

# 15 Rags

Alto Saxophone & Piano

*or CD Play Back / Play Along (optional)*

Arr.: Peter King

**Henry Fillmore**

EMR 2317

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# 1. Lasso Rag

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 92

E♭ Alto Saxophone

Piano



6

12

18

1. 2.

*ff* *f* *mf* *f*

# 2. Hot Rag

7

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

7

15

22

*f*

*mf*

*f*

*mf*

*mf*

1.

2.

# 3. Ladies' Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 100

The musical score for "Ladies' Rag" is presented in a standard piano format. It begins with a tempo marking of "Moderato" and a metronome indication of 100 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 containing a melody line and a piano accompaniment. The melody line features various musical notations, including slurs, accents, and triplet markings. The piano accompaniment consists of chords and single notes, with dynamic markings such as *mf* and *f*. The score concludes with a first ending bracket in the final 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 melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked "Lively" with a quarter note equal to 116 beats per minute.

**System 1 (Measures 1-6):** The piano part begins with a triplet of eighth notes in the bass. The melody starts with a half rest, followed by a series of eighth notes with a forte (*f*) dynamic marking.

**System 2 (Measures 7-13):** The piano part continues with eighth-note chords. The melody features triplet markings over eighth notes and a forte (*ff*) dynamic marking.

**System 3 (Measures 14-20):** The piano part maintains the eighth-note bass line. The melody includes a half rest and continues with eighth-note patterns.

**System 4 (Measures 21-26):** The piano part concludes with eighth-note chords. The melody features triplet markings over eighth notes and ends with a fermata.

# 5. Slim Rag

19

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

The musical score for "Slim 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, with measures 8, 15, and 23 marked at the beginning of their respective systems. Dynamics include *mf*, *f*, and *mf*. The piece includes a first and second ending at measure 15.

# 6. Teddy Rag

Henry Fillmore

Arr.: Peter King

Marcia ♩ = 108

The musical score for "Teddy Rag" is written for piano and melody. It is in 2/4 time, key of D major, and consists of 24 measures. The tempo is marked as Marcia ♩ = 108. The score is divided into four systems, each with a melody line and a piano accompaniment. The piano part features a steady bass line with chords, while the melody line has various ornaments and triplets. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score includes a first ending and a second ending, both marked with first and second endings.

Measures 1-5: Melody line starts with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The piano part has a steady bass line with chords. Dynamics: *f* (forte) and *mf* (mezzo-forte).

Measures 6-11: Melody line continues with eighth notes and quarter notes. The piano part has a steady bass line with chords. Dynamics: *f* (forte) and *mf* (mezzo-forte).

Measures 12-17: Melody line continues with eighth notes and quarter notes. The piano part has a steady bass line with chords. Dynamics: *f* (forte) and *mf* (mezzo-forte).

Measures 18-24: Melody line continues with eighth notes and quarter notes. The piano part has a steady bass line with chords. Dynamics: *f* (forte) and *mf* (mezzo-forte). The score includes a first ending and a second ending, both marked with first and second endings.

# 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" and a quarter note equal to 104 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score is arranged in four systems, each containing a right-hand melody and a left-hand accompaniment. The right-hand melody is characterized by eighth-note triplets and a consistent rhythmic pattern. The left-hand accompaniment consists of chords and eighth notes. The piece concludes with a double bar line and a repeat sign, indicating the end of the composition.



# 8. Mose Rag

Henry Fillmore

Arr.: Peter King

March time ♩ = 112

The musical score for "8. Mose Rag" is presented in a standard piano format. It consists of a piano accompaniment and a single melodic line. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is indicated as "March time ♩ = 112".

The score is divided into four systems, each with a measure number at the beginning of the piano part: 1, 7, 13, and 20. The piano part features a steady bass line with chords, often using triplets (indicated by a '3' over a group of notes). Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). The melodic line is more ornate, featuring many grace notes (indicated by a 'v' over a note) and slurs. It includes dynamic markings such as *f* (forte) and *mf*.

# 9. Pahson Rag

35

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 96

a tempo

The musical score for 'Pahson Rag' is written for piano. It begins with a piano introduction marked 'Slow Drag' at a tempo of 96 beats per minute. The introduction features a melody in the right hand and a bass line in the left hand, both marked 'ff' (fortissimo). The melody includes triplets and a '3' marking. The piano part begins with a '3' marking and continues with a steady bass line. The score is divided into four systems. The first system includes a piano introduction and the first system of the piano part. The second system continues the piano part. The third system continues the piano part. The fourth system includes a first ending (1.) and a second ending (2.) marked 'f' (forte). The score concludes with a final cadence.

# 10. Dusty Rag

Henry Fillmore

Arr.: Peter King

Moderato  $\text{♩} = 104$ 

The musical score for "Dusty Rag" is presented in four systems. The first system (measures 1-6) shows the right-hand melody with dynamic markings *ff* and *mf*, and triplet markings. The piano accompaniment in the left hand features chords and eighth notes. The second system (measures 7-13) continues the piano accompaniment. The third system (measures 14-20) includes a first ending bracket and dynamic markings *ff* and *mf*. The fourth system (measures 21-26) includes a second ending bracket and dynamic markings *mf* and *f*.

# 11. Sally Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 96

The musical score for "Sally Rag" is presented in four systems. The first system (measures 1-8) begins with a melody line in D major, 2/4 time, marked Moderato (♩ = 96). The piano accompaniment starts with a forte (f) dynamic. The second system (measures 9-16) continues the melody and accompaniment. The third system (measures 17-23) includes a first ending (1.) and a second ending (2.), marked mezzo-forte (mf). The fourth system (measures 24-31) concludes the piece with a forte (f) dynamic. The score includes various musical notations such as triplets, accents, and dynamic markings.

# 12. Lucky Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 112

The musical score for "Lucky Rag" is written for piano and right hand. It is in 2/4 time, key of D major, and tempo "Lively" (♩ = 112). The score is divided into five systems, each containing a piano part (left and right staves) and a right-hand part (single staff). The piano part features a steady bass line with chords and occasional triplets. The right hand has more complex patterns, including triplets and sixteenth notes. Dynamics include *ff*, *f*, and *f*<sup>3</sup>. The score ends with a double bar line and repeat signs.

# 13. Bones Rag

Henry Fillmore

Arr.: Peter King

Maestoso ♩ = 80      Fast ♩ = 116

**System 1 (Measures 1-7):** Maestoso ♩ = 80. Right hand: *ff* triplet of eighth notes, followed by a half note, a quarter note, and a half note. Left hand: *ff* chords and single notes. Measure 7 ends with a repeat sign.

**System 2 (Measures 8-14):** Fast ♩ = 116. Right hand: *f* triplet of eighth notes, followed by a half note, a quarter note, and a half note. Left hand: *f* chords and single notes. Measure 14 ends with a repeat sign.

**System 3 (Measures 15-21):** Fast ♩ = 116. Right hand: *f* triplet of eighth notes, followed by a half note, a quarter note, and a half note. Left hand: *f* chords and single notes. Measure 21 ends with a repeat sign.

**System 4 (Measures 22-28):** Fast ♩ = 116. Right hand: *mf* triplet of eighth notes, followed by a half note, a quarter note, and a half note. Left hand: *mf* chords and single notes. Measure 28 ends with a repeat sign.

# 14. Shoutin' Liza Rag

Henry Fillmore

Arr.: Peter King

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

The musical score is written for piano and features a variety of musical elements. The first system begins with a **Maestoso** tempo of 80 beats per minute. The melody in the right hand starts with a triplet of eighth notes, marked **ff**. The piano accompaniment in the left hand consists of chords and single notes, also marked **ff**. The second system includes a **rit.** (ritardando) marking. The third system transitions to an **Energico** tempo of 116 beats per minute, with a **f** (forte) dynamic. The score includes various musical notations such as triplets, slurs, and a repeat sign with a first ending bracket. The key signature is one sharp (F#) and the time signature is 2/4.

# 15. Boss Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

The musical score for "Boss Rag" is written for piano and right hand. It is in 2/4 time, key of D major, and consists of 24 measures. The tempo is marked "Lively ♩ = 120".

**Measures 1-7:** The right hand begins with a triplet of eighth notes (D4, E4, F#4) marked *ff*, followed by a glissando (marked *f* and *gliss.*) over a half note G#4. The piano part provides a steady bass line with chords.

**Measures 8-13:** The right hand continues with triplets of eighth notes (G#4, A4, B4) and (C5, B4, A4), marked *ff*. The piano part continues with a steady bass line.

**Measures 14-20:** The right hand features a glissando (marked *gliss.*) and triplets of eighth notes (B4, A4, G#4) and (F#4, E4, D4). The piano part continues with a steady bass line.

**Measures 21-24:** The right hand concludes with a triplet of eighth notes (D4, E4, F#4) marked *ff*, followed by a half note G#4 marked *mf*. The piano part continues with a steady bass line.



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