

Begin The Beguine

Cole Porter

Violin

3 0 3

v 0 v

2

6 v 1 4 3 4 v 2 v 1 4 3 4 2

12 2 0 3 3 1 4

18 2 4 2 2 0 2 1 4 3 3 1

24 2 4 2 1 4 2 v 0 1 3

30 3 3 v v 3

36 v 3 2

42 3 3 v 3 3

48 1 4 2 1 4 2 2 3 3

54

v 3 3 1 3 4 1 3 1

60

0 3 2 1 2 v

66

4 2 4 1 2 3 0 1

73

2 v 3 v 1 v 0 3 1

79

v 1 2 3 v 1 2

85

3 4 4 3 2 1 3 v 0 1 2 3

91

v v

97

v 3 v 3 0 1 2

104

1 3

Begin The Beguine

Words and Music by
COLE PORTER

Moderato

PIANO

The piano introduction is in 4/4 time, marked Moderato. The right hand features a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The left hand plays a simple bass line with quarter notes.

sempre espr.

p

When they be-gin — the Be-guine — It brings back the sound —
Rit - mo an - he - lan - te de a - mor - Que sir - ve de sen -

The first line of the song features a vocal melody with a *ritardando* and *sempre espr.* marking. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

— of mu-sic so ten - der, — It brings back a night — of trop-ic-al
- da a la me - lo - di - a - Que me ha he - cho ol - vi - dar - mi me - lan - co -

The second line continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note chordal pattern in the right hand.

splen - dour, — It brings back a mem - o - ry ev - er green. —
li - a - Tra - yen - do a mi men - te un nue - vo i - de - al

The third line concludes the vocal melody and piano accompaniment. The piano part features a final chordal pattern in the right hand.

I'm with you once more _____ un-der the stars _____ And
 Hoy so - los al fin, _____ cer - ca del mar _____ Cual

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics 'I'm with you once more' and 'un-der the stars' with a '3' above the notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

down by the shore _____ an or-ches-tra's play - ing, _____ And e-ven the palms _____
 sua - ve vai - ven _____ lle - ga a mis o - i - dos _____ El ru - mor de be -

The second system continues the musical score. The vocal line includes the lyrics 'down by the shore' and 'an or-ches-tra's play - ing,' with a '3' above the notes. The piano accompaniment maintains the same rhythmic structure as the first system.

_____ seem to be sway - ing _____ When they be - gin _____ the Be -
 sos es - con - di - dos _____ En la can - ción _____ Tro - pi -

The third system of the score shows the vocal line with lyrics 'seem to be sway - ing' and 'When they be - gin' with a '3' above the notes. The piano accompaniment continues with its characteristic eighth-note pattern.

guine. _____ To live it a - gain _____ is past all en - deav - our, _____
 cal _____ Vol - ver a vi - vir _____ a - que - llos ins - tan - tes _____

The final system of the score on this page. The vocal line contains the lyrics 'guine.' and 'To live it a - gain' with a '3' above the notes. The piano accompaniment concludes with the same rhythmic elements as the previous systems.

Ex-cept when that tune — clutch-es my heart, — And
 En que me ro-bas — — — te el co-ra-zón — — — En

cresc.

più espr.
 there we are, swear-ing to love for-ev-er, — And prom-is-ing
 que ju-ré A-mar-te e-ter-na-men-te — — — Con el fue-go ar-

mf *più espr.*

nev-er, nev-er to part. — What mo-ments di-vine, —
 dien-te de mi pa-sión — — — Mo-men-to fe-liz, —

dim. *p*

— what rap-ture se-rene, — Till clouds came a-long to dis-purse the joys we had
 di-vi-no éi-de-al — — — Has-ta que la llu-via lle-gó pa-ra dis-per-

tast - ed, _____ And now when I hear peo-ple curse the chance that was wast - ed, _____
 sar - nos _____ Y con la mas cruél mal-di - ción qui - so con - de - nar - nos _____

I know but too well _____ what they mean; _____ So don't _____
 Au - na so - le - dad _____ sin i - gual _____ Nun - ca ol -

più espr.
 let them be - gin _____ the Be - guine, _____ Let the _____
 vi - des tu rit _____ mo sen - sual _____ Que la _____

mf *più espr.*

love that was once a - fire re - main an em - ber; _____ Let it _____
 lla - ma de a - mor sin - ce - ro no se a - pa - ga _____ Ni el de -

sleep like the dead de-sire I on-ly re-mem - ber When they be - gin
se - o de a - mar por siem - pre nun - ca se a - ca - ba *Con la can - ción*

dim. *p*

dim. *p*

the Be - guine. Oh yes, let them be-gin the Be-guine, make them
tro - pi - cal *Can - ta siem - pre tu rit - mo, sen - sual, sin ce -*

f *molto espr.*

f *molto espr.*

play Till the stars that were there be - fore re - turn a -
sar *Has - ta que las es - tre - llas vuel - van a a - lum -*

bove you, Till you whis - per to me once more, "Dar - ling, I love you!"
brar - nos *Y que un be - so fe - bril de a - mor vuel - va a jun - tar - nos*

mf *dim.*

mf *dim.*

p

And we sud-den-ly know _____ what heav-en we're in, _____
 En el dul-ce ru-mor _____ del rit-mo sen-sual _____

When they be-gin _____ the Be-guine, _____
 De la can-ciòn _____ tro-pi-cal _____

p

When they be-gin _____ the Be- _____
 De la can-ciòn _____ tro-pi- _____

rit. ten.

rit.

a tempo dim. *p* *pp*

guine. _____
 cal _____

a tempo dim. *p* *pp*

8.....: