

I Like It

By
Irving Berlin



*Sincerely
Aileen Stanley*

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I LIKE IT

By IRVING BERLIN

Moderato

Piano introduction in G major, 2/4 time, Moderato. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#).

Vamp

Mar-y Greene sev-en-teen_ Moth-er's on - ly
Mar-y's beau wor-ries so _ More and more each

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic vamp pattern in the right hand and a steady bass line in the left hand. Dynamics include *mf* and *p*.

child day Moth-er's cross just be-cause Mar-y's run-ning wild
day Mar-y flirts and it hurts More than he can say

The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern. Dynamics include *cresc.*

Sits and spoons af - ter - noons_ With the boy - next door
She en - joys_ vamp-ing boys_ With her rog - uish eyes

The vocal line concludes with the lyrics. The piano accompaniment continues with the rhythmic pattern. Dynamics include *p*.

Arranged by
Chas. N. Grant

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Moth-er cries "You must - n't do it" and Mar - y starts to roar _____
 When her beau says "please dont do it" she looks at him and cries _____

CHORUS

I'm gon-na do it_ if I like it_ and I like it _____ I'll let him

hold me_ tho' you scold me_ when I'm through _____ I hate to make Moth-er and

Dad so ter - ri - bly mad But there are times when its good to be bad_

I'm gon-na hold hands if I like it—and I like it _____ A lit-tle

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I'm gon-na hold hands if I like it—and I like it _____ A lit-tle". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. Dynamics include *fz* (forzando) and accents.

squeez-ing is so pleas-ing—when you're blue _____ And since the boy next door first

The second system continues the vocal line with the lyrics "squeez-ing is so pleas-ing—when you're blue _____ And since the boy next door first". The piano accompaniment maintains its rhythmic pattern, with dynamic markings such as *fz* and accents throughout.

re-a - lized I'd let him kiss me well you'd be sur-prised—I'm gon-na do it— if I

The third system features the vocal line with lyrics "re-a - lized I'd let him kiss me well you'd be sur-prised—I'm gon-na do it— if I". The piano accompaniment continues with consistent dynamics and articulation.

like it—and I do _____ I'm gon-na do. _____

The fourth system concludes the vocal line with lyrics "like it—and I do _____ I'm gon-na do. _____". It includes first and second endings for the piano accompaniment, marked with "1" and "2" above the staff. Dynamics like *f* and *fz* are used to emphasize the final notes.