

# The Syncopated Vamp

*F. Ziegfeld Jr., Presents*

# *Ziegfeld Follies* *of 1920*

*By*

**IRVING BERLIN**

*Staged by*

**Edward Royce**



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# The Syncopated Vamp

Words & Music by  
IRVING BERLIN

Tempo di Jazz

*Vamp till ready*

*mf*

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line and a bass clef with a syncopated accompaniment. The second system continues the accompaniment with a *mf* dynamic marking and includes a 'Vamp till ready' instruction.

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 treble clef staff. The piano accompaniment is shown below in two systems, with dynamics *fz* and accents.

'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 treble clef staff. The piano accompaniment is shown below in two systems, with dynamics *fz* and accents.

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 treble clef staff. The piano accompaniment is shown below in two systems, with dynamics *fz* and accents.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature and features a syncopated melody. The piano accompaniment includes a bass line with a triplet and a treble line with chords and melodic fragments.

## CHORUS

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

The second system is the beginning of the chorus. It features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *mf-f* and *l.h.* (left hand).

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

The third system continues the chorus with a vocal line and piano accompaniment. The piano part includes dynamic markings such as *marc.* (marcato) and accents.

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

The fourth system concludes the chorus with a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* (forte) and accents.

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

The first system of the musical score. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (B-flat). The music features a syncopated rhythm. The piano part includes various articulations such as accents (^) and slurs. A specific instruction 'l.h.' with an arrow points to a passage in the right-hand piano part.

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

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. There are several accents (^) and slurs throughout the piano part.

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

The third system of the musical score. The piano accompaniment includes a triplet of eighth notes in the left hand. The right hand has several accents (^) and slurs. The word 'mare.' is written at the end of the piano part with an arrow pointing to a specific measure.

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

The fourth system of the musical score, which serves as a musical interlude. It features two first endings, labeled '1' and '2', in the vocal line. The piano accompaniment includes dynamic markings such as 'fz' (forzando) and 'sfz' (sforzando), along with accents (^) and slurs.