



THAT'S A MORÉ

Though his roots were Italian, Harry Warren (born Salvatore Guaragna, in Brooklyn) had never written an expressly "Italian" song when he tackled the job for the 1953 Dean Martin film *The Caddy*. Original plans had called for an old standard of the "Oh, Marie!" type, but Warren insisted he and lyricist Jack Brooks could do better. At 60, with dozens of hits to his credit ("I Found a Million-Dollar Baby," "You Never Know," "I Only Have Eyes for You" and "Lullaby of Broadway" among them), he knew what was required, and delivered a ditty that is as Italian as—well, as pizza pie.

Bright waltz

from *The Caddy*

Words by Jack Brooks; Music by Harry Warren

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F7 Bb D_bdim F7

When the moon hits your eye like a big piz - za pie, that's a - mor - e.

When the world seems to shine like you've had too much

Bb

wine, that's a - mor - e. Bells will ring, ting-a-ling-a-

ling, ting-a-ling-a-ling, and you'll sing, "Vee - ta
bel - la."

Hearts will play, tip-py-tip-py-tay, tip-py-tip-py-tay, like a gay tar-an-

B₂

tel - la, luck - y fel - la. When the stars make you drool just like

D_b dim F₇

pas - ta - fa - zool, that's a - mor - e. When you

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The lyrics are: "dance down the street with a cloud at your feet, you're in love." The music consists of eighth and sixteenth note patterns. The bass line features sustained notes and eighth-note chords.

When you walk in a dream but you know you're not dream-ing, sig-

Bb

D_b dim F7 D_b dim F7 D_b dim

nor - e, scuz - za me, but you see, back in

Interlude

Interlude

Handwritten musical score for 'The Old Napoleon' featuring a vocal line, a bass line, and two guitar chords (F7 and Bb) with various performance markings like 'sfz' and dynamic arrows.

Chords: F7, Bb, F7, Bb

Lyrics: old Na-po-li, that's a - mor - e!

Performance markings: sfz, sfz