

"Three's A Crowd"

BODY AND SOUL

Words by EDWARD HEYMAN,
ROBERT SOUR and FRANK EYTON

1930

Music by
JOHNNY GREEN

Molto moderato (slowly)

PIANO

mf *poco rit.*

The piano introduction is written for a grand piano in 4/4 time. It begins with a middle C (C4) in the right hand and a G2 in the left hand. The melody in the right hand consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand provides a harmonic accompaniment with chords: C4, G2, C4, G2, C4, G2, C4, G2. The piece concludes with a *poco rit.* marking.

VOICE

p Dm C#dim Dm C#dim

Life's drear-y for me Days seem to

mp a tempo *p (slowly)*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords: Dm, C#dim, Dm, C#dim. The tempo marking changes from *mp a tempo* to *p (slowly)*.

Dm C#dim Dm A7+ A7 D6 C#dim D6 C#dim

be long as years - I look for the sun, but I see

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords: Dm, C#dim, Dm, A7+, A7, D6, C#dim, D6, C#dim.

D6 A7+ Dma7 C#7 sus4 C# F#m ma7

none through my tears. - Your heart must be like a stone -

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords: D6, A7+, Dma7, C#7, sus4 C#, F#m, ma7.

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F#m B7 A F#m7

To leave me here all a - lone — When you could make my life worth

Bm E7 E7sus A un poco rall. A7 +5

liv - ing By sim - ply tak - ing what I'm set on giv - ing.

REFRAIN (Slowly, with expression)

Dm p-mf G7 sus C G7 C G7+ C Cdim

My heart is sad and lone-ly, For you I sigh, for you, dear, on - ly.

Dm G7 E7 Am Dm G7

Why have - n't you seen it? I'm all for you, Bod - y and

C Am C Am Dm G7 sus C G7 C G7+

Soull I spend my days in long-ing And won-d'ring why it's

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'Soull' followed by a series of eighth notes: 'I', 'spend', 'my', 'days', 'in', 'long-ing'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf-f* and *p-mf*. Chord changes are indicated above the staff: C, Am, C, Am, Dm, G7, sus C, G7, C, G7+.

C Cdim Dm7 G7 E7 Am Dm7 G7

me you're wrong-ing, I tell you I mean it, I'm all for you, Bod-y and

The second system continues the vocal line with 'me you're wrong-ing, I tell you I mean it, I'm all for you, Bod-y and'. The piano accompaniment features a triplet in the right hand. Dynamics include *mf-f* and *p-mf*. Chord changes are indicated above the staff: C, Cdim, Dm7, G7, E7, Am, Dm7, G7.

C Am Ab7 Db mp-mf Ab7 Db Gb

Soull I can't be-lieve it, It's hard to con-ceive it That

The third system features a key change to B-flat major. The vocal line starts with 'Soull' followed by 'I can't be-lieve it, It's hard to con-ceive it That'. The piano accompaniment includes a triplet in the right hand. Dynamics include *mf-f* and *mp-mf*. Chord changes are indicated above the staff: C, Am, Ab7, Db, mp-mf, Ab7, Db, Gb.

Db Ab7 Db C#m7 F#7

you'd turn a-way ro-ance. Are you pre-tend-ing, it

The fourth system continues the key change. The vocal line includes 'you'd turn a-way ro-ance. Are you pre-tend-ing, it'. The piano accompaniment features a triplet in the right hand. Dynamics include *mf-f*. Chord changes are indicated above the staff: Db, Ab7, Db, C#m7, F#7.

Bma7 B C#m7 F#7 B7 Bb7 un poco rall. A7

looks like the end-ing Un-less I could have one more chance to prove, dear,

un poco rall.

Dm p-mf G7 sus C G7 C G7+

My life a wreck you're mak-ing, You know I'm yours for

p-mf

C Cdim Dm7 G7 E7 Am Dm7 G7

just the tak-ing; I'd glad-ly sur-ren-der my-self to you, Bod-y and

1. C A7 2. C Db C Db C

Soull Soull

mf f