

I Like It

By
Irving Berlin

McKee Lodge

TITLE SUGGESTED BY
AVON COMEDY FOUR

6

Irving Berlin, Inc.
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1587 Broadway New York

THE MOST BEAUTIFUL BALLAD WRITTEN IN YEARS

Tired Of Me

Words by
GRANT CLARKE

Music by
WALTER DONALDSON

REFRAIN

Tired of me, tired of me, Sor-ry, is all you say; Just like a
toy, Child-ren en-joy, Loved and then thrown a-way. Some bo-dy

p-mf dolce e legato
poco cresc.
frall.
p-mf a tempo

A CROONY SOUTHERN MELODY SONG HIT

Rock-a-bye Lullabye Mammy

Words by
GRANT CLARKE
CHORUS

Music by
WALTER DONALDSON

How I sigh for my Lul-la-by Mam-my,
She knows why I'm so lone-some and blue. It seems in all my dreams I'm

p-mf

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I LIKE IT

By IRVING BERLIN

Moderato

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a series of chords and eighth-note patterns. The left hand starts with a bass clef and a 7/8 time signature, playing a steady eighth-note accompaniment. Dynamics include *f* and *sfz*.

The vamp section consists of two staves. The right hand has a treble clef and a key signature of one sharp. It features a rhythmic pattern of chords and eighth notes. The left hand has a bass clef and a key signature of one sharp, playing a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

Mar-y Greene sev-en-teen_ Moth-er's on - ly
 Mar-y's beau wor-ries so_ More and more each

The second system of piano accompaniment consists of two staves. The right hand has a treble clef and a key signature of one sharp. It features a rhythmic pattern of chords and eighth notes. The left hand has a bass clef and a key signature of one sharp, playing a steady eighth-note accompaniment. Dynamics include *cresc.*

child day Moth-er's cross just be-cause Mar-y's run-ning wild
 Mar-y flirts and it hurts More than he can say

The third system of piano accompaniment consists of two staves. The right hand has a treble clef and a key signature of one sharp. It features a rhythmic pattern of chords and eighth notes. The left hand has a bass clef and a key signature of one sharp, playing a steady eighth-note accompaniment.

Sits and spoons af - ter - noons_ With the boy - next door
 She en - joys_ vamp-ing boys_ With her rog - uish eyes

Arranged by Chas. N. Grant

Moth-er cries "You must - n't do it" and Mar - y starts to roar ———
 When her beau says "please dont do it" she looks at him and cries ———

CHORUS

I'm gon-na do it_ if I like it_ and I like it_ ——— I'll let him

p-f *f*

hold me_ tho' you scold me_ when I'm through_ ——— I hate to make Moth-er and

Dad so ter - ri - bly mad But there are times when its good to be bad_

I'm gon-na hold hands if I like it—and I like it _____ A lit-tle

squeez-ing is so pleas-ing—when you're blue _____ And since the boy next door first

re-a - lized I'd let him kiss me well you'd be sur-prised— I'm gon-na do it— if I

like it—and I do _____ I'm gon-na do. _____

FROM
THE COLLECTION OF
Gene Blakely



The Biggest Song Hit
of The \$200,000.00 FLO
ZIEGFELD FOLLIES Pro-
duction, Sung by Mr. John
Steel.

TELL ME LITTLE GYPSY

BY

Irving Berlin

CHORUS *Slowly and well marked*

Tell me little Gypsy What the
future holds for me
Kindly cross my palm with silver,

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