

ARTISTS COPY

My Sweetie

By IRVING BERLIN
VOICE

Allegretto

till ready

Musical notation for the first line, including dynamics *f*, *fx*, *p*, and *p*.

I nev - er felt so
You've seen an ex-hi-

Musical notation for the second line.

hap - py be - fore, — A lit - tle ras - cal knocked at my door, —
bi - tion where they, — Charge you a large ad - mis - sion to stay, —

Musical notation for the third line.

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,

Musical notation for the fourth line.

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

Musical notation for the start of the chorus, including dynamic *p-f*.

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

Musical notation for the fifth line of the chorus.

Look - ing so dream - y at my sweet - ie, Feel - ing so ter - ri - bly proud, —

Musical notation for the sixth line of the chorus.

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

Musical notation for the seventh line of the chorus.

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

Musical notation for the eighth line of the chorus.

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

Musical notation for the ninth line of the chorus.

I've got the bun - ga - low paid — for, I've had it 'spec - ial - ly made for,

Musical notation for the tenth line of the chorus, including first and second endings.

My Sweet - ie, Sweet - ie, eet - ie, eet - ie, My Sweet - ie and me. me. *fz* D.S.