

YOU WERE MEANT FOR ME

R454
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Words and Music by SISSLE and BLAKE

The Selwyns
present

Andre Charlot's

Revue No. 1924

With London's Three Great Stars
Beatrice Lillie, Gertrude Lawrence
and Jack Buchanan
A Chorus of Charlot's Royal Beauties

DANCES ARRANGED BY
DAVE BENNETT

I Might
I Don't Know
Limehouse Blues
March With Me
Night May Have Its Sadness
Oldest Game In The World
Parisian Pierrot
You Were Meant For Me
Selection

HARMS
INCORPORATED
NEW YORK

You Were Meant For Me

Written and Composed by
SISSLE and BLAKE

Piano

Moderato

f

8va.....

p rall.

The piano introduction is in 3/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one flat (Bb). The first measure has a forte (*f*) dynamic. The melody in the right hand features a series of eighth notes and quarter notes, with a crescendo leading to a piano (*p*) and 'rallentando' (*rall.*) section. The left hand provides a simple harmonic accompaniment. A '8va' (octave) marking is placed above the final two measures of the introduction.

p Slowly

In this world each one was meant for some - one And
Prov - i - dence ar - rang - es things so neat - ly

The first system of the song features a vocal line and piano accompaniment. The tempo is marked 'Slowly' with a piano (*p*) dynamic. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: 'In this world each one was meant for some - one And Prov - i - dence ar - rang - es things so neat - ly'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a simple harmonic accompaniment with some chromatic movement in the right hand.

when these some-ones meet they nev - er part _____ Our
Cu - pid ver - y oft - en lends a hand _____ Be -

The second system continues the vocal and piano accompaniment. The lyrics are: 'when these some-ones meet they nev - er part _____ Our Cu - pid ver - y oft - en lends a hand _____ Be -'. The piano accompaniment continues with a similar harmonic structure, featuring a prominent bass line in the left hand.

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ac - ci - dent - al meet - ing may seem quite un - re - heard But
- cause he shoots his ar - rows with both his eyes shut tight And

des - tin - y has marked us from the first. So
where his ar - rows hit it must be right. So

Refrain
p-f

you were meant for me and I was meant for
you were meant for me and I was meant for

you To - geth - er on life's tem - pest - uous sea, We'll
you I might - n't have guessed when I was three But

pad - dle our love's can - oe, We'll oft - en dis - a -
 when I was four I knew. How love - ly it will

-gree, true lov - ers al - ways do It won't
 be, when life is near - ly through To re -

mat - ter you see if you love me And
 -mem - ber you see how you've loved me And

al - ways I'll love you. So you.
 how much I've loved you. you.

D.C.

MEMORY LANE

Words by
B. G. DE SYLVA

Music by
LARRY SPIER
and CON CONRAD

Refrain

p-f

I am with you Wan-der-ing through Mem-o-ry Lane;

p-f

Detailed description: This system contains the first line of the refrain. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *p-f* (piano-forte) markings.

Liv-ing the years, Laugh-ter and tears, ov-er a - gain.

Detailed description: This system contains the second line of the refrain. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment includes triplet markings over the right-hand chords.

I am dream - ing yet of the night we

Detailed description: This system contains the third line of the refrain. It continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern with chords in the right hand.

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