

BABY, IT'S COLD OUTSIDE

from the Motion Picture *NEPTUNE'S DAUGHTER*

Words and Music by
FRANK LOESSER

Swing (♩ = 128) (♩♩ = $\overset{3}{\text{♩}}$)

C#aug/B C#11 C#aug/B C#11 Daug/E F#11 Daug/E F#11

The piano introduction is in 4/4 time, marked *mf*. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is played in the treble staff, and the bass line is in the bass staff. The introduction consists of 8 measures.

E7 A E6 A6 E6

Male: But ba - by, it's cold out - side. _

Male: But ba - by, it's cold out - side. _

Female: I real - ly can't stay, _ I've the

sim - ply must go, _

the

The piano accompaniment for the first vocal line consists of 8 measures. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano part provides harmonic support for the vocal lines.

Bm7 E Bm7 E A E

But ba - by, it's cold out - side. _ Been hop - ing that you'd _

But ba - by, it's cold out - side. _

How luck - y that you _

got to go a - way. _ This eve - ning has been _

an - swer is no. _

The wel - come has been _

The piano accompaniment for the second vocal line consists of 8 measures. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano part provides harmonic support for the vocal lines.

© 1948 (Renewed) FRANK MUSIC CORP.
All Rights Reserved

A6 A/E A9

— drop in. — I'll hold your hands, they're just like ice. —
 — dropped in. — Look out the win - dow at the storm. —

so ver - y nice. My
 so nice and warm. My

D6 D9

— Beau - ti - ful, what's your hur - ry?
 — Gosh, your lips look de - li - cious.

moth - er will start to wor - ry, my fa - ther will be pac - ing the floor. —
 sis - ter will be sus - pi - cious, my broth - er will be there at the door. —

A6

Lis - ten to the fire - place roar. Beau - ti - ful, please don't
 Waves up - on a trop - i - cal shore - line. Gosh your lips are de -

So real - ly I'd bet - ter scur - ry, or
 My maid - en aunt's mind is vi - cious, or

B9 E7 A E6

hur - ry. Put ____ some re - cords on while I pour. But ba - by, it's
li - cious. Nev - er such a bliz - zard be - fore. But ba - by, you'd

may - be just a half a drink more. The neigh - bors might think,
may - be just a cig - a - rette more. I've got - ta get home,

A6 E6 Bm7 E Bm7 E

bad out there. No cabs to be had out there. _
freeze out there. It's up to your knees out there. _

say, what's in this drink? _ I
say, lend me a comb. _ You've

A E6 A6 A/E A9

Your eyes are like star - light now. _ I'll take your
I thrill when you touch my hand. _ How can you

wish I knew how _ to but break this spell.
real - ly been grand _ but don't you see?

hat, your hair looks swell. Mind if I move in clos -
do this thing to me? Think of my life - long sor -

I ought to say no, no, no, sir. At
There's bound to be talk to - mor - row, at

- er? What's the sense of hurt - ing my
- row, if you caught pneu - mo - nia and

least I'm gon - na say that I tried. I
least there will be plen - ty im - plied. I

pride? Oh, ba - by, don't hold out. Ba - by, it's cold out -
died. Get o - ver that old doubt. Ba - by, it's cold, -

real - ly can't stay, - ah, but it's cold out -
real - ly can't stay, - ba - by, it's cold, -

1.

A G6 F#7 B7 E7

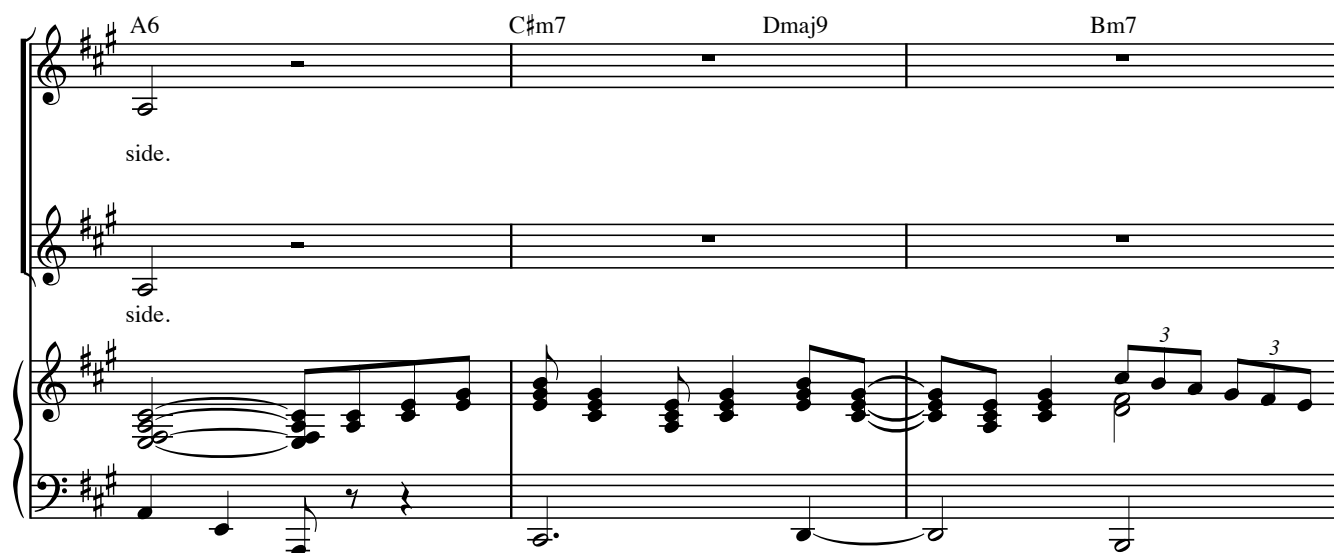
D6 F#m7b5/C

B7 E7sus E7

A6 C#m7 Dmaj9 Bm7

side.

side.



Gmaj9 E7 B9

Female: I



E7 A A13#11

ba - by, it's cold out - side.

ba - by, it's cold out - side.

