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## FOUR PART T. T. B. B.

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9-H1221	If There Is Someone Lovelier Than You	Schwartz	.20
9-H1222	Liza	Gershwin	.25

HARMS, INC.  
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# NIGHT AND DAY

From "The Gay Divorcee"

Four Part Male Voices  
T.T.B.B.

Words and Music by  
COLE PORTER  
Arranged by Walter Scotson

TENOR I

TENOR II

BASS I

BASS II

PIANO

*p*

Like the beat, beat, beat of the tom-tom; When the jun - gle shad-ows

*p*

Like the beat, beat, beat of the tom-tom; When the jun - gle shad-ows

*p*

Like the beat, beat, beat of the tom-tom; When the jun - gle shad-ows

*p*

Like the beat, beat, beat of the tom-tom; When the jun - gle shad-ows

*p staccato sempre*

Orchestra accompaniment available

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fall, — Like the tick, tick, tock of the state-ly clock, as it stands a-gainst the

fall, — Like the tick, tick, tock of the state-ly clock, as it stands a-gainst the

fall, — Like the tick, tick, tock of the state-ly clock, as it stands a-gainst the

fall, — Like the tick, tick, tock of the state-ly clock, as it stands a-gainst the

wall, — Like the drip, drip, drip of the rain-drops When the sum-mer show'r is

wall, — Like the drip, drip, drip of the rain-drops When the sum-mer show'r is

wall, — Like the drip, drip, drip of the rain-drops When the sum-mer show'r is

wall, — Like the drip, drip, drip of the rain-drops When the sum-mer show'r is

through, So a voice with-in me keeps re-peat-ing, you,- you,- you,-

through, So a voice with-in me keeps re-peat-ing, you,- you,- you,-

through, So a voice with-in me keeps re-peat-ing, you,- you,- you,-

through, So a voice with-in me keeps re-peat-ing, you,- you,- you,-

REFRAIN

Night and day you are the one,

Night and day you are the one,

Ah, you are the one,

Ah, you are the one,

*staccato*  
*no pedal*

On - ly you be - neath the moon and un - der the sun.

On - ly you be - neath the moon and un - der the sun.

You un - der the sun.

You un - der the sun.

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The top two staves (Soprano and Alto) sing the lyrics "On - ly you be - neath the moon and un - der the sun." The bottom two staves (Tenor and Bass) sing "You un - der the sun." The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines. The music is in a key with two flats and a 4/4 time signature. A triplet of eighth notes is marked in the vocal lines.

Wheth - er near to me or far, It's no

Wheth - er near to me or far, It's no

Wheth - er near to me or far, It's no mat - ter, dar - ling

Wheth - er near to me or far, It's no mat - ter, dar - ling

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The top two staves (Soprano and Alto) sing the lyrics "Wheth - er near to me or far, It's no". The bottom two staves (Tenor and Bass) sing "Wheth - er near to me or far, It's no mat - ter, dar - ling". The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines. The music is in a key with two flats and a 4/4 time signature.

mat-ter darl-ing where\_ you are\_\_\_\_\_ I think of  
 mat-ter darl-ing where\_ you are\_\_\_\_\_ I think of  
 where you are,\_ I think of you\_\_\_\_\_ night and day.\_\_\_\_\_  
 where you are,\_ I think of you\_\_\_\_\_

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some phrases held over from the previous page.

you Ah, why is it so,\_\_\_\_\_  
 you Ah, why is it so,\_\_\_\_\_  
 — Day and night.\_\_\_\_\_ why is it so,\_\_\_\_\_  
 Ah, why is it so,\_\_\_\_\_

The second system also consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature remains two flats. The music includes a triplet of eighth notes in the bass line and a fermata over a note in the vocal line. Dynamics markings include *mf* (mezzo-forte).

wher - ev - er I go?\_\_\_\_\_

wher - ev - er I go?\_\_\_\_\_

that this long - ing for you fol-lows wher-ev-er I go?\_\_\_\_\_ In the

wher - ev - er I go?\_\_\_\_\_ In the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in B-flat major. The first two staves have lyrics: "wher - ev - er I go?\_\_\_\_\_". The third and fourth staves have lyrics: "that this long - ing for you fol-lows wher-ev-er I go?\_\_\_\_\_ In the" and "wher - ev - er I go?\_\_\_\_\_ In the". The piano accompaniment features a melodic line with triplets and a steady bass line.

In the roar-ing traf - fic's boom In the si-lence of my

In the roar-ing traf - fic's boom In the si-lence of my

roar-ing traf-fic's boom\_\_\_\_\_ In the si-lence of my lone-ly room, I

roar-ing traf-fic's boom\_\_\_\_\_ In the si-lence of my lone-ly room, I

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in B-flat major. The first two staves have lyrics: "In the roar-ing traf - fic's boom In the si-lence of my". The third and fourth staves have lyrics: "roar-ing traf-fic's boom\_\_\_\_\_ In the si-lence of my lone-ly room, I" and "roar-ing traf-fic's boom\_\_\_\_\_ In the si-lence of my lone-ly room, I". The piano accompaniment features a melodic line with a fermata and a steady bass line.

lone - ly room, \_\_\_\_\_ I think of you. Night and  
 lone - ly room, \_\_\_\_\_ I think of you. Night and  
 think of you, \_\_\_\_\_ night and day. \_\_\_\_\_ Night and  
 think of you, \_\_\_\_\_

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are spread across the vocal staves, with some lines continuing from the previous page.

day \_\_\_\_\_ un-der the hide of me \_\_\_\_\_ There's an  
 day \_\_\_\_\_ un-der the hide of me \_\_\_\_\_ There's an  
 day \_\_\_\_\_ un-der the hide of me \_\_\_\_\_ There's an  
 Night and day \_\_\_\_\_ un-der the hide of me \_\_\_\_\_ There's an

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal parts feature a triplet of eighth notes in the second measure of each line. The piano accompaniment continues with chords and moving lines in both hands. The lyrics are spread across the vocal staves, with the final line starting with 'Night and day'.



Oh, such a hung-ry yearn-ing burn - ing in - side of me; \_\_\_\_\_

Oh, such a hung-ry yearn-ing burn - ing in - side of me; \_\_\_\_\_

Oh, such a hung-ry yearn-ing burn - ing in - side of me; \_\_\_\_\_

Oh, such a hung-ry yearn-ing burn - ing in - side of me; \_\_\_\_\_

The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a bass line with some triplets. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

— And its tor-ment won't be through— Till you let me spend my

— And its tor-ment won't be through— Till you let me spend my

— And its tor-ment won't be through— Till you let me spend my

— And its tor-ment won't be through— Till you let me spend my

The piano accompaniment continues with two staves. The right hand features chords and melodic lines, while the left hand provides a steady bass line. The key signature and time signature remain the same as in the first system.

life mak - ing love\_ to you, day and night, \_\_\_\_\_ Night and day\_

life mak - ing love\_ to you, day and night, \_\_\_\_\_ Night and day\_

life mak - ing love\_ to you, day and night, \_\_\_\_\_ Night and day\_

life mak - ing love\_ to you, day and night, \_\_\_\_\_ Night and day\_

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking of *f* is present.

1 2

Night and day\_ \_\_\_\_\_

Night and day\_ \_\_\_\_\_

1 2

The piano accompaniment features a repeat section with first and second endings. It includes a triplet of eighth notes in the bass clef and a dynamic marking of *f*.