

with thanks to Mary Ellen Todd

12th Street Rag

Two-part Chorus*, Piano, and Optional Kitchen Band (Instructions are on p. 12)

Andy Razaf

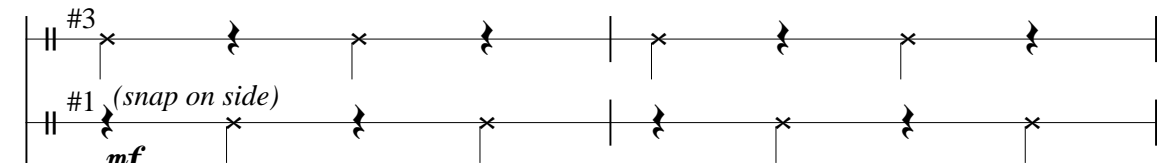
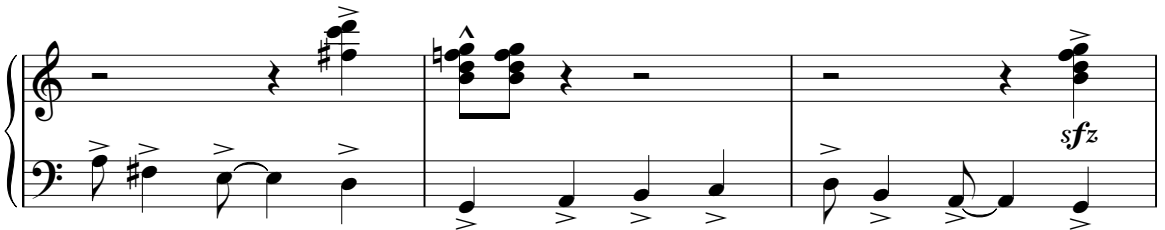
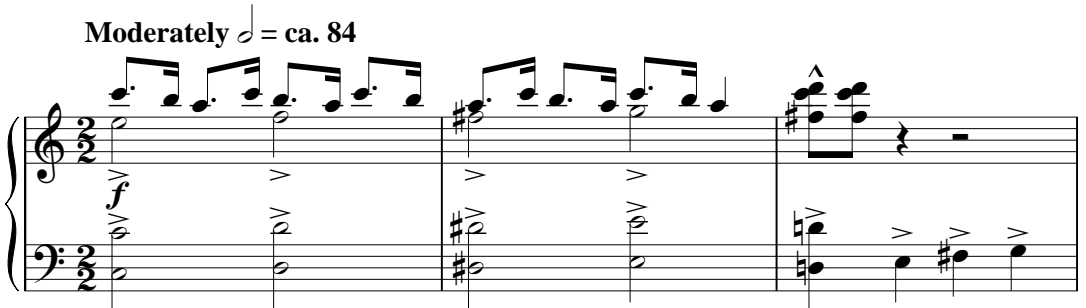
Euday L. Bowman

Arranged by Linda Spevacek-Avery

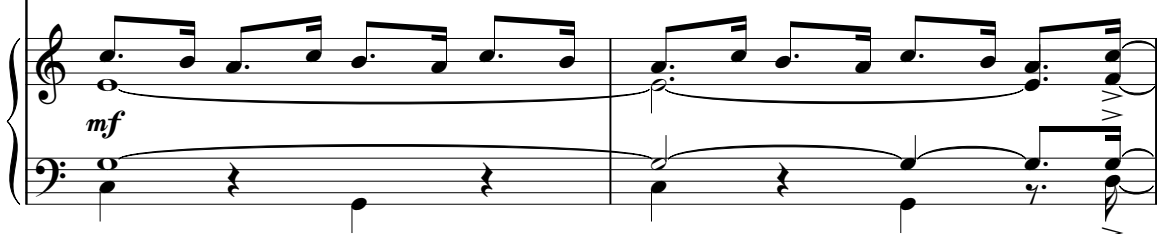
Ranges:

Part I  Part II 

Moderately $\text{♩} = \text{ca. } 84$



7 All voices (Verse)
Down in Kan - sas Cit - y some - one wrote a pret - ty dit - ty, a mel -



Duration: approx. 2:30

*Also available for Three-part Mixed (15/1481H).

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15/1475H-1

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(instruments simile to m. 31)

- o-dy for all the world to know. Full of cling-y swing-y, sing-y

The first system consists of a vocal line and piano accompaniment. The vocal line has a melody of eighth notes with lyrics: "- o-dy for all the world to know. Full of cling-y swing-y, sing-y". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests and eighth notes in the left hand.

har-mo-ny that clung to me from _ the start it nev-er let me go.

The second system continues the vocal line and piano accompaniment. The vocal line has a melody of eighth notes with lyrics: "har-mo-ny that clung to me from _ the start it nev-er let me go.". The piano accompaniment continues with a similar rhythmic pattern.

15
Sooth - ing to the wea - ry ear, a rem - e - dy for ev - 'ry tear, quick_

The third system begins with a measure number 15 in a box. The vocal line has a melody of eighth notes with lyrics: "Sooth - ing to the wea - ry ear, a rem - e - dy for ev - 'ry tear, quick_". The piano accompaniment continues with a similar rhythmic pattern.

I
— to put some gin-ger in your feet. Some treat, sweet heat,

II
— to put some gin-ger in your feet. Some treat, sweet_ heat,



I
that's the tune that they call "12th _Street." Joy to each ro-manc-er and de -

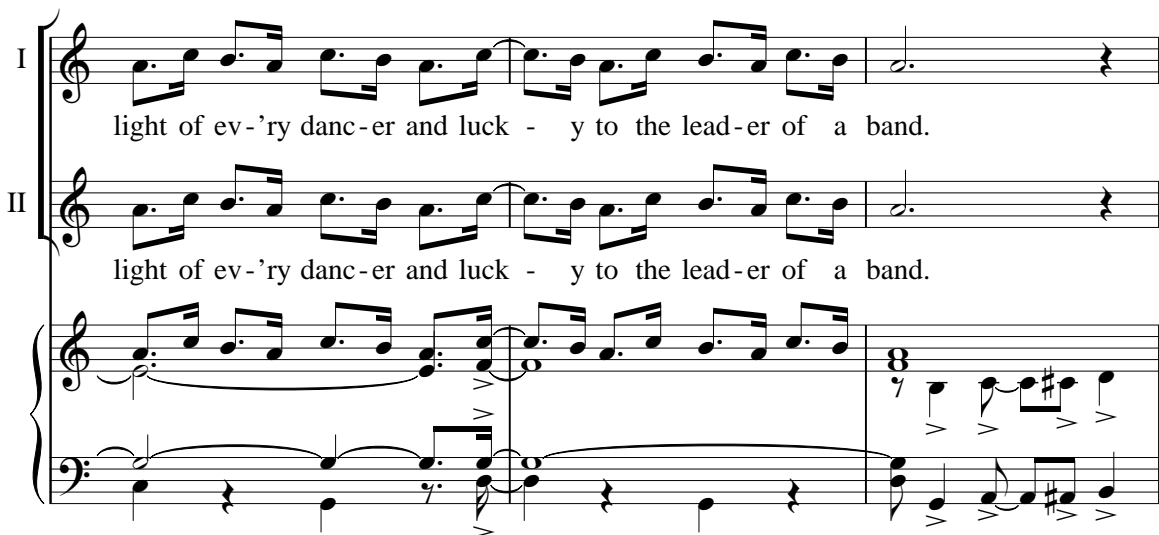
II
that's the tune that they call "12th _Street." Joy to each ro-manc-er and de -

23



I
light of ev-'ry danc-er and luck - y to the lead-er of a band.

II
light of ev-'ry danc-er and luck - y to the lead-er of a band.



I
In a ball - room or a show and o - ver an - y ra - di - o, bet _

II
In a ball - room or a show and o - ver an - y ra - di - o, bet _

I
— your boots that it will get a hand. You can

II
— your boots that it will get a hand. You can

31 *cresc.*

31 *cresc.*

brag, it's in the bag when they play that

brag, _____ it's in _____ the bag when they play that

f

f

f

#6

#1 (snap on end)

mf

[39] (Chorus)

"12th Street Rag." _____ Oh! "12th Street

"12th Street Rag." _____ Oh! "12th Street

mf

[39]

mf

I
Rag, have pit - y, won't you let - me be? Go back - to

II
Rag, have pit - y, won't you let - me be? Go back - to

(instruments simile to m. 63) 47

I
Kan - sas Cit - y and stop trail - ing me. You barge - in

II
Kan - sas Cit - y and stop trail - ing me. You barge - in

47

I
at the mo - ment when I've work _ to do. I can't

II
at the mo - ment when I've work _ to do. I can't

I
shake you. You won't leave and I can't make_you. Ole mu - sic

II
shake _ you. You won't leave and I can't make_you. Ole mu - sic

55

I
man who wrote you knew no sym - pa - thy. I hope_ you

II
man who wrote you knew no sym - pa - thy. I hope_ you

55

63 *cresc.*

I
get his goat, - too, like you wor - ry me. I'm swing

II
get his goat, - too, like you wor - ry me. I'm swing

63 *cresc.*

63 *f*

I
bent my brain is 'sent' on a jag when I hear that

II
bent my brain is 'sent' on a jag when I hear that

63 *f*

“12th Street Rag.”

“12th Street Rag.”

The score consists of two vocal staves, I and II, and a piano accompaniment. The vocal parts feature a melody with a long note in the second measure. The piano accompaniment includes chords and a bass line with eighth notes.

(instruments tacet four measures)

(Trio)

mf *sfz*

The Trio section features piano accompaniment with a melody in the right hand and chords in the left hand. Dynamics range from mezzo-forte (mf) to sforzando (sfz).

#5

#4, 10

#6, 2

#3, 8, 11

#1 (snap on side)

The drum notation shows patterns for five different instruments: #5 (snare), #4, 10 (cymbals), #6, 2 (hi-hat), #3, 8, 11 (bass drum), and #1 (side snare).

Opt. dance break or riser choreography; or all hands point to pianist for solo 'lick'.

75

mf

The piano solo 'lick' begins at measure 75 and features a melodic line in the right hand and a supporting bass line in the left hand, marked mezzo-forte (mf).

(instruments simile to m. 87)

83

mf

#1 (snap on end), 7, 9, 11

91 (continue instruments as in m. 75)

mf