

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

SAB, 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

E♭ E♭/D♭

A/C Fm7(b5)/C♭ B♭7 E♭

Fm7(b5)/E♭ E♭ E♭/G E♭/G A♭ 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. The key signature has two flats (Bb, Eb) and the time signature is 3/4. Measure 9 starts with a piano introduction marked *mp*. Measures 10-11 feature a melodic line in the right hand with a *gva* (glissando) and *loco* (loco) marking. The left hand provides harmonic support with chords.

12 Cm Cm/Bb Ab(9)

più mosso
mf

Musical notation for measures 12-14. Measure 12 is marked with a box containing the number 12. The tempo is marked *più mosso* and the dynamic is *mf*. The right hand has a melodic line with a slur over measures 12-14. The left hand has a bass line with chords. Chord symbols Cm, Cm/Bb, and Ab(9) are indicated above the staff.

Ab Gm Eb/G Gm Cm

Musical notation for measures 15-18. The right hand has a melodic line with a slur over measures 15-18. The left hand has a bass line with chords. Chord symbols Ab, Gm, Eb/G, Gm, and Cm are indicated above the staff.

♩ = 80

19 Broadly

cresc. *f*

Musical notation for measures 19-22. Measure 19 is marked with a box containing the number 19. The tempo is marked *♩ = 80* and the style is *Broadly*. The dynamic is *f*. The right hand has a melodic line with a slur over measures 19-22. The left hand has a bass line with chords. Chord symbols G, Bb, Eb, Eb/G, Ab, Bb, and Cm are indicated above the staff.

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

poco rit.

Musical notation for measures 23-26. The right hand has a melodic line with a slur over measures 23-26. The left hand has a bass line with chords. Chord symbols Fm, Fm7, Ab/Bb, Cm, Cm7, Gm, Cm7, F, F7, Fm7(b5), and Abm/Bb are indicated above the staff. The tempo is marked *poco rit.*

24 Cakewalk ♩ = ca. 108*
a tempo

S
A

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

mf

28

F7 B♭

mf

(b) 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

The vocal line consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The melody is simple and rhythmic, with a final note on a whole rest.

36

B \flat G G/B

The piano accompaniment is shown in grand staff notation. The right hand plays chords and single notes, while the left hand plays a steady bass line. Chord symbols B \flat , G, and G/B are placed above the right-hand staff.

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

The vocal line continues with two staves. The melody is more melodic and includes a fermata over the final note.

G/D G Cm C \sharp dim7

The piano accompaniment continues with grand staff notation. Chord symbols G/D, G, Cm, and C \sharp dim7 are placed above the right-hand staff.

40

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

unis.

The vocal line continues with two staves. The melody is more rhythmic and includes a fermata. The instruction *unis.* is written above the staff.

40

E \flat Edim7 B \flat /F Gm G \flat G \flat 7 F7

The piano accompaniment continues with grand staff notation. Chord symbols E \flat , Edim7, B \flat /F, Gm, G \flat , G \flat 7, and F7 are placed above the right-hand staff.

Slower ♩ = 100

Slower ♩ = 100
N.C.

46

“New Music”
Opt. Solo
or unis.

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

46

50

— new music? Say, was I a - way too

50

All 54

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

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 I 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

62

F7 Eb/G F7(b5) Bb Bbm

unis. rit.

nev-er half _ as true. And I ask _ my-self why can't I sing it,

F F/Eb D7 Cm7 C7sus C

rit.

Mournful ♩ = ca. 84-88 (♩ = ♩³♩)*

70 mf

too? Oh,

mf

Mournful ♩ = ca. 84-88 (♩ = ♩³♩)*

Fm Fdim Fm 70 mf

f

*Heavily swing eighths mm. 68-74.
CH9861

poco a poco cresc.

oh, _____ oh, _____

poco a poco cresc.

Db7

Fm

Db7

poco a poco cresc.

fff

With conviction (♩ = ♩)
unis. *sub. mf*

oh. _____ There's a

fff *sub. mf*

With conviction (♩ = ♩)

76 "Till We Reach That Day"

day of peace, _____ a day of pride, _____

Melody

76

F

F/Eb

Bbsus2/D

Bb/D

Dm

F7/C

sub. mf

80

Melody

a day of jus - tice we have

80

Bbm Am Am7 Dm F/C

84

been de - nied when a man can live

84

Bbm Bbm6 G/B Db7 F/C F/Eb

unis.

and a child can play. We'll

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

88

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

88

Bbm Bbm6 F/C Dm

accel. e cresc.

unis. f

reach that day. _____ Be - yond that

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

accel. e cresc.

93 "Wheels of a Dream"

Half-time feel ♩ = 112

largamente

road, be - yond this life - time,

largamente

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)

97

Em

Am

Bb

101

unis.

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

101

D/A

Fm/Ab

C/G

E

E7/G#

105

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

Am

Dm7(b5)

105

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

unis. espr.

D13 D7 D7/A Ddim/Ab C/G

(8vb) loco

Double-time rit. ten. on the wheels of a

Dm7/G Double-time rit. G

Maestoso
a tempo

rit.

dream.

Maestoso

Fsus2 G/F F G/F F Gsus2/A

a tempo

rit. e dim.

117 Tenderly ♩ = 108

mp

How they

mp

117 Tenderly ♩ = 108

D Dma7/C# G/B A A7

mp dolce

121 "Our Children"

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

dance, ooo

121

D A/C# G(9)/B

legato

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

D/A Gmaj7 Bm F#m

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

C#m7 F# Bm Bm/A

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

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

147

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

Vocal line for measures 147-150. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. 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 147-150. Chords are Cm, Gm/Bb, Ab, and Eb/G. The bass line consists of quarter notes G3, F3, E3, D3, C3, B2, A2, G2.

153

one like _____ you... _____

Vocal line for measures 151-153. The melody continues with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The lyrics are: "one like _____ you... _____".

153 Ab Cm7 Gm7

Piano accompaniment for measures 151-153. Chords are Ab, Cm7, and Gm7. The bass line continues with quarter notes G3, F3, E3, D3, C3, B2, A2, G2.

unis. mp

poco rit.

Our chil - dren. _____

Vocal line for measures 154-156. The melody consists of a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The lyrics are: "Our chil - dren. _____".

Ab(9) Eb

Piano accompaniment for measures 154-156. Chords are Ab(9) and Eb. The bass line continues with quarter notes G3, F3, E3, D3, C3, B2, A2, G2.

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 Ab Bb7sus Bb7 Eb Eb/G

161

a tempo

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

Opt. Solo

Ab Cm Fm Bbsus Cm Bb/Ab Ab

165

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

165

Eb Gm Ab Bb Cm

169

All *mf* *più mosso*

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

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

Ab Ab6 G Bb Eb Eb/G

poco rit. *a tempo*

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

Ab Bb Cm Fm Fm7 Ab/Bb

hear you, I'll be near you a -

Cm Gm7 Cm7 F F7 Fm7(b5) Abm/Bb

[179] Sharp rag ♩ = 126
a tempo

gain.

[179] Sharp rag ♩ = 126
a tempo

Eb

183

"Success"

Here in A - mer - i - ca an -
Opt. Solo
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

All

191

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

E^b

191

B^b

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

C^t

unis.

196

and make a suc - cess! —

196

E^b

Musical notation for the first system, including treble and bass staves.

Musical notation for the second system, including treble and bass staves with a *cresc.* marking.

200 "Ragtime" - reprise

Musical notation for the third system, including treble and bass staves with lyrics: *f* It was the mu - sic of some - thing be - gin - ning, an

Musical notation for the fourth system, including treble and bass staves with chords: *f* Eb Edim7 Bb/F Gm Gm/D

Musical notation for the fifth system, including treble and bass staves with lyrics: e - ra ex plod - ing, a cen - tu - ry spin - ning in

Musical notation for the sixth system, including treble and bass staves with chords: 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!

div. Rag

208 Bb Bb/Ab Gm7 Gb7 *ff*

212

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

time! Rag - time!

Bb Bb/Ab Gm7 Gb7 212 Bb Bb/Ab

Rag - time!

Eb/G Gb+ Eb Gb7 F7 Gb7 F7 Bb gva-
fff



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

19 Broadly
♩ = 80
Cym. *cresc.* *f* Snare military feel *ad lib.* Cym. *poco rit. sfz*

24 Cakewalk ♩ = ca. 108*
ens. *a tempo* ens. B.D. **28** S.D. *mf*

32

36 Slower ♩ = 100
Cymbal Crash Cym. **40** **46**

*Note: straight eighths.

50

54

Fill

58

62

Mourful = ca. 84-88 (♩ = ♩) *

Cym. v

rit.

70

mf

poco a poco cresc.

fff

With conviction (♩ = ♩)

76

Low Tom

sub. mf B.D.

80

84

88

S.D.

B.D.

Light fill

Tom-Toms

ens.

accel. e cresc.

93

Half-time feel ♩ = 112

Cym.

f

largamente

97

T.T.

3

101

cf.

T.T.

3

105

cf.

Fill

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

110

Double-time **Maestoso**

Low Tom

rit. cr. cr. Cym. rit. e dim.

a tempo

117

Tenderly ♩ = 108

Cymbal color ad lib.

mp dolce

Light fill

121

legato

125

129

Windchime/Cymbal color

mf

133

Cym.

poco a poco cresc.

139

H.H.

f a tempo

143

147

Cym. cr.

155

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

Cym. 174
poco rit. a tempo

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

183 Fill 187
mf

191 Fill

196 200
cresc.

204
2

208 T.T. *ff*

T.T. 212 *fff*

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