

"HAPPY RAG"



By R. G. GRADI

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HAROLD ROSSITER MUSIC COMPANY
Chicago — New York — U. S. A.

GENE ROSS

HAPPY RAG

RAGTIME ESSENCE

R. G. GRADY

Tempo di Rag

ff

mf-f

sfz

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, starting with a dynamic marking of *f*. The lower staff is in bass clef and provides a harmonic accompaniment with chords and a simple bass line.

The second system continues the piece. The upper staff features more complex chordal textures and melodic lines, including some grace notes. The lower staff maintains a steady accompaniment.

The third system shows further development of the musical themes. The upper staff has a mix of chords and moving lines, while the lower staff continues with a consistent accompaniment.

The fourth system concludes the first section. It features a final chord in the upper staff and a dynamic marking of *f* in the lower staff. There are some articulation marks like accents and slurs.

The fifth system begins the 'Trio' section. It is marked with a 2/4 time signature and a key signature of one flat. The upper staff starts with a *p-f* dynamic marking. The lower staff has a more active bass line.

The sixth system continues the Trio section. The upper staff has a more melodic focus with chords, while the lower staff provides a rhythmic accompaniment.

The first system of music consists of two staves. The treble staff begins with a C4 quarter note, followed by a C4-E4-G4 triad. The bass staff starts with a C3 quarter note, followed by a C3-E3-G3 triad. The music continues with various chords and melodic fragments in both hands.

The second system features a first ending (marked '1') and a second ending (marked '2'). The first ending leads to a repeat sign, and the second ending concludes the system with a final chord. The bass staff has a steady eighth-note accompaniment.

The third system begins with the dynamic marking *ff dim*. The treble staff has a series of eighth-note chords, while the bass staff has a simple eighth-note accompaniment.

The fourth system continues the rhythmic patterns established in the previous systems, with complex chordal textures in the treble and a consistent bass accompaniment.

The fifth system shows further development of the piece, with more intricate chordal structures and melodic lines in both staves.

The sixth system concludes the piece with a final cadence. The treble staff has a long note with a fermata, and the bass staff has a final chord. The piece ends with a double bar line.



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