

D7636
1591

YOU'RE AN OLD SMOOTHIE

LAURENCE SCHWAB & B.G. DE SYLVA PRESENT

TAKE A CHANCE

A MUSICAL COMEDY

B Y
B. G. DE SYLVA

A N D
LAURENCE SCHWAB

ADDITIONAL DIALOGUE BY
S I D S I L V E R S

L Y R I C S B Y
B. G. DE SYLVA

M U S I C B Y
R I C H A R D A. W H I T I N G

A N D
H E R B B R O W N N A C I O

ADDITIONAL MUSIC BY
V I N C E N T Y O U M A N S

MUSICAL NUMBERS STAGED BY
B O B B Y C O N N O L L Y

B O O K S T A G E D B Y
E D G A R M A C G R E G O R



JACK HALEY



ETHEL MERMAN

- Eadie Was A Lady
- Oh How I Long To Belong To You
- Turn Out The Light
- You're An Old Smoothie
- My Lover
- I Want To Be With You
- Rise 'n Shine



JACK WHITING



SOLE SELLING AGENTS
HARMS
 INCORPORATED
 NEW YORK
 CHAPPELL & Co LTD
 LONDON SYDNEY
 MADE IN U. S. A.

You're An Old Smoothie

By B. G. DE SYLVA
RICHARD A. WHITING
and HERB BROWN NACIO

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 4/4 time signature, starting with a treble clef and a common time signature. The left hand plays a simple bass line. The tempo is marked 'Moderato'. The piece ends with a 'rit.' (ritardando) marking.

Tune Uke
4 3 2 1 * C
G C E A

You're the smooth-est so and so,— Not on-ly that, you're might-y— cute; You're

The vocal line is written on a single staff with a treble clef. It includes lyrics and is accompanied by guitar chords: C, A7, and D7.

p a tempo

The piano accompaniment for the first verse is written in two staves. It features a rhythmic pattern of chords and single notes, with a dynamic marking of *p* (piano) and a tempo marking of *a tempo*.

Emi.

Gaug.

C

D7

G7

slick - er, far,— than the trous-ers are,— Of my last year's blue serge suit.

The piano accompaniment for the second verse is written in two staves. It continues the rhythmic pattern from the first verse, with a dynamic marking of *sf* (sforzando) and a crescendo leading to the end of the phrase.

* Symbols for Guitar and Banjo

8860-4

Copyright 1932 by B.G. De Sylva
Harms Inc., Sole Selling Agent

International Copyright Secured Made in U. S. A.

ALL RIGHTS RESERVED Including public performance for profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright.

C A7 D7

I'm the soft-est so and so - that an - y girl - ie ev - er knew, Oh, I

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). Above the vocal line, three guitar chord diagrams are shown: C, A7, and D7. The lyrics are: "I'm the soft-est so and so - that an - y girl - ie ev - er knew, Oh, I".

F Adim. C Edim. G7 C Caug. Daug. Caug.

may be dumb - as they ev - er come, - But at least, I'm on to you!

The second system continues the vocal line and piano accompaniment. Above the vocal line, seven guitar chord diagrams are shown: F, Adim., C, Edim., G7, C, and Caug. Daug. Caug. The lyrics are: "may be dumb - as they ev - er come, - But at least, I'm on to you!".

Refrain G7 C7 F Gaug. D7 G7

You're - an old smooth - ie, - I'm - an old soft - ie; -

The third system is the start of a refrain. Above the vocal line, six guitar chord diagrams are shown: G7, C7, F, Gaug., D7, and G7. The lyrics are: "You're - an old smooth - ie, - I'm - an old soft - ie; -". The piano accompaniment includes a dynamic marking of *p-mf*.

F C7 F Gmi.7 F Gmi. E7

I'm just like put - ty in the hands of a girl like

The fourth system continues the refrain. Above the vocal line, seven guitar chord diagrams are shown: F, C7, F, Gmi.7, F, Gmi., and E7. The lyrics are: "I'm just like put - ty in the hands of a girl like".

A7 D7 G7 C7 F Cmi.

you. You're an old mean - ie, - I'm a big

D7 G7 F C7 F Gmi.7 F

boob - ie, - I just go nut - ty, in the hands of a

Gmi. C7 F A mf

girl like you. Poor me, you

E7 A E7

played me for a sap; Poor you, you thought you'd laid a trap!

C G7 C7

Well, dear, I think it's time you knew, You've done just what I

marc.

Caug. G7 C7

want - ed you to. — Sil - ly old smooth - ie, —

p

F Cmi. D7 G7 F C7 F

Craft - y old soft - ie, I'll stick like

Gmi.7 F Gmi. C7

1 F E7 (open) D aug. 2 F

put - ty to the hand of a girl like you. you.

mf *sf*

INDIAN LOVE CALL

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
RUDOLF FRIML

REFRAIN (slowly) *con molto sentimento*

p

When I'm call-ing you — oo - oo — oo - oo - oo!

p molto espr.

mp

Will you an-swer too — oo - oo — oo - oo - oo?

mp

poco cresc.

That means I . of - fer my love to you — to beyour

poco cresc.

Copyright MCMXXIV by HARMS Inc., N.Y.
All Rights Reserved International Copyright Secured

No. 1 in Db

No. 2 in Eb

No. 3 in F

PUBLISHED ARRANGEMENTS OF THE SONG

- | | |
|---------------------------------|---|
| DUET (High and Low Voices) | VIOLIN and PIANO (Arr. by Hugo Kortschak) |
| DUET (Mézzo and Low Voices) | CELLO and PIANO (Arr. by M. Zoltai) |
| TRIO (Sopr., 1st & 2nd Altos) | SAXOPHONE & PIANO (Sopr., Alto or Tenor, arr. by Walter Paul) |
| TRIO (Tenor, Baritone and Bass) | ORCHESTRA (full) Concert or Vocal accomp. in F |
| MIXED QUARTET (octavo) | ORCHESTRA (full) Fox-trot Dance arr. |
| MALE QUARTET (octavo) | VIOLIN and CELLO OBB. in all vocal keys |