

POPULAR EDITION

HAVE A HEART

SONG



BY
GEORGE
M. COHAN

JEROME H. REMICK & CO.
NEW YORK DETROIT

HAVE A HEART

By GEORGE M. COHAN

Moderato

PIANO

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a series of chords and eighth notes, moving through various harmonic structures. The left hand starts with a bass clef and a common time signature, playing a steady accompaniment of eighth notes and chords.

Voice

Oh, dear - ie, what's the mat - ter, dear - ie,
Oh, dear - ie, what's the mat - ter, dear - ie,

f *mf* *p*

The vocal line is written on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The piano part includes dynamic markings: *f* (forte) for the first measure, *mf* (mezzo-forte) for the second, and *p* (piano) for the third. The piano part features a mix of chords and moving lines in both hands.

Won't you ev - er smile, — Just once in a while, Smile on me
Won't you treat me fair, — Act as if you care Care for me

The vocal line is written on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The piano part continues with a mix of chords and moving lines in both hands, supporting the vocal melody.

Oh, dear - ie, Be a lit - tle cheer - y Why are you so sad, You'll
Oh, dear - ie, You're so wear - y, drear - y All the live long day, I

The vocal line is written on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The piano part continues with a mix of chords and moving lines in both hands, supporting the vocal melody.

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ritard

sure - ly drive me mad — Un-less you're nic - er than you've been to me
 feel in in the way — So if you tell me to, I'll dis ap-pear

a tempo

Oh, lis - ten to my plea, You're all I dream a - bout And you're all I
 You'll nev - er see me here, You're all I've got to love But still I'll try

a tempo

scheme a - bout, Why I've al - ways loved you from the start — And played the
 not to love, Just tell me the truth and off I'll start — Al-though it's

Ro-me-o part But you don't seem to care — A bit a-bout me — You
 cru - el to part Do you want me to go — On-ly say yes or no — I

don't seem to show me an - y sym - pa - thy; Oh, oh, oh,
 can't stay a - round and have you treat me so, Oh, oh, oh,

dear - ie, Have a heart, have a heart. _____
 dear - ie, Have a heart, have a heart. _____

rall. *a tempo*

CHORUS

Have a heart — oh, dear - ie, Have a heart — Can't you see that I am

p.f

era - zy, era' - zy, Out of my mind; — I want you, want you,

dear - ie, be kind to me, I love you, love you more and more. A

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, followed by a whole note rest. The piano accompaniment consists of chords and moving lines in both hands, with some grace notes and slurs.

lov - er nev - er loved the way I love be - fore, If you

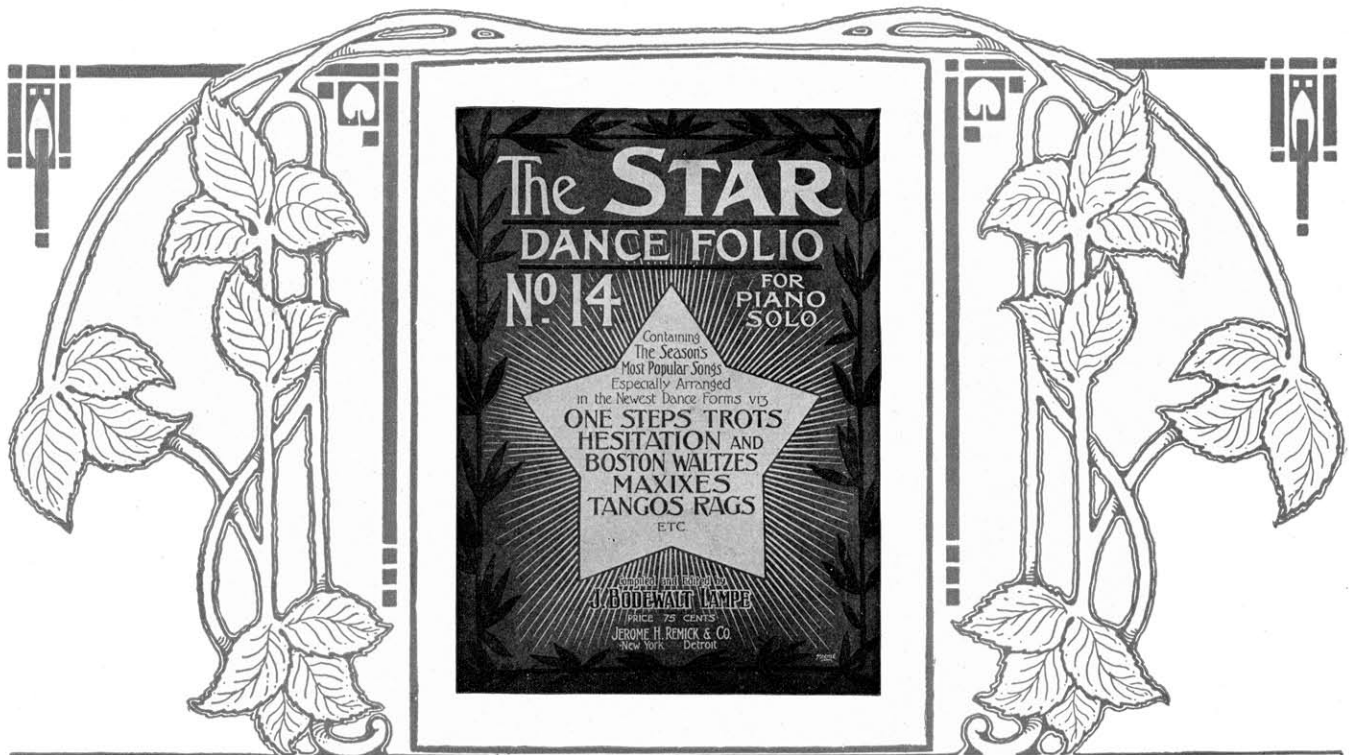
The second system continues the vocal melody and piano accompaniment. The vocal line has a similar melodic structure to the first system. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

don't res - pond - I'll sure - ly pine, pine, Have a heart

The third system shows the vocal line with a melodic phrase and a whole note rest. The piano accompaniment includes some trills and grace notes in the right hand, and chords in the left hand.

If you hav - n't got a heart, Have mine. — mine. —

The fourth system concludes the page with a vocal line that includes first and second endings. The piano accompaniment features a dynamic marking of *f* (forte) and includes trills and grace notes in the right hand.



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