

RAGTIME ORIOLE



By
JAMES SCOTT

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Trebor Jay Tichenor

RAGTIME ORIOLE.

James Scott.

Composer of Frog Legs Rag.

Do not play this piece fast.

The musical score for "Ragtime Oriole" is presented in four systems. Each system consists of a piano (right hand) and bass (left hand) staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system includes dynamic markings of *mf* and specific hand assignments: *L.H.* and *R.H.* are placed above and below notes respectively. The second system also features an *mf* dynamic. The third system continues the piece with similar notation. The fourth system concludes with a final chord and a fermata over the bass staff. Fingerings are indicated with numbers 1 through 5 above notes in the final system.

The first system of musical notation for 'Ragtime Oriole 4.' consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. Above the first few notes of the upper staff, the labels 'L.H.' and 'R.H.' are written. Above the first few notes of the lower staff, the labels 'R.H.' and 'L.H.' are written. The system concludes with a double bar line and two first endings, labeled '1' and '2'.

The second system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a bass line. A dynamic marking of 'f' (forte) is present at the beginning of the system. The system ends with a double bar line.

The third system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a bass line. The system ends with a double bar line.

The fourth system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a bass line. The system ends with a double bar line.

The fifth system of musical notation concludes the piece. It features a treble staff with a melodic line and a bass staff with a bass line. The system ends with a double bar line and two first endings, labeled '1' and '2'.

TRIO.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex, syncopated melody in the treble staff with many beamed eighth and sixteenth notes, and a supporting bass line with chords and single notes.

The second system contains measures 6 through 10. It includes first and second endings, indicated by bracketed lines with '1' and '2' above the staff. The first ending leads back to an earlier section, while the second ending concludes the phrase. The treble staff continues with intricate rhythmic patterns, and the bass staff provides harmonic support.

The third system covers measures 11 to 15. The treble staff features a series of sixteenth-note runs and syncopated rhythms. The bass staff continues with a steady accompaniment of chords and moving lines.

The fourth system contains measures 16 to 20. The treble staff has a melodic line with frequent accidentals and syncopation. The bass staff maintains the harmonic foundation with chords and rhythmic accompaniment.

The fifth system covers measures 21 to 25. It includes first and second endings. The first ending leads to a final cadence. The second ending is marked with a double bar line and a repeat sign. The piece concludes with the instruction "D.C. 8 to Fine." in the right margin.



Get Himmel the carpets wave up und wave down
 Und der light she go 'round mit a schwing
 Get hot razzie dazzle—I can't find der notes
 Und der time he gone crazy by jing
 'haus mit der new fangled stuff of to day
 I blays der same biece dot my grand vatter blags

RAGTIME THAT IS DIFFERENT

- A BREEZE FROM ALABAMA**—A story in transitions. Scott Joplin
AFRICAN PAS—Easy and brilliant. Good to catch the ragtime swing. Maurice Kirwin
BLUE JAY RAG. Frank Wooster
BRAIN STORM—A Rag Wake-out. Bud Manchester
CALLA LILY RAG. Logan Thane
CARNATION—From the fountain of the Simon pure. A good one. Douglas.
CASCADES—Inimitable. The melody glides through a labyrinth of harmony with a surprise at every turn. A classic Scott Joplin
CHAMPAGNE RAG—The greatest brilliancy with the least difficulty. Lamb
CHRYSANTHEMUM—The product of a dearm. An inspiration. Scott Joplin
CLOVER BLOSSOMS RAG. Manchester
COLLARS AND CUFFS—A Rousing Rag. C. H. St. John
COLE SMOAK—Intellectual and sentimental. A top liner Clarence St. John
COMUS—Brilliant, showy and not difficult. Bruggeman
CORRUGATED RAG—A new style of rag. Get it. Mellinger
DARKTOWN CAPERS—A white man's rag Starck
EASY WINNERS—Joplin's favorite. Joplin
ELITE SYNCOPATIONS—Syncopation in last part are actually frenzied. Scott Joplin
ENTERTAINER Scott Joplin
ETHIOPIA—Different from all rags. Great. Lamb
EXCELSIOR—A heavy weight. Lamb
FIG LEAF—A high-class rag. Scott Joplin
FELICITY RAG—It is Joplinese throughout. Joplin
FROG LEGS—Now we need adjectives in fifteen degrees with a rising inflection. We need letters a foot high and a few exclamation points about the size of Cleopatra's needle—but we won't tell you of this piece, we want to surprise you. James Scott
FURS AND FEATHERS—Dramatic. You can read the title page a country block away. Exceedingly showy inside and out. Marehead
GRACE AND BEAUTY—A classy rag. James Scott

- HAM AND**—A sentimental rag. Arthur Marshall
HAVANA RAG—Corrugated to a finish. Exhilarating. Maurice Kirwin
HELIOTROPE BOUQUET—The audible Poetry of Motion. Scott Joplin
HILARITY RAG—Positively the best rag since Maple Leaf. Scott
HONOLULU PRANKS—Thoroughly warranted warp and woof. Sykes
KANSAS CITY RAG—This is a chip off the same block as Frog Legs, and written by the same man. Any comments would weaken it. James Scott
KENTUCKY WALK-AWAY—Easy and quite catchy. Very popular. Cummins
KINKLETS—Very ingenious and strictly up-to-date. Very popular. Cummins
KYRENE—All to the good. High class without a struggle. E. J. Stark
MANHATTAN RAG—Fluted and frilled, good and proper. Hear it. Brownold
MAPLE LEAF—The king o fall rags. Description impossible. Scott Joplin
MEDDLESOME—Prepare for a surprise. St. John
MINSTREL MAN RAG—Rare and catchy. If you don't rave over it we are insulted. Robinson
MY SOUTH SEA ISLAND QUEEN. Woster
NONPAREIL—The latest by Joplin—That's all. You will want it. Scott Joplin
ONE MORE RAG—Easy and catchy. Berger
OPHELIA RAG—Will certainly add a chapter to the gaiety of Nations. Fine three color title page. Scott
ORIOLE RAG. Scott
PEACHERINE—Somewhat easier, but all on the spot. Scott Joplin
PEACH—Nothing finer. Marshall
PIPPIN—A fine sentimental rag. Marshall
PRINCESS RAG—Exquisitely beautiful. Scott
QUALITY RAG—One of Scott's best. Scott
RAGTIME BETTY—The best since Maple Leaf. Scott
RAGTIME DANCE—Thrilling, stop-time, two-step or buck and wing. Scott Joplin
SAND PAPER RAG. Ellman & Schwab
SAPHO. J. Russel Robinson
SCHOOL OF RAGTIME—It teaches you thoroughly. Joplin
SENSATION. Lamb
STRENUOUS LIFE—Joplinese and eccentric; away up. Scott Joplin
SUNBURST—Equal to Frog Legs. Scott
SUNFLOWER SLOW DRAG—Twin sister of Maple Leaf. Equally good. Scott Joplin
SWIPESY—Fine but don't take our word for it; get it. Scott Joplin
SYMPATHETIC JASPER—The name pipes its quality to a hair's breadth. Catlin
TEN PENNY RAG. Brandon
THE CLIMBERS RAG—Title page has a halftone picture of each player on the St. Louis Cardinal team. Sizemore
TOPSY'S DREAM—A vision bliss. Williams
TROMBONE JOHNSEN—Tells the artistic story with a smile. E. J. Stark
UNIVERSAL RAG—Reminds us of the Akound of Swat, or something. Woster
WHIRLWIND RAG. Robinson
- In this collection you have the storm-center of high-class ragtime. The fountain from which composers draw their inspiration. The gauge by which publishers test their manuscript. Ingenious, unique and original. Trenchant, terse and scholarly. They are the philosophy of Bacon clothed in the keen wit of Falstaff. They are the rag classics. There are no others. You don't have to take our word for it; get the entire list and see for yourself.
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