

LOOK AT YOU, LOOK AT ME

music by *Jule Styne* words by *Frank Loesser*

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PAVANNE

(Second Movement from the American Symphonette No. 2)

Allegretto *mf*

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TROPICAL

Moderato tempo *p* *mf*

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AMERICAN CAPRICE

a tempo

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DESERTED BALLROOM

f

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PRIMA DONNA

(Caricatone)

Bright Tempo *mf*

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Look At You—Look At Me

Words by
FRANK LOESSER

Music by
JULE STYNE

Slowly

mf *rall.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Slowly' and the dynamics range from mezzo-forte (*mf*) to *rall.* (rallentando).

VERSE

This could have been— a glo-ri-ous night— But it is- n't.—

mp a tempo *p.* *mf*

The first verse of the song is shown with vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "This could have been— a glo-ri-ous night— But it is- n't.—". The piano part includes a triplet in the right hand. Dynamics include mezzo-piano (*mp*), piano (*p.*), and mezzo-forte (*mf*).

You could have been— em - bracing me tight— But you aren't.—

mp *mf*

The second verse of the song continues with vocal melody and piano accompaniment. The lyrics are: "You could have been— em - bracing me tight— But you aren't.—". The piano part includes a triplet in the right hand. Dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*).

You're in your room, I'm in mine— And this is the us- u - al half past nine— And

rit. *a tempo* *p* *a tempo*

The final section of the song features the concluding vocal line and piano accompaniment. The lyrics are: "You're in your room, I'm in mine— And this is the us- u - al half past nine— And". The piano part includes a triplet in the right hand. Dynamics include *rit.* (ritardando), piano (*p*), and *a tempo* (returning to the original tempo).

CHORUS

LOOK AT YOU, LOOK AT ME; You're so un-hap-py, I'm all at sea And

mf

yes-ter-day we brave-ly said good - bye Be-cause we're sen-si-ble, that's why.

LOOK AT YOU, LOOK AT ME; You've smoked up two packs, I've poured me three And

yes-ter-day we thought we'd break the spell With just a lit-tle word, "fare - well?" But

all the love-ly vi-sions we de - cid - ed we'd e - rase, Back to this lone - ly room they

came. I'm look-ing in the mir-ror at a ver - y fool-ish face And I sup -

rit. pose you're do-ing the same. *a tempo* Where's that smile? where's that kiss?

What are we prov-ing? we're prov-ing this: You can't just take a heart and set it

free. LOOK AT YOU, LOOK AT ME. ME.

Look At You, etc. - 3

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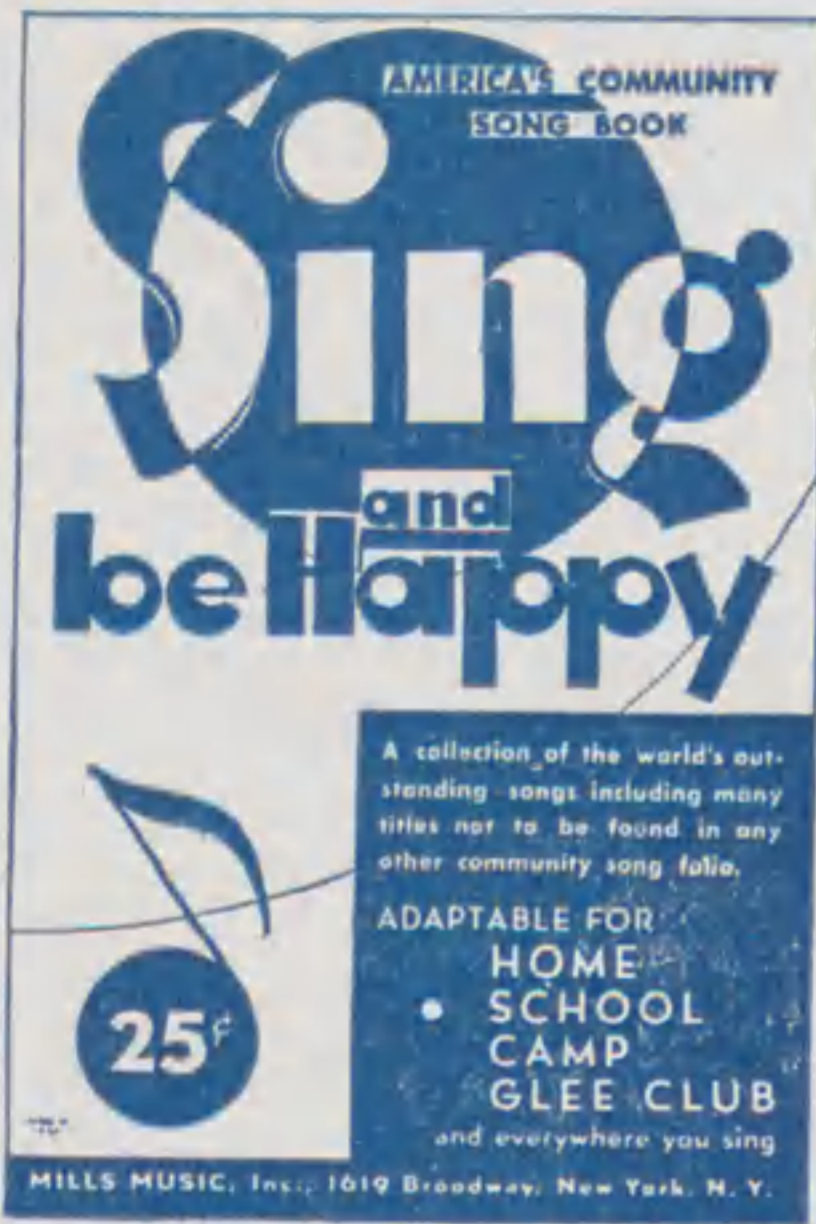
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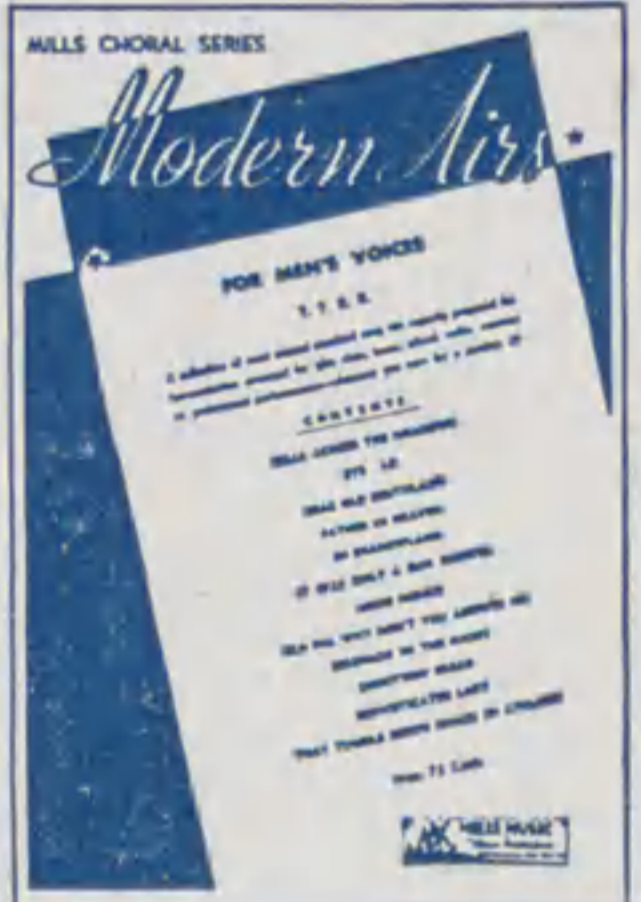
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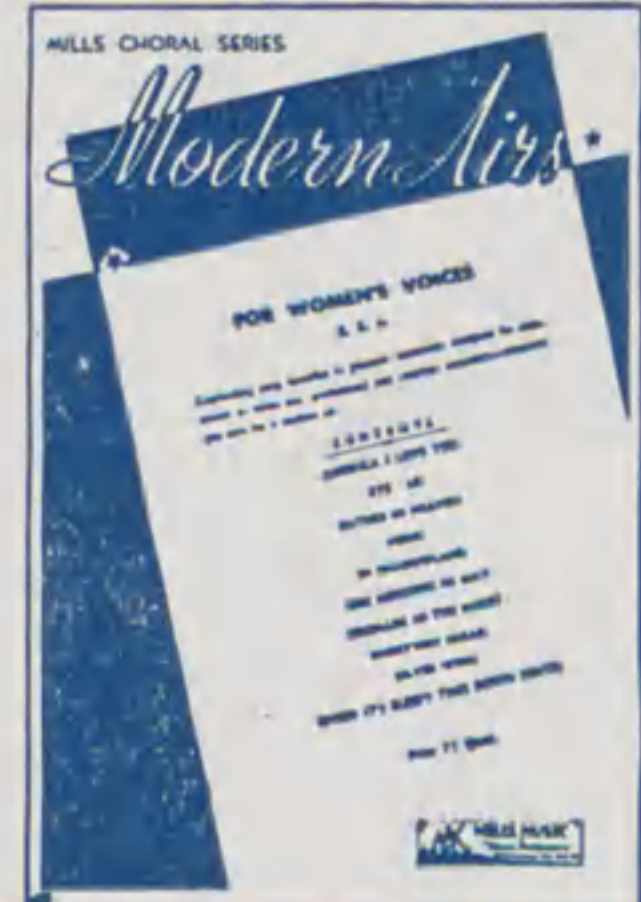
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