

Voice Pno  
Med. - Low

# Bringin' It with Me

Words & Music by J. Vandenburg

Swing! ♩ = ♪<sup>3</sup> ♪  
♩ = 150

Piano

5

I'm not look-in' for love \_\_\_\_\_ I'm bring-in' it with \_\_\_\_\_ me \_\_\_\_\_

Pno.

9

\_\_\_\_\_ It's who and \_\_\_\_\_ what I \_\_\_\_\_ am \_\_\_\_\_ and not just some-thin' that I

Pno.

Bringin' It with Me

12

pray that I may some - day be It's part of my know-in' part of my grow-in' it's

Pno.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins at measure 12 and contains the lyrics 'pray that I may some - day be It's part of my know-in' part of my grow-in' it's'. The piano accompaniment (Pno.) is in grand staff (treble and bass clefs) and features a rhythmic pattern of chords and single notes.

16

where I'm from and where I'm go-in' I'm not look-in' for love I'm bring-in' it with

Pno.

Detailed description: This system contains the next two staves of music, starting at measure 16. The vocal line continues with the lyrics 'where I'm from and where I'm go-in' I'm not look-in' for love I'm bring-in' it with'. The piano accompaniment continues with similar chordal textures.

20

me. Some - times love seems like the

Pno.

Detailed description: This system contains the final two staves of music, starting at measure 20. The vocal line has a long note for 'me.' followed by the lyrics 'Some - times love seems like the'. The piano accompaniment concludes with several chords and a final melodic phrase.

24

kind of \_\_\_ thing that's al-ways out there 'round the next corn-er \_\_\_ But when the

Pno.

27

mind goes to those "out there" rac - es we're just look-in for love in all \_\_\_ the wrong plac-es cuz the

Pno.

31

on - ly way to part \_\_\_ with an ache - y break-y \_\_\_ heart \_\_\_ is to

Pno.

Bringin' It with Me

35

stop for a min-ute for - get a-bout the lim-its and re - mem-ber the love — we're all made

Detailed description: This block shows the vocal line for measures 35 through 40. The key signature is two sharps (F# and C#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. There is a fermata over the G4 note in measure 36. The melody continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. In measure 38, there is a quarter note G4 followed by a quarter rest. In measure 39, there is a quarter note G4 followed by a quarter rest. In measure 40, there is a quarter note G4 followed by a quarter rest. The time signature changes from 4/4 to 2/4 in measure 38 and back to 4/4 in measure 40.

Pno.

Detailed description: This block shows the piano accompaniment for measures 35 through 40. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The chords are: G4 (m35), G4 (m36), G4 (m37), G4 (m38), G4 (m39), G4 (m40). The left hand plays: G4 (m35), G4 (m36), G4 (m37), G4 (m38), G4 (m39), G4 (m40).



39

of! And that's why I'm not look-in' for love — I'm bring-in' it with

Detailed description: This block shows the vocal line for measures 39 through 44. The key signature is two sharps. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. There is a fermata over the G4 note in measure 40. The melody continues with quarter notes F#4, G4, A4, B4, C5, B4, A4, G4. In measure 42, there is a quarter note G4 followed by a quarter rest. In measure 43, there is a quarter note G4 followed by a quarter rest. In measure 44, there is a quarter note G4 followed by a quarter rest. The time signature is 4/4.

Pno.

Detailed description: This block shows the piano accompaniment for measures 39 through 44. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The chords are: G4 (m39), G4 (m40), G4 (m41), G4 (m42), G4 (m43), G4 (m44). The left hand plays: G4 (m39), G4 (m40), G4 (m41), G4 (m42), G4 (m43), G4 (m44).

43

me — It's who and — what I — am — and not just some-thin' that I

Detailed description: This block shows the vocal line for measures 43 through 48. The key signature is two sharps. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. There is a fermata over the G4 note in measure 44. The melody continues with quarter notes F#4, G4, A4, B4, C5, B4, A4, G4. In measure 46, there is a quarter note G4 followed by a quarter rest. In measure 47, there is a quarter note G4 followed by a quarter rest. In measure 48, there is a quarter note G4 followed by a quarter rest. The time signature is 4/4.

Pno.

Detailed description: This block shows the piano accompaniment for measures 43 through 48. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The chords are: G4 (m43), G4 (m44), G4 (m45), G4 (m46), G4 (m47), G4 (m48). The left hand plays: G4 (m43), G4 (m44), G4 (m45), G4 (m46), G4 (m47), G4 (m48).

47

pray that I may some - day be It's part of my know-in' part of my grow-in' it's

Piano accompaniment for the first system, featuring a treble and bass clef with a grand staff. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The piano part consists of chords and single notes in both hands.

51

where I'm from and where I'm go-in' I'm not look-in' for love I'm bring-in' it with

Piano accompaniment for the second system, continuing the musical style with chords and single notes in both hands.

55

To Coda  $\oplus$

me. Loves not some craz - y pit

Piano accompaniment for the third system, ending with a Coda symbol. The piano part includes chords and single notes in both hands.

59

we need to trip and fall in head o - ver heels Cuz we're the

Pno.

62

love the world needs now with fac - es and we all got friends in low plac - es and the

Pno.

66

on - ly way to start to heal this whole world's heart is to

Pno.

70

stop for a min-ute for - get a-bout the lim-its and re - mem-ber the love\_\_\_ we're all made

Pno.

74

**D.S. al Coda ⊕ Coda**

of! And that's why I'm bring-in the love I\_\_\_ am

Pno.

78

\_\_\_ with me cuz it lift my\_\_\_ heart and sets o - thers free and the on - ly way to start

Pno.

82

to heal this whole world's heart is to stop for a min-ute for-

Pno.

86

get a-bout the lim-its and re-mem-ber the love we're all made of!

Pno.

90

Oh! I'm not look-in' for love I'm bring-in' it with me

Pno.



94

— It's who and — what I — am — and not just some-thin' that I

Pno.

97

pray that I — may — some - day be It's part of my know-in' part — of my grow-in' it's

Pno.

101

where I'm from and where — I'm go-in' — I'm not look-in' for love — I'm bring-in' it with

Pno.

105

me. I'm not look-in' for love I'm bring-in' it with

Pno.

109

me. Oh I'm not look-in' for a hunk-a, hunk-a burn-in' love

Pno.

113

I'm bring-in' it with me!

Pno.

117

A single musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains two whole rests, one in each measure of the two-measure phrase.

117

Pno.

Piano accompaniment for two staves (treble and bass clef) with a key signature of two flats. The piece starts at measure 117. The right hand (treble clef) begins with a series of chords: a triad of G4, Bb4, and D5 in the first measure, followed by a triad of G4, Bb4, and D5 in the second measure, and a triad of G4, Bb4, and D5 in the third measure. The left hand (bass clef) plays a single note, G2, in the first measure. The piece concludes with a double bar line in the second measure of the two-measure phrase, with a whole rest in the right hand and a whole note G2 in the left hand.