

If I Loved You

Moderato espressivo

Pa tempo

If I loved you, Time and a-gain I would try to say

The first system of musical notation for the song. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Moderato espressivo' and 'Pa tempo'. The lyrics are 'If I loved you, Time and a-gain I would try to say'. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

All I'd want you to know _____

The second system of musical notation. The vocal line continues with the lyrics 'All I'd want you to know' followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

If I loved you, Words would-nt come in an eas - y way.

The third system of musical notation. The vocal line continues with the lyrics 'If I loved you, Words would-nt come in an eas - y way.' The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Round in cir - cles I'd go! _____

The fourth system of musical notation. The vocal line continues with the lyrics 'Round in cir - cles I'd go!' followed by a long horizontal line. The piano accompaniment includes a 'cresc.' (crescendo) marking in the bass line.

17

+CLARS.

Long - in' to tell you, but a - fraid and shy,

VLNS.

mf

+ E.H.
+ BN.

I'd let my gold-en chan-ces pass me by!

+ tub.

Soon you'd leave me Off you would go in the mist of day,

(VLNS. TREM)

STGS. HP.

+ CLS.-BN.

Nov - er - er to know

+ CLS.

+ ENG. HN.

+ FLG. CLS. - EH.

crusc.

HNS.

33

STGS. How I loved you If I loved you!

CLARS. TFLS.

HP. *mf molto espr.* *mp*

STGS. (They sit in silence, he studies her for a moment, then turns away)
 L'istesso tempo

pp

Billy: Well, anyway... You don't love me. That's what you said, wasn't it? Julie: Yes. (Some blossoms)

drift down to their feet. Billy picks one up and smells it)

Julie: I can smell them, can you?

some pro pp

P + BN.

The blossoms.

FLS(SOLI)

The wind brings them down.

+ E.H. - BN.
PP + CLS. - HNS.

SYM.

Moderato non moto

Billy: (*speaks ad lib.*) Aint much wind tonight. Hardly any.

+ VIOLA
Billy: (*sings*)

You

STGS.
HP.

+ FLS
+ BELLS

mf

* *simile*

53

can't hear a sound, not the turn of a leaf, Nor the

fall of a wave, hit-tin' the sand. The

tide's creep-in' up on the beach like a thief, A-

+E.H.

fraid to be caught steal-in' the land On a

This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "fraid to be caught steal-in' the land On a". The piano accompaniment consists of two staves with chords and moving lines.

69 +CLS.

- night like this I start to won - der What life is all

ten.

ten.

BSSN.
CELLO
BASS

This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "- night like this I start to won - der What life is all". There are two "ten." markings above the vocal line. The piano accompaniment includes a section labeled "BSSN. CELLO BASS".

Julie:

a - - - - - bout. And I al - ways say two

+FLS.

This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "Julie: a - - - - - bout. And I al - ways say two". There is a "+FLS." marking below the vocal line.

heads are bet - ter than one, to fig - ger it out.

STGS.
HARP.

This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "heads are bet - ter than one, to fig - ger it out.". The piano accompaniment includes a section labeled "STGS. HARP.".

Meno mosso

Billy: (speaks) I dont need you or anyone to help me. I got it figgered out for myself. We ain't important. What

HP mf

+CL.1. +FL. +CL.1. +FL.

are we? A couple of specks of nothin'. Look up there.

Billy: (sings)

W.W.

a tempo

BA.

There's a

89

hell - uv - a lot o' stars in the sky And the

(WW-HP.)

sky's so big the sea looks small. And

dim p

two lit-tle peo- - ple, you and I,

rall

We don't count at all.

BELLS

a tempo

pp

BSSN

Billy: You're a funny kid. Don't ever remember meetin' a girl like you.

Lento

STES.

HP. PP

molto legato

Billy: You! Are you trying to get me to marry you?

Julie: No! Billy: Then what's puttin' it into my head?

Più mosso

VLNS.-FLS.

sempre legato o

PP

STES.

HARP

You're different all right. Don't know what it is. You look up at me with that little kid-face like - like you

Musical score for piano accompaniment of the first line of lyrics. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

trusted me. - I wonder what it'd be like. Julius: What? Billy: Nothin! I know what it'd be like.

Musical score for piano accompaniment of the second line of lyrics. It consists of two staves. The treble staff begins with a piano dynamic marking '(HP.)'. The music continues with a similar accompaniment style to the first system.

Allegretto moderato

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Billy (speaks ad lib.) It'd be awful. I can just see myself.

Billy (sings)

Musical score for piano accompaniment of the third line of lyrics. It consists of two staves. The treble staff has a piano dynamic marking 'FLS.-OB. *piano*'. The bass staff has a piano dynamic marking 'CLARS. *mp*' and a performance instruction 'sempre legato'. The lyrics 'Kind-a scraw - ny and' are written below the treble staff. There are some handwritten notes 'BSSN.' and 'p' at the bottom of the bass staff.

pale, pick-in' at my food And love - sick like an - y oth - er

Musical score for piano accompaniment of the fourth line of lyrics. It consists of two staves. The treble staff has a piano dynamic marking 'p'. The bass staff has a piano dynamic marking 'p'. The music continues with a similar accompaniment style.

guy _____ I'd throw a-way my sweat-er And dress up like a

dude In a dick-ey and a cool-ar and a tie. _____ If I

Julia: (speaks) But you don't! Billy: (speaks) No! I don't! Billy: (sings) But

loved you!

BSSN.

Broadly

some-how I can see Just ex - act - ly how I'd be.

(HN. CUE) TRB. 1. TRB. 2. BASS-TUBA. VLS. OB. CLS. STRGS. CLS. 4 (BASS) HN. SOLO

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Moderato espressivo

p a tempo

If I loved you, Time and a-gain I would try to say

FL. OB.

HP. CLS. 7

BSSN. *p*

a tempo

PERC. (BRUSHES)

All I'd want you to know _____ If I

FL. 1. - OB.

FL. 1. - 2. OB.

+ HNS.

loved you, Words wouldn't come in an eas - y way 'Round in

cir - cles I'd go! _____ Long - in' to tell you, but a -

FLS - 8va. OB - CLS.

162

+ W.W. - HNS

VCNS (P122)

TRB. 3.

BSSN. PERC. (BRUSHES)

Billy: (*speaks*)

I'm not a feller to marry anybody - even if a girl was foolish enough to want me to, I wouldn't.

STGS. *mf espr.*

Julie:
Don't worry about it, Billy.

Billy:
Who's worried?

Julie:

You're right about there bein' no wind. The blossoms are jest comin' down by themselves.

190

Jest their time to, I reckon.

W.W. - HNS.

(The music rises ecstat.)

+ FLS. - OB
+ CLS. - HP.
cresc. pooo a pooo

T.B.S.

TUTTI *ically.*

Billy leans down and kisses her gently

(+HP.)

Curtain

ff *a tempo*

(+TIMP)

End of Scene