

SM 2983

All performing rights reserved

The Ragtime Pipe of Pan

Lyrics by
Harold Atteridge

Music by
Sigmund Romberg

Not too fast

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one flat and a common time signature. It begins with a series of chords, including a triplet of chords, followed by a melodic line in the right hand and a bass line in the left hand. The second system continues the piece with more complex rhythmic patterns and triplets in both hands.

(Till ready ad lib.)

Pan was quite a man, back in the a - ges, And some boy in hist'ry's

The vocal line is written in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). The lyrics are placed below the vocal staff. The piano part features a steady bass line and chords in the right hand.

pa - ges, Oh, he was a shepherd king,

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Back in Ar - ca - dy_ he was a win - ner, And of rag - time the be -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "Back in Ar - ca - dy_ he was a win - ner, And of rag - time the be -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

gin - ner; When his reed pipe he would bring,

The second system continues the vocal line and piano accompaniment. The lyrics are "gin - ner; When his reed pipe he would bring,". The piano accompaniment includes some triplet figures in the right hand.

Oh, all_ the country crowned him when he would play.

The third system continues the vocal line and piano accompaniment. The lyrics are "Oh, all_ the country crowned him when he would play." The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth-note runs.

They all_ would get a - round him to hear his lay.

molto rall.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "They all_ would get a - round him to hear his lay." The system ends with a *molto rall.* (molto rallentando) marking. The piano accompaniment features a final cadence with sustained chords.

REFRAIN

Oh that rag-time pipe of Pan _____ Oh, how he

slow

mp-f

played _____ that music man! _____ And when he played on his pipe, All the

an - i - mals came round too see, His lit - tle reed seemed to feed them up on mel - o - dy.

On his reed when he'd lead, Most ev - ry one would start a danc - ing;

Oh, that ragtime Shepherd King! His pipe he'd bring

and make it sing — most an-y - thing; He played the rag in a

clas-si - cal way, He was some rag-pick-er back in his day, When he

played up - on — the — rag-time pipe of Pan. —

pesante *f marc.* *ff*