

SM4232

2

(How Sorry You'll Be)
Wait'll You See

By BERT KALMAR
and HARRY RUBY

Moderato

Piano *f*

Till ready

Voice

You're go - ing to leave me,
You think 'cause we're part - ing,

p

You're go - ing a - way; — I'll let you,
I'm lone - some and blue; — I know you,

The musical score is written for piano and voice. It begins with a piano introduction in C major, marked 'Moderato' and 'Piano' with a forte 'f' dynamic. The piano part features a series of chords and moving lines in both hands. The voice part enters with the lyrics 'You're go - ing to leave me, You think 'cause we're part - ing,'. The piano accompaniment continues with a 'p' (piano) dynamic. The score includes a repeat sign and a key signature change to C minor for the final section, where the voice part sings 'You're go - ing a - way; I'm lone - some and blue; I'll let you, I know you,'. The piano accompaniment supports the vocal lines with harmonic accompaniment.

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But I'll bet you, that you'll re-gret this day. —
 So I'll show you, what I in-tend to do. —

This is - n't the first time, You've done — it be - fore, —
 I'll get — a new sweet - heart, They're eas - i - ly found, —

Be - lieve me, When you leave me, You're gone for - ev - er - more.
 Keep go - ing, Just keep go - ing, And don't come hang - ing 'round.

Chorus

Wait - 'll you see, — how dif - f'rent I can be, —

Wait - 'll you miss those kiss - es, that you got from me.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Wait - 'll you miss those kiss - es, that you got from me." The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note bass line and chords in the right hand.

- You thought it clev - er ——— to make me cry;

The second system continues the musical score. The vocal line has the lyrics "- You thought it clev - er ——— to make me cry;". The piano accompaniment continues with similar harmonic support, including some arpeggiated figures in the right hand.

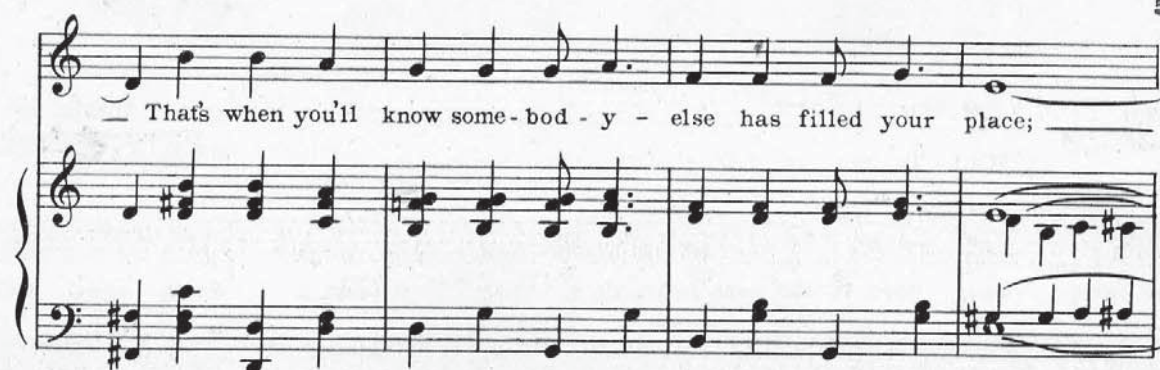
- But now you'll nev - er ——— find a tear in my eye.

The third system of the musical score features the vocal line with the lyrics "- But now you'll nev - er ——— find a tear in my eye." The piano accompaniment provides a consistent harmonic background.

- And wait - 'll you see, ——— the smile up - on my face,

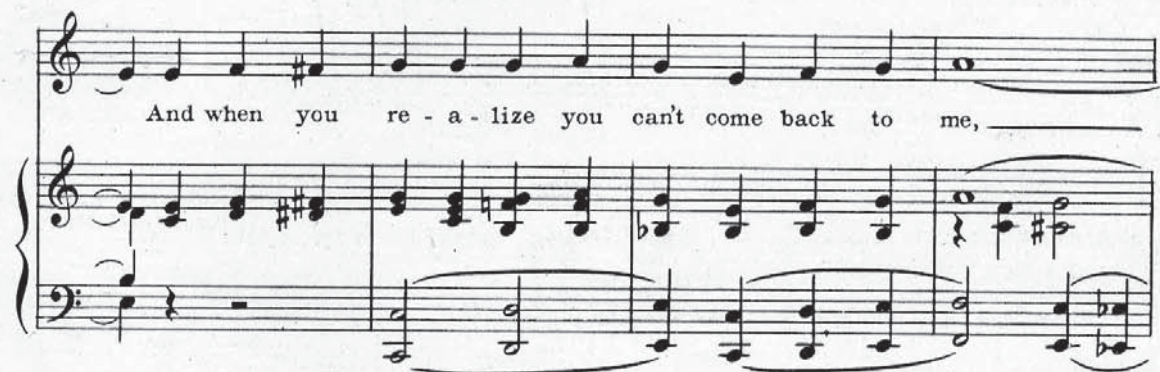
The fourth and final system on this page shows the vocal line with the lyrics "- And wait - 'll you see, ——— the smile up - on my face,". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' and a slur.

— That's when you'll know some-bod - y - else has filled your place; —



The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes.

And when you re - a - lize you can't come back to me, —



The second system continues the musical piece. The vocal line has a half rest followed by a series of eighth and quarter notes. The piano accompaniment maintains a similar pattern with a steady bass line and chords in the treble.

How sor - ry you'll be; — Just wait - 'll you



The third system of music shows the vocal line with a half rest followed by a series of eighth and quarter notes. The piano accompaniment continues with a steady bass line and chords in the treble.

see. — Wait 'll you see. —



The fourth system concludes the page with a vocal line that includes first and second endings, marked with '1' and '2' and repeat signs. The piano accompaniment follows the same pattern as the previous systems.

D.S.