

THAT PARISIAN RAG

JOSEPH SANTLEY

IN THE MUSICAL FANTASY

ALL OVER TOWN



VOCAL

I Can't Forget Your Eyes	60
Cuddle All Over Town	60
I'm Here Again	60
I Love My Movie Picture Man	60
I'll Do What The Rest Do	60
Don't Tempt Me	60
No One's To Blame But You	60
Starlight	60
It's An Awful Thing To Not Know Where You Are	60

That Parisian Rag

INSTRUMENTAL

Selection	1.00
Waltzes	60

BOOK BY



JOSEPH SANTLEY

LYRICS BY



H. B. SMITH

MUSIC BY



SILVIO HEIN

T. B. HARMS
AND
FRANCL. DAY & HUNTER
NEW YORK

That Parisian Rag.

Words by
HARRY B. SMITH.

Music by
SILVIO HEIN.

In Moderato Time.

Piano. *f*

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and chords.

I can't fight if the band is play - ing, Mus - ic al - ways makes me hap - py;

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The right hand has a melodic line with a triplet of eighth notes, and the left hand has a bass line with chords.

That mel - o - dy seems to get my goat. (It real - ly gets your nan - ny)

The vocal line continues with lyrics. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Cer - tain - ly gets my feet a - float, (It gets your feet a float - ing)

The vocal line concludes with lyrics. The piano accompaniment maintains the triplet motif in the right hand and the bass line in the left hand.

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I want to dance in sheer de - light I do not care at all to -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a single eighth note in the left hand.

fight I'm through if the band is play - ing Mus - ic al - ways makes me hap - py

The second system continues the melody. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a dotted quarter note in the left hand.

That mel - o - dy has me on the wing. (that tune will get you wing - ing)

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment has a triplet of eighth notes in the right hand and a dotted quarter note in the left hand.

It cer - tain - ly gets me go - ing, For it is a pret - ty lit - tle

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand and a dotted quarter note in the left hand.

thing. Stop! Real-ly I can - not stand it,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "thing. Stop! Real-ly I can - not stand it,". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

I won't fight till you have canned it That mel - o - dy has me on the

The second system continues the musical score. The vocal line has the lyrics "I won't fight till you have canned it That mel - o - dy has me on the". The piano accompaniment continues with similar rhythmic patterns.

string, (It gets your feet a wing - ing) I want to do a pig - eon

The third system of the score includes the lyrics "string, (It gets your feet a wing - ing) I want to do a pig - eon". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

wing (It sets me pig - eon wing - ing) Some - bod - y, keep me qui - et,

The final system of the score on this page contains the lyrics "wing (It sets me pig - eon wing - ing) Some - bod - y, keep me qui - et,". The piano accompaniment concludes with a final chord.

if you don't there'll be a ri - ot. Stop that tune for I can't re - sist it.

Wish that I had gone and missed it. It gets me so bus - y on my

feet (It gets me aw - ful bu - sy) It is a shame to tease me,

Won't you stop it just to please me Tho' I would rath - er dance than eat. -

Moderato.

The piano introduction consists of three measures. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. A dynamic marking of *f* (forte) is present in the first measure.

When I hear that Pa - ri - sian Rag! (On the Bou, on the Bou - le Bou - le

The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Some-how my feet be - gin to wag, (On the Bou, on the Bou - le, Bou - le Bou - le - vard.)

The vocal line continues with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment maintains the rhythmic pattern from the previous system.

Those Yan - kee tunes from o'er the sea, (Full of pep, full of syn-co - pa - ted pep)

The vocal line concludes with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern.

Are all the rage in old Pa - ree, (Take a step, take a syn-co-pat-ed step)

When I hear that Pa - ri - sian rag, (On the Bou, on the Bou-le, Bou-le - vard.)

Some how my feet be - gin - to wag, (On the Bou, on the Bou - le, Boul Bou - le - vard)

Those Yan - kee tunes from o'er the sea, (Full of pep, full of syn - co - pat - ed pep.)

Are all the rage in old Pa - ree.