

1916

Pretty Baby

Tony Jackson

Egbert van Alstyne

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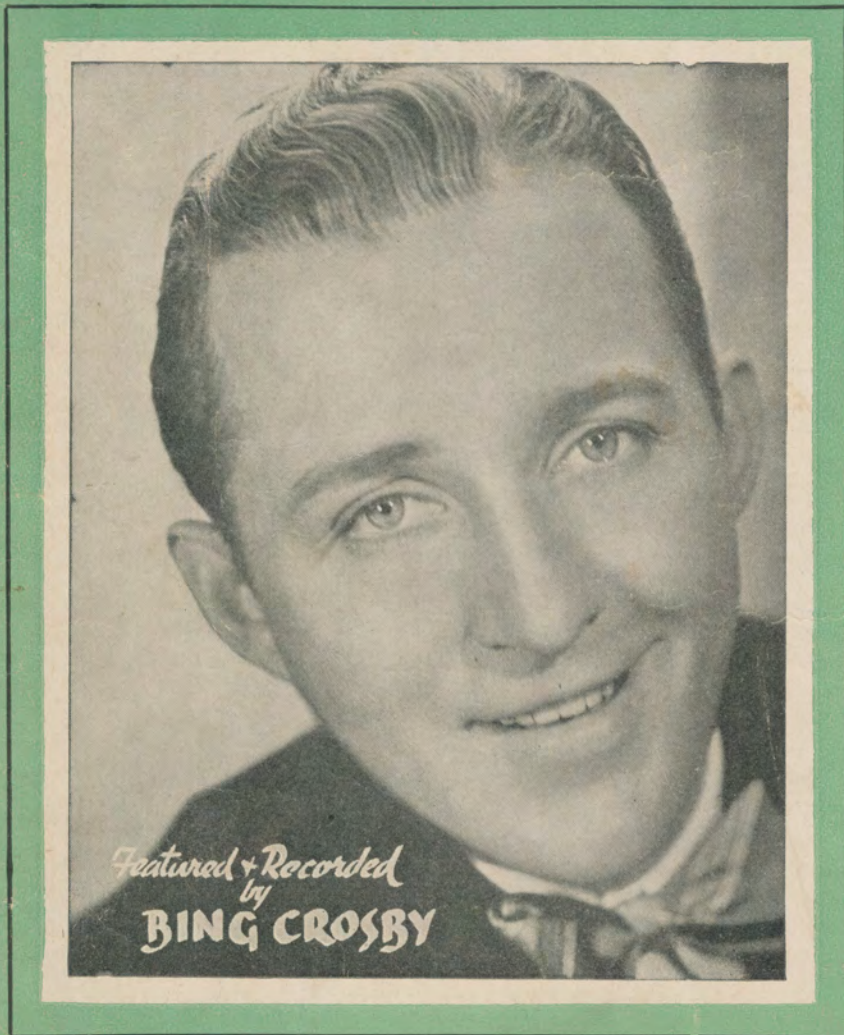
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PRETTY BABY

Julien

Words by
GUS KAHN

Music by
TONY JACKSON and
EGBERT VAN ALSTYNE



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PRETTY BABY

Lyric by
GUS KAHN

Music by
TONY JACKSON and
EGBERT VAN ALSTYNE

Moderato

PIANO

f

fz

Detailed description: This block contains the piano introduction for the song. It is written in 2/4 time and marked 'Moderato'. The music is in the key of D major. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics range from *f* (forte) to *fz* (fortissimo).

VOICE

C C7

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

mf *p*

Detailed description: This block contains the first vocal line and piano accompaniment. The vocal line is in the key of D major and starts with a C chord. The lyrics are: "You ask me why I'm al-ways teas-ing you,— Your moth-er says you were the cut-est kid;—". The piano accompaniment is in 2/4 time and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

F C G7 C

You hate to have me call you PRE-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

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line is in the key of D major and starts with an F chord. The lyrics are: "You hate to have me call you PRE-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 the same rhythmic pattern. Dynamics include *f* (forte).

G Am D7 G C#°

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

Detailed description: This block contains the third vocal line and piano accompaniment. The vocal line is in the key of D major and starts with a G chord. The lyrics are: "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 the same rhythmic pattern. Dynamics include *f* (forte).

G7 C

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

G7 C D7

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

G D#° Em A7 Cm D7 G C G7

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

CHORUS

G7 C Cm

Ev - 'ry - bo - dy loves a ba - by that's why I'm in love with you, PRET - TY BA - BY, PRET - TY

p-f

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C G7

BA - BY; And I'd like to be your sis - ter, broth - er, dad and moth - er too, PRET-TY

C Cm C C7

BA - BY, PRET-TY BA - BY, Won't you come and let me rock you in my

F Bb7 A7 Fm6 G7 C G7

crad - le of love, - And we'll cud - dle all the time. - Oh! I want a lov - in' ba - by and it

G#o D7 G7

might as well be you, PRET-TY BA - BY of mine. - Ev - 'ry - mine. -

1. C 2. C

fz *f* *fz*

D.C. D.C.

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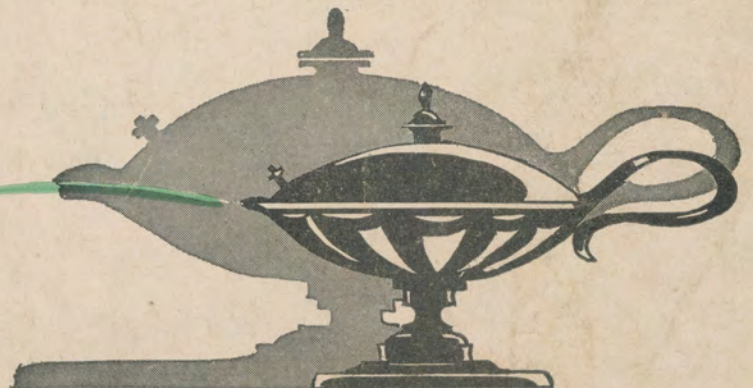
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