

When You Are Old and Gray

Words and Music by Tom Lehrer

Liltingly

mf

The piano introduction is in G major, 2/4 time, and consists of 8 measures. It features a light, lilting melody in the right hand and a simple accompaniment in the left hand.

D7 G E7

Since I still ap - pre - ci - ate you, Let's find love —
teeth will start to go, dear, Your waist will —

mf a tempo

The first system of the vocal melody and piano accompaniment. The vocal line starts with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment provides a steady accompaniment with chords and moving lines in both hands.

Am

— while we may. — Be - cause I know I'll
— start to spread. — In twen - ty years or

The second system of the vocal melody and piano accompaniment. The vocal line continues with quarter notes on D5, E5, and F5, followed by a half note on G5. The piano accompaniment continues with chords and moving lines.

D7sus4 D7 Am7 D7 D+ G

hate so, you dear, When you are old and gray.
I'll wish that you were dead.

The third system of the vocal melody and piano accompaniment. The vocal line continues with quarter notes on G5, F5, E5, and D5. The piano accompaniment continues with chords and moving lines.

So say you love me here and now, I'll
I'll nev - er love you then and at all, The

make the most of that. Say you love and
way I do to - day. So please re -

trust me, For I know you'll dis - gust me When you're old and
mem - ber, When I leave in De - cem - ber, I told you

get - ting in fat. (Alternate:)* While en - May. Fine

* The alternative version of the interlude was written for the 1980 revue Tomfoolery, in which it was sung by an older man to a younger man.

INTERLUDE

G B C Am Eb7

aw - ful de - bil - i - ty, A less - ened u - til - i - ty, A
 joying our com - pat - i - bil - i - ty, I am cog - ni - zant of its fra - gil - i - ty, And I

D7 G G dim G

loss of mo - bil - i - ty Is a strong pos - si - bil - i - ty. In
 question the ad - vis - a - bil - i - ty Of re - ly - ing on its du - ra - bil - i - ty. You're a -

D#dim

all prob - a - bil - i - ty I'll lose my vi - ril - i - ty And
 ware of my in - flex - i - bil - i - ty And my quin - tes - sen - tial vol - a - til - i - ty And the

Em A7 A7-5 D7 C/E D7/F#

you your fer - til - i - ty And de - sir - a - bil - i - ty, And
 to - tal in - con - ceiv - a - bil - i - ty Of my show - ing gen - u - ine hu - mil - i - ty. Though your

G B C Am Eb7

this li - a - bil - i - ty Of to - tal ste - ril - i - ty will
 un - de - ni - a - ble nu - bil - i - ty May ex - cuse a cer - tain pu - er - il - i - ty, Your al -

D7 G G dim G

lead to hos - til - i - ty And a sense of fu - til - i - ty, So let's
 leg - ed in - dis - pen - sa - bil - i - ty Un - der - es - ti - mates my ver - sa - til - i - ty, And your

D#dim

act with a - gil - i - ty While we still have fa - cil - i - ty, For we'll
 boy - ish ir - res - pon - si - bil - i - ty And what now is charm - ing ju - ve - nil - i - ty Will in

Em A7 A7-5 D7 C/E D7/F#

soon reach se - nil - i - ty And lose the a - bil - i - ty. Your
 time lose their a - dor - a - bil - i - ty And ap - pear much more like im - be - cil - i - ty.

D. S. al Fine %