

# One More Look

To all those homosexuals who live or have lived in the private hell of isolation from the loving expression of their sexual being. May they be free.

Jim Andris © 1968

**Allegro**

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of staves. The first system shows the beginning of the piece with a piano (*f*) dynamic. The second system continues the instrumental introduction. The third system begins the vocal entry with the lyrics 'Yes, I find your looks en-tranc-ing,'. The fourth system continues the vocal line with 'love-ly, sense in-tense, en-hanc-ing. Do I take the risk in chanc-ing'. The fifth system concludes the piece. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

4

8

Yes, I find your looks en-tranc-ing,

*mf*

love-ly, sense in-tense, en-hanc-ing. Do I take the risk in chanc-ing

12

one more look? Good God, what's love in a book?

And yet there is a sensing side

16

for those of us who hold our pride so ver-y high, who try to hide in

roles we hate. How pleas-ant nev - er to mate.

*rit.*

20 *mf*  
Love is a qui-et walk

through fog-gy af-ter-rain, trac-ing light cir-cles through

24  
branch-es in trees, yet be-ing a-ware of the

way the world sounds when it's wet. Things that

28

oth-er hu - man be-ings are driv-en past; things that

last.

*poco accelerando*

32

Things that will be there when I'm dead,

*a tempo*

a mem-o -ry in some-one's head. A mor-tal man must hide in bed his

36

lon - li - ness when he sees his on - li - ness.

Yes, I find your looks ap - peal - ing,

40

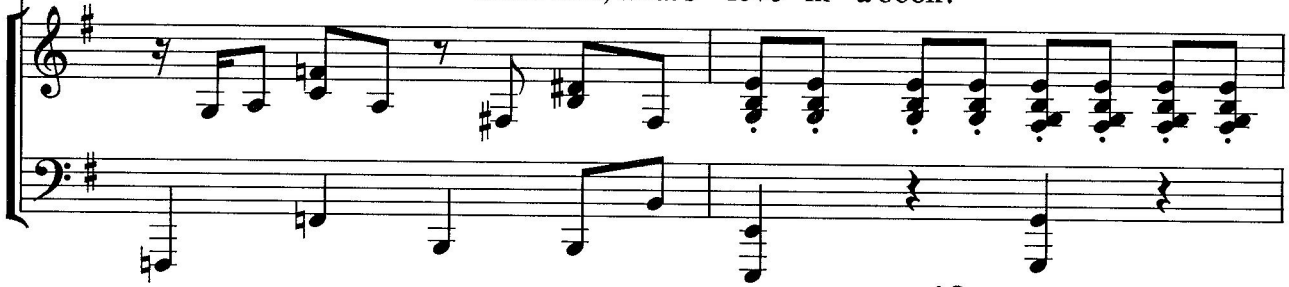
love - ly, beau - ty - brute re - veal - ing, do I take the risk in seal - ing

what was fat - ed in a world where love is hat - ed.

44



Good God, what's love in a book?



48



In a world where love is hat-ed.

