



# REVOLUTIONARY RAG

BY  
IRVING  
BERLIN

INTRODUCED IN  
COHAN AND HARRIS' MUSICAL ROMANCE

"THE  
ROYAL  
VAGABOND"

6

T. B. HARMS  
COMPANY  
NEW YORK



# That Revolutionary Rag

Words and Music by  
IRVING BERLIN

In fox-trot time

Piano

The piano introduction is in 2/4 time, marked 'In fox-trot time'. It features a treble and bass clef. The treble clef has a melody starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a melody starting with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The piece is marked with a forte 'f' dynamic and includes a triplet of eighth notes in the treble clef. The piece concludes with a fortissimo 'sfz' dynamic.

*mf*

Where the Rus - sian breez - es blow      There's a piece of  
Lit - tle Ma - ry      An - toi - nette      Was a love - ly

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The melody is marked with a mezzo-forte 'mf' dynamic. The lyrics are: 'Where the Russian breezes blow / Little Mary / An-toinette / There's a piece of / Was a love-ly'.

*mf*

cal - i - co      Ev - 'ry thread \_\_\_\_\_      dyed in  
queen you bet      Till one day \_\_\_\_\_      sad to

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'cal-i-co / queen you bet / Ev-'ry thread / Till one day / dyed in / sad to'.

red  
say

You can see it on a pole  
From her win - dow she could see

Or in Trot - sky's but - ton hole Long haired  
Lit - tle Miss De - moc - ra - cy Ma - ry's

Rus - sian fox - es Wave it from old soap box - es.  
brain was whirl - ing When France be - gan un - furl - ing.

## Chorus

That \_\_\_\_\_ Rev - o - lu - tion - a - ry

*p-f*

Rag \_\_\_\_\_ 'Twas made a - cross the sea \_\_\_\_\_

— By a trick - y slick - y Bol - she - vi - ki

Run \_\_\_\_\_ with your lit - tle mon - ey

bag \_\_\_\_\_ Or else they'll steal it a - way \_\_\_\_\_

wheel it a - way, — As they go rav - ing

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter note 'w', followed by eighth notes 'heel', 'it', and a quarter note 'a - way,' with a long dash. The piano accompaniment consists of chords and moving lines in both hands, with some grace notes and slurs.

mad - ly wav - ing That —

The second system continues the vocal line with 'mad - ly' (quarter note), 'wav - ing' (quarter note), and 'That' (quarter note) followed by a long dash. The piano accompaniment continues with similar harmonic support, including slurs and grace notes.

Rev - o - lu - tion - a - ry Rag —

The third system features the vocal line with 'Rev - o - lu - tion - a - ry' (quarter notes) and 'Rag' (quarter note) followed by a long dash. The piano accompaniment provides a steady accompaniment with chords and moving lines.

It's not a mel - o - dy — It's a crim - son

The fourth system concludes with the vocal line: 'It's not a mel - o - dy' (quarter notes) followed by a long dash, and 'It's a crim - son' (quarter notes). The piano accompaniment continues with chords and moving lines, ending with a final cadence.

flag: \_\_\_\_\_ { All the Roy - al - ties a -  
All the Kings and Queens in

-cross the seas Shake in their  
for - eign scenes Know that they've

B. V. Ds. } When they see that  
spilled the beans

Rev - o - lu - tion - a - ry Rag. Rag.

A SEDUCTIVE ORIENTAL INTERMEZZO — ONE STEP

# ARABIAN NIGHTS

By M. DAVID and W<sup>m</sup> HEWITT

*a tempo.*

The musical score is written for piano and consists of three systems of music. Each system has a treble and bass staff. The first system begins with a *rit.* marking in the bass staff and a *p* marking in the treble staff. The second system continues the piece with various melodic lines and chords. The third system concludes with a *mf* marking in the treble staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some chromaticism and grace notes.

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