

In Paris With You

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Slowly

Don't talk to me of love. I've had an ear - ful. And I get tear - ful

3

This system contains the first three measures of the song. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Don't talk to me of love. I've had an ear - ful. And I get tear - ful". A triplet of eighth notes is marked with a '3' above it in the third measure.

when I've downed a drink or two.

3

This system contains measures 3 and 4. The vocal line continues with the lyrics: "when I've downed a drink or two.". The piano accompaniment features a triplet of eighth notes in the first measure of this system, marked with a '3' above it.

Faster, with a beat

I'm one of your talk - ing wound - ed. I'm a hostage. I'm ma - rooned.

5

This system contains measures 5, 6, and 7. The tempo instruction "Faster, with a beat" is placed above the first measure. The vocal line lyrics are: "I'm one of your talk - ing wound - ed. I'm a hostage. I'm ma - rooned.". The piano accompaniment is more rhythmic, with a '5' above the first measure of the system.

7 *Slower* 3

But I'm in Pa-ris with you. Yes I'm an - gry at the

10

way I've been bam - boo-zled and re - sent - ful at the mess that I've been

13

through. I ad - mit I'm on the re - bound, and I don't

Slower

15

care where we are bound. I'm in Pa - ris with you.

15

Slower, rubato

18

Do you mind if we don't go to the Louvre, if we say sod

18

20

off to sod-ding Not-re Dame, if we skip the Champs E - ly - sées and re -

20

22

main here in this sleaz - y old ho - tel room do - ing

22

24

this and that to what and whom, learn - ing who you are,

24

26

, Slower

learn - ing what I am. Don't talk to me of love. Let's talk of Pa - ris,

26

29

the lit - tle bit of Pa - ris in our view.

29

31

There's that crack a - cross the cei - ling, and the ho - tel walls are peel - ing,

31

Slower, rubato

33

but I'm in Pa - ris with you. Don't talk to me of love. Let's talk of Pa - ris.

33

36

I'm in Pa - ris with the slight - est thing you do.

36

37

I'm in Pa - ris with your eyes, your mouth, I'm in Pa - ris with all points south.

37

39

Spoken:

Am I embarrassing you?

39

41

Vocal line for measures 41-43. The melody starts with a whole rest in measure 41, followed by a quarter rest in measure 42. In measure 43, it begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The key signature has one sharp (F#) and the time signature is 2/4.

I'm in Paris with you.

Don't talk of love. Let's talk of Pa - ris,

41

Piano accompaniment for measures 41-43. The right hand plays a rhythmic pattern of eighth notes in measure 41, followed by a quarter note in measure 42, and then a series of chords in measure 43. The left hand plays a similar rhythmic pattern of eighth notes in measure 41, followed by a quarter note in measure 42, and then a series of chords in measure 43. The key signature has one sharp (F#) and the time signature is 2/4.

Slower, rubato

44

Vocal line for measures 44-46. The melody starts with a whole rest in measure 44, followed by a quarter rest in measure 45. In measure 46, it begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The key signature has one sharp (F#) and the time signature is 2/4.

the lit - tle bit of Pa - ris in our view.

44

Piano accompaniment for measures 44-46. The right hand plays a rhythmic pattern of eighth notes in measure 44, followed by a quarter note in measure 45, and then a series of chords in measure 46. The left hand plays a similar rhythmic pattern of eighth notes in measure 44, followed by a quarter note in measure 45, and then a series of chords in measure 46. The key signature has one sharp (F#) and the time signature is 2/4.

47

Vocal line for measures 47-49. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The key signature has one sharp (F#) and the time signature is 2/4.

There's that crack a - cross the cei - ling,

and

the ho - tel walls are peel - ing,

47

Piano accompaniment for measures 47-49. The right hand plays a rhythmic pattern of eighth notes in measure 47, followed by a quarter note in measure 48, and then a series of chords in measure 49. The left hand plays a similar rhythmic pattern of eighth notes in measure 47, followed by a quarter note in measure 48, and then a series of chords in measure 49. The key signature has one sharp (F#) and the time signature is 2/4.

50

Vocal line for measures 50-52. It features a treble clef and a key signature of one flat. Measures 50 and 51 contain triplet eighth notes. Measure 52 has a half note with a fermata. The lyrics are: "but I'm in Pa-ris with you. Don't talk of love. Let's talk of Pa-ris."

but I'm in Pa-ris with you. Don't talk of love. Let's talk of Pa-ris.

50

Piano accompaniment for measures 50-52. It features a grand staff with treble and bass clefs. The music includes chords and moving lines in both hands, with a fermata over the final chord in measure 52.

53

Vocal line for measures 53-54. It features a treble clef and a key signature of one flat. The lyrics are: "I'm in Pa - ris with the slight-est thing you do."

I'm in Pa - ris with the slight-est thing you do.

53

Piano accompaniment for measures 53-54. It features a grand staff with treble and bass clefs. The music includes chords and moving lines in both hands.

55

Vocal line for measures 55-57. It features a treble clef and a key signature of one flat. The lyrics are: "I'm in Pa - ris with your eyes, your mouth, I'm in Pa -".

I'm in Pa - ris with your eyes, your mouth, I'm in Pa -

55

Piano accompaniment for measures 55-57. It features a grand staff with treble and bass clefs. The music includes chords and moving lines in both hands.

57

ris with you.

57

59

59

62

62

8vb