

F#m7 B9 A7/B

Hem - lines are short - er. A beer costs a quar - ter, but

E6 C#m7 Cm7

time can - not take what comes free. _____

Bm7 Bm9 E9 A6 G#7(#9)/E

You're like a stink - y old cheese, babe, just get - tin' ri - per with age.

A6 C#m7 C#9 F#9 F9 F#9 Fm7

You're like a fa - tal dis - ease, babe. But

F#m7 C9+ B9 B13(b9) E6

there's no cure, so let this fe - ver rage. Some folks can't stand it, say

This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a complex chordal texture with many accidentals and ties.

Gdim7(#5) F#m7

time is a ban - dit, but I take the op - po - site view. —

This system contains the next two measures. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment maintains its intricate harmonic structure.

F#m7 D#m7(b5) G#7

— 'Cause when I need a lift, time — brings a gift: an -

This system contains the next two measures. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its characteristic complex voicings.

C#m7 Cm7 Bm7 E7 E9 A6

oth - er day with you. — A twist or a waltz, it's

This system contains the final two measures. The vocal line has a quarter rest, followed by a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment concludes with a final chord and melodic flourish.

A#dim7 E6/B D#aug

all the same schmaltz with just a change in the sce - ner - y. —

D9(#11) C#7 F#m7 G9(#11) F#m7 B7(b9)

— You'll nev - er be old hat. That's that! You're time - less to

E6 G9 C6

me. — EDNA: Fads keep a - fad - in'.

D#dim7(#5) D#dim7 Dm7 Gdim7

Cas - tro's in - vad - ing! But Wil - bur, you're time - less to me. —

Dm7

Gdim7 Dm7 Ab9

Hair - dos are high - er. Mine

G9 Cdim7/G C6

feels like barbed wi - re, but you say I'm chic as can be! —

Am7 Abm7 Gm7

You're like a rare vin - tage

Gm9 C9 C9(#5) F6 E(#9)/C F6

Rip - ple, a vin - tage they'll nev - er for - get. So

Am7 Am9 D9 C#m7 Dm7

pour me a teen - y ween - y tri - ple — and we can toast — the fact we

Ab9(#5) G9 G13(b9) C6/9 Ab7/Eb

ain't dead yet! I can't stop eat - ing. Your hair - line's re - ced - ing.

Dm7

Soon there'll be noth - ing at all. — So,

Bm7(b5) E7(b9) Am7 Abm7

you'll wear a wig while I roast a pig. Hey! — Pass that Ge - ri - tol! —

Gm7Gm11 C13 F6 F#dim7

Glenn Mil - ler had class. That Chub - by Check - er's a gas, but they

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex chord structure in the right hand and a steady eighth-note bass line in the left hand.

C6/G Baug7 Bb9(#11) A7 Dm7 Eb9

all pass e - ven - tu - al - ly. You'll nev - er be pas - sé. Hip - hoo - ray!

Detailed description: This system contains measures 3 through 5. The vocal line has a triplet of eighth notes (G4, A4, B4) in measure 3, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with complex chords and a rhythmic bass line.

Dm7 G7(b9) C6 Ab7

You're time - less to me.

Detailed description: This system contains measures 6 through 8. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line that moves down stepwise.

Db6 Edim Ebm7

f

Detailed description: This system contains measures 9 through 11. It consists of piano accompaniment only. The right hand has a series of chords, and the left hand has a simple bass line. The first measure is marked with a forte (*f*) dynamic.

Ab7 Ab7+

Db6 Bbm7 Am7 Abm7

EDNA: You're like a brok - en down

mf

Abm9 Db9 Db7+ Gb6 Abm7 Adim Gb6/Bb Gb6

Chev - y. All you need is a fresh coat of paint. WILBUR: And Ed - na,

Bbm7 Bbm9 Eb9 D9 Eb9 Dm7 Ebm7

you got me go - in' hot and heav - y. You're fat and old, but ba - by,

A9(#5) Ab9 A13 D13

bor - ing you ain't! **BOTH:** Some folks don't get it, but

Bb7/F Em7

we nev - er fret it 'cause we know that time is our friend. —

C#m7(b5)

And it's plain to see that

F#7 Bm7 A#m7 Am7

you're stuck with me un - til the bit - ter end. —

D7 Edim7 D9/F# G6

And we got a kid who's

ff

G#dim7 D6/A C#+ C9(#11) B9

blow - in' the lid off the Turn - blad fam - 'ly tree. EDNA: You'll al - ways

mf

Em7 F9(#11) Em7 A9 D6

hit the spot, big shot! You're time - less to me.

sfz

F#m7/B B9 Em7 F9(#11) Em7 A9

WILBUR: You'll al - ways be du jour, mon a - mour. You're time - less to

sfz

Andante espressivo (straight 8ths)

D6 F#m7/B B9 Am7 F9(#11) 3

me. EDNA: You'll al - ways be first WILBUR: string. Ring - a - ding -

mp rubato

Swing tempo again (♩ = ♩³)

Em7 A9 3 D6 Bm7 Em7

BOTH: ding! You're time - less to me. EDNA: You're time - less to

D6 Bm7 Em7 D6 Bm7

me. WILBUR: You're time - less to me.

Slowly

Am7 A9 3 D6

BOTH: You're time - less to me!!

allargando colla voce (straight 8ths) *p*