

*From: "Two on the Aisle"*  
**If You Hadn't But You Did**  
*from Two on the Aisle*

by

JULE STYNE

Lyrics by BETTY COMDEN and ADOLPH GREEN


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# IF YOU HADN'T BUT YOU DID

(from *Two on the Aisle*)

Lyrics by  
BETTY COMDEN  
and ADOLPH GREEN

Music by  
JULE STYNE

Swing 8ths

Gm

There he goes as

Gm6

E7(#5)

A9

D7(#5)

Gm

u - su - al, my man. Break-ing my fool - ish heart.

E7

A7

Dm

I real - ly don't know what to do a - bout him.

## Faster

C7 Bbm C Fm Am7

I've told my - self I've got to do with - out him. —

*poco accel.*

Am7(b5) D7 Gm Gm6 E7(#5) A9 D7(#5)

There he goes as u - su - al, my man. — Tear - ing my

Gm F7 Eb/G F/A F7

heart a - part. — He's made my life a mess. I've got to

Bbmaj7 Em7(b5) Am7(b5) D7 Gm6

do this, I guess. Good - bye, Joe, — from here I kiss you. —

*subito p* *f* *p*

Cm Am7(b5) D7

Good-bye, Joe, I hope I don't miss you. *(Spoken:)* BANG! "Good-bye, Joe."

*sfz*

**Bright 2**

Gm Gm(maj7) Gm7

1. If you had been on the square, and had treat-ed me fair, we'd have  
 2. If I had not seen you take Ger-al-dine on the lake in your

*mf p*

Gm6 Gm Gm(maj7)

not had a tiff. If you had not said I should go and  
 flat-bot-tomed skiff, If you were not found with Sue with your

*mf pp*

N.C. G7 Cm/G G7 Cm

jump right off the near-est cliff, If you had  
 arms a-round her bare mid-riff, If I had

Cm(maj7)

Cm7

Cm6

stayed off the make\_ and you nev - er had tak - en to com - ing home stiff, \_  
not seen you pen \_ sex - y let - ters to Gwen \_ in your own hie - ro - glyph, \_

Cm

Cm(maj7)

N.C.

If I had not smelled per - fume \_ with a nas - ty un - fa -  
If you had not left me home \_ when you had two seats for

Am7(b5)

D7(#5)

G

*ff*

mil - iar whiff. \_ I'm gon - na miss you, ba -  
South Pa - cif! \_ I'm gon - na miss you, ba

Em7

D7

by, things could have been ter - iff. Ah!  
by, you were too darn pro - liff! Ah!

Gm Gm(maj7)

What's the diff! \_ If you had not had the cheek \_ to stay  
 What's the diff! \_ If you were not such a hound \_ who when

Gm7 Gm6 Gm

out for a week \_ say - ing, "Back in a jiff!" \_ } If you were  
 game was a - round \_ al - ways picked up the sniff, \_

Gm(maj7) G9sus G7 C6

not such a two - tim-ing guy. \_ If you were-n't, if you

C#dim7 G7/D Am7/D Bbdim7/D G6/D

had - n't, If you did - n't, if you were-n't, If you had - n't, if you did - n't, but you

Am7 Bbdim7 G/B Em Am7 D7(b9)

were and you have and you went and you did, and so good -

1. Gm6

bye. \_\_\_\_\_

2. Gm6 Abm6

bye. \_\_\_\_\_

Abm Abm(maj7) Abm7

3. If when I asked where you'd been, you had not clipped my chin with a

*mf p*

$A\flat m6$   $A\flat m$   $A\flat m(maj7)$   
 beau - ti - ful biff, \_ If I had not al - ways found \_ pur - ple

N.C.  $A\flat 7$   $D\flat m$   $A\flat 7$   $D\flat m$   $D\flat m(maj7)$   
 lip - stick on your hand - ker - chief, \_ If you had not told me lies \_ and then

$D\flat m7$   $D\flat m6$   $D\flat m$   
 looked in my eyes \_ with a smile be - a - tiff, \_ If, when I

$D\flat m(maj7)$  N.C.  $B\flat m7$   $E\flat 7(\#5)$   
 caught you with Kate, \_ you had not said: "It's of no sig - niff!" \_



*Ab*

I'm gon - na miss you, ba - by,

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a complex harmonic structure with many accidentals and rests.

*Fm7 Fm7/Bb Fm7 Fm7/Bb Eb7*

and I could get spe - cif. Ah! What's the diff! \_

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with complex chords and rests.

*Abm Abm(maj7) Abm7*

If the best years of my life \_ were - n't spent as your wife \_ with no

*mf p*

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a steady accompaniment with dynamic markings *mf* and *p*.

*Abm6 Abm Abm(maj7)*

mar - riage cer - tif, \_ If you were not such a two - tim-ing guy. \_

*mf p*

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with a steady accompaniment and dynamic markings *mf* and *p*.

Slower

Ab9sus                      Ab7                      *rall.*                      Bbm7/Db                      Ddim7

If you were-n't, if you had-n't, If you

*rall.*                      *Ad lib. slow arpeggio*

*accel.*                      Ab/Eb                      Eb11                      Bdim7/Eb                      Ab/Eb                      Bb7                      Bdim7

did - n't, if you were-n't, If you had - n't, if you did - n't, but you were and you have and you

*accel.*

Ab/C <sup>3</sup>                      Fm                      Bb7 *a tempo*                      Eb7(b9)

went and you did, and so \_\_\_\_\_ good

*a tempo*

Abm6

bye.

*ff*