

OH THAT NAVAJO RAG

SONG



5
JEROME H. REMICK & CO.
NEW YORK DETROIT

BY
WILLIAMS & VAN ALSTYNE

STARMER



Oh That Navajo Rag

Words by
HARRY WILLIAMS

Music by
EGBERT VAN ALSTYNE

Allegretto

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with chords. The piece begins with a forte (*f*) dynamic.

The first system of the song includes a vocal line and piano accompaniment. The vocal line starts with the lyrics: "What a cel - e - bra - tion, Ev' - ry bo - dy's cra - zy,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic.

The second system continues the song with the vocal line: "on a re - ser - va - tion, In New Mex - i - co; Cra - zy for a la - zy, good old rag - time dance;". The piano accompaniment continues with a similar rhythmic pattern.

The third system concludes the song with the vocal line: "No more In - juns in their old time prance, No more paint - ing for a We were here be - fore the oth - er men, Let's have a rag a - bout". The piano accompaniment continues with a similar rhythmic pattern.

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big war dance Chief is back from col - lege With a lot of know - ledge,
the In - dian We have lost our cun - ning, We're not in the run - ning,

Big Chief Bound - ing Deer, He bound - ed right in - to their
We must be "the goat," But pass me her, And we will

dance one night And hol - lered, Oh see here! You
mas - sa - cre Some - tunes the white men wrote, No

just all stand in line And learn a dance of mine.
chief in Tam - ma - ny Has an - y - thing on me.

CHORUS

Oh, oh, oh, that Na - va - jo rag. That - rag, that - rag, that - rag!

The first system of the chorus features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part includes a dynamic marking of *p-f* (piano-forte) and a fermata over the final measure.

Oh, oh, oh, that Na - va - jo drag! That drag, that - drag, that - drag!

The second system continues the chorus with the same vocal and piano parts. The piano accompaniment maintains a steady rhythmic pattern with chords and moving lines in both hands.

Dance me all a - round the old te - pee, - All squaws look a - like to me.

The third system of the chorus features a vocal line and piano accompaniment. The piano part continues with a consistent rhythmic accompaniment.

Come, come, start that tom-tom go - ing some, Keep it up, keep it up, keep it up,

The fourth system concludes the chorus with the vocal line and piano accompaniment. The piano part features a final cadence.

Oh, oh, oh, that Na - va - jo rag! *That rag, that rag, that rag!*



Oh, oh, oh, that Na - va - jo drag! *That drag, that drag, that drag!*



Shake your moc - ca - sin and roll your eye, - Tear my blan - ket, make my feath - ers fly, -



Whirl me, twirl me To that Na - va - jo Rag. *1 2*



DOLLY GONNOLLY'S RED ROSE SONG
The Red Rose Rag



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INSTRUMENTAL

The Whirlwind
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 Dorothy Waltz
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 Jadian Summer
 Love's Serenade
 Mop Rag
 Poker Rag
 Black and White
 Easter Lillies
 Azure Skies
 Zamora Waltz
 Happy Days Waltz
 Fire-fly
 Twilight Serenade

The Red Rose Rag

Words by
EDWARD MADDEN

Music by
PERCY WENRICH

CHORUS

Pick - pink - pet - ti for your pa - pa's pride,
 Beg a buru-ing blos-som for your bud-ding bride, Woo me with
 that won-der-ful wig-gle wag, Tip to toes to tease me, and to
 tic - kle, too, Do that dain - ty dance like Dan - dy - doo - die doo,
 Ring your Kos - te round that Red Rose Rag

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