

YOU'RE MY BABY

SONG by A. SEYMOUR BROWN and NAT. D. AYER

COMPOSERS OF
"OH, YOU BEAUTIFUL DOLL."



*Believe me in all
Sincerety
Phyllis Seeler*

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JEROME H. REMICK & CO

New York Detroit

STARTER

You're My Baby

Words by
A. SEYMOUR BROWN

Music by
NAT D. AYER

Moderato

PIANO

The piano introduction is in 4/4 time, marked Moderato. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The music begins with a forte (f) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment. The piece concludes with a final chord marked with an accent (^).

VOICE

There's some-thing the mat-ter with
I nev-er knew why I was

Vamp

The vocal line is in 4/4 time, marked Moderato. The lyrics are: "There's some-thing the mat-ter with / I nev-er knew why I was". The piano accompaniment for this section is marked Vamp and begins with a mezzo-forte (mf) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simpler bass line in the left hand. The vamp concludes with a piano (p) dynamic.

me. dear, Some thing I've tried to ex - plain;
lone ly, Nev er knew why I was blue,

The vocal line continues with the lyrics: "me. dear, Some thing I've tried to ex - plain; / lone ly, Nev er knew why I was blue,". The piano accompaniment continues with the same vamp pattern as the previous section, providing harmonic support for the vocal melody.

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If you're a - way_ for a week or a day, 'Round my heart I feel a
Nev - er knew why_ I would wor - ry or sigh, Till I meet you; then I

pain, I don't know why _____ All I do is
knew my Par - a - - dise _____ Was in_ your

sigh.
eyes. But, dear - ie, when you are
Just lay your head on my

near me I'm hap - py as_ I can be.
shoul - der, Come to the is - land of bliss;

Let's cud-dle there in the big mor-ris chair like a cou-ple of birds in a
Wan-der thro' life_ just as hus-band and wife, we can set-tle it all_ with a

tree, Oh, dear-ie, you know _____ I love you so. _____
kiss, Oh, dear-ie, it's true _____ that I love you. _____

CHORUS.

You're my ba - by, You're a won-der-ful child. 1

like to have you 'round to make a fuss o - ver me; I like to bounce you up and down up -

-on my knee, for you're my ba . by, You cer-tain-ly were made for

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "-on my knee, for you're my ba . by, You cer-tain-ly were made for".

me. If you should go a - way I'd get right down and pray

The second system continues the musical score. The vocal line has a long note on "me" and a phrase "If you should go a - way" followed by "I'd get right down and pray". The piano accompaniment includes a triplet of eighth notes in the right hand.

— that you'd come back to me — be-cause I

The third system continues the musical score. The vocal line has a long note on "— that you'd come back" and another long note on "to me — be-cause I". The piano accompaniment features a triplet of eighth notes in the right hand.

love you so — for you're my ba . - - by . by .

The fourth system concludes the musical score. The vocal line has a long note on "love you so —" and ends with "for you're my ba . - - by . by .". The piano accompaniment includes first and second endings for the final phrase.