

SM4912

Lyric by
JOSEPH McCARTHY

Why Don't You?

Music by
HARRY TIERNEY

Moderato

FOX TROT SONG

mf

rall.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a series of chords and moving lines, including a melodic phrase that leads into the first vocal line. The left hand provides a bass accompaniment with chords and a steady rhythmic pattern. Dynamics include *mf* and *rall.*

Oh, _____ all the lights are low, _____ Hear a mel - o - dy
There _____ in your ten - der arms, _____ In the spell of your

mf

The first system of the song features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics are: "Oh, _____ all the lights are low, _____ Hear a mel - o - dy There _____ in your ten - der arms, _____ In the spell of your". The piano part includes a *mf* dynamic marking.

flow, _____ What is that it's say - ing? _____ Oh, _____
charms, _____ Let us fly to - geth - er, _____ Where _____

The second system continues the vocal and piano accompaniment. The lyrics are: "flow, _____ What is that it's say - ing? _____ Oh, _____ charms, _____ Let us fly to - geth - er, _____ Where _____".

— some-one wants you so, _____ With a love that will grow, _____ While the mus - ic's
— ev - 'ry love thought calms, _____ In the shade of the palms, _____ We can dream for.

The third system concludes the vocal and piano accompaniment. The lyrics are: "— some-one wants you so, _____ With a love that will grow, _____ While the mus - ic's — ev - 'ry love thought calms, _____ In the shade of the palms, _____ We can dream for."

This composition may also
be had for your Talking
Machine or Player Piano

4703-3

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play - ing. _____ The time is here the at - mos -
 ev - er. _____ I'll find the key and set you

phere, Seems to mur - mur cud - dle near.
 free, Ro - mance waits for you and me.

poco rall.

REFRAIN

Why don't you? — why are you lone - ly? — Why don't you? — I want you

ten. sostenuto

so. — Oh, let your dream eyes dream in mine, — With all their

love light thrill - ing, Sweet-heart, I know you're will - ing, Why don't you? —

— come close and hold me, — My arms are plead - ing

now, — It seems a year wait - ing here, Hon - ey dear coast is

clear, I won't say won't you, but why don't you? Why you? —

1. 2.