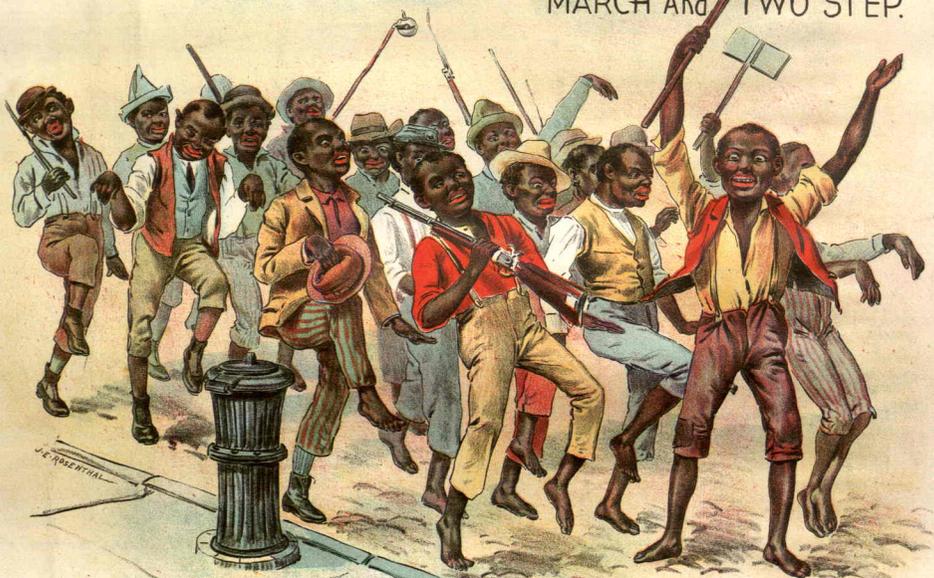


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THE RAGTIME PATROL

MARCH And TWO STEP.



By CHARLES JEROME WILSON.

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THE RAG TIME PATROL.

MARCH and TWO STEP.

CHAS. JEROME WILSON.
Op. 649.

INTRO.
Allegro.

Tempo di marcia.

NOTE. Observe carefully the accented notes to obtain the best effect for rag time this being the chief characteristic of this piece.

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First system of musical notation. The treble clef staff contains a melody with eighth-note patterns and accents. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A *mf* (mezzo-forte) dynamic marking is present in the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melody with various rhythmic patterns. The bass clef staff features a mix of chords and single notes, including a whole rest in the second measure.

Third system of musical notation. The treble clef staff shows a continuation of the melodic line. The bass clef staff includes a key signature change to one sharp (F#) in the fifth measure.

Fourth system of musical notation. The treble clef staff features a more complex melodic line with sixteenth notes. The bass clef staff has a steady accompaniment. The instruction *Bass marc.* (Basso Marcato) is written below the bass staff in two locations.

Fifth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff provides a consistent accompaniment with chords and eighth notes.

Sixth system of musical notation. The treble clef staff shows a melodic line with some chromaticism. The bass clef staff includes a sequence of eighth notes in the third measure. The system concludes with a double bar line.

TRIO.

f
Bass ben mare.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest. The bass clef accompaniment starts with a quarter note G2, followed by quarter notes A2 and B2. The system concludes with a half note chord of G2 and B2.

The second system continues the piece. The treble clef features a series of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass clef has a steady eighth-note accompaniment: G2, A2, B2, A2, G2, F2, E2, D2. A dynamic marking of *mf* (mezzo-forte) is placed above the bass line. The system ends with a quarter rest in the treble and a quarter note G2 in the bass.

The third system shows the treble clef playing a series of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass clef accompaniment consists of quarter notes: G2, A2, B2, A2, G2, F2, E2, D2. A dynamic marking of *f* (forte) is placed above the treble line. The instruction *Bass marc.* (Bass marcato) is written below the bass line. The system ends with a quarter note G2 in the bass.

The fourth system continues with the treble clef playing quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass clef accompaniment consists of quarter notes: G2, A2, B2, A2, G2, F2, E2, D2. The instruction *Bass marc.* (Bass marcato) is written below the bass line. The system ends with a quarter note G2 in the bass.

The fifth system concludes the piece. The treble clef features a series of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass clef accompaniment consists of quarter notes: G2, A2, B2, A2, G2, F2, E2, D2. A dynamic marking of *ff* (fortissimo) is placed above the bass line. The system ends with a quarter note G2 in the bass.

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