

Maxine Andrews

$\text{♩} = 86$

Fm Bbm G^{ø7} C⁷ Fm C⁷

Of all the boys I've known, and I've known some Un-til I

M. 7 Fm C⁷ Fm Bb Fm

first met you, I was lo-nesome

P. And when you came in sight, dear, my heart grew light And this old world seemed new to

M. 12 C⁷ Fm C⁷ Fm C⁷

And so I've

P. me

L. You're real-ly swell, I have to ad - mit you De-serve ex-pres-sions that real-ly fit you

M. 17 Fm Bbm C⁷ Fm

cracked my brain Bei mir bist du schön, — please

P. ho-ping to ex-plain Bei mir bist du schön, — please

L. All the things that you do to me — Bei mir bist du schön, — please

23

M. *C7* *Fm* *C7* *Fm*
 — let me ex- plain_ Bei mir bist du schön_ means you're grand_ Bei mir bist du schön,

P.
 — let me ex- plain_ Bei mir bist du schön_ means you're grand_ Bei mir bist du schön,

L.
 — let me ex- plain_ Bei mir bist du schön_ means you're grand_ Bei mir bist du schön,

30

M. *C7* *Fm*
 — a - gain_ I'll ex- plain_ It means you're the fair - est in the land_ I could say

P.
 — a - gain_ I'll ex- plain_ It means you're the fair - est in the land_ I could say

L.
 — a - gain_ I'll ex- plain_ It means you're the fair - est in the land_ I could say

37

M. *Bbm* *Fm* *Bbm* *Fm*
 "Bel - la, Bel - la", e-ven say_"Wun-der- bar" Each lan-guage on - ly helps_ me tell you how grand you are

P.
 "Bel - la, Bel - la", e-ven say_"Wun-der- bar" Each lan-guage on - ly helps_ me tell you how grand you are

L.
 "Bel - la, Bel - la", e-ven say_"Wun-der- bar" Each lan-guage on - ly helps_ me tell you how grand you are

44

M. *C7* *Fm* *C7*
 — I've tried to ex- plain,_ bei_ mir bist du schön_ So kiss me and say

P.
 — I've tried to ex- plain,_ bei_ mir bist du schön_ So kiss me and say

L.
 — I've tried to ex- plain,_ bei_ mir bist du schön_ So kiss me and say

50 Fm Bb Am E7 Am E7 3

Up Time

M.
 — you'll un - der-stand.

P.
 — you'll un - der-stand.

L.
 — you'll un - der-stand.

Detailed description: This is a musical score for three parts: M. (Melody/Vocal), P. (Piano), and L. (Bass). The score is in 3/4 time with a tempo of 112. The key signature has two flats (Bb and Eb). The melody consists of a single line of music with lyrics underneath. The piano and bass lines provide accompaniment. The piano line has a dotted quarter note on the first measure, while the bass line has a quarter note. The piano part has a fermata over the final note. The bass part has a fermata over the final note. The score is divided into two systems of four measures each. The first system contains the melody and accompaniment for the first two measures. The second system contains the melody and accompaniment for the last two measures. The piano and bass lines are mostly rests in the second system, indicating they are not playing during that time.