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1908

## I Could Learn To Love You : If You'd Only Let Me Try

Harry Armstrong  
*Composer*

Felix F Feist  
*Lyricist*

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



Ray

M.B. MOON  
BLUE HIL ME-RPD NOL

INTRODUCED AND SUNG BY



SUE SMITH  
THE FLOWER GIRL

5

MUSIC BY  
**HARRY ARMSTRONG**  
COMPOSER OF  
"CAN'T YOU SEE I'M LONELY"

WORDS BY

**FELIX F. FEIST**

1908

PUBLISHED BY **LEO. FEIST** 134 WEST 37<sup>TH</sup> ST., NEW YORK

"CAN'T YOU  
I COULD



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 piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *sfz*.

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

The first vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. Dynamics include *fz* and *mf*.

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

The second vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. Dynamics include *rit.*, *atempo*, *f*, *atempo*, *rit.*, and *molto rit.*

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

The third vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. Dynamics include *fz*.

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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 consists of two staves. The right hand plays a series of chords and single notes in a steady, moderate tempo. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is common time (C).

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. 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 includes fingerings (9, 8, 9, 9) and accents (f, a) in the right hand.

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". A parenthetical "(her)" is placed above the word "him". The piano accompaniment includes a fingering (7) in the right hand.

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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.



Mr. Arthur Leach.  
Orland,  
Maine

Raymond Cameron  
Aug. 14 09

*Waltz* The Entrancingly Sweet Waltz Cantata. *Aug 10, 09*

Señora

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FELIX F. FEIST.

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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. —

The score consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as dynamics (f, mf, rit., molto rit., a tempo), articulation (accents), and phrasing slurs. The lyrics are written below the vocal line.

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