

# JAZZ BABIES' BALL

As  
Introduced by  
Sophie  
Tucker  
in the  
**SHUBERT  
GAJETIES**  
of 1919

WORDS BY  
**CHARLES BAYHA**  
MUSIC BY  
**MACEO PINKARD.**



THIS NUMBER ON ALL  
PHONOGRAPH RECORDS  
AND MUSIC ROLLS

ALSO BEING FEAT.  
AT  
**SOMERVILLE THEATRE**

**OH LADY LADY**  
BY **FRANK O'NEIL**  
BERTOLI - LEVOEZ

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# Jazz Babies' Ball

(Song-Jazz Dance)

Words by  
CHARLES BAYHA

Music by  
MACEO PINKARD

Tempo di "Syncopated"

Piano introduction in 2/4 time, featuring syncopated rhythms. The right hand plays chords and eighth notes, while the left hand plays a steady bass line. Dynamics include *f* (forte).

VOICE Snappy

Vocal line and piano accompaniment for the first verse. The vocal line is snappy and syncopated. The piano accompaniment includes dynamic markings: *sfz* (sforzando), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The lyrics are: "Hon-ey, get your dan-cin' shoes / Folks will come from far and near".

Till Voice

Hon-ey, get your dan-cin' shoes  
Folks will come from far and near

*p* Full o' pep

Vocal line and piano accompaniment for the second verse. The lyrics are: "We ain't got no time to lose - / They will shake but not from fear - / There's a swell a-fair, / Hear that jaz-bo band, / At that danc-in' hall / It's a treat, they say".

Vocal line and piano accompaniment for the final line. The lyrics are: "Come on babe, let's 'wob-ble' down / Don't you dare to mention home 'Till the break of the day: / To the Jazz Ba-bies' Ball: / of the day:". The piano accompaniment continues with syncopated chords and bass notes.

CHORUS *Snappy*

First we'll dance with dig-ni - ty — Then we'll shake a wick-ed knee Oh! — Oh! —

*p-f*

§ (From here after patter)

Let's go — Mis-ter Jazz will swing his bow — Sweet Jazz Ba-bies short and tall,

Will bemooch-in' 'round the hall, Oh! there ain't no waltz-in' al - lowed It ain't that kind of a

crowd Ev-'ry-bod-y's jazz-in' at the Jazz Babies' Ball.

1 2

*f* *sfz*

PATTER (To be used if desired between 1st and 2nd Choruses)

Dressed in silk and sa-tin with their slip-pers of gold While they may be shi-ver-in' it

The first system of music features a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are "Dressed in silk and sa-tin with their slip-pers of gold While they may be shi-ver-in' it". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with block chords and some moving lines.

ain't from the cold, Ev - 'ry - bod - y's trou - bles seem to fade out of view\_

The second system continues the vocal line with the lyrics "ain't from the cold, Ev - 'ry - bod - y's trou - bles seem to fade out of view\_". The piano accompaniment includes a section with a fermata over a chord in the bass line.

Mu-sic is the on-ly doggon'd thing that is blue Tho' it's late

The third system has the lyrics "Mu-sic is the on-ly doggon'd thing that is blue Tho' it's late". The piano accompaniment features a more active bass line with eighth notes and a melodic line in the right hand.

Don't you fret Hes - i - tate 'Cause you ain't seen noth-in' yet Oh! pa-pa

The fourth system concludes with the lyrics "Don't you fret Hes - i - tate 'Cause you ain't seen noth-in' yet Oh! pa-pa". The piano accompaniment includes a section with a fermata and ends with a double bar line and a repeat sign.

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