

# PAINTING A PICTURE OF YOU

by

RICHARD HOWARD

Writer of "I'VE LOST YOU SO WHY SHOULD I CARE"  
"AFTER YOU'VE HAD YOUR WAY"  
"I'M BUILDING A PALACE IN PALESTINE" ETC



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PUBLISHED BY  
*Daly* (INC.)  
MUSIC PUBLISHER  
BOSTON, MASS.

STARMER

# Painting A Picture of You.

RICHARD HOWARD.

Composer of "I've lost you so why should I Care"

Piano

Moderato

Vamp

The piano introduction consists of two systems. The first system is marked 'Moderato' and features a treble and bass staff with a key signature of two flats and a common time signature. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The second system is marked 'Vamp' and features a treble staff with a key signature of one flat and a common time signature. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics are marked 'p' (piano).

Stroll-ing through the fields one day—  
Mar - y took her sweet-hearts hand—

Through the fields of new mown hay,—  
Said of course I un - der - stand,—

The vocal melody for the first system is written in a treble staff with a key signature of two flats and a common time signature. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked 'Moderato' and the dynamics are marked 'mf' (mezzo-forte).

Har-ry and Mar - y went On re - cre - a - tion bent From the cit - y far a - way.—  
That pic-ture of — me dear, That would be love - ly dear, And I think your i - dea's grand.—

The vocal melody for the second system is written in a treble staff with a key signature of two flats and a common time signature. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked 'Moderato' and the dynamics are marked 'mf' (mezzo-forte).

Paint-ing pret-ty land-scape scenes— They met an art - ist so it seems,—  
But just lis - ten hon - ey do, Sup - pose you were an art - ist too —

The vocal melody for the third system is written in a treble staff with a key signature of two flats and a common time signature. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked 'Moderato' and the dynamics are marked 'mf' (mezzo-forte).

They ad - mired — his work a - while— Then she heard her sweet-heart say.—  
I'm a - fraid — that you would say— To each lit - tle girl you knew.—

The vocal melody for the fourth system is written in a treble staff with a key signature of two flats and a common time signature. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked 'Moderato' and the dynamics are marked 'mf' (mezzo-forte).

## Chorus

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Oh! for your eyes, I'd have the heaven's blue— dear, For your cheeks, —  
I'd have the red, red rose — And for your hair, — I'd have the golden sun —  
set, For your teeth, — I'd have the whitest snows — Oh! for your smile, —  
— I'd have the rad-i - ant rain - - bow, Paint your lips — a pret-ty pop-py hue —  
I nev - er stood — a - mong the smart-est dear, But if I could — be - come an  
art - ist dear, Oh! that's how I'd be paint - ing, paint-ing a pic - ture of you. Oh! for your you.

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**TWO NEW NUMBERS BY THE WRITER OF**  
**"I'VE LOST YOU, SO WHY SHOULD I CARE"**

# AFTER YOU'VE HAD YOUR WAY I'M BUILDING A PALACE IN PALESTINE

**A SONG THAT WILL LAST FOR YEARS.**

**A NEW IDEA IN SONG WRITING.**

After You've Had Your Way.

A New Ballad  
 by the Writer of "I've Lost You So Why Should I Care"

RICHARD HOWARD.



**A BEAUTIFUL  
 BALLAD.**



**WONDERFUL  
 LYRIC  
 AND**



**IRRESISTIBLE  
 MELODY.**

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I'm Building A Palace in Palestine.

RICHARD HOWARD.  
 Writer of "I've Lost You So Why Should I Care"



**NEW**

**Vocal**

I've Lost You,  
 So Why Should  
 I Care?

Some Day,  
 You'll Miss Me.

Just a Little Song  
 At Twilight.

I'm All Dressed Up

**Instrumental**

Muriel Waltz

Wisteria Waltz

Full of Pep

A Bag of Rags

Roses and Violets

Bridal Roses



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