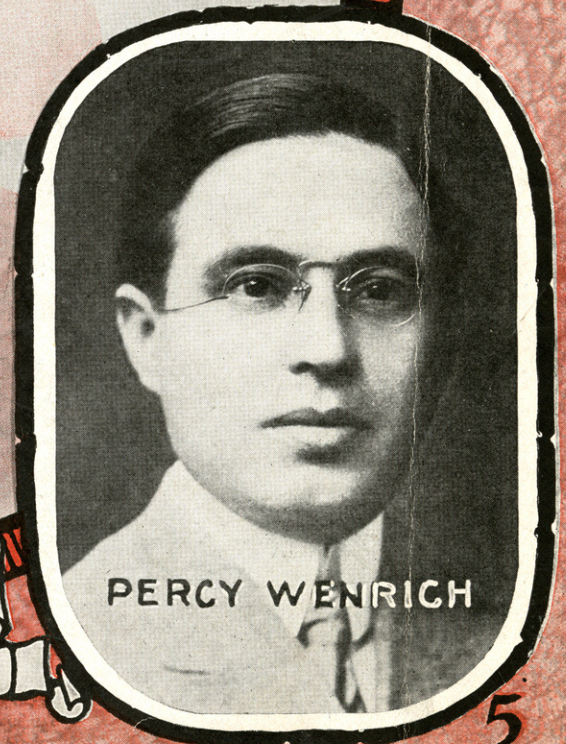


YOU PICKED ME, WHEN I PICKED YOU  
**IN BERRY PICKIN' TIME**



WORDS BY  
**JACK YELLEN**  
AUTHOR OF  
"ARE YOU FROM DIXIE"

MUSIC BY  
**PERCY WENRICH**  
COMPOSER OF  
"TULIP AND THE ROSE" AND  
"WHERE DO WE GO FROM HERE"

INTRODUCED WITH  
TREMENDOUS SUCCESS BY  
**DOLLY CONNOLLY**

**PERCY WENRICH**

POPULAR EDITION  
**LEO FEIST INC. NEW YORK**  
HERMAN DAREWSKI MUSIC PUBLISHING CO. LONDON, ENG.

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S.M. 3729

# (You Picked Me When I Picked You) In Berry Pickin' Time

Lyric by  
JACK YELLEN

Music by  
PERCY WENRICH

Tempo di marcia

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time with a key signature of one sharp (F#). The music is marked with a piano (*p*) dynamic and includes various rhythmic patterns and chords.

I saw a ber - ry bush, as I was com - ing home to - night, And  
How sweet you looked that day, dressed in a sim - ple ging - ham gown, To

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The piano part features a steady rhythmic accompaniment with chords.

somehow it brought back a by - gone day, When you and I went ber - ry pick - ing  
me you were as love - ly as a queen, From un - der - neath your bon - net peeked a

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The piano part continues with a consistent accompaniment.

man - y years a - go, A - long a coun - try lane so far a - way. How well I do re -  
pair of gold - en curls And the blu - est eyes that I had ev - er seen. Your lips were red as

Musical notation for the third line of the song, including a vocal line and piano accompaniment. The piano part features a steady accompaniment.

mem - ber that sweet day when first we met Has left a pic - ture in my heart I nev - er will for - get.  
ber - ries, but they tast - ed twice as sweet, It on - ly took one kiss to make my hap - pi - ness com - plete.

Musical notation for the fourth line of the song, including a vocal line and piano accompaniment. The piano part concludes the piece with a final chord.



This Composition may also  
be had for your Talking  
Machine or Player Piano

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CHORUS

We were pick - ing ber - ries at old aunt Ma - ry's, When I picked a blush - ing!

bride, As we rode home to - geth - er, I just won - dered, wheth - er I could win you for -

ev - er if, I tried; And at love's sug - ges - tion I popped the ques - tion And

asked you to be mine, From your kiss - es I knew, You picked me, when I picked

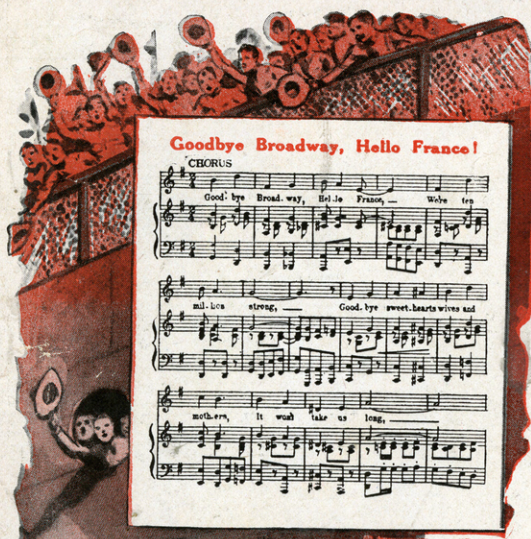
you, In ber - ry pick - in' time. We were time.

Put it to the test  
Go on with a  
Song

You can't go wrong with any 'Feist' Song

# The Four Big Song Hits!

You'll want them for your piano, talking machine, or player piano—why not get them now? They are sweeping the country. Everybody wants to hear them, to sing them, and to dance them. They've caught on strong.



**Goodbye Broadway, Hello France!**  
CHORUS

Good-bye Broad-way, Hel-lo France, — Where're you  
mil-lions strong, — Good-bye sweet hearts wives and  
moth-ers, It would take so long,


**Goodbye Broadway, Hello France!**  
When you play and sing this song, you'll know why the regiments on their way to France adopted it as their own. In the language of the boys—"It's got everything." The big hit of the New York Winter Garden and positively the biggest song hit of the year. A wonderful fox-trot or one-step. By Reisner, Davis and Baskette.

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Vaudeville performers are singing them in hundreds of cities to thousands and thousands of people who applaud vigorously, thus showing their approval.

If you haven't heard them in your city as yet be sure to tell your Theatre Manager you would like to hear them sung. He will be glad to accommodate you. And get all four of them for yourself, today.



**Where Do We Go from Here?**  
CHORUS

Where do we go from here, — Where do we go from here? —  
Silly a pill to take — or Bill and make him shed a tear — And  
when we see the — — — my we'll shoot him in the rear, —

**Where Do We Go From Here?**  
Another song that our soldier boys are singing everywhere—and most everybody else, too. The Phila. North American says: "The 'Tipperary' of 1917." It started out to be a funny song about "Paddy Mack, who drove a hack"—but Paddy enlisted and his song struck the fancy of the soldiers. When some one says, "Where do we go from here?" you'll get his meaning. By Johnson and Wenrich.

## On Sale Today

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**Mother, Dixie and You**  
CHORUS

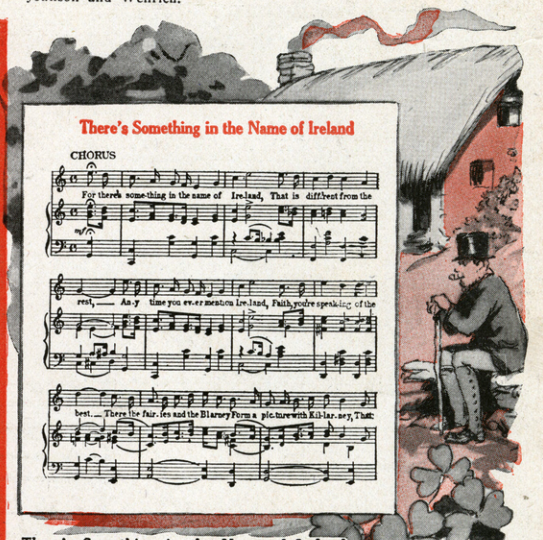
Fields of old and new and now and then, — They would  
if these grand old lies were a lie — in days —  
your dear type of blow — — — — —  
light our hat — — — — —  
They're — the kind we look for

**Mother, Dixie and You**  
A song of Dixieland. A beautiful melody wedded to words that are sure to take you back home. And not a sadly sentimental song, either, but one that has life and spirit. Played quickly, it is an irresistible fox-trot. By Johnson and Santly.

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- Mammy Blossom's "Possum Party."
- Throw No Stones in the Well That Gives You Water. Another "Don't Bite the Hand."
- I Called You "My Sweetheart." The ballad supreme.
- I Know I Got More Than My Share.
- Keep Your Eye on the Girlie You Love.
- Ireland Must Be Heaven, for My Mother Came from There.
- Don't Bite the Hand That's Feeding You. Better than ever.



**There's Something in the Name of Ireland**  
CHORUS

For there's something in the name of Ireland, that is different from the  
rest. — — — — —  
Any time you ever mention Ire-land, think you're speaking of the  
best. — — — — —  
There the fairies and the Blarney from a picture with Killarney, that

**There's Something in the Name of Ireland**  
That the Whole World Seems to Love  
To some Ireland means home, to others it means love, to others it means a race of fighting men. But get this song and you'll get an idea why the world loves Ireland. A more beautiful melody hasn't been written in years. By Howard Johnson and Milton Ager.

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