

# THE DOCTOR IS IN

Words and Music by  
CLARK GESNER

Slowly - loose, ad lib tempo

Fm7

Bb7

Eb6

Fm7

Bb7

C B: I'm not ver - y hand - some or clev - er, or lu - cid, I've al - ways been stup - id at

Eb6

Bbm7

Eb7

Ab6

Abmaj7

spell - ing, and num - bers. I've nev - er been much play - ing foot - ball, or base - ball, or

Dm7

G7

Fm7

Bb7

Fm7

Bb7

stick - ball, or check - ers, or mar - bles, or ping - pong. I'm u - s' al - ly aw - ful at

*poco rit.*

*a tempo*

Eb6

Fm7

Bb7

Eb6

Fdim

par - ties and danc - es. I stand like a stick or I cough, or I laugh, or I

Ab6 F7 F9 Bbm6

don't bring a pres - ent, or I spill the ice cream, or I get so de-pressed that I

*poco cresc. e accel.*

Ab

Abm6

Eb

Lucy: Certainly. You don't think that mentioning these few superficial failings is going to do any good, do you? Why, Charlie Brown, you really have to delve.

Musical notation for the first system, including vocal line and piano accompaniment.

Fm7

Bb7

Fm7

Bb7

Eb6

Lucy: You're stu - pid, self - cen - tered and mood - y. C B: I'm mood - y. Lucy: You're

Musical notation for the second system, including vocal line and piano accompaniment.

Fm7

Bb7

Eb

Bbm7

Eb7

ter - ri - bly dull to be with. C B: Yes I am. And no - bod - y likes me, not

Musical notation for the third system, including vocal line and piano accompaniment.

Ab6

Abmaj7

Dm7

G7

Ab

Abm6

Fried - a, or Sherm - y, or Lin - us, or Schroe - der, Lucy: or Luc - y C B: or Luc - y, Lucy: Or

Musical notation for the fourth system, including vocal line and piano accompaniment. Includes the instruction *poco rit.*

Fm7

Abm6

Abm6

G7

Snoop - y C B: or Sn - Now wait a minute, Snoopy likes me. Lucy: He only pretends to like you because you feed him. That doesn't count. C B: or Snoopy - y, Oh,

Musical notation for the fifth system, including vocal line and piano accompaniment.

Cm Ab Gm C7

Why \_\_\_\_\_ was I born just to be one small per - son as

*a tempo*

Ab Cm Fm7

thor - ough - ly, to - tal - ly, ut - ter - ly... *Lucy: Wait!* You're

Faster

Fm7 Bb7 Eb6 Fm7 Bb7

not ver - y much of a per - son, *C B: that's cer-tain, Lucy: And yet there is rea - son for*

Eb Ebmaj7 Bbm Eb7

hope. *C B: There is hope? Lucy: For al - though you are no good at*

Ab6 Abmaj7 Dm7 G7 Ab Abm6 G7

mus - ic, like Schroe - der, or hap - py, like Snoop - y, or love - ly, like me, you

*rit.*

Cm Ab Gm C7

have the dis - tinc - tion to be no one else but the

*ff a tempo*

Ab Cm Fm7 Emaj7

sing - u - lar, re - mark - a - ble, u - nique Charl - ie Brown. C B: I'm

Eb Gm Cm Ab

me! *Lucy:* Yes, it's a - maz - ing - ly

*ff*

Gm C7 Ab Cm Fm7 Emaj7

true, for what - ev - er it's worth, Charl - ie Brown, You're

Eb Eb7 Ab Cm Fm7 (Tacet)

you. C B: Oh, thank you, Lucy, I feel much better now. You're a true friend, Lucy, a true friend. *Lucy:* That'll be five cents, please.