

CALLBACK MUSIC

Chorus Call: Stumble Reprise (pickup m. 38-End)

- [x] Tottendale and Underling: Fancy Dress (Beginning-25)
- [x] Robert and George: Cold Feets (Top-43) (Duet 159-167)
- [x] Janet: Show Off Encore (All)
- [x] Chaperone: Stumble Along (49-End)
- [x] Gangsters/Feldzieg: Toledo Surprise (top-35)
- [x] Kitty: Toledo Surprise (m.100-116)
- [x] Adolpho: Adolpho (m.22-end)

Adolpho:

-2-

#8-Adolpho
Broadway version-Mar. 16

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

17

18

DROWSY: Nice to meet you,
shall we?

Adolpho:

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

20

21

22 Not so fast... So

p

mf

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

24

25

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

27

28

Adolpho:

Drowsy: Understood

29 30

peat my - self I am Al - dol - pho

f (w/TOM)

colla voce

31 32

I can sing it high: Al - dol - pho 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 34 35

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

Adolpho: Al - dol-pho Al -

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

42 **Drowsy:** 43 44

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

Now sing it proud - ly

colla voce

45

Adolpho:

46

Now let me spell it out for you

Musical notation for the vocal line, measures 45 and 46. The melody consists of quarter and eighth notes in a G major key signature.

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

Piano accompaniment for measures 45 and 46. The right hand features a sustained chord with a tremolo effect, while the left hand plays a simple bass line.

47

48

49

a-a-a - a-a - a do-ho-ho-ho-ho - hol f - f - f - f - f - fo

Musical notation for the vocal line, measures 47, 48, and 49. Measure 47 contains a series of 'a's, measure 48 contains 'do-ho-ho-ho-ho - hol', and measure 49 contains 'f - f - f - f - f - fo'. The melody is more rhythmic and includes a trill in measure 49.

Piano accompaniment for measures 47, 48, and 49. The right hand features a 12-measure trill in measures 48 and 49. The left hand provides a steady bass line.

Musical score for measures 50-52. The system includes a vocal line and a piano accompaniment. Measure 50 starts with a forte (*f*) dynamic. Measure 51 contains a first ending bracket. Measure 52 contains a second ending bracket. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Adolpho:

Musical score for measures 53-55. The vocal line begins with the lyrics "I am Adol-". Measure 55 includes a trill ornament. The piano accompaniment continues with chords and rhythmic patterns.

Musical score for measures 56-57. The vocal line continues with the lyrics "dol pho". Measure 57 features a long melisma line. The piano accompaniment includes a forte (*ff*) dynamic marking and continues with its rhythmic accompaniment.

Adolpho:

Musical score for measures 58-60. The vocal line begins with the lyrics "A - dol-pho!". Measure 59 includes a first ending bracket. Measure 60 includes a second ending bracket. The piano accompaniment features a complex rhythmic accompaniment with chords and moving lines in both hands.

Drowsy:

47 48 49

hand as we stum-ble a -

f

A Tempo

50 51 52 53

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

mf

Military 4

54 55 56 57

shove We live and we learn And when we

58 59 60 61

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

Drowsy:

62 pull our boot straps up and home-ward turn 63 64 65 Then we stum-ble a -

3 3 (4) 5

Detailed description: This block contains the musical notation for measures 62 through 65. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). Measure 62 starts with a treble clef and a key signature of one sharp. The piano accompaniment includes triplets in measures 62 and 63, and a four-measure rest in measure 64. The vocal line has lyrics: "pull our boot straps up and home-ward turn" for measures 62-64, and "Then we stum-ble a -" for measure 65. The piano part has a dynamic marking of *f* in measure 65.

66 way through dawn's— blin-ding sun - beams 67 68 69 bare ly

Ooo Ooo Ooo Ooo

Bolero!

3 3 3 3 3 3 3 3

f

Detailed description: This block contains the musical notation for measures 66 through 69. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature changes to two flats (Bb). Measure 66 starts with a treble clef and a key signature of two flats. The piano accompaniment consists of a continuous pattern of triplets. The vocal line has lyrics: "way through dawn's— blin-ding sun - beams" for measures 66-68, and "bare ly" for measure 69. There are four vocal lines, each with a long "Ooo" note. The piano part has a dynamic marking of *f* in measure 66.

70 71 72 73

know ing right from right nor left from wrong But as

Woman:
Ah Ah

Men:
Ah Ah

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: Ah

Men: Ah

Drowsy:

82 83

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

colla voce

freely

A Tempo

84 **Drowsy:** 85 86 87

as we stum-ble a - long

Woman:
Ahl

Men:
Ahl

ff

34 35 36 37 **Trix.:**
bare ly

34 **Women:** 35 36 37
way through life's — crazy lab'-rynth

34 **Men:** 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

38 **Women:** 39 40 41
Ah!

38 **Men:** 39 40 41
Ah!

f

Women: 42 43 44 45
 best that we can do is hope a blue bird _____ will sing his

Men: 42 43 44 45
 best that we can do is hope a blue bird _____ will sing his

46 47 48 49
 song as we stum-ble a - long _____ as we

46 47 48 49
 song as we stum-ble a - long _____ as we

rall.

rall.

50 51 52

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

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

50 51 52

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

50 51 52

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

A Tempo

Women:

Men: long

long

53 54 55 56

53 54 55 56

53 54 55 56

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—

FELDZIEG: Front!

5 6

bake it up— nice and slow—

FELDZIEG:
Now sell it!

7 8 9 10

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 —

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

FELDZIEG: 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

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 — 2 3 Keep 'em shout-ing for

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

8 **Faster** 9 10 11 12 13 off!

gliss.

p

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 -

104 105 106 107 108

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

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

150 151 152 153

154 155 156 157

158 159 **George and Robert**

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—

165 166 167 168

Rhy - thm make dem cold feets hot!

Fast

PIANO/VOCAL

#4

Cold Feets

Broadway Version-Mar. 18

"The Drowsy Chaperone"

CUE: Of course!

{Revised For Broadway}

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:

colla voce

1 Hey there mis - ter mir - ror man

2

3

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

5

6

7

8

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

10

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— 22 3 feets

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

Robert:

27 28 29 30

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

31 32 33 34

I - cy — toes can jive

35 36 37 38

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

39 40 41 42

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

Robert: Off stage voices:

43 44 45 46

dive Oooh - oh - oh

47 Robert: 48 49 50

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

51 52 53 54

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

B'way revision:
Ms. 53 is rewritten

55 56 57 58

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

PIANO/VOCAL

#2

Fancy Dress

Broadway Version-Mar. 17
{Same as Final L.A. ver.}

"The Drowsy Chaperone"

Music And Lyrics By
Lambert & Morrison

Mrs. Tottendale:

1 My dress! My dress! My

f *p*

This block contains the first line of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "My dress! My dress! My". The piano accompaniment starts with a forte (*f*) dynamic and transitions to piano (*p*) in the second measure.

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

4

This block contains the second line of the musical score. The vocal line continues with the lyrics "fan - cy dress! I don't know why I'm wear - ing it I". The piano accompaniment continues with a steady rhythmic pattern.

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

6 7

This block contains the third line of the musical score. The vocal line includes the lyrics "must con - fess. My dress! My dress! I love my dress. Would". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with the same rhythmic pattern.

Mrs. Tottendale:

-2-

Underling:

#2-Fancy Dress
Broadway ver. Mar. 17

8 9

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

Underling:

10 11 12

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

13 14 15

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

16 17

I will tell you why you put it on

Underling:

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

f

Under. & Tot.

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

Mrs. Tottendale:

Staff:

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

Underling:

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