

The University of Maine  
DigitalCommons@UMaine

---

Vocal Popular Sheet Music Collection

Public domain (may be downloaded in full)

---

1919

# I Was So Young : You Were So Beautiful

George Gershwin  
*Composer*

Alfred Bryan  
*Lyricist*

Caesar  
*Lyricist*

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-vp>

---

## Recommended Citation

Gershwin, George; Bryan, Alfred; and Caesar, "I Was So Young : You Were So Beautiful" (1919). *Vocal Popular Sheet Music Collection*. Score 890.

<https://digitalcommons.library.umaine.edu/mmb-vp/890>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Vocal Popular Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact [um.library.technical.services@maine.edu](mailto:um.library.technical.services@maine.edu).

# I WAS SO YOUNG

Words by I. CAESAR AND AL. BRYAN    Music by GEO. GERSHWIN

Introduced in the  
MESSRS. SHUBERT Production of

## "GOOD MORNING JUDGE"

*(Two years at the Adelphi Theatre, London, under title of "THE BOY")*



A MUSICAL COMEDY IN TWO ACTS  
*(Founded on Sir Arthur Pinero's farce "The Magistrate")*


by FRED THOMPSON

Staged by WYBERT STAMFORD

T. B. HARMS  
AND  
FRANCIS, DAY & HUNTER  
NEW YORK

6

VP. 002707  
1909  
I WAS

Bagaduce Music  
Lending Library   
Brooksville, Maine

Donor: 5 Coll: 1909

# I Was So Young

(You Were So Beautiful)

Words by  
I. CAESAR and AL. BRYAN

Music by  
GEO. GERSHWIN

*Moderato* *Till Ready*

Piano *p* *cresc.* *mf*

The piano introduction consists of two systems of music. The first system is marked *Moderato* and *p* (piano). It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with a descending line in the right hand and a more static bass line in the left hand. The second system is marked *Till Ready* and *mf* (mezzo-forte). It continues the melodic line with some chromaticism and includes a *cresc.* (crescendo) marking. The piece ends with a double bar line, a *Red.* (Reduction) marking, and an asterisk (\*).

(Boy) I was a boy with a  
(Girl) You speak of love just as

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "(Boy) I was a boy with a" and "(Girl) You speak of love just as". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It features a melody in the right hand and a bass line in the left hand. The piano part is marked *p* (piano) and includes a *Red.* (Reduction) marking and an asterisk (\*).

boy-ish heart, — Bow-ing down to love's com - mand, —  
if you know, — What that won-d'rous pas-sion means, —

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "boy-ish heart, —" and "if you know, —". The piano accompaniment continues with the same melody and bass line. The piano part is marked *p* (piano) and includes a *Red.* (Reduction) marking and an asterisk (\*).

You were a girl with a wo - man's art, —  
Hearts that are young find a love that's new, —

And you held my fate in your hand. \_\_\_\_\_  
When they wake from fool - ish dreams. \_\_\_\_\_

I was the moth — You were the flame, —  
Poor lit - tle moth — Chas - ing the flame, —

*And* \* *And* \*

You led me on — I was - nt to blame -  
 I know you've told — an - oth - er the same -

*rall.*

*rall.*

Refrain *Molto espress.*

I was so young - you were so beau - ti - ful,

What was a fel - low to do

I was en - rap - tured with you

*molto rit. appassionato*

They told me not to, But still I loved you, How I loved you,

*molto rit. appassionato*

*Red. \**

*a tempo*

I was so young— you were so beau - ti - ful,

*a tempo*

*cresc.*

I knew you could - nt be true —

*cresc.*

Each time I looked at you my heart grew sad,—

'Twas then I re - a - lized why men go mad, -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "'Twas then I re - a - lized why men go mad, -". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes chords and melodic lines with various articulations like slurs and accents.

You made me give you all the love I had, - For

The second system continues the vocal line with the lyrics "You made me give you all the love I had, - For". The piano accompaniment continues with similar textures. A dynamic marking of *p* (piano) is present in the piano part. There are also some performance markings like *red.* and *\** in the piano part.

I was so young, - yes, - I was so young - And -

The third system features the lyrics "I was so young, - yes, - I was so young - And -". The piano accompaniment continues with chords and melodic lines. The key signature remains one sharp (F#).

you were so beau - ti - ful. -ful.

The fourth system concludes the phrase with the lyrics "you were so beau - ti - ful. -ful.". The piano accompaniment includes first and second endings, indicated by the numbers 1 and 2 above the staff. The piano part ends with a double bar line and repeat signs.

*red.*  
*||: ( ) :||*

# WESTERN LAND

(SONG)

By BYRON GAY

Refrain *mp-f*

West - - ern Land, \_\_\_\_\_

*mp-f 1st time legato 2nd time marcato*

This system contains the first musical system. It features 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 4/4. The vocal line begins with the word 'West' followed by a long dash, then 'ern' followed by another long dash, and finally 'Land,' followed by a third long dash. The piano accompaniment starts with a dynamic marking of *mp-f* and includes performance instructions: *1st time legato* and *2nd time marcato*.

My own home land \_\_\_\_\_

This system contains the second musical system. The vocal line continues with the words 'My', 'own', 'home', and 'land', each followed by a long dash. The piano accompaniment continues with chords and melodic lines.

With eve - ning shad - ows fall - ing, Oh

This system contains the third musical system. The vocal line concludes with the words 'With', 'eve - ning', 'shad - ows', 'fall - ing,', and 'Oh'. The piano accompaniment continues with chords and melodic lines.

Copyright MCMXIX by T. B. Harms & Francis, Day & Hunter, N.Y.  
All Rights Reserved International Copyright Secured