

I LOVE A PIANO

from the Stage Production Stop! Look! Listen!

Words and Music by
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Moderate Swing

♩ = 112

Chords: E^b C⁷/E B^{b7}/F B^{b7} E^b B^{b7}/F E^b/G G^bdim F⁷ A^b/B^b B^{b7}

The piano introduction consists of two staves. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment with quarter notes. The music is in a 4/4 time signature and begins with a forte (*f*) dynamic.

Chords: E^b *mf* B^b E^b B^{b7} E^b B^{b7} E^b B^{b7} E^b B^{b7}

As a child, I went wild when a band played. How I

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The right hand plays chords and some melodic fragments, while the left hand plays a bass line. The dynamic is marked *mf*.

Chords: E^b B^{b7} E^b B^{b7} E^b E^{b7} A^b E^{b7} A^b E^{b7}

ran to the man when his hand swayed. Clar - i - nets were my pets, and a

The vocal line continues on the same staff. The piano accompaniment continues with chords and a bass line.

Chords: A^b A^b/C A^b E^b/G E^b E^b/D^b F⁷/C F⁷ B^{b7}

slide trom - bone I thought was sim - ply di - vine. But to -

The vocal line concludes on the same staff. The piano accompaniment continues with chords and a bass line.

$E\flat$ $B\flat^7$ $E\flat$ $B\flat^7$ $E\flat$ $B\flat^7$ $E\flat$ $B\flat^7$ $E\flat$ $B\flat^7$ $E\flat$ $B\flat^7$

-day, when they play, I could hiss them. Ev - 'ry bar is a jar to my

$E\flat$ $B\flat/F$ $E\flat/G$ $D\flat\dim$ F^7/C F^7 $F/E\flat$ $B\flat/D$

sys - tem. But there's one mu - si - cal in - stru - ment, that

C^7 F^7 $B\flat^7$ $E\flat$ $B\flat^7$

I call mine. I love a pian - o, I love a

$E\flat$ $B\flat^7$ $E\flat$ $B\flat^7/F$ $E\flat/G$ $E\flat$ $E\flat^7/G$ $E\flat^7$

pian - o, I love to hear some - bod - y play up - on a

Ab Eb⁷ Ab Eb⁷ Ab Eb⁷/Bb Ab/C

pian - o, a grand pi - an - o. It simp - ly car - ries me a -

Cdim⁷ Bb⁷/F Bb⁷ Eb/G Gbdim⁷ Bb⁷/F Bb⁷ Eb

-way. I know a fine way to treat a

Gm C⁷/E F⁷/C F⁷ Eb/G F⁷/A F⁷ Bb⁷/F Edim⁷

Stein - way. I love to run my fin - gers o'er the keys, - the

Bb⁷/F Bb⁷ Eb Bb⁷ Eb Bb⁷

i - vor - ies. And with the ped - al I love to med - dle. Not on - ly
(When Pa - da -

E \flat B \flat ⁷/F E \flat /G E \flat E \flat ⁷/G E \flat ⁷ A \flat E \flat ⁷

mu - sic from Broad - way. I'm so de - light - ed if I'm in -
-rew - ski comes this way.)

A \flat E \flat ⁷ A \flat E \flat ⁷/B \flat A \flat /C E \flat dim Adim G \flat dim⁷

-vit - ed to hear a long haired gen - ius play. So you can

B \flat ⁷/F B \flat ⁷/A \flat Gm D/F# B \flat ⁷/F B \flat ⁷ Cdim Bdim⁷ B \flat dim⁷ Adim⁷

keep your fid - dle and your bow. Give me a p - i - a - n -

A \flat dim⁷ E \flat /G F⁷ B \flat ⁷ E \flat C⁷/E B \flat ⁷/F B \flat ⁷ E \flat B \flat ⁷/F E \flat /G G \flat dim

-o. Oh, oh, I love to stop right be - side an up - right, or a

F⁷ A^b/B^b B^b⁷ E^b Adim/B^b B^b⁷ E^b B^b⁷

high toned ba - by grand. I love a pian - o, I love a

E^b B^b⁷ E^b B^b⁷/F E^b/G E^b E^b⁷/G E^b⁷

pian - o, I love to hear some - bod - y play up - on a

A^b E^b⁷ A^b E^b⁷ A^b E^b⁷/B^b A^b/C

pian - o, a grand pi - an - o. It simp - ly car - ries me a

Cdim⁷ B^b⁷/F B^b⁷ E^b/G G^bdim⁷ B^b⁷/F B^b⁷ E^b

-way. I know a fine way to treat a

Gm C⁷/E F⁷/C F⁷ E^b/G F⁷/A F⁷ B^b⁷/F Edim⁷

Stein - way. I love to run my fin - gers o'er the keys, - the

B^b⁷/F B^b⁷ E^b B^b⁷ E^b B^b⁷

i - vo - ries. - And with the ped - al I love to med - dle. - Not on - ly
(When Pa - da -

E^b B^b⁷/F E^b/G E^b E^b⁷/G E^b⁷ A^b E^b⁷

mu - sic from Broad - way. - I'm so de - light - ed - if I'm in -
-rew - ski comes this way.)

A^b E^b⁷ A^b E^b⁷/B^b A^b/C E^bdim Adim *f* G^bdim⁷

-vit - ed - to hear a long haired gen - ius play. So you can

rit.

Broadly

Bb7/F Bb7/Ab Gm D/F# Bb7/F Bb7 Cdim Bdim7 Bbdim7 Adim7

keep your fid - dle and your bow. _ Give me a p - i - a - n -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note 'keep' followed by a half note 'your', then a quarter note 'fid' and a quarter note 'dle'. This is followed by a quarter rest, then a half note 'and' and a half note 'your'. The vocal line continues with a quarter note 'Give', a quarter note 'me', a quarter note 'a', a quarter note 'p', a quarter note 'i', a quarter note 'a', a quarter note 'n', and a quarter note 'n'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. A dynamic marking of *f* is present at the beginning of the piano part.

Abdim7 Eb/G F7 Bb7 Eb C7/E Bb7/F Bb7 Eb Bb7/F Eb/G Gbdim

-o. Oh, oh, _ I love to stop right _ _ be - side an up - right, or a

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note '-o.', a quarter note 'Oh,', a quarter note 'oh,', a quarter rest, a half note 'I', a half note 'love', a quarter note 'to', a quarter note 'stop', a quarter rest, a quarter rest, a quarter note 'be', a quarter note 'side', a quarter note 'an', a quarter note 'up', a quarter note 'right,', a quarter note 'or', and a quarter note 'a'. The piano accompaniment continues with chords and a melodic line.

F7 N.C. Eb Eb/Db

high toned ba - by grand. _ _ _ _

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'high', a quarter note 'toned', a quarter rest, a quarter rest, a quarter note 'ba', a quarter note 'by', a quarter note 'grand.', and a quarter rest. The piano accompaniment features triplets in the right hand and chords in the left hand. A dynamic marking of *8vb* is present at the beginning of the piano part.

Ab/C Abm/Cb N.C. N.C.

The fourth system of music continues the piano accompaniment. The vocal line is silent. The piano accompaniment features triplets in the right hand and chords in the left hand. Dynamic markings of *8va* and *8b* are present.