

Harold Arlen and E. Y. Harburg are probably best known for their score for the 1939 motion picture *The Wizard of Oz*, which included the famous song “Over the Rainbow.” That same year the songwriting duo teamed up to write “Lydia, the Tattooed Lady,” for the motion picture *At the Circus*, starring the Marx Brothers comedy team.

“Lydia,” a novelty number, was sung in the film by Groucho Marx, playing the character of J. Cheever Loophole, an attorney for a financially unstable troupe of circus performers. Songwriters Arlen and Harburg have said they modeled the song on the patter songs from the operettas of Gilbert and Sullivan. And, of course, they crafted it specifically for the singing style of Groucho Marx, a friend of Arlen’s.

Some notes on the lyrics.

- The Battle of Waterloo took place in 1815 during the Napoleonic Wars involving several nations against the French.
- The Wreck of the Hesperus* is a poem by Henry Wadsworth Longfellow describing a dramatic shipwreck.
- The well-known painting of Washington crossing the Delaware in 1776 near Trenton, New Jersey, is by the German-American painter Emanuel Leutze.
- Pablo Picasso was a famous Spanish artist. But “Mendel Picasso?” Obviously an imposter! The tattoo artist perhaps?
- The explorer Captain Spaulding was a character created by Groucho Marx for the Broadway show and film *Animal Crackers*.
- Legend has it that Lady Godiva rode unclothed through the streets of her town. In this version she wears pajamas.
- Grover Whalen was a New York City politician who, in 1939, unveiled the Trylon, a 700 foot spire, at the New York World’s Fair.
- Vaslav Nijinsky was a famous Polish ballet dancer.
- Before he became a U.S. President, Andrew Jackson served in the War of 1812 where he led a charge up a hill against the British in the Battle of New Orleans.

LYDIA, THE TATTOOED LADY

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
JAY ALTHOUSE

Words by **E. Y. HARBURG**
Music by **HAROLD ARLEN**

Somewhat freely (♩ = ca. 72)

SOPRANO
ALTO

TENOR
BASS

SOLO *mf*

She was the most glo-ri-ous crea-ture

Somewhat freely (♩ = ca. 72)

PIANO

mf

$B^b m$ $B^b m/A^b$

4

(Solo shout, beat 2) *Madonna!*

(Solo shout, beat 4) *Monroe!*

un-der the sun. She was all rolled in-to

$E^b m/G^b$ $E^b m^6$ F^b $B^b m$ $F m/A^b$ $E^b m/G^b$ $E^b m^6$

* Also available for S.A.B. (39745), S.S.A. (39746), and T.T.B.B. (27130).
SoundTrax CD available (27131) - SoundPax available (27132). Includes score and set of parts for Piccolo,
2 Trumpets, Trombone, Baritone Horn, Tuba and 2 Percussion.

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12 **mf** With a bounce (♩. = 63-66)

8 **Light waltz accel. to m. 12**

cresc. *(end solo)* *mf*

Lyd-i - a, oh, Lyd-i - a, say

one. _____

Light waltz accel. to m. 12 **mf** **With a bounce (♩. = 63-66)**

F F7/E^b Dm F7 B^b Dm/F

cresc. *mf*

14

have you met Lyd-i - a, Lyd-i - a, the Tat - toed La - dy. _____

B^b6 B^b/F B^b Bdim⁷ Cm⁷ F⁷

20

She has eyes that folks a - dore so,
When her mus - cles start re - lax - in'

and a tor - so
up the hill comes

E^b B^b/D Cm⁷ F⁷/C B^b Cm⁷ B^bdim⁷

26

Lyd-i - a, oh Lyd-i - a, that en - cy - clo - pe - di - a,
Lyd-i - a, oh Lyd-i - a, that en - cy - clo - pe - di - a,

e - ven more so.
An - drew Jack - son.

Cm⁷F⁺⁵B^b

Dm/F

B^{b6}B^b/F

32

Lyd-i - a, the queen of tat - too. On her back is the Bat - tle of
Lyd-i - a, the champ of them all. For two bits she will do a Ma -

B^bB^{b7}E^{b6}B^b5E^{b6}B^b/DB^b°/D^b

38

Wa - ter too. And
zur - ka in jazz, And

Be - side it the Wreck of the Hes - per - us, too.
with a view of Ni - ag - 'ra that no art - ist has.

Cm⁷F⁷B^bBdim⁷Cm⁷F⁷⁺⁵

44

proud - ly a - bove waves the Red, White, and Blue. You can
 on a clear day you can see Al - ca - traz.

B^b7 E^b Dm Cm⁷ Cm⁷/G^b 8^{va} - - - - - 1

50

learn a lot from Lyd - i - a. La la la, la la

2nd time to CODA (p. 8, m. 86)

C⁹ F⁷ B^b Cm⁷ F⁷

2nd time to CODA (p. 8, m. 86)

56

la. La la la, la la la. She can

mf

B^b Cm⁷ F⁷ B^b F/A A^b13

mf

62

give you a view of the world in tat - too if you step up and

D^b D^{b6} D^bM7 D^{b6} D^b B^{b7}

68

70

tell her where. *mf* Oo, wee, oo, Par - ee!

For a dime you can see Kan - ka - kee or Par - ee, or

E^bm7 A^{b7} E^bm B^b+5 E^bm7 A^{b7}

74

78

f La la la, _____ la la

f

Wash - ing - ton cross - ing the Del - a - ware.

E^bm7 A^{b7} D^b E^bm7 A^{b7}

80

D.S. al CODA
(p. 4, m. 12)

la. La la la, la la la. Oh,

D^b Cm⁷ F⁷ B^b

D.S. al Coda
(p. 12, p. 3)
p⁷⁺⁵

86 CODA

la, la la la. Whistle

CODA

Cm⁷ F⁷ B^b E^bm⁷ A^b

92

94 (The four measure phrases between m. 93 and m. 108 may be sung as solos.)

mf Come a-long and see Buf-f'lo Bill with his las-so,
What-en un-veil-in' the Try-lon. mf

just a lit-tle O-ver on the

D^b D^b D^b6 D^bM⁷ D^b6

102

98

Here is Cap-tain Spauld - ing ex -
You can see Ni - jin - sky a

clas - sic by Men - del Pi - cas - so.
west coast we have Treas - ure Is - land.

D^b D^{b6} E^bm⁷ A^b7 E^bm

plor - ing the Am - a - zon,
do - in' the rum - ba.

and Go - di - va, but with her pa - ja - mas on.
Here's her So - cial Se - cu - ri - ty num - ba.

A^b7 E^bm⁷ A^b7 D^b

109

La la la, _____ la la la. Here is Gro-ver La la

E^bm⁷ A^b7 D^b 1. 2.

115

la, la la la. Oh,

Cm7 F7 B^b D^bM7 Cm7 C^b7b5

121

Lyd-i - a, oh, Lyd-i - a, say have you met Lyd-i - a, Lyd-i - a, the champ of them

B^b Dm/F E^b6 B^b/F B^b B^b7

127

129

all. She once swept an Ad - mi - ral clear off his feet.

E^b6 B^b+5 E^b6 B^b/D B^bdim/D^b Cm7 F7 The

133

And now the old boy's in com-
ships on her hips made his heart skip a beat.

B^b6 Bdim⁷ Cm⁷ F7+5 B^b7

139

rit. *a tempo*
mand of the fleet! For he went and mar - ried

E^b Dm Cm⁷ Cm⁷b⁵/G^b C⁹ F⁷

rit. *a tempo*

145

147 SOLO (end solo)
Lyd-i - a. He said Lyd-i - a.

SOLO (end solo)
I said Lyd-i - a! He said

B^b Cm⁷ F Dm⁷ G⁷

151

Lyd - i - a, Lyd - i - a, we said Lyd - i - a,

cresc.

Lyd - i - a,
Cm7

E^b/F

156

the great-est of all,

ff

F7

B^b

D^b

Cm7

ff

162

of all! Yes, sir!

C^{b7}₉

B^b