

WHY SHOULD I WEEP ABOUT ONE SWEETIE

(2-3 or 4 Sweeties)

WORDS BY~
HENRY CREAMER

MUSIC BY~
JAMES F. HANLEY



NAN TRAVELINE



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TUNE
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TRY THIS OVER ON YOUR PIANO

Last Night On The Back Porch

(I Loved Her Best Of All)

If tuned otherwise than
C these Ukelele po-
sitions can be used,
but with voice only.

By LEW BROWN and
CARL SCHRAUBSTADER

Moderato

f

Vamp

p

There's a girl I'm wild a - bout
Ev - 'ry time that she's a - lone

Ev - 'ry time I take her out
When I call her on the phone

I hug her I squeeze her I tease her so
I hur - ry I scur - ry I wor - ry so

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Why Should I Weep About One Sweetie

(2-3 or 4 Sweeties)

Words by
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Moderato

The piano introduction consists of two systems of music. The first system is in 2/4 time, featuring a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of two flats (Bb, Eb) and a common time signature. The music is marked 'Moderato'. The second system continues the piano introduction, also in 2/4 time, with a key signature of one flat (Bb) and a common time signature. The music is marked 'p' (piano).

VOICE

The vocal entry consists of two systems of music. The first system is in 2/4 time, featuring a treble staff with a key signature of one flat (Bb) and a common time signature. The music is marked 'mf' (mezzo-forte). The second system continues the vocal entry, also in 2/4 time, with a key signature of one flat (Bb) and a common time signature. The music is marked 'mf'.

In Al - a - ba-ma there's a heart break-in' gal — Each day she picked a diff'rent
This flirt-ing She-ba went to look for her Dan — She spent the sum-mer looking

The vocal and piano accompaniment consists of two systems of music. The first system is in 2/4 time, featuring a treble staff with a key signature of one flat (Bb) and a common time signature. The music is marked 'mf' (mezzo-forte). The second system continues the vocal and piano accompaniment, also in 2/4 time, with a key signature of one flat (Bb) and a common time signature. The music is marked 'mf'.

sweet-ie or pal — Next day she would say — "Of-fi-cer, Of-fi-cer, take him a - way," —
'round for that man — All day she would moan — "Honey Man, Honey Man, won't you come home," —

The vocal and piano accompaniment consists of two systems of music. The first system is in 2/4 time, featuring a treble staff with a key signature of one flat (Bb) and a common time signature. The music is marked 'mf' (mezzo-forte). The second system continues the vocal and piano accompaniment, also in 2/4 time, with a key signature of one flat (Bb) and a common time signature. The music is marked 'mf'.

At last she fell in love with sweet lov-in' Dan — A pret-ty pa - pa but a
Most ev'-ry-bo-dy won-dered what it could be — That kept her moan-ing, so she

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trav-el - in' man, He sneaked a - way one fine day, And then they heard her say:
whis-pered to me, He took my things, my bed springs, And my four wedd-ing rings:

CHORUS

Why should I weep a-bout one sweet-ie, two sweet-ies, three sweet-ies, or

four, what's more You'll find a half a doz-en buz-zin' round my door,—

I would-n't weep a-bout five sweet-ies, six sweet-ies I trick my sweet-ies, From

sev-en to e - lev-en I treat 'em sweet and pret-ty, they think they're in Heav - en

L.H.

Bring on your dad-dies so tall and hand - some Your lov-in' ba-by is
I've got a dad-dy and he's a dan - dy I've got an-oth-er who

bound to land some, You don't be-lieve me, look ov-er my tran-som and
brings me can - dy There's lots of oth-ers who'd like to be han-dy with

see Oh! I'm a bus-y lit-tle bee, Why should I weep a-bout
me

one sweet-ie, two sweet-ies, or three sweet-ies, I leave them

weep-in' ov-er me me

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ANNABELLE

That dancy Tune — By the writers of "GEORGETTE"



Oh! An - na - belle, — Oh! An - na - belle, — You've made a wild man out of me, — 'Cause ev-ry day — in ev-ry way

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THE GOLD-DIGGER (DIG A LITTLE DEEPER)

The cleverest song ever. — A sensation in Two Broadway Shows



Dig a lit-tle deep-er Dig a lit-tle deep-er Dig a lit-tle deep-er, dear, Don't mind if he's old,

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UNDERNEATH THE SIP SIP SIPPY MOON

Our southern rag offering for the new season

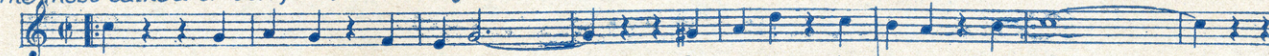


Un-der-neath the Sip Sip Sip-py moon, — Sweet song birds croon, — While lovers spoon — You'll hear those darkies

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YES! WE HAVE NO BANANAS

The most talked of song in the history of music



YES! We have no ba - na - nas — We have no ba - na - nas to - day —

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STINGO STUNGO

A song comic de-luxe — a laugh in ev'ry line



I've been stung by bum-ble-bees (Zzzz) Flies Mos-qui-tos too, (Zzzz) They made me

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SOMEBODY ELSE TOOK YOU OUT OF MY ARMS

(BUT THEY CAN'T TAKE YOU OUT OF MY HEART) By the Writers of "BARNEY GOOGLE" and "GOTTA SEE MAMMA"

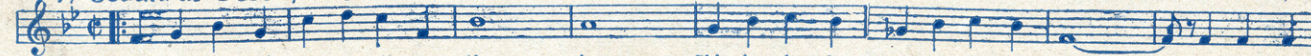


Some - bod-y else took you out of my arms — But they can't take you out of my heart —

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MAMMY'S LITTLE SILVER LINING

A Beautiful Descriptive Ballad

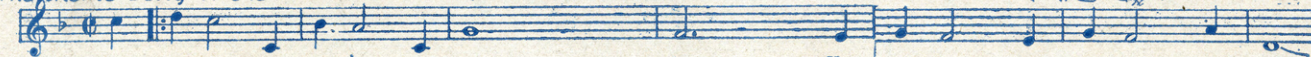


You're yo' Mam-my's lit-tle sil-ver li - ning Shi-ning when the clouds are dark and gray — It seems you

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ROSE TIME AND YOU

The theme song of the musical comedy success "GO-GO"



For Rose-time and you'll be wait ing Yes wait - ing for Rose-time and you —

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MISSISSIPPI RIPPLES

MARY EARL'S annual waltz creation

(Accent Comes Strongly)



Mis-sis - - - sip - pl - - - rip - pling on your way — Mis-sis - - - sip - pl -

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