

MY SWEETIE



by
**IRVING
BERLIN**

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My Sweetie

By IRVING BERLIN

Allegretto

till ready

Piano introduction in B-flat major, 4/4 time. The piece begins with a treble clef and a bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line consists of a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano). A repeat sign with first and second endings is present. The first ending leads back to the beginning, and the second ending leads to the start of the vocal entry.

VOICE

Vocal entry and first piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, and then a quarter note A4. The piano accompaniment starts with a quarter note G4 in the treble and a quarter note Bb4 in the bass. Dynamics include *p* (piano).

I nev-er felt so hap-py be - fore, A lit-tle ras - cal knocked at my door;
You've seen an ex - hi - bit - ion where they, Charge you a large ad - mis - sion to stay;

Second vocal line and piano accompaniment. The vocal line continues with a quarter note Bb4, followed by a quarter note C5, and then a quarter note Bb4. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *p* (piano).

It's Cu - pid that I'm speak - ing of, I'm in love, So in love;
I mean the paint - ings that they show, Fine, I know, But don't go;

Third vocal line and piano accompaniment. The vocal line continues with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *p* (piano).

I must con - fess that right from the start; I went and lost my heart. —
I've got a pic - ture and it's a treat; You need - n't buy a seat. —

CHORUS

Chorus vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment starts with a quarter note G4 in the treble and a quarter note Bb4 in the bass. Dynamics include *p-f* (piano-forte).

Wait till you see me with my sweet - ie, Show - ing her off — to the crowd; —

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Look-ing so dream - y at my sweet-ie, Feel-ing so ter - rib-ly proud; —

She makes a spec-ial - ty, — Of look-ing good to me, — She ought to be right in

Tif-fan-y's win - dow, She's a jew-el, — I know that you-'ll a - gree.

Wait till I'm mar-ried to my sweet-ie, How hap - py I'll be; — I've got the

bung-a - low paid — for, I've had it 'spec-ial-ly made — for; My sweet-ie,

Sweet - ie, eet - ie, eet - ie; My sweet - ie and me. — me. —

D.S.