

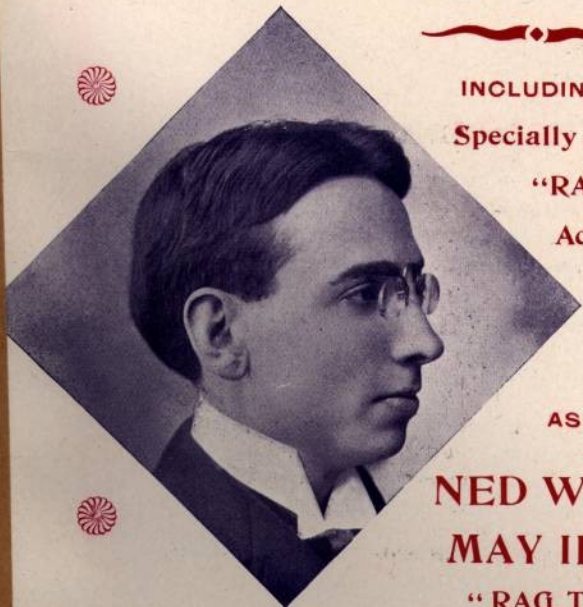
MAY IRWIN'S

GREAT "RAG-TIME" SONG

13,383

SYNCOPATED SANDY

Sung by her with tremendous success in "THE SWELL MISS FITZWELL"



NED WAYBURN

INCLUDING
Specially Arranged
"RAG TIME"
Accompaniment

AS PLAYED BY
NED WAYBURN
MAY IRWIN'S
"RAG TIME" Pianist

Published by
BRODER & SCHLAM

39 West 28th Street, NEW YORK

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"Coon Parody" on "Syncopated Sandy"

Written and Composed by NED WAYBURN & STANLEY WHITING

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I.

I'm a bold bad nigger crook,
Much tougher than I look,
I worked as pastry cook,
But was pinched for things I took;
My trial came off without delay,
And the fine of course I couldn't pay,
The judge sent me to jail to stay,
But first these words did say.

CHORUS.

Syncopated Sandy, The Dare-devil dandy,
The meanest man that ever lived,
So mean he beats his wife,
As bad as he can be,
The worst in Tennessee,
A coon that leads a really reckless life.

II.

When the jailer set me free,
I tried to let folks see,
How real good I could be,
But they soon suspected me;
For a white-man's horse one day he missed,
And I knew he had me on the list,
And that my neck he'd want to twist,
The way these words he hissed.

III.

Way down in old Tennessee.
They had me up a tree,
'Twas at a lynchin' bee,
With the hemp necktie on me;
When I stuck my head into the noose.
I stretched my neck like the very doose,
Like a big giraffe—they cut me loose,
But sang this vile abuse.



RAG-TIME.

AS ILLUSTRATED IN "SYNCOPATED SANDY."

The authors and publishers in presenting "Syncopated Sandy" to the public, have succeeded in illustrating for the first time the absolute theory of the now famous "RAG-TIME" music, which originated with the negroes and is characteristic of their people. The negro in playing the piano, strikes the keys with the same time and measure that he taps the floor with his heels and toes in dancing, thereby obtaining a peculiarly accented time effect which he terms "RAG-TIME."

"RAG-TIME" is an exaggerated form of what is known in musical literature as SYNCOPATION, illustrated thoroughly in "Syncopated Sandy." It will be observed that the MELODY and Straight Accompaniment are printed in the usual form with the "RAG-TIME" accompaniment directly below in a separate brace, indicated on the margin by the word "RAG-TIME."

The object in printing both accompaniments, either of which may be used with the voice, is to demonstrate the difference between the two. Careful attention to the accent marks, thus, > will enable the performer to obtain perfect "RAG-TIME" and give the basic principles whereby any music ever written can be arranged and played in "RAG-TIME," THE MUSICAL RAGE OF THE CENTURY.

NED WAYBURN AND STANLEY WHITING.

Published by BRODER & SCHLAM.

SYNCOATED SANDY.

Written and Composed by

NED WAYBURN and STANLEY WHITING.

Moderato.

Intro. *mf*

BRAG TIME. **Moderato.**

Intro. *mf*

The piano introduction consists of two systems of music. The first system is labeled 'Intro. Moderato.' and the second is labeled 'BRAG TIME. Moderato. Intro. mf'. Both systems feature a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a syncopated style with a steady, moderate tempo.

Till Voice.

Till Voice.

The piano accompaniment for the first vocal line consists of two systems of music. The first system is labeled 'Till Voice.' and the second is also labeled 'Till Voice.'. Both systems feature a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a syncopated style with a steady, moderate tempo.

There's a high - tone col - ored gent, A coon with - out a cent, His
On a night way late last Fall, The coons they hired a hall, And

The vocal line and piano accompaniment for the second vocal line consist of two systems of music. The first system contains the lyrics: 'There's a high - tone col - ored gent, A coon with - out a cent, His' and 'On a night way late last Fall, The coons they hired a hall, And'. The second system contains the piano accompaniment for the second vocal line, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C).

cash for clothes he spent, To out-shine all coons he meant, He's the
 gave a fan-cy ball. There were nig-gers short and tall. The

RAG TIME.

Detailed description: This system contains the first two lines of the song. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one sharp (F#). The tempo is marked 'RAG TIME.' on the left. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include accents and a forte 'f' marking at the end.

swell-est thing that walks Broad-way, The fo'-hun-dred they ain't half so gay, They
 cake walk there that night was led By a dead swell coon with state-ly tread, When the

RAG TIME.

Detailed description: This system contains the next two lines of the song. The vocal line continues on the treble clef staff. The piano accompaniment remains on the two-staff format. The tempo is marked 'RAG TIME.' on the left. The piano part continues with rhythmic accompaniment, including accents and slurs.

al-ways turn their heads his way, And this is what they say:
 judg-es their de-ci-sion read, These were the words they said:

RAG TIME.

Detailed description: This system contains the final two lines of the song. The vocal line concludes on the treble clef staff. The piano accompaniment continues on the two-staff format. The tempo is marked 'RAG TIME.' on the left. The piano part ends with a 'sva.' (sforzando) marking and a final cadence.

Chorus.

Syn-co-pa - ted San - dy, The dark-town — dan - dy, A hap-py and con-

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Syn-co-pa - ted San - dy, The dark-town — dan - dy, A hap-py and con-". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key and time signature. The piano part includes various chords and rhythmic patterns.

Chorus.

-tent-ed coon, With - out a care or strife, As swell as he can be, — The

The second system of music continues the piano accompaniment from the first system. It consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key and time signature. The piano part includes various chords and rhythmic patterns.

best we ev-er see, — A coon that leads a real-ly reck-less life.

The third system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "-tent-ed coon, With - out a care or strife, As swell as he can be, — The". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key and time signature. The piano part includes various chords and rhythmic patterns.

The fourth system of music continues the piano accompaniment from the third system. It consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key and time signature. The piano part includes various chords and rhythmic patterns.