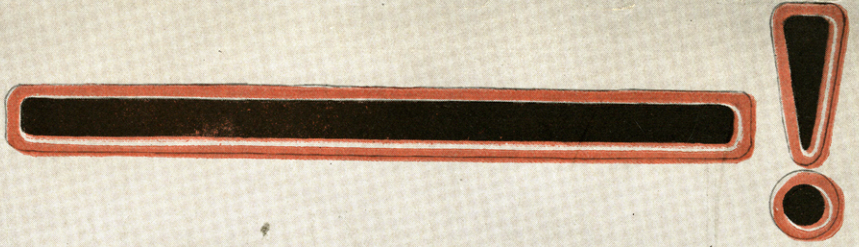


# BUT



SHE'S JUST A LITTLE BIT CRAZY ABOUT HER HUSBAND - THAT'S ALL

BY

*Irving Berlin*



Irving Berlin, Inc.,  
Music Publishers  
1587 Broadway  
New York

Price 60¢

# IRVING BERLIN'S INSTANTANEOUS SONG-HIT

## I'll See You In C-U-B-A

By  
IRVING BERLIN

CHORUS *Slow and languidly*

Cu - ba there's where I'm go - ing, Cu - ba

there's where I'll stay. Cu - ba where wine is

flow - ing And where dark - eyed Stel - las Light their fel-lers

*p-mf dolciss.*

*f marc.* *cresc.*

*p tenderly* *mp*

*p* *dim* *mp e tenerezza*

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SM4606

# But!

She's Just A Little Bit Crazy About Her Husband - That's All

by IRVING BERLIN

Moderato

Piano introduction in G major, 2/4 time, Moderato. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line consists of quarter notes G2, A2, B2, and C3. Dynamics include *f* (forte) and *sfz* (sforzando).

Vamp section of the piano accompaniment. The tempo is marked *Vamp*. The music is in G major, 2/4 time. The melody is a simple harmonic pattern: G4-A4-B4-G4, A4-B4-C5-B4, A4-G4-F#4, G4-A4-B4-G4. The bass line is a simple harmonic pattern: G2-A2-B2-G2, A2-B2-C3-B2, A2-G2-F#2, G2-A2-B2-G2. Dynamics include *p dolce* (piano dolce) and *p* (piano).

All the boys are feeling blue, Seems they don't know  
 All the oth-er girls in town, Wear a rath-er

Vocal line and piano accompaniment for the first verse. The vocal melody is in G major, 2/4 time. The lyrics are: "what to do\_ / jealous frown / One lit-tle won-der-ful / girl / Set all their hearts in a / Taken the boys un-a-". The piano accompaniment continues the vamp pattern from the previous section.

Vocal line and piano accompaniment for the second verse. The vocal melody is in G major, 2/4 time. The lyrics are: "whirl- / wares / Ev-er since she came to town, / Still the boys ar' feel-ing blue / She has turned things upside down, / They are puzz - led what to do". The piano accompaniment continues the vamp pattern.

arranged by Chas. N. Grant

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They'd love to speak of ro - mance — But they never get the chance. —  
Her beauty drives them in - sane — Still they pursue her in vain: —

CHORUS

She's so beau - ti - ful Oh! so beau - ti - ful But! Shes just the least bit cra - zy,

She's so won - der - ful Oh! so won - der - ful But! She's a Nut, She's a Nut. She

looks like Tif - fa - ny's win - dow When she's got her jew - els on;

In her lim - ou - sine, She looks like - a queen, But! She's just a

lit - tle bit gone. All the boys in town Fol - low her a - round,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "lit - tle bit gone. All the boys in town Fol - low her a - round,". The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings.

But! She doesn't seem to know it; They have nev - er met, For they nev - er get,

The second system continues the musical score. The vocal line begins with "But!" followed by "She doesn't seem to know it; They have nev - er met, For they nev - er get,". The piano accompaniment features a dynamic marking of *sfz* (sforzando) and includes slurs and accents.

An in - vi - ta - tion to call. She's got a husband who is eighty years old,

The third system of the score contains the lyrics: "An in - vi - ta - tion to call. She's got a husband who is eighty years old,". The piano accompaniment includes a dynamic marking of *risoluto* (resolute) and features slurs and accents.

He's got a mil - lion and a ter - ri - ble cold. She's just a lit - tle bit

The fourth system contains the lyrics: "He's got a mil - lion and a ter - ri - ble cold. She's just a lit - tle bit". The piano accompaniment includes slurs and accents.

Cra - zy a - bout her hus - band that's all. all.

The fifth and final system on the page contains the lyrics: "Cra - zy a - bout her hus - band that's all. all.". The piano accompaniment includes dynamic markings of *sfz* and *f*, and features first and second endings indicated by "1." and "2." above the staff.

FROM  
THE COLLECTION OF  
Gene Blakely

Was There Ever A Pal Like You

IRVING BERLIN

REFRAIN Valse andante

Was there ev' er a pal like you Was there ev' er a



When My Baby Smiles

By IRVING BERLIN

REFRAIN

When my ba - by smiles at me



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I'll See You In  
C-U-B-A

By IRVING BERLIN

Moderato con moto  
CHORUS Slow and languidly

Cu - ba there's where I'm go - ing, Cu - ba

*mf* *delicis*

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I'll Always Be Waiting For You

Words by  
HENRY BERGMAN  
and JACK CURTIS

Music by  
NEWTON ALEXANDER

REFRAIN  
*a tempo*

Wait ing wait - ing For a glimpse of you. Wait - ing

*a tempo*  
*mp - mf*