

Piano / Voice.

Scott Joplin

1867 - 1917



Maple Leaf Rag
(Song)



Maple Leaf Rag

(Song)

Music: Scott Joplin
Lyrics: Sidney Brown
1903

Introd.

5

1. I came from ole Vir - gin - y, From de coun - ty Ac - o - mac I
2. I dropp'd in - to de swell - est ball, The great ex - clu - sive it, But my
3. De men were struck wid jeal - ous - y, De raz - ors 'gan to flash. But de

8

have no wealth to speak of 'cept de clothes up - on my back. I can
face was dead a - gin me and my trous - ers did - n't fit. But when
la - dies gath - ered 'round me for I'd sho - ly made a mash. De

10

do de coun - try hoe down I can buck and wing to show down, And
Ma - ple Leaf was start - ed my tim - id - i - ty de - part - ed. I
fin - est belle she sent a boy to call a coach and four. We

12



while I'm in the no-tion just step back and watch my mo-tion.
lost my trep-i-da-tion you could taste de ad-mir-a-tion.
rode a-round a sea-son till we both were lost to rea-son.

14



Oh go 'way man I can hyp-no-tize dis na-tion, I can shake de earth's foun-da-tion wid de

Chorus

18



Ma-ple Leaf Rag. Oh go 'way man just hold yo breath a min-it, For there's

21



not a stunt thats in it with the Ma-ple Leaf Rag. Ma-ple Leaf Rag.

Fine

DANCE. - Either or both strains may be used for the dance.

24

Musical notation for measures 24-28. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef features eighth-note patterns and rests, while the bass clef provides a steady accompaniment of eighth-note chords.

29

Musical notation for measures 29-34. The melody continues with eighth-note runs and rests, and the bass clef accompaniment remains consistent with the previous section.

35

Musical notation for measures 35-40. This section includes a first ending (marked '1.') and a second ending (marked '2.'). The melody and bass clef accompaniment follow the same rhythmic and harmonic patterns as the previous sections.

41

Musical notation for measures 41-45. The melody in the treble clef shows a change in phrasing, but the bass clef accompaniment continues with the established eighth-note pattern.

46

Musical notation for measures 46-51. The melody and bass clef accompaniment continue with the established eighth-note patterns and harmonic structure.

52

Musical notation for measures 52-56. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo) in the bass clef.