

LOSING MY MIND

from *Follies*

Words and Music by
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Sempre molto rubato

pp
R. H.
(Con Ped. al Fine)

The piano introduction consists of two staves. The right hand (R.H.) plays a melodic line with a rubato feel, while the left hand (L.H.) provides a harmonic accompaniment. The piece concludes with a fermata over the final chord.

SALLY:

The sun comes up, I think a-bout you. The coffee cup, I think a-bout

The vocal line is set in a treble clef with a key signature of two flats. The lyrics are written below the notes. The piano accompaniment is shown in the lower staves.

you. I want you so, — It's like I'm losing my mind.

(L. H.)

The vocal line continues with the lyrics. The piano accompaniment features a prominent left-hand (L.H.) line with a wide interval, creating a sense of longing. The piece ends with a fermata.

The morning ends, I think a-bout you. I talk to friends, I think a-bout

The vocal line concludes with the lyrics. The piano accompaniment continues to support the melody.

you. And do_ they know?_ It's like I'm los-ing my mind.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a quarter note 'you', followed by a series of eighth and sixteenth notes. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Faster

All af - ter - noon, do - ing ev-'ry lit - tle chore, The thought of you stays

The second system is marked 'Faster'. It continues with the vocal line and piano accompaniment. The tempo change is indicated by the 'Faster' instruction. The piano accompaniment becomes more active, with more frequent chords and a driving bass line.

bright. Some-times I stand in the mid-dle of the floor,

The third system begins with the word 'bright.' in a larger font. The vocal line continues with the lyrics 'Some-times I stand in the mid-dle of the floor,'. The piano accompaniment features a prominent melodic line in the right hand and a steady bass line in the left hand.

Not go - ing left, Not go - ing right. I dim - the lights And think - a - bout

The fourth system concludes the page with the lyrics 'Not go - ing left, Not go - ing right. I dim - the lights And think - a - bout'. The piano accompaniment continues with its characteristic style, providing harmonic support for the vocal line.

you, Spend sleep - less nights To think - a - bout you. You said - you loved

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The lyrics are: "you, Spend sleep - less nights To think - a - bout you. You said - you loved". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand has a melodic line with some slurs and a dotted line indicating a continuation. The left hand has a bass line with some chords and a dotted line.

me, Or were you just be - ing kind? — Or am I los - ing my

rall.

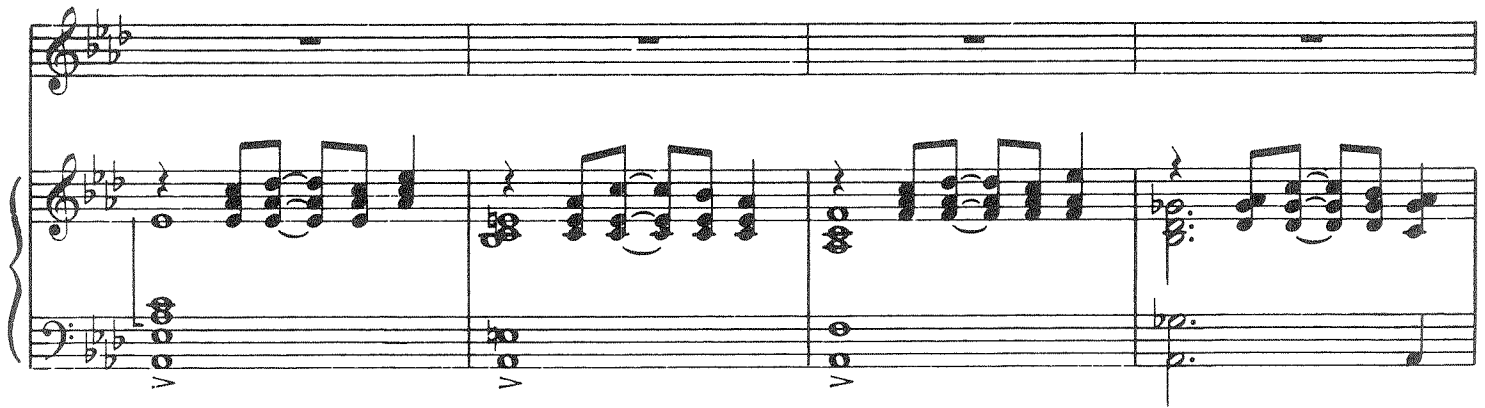
The second system continues the musical score. The vocal line has the lyrics: "me, Or were you just be - ing kind? — Or am I los - ing my". The piano accompaniment features a prominent melodic line in the right hand with a slur and a fermata. The left hand has a bass line with chords. The tempo marking *rall.* (rallentando) is placed above the second measure of the piano part.

mind?

The third system shows the vocal line with the lyric "mind?". The piano accompaniment is primarily chordal, with the right hand playing chords in a treble clef and the left hand playing chords in a bass clef. There are some slurs and dynamics markings like *v* (piano) and *mf* (mezzo-forte).

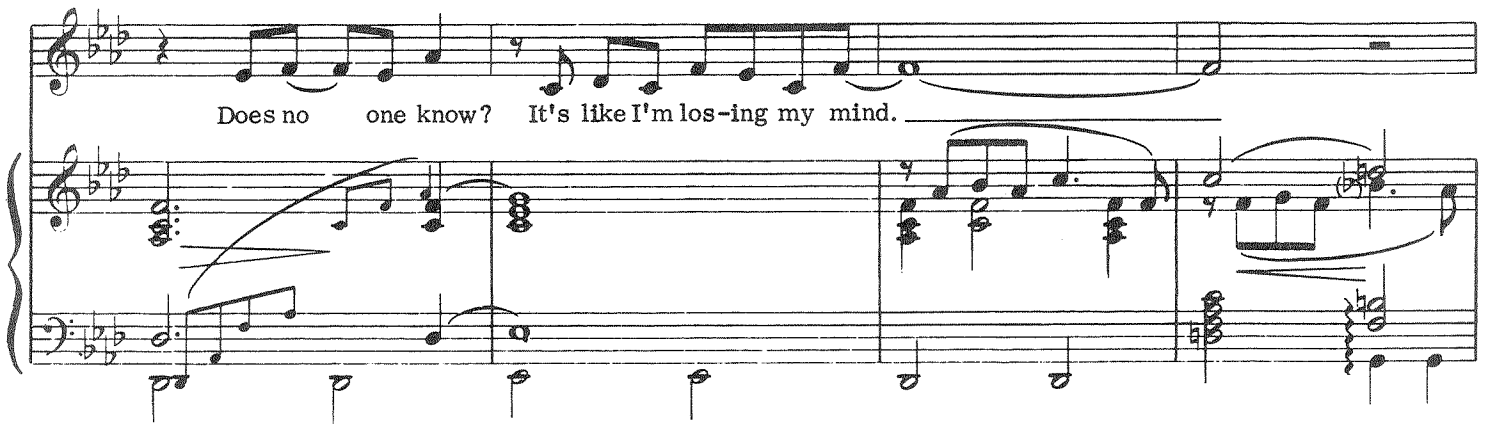
I want - you so, It's like I'm los - ing my mind.

The fourth system concludes the musical score. The vocal line has the lyrics: "I want - you so, It's like I'm los - ing my mind.". The piano accompaniment features a melodic line in the right hand with a slur and a fermata, and a bass line in the left hand with chords and a dotted line.



Piano introduction in B-flat major, 4/4 time. The right hand plays a series of chords and arpeggios, while the left hand provides a steady bass line. The piece begins with a whole rest in the right hand for the first two measures.

Accelerando



Vocal entry in B-flat major, 4/4 time. The melody begins with the lyrics "Does no one know? It's like I'm los-ing my mind." The piano accompaniment features a flowing arpeggiated pattern in the right hand and a simple bass line in the left hand.

Faster (*colla voce*)



Vocal continuation in B-flat major, 4/4 time. The melody continues with the lyrics "All af-ter-noon, do-ing ev-'ry lit-tle chore, The thought of you stays". The piano accompaniment maintains the arpeggiated texture in the right hand.



Vocal continuation in B-flat major, 4/4 time. The melody begins with the lyrics "bright. Some-times I stand in the mid-dle of the floor,". The piano accompaniment continues with the arpeggiated pattern in the right hand and a steady bass line in the left hand.

Not go - ing left, Not go - ing right. I dim - the lights

And think a-bout you, Spend sleep-less nights To think a-bout you, You said-you loved

me Or were you just be-ing kind? Or am I los-ing my

mind?