

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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1. Lasso Rag

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 92

The musical score is arranged in four systems, each with an Euphonium line and a Piano line. The Euphonium part features a melodic line with triplets and slurs, while the Piano part provides harmonic accompaniment with chords and bass lines. Dynamics range from *ff* to *mf*. The score includes first and second endings at the end of the piece.

2. Hot Rag

7

Henry Fillmore

Arr.: Peter King

Lively ♩ = 120

The musical score is written for piano and consists of four systems of music. Each system is in 2/4 time and the key signature has two flats (B-flat major). The tempo is marked 'Lively' with a quarter note equal to 120 beats per minute. The first system begins with a bass line marked *f* and a treble line marked *f* and *mf*. It features a triplet of eighth notes in the treble. The second system starts at measure 7. The third system starts at measure 15 and includes first and second endings. The fourth system starts at measure 22 and includes a repeat sign and mezzo-forte (*mf*) dynamics.

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 setting of 100. 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 measure number (1, 6, 11, 16) at the start of the first staff. The first system (measures 1-5) features a bass line with a triplet of eighth notes and a treble line with chords. The second system (measures 6-10) shows a steady bass line and a treble line with chords. The third system (measures 11-15) continues the bass line and treble line with chords. The fourth system (measures 16-20) includes a first ending bracket over measures 18-20 and dynamic markings of *f* and *mf*.

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 many 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 many 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 many 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 bass line and a treble line. The bass line features a triplet of eighth notes in the first measure of each system. The treble line consists of chords and single notes. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece is in 2/4 time and the key signature has two flats (B-flat major). The tempo is marked as Marcia with a quarter note equal to 108 beats per minute. The score includes first and second endings for the final system.

8. Mose Rag

Henry Fillmore

Arr.: Peter King

March time ♩ = 112

ff ³ *f* ³

ff *mf*

7

13

20

f

9. Pahson Rag

35

Henry Fillmore

Arr.: Peter King

Slow Drag ♩ = 96

a tempo

The musical score for "Pahson Rag" is presented in a grand staff format, consisting of a bass staff and a piano staff (treble and bass clefs). The piece is in 2/4 time and begins with a tempo marking of "Slow Drag" at 96 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems, with measure numbers 7, 14, and 19 indicated at the start of each system. The first system includes dynamic markings of *ff* and *mf*, and features several triplet markings. 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 marking of *f* and further triplet markings. The score concludes with a final cadence in the piano staff.

10. Dusty Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 104

1

7

14

21

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

3 3 3 3 3 3 3 3 3 3

11. Sally Rag

Henry Fillmore

Arr.: Peter King

Moderato ♩ = 96

The musical score for "Sally Rag" is presented in four systems, each with a bass clef staff and a piano staff. 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 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

S

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 $\text{♩} = 120$

Measures 1-7 of the piece. 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.

Measures 8-13. The bass line contains triplet eighth notes. The piano accompaniment features a triplet of eighth notes (3) in the right hand.

Measures 14-20. The bass line includes a glissando (gliss.) and triplet eighth notes. The piano accompaniment has a forte (ff) section.

Measures 21-24. The bass line starts with a forte (ff) section and ends with a mezzo-forte (mf) section. The piano accompaniment also features a mezzo-forte (mf) section.

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