

BUSINESS FOR A GOOD GIRL IS BAD



IRVING BERLIN • ROBERT E. SHERWOOD • MOSS HART present

A NEW MUSICAL COMEDY

Miss Liberty

LYRICS & MUSIC BY
IRVING BERLIN

BOOK BY
ROBERT E. SHERWOOD • MOSS HART
DANCES & MUSICAL NUMBERS STAGED BY
JEROME ROBBINS

DIRECTED BY
MOSS HART

SETTINGS BY OLIVER SMITH COSTUMES BY MOTLEY

(Just One Way To Say) I LOVE YOU • LITTLE FISH IN A BIG POND • HOMEWORK • PARIS WAKES UP AND SMILES • LET'S TAKE AN OLD-FASHIONED WALK • THE POLICEMEN'S BALL • GIVE ME YOUR TIRED, YOUR POOR • ONLY FOR AMERICANS THE HON'RABLE PROFESSION OF THE FOURTH ESTATE • THE MOST EXPENSIVE STATUE IN THE WORLD • WHAT DO I HAVE TO DO TO GET MY PICTURE IN THE PAPER • EXTRA! EXTRA! • YOU CAN HAVE HIM • MISS LIBERTY • MR. MONOTONY

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Business for a Good Girl Is Bad

Words and Music by
IRVING BERLIN

Rubato

The piano introduction consists of two staves. The right hand starts with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a harmonic accompaniment with chords: G4-B4, A4-C5, B4-G4, F4-A4, G4-B4. The dynamics are marked *mf* and the tempo is *rit.*

3 *ad lib.*

Find-ing work in Pa-ris is-n't ea-sy for a girl who just wants to work, For in

The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piano accompaniment continues with a similar melodic line in the right hand and a bass line in the left hand. Dynamics are marked *mp* and *con la voce*.

7

ev' - ry bus'-ness place I find that the boss has more than bus' ness on his mind.

The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a more active right hand with eighth notes and chords, and a steady bass line.

11

Find-ing work is ea-sy if a girl a-grees to fall in love with the clerk; She must

The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment maintains the harmonic support with chords and a melodic line in the right hand.

15

make her heart an im - por - tant part of her work. There are

19

lots of jobs in Pa - ris, but they're not for girls like I'm; If you

23

eas - i - ly em - bar - rass, You're em - bar - rased all the time. There's a

27

job that I would treas - ure, sell - ing hats and ho - sie - ry; I could

4
31

have the job with pleas-ure, But with pleas - ure not for me.

This system contains measures 31 through 34. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "have the job with pleas-ure, But with pleas - ure not for me." The piano accompaniment includes a key signature change to one sharp (F#) at the end of measure 34.

35

Yes - ter - day I was on my way to the fa - mous Fo - lies - Ber - gère;

This system contains measures 35 through 38. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "Yes - ter - day I was on my way to the fa - mous Fo - lies - Ber - gère;"

39

Some-one said in the news I read that they want - ed cho - rus girls there.

This system contains measures 39 through 42. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "Some-one said in the news I read that they want - ed cho - rus girls there."

43

Soon I stood in an of - fice ques - tioned by a man; He

This system contains measures 43 through 46. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "Soon I stood in an of - fice ques - tioned by a man; He"

put me through an in - ter - view, and this is how it ran:

a tempo *2nd time for Dance*

"Can you kick?" I can kick. "How high?" So high. "Can you
Ya - da dum, Da-da dum, Ya-da dum, Ya-da dum. Ya - da

54

sing?" I can sing. "How high?" So high. "Can you
dum, ya - da dum, Ya-da dum, ya-da dah. Ya - da

58

dance?" I can dance "How well?" Quite well. Then he
dum. Ya - da dum. Ya-da dum. Da-da dum. Ya - da

1. | 2. *ad lib.*

said to me, "I would like to see," And I danced so he could tell. Ya-da dum. But I
dum tum tum. Da - da dum tum tum. Da-da dum tum tum da dum.

(*con la voce*)

sud - den - ly stopped danc - ing when I saw him dim the lights. He re -

marked, "I like your dan - cing, but do you look good in tights?" As he

cast a wick - ed eye on what I call my hips, he said, "Here's some

tights that you can try on," So I slapped his face and fled.

83

Find - ing work in Pa - ris is - n't ea - sy for a girl who won't un - clad. I pre

87

-fer to keep my clothes on, My a - bove and my be -

90

lows on, So bus' - ness for a good girl is bad.