

YOU'D BE SURPRISED

As Featured by by Irving Berlin

IRVING BERLIN

EDDIE CANTOR

in "Ziegfeld Follies"

GEORGE JESSEL

in Shubert Gaities at Winter Garden

LEW COOPER

in "Oh! What a Girl"

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A Most Beautiful Ballad-Fox Trot

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Lyric by
I CAESAR

Melody by
HARRY L. AKST

REFRAIN

On - ly ——— when you are lone - ly ———

a tempo p-mf

— you want me on - ly ——— when you feel blue ———

You call me near you, ——— So I can cheer you ———

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By IRVING BERLIN

Moderato

PIANO

The piano introduction is in G major, 2/4 time, marked Moderato. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The piece begins with a forte (f) dynamic.

The first vocal entry is in the treble clef, starting with a whole rest followed by a half note G, then a quarter note A, and a half note B. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

John-ny was bash-ful and shy
Mar-y con-tin-ued to praise.

The second vocal entry continues the melody. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand.

No-bod-y un-der-stood why, Mar-y loved him, All the oth-er girls
John-ny's re mark-a-ble ways, To the lad-ies And you know ad-ver-

The third vocal entry concludes the phrase. The piano accompaniment maintains its rhythmic pattern.

passed him by. Ev-ry one want-ed to know
tis-ing pays. Now John-ny's nev-er a-lone

How she could pick such a beau. With a twink-le in her eye. — She made this re - ply. —
He has the bus - i - est phone Al-most ev - 'ry oth - er day. — A new girl will say. —

CHORUS

He's not so good in a crowd but when you get him a - lone You'd be sur -
He's not so good in the house but on a bench in the park You'd be sur -

prised, — He is - n't much at a dance But then when he takes you home
prised, — He is - n't much in the light but when he gets in the dark

You'd be sur - prised — He does - n't look like much of a lov - er, but
You'd be sur - prised — I know he looks as slow as the E - rie But

don't judge a book by it's cov - er. He's got the face of an An - gel but
you don't know the half of it dearie He looks as cold as an Es - ki - mo

There's a Dev-il in his eye. He's such a del-i-cate thing but when he
But there's fi-re in his eyes. He does-n't say ver-y much but when he

starts in to squeeze, You'd be sur - prised, He does - n't
starts in to speak You'd be sur - prised, He's not so

look ver-y strong but when you sit on his knee, You'd be sur - prised
good at the start but at the end of a week You'd be sur - prised

At a par - ty or at a ball I've got to ad-mit he's noth-ing at all - but in a
On a street-car or in a train You'd think he was born with - out an-y brain, but in a

mor ris chair, You'd be sur - prised. He's not so prised.
tax - i - cab, You'd be sur - prised. He's not so prised.

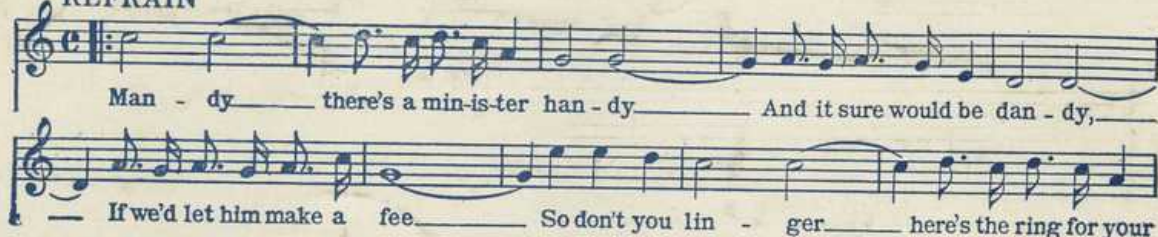
Song Hits of Ziegfeld Follies 1919

THE FEATURE SONG HIT OF THE SHOW.

MANDY

Words and Music by
IRVING BERLIN

REFRAIN



JOHN STEEL'S BIG SONG HIT OF THE SHOW.

A Pretty Girl Is Like A Melody

Words and Music by
IRVING BERLIN

REFRAIN



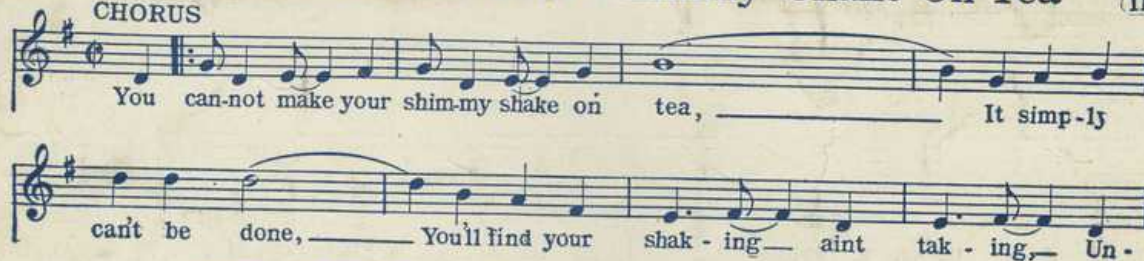
Words by
RENNOLD WOLF
and
IRVING BERLIN

BERT WILLIAMS' TERRIFIC SONG HIT.

You Cannot Make Your Shimmy Shake On Tea

Music by
IRVING BERLIN

CHORUS



THE ORIENTAL HIT NUMBER OF THE SHOW.

Harem Life

(Outside Of That Every Little Thing's All Right)

By IRVING BERLIN

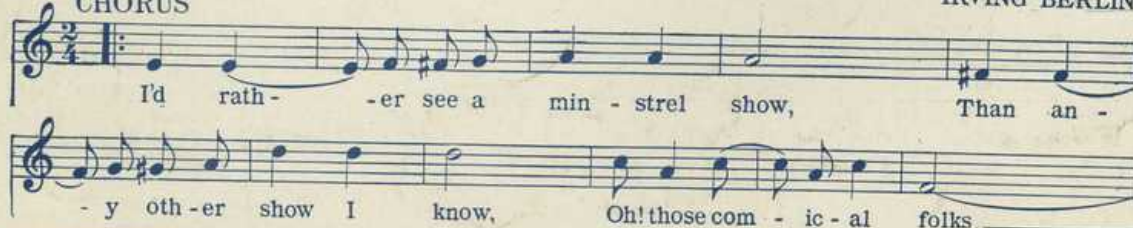
REFRAIN



I'd Rather See A Minstrel Show

By
IRVING BERLIN

CHORUS



Lilly
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box 20
no 76