

I'M ON A SEE-SAW

INTRODUCED IN THE LONDON PRODUCTION
JACK AND JILL



WORDS BY
DESMOND CARTER

MUSIC BY
VIVIAN ELLIS

CHAPPELL
L. CO. - INC.
RKO BUILDING
ROCKEFELLER
CENTER - N.Y.C.

CHAPPELL
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I'm On A See-Saw

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Moderato (with a well marked rhythm)

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a whole rest, followed by a series of chords and eighth notes. The left hand starts with a bass clef and a 4/4 time signature, playing a steady eighth-note accompaniment. The dynamic marking is *mf*.

The first system shows the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. It begins with a whole rest, followed by the lyrics: "You're so in - con - sist - ent; You're the worst of - fend - er,". Above the vocal line are guitar chords: *G, G+, and E mi. The piano accompaniment continues from the introduction, with dynamic markings *mf* and *p*.

The second system shows the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. It begins with the lyrics: "First you're ver - y nice, Then you're cold and dis - tant Like a piece of ice. I in - You're the one to blame. I've been true and ten - der, Can't you be the same? To the". Above the vocal line are guitar chords: A7, D, F#7, B mi, G, E7, A mi, and A mi 7. The piano accompaniment continues from the previous system, with dynamic markings *mf* and *p*.

* Symbols for Ukulele, Guitar and Banjo.

G Ami D G Ami B7 Emi.7 A7

tend to say it twice, First you're ver- y nice And then you seem to change some-
world I will pro-claim You're the one to blame, And not the sort of man I

D7 G G+ Emi. A7 Bmi. F#7

how. Smil - ing in the morn - ing, Charm - ing to me then,
need. You were one I trust - ed, You were true as steel.

B G+ G#mi. C#mi.7 F#7 B G#dim. F#7 sus4 F#7

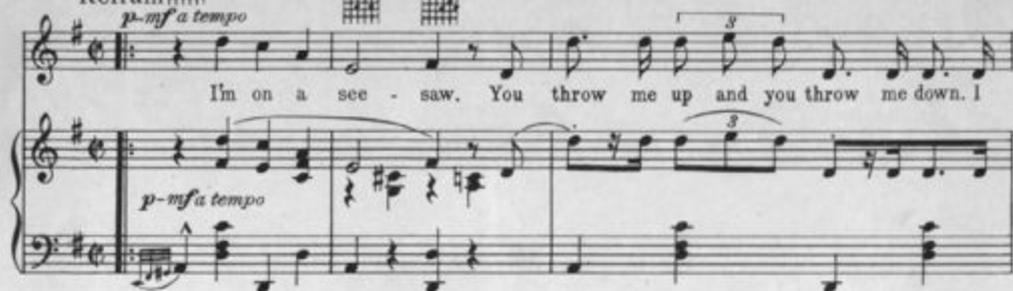
Now with-out a warn - ing I'm the worst of men. I in - tend to say a - gain,
Now I find you're rust - ed, An - y - thing but real. And this fact I won't con - ceal,

B G#dim. F#7 sus4 F#7 B G#dim. D7 *poco rit*

Charm - ing to me then, But ab - so - lute - ly dif - f'rent now.
You were true as steel, But now you're just a bro - ken reed.

Refrain 
p-mf a tempo

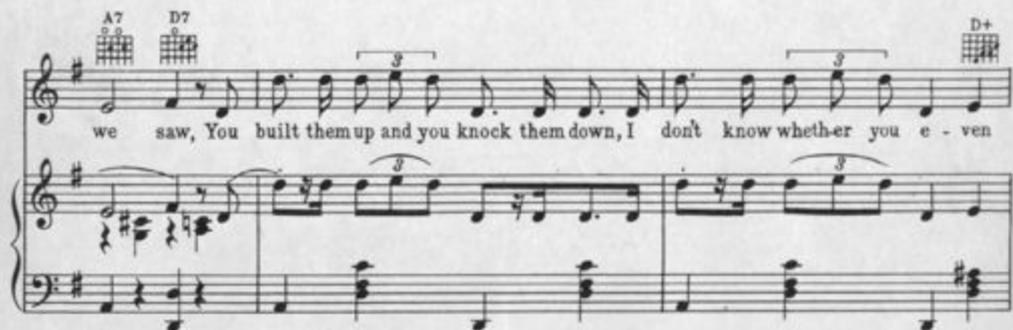
I'm on a see - saw. You throw me up and you throw me down. I



don't know wheth-er I'm here or there. Those dreams that



we saw, You built them up and you knock them down, I don't know wheth-er you e - ven



care. First I was Heav - en - bound, -



Am1.7 D7 Hmi.7 E7 C E7 Am1.7 5

Then I found— you turned 'round,— And as I

B7 Emi. B7 Emi. B7 Emi. A7 D

hit the ground— You went up in the air,

D7 A7 D7

I'm on a see - saw, You throw me up and you throw me down, And

A7 D7 G Eb7 G A7 D7 G

al - to - geth - er you don't play fair. fair.