

I'M LEAVING YOU

from *The Life*

Music by CY COLEMAN
Lyrics by IRA GASMAN

Slowly

p non espr

poco rall

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a melody in the right hand marked 'Slowly' and 'p non espr'. The melody consists of a series of eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. This sequence is repeated twice. The second time, the tempo is marked 'poco rall'. The left hand provides a harmonic accompaniment with chords and single notes.

QUEEN:

I nev - er thought you'd hurt me bad e - nough to make me tell you that I

a tempo

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo is marked 'a tempo'. The lyrics are: 'I nev - er thought you'd hurt me bad e - nough to make me tell you that I'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

had e - nough I thought that love would take us all the way. — And now, I

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'had e - nough I thought that love would take us all the way. — And now, I'. The piano accompaniment continues with chords and a bass line.

hard - ly can be - lieve what I'm a - bout to say I'm leav - ing you. —

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'hard - ly can be - lieve what I'm a - bout to say I'm leav - ing you. —'. The piano accompaniment continues with chords and a bass line.

What-ev - er hap-pened to that dream we used to share? What-ev - er

hap-pened to the love that once was there? What-ev - er hap-pened to

me and you? _____

poco rall. *a tempo*

poco rall. *a tempo*

I could take los - ing pride and

los - ing face. I could take an - y - thing but sec - ond place.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major) and a 4/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

You were the on - ly joy I ev - er knew, — but you can save your sweet talk, ba - by, 'cause your

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some ties and a final note that leads into the next system. The piano accompaniment maintains its harmonic support with chords and a consistent bass line.

ba - by's through be - liev - ing you. I'm

The third system shows the vocal line with a long note and a final note. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a more active bass line with some melodic movement.

leav - ing you.

The fourth system concludes the vocal line with a long note and a final note. The piano accompaniment includes a dynamic marking of *rall.* (ritardando) and features a melodic line in the right hand that moves towards the end of the system.