

EVERYBODY TELLS IT TO SWEENEY

(AND SWEENEY TELLS IT TO ME)

F. Ziegfeld Jr's 14th Production of

Liegfeld Follies of 1920



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Featured by
Van & Schenck

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RS,

Words by
Sidney D. Mitchell

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Music by
Geo. Fairman

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The Big song Hit in
ZIEGFELD FOLLIES OF 1920

By
Irving Berlin
Tell Me Little Gypsy

CHORUS Slowly and well marked

Tell me lit-tle Gyp - sy What the

cresc.

fu - ture holds for me.

cres.

Kind - ly cross my palm with sil - ver,

And I'll try and see - - - ee.

f con forza

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Everybody Tells It To Sweeney And Sweeney Tells It To Me

Words by
SYDNEY MITCHELL

Music by
GEO. FAIRMAN

Tempo di valse

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. The piece concludes with a final chord marked *fz*.

Ev-ry - bod - y has heard a - bout Sween-ey no
I am proud to be called Mis-ter Sween-ey's best

The first system of the vocal melody is in 3/4 time. The vocal line starts with a quarter rest, followed by a half note 'Ev-ry' and a quarter note 'bod'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A section marked with a double bar line and repeat dots follows.

doubt He's the most fam-ous man in the land, There's noth-ing that
friend For he's sure - ly a won-der-ful man, He knew just when the

The second system continues the vocal melody. The piano accompaniment features a mix of chords and moving lines in both hands. A section marked with a double bar line and repeat dots follows.

Sween-ey can't tell you a - bout There's noth-ing he don't un-der - stand;
big war was go - ing to end He told me be - fore it be - gan;

The third system concludes the vocal melody. The piano accompaniment includes a *cresc.* (crescendo) marking. The piece ends with a final chord.

arr. by Chas. N. Grant

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He gets all his knowledge, be - cause peo - ple, go And tell all they
 No mat - ter what hap - pens, no mat - ter who stirs When some - thing oc -

molto espressivo

know to Sween - ey, I'll ad - mit he's wis - er than Sol - o -
 curs he knows it, I don't need a Oui - ji when Sween - ey's

mon nigh But not a bit wis - er than me: Cause Ev - 'ry -
 And this is the reas - on why: Cause Ev - 'ry -

Chorus

bod - y tells it to Sween - ey And Sween - ey

tells it to me If there's an - y - thing that you'd

like to know I'm the one to see

They say men like wom-en when they see them swim-min' But

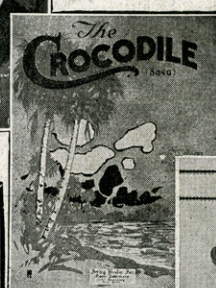
I know what they like to see; Cause Ev - ry bod - y

tells it to Sween-ey And Sween - ey tells it to

me Ev - 'ry me

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