

RAGTIME CHARACTER BREAKDOWN:

PRINCIPAL ROLES

COALHOUSE WALKER JR.

- **Age Range:** 25-35
- **Description:** A proud and sophisticated African American pianist. Charismatic, passionate, and determined. Male-presenting.
- **Vocal Range:** Baritone (G2 – A4)

SARAH

- **Age Range:** 18-25
- **Description:** A young African American woman, the love of Coalhouse Walker Jr.'s life. She is gentle yet strong, with a powerful sense of justice. Female-presenting.
- **Vocal Range:** Soprano (G#3 – F#5)

MOTHER

- **Age Range:** 30-40
- **Description:** A compassionate and progressive white woman from New Rochelle. She grows throughout the story, becoming independent and assertive. Female-presenting.
- **Vocal Range:** Mezzo-Soprano (G3 – E5)

TATEH

- **Age Range:** 30-45
- **Description:** A Jewish immigrant from Latvia, struggling to provide for his daughter. He is resourceful, passionate, and determined to build a better life. Male-presenting.
- **Vocal Range:** Tenor (Bb2 – F#4)

FATHER

- **Age Range:** 35-50
- **Description:** A traditional, somewhat rigid businessman from New Rochelle. He struggles to understand the changing world around him. Male-presenting.
- **Vocal Range:** Baritone (A2 – F4)

SUPPORTING ROLES

YOUNGER BROTHER

- **Age Range:** 18-30
- **Description:** Mother's idealistic and passionate younger brother. He becomes radicalized and seeks to make a difference in the world. Male-presenting.
- **Vocal Range:** Tenor (B2 – F#4)

EMMA GOLDMAN

- **Age Range:** 30-50
- **Description:** A fiery and outspoken political activist fighting for workers' rights. Female-presenting.
- **Vocal Range:** Alto (B3 – D5)

BOOKER T. WASHINGTON

- **Age Range:** 40-60
- **Description:** A respected African American leader advocating for progress through education and hard work. Male-presenting.
- **Vocal Range:** Baritone (D3 – Eb4)

EVELYN NESBIT

- **Age Range:** 18-30
- **Description:** A vaudeville performer and symbol of early 20th-century celebrity scandal. Female-presenting.
- **Vocal Range:** Soprano (B3 – D5)

HENRY FORD

- **Age Range:** 40-55
- **Description:** The famous industrialist who revolutionized automobile manufacturing. Male-presenting.
- **Vocal Range:** Baritone/Tenor (C3 – F4)

GRANDFATHER

- **Age Range:** 60+
- **Description:** A conservative and cantankerous older man, resistant to change. Male-presenting.
- **Vocal Range:** Spoken

SARAH'S FRIEND

- **Age Range:** 18-30
- **Description:** A young African American woman who helps narrate Sarah's story. Female-presenting.
- **Vocal Range:** Soprano (D4 – D5)

J.P. MORGAN

- **Age Range:** 50-70
- **Description:** A wealthy and influential banker, representing the power of capitalism. Male-presenting.
- **Vocal Range:** Baritone (C3 – E4)

HARRY HOUDINI

- **Age Range:** 30-50
- **Description:** The famous escape artist and illusionist represents the desire for freedom and breaking free from societal constraints. Male-presenting.
- **Vocal Range:** Tenor (A2 – G4)

THE LITTLE BOY (EDGAR)

- **Age Range:** 8-12
- **Description:** The curious and clairvoyant son of Mother and Father. He serves as a partial narrator, observing and commenting on the changes happening around him. Male-presenting.
- **Vocal Range:** Child Soprano (E4 – D5)

THE LITTLE GIRL (TATEH'S DAUGHTER)

- **Age Range:** 8-12
- **Description:** Tateh's young daughter speaks very little but plays a significant emotional role in his journey. Female-presenting.
- **Vocal Range:** Child Soprano (C4 – Bb4)

ENSEMBLE & FEATURED ROLES

- **Age Range:** Flexible (Teens to Older Adults)
- **Description:** Immigrants, factory workers, union organizers, Harlem residents, wealthy elites, and other historical figures (Admiral Peary, President Wilson, etc.)
- **Vocal Ranges:** Various (SATB)

No. 23

"RAGTIME"

Coalhouse's Soliloquy (Am Key)

Resolutely

dark - ness and pain, the an - ger and pain, the blood and the pain. They

mf

16

poco rall.

bu - ried my heart in the ground. In the

f

19

rall...

Broadly

ground. When they bu - ried you in the

22

Slow, Defiant

START →

sub p

ground. I see your—

f

sfz

25

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face *mf* and we will— ride

on the wheels of a new dream, Sa - rah, a new time, Sa - rah,

Now! I'll play them the mu - sic of

poco rall.

some-thing be - gin - ning, an e - ra ex - plo - ding, a cen - tur - y spin - ning. My

law and my jus - tice in rhy - thm and rhyme. — Lis - ten to that Rag - time!

46

(He fires his gun.)

trem.

fff

49

SEGUE AS ONE

BOOKER SELECTION

311

No. 24C

"RAGTIME"

Coalhouse Demands (Part 4)

(Booker T. Washington)

REPORTER #1:

"Do you have a statement for us, Mr. Washington?"

REPORTER #2:

"What do you think of these Negro renegades, Mr. Washington?"

B.T. WASHINGTON:

START

For the

sum of my life I have lived in hope we might all be Chris - tian

bro - thers. I have worked to per-suade ev-'ry white-skinned man that he need not fear our

B.T. WASHINGTON: "I deplore Mr. Walker's actions and the irreparable harm he has done to my people."

race.

12

And I wish that I might tell him face to

16

face.

19

Lead.

SEGUE AS ONE

SARAH'S FRIEND SELECTION

276

No. 20

"RAGTIME"

START

Till We Reach That Day

SARAH'S FRIEND:

mf There's a

div. Oh fff

div. Oh fff

9

(Funeral Procession Begins.)

Simple qr=qr

day of hope— may I live to see— when our

mf

12 (bass drum)

hearts are hap - py and our souls are free.— Let the—

16

new day dawn, — Oh — Lord, I pray. — We'll

20

ne - ver get to hea - ven till we reach that day. —

24

HARLEM WOMEN:
div.
mp
It's a

HARLEM MEN:
div.
mp
It's a

legato
mf
loco

No. 24A

ENSEMBLE SELECTION

"RAGTIME"

Coalhouse Demands (Part 2)

(Ensemble)

START 2

ENSEMBLE WOMEN:

Some-where in the ci - ty there's a mad-man wait - ing, stan-ding in the sha-dows with a

ENSEMBLE MEN:

Some-where in the ci - ty there's a mad-man wait - ing, stan-ding in the sha-dows with a

No. 24A

"RAGTIME"

Coalhouse Demands (Part 2)

Coal-house de - mands! Coal-house de - mands! —

Coal-house de - mands! Coal-house de - mands! —

7

sfz

f

The musical score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The piano part begins with a series of chords marked with 'v' (accents) and includes dynamic markings *sfz* and *f*. The score ends with a double bar line.

SEGUE AS ONE

TATEH "GLIDING"

247

No. 17

"RAGTIME"

Gliding (Part 1)

51

Feel the wind as you pi-rou-ette. Are you

mf

55

hap-py yet? Are you hap-py yet? Your

colla voce

rit. *mp*

59

Ma-meh would tell you, "I-ma-gine you're fear-less. I-

63

ma-gine you're fear-less and soon you won't fear!" When

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No. 17

"RAGTIME"

Gliding (Part 1)

68

mf

I am a - fraid, I i - ma - gine your Ma - meh. She

STOP

72

poco a poco cresc.

skates just a - head. Can you see her? She's here! ——— And we're

rall.

A Tempo

77

f

gli - ding, gli - ding far a - way. ———

+8vb +8vb +8vb +8vb

Pir - hou-ettes, fig - ure eights, sil - ver skates ——— just

poco a poco cresc.

81

FATHER "Journey On"

45

No. 4

"RAGTIME"

Journey On

HENSON: "My people were also brought here on ships."

PEARY: "Good watch, Henson."

17

loco

8va

(PEARY and HENSON exit)

FATHER:

"You're a brave man, whoever you are,

20

(8va)

loco

...coming so far, expecting so much."

START

FATHER:

23

F:

A sa -

No. 4

"RAGTIME"

Journey On

F: lute to the man on the deck of that ship! A sa-

25

F: lute to the im-mi-grant stran - ger. Hea-ven

27

F: knows why you'd make such a ter-ri-ble trip. May your

29

No. 4

"RAGTIME"

Journey On

F: 
own God pro-tect you from dan - ger. _____ Is it

F: 
free - dom or love that you pray for in your gut - te - ral ac - cent? Too late,

F: 
long gone. _____ A sa -

F:

lute to a fel - low who has - n't a chance! Jour - ney—

cresc. *sfz*

37

F:

— on. —

mf

39

Gua

mp

TATEH:
"If people ask, how old are you?"

LITTLE GIRL:
"I don't answer."

mp

41

MOTHER "WHAT KIND OF WOMAN"

101

No. 6

*Poco Rall.**A Tempo*

"RAGTIME"

What Kind of Woman

40

I'm such a fool!

mf

44

Why did I say he was free to go? What am I to do? Where are your in -

mp

48

struc - tions, my dear?

p.

START

52

You left me lists. Ev - 'ry-thing in lists! Well, your lit - tle lists are - n't ve - ry

No. 6

"RAGTIME"

What Kind of Woman

help - ful, I fear—

56

Each day the maids trudge up— the hill. The hi - red help— ar -

Colla Voce

p poco a poco cresc.

60

rives. I ne - ver stopped— to think they might— have lives be - yond our

64

STOP

YOUNGER BROTHER: "They're here."

A Tempo

lives.

mp

68

YOUNGER BROTHER "...GOLDMAN SPOKE..."

229

No. 16A

"RAGTIME" START*The Night...Union Sq. (Part I)*

...The land of opportunity for Tateh and his little girl. We cannot rest!"

*(Roar from the CROWD)**(Scene freezes)***YOUNGER BROTHER:**

She was

29

spea - king loud and fast through a haze of noise and heat and the

mf

31

smell of sweat and an - ger in the air. The po -

33

No. 16A

"RAGTIME"

The Night...Union Sq. (Part 1)

YOUNGER BROTHER:

lice were stan - ding by but the crowd was on its feet, the

35

night that Gold - man spoke at U - nion Square.

37

STOP

YOUNGER BROTHER:

He thought he heard her say:

EMMA:

You!!

What brings you here to - day? —

f *p* *sfz* *f*

40

EVELYN "CRIME OF THE CENTURY"

91

No. 5 **START**

"RAGTIME"

The Crime Of The Century (Part 1)

EVELYN:

Crime of the Cen - tu - ry! Crime of the Cen - tu - ry! Ma-king the world go

CHORUS GIRLS + SOB SISTERS:

Crime of the Cen - tu - ry! Crime of the Cen - tu - ry! Ma-king the world go

MEN:

Crime of the Cen - tu - ry! Crime of the Cen - tu - ry! Ma-king the world go

f

sim.

73

"Whee!" Har-ry's in trou - ble and Stan-ny's in Hea - ven and

"Whee!" Har-ry's in trou - ble and Stan-ny's in Hea - ven

"Whee!" Har-ry's in trou - ble and Stan-ny's in Hea - ven

Big gliss. "Harps" (roll up)

76

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EVELYN:

E - ve - lyn gets pu - bli - ci - ty! — Crime of the Cen - tu - ry!

CHORUS GIRLS + SOB SISTERS:

The Crime of the Cen - tu - ry!

MEN:

The Crime of the Cen - tu - ry!

79

Crime of the Cen - tu - ry! Not such an aw - ful thing.

Crime of the Cen - tu - ry! Not such an aw - ful thing.

Crime of the Cen - tu - ry! Not such an aw - ful thing.

82

sim.

sfz

EVELYN:

Stan-ny's killed— but my mo-ther's thrilled!— 'Cause now I'm the Girl— on the

85

EVELYN:

Now I'm the Girl— on the Swing! Whee!

CHORUS GIRLS + SOB SISTERS:

Now she's the girl— on the... on the Swing!

MEN:

Now she's the girl— on the... on the Swing!

88

STOP**FAST APPLAUSE SEGUE**

ENSEMBLE/LITTLE BOY/LITTLE GIRL "RAGTIME"

No. 1

"RAGTIME"

Ragtime (Opening)

...and it seemed for some years thereafter that all the family's days would be warm and fair."

Musical score for the opening of 'Ragtime'. It features a piano introduction with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music is in 2/4 time. A measure rest of 17 is indicated at the beginning. The piece ends with a *mf* (mezzo-forte) dynamic marking.

START

NEW ROCHELLE
ENSEMBLE:

WOMEN:

Musical score for the Women's vocal part. It begins with a piano introduction marked *mp* (mezzo-piano). The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats. The lyrics are: "The skies were blue and ha - zy, rare - ly a storm, bare - ly a chill. La - la - la - la -". The piano part includes a *sim.* (sostenuto) marking. A measure rest of 21 is indicated at the beginning.

ALL:

MEN:

Musical score for the Men's vocal part. It begins with a piano introduction marked *mp* (mezzo-piano). The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats. The lyrics are: "la! The af - ter - noons were la - zy, ev - 'ry - one warm, ev - 'ry - thing still. La - la - la - la -". The piano part includes a *sim.* (sostenuto) marking. A measure rest of 25 is indicated at the beginning.

+WOMEN:
cresc.

And there was dis-tant mu-sic, sim-ple and some-how sub-lime,

div.
la! And there was dis-tant mu-sic, sim-ple and some-how sub-lime,

cresc.

29

unis. *div.* *unis.* *div.* **STOP**

gi-ving the na-tion a new syn-co-pa-tion. The peo-ple called it Rag-time!

unis. *div.*

gi-ving the na-tion a new syn-co-pa-tion. The peo-ple called it Rag-time!

Sva-----

33