

1915

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# BUCK & LOWNEY

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## Ragapation.

GWEN MEREDITH.

(ORIG-C)

LUCIEN DENNI.

### INTRO.

Moderato.

The piano introduction consists of two systems of music. The first system is in 2/4 time and begins with a forte (*ff*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of quarter notes in the left hand. The second system continues the piece, ending with a sforzando (*sfz*) dynamic.

### VOICE.

I had a dream, cra-zy dream, twas a-bout a fun-ny rag Cab-a-ret,  
 This girl pa-rade, dream pa-rade kept me rag-gin' rag-a-pa-tion till dawn,

The piano accompaniment for the first vocal line starts with a mezzo-forte (*mf*) dynamic. It features a steady eighth-note accompaniment in the right hand and a bass line of quarter notes in the left hand.

There, ev'ry-where, you could trace Syn-co-pa-tion in each girl-ies fair face,  
 I tried to stop, thought I'd drop but they cried for rag-a-pa-tion till morn,

The piano accompaniment for the second vocal line continues the eighth-note accompaniment in the right hand and the bass line in the left hand, concluding the piece.

Floor kept a rag-gin' the mu-sic-mandron'd a drag-gin' blue mel-o-dy, All the  
 Floor and the ceil-ing kept bow-ing and sway-ing to the beat of that band, Oh that

bal-lin' dan-ces all the trot-ty pranc-es made a rag Ju-bi-lee,  
 mu-sic hall kept rag-a-pa-tia' till this dream of mine seem'd just grand,

CHORUS.

Slowly.

Here comes the girl-ies cab-a-ret (Here they are, yes they

are, see them com-in' run-nin') Some class-y girl-ies let 'em

stay, (Let 'em stay, they are gay, let 'em stay) Fresh from the fol - lies, they

look like Broad.way, They'll turn the old to the new with a sway,

They're syn - co - pa - tin' the new rag - gy mo - tion's so just let them

go, — First step, a - look - a dip - a glide, (Just a glide, lit - tle

glide, let her slide) Next take a bend and skip then guide, (Be a guide, by her

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "glide, let her slide) Next take a bend and skip then guide, (Be a guide, by her". The piano accompaniment consists of chords and melodic fragments in both hands.

side, be a guide) Then from the hip take an other dip

*marcato*

The second system continues the vocal line with the lyrics "side, be a guide) Then from the hip take an other dip". The piano accompaniment includes a *marcato* marking, indicating a more pronounced and rhythmic playing style. The piano part features more complex chordal textures and melodic lines.

Back one, two, three, Bend to right your knee, that's what I call music

The third system has the vocal line with lyrics "Back one, two, three, Bend to right your knee, that's what I call music". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the *marcato* character.

hall rag-a-pa-tion thats all. all.

The fourth system concludes the vocal line with the lyrics "hall rag-a-pa-tion thats all. all.". The piano accompaniment features a first ending (marked '1') and a second ending (marked '2'). The piece ends with a *sfe* (sforzando) marking, indicating a strong, accented final chord.