

A GENTLEMAN'S GUIDE TO LOVE AND MURDER

BOOK AND LYRICS BY
ROBERT L. FREEMAN

MUSIC AND LYRICS BY
STEVEN LUTVAK

2014

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A
GENTLEMAN'S
GUIDE

... TO ...
LOVE & MURDER

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PRESENT

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A GENTLEMAN'S GUIDE TO LOVE & MURDER

BASED ON A NOVEL BY ROY HORNIMAN

BOOK AND LYRICS BY

ROBERT L. FREEDMAN

MUSIC AND LYRICS BY

STEVEN LUTVAK

WITH

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THE PRODUCERS WISH TO EXPRESS THEIR APPRECIATION TO THEATRE DEVELOPMENT FUND FOR ITS SUPPORT OF THIS PRODUCTION.



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There is a three (3) song limit for concert performances.

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COMPOSER'S NOTE

When I first came to New York City, I began making a living as a vocal coach and audition accompanist. Trouble was, I couldn't play from a full score, and played mostly by reading chord names. I remember being mortified when at one point a singer put "I Got Lost in His Arms" from *Annie Get Your Gun* in front of me and I couldn't play it at all, because it had no chord names. Not a complicated song, for those of you who know it, but I was hopeless trying to read the orchestral reduction of the score.

Time went on; I got better at it, and here I am, putting together the sheet music for my first Broadway show, and the question came up of using chord names—or not.

I know well that there are composers—admired, respected colleagues—who don't like to use chord names, because they minimize the actual harmonies in the songs—a decision, by the way, which I completely understand. I've decided, however, to honor pianists who play by chord names alone, like myself, in those early days.

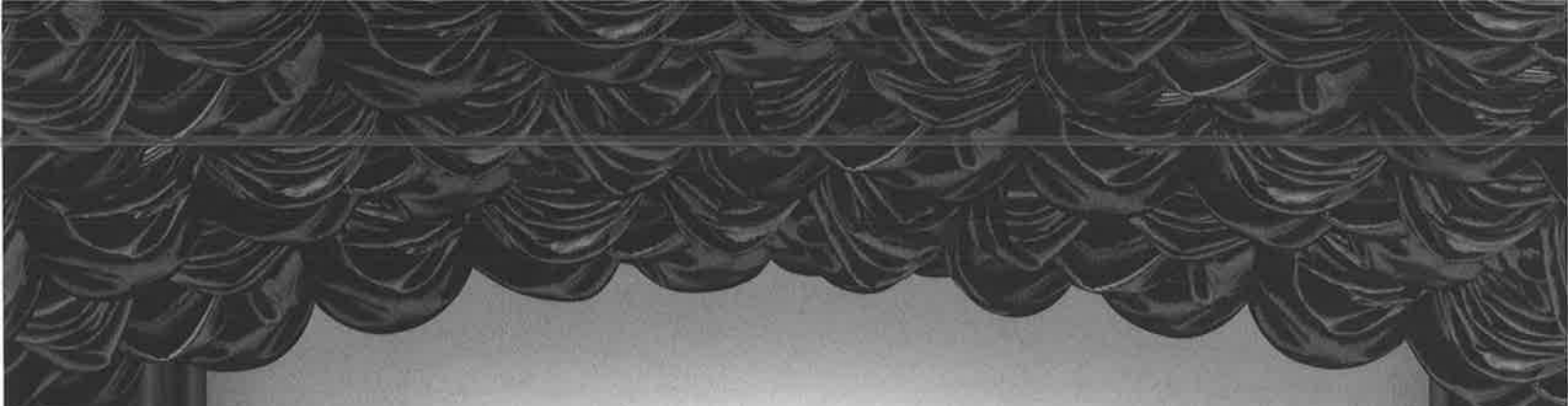
What I've tried to do in this folio is give you chord names which will suffice to get you through a number. By design, of course, they don't reflect every nuance, harmonic or melodic, in terms of inner voices, but you can certainly get through a song playing the chords as written. (I know, 'cause I've tried it.) Of course, playing the full piano parts will give you a more accurate sense of what I've composed (and of what's being performed onstage as I write this, and what you'll hear on the original cast album), but for those of you who need the chords, or prefer them, you've got them.

I would like to take this moment, as well, to thank the Music Department of *A Gentleman's Guide to Love and Murder* on Broadway, without whom so much of what you have here would be, I'm afraid, rather less. Dianne Adams McDowell, Mike Ruckles, Paul Staroba, and Jonathan Tunick: a team I'm very proud of, and to whom I am extremely grateful.

Lastly, it occurs to me to say, that Robert and I laughed our heads off writing these songs, and these days, it's great fun to sit in the theater and hear audiences laugh at what we found so funny. We hope you enjoy playing and singing these songs, and if you laugh while at the piano—playing all the notes as written, or just the chords—all the better.

Thanks, and have fun!

A handwritten signature in black ink, reading "Jonathan Tunick". The signature is written in a cursive, flowing style with large loops and a long horizontal flourish at the bottom.

- 
- 4 I Don't Know What I'd Do Without You
- 10 Foolish to Think
- 21 I Don't Understand the Poor
- 34 Poison in My Pocket
- 46 Poor Monty
- 55 Better with a Man
- 64 Inside Out
- 71 Lady Hyacinth Abroad
- 79 Why Are All the D'Ysquiths Dying?
- 86 Sibella
- 93 I've Decided to Marry You
- 110 Stop! Wait! What?!
- 115 That Horrible Woman

I DON'T KNOW WHAT I'D DO WITHOUT YOU

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

Valse capriccioso

The musical score is written in 3/4 time and consists of four systems. The first system (measures 1-4) is an instrumental introduction in B-flat major, marked *mf*. The second system (measures 5-8) continues the instrumental. The third system (measures 9-12) features the vocal entry of SIBELLA. The fourth system (measures 13-16) continues the vocal line. The piano accompaniment provides harmonic support throughout.

Measures 1-4: *mf*, $Bb7/D$, $Bb7$, Eb , $Ab7/C$, Db

Measures 5-8: $A7$, $A7/C\sharp$, D , $D/F\sharp$, $G7$, $G7/B$, C

Measures 9-12: $G7$, $G7/B$, C

Measures 13-16: G , $G7/B$, C , C/G

9 **SIBELLA:**
Don't you just love me in pink? Would you, please?

13
May - be a flow'r for my hair? No. No. Yes! No.

17 B7 B7/D# Em B7 Em

Vio - let? No, at - tar of ros - es, I think. Look,

21 A7 A7/C# A7/A G(add2)/B A7/C# D

you brought me choc - 'lates! Oh, no, I don't dare. Do

25 G7 G7/B C C/G

you hate these ear - rings? The truth; don't be kind. I don't

29 B7 /D# Em B7 Em

mind, be - cause I hate them too.

33 Eb7 G/D

No, no, no, don't squeeze. Mon - ty, you're a tease.

Meno Mosso

37 F#m7b5 B7 Em Cm6/Eb

Oh, Mon - ty, look, my shoe! I don't

A Tempo

42 G/D Am7/D D7 G

know what I'd do with - out you!

46 Dm7 G7 C6

I have nev - er met an - oth - er man who's half as dear as you. You're so

50 Dm7 G7 C

clev - er too. And you make me laugh more than an - y - bod - y.

54 Dm7 G7 C C/G

Why are oth - er men so drear - y, Mon - ty, and so dead - ly dull? No one

58 F#m7b5 F7b5 Bm/E A9

holds a con - ver - sa - tion half as beau - ti - f'ly as

61 D9 G C C/G

you! You have-n't said a word a-bout my dress! You're a brute!

Slowly *A Tempo*

65 G7 G7/B C B7

See how it moves when I turn? Two - three - one - two. It's a bit much for

70 B7/D# Em B Em Eb7

Clap-ham, but nev - er - the - less. May-be just a bite.

75 G/D F#m7b5 B7 Fdim

Just to be po - lite. Mon - ty, that's too tight. Mon - ty, that's just

rit.

80 **Slowly** E7 F#m7b5 B7 Em Cm6

right. Oh, what I put you through! I don't

A Tempo

G/D

85 G/D

Am7/D

know what I'd do, _____ I do not have a

accel. poco a poco

Detailed description: This system contains measures 85 through 88. The vocal line starts with a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *accel. poco a poco* is placed above the piano part. Measure 88 ends with a fermata over the final note.

90 Cm6

G/D

clue, _____ I don't know what I'd

Detailed description: This system contains measures 89 through 94. The vocal line begins with a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The piano accompaniment includes a triplet of eighth notes in the right hand. A dynamic marking of *f* is present. Measure 94 ends with a fermata over the final note.

95 Am/D

G

Am7

Bbdim7

do _____ with - out you! _____

Detailed description: This system contains measures 95 through 99. The vocal line starts with a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The piano accompaniment features a steady eighth-note bass line and chords. A dynamic marking of *f* is present. Measure 99 ends with a fermata over the final note.

100 G/B

Am7

D7 3

G

Don't you just love me in pink?

Detailed description: This system contains measures 100 through 103. The vocal line starts with a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The piano accompaniment includes a triplet of eighth notes in the right hand. A dynamic marking of *p* is present. Measure 103 ends with a fermata over the final note.

FOOLISH TO THINK

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

Valse pensive

E \flat 6/9

B \flat +7

B \flat 7

E \flat 6/9

B \flat 7#5

B \flat 7

p

rit.

a tempo

rit.

5

E \flat
MONTY:

B \flat 7sus

E \flat maj7

E \flat 6

B \flat 9

Fool - ish to think she would mar - ry you.

9

E \flat

E \flat dim

Fm7(add4)

B \flat 13

Why would she sink so low? You've

13

Fm

E \flat

Fm7/E \flat

Fm6

on - ly a claim to a no - ble old name.

17 Fm7/C Bb7sus Eb Bb+

Who could blame her for say - ing "no"?

p. *rit.*

21 Eb Bb7sus Ebmaj7 Bb9sus

Fool - ish to dream she's in love with you. You're a

mp a tempo

25 Eb Bbm7 Abmaj7

fool to be - lieve that kiss. The

p.

29 Fm7 Abm6 Eb/G Ebdim Eb/G C7sus(b9) C7

man who in - spires such breath - less de - sires, well,

33

Cm/F

Cm7/F

Fm7/Bb

Eb6/9

Bb7#5

Bb7

Eb6/9

Bb7#5

Bb7

that's the man to dis - miss.

mf

39

Eb

Bb7sus

Ebmaj7

Eb6

Bb9sus

Fool - ish to hope she would ev - er see

43

Eb

Edim

Fm7

Bb13

all that you real - ly are. A

47

Fm

C

Fm7

Bb9

man with no trade is no match, I'm a - fraid, for a

51 Fm7 Bb7 Bb7#5 Eb Bb7#5

blade in a mo - tor car. He'll go far...

rit.

55 Eb Bb7sus Ebmaj7 Eb6 Bb9sus Bb

Fool - ish to pray you will ev - er be the

a tempo

59 Eb Bbm7/Eb Abmaj7

fel - low she might pre - fer.

63 Fm7 Abm6 Eb/G C7b9

Let's have a drink. It's fool - ish to think you'll

67

Fm7

Fm7/Bb

Bb13b9

Eb

ev - er stop lov - ing her. On a

Gaining momentum, in "1"

71

Abm7

Abm7/Db

Gbmaj7

Gbmaj7/Db

myth - i - cal scale, the D'Ys - quiths pre - vail on a

75

Abm7

Abm7/Db

Gbadd9

hill just out - side of town; in a

79

Gm7b5

C7b5

Fm

cas - tle they love that is so far a - bove, they're ac -

83 **Bbm7** **Eb7b9** **Eb7#9** **Eb7b9**

cus - tomed to look - ing down, Oh, if

87 **Abm7** **Abm7/Db** **Gbmaj7** **Gbmaj7/Db**

on - ly they knew what the right words would do to e -

91 **Cm7b5** **F7#9** **Bbm** **Gm7b5**

rase the dis - grace of the past. And if

95 **C7** **C7/E** **Fm7** **Fm7/Eb**

on - ly they'd see what a D'Ys - quith I'd be, they might

* Bars 86-101 were cut for the Broadway production.

99

Bbm11

Bbm7

Eb9

Eb7b9

face their mis - takes and em - brace me at last. But the

103

Abm7

Abm7/Db

Gbmaj9

(opt.)

fam - 'ly or - dains that the blood in my veins is

107

Gm7b5

C7b9

Fm6

Fm6/D

more than a tri - fle im - pure. They con -

111

G7

G7/B

Cm7

spired with each oth - er, con - demn - ing poor Moth - er to a

115 F9 F7#11 Bb9 Bb7b9

heart - break - ing life she could hard - ly en - dure. With no

119 F#m7 F#m7/B Emaj7

con - science or care they dis - posed of an heir to their

123 A#m7b5 Eb7 G#m G#m/F#

glo - ri - ous fam - 'ly tree. Do I

127 G C#m7b5/E Bm G#m7b5

lie down and die or de - ter - mine to try to

131 G7 F#

al - ter the course of my des - ti - ny? _____

135 G7 C7

Oth - er - wise, what will be - come of me? Am I

rit. *ff* *Glissando*

Fiercely

141 Gm7b5 C7 Fmaj7 F6 F#dim

fool - ish to think I could ev - er be, will I nev - er be

145 Gm7 C9 F F#dim7

more than I am to - day? I can see me as a

149 Gm D7 Gm7 C7

man of re - spect you could nev - er de - tect had

153 Gm7 Bb/C F C7#5

once been so heart - less - ly cast a - way.

rit. poco a poco

Meno Mosso

157 F C7#5 F C7 Fmaj7 F6

Am I fool - ish to dream I'll be Earl one day, —

mp

162 C7 F Eb6/F Bb

— a tow - er - ing man a - mong men? — Then

167 Gm Bbm6 F Ebdim7 D7

who could de - ny now and then pigs can fly?

rit.

172 Gm7 C9 F6 C7#5 C7

Who will look fool - ish then?

Tempo I

176 F6/9 C7#5 C7 Gm7 C9

Who will look fool - ish

rit. *slow roll*

180 F6 F

then?

a tempo

I DON'T UNDERSTAND THE POOR

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

LORD ADALBERT: *I say, you there!*

Colla voce

G7 C A7 D

Hands off that sword! Put down that book!

3 D13 G7 C Am Am/C B7

Is - n't it e-nough we let you look?! I hate to dash your fu - tile lit - tle

6 Em B7 Em Eb F E

hopes, but you pay your six-pence, and stay be-hind the ropes! I

Con moto

9 Am Em F#m7b5 B7

cringe when ev - 'ry cob - bler, or butch - er, or farm - er comes touch - ing my ban - ni - sters,

mp

12 Em B7 Em B7b9 Em

bang - ing my ar - mour. They fin - ger ev - 'ry fin - i - al. They poke your cor - ner - stone. Who'd

Colla voce

15 Eb G/D Am7 D7 Eb Am7b5

want to be re - mind - ed of what they'll nev - er own? Though my pol - i - tics are pure - ly dem - o -

18 G/B A7 A7/C# D7 G7

crat - i - cal, I find the spe - cies, frank - ly, prob - le - mat - i - cal. I

G7 arp.

21 C/G F#dim7 C/G F#dim7 C/G

don't un - der - stand the poor. I don't un - der - stand the poor. The

25 D7/A G D7/C G/B Dsus D7 G

lives they lead of want and need, I should think it would be a bore. It

29 C C7/E F A7 A7/C# Dm Ebdim7

seems to be noth - ing but stub-born-ness. What's all the suf - fer - ing for? To

33 C/E C+/E Am Fm6 C/G G7

be so de - based is in ter - ri - ble taste. I don't un - der - stand the

Allegretto

36 C C/E C+/E Am Fm6 C/G G7

poor.

mf

ANCESTRAL PORTRAITS: To be so de-based is in ter-ri-ble taste. I don't un-der-stand the To the

mf

40 C F/C C F/C C F/C C Cdim7

poor. I

sum - ma - rize the here - to - fore, he does not un - der - stand the poor!

poor.

44 C Cdim7 C Cdim7 C

don't un - der - stand the poor. ——— And they're con - stant - ly turn - ing out more. Ev - 'ry

48 D7 G D7 G Am7 D7 G

fes - ter - ing slum in Christ - en - dom is dis - gorg - ing its young by the score. I sup -

52 C C7/E F A7sus A7/C# Dm Fm6

pose there are some with am - bi - tion. Say, the pick - pock - et, beg - gar, or whore. From

56 C/G E+/G# Am E+/G# C/G E+/G# Am7 Fm6/Ab

what I can tell, they do quite well. They're ris - ing a - bove and it's work they love. But I

60 C/G G7 C C/G E+/G# Am7 Fm6/Ab

don't un - der - stand the poor.

They're ris - ing a - bove and it's work they love. But I

64 C/G G7 C F

Where's the dig - ni - ty? Where's the

don't un - der - stand the poor. Where's the dig - ni - ty?

68

C

G7

Gdim/D

G

pride? The ig - no - min - i - ty! ___ Put - ting the

Where's the pride? Ig - no - min - i - ty?

72

C

Cdim7

C

C7/E

F

F#dim7

lame and the halt a - side, why ac - cept char - i - ty? ___ I am per - plexed by their

76

C/G

C/E

F#m7-5

B7b9

at - ti - tude. ___ I con - tend we ex - tend them too much

80

Em

B7

Em

D7

lat - i - tude. — My ten - ants have no ex - cuse, at

84

G

D7

G

A7

Christ - mas I give them a goose, Where's the in - teg - ri - ty? — Where's the

88

D7

D7#5

G

G7#5

C

Cdim7

C

grat - i - tude? — I don't un - der - stand the poor. How I

92

Cdim7

C

D7

G7

D7

G

long for the days of yore, when nar - y a vas - sal stepped in - to your cas - tle; they

96 Am7 D7 G7 C C7/E F 2

knew not to dark - en your door. Now they barge in ev - er - y Tues - day, with a

100 A7sus A7/C# Dm Ebdim7 C E+/G# Am E+/G#

sick - en - ing, thick - en - ing roar. Why clat - ter and tram - ple? Set an ex - am - ple! We

104 C E+/G# Am/E E+ C/E E+/G# Am/E Fm6/Ab

teach them to read, but do they suc - ceed? When they're hung - ry and frail, we feed them in jail!

108 Bm7b5 E7 E7b9/G# Am Fm6/Ab

We send them off to war! I

112 C/G E+/G# Am Fm/Ab C/G G7

don't un - der - stand... I'm not be - ing grand! I don't un - der - stand the

115 C G7 C/G E+/G# Am Fm/Ab

poor! I

I don't un - der - stand... I'm not be - ing grand! I

118 C/G G7 C/G G7

don't un - der - stand... Though there's

don't un - der - stand the...

Colla voce

122 C Cdim7 C D7 G/B D7 G

one I ad-mit I a - dore. He's miss - ing a leg, but a ver - y good egg, a

126 Am7 D7 G C C7/E F

gen - tle - man through to the core. He may be a bit of a drink-er, he can

130 A7sus A7/C# Dm Ebdim7 C/G E+/G# Am Fm6/Ab

of - ten be found on the floor. Through all of his pains, he nev - er com-plains. He's

134 C/G E+/G# Am Fm6/Ab C/G E+/G# Am Fm6/Ab

bright and as - tute, a shame that he's mute. Ac - cord - ing to Moth - er he may be my broth - er, a

A Tempo

138

E E7/G# Am Fm6/Ab C/G E+/G# Am Fm/Ab

fact we all choose to ig - nore. But I don't un - der - stand... I'm sens - i - tive and I

142

C/G G7 C G7 C E+/G# Am Fm/Ab

don't un - der - stand the poor!
I don't un - der - stand... I'm sens - i - tive and I

146

C/G E+/G# Fm Dm7b5 C/G E+/G# Am Fm6/Ab

They're a pox on the land! I don't un - der - stand... I
don't un - der - stand... I don't un - der - stand... I

150 C/G G7 C/G Gsus G7

don't un - der - stand the

don't un - der - stand the

154 C F/C C F/C G7sus C

poor! Real - ly, I don't!

poor. Don't un - der - stand...

poor. Un - der - stand...

POISON IN MY POCKET

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

Smoothly

N.C. D♭/E♭ E♭7/G A♭ D♭/E♭ E♭7/G

mf *molto allarg.*

The piano introduction consists of two systems. The first system has a treble clef staff with a series of eighth notes and a bass clef staff with a whole note chord. The second system has a treble clef staff with a series of eighth notes and a bass clef staff with a whole note chord. The tempo is marked 'Smoothly' and the dynamics are 'mf' and 'molto allarg.'.

4 A♭ ASQUITH: A♭6/E♭ A♭maj7 A♭maj9/E♭ A♭/C A♭m/C♭

You _____ and I _____ go sail - ing by, and no one will know where to

a tempo

The first line of the song features a vocal line starting at measure 4 with the lyrics 'You _____ and I _____ go sail - ing by, and no one will know where to'. The piano accompaniment is in the left hand, with a treble clef staff and a bass clef staff. The tempo is marked 'a tempo'.

7 B♭m7 E♭7 B♭m7 B♭m6/F B♭m7 B♭m(maj7)

find us. Un - seen, _____ un - known, _____ and bliss - ful - ly a - lone, we're

The second line of the song features a vocal line starting at measure 7 with the lyrics 'find us. Un - seen, _____ un - known, _____ and bliss - ful - ly a - lone, we're'. The piano accompaniment is in the left hand, with a treble clef staff and a bass clef staff.

10 Bbm7 Eb7 G/Ab Ab Ab6/Eb

leav - ing the riff - raff be - hind us, All af - ter - noon in our

13 Ebm7/Ab Ebm7 Ebm7 Ab9 Db6/9

sweet _____ co-coon, our cares, for the mo - ment, at bay;

16 E C#m7b5 Ab/C Ab/Eb Bb7 Eb7

side by side, who knows how far we'll glide? Bid the world good - bye, ea-ger-ly we fly _____ a-

19 Ab Db/Eb Ab Db/Eb Eb7/G

way. _____

mf *molto allarg.*

22

Ab(add2)

MONTY:

Eb7

I am stand-ing here with poi-son in my pock-et, stand-ing on this fro-zen lit-tle dock, it seems that

mp a tempo

24

Ab/C

Cbdim7

Bbm7

Eb7

I've just let them skate my op - por - tu - ni - ty a - way.

26

Bbm(add2)

Bbm7/F

If I'd had the poise to put the poi-son in a pot of tea, or else a shot of gin, I would be

28

Bbm

Eb9

Ab

Eb

back a - mid the noise of Lon - don by the end of day. But,

30 Ab(add2) Eb7 Ab(add2) Eb7

I am stand-ing here with poi-son in my pock-et, one eye on the tar-get, one eye on the clock, it

32 Ebm7 Ab7 Db

bet-ter hap-pen soon be-fore I lose my nerve and run.

34 E C#m7b5 Ab/Eb

If I had a knife, I could have grabbed him, then dis-creet-ly knocked him on the head and stabbed him, not to

36 Bb7 Eb7 Ab(add2) Eb7

men-tion what I would have done if I had had a gun. Then a-gain, the

38

Ab(add2)

Eb7

Ab(add2)

Eb7

thought oc - curs, if I had tru - ly tak - en stock, it might have stopped me put - ting poi - son in my pock - et.

40

Ab(add2)/C

Cbdim7

Bbm7

Eb7

What a fool to tra - vel all this way and not think twice.

42

Bbm(add2)

Mur - der's not a hob - by for the cau - tious, thoughts of vi - o - lence can make the tim - id nau - seous... un -

45

Bbm7

Eb9

Ab

Eb7

less, of course, the vic - tim plun - ges head - long through the ice!

It ap - pears that I've been

Ab(add2)

Eb9

47

hand - ed quite an op - por - tune so - lu - tion. All that still re - mains is prop - er ex - e - cu - tion. I had

49

Ebm7

Ab7

Db

bet - ter join them on the lake be - fore it gets too late!

51

E

C#m7b5

Ab/Eb

Sud - den - ly there is no stum - bling block, it means that I won't need the poi - son in my pock - et. What a

Più mosso

53

Bb7

Eb7

Ab

Ab/Gb

stroke of luck Si - bel - la teased me 'til I learned to skate!

55

E C#m7 B/D# B F#7 F#7/A#

Clos - er now. Time is rac - ing. Time is rac - ing

Clos - er now. Time is rac - ing now. Time is rac - ing

f

58

MISS BARLEY:

B B/A G Em7 D/F# D/A F#7 B

Ah... Ah...

on. It's all a mat-ter of pac - ing. In a mo - ment, this mo - ment

on. It's all a mat-ter of pac - ing. In a mo - ment, this mo - ment

62

B \flat 7 Eb7 Ab(add2) Ab/Eb

Ah...

will be gone. You and I go

will be gone. With the rhy - thm of a vi - o - lin - ist I'll be

molto rit. *mp a tempo*

64

A \flat maj7 A \flat maj9/Eb Ab(add2)/C C \flat dim7

Ah...

sail - ing by, and no one will know - where to

saw - ing where I think the ice is thin - nest to cre - ate a hole through which the trag - ic lov - ers meet their

66

Bbm7 Eb7 Bbm(add2)

Ah... Ah...

find us. Un - seen, un - known, and
doom. One could call this rath - er di - a - bol - ic. Is it

68

Bbm(maj7)/F Bbm7 Eb9

Ah... Ah... Ah...

bliss - ful - ly a - lone, we're leav - ing the riff - raff be -
strange to feel a wee bit mel-an-chol - ic? Like a twinge of some re-morse, of course, or con-science, I as -

70

G/Ab Ab/Eb Eb7 Ab(add2) Ab6/Eb

Ah.....

hind us. All af - ter - noon in our

sume. But no, as I'm cut - ting, I am con - tem - plat - ing, and the

72

Ebm7/Ab Ebm7 Ebm9 Ab9

Ah..... Ah..... Ah! Ah.....

sweet co - coon, our cares, for the mo - ment, at

truth is it's a tad ex - hil - a - rat - ing. E - ven though it is not in - con - ceiv - a - ble that I'll be

Db(add2)

E

C#m7b5

74

bay; side by side, who knows how
caught. Still it comes as quite a shock, it seems a nov - ice

76

Ab/Eb

Bb7

Eb7

Ah... Ah... Ah...
far we'll glide? Bid the world good - bye, ea - ger - ly we fly a -
stand - ing here with poi - son in his pock - et can dis - cov - er mur - der - ing is eas - i - er than he had

(Asquith Jr. and Miss Barley
fall through the ice and drown.)

78

Ab Bb7 Eb7

way. Bid the world good - bye, ea - ger - ly we fly...

thought. A -

80

Ab(add2) Bb7 Eb7 Ab

way! All of this is, frank - ly, eas - i - er than I had thought!

POOR MONTY

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

SIBELLA:

Cb7 **Eb/Bb**

Mon-ty, it's so strange, ev - 'ry-thing will change,

5 **Dm7b5** **G7** **Cm** **Cb7** **Eb/Bb**

think how our lives will be. I don't know what you'll

Easy Waltz

10 **Fm7/Bb** **Eb6** **Bb7#5** **Bb7** **Eb6** **Bb7b9**

do with - out me. Poor

15 Ebm6 Fm7 Cbdim7 Bb7b9

Mon - ty. You're aw - f'ly hand - some and smart. Poor

19 Ebm6 Fm7 Bb7

Mon - ty. You'll rise a - bove. You'll put the

23 Gm7 C7b9 Fm Bb7b9

loss of Si - bel - la be - hind, and you will

27 Ebm F7 Bb9sus Bb7b9

find some - one bet - ter to love. Poor

31

Ebm6

Fm7

Bb7b9

Mon - ty. Have I just bro - ken your heart? Poor

35

Ebm6

Eb7

Eb9sus

G dim7

Mon - ty. Am I to blame? It may look

39

Ab

Bb/Ab

Gm7

C7b9

bleak, but in a week I'll wa - ger

43

Fm7

Bb9

Eb6

you'll have for - got - ten my name.

Broadly, in "1"

47 Abm7 Db7 Gb Gb(add2)

I think I can pic - ture her now, young and will - ing, oh, it's thrill - ing!

51 Abm7 Db7 3 Gb

In a way, you'll have me to thank. She'll be per - fect, a

55 Gm7 C9 F(add2) Bb9

shop girl, a teach - er, the sis - ter of a preach - er, or a

59 Eb F7 Cb7b5 Bb9sus Bb7b9

wid - ow with cash in the bank. Poor

63 Ebm6 Fm7 Bb7b9

Mon - ty, co - zy in a cot - tage for two. — Oh,

67 Ebm6 Eb(add2) Bb7 Bbm7/Eb Eb9 G dim7

Mon - ty, soon there'll be three. Noth - ing will

71 Abmaj7 Bb/Ab Gm7 C7b9

stop your as - cent to the top, you'll own your own

75 Fm Bb9 Eb7 G dim7

shop, Mon - ty, I guar - an - tee. And I'll rue the

79

A \flat

B \flat 7/F

Gm7

C9

day I turned you a - way, and I will

83

Fm7

B \flat 9

B \flat 7 \flat 9

say to my - self... poor

87

E \flat 6

B \flat 7 \sharp 5

B \flat

E \flat 6

B \flat 7 \sharp 5

B \flat

me.

mp *a tempo*

91

E \flat 7

E \flat dim7

E \flat 7

ff *f*

95 *** SIBELLA:** Abm7 Db7 Gb

I can pic - ture us now, ver - y grand, in de - mand,

99 Abm7 Db7 Gb

al - ways some - where ex - cit - ing to go! All of

103 Gm7 C9 F(add2) Bb9

May - fair will im - i - tate us, love us, and hate us for

107 Eb F7 Am Bb9sus Bb7 Bb7b9/D

be - ing the peo - ple peo - ple want to know! My

rit. *dim.*

* Later. At her wedding. She sings of her husband-to-be.

Meno mosso, reflectively

111 Ebm6 Fm7 Bb7b9

hus - band will grow dis - tin - guished and gray. My

mp a tempo

115 Ebm6 Eb Eb9sus G dim7

hus - band will al - ways be straight as a

119 Abmaj7 Bb Gm7 C7b9

line, stead - y and fine, to - tal - ly

123 Fm7 Bb9 Eb9 G dim7

mine, un - for - tu - nate - ly, dry as a

127

Ab

Bb/Ab

Gm7

C7b9

bone, an in - suf - f'ra - ble drone, dull as a

131

Fm7

Bb7b9

stone... poor

L'istesso tempo

135

Eb6

Bb7#5

Bb7

Eb6

Bb7#5

Bb7

me.

140

Eb

BETTER WITH A MAN

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

Tempo di Polonaise

First system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*. Chords: G, D7, G, D7.

Second system. Treble clef. Chords: G, D7, G, D7, G, D7. Lyrics: **HENRY:**
When a fel - low needs a lit - tle help - ing hand, who'll be there? It's al - most guar - an -

Third system. Treble clef. Chords: G, D7, Bb, F7, Bb, Am7b5. Lyrics: teed: No one else could ev - er real - ly un - der - stand; on - ly an -

Fourth system. Treble clef. Chords: Gm, A7, A7/C#, D, D7, G, D7. Lyrics: oth - er man knows what you need. And when a man has fall - en down up -

12 G D7 G D7 Bb

on his knees, in such a mo - ment, who'd be bet - ter than

15 Em7b5 Eb6 Ebdim Bb/D Dbdim7

some - one who's self - con - trolled, some - one who's strong and bold,

17 D7 D G D7 G D7

some - one who's good as gold, it's bet - ter with a man.

HENRY: *Then you agree, my friend?*

MONTY: Bet - ter with a man.

MONTY: *Indeed I do.*

20 G D7 G D7 G D7

MONTY:

When a man is lone-ly he can al-ways find an-

23 G D7 G D7 Bb F7

oth-er man who's feel-ing just the same. Drink will help you get your trou-bles

26 Bb Am7b5 Gm A A7/C# D D7

off your mind. You'll both be blind be-fore you know his name. And

29

G

D7

G

D7

G

D7

in that rous - ing cli - max when your horse comes in, who will cheer as loud - ly as he

32

Bb

Em7b5

Eb6

Ebdim

Bb/D

Dbdim7

can? On - ly a man would see the mean - ing of vic - to - ry.

35

D7

D

G

D7

G

G7/F

Bet - ter with a man.

Oh, the ca - m'ra - de - rie! It's bet - ter with a man.

38

E \flat

F/E \flat

A \flat dim7/E \flat

E \flat

A \flat m7 \flat 5

D7

G7

Wom - en have much to rec - om - mend, Lord knows I've had my
 Wom - en have much to rec - om - mend...

41

C \flat m

A \flat m6

A \flat m(maj7)

A \flat m7/D \flat D \flat 7

G \flat

share. But when a fel - low needs a friend...
 But when a fel - low needs a friend...

44

A \flat m6

A \flat m6/C \flat

3

B \flat sus

B \flat

E \flat

F/E \flat

that's a to - tal - ly dif - f'rent af - fair.
 Wom - en are soft a -

47

Abdim7/Eb Eb

Am7b5

D7

G7

Cm

gainst your skin.

They're aw - f'ly nice to nes - tle with.

50

Abm6

Abm(maj7)

Abm7/Db Db7

Gb

F7

But when the sport is mas - cu - line...

you need a man to

you need a man to

53

Bb

D7

G

D7

wres - tle with! _____

Gen - tle - men have se - crets they will

wres - tle with! _____

ff

56

G

D7

G

D7

G

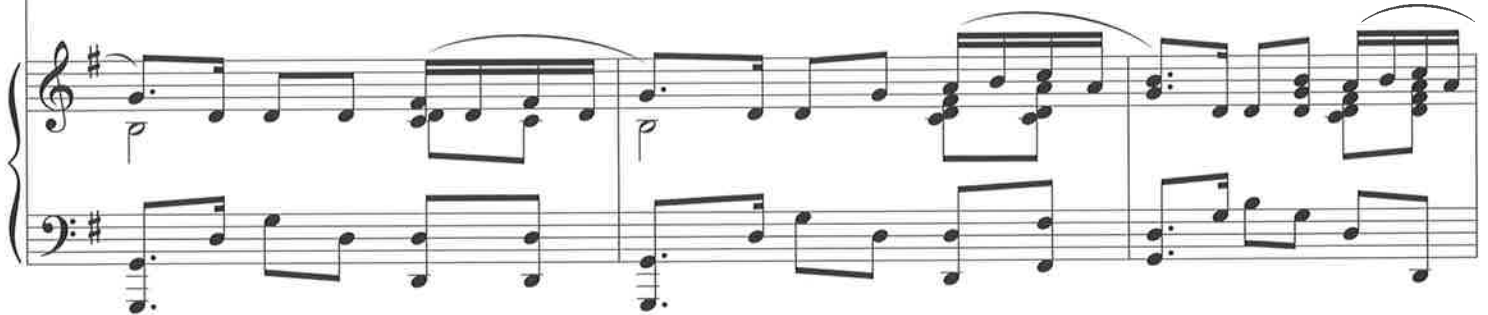
D7



nev - er tell. No, they will nev - er tell, they'll nev - er tell their wives.



Gen - tle-men have se - crets they will nev - er tell, they'll nev - er tell their wives.



59

Bb

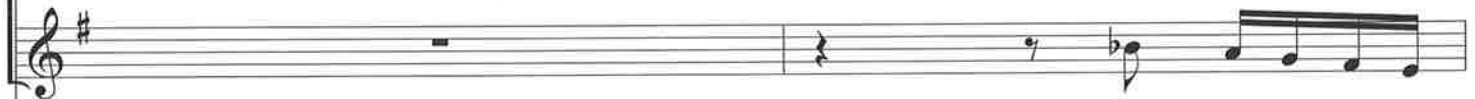
F7

Bb

Am7b5



Mar - ried men know there are things you must not say. Dis - cre - tion is the



Dis - cre - tion is the



61

Gm

A

A7/C#

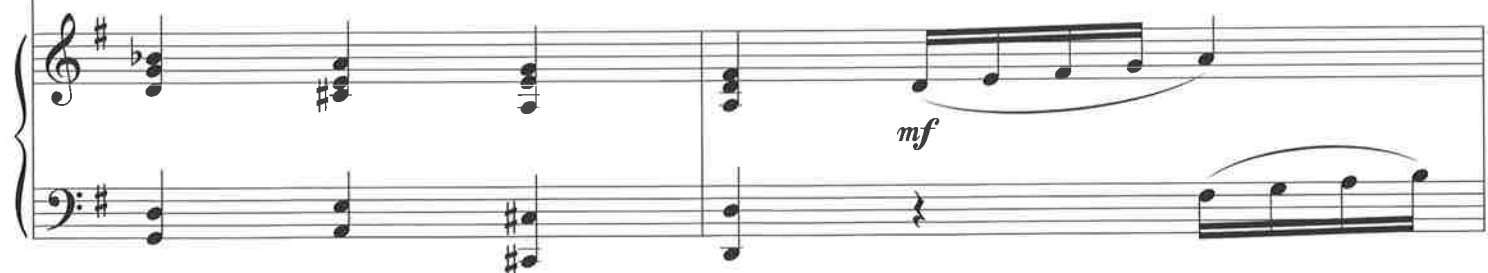
D



on - ly way that love sur - vives. Men are al - ways there.



on - ly way that love sur - vives. Men are al - ways



63 D7 G D7

Al-ways there to share. Noth - ing can com - pare, for in stance,
 there. Al-ways there to share, and take good care, as mates and broth - ers. Take a look at

65 G D7 G Cm7 F9

take a look at us, it's been ev - er thus since board - ing school be -
 us, it's been ev - er thus since board - ing school be -

67 Bb(add2) Em7b5 Eb6 Ebdim7 Bb/D Dbdim7

gan. Wom - en are too com - plex.
 gan. Wom - en too of - ten vex.

70

D7 D G D7

Men are a sim - pler sex. It's bet - ter with a man.

Men are a sim - pler sex. Bet - ter with a

72

G D7 G Cm6 G Cm6

Bet - ter with a man. Bet - ter with a man!

man. Bet - ter with a man!

rit. *ff*

75

G Cm6 G Cm6 D7sus G

Bot-toms up!

Bot-toms up!

INSIDE OUT

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

Andantino grazioso

Db7

Gb/Db

Db7

Gb

Db7

PHOEBE:

An oys-ter

mp *poco rit.*

5 Gb Gb7 Cbsus Cb Gb/Bb Db7 Db7/F

shell it - self is un - as - sum - ing, but look in - side, you'll find a pearl. The man who

a tempo

9 Gb Gb7 Cbsus Cb Gb/Bb Db7 Gb

oth - er - wise is un - pre - sum - ing may share the same blood as an earl. Do not dis -

13 Ebm Bbm Gb7 Cb Dbsus Db Db7/F

miss a wom-an of po - si - tion, she can be ten - der - heart - ed, have no doubt. The world would

17 Gb Gb7/Db Cbsus Cb Gb/Db Db7

be in aw - f'ly good con - di - tion if we could all live... in - side

21 Db7 Gb/Db Db7 Gb Db7 Db7/F

PHOEBE:

out. Though bel - la -

25 Gb Gb7 Cbsus Cb Gb Db7

don - na is my fav - 'rite flow - er, (I love its shape and its per - fume), you'd like - ly

29 Gb Gb7 Cbsus Cb Gb/Db Db7 Gb

join the an - gels in an ho - ur should you in - gest its rath - er dead - ly bloom. The man who

33

Ebm

Bbm

Cb

Db7sus

Db

Db7/F

seems a par - a - gon of vir - tue may be a scoun-drel bet - ter versed in sin. There would be

37

Gb

Gb7

Cbsus

Cb

Gb/Db

Db

man - y few - er who could hurt you if we could all live... out-side

41

Db7

Gb/Db

Db7

Gb

in. And ev - 'ry

45

Db7

Gb/Db

Db7

Gb7

one you'd meet on an - y Lon-don street, if they be sweet or hor-rid it would show. I would be

49 C \flat G \flat dim7 G \flat G \flat dim7 G \flat G \flat /D \flat

ov - er - joyed, the heart-ache I'd a - void, if I could look at you

53 D \flat 7 Dsus D/A Dsus D \flat 7sus D \flat D \flat 7/F **PHOEBE:**

and know. And when I

poco rit. *a tempo*

58 G \flat G \flat 7 C \flat sus C \flat G \flat /B \flat D \flat 7 F7

meet the man for whom I'm fat - ed, I'll know the one I've wait-ed for is he, for he will find these

62 G \flat G \flat 7 C \flat sus C \flat G \flat /B \flat D \flat 7

wealth - y trap - pings o - ver - rat - ed and he will see what no one sees in

Gb

Db7/F

Ebm

Ebsus

Bbm

Gb9

65

me. A girl who reads the clas - sics and the son - nets, who needs no

68

Cb

Db7sus

Db7/F

Gb

Cbsus

Cb

fol - de - rol to fill her cup. A girl who thinks a bit be - yond her bon - nets. He'll be of

72

Gb/Db

Db7

Gb

Cb

gen - tle heart and good re - nown. He'll be the most ad - mir - ed man in town. He'll

76

Gb

Cb

Gb/Db

Db7

take a world that's most - ly up - side down and turn it right side

up. If we lived

in-side out... the change in how we see would be im - mense. If we lived

MONTY:
Or e - ven out-side in, the change in how we see would be im - mense.

right side left... Back side front... would

Or e - ven left side right... Or front side__ back would

90

G \flat /D \flat D \flat 7 G \flat

shed a bet - ter light. Black might just be white. Day might just_ be night.

shed a bet - ter light. Black might just be white. Day might just_ be night.

93

C \flat Cdim7 G \flat /D \flat E \flat 7 (opt.) A \flat m7 A \flat m7/D \flat D \flat 7

If we knew the truth a - bout_ each_ oth - er on sight... the world might just make

If we knew the truth a - bout_ each_ oth - er on sight...

poco rit. *a tempo*

96

N.C. D \flat 7 G \flat /D \flat D \flat 7 G \flat

sense.

poco rit.

LADY HYACINTH ABROAD

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

HYACINTH: *If I'm ever to show my face in society again, I've got to find
a new cause of my own, and quickly. Come, come, any ideas...?*

Colla voce

Db Bbm7 Ebm Ab7 Bbm7 Eb9
HYACINTH:

And "The Fund for Sail - ors' Wid - ows"?

MR. CROSS: Dai - sy Gre - ville has the old.

DR. BROWNLEE: That's the

MRS. HETHERINGTON: La - dy Sit - well has the blind.

MISS HAYES: That's the

mf

4 Ab Gb Ab7 Db Gb F7 Bbm

"Night School for the Ner - vous"?

MRS. PEBWORTH: two of them com - bined. La - dy Beach and Mar - g'ret Guest.

two of them com - bined.

7 Fm C7 Fm Gm7b5 C7#5 Fm

“Crutch - es for the Crip - pled”? “Way - ward

MR. GOODSALL:

That was El - sie Pond's be - quest.

9 Gbdim F7b9 Bbm C Db Fm Fm6/D

Wo - men"? Who's be - hind "Dis - fig - ured Men"? And the

ALL:

Dai - sy Gre - ville. Dai - sy Gre - ville.

12 C7 C C7#5/E Fm Bbm Ab Gm7b5

deaf? Don't tell me, it's Gre - ville, yet a - gain. Ev - 'ry - one's got some - thing. Can't you

15 Eb Eb7/G Ab Db Eb Fm Bbm7 Eb

see why I'm be-reft? I want to do some good, but what the dev-il's left?

18 Bbm7 Fm E Eb7

We'll

What the dev - il's left?

12/8

Bright March

20 Ab Ab6 Abmaj7 Ab6

pop - u - late an or - phan - age in Cai - ro! With
find our-selves some lep - ers in the Pun - jab. The

12/8

22

Ab

Adim7

Bbm7

Eb7

found - lings from the reeds a - long the Nile. To
hope - less, and the wretch - ed and the cursed. For -

24

Bbm7

Bbm(maj7)

Bbm7

Bbm7/Eb

watch a crea - ture grow, to swad - dle it and know the
got - ten and un - blessed, I'll take them to my breast, If

26

Bbm7

Eb9

Ab

Adim7

Bbm7

Eb7

joy of its pa - thet - ic lit - tle smile! The
Dai - sy Gre - ville does - n't get there first! When

28

Ab

Ab6

Abmaj7

Ab6

news will trav - el soon e - nough to Lon - don! Our
we ar - rive, they'll hob - ble out to greet us. Their

30 F7b9 Cm7b5 Bbm

self - less - ness will meet with great ac - claim! The
 tooth - less grins would melt a heart of stone! And

32 A7 Ab6/Eb

snip - ing will be stilled, and the em - pire will be filled with
 ev - 'ry dil - le - tante will en - vy me and want a

34 Bb7 Eb9

homes for bas - tard chil - dren in my name! We'll
 col - on - y of lep - ers of her

36

1. Ab Eb13 Ab Bbm7b5 Eb9 Abmaj9

own! Now not a word to e - ven your moth - ers till we

39

Bm7b5

Eb9

Abmaj9

Gm7b5

C7b5

C7

leave... al - though, come to think of it, what is the

42

Fm9

Bb9

Bbm7

A7/E

Eb7

point of help - ing oth - ers un - less you let the whole world know?! *Call the Times of London!*

45

A

A6

Amaj7

A6

We'll civ - i - lize a vil - lage in the jun - gle! It

48

A#dim7

Bm7

E

A#dim7

Bm7

Bm(maj7)

can't take long to learn their moth - er tongue! Of words they have but six, and

51 Bm Bm7/E Bm E A A#dim7 Bm7 E7

five of them are clicks, (Click!) and all of them are dif-f'rent words for dung! Oh,

54 A A6 Amaj7 F#7b9 C#m7b5

can't you see their fright-ful paint - ed fac - es They'll teach us how to swing from vine to

57 Bm Bb7 Gm6 D/A A

vine! It's Dai - sy Gre - ville's loss, she'll nev - er come a - cross a

60 B7 Bm/E E7 A E13 A E7 A A6

tribe of back-ward na-tives worse than mine! The Hot - ten - tots and Pyg - mies may ap-

Maudlin adagio

63

A^maj7

A6

F#7b9

C#m7b5

Bm

pall us, but e - ven they are part of God's de - sign! We

Tempo I

66

Bb/F

A6/E

D#m7b5 A/E

B7

E7

bid you all good-bye! Let all of Lon - don try to find a tribe of na - tives worse than

69

A

D

A

D

A

B7

E7

(♩ = ♩)

Bm

F#7

Bm

E7

Bm7

mine! Char - i - ty t'ward oth - ers

73

E7

E9

N.C.

F

G

F/A

F

G

G

A

is di - vine!

mp *ff*

WHY ARE ALL THE D'YSQUITHS DYING?

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

Tempo di marcia misterioso

Bbm(add2) Gb9 F7 Bbm(add2) Gb7

ff mf ff

Bbm(add2) Gb9 F7 Bbm(add2) Gb7b5

mf pp

7 Bbm(add2) Cm7b5 F7sus Bbm(add2) Ebm7 Ab7

MOURNERS:

Why are all the D'Ys - quiths dy - ing? What gris - ly ___ sort of plague is go - ing

mp

10 Db C C7/E Fm Dm7b5

round? It seems with ev - 'ry day, a D'Ys - quith ___ slips a - way, and

mp

13 Bbm6 Gm7b5 C/E C7 F7b9

here we are, as - sem - bled, put - ting an - oth - er one in the ground. It's frank - ly

15 Bbm(add2) Cm7 F7b9 Bbm(add2) MAN 2: Eb7 Ab7

all been ra - ther mys - ti - fy - ing. Do for - give me if I

18 Db Ddim Eb7 Eb7/Ab Ab7 Db Bb7

scoff, But is it not a tri - fle odd how they've all gone off to God?

21 ALL: Eb7 Eb7/G Ab7 F+ Bbm(add2) Cm7b5 F7sus

Sud - den - ly they're con - gre - ga - ting un - der - neath the sod! Oh, why are all the D'Ys - quiths

24 **Bbm Eb7 Ebm7 Ab7 Db**

MAN 2:

dy - ing? What a taste - less way of show - ing off.

27 **Bbm(add2) Gb9 F7 Bbm(add2) Gb7b5**

ff *mf* *pp*

8va *8vb*

30 **Bbm(add2) Cm7b5 F7sus Bbm(add2) Ebm7 Ab7**

ALL:

Why are all the D'Ys - quiths dy - ing? It seems that all of Lon - don's shak - en to the

mp

8va *8vb*

33 **Db C C7/E Fm Dm7b5**

WOMAN 2: **MAN 1:**

core. To lose one rel - a - tive one can cer - tain - ly forgive. But

36 **Bm6** **Gm7b5** **C** **C7** **F7** **ALL:** **Bbm(add2)** **Cm7b5** **F7sus**

WOMAN 1: or three Or sev - en? Why are all the

MAN 3: how can you ex - cuse los - ing two or four? Why are all the D'Ys - quiths

GROUP 2:

GROUP 1:

f *mp*

39 **Bbm(add2)** **Eb7** **Ebm7** **Ab7** **Db**

D'Ys - quiths dy - ing?

WOMAN 2: dy - ing? I've nev - er seen such reck - less - ness be - fore. It's un -

MEN:

GROUP 3: Why are the D'Ys - quiths dy - ing?

42 **Ebm** **WOMEN:** **Ab7** **Db** **D dim** **MAN 3:**

It's not that they're not un - de - serv - ing. I

nerv - ing. It's not that they're not un - de - serv - ing.

44 Ebm Ab7 Db D dim Ebm7 Edim7

nev - er liked them much I ³ must con - fess.

WOMAN 3:

In fair - ness, you must ad - mit, at least, it's a

47 Db/Ab Bb7 ALL: Ebm Ab Db Gb6 F7sus F/A

shame a - bout the priest. I can't im - a - gine miss - ing some - one less! But real - ly,

50 Bbm(add2) Cm7b5 F7sus Bbm(add2) Ebm7 Ab7

GROUP 2:

Why are all the D'Ys - quiths dy - ing?

GROUP 1: why are all the D'Ys - quiths dy - ing? **MAN 1:** When truth to tell so man - y oth - ers

GROUP 3:

³ Why are the D'Ys - quiths dy - ing?

53 **ALL:** *pp* **Db** **C** **C7/E** **Fm** **C7** **Fm**

should. Though pri - vate - ly it was said they should all drop dead,

56 **Eb7** **Bb7** **Eb7** **C7** **F7** **Bbm** **Cm7b5**

WOMAN 3:

no one thought they ev - er real - ly would. I hap-pened to no-ticethere was-n't a lot of

59 **Bbm(add2)/Db** **Bbm** **Ebm** **Ab7** **Db** **Bb7** **Ebm** **Ab7**

MAN 2: **WOMAN 1:**

cry - ing. I e - ven heard a snig-ger from the back. Oh, it real-ly is a shame how they

63 **Db** **Bb7** **Eb7** **Eb7/G** **Ab7** **Eb7** **Ab7** **F7b9**

ALL: **MAN 3:**

start to feel the same. How man - y are there left to bur - y af - ter What's-his-name? I ask you...

66

Bbm(add2)

Cm7b5

F7sus

Bbm

Eb7

GROUP 2:

Why are all the D'Ys - quiths dy - ing? Who -

GROUP 1:
why are all the D'Ys - quiths dy - ing? Who -

GROUP 3:
Why are the D'Ys - quiths dy - ing? Who -

68

Ebm7

Ab7

Db

Bb7

Ebm7

Ab7

ev - er's next, I swear I won't come back.

ev - er's next, I swear I won't come back. I'm ut - ter-ly ex-haust - ed keep - ing

ev - er's next, I swear I won't come back.

71

Db

Bb7

Eb7

Ab7

Db

track. And most of all, I'm sick of wear - ing black.

SIBELLA

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

Molto rubato

Em(add2) F#m7b5 B7

mp *rit.*

5 Em(add2) F7 B7#5
MONTY:
This is a

a tempo *rit.*

9 Em(add2) F#m7b5 B7
nose that be - longs on a coin. And there's that

a tempo

13 D/E B m7 E7/G# E7b9

smile with a se - cret in - side. And here are two

17 Am(add2) C m6/Eb G sus/D C#m7b5

eyes that are bright with a mis - chie - vous light you

SIBELLA: Monty...

21 F#m7b5 F#7/A# B7 C7 F#m7b5

try but can't quite hide.

26 B7 Em(add2) F#m7b5 B7#11 B7

Oh, there's that voice with the prom - ise of sin. And oh, those

31 Em E7/G# E7

lips are a prom - ise of bliss, and I know that

35 Am(add2) Cm6/Eb G sus/D C#m7b5

your em - brace is a treach - er - ous place. There's

39 F#m7b5 B sus B+ Edim

dan - ger in your kiss. This is the

Moving forward

43 Am7 D7 Gmaj7 Em9

face of a wom - an a man could eas - i - ly

47 Am7 Am7/D D7 Gmaj7

wor - ship for all of his days. But a

rit. *a tempo* *mp*

51 Bm7b5 E7b9 A sus A F7#5/Eb

man could as eas - i - ly lose his san - i - ty de -

55 C#m7b5 F#7#9 C7b5 B7

ci - pher - ing your gaze. Oh, you are

rit.

With abandon

59 Em(add2) F#m7b5

vain, and you're heart - less, and yet, I can

cresc. poco a poco

62 **B7b9** **Em(add2)** **E7/G#**

feel in you a shade of sad - ness that's bare - ly de - tect - a - ble.

66 **E7b9** **Am** **Cm6/Eb** **G sus/D** **G**

That I still want you at all I may live to re -

70 **C#m7b5** **F#m7b5** **F#7** **B sus**

gret. You're de - ceit - ful. You're de - lect - a - ble.

74 **C7#5** **Fm(add2)** **Fm/C** **Gm7b5**

You see the fate of a man who has had the mis -

78 C7b9 Fsus Fm F/A

for - tune to spend his life caught in your sway.

82 F7b9 Bbsus Bbm Eb7b9 Absus Ab

I see Si - bel - la. My Si - bel - la.

86 Dm7b5 Gm7b5 C7 C7#5 Fm6

And I like her that way.

90 Gm7b5 C(b5) C Fm(add2)

Yes, I like her just that way.

F7b9

Bbsus

Bbm

Eb7b9

Absus

Ab

94

Musical score for measures 94-97. The piano part features chords and a melodic line in the bass. The vocal line includes the lyrics "And I want you that".

98

Dm7b5

Gm7b5

C7#9

Musical score for measures 98-100. The piano part includes dynamics like *rit.* and *p*. The vocal line includes the lyrics "And I want you that".

101

Fm

Gm7b5

C

Musical score for measures 101-104. The piano part includes dynamics like *mp* and *a tempo*. The vocal line includes the lyrics "way.".

Fm(add2)

Fm6

105

Musical score for measures 105-108. The piano part includes triplets and dynamics like *p*. The vocal line includes triplets.

I'VE DECIDED TO MARRY YOU

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

Animato

E(add2)

PHOEBE: C

G/B

Mis-ter Na-var - ro! For-

f *mf*

This system contains the first three measures of the piece. The vocal line begins with a whole rest in the first two measures, followed by the lyrics 'Mis-ter Na-var - ro! For-'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. Dynamics are marked as *f* (forte) and *mf* (mezzo-forte).

4 give my in - tru - sion! I need-ed to see you, and

G

This system contains measures 4 through 6. The vocal line continues with 'give my in - tru - sion! I need-ed to see you, and'. The piano accompaniment maintains the established rhythmic pattern. A chord change to G is indicated above measure 6.

7 see you to - day! Mis-ter Na-var - ro! Mis-ter Na-var - ro!

F7 Bb E7 E7/A A

This system contains measures 7 through 9. The vocal line concludes with 'see you to - day! Mis-ter Na-var - ro! Mis-ter Na-var - ro!'. The piano accompaniment features a key change to B-flat major starting in measure 8. Chord changes are indicated above the staff: F7, Bb, E7, E7/A, and A.

10 D E7 F#m G7 D

I have ar - rived at a stun - ning con - clu - sion, and I

12 C/G B/F# F#7

feared I would lose my re - solve if I did - n't come here di - rect - ly to

14 B7

say: I've de - cid - ed to

f

16 E(add2) B7sus E(add2) B7

mar - ry you, I've de - cid - ed to mar - ry you. I've de - cid - ed, though

mp *sim.*

18 E B7/E E B7/E E

Hen - ry's gone, that life goes on for me! I have thor-ough - ly

20 G Cm6 G C#7b5

thought it through. And the man that I want is you. Though it's true there are

22 B E C#m7 F#7 B7

quite a few who'd strong - ly dis - a - gree. None-the - less, I will

24 E(add2) B7 E(add2) B7

mar - ry you. I con-fess that I'm fright-ened, too. But un - less I am

26

E B7/E E B7/E C

wrong, you long for love as much as I. This is

28

F#m7b5 B7 Em7 B7 C#m7b5

quite un-con-ven-tion-al, I ad-mit, but why should that mat-ter a whit? And if you do

30

E/B B B7 E E5

not say yes at once, I think I'll die.

33

Em SIBELLA:

What am I do-ing here? This could be dan-ger-ous,

35 B7⁹ B7 Em B7 Em

If I'm dis-cov-ered, i - mag-ine the scan-dal, and I could-n't han-dle a scan-dal so ris - i - ble.

37 F#m7^b5 B7/D# B7 Em Gm

I'll stay in - vis - i - ble, still as can be. But what's go - ing on in there? I can hear voic - es, I

39 Adim7 D7 Gm F/A F#dim7 Eb/G

rec - og - nize Mon - ty, but is that a wom - an? And if that's a wo - man, then what is she do - ing here?

41 Cm/Eb D D7 Gm Bb/F Bb

Is it the cous - in? I wish I could see! If it's that cous - in, it might just be bus - 'ness. It's

43 *A m7b5* *D* *Gm*

fam - i - ly bus - 'ness and none of my bus-'ness, but why is she here in the home of a bach-'lor?

45 *N.C.* *Eb7* *D*

Of course, one could point out that I'm here as well. But

47 *Em* *B7* *B7/D#*

does she not re - al - ize this sit - u - a - tion puts her rep - u - ta - tion se - vere - ly in ques - tion? The

49 *Em* *Em/G* *F7* *B7/F#* *B7* *Em* **PHOEBE:**

I'll be warned not to

mere-est sug-ges-tion would cause a sen-sa-tion and I can-not hear, which is hell.

51 E(add2) B7sus E(add2) B7

mar - ry you. I'll be scorned if I mar - ry you. Still, I've de - cid - ed to

SIBELLA:
I could go home. I should go home to

mf

53 E B7/E E B7/E E

live my life a - gain! Who'd be - lieve how my

live my life and be a wife a - gain!

55 G Cm6 G C#m7b5 C#m7b5/F#

life has turned? Af - ter griev - ing, I've quick - ly learned there is noth - ing can

I should be off, but he makes me laugh. Noth - ing can

57

B E C#m7 F#7 B7

bend the will like half Cas - til - ian men! And there's good - ness to

bend the will like half Cas - til - ian men!

59

E(add2) B7sus E(add2) B7

spare in you. And a gen - tle - ness there in you. You have tak - en a

Is - n't this fun?

Is - n't she done?

61

E B7/E E B7/E C

wound - ed bird and taught her how to fly! This is

Fam - 'ly bus - 'ness, my eye! This is

63 F#m7b5 B7 Em7 C#dim

quite un - con - ven - tion - al, is it not? Rath - er a turn in the plot! And so will I

quite un - con - ven - tion - al, is it not? Rath - er a turn in the plot!

65 E/B B E/B B

be your fi - an - cee? When

Why don't you send the cow a - way? When

MONTY:
Phoe - be, dar - ling!

67 E/B B7 E

I re - call this day, I think I'll cry.

I re - call this day, I think I'll cry.

69 **MONTY:** C Em/B A#dim B

Is - n't this mad - ness? Who could fore - see how one trick of tim - ing could ru - in it all?

71 Bbdim D/A 2 Dm7 G7

One in the par - lour, one in the bed - room. Noth - ing be - tween them but me and a wall. Look at

73 C F/C C Dm/C C Gsus G7

Phoe - be! No - ble and pi - ous, my es - teem for her on - ly grows.

f *mp*

75 C F/C C Dm/C C Dm F/G

But when I am with Phoe - be, I am on fi - re think - ing of Si -

77 Eb Ab/Eb Eb Ab/Eb Eb Ab/Eb Bb

bel - la! Full of de - si - re, pas - sion, and dare I say it? Love!

79 Eb Ab/Eb Eb Ab/Eb Eb Ab/Eb Bb7

But when I'm with Si - bel - la, whom do I ad - mi - re? None but

81 C F/C C Dm/C C Dm/C G

Phoe - be! Per - fect and love - ly, who could - n't love her? Heav - en knows!

83

E \flat

F

D

Round and round and round it goes! _____ How

85

Am7 \flat 5

D7

Bm7 \flat 5

E7

hap - py I'd be to be at your dis - pos - al! My dar - ling, of course I ac - cept your pro - pos - al!

87

D
PHOEBE:E
MONTY:

Now we should kiss.

That would be bliss.

89

F \sharp
PHOEBE:

B

B7

Dar - ling, but first I'll say this: I've de - cid - ed to

E(add2)

B 7sus

E(add2)

B7

mar-ry you. I've de-ci-ded to mar-ry you, Let the trum-pet-er

SIBELLA: What are they do - ing? What are they do - ing? I

MONTY: Phoe - be! Si - bel - la!

mp

E

B7/E

E

B7/E

E

call, a wall will fall and set me free! _____

wish this wall would fall and set me free!

Phoe - be! Fall and set me free! Then a - gain, there's Si -

95

G(add2)

D7

G(add2)

D7

I've de-cid-ed to mar-ry you. — I will
 Mon-ty! Mon-ty! Oh,
 bel-la! Yes, I'd be hon-ored to mar-ry you! — I will mar-ry you,

f

97

G(add2)

C#m7b5

F#

mar-ry you! — Look what you've done to me!
 Mon-ty! Look what you've done to me!
 Phoe-be. Look what you've done to me!

ff

99

B (add2) F#7 B (add2) F#7

Mon - ty!

Mon - ty!

Phoe - be! Wads - worth!

101

B (add2) F#7sus Bb/F

Mon - ty! Mon - ty!

Mon - ty! Mon - ty! Mon - ty! Mon - ty!

Mon - ty! Mon - ty! Mon - ty! Mon - ty!

I'm

mp sub.

PHOEBE:

Now,
grate-ful, in-deed, for your gra-cious be-stow-ment! Yes, Wads-worth, I told you I'll be just a mo-ment!

Mon - ty dear, I think I now should go! But I still want to
Oh. Oh!

mar - ry you. I've de - cid - ed to mar-ry you! How I'm long-ing to
SIBELLA:
Just go!

MONTY:
E - ven so.

B(add2)

F#7sus

N.C.

mp

mar - ry you! I've de - cid - ed to mar - ry you, mar - ry you, mar - ry. A shame I must

Hel - lo! A shame you must

Yes, I'm de - light - ed to mar - ry you, mar - ry you, mar - ry. A shame you must

B

C#m7/B

F#7

F#7sus

B

go! _____ Go! _____ I'll go!

go! _____ Go! _____ Go! Go! Go!

go! _____ Go! _____ Go! Go!

mp *ff* *molto rall.*

STOP! WAIT! WHAT?!

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

DETECTIVE: *Still... I am under strict instructions to arrest you. For murder.*
MONTY: *Murder?*

Molto agitato

MONTY: *Stop! Wait! What?! Well, I*

5 *did - n't kill Ad - al - bert D'Ys-quith, though that cer - tain - ly was my in - tent. Rath - er*

9 *hard to di - gest that I could be ar - rest - ed for some - thing that I on - ly meant. And it*

13 *could - n't be poor cous - in As - quith, for he gra - cious - ly died on his own. Was that*

Chord markings: Gm(add2), D maj7, Gm, G7/B, Cm, Am7b5, D7, Gm, A7, D7, Eb, F7, Bb, Cm, A7/C#, D

Dynamic marking: *mf*

17 Gm Em7b5 Am7b5 D7/F# Gm/D D7 Gm

hole in the ice just a bit too pre - cise? Was my pres - ence at Chizz - le - mere known?

MONTY: *Murder, did you say?*
DETECTIVE: *I'm afraid so, your Lordship.*

21 Gm(add2) D maj7

MONTY: Stop! Wait! When?! I should

26 Gm G7/B Cm

doubt I was seen in the har - bor. La - dy Hy - a - cinth fell in so fast. As for

30 Am7b5 D7 Gm A D

Sal - o - me's end, all sus - pi - cion would send them at once to that back - stab - bing cast. Did the

34

E \flat F7 B \flat Cm A7/C \sharp D

bee stings re - veal my de - cep - tion? Was I seen at the weight - lift - ing hall? How

38

Gm Em7 \flat 5 Am7 \flat 5 D7/F \sharp Gm/D D7 Gm

rude to in - trude on this love - ly re - cep - tion, for I am the earl, aft - er all! Yes,

42

B \flat F7 B \flat B \flat C D

I am the earl, af - ter all! Though it's come, I con - cede, at a cost. But

46

C \sharp 7 \flat 5 Cm7 C \sharp dim E \flat dim

where was my blun - der? My weak - ness, I won - der? Is all of it now to be

MONTY: *Murdering whom?*
DETECTIVE: *Lord Adalbert D'Ysquith,
Eighth Earl of Highhurst.*

49 G7 Cm/G A7/C# D7

lost? Is all of it now to be lost?

53 Gm(add2) D maj7 Gm(add2)

MONTY:

Stop! Wait! Who?! For the murder of Adalbert D'Ysquith? Were there

57 G7/B Cm Am7b5 D7 Gm

ev - er a farce, this is it! I am al - most a - mused I should stand here ac - cused of a

MONTY: *But surely the Earl died of a heart attack...*

DETECTIVE: *No, your Lordship. It was foul play.*

61 A D Eb F7

mur - der I did - n't com - mit! Of course, I should like to in -

65 B \flat Cm A7/C \sharp D Gm Em7 \flat 5

quire — by what meth - od he hap - pened to die. But more to the point, what e -

69 Am7 \flat 5 D7/F \sharp Gm/D D7 G7 Gm Em7 \flat 5

Slower, colla voce

vents now con - spire _ to lead them to think it was I? I've dis - patched half a doz - en,

73 Am7 \flat 5 D7/F \sharp Gm D7/A G7 Am7 \flat 5 D7

each one a cous - in, all of them quite by de - sign. It is not a de - fense. It

77 Gm D7/F \sharp Em7 \flat 5 Am7 \flat 5 D Gm

just makes no sense... This mur - der was not one of mine!

rit. *f a tempo*

THAT HORRIBLE WOMAN

Music by STEVEN LUTVAK
Lyrics by ROBERT L. FREEDMAN and
STEVEN LUTVAK

Appassionato, molto legato

The musical score is written in D major and 12/8 time. It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The vocal line is marked *mp* and includes lyrics. The score is divided into systems, with measures 3, 5, and 7 marked at the beginning of their respective systems. Chord symbols are placed above the piano part. The tempo marking *Appassionato, molto legato* is at the top. The lyrics are: "That hor - ri - ble wom - an! That con - tempt - i - ble girl! Oh, make no mis - take, she's a ven - om - ous snake, and she poi - soned the Earl! And Mis - ter Na -".

Chord Symbols: D, Gm6/9, D, Gm6/9, D, Gm6/9, D, Gm6/9, Bm7, D/A, E7/G#

Tempo/Performance Markings: *mp*, *rit.*, *a tempo*

Section Labels: SIBELLA:

Lyrics:
That hor - ri - ble
wom - an! That con - tempt - i - ble girl! Oh, make no mis -
take, she's a ven - om - ous snake, and she poi - soned the Earl! And Mis - ter Na -

9

Gm6/9

Em7b5

D/F#

var - ro was a pawn in her plan! I have come here to

11

Em9

A 9

D

Gm6/9

save him. He's an in - no - cent man!

13

D

Gm6/9
PHOEBE:

D

Gm6/9

He's an in - no - cent man! That hor - ri - ble

He's an in - no - cent man!

rit. *a tempo*

15

D

Gm6/9

D

F#7#5

wom - an! Do not ut - ter her name! You must tell the

17 Bm7 D/A E9/G#

court how she poi-soned the port and di-vert-ed the blame! Go and bring her to

19 Gm6/9 Em7b5 D/F#

jus - tice, just as fast as you can! As I've told you, my

21 Em9 A9 D

hus - band is an in - no - cent man!

SIBELLA:

She seemed tense and a -

Bb
PHOEBE:

Gm7 C9 F

From hors d'oeuvres to des-ert, yet she flirt-ed and bat-ted her eyes at the men.

lert, yet she flirt-ed and bat-ted her eyes at the men. Then she rose from her

mf più mosso

Fm(add2) Bb7 Eb Eb/G

Then she reached for a sweet. Ev-'ry ges-ture was planned.

seat. Ev-'ry ges-ture was planned.

Am7b5 D7 Gm Gm/F

Then, no one saw her but me... in a blink, she put drops in his drink. That's a

Think-ing no one could see... no one saw her but me... she put drops in his drink.

29

E/G#

E7

A

A7

quote in her ver - y own hand! That hor - ri - ble
From a let - ter she wrote in her ver - y own hand! That hor - ri - ble

rit.

31

D

Gm6/9

D

wom - an! That li - bid - i - nous jinx!
wom - an! That mis - 'ra - ble minx! Ev - 'ry word is a

f a tempo

33

Bm7

D/A

E/G#

She's un - speak - a - bly sly! And I hear that she drinks! Sure - ly Mis - ter Na -
lie! And I hear that she drinks!

p.

35

Gm6/9

Em7b5

D/A

var - ro was a pawn in her plan! He would not hurt a

And so Mon-ty, of course, was a pawn in her plan!

rit. *a tempo* *mp*

37

Em9

Asus

A

F#dim7

B+

B7

fly! You can-not let him die! For

He could not harm a flea! You must set the man free! For

39

Bb

Bb/A

Gm9

A9

Mon - ta - gue D'Ys-quith Na - var - ro is an in - no - cent

Mon - ta - gue D'Ys-quith Na - var - ro is an in - no - cent

f *rit.*

D

Bb

Gm7

Gm7/C

41

PHOEBE:

man!

It was done out of spite!

SIBELLA:

man!

It was done out of greed!

She want-ed the

a tempo

f

44

F

Fm7

Bb9

She want-ed re-venge! And my hus-band, she knew,

would be hanged for the

ti-tle! She want-ed re-venge!

And she did-n't care who would be hanged for the

E_b

A_m7_b5

D7_b9

crime! She is a mer-ci-less,
 crime! As I'm sure you can see, she's a mer-ci-less,
MAGISTRATE:
 Dear la - dy!
DETECTIVE:
 Dear la - dy!

G_m

G_m/F

E7/G_#

E7

man-eat-ing as-sas-in! Mon-ty must be re-leased!
 rav-en-ous as-sas-sin! Mon-ty must be re-leased!
 Mon-strous as-sas-sin! A beast! And there is - n't much
 Mon-strous as-sas-sin! A beast! And there is - n't much

And there is - n't much time! That sin - is - ter

And there is - n't much time! That sin - is - ter

time! That hor - ri - ble wom-an! That sin - is - ter

time! That hor - ri - ble wom-an! That sin - is - ter

time! That hor - ri - ble wom-an! That sin - is - ter

GUARD:

That sin - is - ter

That sin - is - ter

rit.

ff a tempo

wench! Stop the ju - ry, you must get a stay from the

wench! Pray, you do what is just! Get a stay from the

wench! Get a stay from the

wench! Get a stay from the

wench! Get a stay from the

wench! Get a stay from the

wench! Get a stay from the

mf

E/G#

Gm6

Gm6/F

Em7b5

bench! In the name of King Edward, we must do all we

bench! In the name of King Edward, we must do all we

bench! In the name of King Edward, we must do all we

bench! In the name of King Edward, we must do all we

bench! In the name of King Edward, we must do all we

f

D/A

Bm7/E

A

can! As the end-ing was changed when the night - in - gale sang, Fate must

can! As the end-ing was changed when the night - in - gale sang, Fate must

can! Fate must

can! Fate must

can! Fate must

mp *f*

we must not let him hang! For Mont-a-gue D'Ys-quith Na-var-ro
 we must not let him hang! For Mont-a-gue D'Ys-quith Na-var-ro
 be re-ar-ranged. We must not let him hang! For Mont-a-gue D'Ys-quith Na-var-ro
 We must not let him hang! For Mont-a-gue D'Ys-quith Na-var-ro
 be re-ar-ranged. We must not let him hang! For Mont-a-gue D'Ys-quith Na-var-ro

is an in-no-cent man! He's an in-no-cent
 is an in-no-cent man! He's an in-no-cent
 is an in-no-cent man! He's an in-no-cent
 is an in-no-cent man! He's an in-no-cent
 is an in-no-cent man! He's an in-no-cent

dim. *p*

62

D

Em7b5

D/A

Asus(addb2)

man! He's an in - no - cent

man! He's an in - no - cent

man! He's an in - no - cent

man! He's an in - no - cent

man! He's an in - no - cent

p *molto rit.* *ff*

64

D

man!

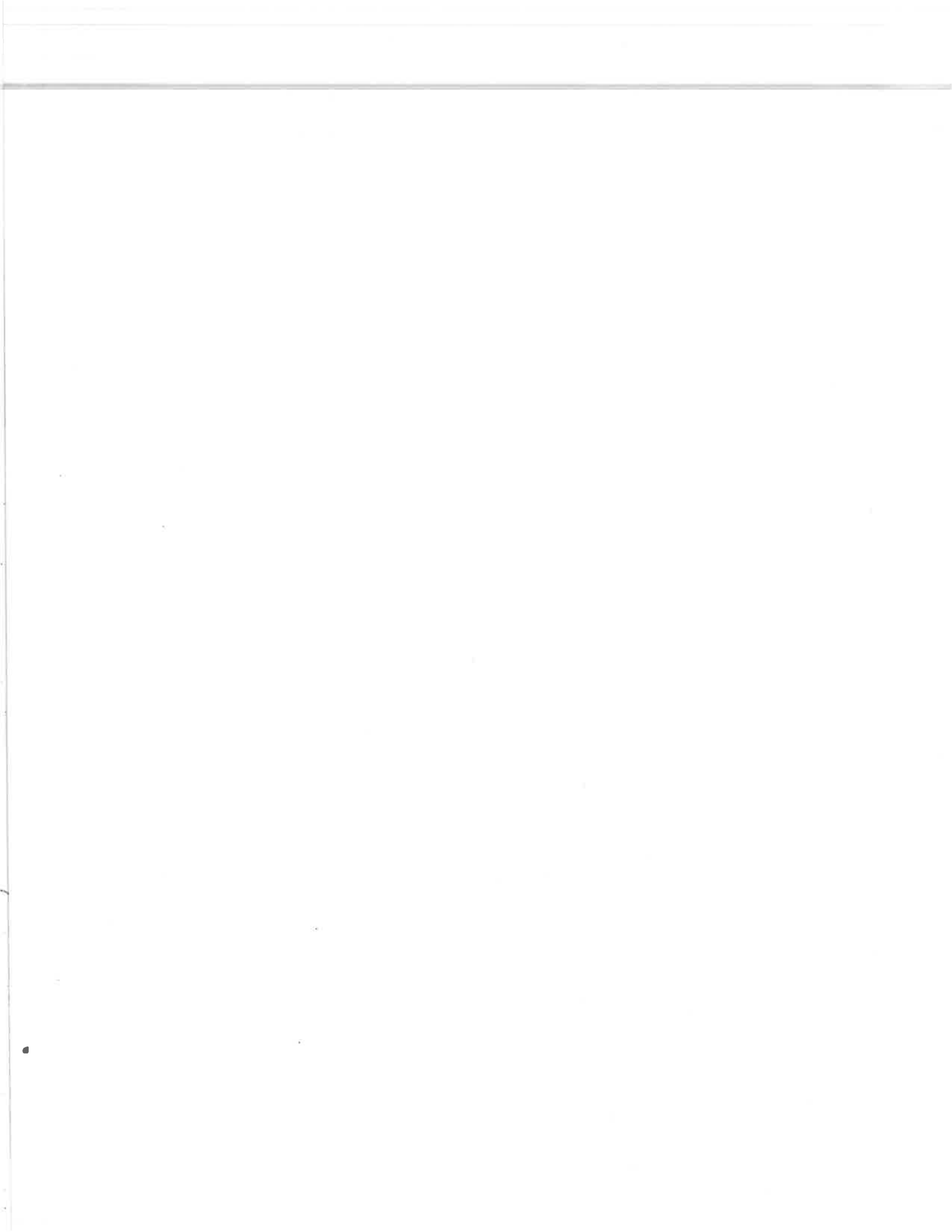
man!

man!

man!

man!

man!



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