

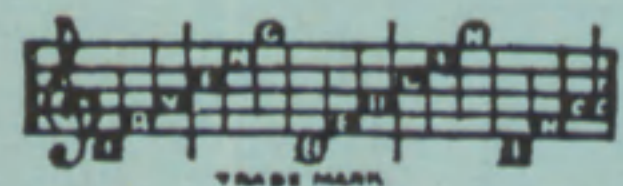
IRVING BERLIN'S

BS151
85-2
C.1

IT ALL BELONGS TO ME



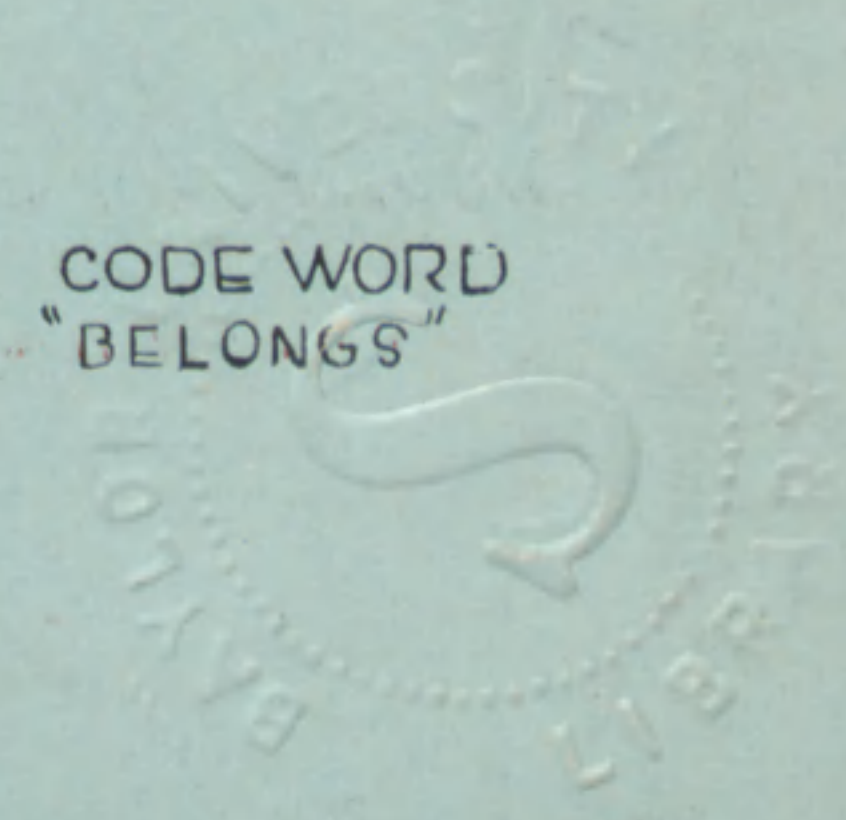
Featured by
EDDIE CANTOR
in
The New Ziegfeld Follies



MADE IN
USA

Irving Berlin, Inc.
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CODE WORD
"BELONGS"



It All Belongs To Me

Tune Ukulele
or Banjulele Banjo

A D F# B
Put Capo on 1st Fret

By IRVING BERLIN

Moderato

Vamp

VOICE

Take a look at the flow-er in my but-ton - hole

Ukulele Arr. by MAY SINGHI BREEN



Take a look_ say_ and ask me why it's there _____

Can't you see that I'm all dressed up to take a stroll _____

Can't you tell that there's some-thing in the air _____

I've got a date_ can hard - ly wait, I'd like to bet_ she won't be late:

CHORUS

Here she comes_ come on and meet_ a hundred pounds of what is
 Here she comes_ come on and meet_ a hundred pounds of what is

p-f

might-y sweet and it all be-longs to me _____
 might-y sweet and it all be-longs to me _____

Flash-ing eyes_ and how they roll_ a dis-po - si - tion like a
 Ros - y cheeks and red hot lips_ and pol-ished nails_ up-on her

su-gar bowl and it all be-longs to me _____
 fing-er tips_ and it all be-longs to me _____

That pret-ty ba - by face, that bunch of style and grace, Should be in
 Those lips that I de - sire, are like e - lec - tric wire, She kissed a

Tiff-ny's win-dow in a plat - i - num jew - el case_ Hey there you - you'll
 tree last sum-mer and she start-ed a for - est fire_ I'm in love - with

get in dutch, I'll let you look but then you must-n't touch for it all be-
 what she's got, and what she's got she's got an aw-ful lot and it all be-

longs to me _____ me _____
 longs to me _____ me _____



HIS GREATEST ACHIEVEMENT

IRVING BERLIN'S

THE SONG IS ENDED

BUT THE MELODY LINGERS ON

CHORUS

The song is end - ed but the mel - o - dy ling - ers
on, You and the song are gone, But the mel - o - dy ling - ers
on. The night was splen - did, and the mel - o - dy seemed to

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system begins with a double bar line and a repeat sign. The piano accompaniment includes dynamics like *p-f* and *p*, and articulation like *acc.* and *tr.*. The vocal line features triplets and slurs.

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