

RAGTIME

(Choral Selections)

A Medley including
 RAGTIME, NEW MUSIC, TILL WE REACH THAT DAY,
 WHEELS OF A DREAM, OUR CHILDREN,
 MAKE THEM HEAR YOU and SUCCESS

SATB, accompanied, with optional guitar/banjo, bass and drums*

Lyrics by
 LYNN AHRENS

Music by STEPHEN FLAHERTY
 Arranged by JEFF FUNK

Approximate performance time: 7:20

Moderate rag ♩ = 116

Piano
 (Guitar,
 Bass)

mf dolce

Chord symbols: Eb, Eb/D, A/C, Fm7(b5)/Cb, Eb7, Eb, Fm7(b5)/Eb, Eb, Eb/G, Eb7/G, Ab, Fm7(b5)

*Guitar/Banjo: Play ad lib. from chord symbols in piano part.

Bass: Play bottom notes in the l.h. of piano part, adjusting octaves when necessary.

Drums: See pages 26-29.

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9 Tenderly ♩ = 116

mp *gva* *loco*

Musical notation for measures 9-11 of 'Tenderly'. The piece is in 3/4 time with a tempo of 116. The key signature has two flats. Measure 9 starts with a piano introduction marked *mp*. Measures 10 and 11 are marked *gva* (ritardando) and *loco* (ad libitum).

12 Cm Cm/Bb Ab(9)

più mosso *mf*

Musical notation for measures 12-14 of 'Tenderly'. The tempo is marked *più mosso* and the dynamic is *mf*. The chords Cm, Cm/Bb, and Ab(9) are indicated above the staff.

Ab Gm Eb/G Gm Cm

Musical notation for measures 15-18 of 'Tenderly'. The chords Ab, Gm, Eb/G, Gm, and Cm are indicated above the staff.

♩ = 80 19 Broadly

cresc. *f* G Bb Eb Eb/G Ab Bb Cm

Musical notation for measures 19-23 of 'Tenderly'. The tempo is 80 and the marking is *Broadly*. The dynamic is *f*. The chords G, Bb, Eb, Eb/G, Ab, Bb, and Cm are indicated above the staff. A *cresc.* (crescendo) marking is present in measure 19.

Fm Fm7 Ab/Bb Cm Cm7 Gm Cm7 F F7 Fm7(b5) Abm/Bb

poco rit.

Musical notation for measures 24-28 of 'Tenderly'. The chords Fm, Fm7, Ab/Bb, Cm, Cm7, Gm, Cm7, F, F7, and Fm7(b5) are indicated above the staff. The marking *poco rit.* (poco ritardando) is present in measure 24.

24 Cakewalk ♩ = ca. 108*
a tempo

S
A

T
B

24 Cakewalk ♩ = ca. 108*

E♭ Edim7 B♭/F Gm G♭7 F7

a tempo

28 "Ragtime"
unis. mf

The skies were blue and ha zy, rare - ly a storm, bare - ly

unis. mf

28 F7 B♭

mf sim.

32

a chill. La - la - la - la - la! The af - ter - noons were la - zy,

32 F7

*Note: straight eighths.

36

ev-'ry - one warm, ev-'ry - thing still. La - la - la - la - la! And there was

Bb 36 G G/B

dis - tant mu - sic, sim - ple and some - how sub - lime.

G/D G Cm C#dim7

40

giv - ing the na - tion a new syn - co - pa - tion. The peo - ple call it Rag - time!

unis.

40 Eb Edim7 Bb/F Gm Gb Gb7 F7

Slower ♩ = 100

Slower ♩ = 100

N.C.

F/C

F

Gm7(b5)/F

C7

46 "New Music"

Opt. Solo or unis.

Where have I been? How did we change, caught in this strange —

46

F

Gm7(b5)/F

F

F/A

50

— new mu - sic? Say, was I a - way too

50

Bb

Gm7(b5)

F/C

Gm7

C7

All 54

long? His fin - gers stroke those keys_ and ev - 'ry

unis.

F Cm7 F7(b5) 54 Bb

note says "Please"_ and ev - 'ry chord says, "Turn_ my way"

Bbm F F/A Fm/Ab

58

I thought knew what love was but these lov - ers play _____

58 Gm7 C7 Gm7 C7 E F



62

new mu - sic! Haunt-ing me — and some-how taunt-ing me. — My love was

unis.

F7 Eb/G F7(b5) 62 Bb Bbm

unis. *rit.*

nev-er half_ as true. And I ask_ my-self why can't I sing it,

F F/Eb D7 Gm7 C7sus C

rit.

Mournful ♩ = ca. 84-88 (♩ = ♩♩)*

70 *mf*

too? Oh,

mf

Mournful ♩ = ca. 84-88 (♩ = ♩♩)*

Fm Fdim Fm 70 *mf*

f *mf*

*Heavily swing eighths mm. 68-74.

poco a poco cresc.

oh, _____ oh, _____

poco a poco cresc.

D \flat 7 Fm D \flat 7

poco a poco cresc.

With conviction (♩ = ♩)
unis. sub. mf

oh. _____ There's a

fff

fff

unis. sub. mf

With conviction (♩ = ♩)

76 "Till We Reach That Day"

day of peace, _____ a day of pride, _____

Melody: Tenors

76 F F/E \flat B \flat sus2/D B \flat /D Dm F7/C

sub. mf

80

Melody

a day of jus - tice we have

80

Bbm Am Am7 Dm F/C

unis.

been de - nied when a man can live

84

84

Bbm Bbm6 G/B D7 F/C F/Eb

unis.

and a child can play. We'll

unis.

Bbm/Db F/C A7(b9) Dm F7/C

88

nev - er get to heav - en till we
 (Alt. lyrics:) back home _____

88 B♭m B♭m6 F/C Dm

accel. e cresc. unis. f

reach that day. _____ Be - yond that

unis. f

B/C C Dm G9 Em7/G F6/A G/B

accel. e cresc.

93 "Wheels of a Dream"
 Half-time feel ♩ = 112
 largamente

road, largamente be - yond this life - time,

93 Half-time feel ♩ = 112

C C/D C/E

f largamente

97

that car full of hope will al - ways gleam
 (Alt. lyrics:) this time

F(9) Em Am Bb

101

with the prom - ise of hap - pi - ness and the free - dom he'll
 uns. uns.

D/A Fm/Ab C/G E E7/G#

105

live to know. He'll trav - el with head held _ high

Am Dm7(b5) C/G

just as far as his heart can go

E E7/G# Am Am/G Am/D

and he will ride, our son will

D13 D7 D7/A Ddim/Ab C/G

ride on the wheels of a

Dm7/G Double-time

Maestoso
a tempo

rit.

dream. _____

Maestoso

Fsus2 G/F

F

G/F

F

Gsus2/A

a tempo

rit. e dim.

117 Tenderly ♩ = 108

How they
mp

117 Tenderly ♩ = 108

mp dolce

121 "Our Children"

un - em - bar - rased and a - lone.

dance, _____

ooo _____

121

legato

Hear-ing mu - sic ¹²⁵ of their own, *unis.*
 oh, our chil - dren.

D/A ¹²⁵ *Gmaj7* *Bm* *F#m*

¹²⁹ *mf*
 See them run - ning down the beach. Chil - dren run
unis. mf

¹²⁹ *C#m7* *F#* *Bm* *Bm/A*
mf

¹³³ *unis.*
 so fast toward the fu - ture, from the
unis.

¹³³ *G(9)* *G* *F#m* *D/F#* *F#m* *Bm*

poco a poco cresc.

rall. f

past... _____ There they

* *poco a poco cresc.* *f*

Em7

Em7/A

Gm7/F Bb9

poco a poco cresc.

rall.

139

a tempo

stand, mak-ing foot - prints in the sand, and for - ev - er

139

f a tempo

Eb

Gm7/D

Ab/C

Eb

143

hand in hand, our chil - dren. Two small

143

Ab

Cm

Fsus

Fm7

Bb7sus

Bb

Bb9

*Opt: tenors only.

147

lives, sil - hou - ett - ed by the blue, one like me and

Vocal line for measures 147-152. The melody is in a minor key with a 4/4 time signature. The lyrics are: "lives, sil - hou - ett - ed by the blue, one like me and".

147

Cm Gm/Bb Ab Eb/G

Piano accompaniment for measures 147-152. The left hand plays a steady bass line, and the right hand plays chords and moving lines. Chords are Cm, Gm/Bb, Ab, and Eb/G.

153

dim.

one like _____ you... _____

Vocal line for measures 153-154. The lyrics are: "one like _____ you... _____". There are dynamic markings "dim." above the notes.

153

Ab Cm Gm7

dim.

Piano accompaniment for measures 153-154. The right hand has a complex texture with many notes, and the left hand plays a bass line. Chords are Ab, Cm, and Gm7. There is a "dim." marking.

unis. mp

poco rit.

Our chil - dren. _____

Vocal line for measures 155-156. The lyrics are: "Our chil - dren. _____". There are dynamic markings "mp" and "unis." above the notes.

Ab(9)

Eb

mp

poco rit.

Piano accompaniment for measures 155-156. The right hand has a triplet of eighth notes. Chords are Ab(9) and Eb. There are dynamic markings "mp" and "poco rit."

Reverently $\text{♩} = 72$
a tempo

*Opt. Solo
or unis.*

161

"Make Them Hear You"

Go out and tell our sto - ry. Let it

Reverently $\text{♩} = 72$

Cm

Gm

A \flat

B \flat 7sus B \flat 7

161

E \flat

E \flat /G

a tempo

ech - o far and wide. Make them hear you. Make them hear you. How

*Opt. Solo
or unis.*

A \flat

Cm

Fm

B \flat sus

Cm

B \flat /A \flat

A \flat

165

jus - tice was our bat - tle and how jus - tice was de - nied. Make them

165

E \flat

Gm

A \flat

B \flat

Cm

169 *All mf* *più mosso*

hear you. Make them hear you. And say to those who blame us for the

All mf

Fm Bbsus Ebsus Eb Ebsus2/D Cm Gm

cresc. *mf* *più mosso*

way we chose to fight that some-times there are bat-tles which are

Ab Bb Eb Ebsus2/D Cm Gm7 Cm Bb

174 *poco rit.* *a tempo unis.*

more than black or white. And I could not put down my sword when

unis.

174 *poco rit.* *a tempo*

Ab A6 G Bb Eb Eb/G

jus - tice was my right. Make them hear you. When they

Chords: $A\flat$, $B\flat$, Cm , Fm , $Fm7$, $A\flat/B\flat$

hear you, I'll be near you a -

Chords: Cm , $Cm7$, $Cm7$, F , $F7$, $Fm7(\flat 5)$, $A\flat m/B\flat$

poco rit.

[179] Sharp rag $\text{♩} = 126$
a tempo

gain.

[179] Sharp rag $\text{♩} = 126$
 $E\flat$

a tempo

183

"Success"

Here in A - mer - i - ca an -

Opt. Solo
or unis. *mf*

183

E^b

mf

mf

- y - one at all can suc - ceed. — A - mer - i - ca! Here in A - mer - i - ca!

All

187

Opt. Duet
or tutti

Do what you do, — and the world — will come to you, guar - an - teed! —

187

A^b

191
unis.

All

— A - mer - i - ca! We're in A - mer - i - ca! I may be just a mak -

191
Bb

Eb

- er of art, but here you could start with less

Cb

unis.

196

and make a suc - cess! —

196

Eb

Cdim7
 cresc.

200 "Ragtime" - reprise

It was the mu - sic of some - thing be - gin - ning, an

Eb Edim7 Bb/F Gm Gm/D

e - ra ex - plod - ing, a cen - tu - ry spin - ning in

Eb Edim7 Bb/F Gm Gm/D

204 *unis.*
 rich - es and rags — and in rhy - thm and rhyme. _ The

204 Eb Edim7 Bb/F Gm

peo - ple call it Rag - time! Rag

Gb Gb7 F7 Gb7

208 *Small group of men and women* *ff*
 Descant (opt.) Rag - time!

S A T B *div.* Rag

208 Bb Bb/Ab Gm7 Gb7 *ff*

212

Rag - time! Rag - time! Rag - time!

time! Rag - time!

Bb Bb/Ab Gm7 Gb7 Bb Bb/Ab

This system contains the first two systems of music. The top system features a vocal line with the lyrics "Rag - time! Rag - time! Rag - time!". The piano accompaniment consists of two staves. The second system continues the vocal line with "time! Rag - time!". The piano accompaniment includes chord markings: Bb, Bb/Ab, Gm7, Gb7, Bb, and Bb/Ab. A box containing the number "212" is placed above the piano part.

Rag - time!

Eb/G Gb7 Eb Gb7 F7 Gb7 F7 Bb gva

ff

This system contains the next two systems of music. The top system features a vocal line with the lyrics "Rag - time!". The piano accompaniment consists of two staves. The second system continues the piano accompaniment with chord markings: Eb/G, Gb7, Eb, Gb7, F7, Gb7, F7, Bb, and gva. A dynamic marking of "ff" is present at the end of the system.

RAGTIME

(Choral Selections)

DRUMS

Moderate rag ♩ = 116

Cymbal (brushes) mf dolce

5 Hi-Hat

Bass Drum Snare Drum

9 Tenderly ♩ = 116

Cymbal color ad lib. mp

12 Cym. H.H.

mf più mosso

♩ = 80

19 Broadly

Cym. cresc. f

Snare military feel ad lib.

Cym. poco rit. sfz

24 Cakewalk ♩ = ca. 108*

ens. a tempo

ens.

28 S.D. mf

B.D.

32

36

40

Slower ♩ = 100

Cymbal Crash

Cym.

46

*Note: straight eighths.

50

54

Fill

cr.

58

62

cr.

Mournful $\text{♩} = \text{ca. } 84-88$

Cym. v

rit.

Cym. **

70

mf

poco a poco cresc.

fff

With conviction ($\text{♩} = \text{♩}$)

76

Low Tom

sub. mf B.D.

80

84

82

S.D.

B.D.

Light fill

Tom-Toms

ens.

accel. e cresc.

93

Half-time feel $\text{♩} = 112$

Cym.

largamente

97

T.T. 3

101

cr.

T.T. 3

105

cr.

Fill

*Heavily swing eighths on mm. 68-74.
 **Strike cymbal on bell mm. 68-69.

Double-time **Maestoso**

110

rit. *Low Tom* *cr.* *a tempo* *Cym.* *rit. e dim.*

117

Tenderly ♩ = 108
Cymbal color ad lib.

mp dolce *Light fill* *legato* 121 *

125

129

Windchime/Cymbal color

mf 133

Cym. *poco a poco cresc.* *Cym.* *rall.* 139 *H.H.* *f a tempo*

143

147

Cym. *cr.*

151

Cymbal color *dim.* *Cym.* *mp* *windchime*

Reverently ♩ = 72

Cym. *poco rit.* *a tempo* *light Cym. color ad lib.* 161

*Opt. finger cymbals.

165 *color* *S.D.* 169 *mf più mosso*

174 *Cym.* *poco rit.* *a tempo*

179 *Snare military feel ad lib.* *cr.* *Sfz* *poco rit.* *a tempo* **Sharp rag** ♩ = 126

183 *Fill* *mf* 187

191 *Fill*

196 *cr.* *cresc.* 200

204 *cr.* *Fill* **2**

208 *Fill* *cr.* *ff* *T.T.*

212 *T.T.* *cr.* *fff*

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