

**ME**

BS151  
306  
C1

*Written by*  
**IRVING BERLIN**



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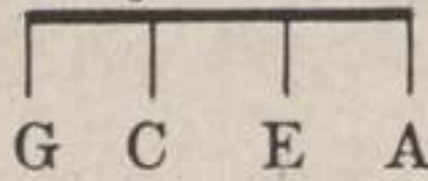
14f



# ME!

\* Tune Ukulele  
or Banjulele Banjo

By IRVING BERLIN



*Allegro*

Piano *f*

The first system of the piano accompaniment, marked 'Allegro' and 'Piano' with a forte 'f' dynamic. It features a treble and bass clef with various chords and melodic lines.

\* Letters over diagrams are names of the chords in original key and are adaptable to Banjo or Guitar

The second system of the piano accompaniment, continuing the musical piece with similar chordal and melodic structures.

*Vamp* *Voice*

We took a walk — we had a

The first line of lyrics: "We took a walk — we had a". The notation includes a 'Vamp' section for the piano and a 'Voice' line with lyrics. Chord diagrams for C and G7 are shown above the voice line.

talk — And let me tell you ver - y con - fi - den - tial - ly — the lit - tle

The second line of lyrics: "talk — And let me tell you ver - y con - fi - den - tial - ly — the lit - tle". The notation includes piano accompaniment and a voice line with lyrics. Chord diagrams for C, D7, G7, and C are shown above the voice line.

Ukulele Arr. by  
MAY SINGHI BREEN

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G7 Ami G D7

walk — the lit - tle talk — has made me just as glad as glad as I can

G7 C7 F Faug5 Dmi B7

be I sim - ply want - ed to know —



C G7 C G7 C G7

Who she was lov - ing, and so — We took a walk — and had a


Ami G D7 G7


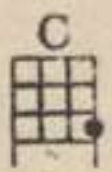


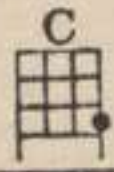


talk — And I dis - cov - ered pret - ty soon that it was Me.




Chorus  

Me \_\_\_\_\_ She gave her at - ten - tion Not to





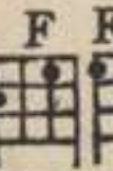

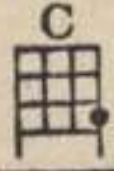
him, not to her, not to them, not to those, But to Me \_\_\_\_\_ Her fam - i -




 

ly \_\_\_\_\_ they held a con - ven - tion, Not for



him, not for her, not for them, not for those, but for Me \_\_\_\_\_ I'm de - light - ed,





C7 F

Yes sir! And I have to laugh Standing on my

Detailed description: This system contains the first two lines of music. The vocal line starts with a C7 chord and the lyrics 'Yes sir!'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines. A guitar chord diagram for F is shown above the second measure.

D7 G7

dress-er is a pho-to - graph, which proves that

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'dress-er is a pho-to - graph, which proves that'. The piano accompaniment continues with similar rhythmic patterns. Guitar chord diagrams for D7 and G7 are shown above the first and second measures respectively.

C D7 G7

She gives all her at - ten - tion Not to him, not to her, not to

Detailed description: This system contains the fifth and sixth lines of music. The vocal line says 'She gives all her at - ten - tion Not to him, not to her, not to'. The piano accompaniment features a more active bass line. Guitar chord diagrams for C, D7, and G7 are shown above the first, second, and third measures respectively.

C F Fmi C G Dim C F Fmi C

1 2

them, not to those, but to Me. Me.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'them, not to those, but to Me. Me.'. The piano accompaniment ends with a final chord. Above the first measure, there are two guitar chord diagrams labeled '1' and '2' for the sequence C F Fmi. Above the second measure, there are three guitar chord diagrams for C G Dim. Above the third measure, there are two guitar chord diagrams for C F Fmi. Above the fourth measure, there is one guitar chord diagram for C.





# THE SONG SUPREME WHY DANCE?

Words by  
ROY TURK

Music by  
FRED E. AHLERT

CHORUS

The musical score is written in 3/4 time with a key signature of two flats (Bb). It consists of three systems of vocal melody and piano accompaniment. The first system starts with a 'dim' (diminuendo) marking. The second system includes dynamic markings of *p-f*, *mf*, and *p*. The third system includes a 'dim' marking and a *mf* marking. Chord diagrams are provided above the vocal line for various chords: Bb, Cmi, Ebmi, F7, and Bb.

Why dance? — Let us stroll through the gar-den where

no one is near — Why dance? —

— When my lips long to whis-per sweet words in your ear —

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