

**The Best I Ever Get Is The Worst Of It**

ARTHUR  
HAMMERSTEIN  
PRESENTS

# THE BLUE KITTEN

BOOK & LYRICS BY  
OTTO HARBACH & Wm. CAREY DUNCAN  
MUSIC BY  
RUDOLF FRIML

FOUNDED ON  
"LE CHASSEUR DE CHEZ MAXIM'S"  
by YVES MIRANDE & GUSTAVE QUINSON

STAGED BY  
EDGAR SELWYN  
NUMBERS & ENSEMBLES BY  
LEON ERROL

#### VOCAL SELECTIONS

I've Found A Bud Among  
The Roses  
When I Waltz With You  
A Twelve O'clock Girl In A  
Nine O'clock Town  
The Best I Ever Get Is The  
Worst Of It  
Cutie  
Smoke Rings  
Madeleine

HARMS  
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2 The Best I Ever Get Is The Worst Of It!

Words by  
 WM. CARY DUNCAN  
 by arrangement with M. Witmark & Sons

Music by  
 RUDOLF FRIML

Moderato

Piano

*mf* *rit.* *3*

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mf*. The left hand provides harmonic support with chords. The piece concludes with a *rit.* (ritardando) and a triplet of eighth notes in the right hand.

(Words to be spoken rather than sung)  
*a tempo*

Ad - ver - tise - ments sim - ply bulge with in - vi - ta - tions to in - dulse In  
 We've a lit - tle so - cial clique that five or sev - en times a week Plays  
 We may have our dai - ly spat but all the same in spite of that We  
 Wife was al - ways ar - gu - ing that danc - ing was a wick - ed thing And

*p a tempo*

The spoken lyrics are accompanied by a piano accompaniment. The right hand has a rhythmic melody, and the left hand has a steady bass line. The tempo is marked *a tempo* and the dynamics are *p* (piano).

all the joys a ru - ral life sup - plies:  
 bridge with us till half past two or three. My  
 get a - long as well as most, I guess. When  
 if you saw her dance you'd say she's right. But

*mf* *3*

The spoken lyrics continue with piano accompaniment. The right hand features a triplet of eighth notes. The dynamics are *mf* (mezzo-forte).

“Buy a lit - tle coun - try place And tell the land - lord to his face You're  
 wife she plays a rot - ten game, But in - sists on play - ing just the same The  
 she says “Yes” and I say “No” We ar - gue for an hour or so And  
 now she's got the bug for fair, The folks all dodge her ev - 'ry - where So

tired of pay - ing rents that reach the skies!”  
 on - ly part - ner she can get is me! She  
 then I com - pro - mise by say - ing “Yes.” She  
 I'm dragged out up - on the floor each night! It

“Own your home and save the rent.” That is one love - ly sen - ti - ment  
 nev - er knows whose lead it is and when I say it's hers or his  
 tells the neigh - bors now and then she thinks she's got the best of men  
 makes me wild be - cause I know we make our - selves a ho - ly show, We're

Do some-thing for your wife and fam - i - ly That's —  
 She'll ask "What's trumps" and then I lose my head Her mis-  
 I would - n't con - tra - dict her — that may be — But —  
 nev - er in step — it gets me rav - ing — You can

won - der - ful to talk a - bout, but since I've tried it I've found out it's  
 -takes she'll let the oth - ers tell, but if I speak she rais - es h-ll, And  
 keep this un - der-neath your vest, I'm not so sure a - bout the rest, But  
 lay a dol - lar to a dime, if she is danc-ing East-ern Time That

won - der - ful for ev - 'ry one but me! —  
 were not speak - ing when we go to bed! —  
 I can swear she's got the best of me! —  
 I'm an hour — late in day - light sav - ing.

## Refrain

The best I ev - er get is the  
 The best I ev - er get is the  
 The best I ev - er get is the  
 The best I ev - er get is the

worst of it! My — wife butts in my plans to dis - ar -  
 worst of it! We — al - ways lose and I'm the one who  
 worst of it! She is mak - ing up her eye - brows now, I  
 worst of it! When we start to dance the shim - my we're a

-range I — came for rest and change — at the  
 pays And — if we ev - er win — here's the  
 find That — fac - ial bleach you'd think she had a  
 sight If we start to try a step — we've re -

first of it, But I get no rest and she gets all my  
curse of it She grabs all the coin and so I lose both  
thirst for it She — makes up ev - 'ry - thing ex - cept her  
-hearsed a bit When — she is go - ing left I'm go - ing

change. ways! mind! right. On my stock of whis - key all the  
If we're part - ners for a good thing  
When I say: Don't wait to do your hair no -  
right. When I say: "the floor is fine" she'll

neigh - bor - hood is booz - ing it When I want my au - to - mo - bile  
ev - 'ry - one is us - ing me If we're not, my win - nings go to  
- bod - y here will mind — it Fix it in a hur - ry just a  
smile a sick - ly smile — and say with all the sweet - ness of an

some - one else is us - ing it I've a  
 pay what she is los - ing, see?  
 lit - tle band to bind it She  
 an - gry croc - o - - - dile

love - ly dis - po - si - tion, but by gol - ly I am los - ing it The  
 If I make a kick then ev - 'ry - bod - y starts a - bus - ing me The  
 hol - lers don't make me ner - vous. I can't fix it till I find it The  
 "If you like the floor get off my feet and try it for a while!"The

best I ev - er get is the worst of it! D.C.  
 best I ev - er get is the worst of it!  
 best I ev - er get is the worst of it!  
 best I ev - er get is the worst of it!

*rit.*  
*a tempo*  
*f*  
*8va*  
 D.C.



LOW



MED.



HIGH

# DEEP IN YOUR EYES

WORDS BY  
WILLIAM LE BARON

MUSIC BY  
VICTOR JACOBI

## Refrain

Deep in your eyes there's a sto - ry for

*meno e molto espressivo*

me. — No mat - ter what you say I be -

*cresc.*

- lieve what I see. — Though your lips are closed —

*poco rit.* *molto espress*