

MAY 8, 1925

OH MAW ! OH PAW !

JACOB EDWARD ALSCHULER
94 SOUTH FOURTH STREET
CHICAGO, ILLINOIS

ISN'T SHE THE SWEETEST THING

Lyric by
Gus Kahn

Song
with Ukulele
Arrangement
Music by
*Walter
Donaldson*



JEROME H. REMICK & CO.
NEW YORK DETROIT

OH MAW! OH PAW!
 ISN'T SHE THE SWEETEST THING
 SONG

Ukulele in D

Tune Uke thus G C E A
 (C Tuning) | | | |

Lyric by
 GUS KAHN

when played with Piano. (Tenor Banjo, Mandola,
 Guitar etc. play chords marked over diagrams.)

Music by
 WALTER DONALDSON

Moderato

PIANO

VOICE

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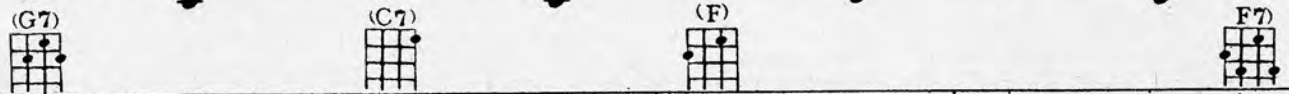
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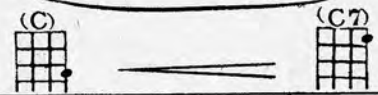
But he came back with some one on his arm —
 She makes the sweet-est mu-sic when she speaks —



One fine day
 Aint she grand



He walked right in on Maw 'and Paw —
 You must ad-mit I found a prize



And said 'Aint I the stick-er
 -I know she's gon-na like you

Aint I the peach pick-er
 Say how does she strike you

CHORUS

(F) (Dm7) (C7) (F) (Dm7) (C7) (F) (F+5) (Dm7)

Oh Maw! Oh Paw! Oh Paw! Oh Maw! Is - n't she

the sweet-est thing ————— She's the kind who is kind to her

moth - er ————— Ev -'ry boy wants to be her big broth - er

— The lit-tle birds a bove her They all love her

(F) (F+5) (Dm) (F) (D7) (F#-7)

When she's out — they start to sing — Tell me Dad ain't you

(Gm) (Bb) (C#-7) (C) (C7)

glad that I caught 'er — Say it loud ain't you proud of your

(Bb7) (F) (C7) (F) (Dm7) (C7) (F) (Dm7) (D7)

daugh - ter — I love her Oh Maw! oh Paw! Oh Paw! oh Maw!

(G7) (C7) 1. (F) (Gm7) (C7) 2. (F) (G#-7) (F)

Is - n't she the sweet - est thing thing — *D.S.*

WHY COULDN'T IT BE POOR LITTLE ME?

SONG

Ukulele in D

Tune Uke thus G C E A

(C Tuning) | | | |

Lyric by
GUS KAHN

when played with Piano (Tenor Banjo, Mandola
Guitar etc play chords marked over diagrams.

Music by
ISHAM JONES

The musical score is presented in two systems. Each system includes a vocal line and a piano accompaniment line. The piano part is written in treble and bass clefs. Chord diagrams are placed above the vocal line, and some are also placed above the piano part. The lyrics are written below the vocal line.

Why could- n't it be — should- n't it be — I won- der
why could- n't it be — poor lit- tle me — You're just the
kind I've tried to find — most ev- ry- where — And still I
sigh won- der- ing why — you nev- er care — Please tell me

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