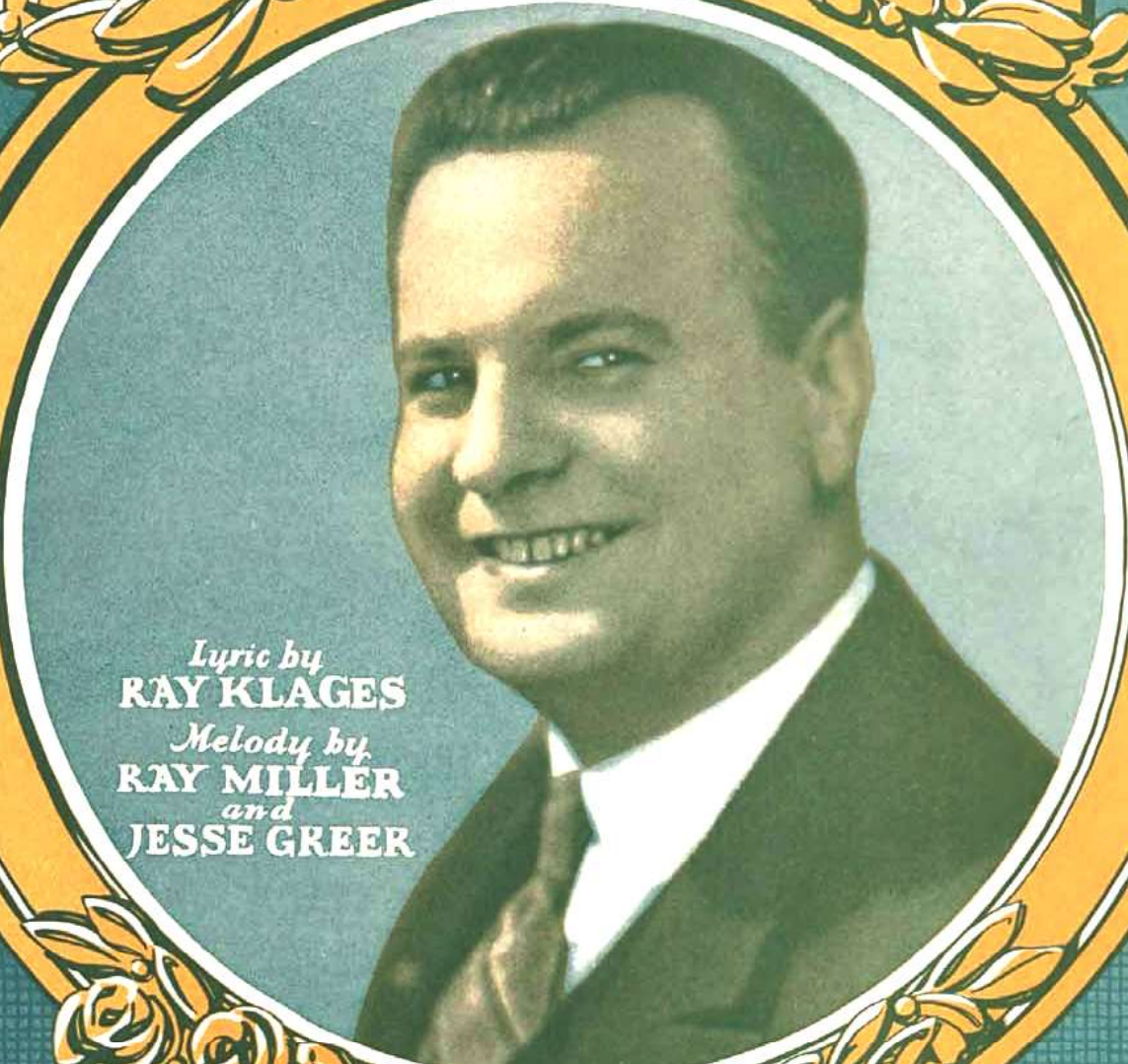


SHE AIN'T WHAT SHE USED TO BE

A black and white portrait of a smiling man, Ray Miller, wearing a suit and tie. The portrait is set within a large, ornate, circular frame decorated with floral and leaf motifs. The frame is part of a larger decorative border that also features floral and leaf patterns.

Lyric by
RAY KLAGES
Melody by
RAY MILLER
and
JESSE GREER

With
Ukulele
Arrangement

As Successfully Introduced by
RAY MILLER
"The PERSONALITY KING" & HIS ORCHESTRA
at THE ARCADIA NEW YORK
The Million Dollar Ballroom

JAY ROLAND

MADE IN U.S.A.

Music
Publishers

ROBBINS-ENGEL
1658 Broadway,
N.Y.

2 She Ain't What She Used To Be

4 3 2 1
Bb Eb G C
Tune Uke To play
with piano

Lyric by
Ray Klages

Moderato

Tenor-Banjo Guitar and kindred instruments
can be played by using the appropriate fingering
for chords of the same names as chords marked
for Uke.

Uke arr. by David Berend

Play 4 beats to the bar.
One down-stroke for each chord.
Oblique lines show number of times
chord is to be repeated.

Melody by
Ray Miller and
Jesse Greer

The musical score is written for guitar/banjo and piano. The guitar/banjo part uses a 4/4 time signature and a key signature of two flats (Bb and Eb). The piano accompaniment is in a similar key and time. The score is divided into three systems, each with a guitar/banjo staff and a piano staff. The guitar/banjo staff includes chord diagrams and oblique lines indicating the number of times a chord is repeated. The piano staff includes a treble and bass clef with notes and rests. The lyrics are written below the piano staff.

System 1:

Guitar/Banjo: Eb, Gdim Adim, Bb7, Gdim Adim, Bb7, Gdim G7, F7, Bb7

Piano: Treble clef, bass clef, notes and rests.

System 2:

Guitar/Banjo: Bb7, Eb, Bb+, Eb, F7, Bb7

Piano: Treble clef, bass clef, notes and rests.

System 3:

Guitar/Banjo: F7, Bb7, Eb, Ab9, G9, F#9

Piano: Treble clef, bass clef, notes and rests.

Lyrics:

I oft - en think of the time —
Some - how I'll nev - er for - get —

I met that sweet - ie of mine — At first we start - ed right,
The way she looked when we met — She had that cer - tain thing,

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D7 Gm D7 Bb7 3

end - ed wrong Seems as if we could - n't get a - long
in her smile And her eyes just seems to drive me wild

F7 Bb7 Eb Ab9 Gb F#9

I used to think she was great —
I guess we start - ed too fast —

F7 Bb7 C7 F#7 Bb

Some - how I've changed here of late — She and I —
For she was too good to last — Grew pas - se —

G7 C7 F7 Bb Bbdim Bb7

said good - bye — Here's the rea - son why: —
ev - 'ry day — That is why I say: —

4 CHORUS

She Ain't What She Used To Be_ Still looks good, not to me_

 She Ain't What She Used To Be_ That I know, that I see_

What she had_ she has - n't got; _____ When

 'Taint no use_ my love is gone; _____ She

I think of times we've had_ Was she good, not so bad_

 once was so nice to me_ She was good com - pa - ny_

Could she love_ she knew a lot; _____ It was - n't

 Love was all_ we lived up - on; _____ Now she's got

long a - go, that I know, Her kiss - es had a kick
dia - mond rings oth - er things, A nas - ty cad - il - lae

But it's strange how things change She's gone and lost her trick, That's why it's
But she'll need lots more speed To get my lov - in' back, But some-how

no fault of mine be - cause I'm the same al - ways was But She Aint
that nev - er will be done She just can't make things hum For She Aint

What She Used To Be. _____ She Be. _____
What She Used To Be. _____ She Be. _____