

15 Rags

Trumpet & Piano

or CD Play Back / Play Along (optional)

Arr.: Peter King

Henry Fillmore

EMR 6172

Solo Stimme / Voix / Part : B^b + C

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1. Lasso Rag

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 92

Trumpet in C

Piano

The musical score for 'The Rose Tree' is presented in three staves. The top staff is the vocal line, featuring a melody with eighth and sixteenth notes, including triplet markings. The middle staff is the piano accompaniment, consisting of chords and single notes with rests. The bottom staff is the bass line, featuring a simple melody of eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

[illegible]

18

3

1. 2.

mf *f*

5

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 18-21) features a treble clef staff with a key signature of one flat (B-flat). It begins with a treble rest, followed by a triplet of eighth notes (G4, A4, Bb4), then a triplet of eighth notes (Bb4, A4, G4), and another triplet of eighth notes (F4, E4, D4). This is followed by a measure with a half note (F4) and a quarter rest, then a measure with a quarter note (F4) and a quarter rest, and finally a measure with a quarter note (F4) and a quarter rest. The second system (measures 22-25) continues the melody in the treble staff, starting with a quarter note (F4), followed by a quarter note (E4), a quarter note (D4), and a quarter note (C4). It then has a measure with a quarter note (C4) and a quarter rest, followed by a measure with a quarter note (C4) and a quarter rest, and finally a measure with a quarter note (C4) and a quarter rest. The third system (measures 26-29) continues the melody in the treble staff, starting with a quarter note (C4), followed by a quarter note (Bb4), a quarter note (A4), and a quarter note (G4). It then has a measure with a quarter note (G4) and a quarter rest, followed by a measure with a quarter note (G4) and a quarter rest, and finally a measure with a quarter note (G4) and a quarter rest. The bass staff (measures 18-29) provides a harmonic accompaniment. It starts with a treble rest, followed by a quarter note (F3), a quarter note (E3), and a quarter note (D3). It then has a measure with a quarter note (D3) and a quarter rest, followed by a measure with a quarter note (D3) and a quarter rest, and finally a measure with a quarter note (D3) and a quarter rest. The bass staff also includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

2. Hot Rag

7

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

Lively ♩ = 120

p

f

mf

f

7

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score consists of three systems. The first system has a treble staff with a melody and a grand staff (treble and bass) with a piano accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord in the piano part. The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

15

1. 2.

The image shows a musical score for the song 'The Rose Tree'. It consists of two systems of music. The first system has a vocal line on a single staff and a piano accompaniment on two staves. The second system also has a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes first and second endings, indicated by '1.' and '2.' above the final measures. The piano part features a repeating eighth-note pattern in the left hand and chords in the right hand.

22

S:

mf

mf

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody (Soprano) and the piano accompaniment (Piano). The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right-hand part features a series of chords and single notes, while the left-hand part provides a steady bass line. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal note and a piano accompaniment ending. The score is written in a clear, professional style with standard musical notation.

3. Ladies' Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 100

The musical score for "Ladies' Rag" is written for piano and melody. It is in 2/4 time, key of B-flat major, and consists of 20 measures. The tempo is Moderato, 100 beats per minute. The score includes dynamic markings (mf, f), articulation (accents), and phrasing slurs. A first ending bracket is present at the end of the piece.

Measures 1-5: The melody line begins with a *mf* dynamic, followed by a *f* dynamic and a triplet. The piano accompaniment starts with a *mf* dynamic. Measure 5 ends with a repeat sign.

Measures 6-10: The melody line continues with a triplet. The piano accompaniment consists of chords and single notes. Measure 10 ends with a repeat sign.

Measures 11-15: The melody line continues with a triplet. The piano accompaniment consists of chords and single notes. Measure 15 ends with a repeat sign.

Measures 16-20: The melody line continues with a triplet and a first ending bracket. The piano accompaniment consists of chords and single notes. Measure 20 ends with a repeat sign.

4. Bull Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 116

7

14

21

5. Slim Rag

19

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

mf

mf

8

15

1. 2.

f mf mf

f mf mf

23

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 single melodic line and a piano accompaniment. 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 includes various musical notations such as triplets, slurs, and repeat signs with first and second endings. Dynamics include forte (f), mezzo-forte (mf), and piano (p).

System 1: The melodic line begins with a triplet of eighth notes (f), followed by a series of eighth and sixteenth notes, and ends with a half note. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. Dynamics range from *f* to *mf*.

System 2: The melodic line continues with eighth and sixteenth notes, including a triplet. The piano accompaniment maintains the eighth-note bass pattern and chordal accompaniment. Dynamics are primarily *f*.

System 3: The melodic line features a triplet and ends with a half note. The piano accompaniment continues with the eighth-note bass pattern and chords. Dynamics include *f* and *mf*.

System 4: The melodic line includes a first and second ending. The piano accompaniment concludes with a final chord. Dynamics include *mf*.

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 four systems of music. The first system (measures 1-5) features a melody in the right hand with triplets and slurs, and a bass line in the left hand. The second system (measures 6-11) continues the melody and bass line. The third system (measures 12-17) also continues the melody and bass line. The fourth system (measures 18-22) includes a first and second ending. The dynamics range from fortissimo (ff) to mezzo-piano (mp). The score is arranged by Peter King.

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 melody includes triplets and slurs, with dynamics *ff* and *f*. The piano accompaniment also includes triplets and slurs, with dynamics *ff* and *mf*. The second system (measures 7-12) continues the piano accompaniment. 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. The melody includes slurs and dynamics *f*. The piano accompaniment includes slurs and dynamics *f*. The tempo is marked as March time ♩ = 112.

9. Pahson Rag

35

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 96

a tempo

The musical score for "9. Pahson Rag" is written for piano and features a variety of musical elements. The first system, marked "Slow Drag" with a tempo of 96, includes a treble staff with a triplet of eighth notes marked *ff* and a bass staff with a triplet of eighth notes marked *ff*. The second system, marked "a tempo", continues the melody in the treble staff and the accompaniment in the piano. The third system shows a continuation of the piano accompaniment. The fourth system, starting at measure 19, includes a first ending (1.) and a second ending (2.) for the melody, followed by a triplet of eighth notes marked *f* in the bass staff.

10. Dusty Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 104

The musical score for "Dusty Rag" is written for piano and melody. It is in 2/4 time, key of B-flat major, and consists of 24 measures. The tempo is Moderato, marked as ♩ = 104. The score is divided into four systems, each with a first and second ending bracketed at the end.

System 1 (Measures 1-6): The piano part begins with a triplet of eighth notes (ff) and continues with chords and single notes. The melody line starts with a triplet of eighth notes (ff) and continues with various ornaments and dynamics (mf).

System 2 (Measures 7-13): The piano part continues with chords and single notes. The melody line features a triplet of eighth notes (ff) and continues with various ornaments and dynamics (mf).

System 3 (Measures 14-20): The piano part continues with chords and single notes. The melody line features a triplet of eighth notes (ff) and continues with various ornaments and dynamics (mf).

System 4 (Measures 21-24): The piano part continues with chords and single notes. The melody line features a triplet of eighth notes (mf) and continues with various ornaments and dynamics (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 piano accompaniment (left hand) and a melody (right hand). The key signature is 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.

System 1 (Measures 1-8): The melody begins with a triplet of eighth notes (F4, G4, A4) marked with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

System 2 (Measures 9-16): The melody continues with eighth-note patterns and triplets. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

System 3 (Measures 17-23): This system includes a first and second ending. The melody features a triplet and a repeat sign. The piano accompaniment includes a section with triplets in the right hand. Dynamics include *mf* (mezzo-forte).

System 4 (Measures 24-31): The final system shows the melody concluding with a series of eighth notes. The piano accompaniment features a more active right hand with chords and eighth notes. The piece ends with a forte (*f*) dynamic.

12. Lucky Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 112

The musical score for "Lucky Rag" is presented in a standard two-staff format. The top staff contains the melody, and the bottom staff contains the piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked as "Lively" with a quarter note equal to 112 beats per minute. The score is divided into four systems, each containing two staves. The first system (measures 1-5) begins with a forte (f) dynamic and a triplet of eighth notes. The second system (measures 6-11) continues the melody and accompaniment. The third system (measures 12-18) features a fortissimo (ff) dynamic and a triplet of eighth notes. The fourth system (measures 19-24) concludes the piece with a forte (f) dynamic and a triplet of eighth notes. The piano accompaniment consists of chords and bass lines, with some measures featuring a steady eighth-note bass line.

13. Bones Rag

Henry Fillmore

Arr.: Peter King

Maestoso $\text{♩} = 80$ Fast $\text{♩} = 116$

ff 3

f 3

8

15

22

mf f

mf f mf

8

14. Shoutin' Liza Rag

Henry Fillmore

Arr.: Peter King

Maestoso ♩ = 80

rit.

Energico ♩ = 116

The musical score is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a tempo marking of 'Maestoso ♩ = 80' and a 'rit.' (ritardando) instruction. The second system continues the piece. The third system includes a repeat sign and a '3' marking. The fourth system continues the piece. The score is written for piano and features various dynamics including *ff*, *p*, and *f*, as well as triplets and slurs.

15. Boss Rag

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

The musical score for "Boss Rag" is written for piano and right-hand melody. It is in 2/4 time, key of B-flat major, and consists of 24 measures. The tempo is marked "Lively ♩ = 120". The score is divided into four systems of two staves each. The piano part includes triplets and glissandos. The right-hand part includes triplets and glissandos. The score is marked with dynamics: *ff* (fortissimo) and *mf* (mezzo-forte). The first system (measures 1-7) starts with a *ff* triplet in the piano and a *f* (forte) glissando in the right hand. The second system (measures 8-13) continues the piano triplet and right-hand melody. The third system (measures 14-20) features a *gliss.* in the piano and a *ff* triplet in the right hand. The fourth system (measures 21-24) ends with a *mf* (mezzo-forte) triplet in the piano and a *mf* triplet in the right hand.

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