

RAGTIME

*Booked (Big Book)
Book in before
Justice
Houdini
Success
Coalhouse Demands
Henry Ford
Funeral*

Musical Numbers: ACT I

1. Ragtime Opening
- 1a. Ragtime (Harlem)
- 1b. Ragtime (Immigrants)
- 1c. Ragtime (Evelyn)
- 1d. Ragtime (Emma Windup)
- 1e. Ragtime (Dance)
- 1f. Ragtime (Conclusion)

2. Admiral Peary's March

3. Goodbye, My Love

4. Journey On
- 4a. Evelyn's Intro

5. The Crime Of The Century (Part 1)
- 5a. The Crime Of The Century (Part 2: Reporters)
- 5b. The Crime Of The Century (Part 5: Victrola)
- 5c. Houdini's Airplane

6. What Kind Of Woman
- 6a. A Shtetl Iz Amereke (Ellis Island)

7. Success (Part 1)
- 7a. Success (Part 2)
- 7b. Success (Part 3)
- 7c. Success (Part 4)
- 7d. Success (Part 5)

8. His Name Was Coalhouse Walker

9. The Gettin' Ready Rag (Part 1)
- 9a. The Gettin' Ready Rag (Part 2)

10. Henry Ford
- 10a. Henry Ford Playoff

11. Nothing Like The City
- 11a. Firemen/Coalhouse Crossover

12. Your Daddy' Son

13. The Courtship

14. New Music
- 14a. New Music Playoff

15. The Wheels Of A Dream

16. Tatch At The Loom
- 16a. The Night That Goldman Spoke (Part 1)
- 16b. The Night That Goldman Spoke (Part 2)
- 16c. Lawrence Mass, Sequence

17. Gliding (Part 1)
- 17a. Gliding (Part 2)

18. Booker T. Washington's Speech
- 18a. The Trashing Of The Car

19. Justice
- 19a. President

20. Till We Reach That Day

Ragtime (Opening)

(Company)

And. mos **Moderato** (Not too quickly)

mp

A Tempo

5

9

LITTLE BOY: "In 1902 Father built a house..."

13

LITTLE BOY (cont'd): "...warm and fair."

NEW ROCHELLE ENSEMBLE:

WOMEN:

ALL:

MEN:

+WOMEN:
cresc.

And there was dis-tant mu-sic, sim-ple and some-how sub-lime,
 la! And there was dis-tant mu-sic, sim-ple and some-how sub-lime,

div.

cresc.

29

Gi-ving the na-tion a new syn-co-pa-tion, the peo-ple called it Ragtime!
 Gi-ving the na-tion a new syn-co-pa-tion, the peo-ple called it Ragtime!

unis. *div.* *unis.* *div.*

unis. *div.*

"Hai hai!"

8va

33

FATHER:

"Father was well-off. Very well-off..."

Chopin (8va)

37

"...Father was something of an amateur explorer."

(8va) loco

41

MOTHER:

"The house on the hill in New Rochelle..."

Chopin

45

Red *

"...fortunate she was to be so protected and provided for by her husband."

Chopin Red

49

No. 1

RDS or
Court Dance

"RAGTIME"

Ragtime (Opening)

YOUNGER-BROTHER:
"Mother's Younger Brother worked..."

Musical score for the first system, starting at measure 53. It features a piano accompaniment with a treble and bass clef. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

"...His sister wondered when he would find it."

Musical score for the second system, starting at measure 57. It continues the piano accompaniment from the first system. The melody in the treble clef shows some chromatic movement, and the bass clef continues with eighth notes. The key signature remains one sharp.

GRANDFATHER:
"Grandfather..."

Circle Step

Musical score for the third system, starting at measure 61. This system features a more complex piano accompaniment with chords and rests in the bass clef. The treble clef melody includes slurs and accents, with some notes marked with a flat (b) and a slur. The key signature has one sharp.

...irritated by everything."

WOMEN:

MEN:

The days were gent - ly tint - ed,

The days were gent - ly tint - ed,

65

MOTHER:

la ven - der, pink, le - mon, and lime, ———

La dies with pa - ro - sols,

la - ven - der, pink, le - mon and lime, ———

69 *sim.* +8vb

YOUNGER BROTHER:

Fel - lows with ten - nis balls.

FATHER:

There were ga - ze - bos and There were no Ne - groes.

sim.

72

+8^{b6}

HARLEM WOMEN:

And ev - 'ry - thing was Rag - time!

HARLEM MEN:

And ev - 'ry - thing was Rag - time!

(Piano Solo:)

ff

sfz

gliss.

75

SEGUE AS ONE

Ragtime (Harlem)

(Coalhouse, Booker T. Washington, Harlem Citizen
The Family, New Rochelle Ensemble)

(COALHOUSE plays the piano as the Citizens of Harlem dance.)

Blues Rag

First system of piano accompaniment for 'Blues Rag'. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time and the key signature has two sharps (F# and C#). The piece begins with a forte (f) dynamic. The right hand features a complex, syncopated melody with many beamed eighth and sixteenth notes. The left hand provides a steady bass line with chords and single notes.

Second system of piano accompaniment for 'Blues Rag'. It continues the grand staff from the first system. The right hand melody continues with intricate syncopation, and the left hand maintains the rhythmic accompaniment.

HARLEM WOMEN:

Lis - ten to that Rag - time!

HARLEM MEN:

Lis - ten to that Rag - time!

Third system of piano accompaniment for 'Blues Rag'. It continues the grand staff from the second system. The right hand melody continues with intricate syncopation, and the left hand maintains the rhythmic accompaniment.

V.S.

2/19/98

COALHOUSE:
"Up in Harlem..."

Musical notation for measures 9 and 10. The piece is in G major (one sharp) and 2/4 time. The right hand features a rhythmic pattern of eighth notes with slurs and accents. The left hand has a bass line with chords and single notes. The dynamic marking *mp* is present.

Musical notation for measures 11 through 14. Measure 11 starts with a fermata. A dashed line labeled *Qua* spans measures 12 and 13. The right hand continues with eighth-note patterns, and the left hand provides harmonic support with chords and bass notes.

"...a music that was theirs and no one else's."

Musical notation for measures 13 and 14. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. The dynamic marking *loco* is present.

SARAH:
"One young woman thought Coalhouse played just for her. Her name was Sarah."

Musical notation for measures 15 and 16. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. The dynamic marking *f* is present.

BOOKER T. WASHINGTON: "Booker T. Washington was the most famous Negro..."

PEOPLE OF HARLEM:

Musical score for measures 17-19. It features a vocal line with lyrics "Oo" and a piano accompaniment. The piano part includes a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes.

Musical score for measures 20-22. It features a vocal line with lyrics "Oo" and a piano accompaniment. The piano part continues with similar rhythmic patterns as the previous system.

Musical score for measures 23-25. It features a vocal line with lyrics "...who lived less that exemplary lives." and a piano accompaniment. The piano part includes a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes. A dynamic marking of *f* is present.

NEW ROCHELLE (incl. FAMILY:)
ENSEMBLE:

25

La - dies with pa - ro - sols,

27

fel - lows with ten - nis balls. There were no Ne - groes and

29

there were no im - mi - grants.

SEGUE AS ONE

Ragtime (Immigrants)

(Immigrants, Tateh, Emma Goldman)

Al. Amador

f
f marc.

TATEH:
"In Latvia..." [TATEH speech over]

sub p

sub p

10

13

TATEH:

"...Together they would escape!"

(HOUDINI Fanfare:
(2nd X only:)

(HOUDINI is lowered from the air.)

8va

15A 16 17

(8va)-----

Musical score for measures 18-20. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in G major, marked with a slur and a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Measure 18 is marked with the number '18'.

(HOUDINI escapes from his strait jacket!)

CROWD: "Ahh!.."

8va-----

Musical score for measures 21-23. The system includes a vocal line and a piano accompaniment. The vocal line continues the melodic phrase from the previous system, marked with a slur and a fermata. The piano accompaniment continues with the same rhythmic pattern. Measure 21 is marked with the number '21'.

CROWD: "Ooh!.."

(8va)-----

"Ahh!.."

Musical score for measures 24-26. The system includes a vocal line and a piano accompaniment. The vocal line continues the melodic phrase, marked with a slur and a fermata. The piano accompaniment continues with the same rhythmic pattern. Measure 24 is marked with the number '24'.

HOUDINI: "Harry Houdini was one immigrant..." (Dial. cont. over)

8va

26A 26B 26C

26D 26E 26F

27

HOUDINI:
"...something more. Hello, sonny."

29 30A

LITTLE BOY: "Warn the Duke."

31 *cresc.* *No Rit.*

Musical score for 'Warn the Duke' featuring piano accompaniment. The score is in 2/4 time with a key signature of one flat. It includes dynamic markings such as *cresc.* and *No Rit.* and starts at measure 31.

PEOPLE OF NEW ROCHELLE WOMEN:

And there was dis-tant mu-sic chan-ging the tune, chan-ging the time. —

MEN:

And there was dis-tant mu-sic chan-ging the tune, chan-ging the time. —

33 *f* *sim.*

Musical score for 'New Rochelle' featuring piano accompaniment. It includes dynamic markings *f* and *sim.* and starts at measure 33.

PEOPLE OF HARLEM: WOMEN:

Gi-ving the na-tion a new syn-co-pa-tion! La-la La!

ALL WOMEN: (except IMMIGRANTS)

div.

unis.

MEN:

ALL MEN: (except IMMIGRANTS)

Gi-ving the na-tion a new syn-co-pa-tion! La-la La La-la la-

37

Musical score for 'Harlem' featuring piano accompaniment. It includes dynamic markings and starts at measure 37.

[J.P. MORGAN/HENRY FORD]

(MEN cont'd:)

mp sim.
La - la - la - la - la - la - la - la - la - la - la - la - la - la - la - la -

(*"Tuba" solo:*)
mf

mp

40

J. P. MORGAN: All men are born equal.
FORD: But the cream rises to the top.

la!

(*"Banjo" solo:*)

p

44

(EMMA GOLDMAN interrupts over)

MEN:

EMMA: "Let me at those..."

p
La la - la - la - la - la - la - la La la - la - la - la la - la - la

48

EMMA:
"...I hate them!"

J. P. MORGAN:
"Someone should arrest that woman!"

Musical score for Emma's vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The score consists of two systems. The first system has a treble clef staff with notes and lyrics: "La la - la - la - la la - la - la". Below it are two bass clef staves for piano accompaniment. The second system continues the piano accompaniment. The number 52 is written at the beginning of the second system.

EMMA:
"The radical anarchist, Emma Goldman..."

Musical score for Emma's vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb). The piano accompaniment is in bass clef. The score consists of two systems. The first system has a treble clef staff with notes and lyrics: "The radical anarchist, Emma Goldman...". Below it are two bass clef staves for piano accompaniment. The number 54 is written at the beginning of the second system.

"...turn to despair on the Lower East Side."

Musical score for piano accompaniment. The score consists of two systems. The first system has a treble clef staff with notes and lyrics: "...turn to despair on the Lower East Side.". Below it are two bass clef staves for piano accompaniment. The number 58 is written at the beginning of the second system.

V.S. SEGUE AS ONE

Ragtime (Evelyn)

(Evelyn, New Rochelle Women, Harlem)

(EVELYN interrupts EMMA.)

L'istesso (Frivolously)

EMMA:

EVELYN:

"But America..."

"...another drama."

La la - la-la - la-la - la-la. Wheel!—

f *mf*

EVELYN:
"Evelyn Nesbit..." [EVELYN'S speech over]

mp

sim.

"...every woman wore her hair in curls."

WHITE:

"Her lover was the eminent architect,

Stanford White, designer of the Pennsylvania Station on 33rd Street."

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