

WHY LIVE A LIE?

*A BALLAD with a
Fox Trot Melody*

Words by
L. WOLFE GILBERT
Music by
TED KOEHLER

"You can't go wrong
with any FEIST song!"



POPULAR EDITION
LEO FEIST INC. NEW YORK
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TEDDY MORSE'S LATEST and GREATEST SONG

"Don't Blame It All On Me"

Words by **DOROTHY TERRISS**
 Writer of "3 O'clock in the Morning"
 and "Wonderful One"

Music by **TED MORSE**
 Writer of "Dear Old Girl"
 "M-O-T-H-E-R"
 "Blue Bell" etc.

and **LEO WOOD**
 Writer of "Every Night I Cry Myself To Sleep Over You"



CHORUS (With expression)

When you see a new sweetie hang-in' a-round, —

Don't blame it all on me. — When you see you're

lone-ly and I can't be found, — Don't blame it all on

me. — You had your chance and you threw it a-way, —

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| "ARCADY" (Al Jolson's big hit) | "DOODLE-DOO-DOO" |
| "LINGER AWHILE" | "WORRIED" |
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Why Live A Lie?

Words by
L. WOLFE GILBERT

Music by
TED KOEHLER

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato'.

I want the world to know I'm glad to re-pent—
We both de-ci-ded that in time we'd for-get,—

The first vocal line is written in a single staff with lyrics. The piano accompaniment is in two staves. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The lone-some wea-ry days and nights that I spent;—
We tried to act as if we nev-er had met;—

For I once knew and felt what
And our re-ward was on-ly

The second vocal line continues the melody with lyrics. The piano accompaniment continues with chords and bass lines. Dynamics include *cresc.* (crescendo).

hap-pi-ness meant—
pain and re-gret;—

To-day this mes-sage I sent My darl-ing:—
Have we learned our les-son yet? My darl-ing,

The third vocal line concludes the piece with lyrics. The piano accompaniment features a *rall.* (rallentando) section followed by a *rit.* (ritardando) section.

CHORUS

a tempo

Why live a lie? ——— When I'm crav-ing and long - ing for you ———

mf a tempo

Why live a lie? ——— When my heart's still be-long - ing to you ———

Why try de - ny ——— what's true, dear, All you and I ——— went thru', dear,

We live a lie ——— and I tell you it's wrong, ——— all wrong, dear,

rit.

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a tempo

Deep in my heart _____ there's a room which is bar - ren and bare, _____

a tempo

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and quarter notes. The lyrics 'Deep in my heart' are under the first four notes, and 'there's a room which is bar - ren and bare,' are under the remaining notes. The piano accompaniment consists of two staves: the right hand starts with a treble clef and plays chords and moving lines, while the left hand starts with a bass clef and plays a steady bass line. The tempo marking 'a tempo' appears above the vocal staff and below the piano staff.

Peep in my heart _____ See the emp-ti-ness there, _____

cresc.

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics 'Peep in my heart' and 'See the emp-ti-ness there'. The piano accompaniment features a 'cresc.' (crescendo) marking in the right hand, indicating a gradual increase in volume. The musical notation includes various rhythmic patterns and chord changes.

Let's put a-side _____ and ban-ish, all fool-ish pride _____ must van-ish, Why live a lie? _____

f

Detailed description: This system contains the third two staves of music. The vocal line has the lyrics 'Let's put a-side' and 'and ban-ish, all fool-ish pride must van-ish, Why live a lie?'. The piano accompaniment includes a forte 'f' dynamic marking in the left hand. The music continues with complex rhythmic and harmonic structures.

rall.

— Fool-ing just you and I. —

rall.

1 2

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics '— Fool-ing just you and I. —'. The piano accompaniment features a 'rall.' (rallentando) marking in both hands, indicating a slowing down of the tempo. The system ends with a double bar line and two first/second endings marked '1' and '2'.

"You Can't Go Wrong With These 'Feist' Songs"



THE CHARMING FOX-TROT SONG

Maytime

Words by
B. G. De SYLVA

Music by
VINCENT ROSE

CHORUS *Cantabile*

I found you in May - time, One sweet gold-en
May - time! Our love on-ly start - ed,
Then we part - ed, broken heart - ed.

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THAT INFECTIOUS DANCING SONG

Doodle Doo Doo

Words and Music by
ART KASSEL and
MEL STITZEL

CHORUS

Please play for me. That sweet mel-o-dy. Called DoodleDooDoo, DoodleDooDoo,
I like the rest. But what I like best. Is doo.dleDooDoo, Doo.dleDooDoo,
Simpl-est thing. There's nothing much to it, Don't have to sing, Just DoodleDooDoo it.

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