

GETTING MAD WAS NEVER MADE FOR US

Introduced
by
*Myans &
McIntyre*



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PREW

by
**BLANCHE
MERRILL**

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Getting Mad Was Never Made For Us

By
BLANCHE MERRILL

Moderato

PIANO

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'PIANO' with a forte 'f' marking.

The piano accompaniment for the first vocal line features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics are marked 'f'.

till ready

1. You're mad at me, —
2. I'm glad at you, —

The piano accompaniment for the second vocal line includes a melodic line in the right hand and a bass line in the left hand. The dynamics are marked 'mp'.

I'm mad at you, — Now that we're both — mad, what shall we do? —
you're glad at me, — I'm glad were glad — 'cause dear, don't you see —

The piano accompaniment for the third vocal line features a melodic line in the right hand and a bass line in the left hand.

We could say good bye, But dear, don't let us
If we say good bye, I would sure - ly

try. I'll say I'm sor - ry, you say it too, —
die. Cause I love no - bo - dy, no one but you, —

Then you kiss me — and then I'll kiss you, — That's some pro - po - si - tion,
And if I lost — you, what would I do? — Come on, dear, come clos - er,

what do you say? — Come on, let's make — up right a - way. —
right to my heart, — Who said that we — could ev - er part? —

CHORUS

'Cause be-ing mad_ was nev-er made_ for us, (Not for you, not for me, not for us.) So

mp-f

what's the use_ of rais-ing such_ a fuss, (Such a scrap, such a fight, such a fuss.)

When you're mad_ then I am sad, And when I'm sad_ then you feel bad, And

I don't want_ your lit-tle heart_ to bust, (Bet-ter trust, bet-ter trust.) So

laugh a - way your pret - ty lit - tle frown, (Pret ty frown, lit - tle frown.) I

love you from your toes up to your crown, Be a

nice lit - tle Miss, Meet me half way with a kiss, 'Cause

be - ing mad was nev - er made for us. 'Cause

1. 2.

sf

ANOTHER GREAT BALLAD
 BY
 IRVING BERLIN
 SUCCESSOR TO "WHEN I LOST YOU"
YOU'VE GOT YOUR MOTHER'S BIG BLUE EYES

CHORUS

You've got your moth-er's big..... blue... eyes,..... You've got your

p-f

mother's teeth, like pearl!..... I must con-fess you are The im-age

of your ma,... From your nose to your toes to your curls..... The way you

ask for pen-nies, shows..... You know just what your moth-er

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