

DOLL ON A MUSIC BOX/TRULY SCRUMPTIOUS

(from "Chitty Chitty Bang Bang")

Words and Music by
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Track 6 (duet)

Charming (♩ = 120)

Track 7 (solo)

E \flat B \flat /F E \flat /G B \flat /F E \flat B \flat /F E \flat /G B \flat /F

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 4/4 time signature. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked as 'Charming' with a quarter note equal to 120 beats per minute. The dynamics are marked 'mp' (mezzo-piano).

TRULY:

E \flat

Fm7

B \flat 7sus

B \flat 7/F

B \flat 7

What do you see, you peo - ple gaz - ing at me?

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line is in a 4/4 time signature and includes a fermata over the word 'me?'. The piano accompaniment continues with chords and moving lines.

Fm7

B \flat 7sus

B \flat 7/F

B \flat 7

E \flat

E \flat maj7/B \flat

E \flat 6

E \flat 6/B \flat

You see a doll on a mu - sic box that's wound by a key.

The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line includes a fermata over the word 'key.' and a grace note over the word 'wound'. The piano accompaniment continues with chords and moving lines.

13

Fm11

B \flat 7

Fm11

B \flat 7

E \flat 6

E \flat maj7/B \flat

E \flat 6

E \flat /B \flat

How can you tell I'm un - der a spell? I'm

The third line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line includes a fermata over the word 'spell?'. The piano accompaniment continues with chords and moving lines.

17 Cm7/F Cm7 F7 F7/C Fm7/B \flat Gdim/B \flat Fm7/B \flat B \flat 7

wait - ing for love's _____ first kiss.

21 E \flat Fm7 B \flat 7sus B \flat 7/F B \flat 7

You can-not see _____ how much I long to be free; _____

25 Fm7 Fm7/B \flat B \flat 7/F B \flat 7 C7 C7(b9) Dm7(b5) C7/E

turn - ing a-round on this mu - sic box that's wound by a key. _____

29 Fm B \flat 7 Gm C7

Yeam - ing, yeam - ing,

Fm7 Fm7/C Fm7/Bb Eb Eb/D Eb/C Eb/B Bb7

while I'm turn - ing a - round and a - round.

* Optional cut for solo performance

POTTS:

Tru - ly Scrup - tious, you're tru - ly, tru - ly scrump - tious;

mp

Fm7 Bb7sus Bb7/F Bb7 Eb Ebmaj7/Bb Eb6 Eb6/Bb

Scrup - tious as a cher - ry peach par - fait.

5 Fm11 Bb7 Fm11 Bb7 Eb6 Ebmaj7/Bb Eb6 Eb/Bb

When you're near me, it's so de - li - cious;

49 Cm7/F Cm7 F7 F7/C Fm7/B \flat Gdim/B \flat Fm7/B \flat B \flat 7

hon - est. Tru - ly, you're the an - swer to my wish - es.

TRULY:

53 E \flat Fm7 B \flat 7sus B \flat 7/F B \flat 7

You can-not see how much I long to be free;

POTTS:

53 Tru - ly Scrum - pious, though I may seem pre - sump - tious,

57 Fm7 Fm7/B \flat B \flat 7/F B \flat 7 C7 C7(b9) Dm7(b5) C7/E

turn - ing a-round on this mu - sic box that's wound by a key.

57 nev - er, nev - er, ev - er go a - way.

Fm B7 Gm C7

Yearning, yearning,

My heart beats so un-ru-ly, be-cause I love you tru-ly,

while I'm turn-ing a-round and a-

Fm7 Fm7/C Fm7/Bb Eb Eb/D

Hon-est, Tru-ly, I do.

round.

round.

* Optional cut for solo performance

Eb/C Eb/B Eb/Bb Bb7 Eb

round.

round.

rit.

* For solo, take the optional cut from end of measure 34 to start of measure 67.