



RAGTIME OPERA MEDLEY



FROM

WATCH YOUR STEP

BY

IRVING BERLIN

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Ragtime Opera Medley From WATCH YOUR STEP

Maestoso

STELLA

A -

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

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

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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 reason 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.

Piano introduction for the first system, featuring a treble clef staff with a key signature of two sharps and a grand staff with bass and treble clefs.

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 music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter note 'i', followed by a half note 'He', and then a melodic phrase for 'may' with a long horizontal line underneath. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with chords and single notes.

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

The second system continues the vocal line with 'roar and scream' followed by a long horizontal line, and 'Nev - er - the - less we will'. The piano accompaniment features a more active right-hand part with eighth notes and chords, while the left hand continues with a steady accompaniment.

hes - i - tate to La Bo - heme.

The third system shows the vocal line with 'hes - i - tate to La Bo - heme.' and a long horizontal line. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

ff

The fourth system contains only piano accompaniment. The right-hand part features a series of chords and moving lines, while the left-hand part has a rhythmic accompaniment of eighth notes. The dynamic marking *ff* (fortissimo) is present 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-rove 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)

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

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

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

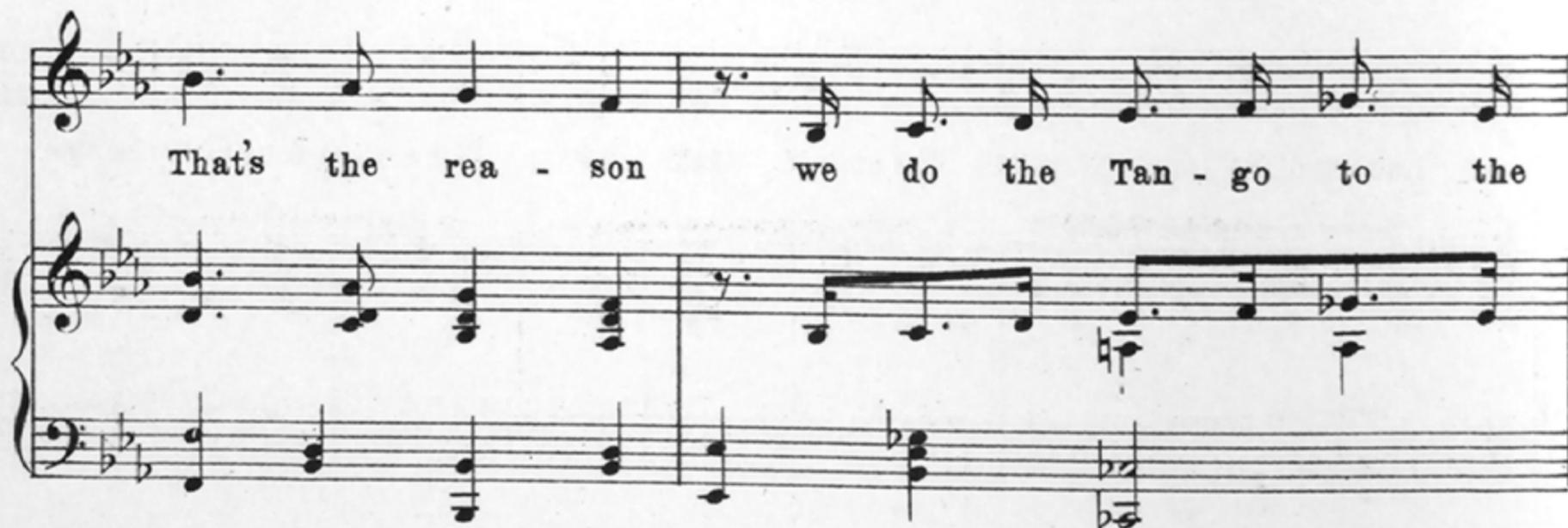
to that en-tranc-ing mel-o-dy There's something in the ry-thm



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



Mr ELLIS

VERDI

Please dont rag my mel - o - dy

SOP
ALTO
Chos.
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.

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

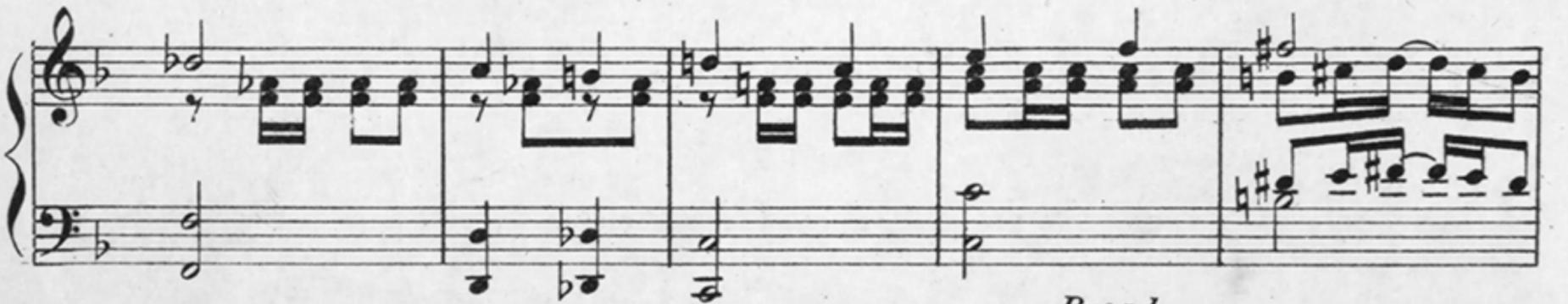
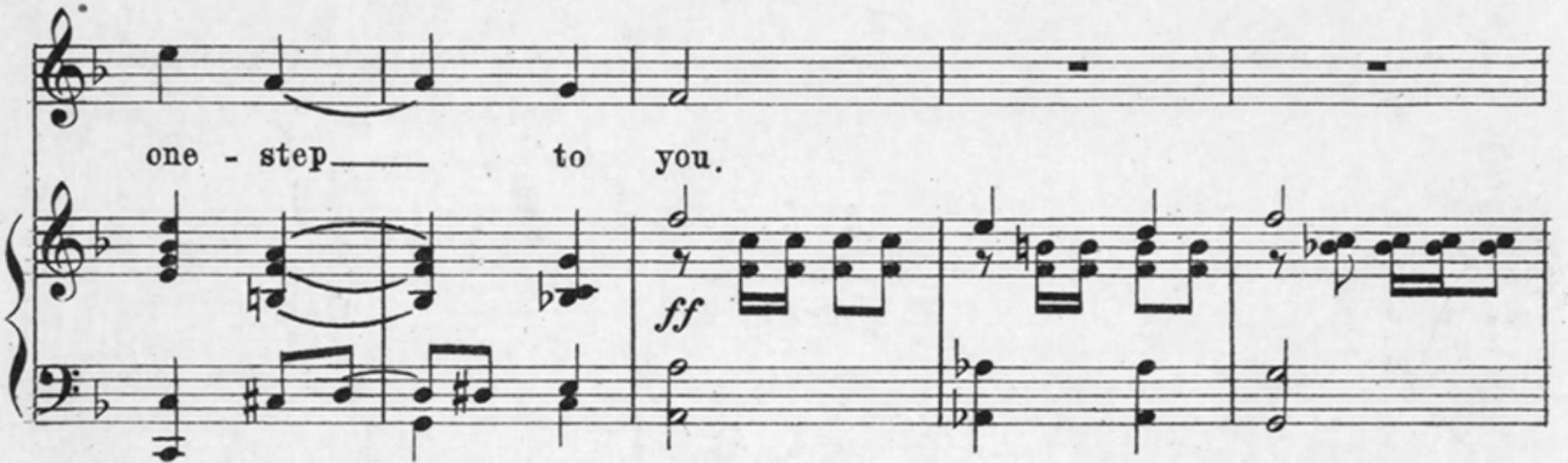
mel - o - dy mel - low by Le - on Ca - val - lo af -

fords us some - thing new and so we'll



one - step to you.

ff



Broad



Presto

ffz

