

CALL ME IRRESPONSIBLE

3

for mixed voices (S.A.T.B.) and piano

Arranged by
ROBERT STERLING

Words and Music by
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JAMES VAN HEUSEN

Easy swing (♩ = ♩♩) (♩ = ca. 116) *mf* (uniz.)

T
T

I'm ir - re - spon - si - bly mad, —

B
B

Easy swing (♩ = ♩♩) (♩ = ca. 116)

N.C.

PIANO *mf*

(No pedal.)

I'm

(uniz.) *mf*

I'm ir - re - spon - si - bly mad, — I'm

Performance time: approx. 3:00

(A-1610)

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ir - re - spon - si - bly mad — for you!

decresc. — — — mp ₃

A *mp*

Call me ir - re - spon - si - ble, call me

mp

F(2) F6 F#°7 Gm7 Gm6

*Red * Red * Red * Red * simile*

un - re - li - a - ble, throw in un - de - pend - a - ble, too.

G#°7 Am7 F/A A7/C# N.C.

3

B (div.) *mp*

Do my

(div.) *mp*

Cm7/D D7(b9) Cm7/D D7 D Em7 D/F# Gm7

mp

fool - ish al - i - bis bore _____ you? _____

B7/C C7(6) C7/Bb Am7(b5) D9 D7

Well, I'm not too clev - er, I just a - dore you.

G9 G7 Bm7(b5) Gm7/C C6 Gm7/C C9

C *mp* (unis.)

Call me un - pre - dict - a - ble, tell me

mp (unis.)

Call me un - pre - dict - a - ble, tell me

mp

F(2) F6 F#°7 Gm7 Gm6

I'm im - prac - ti - cal; rain - bows I'm in - clined to pur - sue...

I'm im - prac - ti - cal; rain - bows

G#°7 Am7 F/A A7/C#

cresc. - - - - - **D** - *f*

cresc. - - - - - *f* Call me

f

cresc. - - - - -

D7 C/E Fm6 D7/F# Gm7

*If tenors and basses have trouble singing this figure accurately, they may simply sing the melody for five measures, starting on low C.

ir - re - spon - si - ble; Yes, I'm un - re - li - a - ble,

Am7(b5) D7

3

but it's un - de - ni - a - bly true:

Gm7 B7/C C7(6) A7(b5)

3

(unis.) I'm ir - re - spon - si - bly mad for you!

(unis.)

D9 N.C.

mp

(no ped.)

(A-1610)

E

Call me, call me,

Doot doo doot doo doot

F(2) F6 F#°7 Gm7 Gm6

*Red * Red **

throw in

doot doo doot doo doot *doot doo doot doo doo doo_*

G#°7 Am7 F/A A7/C# N.C.

G *f* (unis.)

Call me un - pre - dict - a - ble, tell me

f (unis.)

F(2) F6 B7/F# N.C. Gm7 Gm6

I'm im - prac - ti - cal; rain - bows I'm in - clined to pur - sue. —

C#7/G# N.C. Am7 F/A A7/C#

H *ff*

Call me ir - re - spon - si - ble;

ff

7 D7 C/E Fm6 D7/F# Gm7 B7/C C/|b|

rest

Yes, I'm un-re-li-a-ble, but it's un-de-ni-a-bly

Am7(b5) D7 Gm7 B7/C C7(6)

sfz

(uniz.) **I**
sub. *mf* → *mp*

true: I'm ir-re-spon-si-bly mad, —

mp (uniz.)
I'm

A7 D7 N.C.

mp

(no ped.)

mp
I'm ir - re - spon - si - bly mad _ for you!
mp
ir - re - spon - si - bly mad, _

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a melodic phrase. The middle staff is a vocal line in bass clef, also starting with a whole rest and then following the vocal melody. The bottom staff is a piano accompaniment in bass clef, providing a harmonic foundation with eighth and sixteenth notes. Dynamics include *mp* (mezzo-piano) and accents.

Call me ir - re - spon - si - ble, do. Doo _

F6♯
Red.

The second system continues the musical piece. It features the same three-staff structure. The vocal lines conclude with the word "Doo" followed by a long horizontal line indicating a sustained note. The piano accompaniment includes a final chord marked *F6♯* and a *Red.* (Reduction) marking. The system ends with a double bar line.