

THE OYSTER RAG



BY
TOM LYLE
COMPOSER OF
PAPOOSE

5



JEROME H REMICK & CO.
DETROIT NEW YORK

Inscribed To My Friend
Roy C Gilbert

OYSTER RAG

By TOM LYLE.
Composer of "Papoose"

Tempo di Rag.

The musical score for "Oyster Rag" is presented in four systems, each consisting of a treble and bass staff. The first system begins with a dynamic marking of *f* (forte). The second system begins with a dynamic marking of *mf* (mezzo-forte). The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes in the treble staff, with a bass line of chords and eighth notes. The key signature is one flat (B-flat major or D minor).

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The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a first ending bracket with two options. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece, marked with a mezzo-forte (*mf*) dynamic. It features a consistent rhythmic pattern in both staves, with the treble staff showing more complex melodic figures.

The third system is marked with *l. h.* (left hand). The bass staff contains a steady accompaniment, while the treble staff has a more active melodic line with some grace notes.

The fourth system continues the musical development with similar rhythmic and melodic motifs in both staves.

The fifth system is marked with a forte (*f*) dynamic and includes first and second endings. The treble staff has a more complex melodic line, while the bass staff provides a solid harmonic base.

First system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The upper staff begins with a melodic line starting on G4, moving through A4, B4, and C5. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation for piano, continuing the piece. The melodic line in the upper staff continues with eighth and sixteenth notes. The bass line remains active with chords and moving lines.

Third system of musical notation for piano. The melodic line in the upper staff features some chromatic movement and rests. The bass line continues to support the melody with harmonic accompaniment.

Fourth system of musical notation for piano. The melodic line in the upper staff shows a change in rhythm with some longer note values. The bass line continues with chords and moving lines.

Fifth system of musical notation for piano. The upper staff has a melodic line with some chromaticism. The lower staff has a bass line with chords and moving lines. A dynamic marking of *p-f* is present at the beginning.

Sixth system of musical notation for piano. The upper staff has a melodic line with some chromaticism. The lower staff has a bass line with chords and moving lines.

The first system of music contains measures 1 through 4. The right hand features a complex melodic line with many beamed eighth notes and some sixteenth notes. The left hand provides a steady accompaniment with chords and single notes. A first ending bracket labeled '1' spans the final two measures of this system.

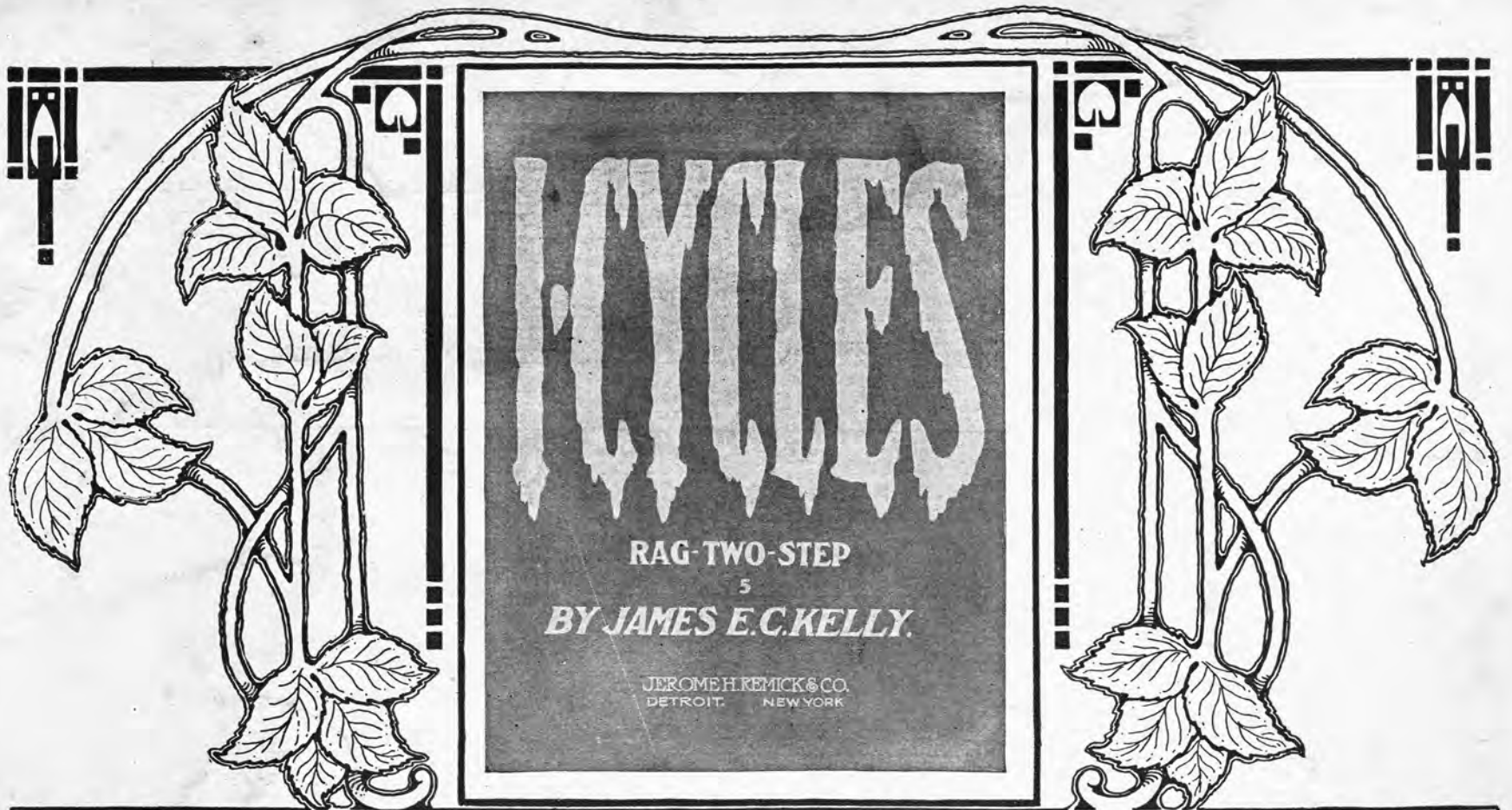
The second system contains measures 5 through 8. It begins with a double bar line and a second ending bracket labeled '2' over measures 6 and 7. The right hand continues with intricate melodic patterns, while the left hand maintains the accompaniment. A dynamic marking of *f* (forte) is placed above the right hand in measure 8.

The third system contains measures 9 through 12. The right hand has a more active melodic line with frequent beaming. The left hand accompaniment consists of chords and moving lines. A dynamic marking of *f* is present at the beginning of the system.

The fourth system contains measures 13 through 16. The right hand continues with its melodic development. The left hand accompaniment is marked with *l.h.* (left hand) in measure 14. The system concludes with a double bar line.

The fifth system contains measures 17 through 20. The right hand features a melodic line with some rests. The left hand accompaniment remains consistent with the previous systems.

The sixth system contains measures 21 through 24, which are the final measures on this page. The right hand has a melodic line that ends with a double bar line. The left hand accompaniment concludes with a final chord.



ICYCLES

RAG-TWO-STEP
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"ICYCLES"

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