

# VOCAL SELECTIONS

## From

# MAMIE

Music and Lyrics by JERRY HERMAN



### COLUMBIA ORIGINAL CAST ALBUM

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# St. Bridget

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

Slowly, with expression

Voice

Piano

*mp* *mp-mf*

*B $\flat$*  *Gm7* *Fm7* *B $\flat$ 7*

SAINT BRIDG - ET, de - liv - er us to Beek - man Place, A -

*E $\flat$*  *E $\flat$ m7* *E $\flat$ 7* *A*

way from the wick - ed and de - praved,

*A $\flat$*  *G7* *Cm* *E $\flat$ m*

gray head is peep - ing through the cur - tain lace, Call - ing

*B $\flat$*  *Gm7* *C7sus* *C7* *E $\flat$ m6* *F7*

"Come ye in - side, where you'll be saved." She's

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B $\flat$  Gm7 Fm7 B $\flat$ 7

baked him a cher - ry pie and glazed a ham, Her

E $\flat$  B $\flat$ m7 E $\flat$ 7 A $\flat$

dear arms reach out for his em - brace, So if you have pit - y on this

G7 Cm Cm6 B $\flat$

poor lost - lamb, God love you, dear SAINT BRIDG - ET, de - liv - er us to

*rall. ad lib.*

E $\flat$ maj7 Dm7 Cm9 F7sus F7

Bee - ee - ee - ee - eek - man Place. SAINT Place.

1. B $\flat$  Cm7 F7 2. B $\flat$

*rall.*

# It's Today

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

Brightly, in 2

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some notes beamed together. The left hand starts with a bass clef and plays a simple bass line of quarter notes. The dynamic marking is *mf*.

Chorus

F9(+5)

B $\flat$  maj9

B $\flat$

B $\flat$  maj7

B $\flat$ 6

1. Light the can - dles, \_\_\_\_\_ Get the  
 (2. Light the ) can - dles, \_\_\_\_\_ Fill the

The piano accompaniment for the first line of the chorus consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some notes beamed together. The left hand starts with a bass clef and plays a simple bass line of quarter notes. The dynamic marking is *mp-mf*.

Cm7

F7

B $\flat$  maj7

ice out, \_\_\_\_\_ Roll the rug up, -  
 punch bowl, \_\_\_\_\_ Throw con - fet - ti, -

The piano accompaniment for the second line of the chorus consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some notes beamed together. The left hand starts with a bass clef and plays a simple bass line of quarter notes.

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C9 Gm7 E♭m6

IT'S TO - DAY.  
IT'S TO - DAY.

C7 B♭maj7 B♭6 Cm7 F7

Though it may not be an - y - one's birth - day, And though it's  
Life can al - so be lived on a week - day, So don't de -

B♭maj7 B♭6 Cm7 F7 D♭maj7

far from the first of the year, I know that this ver - y  
pend on a hol - i - day date, If you need New Year's to

D♭6 D♭maj7 D♭6 Cm7

min - ute, Has his - to - ry in it, we're here!  
bub - ble, Then or - der a dou - ble and wait.

F7 F9(+5) B♭maj9 B♭ B♭maj7

It's a time for  
There's a thank you

B♭6 Cm7 F7

mak - in' mer ry, And so  
you can give life, If you

B♭maj7 C9

I'm for mak - in' hay.  
live life all the way.

Gm7 E♭m6 C7 B♭maj7 B♭6

Tune the grand up,  
Call the cops out,

**B $\flat$ +** **Gm7** **C7**

Dance your shoes off,  
Hold the roof down,

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major. The vocal line has a melodic line with a slur over the first four notes. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

**Cm7** **F7** **F7(+5)**

Strike the band up, IT'S TO -  
Pull the stops out, IT'S TO -

The second system continues the piece. The vocal line has a melodic line with a slur over the first four notes. The piano accompaniment features chords in the right hand and a steady bass line in the left hand.

**1.**  
**B $\flat$ maj7** **B $\flat$ 6** **Cm7** **F7** **F9(+5)**

DAY! 2. Light the

The third system introduces a first ending. The vocal line has a melodic line with a slur over the first four notes. The piano accompaniment features chords in the right hand and a steady bass line in the left hand.

**2.**  
**B $\flat$ maj7** **B $\flat$ 6** **B $\flat$ maj7** **B $\flat$ 6** **B $\flat$ maj7** **B $\flat$**

DAY!

The fourth system introduces a second ending. The vocal line has a melodic line with a slur over the first four notes. The piano accompaniment features chords in the right hand and a steady bass line in the left hand.

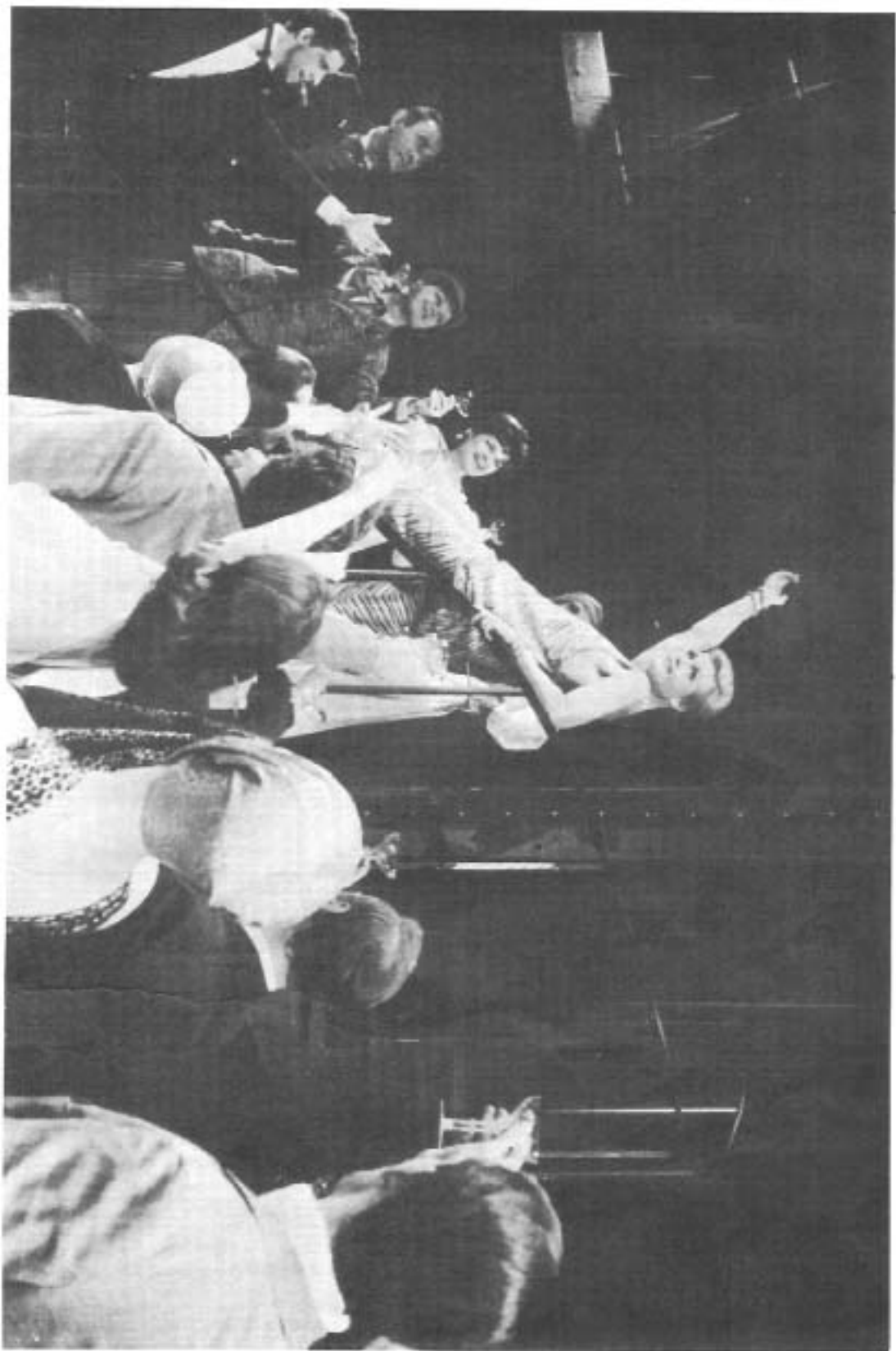


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"OPEN A NEW WINDOW"

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"IT'S TODAY"



# Open A New Window

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

**March tempo**

Piano *mf*

The piano introduction consists of four measures. The right hand plays a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5. The left hand plays a similar pattern: G3, A3, Bb3, C4, G3, A3, Bb3, C4. The key signature is Bb major (two flats) and the time signature is 4/8.

**Chorus**

*mp - mf*

E<sup>b</sup> E<sup>b</sup>6 E<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>6 E<sup>b</sup> E<sup>b</sup>6 C7(b9)

O - PEN A NEW WIN - DOW, O - pen a new door,

The first line of the chorus features a vocal melody and piano accompaniment. The vocal line starts on G4 and moves up to C5. The piano accompaniment in the right hand has a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5. The left hand plays a similar pattern: G3, A3, Bb3, C4, G3, A3, Bb3, C4. The key signature is Bb major and the time signature is 4/8.

F<sup>m</sup> F<sup>m</sup>(+7) F<sup>m</sup>7 D7 F<sup>m</sup>7 B<sup>b</sup>7

Trav - el a new high - way, that's nev - er been tried be - fore; Be - fore you

The second line of the chorus continues the vocal melody and piano accompaniment. The vocal line starts on G4 and moves up to C5. The piano accompaniment in the right hand has a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5. The left hand plays a similar pattern: G3, A3, Bb3, C4, G3, A3, Bb3, C4. The key signature is Bb major and the time signature is 4/8.

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Eb Eb6 Ebmaj7 Eb6 Eb Eb6 C7(b9)  
 find you're a dull fel - low, Punch-ing the same clock,

The first system of music features a vocal line with lyrics "find you're a dull fel - low, Punch-ing the same clock,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The chords are Eb, Eb6, Ebmaj7, Eb6, Eb, Eb6, and C7(b9).

Fm Fm(+7) Fm7 G7  
 Walk-ing the same tight - rope as ev - 'ry - one on the block. — The

The second system of music features a vocal line with lyrics "Walk-ing the same tight - rope as ev - 'ry - one on the block. — The". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The chords are Fm, Fm(+7), Fm7, and G7.

Cm Abm Eb  
 fel - low you ought to be is three di - men - sion - al, — Soak - ing up

The third system of music features a vocal line with lyrics "fel - low you ought to be is three di - men - sion - al, — Soak - ing up". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The chords are Cm, Abm, and Eb.

Abm6 Eb7(b9) Eb+ Eb  
 life — down to your toes, — When -

The fourth system of music features a vocal line with lyrics "life — down to your toes, — When -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The chords are Abm6, Eb7(b9), Eb+, and Eb.

Cm7 F7 Bbmaj7 Bb6

ev - er they say you're slight - ly un - con - ven - tion - al, ——— Just put your

Am7 D7 Gm F#dim. Fm7 Bb7

thumb ——— up to your nose. ——— And show 'em how to

Eb Eb6 Ebmaj7 Eb6 Eb Eb6 C7(b9)

dance to a new rhy - thm, Whis - tle a new song,

Fm Fm(+6) Fm7 G7

Toast with a new vin - tage, the fizz does - n't fizz too long. ——— There's

Cm                      A<sup>b</sup>m                      E<sup>b</sup>                      E<sup>b</sup>ma<sup>7</sup>                      C7(<sup>b</sup>9)                      C7

on - ly one way to make the bub - bles stay, ————— Sim - ply

Fm                      C7(<sup>b</sup>9)                      Fm                      C7(<sup>b</sup>9)

trav - el a new high - way, Dance to a new rhy - thm,

F7                      Fm7                      B<sup>b</sup>7

O - PEN A NEW WIN - DOW ev - 'ry

1.                      2.

E<sup>b</sup>                      E<sup>b</sup>dim.                      Fm7                      B<sup>b</sup>7                      E<sup>b</sup>

day!                      day!

# The Man In The Moon

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

Rubato

Piano *mf*

The piano introduction is in 4/4 time, marked 'Rubato' and 'Piano' with a mezzo-forte (*mf*) dynamic. It features a melodic line in the right hand with a triplet of eighth notes in the second measure, and a bass line in the left hand with a steady eighth-note accompaniment.

Verse (*ad lib.*)

*mp*

Dm Dm(+7) Dm7 G7

I have a lit - tle se - cret I'd like to im - part, That I

The first line of the verse is in 4/4 time, marked 'Verse (ad lib.)' and 'mp'. The melody is in the right hand, and the piano accompaniment is in the left hand. Chords are indicated above the staff: Dm, Dm(+7), Dm7, and G7. The lyrics are: "I have a lit - tle se - cret I'd like to im - part, That I".

Cmaj9 C Gm6 A7 Dm

hope does - n't give you too much of a start; Tho' it's shock - ing,

The second line of the verse is in 4/4 time. The melody continues in the right hand, and the piano accompaniment is in the left hand. Chords are indicated above the staff: Cmaj9, C, Gm6, A7, and Dm. The lyrics are: "hope does - n't give you too much of a start; Tho' it's shock - ing,".

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G7 C Gm6 A7 Dm Dm(+7)

it's com-plete-ly true. I know it is - n't gos-sip, or

Dm7 G7 Cmaj9 C Gm6 A7

ru-mor, of course, For I've had it from quite a re-li-a-ble source And I'd

Dm G7 C Cm7 F9

like to pass it on to you.

*a tempo*

Chorus

F7(b9) Bb Eb F7 Bb

THE MAN IN THE MOON is a la-dy, A

*mp-mf a tempo*

D7 Eb G7 Cm Cm7

la - dy in lip - stick and curls, \_\_\_\_\_ The cow that jumped

F7 Ebmaj7 Gm C7

o - vah cried, "Jump - in' Je - ho - vah, I think it's just one of the

Gm7 F7 Am7 D7 Gm Gm(+7)

girls." \_\_\_\_\_ She winks at the stars from her bed of green cheese, \_\_\_\_\_

Gm7 G7 C7 F7

That is - n't a night-gown, it's a Sat - urn che - mise. Oh, her



B $\flat$  E $\flat$  F7 B $\flat$

friends are the stars and the plan - ets, She sends the Big

D7 E $\flat$  G7 Cm Cm7 F7

Dip - per a kiss; So don't ev - er of - fend her, Re -

B $\flat$  Gm G7(b9) Cm Cm7(b5) F7

mem - ber her gan - der, THE MAN IN THE MOON is a

1. B $\flat$  Cm7 F9 F7(9b) 2. B $\flat$

miss, THE miss.

*rall.*



BEATRICE ARTHUR





"THE MAN IN THE MOON"



# My Best Girl

(My Best Beau)

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

Moderate waltz

Piano *mp* *rall.*

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat major). It begins with a series of chords in the left hand and a melodic line in the right hand. The tempo is marked 'Moderate waltz'. Dynamics include 'mp' (mezzo-piano) and 'rall.' (rallentando). There are triplets and a fermata in the final measure.

Chorus

*a tempo* *mp-mf*

(Boy:) You're MY BEST GIRL and noth- ing you do is wrong, I'm  
(Girl:) You're MY BEST BEAU, you're hand- some and brave and strong, There's

B $\flat$  Dm Cm7 F7(b5) F7

The first line of the chorus features vocal lines for both a boy and a girl. The piano accompaniment is in 3/4 time with a key signature of two flats. Dynamics are 'a tempo' and 'mp-mf'. Chords are B-flat, D minor, C minor 7, F7(b5), and F7. There are triplets in the vocal lines.

B $\flat$  Gm Cm7 F7 D

proud you be - long to me; And if a  
noth - ing we two can't face; If you're with

The second line of the chorus continues the vocal and piano accompaniment. Chords are B-flat, G minor, C minor 7, F7, and D. The piano accompaniment features a steady bass line and chords.

F $\sharp$ m Em7(b5) A7 D F $\sharp$ m

day is rough for me, Hav - ing you there's e -  
me, what - ev - er comes, We'll see that trou - ble

The third line of the chorus concludes the vocal and piano accompaniment. Chords are F sharp minor, E minor 7(b5), A7, D, and F sharp minor. The piano accompaniment continues with chords and a bass line.

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Cm7 F7 Bb Dm Cm7

nough for me. And if some-day an-oth-er girl comes a-  
 nev-er comes. And if some-day when ev-'ry-thing turns out

F7(b5) F7 Bb Gm C9 Am D7

long, It won't take her long to see, That  
 wrong, You're through with the hu-man race, Come

Gm Cm7(b5) Bb+

I'll still be found just hang-in' a-round MY  
 run-ning to me, For you'll al-ways be MY

F7 sus	F7	1. Bb Bbmaj7Bb6	Cm7	F7	2. Bb
--------	----	-----------------	-----	----	-------

BEST BEST GIRL. BEAU. You're You're GIRL. BEAU.

*rall.*

# We Need A Little Christmas

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

**Brightly** (as a polka)

Piano *mf*

The piano introduction consists of two staves. The right hand plays a rhythmic melody in G major, starting with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The left hand provides a simple accompaniment with quarter notes G, B, D, F#, G.

**Chorus**

G G6 Gmaj7 G6

1. Haul out the hol - ly, Put up the  
climb down the chim - ney, Turn on the

*mp - mf*

The first line of the chorus features a vocal melody and piano accompaniment. The vocal line starts with a quarter note G, followed by a dotted quarter note G, and then a half note G. The piano accompaniment consists of chords G, G6, Gmaj7, and G6.

G G6 Gmaj7 G6 Dm6 E7 E7(b9)

tree be - fore my spir - it falls a - gain;  
bright - est string of lights I've ev - er seen;

The second line of the chorus continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G, followed by a dotted quarter note G, and then a half note G. The piano accompaniment consists of chords G, G6, Gmaj7, G6, Dm6, E7, and E7(b9).

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Am7 D7 Am Am7 D7

Fill up the stock - ing, I may be  
Slice up the fruit - cake, It's time we

Am7 Am7(b6) D7

rush - ing things, but deck the halls a - gain  
hung some tin - sel on that ev - er - green

Dm6 E7 § Am5 E7

now. For WE  
bough. For I've  
3. For we

Am D7 G Gmaj7 G6 G+ G

NEED A LIT - TLE CHRIST - MAS, Right this ver - y min - ute,  
grown a lit - tle lean - er, Grown a lit - tle cold - er,  
need a lit - tle mu - sic, Need a lit - tle laugh - ter,

Am D7 G Gmaj7 G6 G7

Can-dies in the win-dow, Car-ols at the spin-et. Yes, WE  
Grown a lit-tle sad-der, Grown a lit-tle old-er. And I  
Need a lit-tle sing-ing Ring-ing through the raft-er. And we

C D7 G Gmaj7 G6

NEED A LIT-TLE CHRIST-MAS, Right this ver-y min-ute, It  
need a lit-tle an-gel, Sit-ting on my shoul-der, \_\_\_\_\_  
need a lit-tle snap-py "hap-py ev-er aft-er," \_\_\_\_\_

1. A7 D7

has-n't snowed a sin-gle flur-ry, But San-ta, dear, we're in a hur-ry. 2. So

2. Am D9 D7 G D.S. §  
Am D9 D7 G to 3rd Lyric

Need a lit-tle Christ-mas now! \_\_\_\_\_

*V*



# Mame

25

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

With a lilt

Piano *mf*

The piano introduction consists of two staves. The right hand starts with a series of chords: C6, Cmaj7, C#dim., Dm7, and G7. The left hand plays a simple bass line with eighth and quarter notes.

Chorus

C C6 Cmaj7 C#dim. Dm7 G7

1. You coax the blues right out — of the horn, MAME,—  
2. You've brought the cake-walk back — in-to style, MAME,—

The first two lines of the chorus are written for voice and piano. The piano accompaniment features a steady bass line and chords that support the vocal melody. The piano part is marked *mp-mf*.

Dm Dm (+7) Dm7 G7 Cmaj7 C6 Cmaj7

You charm the husk right off — of the corn, MAME,—  
You make the weep - in' wil - low tree smile, MAME,—

The last two lines of the chorus continue the vocal and piano accompaniment. The piano part includes a triplet in the final measure of the second line.

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Am Am(+7) Am7 Am6 Em

You've got the ban - joes strum - min' and plunk - in' out a tune to beat the  
Your skin is Dix - ie sat - in, there's reb - el in your man - ner and your

A9 Dm Dm(+7) Dm7 G7 G9 (+5) C C#dim.

band,  
speech,  
The whole plan - ta - tion's hum - min' since you brought Dix - ie back to Dix - ie -  
You may be from Man - hat - tan, but Geor - gia nev - er had a sweet - er

Dm7 G7 C C6 Cmaj7 C#dim. Dm7

land.  
peach.  
You make the cot - ton eas - y to pick,  
You make our black eyed peas - and our grits,

G7 Dm Dm(+7) Dm7 G7 E7

MAME, -  
MAME, -  
You give my old mint ju - lep a kick,  
Seem like the bill of fare - at the Ritz,

Dm6 E7 Am Am(+7) Am7 E♭ dim. Em

MAME, — You make the old mag - no - lia tree bios - som at the men - tion of your  
 MAME, — You came, you saw, you con - quered and ab - so - lute - ly noth - ing is the

A9 Dm Dm(+7) Dm7 G7 Em Em(+7) Em7

name, You've made us feel a - live — a - gain, You've giv - en  
 same. Your spe - cial fas - ci - na - tion 'll Prove to be

A9 D7 Dm7 G7 G7(b9)

us the drive — a - gain, To make the South re - vive — a - gain,  
 in - spi - ra - tion - al, We think you're just sen - sa - tion - al,

1. C Cdim Dm7 G7 2. C

MAME. MAME. —



— ANGELA LANSBURY and FRANKIE MICHAELS —



"MAME"



"WE NEED A LITTLE CHRISTMAS"

# Bosom Buddies

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

Brightly

Voice

Piano

*mp*

*mp*

C

1. We'll al - ways be BOS - OM  
2. We'll al - ways be dear com -  
3. (Instrumental)  
4. I'll al - ways be Al - ice

*Dm*

*Cdim*

BUD - DIES, friends, sis - ters and pals,  
pan - ions, my ero - ny, my ~~mate~~ friend  
Tok - las, if you'll be Ger - trude Stein.

C

E7

Am7

A7

We'll al - ways be BOS - OM BUD - DIES If life should re - ject  
We'll al - ways be har - mo - niz - ing ~~Graphia An - nie and Sand -~~  
And tho' I'll ad - mit I've dish - ed you, I've gos - sip - ed and gloat -

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Dm7 G7 C

you, there's me to pro - tect — you. If I say — that your  
~~ed, but I'm so de - vot - ed. And if I say — that your~~  
~~ed, but I'm so de - vot - ed. And if I say — that your~~

A7 Dm

tongue is vi - cious, — If I call — you un -  
 sense of style's — as far off — as your  
~~sex and guts — made you in to —~~

Fm6 C C+ A7sus A7

couth, It's sim - ply that who else — but a bos - om  
 youth; It's sim - ply that who else — but a bos - om  
~~star, It's sim - ply that who else — but a bos - om~~

D7 Dm7 G7 C C6 Cmaj7 C6 (Spoken.)

bud - dy Will sit down and tell — you the truth. — Tho'  
 bud - dy Will tell you the whole — stink - in' truth. — Each  
 bud - dy Will tell you how rot - ten you (3) I

*Last time to Coda* ⊕

*Last time to Coda* ⊕

*slower*

C C6 Cmaj7 C6

now and a - gain I'm a - ware that my can - did o - pin - ion may sting, — Tho' — —  
 time that a crit - ic has writ - ten, "Your voice is the voice of a frog!" — — — —  
 feel it's my du - ty to tell you it's time to ad - just to your age; You try to be

C C6 Eb Eb6 Ebmaj7 Eb6

of - ten my frank ob - ser - va - tion might scald; I've been  
 Straight to your side to de - fend you I rush; You — —  
 "Peg O' My Heart," when you're "La - dy Mac - beth." Ex -

Eb Eb6 Ebmaj7 Eb6

mean - ing to tell you for years you should keep your hair — nat - ural like mine. If I  
 know that I'm there ev - 'ry time that the world — makes an un - kind re - mark. When they  
 act - ly how old are you, Ve - ra, the truth! — (Well, how old do you think?) I'd say

Eb Eb6 Dm7 (Sang.) G7sus G7

kept my hair — nat - ural like — yours, I'd be bald. But dar - ling,  
 say, — "Ve - ra Charles — is the world's great - est lush!" It hurts me,  
 some - where — in be - tween — for - ty and death! But sweet - ie,

*ritard*



## ♣ Coda

Am7 Dm7 C C+

arc. Just turn to your

A7sus A7 D7 E7

hos - om bud - dy, For aid and af - fee - tion, for

Am7 A9 Dm7 A7

help and di - rec - tion, for loy - al - ty, love and for -

Dm Fm6 C C+

sooth, Re - mem - ber that who else but a

A7sus A7 D7 G7

bos - om bud - dy Will sit down and lev - el and

D7 G7 D7

give you the dev - il, Will sit down and

*f*

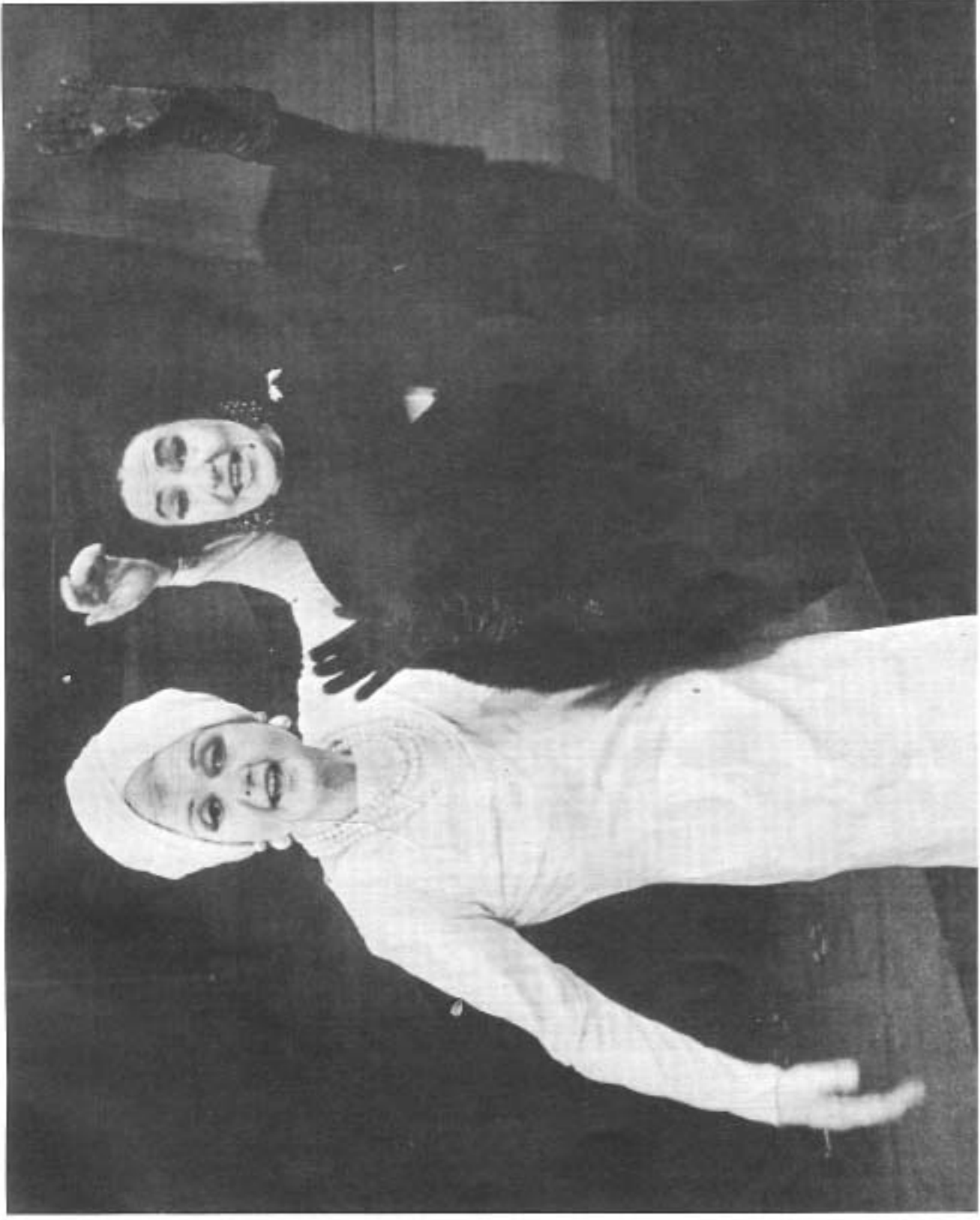
G7 C F#

tell you the truth!

*f*

C F D7 G7 C# G7 C

*f*



"BOSOM BUDDIES"

# Gooch's Song

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

Verse - Freely

Chords: Cm Bb Ab G

Voice: With my wings res - o - lute - ly spread, Mis - sis Burn - side, And my

Piano: *mp*

Chords: Cm Bb Ab G Cm Bb

Voice: old in - hi - bi - tions shed, Mis - sis Burn - side, I did each lit - tle thing you

Chords: Ab G Cm Fm7 Bb9

Voice: said, Mis - sis Burn - side, I lived! I lived! I lived! I

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Chorus - Moderato (*not too fast*)

*E $\flat$*  *E $\flat$  maj7* *E $\flat$*

al - tered the drape of a drop of my bod - ice And

*E $\flat$  maj7* *E $\flat$*  *B $\flat$  m6* *C7(b9)* *C7*

soft - ened the shape of my brow, I

*Fm7* *Abm* *E $\flat$  maj7* *E $\flat$  dim*

fol - lowed di - rec - tions and made some con - nec - tions, But

*Fm7* *Fm7(B $\flat$ )* *B $\flat$  9* *Gm* *Fm7* *A* *B $\flat$  7* *E $\flat$*

what do I do now? Who'd think this Miss

E $\flat$ maj7 E $\flat$ 6 E $\flat$ maj7 E $\flat$ 6

Prim would have o - pened a win - dow As far as her whim would al -

B $\flat$ m6 C7(b9) C7 Fm7 A $\flat$ m E $\flat$ maj7

low; \_\_\_\_\_ And who would sup - pose it was so hard to

E $\flat$ dim Fm7 Fm7(B $\flat$ ) B $\flat$ 7 Gmaj7 G6 Gmaj7 G6

close it, Oh, what do I do now? \_\_\_\_\_ I

Am7 D7 G

pol - ished and pow - dered and puffed my - self, — If  
trav - elled to hell in my new ve - neer, — And

*mp - mf*

A<sup>b</sup>m7 sus                      D<sup>b</sup>7                      G<sup>b</sup>                      B<sup>b</sup>7

life is a ban - quet I stuffed my - self; — I  
 look what I got as a sou - ve - nir; — But

E<sup>b</sup>                      E<sup>b</sup>maj7                      E<sup>b</sup>6

had my mis - giv - ings, but went on a field trip, To  
 still I'll de - fend you as guide and in - struc - tor, Would

E<sup>b</sup>maj7                      E<sup>b</sup>6                      B<sup>b</sup>ms6                      C7(b9)                      C7

find out what liv - ing's a - bout. — — — — — My  
 I rec - om - mend you and how. — — — — — Al -

Fm7                      A<sup>b</sup>m                      E<sup>b</sup>maj7                      E<sup>b</sup>dim

thanks for the train - ing, now I'm not com - plain - ing, But  
 though I was leer - y, I thrived on your theo - ry, That

Fm7 Fm7(Bb) Bb9 Gm7 Gm7 D7(b9)

you left some - thing out. In - stead of wan - d'ring on with my  
 life can be a wow! You said there's noth - ing wrong with a

Freely Gm7 D7(b9) Bbm6 C7 Fm7 F7/6 A tempo Fm7

lone re - morse, I have come back home to com - plete the course, Oh, what  
 harm - less smooch, So I'm gon - na call him — Burn - side Gooch, But what

Fm7(Bb) 1. Bb7 Eb

do I do now? I

2. Bb7 Eb D Eb G Ab B D Eb6/9

do now!



# That's How Young I Feel

41

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

## With a beat (Swing)

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a dynamic marking of *mf* and a tempo marking of 8. The melody is a rhythmic eighth-note pattern: G4, A4, Bb4, A4, G4, F4, E4, D4. This pattern repeats for the first two measures, then continues with a descending eighth-note line: D4, C4, Bb3, A3, G3, F3, E3, D3. The piece concludes with a whole note chord of G3-Bb3-D3.

## Chorus

1. I have the feel - ing that time has halt - ed, I'd like two straws. and a  
(2. I) find I'm faced. with that old sen - sa - tion, Will life go on — aft - er

*mp - mf*

The first line of the chorus is written on a grand staff. The right hand has a treble clef and a key signature of one flat. The melody is: G4, A4, Bb4, A4, G4, F4, E4, D4. The left hand has a bass clef and provides a simple harmonic accompaniment. Chord symbols are placed above the staff: Cmaj7, C6, Cmaj7, C6, Gm7, C7.

choc - late malt - ed, 'Cause THAT'S HOW YOUNG I FEEL. — I  
grad - u - a - tion, } I'd

The second line of the chorus continues the melody. The right hand has a treble clef and a key signature of one flat. The melody is: G4, A4, Bb4, A4, G4, F4, E4, D4. The left hand has a bass clef and provides a simple harmonic accompaniment. Chord symbols are placed above the staff: Gm7, C7, F, Fm6, C, Dm7, G7.

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Cmaj7 C6 Cmaj7 C6 Gm7 C7

feel like peck - in' and bun - ny hug - gin' And Lin - dy hop - pin' and  
love to cheer at a foot - ball ral - ly And swap so - ror - i - ty

Gm7 C7 F Fm6 C

jit - ter - bug - gin', 'Cause THAT'S HOW YOUNG I FEEL. { I'm mad for that  
pins with Sal - ly, { I'm ready to

Fm7 Bb7 Ebmaj7 Eb7 Eb6 Fm7

big band beat, Wan-na ride in a rum -  
ask my mom, Can I go to the Jun -

Bb7 Dm7 G7 Cmaj7 C6

ble seat. (Shel-don's got the Chev-vy) Love a face - ful of  
ior Prom. (Shel-don's got the Chev-vy) Want a coon - skin to

Umaj7 C6 Gm7 C7 Gm7 C7  
 fro - zen cus - tard, To have a hot - dog with sand and mus - tard, And  
 knock a - bout with, To start each morn - in' by giv - in' out with A

F Fm6 Cmaj7 C6 A7 Dm7  
 ride the Fer - ris wheel, } Oh, hon - ey, 'cause THAT'S  
 Ru - dy Val - lee squeal, }

G7 1. C G7 2. Ebm7 Ab7  
 HOW YOUNG I FEEL. I THAT'S HOW,

Dm7 G7 C F7 C  
 THAT'S HOW YOUNG I FEEL, YOUNG I FEEL.

# If He Walked Into My Life

From the Broadway Musical "MAME"

Music and Lyrics by  
JERRY HERMAN

Piano introduction in 4/4 time, marked *mp*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb).

Verse (*ad lib.*)

Abmaj7      Abdim.      Ebmaj7      Fm7

*Girl:* Where's that boy with the bu - gle?      My lit - tle love who was  
*Boy:* Where's that girl with the prom - ise?      The girl who - tried to -

Musical notation for the first system of the verse, including vocal lines and piano accompaniment.

Bb7 sus.      Bb7(b9)      Ebmaj7      Gm9      C7(b9)      Fmaj7 F6

al - ways my big ro - mance;      Where's that boy with the bu - gle?      And  
show me what love could be;      Where's that girl with the prom - ise?      And

Musical notation for the second system of the verse, including vocal lines and piano accompaniment.

Gm7      C7 sus.      C7(b9)      F6

why did I ev - er buy him those damn long pants? \_\_\_\_\_  
why do I feel the some - one to blame is me? \_\_\_\_\_

Musical notation for the third system of the verse, including vocal lines and piano accompaniment.

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Chorus - *Slowly in tempo*

(tacet)

F6

Fmaj7

F7

Am7

Did <sup>he</sup> need a strong-er hand?Did <sup>he</sup> need a light-er touch?

D7

G9

G9(+5)

G7

G9

G9(+5)

Gm7

C9

C9(+5)

Fmaj7

Was I soft or was I tough? Did I give e - nough? Did I give too much?

Cm6

D7(b9)

Gm

Gm7

Bbm6

— At the mo-ment that <sup>he</sup> need - ed me, — Did I ev - er turn a -

Am7

F dim.

Gm7

G9

way? — Would I be there when <sup>he</sup> called, — IF <sup>HE</sup> WALKED IN-TO MY

C7 sus. C7(b9) Fmaj9 C7 (tacet) F6  
 LIFE \_\_\_\_\_ to - day. \_\_\_\_\_ { Were his days a lit - tle dull?  
 Did she mind the lone - ly nights?

Fmaj7 F7 Am7 D7 G9 G9(+5)  
 Were his nights a lit - tle wild? Did I o - ver - state my  
 Did she count the emp - ty days? Was I si - lent, was I

G7 G9 G9(+5) Gm7 C9 C9(+5) Fmaj7  
 plan? Did I stress the man? And for - get the child.  
 cold? Was I quick to scold? Was I slow to praise?

Cm6 D7(b9) Gm Gm7 Bbm6 Am7  
 — } And there must have been a mil - lion things, — That my heart for - got to say. —

F dim. Gm7 G9 C7 sus. C7(b9) F

— Would I think of one or two, — IF <sup>HE</sup> WALKED INTO MY LIFE — to - day.

*(SHE)*

(tacet) D $\flat$  D $\flat$ 6 D $\flat$ ma $\flat$ 7 D $\flat$ 6 E $\flat$ m7

Should I blame the times I pam - pered <sup>him;</sup> Or blame the times I bossed <sup>him;</sup> —

*her;*

A $\flat$ 7 D $\flat$  D $\flat$ 6 D $\flat$ ma $\flat$ 7 D $\flat$ 6 Gm7

— | What a shame I nev - er real - ly found the <sup>boy,</sup> — | Be - fore I lost <sup>him.</sup> —

*girl,* *her.*

C7 F dim. F6 Fma $\flat$ 7 F7 Am7

— | Were the years a lit - tle fast. Was <sup>his</sup> world a lit - tle free?

*her*

D7 G9 G9(+5) G7 G9 G9(-5) Gm7 C9 C9(+5) Fmaj7

Was there too much of a crowd? All too lush and loud and not e-nough of me.

Cm6 D7 Gm Gm7 Bbm Am7

— Though I'll ask my-self my w-hole life long, — What went wrong a-long the way; —

Fdim. Gm7 G9 C7sus. C7(b9) Am7

— Would I make the same mis-takes — IF <sup>HE</sup> WALKED IN-TO MY LIFE — to-day? If that

*(SHE)*

D7 G9 Bbm6 C7(b9) Fmaj7 Ab6 Fmaj7

boy with the bu-gle girl with the prom-ise } Walked in-to my life to-day.

*rall.*