

15 Rags

Tenor Saxophone & Piano

or CD Play Back / Play Along (optional)

Arr.: Peter King

Henry Fillmore

EMR 2319

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1. Lasso Rag

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 92

Musical score for Tenor Sax and Piano, featuring measures 1 through 18. The score is in 2/4 time and includes dynamic markings such as *ff*, *f*, *mf*, and *f*. The Tenor Sax part includes triplets and slurs. The Piano part includes triplets and slurs. The score is divided into systems, with measures 1-5, 6-11, 12-17, and 18-23. The final system includes first and second endings.



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 for "3. Ladies' Rag" is presented in a standard piano format. It begins with a tempo marking of "Moderato" and a metronome indication of a quarter note equal to 100. The key signature is one flat (B-flat major), and the time signature is 2/4. The score is divided into four systems, each containing a single melodic line and a grand staff (treble and bass clef) for piano accompaniment. The first system (measures 1-5) includes dynamic markings of *mf* and *f*, and features triplet markings (3) in the melody. The second system (measures 6-10) continues the accompaniment with a steady eighth-note pattern in the bass. The third system (measures 11-15) shows the melody returning with triplet markings. The fourth system (measures 16-19) concludes the piece with a first ending bracket and a final triplet. The score is marked with various articulations, including slurs, accents, and breath marks.

4. Bull Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 116

1

7

14

21

5. Slim Rag

19

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

The musical score for "5. Slim Rag" is written for piano. It begins with a tempo marking of "Lively" and a quarter note equal to 120 beats per minute. The key signature has two flats (B-flat major), and the time signature is 2/4. The score is divided into four systems of music. The first system starts at measure 1 and ends at measure 7. The second system starts at measure 8 and ends at measure 14. The third system starts at measure 15 and includes a first and second ending at measure 18. The fourth system starts at measure 23 and ends at measure 29. Dynamics include mezzo-forte (mf) and forte (f). The piece concludes with a final cadence in the fourth system.

6. Teddy Rag

Henry Fillmore

Arr.: Peter King

Marcia ♩ = 108

The musical score for "Teddy Rag" is presented in four systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "Marcia" with a quarter note equal to 108 beats per minute. The score begins with a piano introduction. The first system (measures 1-5) features a treble staff with a triplet of eighth notes (measure 1) and a mezzo-forte (mf) dynamic. The piano accompaniment starts in measure 2 with a forte (f) dynamic. The second system (measures 6-11) continues the piano accompaniment with a mezzo-forte (mf) dynamic. The third system (measures 12-17) features a treble staff with a triplet of eighth notes (measure 12) and a forte (f) dynamic. The piano accompaniment also features a forte (f) dynamic. The fourth system (measures 18-22) includes a first and second ending for the treble staff, marked mezzo-forte (mf). The piano accompaniment continues with a mezzo-forte (mf) dynamic.

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). 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 104 beats per minute. The score begins with a piano introduction marked *ff* (fortissimo) and *f* (forte). The main melody is characterized by triplet patterns and dynamic markings such as *mp* (mezzo-piano) and *(mp)*. The score is divided into measures, with measure numbers 6, 12, and 18 indicated. The piece concludes with a final measure marked *mp*.

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 treble staff with a melody and a bass staff with piano accompaniment. The piano part is marked *ff* and includes triplets and slurs. The second system (measures 7-12) continues the piano accompaniment, marked *mf*. The third system (measures 13-19) continues the piano accompaniment. The fourth system (measures 20-25) includes a treble staff with a melody and a bass staff with piano accompaniment, marked *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

9. Pahson Rag

35

Henry Fillmore

Arr.: Peter King

Slow Drag $\text{♩} = 96$

a tempo

ff 3 3 3 mf

3 ff mf

7

14

19 1. 2. 3 3 3 3 p

10. Dusty Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 104

ff 3

mf 3

ff 3

mf

7

14

ff 3

mf 3

ff 3

mf

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 written for piano and features a melody in the treble clef and a supporting accompaniment in the bass clef. 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 96 beats per minute. The score is divided into four systems. The first system begins with a forte (f) dynamic and a triplet of eighth notes. The second system continues the melody and accompaniment. The third system includes a first and second ending, a repeat sign, and a mezzo-forte (mf) dynamic. The fourth system concludes the piece with a forte (f) dynamic and a final flourish.

13. Bones Rag

Henry Fillmore

Arr.: Peter King

Maestoso ♩ = 80

⌚ = Play Back count 3 beats

Fast ♩ = 116

The musical score for "Bones Rag" is written for piano in 2/4 time. It begins with a tempo marking of "Maestoso" (♩ = 80) and a "Fast" tempo (♩ = 116). The score is divided into four systems, each containing a right-hand melody and a left-hand accompaniment. The first system includes dynamic markings of *ff* and *f*, and features a triplet in the right hand. The second system continues the melody and accompaniment, with a triplet in the right hand. The third system includes a repeat sign and a key signature change to one flat. The fourth system includes dynamic markings of *mf* and *f*, and features a triplet in the right hand. The score is arranged by Peter King and is identified by the number EMR 2319.

14. Shoutin' Liza Rag

Henry Fillmore

Arr.: Peter King

Maestoso ♩ = 80 rit. Energico ♩ = 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, marked with a piano (p) dynamic. The piano part consists of a steady eighth-note accompaniment, while the right hand plays a melody with triplets. The tempo then changes to 'rit.' (ritardando) and finally to 'Energico' at 116 beats per minute, marked with a forte (f) dynamic. The piano part continues with a similar accompaniment, and the right hand features more complex melodic lines, including a triplet and a repeat sign with a first ending bracket. The piece concludes with a final cadence.

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 B-flat major, and consists of 24 measures. The tempo is marked "Lively ♩ = 120".

Measures 1-4: The right hand begins with a triplet of eighth notes (G4, A4, Bb4) marked *ff*. The piano part has a steady bass line. Measure 4 ends with a glissando (gliss.) marked *f*.

Measures 5-8: The right hand continues with a triplet of eighth notes (C5, Bb4, A4) marked *ff*. The piano part has a steady bass line. Measure 8 ends with a triplet of eighth notes (G4, F4, E4) marked *f*.

Measures 9-13: The right hand continues with a triplet of eighth notes (D4, C4, Bb3) marked *f*. The piano part has a steady bass line. Measure 13 ends with a triplet of eighth notes (G4, F4, E4) marked *f*.

Measures 14-18: The right hand continues with a triplet of eighth notes (D4, C4, Bb3) marked *f*. The piano part has a steady bass line. Measure 18 ends with a triplet of eighth notes (G4, F4, E4) marked *ff*.

Measures 19-24: The right hand continues with a triplet of eighth notes (D4, C4, Bb3) marked *ff*. The piano part has a steady bass line. Measure 24 ends with a triplet of eighth notes (G4, F4, E4) marked *mf*.

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