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1916

Pretty Baby : Song

Tony Jackson
Composer

Egbert Van Alstyne
Composer

Kahn
Lyricist

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PRETTY BABY

SONG

As Originally Introduced
in the
SHUBERT PRODUCTION
"THE
PASSING
SHOW"
OF 1916



LYRIC BY
GUS KAHN

MUSIC BY
TONY JACKSON
AND
EBERT VAN ALSTYNE

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JEROME H. REMICK & CO.

NEW YORK

DETROIT

Vp.004484
1916
PRE



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 In Japan With Mi-Mo-San
 Listen To That Dixie Band

They Made It Twice As Nice As Paradise
And They Called It Dixieland

Lyric by RAYMOND EGAN Music by RICHARD A. WHITING

CHORUS

They built a lit-tle gar-den for the rose... And they called it Dix-ie -

land... They built a sum-mer beech to keep the snows far a-way from Dix-ie -

land... They built the fin-est place I've known... When they

built my home sweet home... Noth-ing was for - got-ten in the

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PRETTY BABY

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Lyric by
GUS KAHN

SONG

Music by
TONY JACKSON &
EGBERT VAN ALSTYNE

Moderato

PIANO

f

sf

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The piece begins with a forte (*f*) dynamic and concludes with a sforzando (*sf*) accent on the final chord.

VOICE

You ask me why I'm al-ways teas-ing you,
Your moth-er says you were the cut-est kid;

Vamp

mf

p

The vocal line starts with a rest for two measures, then enters with the lyrics. The piano accompaniment features a 'Vamp' section with a melodic line in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*mf*) and piano (*p*).

You hate to have me call you Pret-ty Ba-by; I real-ly thought that I was
No won-der, dear-ie, that I'm wild a-bout you, And all the cun-ning things you

The piano accompaniment continues with a consistent eighth-note pattern in the right hand and a bass line in the left hand, supporting the vocal melody.

pleas-ing you, — For you're just a ba-by to me. — Your
said and did. — Why, I love to fond-ly re-call, — And

The piano accompaniment continues with a consistent eighth-note pattern in the right hand and a bass line in the left hand, supporting the vocal melody.

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cun - ning lit - tle dim - ples and your ba - by stare, Your
just like Pe - ter Pan, it seems you'll al - ways be — The

ba - by talk and ba - by walk and cur - ly hair, Your ba - by smile makes
same sweet, cun - ning, Lit - tle Ba - by dear to me. And that is why I'm

life worth while, You're just as sweet as you can be.
sure that I Will al - ways love you best of all.

CHORUS

Ev - ry - bo - dy loves a ba - by that's why I'm in love with you, Pret - ty

p-f

Ba - by, Pret - ty Ba - by, And I'd like to be your sis - ter, broth - er,

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Ba - by, Pret - ty Ba - by, And I'd like to be your sis - ter, broth - er,"

dad and moth - er too, Pret - ty Ba - by, Pret - ty Ba - by. Won't you

The second system continues the melody and accompaniment. The lyrics are: "dad and moth - er too, Pret - ty Ba - by, Pret - ty Ba - by. Won't you"

come and let me rock you in my crad - le of love, And we'll cud - dle all the time. — Oh! I

The third system continues the melody and accompaniment. The lyrics are: "come and let me rock you in my crad - le of love, And we'll cud - dle all the time. — Oh! I"

want a Lov - in' Ba - by and it might as well be you, Pret - ty Ba - by of mine. Ev - 'ry mine. *DC.*

The fourth system concludes the piece with a double bar line and repeat signs. The lyrics are: "want a Lov - in' Ba - by and it might as well be you, Pret - ty Ba - by of mine. Ev - 'ry mine. *DC.*" The piano part includes dynamic markings *fz* and *f*, and a *DC.* (Da Capo) marking.

