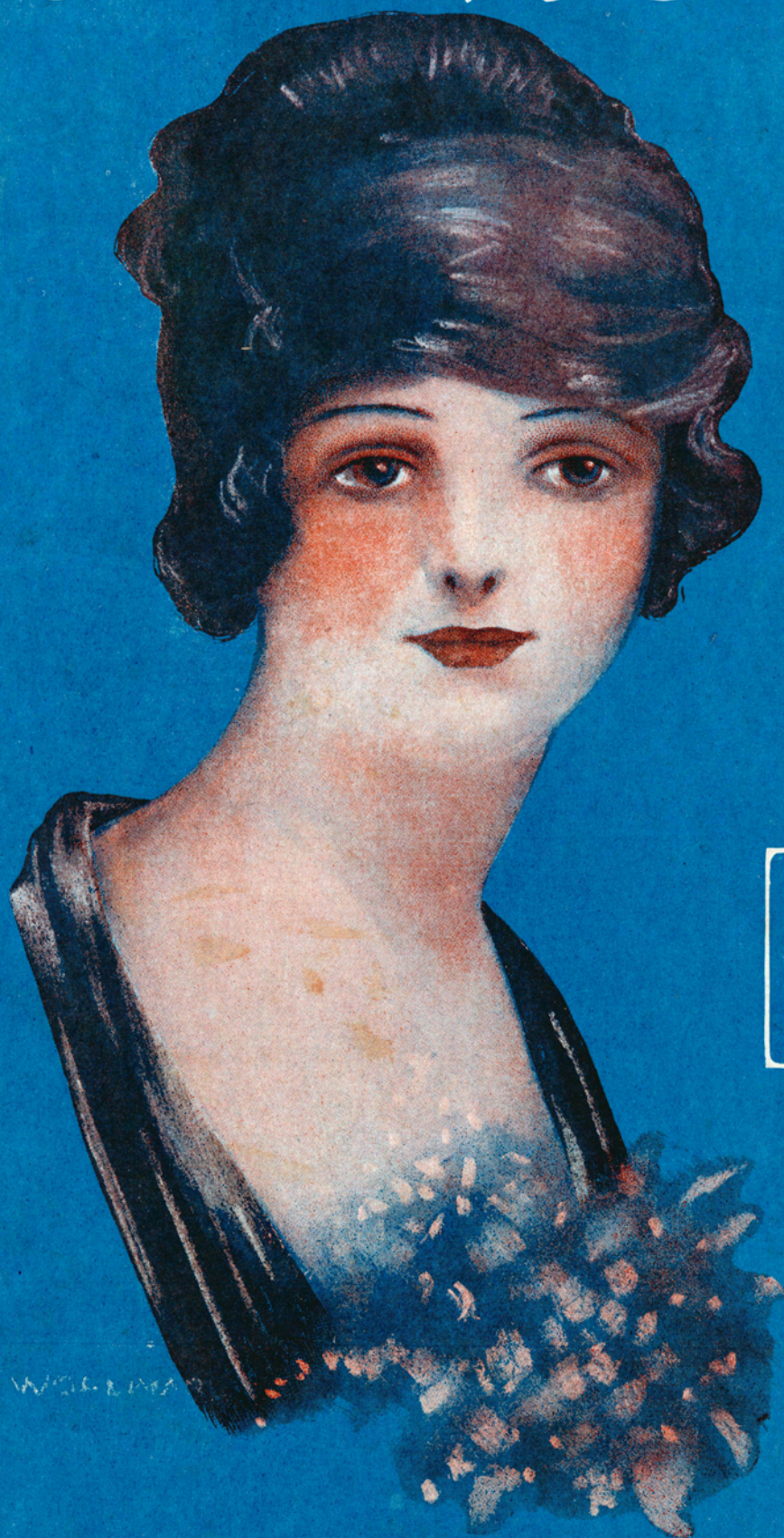


Bashful Betty



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LYRIC AND MUSIC BY
BERT. AUERBACH

Try this over on your Piano.

BLOSSOM SWEETHEART

By BERT AUERBACH

Piano

Valse Moderato

f

rall.

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note A, and then a half note G. The bass line consists of a series of chords: B-flat major, A minor, G major, F major, E-flat major, D minor, C major, and B-flat major. The piece ends with a half note B-flat and a half note A, marked *rall.*

I have a sweet-heart, A rose full blown
I've known so man-y, There were a few,

mp

The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features a series of chords: B-flat major, A minor, G major, F major, E-flat major, D minor, C major, and B-flat major. The vocal melody starts with a half note B-flat, followed by a quarter note A, and then a half note G. The piano part consists of a series of chords: B-flat major, A minor, G major, F major, E-flat major, D minor, C major, and B-flat major.

The fair-est flow-er I've ev-er known, Be-
Won-der-ful girl-ies— None were like you, My

The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features a series of chords: B-flat major, A minor, G major, F major, E-flat major, D minor, C major, and B-flat major. The vocal melody starts with a half note B-flat, followed by a quarter note A, and then a half note G. The piano part consists of a series of chords: B-flat major, A minor, G major, F major, E-flat major, D minor, C major, and B-flat major.

Complete Copies may be had where you bought this

BASHFUL BETTY

BERT AUERBACH

Moderato

Piano

The piano introduction is in G major, 2/4 time, marked Moderato. It consists of two staves. The right hand features a series of eighth and sixteenth notes, while the left hand plays a steady bass line. Dynamics include *mf* (mezzo-forte) and *sfz* (sforzando).

till ready

I met a girl not long a - go There was
This lit - tle girl of whom I speak She —

The first system of the vocal melody and piano accompaniment. The vocal line begins with a whole rest, then enters with the lyrics. The piano accompaniment continues with chords and moving lines. Dynamics include *mf* and *p* (piano).

some - thing nice a - bout her Just what it was I
was so shy and tim - id No rouge had ev - er

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Dynamics include *p*.

scarce - ly know But the world seemed blank with - out her She was
touched her cheek, Oh, her shy - ness 'twas the lim - it When —

The third system of the vocal melody and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment features a more active bass line. Dynamics include *p*.

qui - et and re - tir - ing — Just as nice as she could be Yet I
first I smiled and spoke to — her She, dropped her eyes and said Sir I

found my-self in - quir - ing Just what at - tract - ed me — Was she
fear I've nev - er met you Her cheeks blushed ros - y red — She —

shy - like? Was she coy - like? Was she bash - ful? I should say! — But I
had a win - some bash - ful way De - mure and sanc - ti - fied — Her —

kissed her and I asked her In just an off hand way:
pret - ty lips were tremb - ling I kissed them and I sighed:

rall. e dim.

Chorus

What makes you act so bash-ful? What makes you act so shy?

p-f

Seems that I can't in-ter-est you No mat-ter how I try— Bash-ful

Bet-ty, Bash-ful Bet-ty, Tell me what I must do — To

make you for-get to be bash-ful To make a hit a hit with you. you—

rall. *a tempo* *sfz*

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I'm Just An Old-Fashioned Girl

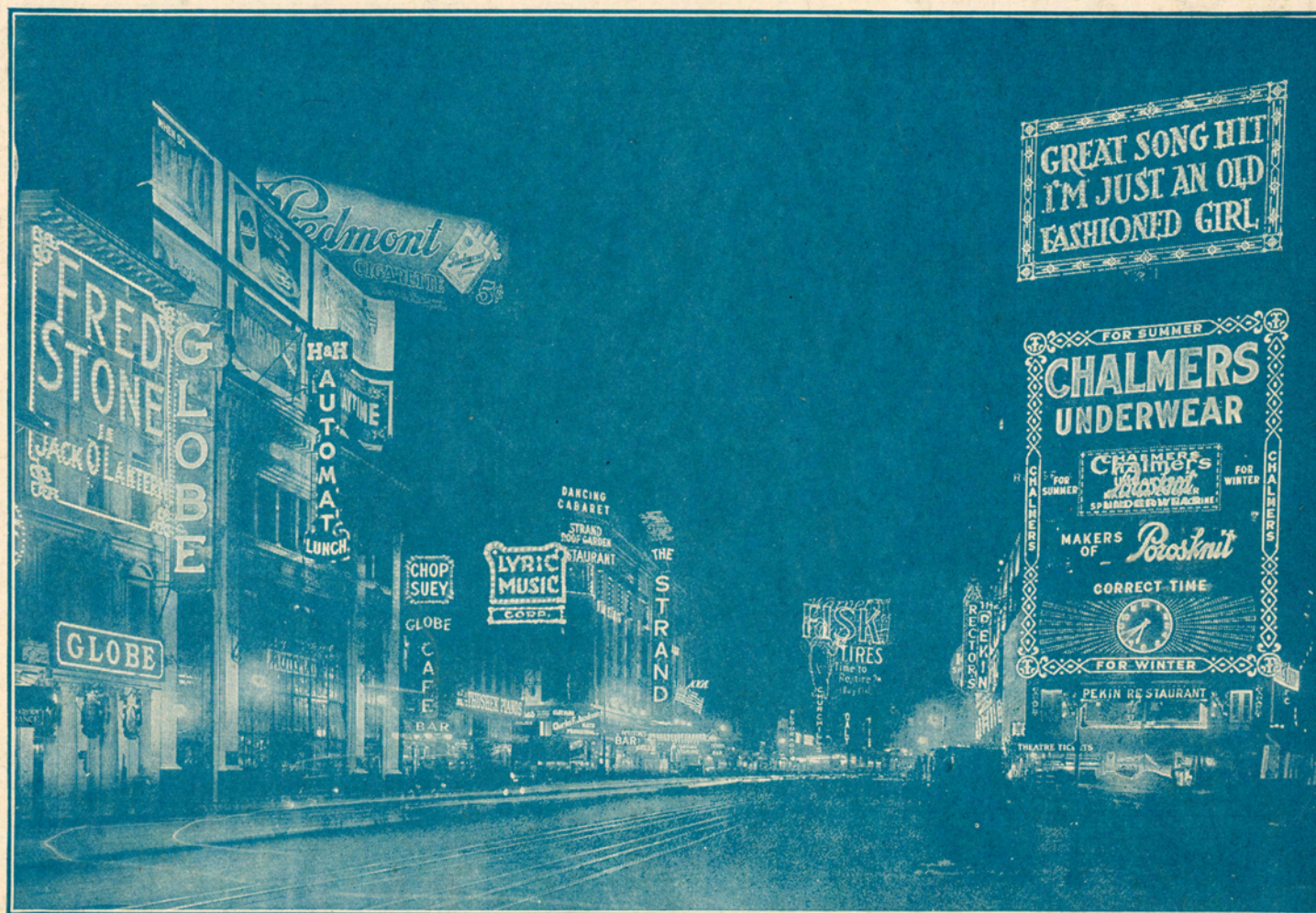
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