

CAN'T HELP LOVIN' DAT MAN

FLORENZ ZIEGFELD

PRESENTS

SHOW BOAT

ADAPTED FROM EDNA FERBER'S NOVEL OF THE SAME NAME

BOOK & LYRICS BY

OSCAR HAMMERSTEIN 2nd

MUSIC BY

JEROME KERN

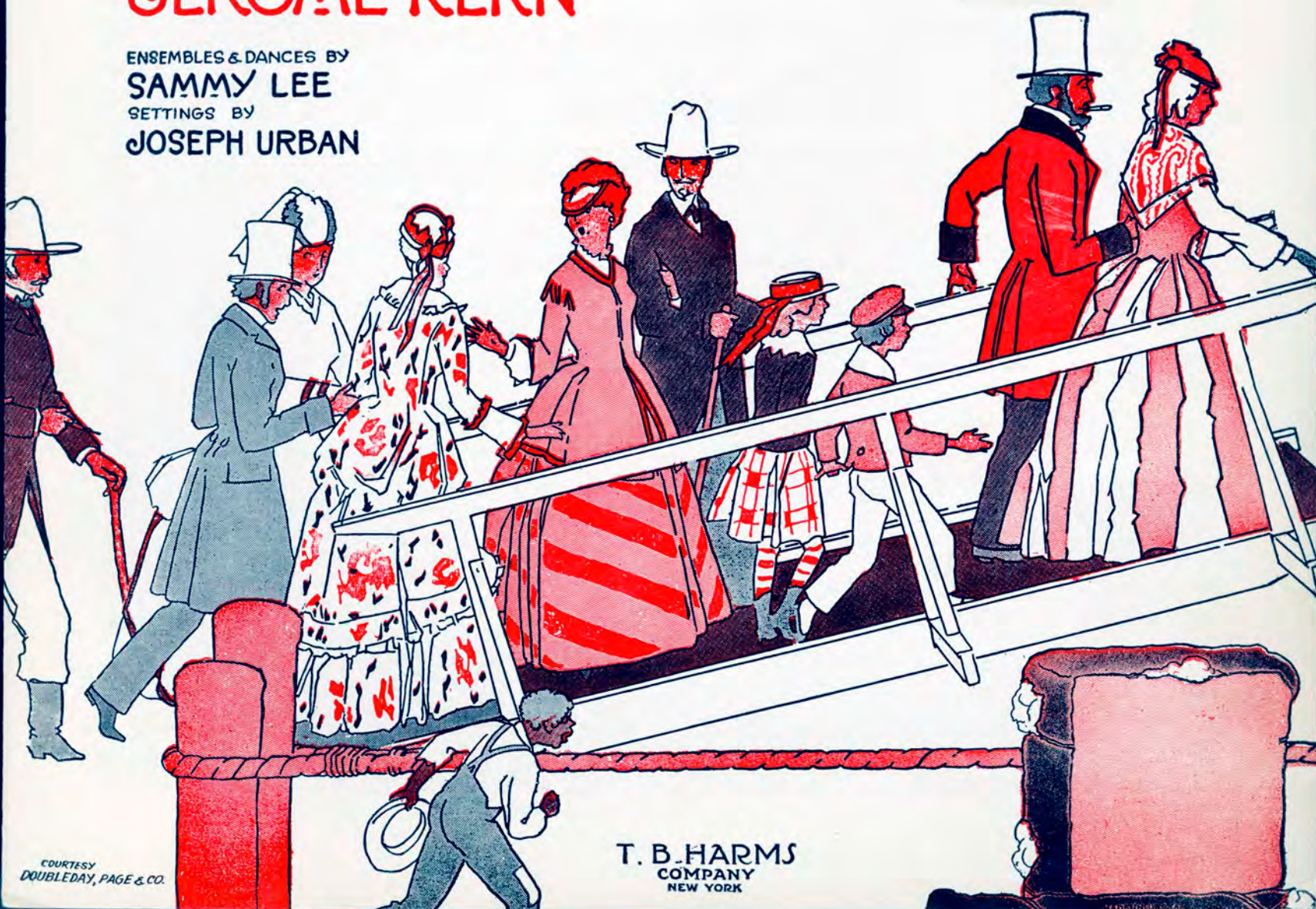
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EXCERPTS FROM JEROME KERN'S

ROBERTA

When Your Heart's On Fire

Smoke Gets In Your Eyes

Words by
OTTO HARBACH

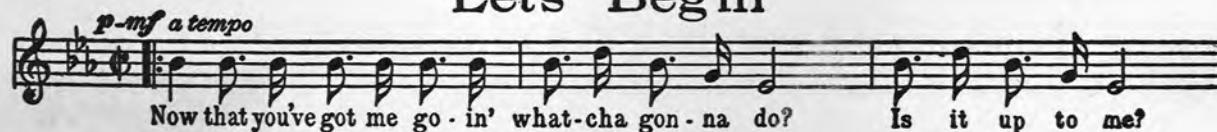
Music by
JEROME KERN



Something Had To Happen



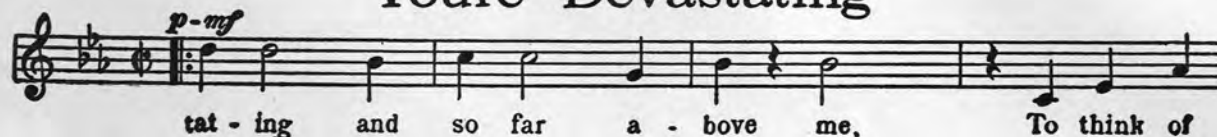
Let's Begin



The Touch Of Your Hand



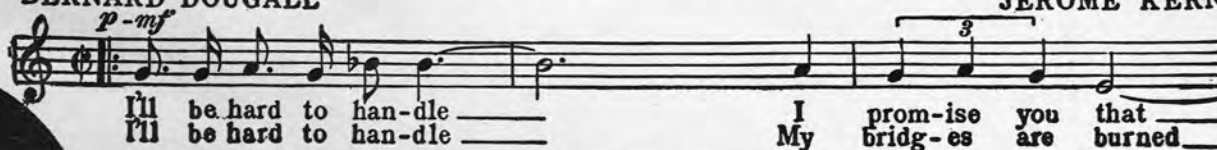
You're Devastating



I'll Be Hard To Handle

Words by
BERNARD DOUGALL

Music by
JEROME KERN



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RECORDS AND PIANO ROLLS CAN ALSO BE PROCURED FOR THE ABOVE SONGS

T · B · H A R M S C O .

N E W Y O R K N Y

Can't Help Lovin' Dat Man

3

Words by
OSCAR HAMMERSTEIN 2nd

Music by
JEROME KERN

Tempo di Blues (*slowly*)

Piano

pp R.H.

p Eb F7 Bb+ Bb7 Eb

Oh lis-ten, sis-ter, I love my Mis-ter man and I can't—

Ebmaj7 Eb7 Eb+ Ab Ab7 Abmi

— tell yo' why,— Dere ain't no rea-son why I should love dat

Eb Bb7

man. It must be sump-in' dat —



E♭

De an - gels done plan.

p *E♭* *F7* *B♭+* *B♭7* *E♭*

De chimb-ley's smok-in', De roof is leak-in' in, But he don't-

E♭maj7 *E♭7* *A♭* *A♭mi*

- seem to care, - He can be hap-py Wid jus' a sip of

E♭ *B♭7*

gin. I ev - en loves him when -

Eb

his kiss - es got gin.

Burthen

Eb

Cmi

Fmi7

Bb7

Eb

Cmi

Fish got to swim and birds got to fly, I got to love - one

Ab

Abmi

Eb

Cmi

Bb7

Bb7

man till I die, Can't help lov - in' dat man of

Eb

Ab

Eb

Cmi

mine. Tell me he's la - zy,

Fmi7 Bb7 Eb Cmi Ab Aømi
 tell me he's slow,- Tell me I'm cra - zy, may-be, I know,-
 Eb Cmi Bb7 Bb7 Eb
 Can't help lov - in' dat man- of mine.
 Ab Gmi Ab Eb Ab Ebdim
cresc. e piu appass.
 When he goes a - way
cresc. e piu appass.
 Eb F7 Eb
 Dat's a rain - y day, And when he comes

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and mood are indicated by the instruction 'cresc. e piu appass.' (crescendo and more passionate). The lyrics are written below the vocal line. The piano accompaniment features various chords and melodic lines, including some with grace notes and slurs.

E♭ dim *B♭7*

back dat day is fine, — De sun will shine.

E♭ *Cmi* *Fmi7* *B♭7* *E♭* *Cmi*

He can come home — as late as can be, — Home wid - out him — ain't

A♭ *A♭mi* *E♭* *Cmi* *B♭7* *B♭7*

no home to me, — Can't help lov - in' dat man — of

dim. *dim.*

mine. mine.

1 *E♭* *B7(b5)* *B♭7* *B♭+* *2* *E♭* *F7* *E+9* *E♭7*

8va *sf*

The musical score is written for voice and piano. The key signature has two flats (B♭ and E♭). The tempo and style are indicated by the notation and dynamics. The lyrics are: "back dat day is fine, — De sun will shine. He can come home — as late as can be, — Home wid - out him — ain't no home to me, — Can't help lov - in' dat man — of mine. mine." The piano part features a variety of chords and textures, including a prominent bass line and a melodic line in the right hand. The score includes dynamic markings such as *ff*, *f*, *dim.*, *sf*, and *8va*. The final section of the score is marked with a repeat sign and a first ending bracket.

Why Do I Love You?

(Magnolia and Ravenal)

Words by
OSCAR HAMMERSTEIN IInd

Music by
JEROME KERN

Burthen *p-f*

Why do I love you? Why do you love me?

Why should there be two hap - py as we? —

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'Why do I love you? Why do you love me? Why should there be two hap - py as we? —'. The score includes dynamic markings such as *p-f* (piano-forte) and *b* (basso).

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