

THE Doherty Rag

Composed by
HARRY STEPHENSON

*Respectfully dedicated
to the Doherty Piano & Organ
Company*



PUBLISHED BY
W. DOHERTY PIANO & ORGAN CO., LTD.
CLINTON — WINNIPEG — CALGARY
CANADA

W. E. SMITH.

This selection has been dedicated and presented to the Doherty Piano Company by the composer, Mr. Harry Stephenson. Mr. Stephenson, whose likeness appears on the title page, uses the Doherty Piano exclusively, and the following letter gives a fair idea of his appreciation of the instrument. We are pleased to publish and distribute the "Doherty Rag", hoping our friends will derive as much pleasure from receiving it as we do in its presentation.

W. Doherty Piano & Organ Co., Ltd.
Clinton, Ont.
Jan. 1st, 1913.

Copy.

My Dear Mr. Doherty:

Am very glad the "Doherty Rag" pleases you. If you get half as much pleasure from it as I get from my beautiful Doherty Piano, I shall be well repaid.

Very truly yours,

(Signed) Harry Stephenson.

Doherty Rag.

HARRY STEPHENSON

The musical score for "Doherty Rag" is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a *ff* (fortissimo) dynamic marking. The key signature is one flat (B-flat major or D minor). The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as chords and rests. The piece concludes with a double bar line and repeat signs in the final measure of the fifth system.

This musical score is for the piece "Doherty Rag," measures 3-2. It is written for piano and features a variety of musical notations including eighth and sixteenth notes, chords, and dynamic markings. The score is organized into six systems, each with a treble and bass staff. The first system includes the instruction "8va. ad lib." and the dynamic marking "f-p". The third system includes the dynamic marking "p-f". The piece concludes with a double bar line and repeat dots in the final measure of the sixth system.

f-p

p-f

Doherty Rag. 3-2.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The first measure shows the voice entering with a half note, followed by a half note in the second measure, a quarter note in the third measure, and a quarter note in the fourth measure. The piano accompaniment provides a steady rhythm with eighth notes in the right hand and quarter notes in the left hand. The score is numbered 5 in the top right corner.

The first system of the musical score for 'The Song of the Lark' is presented. It features a treble and bass staff with a grand staff bracket on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto' and the dynamics are 'ff' (fortissimo). The music consists of four measures. The treble staff has a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The system is labeled 'Sva.' at the top and bottom.

8va.

A musical score for a piece labeled '8va.'. It consists of two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#). The treble staff contains a complex melody with many slurs and ties, indicating a fast or intricate passage. The bass staff provides a harmonic accompaniment with chords and single notes. The notation is dense, with many beamed notes and slurs across the measures.

8va.

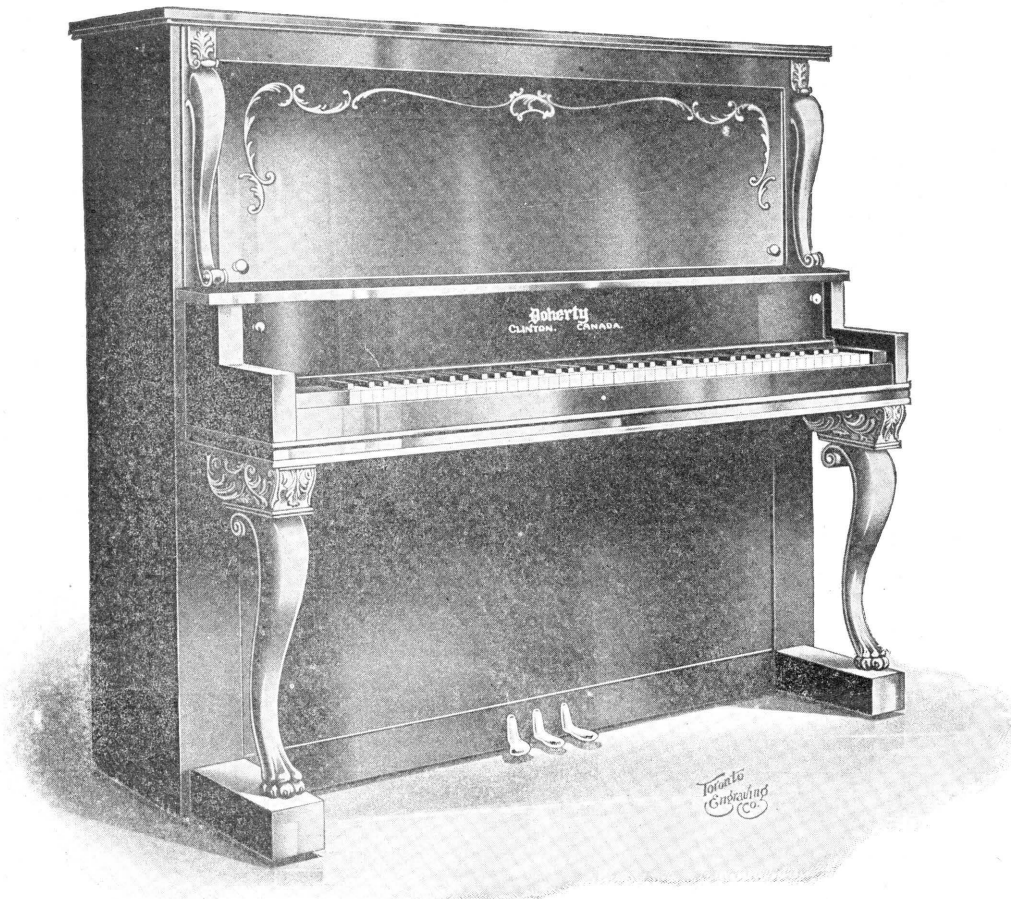


8va. ~~~~~ loco.

The musical score consists of two systems. The first system is marked '8va.' and the second is marked 'loco.'. Both systems are written for piano (p) and feature a treble and bass staff. The '8va.' section is characterized by rapid, repeated eighth notes in the treble staff and a more active bass line. The 'loco.' section features a more melodic treble line with some grace notes and a simpler bass line. The piece concludes with a final cadence in the 'loco.' section.

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