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1916

## I've Lost You So Why Should I Care

Richard Howard

*Composer*

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*Miss Clara E. Robert*

# I'VE LOST YOU

## SO WHY SHOULD I CARE

*25¢ x 62*



*Freda  
Bara*

*Gump & Co.*

BY  
RICHARD HOWARD.  
WRITER OF "GOOD-  
BYE, LITTLE GIRL OF  
DREAMS" ETC.

vp. 008028  
1916  
I'VE



# I've Lost You So Why Should I Care.

RICHARD HOWARD.

Moderato

The piano introduction is in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E3. The piece is marked with a forte (f) dynamic.

The beau - ti - ful sto - ry is end - ed, ——— Our won - der - ful ro - mance is  
We bring noth - ing in the world with us, ——— We can take noth - ing out when we

The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment is in the right hand, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E3. The piece is marked with a mezzo-forte (mf) dynamic.

through, ——— And I might have known it was on - ly a dream For it  
go, ——— So why should we care if we live or we die, When our

The vocal line continues with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment is in the right hand, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E3.

all seemed too good to be true. ——— For the wrongs that we do we must  
glad - ness is turned in - to woe. ——— I'll be glad when my sad life is

The vocal line continues with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment is in the right hand, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E3.

suf - fer, \_\_\_\_\_ And that's just the rea - son we met, \_\_\_\_\_ You came that I  
o - ver, \_\_\_\_\_ When they lay me a - way to my rest, \_\_\_\_\_ For while I must

might make a - tone - - ment Through you I must pay ev - 'ry debt. \_\_\_\_\_  
live brok - en heart - ed The worst can be on - ly the best. \_\_\_\_\_

## Chorus

Oh why should I care what be - comes of me now I had noth - ing to

live for but you \_\_\_\_\_ Oh why should I care if I fall by the

way When I know that no long-er you're true. My sor - row is

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

send - ing me down to my grave 'Tis great - er than I can

The second system continues the vocal line with a dotted quarter note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment continues with similar harmonic support.

bear, If they bar me a - way, from heav-en some day, I've

The third system shows the vocal line with a dotted half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment includes a fermata over the final chord of the system.

lost you so why should I care. care.

The fourth system concludes the piece with two endings. The vocal line has a dotted half note G4, followed by quarter notes A4, B4, and a half note G4. The piano accompaniment features a fermata over the final chord. The first ending leads back to the beginning of the system, and the second ending leads to the final cadence.

# I've Lost You So Why Should I Care.

5

MALE QUARTETTE.

arr. by C. R. Bird.

Moderato

1<sup>st</sup> Tenor  
Oh why should I care what be-comes of me now, I had nothing to live for but you, —

2<sup>d</sup> Tenor

Baritone  
Oh why should I care what be-comes of me now, I had nothing to live for but, live for but

Bass  
you, —

— Oh why should I care if I fall by the way When I know that no longer you're true, no not

— you, Oh why should I care if I fall by the way When I know that no longer you're true, no not

true. My sor-row is send-ing me down to my grave 'Tis great-er than I can bear, I can

true. My sor-row is send-ing me down to my grave 'Tis great-er than I can bear, I can

bear, If they bar me a-way from heaven some day, I've lost you so why should I care, should I care.

bear, If they bar me a-way from heaven some day, I've lost you so why should I care, should I care.

# A BALLAD SENSATION

For Every Girl Who Is Any One's Girl

## THERE IS ALWAYS SOMEBODY TO BLAME

By RICHARD HOWARD

COMPOSER OF

*I've Lost You So Why Should I Care*

For Every Girl Who Is Anyone's Girl  
THERE IS ALWAYS SOMEBODY TO BLAME.

RICHARD HOWARD

Chorus.

For — ev — er — y — girl — who — is — an — y — one's — girl — There — is

al — ways — some — bod — y — to — blame — A — sad — brok — en

heart — al — ways — plays — the — main — part — In — each — lone — ly — life — lived — in

For Every Girl etc.

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Just A Little Song at Twilight,  
Who Do You Sing It To Now?  
I've Lost You So Why Should I Care  
Just Because She Comes From A One Horse  
Town That's no sign she's a one horse girl  
The Birth of a Nation  
In the Heart of the City That Has no Heart  
I'm all Dressed Up and no Place to Go  
You'll Miss Me Some Day, You Wait and See

#### INSTRUMENTAL

That Syncopated One Step  
Too Much Ginger  
A Bag of Rags  
Roses and Violets Waltzes  
Love Whispers " "  
Wisteria " "

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