

15 Rags

B $\flat$ Clarinet & Piano

or CD Play Back / Play Along (optional)

Arr.: Peter King

Henry Fillmore

EMR 2316

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1. Lassus Rag

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 92

B♭ Clarinet

Piano



6

12

18

1. 2.

2. Hot Rag

7

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

The musical score for "2. Hot Rag" is written for piano. It begins with a tempo marking of "Lively ♩ = 120". The key signature has two flats (B-flat major), and the time signature is 2/4. The score is divided into four systems, each with a right-hand melody and a left-hand accompaniment. The first system starts with a piano introduction in the right hand, marked *f*, while the left hand plays a triplet of eighth notes, marked *f* in the treble and *mf* in the bass. The second system continues the melody and accompaniment. The third system includes a first and second ending for the melody. The fourth system concludes the piece with a double bar line and a repeat sign. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score also features various articulations, including slurs and accents.

3. Ladies' Rag

Henry Fillmore
Arr.: Peter King

Moderato ♩ = 100

The musical score for "3. Ladies' Rag" is written for piano and right-hand accompaniment. It is in 2/4 time, key of D major, and marked Moderato (♩ = 100). The score is divided into four systems, with measure numbers 6, 11, and 16 indicating the start of the second, third, and fourth systems respectively. The first system (measures 1-5) features a melody in the right hand with dynamic markings of *mf*, *f*, and *mf*, and a piano accompaniment in the left hand with *mf* and *f* dynamics. The second system (measures 6-10) continues the melody with a triplet in measure 8 and a *mf* dynamic in the piano part. The third system (measures 11-15) features a triplet in measure 12 and a *f* dynamic in the piano part. The fourth system (measures 16-20) includes a first ending bracket over measures 18-20, with a triplet in measure 18 and *f* and *mf* dynamics. The score is marked with various articulations, including accents and slurs, and includes a repeat sign at the end of the first system.

4. Bull Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 116

The musical score for "4. Bull Rag" is presented in four systems. Each system consists of a single treble staff and a grand staff (treble and bass). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Lively" with a quarter note equal to 116 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings like "ff" and "f".

System 1 (Measures 1-6): The treble staff begins with a whole rest in measure 1, followed by a melodic line starting in measure 2. The grand staff enters in measure 2 with a bass line featuring triplets and a treble line with chords. Dynamic markings include *ff* and *f*.

System 2 (Measures 7-13): The treble staff continues the melody with triplet figures. The grand staff maintains a rhythmic accompaniment with chords and eighth notes. Dynamic markings include *f*.

System 3 (Measures 14-20): The treble staff features a more active melodic line. The grand staff continues with a steady bass line and chordal accompaniment. Dynamic markings include *f*.

System 4 (Measures 21-27): The final system shows the treble staff concluding its melodic phrase. The grand staff continues with a rhythmic pattern. Dynamic markings include *f*.

5. Slim Rag

19

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

Measures 1-7 of the piece. The music 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* (mezzo-forte). The notation includes a treble and bass staff for piano accompaniment and a single treble staff for the melody. The melody features a series of eighth and sixteenth notes, with some slurs and ties. The piano accompaniment consists of chords and moving lines in both hands.

Measures 8-14 of the piece. The notation continues with the same instrumental parts. The melody in the treble staff shows more complex rhythmic patterns, including some triplets and slurs. The piano accompaniment maintains a steady rhythm with various chordal textures.

Measures 15-22 of the piece. This section includes a first and second ending. Measure 15 is marked with a dynamic of *f* (forte). Measures 16-17 are marked *mf*. The first ending (measures 18-19) is marked *mf*, and the second ending (measures 20-22) is also marked *mf*. The notation shows a repeat sign before the first ending and a double bar line followed by a repeat sign before the second ending.

Measures 23-29 of the piece. The notation continues with the same instrumental parts. The melody in the treble staff features a long, flowing line with many slurs. The piano accompaniment continues with its characteristic rhythmic pattern.

6. Teddy Rag

Henry Fillmore

Arr.: Peter King

Marcia ♩ = 108

The musical score for "Teddy Rag" is presented in four systems, each with a soloist line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Marcia" with a quarter note equal to 108 beats per minute.

System 1: The soloist line begins with a triplet of eighth notes marked *f*, followed by a melodic phrase marked *mf*. The piano accompaniment features a steady eighth-note bass line and chords, marked *f* and *mf*.

System 2: The soloist line continues with a melodic phrase marked *f*. The piano accompaniment consists of a steady eighth-note bass line and chords.

System 3: The soloist line features a triplet of eighth notes marked *f*. The piano accompaniment continues with a steady eighth-note bass line and chords, marked *f*.

System 4: The soloist line includes a first and second ending bracket. The first ending is marked *mf*. The piano accompaniment concludes with a final chord.

7. Ham Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 104

The musical score for "Ham Rag" is written for piano. It begins with a tempo marking of Moderato (♩ = 104) and a key signature of two flats (B-flat major). The score is divided into measures 1 through 23. The melody is primarily in the right hand, featuring triplets and dynamic markings such as *ff* (fortissimo) and *f* (forte). The piano accompaniment is in the left hand, consisting of chords and bass lines, also featuring triplets. The score includes a repeat sign and first/second endings at the end of the piece. The dynamic marking *mp* (mezzo-piano) is used in the final section.

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 begins with a treble staff and a piano accompaniment. The piano part consists of a bass line with triplets and chords. The treble staff has a melody with triplets and slurs. Dynamic markings include *ff* and *f*. The second system continues the piano accompaniment with a steady bass line and chords. The third system also continues the piano accompaniment. The fourth system includes a treble staff with a melody and a piano accompaniment. The piano part has a bass line with triplets and chords. The treble staff has a melody with slurs and accents. Dynamic markings include *f*.

9. Pahson Rag

35

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 96

a tempo

Slow Drag 1-10

2/4

ff 3 3 3 *mf*

ff *mf*

7

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in a key signature of one flat (Bb). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The melody in the top staff includes various note values, including eighth and sixteenth notes, and rests.

14

Sheet music for 'The Rose Tree' in 2/4 time. The score is written for three parts: a single melodic line (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The melody consists of eighth and sixteenth notes, while the piano accompaniment features chords and moving lines in both hands.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a single staff, and the piano accompaniment is written in two staves (treble and bass). The second system continues the melody and accompaniment. The third system shows the end of the piece, with a double bar line and repeat signs. The piano accompaniment includes dynamic markings such as *f* (forte) and *v* (pizzicato).

10. Dusty Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 104

ff 3

mf 3

ff 3

mf

7

14

ff 3

ff 3

3

21

mf 3 3 3 3 3 3 3 3 3 3

mf f mf

11. Sally Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 96

The musical score for "Sally Rag" is presented in four systems, each consisting of a treble and bass 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 score begins with a forte (f) dynamic. The first system includes a triplet of eighth notes in the melody. The second system continues the melody and accompaniment. The third system features a first and second ending, marked with a repeat sign and a first ending bracket. The fourth system concludes the piece with a forte (f) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings (f, mf).

12. Lucky Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 112

The musical score for "Lucky Rag" is written for piano. It begins with a tempo marking of "Lively" and a quarter note equal to 112 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into four systems, each consisting of a single melodic line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords. Dynamics include *ff* (fortissimo), *f* (forte), and accents. The score ends with a double bar line and repeat dots.

System 1 (Measures 1-5): Melody starts with a triplet of eighth notes (F#, A, C#) marked *ff*. Piano accompaniment starts with a triplet of eighth notes (F#, A, C#) marked *ff*. Measure 5 ends with a triplet of eighth notes (F#, A, C#) marked *f*.

System 2 (Measures 6-11): Melody has a triplet of eighth notes (F#, A, C#) in measure 7. Piano accompaniment continues with eighth notes and chords. Measure 11 ends with a triplet of eighth notes (F#, A, C#) marked *f*.

System 3 (Measures 12-18): Melody has a triplet of eighth notes (F#, A, C#) in measure 12. Piano accompaniment continues with eighth notes and chords. Measure 18 ends with a triplet of eighth notes (F#, A, C#) marked *ff*.

System 4 (Measures 19-24): Melody has a triplet of eighth notes (F#, A, C#) in measure 19. Piano accompaniment continues with eighth notes and chords. Measure 24 ends with a triplet of eighth notes (F#, A, C#) marked *f*.

13. Bones Rag

Henry Fillmore

Arr.: Peter King

Maestoso ♩ = 80

Fast ♩ = 116

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems by a double bar line. The first system begins with a double bar line and a repeat sign. The voice part starts with a forte (ff) dynamic and a triplet of eighth notes. The piano accompaniment starts with a forte (ff) dynamic and a triplet of eighth notes. The second system continues the melody and accompaniment. The voice part ends with a fermata. The piano accompaniment ends with a fermata. The score is written in a clear, legible font.

8

Sheet music for 'The Rose Tree' in 3/4 time. The score consists of three systems. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature. The second system has a treble clef with a key signature of one flat (Bb) and a common time signature. The third system has a bass clef with a key signature of one flat (Bb) and a common time signature. The music features various musical notations including eighth notes, quarter notes, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line.

[illegible]

22

This musical score is for measures 22 through 25 of the 'The Swan' section from 'The Nutcracker'. It is written for a piano and violin. The key signature has one sharp (F#) and the time signature is 3/4. The piano part is in the upper register, while the violin part is in the lower register. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). The piano part features a melodic line with grace notes and a bass line with chords and single notes. The violin part provides a harmonic accompaniment with chords and single notes. The measures are numbered 22, 23, 24, and 25 at the top of the page.

14. Shoutin' Liza Rag

Henry Fillmore

Arr.: Peter King

Maestoso ♩ = 80

rit.

Energico ♩ = 116

The musical score for "Shoutin' Liza Rag" is written for piano and features a variety of musical notations. The first system begins with a treble clef and a key signature of one sharp (F#). The piano part starts with a bass clef and a key signature of one flat (Bb). The tempo is marked "Maestoso" with a quarter note equal to 80 beats per minute. The dynamics range from *ff* (fortissimo) to *p* (piano). The second system is marked "Energico" with a quarter note equal to 116 beats per minute. The third system includes a repeat sign. The fourth system continues the piece. The score includes a piano (p) and forte (f) dynamic range, with triplets and various articulations.

15. Boss Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

The musical score for "Boss Rag" is written for piano and melody. It is in 2/4 time, key of D major, and tempo "Lively ♩ = 120". The score is divided into four systems, each with a measure number at the beginning: 1, 8, 14, and 21.

System 1 (Measures 1-7): The piano part begins with a triplet of eighth notes (ff) and continues with a series of chords and single notes. The melody line starts with a triplet of eighth notes (ff) and continues with a series of eighth notes and a glissando (f).

System 2 (Measures 8-13): The piano part continues with a series of chords and single notes. The melody line continues with a series of eighth notes and a triplet of eighth notes (3).

System 3 (Measures 14-20): The piano part continues with a series of chords and single notes. The melody line continues with a series of eighth notes and a triplet of eighth notes (3). The system ends with a glissando (ff).

System 4 (Measures 21-24): The piano part continues with a series of chords and single notes. The melody line continues with a series of eighth notes and a triplet of eighth notes (3). The system ends with a glissando (mf).

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