

# No. 10 WHERE CAN YOU TAKE A GIRL?

Cue: EICHELBERGER: There must be somewhere, someplace—

Moderate 2

DOBITCH: Where? - - -

Where?

3 DOBITCH: *mf*

Where

can

[Vamp]

Tpts. unis.

Tpts. 1-2

Piano

*mf* Pno., Rhythm

*p*

*mf*

you if you're\_ a man, Take a girl, if she's\_ a girl

ALL:

That you (lead) can't, Can't ev - er take home for a lit - tle drink?\_

Trb., Saxes.

11

Like oth-er guys who live a - lone can do.

Pno., Rhythm

Picc., Fl., Tpts. That is the rea - son why

+Trb. Trb., Saxs. Tpts.

+Timp.

16 DOBITCH: ALL:

Most mar-ried men are true. A - side from ho - tels Where can

[Organ] Tpts. 1-2

2d EXEC.:

you, on Tues - day night, Take a girl who's out of sight,

ALL:

That you can't, Can't ev - er take home for a lit - tle fun?\_

(lead)

*mf*

Trb., Saxes.

27

Chase her a - round the room un - til you win. —

Tpts. 1-2

Pno., Rhythm

Fl., Tpts. That is the rea - son why —

Tpts.

+Trb.

Trb., Saxes.

+Timp.

32

SOLO:

Most sin - gle men stay thin. A - side from mo - tels,

[Organ]

*p*

Bs.

35 ALL: SOLO:

Where can you, if you're a-lone, Take a

Tpts. 1-2

*mf* *p*

ALL:

girl who's on her own, That you can't, Can't ev - er take

(lead)

*mf*

43

home on your one night out? One night to be a man

Trb., Saxes.

Pno., Rhythm

and not a mouse. Fl., Tpts. Most married men play cards.

+Trb. ^

Trb., Saxes.

+Timp.

48

Most sin - gle men play house. We'd

Tpt. [Organ]

52

like to play house too. All we need is one

W. W., Str.(octaves) Str.div.(8va)

Trb., Saxes. *mf*

place, A small a - part-ment, a truck or trail - er,

[Organ]

old or new. Oh, there must be

+Trb., Saxes. Gtr., Dr.

59

some - place, A ba - by car-raige, a

[Pno.] Rhythm only

kid - dy car will do. We are-n't proud.

Tutti cresc.

Where can you take a girl that

sf [Organ]

69

Choir: Dot

do - ta

dot.

you just can't take home?  
Tpt. Solo

Ten. Sax. Solo

[Pno.] Gtr., Dr.

mf [Pno.] Gtr., Dr.

Dot dot - ta do - ta dot. 73 Dot do - ta

This system contains the first three measures of a musical phrase. The vocal line starts with a dotted quarter note on 'Dot', followed by eighth notes for 'dot - ta', and a dotted quarter note on 'do - ta'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

dot Dot dot - ta do - ta dot.

This system contains the next three measures. The vocal line continues with a dotted quarter note on 'dot', eighth notes for 'Dot dot - ta', and a dotted quarter note on 'do - ta'. The piano accompaniment maintains the same rhythmic structure as the first system.

DOBITCH: You know, if it were a little warmer---etc.  
*cont. at cue:* DOBITCH: Nahh, she's a very nice girl.

*Vamp* 79 SOLO  
 Dot do - ta dot. Where can  
 Tpt. Solo Tpts. 1-2

This system begins with a 'Vamp' section and a 'SOLO' section. The vocal line has a dotted quarter note on 'Dot', eighth notes for 'do - ta', and a dotted quarter note on 'dot.'. The piano accompaniment includes a 'Tpt. Solo' section. The system concludes with the words 'Where can' and a 'Tpts. 1-2' section.

you, if you are free, Take a girl you'd like to see,

This system contains the final three measures of the phrase. The vocal line has eighth notes for 'you, if you are free,', a quarter note on 'Take', eighth notes for 'a girl you'd like', and a quarter note on 'to see,'. The piano accompaniment continues with the established rhythmic pattern.

ALL:

That you can't, Can't ev - er take home on a week-day night?

(lead)

+Str., div.

Trbs., Saxes.

87

Tpts.

Put on some rec-ords and then go ber-serk.

Pno., Rhythm

Fl., Tpts. Most sin-gle men we know

+ Trb.

Trb., Saxes.

Tpt.

+ Timp.

92

Solo

Work hard - est af - ter work. A - side from row boats,

[Organ]



97

ALL:

SOLO:

Where can you, a man that's true, Take a

Br.

*mp*

ALL:

girl who gets to you, That you can't, Can't ev - er take

(lead)

*mf*

103

home, for a lit - tle whirl? — Dance her a-round so fast —

+Str., div.

Trb., Saxes.

Pno., Rhythm

— she starts to shout. — Fl., Tpts. Most mar-ried men just waltz. —

+Trb.

Trb., Saxes.

+Timp.

108

Most sin - gle men make out. We'd like to make out

Tpt. [Organ]

112

too. All we need is one place For

W. W., Str. (octaves) Str., div. (8va)  
+Trb. Saxes.

six - ty min - utes, or for - ty min - utes more or

[Organ] +Trb., Saxes.

119

less. Oh, there must be some place. In

Gtr., Dr. [Pno.]

twen - ty min - utes we'll find hap - pi - ness, We can be fast.

Rhythm only

Tutti *cresc.*

In fact we al - ways are. A -

[Organ]

129

Choir: Doot doot doot

side from roof - tops Where can you, (if you — are free,)

Br.

Doot doot doot Doot doot

Take a girl (you'd like — to see) That you

doot doot da doot dah

can't, Can't ev - er take home? What's there left to

W. W., Str.

[Organ]  
+Hn., Trb. (sust.)

Sax., Bs.

[137] Ah

do But to go home to (etc.)

Trb.

+Tpts.

Ah

our wives?

+Tpts.

ff

dow da da da dow dow da da ta dah

Vot!

# WHERE CAN YOU TAKE A GIRL - ENCORE

## No. 10a

Cue: DOBITCH: Don't understand us. Help us!

4 EXECUTIVES:

All we need is one place For

Str.(octaves) Str.div.(8va)

Piano Tutti *fz* *mf*

+Timp.

six - ty min - utes, or for - ty min - utes More or

[Organ] +Trb., Saxes.

less. Oh, there must be some -

9

Gtr., Dr. [Pno.]

place, In twen - ty min - utes we'll find hap - pi -

Rhythm only

ness. We can be fast. Where can you

Tutti *cresc.* [Organ]

16

take a girl That you just can't take home? Where can

Tpt. 1  
mf [Pno.] + Rhythm

[Repeat until fade]

you, if you're\_ a man, Take a girl, if she's\_ a girl?