

# IN THE MORNING

Written by ADAM LEVY

Slow groove

N.C.

The piano introduction is in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). It features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The melody starts with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of the right hand.

The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand that consists of eighth and quarter notes, mirroring the introduction.

I can't stop my - self from call - ing, call - ing out — your name. —

The vocal line is written in a single staff with a treble clef. The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand that consists of eighth and quarter notes.

I can't stop my - self from fall - ing, fall - ing back — a - gain, — in the morn -

The vocal line continues with the same melody. The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand that consists of eighth and quarter notes.

Bb7

Bb7sus

- ing; — ba - by, in the af - ter - noon. —

N.C.

Dark — like the shad - y cor - ners in - side a vi - o - lin. —

How I'd like to burn my lips; I — know I — can't win. — In the morn -





My

girl - friend tried to help \_ me to get you off \_ of my mind. \_

She tried a lit - tle tea and sym - pa - thy to get me to \_ un - wind. \_ In the morn -

Bb7 Bb7sus

- ing, \_ ba - by, in \_ the \_ af -



N.C.

- ter - noon. \_

Fun - ny \_ how my fav - 'rite shirt \_ smells more like you \_ than \_ me;

bit - ter trac - es left be - hind, \_ stains that no one can \_ see. In the morn -

ing; ba - by, in \_ the af -

N.C.

- ter - noon.

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a fermata over the word 'noon'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Cm7

Db6/9

Cm7

You're gon - na put me in an ear - ly grave; — I — know I'm — your slave — when - ev - er you —

The second system continues the piece with a vocal line and piano accompaniment. Above the vocal staff, three chord diagrams are provided: Cm7 (with '3fr' and an 'x' on the 6th string), Db6/9 (with an 'x' on the 6th string), and Cm7 (with '3fr' and an 'x' on the 6th string). The vocal line contains the lyrics 'You're gon - na put me in an ear - ly grave; — I — know I'm — your slave — when - ev - er you —'. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and melodic lines.

N.C.

— call.

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the word 'call.'. The piano accompaniment continues with the same eighth-note bass line and treble line patterns as the previous systems.

The final system of the score shows the piano accompaniment in the lower two staves. It continues with the established eighth-note bass line and treble line patterns, ending with a final chord and a fermata.



The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

The second system includes guitar chord diagrams. The first diagram is for Bb7 (x33313) and the second is for Bb7sus (x33312). The notation continues with a melodic line in the treble staff and accompaniment in the bass staff.

The third system features a 'N.C.' (Natural Chord) marking above the first measure of the treble staff. It includes a triplet of eighth notes in the treble staff and continues with the melodic and accompaniment lines.

The fourth system includes guitar chord diagrams for Cm7 (x33313), Db6/9 (x33313), and Cm7 (x33313). The notation shows a melodic line in the treble staff and accompaniment in the bass staff.

N.C.

I can't stop my - self from call - ing, call - ing out your name. —

I can't stop my - self from fall - ing, fall - ing back a - gain. —



A $\flat$



Fall - ing back — a - gain, — fall - ing back — a - gain. —

1

Fall - ing back — a - gain; — fall - ing back — a - gain. —

2

fall - ing back — a - gain, — in the morn - ing. —

B $\flat$ 5/A $\flat$



B $\flat$ 5/G



B $\flat$ 5/E $\flat$



B $\flat$ 5/D



Gm/C



*rit.*