

PEOPLE

from "FUNNY GIRL"

64

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

Moderato (*Broadly*) 1st E \flat Alto Saxophone

A REFRAIN (*Steadily with feeling*)

Soli *f* *mf* *mp* *pp* *mf*

B *Soli* *mf* *mp* *pp* *mf*

C *Broadly* *Soli* *mf* *f* *Very broad* *rit.*

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
Chappell & Co. Ltd., 50 New Bond Street, London, W. 1 46836
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
All rights reserved International Copyright Secured MADE IN ENGLAND

64

PEOPLE

from "FUNNY GIRL"

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

2nd E \flat Alto Saxophone

Moderato (*Broadly*)
Soli

A REFRAIN (*Steadily with feeling*)
Soli

B Soli

C *Broadly*
Soli

mf, *pp*, *mp*, *f*, *rit.*

Very broad

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
Chappell & Co. Inc., New York, N.Y., sole and exclusive agent

Chappell & Co. Ltd., 50 New Bond Street, London, W. 1

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

All rights reserved

International Copyright Secured

46886

MADE IN ENGLAND

64

PEOPLE

from "FUNNY GIRL"

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

1st B \flat Tenor Saxophone

Moderato (Broadly) **A** REFRAIN (Steadily with feeling)

Soli *f* *mf* *pp* *mf*

B Soli *mf* *mp* *pp* *mf*

C Broadly *mf* Soli *mf*

f Soli *mf* *Very broad* *f* *rit.*

© Copyright MCMXLIII (unpub.) and MCMXLIV by Bob Merrill and Jule Styne
Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
Chappell & Co. Ltd., 50 New Bond Street, London, W.1

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
All rights reserved

International Copyright Secured

46836
MADE IN ENGLAND

64

PEOPLE

from "FUNNY GIRL"

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

2nd B \flat Tenor Saxophone

Moderato (Broadly) *Soli* **A REFRAIN** (Steadily with feeling)

Soli *mf* *pp* *mp* *mf*

B *Soli* *mf* *mp* *pp* *mf*

C *Broadly* *mf* *Soli* *mf*

mf *Soli* *mf*

Very broad *f* *rit.*

© Copyright MCMXLIII (unpub.) and MCMXLIV by Bob Merrill and Jule Styne
 Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
 Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
 Chappell & Co. Ltd., 50 New Bond Street, London, W.1 46836
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
 All rights reserved International Copyright Secured MADE IN ENGLAND

64

PEOPLE

from "FUNNY GIRL"

Arranged for Orchestra by
Jimmy LallyWords by BOB MERRILL
Music by JULE STYNE

E \flat Baritone Saxophone

Moderato (Broadly)
Soli

A REFRAIN Steadily with feeling

Soli *mf*

pp

mp

mf

B Soli

mf

mp

pp

mf

C Broadly

mf

Soli

mf

Soli

mf

Very broad

rit.

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
Chappell & Co. Ltd., 50 New Bond Street, London, W. 1

46886

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

All rights reserved

International Copyright Secured

MADE IN ENGLAND

3rd Trombone
MODERATO

PEOPLE

64

Musical staff 1: Treble clef, 4/4 time signature. Key signature: two flats (Bb, Eb). Dynamics: *f*, *mf*, *mp*. A section marker 'A' is at the end of the staff. The staff contains a melodic line with slurs and accents, and a bass line with rests and notes.

Musical staff 2: Treble clef. Dynamics: *mf*, *pp*, *mp*. A section marker 'A' is at the end of the staff. The staff contains a melodic line with slurs and accents, and a bass line with notes and rests.

Musical staff 3: Treble clef. Dynamics: *mf*. The staff contains a melodic line with slurs and accents, and a bass line with notes and rests.

Musical staff 4: Treble clef. Dynamics: *mf*, *mp*. A section marker 'B' is at the end of the staff. The staff contains a melodic line with slurs and accents, and a bass line with notes and rests.

Musical staff 5: Treble clef. Dynamics: *mf*, *mp*. The staff contains a melodic line with slurs and accents, and a bass line with notes and rests.

Musical staff 6: Treble clef. The staff contains a melodic line with slurs and accents, and a bass line with notes and rests.

3rd Trombone

PEOPLE

BROADLY

Handwritten musical score for 3rd Trombone. The score is written on five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is marked with dynamics such as *mf* and *f*, and includes performance instructions like "BROADLY" and "VERY BROAD". There are also handwritten annotations such as "HARMON MUTE" and "rit.". The score includes various musical notations such as notes, rests, slurs, and articulation marks. A box containing the letter 'C' is present at the beginning of the first staff. The score concludes with a double bar line and a large downward-pointing arrow.

add. arr. MINIM ARRANGEMENTS c 1986

4TH TROMBONE

PEOPLE (RHUMBA)

64

4TH TROMBONE

PEOPLE (RHUMBA)

64

PEOPLE

from "FUNNY GIRL"

64

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

Moderato (*Broadly*) 1st Trombone

A REFRAIN (*Steadily with feeling*)

f *mf* *mp* *pp* *mf*

B *Soli* *mf* *mp*

C *Broadly* *mf*

(mf) *f* *10*

Very broad *f* *Harmon mute* *1* *2* *rit.*

© Copyright MCMXLIII (unpub.) and MCMXLIV by Bob Merrill and Jule Styne

Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world

Chappell & Co. Inc., New York, N.Y., sole and exclusive agent

Chappell & Co. Ltd., 50 New Bond Street, London, W. 1

All rights reserved

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

International Copyright Secured

46836

46836

MADE IN ENGLAND

64

PEOPLE

from "FUNNY GIRL"

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

2nd Trombone

Moderato (*Broadly*) **A REFRAIN** (*Steadily with feeling*)

B *Soli*

C *Broadly*

Harmon mute

rit.

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
 Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
 Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
 Chappell & Co. Ltd., 50 New Bond Street, London, W. 1
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
 All rights reserved
 International Copyright Secured

46836

46836

MADE IN ENGLAND

Records

64

PEOPLE

from "FUNNY GIRL"

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

1st B \flat Trumpet

Moderato (*Broadly*) **A REFRAIN** (*Steadily with feeling*)

The score consists of eight systems of music. The first system shows the trumpet part starting with a *f* dynamic, followed by a *mf* dynamic. The piano accompaniment starts with a *mp* dynamic. The second system includes a *Harmon mute* marking and a *p* dynamic. The third system is marked **B** and includes *open*, *unis.*, and *Soli* markings. The fourth system includes a *mf* dynamic. The fifth system is marked **C Broadly** and includes a *mf* dynamic. The sixth system includes first and second endings. The seventh system includes a *mf* dynamic. The eighth system includes *Very broad*, *f*, *Harmon mute*, *Soli*, and *rit.* markings.

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
 Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
 Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
 Chappell & Co. Ltd., 50 New Bond Street, London, W. 1
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
 All rights reserved

International Copyright Secured

46836

MADE IN ENGLAND

64

PEOPLE

Arranged for Orchestra by
Jimmy Lally

from "FUNNY GIRL"

Words by BOB MERRILL
Music by JULE STYNE

2nd B♭ Trumpet

Moderato (Broadly) **A REFRAIN** (*Steadily with feeling*)

The score consists of eight staves of music. The first staff begins with a *Moderato (Broadly)* tempo and a *f* dynamic. The **A REFRAIN** section starts with *mf* dynamics and includes a triplet. The second staff includes a *Harmon mute* instruction and a *p* dynamic. The third staff is marked **B** and includes *open*, *unis.*, and *Soli* markings, with *mf* dynamics and a triplet. The fourth staff continues the *mf* dynamics with a triplet. The fifth staff is marked **C Broadly** and includes *mf* dynamics. The sixth staff features a triplet and a *f* dynamic. The seventh staff includes a triplet and a *mf* dynamic. The eighth staff includes *Very broad*, *Harmon mute*, *Soli*, and *rit.* markings.

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
 Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
 Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
 Chappell & Co. Ltd., 50 New Bond Street, London, W. 1 46886
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
 All rights reserved International Copyright Secured MADE IN ENGLAND

64

PEOPLE

Arranged for Orchestra by
Jimmy Lally

from "FUNNY GIRL"

Words by BOB MERRILL
Music by JULE STYNE

3rd Bb Trumpet *PLAY CUE*

Moderato (*Broadly*) **A REFRAIN** (*Steadily with feeling*)

The score consists of eight systems of music. The first system shows the piano introduction with dynamics *f* and *mf*. The second system is the start of the A Refrain, marked *mp* and *mf*, with a 'Harmon mute' instruction. The third system continues the A Refrain with 'open' and 'unis.' markings. The fourth system is marked 'Soli' and *mp*. The fifth system is marked 'C Broadly' and *mf*. The sixth system has first and second endings. The seventh system is marked *mf* and 'Very broad'. The eighth system is marked 'Harmon mute 1 Soli' and *rit.*

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
 Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
 Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
 Chappell & Co. Ltd., 50 New Bond Street, London, W. 1
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
 All rights reserved
 International Copyright Secured
 46836
 MADE IN ENGLAND

4th TRUMPET

PEOPLE (MOD. BOSSA)

64

Handwritten musical notation for the first system. It features a treble clef and a common time signature. The music begins with a dynamic marking of *f*. A section marked **A** starts with a double bar line and includes a *mf* dynamic marking. The notation includes various note values, rests, and slurs.

Handwritten musical notation for the second system. It includes a *mf* dynamic marking and the instruction "Harm mute". A *p* dynamic marking is present at the end of the system. The notation includes slurs and articulation marks.

Handwritten musical notation for the third system. It includes a *mf* dynamic marking and the instruction "Open". A *mf* dynamic marking is also present at the end of the system. The notation includes slurs and articulation marks.

Handwritten musical notation for the fourth system, starting with a section marked **B**. It includes a *mp* dynamic marking and a *mf* dynamic marking. The notation includes slurs and articulation marks.

Handwritten musical notation for the fifth system. It includes a *mf* dynamic marking. The notation includes slurs and articulation marks.

Handwritten musical notation for the sixth system, starting with a section marked **C** and the instruction "BROADLY". It includes a *mf* dynamic marking. The notation includes slurs and articulation marks.

LHH TRUMPET

PEOPLE

64

Handwritten musical score for LHH Trumpet, titled "PEOPLE", page 64. The score consists of four staves of music. The first staff has a first ending bracket labeled "1." and a second ending bracket labeled "2.". The second staff includes dynamics "mf" and "Very Broad", and a "3 7" chord symbol. The third staff includes a "rit" marking and a "Haerow Music" signature. The fourth staff includes a "3 7" chord symbol and a "rit" marking. The music is written in a staff with a treble clef and a key signature of one flat (Bb).

64

PEOPLE

from "FUNNY GIRL"

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

Moderato (*Broadly*) Piano

Chords: Bbmaj7 Bb6, Cm7 Dm7 Dm F9, A6 Bb6, Cm7 Dm

A REFRAIN (*Steadily with feeling*)

Lyrics: People, people who need people Are the luckiest people

Chords: Bbmaj7 Bb6, F9 F7 Bbmaj7 Bb6, Cm7 F9 Eb Bbmaj7

Lyrics: in the world. We're children needing other

Chords: D7(Gsus.) D7(Gsus.) D7, Gm6 D+, Gm6

Lyrics: children And yet, letting our grown up pride Hide all the need in -

Chords: D+, Gm6 Bbm C7, Fmaj7 F6 G6 Bbm6 Gdim

Lyrics: -side, Acting more like children, than children.

Chords: F(6) Fdim Gm7, C7 E(6)F(6), Cm7 F7

© Copyright MCMXLIII (unpub.) and MCMXLIV by Bob Merrill and Jule Styne
Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
Chappell & Co. Ltd., 50 New Bond Street, London, W. 1

46836

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
All rights reserved International Copyright Secured MADE IN ENGLAND

ON THE PERFORMING RIGHT SOCIETY'S RETURNS WHENEVER IT IS PUBLICLY PERFORMED

Piano

PLEASE INCLUDE THE TITLE OF THIS WORK

B

Lovers *mp* are very special people, They're the luckiest people *mf*

Bbmaj7Bb6 F9 F7 Bbmaj7Bb6 Cm7 F9 Eb Bbmaj7

in the world. With one person, One very special

Fm7 Bb9 Bb9 + Ebmaj7Eb6 Eb Ebm

person, A feeling deep in your soul Says: you were half, now you're whole.

Bb Bb6 Bb Fm7 Eb F9 F7 Bb6

Broadly

C

No more hunger and thirst, But first, be a person who needs people. People who need

Gm6 Bb6 Gm7 Cm7 F7 Bbmaj7 Bb6 Bb7

people Are the luckiest people in the world.

Eb Ebm6 Eb Bb Cm7 Bb Gm7 Cm7 F7

Piano

2
Bb Ebm7 Ab7(13) Dbmaj7Db6 Ab9 Ab7 Db Db6 maj7 Ebm7Ab9

Db maj7 Abm7 Db9 Db9+Gb Gb6 maj7 Gb Gbm

Db Db6 Db Abm7 Gb Ab9 Ab7 Db6 Ebm6

Very broad
Db6 Bbm7 Ebm7 Ab7 Db Db6 Db7 Gb Gbm6

Gb Db Ebm7 Db Em7 Ab7 Db6 *rit.*

64

PEOPLE

from "FUNNY GIRL"

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

Guitar

Moderato (*Broadly*)

A REFRAIN (*Steadily with feeling*)

Ebmaj7 Eb6 Cm7 Dm7 F9 Ab Bb6 Cm7 Dm Ebmaj7 Eb6 F9 F7 Ebmaj7 Eb6 Cm7 F9

f *mf* *mp*

Eb Ebmaj7 D7(Gsus) D7 (Gsus) Gm6 D+ Gm6 D+ GmC

mf *mp*

Bbm C7 Fmaj7 F6 G6 Bbm6 F(6) Gdim Fdim Gm7 C7 E(6) F(6) Cm7 F7

mf

B Ebmaj7 Eb6 F9 F7 Ebmaj7 Eb6 Cm7 F9 Eb Ebmaj7 Fm7 Bb9 Bb9+

mp *mf*

Ebmaj7 Eb6 Eb Ebm Bb Bb6 Bb Fm7 Eb F9 F7 Bb6 Gm6

C *Broadly*

Eb6 Gm7 Cm7 F7 Ebmaj7 Eb6 Bb7 Eb Ebm6 Eb Bb Cm7

mf

1 Bb Gm7 Cm7 F7 2 Bb Ebm7 Ab7(13) Dbmaj7 Db6 Ab9 Dbmaj7 Ab7 Db6 Ebm7 Ab9

f *mf*

Gb Dbmaj7 Abm7 Db9 Db9+ Gb6 Gbmaj7 Gb Gbm Db6 Db Abm7

Very broad

Gb Ab9 Db6 Ab7 Bbm6 Db6 Ebm7 Ebm7 Ab7 Dbmaj7 Db6 Db7

f

Gb Gbm6 Gb Db Ebm7 Db Ebm7 Ab7 Dbmaj7 rit. Db6

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
 Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
 Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
 Chappell & Co. Ltd., 50 New Bond Street, London, W. 1
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
 All rights reserved

46836

46836

International Copyright Secured

MADE IN ENGLAND

64

PEOPLE

from "FUNNY GIRL"

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

Bass

Moderato (*Broadly*) **A REFRAIN** (*Steadily with feeling*)

f *mf* *mp*

mf *mp*

mf

B

mp *mf*

C *Broadly*

mf

1 2

f *mf*

Very broad

f

rit.

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
 Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
 Chappell & Co. Inc., New York, N.Y., sole and exclusive agent
 Chappell & Co. Ltd., 50 New Bond Street, London, W. 1

46836

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

All rights reserved 46886
 International Copyright Secured MADE IN ENGLAND

PEOPLE

from "FUNNY GIRL"

64

Arranged for Orchestra by
Jimmy Lally

Words by BOB MERRILL
Music by JULE STYNE

Drums

Moderato (*Broadly*)

W. Brushes
Hi-Hat

A REFRAIN (*Steadily with feeling*)

S.D.

The drum score is written on a single bass clef staff with a common time signature. It consists of several systems of music. The first system starts with a dynamic of *f* and includes markings for *mf* and *mp*. The second system includes markings for *mp* and *mf*. The third system is labeled **B** and includes markings for *mp* and *mf*. The fourth system includes markings for *mf*. The fifth system includes markings for *f* and *mf*. The sixth system includes markings for *f* and *mf*. The seventh system includes markings for *f* and *mf*. The eighth system includes markings for *f* and *mf*. The ninth system includes markings for *f* and *mf*. The tenth system includes markings for *f* and *mf*. The eleventh system includes markings for *f* and *mf*. The twelfth system includes markings for *f* and *mf*. The thirteenth system includes markings for *f* and *mf*. The fourteenth system includes markings for *f* and *mf*. The fifteenth system includes markings for *f* and *mf*. The sixteenth system includes markings for *f* and *mf*. The seventeenth system includes markings for *f* and *mf*. The eighteenth system includes markings for *f* and *mf*. The nineteenth system includes markings for *f* and *mf*. The twentieth system includes markings for *f* and *mf*. The twenty-first system includes markings for *f* and *mf*. The twenty-second system includes markings for *f* and *mf*. The twenty-third system includes markings for *f* and *mf*. The twenty-fourth system includes markings for *f* and *mf*. The twenty-fifth system includes markings for *f* and *mf*. The twenty-sixth system includes markings for *f* and *mf*. The twenty-seventh system includes markings for *f* and *mf*. The twenty-eighth system includes markings for *f* and *mf*. The twenty-ninth system includes markings for *f* and *mf*. The thirtieth system includes markings for *f* and *mf*. The thirty-first system includes markings for *f* and *mf*. The thirty-second system includes markings for *f* and *mf*. The thirty-third system includes markings for *f* and *mf*. The thirty-fourth system includes markings for *f* and *mf*. The thirty-fifth system includes markings for *f* and *mf*. The thirty-sixth system includes markings for *f* and *mf*. The thirty-seventh system includes markings for *f* and *mf*. The thirty-eighth system includes markings for *f* and *mf*. The thirty-ninth system includes markings for *f* and *mf*. The fortieth system includes markings for *f* and *mf*. The forty-first system includes markings for *f* and *mf*. The forty-second system includes markings for *f* and *mf*. The forty-third system includes markings for *f* and *mf*. The forty-fourth system includes markings for *f* and *mf*. The forty-fifth system includes markings for *f* and *mf*. The forty-sixth system includes markings for *f* and *mf*. The forty-seventh system includes markings for *f* and *mf*. The forty-eighth system includes markings for *f* and *mf*. The forty-ninth system includes markings for *f* and *mf*. The fiftieth system includes markings for *f* and *mf*. The fifty-first system includes markings for *f* and *mf*. The fifty-second system includes markings for *f* and *mf*. The fifty-third system includes markings for *f* and *mf*. The fifty-fourth system includes markings for *f* and *mf*. The fifty-fifth system includes markings for *f* and *mf*. The fifty-sixth system includes markings for *f* and *mf*. The fifty-seventh system includes markings for *f* and *mf*. The fifty-eighth system includes markings for *f* and *mf*. The fifty-ninth system includes markings for *f* and *mf*. The sixtieth system includes markings for *f* and *mf*. The sixty-first system includes markings for *f* and *mf*. The sixty-second system includes markings for *f* and *mf*. The sixty-third system includes markings for *f* and *mf*. The sixty-fourth system includes markings for *f* and *mf*. The sixty-fifth system includes markings for *f* and *mf*. The sixty-sixth system includes markings for *f* and *mf*. The sixty-seventh system includes markings for *f* and *mf*. The sixty-eighth system includes markings for *f* and *mf*. The sixty-ninth system includes markings for *f* and *mf*. The seventieth system includes markings for *f* and *mf*. The seventy-first system includes markings for *f* and *mf*. The seventy-second system includes markings for *f* and *mf*. The seventy-third system includes markings for *f* and *mf*. The seventy-fourth system includes markings for *f* and *mf*. The seventy-fifth system includes markings for *f* and *mf*. The seventy-sixth system includes markings for *f* and *mf*. The seventy-seventh system includes markings for *f* and *mf*. The seventy-eighth system includes markings for *f* and *mf*. The seventy-ninth system includes markings for *f* and *mf*. The eightieth system includes markings for *f* and *mf*. The eighty-first system includes markings for *f* and *mf*. The eighty-second system includes markings for *f* and *mf*. The eighty-third system includes markings for *f* and *mf*. The eighty-fourth system includes markings for *f* and *mf*. The eighty-fifth system includes markings for *f* and *mf*. The eighty-sixth system includes markings for *f* and *mf*. The eighty-seventh system includes markings for *f* and *mf*. The eighty-eighth system includes markings for *f* and *mf*. The eighty-ninth system includes markings for *f* and *mf*. The ninetieth system includes markings for *f* and *mf*. The hundredth system includes markings for *f* and *mf*. The hundred and first system includes markings for *f* and *mf*. The hundred and second system includes markings for *f* and *mf*. The hundred and third system includes markings for *f* and *mf*. The hundred and fourth system includes markings for *f* and *mf*. The hundred and fifth system includes markings for *f* and *mf*. The hundred and sixth system includes markings for *f* and *mf*. The hundred and seventh system includes markings for *f* and *mf*. The hundred and eighth system includes markings for *f* and *mf*. The hundred and ninth system includes markings for *f* and *mf*. The hundred and tenth system includes markings for *f* and *mf*. The hundred and eleventh system includes markings for *f* and *mf*. The hundred and twelfth system includes markings for *f* and *mf*. The hundred and thirteenth system includes markings for *f* and *mf*. The hundred and fourteenth system includes markings for *f* and *mf*. The hundred and fifteenth system includes markings for *f* and *mf*. The hundred and sixteenth system includes markings for *f* and *mf*. The hundred and seventeenth system includes markings for *f* and *mf*. The hundred and eighteenth system includes markings for *f* and *mf*. The hundred and nineteenth system includes markings for *f* and *mf*. The hundred and twentieth system includes markings for *f* and *mf*. The hundred and twenty-first system includes markings for *f* and *mf*. The hundred and twenty-second system includes markings for *f* and *mf*. The hundred and twenty-third system includes markings for *f* and *mf*. The hundred and twenty-fourth system includes markings for *f* and *mf*. The hundred and twenty-fifth system includes markings for *f* and *mf*. The hundred and twenty-sixth system includes markings for *f* and *mf*. The hundred and twenty-seventh system includes markings for *f* and *mf*. The hundred and twenty-eighth system includes markings for *f* and *mf*. The hundred and twenty-ninth system includes markings for *f* and *mf*. The hundred and thirtieth system includes markings for *f* and *mf*. The hundred and thirty-first system includes markings for *f* and *mf*. The hundred and thirty-second system includes markings for *f* and *mf*. The hundred and thirty-third system includes markings for *f* and *mf*. The hundred and thirty-fourth system includes markings for *f* and *mf*. The hundred and thirty-fifth system includes markings for *f* and *mf*. The hundred and thirty-sixth system includes markings for *f* and *mf*. The hundred and thirty-seventh system includes markings for *f* and *mf*. The hundred and thirty-eighth system includes markings for *f* and *mf*. The hundred and thirty-ninth system includes markings for *f* and *mf*. The hundred and fortieth system includes markings for *f* and *mf*. The hundred and forty-first system includes markings for *f* and *mf*. The hundred and forty-second system includes markings for *f* and *mf*. The hundred and forty-third system includes markings for *f* and *mf*. The hundred and forty-fourth system includes markings for *f* and *mf*. The hundred and forty-fifth system includes markings for *f* and *mf*. The hundred and forty-sixth system includes markings for *f* and *mf*. The hundred and forty-seventh system includes markings for *f* and *mf*. The hundred and forty-eighth system includes markings for *f* and *mf*. The hundred and forty-ninth system includes markings for *f* and *mf*. The hundred and fiftieth system includes markings for *f* and *mf*. The hundred and fifty-first system includes markings for *f* and *mf*. The hundred and fifty-second system includes markings for *f* and *mf*. The hundred and fifty-third system includes markings for *f* and *mf*. The hundred and fifty-fourth system includes markings for *f* and *mf*. The hundred and fifty-fifth system includes markings for *f* and *mf*. The hundred and fifty-sixth system includes markings for *f* and *mf*. The hundred and fifty-seventh system includes markings for *f* and *mf*. The hundred and fifty-eighth system includes markings for *f* and *mf*. The hundred and fifty-ninth system includes markings for *f* and *mf*. The hundred and sixtieth system includes markings for *f* and *mf*. The hundred and sixty-first system includes markings for *f* and *mf*. The hundred and sixty-second system includes markings for *f* and *mf*. The hundred and sixty-third system includes markings for *f* and *mf*. The hundred and sixty-fourth system includes markings for *f* and *mf*. The hundred and sixty-fifth system includes markings for *f* and *mf*. The hundred and sixty-sixth system includes markings for *f* and *mf*. The hundred and sixty-seventh system includes markings for *f* and *mf*. The hundred and sixty-eighth system includes markings for *f* and *mf*. The hundred and sixty-ninth system includes markings for *f* and *mf*. The hundred and seventieth system includes markings for *f* and *mf*. The hundred and seventy-first system includes markings for *f* and *mf*. The hundred and seventy-second system includes markings for *f* and *mf*. The hundred and seventy-third system includes markings for *f* and *mf*. The hundred and seventy-fourth system includes markings for *f* and *mf*. The hundred and seventy-fifth system includes markings for *f* and *mf*. The hundred and seventy-sixth system includes markings for *f* and *mf*. The hundred and seventy-seventh system includes markings for *f* and *mf*. The hundred and seventy-eighth system includes markings for *f* and *mf*. The hundred and seventy-ninth system includes markings for *f* and *mf*. The hundred and eightieth system includes markings for *f* and *mf*. The hundred and eighty-first system includes markings for *f* and *mf*. The hundred and eighty-second system includes markings for *f* and *mf*. The hundred and eighty-third system includes markings for *f* and *mf*. The hundred and eighty-fourth system includes markings for *f* and *mf*. The hundred and eighty-fifth system includes markings for *f* and *mf*. The hundred and eighty-sixth system includes markings for *f* and *mf*. The hundred and eighty-seventh system includes markings for *f* and *mf*. The hundred and eighty-eighth system includes markings for *f* and *mf*. The hundred and eighty-ninth system includes markings for *f* and *mf*. The hundred and ninetieth system includes markings for *f* and *mf*. The hundred and ninety-first system includes markings for *f* and *mf*. The hundred and ninety-second system includes markings for *f* and *mf*. The hundred and ninety-third system includes markings for *f* and *mf*. The hundred and ninety-fourth system includes markings for *f* and *mf*. The hundred and ninety-fifth system includes markings for *f* and *mf*. The hundred and ninety-sixth system includes markings for *f* and *mf*. The hundred and ninety-seventh system includes markings for *f* and *mf*. The hundred and ninety-eighth system includes markings for *f* and *mf*. The hundred and ninety-ninth system includes markings for *f* and *mf*. The hundredth system includes markings for *f* and *mf*.

© Copyright MCMLXIII (unpub.) and MCMLXIV by Bob Merrill and Jule Styne
Chappell-Styne, Inc. and Wonderful Music Corp. owners of publication and allied rights throughout the world
Chappell & Co. Inc., New York, N. Y., sole and exclusive agent
Chappell & Co. Ltd., 50 New Bond Street, London, W. 1
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright
All rights reserved
International Copyright Secured
MADE IN ENGLAND

46836

46836

MADE IN ENGLAND