

GETTING MAD WAS NEVER MADE FOR US

Introduced
by
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McIntyre



by
BLANCHE
MERRILL

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Getting Mad Was Never Made For Us

By
BLANCHE MERRILL

Moderato

PIANO

The piano introduction consists of two systems of music. The first system is in 2/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the piece, featuring a melodic line in the right hand and a more active bass line in the left hand. Dynamics include *f* (forte) and *fz* (forzando).

till ready

1. You're mad at me, —
2. I'm glad at you, —

This section contains the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a steady accompaniment with a dynamic marking of *mp* (mezzo-piano).

I'm mad at you, — Now that we're both — mad, what shall we do? —
you're glad at me, — I'm glad were glad — 'cause dear, don't you see —

This section contains the second line of the song. The vocal line continues in the treble clef, and the piano accompaniment remains in the grand staff. The piano part provides a consistent harmonic support for the vocal melody.

We could say good bye, But dear, don't let us
If we say good bye, I would sure - ly

try. I'll say I'm sor - ry, you say it too, —
die. 'Cause I love no - bo - dy, no one but you, —

Then you kiss me — and then I'll kiss you, — That's some pro - po - si - tion,
And if I lost — you, what would I do? — Come on, dear, come clos - er,

what do you say? — Come on, let's make — up right a - way. —
right to my heart, — Who said that we — could ev - er part? —

CHORUS

'Cause be-ing mad_ was nev-er made_ for us, (Not for you, not for me, not for us.) So

mp-f

what's the use_ of rais-ing such_ a fuss, (Such a scrap, such a fight, such a fuss.)

When you're mad_ then I am sad, And when I'm sad_ then you feel bad, And

I don't want_ your lit-tle heart_ to bust, (Bet-ter trust, bet-ter trust.) So

laugh a - way your pret - ty lit - tle frown, (Pret ty frown, lit - tle frown.) I

love you from your toes up to your crown, Be a

nice lit - tle Miss, Meet me half way with a kiss, 'Cause

be - ing mad was nev - er made for us, 'Cause

1. 2.

ANOTHER GREAT BALLAD
 BY
 IRVING BERLIN
 SUCCESSOR TO "WHEN I LOST YOU"
YOU'VE GOT YOUR MOTHER'S BIG BLUE EYES

CHORUS

You've got your moth-er's big..... blue eyes,..... You've got your

mother's teeth, like pearl!..... I must con-fess you are The im-age

of your ma,... From your nose to your toes to your curls..... The way you

ask for pen-nies, shows..... You know just what your moth-er

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