

# WILD CHERRIES

Characteristique  
RAG



by

# TED SNYDER

TED SNYDER Co  
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# Wild Cherries

Rag.

By TED SNYDER

Tempo di Marcia

*f*

*fz*

*mf*

*fz*

*fz*

*fz*

1

2

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic marking. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment of chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand maintains its melodic line, and the left hand continues with chordal accompaniment. The dynamics remain consistent with the first system.

Third system of musical notation, including a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music features a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

Fourth system of musical notation, starting with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with some grace notes, and the left hand has a steady accompaniment.

Fifth system of musical notation, continuing the piece. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

Sixth system of musical notation, concluding the piece with a fortissimo (*ff*) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

Wild Cherries

Trio

The musical score is written for a Trio in 2/4 time, featuring three systems of piano accompaniment. The key signature is one flat (B-flat). The first system (measures 1-4) is marked *p* (piano) and includes a triplet in the final measure of both staves. The second system (measures 5-8) is marked *f* (forte) and features a more active right-hand melody. The third system (measures 9-12) is marked *p* and includes another triplet in the final measure. The fourth system (measures 13-16) is marked *f* and shows a complex right-hand melody with many accidentals. The fifth system (measures 17-20) is marked *f* and continues the complex right-hand melody. The sixth system (measures 21-24) is marked *f* and concludes the piece with a final cadence.

The musical score is arranged in six systems, each with a piano (p) part on the left and a guitar (g) part on the right. The key signature is one flat (B-flat major or D minor). The piano part features a steady eighth-note accompaniment with various dynamics and articulations. The guitar part consists of chords and melodic lines, often with accents and slurs. Dynamics include *ff* (fortissimo), *f* (forte), and *loco* (loco). Articulations include accents (>), slurs, and breath marks (y). The score includes several first and second endings, marked with '1' and '2' in boxes. A repeat sign is used at the end of the piece. The number '8' is written above the first ending in the first system and above the second ending in the sixth system.

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## "I Wish That You Was My Gal, Molly."

Words by IRVING BERLIN Music by TED SNYDER

CHORUS

I wish that you was my gal, Mol - ly, I  
so - ly with I saw your beau - ty. To  
feel that you was my gal, Mol - ly. Would more as we fit in I  
know, It is - all right I know to tell you, the

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## If I Thought You Wouldn't Tell.

Words by IRVING BERLIN Music by TED SNYDER

CHORUS

If I thought you would -n- tell your moth - er, I would  
try and take me more, - - - - - Promise not to tell your  
fa - ther or your brother, And I'll make it three or four, - - - - - If I  
thought that you could keep a se - cret, I would  
I would

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