

## ii.

# Weeping, I Wait

music by **Curtis Bryant**  
words by **Stephen Bluestone**

$\text{♩} = 92$

Languorous swing!  $\text{♩} = \text{♩}^3$

Piano introduction in 4/4 time, marked *mp*. The music features a melodic line in the right hand and a bass line in the left hand, with a piano accompaniment in the middle. The key signature has one flat (B-flat major or D minor). The introduction consists of three measures.

Vocal and piano accompaniment for measures 4-6. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has two sharps (D major or F# minor). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano accompaniment in the middle. The piano accompaniment is marked *mf*. The vocal line is marked *mp*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano accompaniment in the middle. The piano accompaniment is marked *mf*. The vocal line is marked *mp*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano accompaniment in the middle. The piano accompaniment is marked *mf*. The vocal line is marked *mp*.

4  
Weep - ing, I wait, weep - ing, I wait

Vocal and piano accompaniment for measures 7-9. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has two sharps (D major or F# minor). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano accompaniment in the middle. The piano accompaniment is marked *mp*. The vocal line is marked *mp*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano accompaniment in the middle. The piano accompaniment is marked *mp*. The vocal line is marked *mp*.

7  
where no or-na-ment of notes,

WEST END BLUES

10

*freely*

no trim or em - bel - lish-ment (ah, ah, ah, ah, ah, ah)

12

is pos - si - ble, is pos - si - ble,

*mf*

15

be-yond Chi-ca-go, the Sa - vo - y Club,

*mp*

WEST END BLUES

18

the Lin-corn Gar-dens, the ne-ce-sar-y set - ings, the fill for

*mf* *p subito*

21

cho - rus-es, the fill for cho - rus-es.

*mf* *p* *mf*

24

Mwa, mwa, mwa, mwa, mwa, mwa,

*f*

WEST END BLUES

*rit.* -----

26

mwa, mwa, mwa, mwa, mwa, mwa.

28

*a tempo*

I wait, I wait like

30

sor - row at a fu - ner-al, rest-less to re-turn down fa-

WEST END BLUES

33

mil - iar streets, to the old rou-tine,

RH

36

to the us - u - al sad - ness from which we be -

*freely* -----

*p*

39

gin. -----

*a tempo* *rit.* -----

*mf*