

VOCAL

Overture

Broadway Version-Mar.17
 {Revised from L.A. prod.}

"The Drowsy Chaperone"

Music And Lyrics By
 Lambert & Morrison

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

Imagine if you will, it's November 1928.

♩ = 114

1 "Old record" static sound

2

3

You've just arrived at the doors of the Morosco Theatre
 in New York. It doesn't exist anymore. It was torn down in
 1982, and replaced with an enormous hotel. Unforgivable.

4

3

5

6

Bright 4 ♩ = 166

8

9

10

Anyway, it's very cold and....

Measures 11 and 12 of the musical score. Measure 11 begins with a *cresc.* (crescendo) marking. The music is in a key with one flat (B-flat major or D minor) and 3/4 time. Measure 11 features a treble clef staff with a series of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note accompaniment. Measure 12 continues the melody in the treble staff, while the bass staff has a few chords and rests.

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

Measures 14 and 15 of the musical score. Measure 14 continues the melody from measure 11, with a *cresc.* marking. Measure 15 features a treble clef staff with a series of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note accompaniment. Measure 15 ends with a key signature change to two flats (B-flat major or D minor).

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

Measures 17 and 18 of the musical score. Measure 17 begins with a *f* (forte) marking. The music is in a key with two flats (B-flat major or D minor) and 3/4 time. Measure 17 features a treble clef staff with a series of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note accompaniment. Measure 18 continues the melody in the treble staff, while the bass staff has a few chords and rests.

Bright 2 $\sigma = 122$

Listen!

Measures 19, 20, and 21 of the musical score. Measure 19 begins with a *piu mosso* marking. The music is in a key with two flats (B-flat major or D minor) and 3/4 time. Measure 19 features a treble clef staff with a series of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note accompaniment. Measure 20 continues the melody in the treble staff, while the bass staff has a few chords and rests. Measure 21 features a treble clef staff with a series of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note accompaniment.

Measures 22, 23, 24, and 25 of the musical score. Measure 22 begins with a *piu mosso* marking. The music is in a key with two flats (B-flat major or D minor) and 3/4 time. Measure 22 features a treble clef staff with a series of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note accompaniment. Measure 23 continues the melody in the treble staff, while the bass staff has a few chords and rests. Measure 24 features a treble clef staff with a series of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note accompaniment. Measure 25 continues the melody in the treble staff, while the bass staff has a few chords and rests.

Isn't this wonderful?

Measures 26-29 of the musical score. The music is in 4/4 time, featuring a piano accompaniment with chords and moving lines in both hands. Measure 26 starts with a treble clef and a key signature of one flat. Measure 27 has a treble clef and a key signature of one flat. Measure 28 has a treble clef and a key signature of one flat. Measure 29 has a treble clef and a key signature of one flat. The bass line is in the bass clef.

Measures 30-33 of the musical score. The music continues with a piano accompaniment. Measure 30 has a treble clef and a key signature of one flat. Measure 31 has a treble clef and a key signature of one flat. Measure 32 has a treble clef and a key signature of one flat. Measure 33 has a treble clef and a key signature of one flat. The bass line is in the bass clef.

It helps if you close your eyes.

Measures 34-37 of the musical score. The music continues with a piano accompaniment. Measure 34 has a treble clef and a key signature of one flat. Measure 35 has a treble clef and a key signature of one flat. Measure 36 has a treble clef and a key signature of one flat. Measure 37 has a treble clef and a key signature of one flat. The bass line is in the bass clef.

Measures 38-41 of the musical score. The music continues with a piano accompaniment. Measure 38 has a treble clef and a key signature of one flat. Measure 39 has a treble clef and a key signature of one flat. Measure 40 has a treble clef and a key signature of one flat. Measure 41 has a treble clef and a key signature of one flat. The bass line is in the bass clef. The text "rall." is written below measure 38. The text "piano cadenza" is written below measure 39. The text "Bb arp." is written above measure 41.

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 meantime, would you like an appetizer?" That's what an overture is, a musical appetizer. A Pu-pu platter of tunes, if you will.

Ballad, in 4 $\text{♩} = 96$

Measures 42-51 of a Ballad in 4/4 time. The tempo is marked as $\text{♩} = 96$. The music is in B-flat major (two flats). Measure 42 starts with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand. Measure 43 has a key signature change to B-flat major. Measure 44 is marked with a measure rest. Measure 45 starts with a piano (*p*) dynamic. Measure 50 has a key signature change to B-flat major. Measure 51 is marked *poco rit.* (poco ritardando).

Oh! Something new! What could it be? Sounds like a dance number. Kind of rollicking. Maybe involving pirates! Don't worry. There are no pirates.

Bright, in 2 $\text{♩} = 112$

Measures 52-59 of a Bright piece in 2/4 time. The tempo is marked as $\text{♩} = 112$. The music is in B-flat major (two flats). Measure 52 starts with a forte (*f*) dynamic. Measure 53 has a key signature change to B-flat major. Measure 54 is marked "54 Horn W.B." (Whole Breath). Measure 55 is marked "55 Whistle trom gliss." (trombone glissando). Measure 56 starts with a forte (*f*) dynamic. Measure 57 has a key signature change to B-flat major. Measure 58 has a key signature change to B-flat major. Measure 59 has a key signature change to B-flat major.

Musical score for measures 60-71. The score is written for piano (p) and includes a live clarinet solo (Live clar. solo) and a live sax solo (Live sax solo). The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

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

Live clar. solo

Live sax solo

Musical score for measures 72-74. The score is written for piano (p) and includes a live clarinet solo (Live clar. solo) and a live sax solo (Live sax solo). The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

B'way revision:
Ms. 72-77 are rewritten

Musical score for measures 75-77. The score is written for piano (p) and includes a live clarinet solo (Live clar. solo) and a live sax solo (Live sax solo). The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

p *cresc. poco a poco*

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

Musical score for measures 75-77. The score is written for piano (p) and includes a live clarinet solo (Live clar. solo) and a live sax solo (Live sax solo). The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

Live trom. solo

Musical score for measures 75-77. The score is written for piano (p) and includes a live clarinet solo (Live clar. solo) and a live sax solo (Live sax solo). The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

Live orch begins to play along with recording

Musical score for measures 78-79. The score is written for piano (p) and includes a live clarinet solo (Live clar. solo) and a live sax solo (Live sax solo). The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

Live orchestra in pit!

Measures 80-83 of the musical score. The music is written for piano in G major. Measure 80 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 81 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 82 has a treble clef with a half note B4 and a bass clef with a half note B2. Measure 83 has a treble clef with a half note C5 and a bass clef with a half note C3. The music is characterized by a steady, rhythmic pattern in the bass line and a more melodic line in the treble.

Measures 84-86 of the musical score. The music continues in G major. Measure 84 has a treble clef with a half note D4 and a bass clef with a half note D2. Measure 85 has a treble clef with a half note E4 and a bass clef with a half note E2. Measure 86 has a treble clef with a half note F#4 and a bass clef with a half note F#2. The music maintains the same rhythmic and melodic structure as the previous measures.

Measures 87-89 of the musical score. The music continues in G major. Measure 87 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 88 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 89 has a treble clef with a half note B4 and a bass clef with a half note B2. The music maintains the same rhythmic and melodic structure as the previous measures.

Presto

$\text{♩} = 134$

Measures 90-93 of the musical score, marked **Presto**. The music is written for piano in G major. Measure 90 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 91 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 92 has a treble clef with a half note B4 and a bass clef with a half note B2. Measure 93 has a treble clef with a half note C5 and a bass clef with a half note C3. The music is characterized by a steady, rhythmic pattern in the bass line and a more melodic line in the treble.

Measures 94-97 of the musical score, marked **Presto**. The music continues in G major. Measure 94 has a treble clef with a half note D4 and a bass clef with a half note D2. Measure 95 has a treble clef with a half note E4 and a bass clef with a half note E2. Measure 96 has a treble clef with a half note F#4 and a bass clef with a half note F#2. Measure 97 has a treble clef with a half note G4 and a bass clef with a half note G2. The music maintains the same rhythmic and melodic structure as the previous measures.

meno mosso $\text{♩} = 110$

Musical score for measures 98-100. The score is written for piano (p) and features a treble and bass staff. Measure 98 shows a treble staff with a complex chordal structure and a bass staff with a single note. Measure 99 shows a treble staff with a complex chordal structure and a bass staff with a single note. Measure 100 shows a treble staff with a complex chordal structure and a bass staff with a single note.

A new Gable and Stein musical.

"Aren't you excited?"

Musical score for measures 101-102. The score is written for piano (p) and features a treble and bass staff. Measure 101 shows a treble staff with a complex chordal structure and a bass staff with a single note. Measure 102 shows a treble staff with a complex chordal structure and a bass staff with a single note.

Segue as one to #1A

"The Drowsy Chaperone"

Opening Scene
Broadway Version-Mar. 15
{Revised for Broadway}

Music And Lyrics By
Lambert & Morrison

Bright 4

The musical score is written for piano and vocal. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo/mood is marked 'Bright 4'. The score is divided into three systems. The first system contains measures 1 through 4, with a forte 'f' dynamic marking. Measure 1 is labeled 'A' and measure 2 is labeled 'B'. The second system contains measures 5 through 8, with measure 5 labeled '2' and measure 7 labeled '3'. The third system contains measures 9 through 12, with measure 9 labeled '4' and measure 11 labeled '5'. A 'Vamp' section begins at measure 11, indicated by a double bar line and the word 'Vamp' written above the staff. The score concludes with a repeat sign at the end of measure 12.

On cue, segue as one to
#2-Fancy Dress

Fancy Dress

Broadway Version-Mar. 17

{Same as Final L.A. ver.}

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

Mrs. Tottendale:

1 2

My dress! My dress! My

f *p*

3 4

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

5 6 7

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

Mrs. Tottendale:

-2-

Underling:

#2-Fancy Dress
Broadway ver. Mar. 17

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



Underling:

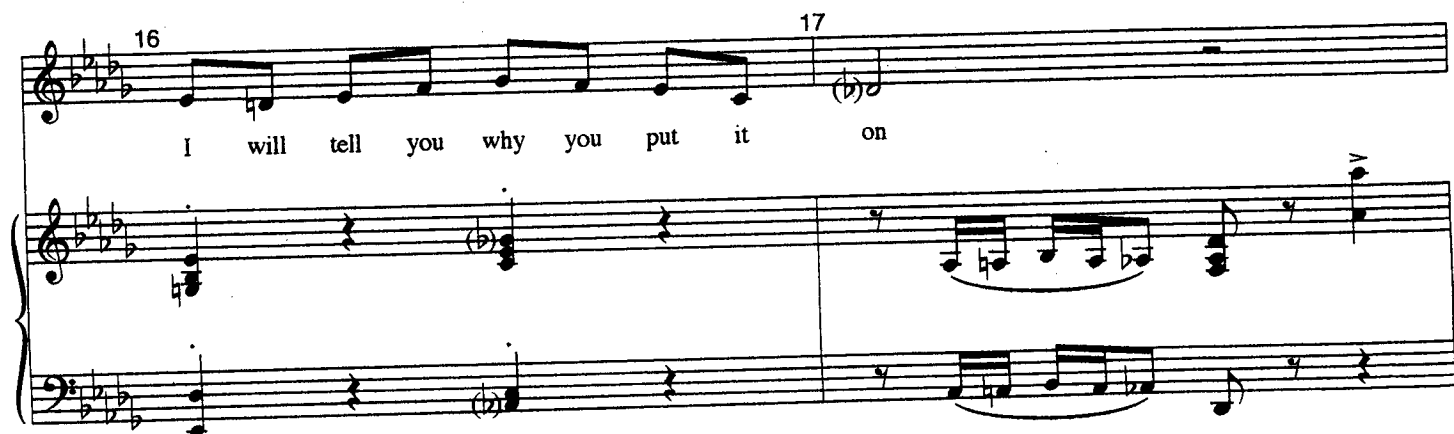
10 Yes! Your dress! 11 Your fan - cy dress 12 'Twas such a plea-sure air-ing it re -



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



16 I will tell you why you put it on 17



Underling:

-3-

#2-Fancy Dress
Broadway ver.-Mar. 17

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

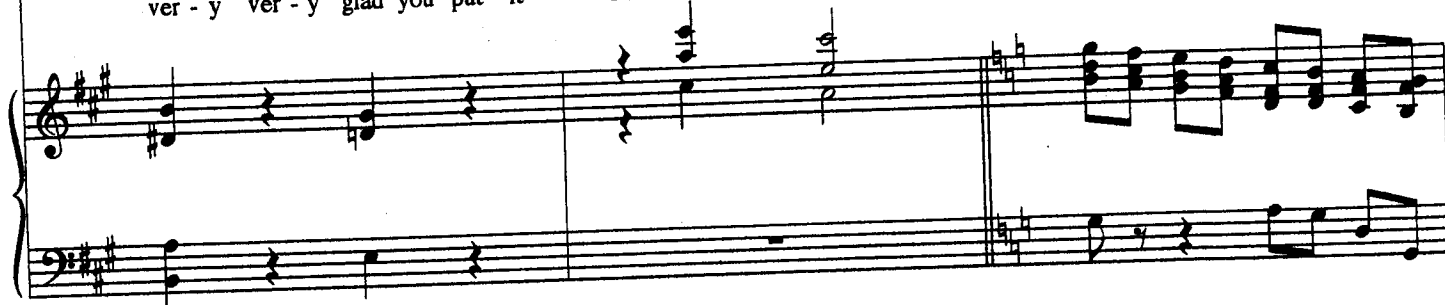
Staff (Men)

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



28 ver - y ver - y glad you put it on 29 37

ver - y ver - y glad you put it on (doorbell)



Underling:

Staff:

38 Wed - ding guests have come

39 Wed - ding guests are here

This block contains the musical notation for measures 38 and 39. Measure 38 is for the 'Underling' part, and measure 39 is for the 'Staff' part. Each measure has a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are 'Wed - ding guests have come' for measure 38 and 'Wed - ding guests are here' for measure 39.

All:

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

41

42

cresc.

This block contains the musical notation for measures 40, 41, and 42. Measure 40 is for the 'All:' part, and measures 41 and 42 are for the piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are 'Wed-ding guests are at the door and soon they will ap - pear' for measure 40. A 'cresc.' (crescendo) marking is present in measure 41.

43

44

tr

This block contains the musical notation for measures 43 and 44. Measure 43 is for the piano accompaniment, and measure 44 is for the piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. A 'tr' (trill) marking is present in measure 43.

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:

61 62 63 64

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

GEORGE: Ah, Mrs. Tottendale. Now, don't worry. I have this whole wedding planned out. The key is organization. See? Each string represents a task yet to be completed. Pay the musicians, yell at the florist, book the Minister. This whole wedding's gong to run like clockwork.

65 66 67 68 69 70

p

TOTTENDALE:
Oh, is there going to be a wedding?

71 72 73 74 75

Vamp

Feldzieg:

76 77 78 79

f

I'm

Feldzieg:

80 81 82 83

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

Kitty:

84 85 86 87

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

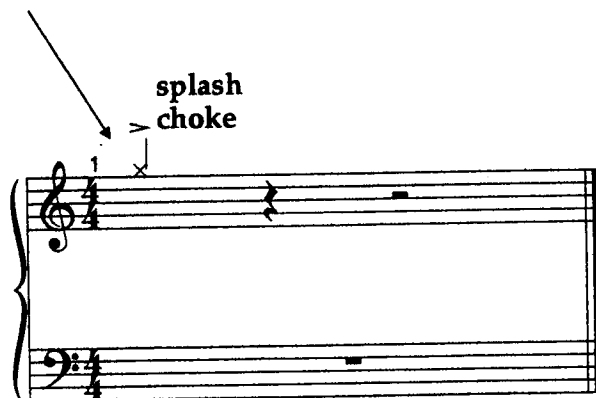
be his lead - ing la - dy if I get my shot.

"The Drowsy Chaperone"

Macaroons!
Broadway Version-Mar. 8
{Same as Final L.A. ver.}

Music And Lyrics By
Lambert & Morrison

CUE:...macaroons



96 97 98 99

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 All:

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

128 129 130 131

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

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 All: 135

when will she ap - pear?

gliss.

Janet enters

136 137 138 139

ff

All:

140 141 142 143

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

subito mp (under dialogue)

144 Women: 145 146 147 Janet:

Jan - et — It's Jan - et — It's Jan - et Van de Graff — I'm

Men: Janet:

Jan - et — It's Jan - et — It's Jan - et Van de Graff — I'm

f

148 Janet: 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 — Am I

(swing feel)

157 158 159 160

late? I'm the cha - pe-rone 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: A Wed - ding - A Wed - ding - Hoo - ray A

Faster

Drowsy: Good thing
I brought my own.

171 172 173 174

wed - ding - A wed - ding - how gay It's

wed - ding - A wed - ding - how gay It's

Drowsy: Bubbles make me drowsy.

Women:

175 wed - ding — A 176 wed - ding — to - day 177 It's 178

Men:

wed - ding — A wed - ding — to - day It's

179 All: 180 181 182

real-ly hap - pe-ning— (Aeorplane) Tru-ly hap - pe-ning

183 184

Al - most hap - pe - ning

(Aeorplane)

185 All: 186 187 188

What is hap - pening

Trix: I'm

(Aeorplane)

ff

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.

Trix:

200 201 202 203 204 **All:**

I'll see ya' when they tie the knot

3 3

(b) (h)

(b) (h)

A

Kitty + Girls:

205 206 207 208

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

p

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 bridegroom, a harried producer, jovial gangsters posing as pastry chefs, a flaky chorine, a Latin lothario, and an aviatrix; what we now call a lesbian. And, of course, my favorite character, the Drowsy Chaperone.

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

All: 213 wed - ding a wed - ding 214 to - day 215 Ding-a-ling! 216 A

Kitty + Girls:

All: 213 wed - ding a wed - ding 214 to - day 215 Ding-a - ling! 216 A

Gangsters + Tenors Feldzieg + Baris.: All: 213 wed - ding a wed - ding 214 to - day 215 Ding-a - ling! 216 A

217 wed - ding A 218 wed - ding! It's

217 wed - ding A 218 wed - ding! It's

219 Real - ly hap - pe - ning 220 221 Tru - ly hap - pe - ning 222

223 All: 224 225

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

Vamp

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

226 227 228

Vamp

229 Janet & Robert: 230 231 232

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

Trix:

How I love, love a wed - ding

Gangsters + Feldzeig:

Wed - ding bells will ring Wed - ding

All (Women)

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

All (Men)

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

Janet & Robert:

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

Trix:

Yes I love Love a wed - ding

Gangsters + Feldzeig:

bells will chime A hap - py wed - ding

All (Women)

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

All (Men)

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

Janet & Robert:

237 238 239 240

Wed - ding bells will ding Wed - ding bells will

Trix:

Ah! Lis - ten to those bells

Gangsters + Feldzeug:

Wed - ding bells will ding Wed - ding

All (Women)

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

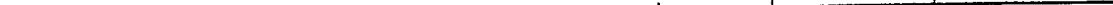
All (Men)

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

Piano accompaniment for the entire section, featuring chords and single notes in both hands.

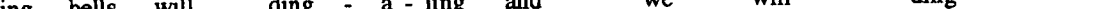
241 242 243 244
dong Ding - a - long Ding - a - ling

Trx:



We will ding 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 -

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The piece consists of 16 measures, divided into four groups of four measures each by vertical bar lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chord symbols. The handwriting is in ink on aged paper.

Janet & Robert:

245 246 247 248 249 250

long! _____

Trix:

long! _____

Gangsters + Feldzeig:

long! _____

All (Women)

long! _____

All (Men)

long! _____

Più mosso

The musical score for measures 245-250 features five vocal parts and a piano accompaniment. Janet & Robert, Trix, Gangsters + Feldzeig, All (Women), and All (Men) all have long, sustained notes, indicated by a 'long!' line. The piano part consists of a series of chords and single notes in both staves, with a 'Più mosso' tempo marking.

251 252

The musical score for measures 251-252 shows the piano accompaniment. Measure 251 has a fermata over the first half, and measure 252 continues the accompaniment with a final chord marked with a 'v'.

"The Drowsy Chaperone"

Robert's Entrance
Broadway Version-Mar. 8
{Same as Final L.A. ver.}

Music And Lyrics By
Lambert & Morrison

Very fast Charleston

1 2 3 4

5 6 7 8

Cold Feets

Broadway Version-Mar. 18

{Revised For Broadway}

"The Drowsy Chaperone"

CUE: Of course!

Music And Lyrics By
Lambert & Morrison

MAN: I love Percy Hyman. Some people think he acts like a toothpaste model, but to those people I say, "shut up".

Robert:

A colla voce

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

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*

Robert:

-2-

#4-Cold Feets
Broadway version-Mar. 18

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

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

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

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

Robert:

27 Fros - ty — ar - ches 28 29 They can learn — to swing — 30

31 I - cy — toes 32 can 33 jive 34

35 Wed - ding 36 mar - ches 37 played in 38 rag - time swing —

39 Make 40 fri - gid souls — 41 come a - live — 42 and take that

The musical score is for a song by Robert. It consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into systems, each with a vocal staff and a piano staff. The lyrics are: 'Fros - ty — ar - ches They can learn — to swing — I - cy — toes can jive Wed - ding mar - ches played in rag - time swing — Make fri - gid souls — come a - live — and take that'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are some performance markings like '(h)' and '(b)' in the piano part.

Robert: Off stage voices:

43 44 45 46

dive Ooh - oh - oh

47 Robert: 48 49 50

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

51 52 53 54

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

B'way revision:
Ms. 53 is rewritten

55 56 57 58

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

B'way revision:
Ms. 61-62 are rewritten

Robert:

59 60 61 62

Rhy - thm make dem cold feets Tap tacet hot!

GEORGE: Why don't you just slime back into your mud hole, you backstabbing worm!
Well, now I have to find another minister. 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've got to get rice, boutonnieres, a minister!
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

B'way revision:
Ms. 81-84 are cut
Ms. 85 is rewritten

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

77 78 79 80 81 82 83 84 85

Vamp

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

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

cresc.

90 George: 91 Robert: 92 Robert: 92A

What do I do? Scold feets? Nooooo!

TAPS

93 94 95 3 3 3

You make da cold feets hot!

meno mosso

f

Taps 3 3

96 97 98 99

Tap tacet

mf **Stoptime**

B'way revision:
Ms. 96-99 are rewritten

Musical notation for measures 100-103. Treble and bass staves. Measure numbers 100, 101, 102, 103 are indicated above the staff.

Musical notation for measures 104-107. Treble and bass staves. Measure numbers 104, 105, 106, 107 are indicated above the staff. A forte (*f*) dynamic marking is present in measure 104.

Musical notation for measures 108-111. Treble and bass staves. Measure numbers 108, 109, 110, 111 are indicated above the staff.

Musical notation for measures 112-115. Treble and bass staves. Measure numbers 112, 113, 114, 115 are indicated above the staff. The name "Robert" is written above measure 112. The name "George" is written above measure 113. The title "'Fugue'" is written above measure 112. A mezzo-forte (*mf*) dynamic marking is present in measure 112.

Musical notation for measures 116-119. Treble and bass staves. Measure numbers 116, 117, 118, 119 are indicated above the staff. Triplet markings (3) are present in measures 118 and 119.

Musical notation for measures 120-123. Treble and bass staves. Measure numbers 120, 121, 122, 123 are indicated above the staff. The instruction "straight 8s" is written below measure 120. The instruction "swung 8s" is written below measure 123.

124 125 126 127

B'way version:
Ms. 132 + 133 are rewritten

Faster

drum rimshots

128 129 130 131 132 133

134 135 136 137

138 139 140 141

142 143 144 145

146 147 148 149

150 151 152 153

154 155 156 157

George and Robert

158 159

Five Six Se - ven! Eight!

Underling taps in,
Serves water, and
taps out

Both:

161 162 163 (h) 164

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

Fast

165 166 167 168

Rhy - thm make dem cold feets hot!

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!

Wedding Bells #1

"The Drowsy Chaperone"

Broadway Version-Mar. 18

Music And Lyrics By
Lambert & Morrison

{This song is new to the B'way production}

George:

1 2 3

Wed-ding bells will ring

Tap break

4 5 6 7

And wed-ding bells will chime

Tap break

wed-ding bells will cel - e-brate..

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

MAN'S VOICE: Hello, you have reached my answering machine. Leave a short message after the tone and I'll call you back at my convenience. And I am very likely in, so do not interpret this as an invitation to burgle.

MAN: Oh, 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? 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." Sorry. Sorry. Relax. Let's shake that off. Come on. Let's shake that off. Let's go back in our minds to 1928.

They didn't have cell phones in 1928, but I'm sure they had
something for the ruining of moments. Bugles, or something.

George:

Musical score for George's part, measures 8-12. The score is written for a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). Measure 8 starts with a whole note G4, followed by quarter notes A4, Bb4, and C5. Measure 9 has a whole note D5. Measure 10 has a whole note E5. Measure 11 has a whole note F5. Measure 12 has a whole note G5. The lyrics "hap - py wed - ding time!" are written below the staff, spanning measures 8 through 11. The piano accompaniment is shown in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some triplets and sixteenth notes. The piano part ends with a double bar line at the end of measure 12.

Janet By The Pool
Broadway Version-Mar. 8
{Same as Final L.A. ver.}

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

Now,

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

Elegant waltz

Musical score for the piano introduction of 'Janet By The Pool'. It consists of two systems of grand staves (treble and bass clef). The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is in 3/4 time and B-flat major. Measure 1 is marked with a piano 'p' dynamic and the instruction '(under dialogue)'. The melody is primarily in the treble clef, with accompaniment in the bass clef. Measure 8 ends with a repeat sign.

Photographers rush in

Musical score for the piano introduction of 'Photographers rush in'. It consists of one system of grand staves (treble and bass clef) containing measures 9 through 12. The music is in 3/4 time and B-flat major. Measure 9 is marked with a forte 'f' dynamic. The melody continues in the treble clef, with more active accompaniment in the bass clef. Measure 12 ends with a repeat sign.

Show Off

"The Drowsy Chaperone"

JANET: Oh, Victor, if
you think this is about
vanity, you couldn't
be more wrong.

Broadway Version-Mar. 17 {Revised for Broadway}

Music And Lyrics By
Lambert & Morrison

Janet: *colla voce*

1 I don't wan - na show off no more

2

3 I don't wan-na sing tunes no more

4

5 I don't wan-na ride moons no more

6

7 I don't wan-na show off

8 A Tempo (Mod. 4)

9 I don't wan - na wear

Janet:

10 11 12

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

mf

13 14

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

FELDZEIG: Janet, please. 17

15 16 17

I don't wan - na show off Don't try to con -

18 19 20 21

trol me 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 26 27

I don't wan-na be

28 29 30 31

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

32 33

fruit no more I don't wan - na show

gliss.
Janet throws
apple

The musical score is written for Janet, featuring a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 22 through 33 indicated. The lyrics are: 'it I quit I'm leav - ing it all be - hind I don't wan-na be cute no more Make the gen - tle-men hoot no more I don't wan na wear fruit no more I don't wan - na show'. The piano accompaniment includes various musical notations such as triplets, slurs, and a glissando (gliss.) for the 'apple' part. The score is presented in a standard musical notation format with a vocal staff and a grand staff for the piano.

Gang.1 +2: Hey baby!

Janet:

34 off 35

All:

She don't wan - na show

f

Janet:

36 37 38 39

Not me! Page three!

Women:

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

Men:

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

Janet:

41

Ah

gee!

I

don't wan - na show

Women:

views no more

Men:

views no more

mf

42 Janet: 43 44

off! I don't want to show off!

Women:

She don't want to show off! She don't want to show

Men:

She don't want to show off! She don't want to show

p cresc.

45 46 47 Janet: 48

Not me. Wheee!

off no more— off no more—

Faster (wild charleston)

f

49 50 51 52

leggerio

53 3 54 3 55 3 56

twirling plates

Gunshot

57 58 59 60 "Hooray!"

B'way revision:
Ms. 57-64 is rewritten

Duck drops

61 3 62 3 63 3 64

65 66 67 68

(glass sound)

69 Jug blowing 70 71 72 73 74

meno mosso

Snake Charmer

75 76 77 78 79 80

I don't want to show —

81 Grand waltz 82 83 All: 84

off! Ah!

85 86 87 88 89 90

Ah!

91 92 93 94 95 96

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

97 All: 98 99 100

more

101 102 103 104

rall.

105 106 Janet:

Please no more at

Drum follows back flips ad lib

W/arm up

107 Janet:
ten - tion I've count - ed to ten and I'm

108 Women:
ah ah - aa ah ah - aa

109 Men:
ah ah - aa ah ah - aa

110

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

112 Fare - well! Been swell!

113

114

115 Janet:
You'll

116

Janet:

117 118 119

ne - ver see this...

120 121

Ne - ver see this ne - ver see that

Pullback tempo

122 123 124

ne - ver see these a - gain I don't wan - na change

rall.

TOM ROLL

Janet:

125 keys no more— 126 I don't wan-na strip - tease no more 127 I don't wan-na say 128

accel.

Janet:

129 cheese no more 130 A Tempo I don't care if you scoff 131 I don't wan - na be 132

133 cheered no more— 134 praised no more— 135 grabbed no more— 136 touched no more—

Janet:

137 loved (h) no more— 138 I don't wan-na show off 139 All: 140 *f* I don't wan-na show

mp

f she don't wan-na show off

Janet: 141 off 142 Pre-taped I don't wan-na show off 143 Live 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: 145 146 147 148

off!

Faster

ff

149 150 151 152

153 154 155 156

no more!

"The Drowsy Chaperone"

Show Off Play Off

Broadway Version-Mar. 8

Music And Lyrics By
Lambert & Morrison

{Same as Final L.A. ver.}

Fast 2

Piano score for "Show Off Play Off" (Broadway Version-Mar. 8). The score is written for piano and vocal, featuring a fast tempo (Fast 2). The key signature is B-flat major (two flats). The score is divided into four systems, each containing two staves (treble and bass clef). The first system starts with a forte (f) dynamic. The score includes various musical notations such as notes, rests, chords, and articulation marks (accents, slurs). The piece concludes with a double bar line at the end of the fourth system.

1 2 3 4 5 6 7 8 9 10 11

PIANO/VOCAL

#6B

Show Off Encore

Broadway Version-Mar. 8

{Same as Final L.A. ver.}

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

Drowsy: **Tempo di "Stripper"**

1 I don't wan-na en - core no more — 3 Keep 'em shout-ing for

4 more no more — 5 Dis - sa-pear through the 6 floor no more 7 I don't wan-na show

8 **Faster** 9 10 11 12 13

off!

p

"The Drowsy Chaperone"

As We Stumble Along

Broadway Version-Mar. 16

Music And Lyrics By
Lambert & Morrison

Janet: Couldn't you at least
allay my fears with a few
choice words of inspiration?

{Same as Final L.A. ver.}

Drowsy:

A **B** 1

Drowsy: Inspiration? Really, dear, that's not my forte.
Janet: Yes, But if you--- As we stum - ble a - long

2 3 4

A Tempo (Easy 4) on life's — fun - ny jour - ney —

3 3

5 6 7

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

Drowsy:

8 we look here and we look

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

14 sure of where to turn or what to do 17 still we bum - ble our way

18 through life's — crazy la - brynth — 21 bare-ly

This musical score is for the song 'As We Stumble Along' (Broadway Version), page 2. It features a vocal melody line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into measures numbered 8 through 21. The lyrics are: 'we look here and we look there see - king an - swers a - ny where ne - ver sure of where to turn or what to do still we bum - ble our way through life's — crazy la - brynth — bare-ly'. The piano accompaniment includes various chords and melodic lines, with some measures marked with dynamics like 'p' (piano) and 'pp' (pianissimo). There are also some performance markings like '(b)' and '(h)' in the piano part.

24 **Drowsy:** 25 26 27

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

3

28 **Drowsy:** 29 30 31

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

5

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:

35 36 37

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

colla voce

p

38 39 40

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

41 42 43

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 48 49

hand as we stum-ble a -

3 3 3

f

A Tempo

50 51 52 53

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

Military 4

mf

3 3

54 55 56 57

shove We live and we learn And when we

3 3

58 59 60 61

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

3

(b) *p* # *p* (b) *p* # *p*

Drowsy:

62 63 64 65

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

66 67 68 69

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

Ooo

Ooo

Bolero!

f

70 71 72 73

know ing right from right nor left from wrong But as

Woman:

Ah Ah

Men:

Ah Ah

3 3 3 3

Drowsy:

74 75 76 77

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:

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!

ff

The musical score is written for a Broadway production. It features four staves. The first staff is for the character Drowsy, with lyrics 'as we stum-ble a - long' under measures 84-85. Measures 86 and 87 contain rests. The second staff is for the Woman, with a melodic line starting in measure 85 and a vocal exclamation 'Ah!' in measure 86. The third staff is for the Men, with a similar melodic line and 'Ah!' in measure 86. The fourth staff is the piano accompaniment, featuring a 'ff' (fortissimo) dynamic in measure 85. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score concludes with a double bar line at the end of measure 87.

PIANO/VOCAL

"Stumble" Playoff

"The Drowsy Chaperone"

Broadway Version-Mar. 8

{Revised for Broadway}

**Music And Lyrics By
Lambert & Morrison**

CUE: Man: Don't you just love her?

Foxtrot, in 4

mf (under dialogue)

She shoe-horned this song into the show. I mean basically she sings a arousing anthem about alcoholism.

That's why I love her. She just does her own thing, when she wants, regardless of the needs and concerns of others.

My mother was like that.

a tempo

Janet swirls on *rit.*

Adolpho

Broadway Version-Mar. 16

{Same as Final L.A. ver.}

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

Mod. Tango, in 4

CUE-ADOLPHO:
How can I make you remember?

A Tempo (Bright 3)

p (under dialogue)
Vamp
ff
Adolpho
throws cane

Adolpho:
I'm

13 A Tempo (tango, in 4)
14 15
sure that you have heard the name Al - dol-pho a lad-ies' man who wins ac-claim, Al -
mf

Adolpho:

-2-

#8-Adolpho
Broadway version-Mar. 16

16 dol-pho 17 Well love-ly miss I am the same Al - dol - pho 18 I in-tro -

DROWSY: Nice to meet you,
shall we?

Adolpho:

19 duce my-self 20 I am Al - dol-pho 21 22 Not so fast... So

23 just in case you did - n't hear Al - dol-pho 24 25 I'll try to make it ver - y clear: Al -

26 dol-pho 27 The love-ly lad-ies al-ways cheer Al - dol - pho 28 when I re -

Adolpho:

Drowsy: Understood

29
peat my - self I am Al - dol - pho 30

f (w/TOM)

colla voce

31 I can sing it high: Al - dol - pho 32 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

33 sing it ver - y fast: Al-dol-pho 34 I can sing it ver - y slow... 35 ly

tr

36 37 **Drowsy:38**

Adolpho: Al - dol-pho

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

Drowsy: 39 40 41 **Drowsy:**

Al - dol-pho Al -

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

Drowsy: 42 43 44

dol - pho **Adolpho:** You are Al - dol - pho

Now sing it proud - ly

colla voce

-5-

#8-Adolpho
Broadway version-Mar. 16

45

Adolpho:

46

Now let me spell it out for you

AND NOW LET ME SPELL IT OUT FOR YOU FOR ALL YOU LOVELY
LADIES WHO DIDN'T HEAR FOR SOME REASON MAYBE YOU ARE
HARD OF HEARING OR SOMETHING - I DON'T KNOW

47 a-a-a-a-a-a

48 do-ho-ho-ho-ho - hol

49 f-f-f-f-f-fo

12 tr~

12 tr~

gliss

50 51 52

f

Adolpho:

53 54 55

I am Al -

tr

56 57

dol - pho -

ff

Adolpho:

58 59 60

A - dol-pho!

ff

tr

PIANO/VOCAL

#8A

Adolpho-PLAYOFF "The Drowsy Chaperone"
Broadway Version-Mar. 17
{Revised for Broadway}

Music And Lyrics By
Lambert & Morrison



"The Drowsy Chaperone"

"Accident" Preprise
Broadway Version-Mar. 10
{Same as Final L.A. ver.}

Music And Lyrics By
Lambert & Morrison

Suddenly finding yourself in an insanely romantic setting, like Mrs. Tottendale's garden!

Easy 4

1 2 3 4

5 6 7 8

Robert:

I'm an

9 ac - ci - dent wait - ing to hap - pen — Da da

10

11 da da da da — da da da —

12

13 La da da da da da —

14

Janet: Robert, look out!

Accident Waiting To Happen
Broadway Version-Mar. 18
{Revised for Broadway}

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

A B C D

p(under dialogue)

E F G 1

Robert:

2 3 4 5

There was a time I could stop on a dime For - bear-ance was one of my tal - ents But since

colla voce

6 7 8 9

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:

-2-

#9-Accident Waiting To Happen
Broadway version-Mar. 18

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

A Tempo (soft shoe)



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



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



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



Robert:

21 22 23

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

24 25 26

how be I hap - pen to you

JANET: Robert look out!

Robert: And then...

Janet: Why, she joined in.

27 28

p(under dialogue)

(Bell) When

colla voce

Janet:

28A 28B 28C 28D

men say I'm sweet and they fall at my feet my heart does - n't beat a - ny fas - ter But when

mf

Robert: That's exactly
what she said!

28E Janet: 28F 28G 28H

you lose con-trol it tou-ches my soul so I'm bra-cing my self for dis-as-ter You're an

29 A Tempo 30 31 Robert: It's uncanny

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

Robert: Exactly! Robert: Robert:

32 33 34

I'm the rags in the cel-lar Janet: a Janet:

32 Janet: 33 34

a bro-ken um-brel-ler a

35 branch hang-ing loose from a tree— 36 Janet:
35 branch hang-ing loose from a tree— 36 I can

37 see my-self jum - pin' 'n clap - pin' 38 39 for a man who lives dan - geous - ly—

Robert: 40 I'm a ac - cident wait - ing to hap - pen— 41 42 Janet:
40 Janet: 41 You're an ac - cident wait - ing to hap - pen— 42 so hur -

43 ry and hap - pen to me 44

56 *f* 57

58 59

Appassionato
60 *f* 61 62

63 64 65 66 *decresc. poco a poco*

JANET: And then what happened? **Robert:**
ROBERT: Well... we kissed.

72 73
I'm an ac - ci - dent wait - ing to hap - pen So

71 Janet: 72 73
You're an ac - ci - dent wait - ing to hap - pen so

Robert:

74 75 76 77 78
hur - ry and hap - pen to me

Janet:

74 75 76 77 78
hur - ry and hap - pen to me

Toledo Surprise

Broadway Version-Mar. 16

{Revised for Broadway}

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

1 **Feldzieg:** 2 3 **Gangsters:** 4

Da da da da da da Chop the nuts— pound the dough—

5 **FELDZIEG: Front!** 6

bake it up— nice and slow—

7 8 9 10 **FELDZIEG:**
Now sell it!

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

Gangsters:

11 12 13 14

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

3

FELDZIEG:
Now you're cooking!

15 16 17 18

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

19 20 21 22

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

23 24 25 26

heat it up— if it tries to rise! 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*

(light)

B'way revision:
Ms. 36-57 are cut

FELTZIEG: You boy's are naturals. Keep it up, I'll go work on the arrangements. 5-6-7-8.

B'way revision:
Ms. 58-66 is rewritten

58 59 60

Vamp *f*

KITTY: Hey, what's going on here?

FELDZIEG: Ah, Kitty. I'm developing a new act with the Pastry Chefs.

61 62 63 64

Subito p (under dialogue)

65 66

Gangsters:

To - le - do sur - prise

B'way revision:
Ms. 67-90 are cut

KITTY: You're putting Pastry Chefs in the show and you won't put me in? Mr. Feldzeig. I never knew one man could be so cruel.

FELDZIEG: No, no. You got it all wrong. The new act is for you, Kitty. These boys are your back up dancers.

KITTY: Back up dancers?

FELDZIEG: Sure. Go ahead; try 'em on for size.

91 92 93 94

95 96 97 98

Vamp

B'way revision:
Ms. 99 is cut

KITTY: Holy cats!

98A 99 100 Kitty: 101 102 103

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

Vamp

104 105 106 107 108

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

p *f*

109 110 111 112

Squeeze the cream - Grease the pan - Lick the spoon - Flip the flan -

Gangsters:

Do do do - - Do do do - -

Kitty:

113 114 115 116

Makes you bust your tu - xe - do - To - le - do sur prise!

B'way revision:
Ms. 117-124 are cut

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

GEORGE: What? For the love of God why?

ADOLPHO: Aldolpho has made love to the bride.

ALL: Oh? Eww.

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

ALDOLPHO: Whaat?

GEORGE: The wedding is on

JANET: The wedding is off!

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.

UNDERLING: Yes, madame?

TOTTENDALE: 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.

125 126 127 128

DIALOGUE

p

Feldzieg:

129 130

First you

f

Feldzieg:

131 132 133 134 135

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

136 137 138

if it tries to rise don't let it

139 140 141 142

ff

143 144 145 146

Feldzieg: Mrs. T.

To - le - do sur - prise sur -

147 Mrs. T. 148 Gangster #1 Mrs. T. 149 150 Gangster #2 Mrs. T.

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

151 152 Feldzieg: 153 Kitty: 154 Mrs. T. Gan, Kitty + Feld.

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

155 Mrs. T. 156 157 158

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

159 160 161 Mrs. T.

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

Aldolfo:

Drowsy:

All:

162

163

164

165

To-le - do sur - prise

Sur - prise sur - prise

George:

Underling:

All:

prise

To - le - do sur - prise Sur-prise

Sur - prise

166

167

168

169

"Peanuts"

170

171

172

173

174

175

176

177

"Falling Off A Log"

178 179 180 181

Musical score for measures 178-181. The treble clef staff contains a melody with eighth and sixteenth notes, including some triplets. The bass clef staff provides a harmonic accompaniment with chords and single notes.

182 183 All: 184 185

Sur-prise!

Musical score for measures 182-185. Measure 183 is marked 'All:'. The vocal line (treble clef) has rests in measures 182 and 184, with a 'Sur-prise!' lyric under measure 183. The piano accompaniment (bass clef) continues with a steady eighth-note pattern.

186 187 All: 188

Sur - prise!

Musical score for measures 186-188. Measure 187 is marked 'All:'. The vocal line (treble clef) has rests in measures 186 and 188, with a 'Sur - prise!' lyric under measure 187. The piano accompaniment (bass clef) continues with a steady eighth-note pattern.

"Kitty's Basket"

189 190 191 192

Musical score for measures 189-192. The treble clef staff contains a melody with eighth and sixteenth notes, including some triplets. The bass clef staff provides a harmonic accompaniment with chords and single notes.

193 194 195 196

"Bells"

Musical score for the piece "Bells". It consists of two staves, treble and bass. The treble staff has a key signature of one flat and a common time signature. It contains measures 193, 194, 195, and 196. Measure 193 starts with a treble clef and a key signature change to one flat. Measure 194 has a repeat sign. Measure 195 has a key signature change to two flats. Measure 196 has a key signature change to one flat. The bass staff contains measures 193 through 196, with a key signature of one flat. The piece is titled "Bells" in the treble staff.

"Charleston"

197 198 199 200

Musical score for the piece "Charleston". It consists of two staves, treble and bass. The treble staff has a key signature of one flat and a common time signature. It contains measures 197, 198, 199, and 200. Measure 197 starts with a treble clef and a key signature change to one flat. Measure 198 has a repeat sign. Measure 199 has a key signature change to two flats. Measure 200 has a key signature change to one flat. The bass staff contains measures 197 through 200, with a key signature of one flat. The piece is titled "Charleston" in the treble staff.

201 202 203 204 204>206

Musical score for measures 201 through 206. It consists of two staves, treble and bass. The treble staff has a key signature of one flat and a common time signature. It contains measures 201, 202, 203, 204, and 204>206. Measure 201 starts with a treble clef and a key signature change to one flat. Measure 202 has a key signature change to two flats. Measure 203 has a key signature change to one flat. Measure 204 has a key signature change to two flats. Measure 204>206 has a key signature change to one flat. The bass staff contains measures 201 through 206, with a key signature of one flat.

All: 206 207 208 209

Chop the nuts _____ Pound the dough _____

ff

Musical score for the piece "All: Chop the nuts, Pound the dough". It consists of two staves, treble and bass. The treble staff has a key signature of one flat and a common time signature. It contains measures 206, 207, 208, and 209. Measure 206 starts with a treble clef and a key signature change to one flat. Measure 207 has a key signature change to two flats. Measure 208 has a key signature change to one flat. Measure 209 has a key signature change to two flats. The bass staff contains measures 206 through 209, with a key signature of one flat. The piece is titled "All: Chop the nuts, Pound the dough" in the treble staff. The piece is marked *ff* in the bass staff.

210 211 212 213

Bake it up _____ nice and slow _____

Women: 214 215 216 217

Then you got a To - le - do To-le - do sur - prise

Men:

Then you got a To - le - do To-le - do sur - prise

218 >222 222 223 **Women:**

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

Men:

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

7X

Women:

224

225

226

sur - prise! _____

Men:

Wait un - til it's rea - dy!

ff

228

229

sur - prise! _____

Wait un - til it's rea - dy!

All:

230

231

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

All:

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

Act 1 Finale
Broadway Version-Mar. 8
{Same as Final L.A. ver.}

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

1 2 3 4 5

f

Handwritten notes: > > > >

CUE: This is the
saddest day of my life.

Slower

6 7 8 9

DIALOGUE

10 11 12 13

Wed - ding bells won't ring Wed - ding bells won't chime

Wed - ding bells won't ring Wed - ding bells won't chime

14 15 16 17

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

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

18 19 20 21

time!

time!

f

v

Message from a Nightingale

Broadway Version-Mar. 18

"The Drowsy Chaperone"

{Same as final L.A. version}

Music And Lyrics By
Lambert & Morrison

Wild Chinese percussion

1 2 3 4

5 6 7 8

Gently

mp

9 Kitty: 10 11 12

I bling a mes-sage from a night-in-gale

Gangsters:

Night-in-gale night-in-gale night-in-gale

8va -

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked with a forte (f) dynamic. The piano part features a series of chords and arpeggios in the right hand, while the left hand plays a simple bass line. The introduction is followed by a vocal melody that enters in measure 5. The melody is marked with a 'Gently' dynamic and a mezzo-piano (mp) marking. The lyrics 'I bling a mes-sage from a night-in-gale' are written under the vocal line. The score continues with a piano accompaniment that features a series of chords and arpeggios. The piano part is marked with a 'Gangsters:' dynamic and a 'Night-in-gale night-in-gale night-in-gale' marking. The score concludes with a final piano accompaniment that features a series of chords and arpeggios.

13 **Kitty:** 14 15

Gangsters: I bling a mes - sage from a night - in - gale **Gangsters:**

song - ong - ong - ong Night - in - gale

16 17 18

ah!

Dictated ah! **Fast 4**

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

19 **Drowsy:** 20 **Soft shoe** 21

What is it a - bout the As - ians that fasc - i - nates Cau - ca - sions? What

mf

Drowsy:

22 23 24

is it a bout the As - ians that's so nice? Is it the won tons, the egg rolls, the

25 26 27

rice? Per-haps it's Bud - dha or Con - fu - cious and their ex - cel - lent ad - vice Adolpho:

whaa...?

rit. *f*

Adolpho:

28 29 30

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

a tempo *f*

Adolpho:

31 32 33

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

rit.

Gong was added
in L.A. production

34 35 36

hair up - on their chest and they on - ly have one god Im - pos-si-ble!

Gong

Adolpho:

37

Whaaaa...

All:

Whaaaa...

Play F+7 arp.
ad lib until MAN
lifts up record needle

Bride's Lament

Broadway Version-Mar. 18

{Rewritten for Broadway}

"The Drowsy Chaperone"

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.

Broadway version:
Ms. 2A + 4A are new

The musical score is written for piano and vocal. It consists of three systems of staves. The first system contains measures 1 through 4. Measure 1 is marked with a piano (*p*) dynamic and the instruction *p (under dialogue)*. Measure 2A is a new measure. The second system contains measures 4A through 7. Measure 4A is a new measure. Measure 7 is marked with a *rit.* (ritardando) instruction. The third system contains measures 8 through 10. Measure 8 is marked with a piano (*p*) dynamic and the instruction *a tempo*. The lyrics for measures 8 through 10 are: "mon - key on a ped - es - tal and tried to make that mon - key".

Janet:

-2-

#12-Bride's Lament
Broadway version-Mar.18

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

12 13

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

15

rit.

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

17 18

a tempo

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

20 *più mosso* 21 22

Janet:

a tempo

23 24 25 26

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

rit.

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

colla voce

27 28 29

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

rit.

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.

30 31 32

a tempo

do. più mosso

p (under dialogue)

Piano accompaniment for measures 33-35. The music is in 4/4 time, featuring a mix of chords and single notes in both hands. Measure 33 has a treble clef with a G4 quarter note and a bass clef with a G2 half note. Measure 34 has a treble clef with a G4 quarter note and a bass clef with a G2 half note. Measure 35 has a treble clef with a G4 quarter note and a bass clef with a G2 half note. The piano part is marked with a 'p' (piano) dynamic.

Man: 36 Oh mon - key mon - key mon - key Janet: 37

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

Vocal and piano accompaniment for measures 36-37. The vocal parts for Man and Janet enter in measure 36. The piano accompaniment continues with chords and single notes. Measure 37 features a forte 'f' dynamic marking.

Man: 38 39 40

ped - e - stal Janet:

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

colla voce

rit.

Vocal and piano accompaniment for measures 38-40. The vocal parts continue with the lyrics. The piano accompaniment includes a 'rit.' (ritardando) marking in measure 38. The music concludes in measure 40 with a final chord in the piano part.

Janet:

41 42 43 44

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

a tempo *colla voce* *rit.*

MAN: Here it comes.**JANET:** Wait!**MAN:** Who are you?**JANET:** I'm Janet Van De Graaf!**MAN:** Do you need anyone?**JANET:** I don't need anyone!**MAN:** What about the love of one-**JANET:** What do I care about the love of one man
when I'm adored by millions?

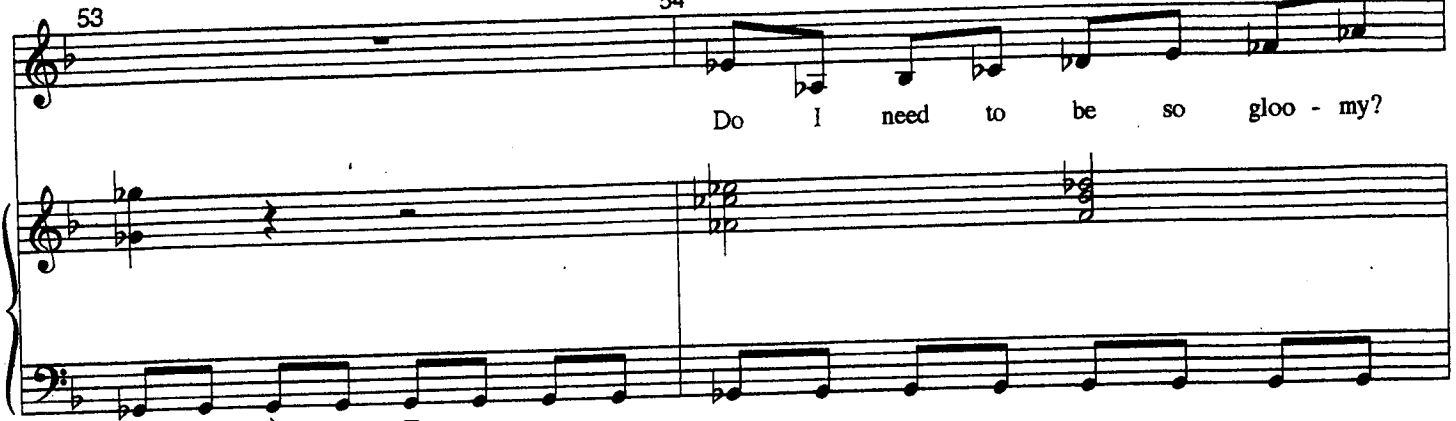
45 46 47 48 49 50 51 52

Janet:

53

54

Do I need to be so gloo - my?



Janet + Man:

Janet:

55

No, no, no.

56

I could rule the world if so I chose

57

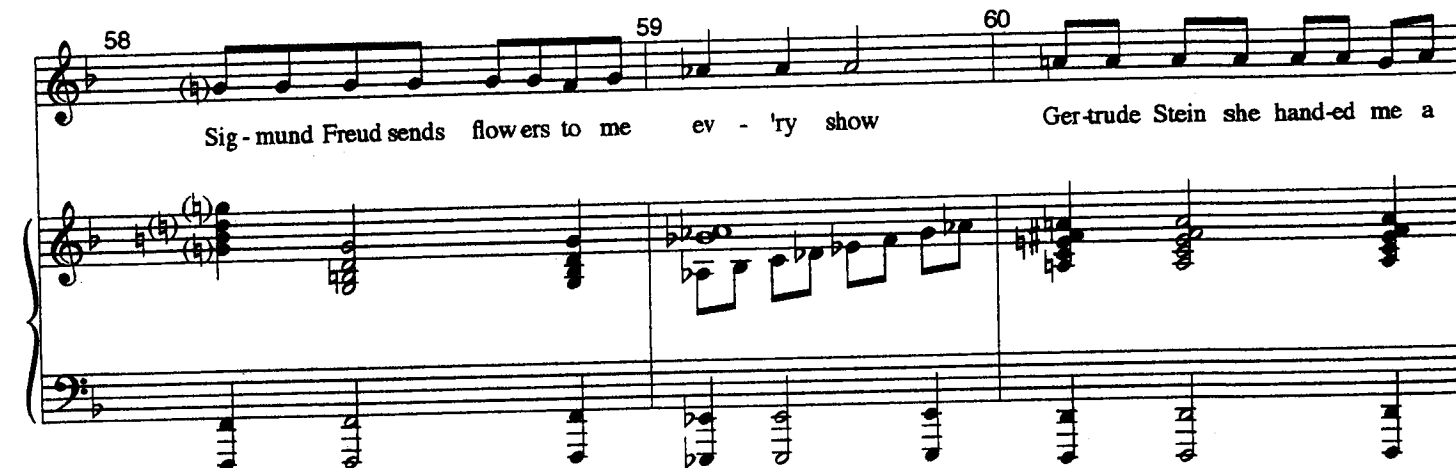


58

59

60

Sig - mund Freud sends flowers to me ev - 'ry show Ger-trude Stein she hand-ed me a



61

rose

62

I'm

MAN: Now she really let's go.



Janet:

63 64 65 66

Ja-net Ja-net Van-de Graff— Ain't no nail that I can't ham-mer

Faster, in 4

67 68 69 70

Why give up a Life of gla-mor Life of gla-mor Life of gla-mor

71 72 73

No! I'm an ac-ci-dent wait-ing to hap-pen A ca-

Janet:

74 75 76

tas-tro-phe des-tined to mon-key mon-key

Women:

mon-key mon-key

Men:

mon-key mon-key

Women:

78

79

MAN: She's having a complete mental breakdown!

Mon - key

mon - key

Men:

Mon - key

mon - key

Chorus:

80

81

82

83

Mon-key mon-key mon-key

Mon-key mon-key mon-key

Chorus:

84

85

86

Mon-key mon-key

Janet:

I don't wan - na show off no more

I don't wan na spread

Chorus:

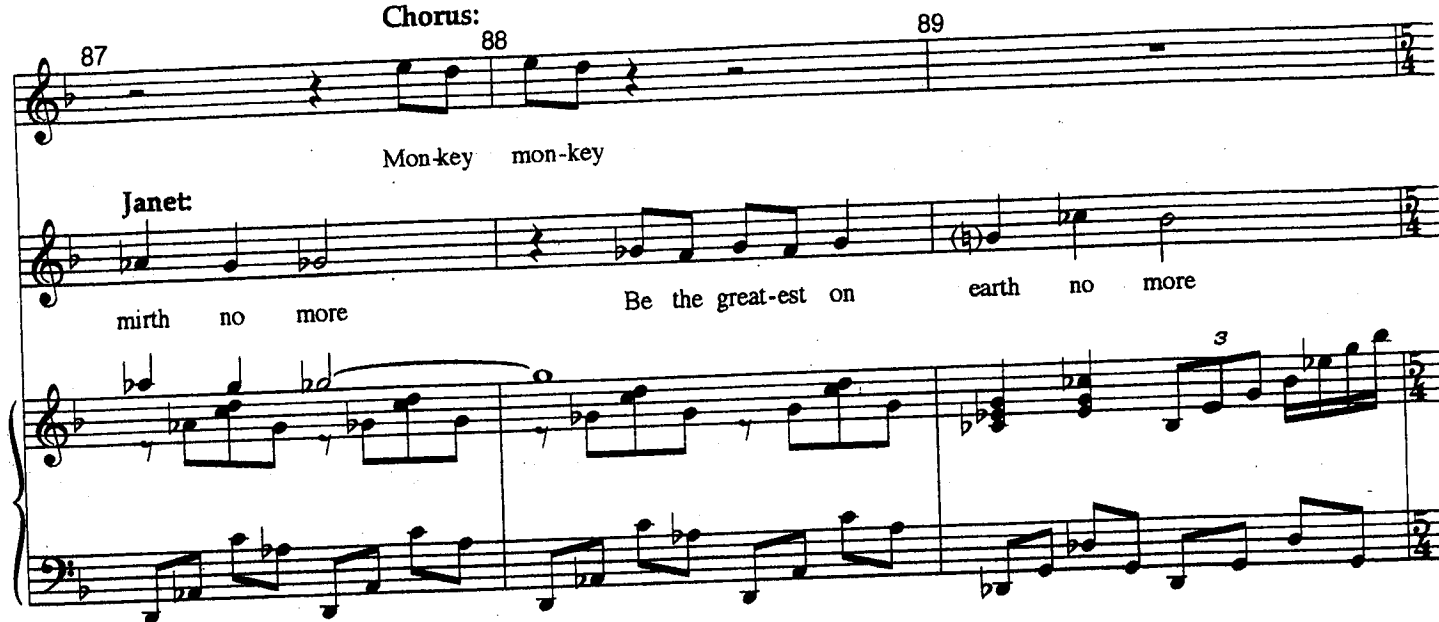
87 88 89

Mon-key mon-key

Janet:

mirth no more Be the great-est on earth no more

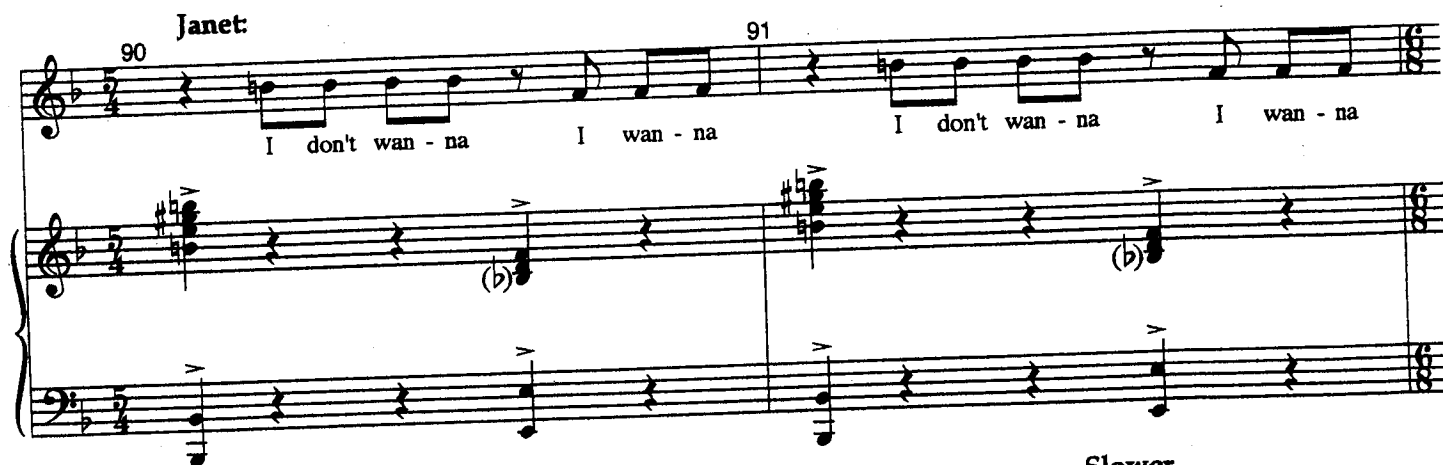
3



90 91

Janet:

I don't wan - na I wan - na I don't wan - na I wan - na



Slower

92 93 94

I don't I do I don't I do I don't wan - na show



Janet:

95 Off! 96 97 98 And I think

Women:

Stay Ja-net stay Jan-et Stay u-pon the stage, Ja-net Mil-lions want to see you shine.

Men:

Stay Ja-net stay Jan-et Stay u-pon the stage, Ja-net Mil-lions want to see you shine.

A Tempo

Janet:

99 100 101 102

Sure, Ja-net sure Ja-net fu-ture is se-cure, Ja-net Mil-lions will do just fine But a-ny

Women:

Oo Ah

Men:

Oo Ah

Janet:

103 104 105

fu-ture I could e-ver care to shape in-cludes just one two tim - in' cad who drives me

rall.

TRI

Janet:

Chorus:

106 107 108 109

ape! She put a

She put a

molto rall.

Women: A Tempo

110 111 112

Men: Mon - key on a ped-e-stal and tried to make that mon - key

Mon - key on a ped-e-stal and tried to make that mon - key

Women:

113 114 115

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

Men: stay And he did, for a time, but he need - ed to climb and with

116 117

o - ther mon - keys play That's the

o - ther mon - keys play That's the

118 119

sto - ry of a mon - key gone a -

sto - ry of a mon - key gone a -

120 Janet: 121 122 123

I ask the stars a - bove Is it the

Women:

Men: stray Mon-key mon-key Mon-key mon-key

stray Mon-key mon-key Mon-key mon-key Onstage CYM.

124 125 126

mon - key or my ped e stal I

127 128 129 130

love

"The Drowsy Chaperone"

Vaudeville Entrance

Broadway version-Mar. 11

Music And Lyrics By
Lambert & Morrison

{This song is new to the B'way production.}

Bright 4



Love Is Always Lovely

"The Drowsy Chaperone"

Broadway Version-Mar. 16

Music And Lyrics By
Lambert & Morrison

{This song is new to the B'way production}

TOTTENDALE: That's just the nature of love

1 2 Tottendale: 3

Love makes lo-vers wor - ry Love makes lo-vers fret But

4 5

here's a fact on which we can de - pend Just like

6 3 3 7

long a - go when Ro - me - o loved Ju - li - et

3

The musical score is written for piano and vocal. It features a melody line with lyrics and a piano accompaniment. The score is divided into three systems. The first system contains measures 1 through 3, the second system contains measures 4 through 5, and the third system contains measures 6 through 7. The lyrics are: 'Tottendale: That's just the nature of love. Love makes lo-vers wor - ry Love makes lo-vers fret But here's a fact on which we can de - pend Just like long a - go when Ro - me - o loved Ju - li - et'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

UNDERLING:
That ended quite badly, madam.
Feuding in-laws, I believe.

Tottendale:

Tottendale:

8 Love is al - ways love - ly in the end 9 (b) Love can start a quar - rel 10

VAMP

11 Love can cause a din 12 But love has al - ways been a trus - ty friend 13 'Twas a

14 hap - py fate — for Hank the eight — and 15 Anne Bo - leyn — 3

UNDERLING: I must point out, madam, that
Anne Boleyn lost her head.
TOTTENDALE: Yes! She was in love!

Tottendale:

Tottendale:

16 Love is al - ways love ly in the end 17 (b) Love was 18 3

VAMP

Tottendale:

Und.: Here we go again.

19 20 21

good for Eve and A - dam— And Sam - son and De - li - lah—

UND.: Good Grief!

TOT: Yes, of course"

Underling:

Underling:

22 23 24

too May I pose A ques-tion madam Why does

Tottendale:

25 26

no - thing I say to you ev - er get through? Don't mind if I do!

Musical notation for measures 27 and 28. Measure 27 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 28 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats).

Musical notation for measures 29, 30, and 31. Measure 29 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 30 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 31 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats).

Musical notation for measures 32 and 33. Measure 32 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 33 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats).

Musical notation for measures 34, 35, and 36. Measure 34 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 35 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 36 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats).

"Tea For Two"

Musical notation for measures 37, 38, and 39. Measure 37 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 38 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 39 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats).

40 41 42

43 44 45 Both:

Love is al - ways love - ly in the

UNDERLING: Oh, I found that quite taxing.
Excuse me, madam, while I pour
myself a glass of ice water.

46 47 Tottendale: 48

end Love sneaks up be-hind you Love drops from a-bove But

Tottendale:

Freely

49 50 51

love would ne-ver con-scious-ly of - fend Love has cer-tain-ly been kind to me and

Underling:

52 53 54

my true love Love is al-ways love-ly in the end But your late

Tottendale:

55 56

hus - band was a brute I don't mean him, you sil - ly coot

Tottendale:

57 {Spit take} 58 Love is al - ways love - ly—

Underling:

Both:

59 Love - ly love - ly love - ly 60 Love is al - ways love - ly in the

61 end! 62 63

64 65 66

I Remember Love

FINAL-Nov. 2

"The Drowsy Chaperone"

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

This block contains the first five measures of the musical score for Mrs. Tot. The melody is written on a single treble staff. Measures 1 and 2 are rests. Measure 3 contains the lyrics 'la da de da'. Measure 4 contains 'de da'. Measure 5 contains 'la da de da de da'. The piano accompaniment is written on grand staves (treble and bass). It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including triplets in measures 3 and 5.

6 7 8 9

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

This block contains measures 6 through 9. The melody continues on the treble staff. Measure 6: 'I re-mem-ber me'. Measure 7: 'I remember you'. Measure 8: 'I re-mem-ber pad-dling a'. Measure 9: 'lit-tle red ca - noe and'. The piano accompaniment continues with the same rhythmic pattern, featuring triplets in measures 8 and 9.

Mrs. Tot.:

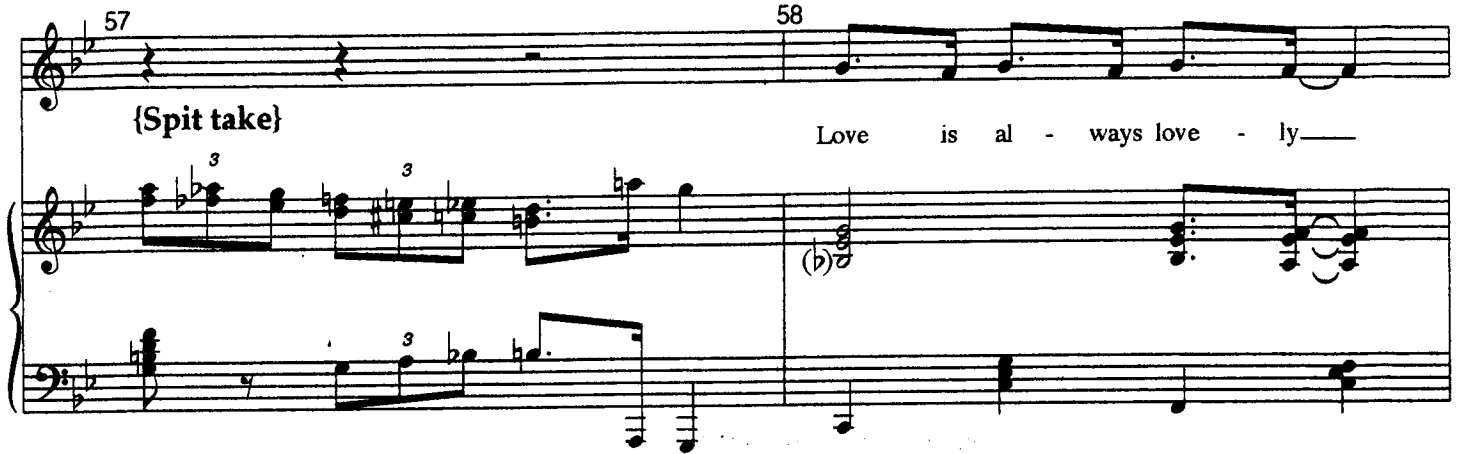
10 11 12 13

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

This block contains measures 10 through 13. The melody continues on the treble staff. Measure 10: 'I re-mem-ber love'. Measure 11: 'at least'. Measure 12: 'I think'. Measure 13: 'I do'. The piano accompaniment continues with the same rhythmic pattern, featuring triplets in measures 12 and 13.

Tottendale:

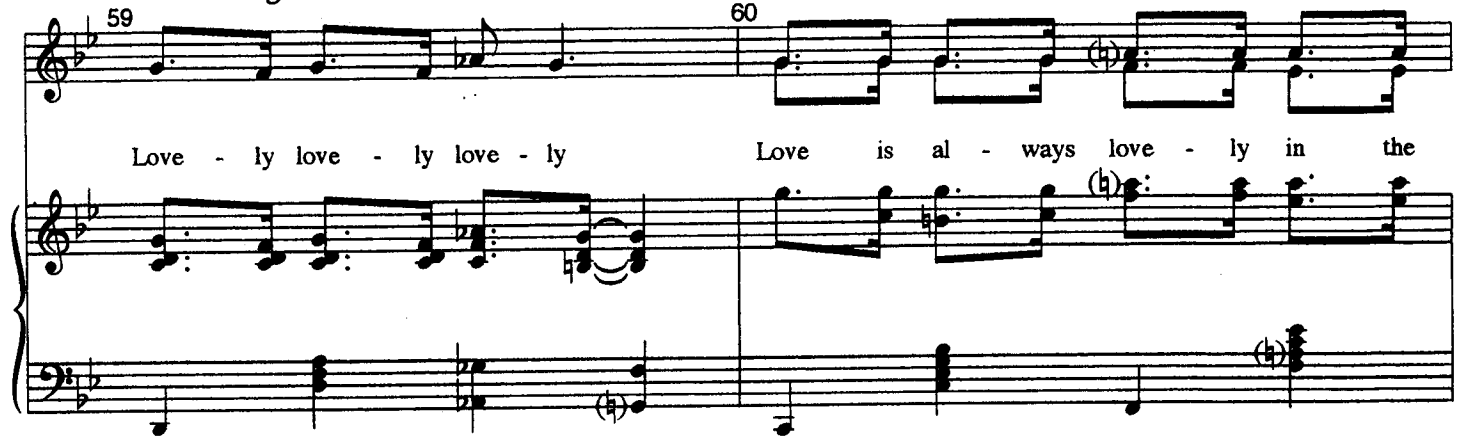
57 {Spit take} 58 Love is al - ways love - ly—



Underling:

Both:

59 Love - ly love - ly love - ly 60 Love is al - ways love - ly in the



61 end! 62 63



64 65 66



Tottendale:

Freely

49 50 51

love would ne-ver con-scious-ly of - fend Love has cer-tain-ly been kind to me and

Underling:

52 53 54

my true love Love is al-ways love-ly in the end But your late

Tottendale:

55 56

hus - band was a brute I don't mean him, you sil - ly coot

40 41 42

43 44 45 **Both:**

Love is al - ways love - ly in the

UNDERLING: Oh, I found that quite taxing.
Excuse me, madam, while I pour
myself a glass of ice water.

46 47 **Tottendale:** 48

end Love sneaks up be-hind you Love drops from a-bove But

Musical notation for measures 27 and 28. Measure 27 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 28 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats).

Musical notation for measures 29, 30, and 31. Measure 29 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 30 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 31 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats).

Musical notation for measures 32 and 33. Measure 32 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 33 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats).

Musical notation for measures 34, 35, and 36. Measure 34 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 35 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 36 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats). The text "Tea For Two" is written below the treble staff in measure 35.

Musical notation for measures 37, 38, and 39. Measure 37 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 38 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 39 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The key signature is B-flat major (two flats).

Tottendale:

Und.: Here we go again.

19 20 21

good for Eve and A - dam And Sam - son and De - li - lah

UND.: Good Grief!

TOT: Yes, of course"

Underling:

Underling:

22 23 24

too May I pose A ques - tion madam Why does

Tottendale:

25 26

no - thing I say to you ev - er get through? Don't mind if I do!

UNDERLING:
That ended quite badly, madam.
Feuding in-laws, I believe.

#14-Love Is Always Love
Broadway version-Mar. 16

Tottendale:

Tottendale:

8 Love is al - ways love - ly in the end 9 (b) Love can start a quar - rel 10

VAMP

11 Love can cause a din But love has al - ways been a trus - ty friend 12 13 'Twas a

14 hap - py fate — for Hank the eight — and 15 Anne Bo - leyn — 3

UNDERLING: I must point out, madam, that
Anne Boleyn lost her head.
TOTTENDALE: Yes! She was in love!

Tottendale:

Tottendale:

16 Love is al - ways love ly in the end 17 (b) Love was 18 3

VAMP

Love Is Always Lovely "The Drowsy Chaperone"

Broadway Version-Mar. 16

Music And Lyrics By
Lambert & Morrison

{This song is new to the B'way production}

TOTTENDALE: That's just the nature of love

1 2 Tottendale: 3

Love makes lo-vers wor - ry Love makes lo-vers fret But

4 5

here's a fact on which we can de - pend Just like

6 3 3 7

long a - go when Ro-me-o loved Ju - li - et

The musical score is written for piano and voice. It features a vocal line for Tottendale and a piano accompaniment. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system includes measures 1, 2, and 3. The second system includes measures 4 and 5. The third system includes measures 6, 7, and 8. The lyrics are: "TOTTENDALE: That's just the nature of love. Love makes lo-vers wor - ry Love makes lo-vers fret But here's a fact on which we can de - pend Just like long a - go when Ro-me-o loved Ju - li - et". The piano accompaniment includes various musical notations such as treble and bass clefs, key signatures, and time signatures.

Mrs. Tot.:

14 I remember oink 15 I remember moo 16 I remember pettingsomahing 17 furry at the zoo and

18 I remem - ber love 19 at least I think I do 20 21 don't

22 ask me when my birth-day is 23 I have-n't got a clue 24 Don't 25 Under: "It's April 10th"

Under: "It's Mrs. Tottendale"

26 Mrs. Tot.: ask me what my name is 27 I don't know 28 Mrs. T.: "Oh, I'd forgottendale" 29

30 31 32

I remem - ber woof I re-mem - ber peeuw I re-mem - ber scra - ping some - thing

Musical score for Mrs. Tot. (Meow) from measures 30 to 32. The vocal line (treble clef) has a melody of eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

33 34

fil - thy off my shoe and I re - mem - ber love

Musical score for Mrs. Tot. (Meow) from measures 33 to 34. The vocal line continues with a similar melodic pattern. The piano accompaniment includes a triplet of eighth notes in the right hand at measure 34.

35 36 37

at least I think I do

Musical score for Mrs. Tot. (Meow) from measures 35 to 37. The vocal line has a few rests in measure 37. The piano accompaniment continues with a consistent rhythmic pattern.

Mrs. Tot.:

38 39 40 41

Under.: la de da la de da

she re - members zip she remembers fuzz she remembers nothing but an om-ni-pre-sent buzz but

Musical score for Under. (Bark) from measures 38 to 41. The vocal line (treble clef) has a melody of eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

Tot: Oh, I do!

42 43 44 45

Under: la da de da de da Don't

she re-mem-bers love at least she thinks she does

Under: 'I'll pin it on you.

46 47 48 49

Mrs. Tot.: ask me what my ad-dress is I nev-er real-ly knew And

Under: Look below!

50 51 52 53

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

Play 53A and 53B
only if needed

53A 53B

Mrs. Tot.:

54 55 56 57

Under.: Oh! _____ Da 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

62 63 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

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

bom bom bom bom bom

rall.

71 72 73

I remember cold I remember hot I remember something that I think I just for-got

she does_____ she does_____ do

Tot.: Why?

Mrs. Tot.:

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:

I'm sure you

The musical score for Mrs. Tot. and Under. Mrs. Tot. sings from measure 78 to 81. Under. sings from measure 81. The piano accompaniment is shown in grand staff notation.

Slower

82 83 84 85 86

I real - ly do_____

think you do_____ You real - ly do

rit.

The musical score for Mrs. Tot. and Under. Mrs. Tot. sings from measure 82 to 85. Under. sings from measure 85 to 86. The piano accompaniment is shown in grand staff notation with a 'rit.' marking.

"The Drowsy Chaperone"

"Accident" Underscore
Broadway Version-Mar. 14
{Revised for Broadway.}

Music And Lyrics By
Lambert & Morrison

CUE: "And we love each other so."

JANET: Oh, Robert. You were kissing me.

ROBERT: You mean, you're Mimi? Well! That accent was remarkably accurate.

JANET: Why, thank you. I developed it when I played the role of Monique in "Hold that Baguette."

ROBERT: So, it was all a ruse?

JANET: Yes; A cruel ruse. I used my skills as an actress to test your love for me.

ROBERT: Oh, Janet. Knowing that you can fool me so easily, why it makes me love you all the more.

JANET: Oh, Robert...

Slowly

p (under dialogue)

1 2 3 4 5 6 7 8 9 10 11 12 13

PIANO/VOCAL

"The Drowsy Chaperone"

Kitty, The Incredible

Broadway Version-Mar. 17

{Same as Final L.A. ver.}

Music And Lyrics By
Lambert & Morrison

Feldzieg: A fabulous new star.
(points to orchestra)

Presenting Kitty, the incredible!

Feldzieg: Okay Kitty, concentrate,
show the boys how you can read my mind

The first system of the musical score is written for piano and voice. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two measures by a bar line. Measure 1 contains a 'Tom roll' in the bass clef and a whole note in the treble clef. Measure 2 contains a 'Cym.' (cymbal) in the bass clef and a whole note in the treble clef. Arrows point from the lyrics to the corresponding measures: 'Feldzieg: A fabulous new star. (points to orchestra)' points to measure 1, and 'Presenting Kitty, the incredible!' points to measure 2.

Kitty: "Kitty, will you marry me?"
Oh Mr. Feldzieg! Yes! Yes!

Misterious 4

The second system of the musical score is written for piano and voice. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into three measures by two bar lines. Measure 3 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 4 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 5 contains a melodic line in the treble clef and a bass line in the bass clef. Arrows point from the lyrics to the corresponding measures: 'Kitty: "Kitty, will you marry me?"' points to measure 3, and 'Oh Mr. Feldzieg! Yes! Yes!' points to measure 5.

Wedding Bells #2

"The Drowsy Chaperone"

Broadway Version-Mar. 18

Music And Lyrics By
Lambert & Morrison

{This song is new to the B'way production}

George:

1 2 3

tr *tr* I'm

4 5 6 7

George! That's George The best man George I'm

8 9 10 11

hon-ored to be do-ing what a best man ought. I'm

3 3 3 3

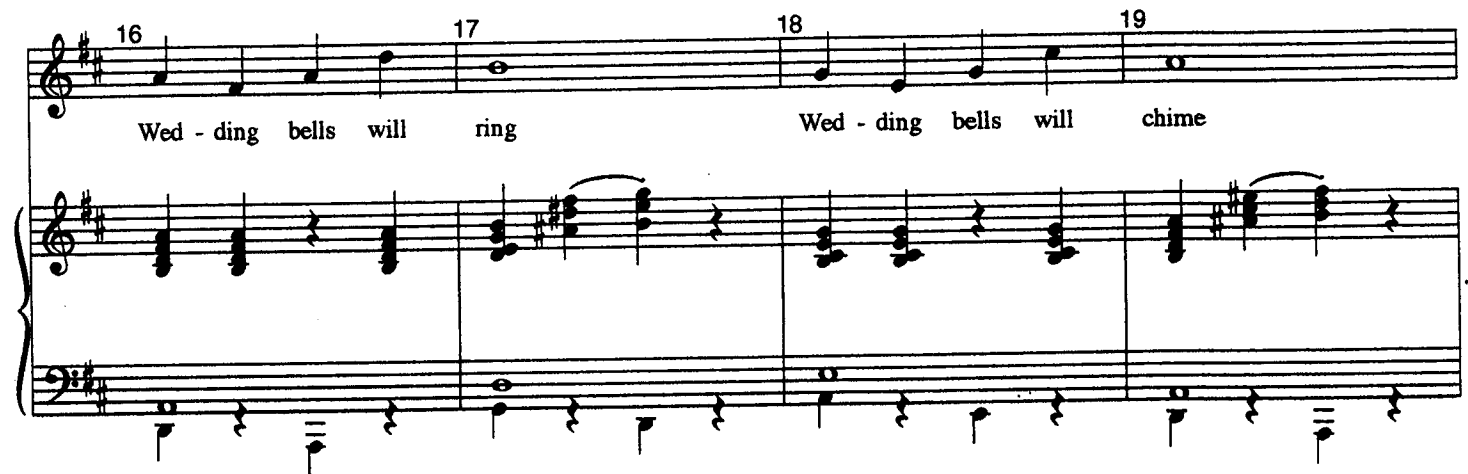
12 13 14 15

bask - ing in the glo - ry of a fight well fought



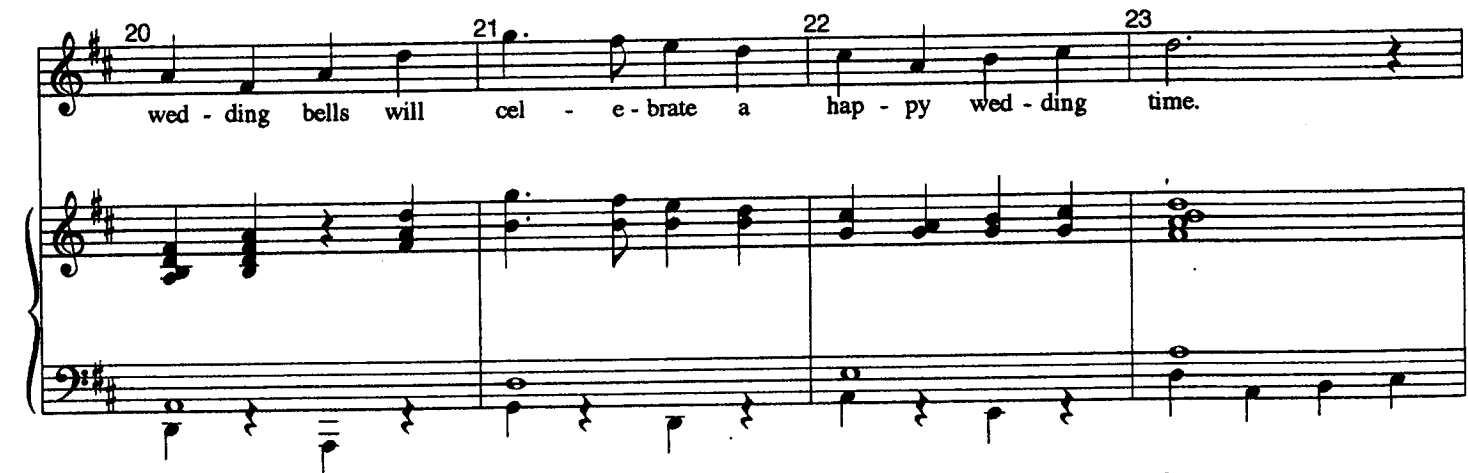
16 17 18 19

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



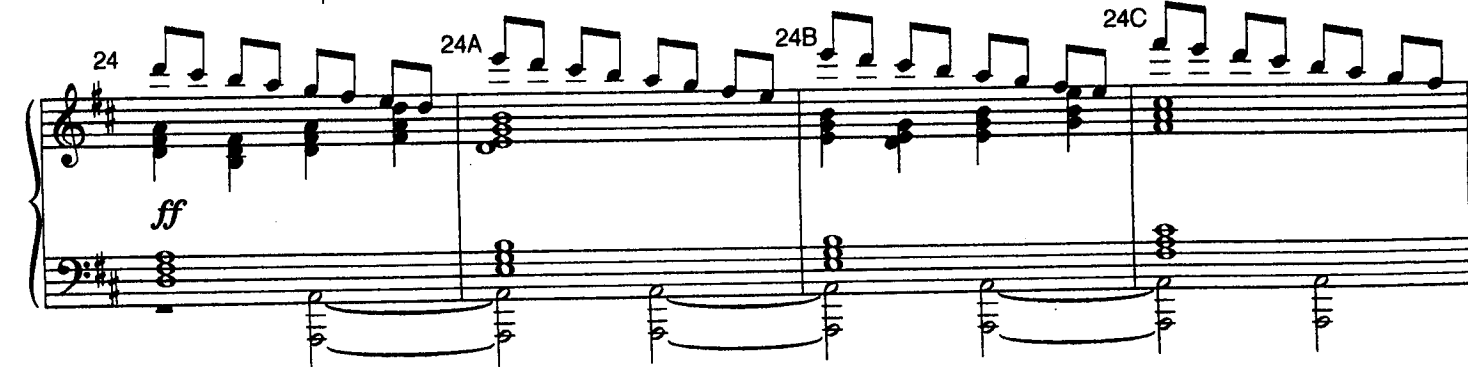
20 21 22 23

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



24 24A 24B 24C

ff



GEORGE: Minister you may begin.
Oh, I forgot the Minister!

24D **Women:** 24E 24F 24G 24H

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

Men:

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

più mosso

25 26 27 28

ff

*In L.A.
Ms. 29 + 30 were cut*

29 30 31 32

George: Who the hell are you?

33 34 35 **Trix:**

I'm

36 Trix:

37

38

39

#17-Wedding Bells #2
Broadway version Mar. 18

Trix

the

a - vi - a - trix.

Queen of the sky——

To

Jazzy 2

40

41

42

43

Ri - o I was wend - ing when my en - gine need - ed mend , - ing I'll

44

45

46

fix

my

nav - i - ga - trix

And

then I'll

fly——

47

48

49

and

let

your love - birds

tie——

the

TRIX: Sorry to crash the party, folks. But we'll have this fixed in two shakes and then off to Rio for Carnival!

ROBERT: Wait! The captain of a ship can perform a marriage!

ALL: Yes!

UNDERLING: And a pilot is comparable to a captain.

ALL: Yes!

ALDOLPHO: And airplane is a kind of a ship. A ship of the air. Some call it an airship!

ALL: Oh, ship! Yes!

GEORGE: Wait! I got it! Trix! **CONT.**-----

Fast 4

50 knot.

51

52

53

2X *p* (under dialogue)

2X

54

55

56 Vamp

2X

I Do, I Do In The Sky

Broadway Version-Mar. 17

{Revised for Broadway}

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

UP-TEMPO

$\bullet = 126$

1 2 3 4 Trix: A

GEORGE: You can marry them on the plane and we'll have the honeymoon in Rio! ALL: Hoorah!!!

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? Do you A

Feldzieg & Kitty **Robert & Janet** **All:**

We do We do! A

All:

A

29 30 31 32

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

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

Trix: With

33 **Trix:** 34 35 36
 rain - bows bend - ing be - fore us and clouds me - an - dering by One

37 **Trix:** 38 39 40
 can't re strain that sweet re - frain "I do, I do"— in the sky **Alt!**

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

B'way revision-Feb. 7
Ms. 47-48 are rewritten
Ms. 49-56 are cut

45 **Trix:** 46 47 48

heart - beats rush when sweet - hearts gush "I do I do in the sky!!" _____

All:

I do I do Oo _____

I do I do Oo _____

57 Trix: 58 59 60

Women: do! I do, in the sky!

I do in the sky

Men: I do in the sky

61 62 Women: 63 64

Men: could it be? yes! It's Rio!

look! up ahead! do you see it?

Janet: Well hurry up Trix,
65 we've got some honeymooning to do! 66 All: 67

Then fly!

68 69 Trix: 70

All: Then fly! Women: It's Men: It's

cresc.

71 72

such a thrill when love - birds trill "Let's

such a thrill when love - birds trill "Let's

73 74 75 76 Trix: One

Women: fly!" And clouds me-an - der-ing by

Men: fly!" And clouds me-an - der-ing by

ff

B'way revision-Feb. 7
Ms. 80 is rewritten
Ms. 81-88 are cut

77 Trix: 78 79 80

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

"I do I do I do I do I

"I do I do I do I do I

f

B'way revision-Feb. 7
Ms. 89 is rewritten

89 90

do

Women:

do

Men:

Up in the

Up in the

**POWER
FAILURE!**

91

Ah...

Ah....

Power comes back on!

Power comes back on!

Power comes back on!

This musical score page contains measures 92 through 95 of the Broadway version of the song "I Do, I Do In The Sky". The score is written for a piano accompaniment and includes vocal lines. Measures 92 and 93 feature a vocal line with the lyrics "sky!" and a piano accompaniment consisting of a series of chords. Measures 94 and 95 continue the piano accompaniment with a series of chords. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff (treble clef). The lyrics "sky!" are written below the vocal line in measures 92 and 93.

92 sky! 93 94 95

Finale Ultimo

Broadway Version-Mar. 17

{Revised for Broadway}

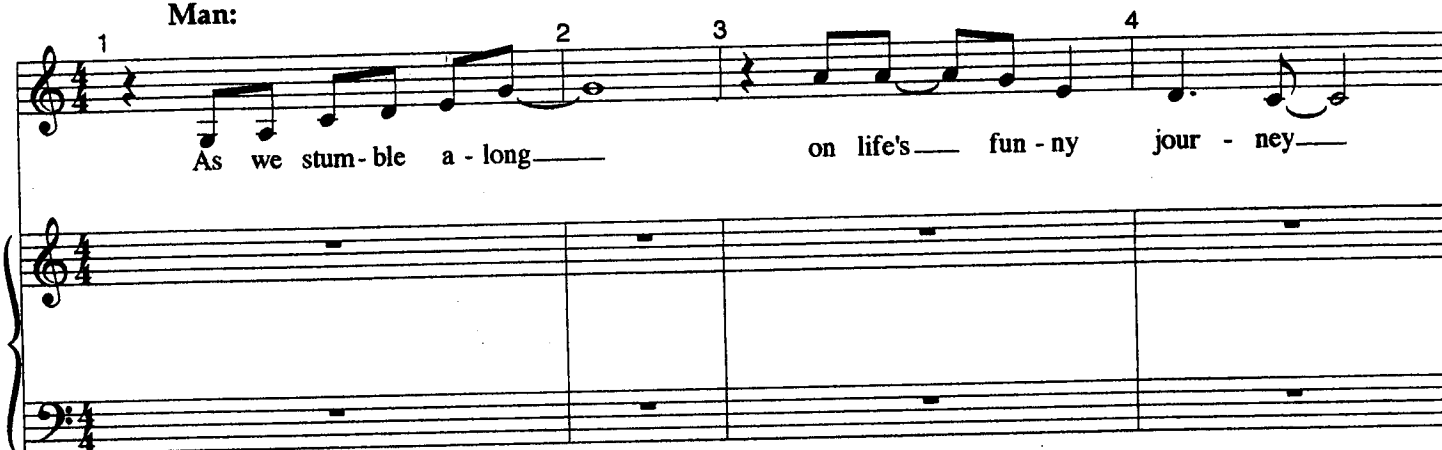
"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

Man:

1 2 3 4

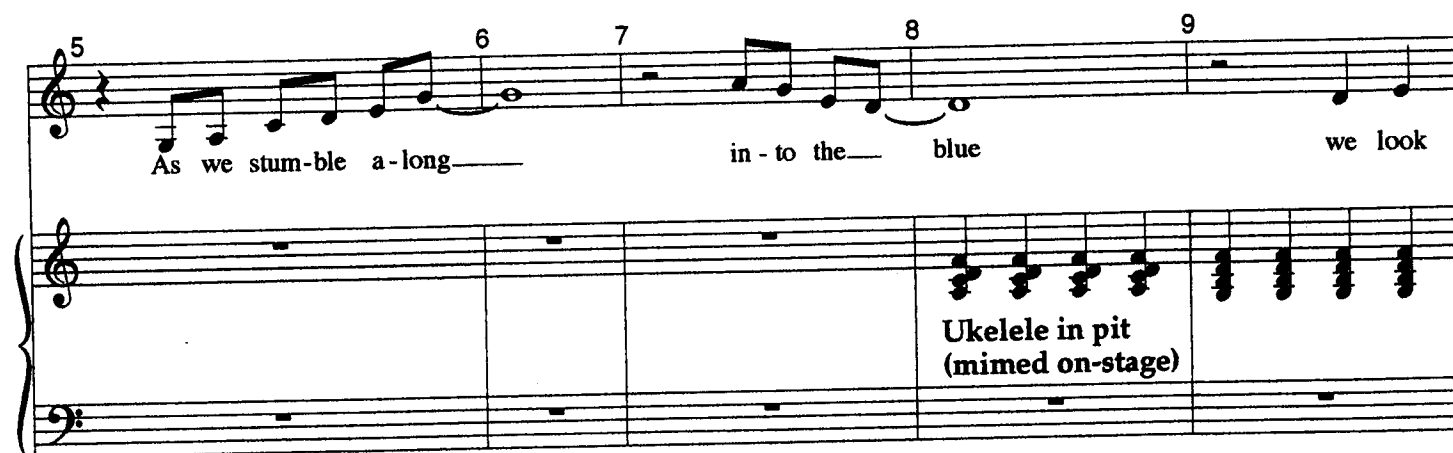
As we stum-ble a - long — on life's — fun - ny jour - ney —



5 6 7 8 9

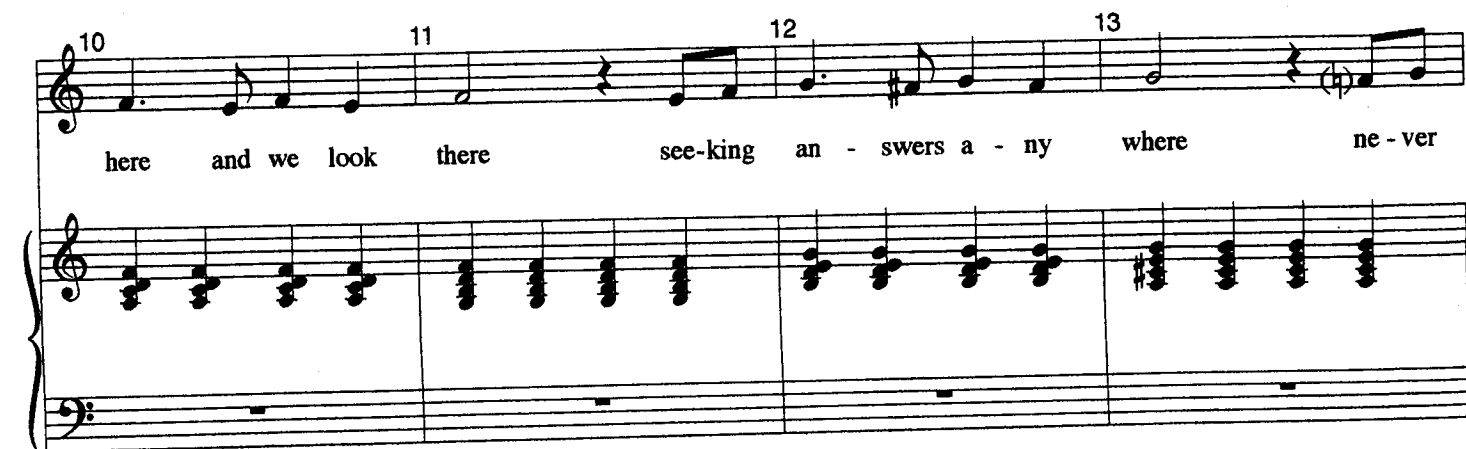
As we stum-ble a - long — in - to the — blue we look

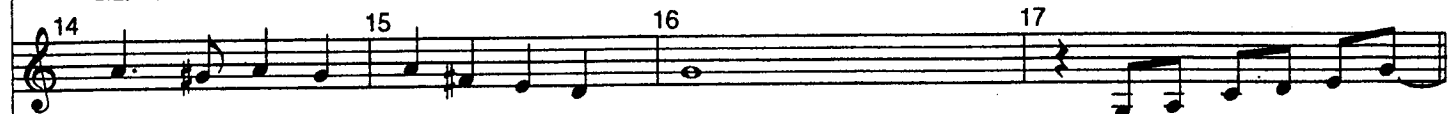
Ukelele in pit
(mimed on-stage)



10 11 12 13

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



Robert:**Man:**

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

sure of where to turn or what to do

still we bum - ble our way

(orchestra)

B'way revision
Ms. 20-22 are rewritten**Feld. & Gang. :****Janet:**

I don't wan-na sing tunes no more—

George:

To-le-do sur-

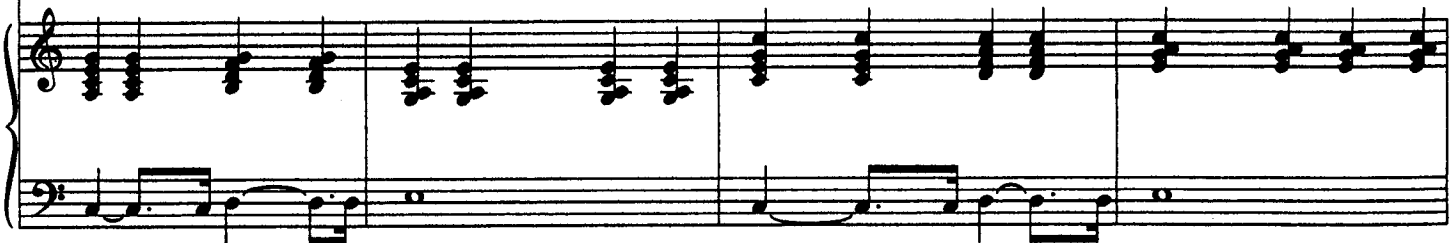


Wedding bells will ring wedding bells will chime

Man:

through life's — cra-zy la - brynth —

bare - ly



Feld. & Gang. : **Underling:** **Adolpho:** **Kitty:** **Drowsy:**

prise Mrs. T.: Love - ly — I am A - dol - pho — Sur-prise!

Love is al - ways love-ly I am A - dol - pho — Sur-prise!

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

Drowsy & Man:

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

All:

song — 3 — 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 — crazy lab'-rynth

Men:

34 35 36 37

way through life's — crazy lab'-rynth

f

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:

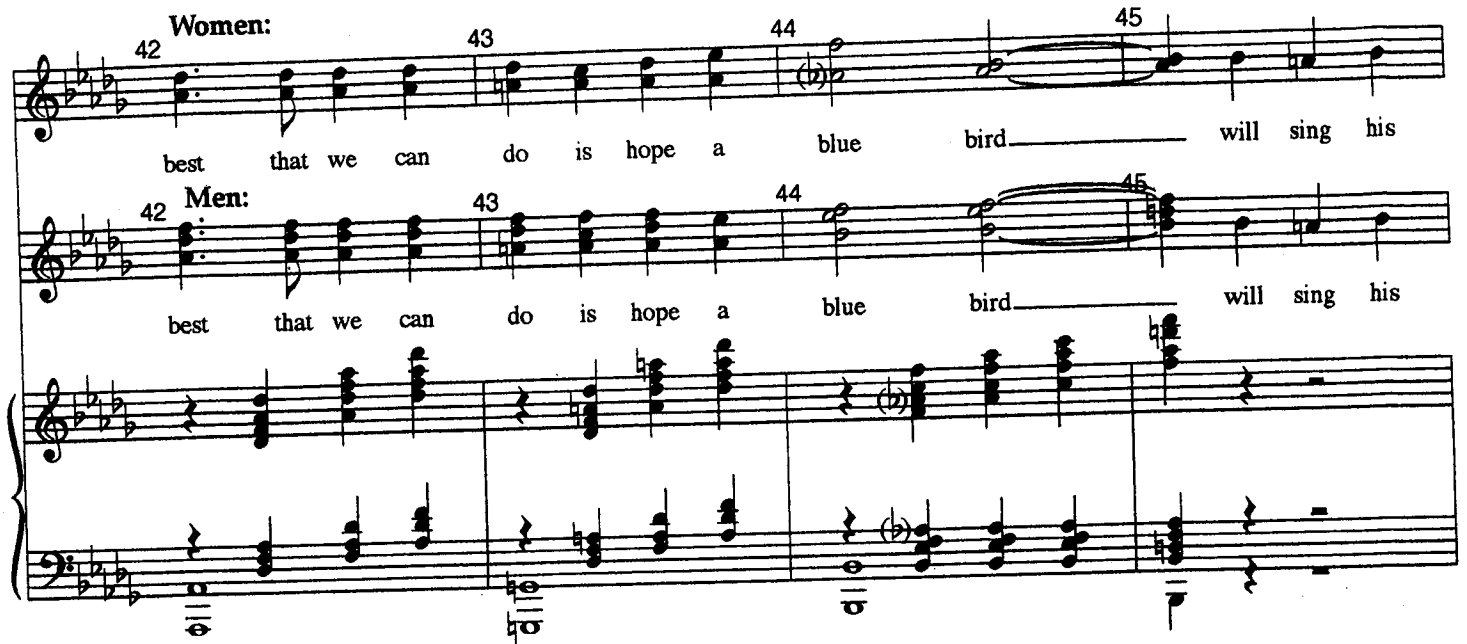
42 43 44 45

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 54 55 56

Men: long

53 54 55 56

long

Finale Ultimo
Broadway Version-Mar. 17
{Revised for Broadway}

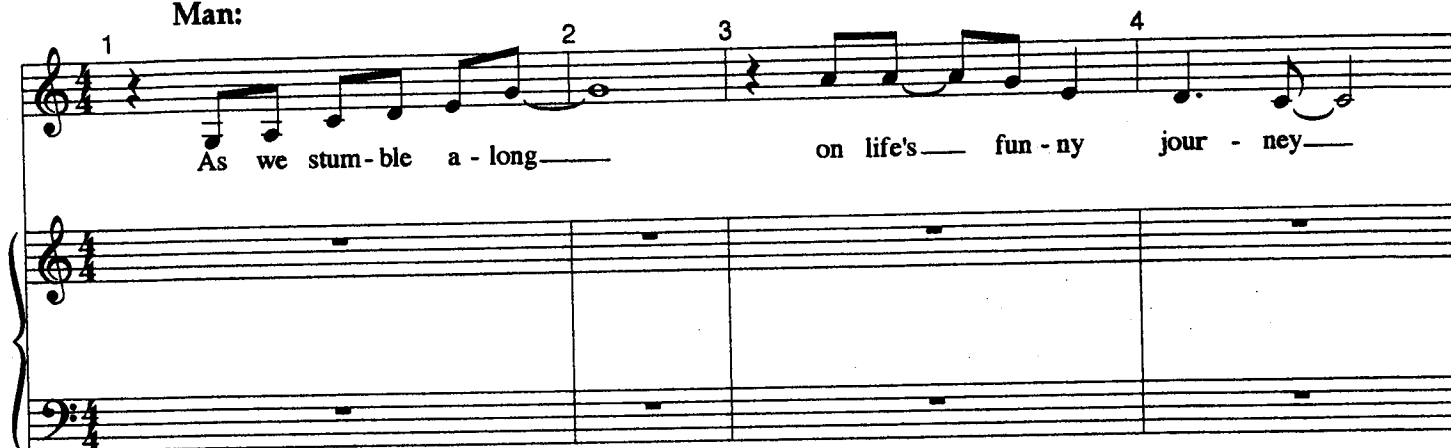
"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

Man:

1 2 3 4

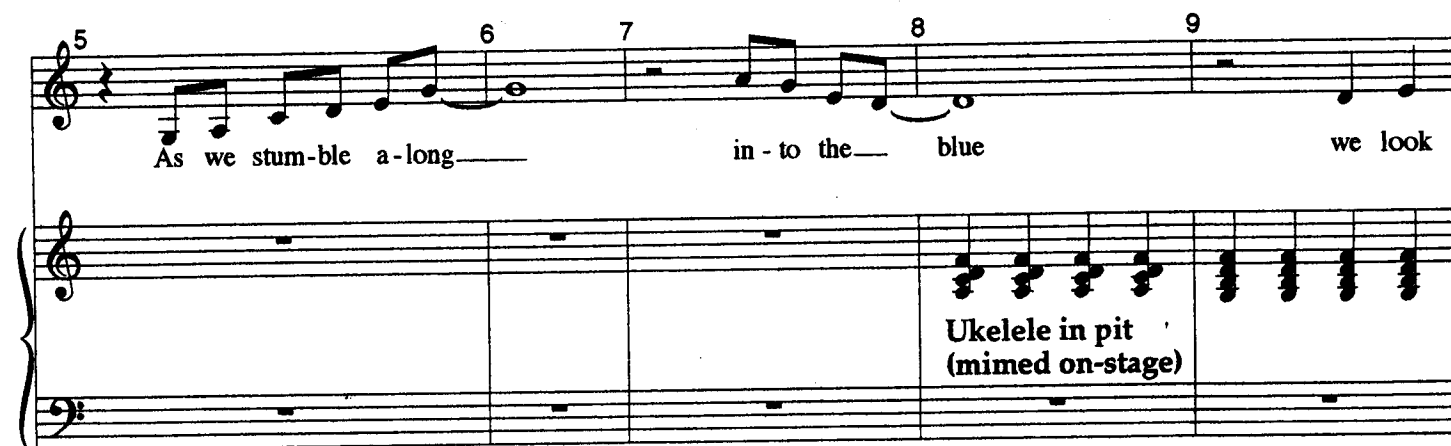
As we stum-ble a-long on life's fun-ny jour-ney



5 6 7 8 9

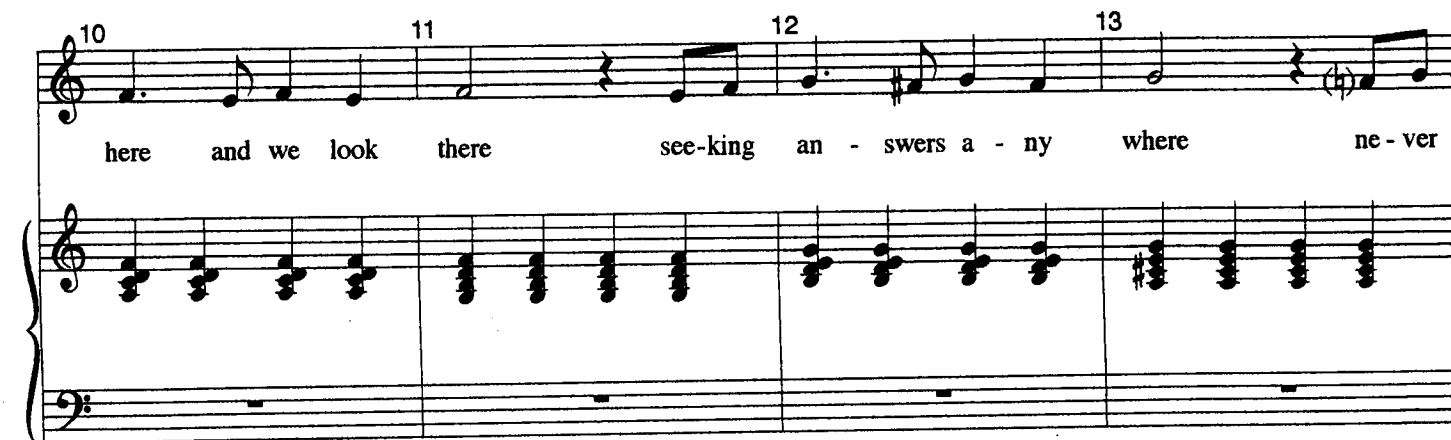
As we stum-ble a-long in-to the blue we look

Ukelele in pit
(mimed on-stage)



10 11 12 13

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



Robert: 14 15 16 17

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

Man: 14 15 16 17

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

(orchestra)

B'way revision
Ms. 20-22 are rewritten

Janet: 18 19 20 21

I don't wan-na sing tunes no more—

George: 18 19 20 21

To-le-do sur-

Man: 18 19 20 21

Wedding bells will ring wedding bells will chime

through life's— crazy la - brynth— bare - ly

Feld. & Gang. : 22 23 24 25

Underling:

prise Mrs. T.: 22 23 24 25

Love - ly — Adolpho:

Kitty:

Love is al - ways love-ly I am A - dol - pho — Surprise!

Man: 22 23 24 25 **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 -

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

f

3 3 3 3 3 3 3 3

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!

3 3 3 3 p

42 **Women:** 43 44 45

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

42 **Men:** 43 44 45

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

This block contains the musical notation for measures 42 through 45. It features three staves: a vocal staff for Women, a vocal staff for Men, and a piano accompaniment staff. The Women's and Men's parts are in a soprano and alto clef, respectively, and both sing the lyrics "best that we can do is hope a blue bird will sing his". The piano accompaniment is in a grand staff (treble and bass clef) and provides harmonic support with chords and moving lines. Measure 45 shows a long note for the vocalists, indicating a sustained sound.

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

This block contains the musical notation for measures 46 through 49. It features three staves: a vocal staff for Women, a vocal staff for Men, and a piano accompaniment staff. The vocalists sing the lyrics "song as we stum-ble a - long as we". The piano accompaniment includes triplets in measures 46, 47, and 48, and a long note in measure 49. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

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 54 55 56

Men: long

53 54 55 56

long

BOWS

"The Drowsy Chaperone"

Broadway Version-Mar. 8

{Same as Final L.A. ver.}

Music And Lyrics By
Lambert & Morrison

NOTE: In L.A., Ms. A-D were added.
They are taken from Ms. 197-200 of #10- "Toledo Surprise"

The musical score is written for piano and vocal. It consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into sections labeled A, B, C, and D. Section A is the first system, B is the second, C is the third, and D is the fourth. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (A) starts with a treble staff and a bass staff. The second system (B) includes a treble staff and a bass staff. The third system (C) includes a treble staff and a bass staff. The fourth system (D) includes a treble staff and a bass staff. The score is numbered 1 through 12, indicating measures. The first system (A) contains measures 1-4. The second system (B) contains measures 5-8. The third system (C) contains measures 9-12. The fourth system (D) contains measures 13-16. The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The first system (A) starts with a treble staff and a bass staff. The second system (B) includes a treble staff and a bass staff. The third system (C) includes a treble staff and a bass staff. The fourth system (D) includes a treble staff and a bass staff. The score is numbered 1 through 12, indicating measures. The first system (A) contains measures 1-4. The second system (B) contains measures 5-8. The third system (C) contains measures 9-12. The fourth system (D) contains measures 13-16. The score is written in a standard musical notation style, with notes, rests, and dynamic markings.

This musical score is for a piano piece, spanning measures 13 to 36. It is written for two staves, treble and bass clef. The key signature is B-flat major (two flats). The score is divided into six systems, each containing two staves. Measure numbers 13 through 36 are printed above the first staff of each system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Some notes are marked with '(h)' or '(b)', likely indicating harmonic or breath marks. There are also some markings like '3' above notes in measures 14 and 15, and '2' above notes in measure 16. The piece concludes with a double bar line at the end of measure 36.

Slower, in 4

Musical notation for measures 37-40. Measure 37 starts with a treble clef and a key signature of two flats. Measure 38 has a treble clef and a key signature of one flat. Measure 39 has a treble clef and a key signature of one flat. Measure 40 has a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and accidentals.

Musical notation for measures 41-44. Measure 41 has a treble clef and a key signature of one flat. Measure 42 has a treble clef and a key signature of one flat. Measure 43 has a treble clef and a key signature of one flat. Measure 44 has a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and accidentals.

Musical notation for measures 45-48. Measure 45 has a treble clef and a key signature of one flat. Measure 46 has a treble clef and a key signature of one flat. Measure 47 has a treble clef and a key signature of one flat. Measure 48 has a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and accidentals.

Musical notation for measures 49-52. Measure 49 has a treble clef and a key signature of one flat. Measure 50 has a treble clef and a key signature of one flat. Measure 51 has a treble clef and a key signature of one flat. Measure 52 has a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and accidentals.

Musical notation for measures 53-56. Measure 53 has a treble clef and a key signature of one flat. Measure 54 has a treble clef and a key signature of one flat. Measure 55 has a treble clef and a key signature of one flat. Measure 56 has a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and accidentals.

Measures 57-59 of a musical score. Measure 57 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 58 continues the melodic line in the treble and the accompaniment in the bass. Measure 59 includes a *rall.* (rallentando) marking and features a more complex melodic line in the treble and a sustained accompaniment in the bass.

Measures 60-61 of a musical score. Measure 60 shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 61 continues the melodic line in the treble and the accompaniment in the bass.

Measures 62-64 of a musical score. Measure 62 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 63 continues the melodic line in the treble and the accompaniment in the bass. Measure 64 includes a *v* (accrescendo) marking and features a more complex melodic line in the treble and a sustained accompaniment in the bass.

