



RAGTIME OPERA MEDLEY



FROM
WATCH YOUR STEP

BY

IRVING BERLIN

Price \$1.00 net

WATERSON, BERLIN & SNYDER Co.

CHICAGO

NEW YORK

LONDON

Ragtime Opera Medley
From
WATCH YOUR STEP

Maestoso

ff

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a 'Maestoso' tempo and a fortissimo (*ff*) dynamic. The melody in the right hand includes a triplet of eighth notes and a half note. The left hand provides a steady accompaniment with a triplet of eighth notes in the first measure.

STELLA

A -

The piano accompaniment for the first vocal line continues the rhythmic pattern from the introduction, featuring triplets and a steady bass line.

i - da, There's not a mel-o - dy sweet - er,

The vocal line begins with a quarter rest followed by the lyrics 'i - da, There's not a mel-o - dy sweet - er,'. The piano accompaniment supports the vocal line with chords and a steady bass line.

But you'll be sweet-er when we be-gin_ turn-ing you in - to a

The vocal line continues with the lyrics 'But you'll be sweet-er when we be-gin_ turn-ing you in - to a'. The piano accompaniment continues with a similar rhythmic and harmonic structure.

rag ————— A - i - da we're gon - a chop up your

met - er, We're get-ting tir - ed of you and so —

here's where we're go - ing to hur - dy gur - dy Mis - ter Ver - di

Op' - ra You al - ways sound like an up - roar

And that's the reas-on it's not a sin_ turn-ing you in - to a

rag. _____ You'll soon be placed _____

_____ with the pop u lar taste _____ For we're go - ing to

re - ar - range you, change you to a rag. _____

ERNESTA

Dream _____ y _____ La

Bo - heme _____ We will he - si - tate to

you Tho' we ag - gra - vate Puc - cin -

i He may

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "i He may" are written below the notes. The piano accompaniment is written for the left and right hands, with a dynamic marking of *mf* (mezzo-forte) at the beginning.

roar and scream Nev - er - the - less we will

The second system continues the vocal line and piano accompaniment. The lyrics "roar and scream Nev - er - the - less we will" are written below the notes. The piano accompaniment features a dynamic marking of *mf* and includes some complex chordal textures.

hes - i - tate to La Bo - heme.

The third system continues the vocal line and piano accompaniment. The lyrics "hes - i - tate to La Bo - heme." are written below the notes. The piano accompaniment features a dynamic marking of *mf* and includes some complex chordal textures.

The fourth system consists of a vocal line and piano accompaniment. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment is written for the left and right hands, with a dynamic marking of *ff* (fortissimo) at the beginning.

ALGY

Op'- ra lov - ers if you'll grant us your par - don

HARDACRE

We'll take the Gar - den scene — from Faust, and we'll re - ar - range the

flow - er song — and call it our —

ALGY

song — Be - cause it's mel - o - dy makes a dream - y

Max-ixe _____ Op'-ra lov-ers if you do not ap-prove of

what we re-move of Faust _____ Just "roust" and oc-cu-py

back seats while we max-ie to the Flow-er song from Faust.

BIRDIE

Eve - ry - bod - y's do - ing it, so we'll do the tan - go

(Horn)

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'Eve - ry - bod - y's do - ing it, so we'll do the tan - go'.

to the strains of Carmen, O'er the floor—

This system contains the next two staves of music. The lyrics are 'to the strains of Carmen, O'er the floor—'. The piano accompaniment features a prominent melodic line in the right hand.

let ev - ry Car - men take a Tor - e - a - dor—

This system contains the next two staves of music. The lyrics are 'let ev - ry Car - men take a Tor - e - a - dor—'. The piano accompaniment continues with a steady harmonic accompaniment.

And throw her arms a - round him while they go danc - ing

This system contains the final two staves of music on this page. The lyrics are 'And throw her arms a - round him while they go danc - ing'. The piano accompaniment concludes with a final chord.

to that en-tranc-ing mel - o - dy There's something in the ry - thm

of that re - frain that suits us per - fect - ly

That's the rea - son we do the Tan - go to the

Car - men mel - o - dy.

Allegro

CHORUS

Oh, you Pag -

liac - ci you make a won-der - ful one - step a

bar - rel of fun - step and so be - fore we're

through we'll make a one - step out of

you ————— We like you Pag - liac -

ci Be - cause you mel - o - dy mel - low, by

Le - on Ca - val - low af - fords us some - thing

new ————— And so we'll one - step ————— to you. —————

LARGO

ff

Mr ELLIS

VERDI

Please dont rag my mel - o - dy

Chos.

SOP
ALTO

TEN
BASS

We hate to tan-ta-lize you

mp

Let my Ri - go - let - to

but we mean to mod - ern - ize you

be

We want you syn - co - pat - ed Ev - en though we know you hate it

Tell me why you pick on me

Be - cause you're out of fash - ion

Real - ly I'm as mad as a man can

Syn - co - pa - tion is our pass - ion

be you know it's wrong,

so are we, so are we, what's wrong? what's

To change my song _____ 'Twill drive me
wrong? Your song is wrong

mad _____ You'll have to stop! _____ I ask you
Too bad, too bad, No! No! No! No!

not to rag my mel - o - dy, _____
You'll nev-er re-cog-nize it

Tell me, why, oh,
 from the way that we'll dis-guise it

why does it have to be
 We're grow-ing wear-y of your

drear-y lit-tle mel-o-dy That's why we play it the

You need n't both - er I would
 way it ought to be.

rath - er you would let it be.
 There's noth - ing to it, we'll

Please don't Don't rag my
 do it ea - si - ly we will

Ri - go - let - to a - gain I
 we will
 say You'll have to stop, Yes!
 What do you say? what do you say? No! no!
 yes! yes! yes! you'll have to stop Why are you
 no! no! no! No! no! no! no!

tir-ed of my mel - o - dy

We hate to pay ad - mis - sion

It dont sound the same to

for your drear - y com - po - si - tion

me

You'll no - tice in a min - ute that we put some gin - ger in it

you have changed the har - mo - ny

You must ad - mit it's sweet - er

Wont you spare my poor Rig-go - let -

Ev - en though we change the met.er

to

Oh, you know, it's slow, and so we'll sprinkle on your mel - o - dy a

Kind - ly spare it;

bit of o - rig - in - al - i - ty we will tear it

Dont you dare it Stop!

You must bear it we're goin' to rag it,

Stop! Stop!

we're goin' to rag it, we're goin' to rag it,

Stop! No!

We're goin' to rag it, Rag, rag, rag, rag your Rig - o - let -

No!

to.

fz *f*

Oh, you Pag - liac - ci, you make a

won - der - ful one - step a bar - rel of fun - step and

so be - fore we're through _____ we'll make a one - step

out of you. _____ We like

you Pag - liac - ci Be - cause you

mel - o - dy mel - low by Le - on Ca - val - lo af -

fords us some - thing new and so we'll

one - step to you.

ff

Broad

Presto

ffz