



THE CAMERA LOVED HER. MARILYN MONROE WAS PERHAPS THE MOST PHOTOGENIC OF ALL THE HOLLYWOOD 'SEX GODDESSES', WITH THAT UNIQUE, VULNERABLE QUALITY WHICH HAS KEPT HER LEGEND ALIVE TO THIS DAY. SHE WAS ALSO, DESPITE ALL THE HYPE AND MEDIA BALLYHOOD, AN EXTREMELY TALENTED ACTRESS. AND SURPRISINGLY, AT A TIME WHEN MANY MOVIE STARS WERE 'DUBBED' FOR THEIR MUSICALS, MARILYN SANG ALL HER OWN NUMBERS IN HER BREATHY, AND EXTREMELY SEXY, STYLE.

A Fine Romance.
A Little Girl From Little Rock.
Bye Bye Baby.
Diamonds Are A Girl's Best Friend.
Incurably Romantic.
I Wanna Be Loved By You.
Let's Make Love.
My Heart Belongs To Daddy.
Some Like It Hot.
That Old Black Magic.
When I Fall In Love.

THIS UNIQUE TRIBUTE SONGBOOK INCLUDES THE WORDS AND MUSIC TO ALL THE MOST CELEBRATED MARILYN MONROE SONGS. SEVERAL HAVE BEEN NEWLY ARRANGED BY ROGER DAY, AND ARE FRESHLY ENGRAVED FOR THIS EDITION. THE OTHERS HAVE BEEN DIRECTLY REPRODUCED FROM THE FINEST ORIGINAL PIANO/VOCAL SHEET MUSIC.

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Diamonds Are A Girl's Best Friend.

WORDS BY LEO ROBIN. MUSIC BY JULE STYNE.

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March Tempo

Introduction for piano, marked *p* and *cresc.* The music is in 2/4 time and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Piano accompaniment for the first line of lyrics. The treble clef part features a melodic line with slurs and accents. The bass clef part continues the rhythmic accompaniment. Chord diagrams for F, G+, F, C7, F, and G+ are provided below the bass line.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef with lyrics underneath. The piano accompaniment is in the bass clef. Chord diagrams for F, G°, F, and F+ are provided below the bass line.

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef with lyrics underneath. The piano accompaniment is in the bass clef. The piece concludes with a *poco rall.* marking.



gives ex - pen - sive jew - els; -
stones still keep their flick - er;

CHORUS



A kiss on the hand may be quite Con - ti - nen - tal, But
There may come a time when a lass needs a law - yer, But



Dia - monds Are A Girl's Best Friend, A kiss may be
Dia - monds Are A Girl's Best Friend, There may come a



grand But it won't pay the ren - tal on your hum - ble flat Or
time When a hard boiled em - ploy - er thinks you're aw - ful nice, But

C⁹ Gm⁷ C⁹ C⁷ Cm F[°] F⁹ B^b A
 help you at the Au - to - mat. Men grow cold as girls grow
 get that "ice" or else no dice. He's your guy when stocks are

B^b B^bm F A⁷ Dm G⁷ C⁷ F C⁷
 old And we all lose our charms in the end. But
 high, But be - ware when they start to de - scend. It's

F Cm⁶ Am⁷ D⁷ Gm⁷
 square cut or pear shape, These rocks don't lose their shape, Dia - monds Are A
 then that those lous - es Go back to their spous - es, Dia - monds Are A

C⁷(b⁹) 1 F F[°] C⁷ F C⁷ 2 F B^b6 F
 Girl's Best Friend. A Friend.
 Girl's Best

Bye Bye Baby.

WORDS BY LEO ROBIN. MUSIC BY JULE STYNE.

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Moderato

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato'. Dynamics include *mf* and *rall*.

First system of the song. It includes a vocal line and a piano accompaniment. The vocal line starts with the lyrics: "(Gus) I'll be in my room a - lone Ev - 'ry Post Me - rid - i - an (Lorelei) And". The piano accompaniment features chords and a bass line. Dynamics include *p*.

Second system of the song. The vocal line continues with: "I'll be with my dia - ry And that book by Mis - ter Gid - e - on." The piano accompaniment continues with chords and a bass line.

Third system of the song. The vocal line concludes with: "(Gus) Bye Bye Ba - by, Re - mem - ber you're my ba - by When they (Lorelei) Bye Bye Ba - by, Re - mem - ber you're my ba - by When they". The piano accompaniment concludes with chords and a bass line.

Bb Gm7 C7 F7 Bb D7

give you the eye, ——— Al - though I know that you care,
 give you the eye, ——— And just to show that I care,

Gm Bb7 Eb G7 Cm F7 Bb°

— Won't you write — and de - clare — That though on the loose,
 — I will write — and de - clare — That I'm on the loose,

F7 F7+ Bb Bb° Cm7 F7 Bb° F7+

— You are still — on the square, I'll be
 — But I'll stay — on the square, I'll be

Bb G7 Cm Cm7 F7+ Bb Bb°

gloom-y But send that rain - bow to me Then my
 lone - ly But ev - en though I'm lone - ly There'll be

Bb Gm7 Am7 D7 Gm A°

shad - ows will fly, ———— Though you'll be gone for a while.
 no oth - er guy, ———— Though I'll be gone for a while.

mf

Fm7 Bb7 Eb Cm Bb° Bb Bb°

— — — — — I know that I'll be smil - ing With my
 I know that I'll be smil - ing With my

Cm7 1 Bb Fm Ebm6 F7 2 Fm6 G7

ba - by bye and bye. ———— bye. ———— With my
 ba - by bye and

dim *f*

Cm Cm7 F7° Bb Eb Bb

ba - by ———— bye and bye. ————

A Little Girl From Little Rock.

MUSIC BY JULE STYNE. LYRICS BY LEO ROBIN

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Moderately, not too fast

Piano introduction in G major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. The bass line starts with a quarter note G, followed by a quarter note F#, a quarter note E, and a quarter note D. The music is marked *mf* and includes a dynamic marking *v* at the beginning of the second measure.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in G major, 4/4 time. The lyrics are: "In my Park Av - e - nue Pent - house I'm so -". The piano accompaniment is in G major, 4/4 time. The music is marked *mp*. Chord diagrams are provided for G, D7, G7, and C.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in G major, 4/4 time. The lyrics are: "- phis - ti - cat - ed and smart, But a town down in the". The piano accompaniment is in G major, 4/4 time. The music is marked *mp*. Chord diagrams are provided for A7, D7, and G7.

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in G major, 4/4 time. The lyrics are: "O - zarks is where I got my start. _____". The piano accompaniment is in G major, 4/4 time. The music is marked *mp*. Chord diagrams are provided for C, Cm, G, C, Am, D7, and G.

Chorus – Moderately, not too fast

D7 G G9 C D7

I'm just A Lit - tle Girl From Lit - tle Rock, _____ We

mp

G Dm6

lived on the wrong side of the tracks, _____ But a gen-tle-man took me

E7 Am Am7 D9 Cm6 G Gm D7

out one night and af - ter he taught me wrong from right, We moved to the right side of the

G D7 G G9 C

tracks. _____ Then some-one broke my heart in Lit - tle Rock, _____

D7 G

And I up and left old Ar - kan - sas, Like a

Dm6 E7 Am Am7 D9 Cm6 G Gm

lit - tle lost lamb I roamed a - bout, I came to New York and I found out, The one you call

D7 G G7 C C6 C C+

Dad - dy ain't your paw. I was young and de - ter - mined, I was
For a kid from a small street, I did

C Cm C6 C Cm6 G Gmaj7 G6 G Am7

wined and dined and er - mined, Ev - 'ry night op - por - tu - ni - ty would knock,
ver - y well in Wall Street, Al - though I nev - er owned a share of stock,

D7 Am7 D7 Dm6 E7

And some of these days in my fan - cy clothes, I'm a -
 And now that I'm known in the big - gest banks, I'm a -

Am Am7 D9 Cm6 G G6

go - ing back home and thumb my nose At the one who done me
 go - ing back home and give my thanks To the one who done me

Am7 D9b G G7 E7 Em7 A7 D7 Am7 D9b

wrong, - The one who done me wrong, - The one who done me wrong, - In
 wrong, - The one who done me wrong, - The one who done me wrong, - In

cresc. *f*

1. G C G Gdim Am7 D7 2. G C D7 G G6

Lit - tle Rock. I'm Lit - tle Rock.

dim. *p*

I Wanna Be Loved By You.

MUSIC BY HERBERT STOTHART & HARRY RUBY. WORDS BY BERT KALMAR.

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Moderato cantabile

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *mp*, *p*, and *rit.*

C Em Dm7 G7 C C7 Dm7 G7 C C°

I'm not one of the greed - y kind, all of my wants are sim - ple;

p a tempo

Dm7 Em G7+5 C Am7 C Ab7 G7 C Em Dm7 G7

I know what's on my mind, I'm not rest - ing un - til I

C C7 Dm7 G7 E7 A6 C# A7

find what would make your eyes glis - ten like mine

Refrain:

D7 Em B G7 C

with love di vine: *rall.* I wan - na be loved by you, just *p - f a tempo*

C+ B+ Bb7 A7 D7 G7 C#°7 G7 C

you, and no - bod - y else but you. I wan - na be loved by you a - lone,

D7 G7 C C+ B+ Bb7 A7

poo - poo - pe - doop. I wan - na be kissed by you, just you and no - bod - y

D7 G7 C#°7 G7 C C7

else but you. I wan - na be kissed by you a - lone, poo - poo - pe - doop. I could - n't es -

F Fm C C7 F Am7

pire to an - y - thing high - er then fill a de - sire to

D7 G7 B+ Bb A9 D7 G7 C

make you my own; pa - pa - pad - ra, poo - poo - pa - doop. I wan - na be loved by you, just

C+ B+ Bb7 A7 D7 G7 C#07 G7

you and no - bod - y else but you; I wan - na be loved by you a -

1. 2. C D7 G7 C C7 D7 D7-5 G7 C







lone. lone, pa - dap - pa, dap - pa - dab, poo - poo - pa - doop.


Incurably Romantic.

MUSIC BY JIMMY VAN HEUSEN. WORDS BY SAMMY CAHN.



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Fairly slow, gently

G  D7  D7^{b9}  G  Bm7  E7^{b9} 






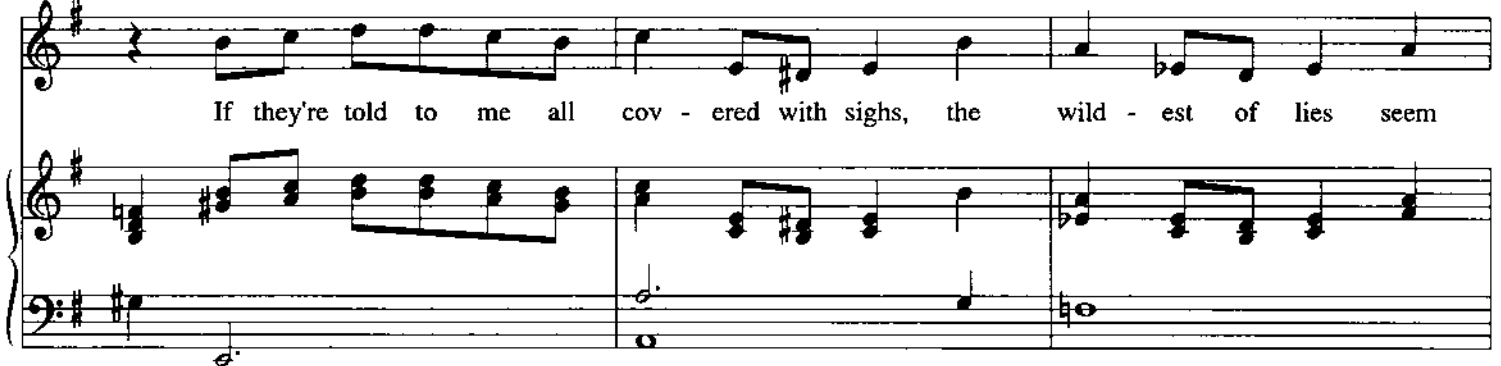
I'm sus-cept-i-ble to

Am  D7  G 

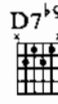
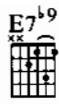


stars in the skies, I'm in-cur-ab-ly ro-man-tic.

E7^{b9}  Am  F7 



If they're told to me all cov-ered with sighs, the wild-est of lies seem



true. Each time a love-bird sings I have no de-



fen-ces, my heart is off on wings a-long with my sen-ses.



I'm a set up for the moon when it's bright, I'm in-cur-ab-ly ro-



man-tic, and I should-n't be al-lowed out at night with

F7 Dm6 E7 A7

an - y - one quite like you. But oh your arms are nice,

D7^{b9} D7 B7⁺ B7 E7⁺ E7 Am7

— and it would be awful - ly nice if you turned out to be

D7 Dm6 E7^{b9} E7 Am7 D7^{b9}

star - ry - eyed like me and in - cur - ab - ly ro - man - tic

1 G E7^{b9} 2 G E^b7 Em6 G6

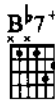
too. I'm sus - cep - ti - ble to too.

My Heart Belongs To Daddy.

WORDS & MUSIC BY COLE PORTER.

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Medium swing



a tempo

While tear - ing off — a



game of golf, — I may make a play for the cad - dy; But



when I do — I don't fol - low through — 'cause my heart be - longs to



dad- dy. If I in- vite _ a boy some night _ to dine on my fine fin- nan



had- die, I just a- dore _ his ask- ing for more _ but



my heart be- longs to dad- dy. Yes my heart be- longs _ to dad- dy. so I



sim- ply could- n't be bad; Yes my heart be - longs to

dad-dy, da-da-da-da-da-da-da-dad. So I want to warn you

lad-die though I know that you're per-fec-tly swell that my heart be-longs to

dad-dy 'cause my dad-dy he treats it so well.

1 G7 A♭7 G7 Cm
2 G7 A♭7 G7 Cm

2. White

Verse 2
 While tearing off a game of golf
 I may make a play for the caddy
 But when I do I don't follow through
 'Cause my heart belongs to daddy.
 If I invite a boy some night
 To cook up a fine enchillada
 Though Spanish rice is all very nice
 Ba da ba da ... da da

Some Like It Hot.

WORDS & MUSIC BY ADOLPH DEUTSCH.

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Swing

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody begins with a whole rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady bass line of quarter notes.

The second system includes guitar chord diagrams for B, B7, and E7. The lyrics are: "got a fev - er, an in - flam - ma - tion, that's what I got, —". The melody continues with eighth notes and quarter notes, with some notes marked with an 'x' to indicate natural harmonics. The piano accompaniment provides harmonic support with chords and moving lines.

The third system includes guitar chord diagrams for B, Cm7, Cm7/F#, and B. The lyrics are: "you turned the heat on me. — Some like it hot,". The melody features a triplet of eighth notes in the phrase "Some like it hot,". The piano accompaniment continues with a consistent rhythmic pattern.



look what you start-ed, a con-fla-gra-tion, ba-



- by that's what, don't let the flame go out, -



some like it hot. Oh, ba-by I'm from that old -



school, I played it real cool, but when you kissed me I lit



up like a four a-larm fire. — Call out the en-gine, ring up the stat-ion, I'm —



— on the spot, — love burns you up the



most, like it or not. But ba - by, —



— I like it hot.

When I Fall In Love.

MUSIC BY VICTOR YOUNG. WORDS BY EDWARD HEYMAN

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E \flat Fm7 B \flat 7 E \flat C7+ C7




When I fall in love it will be for - ev - er, Or I'll ne-ver fall in

Fm Fdim E \flat Fdim E \flat B \flat m


love. In a rest - less world like this is, love is end-ed be-fore it's be-







C7 Fm C7-9 Fm Fm7 B \flat 7 Fm7 B \flat 7

gun, And too ma - ny moon-light kiss-es seem to cool in the warmth of the sun.


E♭  Fm7  B♭7 










When I give my heart it will be com - plete - ly,




E♭  C7+  C7  Fm  Fdim  E♭ 









or I'll ne-ver give my heart, _____ And the mo - ment I can




A♭  C7+  C7  C7+  Fm  A♭m6  E♭  Fm  B♭7 

feel that you feel that way too, Is when I fall in love with



1. E♭  Cdim  Fm7  B♭7-9  2. E♭  A♭9  C♭9  E♭ 

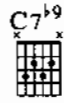
you. you. *rit.*



Let's Make Love.

MUSIC BY JIMMY VAN HEUSEN. WORDS BY SAMMY CANN
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Rubato



Oh the gen-tle art of con-ver-sa-tion is

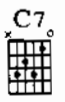
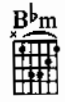
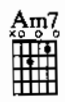
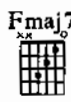
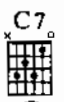
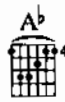


dead-er than the dead sea scrolls. We've be - come the mut - est kind of na - tion we're



un-com-mun-i-ca-ting souls. No-one talks, no-one talks, it's some-thing we sel-dom ev-er do.

a tempo, relaxed



No-one talks, no-one talks, no - one talks but you.



Let's

make



love.

Here

we sit

and we chat-

ter,



what

are we

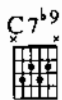
think - ing of?

Let's

not make

with the pat - ter





ba - by, let's make love.



If you'd roar like a li - on, I could — coo like a dove,



If you're sold be - gin buy - in', ba - by, let's make



gosh, Love it's hot! No, don't turn T. V. on, in - stead just turn
Love - plate me, prove that you don't

Fmaj7 G7 To Coda ☐

me on, I light up like
hate me, come on, os - cu - late me on. Just a
may - be

C D° D#° C7/E C7+ Fmaj7 Gm7 Am7



ti - ny sec - tion of your af - fec - tion in my di - rec - tion - 'll do! You'll just love

Bbm C7 Fmaj7 Gm7 Am7 Abm6 C7 Fmaj7 Gm7 Am7

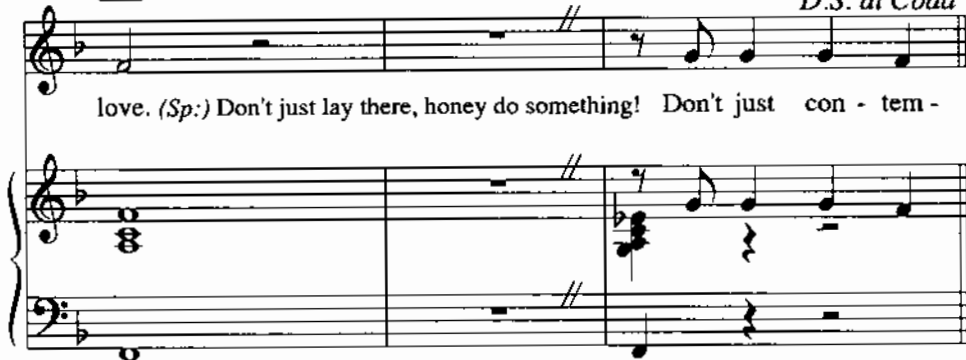
my em - brac - es, 'cause they'll fit like a glove. We'll be off


Cm6 D7 G9 Gm7 C7b9

to the rac - es, may - be kiss me ba - by, Let's make


F  F7  *D.S. al Coda*






love. (*Sp.*) Don't just lay there, honey do something! Don't just con - tem -



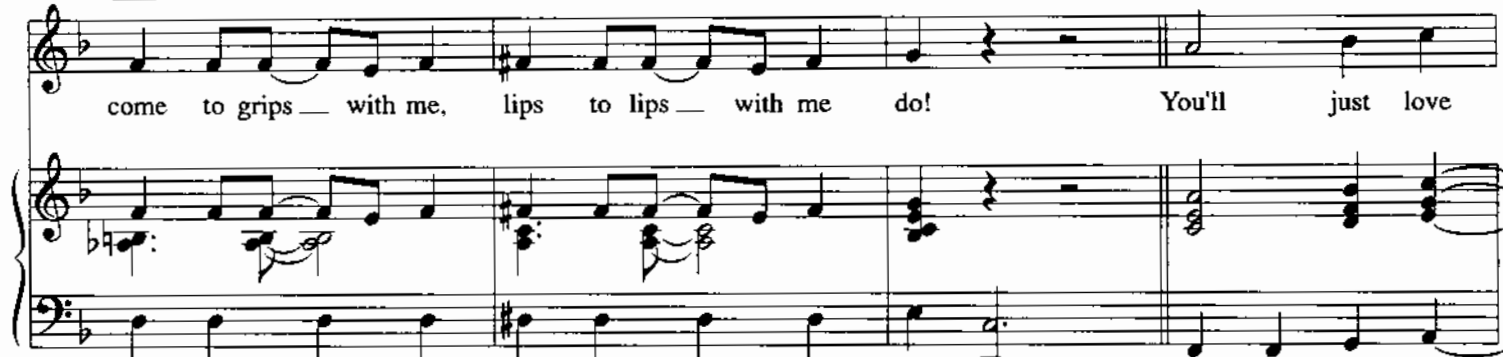
\oplus Coda 











moon-light trips — with me,




D^o  D^{#o}  C7  Fmaj7  Gm7  Am7 

come to grips — with me, lips to lips — with me do! You'll just love



B^bm  C7  Fmaj7  Gm7  Am7  A^bm6  C7  Fmaj7  Gm7  Am7 

my em - brac - es, 'cause they'll fit like a glove. We could get



Cm6  D7  G9  Gm9  C7^{b9} 

down to cas - es, may - be kiss me ba - by, Let's make





my love, oh my. But it's warm here, I sure wore
let's make love.



a tight col - lar. Do you know a good doc - tor? Let's
Let's make you.



Molto Rall.



make love.

That Old Black Magic.

MUSIC BY HAROLD ARLEN. WORDS BY JOHNNY MERCER

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a tempo, moderately

Rubato

That old black

Detailed description: This system shows the beginning of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked 'a tempo, moderately'. The word 'Rubato' is written above the first measure of the vocal line. Above the piano accompaniment, five guitar chord diagrams are provided for the first five measures: Bb7, Eb, Ab, Bb7+, and Eb. The lyrics 'That old black' are written below the vocal line.

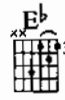
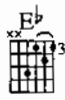
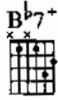
mag - ic has me in its spell. That old black mag - ic that you

Detailed description: This system continues the musical score. The vocal line has the lyrics 'mag - ic has me in its spell. That old black mag - ic that you'. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the previous system.

Fm

weave so well. Those ic - y fing - ers up and down my spine, The

Detailed description: This system continues the musical score. A guitar chord diagram for Fm is shown above the first measure of the piano accompaniment. The vocal line has the lyrics 'weave so well. Those ic - y fing - ers up and down my spine, The'. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the previous systems.



same old witch - craft when your eyes meet mine. The same old



tin - gle that I feel in - side and then that el - e - va - tor starts its




ride and down and down I go, round and round I go,

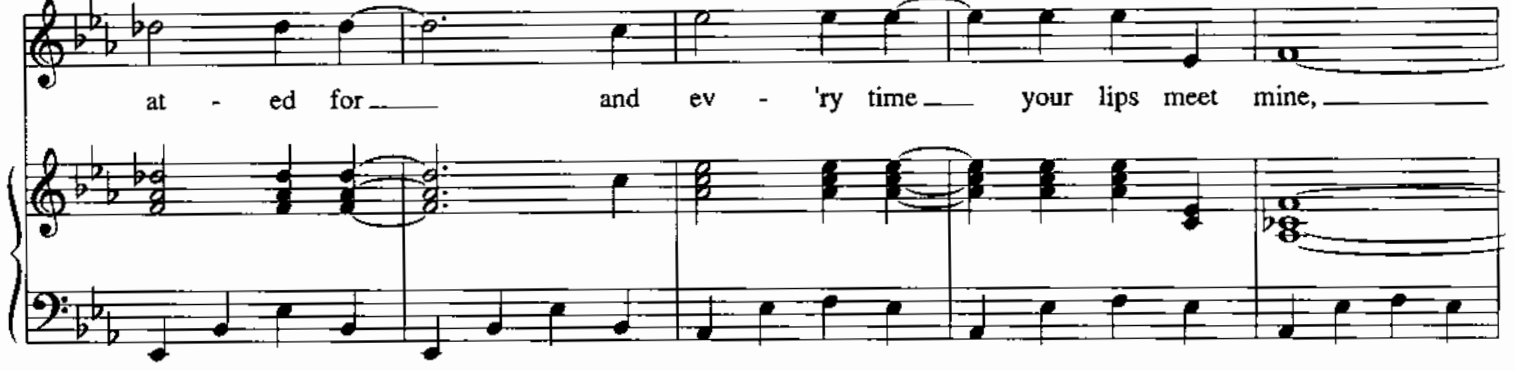


like a leaf that's caught in the tide. I should stay a -

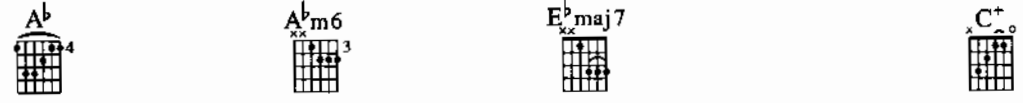
A^b A^bm6




at - ed for _____ and ev - 'ry time _____ your lips meet mine, _____



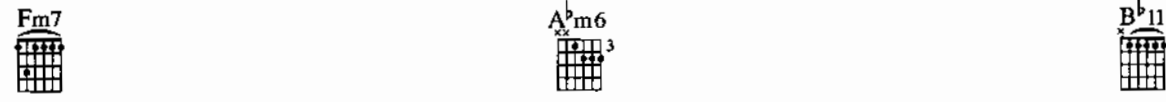
A^b A^bm6 E^bmaj7 C+



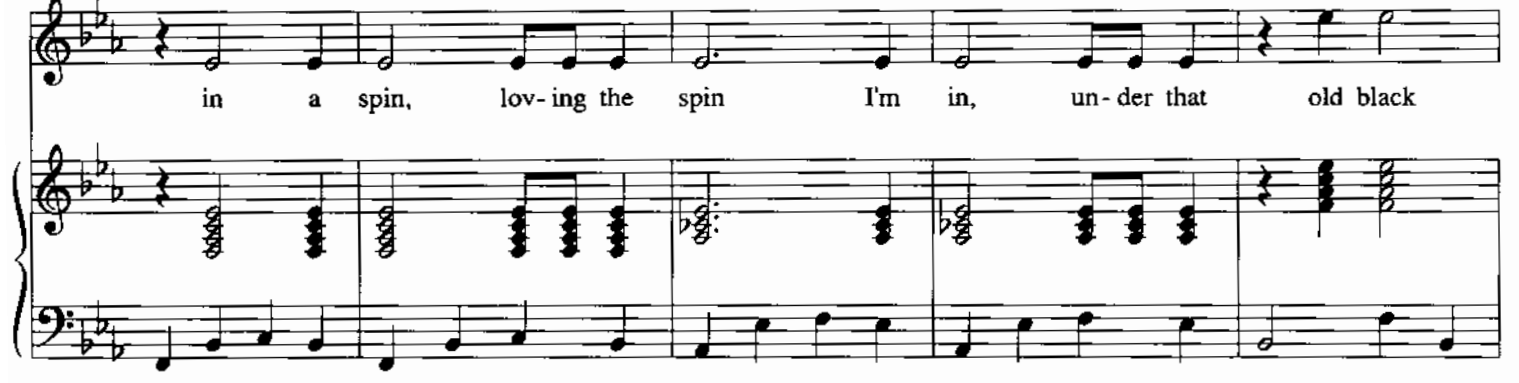
- dar - ling down and down I go, round and round I go,



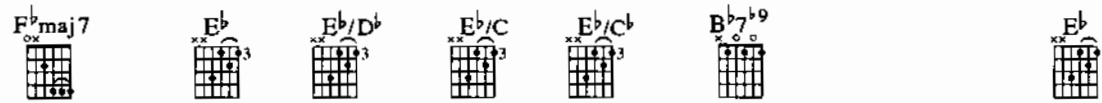
Fm7 A^bm6 B^b11




in a spin, lov - ing the spin I'm in, un - der that old black



F^bmaj7 E^b E^b/D^b E^b/C E^b/C^b Rall. B^b7^b9 E^b



mag - ic called love. _____



A Fine Romance.

MUSIC BY JEROME KERN. WORDS BY DOROTHY FIELDS.

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Moderately

Piano introduction in D minor, 4/4 time. The music is marked *mf* and features a melodic line in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

D \flat
 fr5
 113331

D \circ A \flat 9
 XX0102 XI12133

Vocal line for the first part of the song, corresponding to the first four lines of lyrics. The melody is in D minor.

She: (1) A fine ro-mance! with no
 She: (2) (A) fine ro-mance! my good
 He: (3) (A) fine ro-mance! with no
 He: (4) (A) fine ro-mance! my dear

Piano accompaniment for the first part of the song, corresponding to the first four lines of lyrics. The music is marked *mf* and features a melodic line in the right hand and a bass line in the left hand.

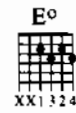
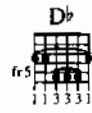
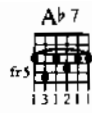
A \flat aug D \flat
 fr5 fr5
 XX4231 113331

D \circ E \flat m 7 (sus 4)
 fr5
 XX0102 113121

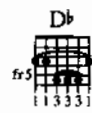
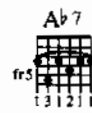
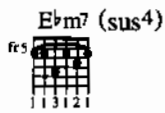
Vocal line for the second part of the song, corresponding to the last four lines of lyrics. The melody is in D minor.

kiss - es! A fine ro-mance, my friend,
 fel - low! You take ro-mance, I'll take
 kiss - es! A fine ro-mance, my friend
 Duch - ess! Two old fo - gies who need

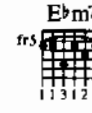
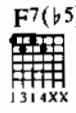
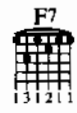
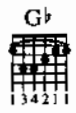
Piano accompaniment for the second part of the song, corresponding to the last four lines of lyrics. The music is marked *mf* and features a melodic line in the right hand and a bass line in the left hand.



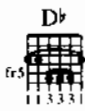
this is! We should be like a cou - ple of hot to -
 Jel - lo! You're calm - er than the seals in the Arc - tic
 this is! We two should be like clams in a dish of
 crutch - es! True love should have the thrills that a health - y



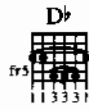
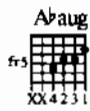
-ma - toes, _____ But you're as cold as
 O - cean, _____ At least they flap their
 chow - der; _____ But we just fizz like
 crime has! _____ We don't have half the



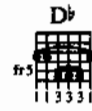
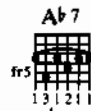
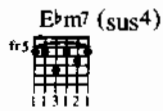
yes - ter - day's mashed po - ta - toes. _____ A
 fins to ex - press e - mo - tion. _____ A
 parts of a Seid - litz pow - der. _____ A
 thrill that the "March of Time" has! _____ A



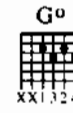
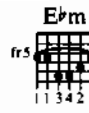
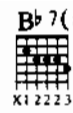
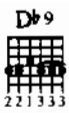
fine ro - mance! you won't
 fine ro - mance! with no
 fine ro - mance, with no
 fine ro - mance, my good



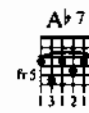
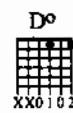
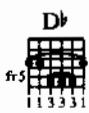
nest - le, A fine ro - mance, you
 quar - rels, with no in - sults, and
 clinch - es, A fine ro - mance with
 wo - man! my strong "Aged in the



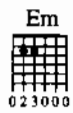
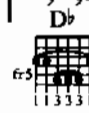
won't I might as well play
 all mor - als! I've nev - er mussed the
 no pinch - es, you're just as hard to
 Wood" wo - man! You nev - er give the



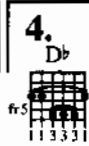
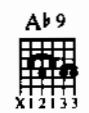
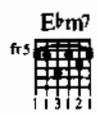
bridge with my old maid aunts! I hav - n't got a
crease in your blue serge pants, I nev - er get the
land as the "Ile de France!" I hav - n't got a
or - chids I sent a glance! No! you like cac - tus



1,2,3.



chance. This is a fine ro - mance!
chance. This is a fine ro - mance!
chance. This is a fine ro - mance!
plants, This is a fine ro -



4.

She: (2) A -mance!
He: (3) A
He: (4) A