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# I COULD LEARN TO LOVE YOU IF YOU'D ONLY LET ME TRY



INTRODUCED AND SUNG BY



SUE SMITH  
THE FLOWER GIRL

x4/  
354



WORDS BY

FELIX F. FEIST

AUTHOR OF

"CAN'T YOU SEE I'M LONELY"

PUBLISHED BY

LEO. FEIST

134 WEST 37<sup>TH</sup> ST., NEW YORK

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MUSIC BY

HARRY ARMSTRONG

COMPOSER OF

"CAN'T YOU SEE I'M LONELY"

The Entrancingly Sweet Waltz Cantata.

Señora.

Words by  
FELIX F. FEIST.

Spanish Waltz Song:  
Also published as a Waltz for Piano, Band, Orchestra etc.

Music by  
JOS. S. NATHAN.

Tempo di Valse brillante.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with chords. Dynamics include *f*, *sfz*, *fz*, *mf*, *f*, *molto rit.*, *f*, *rit.*, and *a tempo*. The vocal lines are in a soprano range and include lyrics in English.

Hark now, hear the tam-bour-ines ring-ing, Where laugh-ter — al-ways reigns, —

Sen - or — and Sen - or - a are wing - ing, and sing - ing — sweet re - frains. —

High up, — o - ver - head flags are fly - ing, And per - fume, fills the air. —

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# I Could Learn To Love You

(If You'd Only Let Me Try.)

Words by  
FELIX F. FEIST.

Music by  
HARRY ARMSTRONG.

Moderato.

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The bass clef accompaniment starts with a quarter note G2, followed by a dotted quarter note A2, and a half note B2. The piece concludes with a final chord in the treble clef.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "I nev - er thought I'd lone - ly be; I nev - er seemed to care. — I I'm ver - y fond of com - pa - ny, Yet an - y - one won't do; — But". The piano accompaniment is marked *mf* and provides harmonic support for the vocal line.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "knew some - one was meant for me, I'd find him 'round some - where: — I've if you'll on - ly come with me My search - ing days are through. — I'm". The piano accompaniment includes a change in key signature to two sharps (F# and C#) in the final measure, marked with a fermata.

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oft - en thought I met my fate, But each time I was wrong, — At  
 sure that we will get a - long, Be hap - py all the time, — And

last I'm sure I've found my mate, So list - en to my song. — Please  
 life will be one grand, long song Of mel - o - dy and rhyme; — Please

*rall.*  
 do not think I'm bold, — Un - til my sto - ry's told. —  
 dear - ie, don't be shy, — I want you, that is why. —

*rall.* *fz*

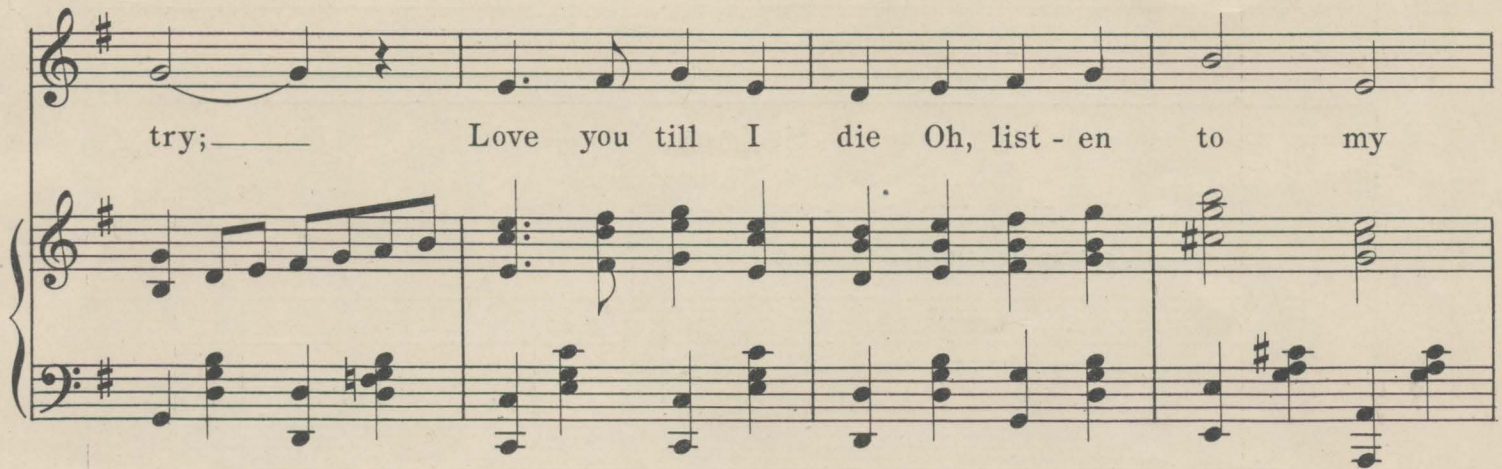
## CHORUS.

I could learn to love you If you'd on - ly let me

*p - f*

If you'd only let me try. 3.

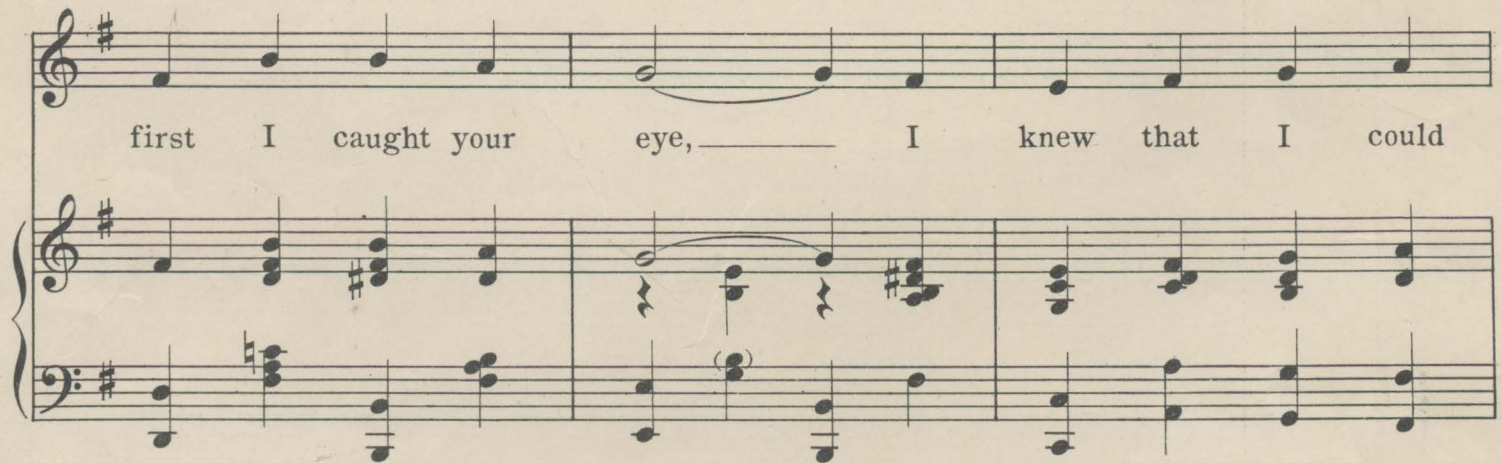
try; — Love you till I die Oh, list - en to my




sigh! — You're just the kind I've want - ed And when



first I caught your eye, — I knew that I could



love you If you'd on - ly let me try. — try. —



If you'd only let me try. 3.

The Entrancingly Sweet Waltz Cantata.

Señora.

Words by  
FELIX F. FEIST.

Spanish Waltz Song.  
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Music by  
JOS. S. NATHAN.

Tempo di Valse brillante.

The first system of the piano introduction features a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. Dynamics include a forte *f* marking and a fortissimo *ff* marking.

Hark now, hear the tam-bour-ines ring-ing, Where laugh-ter— al-ways reigns, —

The first vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a bass clef. Dynamics include fortissimo *ff* and mezzo-forte *mf*.

Sen - or — and Sen - or - a are wing - ing, and sing - ing — sweet re - frains. —

The second vocal line continues the melody in the treble clef. The piano accompaniment includes dynamic markings such as *rit.*, *molto rit.*, *f*, *atempo*, and *rit.*.

High up, — o-ver-head flags are fly-ing, And per - fume, fills the air. —

The third vocal line concludes the piece in the treble clef. The piano accompaniment features a fortissimo *ff* dynamic.

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