

NIGHT AND DAY

DWIGHT DEERE WIMAN
AND
TOM WEATHERLY
PRESENT

FRED
ASTAIRE

IN
GAY
DIVORCE

WITH
CLAIRE LUCE
& LUELLA GEAR

MUSIC AND LYRICS BY
COLE PORTER

DIRECTED BY
HOWARD LINDSAY

DANCES BY
CARL RANDALL
AND
BARBARA NEWBERRY

HARMS
INCORPORATED
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How's Your Romance
After You
Night And Day
I've Got You On My Mind
Your In Love

harriss

Night And Day

Words and Music by
COLE PORTER

Piano

mp poco a poco cresc.

f

Detailed description: This block contains the piano introduction for the song. It features a grand staff with a treble and bass clef. The music is in 4/4 time and B-flat major. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment. Dynamics range from mezzo-piano (mp) to forte (f). The tempo is marked 'poco a poco cresc.' (gradually increasing).

Tune Uke *Edim. Bb7 Eb

4 3 2 1 Bb Eb G C

p

Like the beat, beat, beat of the tom-tom; When the jun - gle shad - ows

p

Detailed description: This block contains the first vocal line and its piano accompaniment. Above the vocal line are guitar and ukulele chord diagrams: a 'Tune Uke' diagram with frets 4, 3, 2, 1 and notes Bb, Eb, G, C; an '*Edim.' chord; a 'Bb7' chord; and an 'Eb' chord. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment is also marked *p*. The lyrics are: 'Like the beat, beat, beat of the tom-tom; When the jun - gle shad - ows'.

Ebmi. Bb7 Edim. Bb7 Eb Ebmi.

fall, Like the tick, tick, tock of the state-ly clock, as it stands a-against the

Detailed description: This block contains the second vocal line and its piano accompaniment. Above the vocal line are guitar and ukulele chord diagrams: 'Ebmi.', 'Bb7', 'Edim.', 'Bb7', 'Eb', and 'Ebmi.'. The vocal line continues with the lyrics: 'fall, Like the tick, tick, tock of the state-ly clock, as it stands a-against the'. The piano accompaniment continues with the same harmonic support.

* Symbols for Guitar and Banjo

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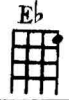
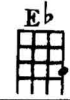
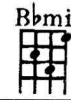
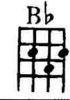
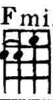
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wall, Like the drip, drip, drip of the rain-drops, When the sum - mer show'r is

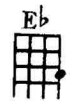
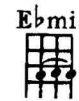


through; So a voice with-in me keeps re - peat-ing, you, - you, - you. -

Refrain



Night and day — you are the one, —



On - ly you — be - neath the moon and un - der the sun. —

Cmi. B Gmi.7

— Wheth - er near to me or far, — It's no mat - ter, darl - ing,

F7 Ami. F7 Dmi. Ab Abmi. Ab Dmi. Bb7

where you are — I think of you — night and day.

R.H.

Eb Ebmi. Bb7 Bbaug.

Day and night — Why is it

Eb Ebmi. Bb7 Bbaug.

so, — That this long - ing for you fol - lows wher - ev - er I

E \flat

Cmi.

B

go? In the roar-ing traf-fic's boom In the

Gmi.7

F7

Ami.

F7

Dmi.

A \flat

A \flat mi.

A \flat

si - lence of my lone - ly room, - I think of you,

R.H.

B \flat 7

E \flat

mf

night and day. Night and day

mf espr.

E \flat

un - der the hide of me There's an

G \flat A \flat mi. G \flat A \flat mi. G \flat A \flat mi. E \flat

Oh, such a hun - gry, yearn - ing, burn - ing in - side of me.

And it's tor - ment won't be through 'Til you

Cmi. B

let me spend my life mak - ing love - to you, day and night night and day -

Gmi.7 F7 Fmi.7 B \flat 7 Fmi.7

Night and day

E \flat F7 B \flat 7 E \flat