

IF I WERE IN LOVE WITH YOU

SONG

Bossement

Words by
EDWARD MADDEN

Music by
GUS EDWARDS

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Sunshine And Roses

Lyric by GUS KAHN

Music by ROBERT VAN ALSTYNE

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- New Song Hits.**
- When It's Apple Blossom Time In Normandy
 - Cross the Mason-Dixon Line
 - That Tango Tokio
 - Sailing Down Chesapeake Bay
 - Sunshine and Roses
 - Good Night Nurse
 - You're A Great Big Blue Eyed Baby
 - I'll Get You.
 - Down By The Old Garden Gate
 - My Little Persian Rose
 - Everybody Two-Step Song
 - You're My Baby
 - On a Beautiful Night With a Beautiful Girl
 - Island of Roses and Love
 - Moonlight Bay
 - When I Waltz With You
 - Down In Dear Old New Orleans
 - Kill That Bear
 - Levee Lou
 - That Old Girl of Mine
 - You Can't Stop
 - Me from Loving You
 - Be My Little Baby Bumble Bee
 - Little Lovin' Sugar Babe
 - Oh, You Beautiful Doll
 - When I Was Twenty-One
 - and You Were Sweet Sixteen
 - When the Dew Is On the Rose
 - The Hour That Gave Me You
 - That Devil Rag

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 - Valse Maurice
 - The Whip
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 - Hero of the Isthmus
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 - After Vespers
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 - Texas Tommy Swing
 - Hyacinth Rag
 - Beautiful Lady Valse
 - The Whirlwind
 - Del Rose Waltzes
 - Hula-Hula Intermezzo
 - Royal Flush
 - The Aviator
 - Chatter-Box-Rag
 - Maxine Waltzes
 - Silver Bell
 - Daughters of the American Revolution
 - Garden of Dreams Waltz
 - Indian Summer
 - Black and White

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If I Were In Love With You

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Tempo di Valse

PIANO

The piano introduction is written for a grand piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *f* (forte) and consists of several measures of chords and arpeggiated figures.

VOICE

Just let your eyes look in - to mine, Pre - tend they shine with
And when my arms en - fold - you, dear, A - las! I fear, we're

The first vocal line is in a soprano or alto range. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

love di - vine, Im - ag - ine stars a - bove. Im - ag - ine
both sin - cere; Ro - mance that starts in jest. May be love

The second vocal line continues the melody. The piano accompaniment includes a *p* (piano) dynamic marking and features a *b* (basso) marking in the bass line.

we're in love. Let me your ten - der look re - turn As
un - con - fessed. No one de - nies the light that lies In

The final vocal line concludes the piece. The piano accompaniment features a *p* (piano) dynamic marking and ends with a final chord.

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though I yearn, That's how we learn what fool - ish things we
wom - an's eyes, Just lies, and lies, would this be true? oh

both would do, If you loved me and I loved you.
tell me, do! If you loved me and I loved you.

rit

REFRAIN

If I were in love with you, lit - tle girl, And you were in

p-f

love with me ————— We'd cud - dle and kiss and coo, lit - tle

rit.

girl, I'd sigh, and I'd cry, and I'd die Oh, how I could love you, dear, I'd

rit.

a tempo

make all your dreams come true, lit-tle girl, There's noth - ing I would not

a tempo

rall.

do, I would steal you the moon and make ev - 'ry month June If

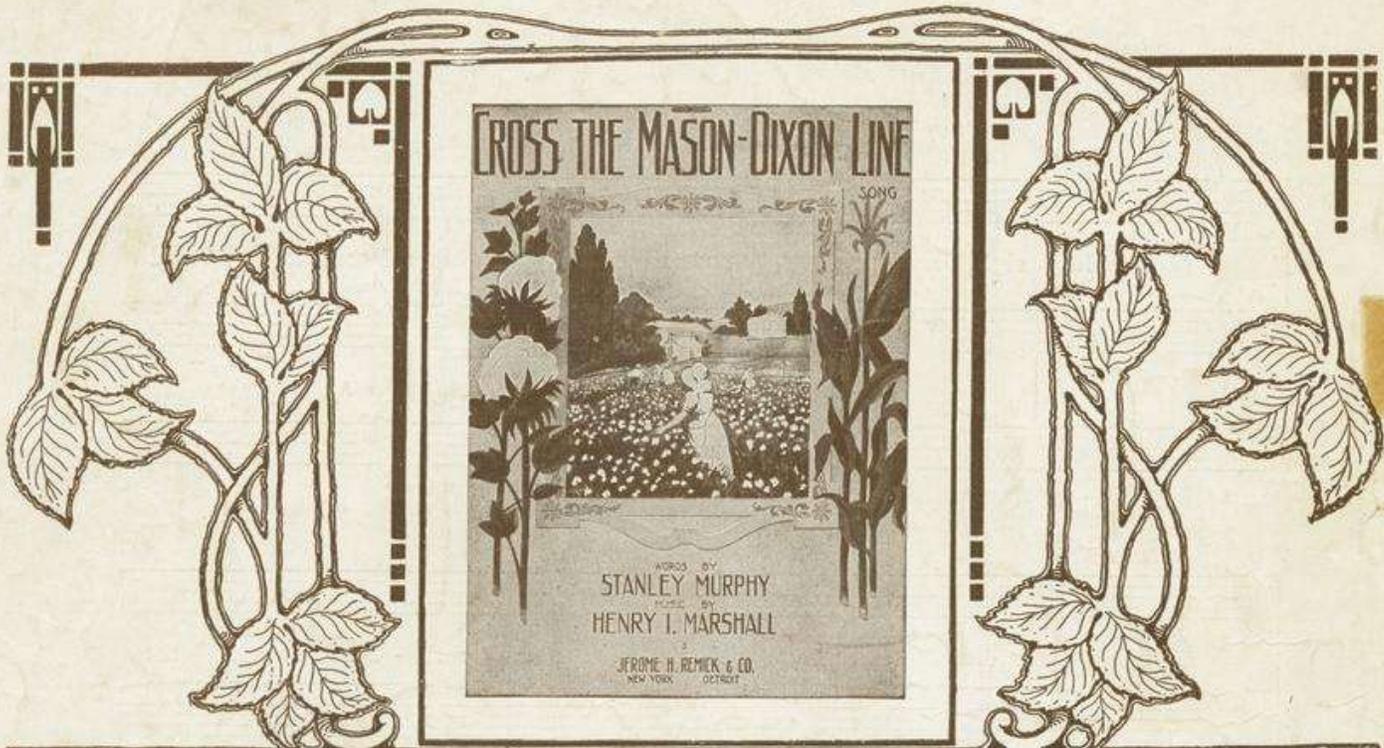
rall

rall.

I were in love— with you. If you.

rall

fz



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'Cross The Mason-Dixon Line

Words by STANLEY MURPHY Music by HENRY I. MARSHALL

CHORDS

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