

If Ever I Would Leave You

From the Musical Play "Camelot"
for Male Chorus (T.T.B.B.)

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

158

Moderato

TENOR I

TENOR II

BARITONE

BASS

Piano

mf

rit.

Ⓟ Rehearsal letters correspond with "Highlights from CAMLOT" for Ba...

Oo — oo —

Oo — oo —

mf

If ev-er I would leave you — It would-n't be in sum-mer. —

mf

If ev-er I would leave you — It would-n't be in sum-mer. —

Ⓟ

mp a tempo

7

9570-8

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Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "See - ing you in sum - mer I nev - er would go." Each vocal staff has a *cresc.* marking above it. The piano accompaniment features a *cresc.* marking in the right hand.

See - ing you in sum - mer I nev - er would go.

See - ing you in sum - mer I nev - er would go.

See - ing you in sum - mer I nev - er would go.

See - ing you in sum - mer I nev - er would go.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Your hair streaked with sun - light, — Your lips red as flame, —". Each vocal staff has a *(melody)* marking above it. The piano accompaniment features a *(melody)* marking in the right hand.

— Your hair streaked with sun - light, — Your lips red as flame, —

— Your hair streaked with sun - light, — Your lips red as flame, —

— Your hair streaked with sun - light, — Your lips red as flame, —

— Your hair streaked with sun - light, — Your lips red as flame, —

— Your face with a lus - tre — that puts gold to shame! —

— Your face with a lus - tre — that puts gold to shame! —

(melody) — Your face with a lus - tre — that puts gold to shame! —

(melody) — Your face with a lus - tre — that puts gold to shame! —

— Your face with a lus - tre — that puts gold to shame! —

The first system consists of five vocal staves and a piano accompaniment. The lyrics are: "Your face with a lus - tre — that puts gold to shame! —". The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Oo —

Oo —

mf — But if I'd ev - er leave you, — It could - n't be in

mf — But if I'd ev - er leave you, — It could - n't be in

mp — But if I'd ev - er leave you, — It could - n't be in

The second system consists of five vocal staves and a piano accompaniment. The lyrics are: "Oo —", "Oo —", "But if I'd ev - er leave you, — It could - n't be in", "But if I'd ev - er leave you, — It could - n't be in", and "But if I'd ev - er leave you, — It could - n't be in". The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

cresc.
oo — How I'd leave in au-tumn I nev - er would

cresc.
oo — How I'd leave in au-tumn I nev - er would

cresc.
au - tumn. — How I'd leave in au-tumn I nev - er would

cresc.
au - tumn. — How I'd leave in au-tumn I nev - er would

cresc.

know. — I've seen how you spar - kle — when fall nips the air. —

know. — I've seen how you spar - kle — when fall nips the air. —

know. —

know, nev - er know.

— I know you in au - tunn — And I must be there. —

I know you in au - tunn — And I must be there. —

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble and bass clefs, respectively, with lyrics written below them. The bottom two staves are piano accompaniment staves in treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The vocal melody features a triplet of eighth notes in the first measure of the vocal line.

② With motion

mf And could I leave you run - ning mer - ri - ly thru the

mf And could I leave you run - ning mer - ri - ly thru the

③ With motion

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble and bass clefs, respectively, with lyrics written below them. The bottom two staves are piano accompaniment staves in treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The vocal melody continues with the lyrics "And could I leave you run - ning mer - ri - ly thru the". The piano accompaniment features a triplet of eighth notes in the first measure of the piano line. The system is marked with a circled 2 and the instruction "With motion".

cresc.
 Thru the snow, Or on a win-try eve-ning when you catch the fire's.
cresc.
 Thru the snow, Or on a win-try eve-ning when you catch the fire's.
cresc.
 snow? _____ Or on a win-try eve-ning when you catch the fire's
cresc.
 snow? _____ Or on a win-try eve-ning when you catch fire's

rit. *a tempo* (R) *p*
 glow? _____ Oo _____
rit. *a tempo* *p*
 glow? _____ Oo _____

rit. *mf a tempo*
 glow? _____ If ev-er I would leave you _____ How could it be in
rit. *mf a tempo*
 glow? _____ If ev-er I would leave you _____ How could it be in

rit. *mp a tempo* (R) 7

"BLIND
MICE"

oo — Know-ing how in spring I'm be - *cresc.*

oo — Know-ing how in spring I'm be - *cresc.*

spring - time, — Know-ing how in spring I'm be - *cresc.*

spring - time, — Know-ing how in spring I'm be - *cresc.*

cresc.

witched by you so? — Oh, no! not in spring - time! —

(melody) *f* 3 Oh, no! not in spring - time! —

witched by you so? — Oh, no! not in spring - time! —

witched by you so? — Oh, no! not in spring - time! —

f 3

⑤ Broadly

— Sum-mer, win-ter or sum-mer, win-ter or fall! No nev-er could I

— Sum-mer, win-ter or fall! No nev-er could I

— Sum-mer, win-ter or sum-mer, win-ter or fall! No nev-er could I

— Sum-mer, win-ter or sum-mer, win-ter or fall!

leave you — at all.

leave you — at all.

leave you — at all.

leave you — at all.

rall.

8...