

THAT INTERNATIONAL RAG

WORDS AND MUSIC BY
IRVING BERLIN

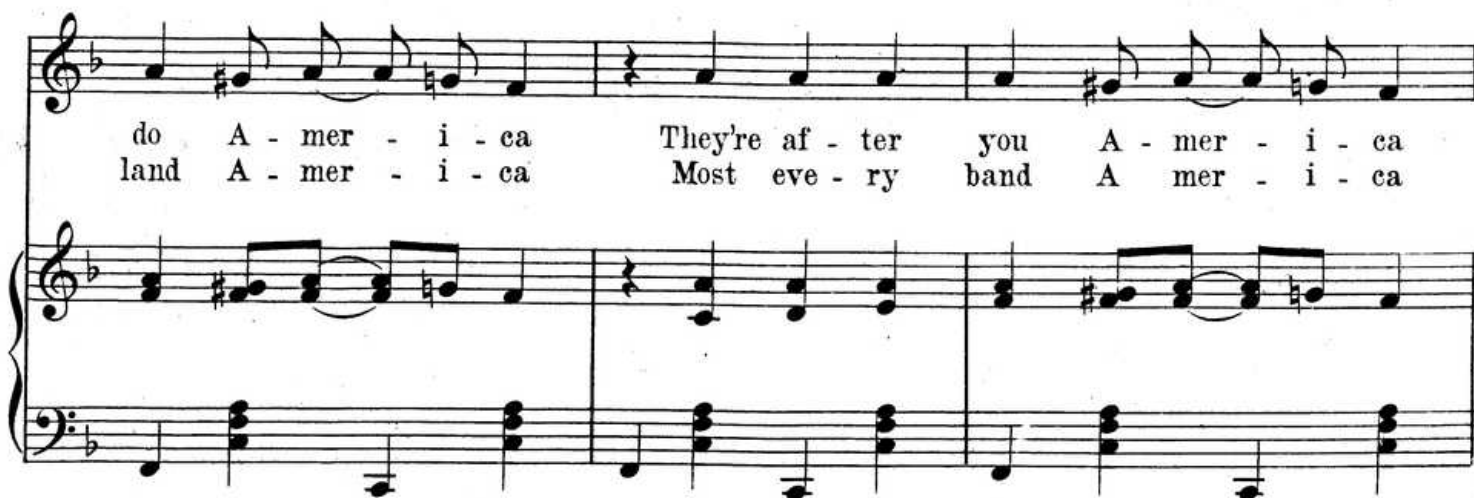


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The International Rag

by IRVING BERLIN

Moderato



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You got ex - cit - ed and you start - ed some - thing
 Has start - ed eve - ry bo - dy danc - ing dai - ly

na - tions jump - ing all a - round — You've got a lot to
 Pranc - ing gai - ly all a - round — There's syn - co - pa - tion

an - swer for — They lay the blame right at your door —
 in the air — They've got the fev - er eve - ry where

The world is rag - time cra - zy from shore to shore —
 Each hap - py, snap - py chap - py cries "It's a bear," —

CHORUS

Lon-don dropped it's dig - ni - ty — So has France and Ger-man - y —

All hands are danc-ing to a rag-ged-y mel-o-dy Full of o-rig-i-nal-i-ty

The folks who live in sun - ny Spain — dance to a

strain — that they call the Span-ish Tan - go

p-f

The International Rag - 4

Dukes and Lords and Rus-sian Czars men who own their mot-or cars

The first system of musical notation for 'The International Rag'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'Dukes and Lords and Rus-sian Czars men who own their mot-or cars'.

Throw up their shoul-ders to that rag-ged-y mel-o-dy Full of o-rig-i-nal-i-ty

The second system of musical notation. The vocal line continues with the lyrics 'Throw up their shoul-ders to that rag-ged-y mel-o-dy Full of o-rig-i-nal-i-ty'. The piano accompaniment features a triplet of eighth notes in the right hand.

I - tal - ian ope-ra sing - ers have learned to snap their fin - gers

The third system of musical notation. The vocal line continues with the lyrics 'I - tal - ian ope-ra sing - ers have learned to snap their fin - gers'. The piano accompaniment continues with a steady eighth-note rhythm.

The world goes 'round to the sound of the In-ter - na - tion - al Rag. Rag. -

The fourth system of musical notation, which concludes the piece. The vocal line ends with a double bar line and a repeat sign. The piano accompaniment also ends with a double bar line. There are first and second endings marked above the vocal line.

ANOTHER GREAT BALLAD
BY
IRVING BERLIN
SUCCESSOR TO "WHEN I LOST YOU"
YOU'VE GOT YOUR MOTHER'S BIG BLUE EYES

CHORUS

You've got your moth-er's big..... blue eyes,..... You've got your

p-f

mother's teeth, like pearl!..... I must con-fess you are The im-age

of your ma,... From your nose to your toes to your curls..... The way you

ask for pen-nies, shows..... You know just what your moth-er

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