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# BEE'S KNEES

M. G. M.

Played  
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by



Hancock Music  
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Words by  
**Leo Wood**  
Music by  
**Roy Lopez**  
with  
**Ted Lewis**

POPULAR EDITION  
**LEO. FEIST INC.** **NEW YORK**  
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Lyric by Dorothy Terriss Music by Julian Robledo

Tempo di Valse Lente

It's three o'clock in the morn - ing, We've danced the whole night thru, And day - light soon will be dawn - ing,

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The Big European Waltz Sensation  
**Lovely Lucerne**

Words by Fred W. Leigh - Music by Felix Godin -

Composer of "Valse Septembre"

Tempo di Valse

When falls the calm of e - ven-tide, There comes a vis - ion glow-ing, — Once more I see the  
 moun - tain side, The glac - ier wa - ters flow-ing. — Though old - en days can ne'er re - turn, Their  
*dolce.*

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**Swanee River Moon**

Words and Music by H. Pitman Clarke

CHORUS *dreamily* © Leo. Feist Inc., New York

Swan - ee Riv - er Moon, Swan - ee Riv - er Moon, Shin - ing on my cab - in door, — In for - ev - er dream - ing

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(H.C. 36)

SM 5190

# Bees Knees

Words by  
LEO WOOD

A Queen Bee Fox Trot Full Of Honey

Music by  
TED LEWIS  
and RAY LOPEZ

Moderato

Introduction for piano. The score is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). The tempo is marked *Moderato*. The left hand is labeled *L.H.*

Oh dear, oh dear, what is that I hear? Oh dear, oh dear, ringing in my ear,  
 You sigh, you sigh, and you wonder why, You try, you try, but you can't deny,

Vocal line and piano accompaniment for the first verse. The piano part is marked *mf* (mezzo-forte).

It's just a new tune and I know, You're goin' to love it, And want more of it;  
 That it's the tune makes you that way, Tho' you don't know it, You surely show it,

Vocal line and piano accompaniment for the second verse.

Oh dear, oh dear, with its rhy - thm queer, Oh dear, oh dear, mighty soon I fear,  
 And when, and when, it is end - ed then, You cry, you cry, "play it once a - gain!"

Vocal line and piano accompaniment for the third verse.

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I'll be completely in the air, — Be - cause I hear it ev - ry - where. It's the  
The more you hear that mel - o - dy, — You sure - ly will a - gree with me.

CHORUS

Bees Knees, and just take it from me, There's one thing I want to say, — You're

gon - na hear it night and day, — In al - most ev - ry way — It's al - ways

Bees Knees, when the vi - o - lin man just makes up his mind to please — And when he

starts to play, That's when you'll say "It's sure the old Bees Knees! Oh it's the Knees?"

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## PATTER

When you start a-step-ping you'll un-der-stand, Ver-y soon how this tune

*p*

goes, For you'll get a feel-in' that's sim-ply grand, Right from your head to your

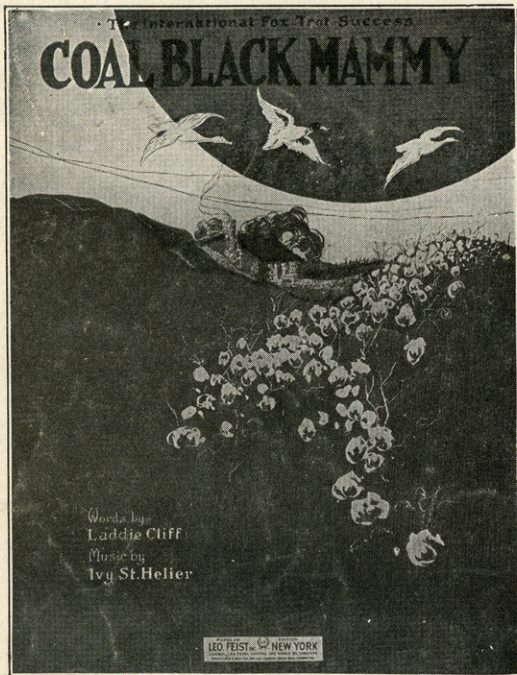
toes, For this syn-co - pa-ted tune will make you sure For-get your

sor-rows and all oth-er cares, With-out show-ing you're know-in' you're

go-in' at all, You're climb-ing the gold - en stairs. Oh, it's the

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## London's Biggest Fox-Trot Success Coal-Black Mammy

Words by  
LADDIE CLIFF

Sung And Played Everywhere

Music by  
IVY ST. HELIER

REFRAIN *With expression*

'Cause I'm goin', yes, I'm goin' with a lovethat's ev-er grow-in' To that coal black mam-my o' mine. Not a cent, not a cent, An my clothesareon-ly lent, All the same she'll think I'm just fine, How I've dream'd, how I've schem'd, An' at times it al-most seem'd

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## The Big Waltz Ballad Hit Why Should I Cry Over You

Better Than "I'm Sorry I Made You Cry"

Words and Music by  
NED MILLER  
& CHESTER COHN

REFRAIN *With expression*

I don't know why I should cry o-ver you, sigh o-ver you e-ven be blue, I should have known that you'd leave me a-lone, And break my heart in two; Al-though you have left me a-lone to pine, And

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