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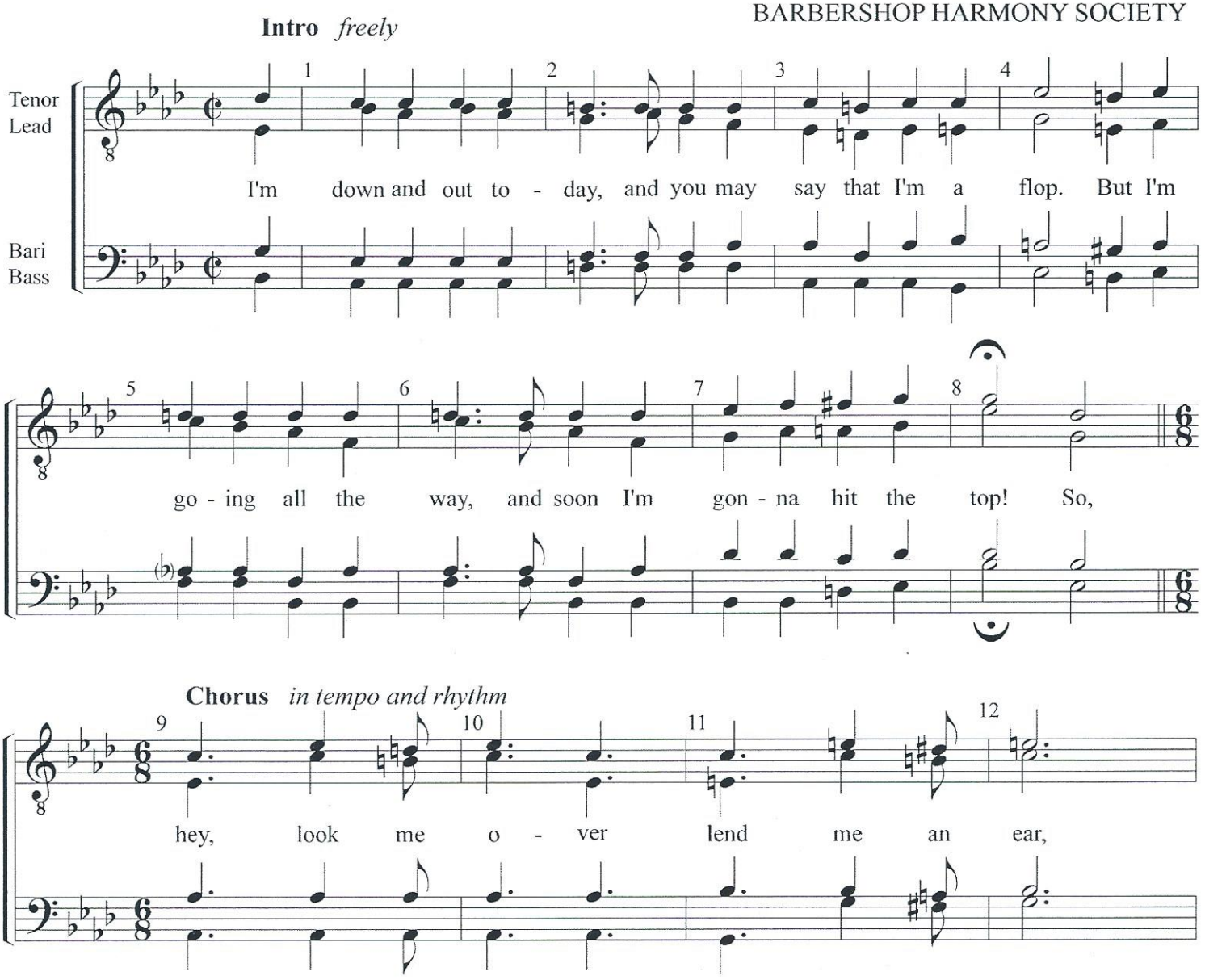
HEY, LOOK ME OVER

Words by CAROLYN LEIGH

Music by CY COLEMAN

Arrangement by the
BARBERSHOP HARMONY SOCIETY



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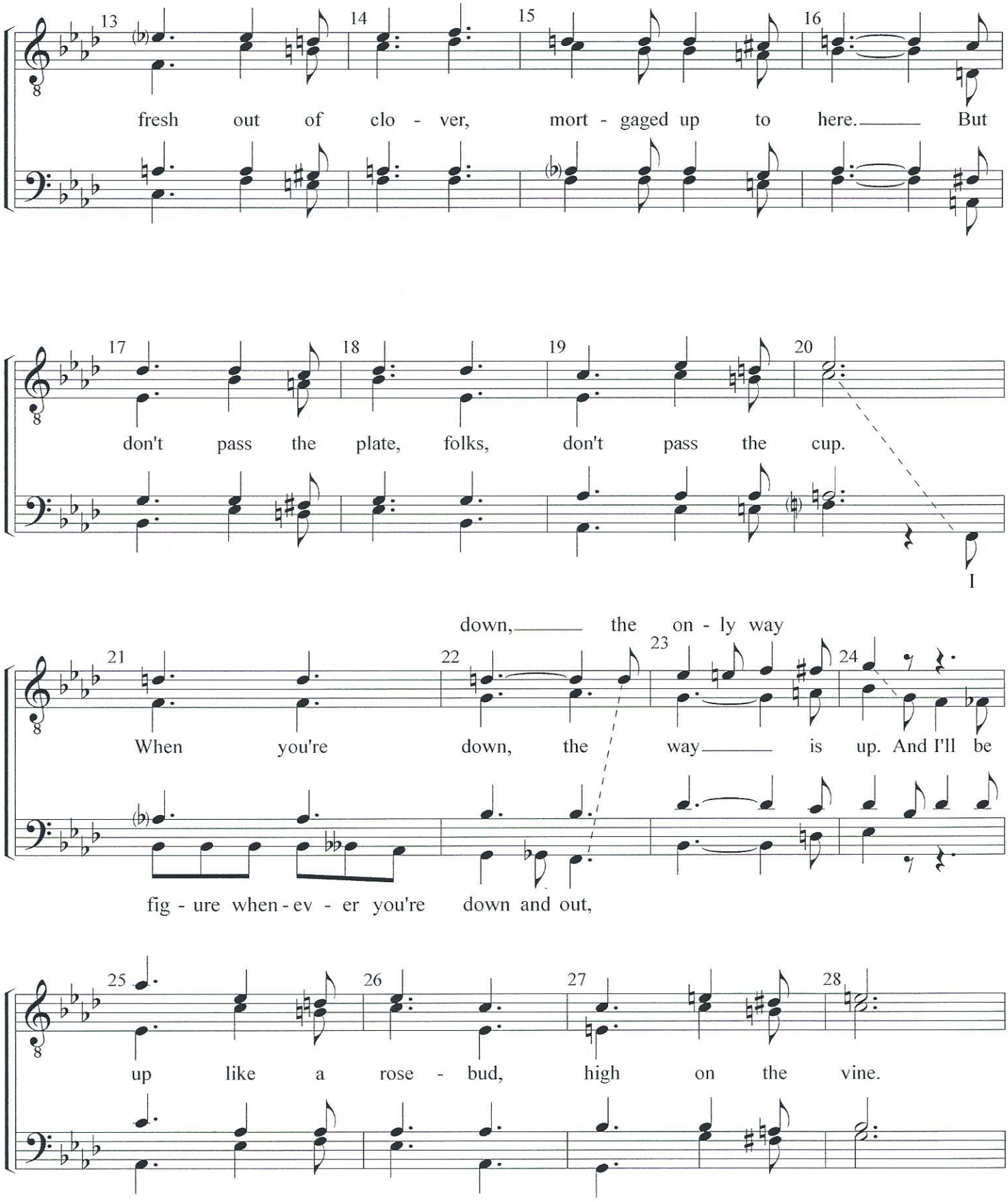
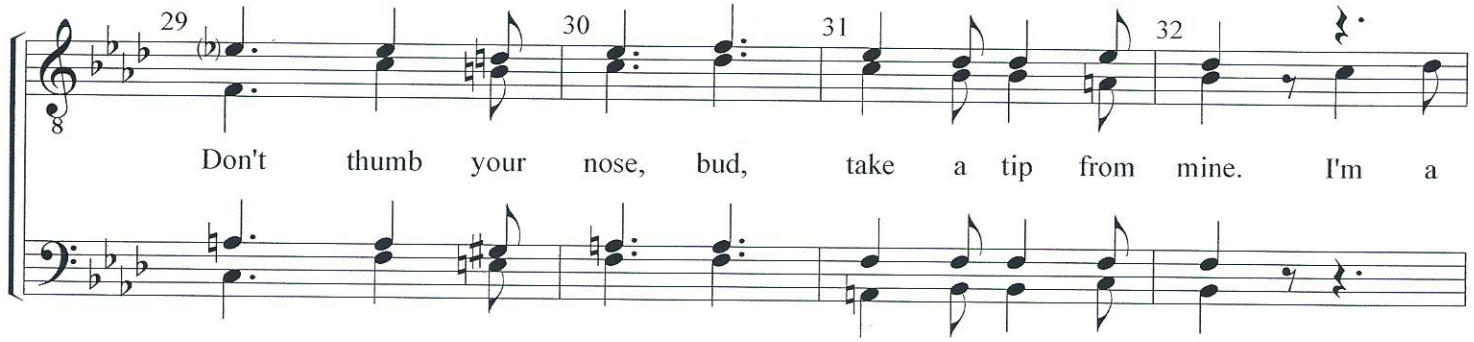
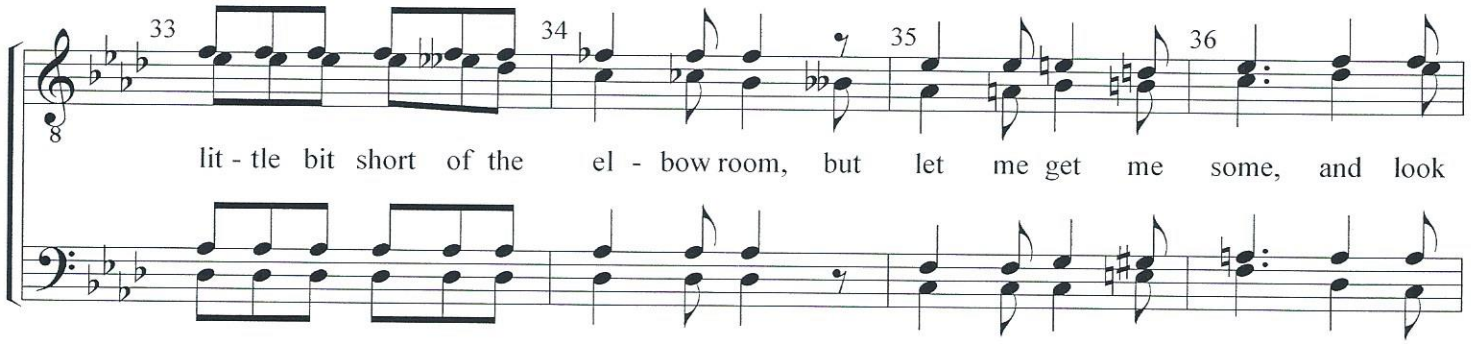
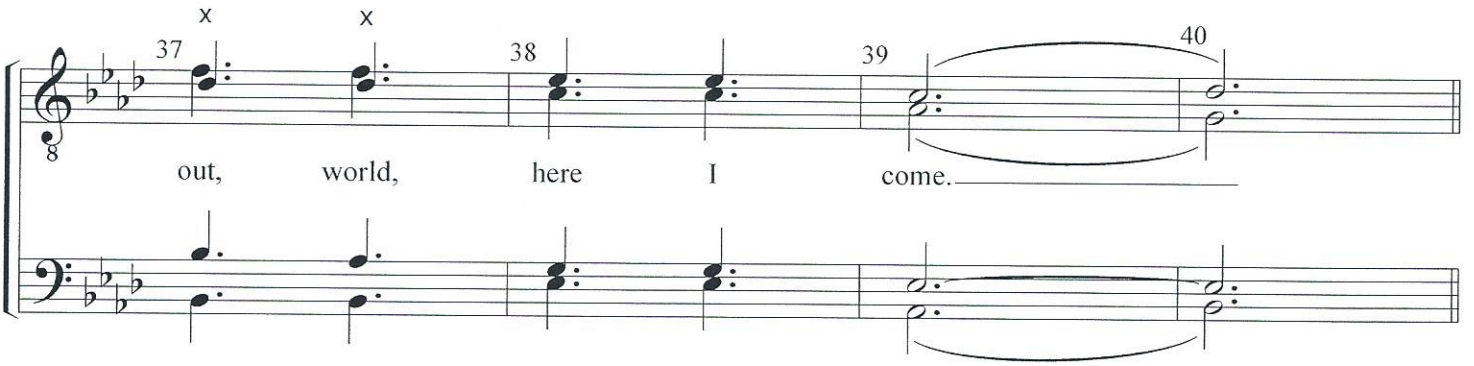
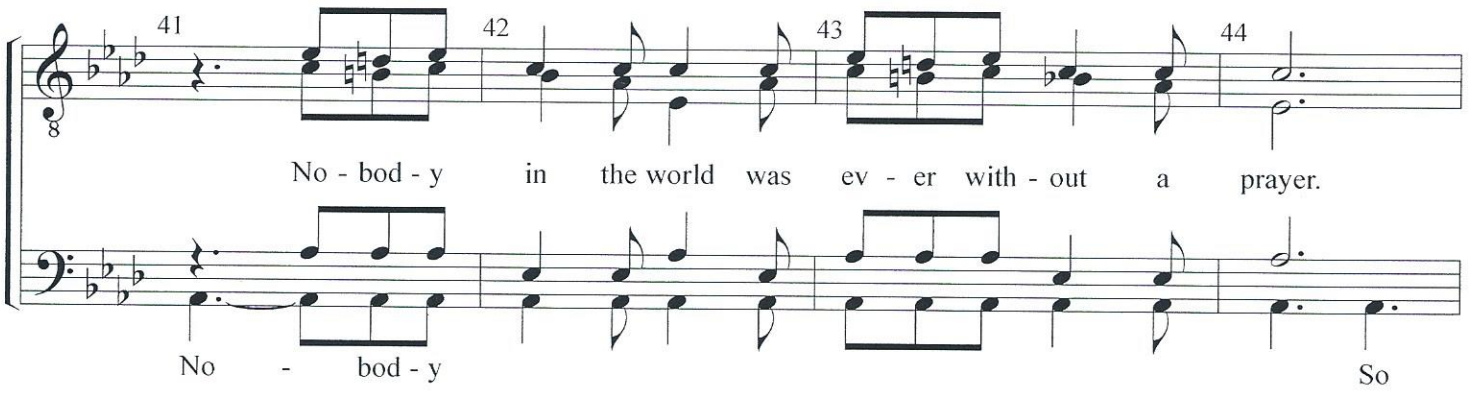

13 14 15 16
fresh out of clo - ver, mort - gaged up to here. But
17 18 19 20
don't pass the plate, folks, don't pass the cup.
I
down, the on - ly way
21 22 23 24
When you're down, the way is up. And I'll be
fig - ure when - ev - er you're down and out,
25 26 27 28
up like a rose - bud, high on the vine.

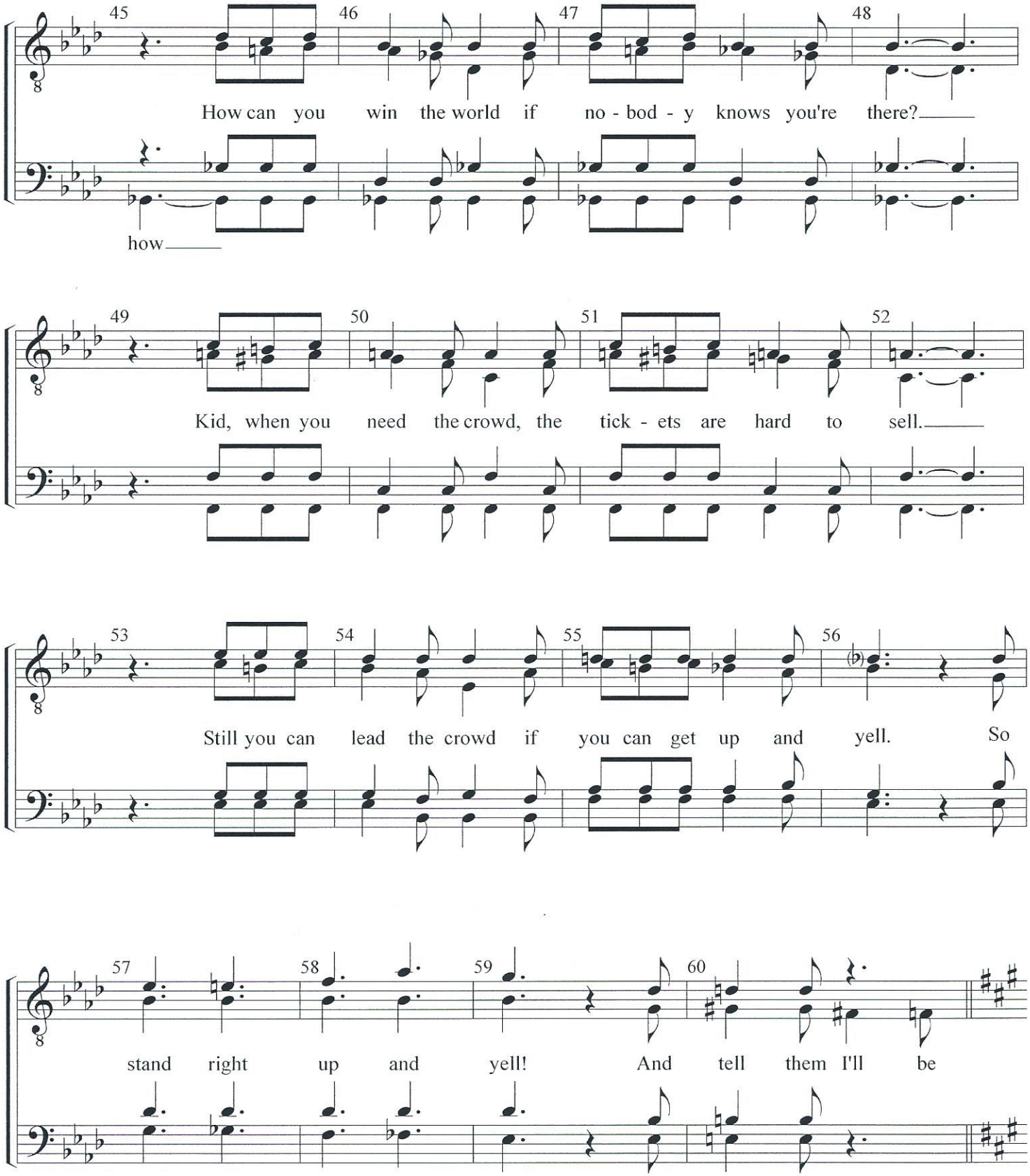

29
30
31
32
Don't thumb your nose, bud, take a tip from mine. I'm a


33
34
35
36
lit - tle bit short of the el - bow room, but let me get me some, and look

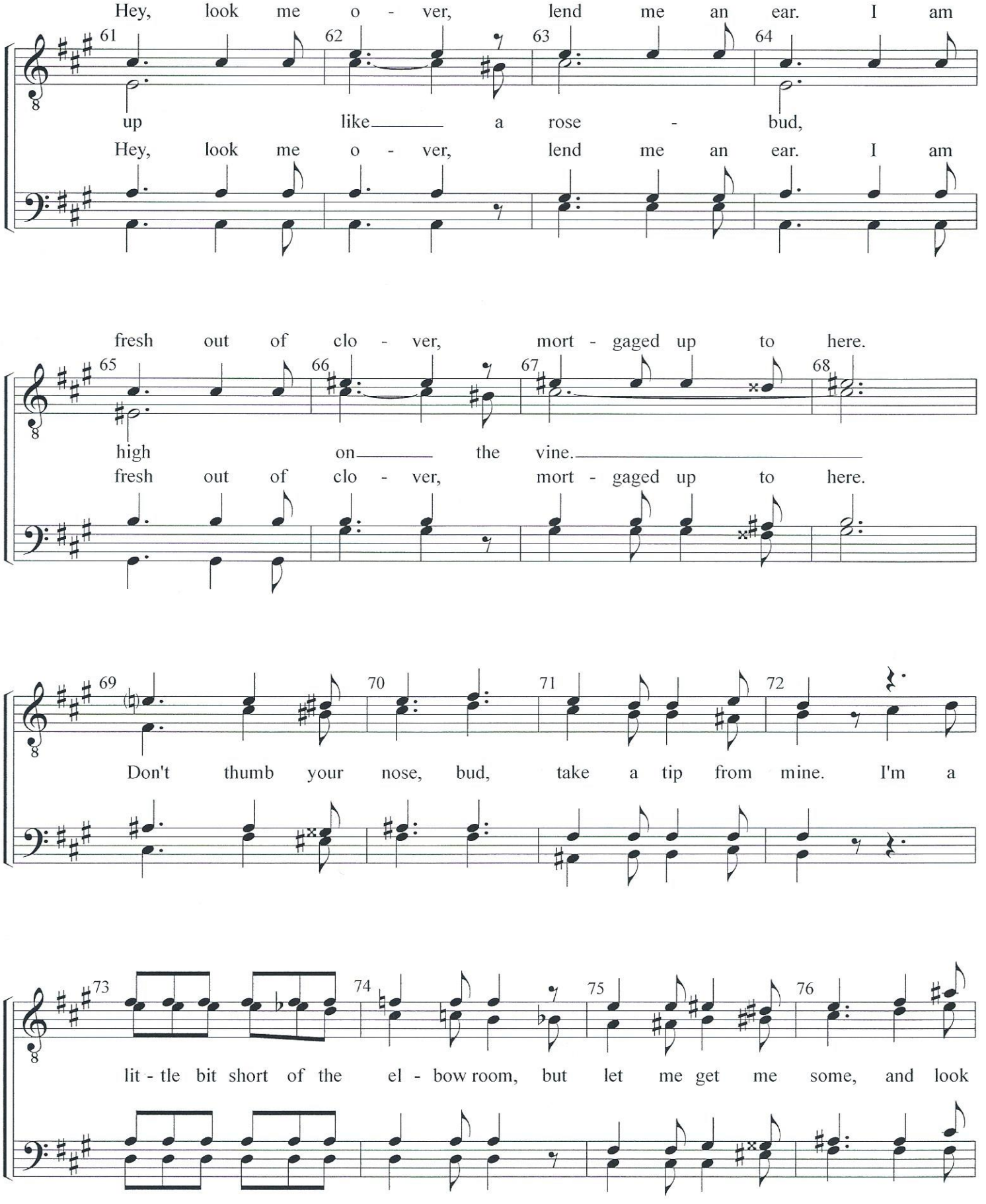

x
x
37
38
39
40
out, world, here I come.

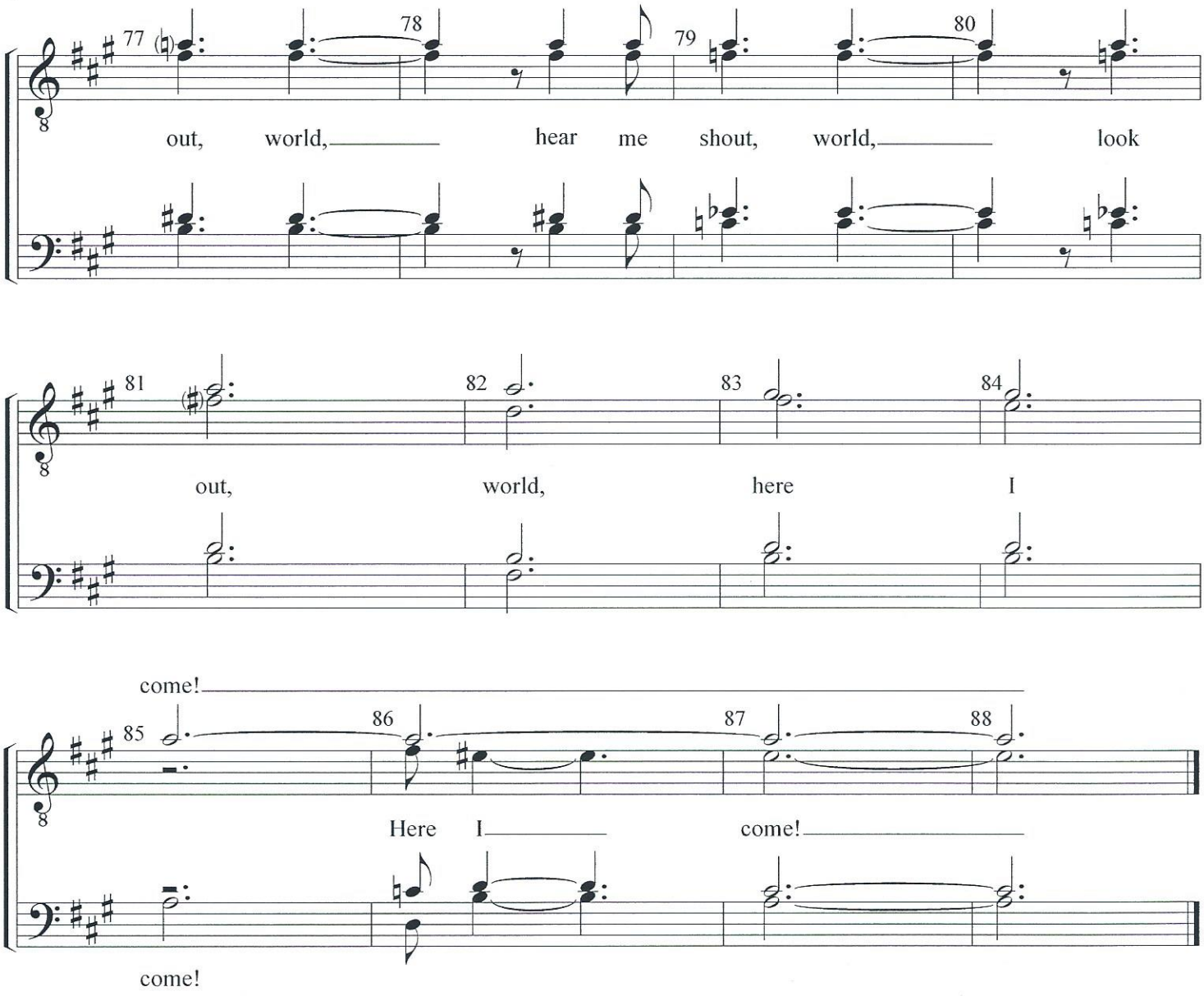
Interlude


41
42
43
44
No - bod - y in the world was ev - er with - out a prayer.
No - bod - y
So


45
46
47
48
How can you win the world if no - bod - y knows you're there?
how
49
50
51
52
Kid, when you need the crowd, the tick - ets are hard to sell.
53
54
55
56
Still you can lead the crowd if you can get up and yell. So
57
58
59
60
stand right up and yell! And tell them I'll be

Reprise


Hey, look me o - ver, lend me an ear. I am
61 62 63 64
up like a rose - bud,
Hey, look me o - ver, lend me an ear. I am
fresh out of clo - ver, mort - gaged up to here.
65 66 67 68
high on the vine.
fresh out of clo - ver, mort - gaged up to here.
69 70 71 72
Don't thumb your nose, bud, take a tip from mine. I'm a
73 74 75 76
lit - tle bit short of the el - bow room, but let me get me some, and look



Performance Notes

This lively tune, first sung by Lucille Ball and Paula Stewart, is from the 1960 musical **Wildcat**. Lyricist Carolyn Leigh and composer Cy Coleman also collaborated on such pop standards as *Firefly*, *Give a Little Whistle* and *Witchcraft.*

Hey, Look Me Over is the first do-it-yourself arrangement to be published by the Barbershop Harmony Society. The piece can be sung in its entirety or edited in various ways.

Do you want a quick-hitting opener? Just sing measures 9-34 and 75-88 -- staying in one key, of course, whichever you choose. For something a bit longer, try 1-34 and 75-88.

If your group prefers to leave out the interlude, which is interesting and challenging, sing 1-40 and 61-88. This version can be sung in one key or, with a little extra creativity, with a key change. Some aspects of 60 can be factored into 40 also.

Other configurations are possible as well. So have fun making this piece fit your quartet or chorus just right. Your audiences are sure to enjoy your rendition of this high-energy song.

As a final note: Questions about the suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.