

# A SYNCOPATED COCKTAIL

F. Ziegfeld Jr., Presents

## ZIEGFELD FOLLIES of 1919

Staged by  
NED WAYBURN

By  
Irving Berlin

MANDY .....	.60
A PRETTY GIRL IS LIKE A MELODY	.60
HAREM LIFE .....	.60
A SYNCOPATED COCKTAIL' . . . .	.60
I'D RATHER SEE A MINSTREL SHOW	.60
I'M THE GUY THAT GUARDS THE HAREM .....	.60
YOU CANNOT MAKE YOUR SHIMMY SHAKE ON TEA .....	.60
MY TAMBOURINE GIRL .....	.60
BEVO .....	.60

HENRY  
GLIVE

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# A Syncopated Cocktail

Words and Music by  
IRVING BERLIN

Allegro moderato

The piano introduction consists of two staves. The right hand features a syncopated melody with eighth and sixteenth notes, including a sharp sign (#) on the second measure. The left hand provides a steady accompaniment with quarter notes and chords. The key signature has one flat (B-flat), and the time signature is 4/4.

Now that your drink-ing days are thru,

The first vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Dynamics include piano (p) and mezzo-forte (mp). The piano part features chords and moving lines in both hands, with some notes marked with accents (^).

Come a-long with me \_\_\_\_\_ I've got a brand new jag for you,

The second vocal line continues the melody with lyrics. The piano accompaniment continues with similar harmonic support, including chords and moving lines. Dynamics include piano (p) and mezzo-forte (mp).

It's a mel - o - dy, \_\_\_\_\_ Syn - co - pa - ted mu - sic,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "It's a mel - o - dy, \_\_\_\_\_ Syn - co - pa - ted mu - sic,". The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff brace. It features a melodic line in the right hand and a bass line in the left hand, both in a 4/4 time signature.

Goes right to your head, \_\_\_\_\_ I'd like to treat you

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Goes right to your head, \_\_\_\_\_ I'd like to treat you". The piano accompaniment continues with the same melodic and bass lines as the first system.

to a cock - tail Be - fore you go to bed, So,

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "to a cock - tail Be - fore you go to bed, So,". The piano accompaniment concludes with the same melodic and bass lines as the previous systems.

## REFRAIN

Come a-long, oh! come a-long, And have a syn-co-pa-ted cock-tail,

Come a-long, oh! come a-long with me, \_\_\_\_\_ You'll find that

an-y-one, can get a bun On a jaz-zy mel-o-dy \_\_\_\_\_

Nev-er mind your cock-tail sha-kers, just shake your ling-er-ie (your shim-mies)

Come a - long and hum a song That's bound to make you kind of diz - zy

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are "Come a - long and hum a song That's bound to make you kind of diz - zy". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals.

Get a jag, up - on a rag - gy mel - o - dy, \_\_\_\_\_

The second system continues the musical score. The vocal line has the lyrics "Get a jag, up - on a rag - gy mel - o - dy, \_\_\_\_\_". The piano accompaniment continues with similar rhythmic patterns and includes some dynamic markings like accents and slurs.

They're fas - ci - na - ting, in - tox - i - ca - ting Come a - long and

The third system of the score features the lyrics "They're fas - ci - na - ting, in - tox - i - ca - ting Come a - long and". The piano accompaniment includes a triplet in the bass line and various chordal textures.

have a syn-co-pa - ted cock-tail with me. \_\_\_\_\_ me. \_\_\_\_\_

The fourth system concludes the page with the lyrics "have a syn-co-pa - ted cock-tail with me. \_\_\_\_\_ me. \_\_\_\_\_". The piano accompaniment features a first ending (marked '1') and a second ending (marked '2'), both leading to a final chord marked with a forte dynamic (*fz*).