

YOU'RE A GOOD LITTLE DEVIL

WORDS BY
**EDGAR LESLIE
& LEW
COOPER**

MUSIC BY
**JOE
COOPER**

Introduced
with
Great
Success by
**GABY DESLYS
AND
HARRY PILGER**

in the
Big
Winter Garden
Production
"THE
**HONEYMOON
EXPRESS**"

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You're A Good Little Devil

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Moderato

The piano introduction is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note F#4, followed by eighth notes G#4, A4, and B4. The bass line starts with a quarter note F#2, followed by eighth notes G#2, A2, and B2. The music is marked with a forte (f) dynamic and an 8va (octave) marking. The introduction consists of four measures, ending with a sustained chord of F#4, G#4, A4, and B4.

VOICE

Vamp.

p

I said I would - nt, { he said I would,
How to re - sist - { him she I tried in vain,
her

The vocal melody is in 2/4 time, marked Moderato. It begins with a quarter note F#4, followed by eighth notes G#4, A4, and B4. The piano accompaniment is in 2/4 time, marked Moderato. It begins with a quarter note F#2, followed by eighth notes G#2, A2, and B2. The music is marked with a piano (p) dynamic and an 8va (octave) marking. The first verse consists of four measures, ending with a sustained chord of F#4, G#4, A4, and B4.

I said I could - nt, { he said I could; Just like the dev - il then { he taught me,
But when I kissed { him she I went in - sane; I felt like go - ing to the dev - il,
her

The vocal melody is in 2/4 time, marked Moderato. It begins with a quarter note F#4, followed by eighth notes G#4, A4, and B4. The piano accompaniment is in 2/4 time, marked Moderato. It begins with a quarter note F#2, followed by eighth notes G#2, A2, and B2. The music is marked with a piano (p) dynamic and an 8va (octave) marking. The second verse consists of four measures, ending with a sustained chord of F#4, G#4, A4, and B4.

Things I heard were nev-er an-y good;— {He pleased me so, — I whis-pered low:
Ev - 'ry time I saw {him I'd ex - claim, — "For you I'd go, — where there's no snow:"

rall.

CHORUS

You're a good lit-tle dev-il, with those dev-il-ish ways, You've taught me things I never

p

knew; You— took me in the par-lor where there was - n't an - y light, You

made me steal a kiss, and made me hug you tight; You're a good lit-tle dev-il, with those

dev-il-ish ways, You've got me cra-zy o-ver you; — I nev-er thought that you would

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are written below the vocal staff.

go so far, — My heart keeps bump-ing like a mo-tor car, — And now I'm

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staff.

go-ing to steal you from your pa and ma, — You're a good lit-tle dev-il, you

This system contains the third and fourth staves of music. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

are, — Good lit-tle dev-il you are. You're a are. —

1. 2.

This system contains the final two staves of music on the page. It includes a first ending (marked '1.') and a second ending (marked '2.'). The lyrics conclude with 'are, — Good lit-tle dev-il you are. You're a are. —'. The piano part features some dynamic markings like accents (>) and slurs.