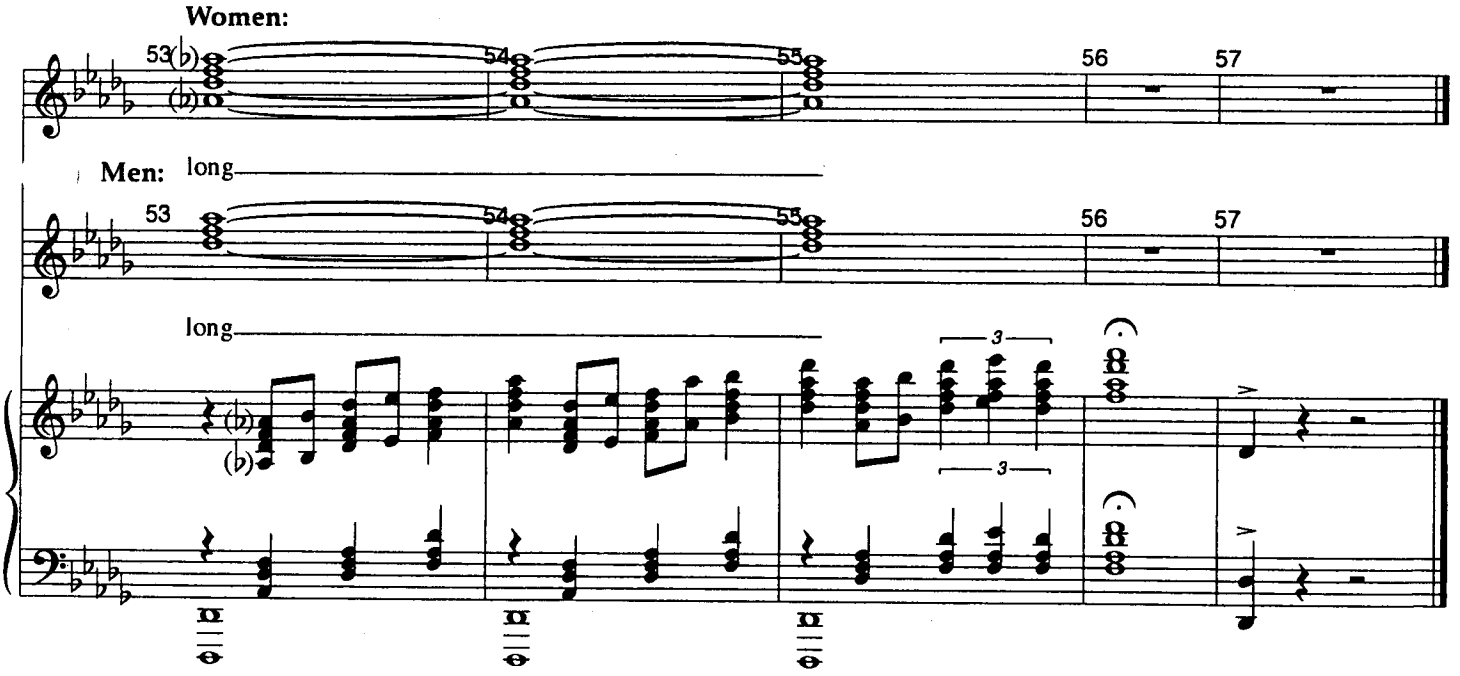

34
35
36
37
Trix.:
bare ly
Women:
way
through life's cra-zy
lab'-rynth
Men:
way
through life's cra-zy
lab'-rynth
Trix.:
38
39
40
41
know ing
left from
right or
right from
wrong
And the
Women:
Ah!
Men:
Ah!


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


rall.
50
51
52
stum - ble bum - ble fum - ble crum - ble as we stum - ble a -
rall.
50
51
52
stum - ble bum - ble fum - ble crum - ble as we stum - ble a -

A Tempo


Women:
53
54
55
56
57
Men: long
53
54
55
56
57
long
3
3