

THAT DEVILISH RAG



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That Devilish Rag

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Moderato

Piano

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderato' and the dynamics range from piano to forte.

The piano accompaniment for the first vocal line continues with similar chordal textures and a consistent bass line. Dynamics include piano and forte markings.

In the dark of night, when there is no light, A
When I rived be - low, - 'I heard soft and low, From

The piano accompaniment for the second vocal line features a more active bass line with some syncopation. Dynamics are marked piano.

vis - ion does ap - pear, - It aint no ang - el from a - bove, its
what town do you hail, I told him and he said to me, - put

The piano accompaniment for the third vocal line continues with the established harmonic and rhythmic patterns. Dynamics include piano and forte markings.

from be-low I fear,— Sat-an sent me up to you, to get your fare-well
on this long red tail,— Show me, man, if you can do— that rag-time Dev-il

prayr,— He wants to know what kind of Imp you want to be— while
Dance,— You should have seen— this boy start in— to do a lov-in'

there,— I done said Mis-ter Ghost do hear my plea,—
prance,— When I got through then Sat-an said to me,—

— If an Imp I must a black one I will be.—
— Now the king of this dance while here you must be.—

REFRAIN

Not fast

Oh! — that Dev-il-ish Rag, — Oh!

The first system of the refrain features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking is "Not fast". The piano accompaniment includes a prominent bass line with eighth notes and chords in the right hand.

— that Dev-il-ish Drag, — Hon-ey lis-ten tell me what is

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *fz* (forzando) and includes various articulations like accents and slurs.

that I hear? See those lit-tle Dev-ils sway-ing round us dear, Watch them turn,

The third system continues the vocal line and piano accompaniment. The piano part includes a variety of chords and rhythmic patterns.

twist and squirm, Look at the blaze from the fi-er-y fur-nace, While the queer —

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a variety of chords and rhythmic patterns.

sweet mus-icyou're hear - - ing Queer e-nought to keepthewholeworld

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 's' and a quarter note 'weet', followed by a half note 'm' and a quarter note 'u' in the next measure. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *fz* (forzando) in the right hand.

fear - - - ing When they grab you, nab you, then they jab you,

The second system continues the vocal line with a half note 'f' and a quarter note 'ear' in the first measure, followed by a half note 'i' and a quarter note 'ng' in the second measure. The piano accompaniment continues with complex rhythmic patterns and chords, maintaining the *fz* dynamic.

With their long forks try to stab you, While they're play - ing that Dev-il-ish

The third system features a vocal line starting with a half note 'W' and a quarter note 'ith' in the first measure, followed by a half note 't' and a quarter note 'heir' in the second measure. The piano accompaniment continues with a driving rhythm, including a dynamic marking of *f* (forte) in the right hand.

Rag. Rag.

The fourth system shows a vocal line with a half note 'R' and a quarter note 'ag.' in the first measure, followed by a half note 'R' and a quarter note 'ag.' in the second measure. The piano accompaniment features a complex, syncopated rhythm with a dynamic marking of *f* in the right hand.

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