

Sweet And Lovely

Words and Music by GUS ARNHEIM, HARRY TOBIAS, JULES LEMARE



"TWO GIRLS AND A SAILOR"



with VAN JOHNSON · JUNE ALLYSON · GLORIA DeHAVEN
JOSE ITURBI · JIMMY DURANTE · GRACIE ALLEN · LENA HORNE
HARRY JAMES *and his Music Makers* · XAVIER CUGAT *and his Orchestra*
with Helen Forrest · *with Lina Romay*

ORIGINAL SCREEN PLAY BY RICHARD CONNELL AND GLADYS LAGY · Directed by RICHARD THORPE · Produced by IOE PASTERNAK

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By arrangement with ROBBINS MUSIC CORPORATION

Revised Edition

SWEET AND LOVELY

Featured in the M-G-M Picture "TWO GIRLS AND A SAILOR"

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Andante moderato

mf *rall.*

The piano introduction consists of two staves. The right hand starts with a series of eighth notes in the treble clef, while the left hand provides a harmonic accompaniment with chords and single notes in the bass clef. The tempo is marked 'Andante moderato', and the dynamics range from mezzo-forte (mf) to a gradual deceleration (rall.) towards the end of the piece.

There's sweet-ness in the call of the wood-land dove As his

mp a tempo

The first line of the song features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'mp a tempo'. The lyrics are: "There's sweet-ness in the call of the wood-land dove As his".

love song ech-oes thru the trees There's

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "love song ech-oes thru the trees There's".

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sweet-ness in the rose with its sym - bol of love,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line consists of eighth and quarter notes. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand.

Float-ing on a sum-mer breeze. But noth-ing can com-pare to the

The second system continues the melody. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

sweet-ness of The one and on - ly one I love.

The third system concludes the piece. The vocal line ends with a half note. The piano accompaniment features a final chord in the right hand and a bass line that ends with a half note. A *rit.* (ritardando) marking is present above the final notes in both the vocal and piano parts.

4 Chorus *Slow*

Sweet And Love-ly Sweet-er than the ros-es in May —

mp

This system contains the first line of the chorus. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The music is in a key with one flat (B-flat major or D minor). The piano part starts with a mezzo-piano (*mp*) dynamic. The lyrics are: "Sweet And Love-ly Sweet-er than the ros-es in May —".

Sweet And Love-ly Heav-en must have sent her my way —

R.H.

This system contains the second line of the chorus. The vocal line continues from the previous system. The piano accompaniment features a right-hand section marked *R.H.* starting in the final measure. The lyrics are: "Sweet And Love-ly Heav-en must have sent her my way —".

Skies a - bove me nev-er were as blue as her eyes —

This system contains the third line of the chorus. The vocal line continues. The piano accompaniment continues with the same accompaniment pattern. The lyrics are: "Skies a - bove me nev-er were as blue as her eyes —".

And she loves me, Who would want a sweet-er sur-prise —

R.H.

This system contains the fourth and final line of the chorus. The vocal line concludes with a fermata. The piano accompaniment features a right-hand section marked *R.H.* starting in the final measure. The lyrics are: "And she loves me, Who would want a sweet-er sur-prise —".

When she nes-tles in my arms so ten-der-ly — There's a thrill that words cannot ex-

press In my heart a song of love is taunt-ing me — Mel - o - dy

haunt-ing me Sweet And Love-ly Sweet-er than the ros-es in May —

And she loves me There is noth-ing more I can say. —

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