

SONGS FROM GIVE A DOG A BONE

Lyrics by PETER HOWARD
Music by GEORGE FRASER
Arranged by PENELOPE THWAITES



The story

GIVE A DOG A BONE is the story of Mickey Merry and his dog Ringo, and their struggle with the King of the Rats to stop him from turning everybody into animals and so getting control of the world. King Rat has magic power, so that whenever he can persuade somebody to say "I couldn't care less", King Rat can turn him into an animal. In this way people become animals without even knowing it.

Mickey and Ringo are helped by Mr Space, a visitor from another planet. The villagers run away in fright when they see him coming (*Something in the air*). Ringo tells Mr Space that everyone wants his bone (*Bone, Sweet Bone*). Ringo, who is often mischievous, likes to run away when Mickey calls him (*Have you seen my dog?*). Mickey invites Mr Space to his home, where Pa Merry sits and grumbles all day (*In my rocking chair*) and Ma Merry fusses and nags and only says "Don't". There is no food in the house and Mickey can only dream of all the good things they might have had to eat (*I dream of ice-cream*). Mickey leaves home with Ringo to seek his fortune in London. They are sure that somewhere ahead there is a new and better day dawning (*Somewhere*).

In London King Rat, who has already turned most people into animals, tries to persuade Mickey to say "I couldn't care less", but Mickey refuses (*I care*). He and Mr Space try to turn all the animals back into humans, but Mickey finds he must start by putting things right himself (*When I point my finger at my neighbour*). At last they manage to persuade a very proud pig, Lord Swill, to say the three magic words. Then all the other animals follow, so they are all turned into humans again to their great delight (*Please, Thank you and Sorry*). Ringo has always been a dog and is happy to stay that way. He sings with Mickey *What is a man without a dog?* Lord Swill invites them all to a ball at Swill Hall. King Rat is defeated and Mr Space departs for his own planet from this *Wonderful world*.



SONGS from GIVE A DOG A BONE

Lyrics by PETER HOWARD

Music by GEORGE FRASER

Arranged by PENELOPE THWAITES

CONTENTS

| | |
|--|----|
| There's Something in the Air | 2 |
| Bone Sweet Bone | 4 |
| Have you seen my dog? | 7 |
| In my Rocking Chair | 10 |
| I Dream of Ice Cream | 13 |
| Somewhere | 16 |
| I care | 18 |
| When I Point my Finger at my Neighbour | 20 |
| Please, Thank You and Sorry | 22 |
| What is a Man without a Dog? | 24 |
| Wonderful World | 28 |

There's something in the air

Lyric by
PETER HOWARD

Music by
GEORGE FRASER

Brightly but not too fast

Voice

Piano

There's some-thing in the air, —

G C D7 C D7

There's some-thing in the air. — 1&8 It's a
2 It's a

G C D7 C D7

day to make your spir-its— soar, Fly - ing high and fun ga-lore,
day you want to use your eyes, Keep them op - en if you're wise,-

G F G Am7 D7

1st & 2nd Time

Nev-er been a day like this be-fore. There's
May-be you are in for a big sur-prise.

C C D7 G D7 G C D7

3rd Time (Girl) Look!

There's some-thing in the air,—

G C D7 C D7

There it is! Here it comes!

Some-thing in the air,— Some-thing!

C D Bb

Can't you see? Look! Look!

Some-thing! Some-thing! Some-thing!

accel.

Bb Bb6 Bb6

Some-thing in the (Screams)

Bb6 Bb6 Bb7 Gm9(F#)

Bone sweet bone

Lyric by
PETER HOWARD

Music by
GEORGE FRASER

Slowly *mf*

Voice

Be it ev - er so hum - ble, There's

Piano

mf

A9 D G F#m Bm

Jaunty

noth - ing like a - Bone, sweet bone, my ve - ry own sweet bone, -

Em A7 D A7 D Bm

Ev'r - y - bod - y's try - ing to steal my bone sweet bone. Bone sweet bone, my ve - ry

C A D Bb9 D A7

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system is marked 'Slowly' and 'mf'. The voice part begins with a rest, followed by the lyrics 'Be it ev - er so hum - ble, There's'. The piano accompaniment features a steady bass line with chords A9, D, G, F#m, and Bm. The second system is marked 'Jaunty'. The voice part continues with 'noth - ing like a - Bone, sweet bone, my ve - ry own sweet bone, -'. The piano accompaniment has a more rhythmic feel with chords Em, A7, D, A7, D, and Bm. The third system continues the 'Jaunty' tempo. The voice part has two lines of lyrics: 'Ev'r - y - bod - y's try - ing to steal my bone sweet bone.' and 'Bone sweet bone, my ve - ry'. The piano accompaniment includes a triplet in the right hand and chords C, A, D, Bb9, D, and A7.

own sweet bone, No-bod-y will leave me to my bone sweet bone.

D Bm C A D

Bet-ter watch your mas-ter

D F#7 Bm F#7 Bm

with his lit-tle game, Want-ing you to fetch a stone-

A G F# F#7

Gets you run-ning fas-ter,- Watch him all the same, It's a trick to make you

Bm G F#7 E F#

drop your bone. Bone sweet bone, my ve - ry own sweet bone, —

Bm Em Bm A7 D A7 D Bm

Ev' - y - bod - y's try - ing to steal my own sweet bone. —

C A D Bb7

Bone sweet bone, my ve - ry own sweet bone, Why don't they buy a bone of their

D A7 D Bm C

own? Sweet bone!

C6 A7 D C6 C#6 D6

Have you seen my dog?

Lyric by
ALAN THORNHILL

Music by
GEORGE FRASER

Cheerfully **MICKEY (off stage)**

Voice: *mf* Rin-gol

Piano: *mf* *lightly*

Chords: C(Bb)C(Bb)C C C

(on stage)

Voice: Rin-gol Have you seen my dog? Have you seen him an - y - where? He's a

Piano: *mf*

Chords: C C F F C7

Voice: handsome dog with a heart of gold and beau-ti-ful, beau-ti-ful hair. Have you beau-ti-ful, beau-ti-ful hair. But

Piano: *mf*

Chords: F Bb6 F C7 F F C7 F

Voice: when we're on an out-ing, He likes to run a-way, And to keep his mas-ter shout-ing, Shout-ing all the day. Oh,

Piano: *mf*

Chords: Bb A7 Cm G Bdim Cm F7 Ab7 G7

RINGO enters behind Mickey

Rin-gol — Rin-gol — Have you seen my dog? Have you seen him an - y - where? He's a

C C F F C7

hand-some dog with a heart of gold and beau-ti-ful, beau-ti-ful hair. Have you seen my dog? Have you

F Bb6 F C7 F F

RINGO
seen him an - y - where? I'm a hand-some dog with a heart of gold and beau-ti-ful, beau-ti-ful hair.

F C7 F Bb6 F C7 F

MICKEY
Ringol! You rascal! (TO AUDIENCE) All right then! I'll show you how to get him back. He's so conceited. Rin-gol — Rin-gol — Have you seen my dog? Have you

Repeat these two bars ad lib.

C C C C F

Whistles nonchalantly

seen him an - y - where? He's an ug - ly dog with a fear - some growl and hor - ri - ble, hor - ri - ble hair!

F C7 F5+ Bbm6 F C7 F

(MICKEY)

RINGO *rushes on* **RINGO**

..... He's an I'm a hand - some dog with a heart of gold and beau - ti - ful, beau - ti - ful hair.

F F C7 F Bb6 F C7 F

ug - ly dog with a fear - some growl and hor - ri - ble hor - ri - ble hor - ri - ble
beau - ti - ful beau - ti - ful
cresc. (RINGO)

F Bb6 F F5+

hor - ri - ble hor - ri - ble hair! hair!
beau - ti - ful beau - ti - ful *ff* hair! (Ringo runs off)

Bb C7 F F F Gue

In my rocking chair

Lyric by
PETER HOWARD

Music by
GEORGE FRASER

Moderato *mf* $\text{\textcircled{S}}$

Voice: In my rock - ing chair, in my rock - ing chair, from my

Piano: *mf*

Gm7 C7 F

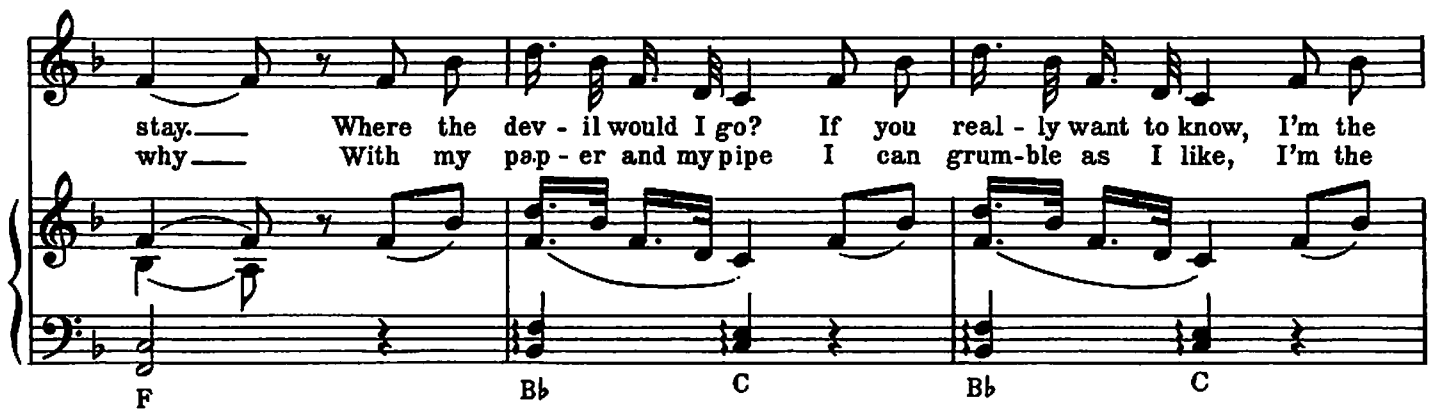
rock - ing chair, I can sit the whole darn day, For it
rock - ing chair, I can watch the world go by. What they

F C7 F

suits me here, in my rock - ing chair, And it's here I mean to
do out there is their own af - fair, Nev - er ask me how or

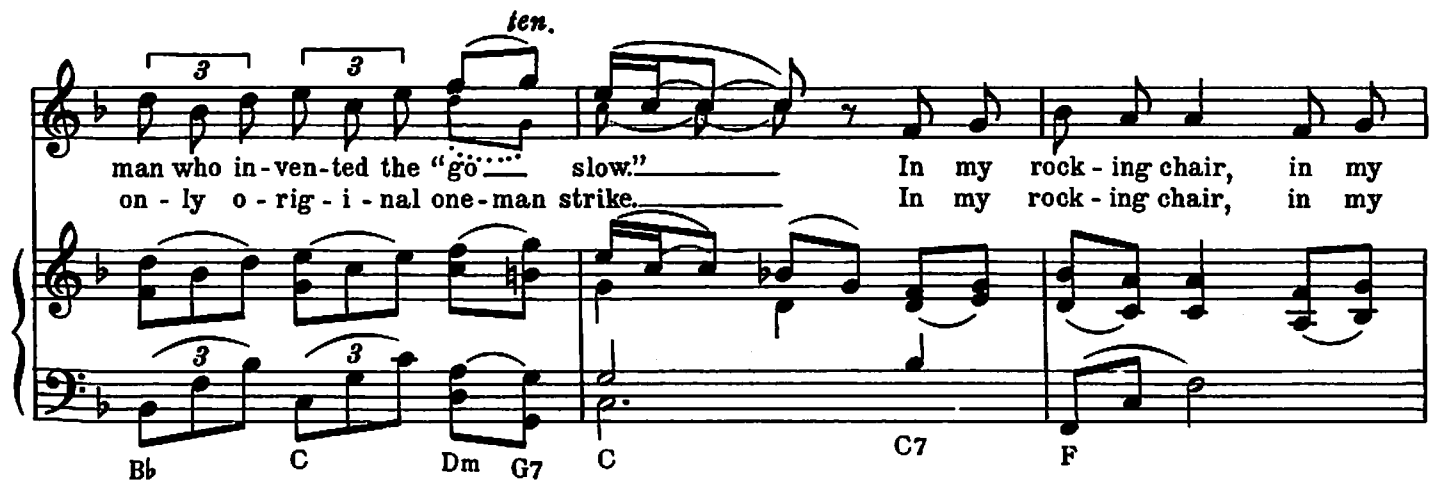
F F C9 C7

stay. — Where the dev - il would I go? If you real - ly want to know, I'm the
 why — With my pap - er and my pipe I can grum - ble as I like, I'm the



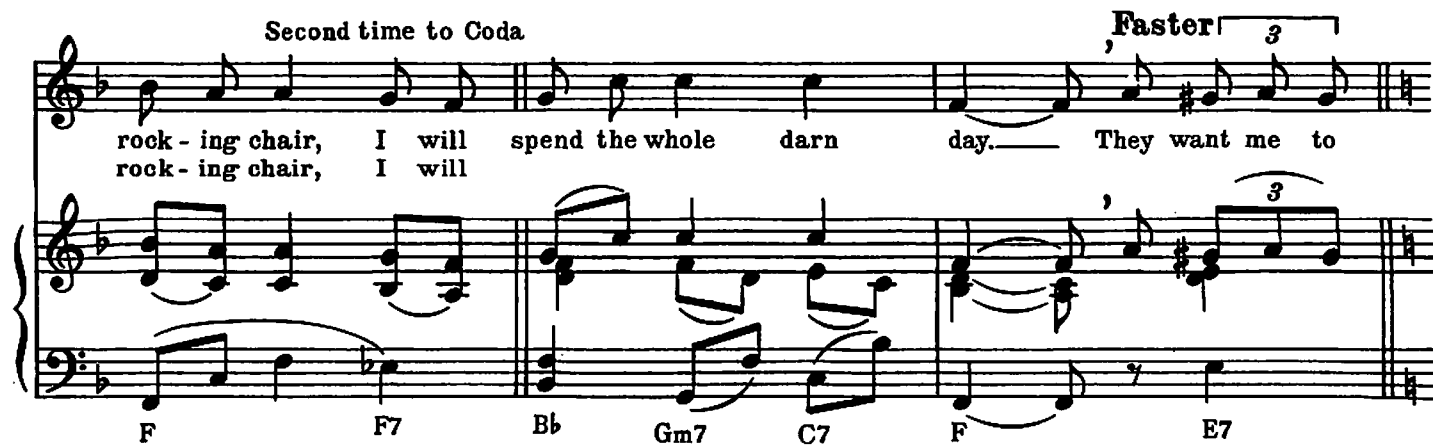
F Bb C Bb C

ten.
 man who in - ven - ted the "go... slow." In my rock - ing chair, in my
 on - ly o - rig - i - nal one - man strike. In my rock - ing chair, in my



Bb C Dm G7 C C7 F

Second time to Coda **Faster** *3*
 rock - ing chair, I will spend the whole darn day. — They want me to
 rock - ing chair, I will



F F7 Bb Gm7 C7 F E7

save, want me to slave, Want me to feed the chick - ens and pay the



Am E7 Am E7 Am E Am

rent, — Wash up at the sink, Lay off the drink — Want me to

Am D7 Gm D7 Gm D7

raise pro - duction by four per cent. With these pro - pos - als I've no quar-rel at

Gm Eb dim Gm A Gm7

all, — Pro - vi - ded I can man-age them all From my

A Gm7 A C7

rit. *D. % al Coda*

watch the world go by.

CODA

Gm7 C9 C7 F Sve

I dream of ice cream

Lyric by
PETER HOWARD

Music by
GEORGE FRASER

Voice

Piano

mf

mf

*Red. * etc.*

I dream of ice cream, saus - a -

-ges and cake, Things that you

fry, Things that you bake.

G G Am D7

G6 G6 G G5+ C

D7 G G Am Am

D7 C D7 G G G C D7

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features chords and a bass line. The lyrics are: 'I dream of ice cream, saus - a - ges and cake, Things that you fry, Things that you bake.' The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf* and *Red. * etc.*. Chord symbols are provided below the piano part: G, G, Am, D7, G6, G6, G, G5+, C, D7, G, G, Am, Am, D7, C, D7, G, G, G, C, D7.

It's such a nice dream — I'm a - fraid to

G G F#m7 B C D7

wake, When I dream of ice cream,

G Bm Em G7 C Am

saus - a - ges and cake. *Fine* Crunch - ing and

D7 D7 G G B6 B

munch - ing, In dreams I'm break-fast-ing, din - ing and lunch-ing, And

E6 E6 F#7 F#7 B

dot - ing and gloat - ing On end - less moun-tains of

B6 B E6 E F#7 F#7

thick choc-late coat-ing, And fra - grant fish and chips, Seem to

B B5+ B7 B7 E E

pass my hung - ry lips, And ging - er beer so

Em A7 D F#7 B B

crys - tal clear As down my throat it slips! —————

D % al Fine

E C#m F#7 F#7 B D7

Somewhere

Lyric by
PETER HOWARD

Music by
GEORGE FRASER

mf **Free time** *mf*

Voice: Some - where, just be - yond to - mor - row,

Piano: *mf*

F F A \flat dim. Gm7

Af - ter night and sor - row comes the day.

C7 F F7 B \flat Bbm6 F F

Some - where the sun is ris - ing, Driv - ing shad - ows all

G7 G7 C Am D7

a - way. *cresc.* Nev - er, tho' the road be
Al - ways hope is to the *cresc.*

D7 G7 C C7 F A \flat dim.

drea - ry Let your heart grow wear - y, young or old,
 dar - ing, Cour-age to the car - ing_ so be bold,

Gm7 C C7 F Eb F7 Bb

for Some - where, some - where, there's a new day dawn - ing,

f 1st time

A7 Dm F7 Bb Am Dm

Bright and gold.

Gm C C7 F Gm7 C7

dawn - ing, Bright and gold.

poco rit.

Am Dm Gm7 C7 F F

I care

Lyric by
PETER HOWARD

Music by
GEORGE FRASER

Ess **Moderato** *mf*

Voice

I care, I care, — I

Piano *mf*

F C F C

care for the wind and the hills and the heath-er. — I care, I care, — I

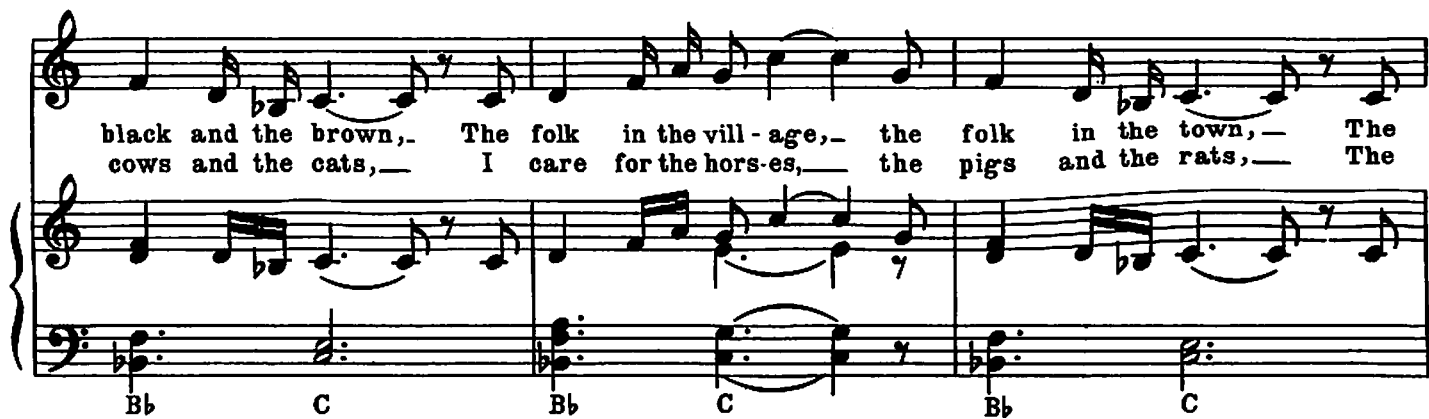
Dm G7 C F C

care for the showers and the bright sun-ny weath-er. — I 1. care for the white_ and the
2. care for the sheep_ and the

Dm G7 C Bb C

The musical score is written in 3/8 time and consists of three systems. Each system includes a voice line and a piano accompaniment. The piano part features a consistent bass line of eighth notes (F, C, F, C) in the first system, and a more complex accompaniment in the second and third systems. Chord symbols are provided below the piano part for each system. The lyrics are written below the voice line, with some words underlined. The tempo is marked 'Moderato' and the dynamics are 'mf'.

black and the brown, — The folk in the vill-age, — the folk in the town, — The
 cows and the cats, — I care for the hors-es, — the pigs and the rats, — The



Bb C Bb C Bb C

rich and the rare, — The poor and the bare, — The plain and the fair. —
 fox in his lair, — The hound and the hare, — The wolf and the bear. —



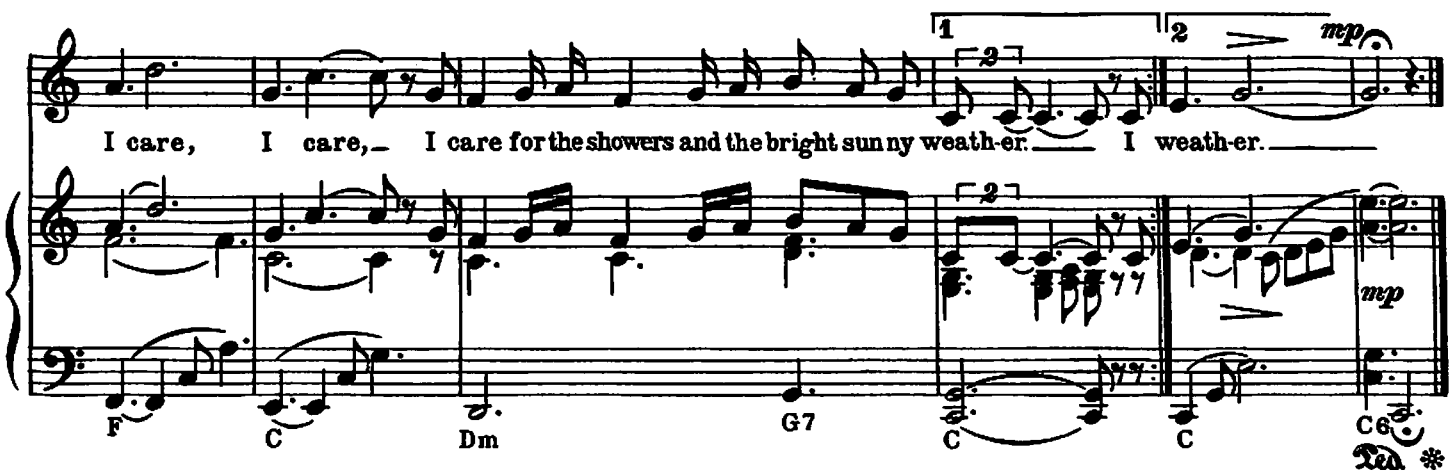
Dm Em B7 Em Am B5+ B

I care, I care, — I care for the wind and the hills and the heath-er —



G9 G7 F C Dm G7 C

I care, I care, — I care for the showers and the bright sunny weath-er. — I weath-er. —



F C Dm G7 C C C

mp

When I point my finger at my neighbour

Arranged by
PENELOPE THWAITES

Words and Music by
CECIL BROADHURST

Rhythmical and not too fast

Voice

When I point my fin-ger at my

Piano

G7 C G7 C G7 C D7 G7 C

neigh-bour, - There are three more point-ing back at me!

1. The
2. The
3. The
4. They

F6 Dm G7 C

lit - tle one says, "You're not so hot, If you blame the oth - er fel - low then you're
sec - ond one says, "Go ea - sy, mate! You ain't cleaned the rub-bish from your
third - one says, "Sup - pos - in' you Had to run the coun-try, what -
seem - to say, "See here, my lad, May - be you are just a - bout three

Dm G7 C Am D7

on the spot!" Oh when I point my fin - ger at my neigh - bour, It
 own back gate!" Oh when I point my fin - ger at my neigh - bour, It
 would you do?" Oh would you point your fin - ger at your neigh - bour? Where
 times as bad!" Oh when I point my fin - ger at my neigh - bour, It

G7 C F6 Dm

just ain't hon - es - ty! 'Cause in my heart I feel That I
 just ain't hon - es - ty! Be - cause I re - a - lize I must
 would this na - tion be? Well, I could - n't wait, So I
 just ain't hon - es - ty! 'Cause in my heart I feel That I

E7 Am C7 F G7

Verse 1. + 2. 3. + 4.

first must deal With the three that are point-in' at me!
 first get wise To the three that are point-in' at me! one, two,
 soon got straight With the one, two,
 first must deal With the

C Am D7 G7 C G7 Bb7 A7

3. 4. Final Ending.

three that are point-in' back at me!
 three that are point-in' back at me!

Am Dm9 G7 C G7 C

Please, Thank you and Sorry

Lyric by
PETER HOWARD

Music by
GEORGE FRASER

Andante moderato *f*

Voice

1. & 3. Please, thank you and sor - ry—
2. Please, thank you and sor - ry—

Piano

C Am C G7 C C7

Mag - i - cal, mag - i - cal sounds, — Mak - ing peo - ple from pig -
Sim - ple to say, — it's true, — Not so sim - ple or ea -

F F D D7 Dm Dm9

- - gies, — Hum - ans from hors - es and hounds. An
- - sy — When you real - ly mean — it too. —

G7 G G5+ C Dm7 Fm

Three mag - i - cal phras - es, Help - ing us all to see —
un - fail - ing man - oeu - vre For bring - ing a fight to an

C G7 C C7 F F

3rd time to Coda

end, How to stop be-ing the folk that we are. And be-come what we're meant to be.
And a prac-ti-cal tip if you're wanting to turn An en-e-my in-to a

F6 Dm G7 C C Cm G G7

So it's "please," when you want a cake. And "thanks" for a
friend. It's the same for the young and old, The duke and the

C E Fdim F#m B7 E Fdim

can-dy, And when you are in the wrong Then "sor-ry" comes in han-dy.
dust-man, The same for the boys and girls, The bish-op and the bus-man.

F#m B7 E Fdim F#m B7 E Dm7 G7

-come what we're meant to be.

CODA

G7 G7 C Bb C

What is a man without a dog?

Lyric by
PETER HOWARD

Music by
GEORGE FRASER

Voice *mf* RINGO
Let me

Piano *mf*

Em Bm G A7

stay — the same old way, With a bone — I'm quite con - tent,

Em7 A7 D6 Em7 A7

A flea to catch, A back to scratch, A rat to

D6 Em7 A7 D D6

chase like Un-cle Dis-grace.

2nd time ALL sing

1. So let me stay — the same old
2. So let me stay — the same old

Bm C# F#m F#5+ Em7 A7

way. I want to be — the way I'm meant, And I'll
 way. I want to be — the way I'm meant, And we'll

D6 D Em F#5+ F#7 Bm D7

2nd time to Coda

show you how to laugh and love the live-long— day— With a bone and a mast-er I'm
 show you how to laugh and love the

G6 G#dim Gm7 F#m7 Bm

MICKEY

quite con - tent. What is a man — with-out a

Em7 A7 D6 A7 D G

RINGO **BOTH**

dog? — What is a dog — with-out a man? — They

G6 D7 G C6 D7

treat each oth-er like a broth-er, Be-cause they know they

Am D7 G B7 E

RINGO need each oth-er. What is a dog with-out a man? **MICKEY** What is a

A7 D7 G G6 D7

BOTH man with-out a dog? And ev-ry man and dog on earth is

G C6 D7 Am7 D7

ALL tru-ly need-ed. **RINGO** If that's the thing we've still to learn, it's high time we did. What is a

Bm Em Am7 D7 Bm G7

MICKEY What is a man with-out a dog? What is a
 dog with-out a man?

C6 Bm

man with-out a dog? **RINGO**
 Bow wow wow! Let me

D. al Coda

Am7 D7 G6

RINGO
 live long day, With a

D. al Coda CODA

Gm7

MICKEY **ALL**
 bone and a mast-er, With a bone and a mast-er, With a bone and a mast-er I'm

F#m Bm Gm D G D7

quite con - - tent.

Em7 A7 D6 A7 D

Wonderful world

Lyric by
PETER HOWARD

Music by
GEORGE FRASER

Voice

Piano

Won - der - ful,

G C D G

wonder-ful world, Won - der - ful, won - der - ful world, Made for joy and

C G C Am D

not for sor - row - Won - der - ful, won - der - ful world. -

G Bm C A7 D Bb D7

Come on, then, live in the sun, Ev - 'ry man, working as one, -

G C G C

Build a new to-mor - row in - a Won-der-ful, won-der-ful world. - E -

Am D G Bm C G C G

- nough for the need - y, But not for the greed - y, The

Fm Bb Bb7 Eb Bb7 Eb

earth pours her bount - y for all. -

Ab Eb F F7 Bb D7

Each true son and daughter Should be living as they

CODA

G7
Eb7

Ab Bbm Eb7

ought - a, Or they will head for the slaugh-ter, The jung - le or the

Ab Ab Bbm Eb7

zoo. And ev - 'ry crass, craz - y hu - man Must learn to be a

Ab Ab Bbm Eb7

new man. Re - member that goes for you, man, Or Rat will get you too!

Ab Ab Bbm Eb7 Ab D7

Won - der-ful, won-der-ful world, Won - der-ful, won-der-ful world, Made for joy and

G C G C Am D

not for sor - row - Won-der-ful, won-der-ful world. Come on then, live in the sun,

G C A7 D7 Bb D7 G C

Ev - 'ry man, work-ing as one, - Build a new to - mor - row in - a

G C Am D7 G Bm

cresc. Wonderful, won-der-ful, Won-der-ful, won-der-ful, Won-der-ful, won-der-ful world! *poco rit.* *ff*

cresc. *poco rit.* *ff*

C G C G C C7 G G

PETER HOWARD



PETER HOWARD was an outstanding Englishman. He achieved distinction in many fields: as a sportsman who captained England at Rugby football and broke the Olympic bobsleigh record, as a political journalist, as an author and playwright, as a farmer who loved his Suffolk farm, and as the friend and counsellor of statesmen and ordinary men everywhere.

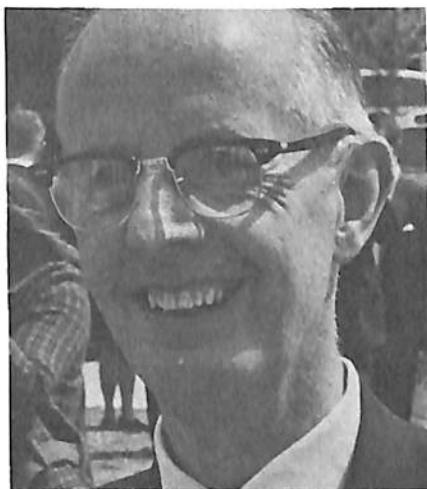
Peter Howard had a great love of children, his own three and children the world over. He longed to give them the best in life, and show them how to tackle the troubled and divided world they were growing up in. One result was his pantomime *Give a Dog a Bone*, which he wrote for the Westminster Theatre, and which has gone to the children of the world through the brilliant colour film, directed by Henry Cass.

Fourteen of Peter Howard's plays and musicals have been produced across the world and have been translated into many languages. His books sold more than four million copies. Millions of people saw and heard him on television.

Of his plays he once wrote, "I want to see the theatre once more play its part in restoring honour to homes, unity between colours and classes, and to all men faith in God."

When he died, one of Britain's leaders said of him: "He was determined that goodness should not perish from the earth, that light should conquer darkness."

GEORGE FRASER



GEORGE FRASER was a Scot from Edinburgh. He was a musician, and a composer of genius. He wrote more than a thousand songs, with his inimitable, captivating melodies. He was a singer himself, an organist and pianist, and a superb trainer of choirs and choruses. He founded the Mackinac Singers in the United States, and for fifteen years they toured the world and sang in twenty-five languages, including many of George Fraser's own compositions. He devoted much time and care to training the *Sing-Out* casts in America, where he spent the last months of his life, and the musical *It's Our Country, Jack!* in Britain. He wrote several musicals with Peter Howard, including *The Vanishing Island* which travelled 35,000 miles, with its cast of seventy across Asia, the Middle East and Africa, as well as throughout Europe, Britain and the United States.

He was also an accomplished film director, and many remember him for *Youth Marches On*, *El Condor* and *Voice of the Hurricane*.

But above all he was an inspired writer of songs—songs for people, for places, for occasions—songs for the building of a new world: "Bridge-builders", "Mackinac", "Voices of Westminster"—all, as one noted composer remarked, "with never a dull bar".

PENELOPE THWAITES



PENELOPE THWAITES, who arranged the music, is a pianist from Melbourne, Australia. In 1965 she graduated first in the final examination for Bachelor of Music at Melbourne University.

The following year she was musical director of *Sing-Out Australia* which toured India for three months at the invitation of Rajmohan Gandhi as part of the programme of Moral Re-Armament. Later she worked with the Indian musical *India Arise* both in India and in Europe.

For the last year Miss Thwaites has been in London, firstly as musical director of the revue *It's Our Country, Jack!* and later, working for the music programme at the Westminster Theatre Arts Centre.

She says, 'George Fraser's songs are as fresh and stimulating as any I know, and in giving people hope and inspiration they fulfil the true function of music.'

Have you read the book of 'Give a Dog a Bone'?

The story is told by Alan Thornhill, illustrated by Cameron Johnson who designed the original film sets, and can be bought from WESTMINSTER PRODUCTIONS
7s 6d

Have you seen the 16mm film?

If not, it may be hired for showing in schools, clubs or in your own home for £10 10s from SOUND-SERVICES LTD., Kingston Road, Merton Park, London SW 19. Technicolor. Running time: 80 minutes. A copy may be purchased for £250 from MRA PRODUCTIONS, 4 Hays Mews, London, W 1. Also available in 35mm

Have you heard the two E/P records?

They contain 14 of the best-loved songs of the show, and have been made by the cast of the original London production. WP 1 and WP 2. Obtainable from WESTMINSTER PRODUCTIONS
10s. each.

Have you seen the colouring book?

A 12-page book telling the story of *Give a dog a Bone* in pictures—for children to colour. Obtainable from: WESTMINSTER PRODUCTIONS, Westminster Theatre, Palace Street, London SW 1
1s each

