

STANDARD EDITION

# ROSIE

## MAKE IT ROSY FOR ME

ELGIN  
MUSIC Co.  
50 Grant Ave.  
ELGIN, ILL.

30¢



RS,

Words by  
**GRANT CLARKE**

Music by  
**J.L. MERKUR**

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# "ROSIE"

Make It Rosy For Me

Lyric by  
GRANT CLARKE

Music by  
J. L. MERKUR

Moderato con espressione

Piano introduction in B-flat major, 2/4 time. The music features a melodic line in the right hand and a bass line in the left hand, both with a moderate tempo and expressive character. The piece concludes with a forte (fz) dynamic marking.

*Till Ready*

Dear I know it, ev-'ry po-et writes a-bout a rose  
 Har-ry Mey-er he's a buy-er who can pick a gown,  
 He said "Ros-ie just sup-pos-ie we get married dear,

The first vocal line is in B-flat major, 2/4 time. The piano accompaniment is in the same key and time, featuring a steady bass line and a more active right hand. Dynamics include piano (p) and piano-forte (p).

I'm no po-et and you know it that my writ-ing shows  
 Ros-ie she's a mod-el for a cloth-ing house in town;  
 You can mod-el cloth-ing for the ba-by ev-'ry year;

The second vocal line continues the melody in B-flat major, 2/4 time. The piano accompaniment provides harmonic support with a consistent bass line and a melodic right hand.

Ev-'ry time I start to rhyme I have to rub it out But  
 Twice a year, he trav-els here to get the lat-est styles, And  
 Be my wife 'cause that's the life the on-ly one that pays, Just

The third vocal line concludes the piece in B-flat major, 2/4 time. The piano accompaniment remains steady, supporting the vocal melody.

still here goes 'cause you're the rose I've got to write a - bout.  
 when the bunch goes out to lunch He says to Rose and smiles.  
 take your time make up your mind I'll give you six - ty days.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part includes a 'rall.' (rallentando) marking over the final measures.

CHORUS

Ros - ie, \_\_\_\_\_ make it ros - y for me \_\_\_\_\_ Sweet Ros - ie, \_\_\_\_\_  
 Ros - ie \_\_\_\_\_ you are work - ing too hard, \_\_\_\_\_ Sweet Ros - ie \_\_\_\_\_

The chorus section begins with a double bar line. The vocal line and piano accompaniment are shown. The piano part starts with a 'p f' (piano forte) dynamic marking. The key signature remains two flats, and the time signature is common time.

— Oh how glad I would be \_\_\_\_\_ If on - ly \_\_\_\_\_ you would  
 — You grew up in a yard, — Oh Why be \_\_\_\_\_ just a

The second part of the chorus continues the vocal line and piano accompaniment. The piano part features a 'cresc.' (crescendo) marking over the final measures. The key signature and time signature are consistent with the previous sections.

care for me too \_\_\_\_\_ I'm lone - ly \_\_\_\_\_ for on - ly  
 mod - el for life \_\_\_\_\_ When you'd make \_\_\_\_\_ a mod - el

The final part of the chorus concludes the vocal line and piano accompaniment. The piano part includes a 'cresc.' (crescendo) marking. The key signature and time signature remain the same.



you — Just like a pos - ie, — you grow sweet - er each day —  
 wife — You're like a pos - ie — I once picked in the woods, —

*f*

— Sweet Ros - ie, — help me raise a bou - quet — I  
 — Sweet Ros - ie — I'm a good judge of goods, — So

need a branch or two on my fam - ly tree — Ros - ie,  
 tell the boss that he don't need you no more — Ros - ie

*cresc.*

— come mar - ry me. — me.  
 — come mar - ry me. — me.

*f*