

I ONLY (medley)

I Only Want to Be With You
I Only Have Eyes for You

Words by
Mike Hawker and Ivor Raymonde; Al Dubin

Music by **Mike Hawker and Ivor Raymonde; Harry Warren**
Arranged by **David R. Gillingham**

Tenor Lead

Bari Bass

1 You have stol-en my heart, 2 so now what do I do 3 'Cause I 4 on - ly have eyes 5

6 for you? 7 8 Don't know what it is that makes me love you so. 9 I 10

6 for you? 7 8 Don't know what it is that makes me love you so. 9 I 10

11 on - ly know I nev - er wan - na let you go 12 you start-ed some-thin' 13 Oh can't you see 14

11 on - ly know I nev - er wan - na let you go 12 you start-ed some-thin' 13 Oh can't you see 14

15 ev - er since we met you've had a hold on me 16 It hap-pens to be true. 17 I 18

(it's true)

15 ev - er since we met you've had a hold on me 16 It hap-pens to be true. 17 I 18


(it's true)

(it's true)

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2

Does - n't mat - ter




on - ly want to be with you, — my love. Does - n't mat - ter where you go or what you do. — I
Does - n't mat - ter

Does - n't mat - ter

Detailed description: This block contains the first system of music, measures 19 through 22. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 3/8. Measure 19 starts with a treble clef and a key signature change to Bb. The lyrics are: 'Does - n't mat - ter on - ly want to be with you, — my love. Does - n't mat - ter where you go or what you do. — I Does - n't mat - ter'. Measure numbers 19, 20, 21, and 22 are indicated above the staff.

spend each look what hap - pened with




wan - na spend each mo - ment of the day with you — Oh look what has hap - pened with just one kiss — I
spend each look what hap - pened with

spend each mo - ment of the look what hap - pened with

Detailed description: This block contains the second system of music, measures 23 through 26. The key signature changes to two flats (Bb, Eb) in measure 23. The lyrics are: 'spend each wan - na spend each mo - ment of the day with you — Oh look what has hap - pened with just one kiss — I spend each look what hap - pened with'. Measure numbers 23, 24, 25, and 26 are indicated above the staff.

nev - er knew a

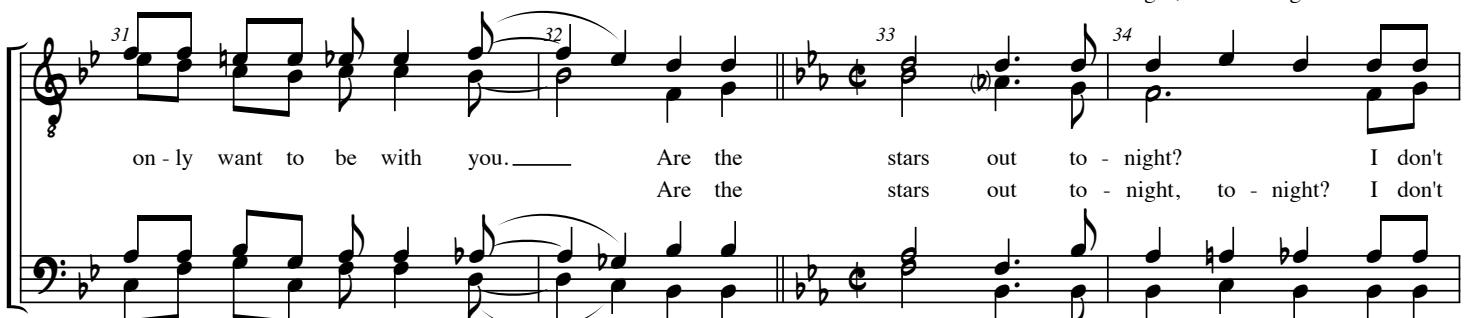


nev - er knew that I could be in love like this — It's cra - zy but it's true — — I
nev - er knew a

nev - er knew a

Detailed description: This block contains the third system of music, measures 27 through 30. The key signature changes to three flats (Bb, Eb, Fb) in measure 27. The lyrics are: 'nev - er knew a nev - er knew that I could be in love like this — It's cra - zy but it's true — — I nev - er knew a'. Measure numbers 27, 28, 29, and 30 are indicated above the staff.

Are the stars out to - night, to - night? I don't



on - ly want to be with you. — Are the stars out to - night? I don't
Are the stars out to - night, to - night? I don't

Are the stars out to - night, to - night? I don't

Detailed description: This block contains the fourth system of music, measures 31 through 34. The key signature changes to two flats (Bb, Eb) in measure 31. The lyrics are: 'Are the stars out to - night, to - night? I don't on - ly want to be with you. — Are the stars out to - night? I don't Are the stars out to - night, to - night? I don't'. Measure numbers 31, 32, 33, and 34 are indicated above the staff.

I ONLY (medley)

know if it's bright be - cause I on - - ly have eyes

35 36 37 38

know if it's cloud - y or bright 'cause I on - ly have eyes _____ for

know if it's bright be - cause I on - - ly have eyes

know if it's bright be - cause I on - - ly have eyes

you, just ___ for you, dear. ___ (be high)

39 40 41 42 43

you, dear. The moon may be high, but I can't see a thing in the (be high)

you, just ___ for you, dear ___ (be high)

sky, be - cause I on - - - ly have eyes for you, they're on - ly

44 45 46 47

sky, 'cause I on - ly have eyes _____ for you. _____

sky, be - cause I on - - - ly have eyes for

sky, be - cause I on - - - ly have eyes for you, they're on - ly

for you. (I) in a love - ly gar - den

48 49 50 51 52

— I don't know if we're in a gar - den, _____

(I) in a love - ly gar - den.

for you. (I) in a love - ly gar - den

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4

(Or) an av - en - ue, You are

Or on a crowd - ed av - e - nue. You are here, so am

(Or) an av - en - ue. You are

(Or) an av - en - ue, You are

(am I) all dis - ap -

I, May - be mil - lions of peop - ple go by, But they all dis - ap - pear

(am I) all dis - ap -

(am I) (go by) all dis - ap -

pear from view. (have eyes)

— from view, from view. And I on - ly have eyes for

pear from view, from view,

pear from view, from view, (have eyes)

(on - ly you) (and)

you. Since you stopped and smiled at me.

(on - ly you.)

(on - ly you. On - ly you (and)

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(But)

71 Asked if I'd care to dance. _____ 72 I fell in - to your op - pen arms _____ and 73 74

(But)

(But)

75 I did - n't stand a chance. _____ 76 I'm be - side you 77 I just wan-na be be - side you I'm be - side you I'm be - side you

not a chance. _____ I'm be - side you

78 ev - ry - where. _____ 79 we're to - geth - er hon - ey I don't care _____ 'Cause 80 we're to - geth - er hon - ey

we're to geth - er hon - ey

81 you start-ed some-thin' Oh can't you see _____ 82 since we met you've had a hold on me. _____ No 83 since we met you've had a 84 since we met you've had a

since we met you've had a

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6

85 86 87

mat - ter what you do, _____ I on - ly want to be with you, —

Detailed description: This system contains measures 85, 86, and 87. The music is in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. Measure 85 features a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). Measure 86 has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). Measure 87 has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3).

88 89 90

— my love. — I on - ly have eyes for you my

Detailed description: This system contains measures 88, 89, and 90. Measure 88 has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). Measure 89 has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). Measure 90 has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). There are triplets in measures 89 and 90.

91 92 93 94

love. — on - ly you, — my love!
on - ly you, — my love!
on - ly you, — my love!

Detailed description: This system contains measures 91, 92, 93, and 94. Measure 91 has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). Measure 92 has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). Measure 93 has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). Measure 94 has a treble clef with a half note chord (F#4, C#5) and a bass clef with a half note chord (F#2, C#3). There are long melisma lines in measures 91, 92, and 93.