

15 Rags

Euphonium & Piano

or CD Play Back / Play Along (optional)

Arr.: Peter King

Henry Fillmore

EMR 2314

Solo Stimme / Voix / Part : $\text{bass clef} + \text{treble clef}$

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2. Hot Rag

7

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

f

f

mf

3

7

15

1.

2.

22

mf

mf

3. Ladies' Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 100

The musical score is presented in a standard piano format with three systems. Each system consists of a bass staff (left hand) and a grand staff (treble and bass staves for the right hand). The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The score includes various dynamic markings: *mf* (mezzo-forte) and *f* (forte). There are also articulation marks such as slurs and accents (>). Triplet markings (3) are used in measures 2, 4, 6, 8, 10, 12, 14, and 16. A first ending bracket labeled '1.' spans measures 18 and 19. The piece concludes with a final chord in measure 20.

4. Bull Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 116

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Lively ♩ = 116'. The first system consists of three staves: a bass staff, a grand staff (treble and bass), and another bass staff. The grand staff contains the main melody and accompaniment. Dynamics include *f* and *ff*. There are triplets in the bass line of the grand staff.

Musical notation for measures 7-13. The score continues with the grand staff and bass staff. Measures 7-13 feature a complex rhythmic pattern with triplets and slurs. Dynamics include *f* and *ff*.

Musical notation for measures 14-20. The score continues with the grand staff and bass staff. Measures 14-20 feature a complex rhythmic pattern with triplets and slurs. Dynamics include *f* and *ff*.

Musical notation for measures 21-27. The score continues with the grand staff and bass staff. Measures 21-27 feature a complex rhythmic pattern with triplets and slurs. Dynamics include *f* and *ff*.

5. Slim Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

Musical notation for measures 1-7. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Lively' with a quarter note equal to 120 beats per minute. The dynamic is marked *mf*. The notation includes a bass line and a grand staff (treble and bass clefs).

Musical notation for measures 8-14. The notation continues with the same key signature and time signature. The dynamic remains *mf*.

Musical notation for measures 15-22. This section includes a first ending (1.) and a second ending (2.). The dynamics are marked *f* and *mf*.

Musical notation for measures 23-30. The notation concludes the piece with the same key signature and time signature.

6. Teddy Rag

Henry Fillmore

Arr.: Peter King

Marcia ♩ = 108

The musical score for "Teddy Rag" is presented in four systems. Each system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked as Marcia with a quarter note equal to 108 beats per minute. The first system (measures 1-5) features a bass line with a triplet of eighth notes and a dynamic marking of *f*, and a piano accompaniment with a dynamic marking of *mf*. The second system (measures 6-11) continues the piano accompaniment with a triplet marking. The third system (measures 12-17) includes a triplet marking and a dynamic marking of *f*. The fourth system (measures 18-22) includes first and second endings, with a dynamic marking of *mf*.

7. Ham Rag

Henry Fillmore

Arr.: Peter King

Moderato $\text{♩} = 104$

The musical score for "Ham Rag" is presented in a standard piano format with a grand staff (treble and bass clefs) and a separate bass line. The piece is in 2/4 time and B-flat major. The tempo is marked "Moderato" at 104 beats per minute. The score is divided into four systems, each containing two staves. The first system (measures 1-5) begins with a forte (*ff*) dynamic and features a bass line with triplets and a piano accompaniment with chords and triplets. The second system (measures 6-11) continues the rhythmic patterns with triplets in both the bass and piano parts. The third system (measures 12-17) maintains the triplet-based texture. The fourth system (measures 18-24) concludes with a first ending (marked "1.") and a second ending (marked "2.") in the bass line, both featuring triplets. The piano accompaniment in the final system includes a *mp* dynamic marking. The score is marked with various dynamics including *ff*, *f*, *mp*, and *(mp)*, and includes articulation such as accents and slurs.

8. Mose Rag

Henry Fillmore

Arr.: Peter King

March time ♩ = 112

The musical score for "8. Mose Rag" is presented in four systems. The first system (measures 1-6) features a bass line with triplets and a grand staff with a forte (*ff*) dynamic. The second system (measures 7-12) continues the bass line with a triplet and a grand staff with a mezzo-forte (*mf*) dynamic. The third system (measures 13-19) shows a more active bass line and a grand staff with a consistent rhythmic accompaniment. The fourth system (measures 20-24) concludes with a repeat sign and a final flourish in the bass line and grand staff.

9. Pahson Rag

35

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 96

a tempo

The musical score is written for piano and bass. It begins with a tempo marking of 'Slow Drag' at 96 beats per minute. The key signature has one flat (B-flat) and the time signature is 2/4. The score is divided into four systems, each with a measure number (1, 7, 14, 19) at the start. The first system includes dynamics of *ff* and *mf*, and features triplets in both staves. The second system continues the piano accompaniment. The third system shows a consistent piano accompaniment pattern. The fourth system includes a first and second ending, with a dynamic of *f* and triplets in the bass line. The score concludes with a final cadence in the piano part.

10. Dusty Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 104

The musical score for "Dusty Rag" is presented in four systems. Each system contains a bass clef staff and a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The tempo is marked "Moderato" with a quarter note equal to 104 beats per minute. The score includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). It also features articulation marks like accents and slurs, and rhythmic patterns including triplets. The piece concludes with first and second endings, indicated by bracketed lines and repeat signs.

11. Sally Rag

Henry Fillmore

Arr.: Peter King

Moderato $\text{♩} = 96$

The musical score for "Sally Rag" is presented in four systems, each consisting of a bass clef staff and a piano staff. The key signature is one flat (B-flat major), and the time signature is 2/4. The tempo is marked "Moderato" with a quarter note equal to 96 beats per minute. The piece begins with a forte (*f*) dynamic and features a prominent bass line with triplets. The piano accompaniment consists of chords and rhythmic patterns. The score includes a first/second ending section starting at measure 17, marked with a repeat sign and a first ending symbol. The dynamics vary throughout, including mezzo-forte (*mf*) and forte (*f*).

12. Lucky Rag

Henry Fillmore
Arr.: Peter King

Lively ♩ = 112

ff 3 3 3 f 3

6 3

12 3 ff 3 3

19 f 3 3

13. Bones Rag

Henry Fillmore

Arr.: Peter King

Maestoso ♩ = 80 Fast ♩ = 116

ff f

8

15

22

mf f mf

14. Shoutin' Liza Rag

Henry Fillmore

Arr.: Peter King

Maestoso $\text{♩} = 80$ rit. Energico $\text{♩} = 116$

8

15

23

ff

f

ff

p

f

3

3

15. Boss Rag

Henry Fillmore

Arr.: Peter King

Lively $\text{♩} = 120$

Musical notation for measures 1-7. The piece is in 2/4 time with a key signature of one flat. The bass line features a triplet of eighth notes (ff) and a glissando (f). The piano accompaniment includes a triplet of eighth notes (ff) and a forte (f) section.

Musical notation for measures 8-13. The bass line continues with triplet eighth notes. The piano accompaniment features a triplet of eighth notes (3) in the right hand.

Musical notation for measures 14-20. The bass line includes a glissando (gliss.) and triplet eighth notes. The piano accompaniment features a forte (ff) section.

Musical notation for measures 21-24. The bass line features a forte (ff) section followed by a mezzo-forte (mf) section. The piano accompaniment includes a mezzo-forte (mf) section.

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