

1909

Pigeon Wing

Charles Kassell Harris

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Pigeon Wing

Rag



by
CHAS. L. JOHNSON

composer of—

“IOLA” “DILL PICKLES” “FAWN EYES” “POWDER RAG”

Published for
BAND and ORCHESTRA

5

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THE CHICAGO PUBLISHER
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STARNER

CHERRY BLOSSOMS

Three-Step-Caprice



by
**EMMA I
HARTE**

5

WILL ROSSITER
PUBLISHER CHICAGO ILL.
ALBERT S. JONSON

Cherry Blossoms

Three-Step Caprice

By *EMMA I. HARTE*

¶ We know of no other instrumental number published in years that has taken the public's fancy as this dainty little one is doing today. From all directions we are receiving letters of appreciation from those who are playing it. We hope you will get a copy at once. Also published for Band and Orchestra.

Cherry Blossoms.

Three-Step Caprice.

Mazurka tempo.

EMMA I. HARTE.




SECOND MOVEMENT.



THIRD MOVEMENT



FOURTH MOVEMENT



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- GREAT DIVIDE**
- MESSAGE OF LOVE**
- MESSAGE FROM DREAMLAND**

WILL ROSSITER

"THE CHICAGO PUBLISHER"

152 Lake Street ... Chicago

PIGEON WING Rag

CHAS. L. JOHNSON

Composer of
"Iola" "Dill Pickles" "Powder Rag" etc.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a forte (*ff*) dynamic marking. The second system begins with a mezzo-forte (*mf*) dynamic marking. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. The final system includes first and second endings.

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mf-ff

1 2

TRIO

p

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a mix of chords and moving lines in both hands.

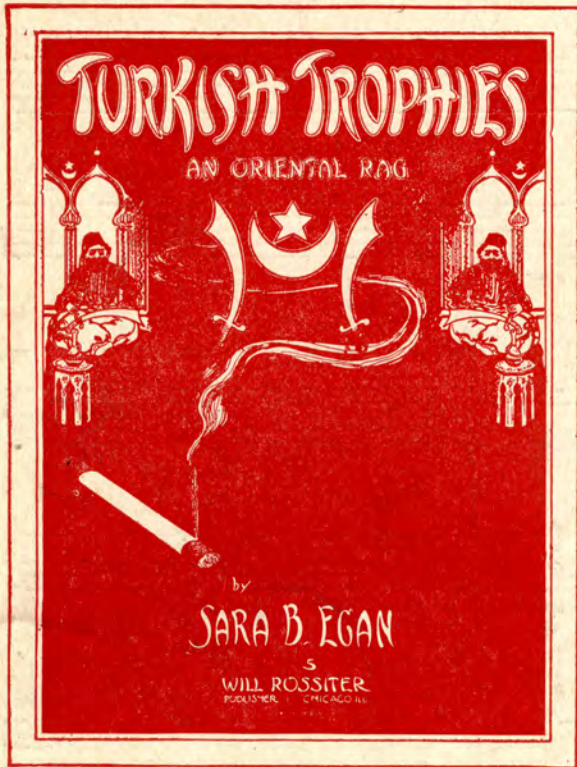
Second system of musical notation, continuing the piece. It includes first and second endings in the final measure of the system, indicated by bracketed lines with '1' and '2' above them.

Third system of musical notation, featuring a dynamic marking of *mf-ff* in the first measure. The music continues with complex harmonic textures.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, continuing the piece with similar rhythmic and harmonic patterns.

Sixth system of musical notation, concluding the piece with first and second endings in the final measure.



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