

SINGER'S LOW VOICE EDITION

JEROME KERN

Arranged by LINDA SPEVACEK

FOREWORD

The Singers Editions Series is an exciting new contribution to vocal literature.

The series presents a wide variety of popular song repertoire from great standards to enduring showtunes to contemporary chart hits, and the arrangements have been carefully designed to meet the special needs of a singer.

Because vocal ranges vary, the traditional printed key of a song is often uncomfortable or impractical for many singers. The Singers Editions series solves this problem by furnishing volumes in keys for both "High Voice" and "Low Voice". ("High Voice" roughly corresponds to soprano and tenor, while "Low Voice" is suited to baritone, bass and alto.)

Traditionally, sheet music has also been designed primarily for the solo pianist rather than the singer, with the melody always present in the piano part. In contrast, the arrangements in this series feature the singer, while the piano supplies a more suitable, true accompaniment. This allows the singer more expressive freedom and also permits greater harmonic and textural possibilities in the piano part.

These arrangements are ideal for performance, lessons or auditions, or simply for the sheer pleasure of singing. The Singers Edition series will be a valuable addition to any singer's music collection.

Todd Lowry
Editor

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ALL THE THINGS YOU ARE

(From "Very Warm For May")

LAM

M

784.061

KER

Moderately

15 SEP 1989

Words by OSCAR HAMMERSTEIN II

Music by JEROME KERN

mf

With pedal

rit.

Time and a - gain I've longed for ad - ven - ture, Some - thing to make my

a tempo

heart beat the fast - er. What did I long for? I nev - er real - ly

knew. Find - ing your love I've

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a long note, followed by a rest, and then a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

found my ad - ven - ture, Touch - ing your hand, my heart beats the fast - er,

The second system continues the vocal line and piano accompaniment. The vocal line has a mix of quarter and eighth notes. The piano accompaniment features a prominent chordal texture in the right hand and a more active bass line.

All that I want in all of this world is you.

The third system shows the vocal line and piano accompaniment. The vocal line has a long note at the end of the phrase. The piano accompaniment provides harmonic support with chords and moving lines.

You are the

The fourth system concludes the page with the vocal line and piano accompaniment. The key signature changes to two sharps (F#, C#). The vocal line has a long note, and the piano accompaniment features a sustained chord in the right hand.

prom - ised kiss of spring - time That makes the lone - ly

win - ter seem long.

You are the breath - less hush of

eve - ning That trem - bles on the brink of a love - ly

song. _____ You are the an - gel go. _____

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

_____ that lights a star. _____ The dear - est

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4 and B4, and then a half note C5. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

things I know _____ are what you are. _____

The third system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4 and B4, and then a half note C5. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

With more intensity

_____ Some day my

The fourth system begins with a 'rit.' (ritardando) marking in the piano part. The vocal line has a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment becomes more active, with a more pronounced bass line and chords in the right hand.

hap - py arms will hold you, And some -

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'hap', followed by quarter notes 'py', 'arms', and 'will', then a half note 'hold', and finally a half note 'you,'. The piano accompaniment consists of chords and moving lines in both hands.

day I'll know that mo - ment di - vine, When

The second system continues the vocal line with a half note 'day', followed by quarter notes 'I'll', 'know', 'that', and 'mo - ment', then a quarter note 'di - vine,'. A triplet of eighth notes follows, with a '3' above it. The piano accompaniment includes a prominent triplet of eighth notes in the right hand.

all the things you are, are

The third system shows the vocal line with a half note 'all', quarter notes 'the', 'things', and 'you', then a half note 'are,'. The piano accompaniment features a series of chords in the right hand and a more active bass line.

mine!

The fourth system shows the vocal line with a half note 'mine!' followed by a long fermata over the final note.

f *molto rit.*

The fifth system shows the piano accompaniment. It begins with a forte (*f*) dynamic and a 'molto rit.' (molto ritardando) marking. The music concludes with a double bar line and repeat signs.

CAN'T HELP LOVIN' DAT MAN

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Slow blues (♩ = $\overset{3}{\text{♩}}$)

mf

Oh lis - ten, sis - ter,

mf

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Oh lis - ten, sis - ter,'. The piano accompaniment is in 4/4 time and features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Slow blues' with a note equal to a triplet quarter note. The dynamic is marked 'mf'.

I love my Mis - ter man _____ and I can't _____ tell yo' why, _____

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'I love my Mis - ter man _____ and I can't _____ tell yo' why, _____'. The piano accompaniment continues with the same melodic and bass lines.

Detailed description: This system contains the piano accompaniment for the third system. It features a melodic line in the right hand and a bass line in the left hand. There are triplet markings over the eighth notes in both hands.

Dere ain't no rea - son why I should love dat man. _____

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line continues with the lyrics 'Dere ain't no rea - son why I should love dat man. _____'. The piano accompaniment continues with the same melodic and bass lines.

Detailed description: This system contains the piano accompaniment for the fifth system. It features a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line and repeat signs.

It must be sump-in' dat De an-gels done

The chimb-ley's smok-in'

De roof is leak-in' in, but he don't seem to care.

He can be hap-py Wid jus' a sip of gin.

I ev - en loves him when his kiss - es got

gin. Fish got to swim and

birds got to fly, I got to love one man till I die,

Can't help lov - in' dat man of mine.

Te me he's la - zy, tell me he's slow,

Tell me I'm cra - zy, may-be, I know, Can't help

lov - in' dat man of mine.

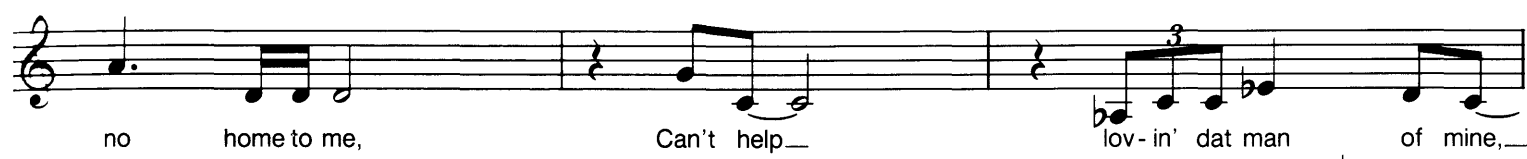
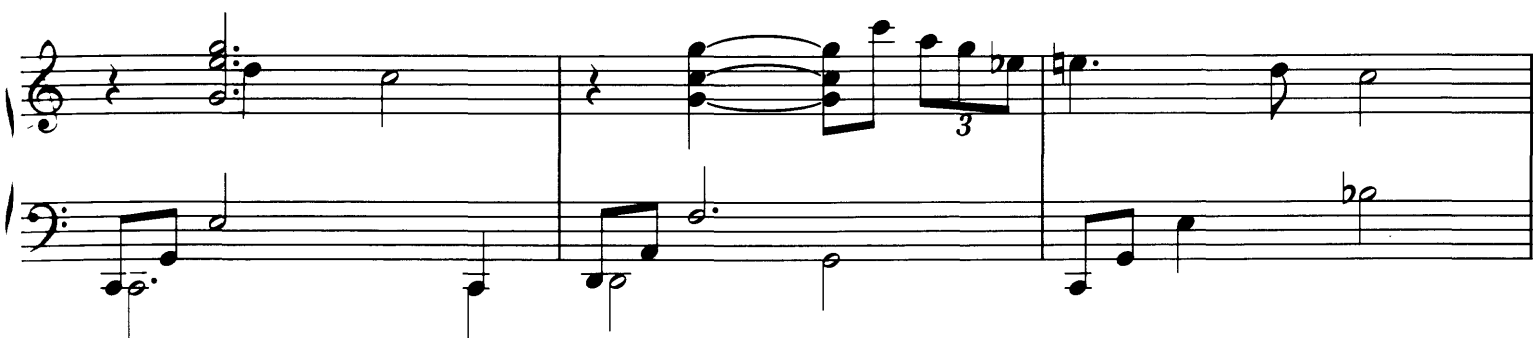
When he goes a - way Dat's a rain - y day,



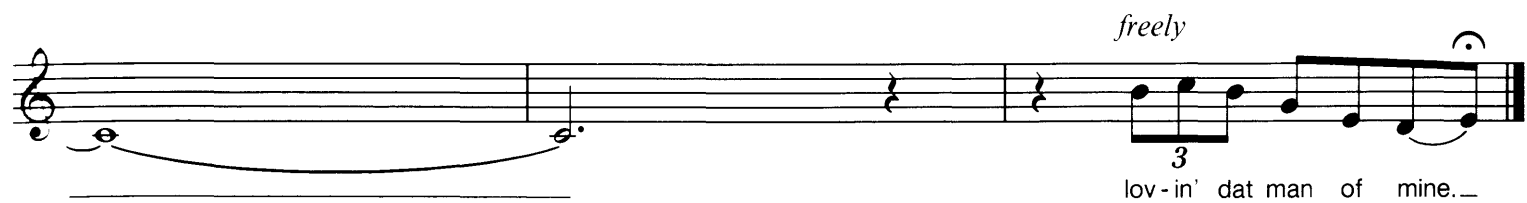
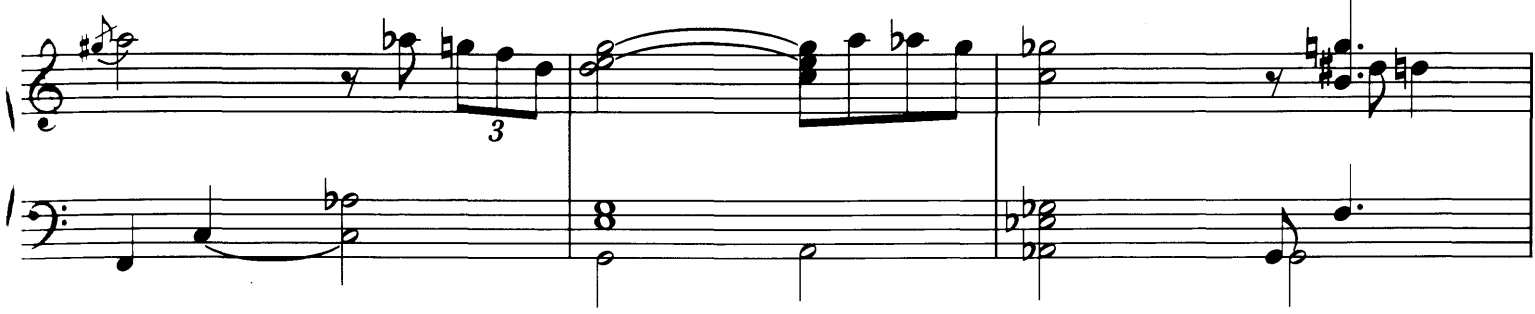
And when he comes back dat day is fine, De sun will shine.



He can come home as late as can be, Home wid - out him ain't

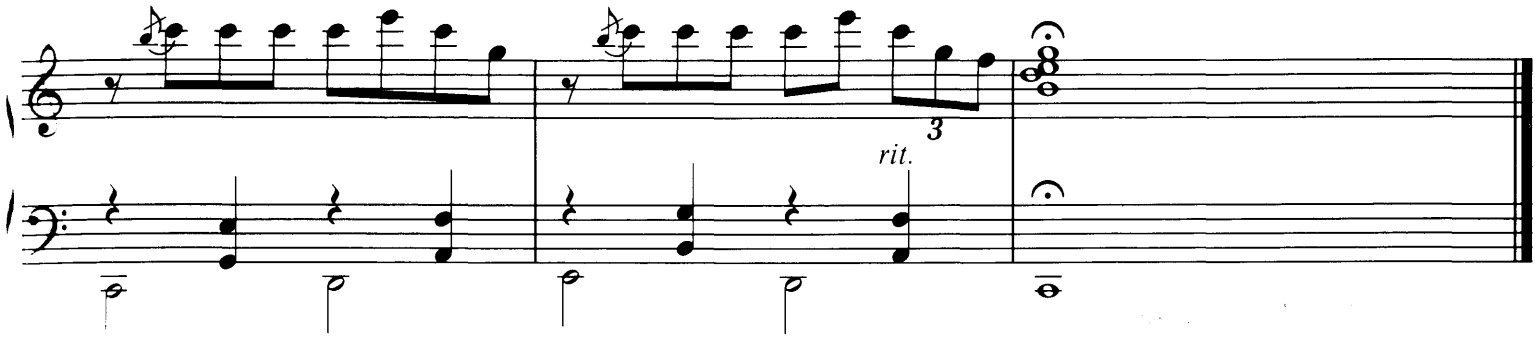


no home to me, Can't help lov-in' dat man of mine,



freely

lov-in' dat man of mine...



A FINE ROMANCE

Words by DOROTHY FIELD
Music by JEROME KERNER

Brightly

mf

mf

He: A fine ro - mance! With
She: (A) fine ro - mance! My

no
good

kiss - es! A fine
fel - low! You take

ro - mance, My friend,
ro - mance. I'll take

this is! We
jel - lo! You're

should calm - er like than a the cou - ple in of the hot Arc - tic ma - toes. cean.

with pedal

But you're as cold as yes - ter - day's mashed po - ta - toes,
 At least they flap their fins to ex - press e - mo - tion;

rit. *a tempo*

A fine ro - mance! You won't
 A fine ro - mance! With no

rit. *a tempo*

nes - tle, A fine ro - mance, You won't
 quar - rels, With no in - sults, And all

wres - tie! I might as well play the bridge with my old maid
 mor - als! I've nev - er mussed the crease in your blue serge

aunts! pants! I have - n't got a chance. This is a fine ro -
 I nev - er get a chance. This is a fine ro -

mance! _____ She: A

mance! _____

I'M OLD FASHIONED

Music by JEROME KERN
Words by JOHNNY MERCER

Moderately

mf

With pedal

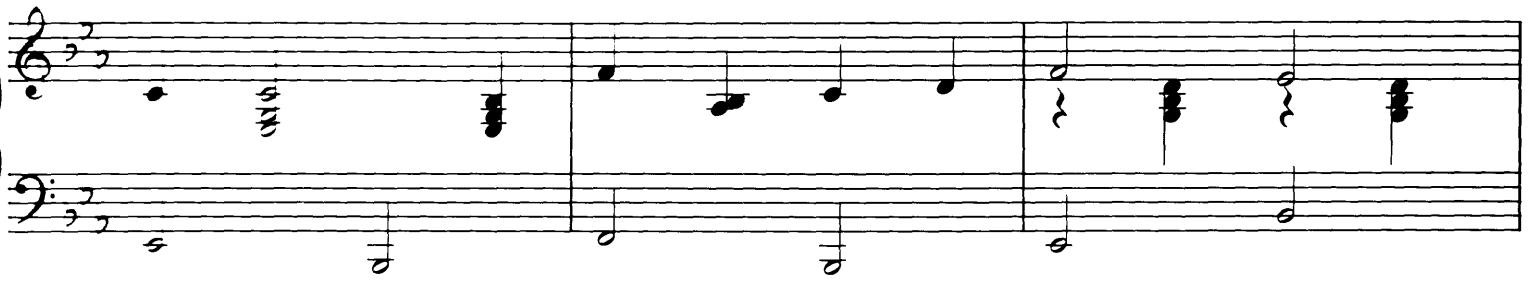
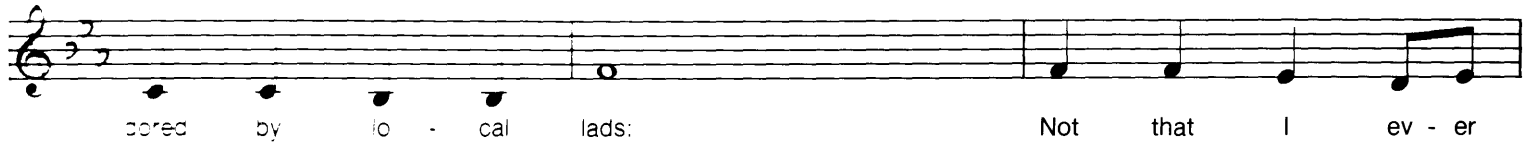
Lightly
mf

I am not such a clev - er one A - bout the lat - est

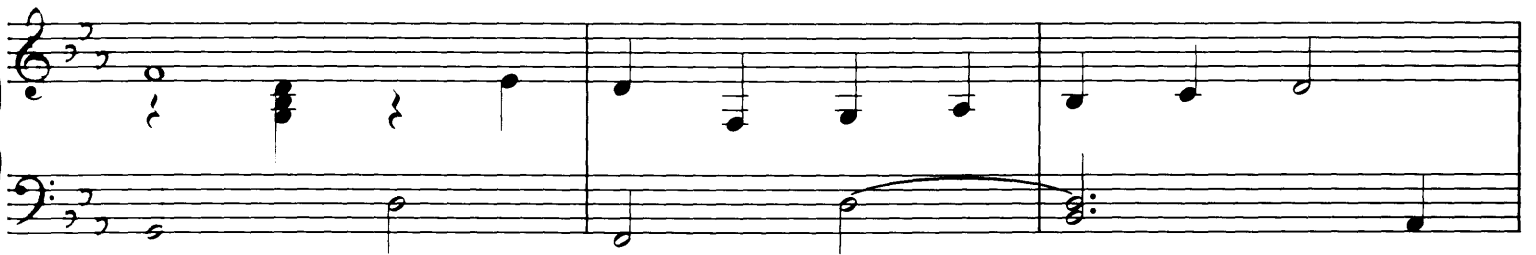
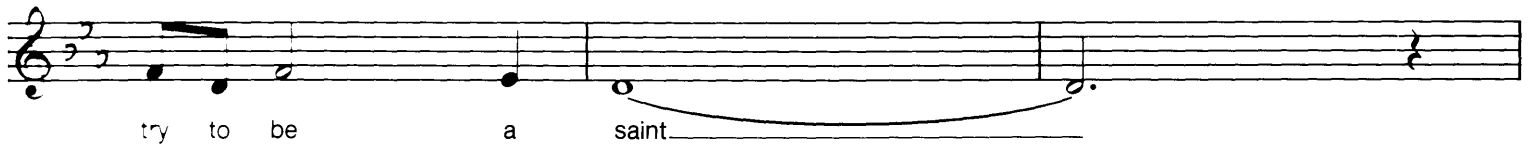
mf

fads; I ad - mit I was nev - er one A -

bored by lo - cal lads: Not that I ev - er



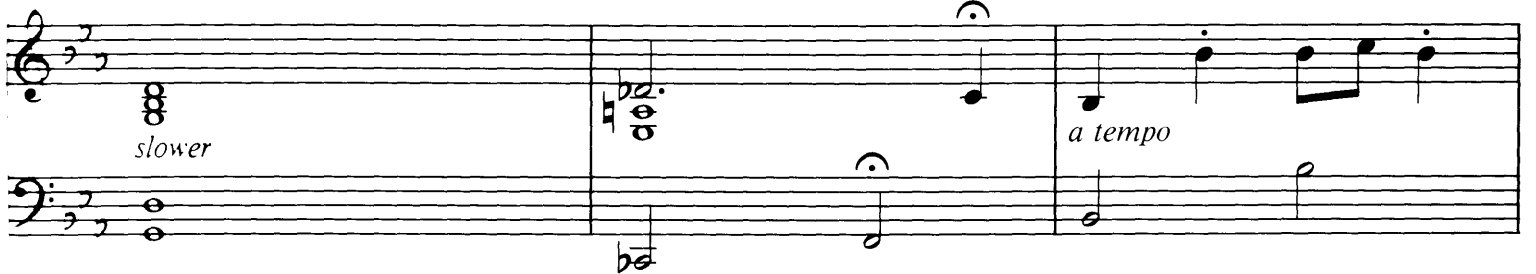
try to be a saint



slower I'm the type that they class - i - fy as *a tempo* quaint.



slower *a tempo*



With a lilt

I'm old fash - ioned, I love the

moon - light, I love the old fash - ioned

things. The sound of

rain up - on my win - dow pane, The

star - ry song that A - pril sings.

This year's

fan - cies are pass - ing fan - cies, But

sigh - ing sighs, hold - ing hands These my heart

un - der - stands I'm old fash - ioned, but I don't

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "un - der - stands I'm old fash - ioned, but I don't". The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a simple bass line. A first ending bracket is present above the piano part.

mind it that's how I want to be as long as you a -

The second system continues the vocal line with the lyrics "mind it that's how I want to be as long as you a -". The piano accompaniment features a more active right hand with chords and a steady bass line in the left hand.

gree to stay old fash - ioned with

freely *8va* *slower*

The third system includes the lyrics "gree to stay old fash - ioned with". The piano accompaniment has a more complex texture with arpeggiated figures in both hands. A first ending bracket is present above the piano part. Performance markings include "freely" for the piano part, "8va" for an octave shift in the vocal line, and "slower" for the tempo change.

me.

a tempo

The fourth system concludes the piece with the lyrics "me.". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Performance markings include "a tempo" for the tempo change.

THE LAST TIME I SAW PARIS

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

mf

With pedal

1. A
2. (I'll)

Narratively

la - dy known as Par - is. Ro - man - tic and who
think of hap - py ho - urs, And peo - ple and who

charm - ing, Has left her old com - pan - ions and
shared them: Old wom - en sell - ing flow - ers and in

fad - ed from view. Lone - ly men with
 mar - kets at dawn. Chil - dren who ap -

with pedal

lone - ly eyes are seek - ing her in the vain, Her
 plaud - ed Punch and Ju - dy in the park, And

streets are where they were, but there's no sign of
 those who danced at night, and kept their Par - is

Pensively

her bright She has left the Seine. } The
 Till the town went dark. }

rit. p

Refrain
With a lilt
a tempo

ast time I saw Par - is Her heart was warm and

mf a tempo

gay. I heard the laugh - ter of her heart in

mf a tempo

ev - ry street ca - fé. The last time I saw

mf a tempo

Par - is. her trees were dressed for spring, And lov - ers walked be -

mf a tempo

neath those trees, and birds found songs to sing.

The first system of music features a vocal line in a single treble clef staff with a key signature of one flat (B-flat). The lyrics are "neath those trees, and birds found songs to sing." The piano accompaniment consists of two staves, a treble and a bass clef, with chords and moving lines in both hands.

Brightly

dodged the same old tax - i - cabs that I had dodged for

The second system continues the vocal line with the lyrics "dodged the same old tax - i - cabs that I had dodged for". The piano accompaniment includes accents (^) over the notes for "i" and "cabs".

With nostalgia

years; the cho - rus of their squeak - y horns was

The third system continues with the lyrics "years; the cho - rus of their squeak - y horns was". The piano accompaniment includes accents (^) over the notes for "y" and "horns".

rit.

f a tempo

mu - sic to my ears. The last time I saw

The fourth system concludes with the lyrics "mu - sic to my ears. The last time I saw". The piano accompaniment features a ritardando (rit.) section followed by a fortissimo (f) section. A double bar line with a repeat sign is present in the piano part. The tempo marking *f* a tempo is placed at the end of the system.

Par - is Her heart was warm and gay. No mat - ter how they

change her I'll re - mem - ber her that way.

deliberately *a tempo*

2. I'll that

way.

a tempo *8va* *pedal*

OL' MAN RIVER

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a bass line. The tempo is marked 'Moderately' and the dynamic is 'f' (forte). The key signature has one flat (B-flat). The introduction ends with a fermata over a whole note chord.

With pedal

The vocal line begins with a fermata, followed by the lyrics 'Col - ored folks work on de'. The tempo is marked 'mf a tempo'. The melody is simple and rhythmic.

The piano accompaniment for the first vocal line. It features a steady eighth-note bass line in the left hand and chords in the right hand. A 'rit.' (ritardando) marking is present before the vocal line begins. The dynamic is 'mf a tempo'. The piano part ends with a fermata.

The vocal line continues with the lyrics 'Mis - sis - sip - pi, Col - ored folks work while de white folk play,'. The melody continues with a similar rhythmic pattern.

The piano accompaniment for the second vocal line. It maintains the eighth-note bass line and chordal accompaniment. A 'rit.' marking is present before the vocal line begins. The piano part ends with a fermata.

The vocal line continues with the lyrics 'Pull - in' dose boats from de dawn to sun - set, Git - tin' no rest till the'. The melody remains consistent with the previous lines.

The piano accompaniment for the third vocal line. It continues with the eighth-note bass line and chordal accompaniment. The piano part ends with a fermata.

judge - ment day. Don't look up an' don't look down, You don't dast make de

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "judge - ment day. Don't look up an' don't look down, You don't dast make de". The piano accompaniment features a steady bass line and chords in the right hand.

white boss frown. Bend yo' knees an' bow yo' head, an' pull dat' rope un -

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "white boss frown. Bend yo' knees an' bow yo' head, an' pull dat' rope un -". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

til yo're dead. Let me go 'way from de Mis - sis - sip - pi,

rit. *a tempo*

rit. *a tempo*

The third system of music includes tempo markings. The vocal line starts with "til yo're dead." and "Let me go 'way from de Mis - sis - sip - pi,". Above the vocal staff, "rit." is written above the first measure and "a tempo" above the second measure. Below the piano accompaniment, "rit." is written below the first measure and "a tempo" below the second measure. The piano accompaniment features long, sustained chords in the right hand and a simple bass line.

Let me go 'way from de white men boss. Show me dat stream called de

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "Let me go 'way from de white men boss. Show me dat stream called de". The piano accompaniment features long, sustained chords in the right hand and a simple bass line.

riv - er Jor - dan, Dat's de ol' stream dat I long to cross.

Very slow, with feeling

mp

Ol' man riv - er, dat ol' man riv - er, He must know sump - in', but

don't say noth - in', He jus' keeps roll - in', He keeps on roll - in' a -

long. _____ He don't plant 'ta - ters, he

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

don't plant cot - ton, An' dem dat plants 'em is soon for - got - ten; But

The second system continues the vocal line with eighth notes and the piano accompaniment with a consistent rhythmic pattern.

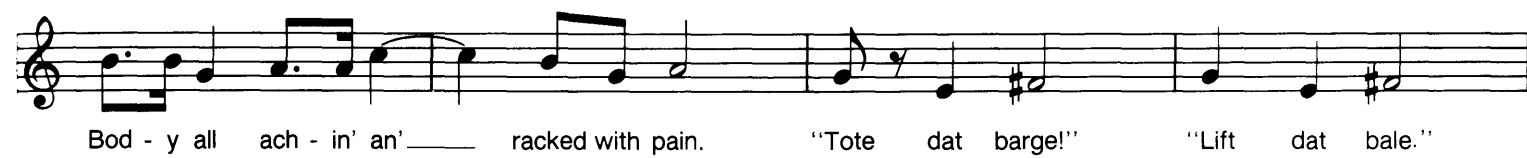
ol' man riv - er, he jus' keeps roll - in' a - long. _____

The third system shows the vocal line with a long note at the end. The piano accompaniment includes a triplet of eighth notes in the right hand.

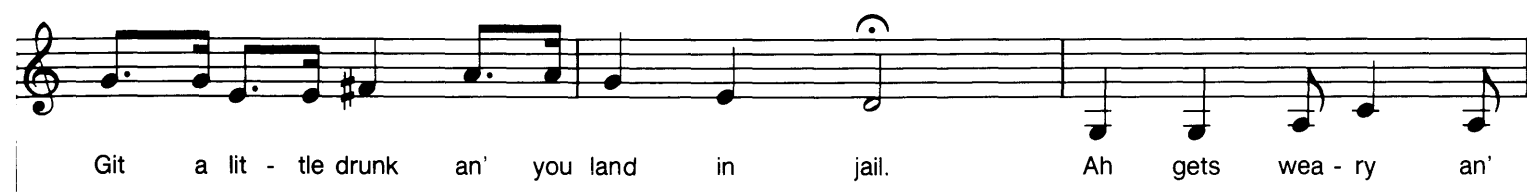
f You an' me, we — sweat an' strain,

cresc. *f*

The fourth system features a vocal line starting with a rest followed by eighth notes. The piano accompaniment includes a crescendo marking and a forte dynamic.



Bod - y all ach - in' an' racked with pain. "Tote dat barge!" "Lift dat bale."

Git a lit - tle drunk an' you land in jail. Ah gets wea - ry an'



mf a tempo



sick of try - in', Ah'm tired of liv - in' an' skeered of dy - in', But



cresc.



Ol' man riv - er, he jus' keeps roll - in' a - long.



f

LONG AGO (AND FAR AWAY)

Words by IRA GERSHWIN
Music by JEROME KERN

Flowing

mf *L.H.* *L.H.*

With pedal

p

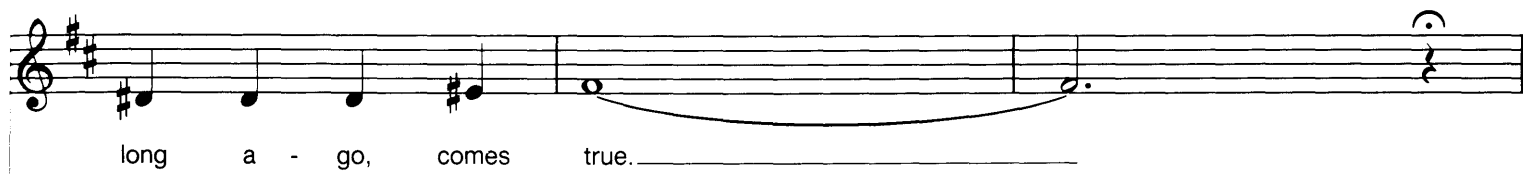
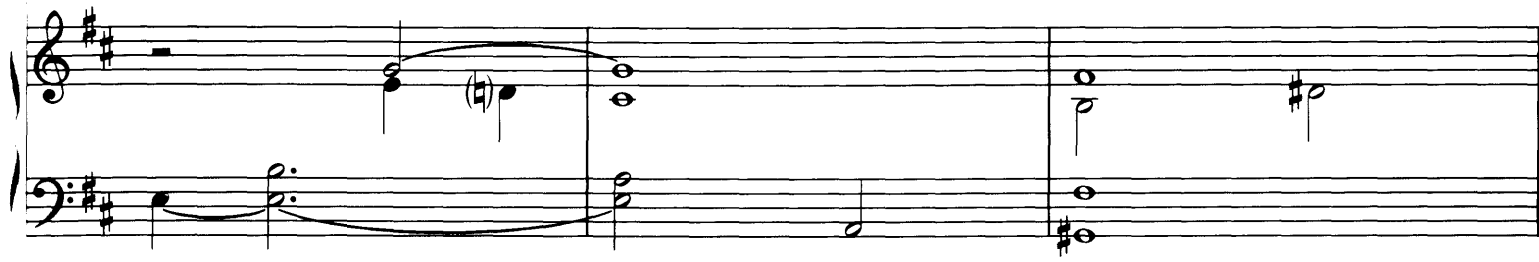
Drear - y days are o - ver. Life's a four - leaf

mf

clo - ver. Ses - sions of de - pres - sions are



through. _____ Ev - 'ry hope I longed for,



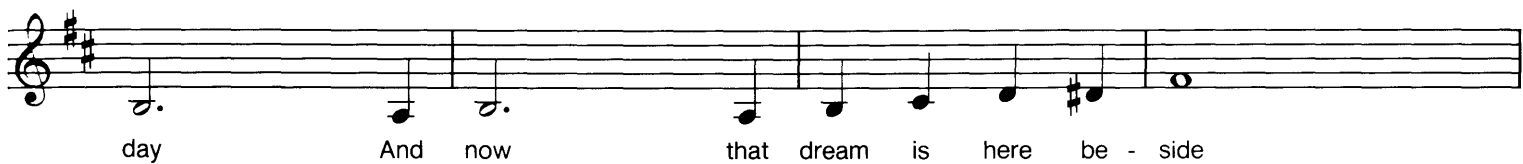
long a - go, comes true. _____



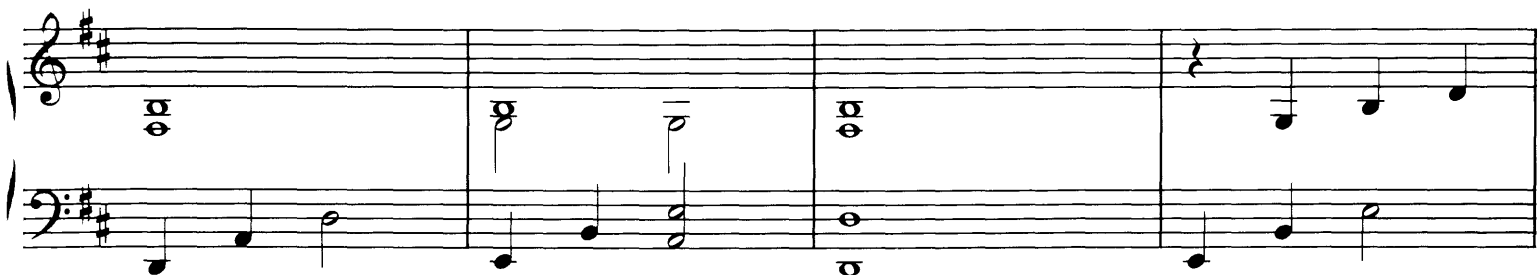
With expression



Long a - go and far a - way, I dreamed a dream one



day And now that dream is here be - side



me. Long the skies were o - ver - cast, But

cresc.

now the clouds have passed: You're here at last!

cresc.

mf

Chills run up and down my

mf

spine. A - lad - din's lamp is mine. The

cresc.

dream I dreamed was not de - nied me.

cresc.

Just one look and then I knew

f

That all I longed for, long a - go, was

mf

you.

8va

p

Ped.

LOOK FOR THE SILVER LINING

Words by BUDDY DeSYLVA
Music by JEROME KERN

Moderately

mf

The piano introduction consists of two staves in 3/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *mf* is placed above the first measure.

mf

The vocal line begins with a whole rest, followed by a repeat sign. The melody consists of quarter and eighth notes. The dynamic marking *mf* is placed above the first measure.

(He) Please don't be of - fend - ed if I preach to you a while.
(She) As I wash my dish - es, I'll be fol - low - ing your plan.

The piano accompaniment for the first verse features a melody in the right hand with some grace notes and a simple bass line in the left hand. A repeat sign is present at the beginning of the section.

The vocal line continues with a melody of quarter and eighth notes.

Tears are out see of place in eyes that were meant to smile.
Till I see the bright - ness in ev - 'ry pot and pan.

The piano accompaniment for the second verse continues with a melody in the right hand and a bass line in the left hand.

The vocal line continues with a melody of quarter and eighth notes.

There's a way sure to make your ver - y big - gest trou - bles small,
I am sure your point of view - y will ease the dai - ly grind,

The piano accompaniment for the third verse continues with a melody in the right hand and a bass line in the left hand.

molto rit.

Here's the hap - py se - cret of it all. _____
 So I'll keep re - peat - ing in my mind. _____

molto rit.

Slower

Slower

Look for _____ the sil - ver lin - ing _____

_____ When - e'er a cloud ap - pears in the blue. _____

_____ Re - mem - ber some - where _____ the sun is shin - ing _____

and so the right thing to

do is make it shine for you. A heart full

a tempo

rit.

a tempo

of joy and glad - ness will al - ways

ban - ish sad - ness and strife So al - ways

look for the sil - ver lin - ing

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "look for the sil - ver lin - ing". The piano accompaniment consists of chords and moving lines in both hands, with a long slur spanning across the first two measures.

And try to find the sun - ny side of

rit. second time

The second system continues the vocal line with the lyrics "And try to find the sun - ny side of". The piano accompaniment includes a section marked "rit. second time" in the right hand, where the tempo is slowed down. The system concludes with a double bar line.

1

life.

The first ending of the first phrase is marked with a "1" in a box. The vocal line ends with the word "life." and a long slur. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, ending with a double bar line.

2

life.

slower

rit.

The second ending of the first phrase is marked with a "2" in a box. The vocal line ends with "life." and a long slur. The piano accompaniment includes a section marked "slower" in the right hand and "rit." in the left hand, indicating a further reduction in tempo. The system concludes with a double bar line.

LOVELY TO LOOK AT

Words by DOROTHY FIELDS and JIMMY McHUGH
Music by JEROME KERN

Gently

mp

rit. *a tempo*
mf

Alternate verse:

Clothes _____ must play a
What _____ ap - peals to

rit. *a tempo*
mf

part _____ to is light an eye _____ to win a
me _____ is just your charm _____ and dig - ni -

heart; _____ They say a gown _____ can al - most
 ty; _____ Not what you wear, _____ but just an

Speak _____ if it is chic. _____ Should you se -
 air _____ of great re - pose. _____ You are quite

lect the right ef - fect, you can - not miss, _____ You may be sure,
 per - fect from your head down to your toes, _____ Both night and day,

He _____ will tell you this. _____
 I _____ am moved to say. _____

rit.

rit.

Refrain

mf gracefully

Love - ly to look at, de - light - ful to know and

mf

heav - en to kiss. A com - bin - a - tion like this,

is quite my most im - poss - i - ble scheme come true, Im -

ag - ine find - ing a dream like you! You're love - ly to look at, It's

rit. *a tempo*

rit. *a tempo*

thrill - ing to hold you ter - ri - bly tight. For

we're to - geth - er, the moon is new, and oh, it's love - ly to look at you to -

night! You're night.

Ped.

MAKE BELIEVE

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Lively and playful

The piano introduction consists of three measures. The first two measures are marked "Lively and playful" and feature a rhythmic melody in the right hand and a simple bass line in the left hand. The third measure is marked "rall." and features a long, sustained chord in the right hand and a long, sustained note in the left hand. Below the piano part, the instruction "With pedal" is written.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "The game of 'just sup - pos - ing' is the". An "8va" marking with a dashed line indicates an octave shift for the piano accompaniment in the first measure.

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "sweet - est game I know. Our dreams are".

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "more ro - man - tic than the world we see." A "(b)" marking is present above the note for "than".

And if the things we dream a - bout don't hap - pen — to be

so, — That's just an un - im - por - tant tech - ni - cal - i -

REFRAIN
Expressively

ty. — We could make be - lieve — I

love you, — On - ly make be - lieve — that you love

me. Oth - ers find peace of mind in pre -

tend - ing; Could - n't you? Could - n't I? Could - n't

we? make be - lieve our lips are

blend - ing In a phan - tom kiss, or two, or

three? _____ Might as well make be -

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "three? _____ Might as well make be -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

lieve I love you _____ For, to

This system contains the next two staves of music. The vocal line continues with the lyrics "lieve I love you _____ For, to". The piano accompaniment features a prominent chordal texture in the right hand and a more active bass line.

A gentle waltz

tell the truth, _____ I do. _____ Your par-don I

mp

This system contains the next two staves of music. The tempo/style marking "A gentle waltz" is placed above the vocal line. The lyrics are "tell the truth, _____ I do. _____ Your par-don I". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano).

pray, _____ 'twas too much to say, _____ The words that be -

mf

This system contains the final two staves of music. The lyrics are "pray, _____ 'twas too much to say, _____ The words that be -". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

tray my heart. We on-ly pre-

tend, You do not of-fend, In play-ing a

lov - er's part. We could make be -

REFRAIN
Expressively

lieve our lips are blend - ing

In a phan - tom kiss, or two, or three?

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of three flats. It features a melodic line with a triplet of eighth notes and a long note. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand has a bass line. The lyrics are positioned below the vocal staff.

Might as well make be - lieve I love

Detailed description: This system contains the second line of music. The vocal line continues with a similar melodic pattern. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics are positioned below the vocal staff.

you For, to tell the truth, I

mp

Detailed description: This system contains the third line of music. The vocal line has a long note. The piano accompaniment features a crescendo hairpin and a dynamic marking of *mp*. The lyrics are positioned below the vocal staff.

do.

Detailed description: This system contains the fourth line of music. The vocal line has a long note. The piano accompaniment continues with chords and moving lines. The lyrics are positioned below the vocal staff.

8va

rit.

Ped.

Detailed description: This system contains the fifth line of music, which is purely instrumental for the piano. It features a dynamic marking of *rit.* and a *Ped.* (pedal) marking. The right hand has chords, some marked *8va* (octave up), and the left hand has a bass line. The system ends with a double bar line and an asterisk.

PICK YOURSELF UP

Words and Music by DOROTHY FIELDS
and JEROME KERN

With a swing (♩ played as $\overset{3}{\text{♩}}$)

mf

The piano introduction consists of two staves. The right hand plays a rhythmic melody in treble clef, and the left hand provides a bass line in bass clef. The music is in 2/4 time and begins with a dynamic marking of *mf*.

Noth - ing's im - pos - si - ble I have found, for

The vocal line is written in treble clef with a key signature of one sharp (F#). It begins with a whole rest followed by a series of eighth and quarter notes.

The piano accompaniment for the first vocal line features a rhythmic pattern in the right hand with accents and a steady bass line in the left hand.

when my chin is on the ground, I pick my - self up,

The vocal line continues with a similar rhythmic pattern, ending with a whole rest.

The piano accompaniment continues with the same rhythmic structure, supporting the vocal melody.

dust my - self off, start all ov - er a - gain. —

The vocal line concludes with a melodic phrase that ends on a half note.

The piano accompaniment concludes with a final chord and a few notes in the bass line.

Don't lose your con - fi - dence if you slip, be grate - ful for a

pleas - ant trip, And pick your - self up, Dust your - self off,

Start all o - ver a - gain. — Work like a soul in -

March-like (even )

spir - ed, Till the bat - tle of the day is won.

you may be sick and tir - ed, But you'll be a man, my son!

The first system consists of a vocal line in G major and 3/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the first two measures of the piano accompaniment.

Swing(as before)

Will you re-mem-ber the fam - ous men, Who had to fall to rise a - gain? So

mf

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* and features a rhythmic pattern of eighth notes in the bass line and chords in the treble.

take a deep breath, Pick your - self up,

R.H. glissando (low to high)

8va

The third system includes a piano glissando instruction: *R.H. glissando (low to high)*. The vocal line has a rest for "take a deep breath," followed by "Pick your - self up,". The piano accompaniment has a rest in the right hand during the glissando and a high-octave (*8va*) melodic line in the right hand.

Dust your-self off, Start all o - ver a - gain.

The fourth system concludes the piece. The vocal line has a rest for "Dust your-self off," followed by "Start all o - ver a - gain." The piano accompaniment features a final melodic flourish in the right hand and a concluding bass line.

SMOKE GETS IN YOUR EYES

Words by OTTO HARBACH
Music by JEROME KERN

Moderately

mf

The piano introduction consists of two staves in C major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *mf*.

with pedal

mf

The vocal line begins with a whole note chord, followed by a melodic phrase. The dynamic marking is *mf*.

They asked me how I knew My true love was

The piano accompaniment for the first vocal phrase features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking is *mf*.

true? _____ I of course re - plied, "Some - thing here in -

The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal line. The dynamic marking is *mf*.

side. Can - not be de - nied." _____

The piano accompaniment concludes the phrase with a final chord and a melodic flourish in the right hand. The dynamic marking is *mf*.

They said some-day you'll find, All who love are blind.

p *cresc.*

When your heart's on fire. You must re - al - ize Smoke gets in your

eyes So I chaffed them and I

rit. *a tempo* *mf* *a tempo*

gay - ly laughed, to think they could doubt my love.

Yet to-day _____ My love has flown a-way, _____ I am with - out my

rit. *a tempo*
love. Now laugh-ing friends de-ride, Tears I can-not

hide, _____ So I smile and say; "When a love-ly flame

cresc.

rit. *slower*
dies. Smoke gets in your eyes." _____

8va ----- 1

rit. *slower* *p* *8va*

YESTERDAYS

Words by OTTO HARBACH
Music by JEROME KERN

Slowly, pensively

mp

Yes - ter - days, — oh, yes - ter - days. —

mp

With Pedal

Faster, flowing

rit. *mf*

Yes - ter - days, —

rit. *mf*

Yes - ter - days, — Days I knew as

hap - py sweet se - ques - ter'd days.

Old - en days. Gold - en

days. Days of mad ro - mance and

rit. *a tempo*

love. Then gay youth was

rit. *a tempo*

mine. Truth was mine.

Joy - ous, free and flam - ing life for - sooth was

mine. sad am I.

Glad am I. For to -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of a dotted quarter note, a quarter note, a half note, and a quarter note. The piano accompaniment includes a treble clef with a key signature of one sharp (F#) and a bass clef. The piano part has a steady accompaniment with some melodic movement in the right hand.

day I'm dream - ing of yes - ter

molto rit.

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a quarter note, a quarter note, a quarter note, and a half note. The piano accompaniment continues with a similar texture. A *molto rit.* (molto ritardando) marking is placed above the piano part towards the end of the system.

days.

a tempo

The third system shows the vocal line with a long note and a final quarter note. The piano accompaniment features a more active melody in the right hand. A *a tempo* marking is placed above the piano part.

yes - ter - days.

slowly

Ped.

The fourth system concludes the piece. The vocal line has a long note and a final quarter note. The piano accompaniment features a slow, melodic line in the right hand. A *slowly* marking is placed above the piano part, and a *Ped.* (pedal) marking is at the bottom.

THE WAY YOU LOOK TONIGHT

Words by DOROTHY FIELDS
Music by JEROME KERN

Ballad style

mf

With pedal

The piano introduction is in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a melodic line in the bass clef. The music is marked *mf* and *With pedal*.

Some day, when I'm aw - f'ly

The vocal line is in 4/4 time. The melody starts on a whole note, followed by a half note, and then a quarter note. The lyrics are: "Some day, when I'm aw - f'ly".

The piano accompaniment for the first vocal line. The right hand plays chords and the left hand plays a melodic line. The music is in 4/4 time.

ow. when the world is cold,

The vocal line continues with a whole note, followed by a half note, and then a quarter note. The lyrics are: "ow. when the world is cold,".

The piano accompaniment for the second vocal line. The right hand plays chords and the left hand plays a melodic line. The music is in 4/4 time.

I will feel a glow just think - ing of

The vocal line continues with a quarter note, followed by a half note, and then a quarter note. The lyrics are: "I will feel a glow just think - ing of".

The piano accompaniment for the third vocal line. The right hand plays chords and the left hand plays a melodic line. The music is in 4/4 time.

you And the way you look to -

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "you And the way you look to -". The piano accompaniment consists of chords and moving lines in both hands.

night.

The second system continues the vocal line with the lyric "night." followed by a long rest. The piano accompaniment continues with chords and moving lines.

Oh, but you're love ly

The third system features the vocal line with the lyrics "Oh, but you're love ly". The piano accompaniment continues with chords and moving lines.

with your smile so warm and you cheek so

The fourth system features the vocal line with the lyrics "with your smile so warm and you cheek so". The piano accompaniment continues with chords and moving lines.

soft. There is noth - ing for me but to

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

ove you, just the way you

fp

The second system continues the vocal line and piano accompaniment. The vocal line has a half note followed by a quarter note. The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and features a more active bass line with eighth notes.

rit. *a tempo*
ook to - night.

rit. *a tempo*

The third system shows a change in tempo. The vocal line has a half note followed by a quarter note. The piano accompaniment includes dynamic markings of *rit.* (ritardando) and *a tempo* (return to original tempo). The piano part features a more complex accompaniment with sixteenth notes in the right hand.

With each word your ten - der - ness grows,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note followed by a quarter note. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

— tear - ing my fear — a - part. —

— And that laugh that

wrink - les your nose — touch - es my fool - ish

heart. — Love - ly,

moltorit. *a tempo*

molto rit. *a tempo*

nev - er, nev - er change, keep that breath - less

charm. Won't you please ar - range it 'cause I

love you, just the way you look to -

molto rit.
night.