



# Farrier Pete

Arranger, Interpreter, Publisher

## About the artist

Guitar-player since 1964 (still going strong)

MuseScore-User since Apr 2012

Singer-songwriter, Transcriber, Arranger

Music on Guitar, Keyboard, Harmonica, Blues Harp, Programming, Horse-Whispering, Art-Forging, Medieval Historic Reenaction

Favorite music: Oswald von Wolkenstein, Tielman Susato, Heinrich Isaak, Orlando di Lasso, Giovanni Gastoldi, Leo Hassler, Antonio Vivaldi, J.S.Bach, Matteo Carcassi, Gaspar Sanz, Isaac Albeniz, Andres Segovia, Narciso Yepes, Los Romeros, Robert Johnson, Mississippi John Hurt, Lightnin' Hopkins, Bukka White, Blind Blake, Rev. Gary Davis, Brownie McGhee&Sonny Terry, Ry Cooder, Alexis Korner, Leo Kottke, Eric Clapton, Scott Joplin, Pinetop Smith, Albert Ammons, Art Tatum, Jerry Lee Lewis, The Beatles

Favorite genres: Renaissance-Music, Classic Guitar, Country+Delta-Blues on Guitar, Bottleneck + Guitartunings, Ragtime, Boogie + Rock'n'Roll on Piano

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-farrierpete.htm>

## About the piece

<b>Title:</b>	Pine Apple Rag (1908) [Ragtime and two step]
<b>Composer:</b>	Joplin, Scott
<b>Arranger:</b>	Pete, Farrier
<b>Copyright:</b>	© CC-BY-NC-SA 4.0 by Farrier Pete
<b>Publisher:</b>	Pete, Farrier
<b>Style:</b>	Ragtime

## Farrier Pete on [free-scores.com](https://www.free-scores.com)



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# Pine Apple Rag (1908)

From the King of Ragtime, Composer of "Maple Leaf Rag" and "The Entertainer"  
Respectfully Dedicated to the Five Musical Spillers

Arranged as instrumental (+ lyrics) &  
Sound-Remix by FarrierPete 2021-06-25

Scott Joplin

♩ = 88 (Slow March Tempo)

Piano

Measures 1-6 of the piano score. The music is in 2/4 time with a key signature of one flat. The first system includes measures 1 through 6. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamic markings include *mf* at the beginning and end of the system.

Pno.

Measures 7-12 of the piano score. The right hand continues the melodic development with slurs and accents. The left hand accompaniment remains consistent. A dynamic marking of *f* is present in measure 9.

Pno.

Measures 13-18 of the piano score. The right hand features a melodic line with slurs and accents. The left hand accompaniment is steady. Dynamic markings include *mf* at the start and *f* in measure 16.

Pno.

Measures 19-22 of the piano score. This section includes a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs and accents. The left hand accompaniment is steady. A dynamic marking of *mf* is present in measure 21.

Piano score, measures 23-28. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated above the staff.

Piano score, measures 29-35. The piece continues with similar textures. Measure 30 contains a first ending bracket. Measure 31 is marked with a forte (*f*) dynamic. Measure numbers 29, 30, 31, 32, 33, 34, and 35 are indicated above the staff.

Piano score, measures 36-39. This section includes a first ending bracket (1.) and a second ending bracket (2.). Measure 37 is marked with a mezzo-forte (*mf*) dynamic. Measure numbers 36, 37, 38, and 39 are indicated above the staff.

Piano score, measures 40-45. The piece continues with similar textures. Measure 41 is marked with a forte (*f*) dynamic, and measure 45 is marked with a mezzo-forte (*mf*) dynamic. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated above the staff.

Piano score, measures 46-51. The piece concludes with similar textures. Measure 48 is marked with a forte (*f*) dynamic. Measure numbers 46, 47, 48, 49, 50, and 51 are indicated above the staff.

Piano score for measures 52-56. The system includes a treble clef staff and a bass clef staff. Measure numbers 52, 53, 54, 55, and 56 are indicated above the treble staff. The music features complex chordal textures and melodic lines. A dynamic marking of *mp* is present in measure 53.

Piano score for measures 57-61. The system includes a treble clef staff and a bass clef staff. Measure numbers 57, 58, 59, 60, and 61 are indicated above the treble staff. The music continues with complex textures. Dynamic markings of *mf* and *mp* are present in measures 59 and 61 respectively.

Piano score for measures 62-66. The system includes a treble clef staff and a bass clef staff. Measure numbers 62, 63, 64, 65, and 66 are indicated above the treble staff. The music continues with complex textures.

Piano score for measures 67-70. The system includes a treble clef staff and a bass clef staff. Measure numbers 67, 68, 69, and 70 are indicated above the treble staff. A first ending bracket labeled "1." spans measures 68 and 69, and a second ending bracket labeled "2." spans measures 69 and 70. A dynamic marking of *mf* is present in measure 69.

Piano score for measures 71-75. The system includes a treble clef staff and a bass clef staff. Measure numbers 71, 72, 73, 74, and 75 are indicated above the treble staff. The music continues with complex textures.

The image shows a piano score for 'Pine Apple Rag'. It consists of two systems of music. The first system covers measures 76 to 80, and the second system covers measures 81 to 85. The score is written for piano (Pno.) and features a complex, syncopated melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings and articulation symbols throughout the score.

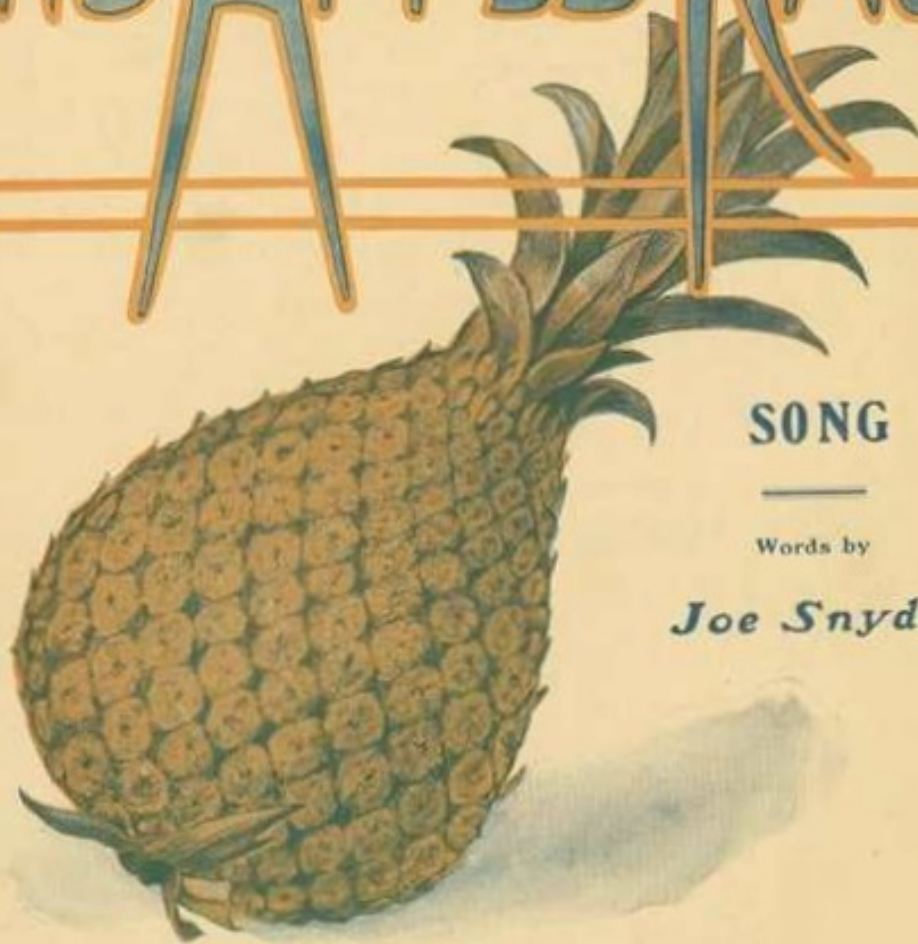
\* Song-melody and lyrics by Joe Snyder: See [https://egrove.olemiss.edu/sharris\\_c/3/](https://egrove.olemiss.edu/sharris_c/3/)

1. Hark to that music, it's the Pine Apple Rag, That tune is certainly divine,  
 Lord-y goodness how entrancing, Who on earth can keep from dancing?  
 Right here is where we shine; Oh my, but isn't that a wonderful tune! It's by a gen'man friend of mine;  
 Goodness me, it's all the candy, Lord, I hope they play that dandy tune all the time.  
 Tease up to me, ease up to me, lovey, squeeze up to me, freeze up to me, dovey,  
 My goodness, man you never can lose me, Not when I hear that strain,  
 Lord-y don't believe it, Keep steppin,' Bill, don't stop until I do;  
 Stick to it Kid, you always did try to. Set me a reeling, Lord what a feeling, Oh, that Pine Apple Rag.

Chorus: Hear me sigh, hear me cry for that Pine Apple Rag;  
 What a dream, it sure does seem like Heaven when we drag,  
 Soulful eyes, hypnotize, you are wonderful wise,  
 You idolize me, so please surprise me by doing that Pine Apple Rag.  
 Hear me sigh, hear me cry for that Pine Apple Rag;  
 What a dream, it sure does seem like Heaven when we drag,  
 Soulful eyes, hypnotize, you are wonderful wise,  
 You idolize me, so please surprise me by doing that Pine Apple Rag.

2. Some people rave about Wagnerian airs, Some say that Spring Song is divine,  
 Talk like that is out of season, What I like is something pleasin,' Pine Apple rag for mine;  
 Say honey, listen how that band syncopates, Oh my, but isn't it sublime! Lord-y, I could die a dancing,  
 If they'd play us that entrancing tune all the time. Cling to me, oh, sing to me, oh dearest,  
 Don't hurry so, don't worry so, hearest That teasing rag, that squeezing rag,  
 Lord-y, How I do love that drag, it's so fascinating, Come, honey love, my money love, slide me;  
 Come syncopate, don't hesitate, glide me, Say, you're a daisy, I'm going crazy, Oh, that Pine Apple Rag.  
 (Chorus)

# PINE APPLE RAG



SONG

Words by

*Joe Snyder*

BY—THE KING OF RAG TIME WRITERS.

## SCOTT JOPLIN.

Composer of "MAPLE LEAF RAG," "SUGAR CANE RAG," ETC. ETC.

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