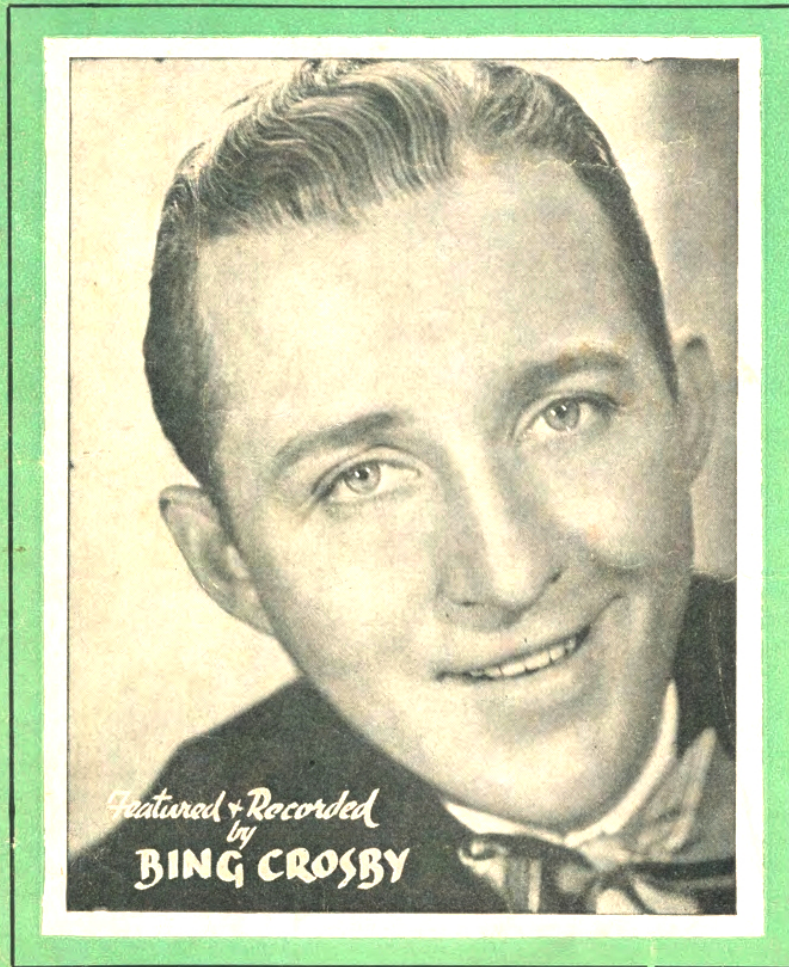


PRETTY BABY

Words by
GUS KAHN

Music by
TONY JACKSON and
EGBERT VAN ALSTYNE



WHEN PERFORMING THIS COMPOSITION KINDLY GIVE ALL
PROGRAM CREDITS TO

Remick
MUSIC CORPORATION
NEW YORK, N. Y.

PRICE 50 CENTS
IN U. S. A.

PRETTY BABY

Lyric by
GUS KAHN

Music by
TONY JACKSON and
EGBERT VAN ALSTYNE

Moderato

PIANO

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line consists of a series of quarter notes: G2, F#2, E2, D2, C2, B1, A1, G1. The piece ends with a final chord of G4, A4, B4, G4, marked with a forte (f) dynamic and an accent (^).

VOICE

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment is in 4/4 time, with a treble clef and a key signature of one sharp. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piece ends with a final chord of G4, A4, B4, G4, marked with a piano (p) dynamic and an accent (^).

C C7

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

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment is in 4/4 time, with a treble clef and a key signature of one sharp. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piece ends with a final chord of G4, A4, B4, G4, marked with a piano (p) dynamic and an accent (^).

F C G7 C

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

The third line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment is in 4/4 time, with a treble clef and a key signature of one sharp. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piece ends with a final chord of G4, A4, B4, G4, marked with a piano (p) dynamic and an accent (^).

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

Copyright MCMXVI by Jerome H. Remick & Co.

Copyright renewed and assigned to Remick Music Corporation

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Act.

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, PRETTY BA - BY, PRETTY

p-f

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 G7

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

1. C 2. C

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

fz *f* *fz*

D.C. D.C.