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1911

I Want To Be A Regular Rah Rah Boy

Matthew Sullivan

Composer

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I WANT TO BE A REGULAR
RAH!
RAH!
BOY



BY
MATT
SULLIVAN

5

Vp. 013078
1911
I WANT

ISHED BY A.C.HARRIMAN Co. 218 TREMONT ST. BOSTON

esfisher

I WANT TO BE A REGULAR RAH RAH BOY

MATT SULLIVAN

Piano introduction in 2/4 time, marked *ff*. The right hand features a rhythmic melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

You've heard the story of Wil-lie and how to
When foot-ball was the rage now Willie was

VAMP

The first system shows the vocal line and piano accompaniment. The piano part includes a *VAMP* section marked *p* (piano) and *mf* (mezzo-forte). The vocal line begins with a rest, followed by the lyrics.

col- lege he was sent — And if good luck ev-er came his way he'd be the pres - i -
al - ways there in line — At kick - ing goals he was a star all oth - ers he'd out -

The second system continues the vocal line and piano accompaniment. The piano part consists of a steady accompaniment of quarter notes.

dent — But it sound-ed a bit too grand — As you will un - der - stand — For
shine — For he was the lad - ies pet — Both blond - y and bru - nette — They

The third system concludes the vocal line and piano accompaniment. The piano part continues with the same accompaniment pattern.


Willie was noted to be a good wise gent His Pa and Ma had
 thought that he was four-teencar - at fine Why ev - 'ry show girl

al - ways wish'd to make him a law - yer great — But Willie 'tis said at last de - cided to
 in the town went cra - zy — ov - er this boy — To catch a glimpse of this col - lege kid it

go and meet his fate — When all his money was spent — A - board a whal - or
 was their great - est joy — If the weather was dry or wet — He was al - ways there you

went — But when a mile from shore — Poor Willie be - gan to roar
 bet — When the band be - gan to play — The girlies would hear him say

I want &c 1

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SYMPHONY

CHORUS

I want to be a reg-u-lar Rah! Rah! boy I want to

be my moth-ers pride and joy I want to be — a

real live swell — And to give that good old col - lege

yell — Star - board your helm my boys don't go for mine — For

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords and rhythmic patterns, with a dynamic marking of *ff* (fortissimo) in the first measure.

I'd ra - ther be a sol - dier an - y old time — My heart's not filled with

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment includes a key signature change to one flat (B-flat) in the second measure, indicated by a flat symbol on the bass clef staff.

joy — When I hear that "ship - a - hoy" — For I want to

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a key signature change to two flats (B-flat and E-flat) in the second measure, indicated by flat symbols on both the bass and treble clef staves.

be a reg - u - lar Rah! Rah! boy — boy —

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line includes a first ending (marked '1') and a second ending (marked '2'). The piano accompaniment features a key signature change to one flat (B-flat) in the second measure, indicated by a flat symbol on the bass clef staff. The piece ends with a double bar line and a repeat sign.

TRY THIS OVER ON YOUR PIANO

NANCY CLANCY

SHAME ON YOU

Words by
IRVING GRANT

Music by
AL. HARRIMAN

Not too slow

Nan - cy Clan - cy was a
Nan - cy Clan - cy had a

maid - en shy win - ning way, ro - guish eye,
graph - a - phone nice ma - chine, all her own,

She loved to stroll in the pale moon light
And ev' - ry night with the lights turned low

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