

# LUCK BE A LADY

Revised 10-9-2010

QUARTETS WILL JOIN  
AS INDICATED

Words and Music FRANK LOESSER

**RESISTING-A-REST** spotlighted, Chorus is singing also

## Verse

1 2 3 4 room for doubt

Tenor Lead

They call you La - dy Luck, But there is room for doubt; At

Bari Bass

La - dy Luck, room for doubt

**SWEDISH MATCH**  
join in and are spotlighted

5 6 3 3 7 8

times you have a ver - y un - la - dy - like way of run - ning out. — You're

9 10 11 12

on this date with me, The pick - ings have been lush, And

**THE ALLIES** join in,  
spotlighted  
the brush

13 14 3 3 15 16

yet be - fore the eve - ning is o - ver you might give me the brush; You

the brush

*Luck Be a Lady*

17 18 19 20 21

might for - get your man - ners, You might re - fuse to stay, And so the best that

**ALL THREE QUARTETS continue singing and  
move to risers to join the Chorus**

22 23 24 25 26

I can do is pray.

doom ba doom ba doom ba doom ba doom ba doom ba doom ba

27 28 29 30

du du du du

Hwoh \_\_\_\_\_ yeah, \_\_\_\_\_  
du du du du

doom ba doom ba doom ba doom ba doom ba doom ba doom ba

**Chorus 1**

31 32 33 34

du du du du du

Luck be a La - dy to - night, \_\_\_\_\_  
du du du du du

doom ba doom ba doom ba doom ba doom ba doom ba doom ba

## Luck Be a Lady

du 35 du 36 du 37 du 38

Luck be a La - dy to - night, \_\_\_\_\_  
 du \_\_\_\_\_ du du du du \_\_\_\_\_

doom ba doom ba doom ba doom ba doom ba doom ba doom ba

39 40 41 42

Luck if you've ev - er been a la - dy to be - gin with  
 \_\_\_\_\_

be - gin with

43 44 45 46

Luck be a La - dy to - night. \_\_\_\_\_  
 \_\_\_\_\_

to - night, \_\_\_\_\_ to - night

du 47 du 48 du 49 Luck let a grn - tle - man see  
 50

Luck let a gen - tle - man see, \_\_\_\_\_  
 du \_\_\_\_\_ du a, Luck let a gen - tle - man see

doom ba doom ba doom ba doom ba doom ba doom ba doom ba

51  
 How nice a dame you can  
 Hey, *Luck Be a Lady* How nice a dame you can  
 52  
 53  
 54  
 How nice a dame you can be,  
 Hey, How nice a dame you can  
 doom ba doom ba doom ba doom ba doom ba doom ba doom ba doom ba

55  
 I know the way you've treat - ed o - ther guys you've been with,  
 be the  
 56  
 57  
 58  
 I know the been with

59  
 Luck be a La - dy with me. A  
 60  
 61  
 62  
 MUSICAL ISLAND BOYS join in, spotlighted

**Bridge I**  
 63  
 La - dy does - n't leave her es - cort, It is - n't  
 64  
 65  
 66

Luck Be a Lady

RINGMASTERS join  
in, spotlighted

67 fair, \_\_\_\_\_ it is - n't nice. \_\_\_\_\_ A  
not fair \_\_\_\_\_

71 La - dy does - n't wan - der all o - ver the room, And  
72  
73 3 o - ver the room, And  
74 3 3

Musical Island Boys  
and Ringmasters move  
to the risers

75 blow on some o - ther guy's dice,  
76  
77 o - ther guy's dice,  
78 So

o - ther guy's dice,

Reprise I

79 du du du Let's keep the par - ty po - lite  
80  
81 Let's keep the par - ty po - lite  
82

du du du Let's keep the par - ty po - lite

doom ba doom ba doom ba doom ba doom ba doom ba doom ba

## Luck Be a Lady

83 du du Nev - er get out of my  
 84 85 86  
 Nev - er get out of my sight, ———  
 du du Nev - er get out of my  
 doom ba doom ba doom ba doom ba doom ba doom ba doom ba

sight  
 87 88 89 90  
 Stick with me ba - by, I'm the fel - low you came in with,  
 sight me me  
 Stick with me the one you came with

91 92 93 94  
 Luck be a La - dy, Luck be a La - dy,  
 Luck be a La - dy, Luck be a La - dy,

95 96 97 98  
 Luck be a La - dy to - night. ——— A  
 OLD SCHOOL  
 spotlighted

Bridge II

Luck Be a Lady

doo

99 100 101 102

La - dy would - n't flirt with stran - gers, She'd have a

doo

a heart

OLD SCHOOL moves to Chorus position

103 104 105 106

heart, she'd have a soul, A

a heart

STORM FRONT spotlighted

107 108 109 110

La - dy would - n't make lit - tle snake - eyes at me, when

111 112 113 114

I've bet my life on this roll. So

## Reprise II

*Luck Be a Lady*

Let's <sup>115</sup> keep <sup>116</sup> the, let's <sup>117</sup> keep the <sup>118</sup> par - ty po - lite,

Let's keep the par - ty po - lite, \_\_\_\_\_  
 Let's keep the, Let's keep the par - ty po - lite

Let us keep the par - ty hot an'

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a vocal line with lyrics and a piano accompaniment line. The lower staff is in bass clef with the same key signature and time signature, containing a piano accompaniment line. The lyrics are: 'Let's keep the, let's keep the par - ty po - lite, Let's keep the par - ty po - lite, Let's keep the, Let's keep the par - ty po - lite. Let us keep the par - ty hot an'.

and <sup>119</sup> nev - er <sup>120</sup> out <sup>121</sup> of <sup>122</sup> sight.

Nev - er get out of my sight. \_\_\_\_\_  
 and nev - er out of sight.

Ne - ver out of out of sight

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a vocal line with lyrics and a piano accompaniment line. The lower staff is in bass clef with the same key signature and time signature, containing a piano accompaniment line. The lyrics are: 'and nev - er out of sight. Nev - er get out of my sight. and nev - er out of sight. Ne - ver out of out of sight.

## Tag

<sup>123</sup> Stick with me <sup>124</sup> ba - by, I'm the <sup>125</sup> fel - low you came in with, <sup>126</sup>

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a vocal line with lyrics and a piano accompaniment line. The lower staff is in bass clef with the same key signature and time signature, containing a piano accompaniment line. The lyrics are: 'Stick with me ba - by, I'm the fel - low you came in with, '.

<sup>127</sup> Luck be a <sup>128</sup> La - dy to - night, <sup>129</sup> don't get <sup>130</sup> out of my sight\_

Luck be a La - dy to - night, \_\_\_\_\_  
 don't get out of my sight

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a vocal line with lyrics and a piano accompaniment line. The lower staff is in bass clef with the same key signature and time signature, containing a piano accompaniment line. The lyrics are: 'Luck be a La - dy to - night, don't get out of my sight\_ don't get out of my sight.

Musical notation for measures 131-134. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). Measure 131 starts with a treble staff note and a bass staff chord. Measure 132 continues with similar accompaniment. Measure 133 features a long note in the treble staff and a chord in the bass staff. Measure 134 concludes with a final chord in the bass staff.

be a la - dy to - night,

be a la - dy,

Musical notation for measures 135-140. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats. Measure 135 has a long note in the treble staff and a chord in the bass staff. Measure 136 continues with similar accompaniment. Measure 137 features a long note in the treble staff and a chord in the bass staff. Measure 138 has a long note in the treble staff and a chord in the bass staff. Measure 139 has a long note in the treble staff and a chord in the bass staff. Measure 140 concludes with a final chord in the bass staff.

to - night

la - dy to - night.

luck be a la - dy to - night,

be a la - dy to night.