



# Ilio Volante

Italie, Rome

## WAITING FOR YOU

### A propos de l'artiste

Ilio Volante, Italian composer of classical and jazz music. Born in Italy on 15 of May 1964, he was still a teenager when he started his music studies saxophone showing from the very beginning a particular predisposition towards music composition and Jazz music. At the age of 19 he won the audition for the Italian National Army Band stationed in Rome. He served it for 10 years under the direction of Col. Marino Bartoloni. After which, he played in the Grenadiers of Sardinias Band Rome and the Shape International Band the official NATO Band stationed in Mons Belgium. In this last post, he held the position of 1st Tenor Saxophone , for three years. Additionally he helped the Director, MSG Allen Wittig, in composing original arrangements for the Big Band. So far, in his career , he has written more than 200 tunes for several music formations. Starting from the Marching/Symphonic/Big Bands repertoire to the Symphonic Orchestra and Decimini/Quintetti/Trii, etc.

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### A propos de la pièce



**Titre :** WAITING FOR YOU

**Compositeur :** Volante, Ilio

**Arrangeur :** Volante, Ilio

**Droit d'auteur :** Volante Ilio © All rights reserved

**Editeur :** Volante, Ilio

**Instrumentation :** Jazz Nonet

**Style :** Jazz

**Commentaire :** From the CD "LEGACY". Words & Voice by: Evelyn LAURIE; Music by: Ilio VOLANTE

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# WAITING FOR YOU

(WORDS BY EVELYN LAURIE - MUSIC BY ILIO VOLANTE)

DURATION: 3:50"

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# WAITING FOR YOU

(Words by Evelyn Laurie – Music by Ilio Volante)

Almost midnight, I stare at the wall  
Waiting for you. Something's not right  
You still didn't call leaving me waiting  
I watch and I wait and I call out your name  
Sitting here, crying and waiting I'm lonely... lonely without you

Now it's midnight, I'm watching the door waiting for you  
Feeling uptight like never before. Why'd you leave me  
To watch and to wait and to call out your name  
Sitting here crying and waiting, I'm lonely... lonely without you

**And it's so hard to think that you would leave me**  
**And it's so hard to think you would deceive me**

After midnight and I'm still alone waiting for you  
Almost daylight and I need to know why I'm still waiting  
To watch and to wait and to call out your name  
Sitting here crying and waiting, I'm lonely... lonely without you

**And it's so hard to think that you would leave me**  
**And it's so hard to think you would deceive me**

# WAITING FOR YOU

Words by EVELYN LAURIE  
Music by ILIO VOLANTE  
Al most

8/16 Beatish Tempo ♩ = 130

Musical staff for Voice, showing a vocal line with a treble clef and a common time signature.

Voice

Musical staff for Tenor Sax, showing a saxophone line with a treble clef and a key signature of one sharp (F#). A bracket above the staff indicates a triplet of eighth notes with the annotation "(Whistle sound 8ve high...".

Tenor Sax.

Musical staff for Baritone Sax, showing a saxophone line with a treble clef and a key signature of one sharp (F#).

Baritone Sax.

Musical staff for Electric Bass, showing a bass line with a bass clef and a common time signature.

Electric Bass

Also 8ve down, according to the sound used...

Musical staff for Piano, showing a piano accompaniment line with a treble clef and a common time signature.

Piano

# WAITING FOR YOU

mid night \_\_\_\_\_ I sta reat the wall  
wai ting for you some thing's not right \_\_\_\_\_ you

The first system of the vocal melody consists of five measures. The first measure contains the lyrics 'mid night' followed by a long horizontal line. The second measure contains 'I sta reat the wall'. The third measure contains 'wai ting for you some thing's not'. The fourth measure contains 'right' followed by another long horizontal line. The fifth measure contains 'you'. The melody is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. There are two long horizontal lines indicating a vocal line that is not fully transcribed.

...)

The piano accompaniment for the first system is shown in two staves: Treble Saxophone (T. Sx.) and Bass Saxophone (B. Sx.). Both staves have a treble clef and a key signature of one sharp (F#). The T. Sx. staff begins with a whole note chord (F#4, A4, C5) and then has a long horizontal line. The B. Sx. staff begins with a whole note chord (F#3, A3, C4) and then has a long horizontal line. This indicates that the piano accompaniment is not fully transcribed for this system.

The second system of the piano accompaniment consists of five measures. The bass clef staff (E.B.) plays a rhythmic accompaniment of eighth and sixteenth notes. The treble clef staff (Pno.) plays a chordal accompaniment with chords and moving lines. The key signature remains one sharp (F#) and the time signature is common time (C).

The third system of the piano accompaniment consists of five measures. The bass clef staff (E.B.) continues with its rhythmic accompaniment. The treble clef staff (Pno.) continues with its chordal accompaniment. The key signature remains one sharp (F#) and the time signature is common time (C).

# WAITING FOR YOU

still di dn't call —      lea ving me wai      ting I watch      and I wait      and I call      out your name

Vocal line with lyrics: still di dn't call — lea ving me wai ting I watch and I wait and I call out your name. The melody is in treble clef with a key signature of two sharps (F# and C#). A triplet of eighth notes is marked over the final three notes of the phrase.

T. Sx.  
B. Sx.

Two saxophone parts (T. Sx. and B. Sx.) in treble clef with a key signature of two sharps. Both parts consist of a single whole note chord in each measure, corresponding to the vocal line.

E.B.

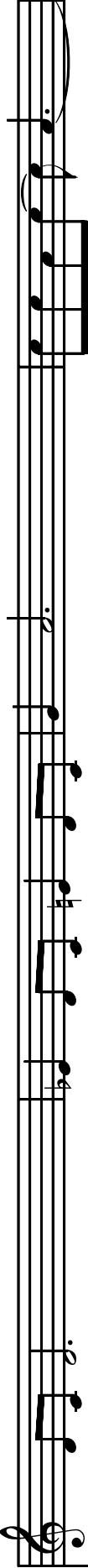
Electric Bass (E.B.) line in bass clef with a key signature of two sharps. The line consists of a single whole note chord in each measure, corresponding to the vocal line.

Pno.

Piano (Pno.) accompaniment in treble clef with a key signature of two sharps. The accompaniment features a steady eighth-note bass line and chords in the right hand that correspond to the vocal line.

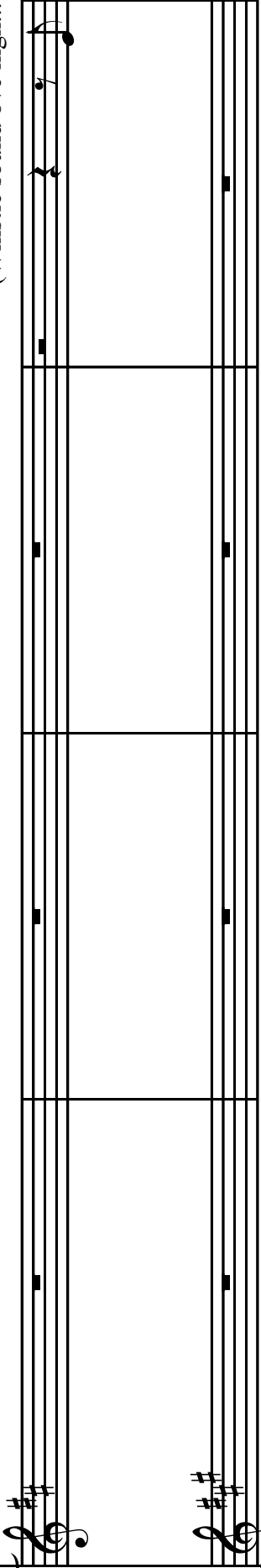
# WAITING FOR YOU

sit ting here cry ing and wai ting I'm lone ly lone ly wi thout you\_\_\_\_\_

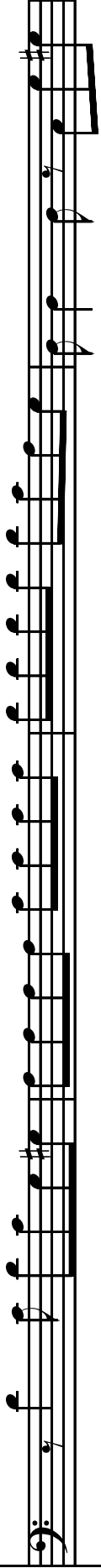


The vocal line consists of five staves of music. The lyrics are: "sit ting here cry ing and wai ting I'm lone ly lone ly wi thout you\_\_\_\_\_". The melody is written in a single treble clef staff. It begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The following measure has a quarter note F5, a quarter note G5, and a quarter note A5. The next measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The final measure has a quarter note E6, a quarter note F6, and a quarter note G6, which is held over with a fermata.

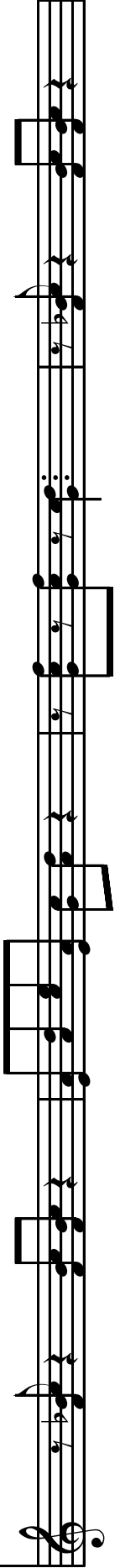
(Whistle sound 8ve high...)



The T. Sax and B. Sax parts are written on two staves. The T. Sax part is in the treble clef and the B. Sax part is in the bass clef. Both parts are in the key of D major (two sharps). The T. Sax part starts with a whole note D5, followed by a whole note E5, a whole note F5, and a whole note G5. The B. Sax part starts with a whole note D4, followed by a whole note E4, a whole note F4, and a whole note G4. The parts are separated by a vertical line.



The E.B. part is written on a single bass clef staff. It starts with a whole note D3, followed by a whole note E3, a whole note F3, and a whole note G3. The part is separated by a vertical line.



The Pno. part is written on a single treble clef staff. It starts with a whole note D4, followed by a whole note E4, a whole note F4, and a whole note G4. The part is separated by a vertical line.

WAITING FOR YOU

Now it's

The musical score is arranged in a system with five staves. The top staff is a vocal line with lyrics. Below it are four instrumental staves: T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), E.B. (Electric Bass), and Pno. (Piano). The key signature is one sharp (F#), and the time signature is 4/4. The T. Sax. part features a melodic line with a triplet of eighth notes. The B. Sax. part provides a harmonic accompaniment. The E.B. part has a steady bass line. The Pno. part provides a rhythmic accompaniment with chords and arpeggios.



# WAITING FOR YOU

mid night \_\_\_\_\_ I'm watch ing the door  
wai ting for you fee ling up tight \_\_\_\_\_ like

The first part of the vocal melody is written on a single staff in treble clef. It begins with a half note 'mid', followed by a quarter rest, then a quarter note 'night' with a long horizontal line underneath it. This is followed by a quarter note 'I'm', a quarter note 'watch', a quarter note 'ing', a quarter note 'the', and a quarter note 'door'. The melody then continues with a quarter note 'wai', a quarter note 'ting', a quarter note 'for', a quarter note 'you', a quarter note 'fee', a quarter note 'ling', a quarter note 'up', a quarter note 'tight', and finally a quarter note 'like' with a long horizontal line underneath it.

...)

The accompaniment for Tenor Saxophone (T. Sx.) and Baritone Saxophone (B. Sx.) is written on two staves in treble clef. The T. Sx. part starts with a half note 'mid', followed by a quarter rest, then a quarter note 'night' with a long horizontal line underneath it. The B. Sx. part starts with a half note 'mid', followed by a quarter rest, then a quarter note 'night' with a long horizontal line underneath it. The melody continues with a quarter note 'I'm', a quarter note 'watch', a quarter note 'ing', a quarter note 'the', and a quarter note 'door'. The T. Sx. part then continues with a quarter note 'wai', a quarter note 'ting', a quarter note 'for', a quarter note 'you', a quarter note 'fee', a quarter note 'ling', a quarter note 'up', a quarter note 'tight', and finally a quarter note 'like' with a long horizontal line underneath it. The B. Sx. part continues with a quarter note 'wai', a quarter note 'ting', a quarter note 'for', a quarter note 'you', a quarter note 'fee', a quarter note 'ling', a quarter note 'up', a quarter note 'tight', and finally a quarter note 'like' with a long horizontal line underneath it.

The Electric Bass (E.B.) accompaniment is written on a single staff in bass clef. It begins with a half note 'mid', followed by a quarter rest, then a quarter note 'night' with a long horizontal line underneath it. The melody continues with a quarter note 'I'm', a quarter note 'watch', a quarter note 'ing', a quarter note 'the', and a quarter note 'door'. The E.B. part then continues with a quarter note 'wai', a quarter note 'ting', a quarter note 'for', a quarter note 'you', a quarter note 'fee', a quarter note 'ling', a quarter note 'up', a quarter note 'tight', and finally a quarter note 'like' with a long horizontal line underneath it.

The Piano (Pno.) accompaniment is written on a single staff in treble clef. It begins with a half note 'mid', followed by a quarter rest, then a quarter note 'night' with a long horizontal line underneath it. The melody continues with a quarter note 'I'm', a quarter note 'watch', a quarter note 'ing', a quarter note 'the', and a quarter note 'door'. The Pno. part then continues with a quarter note 'wai', a quarter note 'ting', a quarter note 'for', a quarter note 'you', a quarter note 'fee', a quarter note 'ling', a quarter note 'up', a quarter note 'tight', and finally a quarter note 'like' with a long horizontal line underneath it.

# WAITING FOR YOU

ne ver be fore why'd you leave me to watch and to wait and to call out your name

Musical notation for the Tenor Saxophone (T. Sx.) part, featuring a vocal line with lyrics. The staff is in treble clef with a key signature of one sharp (F#).

T. Sx.

Musical notation for the Tenor Saxophone (T. Sx.) part, featuring a vocal line with lyrics. The staff is in treble clef with a key signature of one sharp (F#).

B. Sx.

Musical notation for the Baritone Saxophone (B. Sx.) part, featuring a vocal line with lyrics. The staff is in treble clef with a key signature of one sharp (F#).

E.B.

Musical notation for the Electric Bass (E.B.) part, featuring a vocal line with lyrics. The staff is in bass clef with a key signature of one sharp (F#).

Pno.

Musical notation for the Piano (Pno.) part, featuring a vocal line with lyrics. The staff is in treble clef with a key signature of one sharp (F#).

WAITING FOR YOU

sit ting here cry ing and wai ting I'm lone ly lone ly wi thoug you

T. Sx.  
B. Sx.

E.B.

Pno.

# WAITING FOR YOU

— and it's so hard to think \_\_\_\_\_ that you would leave me \_\_\_\_\_

A single staff of music in treble clef with a key signature of two sharps (F# and C#). It contains a vocal line with lyrics and a long melisma line.

Two staves of music in treble clef with a key signature of two sharps. The top staff is for Tenor Saxophone (T. Sax) and the bottom staff is for Baritone Saxophone (B. Sax). Both staves contain complex melodic lines with many slurs and ties.

A single staff of music in bass clef with a key signature of two sharps. It contains a simple bass line with a long melisma line.

A min C/G D 9/F#

A single staff of music in treble clef with a key signature of two sharps. It contains a piano accompaniment line with many slurs and ties.

# WAITING FOR YOU

and it's so hard to think \_\_\_\_\_ you would de ceive me \_\_\_\_\_

The first staff shows the vocal melody in treble clef. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. A slur covers the notes F5, G5, and A5. The line ends with a quarter note B5.

The piano accompaniment consists of two staves. The right hand (T. Sx.) starts with a quarter note G4, a quarter note A4, and a quarter note B4. The left hand (B. Sx.) starts with a quarter note G3, a quarter note A3, and a quarter note B3. The accompaniment continues with various chords and melodic lines in both hands.

T. Sx.

B. Sx.

The second staff shows the bass line in bass clef. It begins with a quarter note G2, a quarter note A2, and a quarter note B2. The line continues with a quarter note C3, a quarter note D3, and a quarter note E3. A slur covers the notes F3, G3, and A3. The line ends with a quarter note B3.

E.B.

F#min7

A7/G

A/E

The piano accompaniment for the second part of the song is shown in a grand staff. The right hand has a treble clef and the left hand has a bass clef. The staff contains several slanted lines, indicating that the music is not fully written out in this section.

Pno.

WAITING FOR YOU

(Guitar Solo...  
A min

The musical score is arranged in five systems, each with a staff for a different instrument. The first system shows a guitar solo with a treble clef and a key signature of one sharp (F#). The second system features two saxophone parts (T. Sax. and B. Sax.) with treble clefs and a key signature of one sharp. The third system shows the bass line (E.B.) with a bass clef and a key signature of one sharp. The fourth and fifth systems show the piano accompaniment (P.no.) with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings.

WAITING FOR YOU

...)  
Af ter

T. Sax.

B. Sax.

E.B.

Pno.

# WAITING FOR YOU

mid night \_\_\_\_\_ and I'm still a lone  
wai ting for you al most day light \_\_\_\_\_ and

The first system of the musical score shows the vocal melody. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with a '3' above it indicating a triplet. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The line ends with a quarter note F#4.

The piano accompaniment for the first system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both have a key signature of one sharp (F#). The right hand plays a series of chords: G4-A4-B4, C5-B4-A4, B4-A4-G4, and F#4. The left hand plays a bass line: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4.

T. Sx.

B. Sx.

The second system of the musical score continues the vocal melody. It starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The line ends with a quarter note F#4.

E.B.

The piano accompaniment for the second system continues with two staves. The right hand plays chords: G4-A4-B4, C5-B4-A4, B4-A4-G4, and F#4. The left hand plays a bass line: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4.

Pno.



# WAITING FOR YOU

I need to know why I'm still waiting I watch and I wait and I call out your name

A single staff of music in treble clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are written below the staff.

Two staves of music in treble clef with a key signature of one sharp (F#). The T. Sx. part is on the top staff and the B. Sx. part is on the bottom staff. Both parts feature a melodic line with some slurs and ties.

A single staff of music in bass clef with a key signature of one sharp (F#). The part consists of a simple melodic line with quarter notes and some rests.

A single staff of music in treble clef with a key signature of one sharp (F#). The part consists of a simple accompaniment line with quarter notes and some rests.

# WAITING FOR YOU

sit ting here  
cry ing and wai ting I'm lone ly  
lone ly wi thout you

A single staff of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter and eighth notes, with a final dotted quarter note. The lyrics are written below the staff.

T. Sx.  
B. Sx.

Two staves of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Tenor Saxophone (T. Sx.) part is on the top staff and the Bass Saxophone (B. Sx.) part is on the bottom staff. Both parts feature a melodic line with slurs and ties, mirroring the vocal melody.

E.B.

A single staff of music in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The Electric Bass (E.B.) part features a rhythmic accompaniment with eighth and quarter notes.

Pno.

A single staff of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Piano (Pno.) part features a rhythmic accompaniment with eighth and quarter notes, including some chords.

# WAITING FOR YOU

and it's so hard to think \_\_\_\_\_ that you would leave me \_\_\_\_\_

The first staff shows the vocal melody in treble clef. It begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A long horizontal line indicates a continuation of the melody.

The Tenor Saxophone (T. Sx.) part is in treble clef. It features a melodic line with slurs and accents, mirroring the vocal line. Chords are indicated by block letters: G, F#, E, D, C, B, A, G, F, E, D, C.

The Baritone Saxophone (B. Sx.) part is in treble clef. It provides a harmonic accompaniment with chords and melodic fragments. Chords are indicated by block letters: G, F#, E, D, C, B, A, G, F, E, D, C.

The Electric Bass (E.B.) part is in bass clef. It plays a simple bass line with quarter notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.

A min C/G D 9/F#

The Piano (Pno.) part is in treble clef. It features a rhythmic accompaniment with slurs and accents. The staff contains several slanted lines, indicating a continuation of the piano part.

# WAITING FOR YOU

and it's so hard to think \_\_\_\_\_ you would de ceive me \_\_\_\_\_

The vocal line begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. A slur covers the next four notes: a quarter note, an eighth note, a quarter note, and a half note. The line concludes with a dotted quarter note and an eighth note.

The piano accompaniment consists of two staves. The right hand (T. Sx.) starts with a dotted quarter note, followed by an eighth note, then a quarter note, and a half note. A slur covers the next four notes: a quarter note, an eighth note, a quarter note, and a half note. The left hand (B. Sx.) starts with a dotted quarter note, followed by an eighth note, then a quarter note, and a half note. A slur covers the next four notes: a quarter note, an eighth note, a quarter note, and a half note.

T. Sx.

B. Sx.

The bass line begins with a bass clef and a key signature of one sharp (F#). It features a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. A slur covers the next four notes: a quarter note, an eighth note, a quarter note, and a half note. The line concludes with a dotted quarter note and an eighth note.

E.B.

F#min7

A 7/G

A/E

The piano accompaniment consists of two staves. The right hand (E.B.) starts with a dotted quarter note, followed by an eighth note, then a quarter note, and a half note. A slur covers the next four notes: a quarter note, an eighth note, a quarter note, and a half note. The left hand (Pno.) starts with a dotted quarter note, followed by an eighth note, then a quarter note, and a half note. A slur covers the next four notes: a quarter note, an eighth note, a quarter note, and a half note.

Pno.

# WAITING FOR YOU

Guitar Solo...  
A

A single staff of music for guitar. The first half of the staff contains a series of diagonal slashes, indicating a guitar solo. The second half of the staff contains musical notation for the rest of the piece.

T. Sx. B. Sx.

Two staves of music for Tenor Saxophone (T. Sx.) and Baritone Saxophone (B. Sx.). The notation includes various notes, rests, and articulation marks. The two staves are connected by a brace on the left side.

E.B.

A single staff of music for Euphonium (E.B.). The notation includes various notes, rests, and articulation marks.

Pno.

A single staff of music for Piano (Pno.). The notation includes various notes, rests, and articulation marks.

# WAITING FOR YOU

Ad Lib & Fade Out...

The musical score is arranged in four systems, each with a staff for a different instrument. The first system shows a treble clef staff with a series of diagonal slashes, indicating a section to be played ad libitously. The second system is for the Tenor Saxophone (T. Sax.), the third for the Baritone Saxophone (B. Sax.), and the fourth for the Euphonium/Bass (E.B.). The Piano (Pno.) part is written on a grand staff (treble and bass clefs) and features several triplet figures. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a 'Fade Out' instruction.

Voice

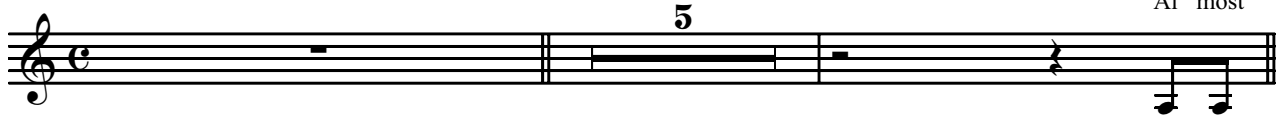
# WAITING FOR YOU

Words by EVELYN LAURIE

Music by ILIO VOLANTE

8/16 Beatish Tempo ♩ = 130

Al most



mid night\_\_\_\_\_ I sta reat the wall\_\_\_\_\_ wai ting for you some thing's not right\_\_\_\_\_ you



still di dn't call lea ving me wai ting I watch and I wait and I call out your name



16 sit ting here cry ing and wai ting I'm lone ly lone ly wi thout you\_\_\_\_\_



Now it's



mid night\_\_\_\_\_ I'm watch ing the door wai ting for you fee ling up tight\_\_\_\_\_ like



30 ne ver be fore why'd you leave me to watch and to wait and to call out your name



sit ting here cry ing and wai ting I'm lone ly lone ly wi thout you\_\_\_\_\_



and it's so hard to think\_\_\_\_\_ that you would leave me\_\_\_\_\_



and it's so hard to think \_\_\_\_\_ you would de ceive me \_\_\_\_\_

(Guitar Solo...

A min

52

...) Af ter

mid night \_\_\_\_\_ and I'm still a lone wai ting for you al most day light \_\_\_\_\_ and

62 I need to know \_\_\_\_\_ why I'm still wai ting I watch and I wait and I call out your name

sit ting here cry ing and wai ting I'm lone ly lone ly wi thout you

and it's so hard to think \_\_\_\_\_ that you would leave me \_\_\_\_\_

and it's so hard to think \_\_\_\_\_ you would de ceive me \_\_\_\_\_

Guitar Solo...

A

Ad Lib & Fade Out...

82



Tenor Sax 1-2

# WAITING FOR YOU

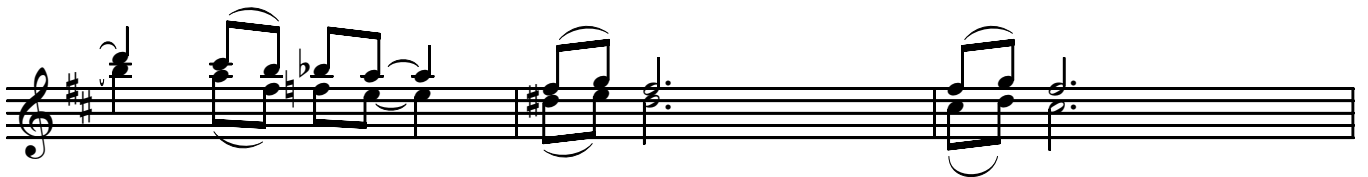
Words by EVELYN LAURIE  
Music by ILIO VOLANTE

$\text{♩} = 130$

(Whistle sound 8ve high...)



(Whistle sound 8ve high...)



This musical score consists of ten staves of music in treble clef, with a key signature of three sharps (F#, C#, G#). The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Slurs are used to group notes across several staves. There are several triplet markings, indicated by the number '3' below the notes. The piece concludes with the instruction 'Ad Lib' (Ad Libitum) above the final staff.

Baritone Sax

# WAITING FOR YOU

Words by EVELYN LAURIE  
Music by ILIO VOLANTE

♩ = 130

The musical score is written for Baritone Saxophone in the key of D major (two sharps) and common time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a whole rest followed by a measure with a fermata, then a measure with a fermata labeled '6', and finally a measure with a fermata labeled '12'. The subsequent staves contain the main melody, which includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The score concludes with a final staff that has a fermata labeled '11' above it, followed by a double bar line and a final measure.



Bass

# WAITING FOR YOU

Words by EVELYN LAURIE

Music by ILIO VOLANTE

$\text{♩} = 130$

The musical score is written for a bass instrument in 7/8 time. It consists of 11 staves of music. The first staff begins with a double bar line and a repeat sign. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals (sharps and naturals). The key signature is one sharp (F#). The piece concludes with a final cadence on the eleventh staff.

This page contains ten staves of musical notation in bass clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The key signature is one sharp (F#). The music features several triplets, indicated by a '3' below the notes. The final staff concludes with the instruction 'Ad Lib.' (Ad Libitum), suggesting a section for improvisation. The notation is presented in a clean, black-and-white format on a white background.

Keys

# WAITING FOR YOU

Words by EVELYN LAURIE

Music by ILIO VOLANTE

$\text{♩} = 130$

Also 8ve down, according to the sound used...

The musical score is written in treble clef with a 7/8 time signature. It consists of ten staves of music. The first staff begins with a whole rest, followed by a series of chords and eighth notes. The subsequent staves continue this pattern, with some staves featuring a key signature change to one flat (B-flat). The final staff of the score includes a series of slanted lines, indicating a section where the notes are not specified. Below the slanted lines, four chords are listed: D9/F#, A/E, A7/G, and F#min7.

...)

A min                    C/G                    D9/F#                    A/E                    A7/G

F#min7