

IF YOU DON'T WANT MY PEACHES

(YOU BETTER STOP SHAKING THE TREE)

WORDS AND MUSIC

By

**IRVING
BERLIN**



JOHN
FREW

WATERSON-BERLIN & SNYDER Co

MUSIC PUBLISHERS

STRAND THEATRE BUILDING

BROADWAY AT 47TH ST, N.Y.

IF YOU DON'T WANT MY PEACHES

(YOU'D BETTER STOP SHAKING MY TREE)

Words and Music by
IRVING BERLIN

Moderato

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a series of eighth and sixteenth notes, followed by a more complex rhythmic pattern. The left hand starts with a bass clef and a common time signature, playing a steady accompaniment of eighth notes. Dynamics include a forte (f) marking and a crescendo leading to a fortissimo (ff) marking.

The first system of the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "till ready Ma-ry Snow Ma-ry's Pa". The music features a mix of eighth and sixteenth notes, with some longer notes in the vocal line. Dynamics include piano (p) and forte (f) markings.

The second system of the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "had a beau Who was bash-ful and shy, and her Ma Soon came in-to the room,". The music continues with similar rhythmic patterns and dynamics as the previous system.

She sim - ply could - nt make the boy pro - pose; —
They took a look at Ma - ry's beau and cried, —

No mat - ter how she'd try, —
"You ought — to be a groom, —

Ma - ry grew tired — of wait - ing, So she
Of course, it's none of our bus' - ness, But she'd

called her beau one side, — While he stood there
make a love - ly bride," — He just an - swered,

bit - ing his fin - ger - nails, Ma - ry cried: _____
 "I'll think it ov - er," but Ma - ry cried: _____

CHORUS

If you don't want my peach - es, You'd

p - f

bet - ter stop shak - ing my tree, _____

Let me say that you're might - y slow, _____

You're as cold — as an Es - ki - mo, — There's a

thous-and oth - ers wait - ing, Wait - ing to pro - pose to

me, — So if you don't want my peach - es, You'd

bet - ter stop shak - ing my tree. — If tree. —

1. 2.

f *D.S.*