

# BETTER GET ACQUAINTED

by RUSSEL ROBINSON  
JACK LITTLE &  
ADDY BRITT

WITH  
UKULELE  
ARRANGEMENT



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# Better Get Acquainted

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Uke. arr. by Jeanné Gravelle

Tune-a-Uke  
G C E A

By RUSSEL ROBINSON  
JACK LITTLE  
and ADDY BRITT

Moderato

Piano

*Till ready*

The piano introduction is in 2/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4. The piece concludes with a double bar line and a 'Till ready' section marked 'p' (piano).

Voice

Danc - in' on the ball-room floor  
Ev - 'ry night at half-past eight

Danc - in' till his feet got sore  
By the ball-room door he'll wait

The first system of the vocal and piano accompaniment. The voice part is on a single staff with guitar chord diagrams above it. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: 'Danc - in' on the ball-room floor / Ev - 'ry night at half-past eight / Danc - in' till his feet got sore / By the ball-room door he'll wait'. The piano part features a consistent eighth-note accompaniment.

You'll see John - ny Green, that danc - in' sheik,  
Pick - in' out a she - ba for - each dance, Six nights a week -  
And if by chance -

The second system of the vocal and piano accompaniment. The voice part continues with the lyrics: 'You'll see John - ny Green, that danc - in' sheik, / Pick - in' out a she - ba for - each dance, / Six nights a week - / And if by chance -'. The piano accompaniment continues with the same eighth-note accompaniment.

Step - pin' with the diz - zy dames,  
One of them should take of - fense,  
To the lov - in' Charles-ton strains.  
Start to give him ar - gu - ments.

The third system of the vocal and piano accompaniment. The voice part concludes with the lyrics: 'Step - pin' with the diz - zy dames, / One of them should take of - fense, / To the lov - in' Charles-ton strains. / Start to give him ar - gu - ments.'. The piano accompaniment continues with the same eighth-note accompaniment.

While he's sway - in' He keeps say - in' "yes, mam," "yes, mam!"  
 He'd say, "ba - by, Ain't no may - be, Hot - sy, — Tot - sy!"

Chorus

"If you're look-in' for one, Who craves in - no - cent fun, Bet - ter get ac - quaint - ed  
 "If you're look-in' for one, Who craves in - no - cent fun, Bet - ter get ac - quaint - ed

*p-f*

Bet - ter get ac - quaint - ed. If you're will - in' to learn  
 Bet - ter get ac - quaint - ed. Don't mean an - y of - fense

I've got mon - ey to burn Bet - ter get ac - quaint - ed Bet - ter get ac - quaint - ed with  
 I've got plen - ty of "cents" Bet - ter get ac - quaint - ed Bet - ter get ac - quaint - ed with

me. ——— If you want what you want when you want it, I'm the one, on - ly one you should  
me. ——— I'll ad - mit you've a pip of a move - ment, You're so neat with your feet on the

see. — If you like what you like when you like it, Guar - en - tee you and I will a -  
floor. — But I know I can show you im - provement, With a new trick or two, may - be

gree.                    Yes, sir,       pa - pa's sin - cere,       no, mam, noth - in' to fear,  
more.                    Ba - by,       what do you say?       Give your lit - tle O. K.

Bet - ter get ac - quaint - ed                    Bet - ter get ac - quaint - ed with me! ——— me! ———  
Bet - ter get ac - quaint - ed                    Bet - ter get ac - quaint - ed with me! ——— me! ———

D.S.