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AS FEATURED BY

IRVING BERLIN

EDDIE CANTOR

in "Ziegfeld Follies"

GEORGE JESSEL

in "Shubert Gaieties at Winter Garden"

LEW COOPER

in "Oh! What A Girl"

By
IRVING BERLIN



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Lyric by
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REFRAIN

On - ly ——— when you are lone - ly ———

a tempo p - mf

— you want me on - ly ——— when you feel blue ———

— You call me near you, ——— So I can cheer you ———

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You'd Be Surprised

By IRVING BERLIN

Moderato

PIANO

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a series of chords and eighth notes, marked with a forte 'f' dynamic. The left hand starts with a bass clef and a key signature of one sharp, playing a steady eighth-note accompaniment.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics: "John-ny was bash-ful and shy. Mar-y con-tin-ued to praise." The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics: "No-bod-y un-der-stood why, Mar-y loved him, All the oth-er girls John-ny's re mark-a-ble ways, To the lad-ies And you know ad-ver-". The piano accompaniment features a repeat sign at the beginning of the system.

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics: "passed him by. Ev-'ry one want-ed to know tis-ing pays. Now John-ny's nev-er a-lone". The piano accompaniment continues with the same rhythmic pattern.

How she could pick such a beau. With a twink-le in her eye. — She made this re - ply. —
He has the bus - i - est phone Al-most ev - 'ry oth - er day. — A new girl will say. —

CHORUS

He's not so good in a crowd but when you get him a - lone You'd be sur -
He's not so good in the house but on a bench in the park You'd be sur -

prised, He is - n't much at a dance But then when he takes you home
prised, He is - n't much in the light but when he gets in the dark

You'd be sur - prised — He does - n't look like much of a lov - er, but
You'd be sur - prised — I know he looks as slow as the E - rie But

don't judge a book by it's cov - er. He's got the face of an An - gel but
you do'n't know the half of it - dearie He looks as cold as an Es - ki - mo

There's a Dev-il in his eye. He's such a del-i-cate thing but when he
 But there's fi-re in his eyes. He does-n't say ver-y much but when he

starts in to squeeze, You'd be sur - prised, He does -n't
 starts in to speak You'd be sur - prised, He's not so

look ver-y strong but when you sit on his knee, You'd be sur - prised
 good at the start but at the end of a week You'd be sur - prised

At a par - ty or at a ball I've got to ad-mit he's noth-ing at all - but in a
 On a street-car or in a train You'd think he was born with - out an - y brain, but in a

1 2
 mor ris chair, You'd be sur - prised. He's not so prised.
 tax - i - cab, You'd be sur - prised He's not so prised.

STANDARDS OF THE WORLD
"Sterling" on Silver
"IRVING BERLIN" ON SONGS



THE BIG SONG HITS
FROM
ZIEGFELD FOLLIES
BY
IRVING BERLIN
MANDY

REFRAIN

Man - dy there's a min-is-ter han - dy And it sure would be dan - dy,
If we'd let him make a fee So don't you lin - ger here's the ring for your

A Pretty Girl Is Like A Melody

REFRAIN

A pret-ty girl is like a mel-o - dy That
haunts you night and day

You Cannot Make Your Shimmy Shake On Tea

CHORUS

You can-not make your shim-my shake 'on tea, It simp-ly
cant be done, You'll find your shak - ing aint tak - ing, Un -

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