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1920

## The Syncopated Vamp

Irving Berlin  
*Composer*

R. S  
*Illustrator*

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### Recommended Citation

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*Handwritten:* 7411 Bells. 29

# The Syncopated Vamp

F. Ziegfeld Jr. Presents

# Ziegfeld Follies of 1920

By

IRVING BERLIN

Staged by

Edward Royce



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Music Publishers  
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B

Sincerely  
Jimmy Berlin



# The Syncopated Vamp

3

Words & Music by  
IRVING BERLIN

Tempo di Jazz

*Vamp till ready*

The piano introduction is in 4/4 time with a key signature of one flat. It begins with a treble clef and a bass clef. The right hand features a syncopated melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The piece concludes with a vamp section marked *mf* (mezzo-forte), consisting of a series of chords in the right hand and a simple bass line in the left hand.

There she goes — just take a glance at her There she goes — go have a dance with her

The first vocal line is written on a single staff with a treble clef. The lyrics are: "There she goes — just take a glance at her There she goes — go have a dance with her". The melody is syncopated, with notes often starting on the off-beat. The piano accompaniment is shown below the vocal line, featuring a complex, syncopated rhythm with many beamed eighth and sixteenth notes.

'Ere she goes — she's got a dev-il in her danc-ing toes — Be-neath her

The second vocal line is written on a single staff with a treble clef. The lyrics are: "'Ere she goes — she's got a dev-il in her danc-ing toes — Be-neath her". The melody continues the syncopated style. The piano accompaniment is shown below, with a similar complex, syncopated rhythm.

styl-ish clothes — a lit-tle bit of her ank-le shows — Which makes a hit with her

The third vocal line is written on a single staff with a treble clef. The lyrics are: "styl-ish clothes — a lit-tle bit of her ank-le shows — Which makes a hit with her". The melody is syncopated. The piano accompaniment is shown below, maintaining the complex, syncopated rhythm.

Arranged by Chas. N. Grant

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danc-ing beaus — And that's the reason ev-ry - bod-y knows — She's a syn-co-pa-ted

## CHORUS

vam - pire — Just a syn-co-pated vamp — A-mong a hun-dred thousanda-cres Of A-

mer-i - can shoul-der shak-ers she's the champ — This lit-tle jaz-zy Cle-o -

pa-tra Has the peo-ple ga-zing at her She sticks to her part-ner like a pen-ny pos-tage

stamp If you ev-er had a fox - trot With the synco-pa-ted vamp You'd say it's

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes a triplet in the right hand and a steady bass line in the left hand. A dynamic marking of *mf* is present. An annotation 'l.h.' with an arrow points to the left hand of the piano part.

like a lot of liq-uor For your vi-sion be-gins to fli-cker like a lamp She does-n't

The second system continues the vocal and piano parts. The piano accompaniment features a triplet in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

wink at the boys she's much bolder She on-ly flirts with her shoul-der so they call her

The third system continues the vocal and piano parts. The piano accompaniment features a triplet in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present. A *marc.* (marcato) marking is present at the end of the system.

The syn-co-pa-ted vamp. She's a syn-co-pa-ted vamp.

The fourth system features a vocal line with two endings, marked '1' and '2'. The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. Dynamic markings of *mf* and *sf* are present.

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