

# IN LOVE IN VAIN

Words by LEO ROBIN

Music by JEROME KERN

From the  
20<sup>TH</sup> CENTURY-FOX  
PICTURE



## Centennial Summer

IN TECHNICOLOR

MUSIC BY  
JEROME KERN

STARRING  
JEANNE CRAIN • CORNEL WILDE • LINDA DARNELL  
WILLIAM EYTHE • WALTER BRENNAN • CONSTANCE  
BENNETT • DOROTHY GISH

Produced and Directed by  
OTTO PREMINGER

Other Songs from "Centennial Summer"

ALL THROUGH THE DAY  
Words by Oscar Hammerstein 2nd

CINDERELLA SUE  
Words by E. Y. Harburg

TWO HEARTS ARE BETTER THAN ONE  
Words by Johnny Mercer

T B HARMS  
COMPANY  
NEW YORK

# In Love In Vain

Words by  
LEO ROBIN

Music by  
JEROME KERN

Moderato (*whimsically*)

Piano



*p* *rit*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece begins in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. It starts with a piano (*p*) dynamic and concludes with a *rit* (ritardando) marking.

Fm Eb Dm7 G7 Cm Cm7

Love can be a bless-ing, But al - so most de - press-ing, And

*p a tempo*



This section contains the first line of the song. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Above the vocal staff, the chords Fm, Eb, Dm7, G7, Cm, and Cm7 are indicated. The piano part includes a *p a tempo* marking and features a steady accompaniment with some melodic movement in the right hand.

Ab Abdim Eb F7 rit Bb7

I don't mind con - fess - ing That I feel might - y blue!

*rit*



This section contains the second line of the song. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Above the vocal staff, the chords Ab, Abdim, Eb, F7, and Bb7 are indicated, with a *rit* marking under the F7 chord. The piano part continues with a similar accompaniment style, ending with a *rit* marking.



## Burthen, Slowly, lyrically

Fm7 Bb7

Eb

Bb7 Fm7 Bb7

It's on-ly hu-man for an-y-one to want to be in love, But

*p-mf*

Eb

Ab

Bb7

Eb

Bbdim

Fm

Bb7

who wants to be in love in vain? At night you hang a-round the

Eb

Dm7

G7

Cm

Ab

Fdim

Bb7 Eb

house and eat your heart out, And cry your eyes out, And wrack your

F7

Bb7

Eb

Fm7 Bb7

brain. You sit and won-der why an-y-one as

E<sup>b</sup> B<sup>7</sup> Fm<sup>7</sup> B<sup>7</sup> E<sup>b</sup> A<sup>b</sup> B<sup>7</sup>

won-der-ful as {he she} Should cause you such mis-er-y and

B<sup>m</sup> E<sup>dim</sup> C<sup>7</sup> B<sup>dim</sup> F<sup>m</sup> E<sup>b</sup> dim

pain. I thought that I would be in heav-en, But I'm  
I thought that I'd have eas-y sail-ing But in-

E<sup>b</sup> E<sup>7</sup> B<sup>m</sup>7 E<sup>7</sup> A<sup>b</sup> F<sup>m</sup>6 B<sup>b</sup>7 rit F<sup>dim</sup>

on-ly up a tree, 'Cause it's just my luck to be in love in  
stead, I'm all at sea,

1. E<sup>b</sup> B<sup>m</sup> F<sup>m</sup>7 2. E<sup>b</sup> B<sup>m</sup> G E<sup>b</sup>6

vain. It's on-ly vain.

L.H. mf