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1867

# TWO LOST SOULS

Words and Music by RICHARD ADLER and JERRY ROSS

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(In association with Albert S. Taylor)

present

## "Damn Yankees"

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VERDON**

**STEPHEN  
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with

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**GEORGE ABBOTT and DOUGLASS WALLOP**

Music and Lyrics by

**RICHARD ADLER and JERRY ROSS**

Choreography by

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Music direction by

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Orchestrations by

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From The Score

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HEART

NEAR TO YOU

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# Two Lost Souls

From the Broadway Production "Damn Yankees"

Tune Uke  
A D F# B

Words and Music by  
RICHARD ADLER  
and JERRY ROSS

Moderately Slow, With A Heavy Beat

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb. The left hand plays a steady eighth-note bass line: Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb.

Refrain

Two Lost Souls on the high-way of life, We

The piano accompaniment for the first line of the refrain features a steady eighth-note bass line in the left hand and chords in the right hand that support the vocal melody.

ain't e-ven got a sis-ter or broth-er, But ain't it just great,

The piano accompaniment continues with the same eighth-note bass line and chords, providing a rhythmic foundation for the vocal line.

ain't it just grand? We've got each oth-er!

The piano accompaniment concludes the refrain with a final chord in the right hand and continues the eighth-note bass line in the left hand.

\* Symbols for Guitar, Diagrams for Ukulele.

Two lost ships on a storm - y sea, One with no sail and

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are "Two lost ships on a storm - y sea, One with no sail and". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. Above the vocal line, there are six guitar chord diagrams: E-flat major, G-flat major, E-flat major, G-flat major, E-flat major, and G-flat major. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings.

one with no rud - der, — But ain't it just great, ain't it just grand?

The second system continues the musical score. The vocal line lyrics are "one with no rud - der, — But ain't it just great, ain't it just grand?". The piano accompaniment features a right-hand part with slurs and accents, and a left-hand part with a dynamic marking of *mf*. Above the vocal line, there are six guitar chord diagrams: E-flat major, E-flat 7, A-flat major, C-flat major, A-flat major, and G-flat major.

We've got 'each ud - der!" Two lost sheep, in the

The third system of the musical score. The vocal line lyrics are "We've got 'each ud - der!" and "Two lost sheep, in the". The piano accompaniment includes a right-hand part with a dynamic marking of *p* and a left-hand part with a dynamic marking of *mp*. Above the vocal line, there are four guitar chord diagrams: B-flat major, E-flat major, E-flat 7, and A-flat major. A right-hand (R.H.) fingering diagram is shown for the first measure of the piano part.

wilds of the hills, Far from the oth - er Jacks and Jills, We

The fourth system of the musical score. The vocal line lyrics are "wilds of the hills, Far from the oth - er Jacks and Jills, We". The piano accompaniment includes a right-hand part with a dynamic marking of *mf* and a left-hand part. Above the vocal line, there are two guitar chord diagrams: A-flat major and E-flat major.

*D7* *Gm* *Edim*

wan - dered a - way and went a - stray, But we ain't fuss - in', cuz

*Fm7* *Bb7* *Eb* *Gb* *Eb* *Gb*

we've got "us 'n." We're Two Lost Souls on the high-way of life And

*Eb* *Gb* *Eb* *Eb7* *Ab* *Cb*

there is no one with whom we would "ruth-er,"— Say, "Ain't it just great,

*Ab* *Cb* *Bb+* *Gb*

ain't it just grand? We've got each oth-er!"

*R.H.* *p* *mp*

Ab6 Abm6 Bb

Mom-ma said, "No," so we e - loped and though we ain't got the cas-tle for

Adim Fm7

which we hoped, - We've got a lot, Be-cuz we've

*cresc. poco a poco*

Bb7

got each oth-er!

1. Bb Gb Eb Gb

*mp*

2. Bb Gb Bb Gb Eb Gb Eb

oth-er!

*f* *dim. poco a poco* *pp* R.H.