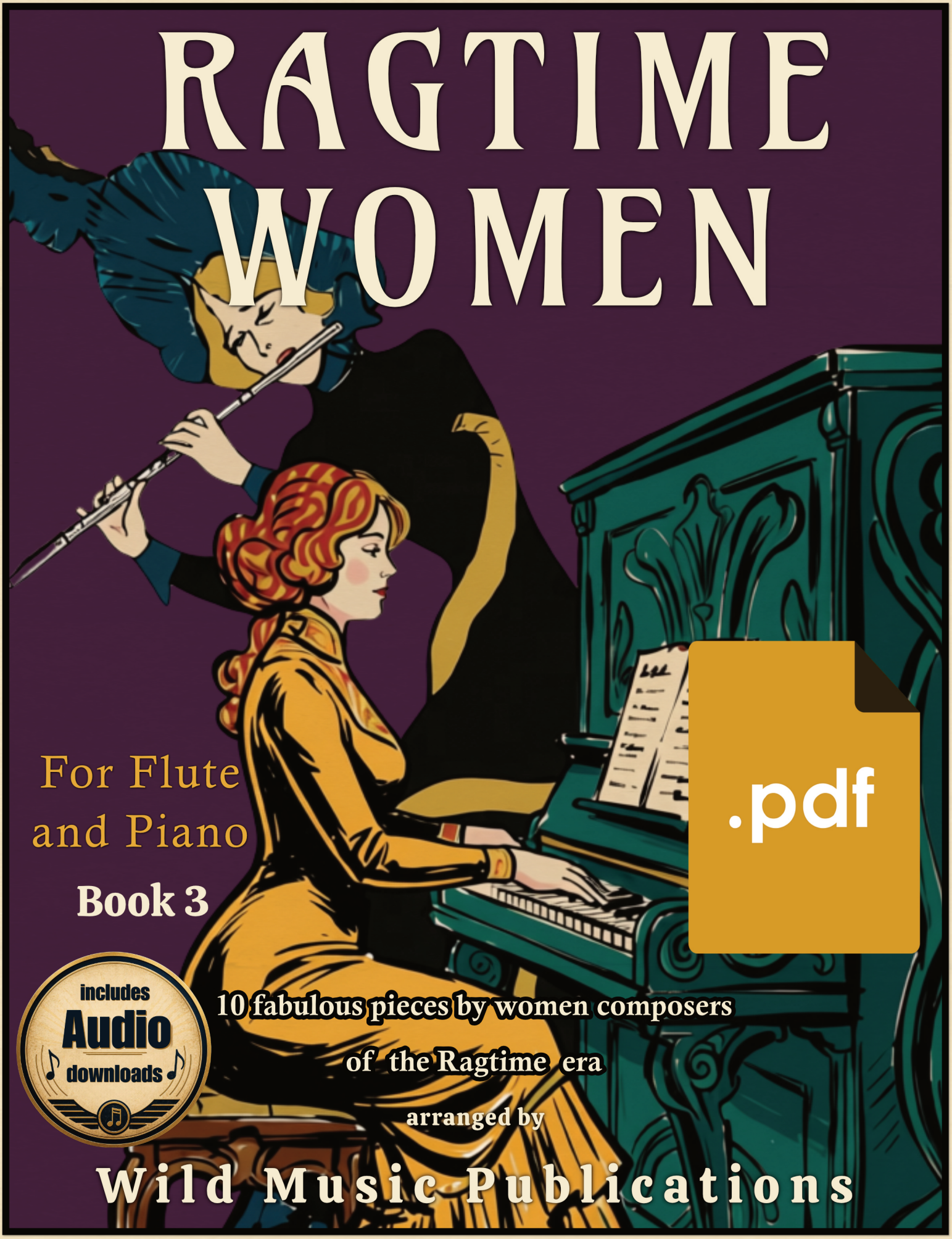
RAGTIME WOMEN



For Flute and Piano

Book 3

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includes **Audio** downloads

10 fabulous pieces by women composers of the Ragtime era

arranged by

Wild Music Publications

RAGTIME WOMEN

for Flute and Piano

Book 3

10 fabulous pieces by the women

composers of the Ragtime era

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~Libbie Erikson~
~Marcella A. Henry~
~Effie F. Kamman~
~Adaline Shepherd~
~Gwendolyn Stevenson~
~Nellie M. Stokes~
~Gypsy Countess Verona~
~Dorothy Ingersol Wahl
~Mamie E. Williams~



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ISBN: 9798176355963

ISMN: 9790571001278

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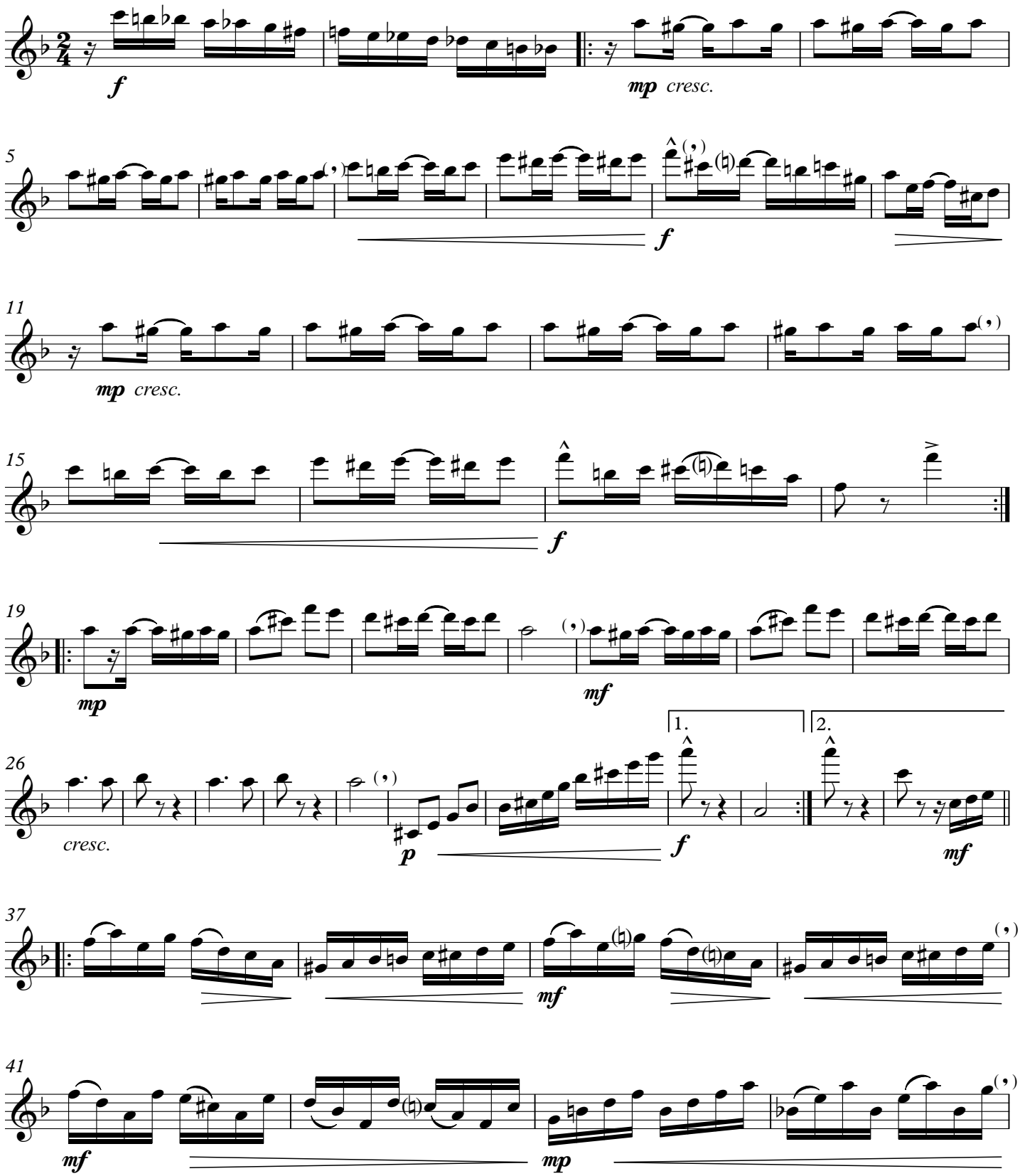
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Diablo Rag
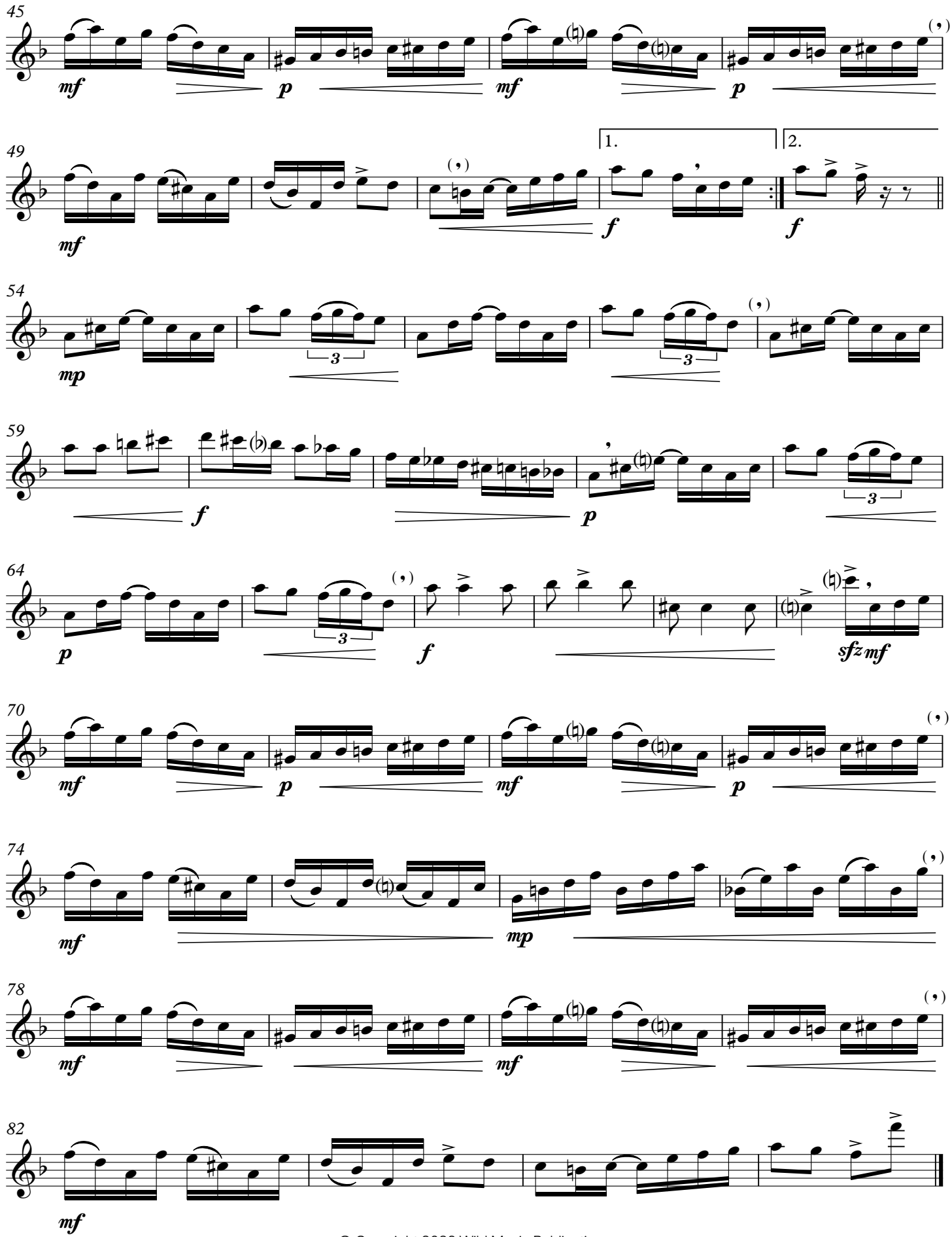
A Rag Fantasie
Two-Step
(published 1908)

Dorothy Ingersol Wahl
(1890 - 1918)

Allegro moderato [c. ♩ = 80]



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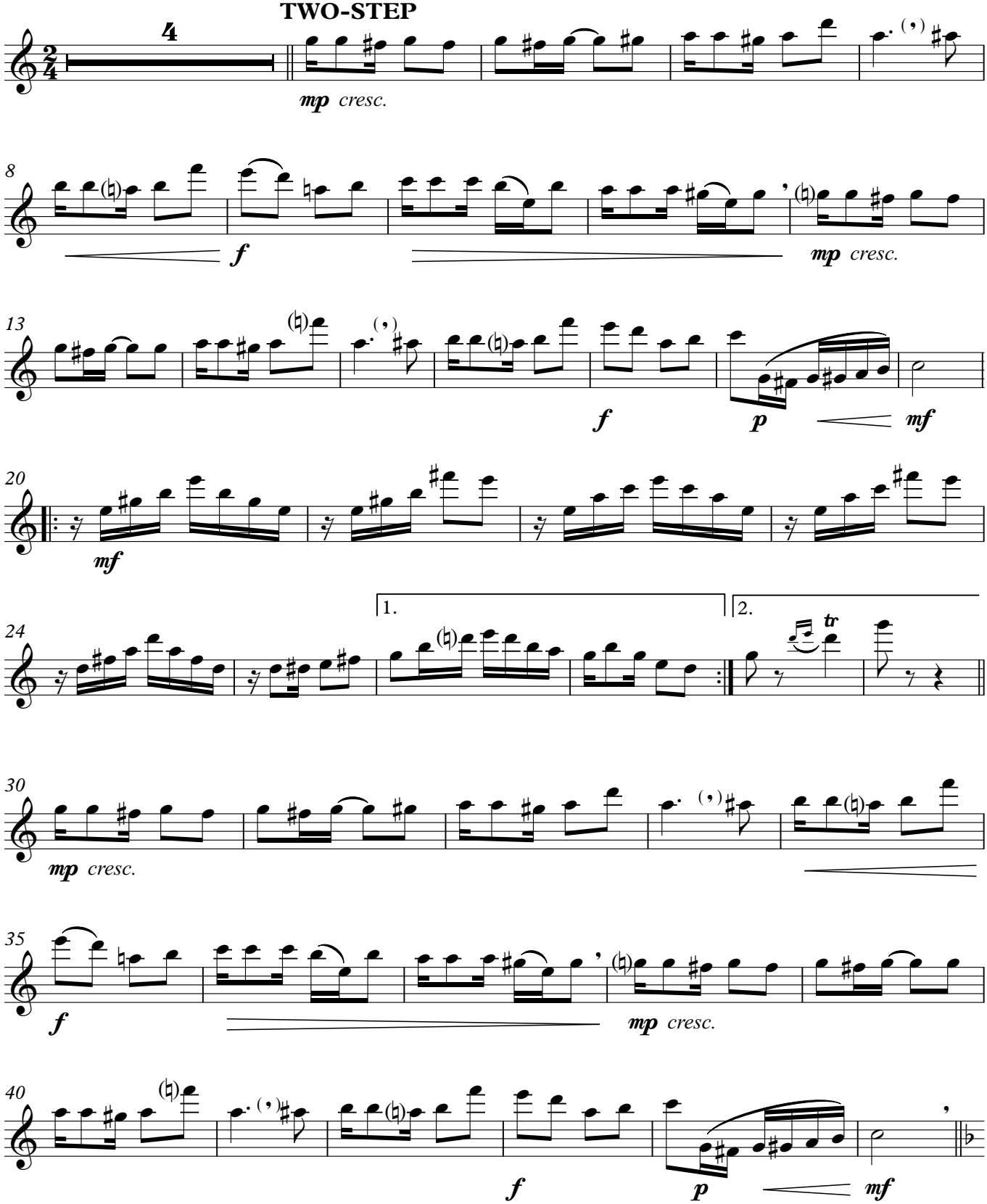
Trixy

Two-Step
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Libbie Erikson
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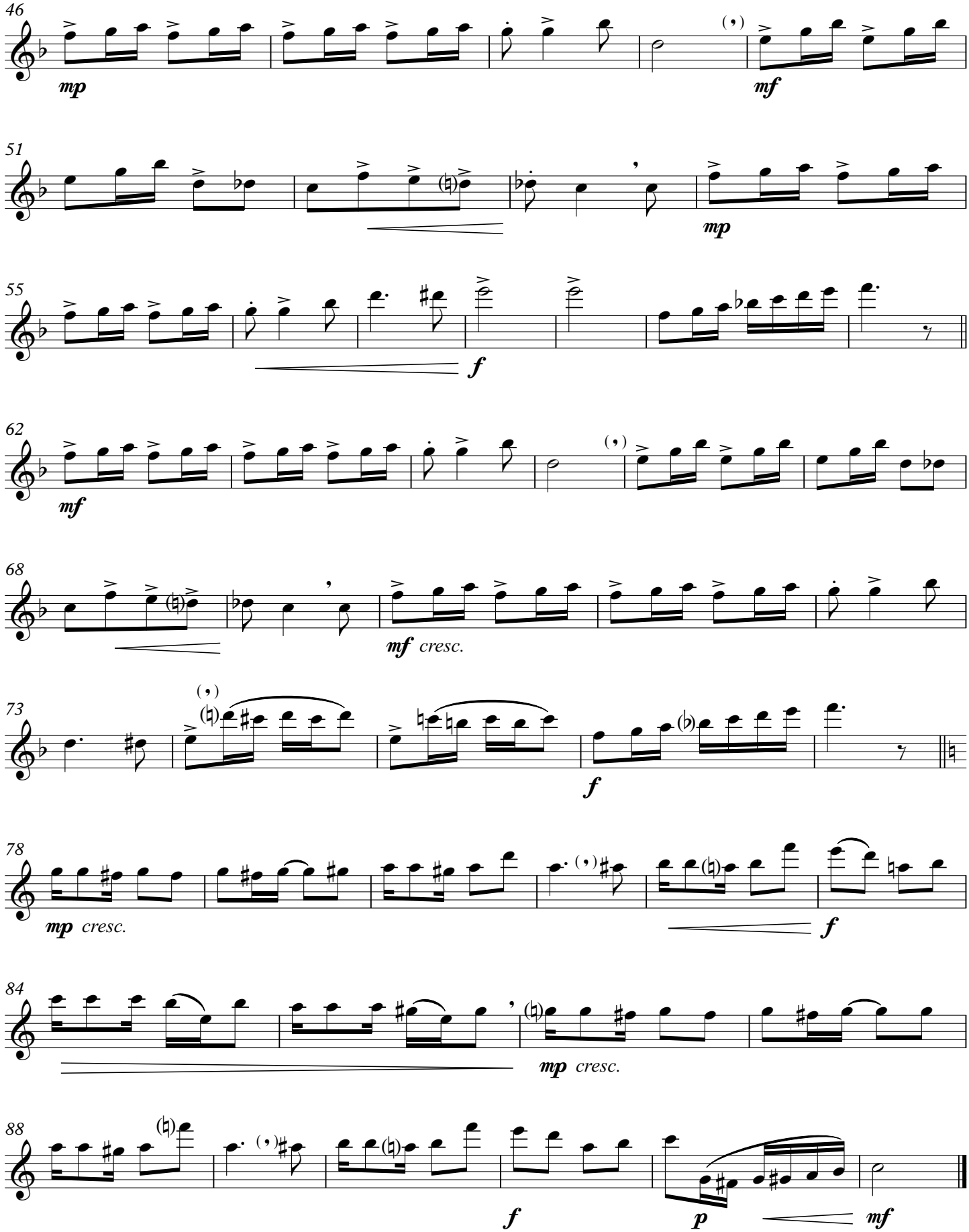
Allegretto [c. ♩ = 96]

TWO-STEP



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TRIO
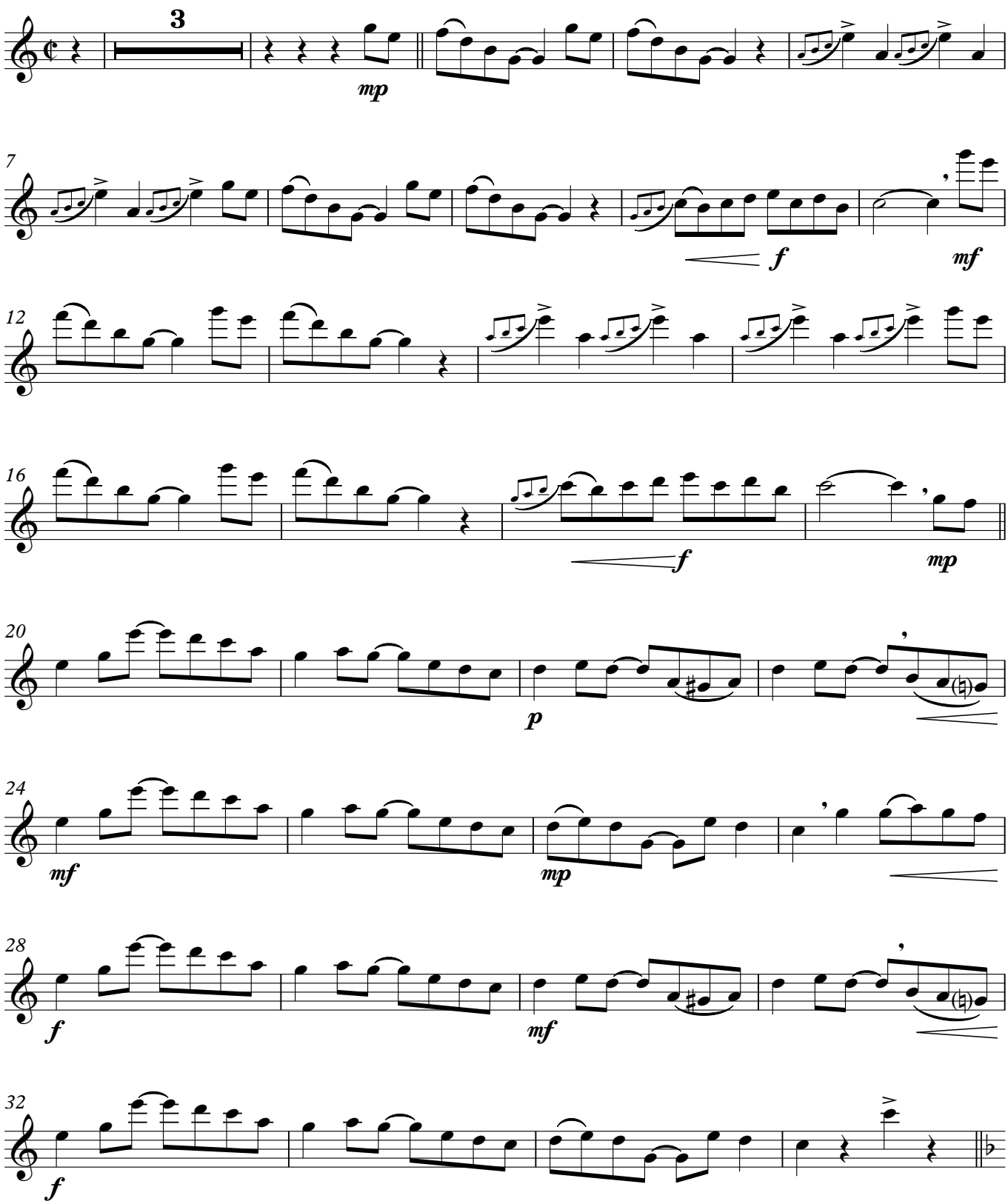


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Pig Ankles

A Grotesque Intermezzo
(published 1905)
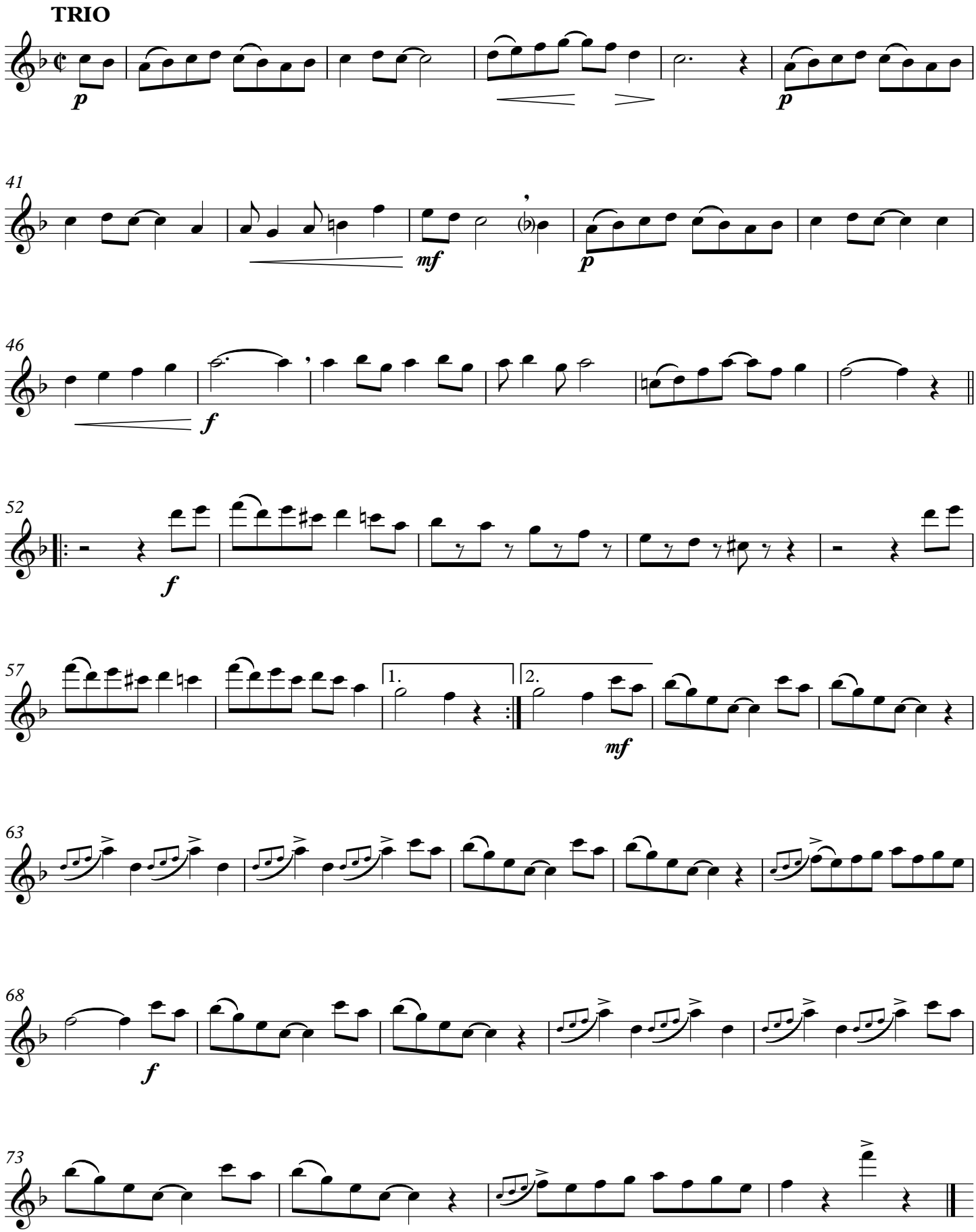
Mamie E. Williams
(1880-unknown)

In strict time [c. 𝅗𝅥 = 70]



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TRIO



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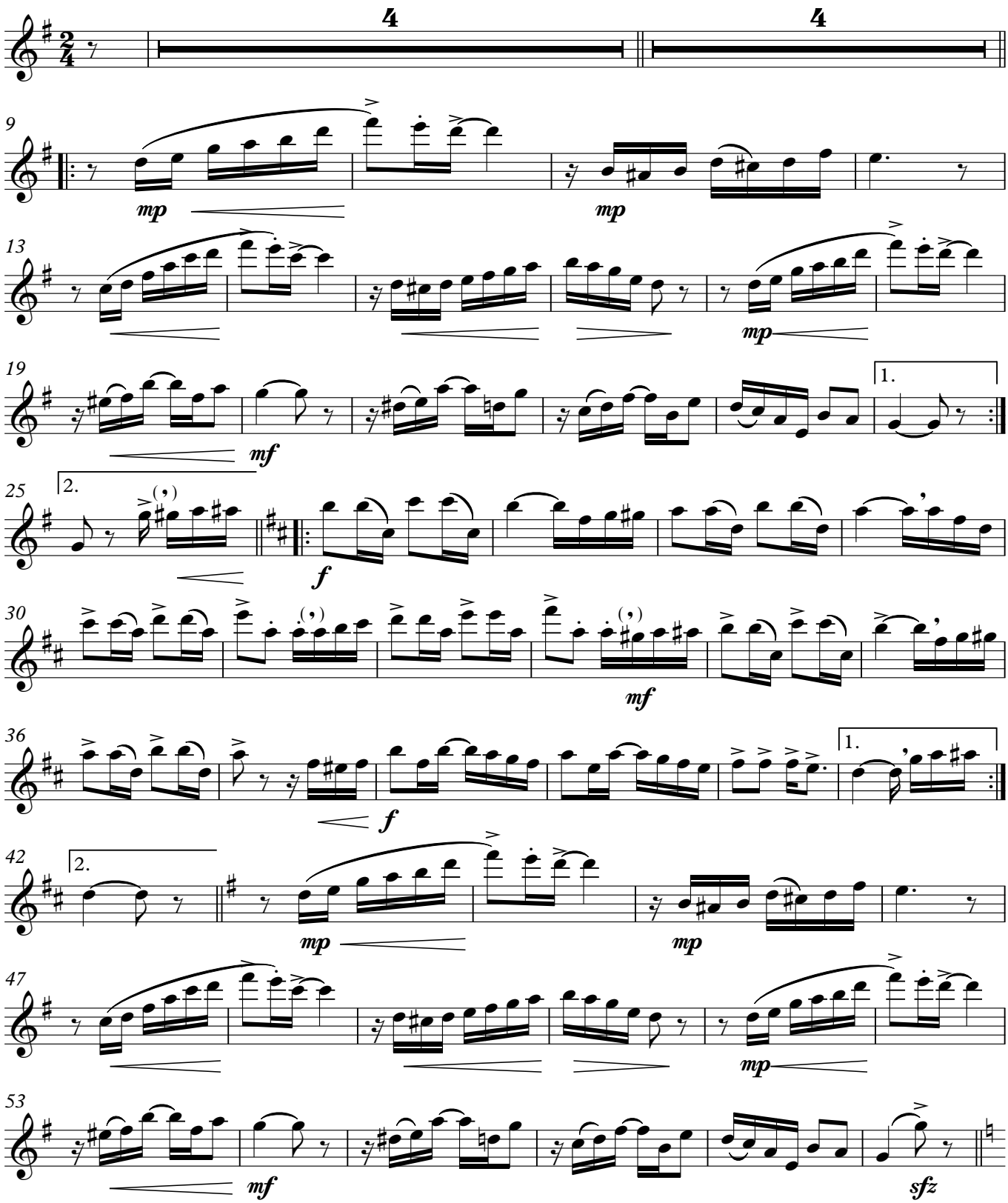
Diamonds and Rubies

Intermezzo
(published 1909)

Nellie M. Stokes
(1880-1914)

Andante moderato [c. ♩ = 70]

Allegro [c. ♩ = 84]



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59 **TRIO**

p repeat f

64

mf

69

f

1.

75 2.

sfz *mp* *mp*

80

mp

to CODA

86

mf

CODA

Andante [c. ♩ = 75]

92

rit.

p legato *dim.* *pp*
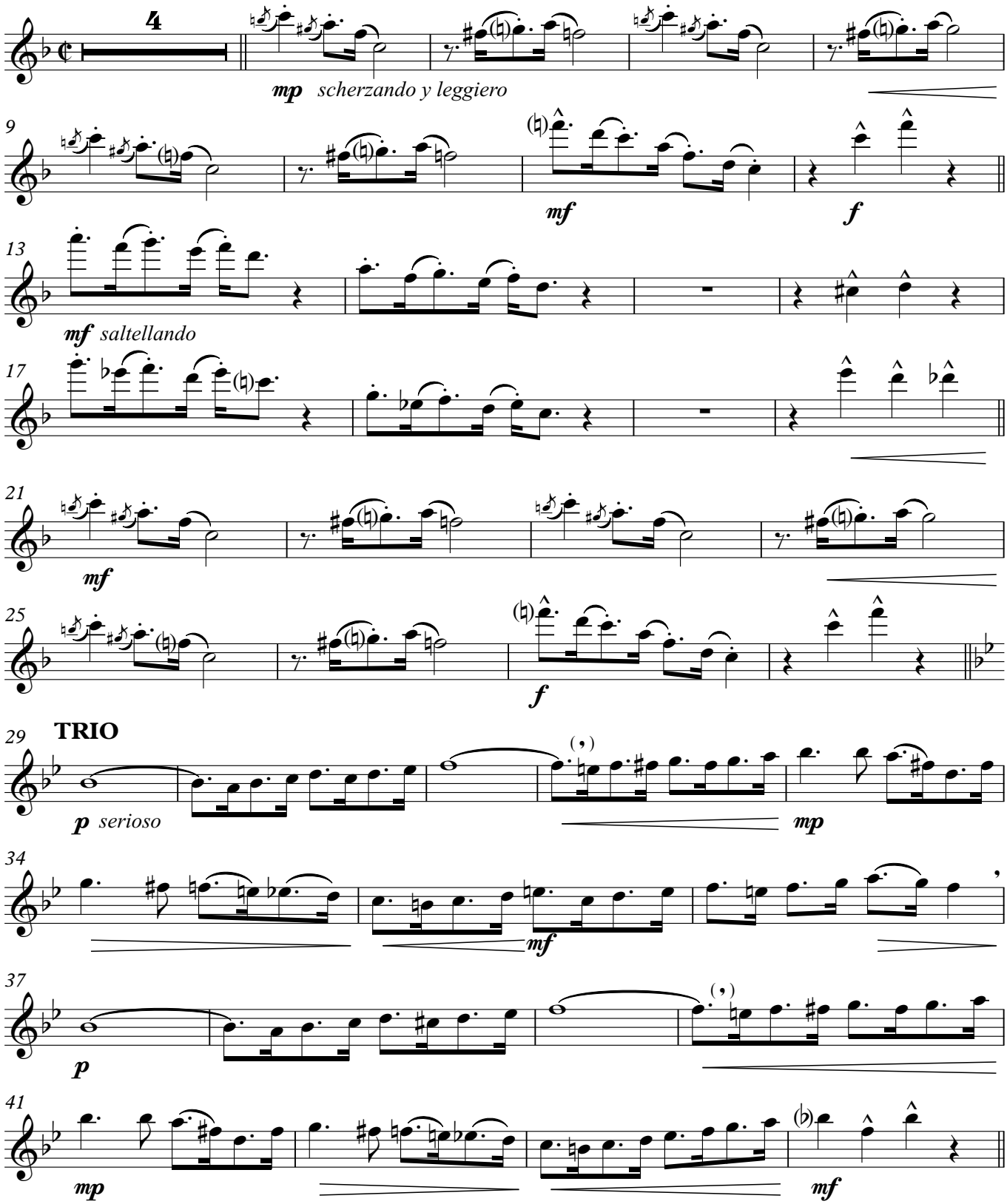
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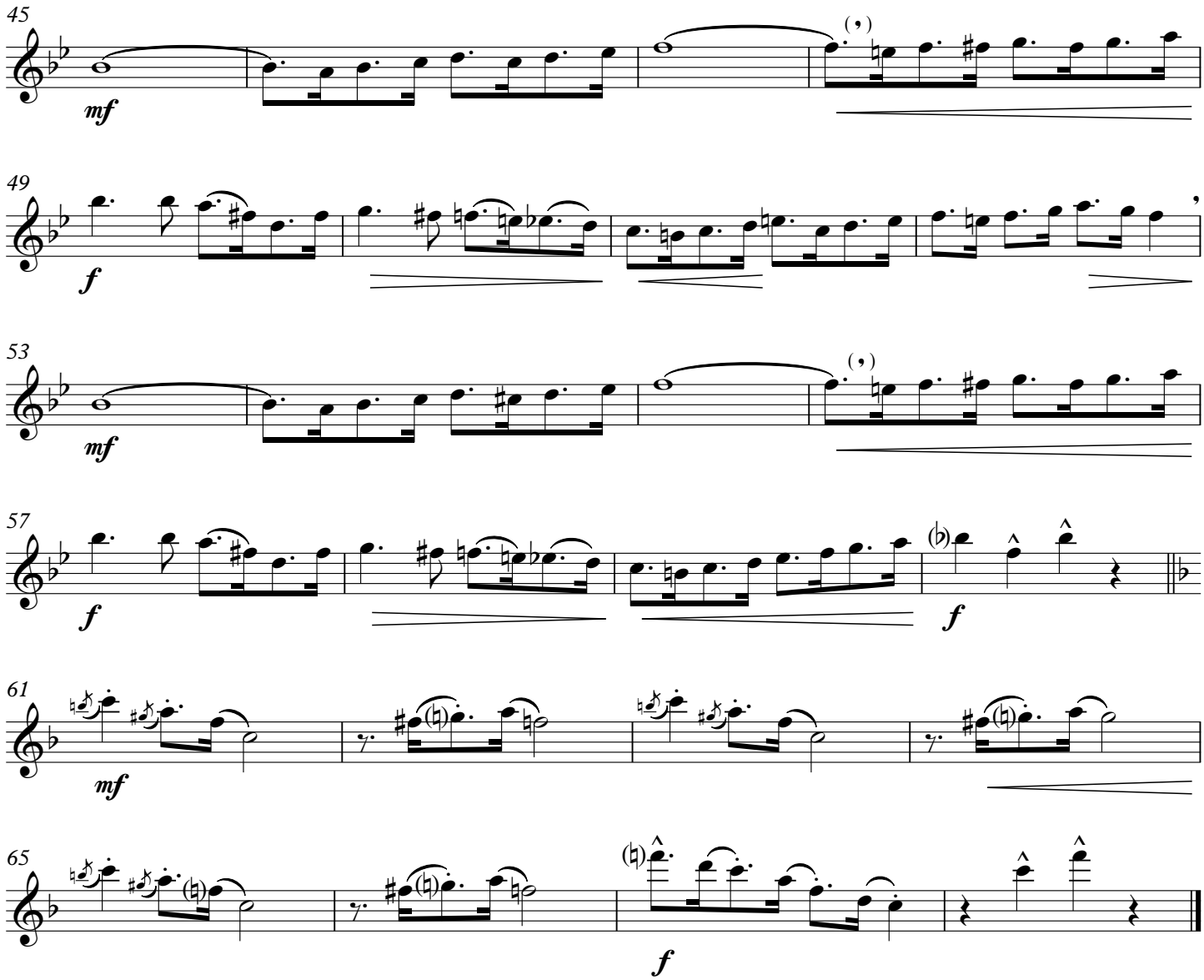
Eccentric Foxtrot
(published 1923)

Effie F. Kamman
(1868-1933)

Moderato [c. ♩ = 70]



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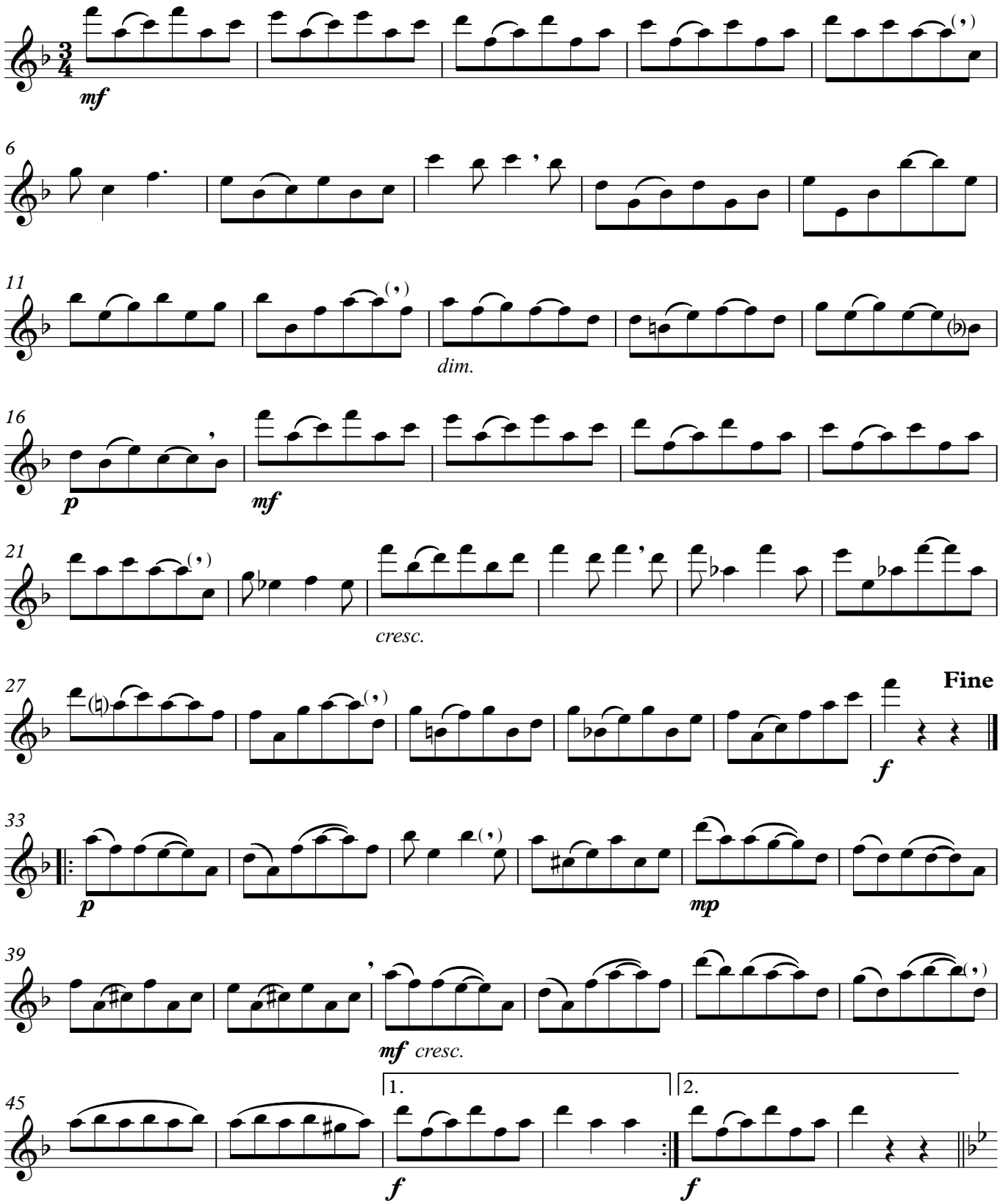


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The Covent Garden

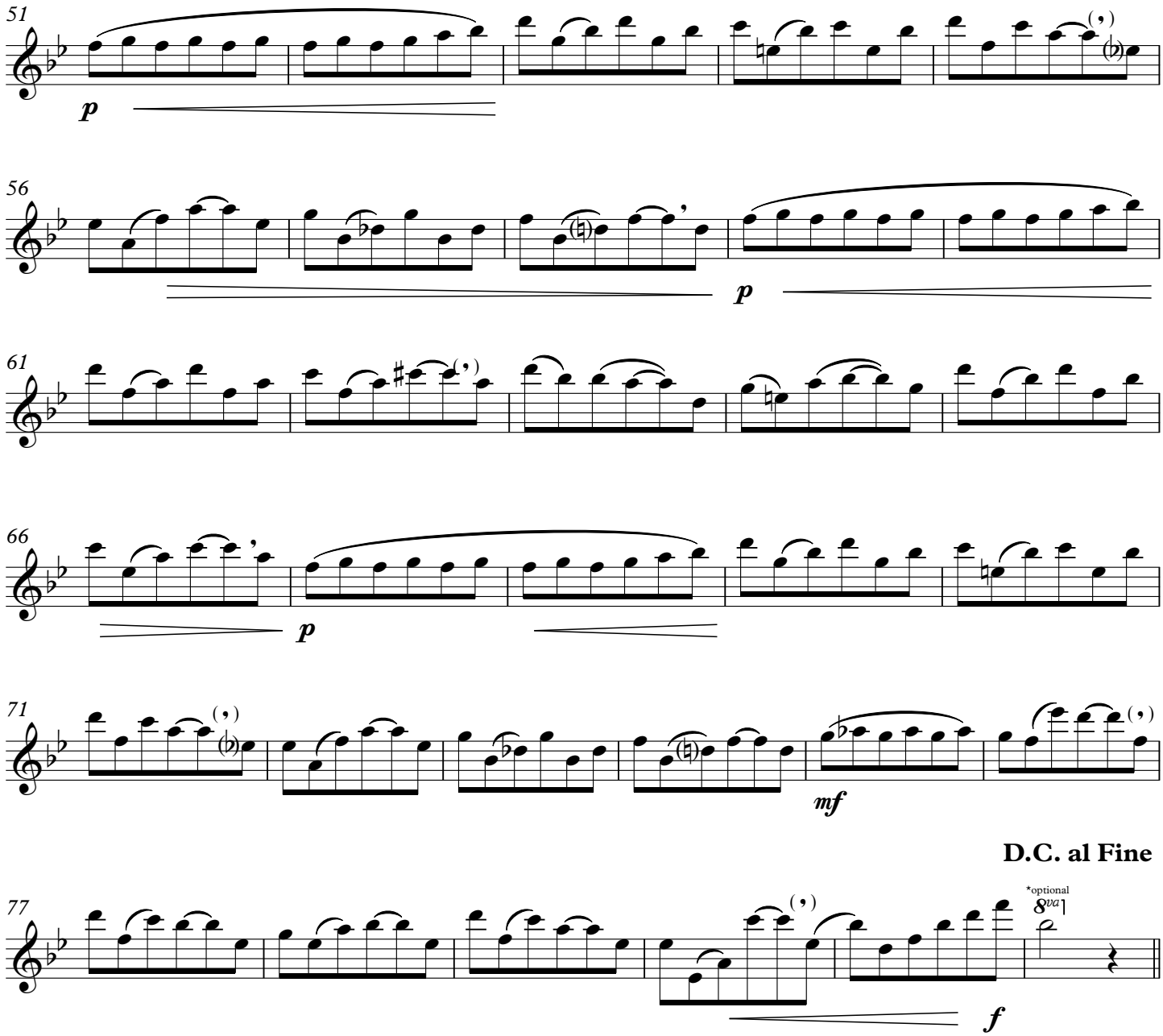
Ragtime Waltz
(published 1917)

Marcella A. Henry
(b. c 1885 - unknown)

Allegretto [c. ♩ = 120]



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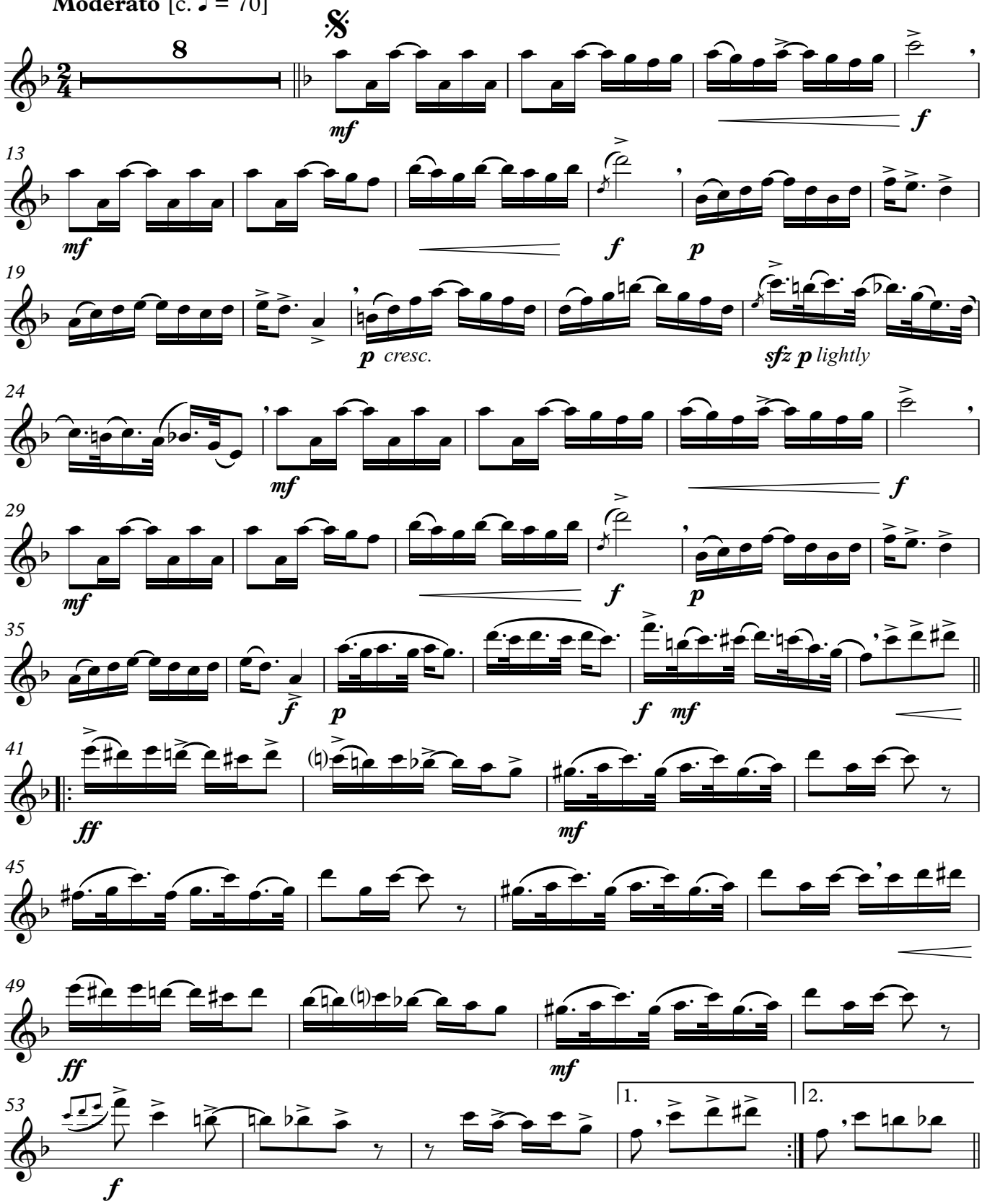


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Smash-Up Rag
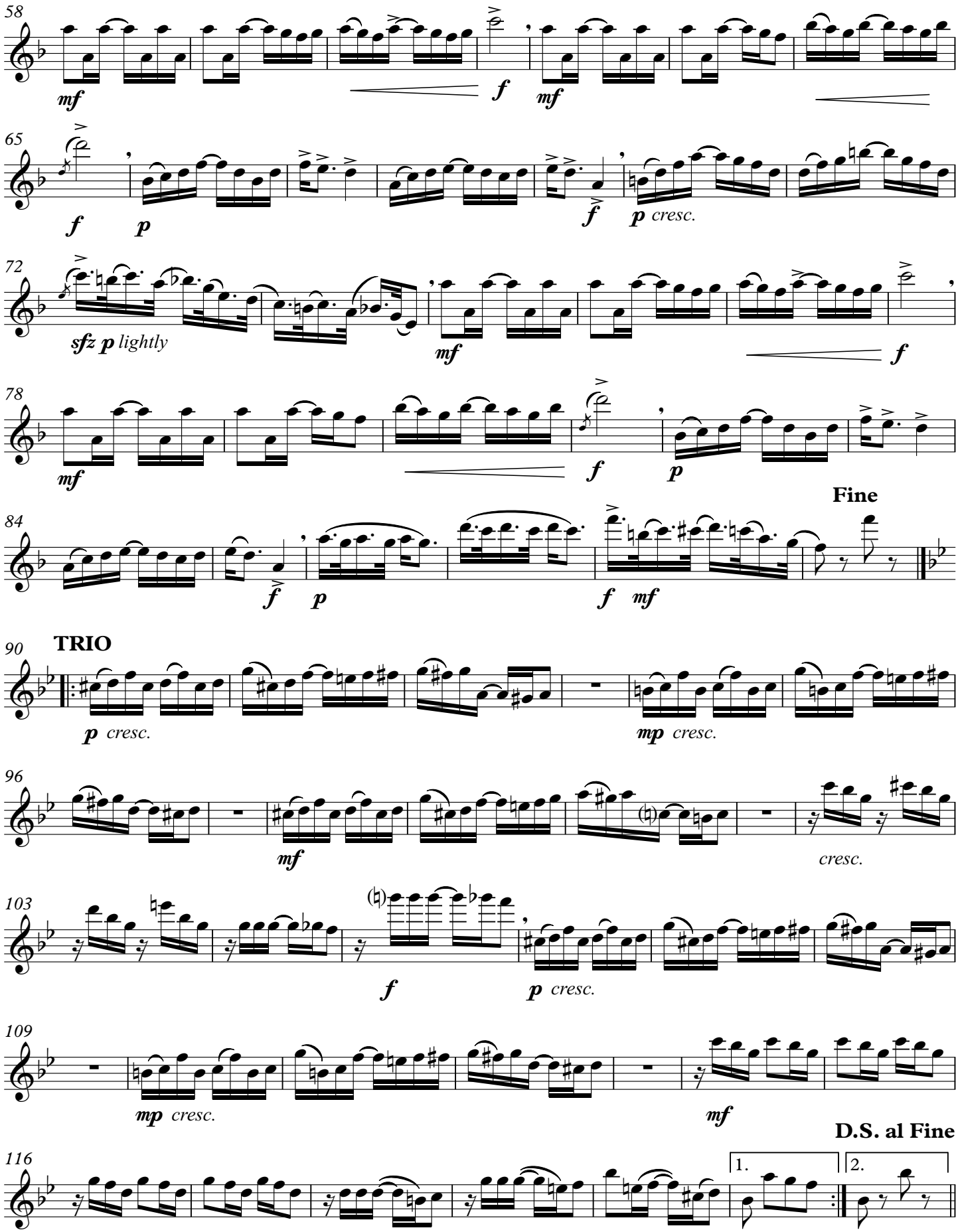
(published 1914)

Gwendolyn Stevenson
(1876-1933)

Moderato [c. ♩ = 70]



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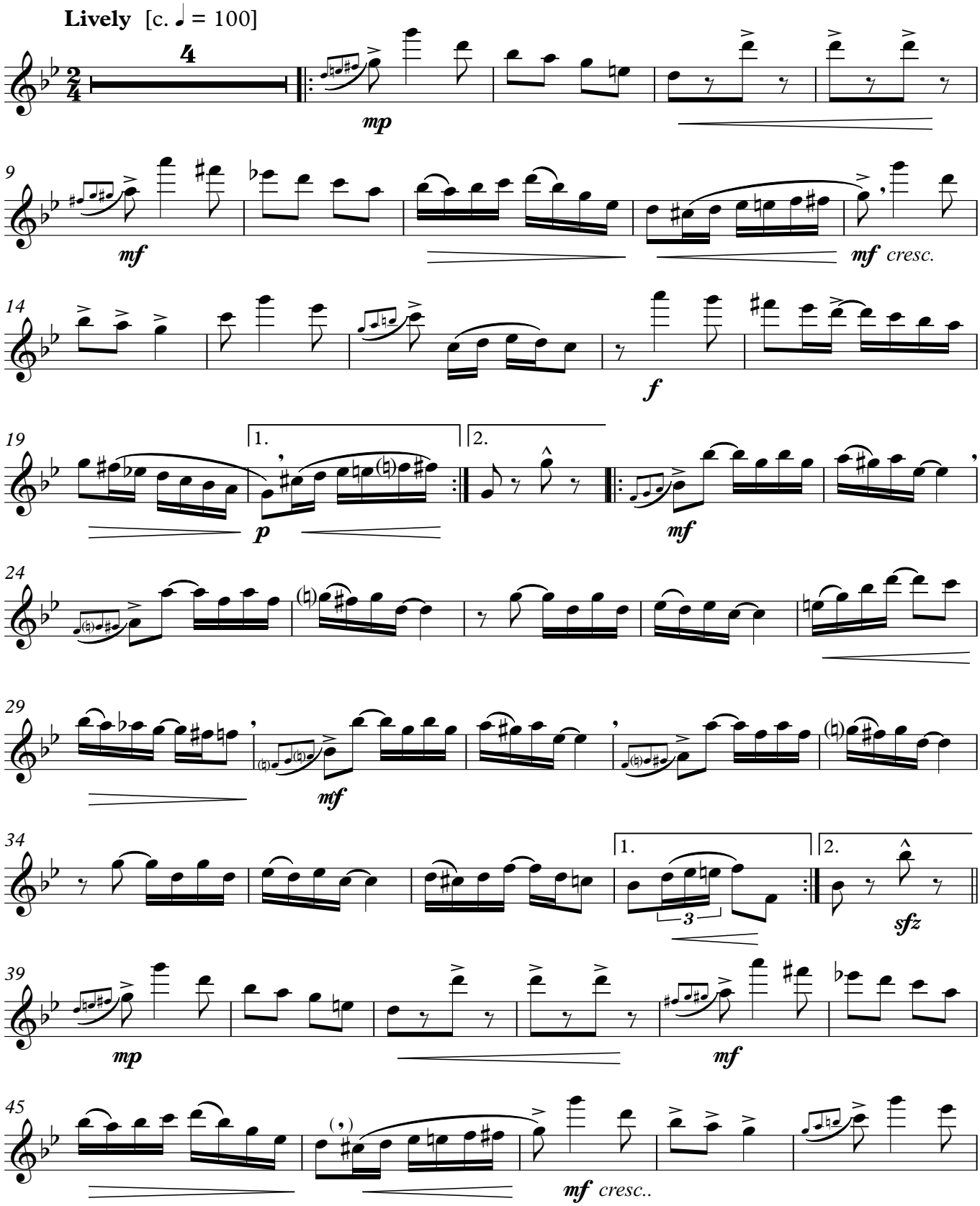


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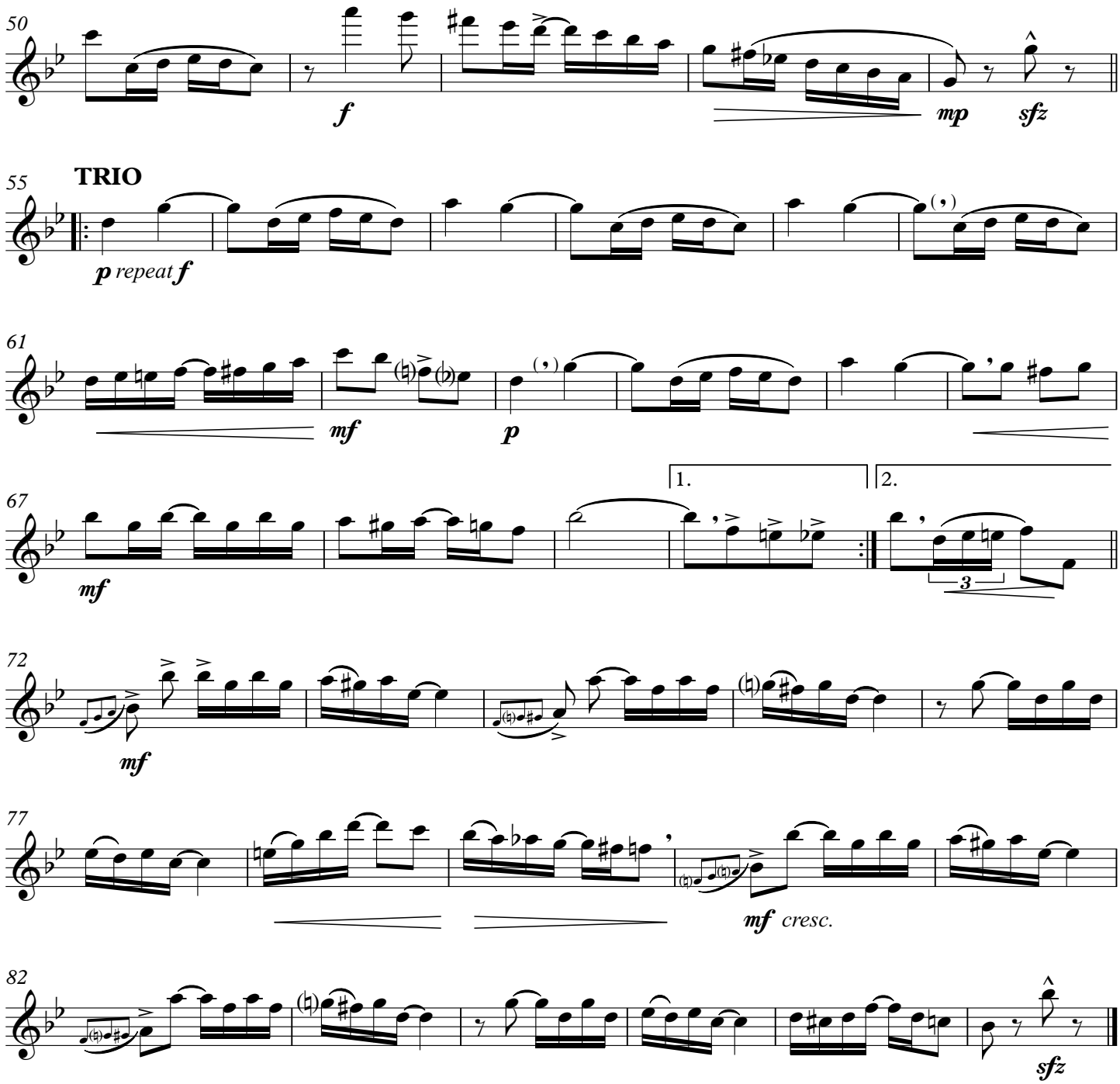
Gypsy Rag

March & Two Step
(published 1916)

Gypsy Countess Verona
(1887-1937)



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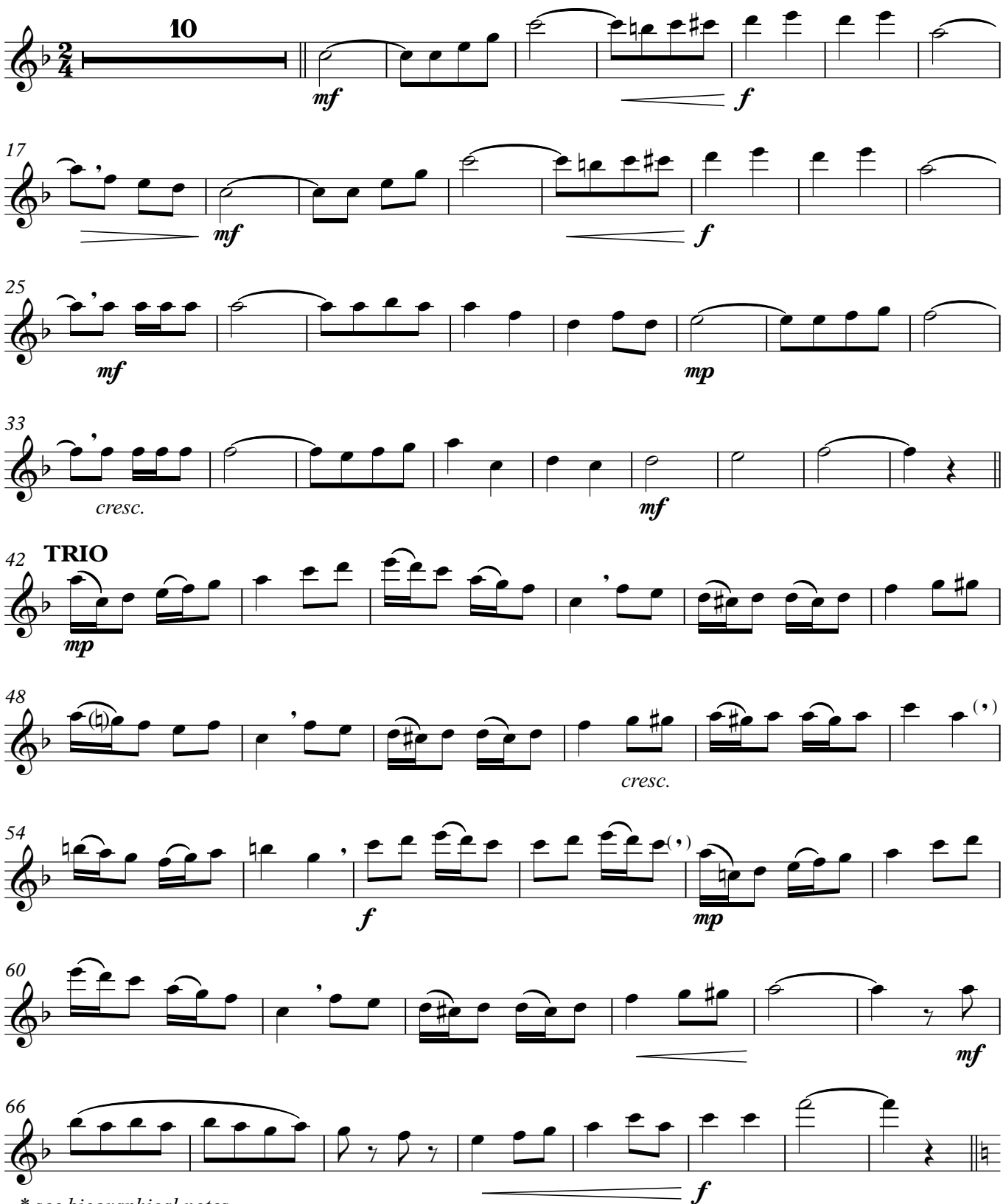


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America's Pinch Hit March

The Hit That Ended the World's Greatest War*
(published 1919)
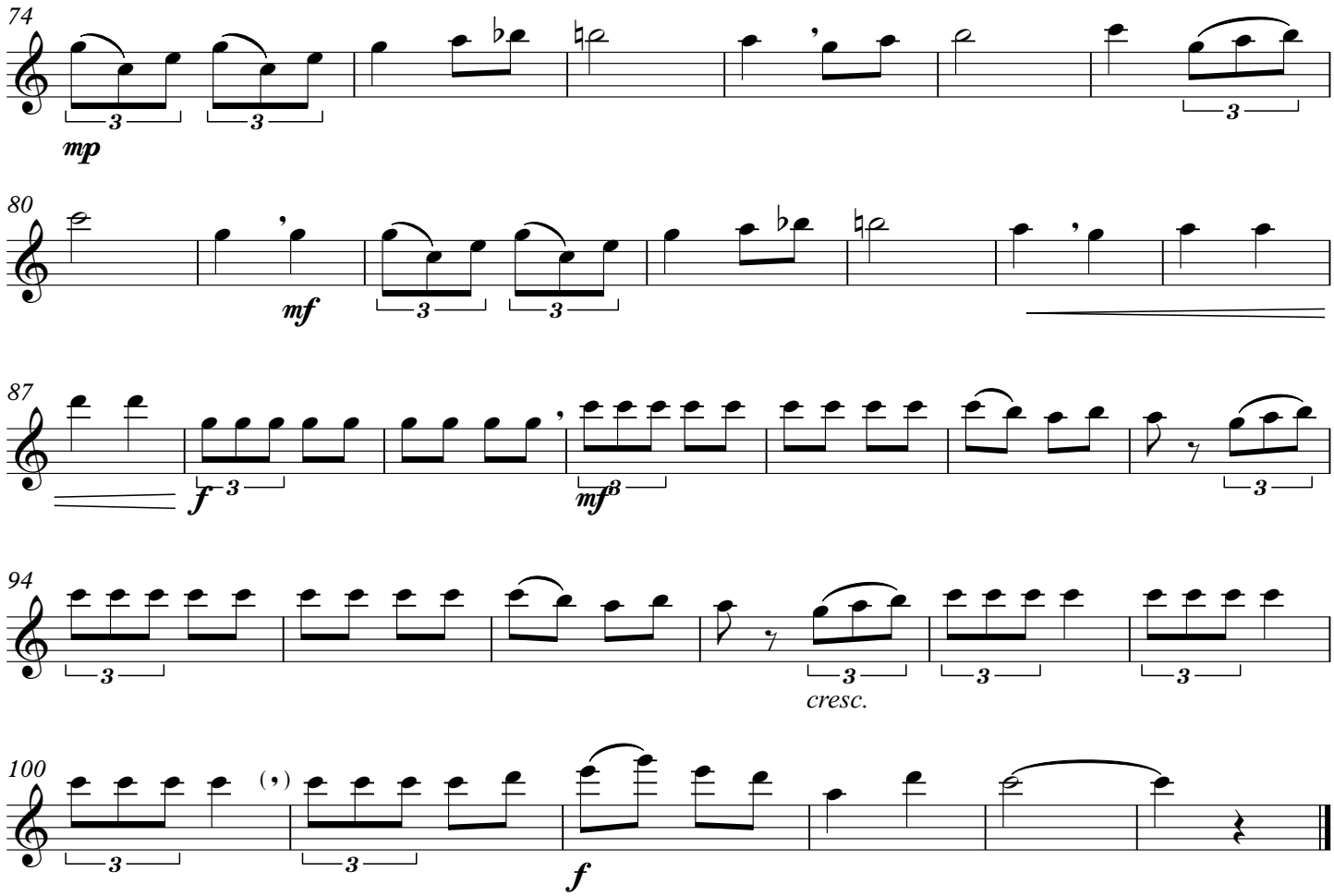
Bertha Stanfield Dempsey
(1889-1925)

Lively [c. ♩ = 120]



** see biographical notes.*

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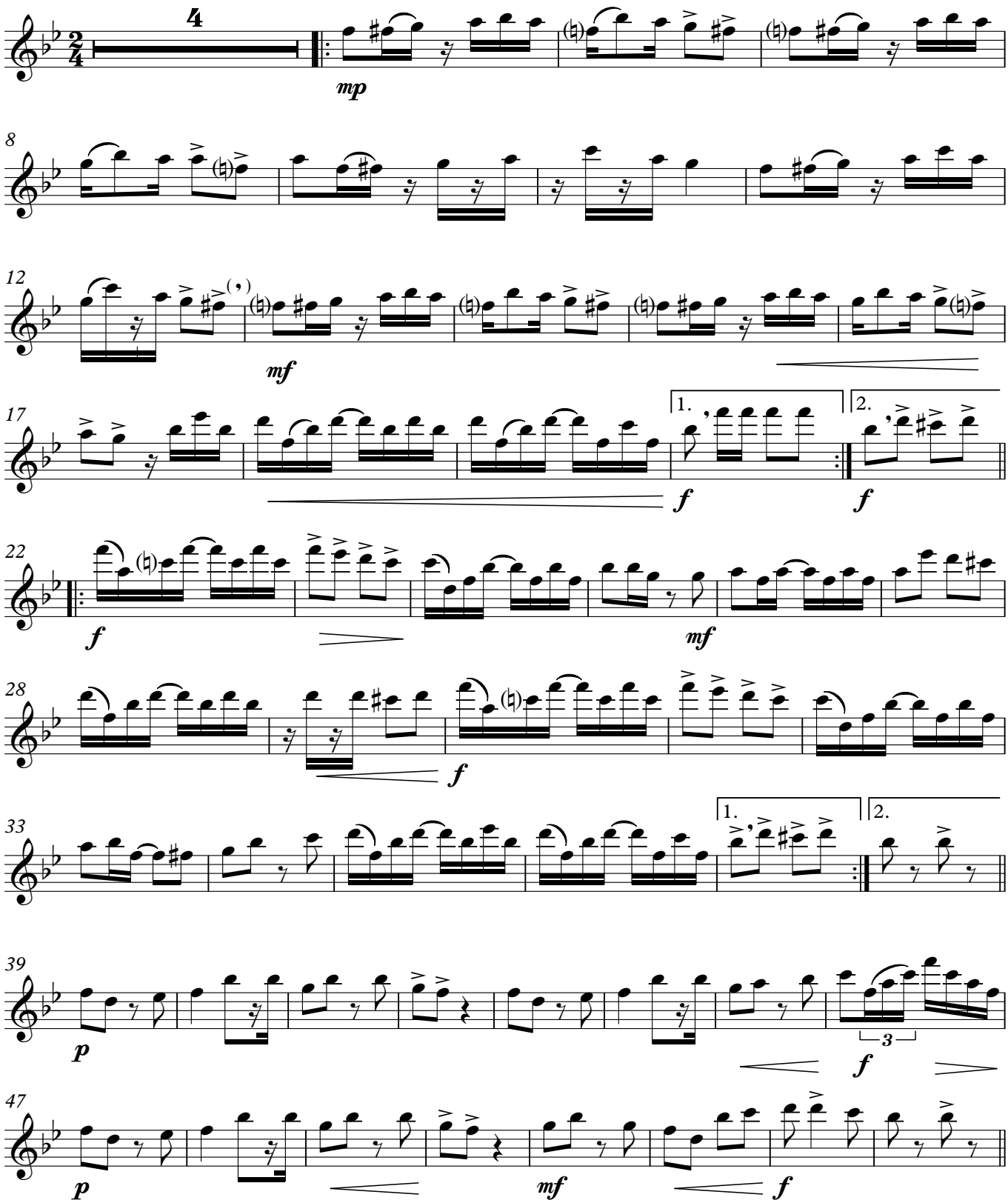


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Pickles and Peppers
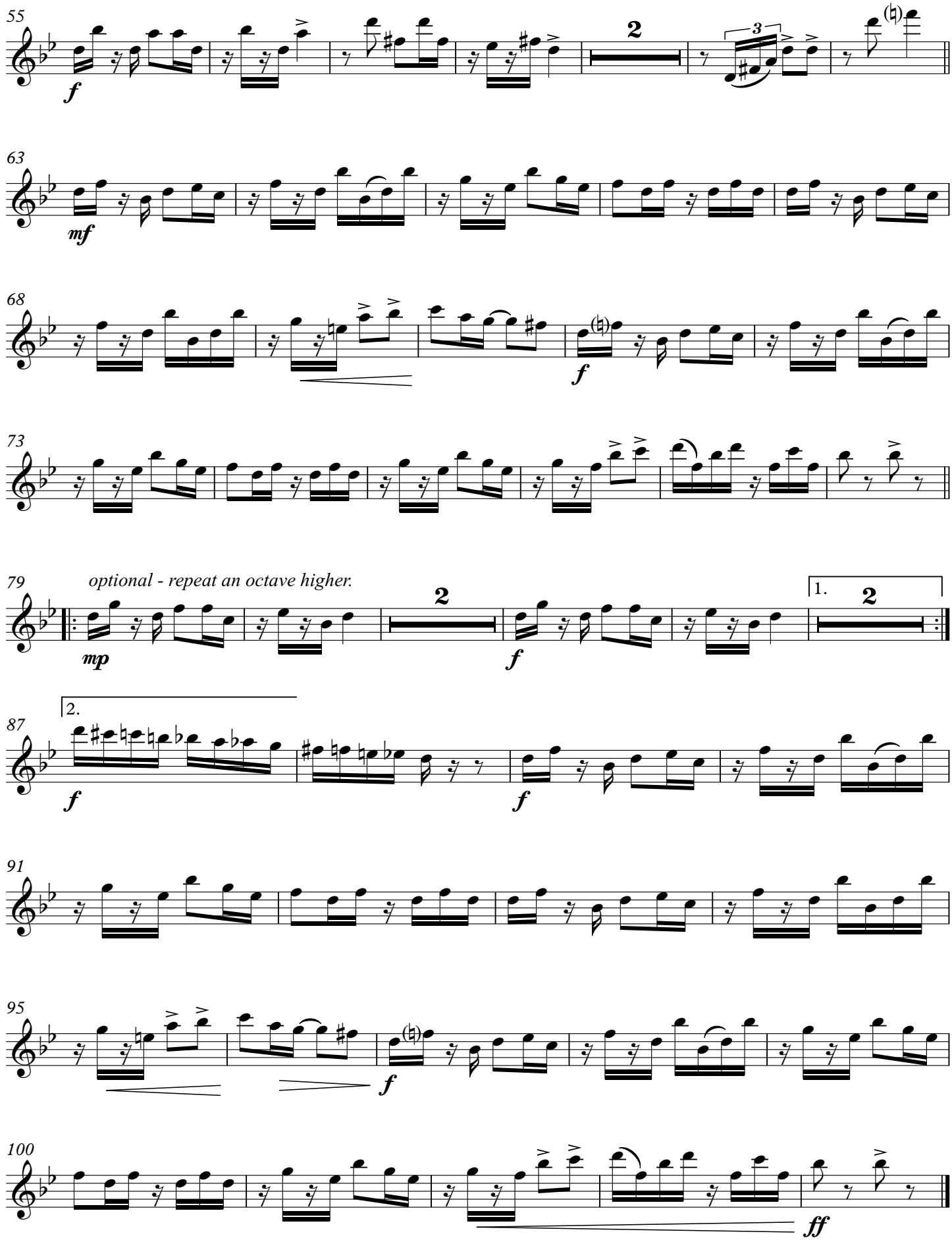
A Rag Oddity
March and Two-Step
(published 1906)

Adaline Shepherd
(1883-1950)

Not too fast [c. ♩ = 70]



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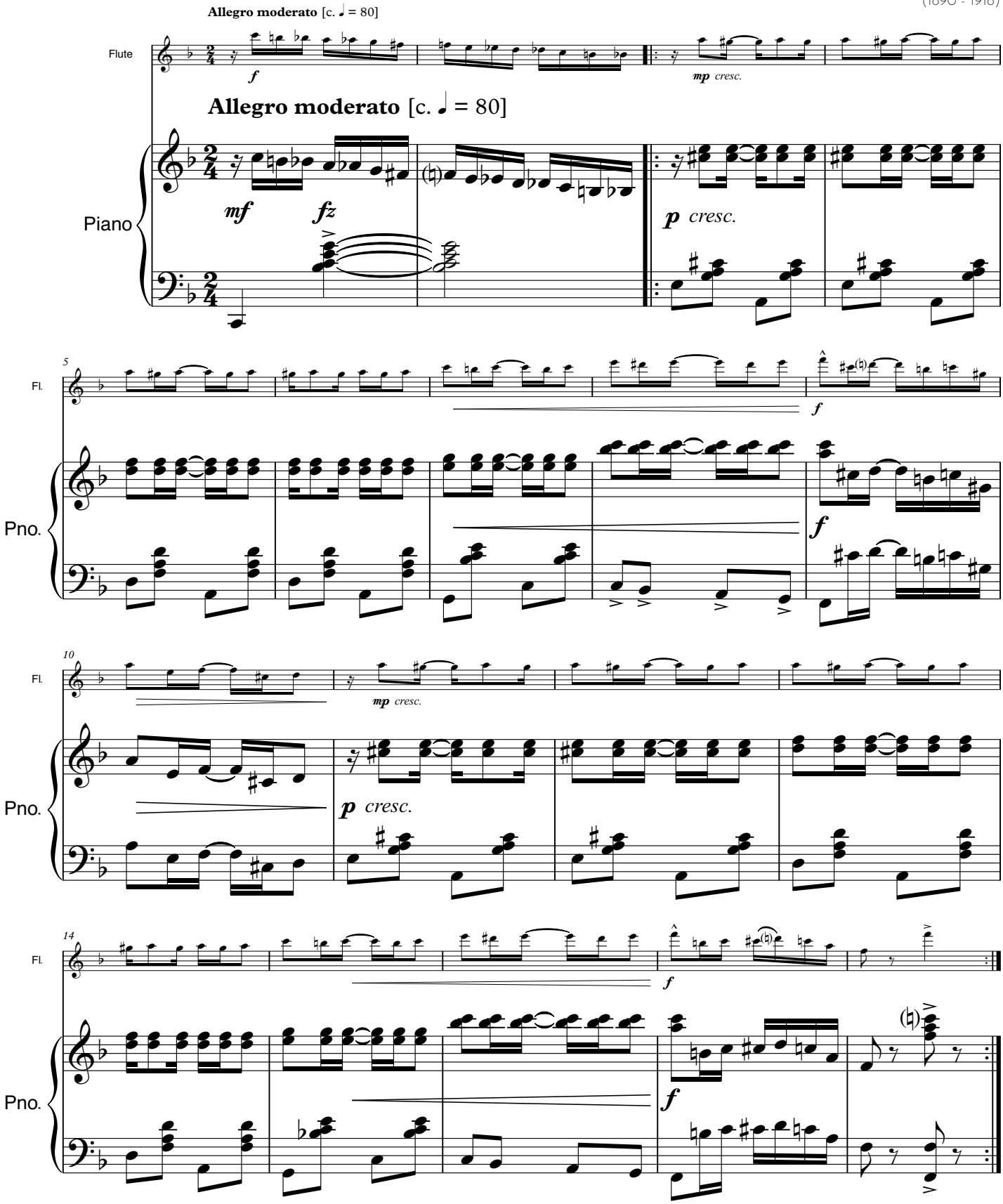


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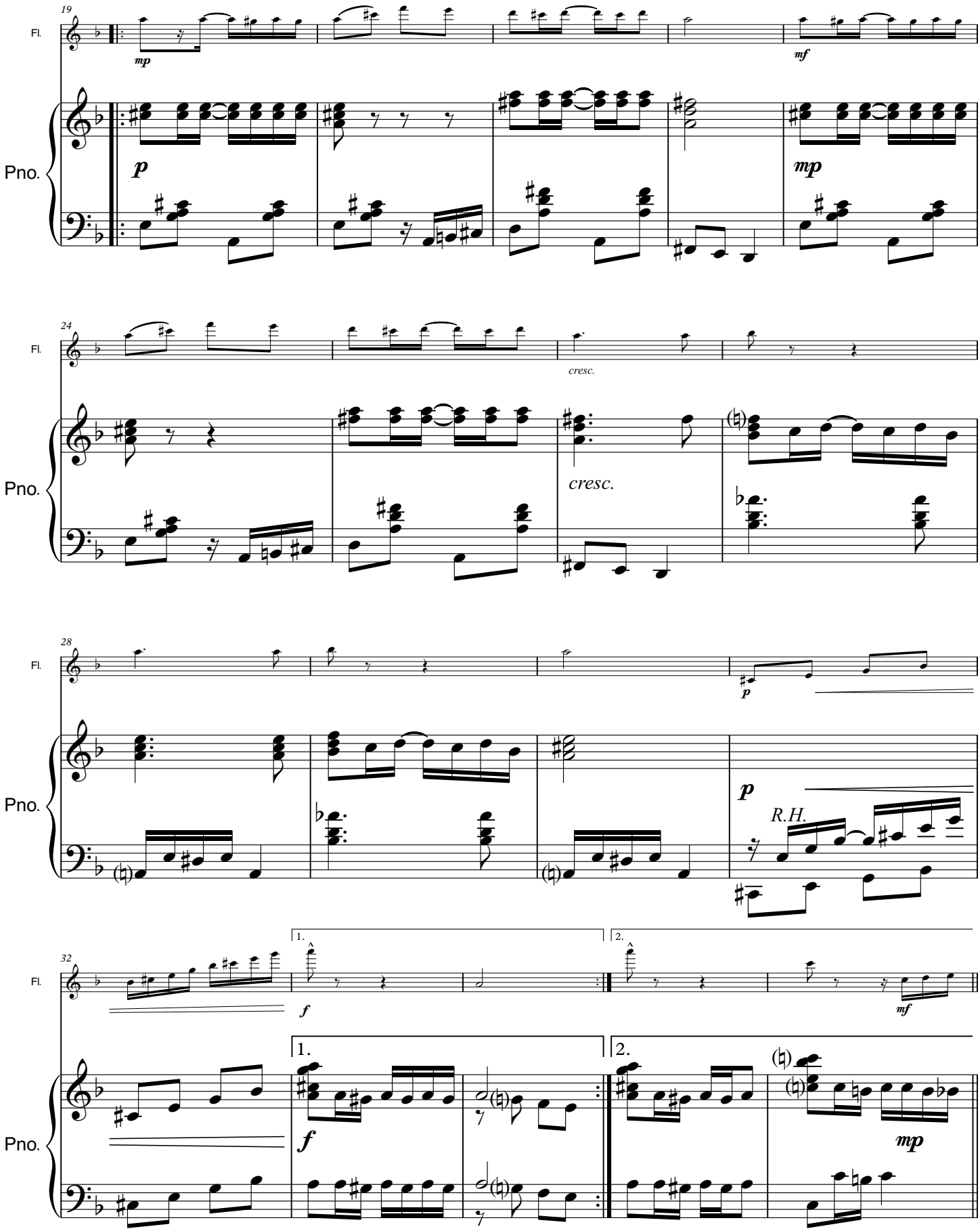
Diablo Rag

A Rag Fantasie
Two-Step
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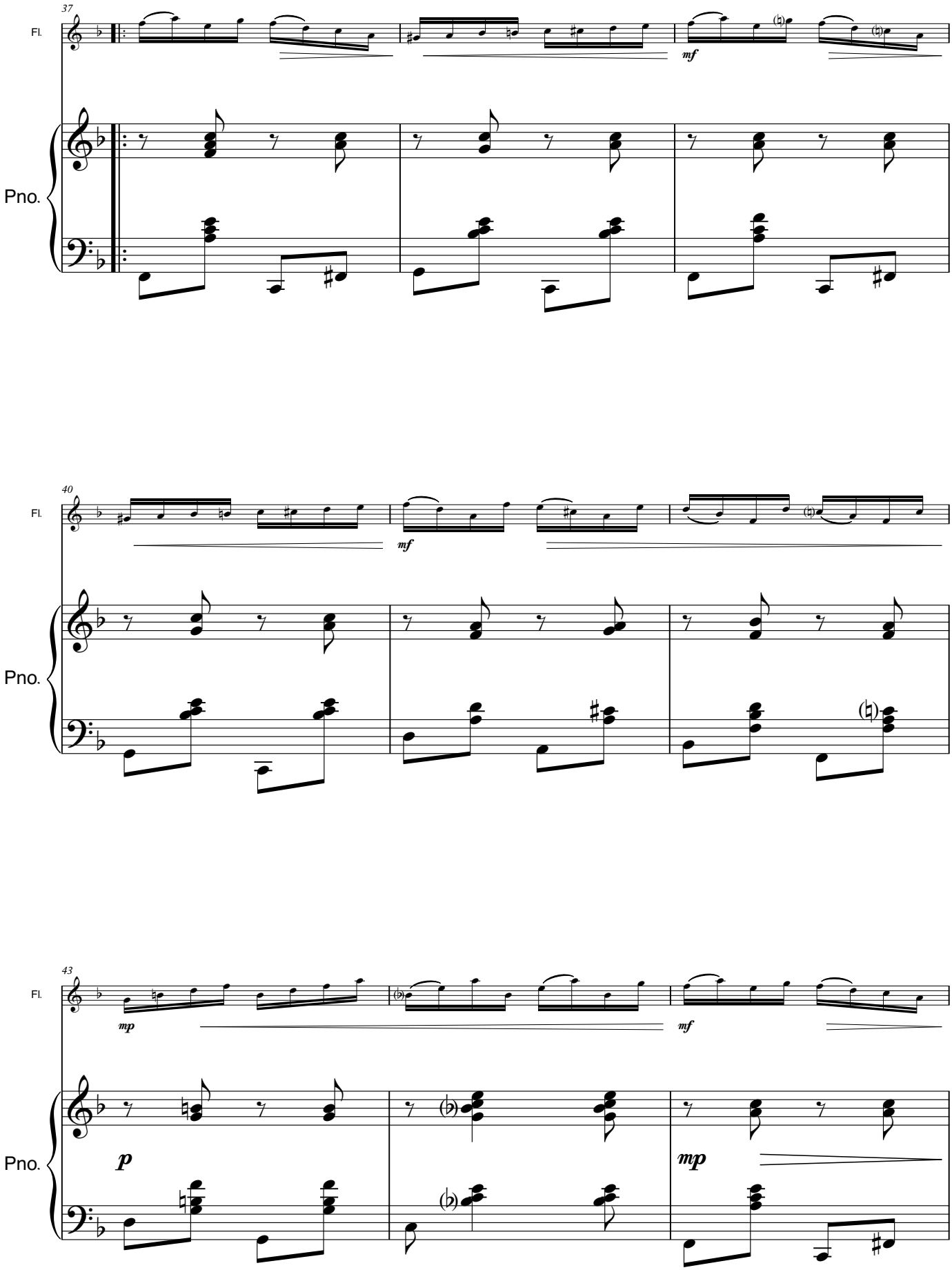
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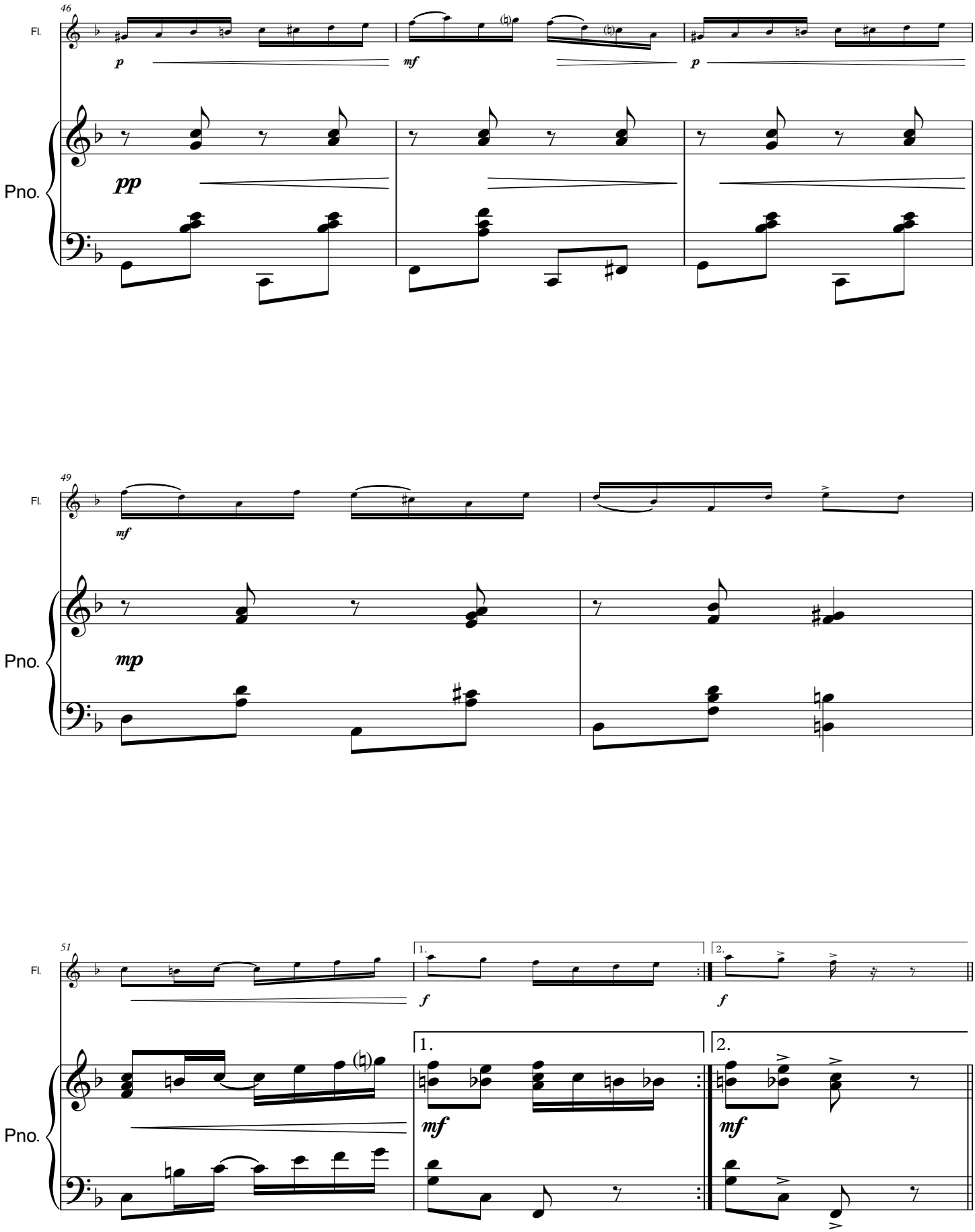


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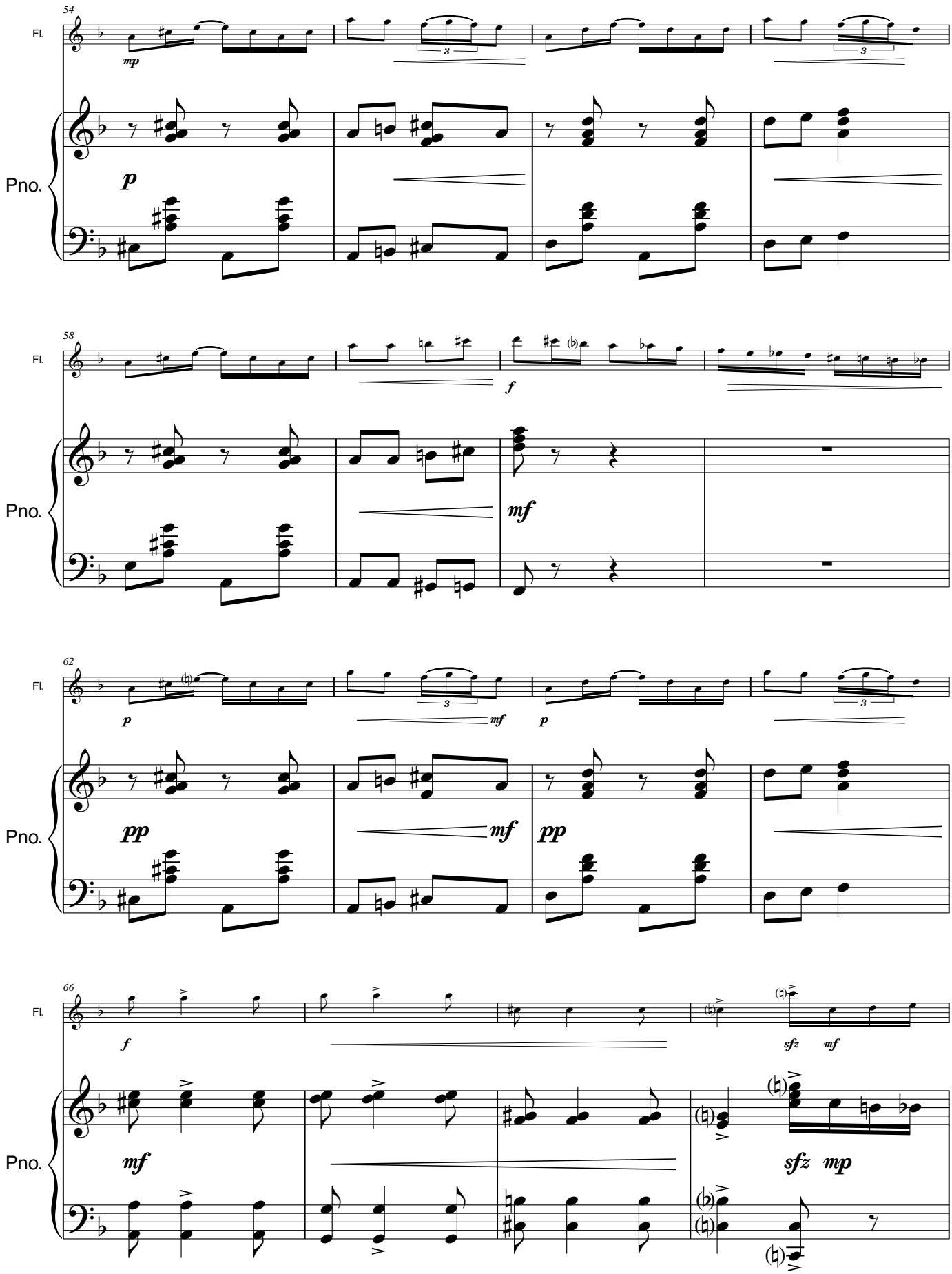


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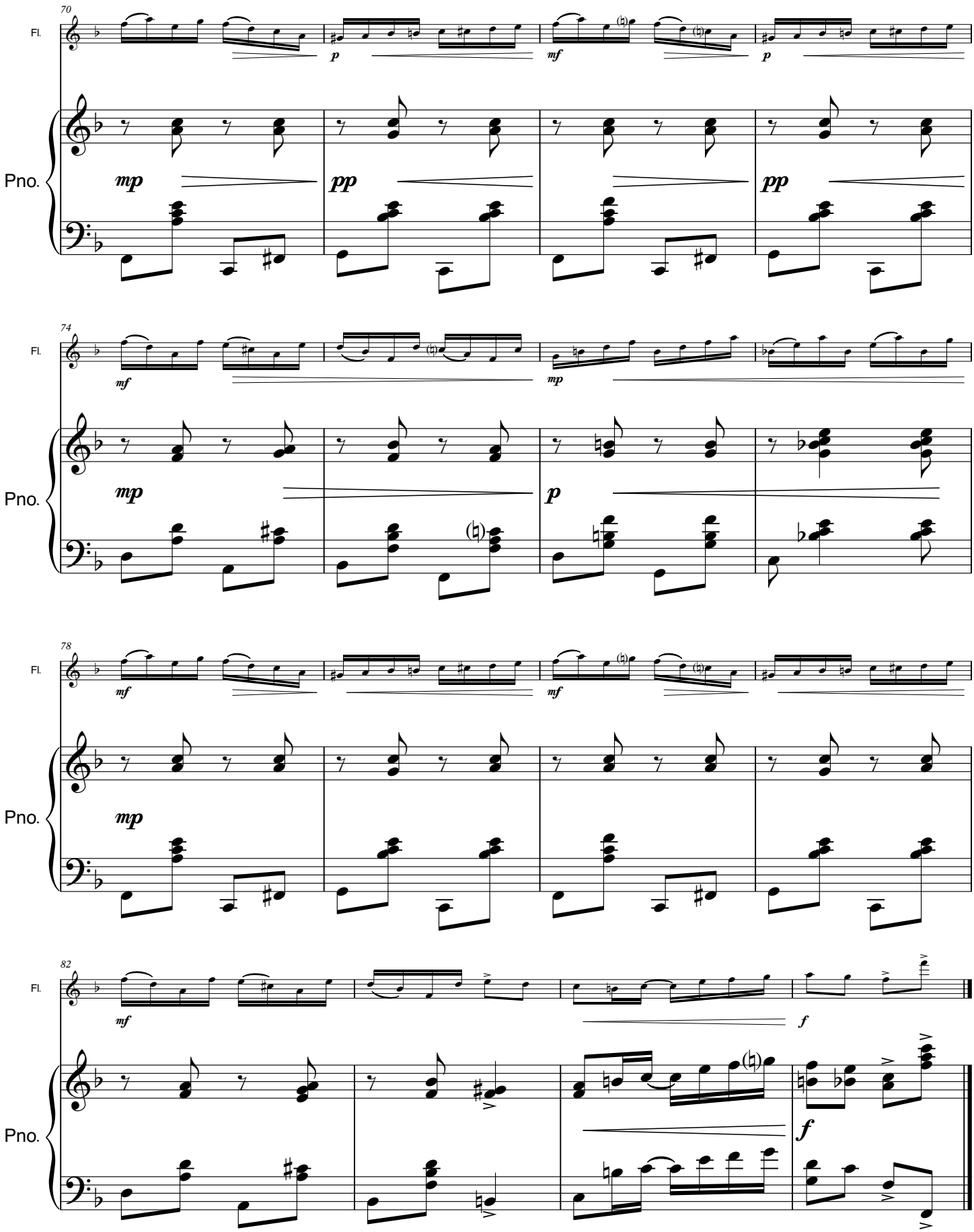


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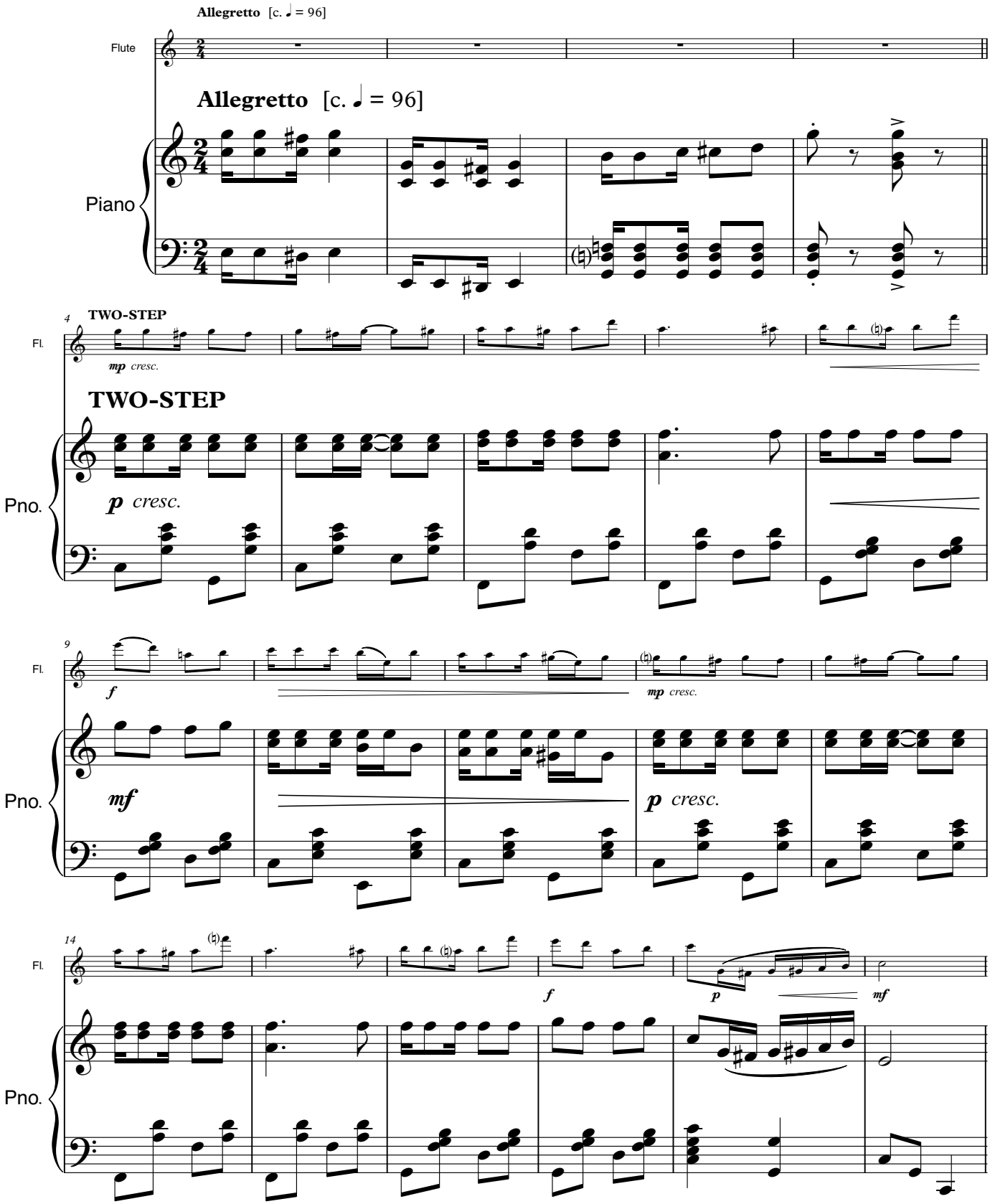


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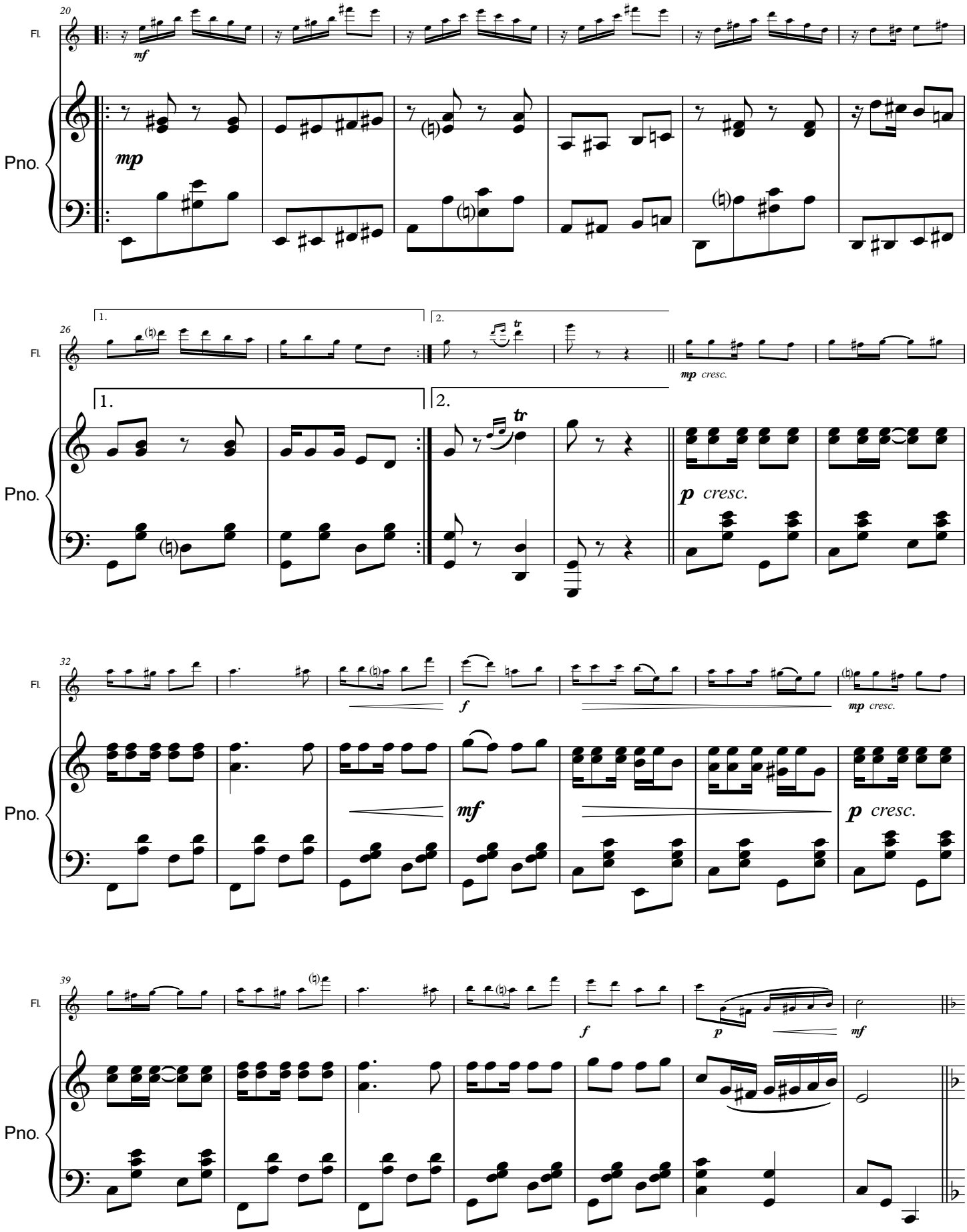
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Two-Step
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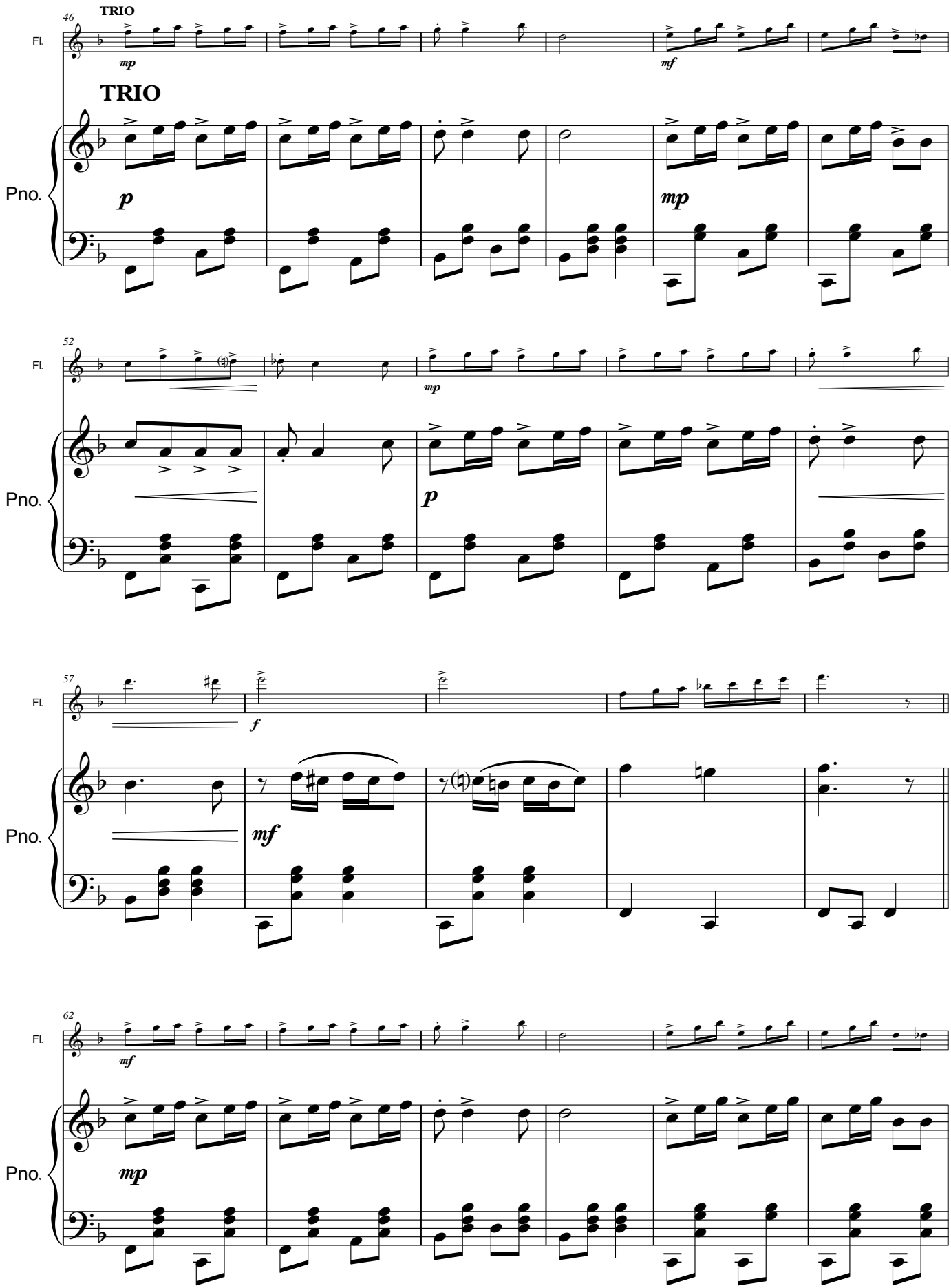
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(1875-1938)
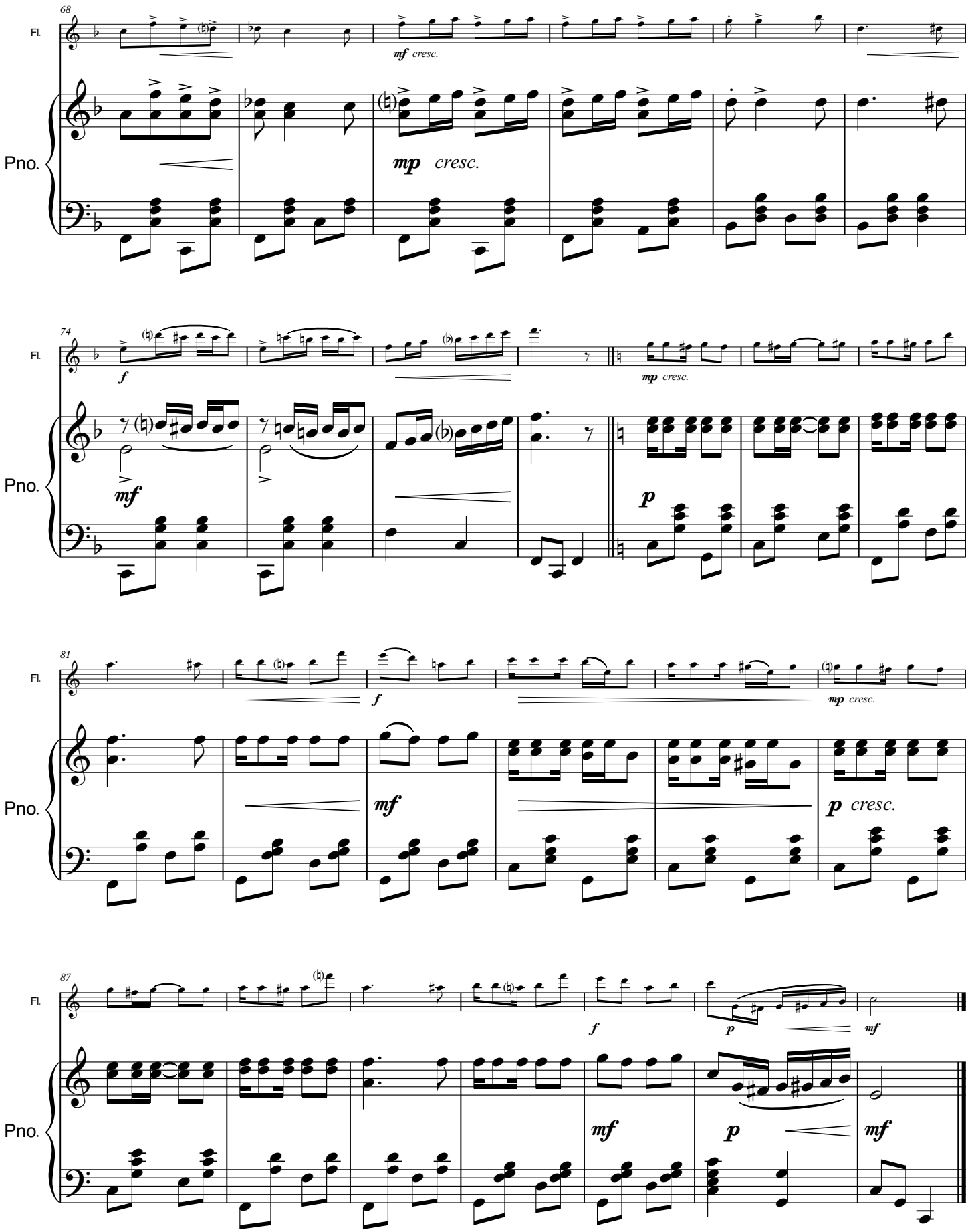


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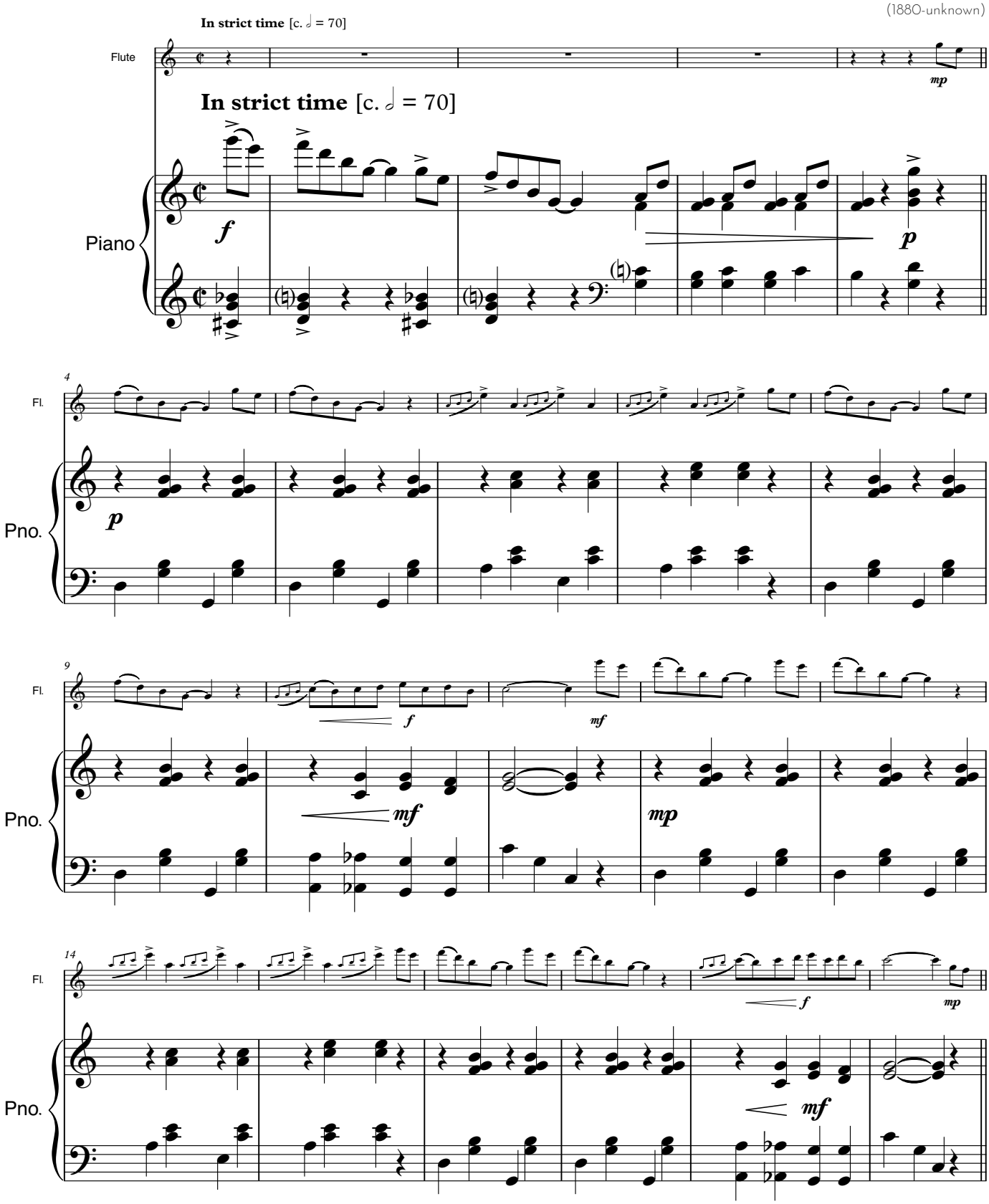


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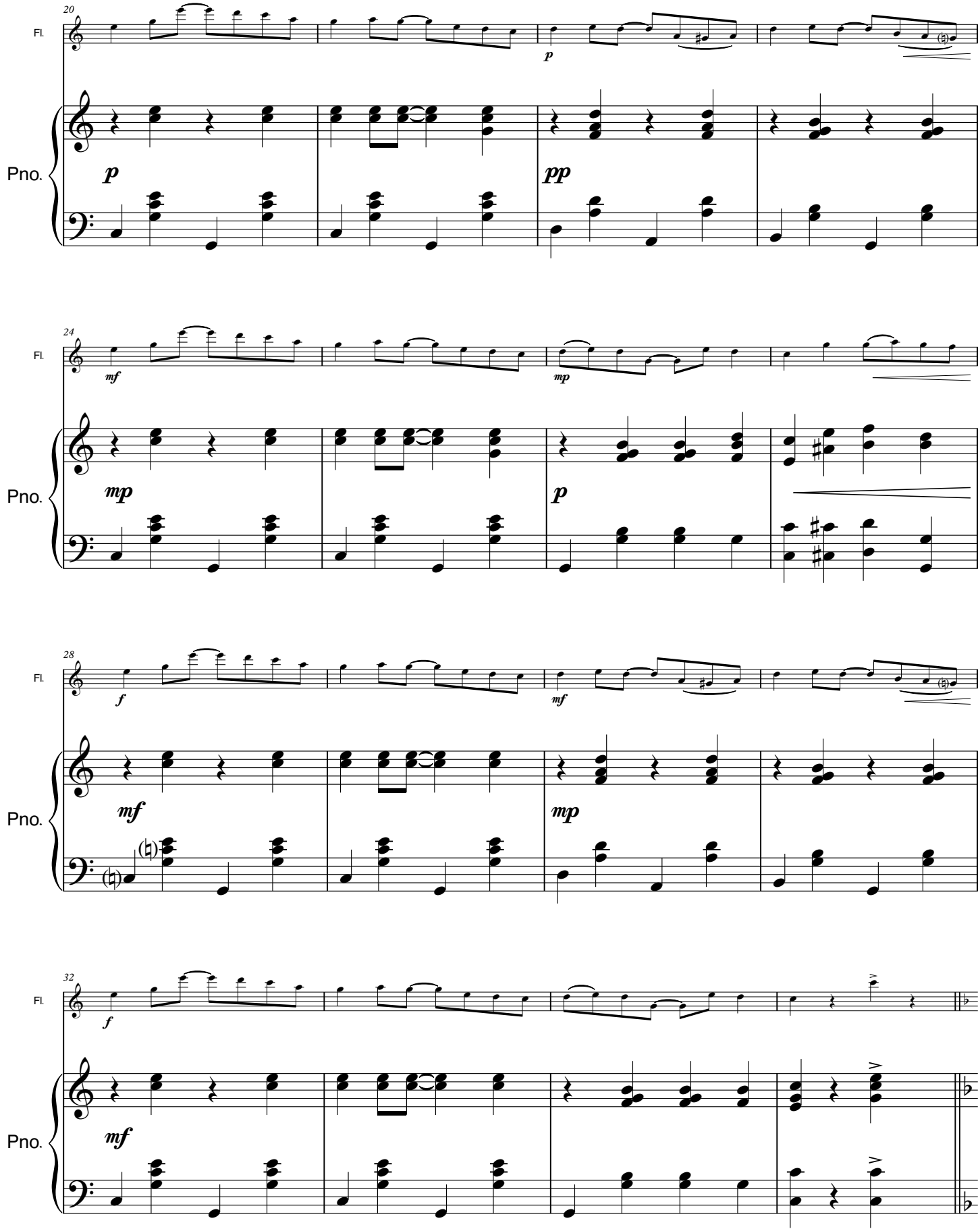
Pig Ankles

A Grotesque Intermezzo
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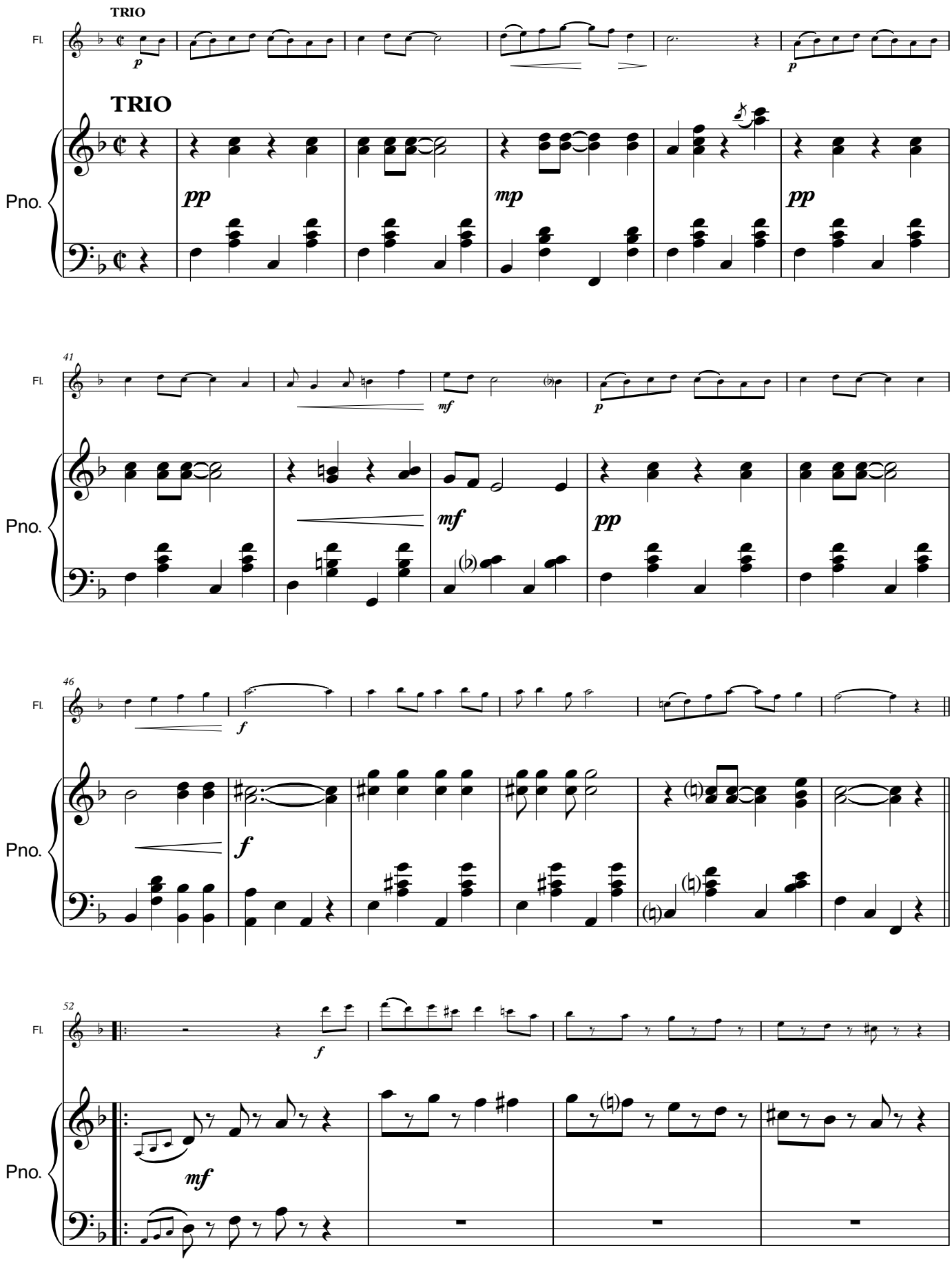
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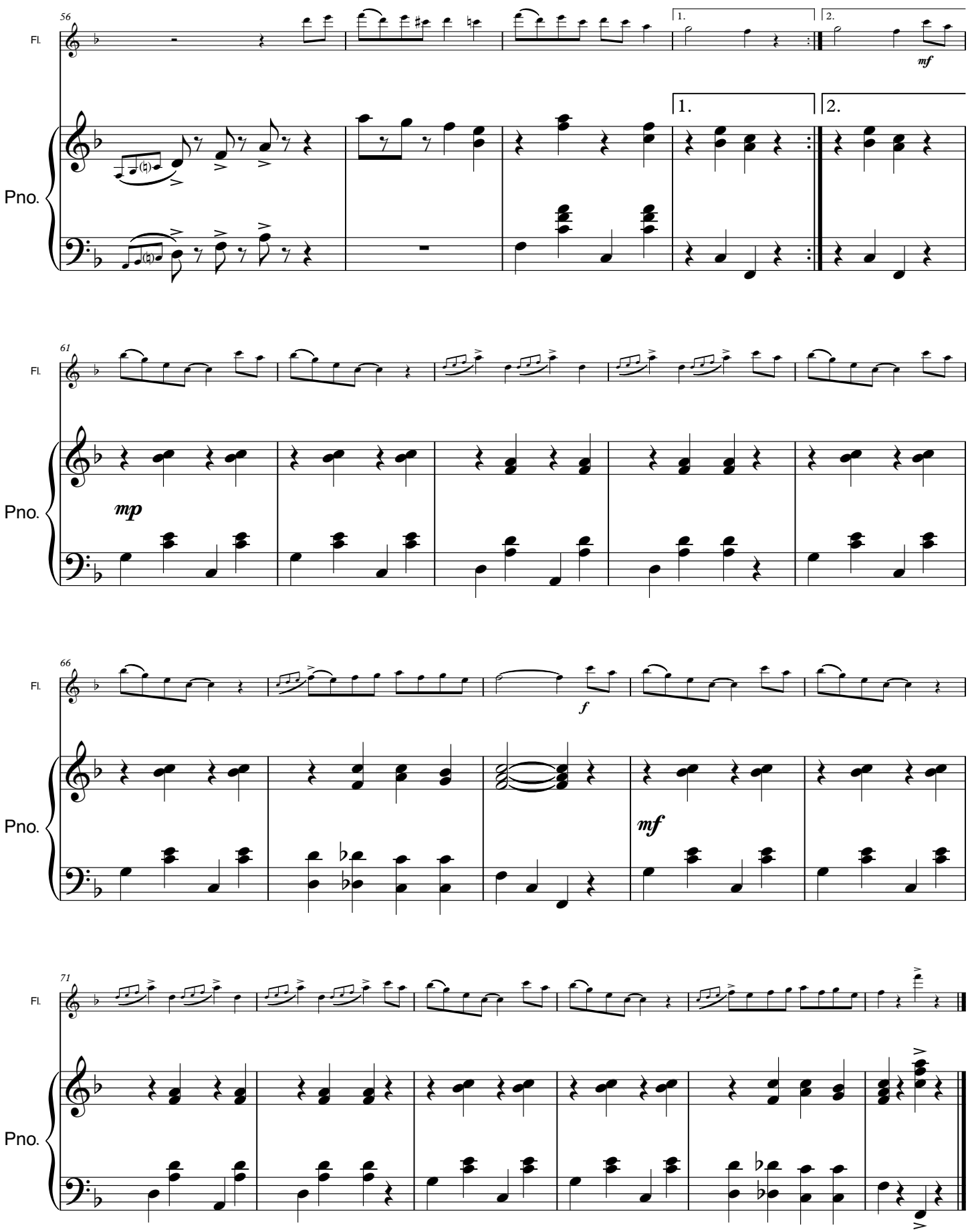


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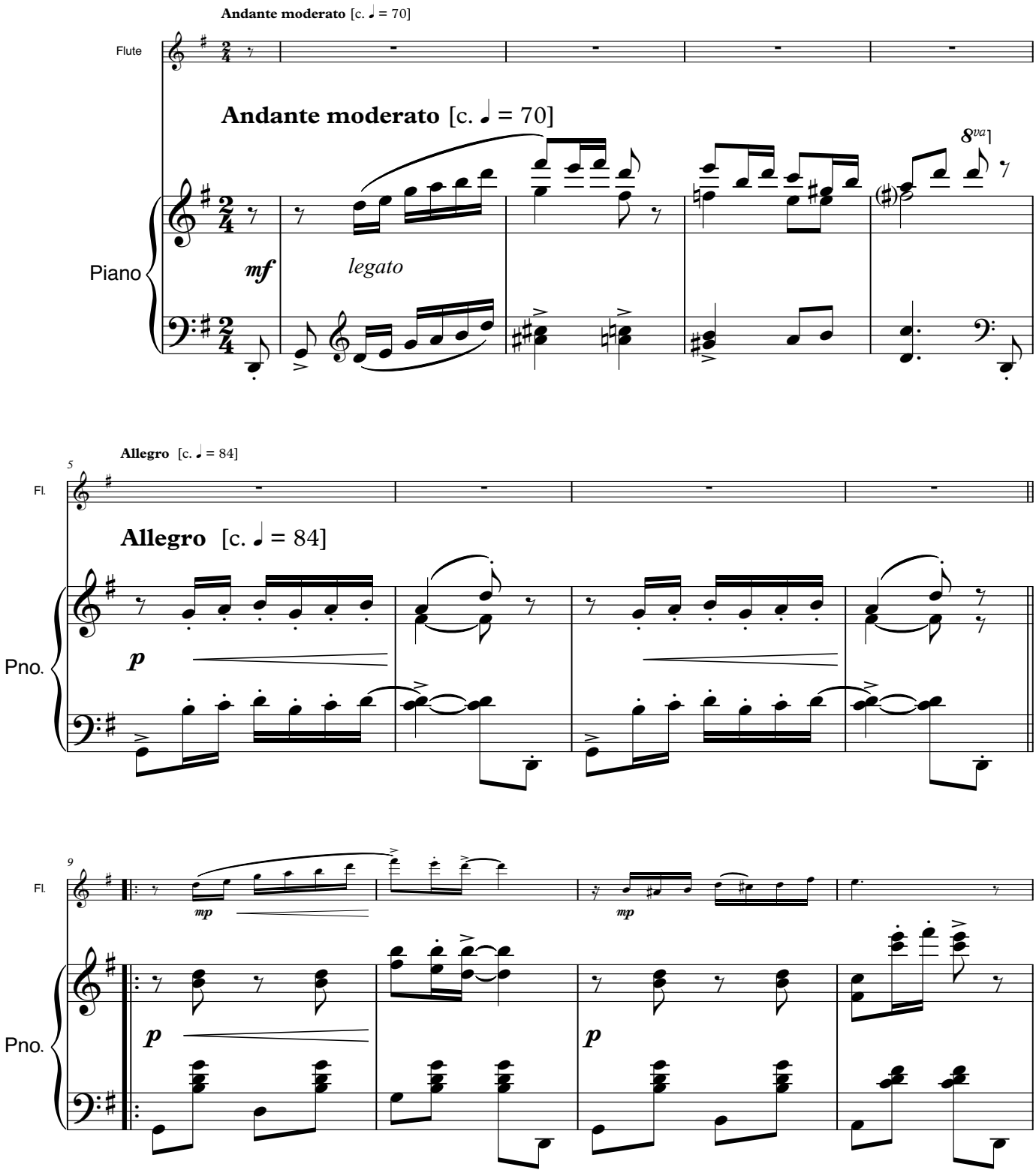


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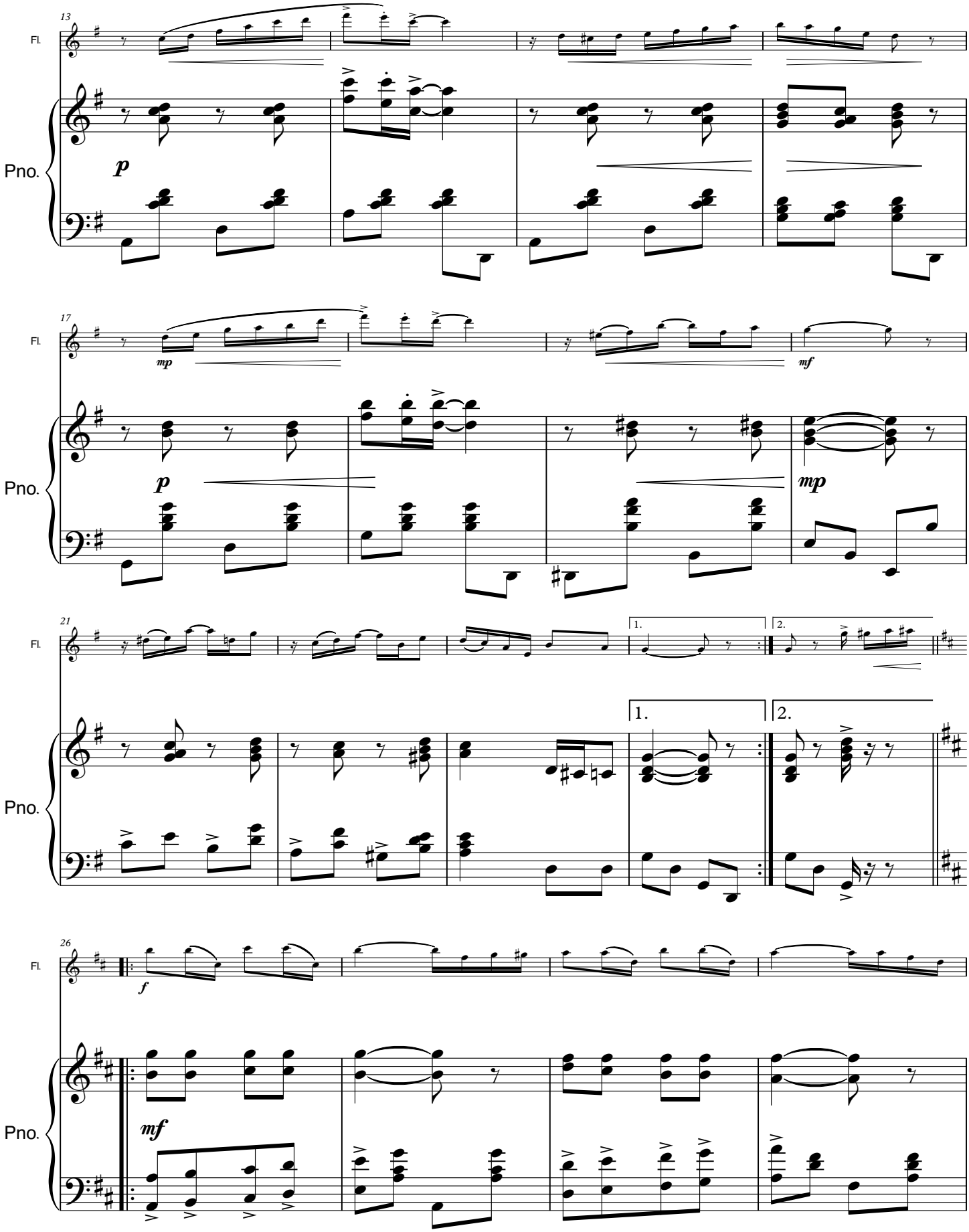
Diamonds and Rubies

Intermezzo
(published 1909)
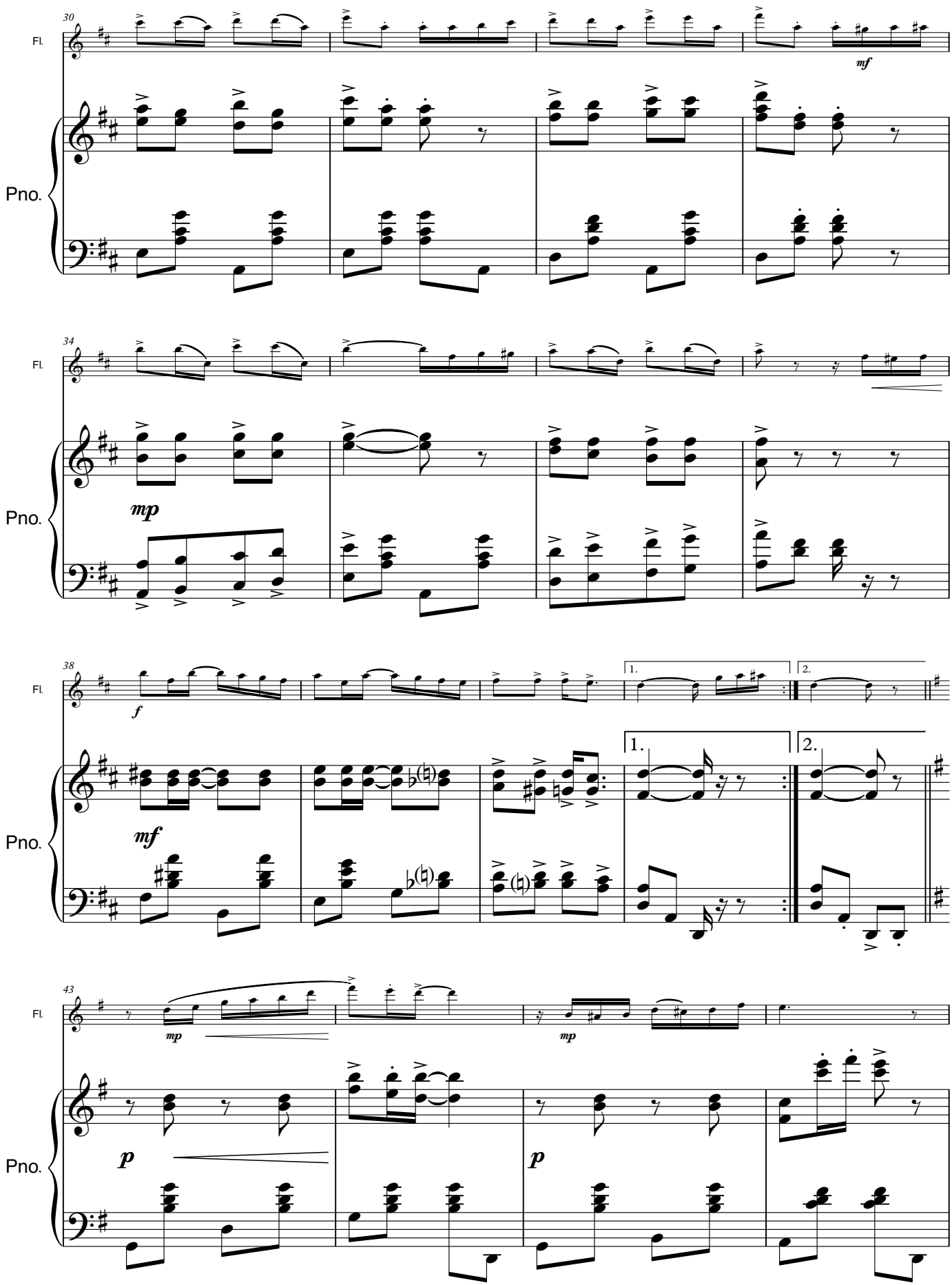
Nellie M. Stokes
(1880-1914)
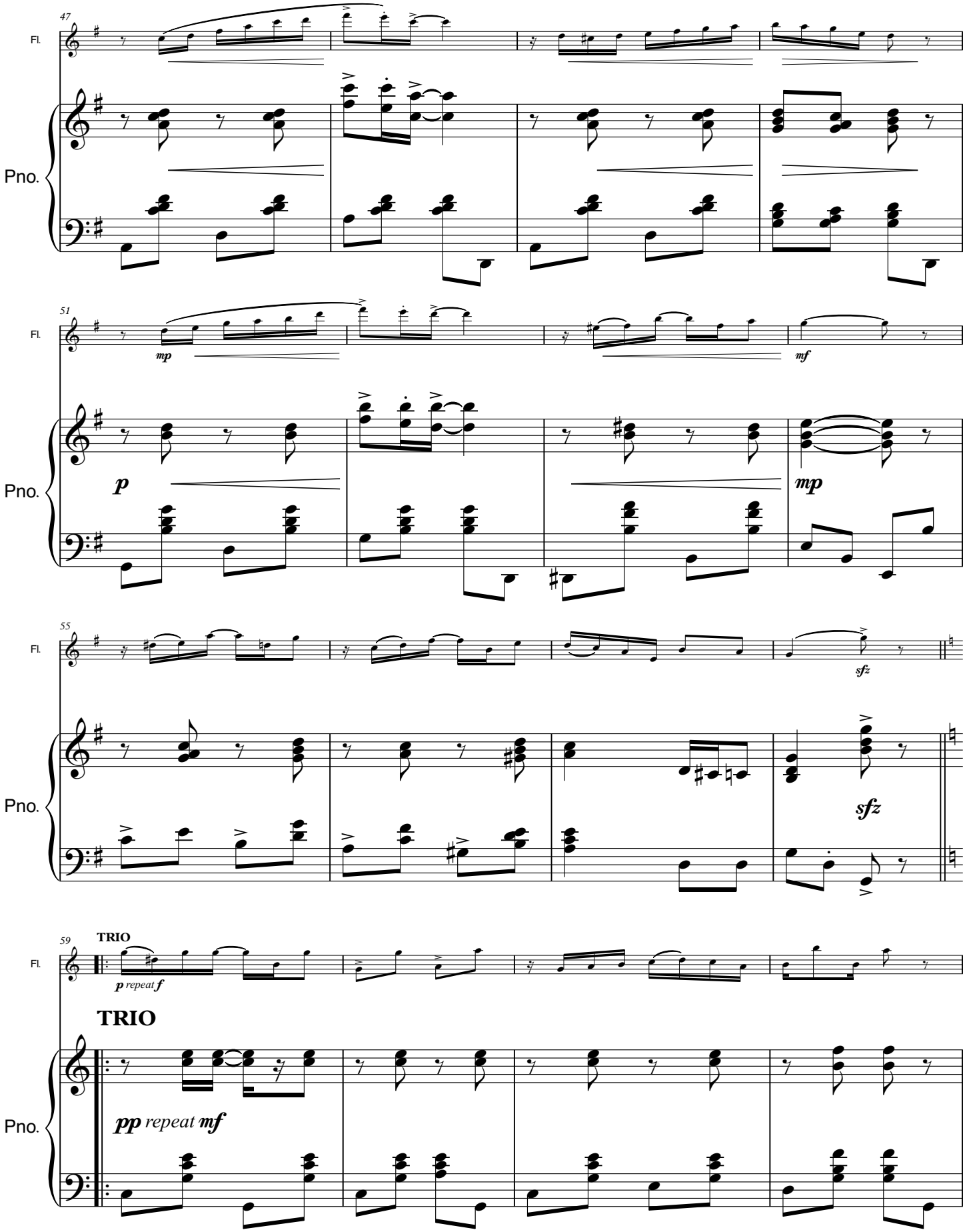


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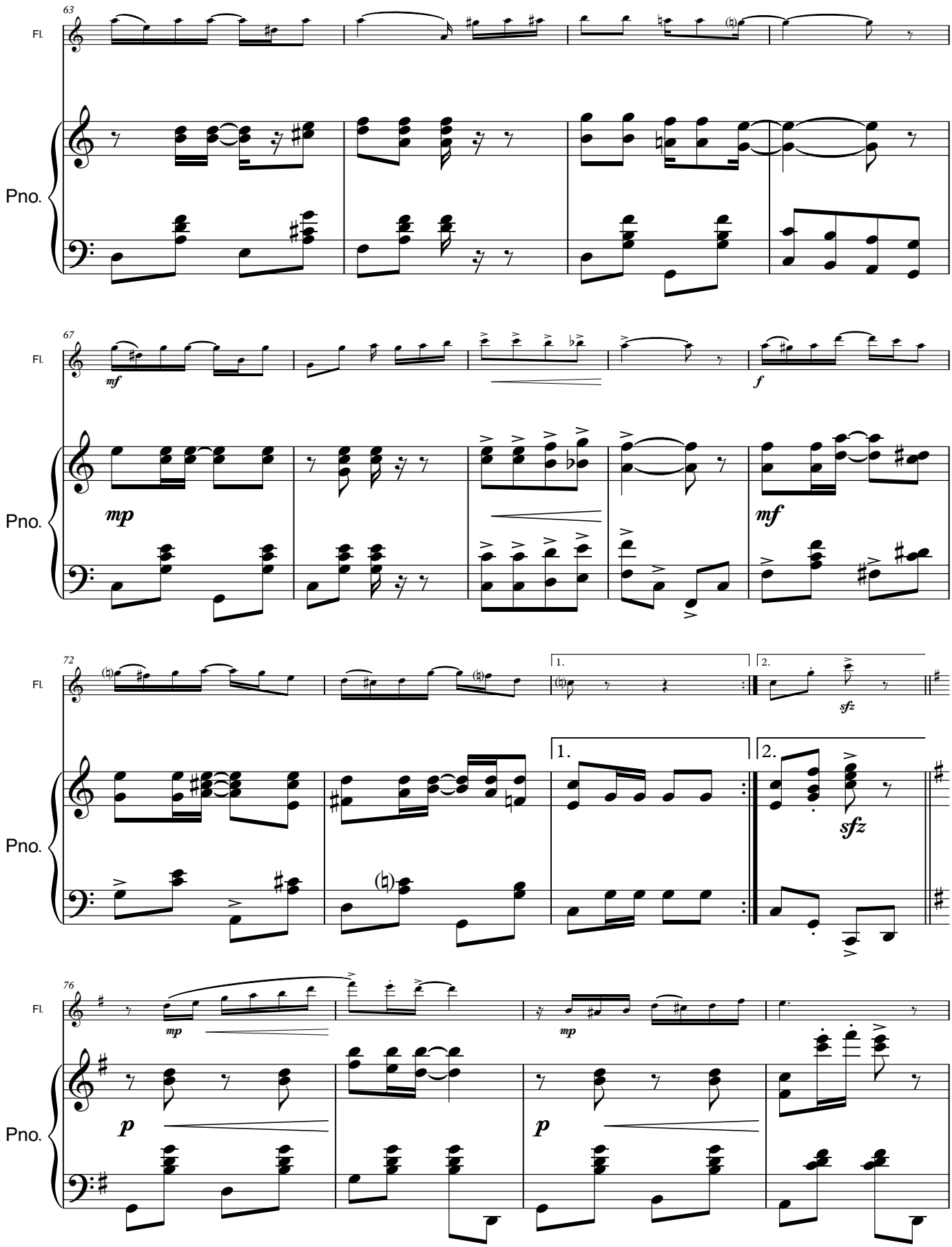


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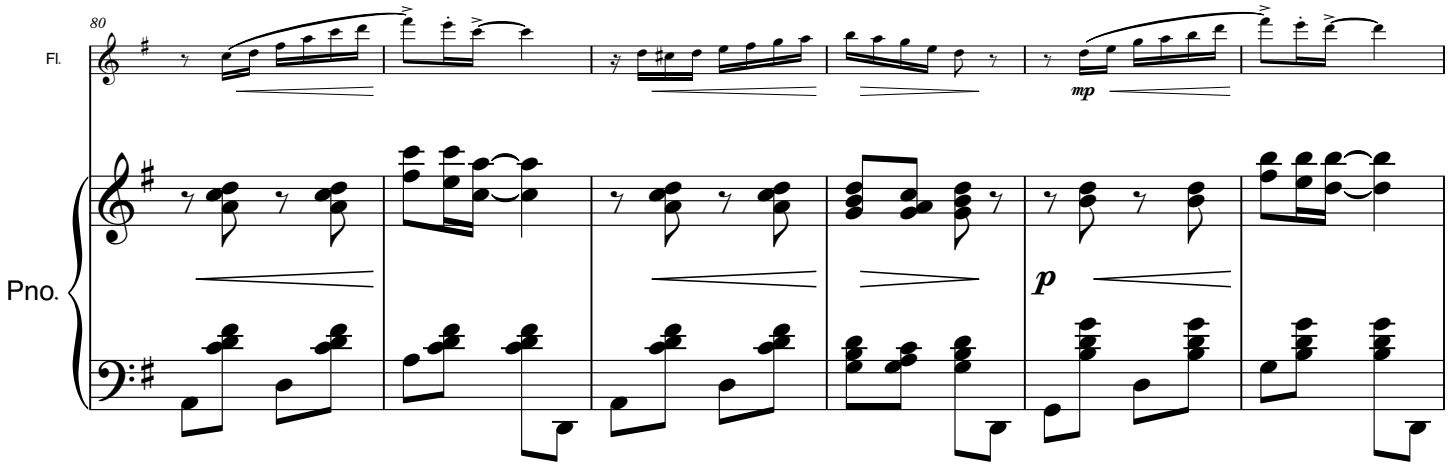


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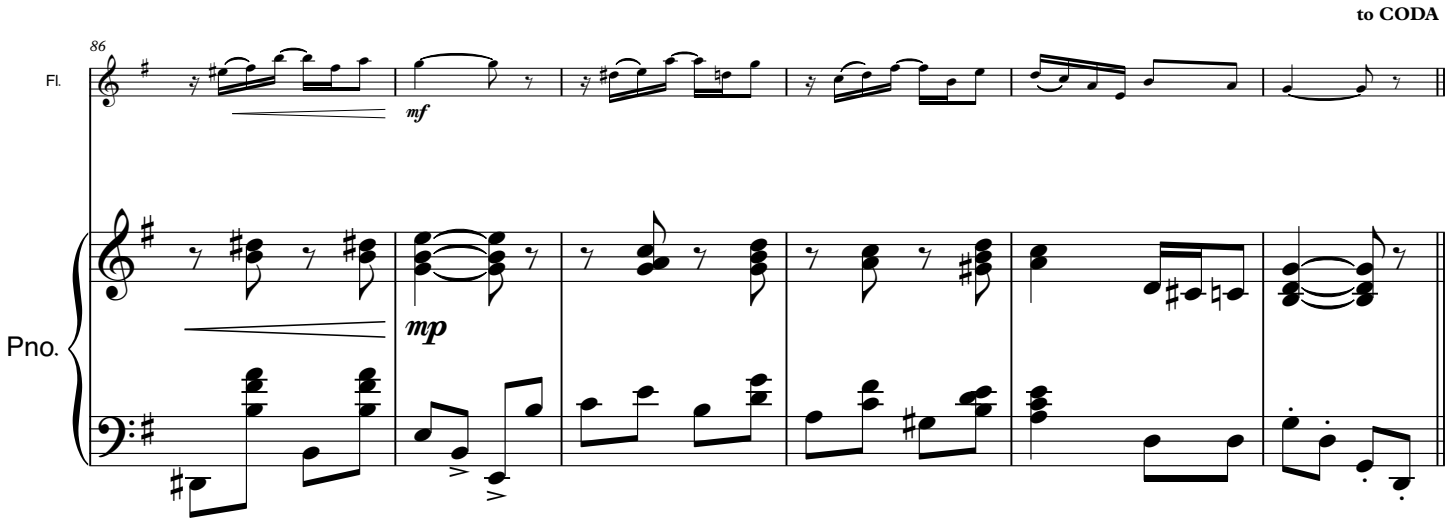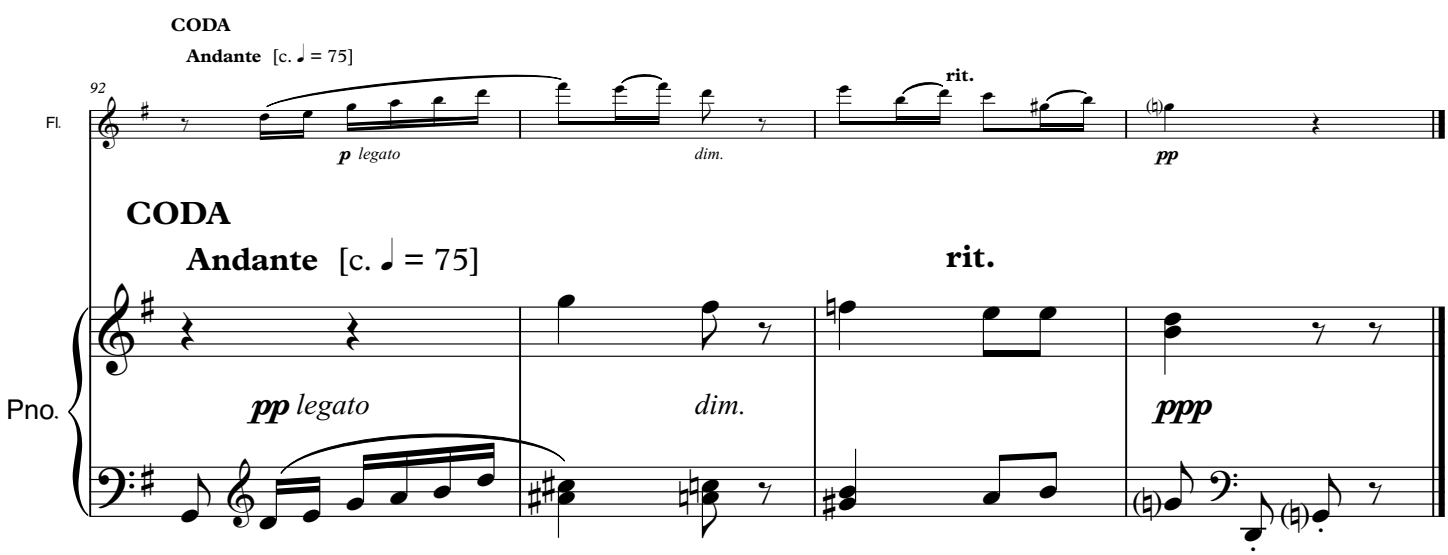


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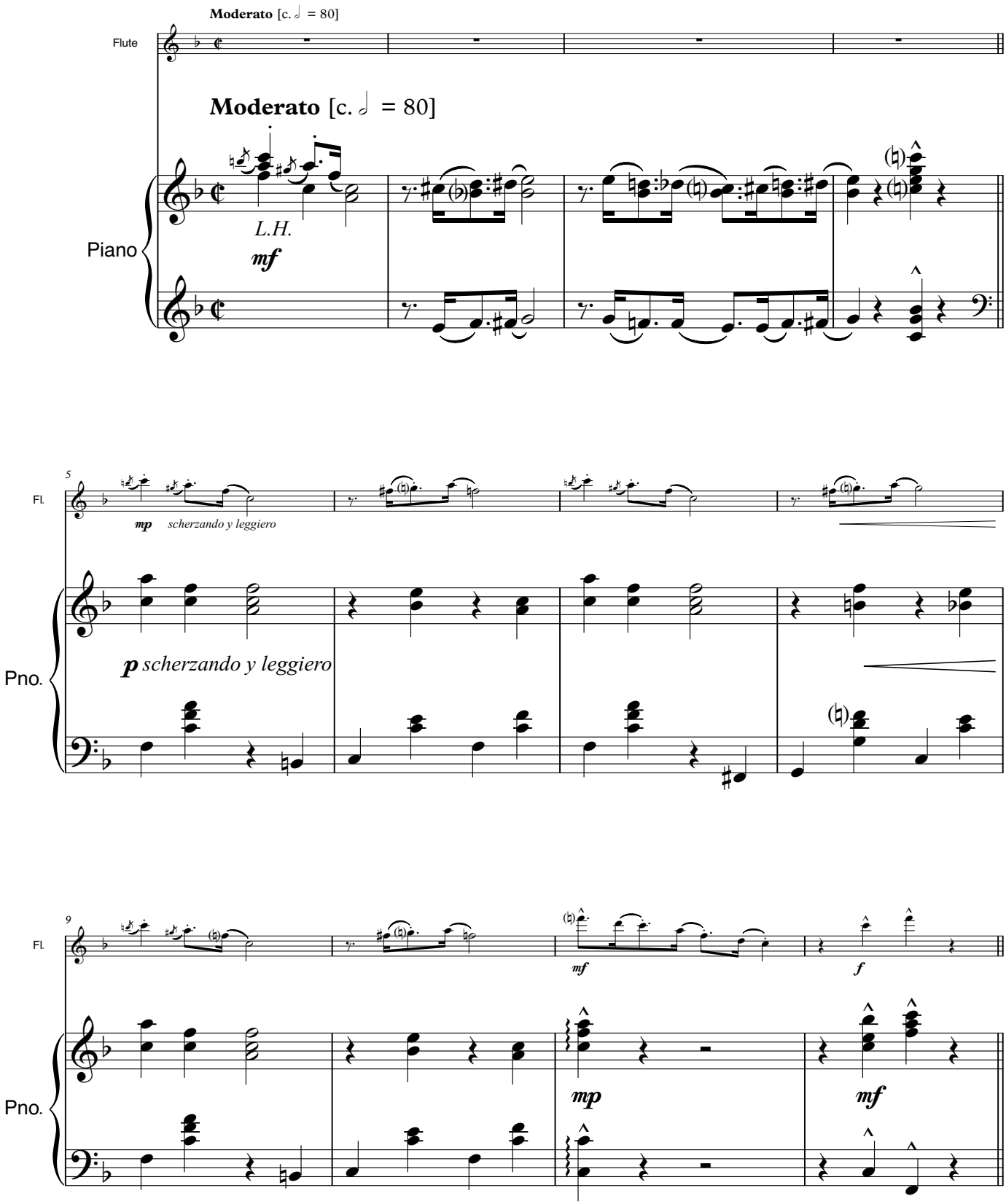






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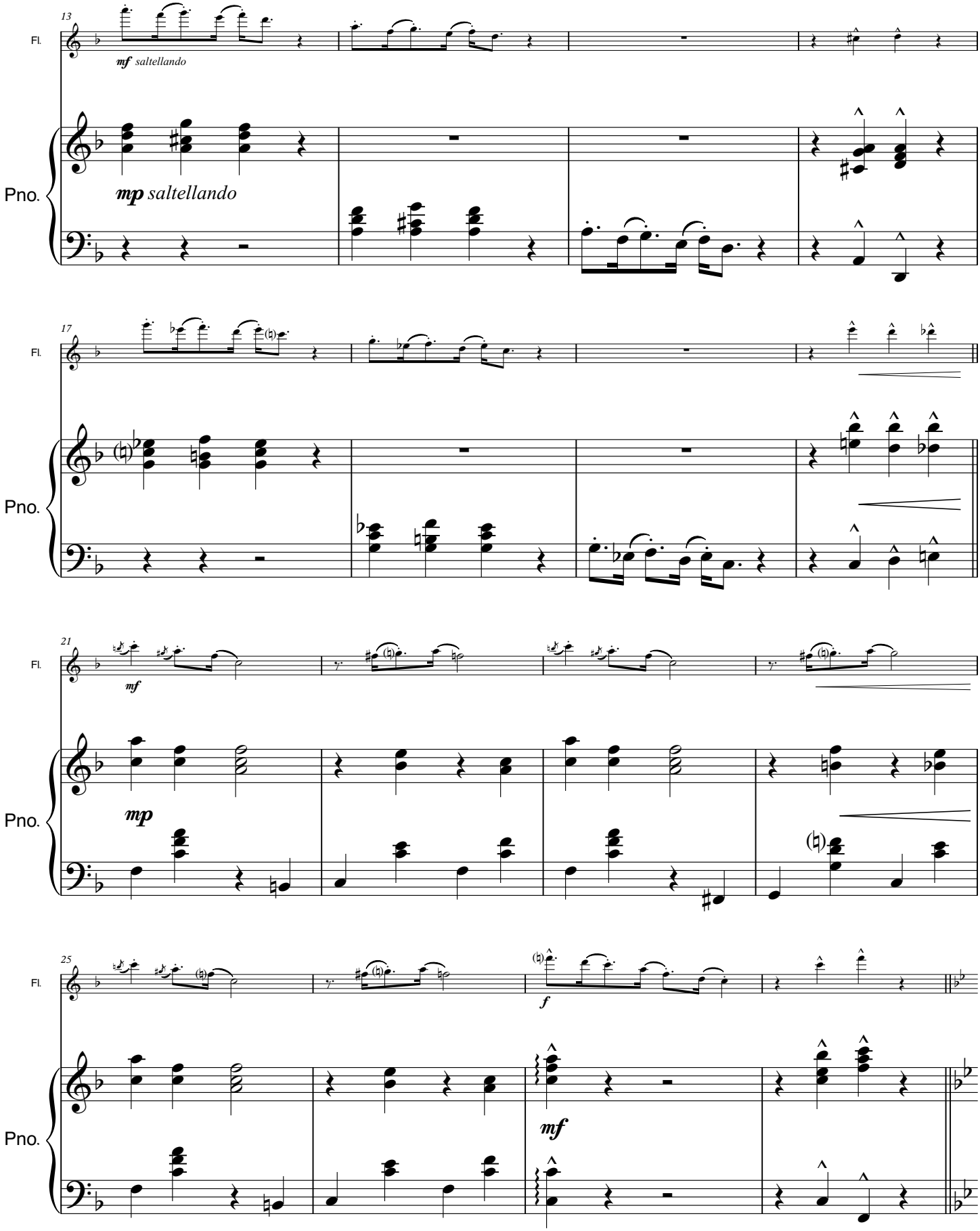
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Eccentric Foxtrot
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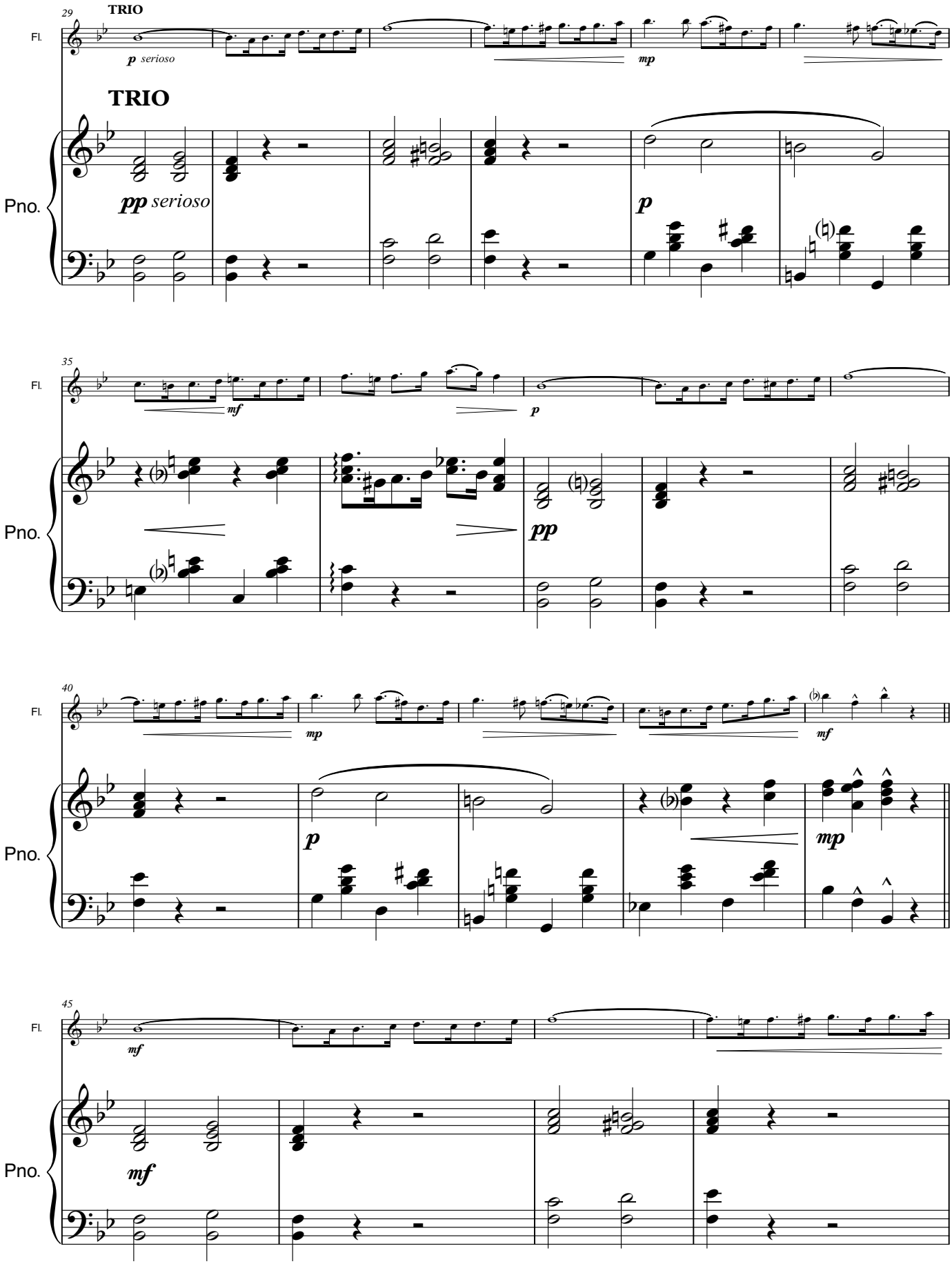
Effie F. Kamman
(1868-1933)
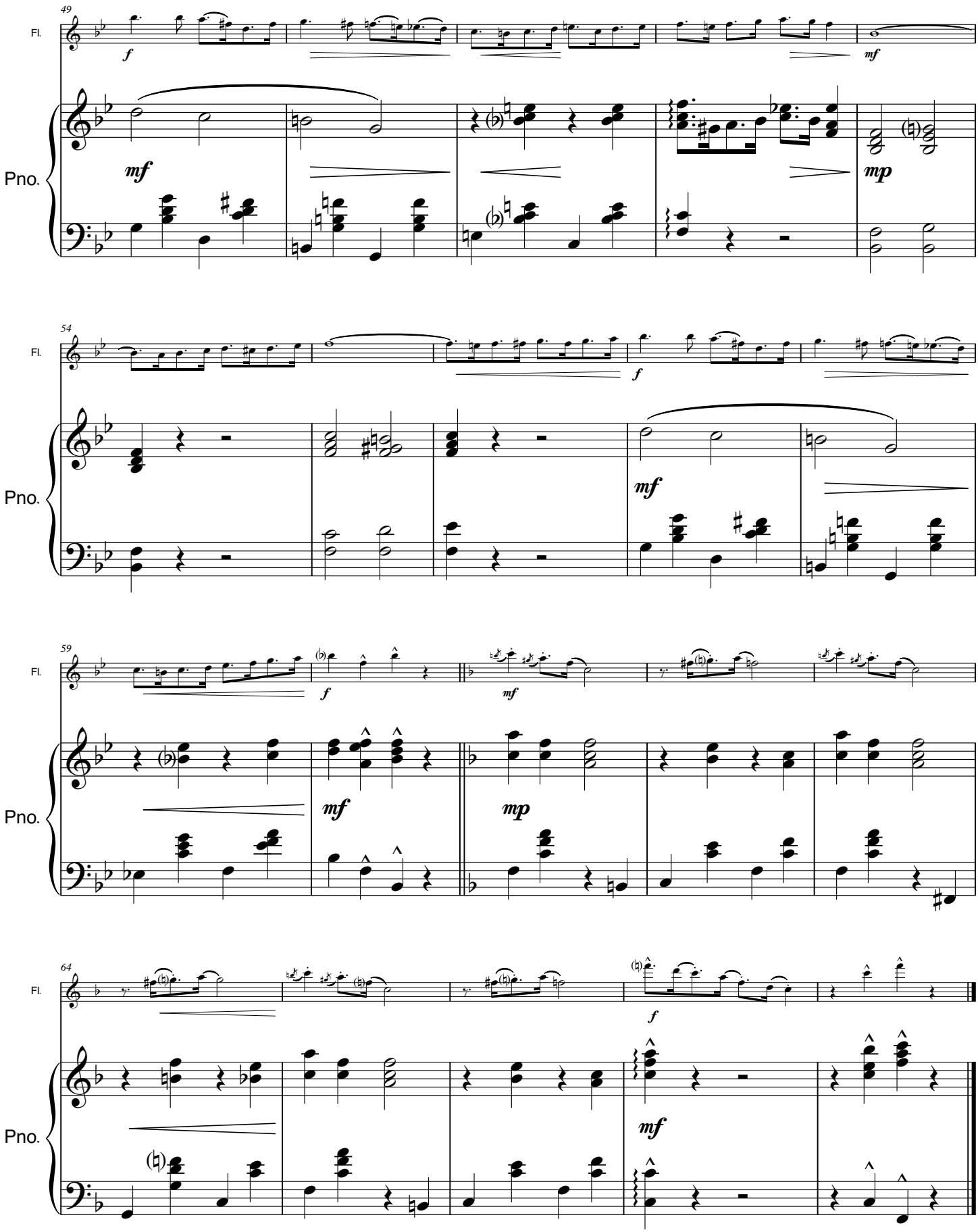


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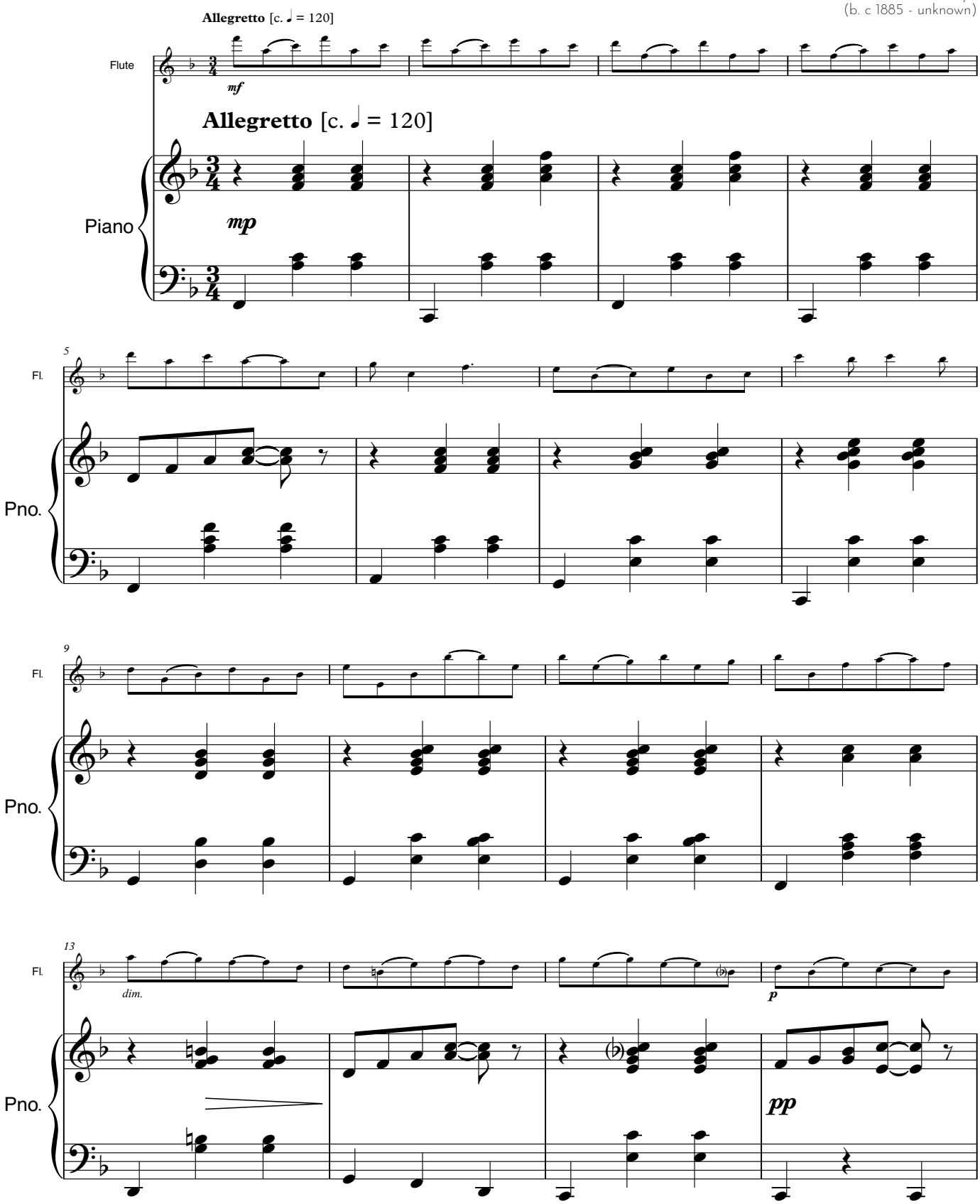


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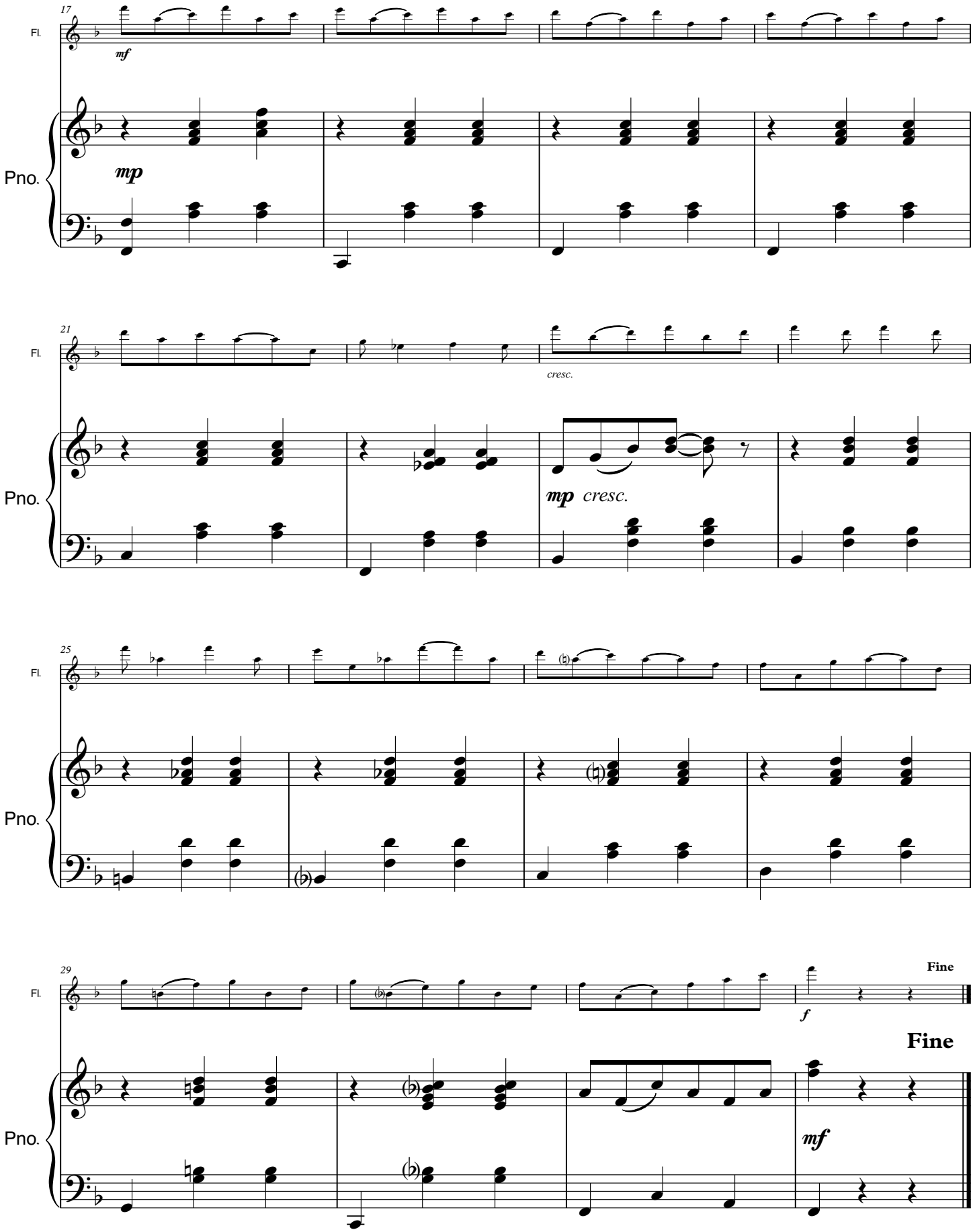
The Covent Garden

Ragtime Waltz
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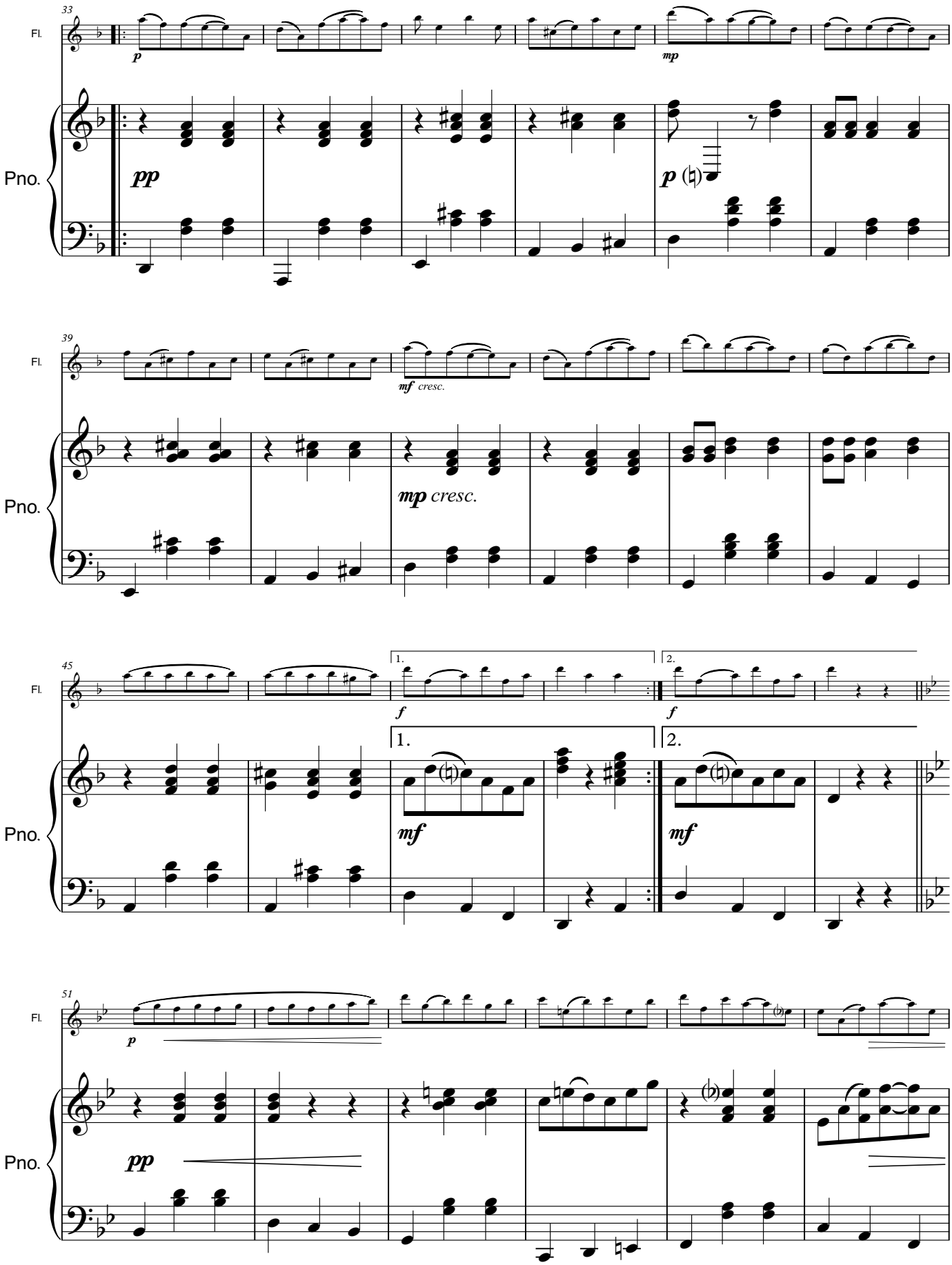
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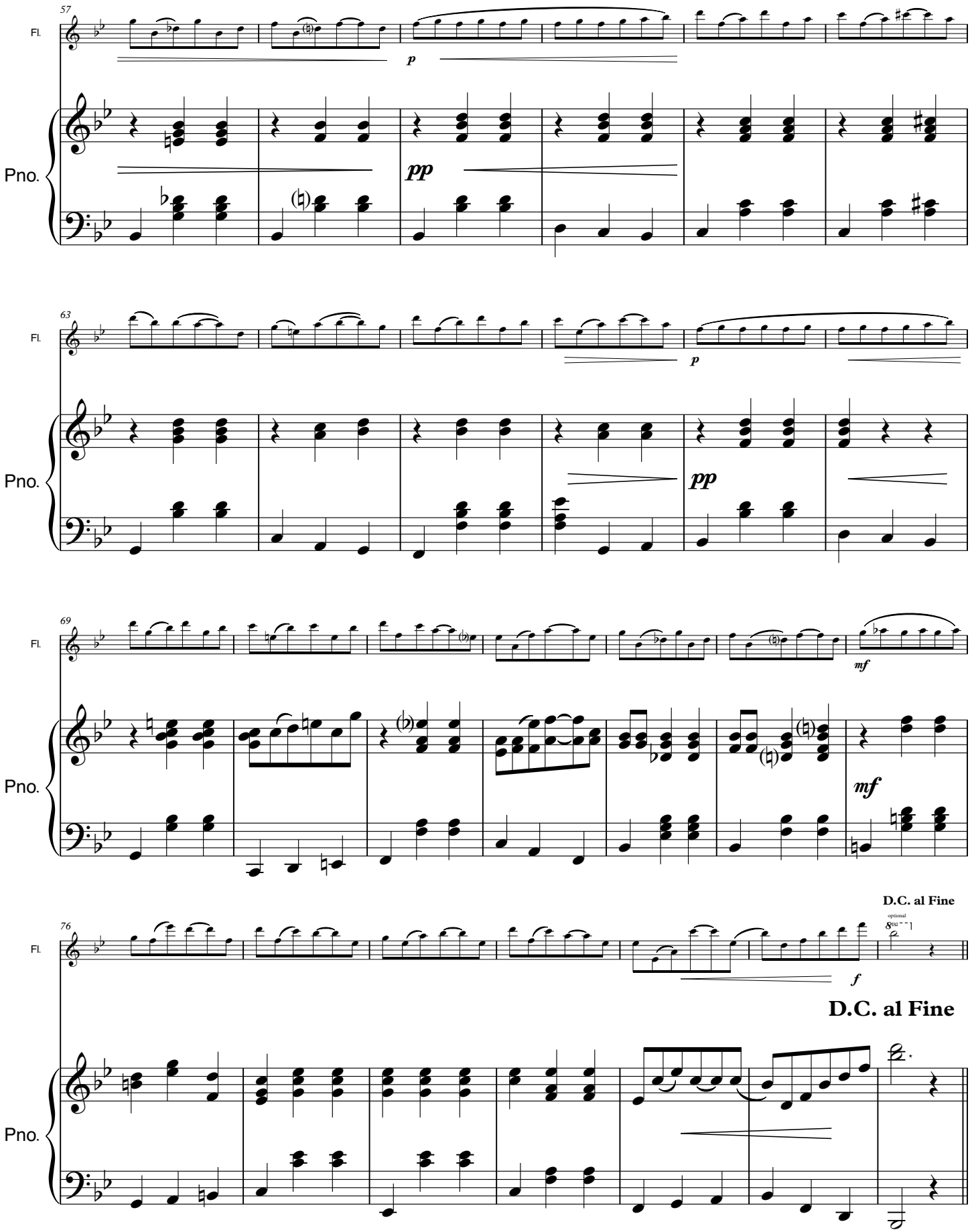


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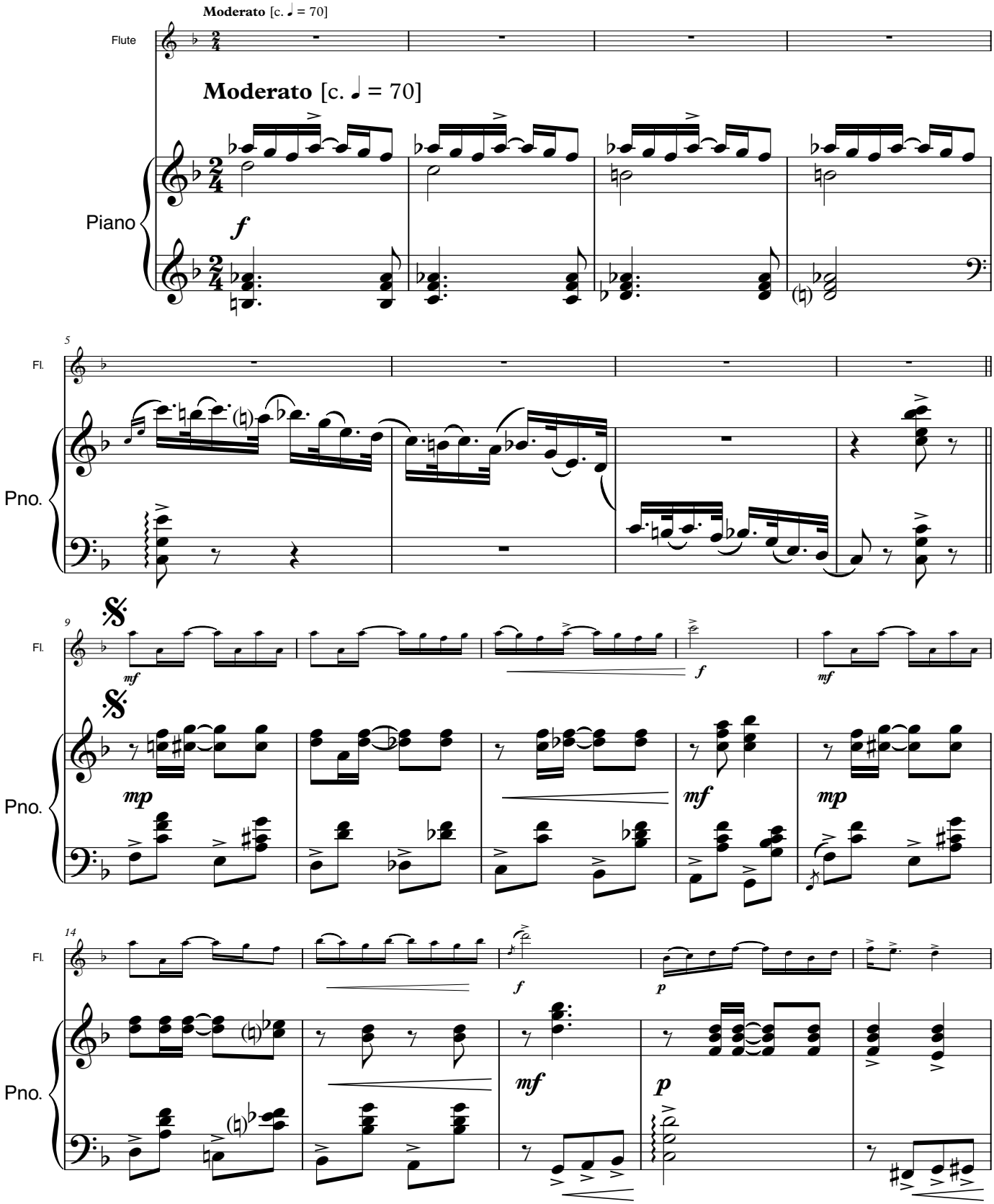


* Play the B♭ an octave higher if the flute does not.

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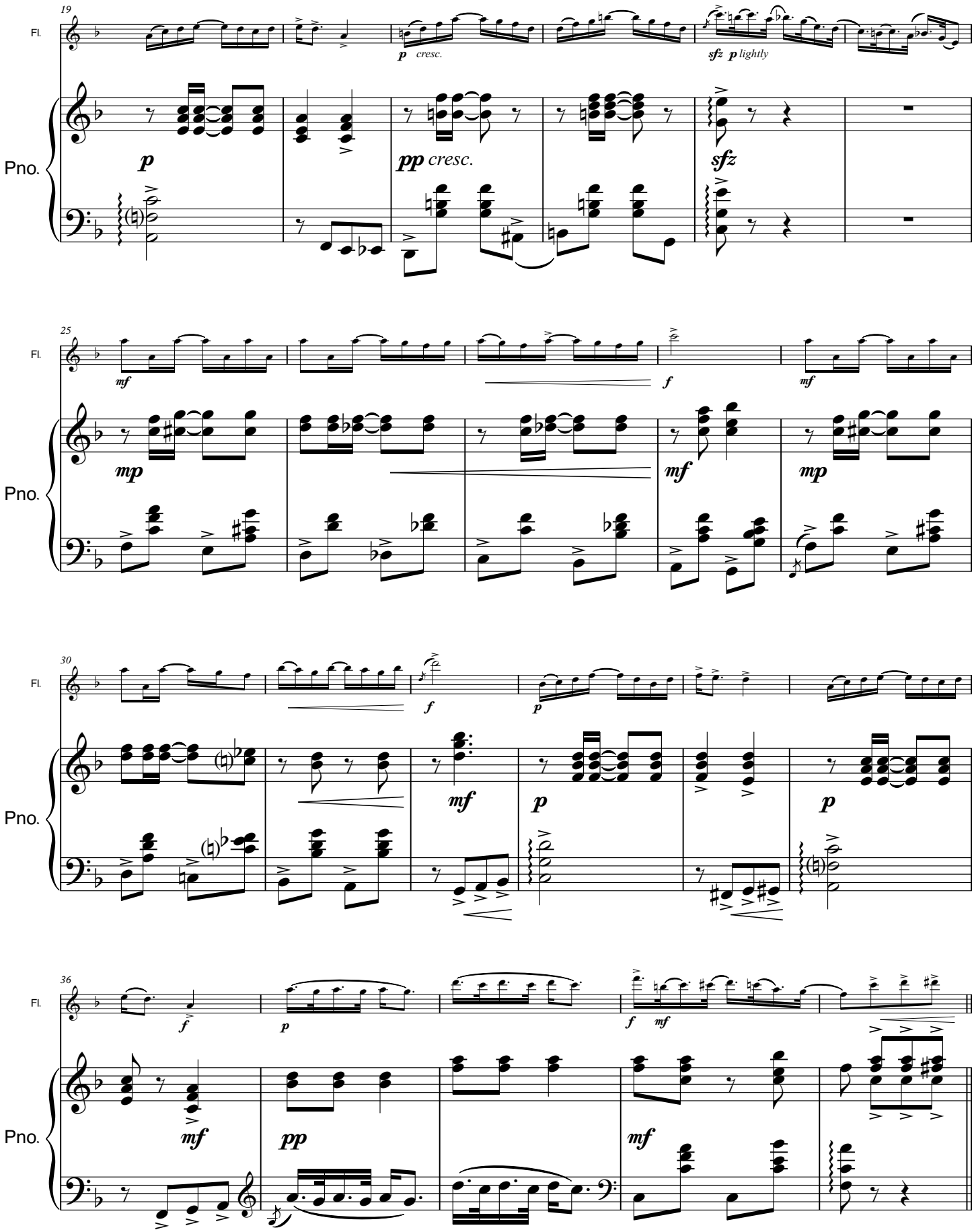
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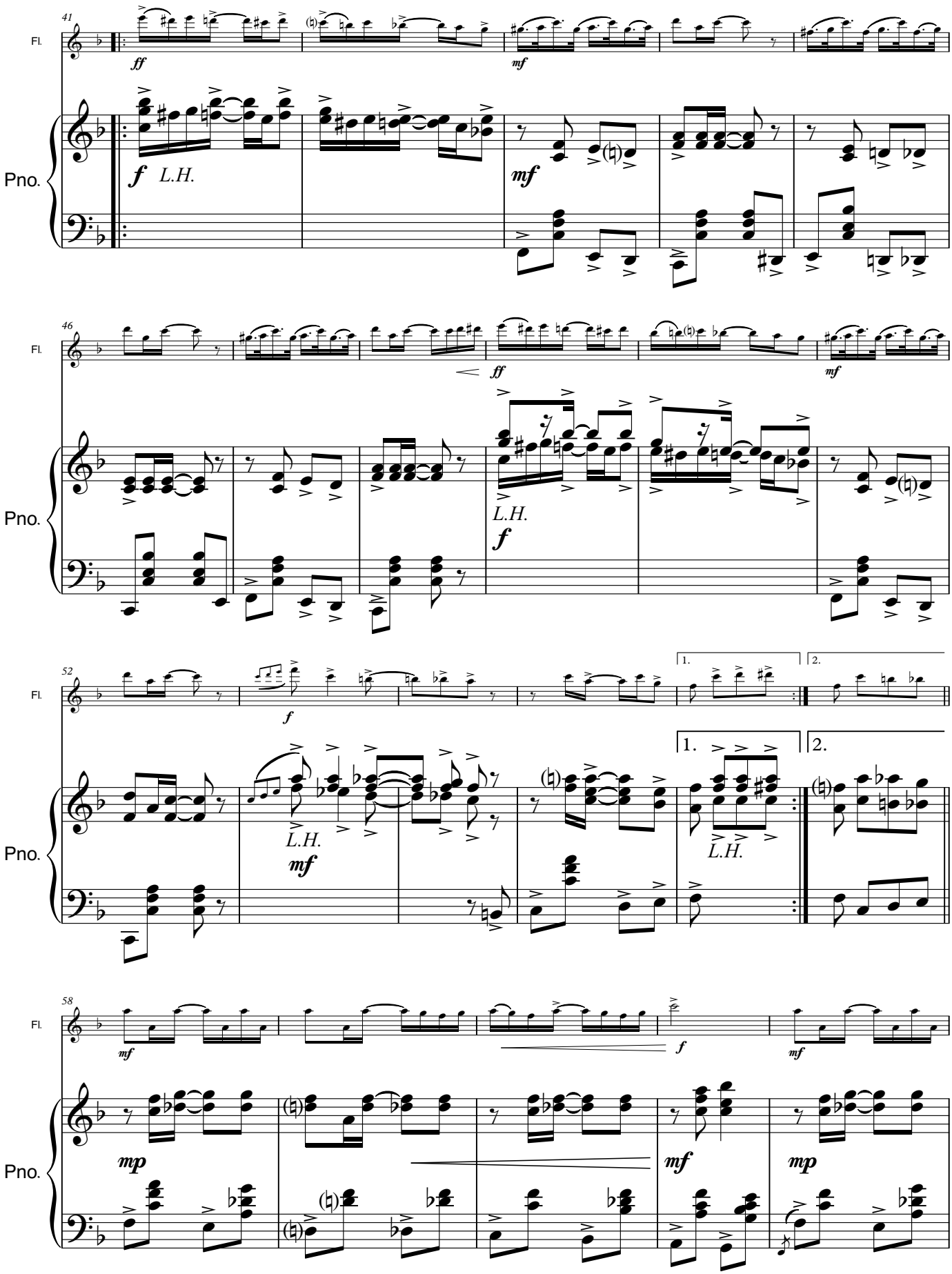
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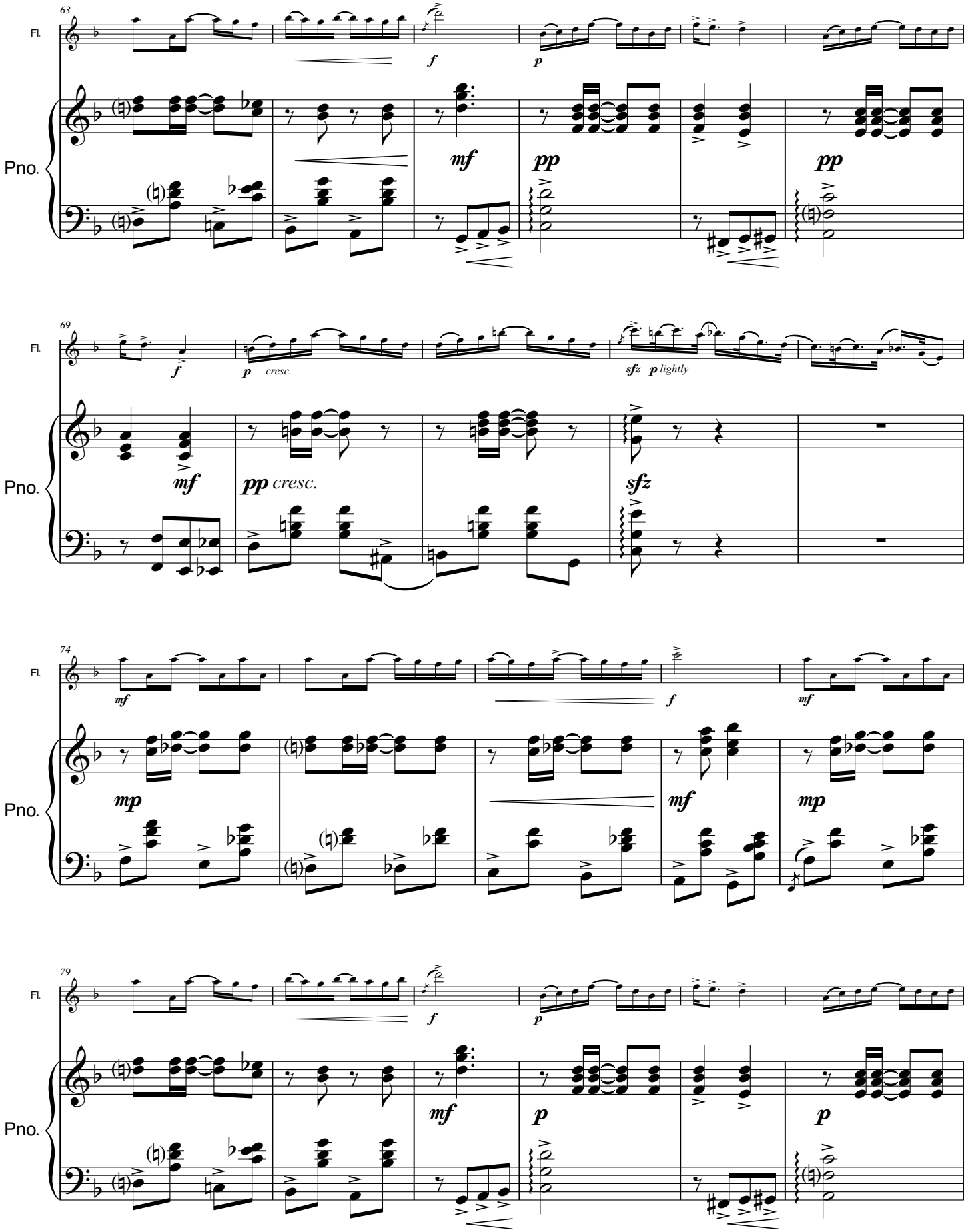


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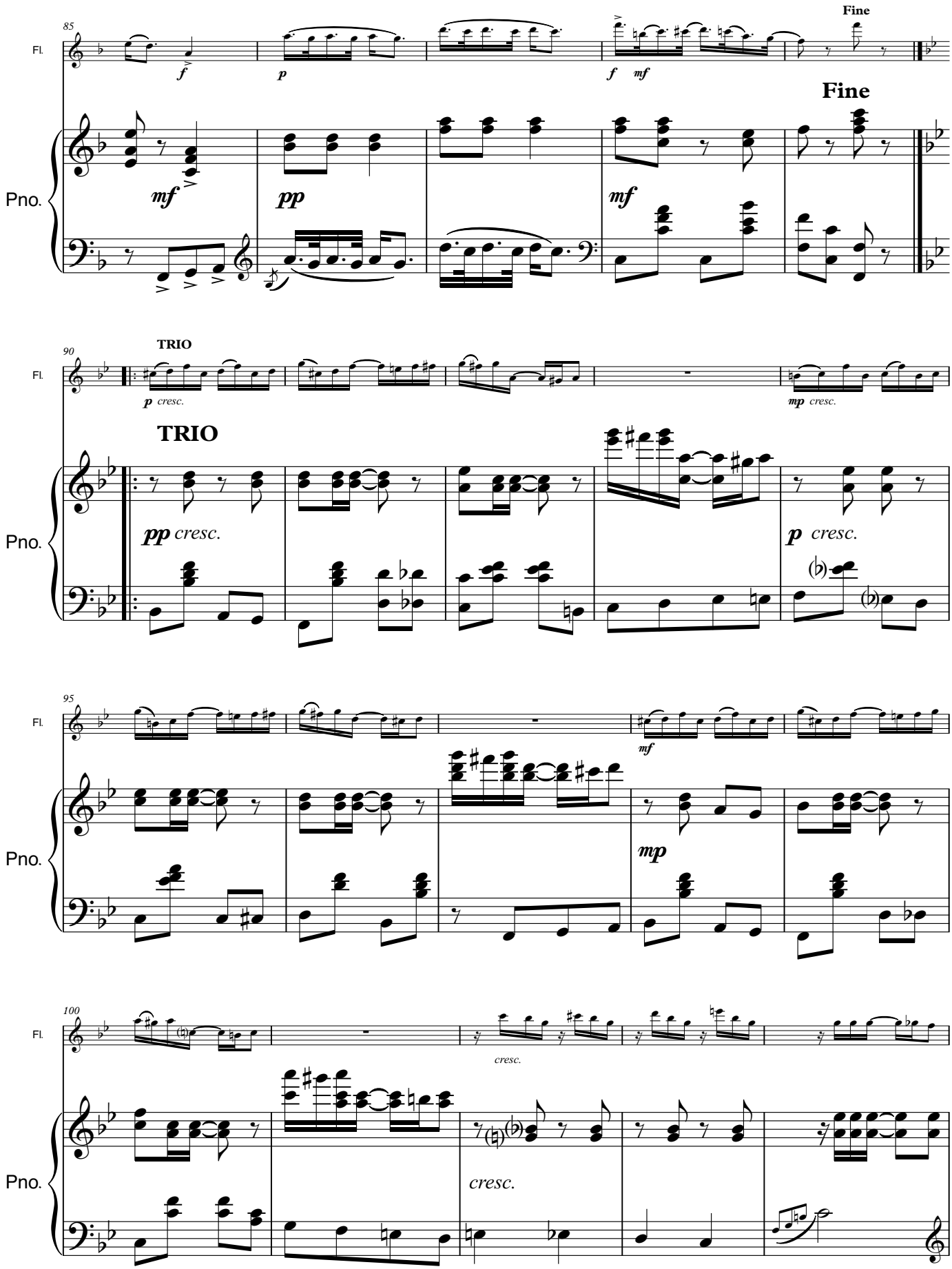


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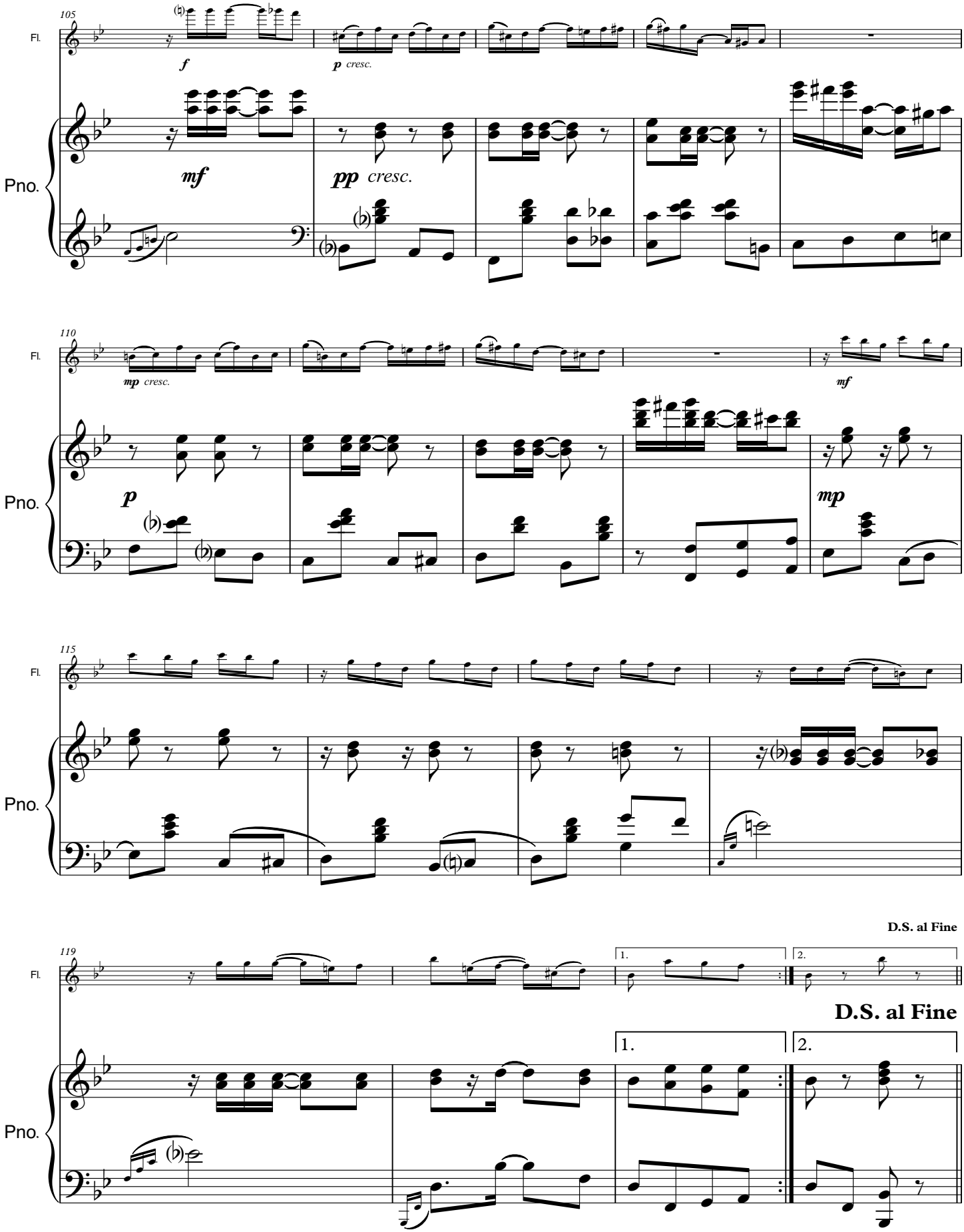


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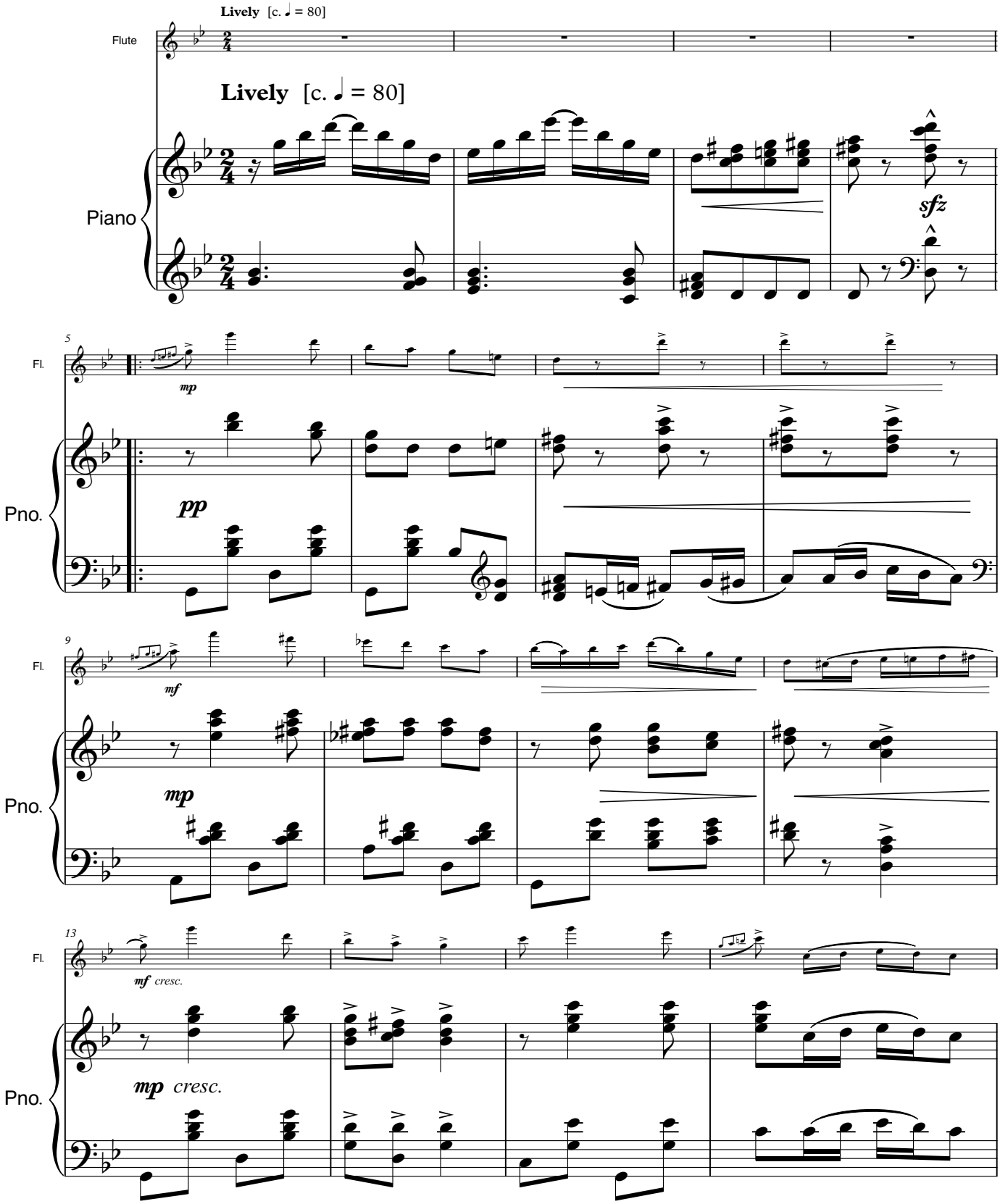


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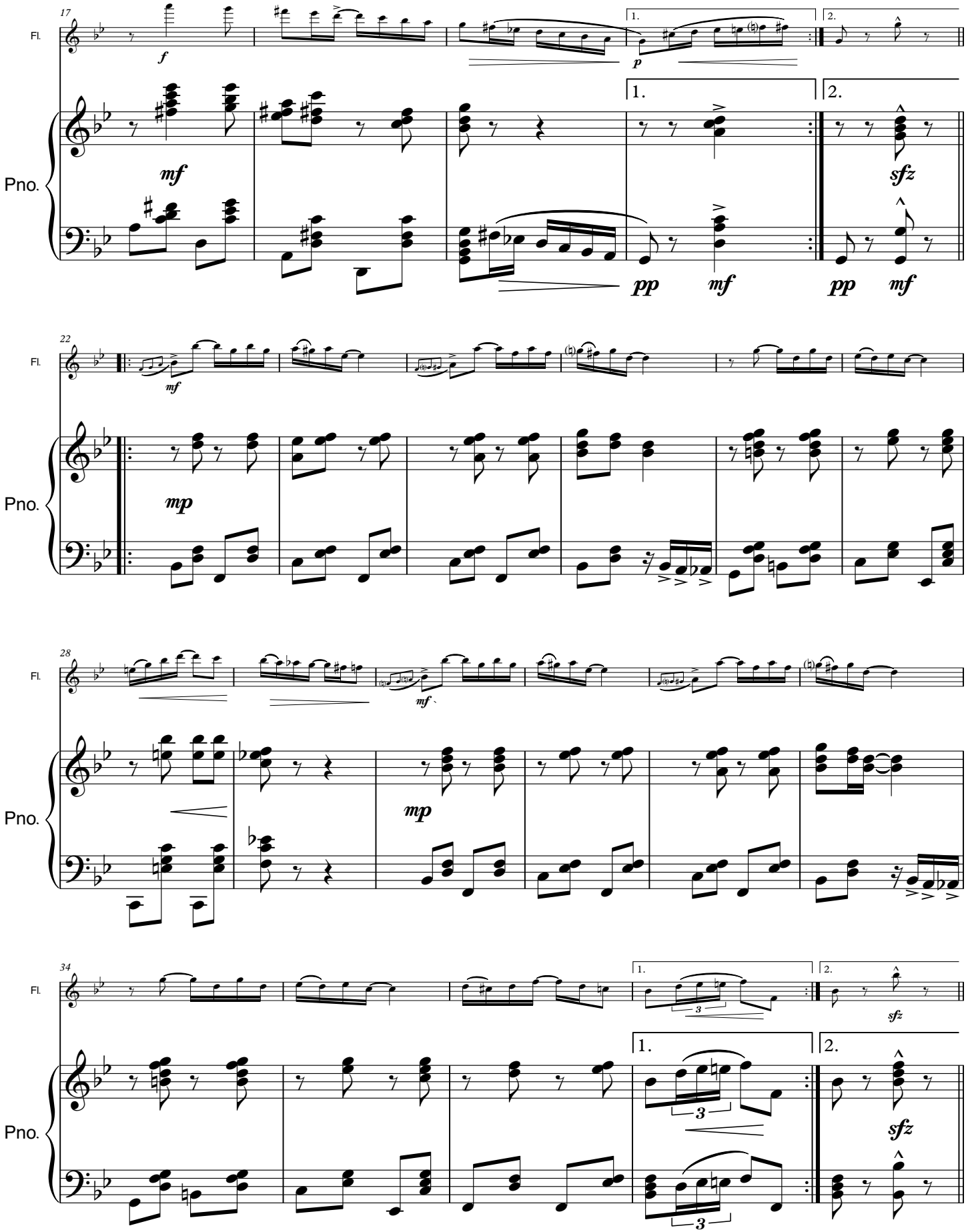
Gypsy Rag

March & Two Step
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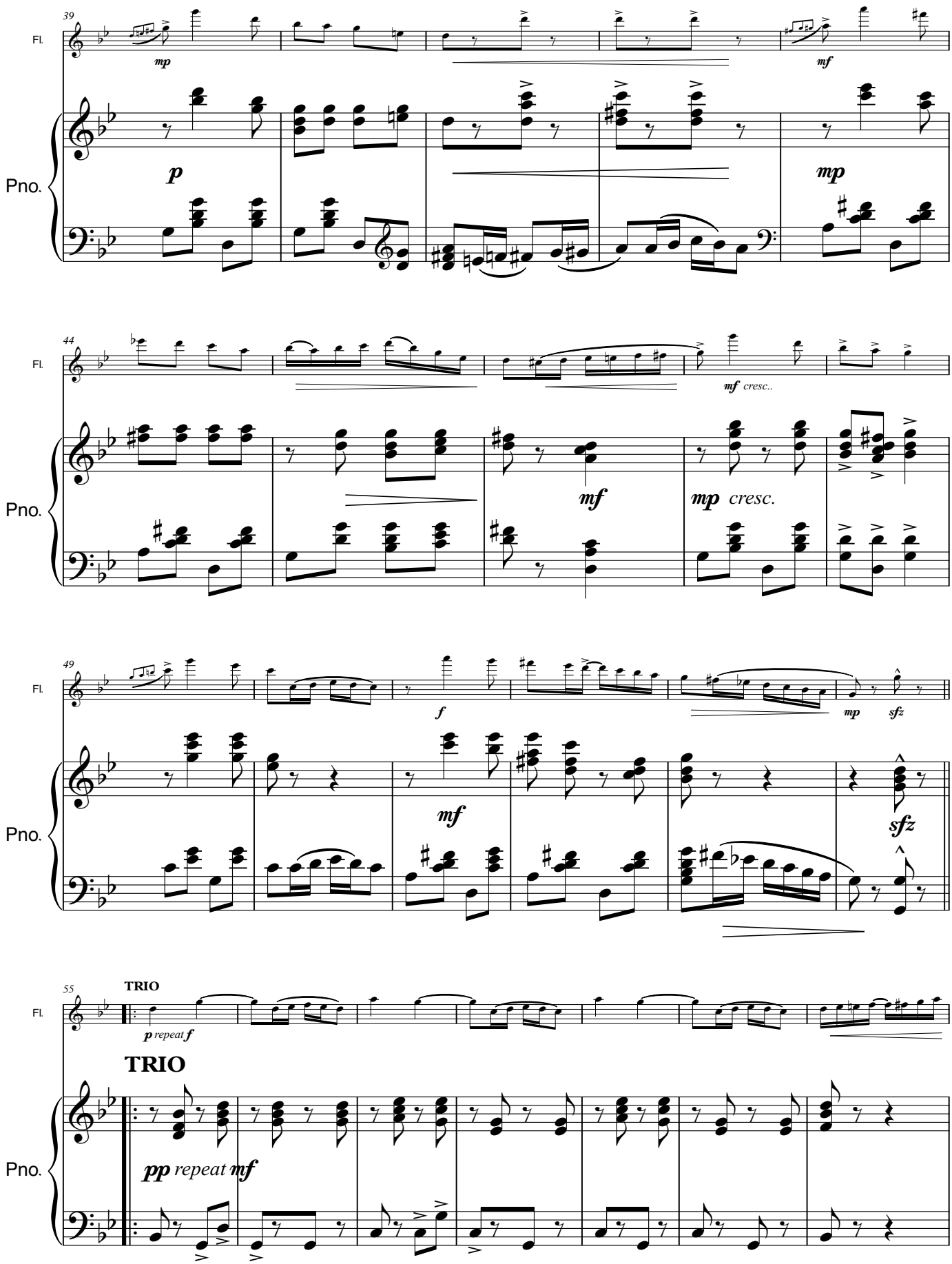
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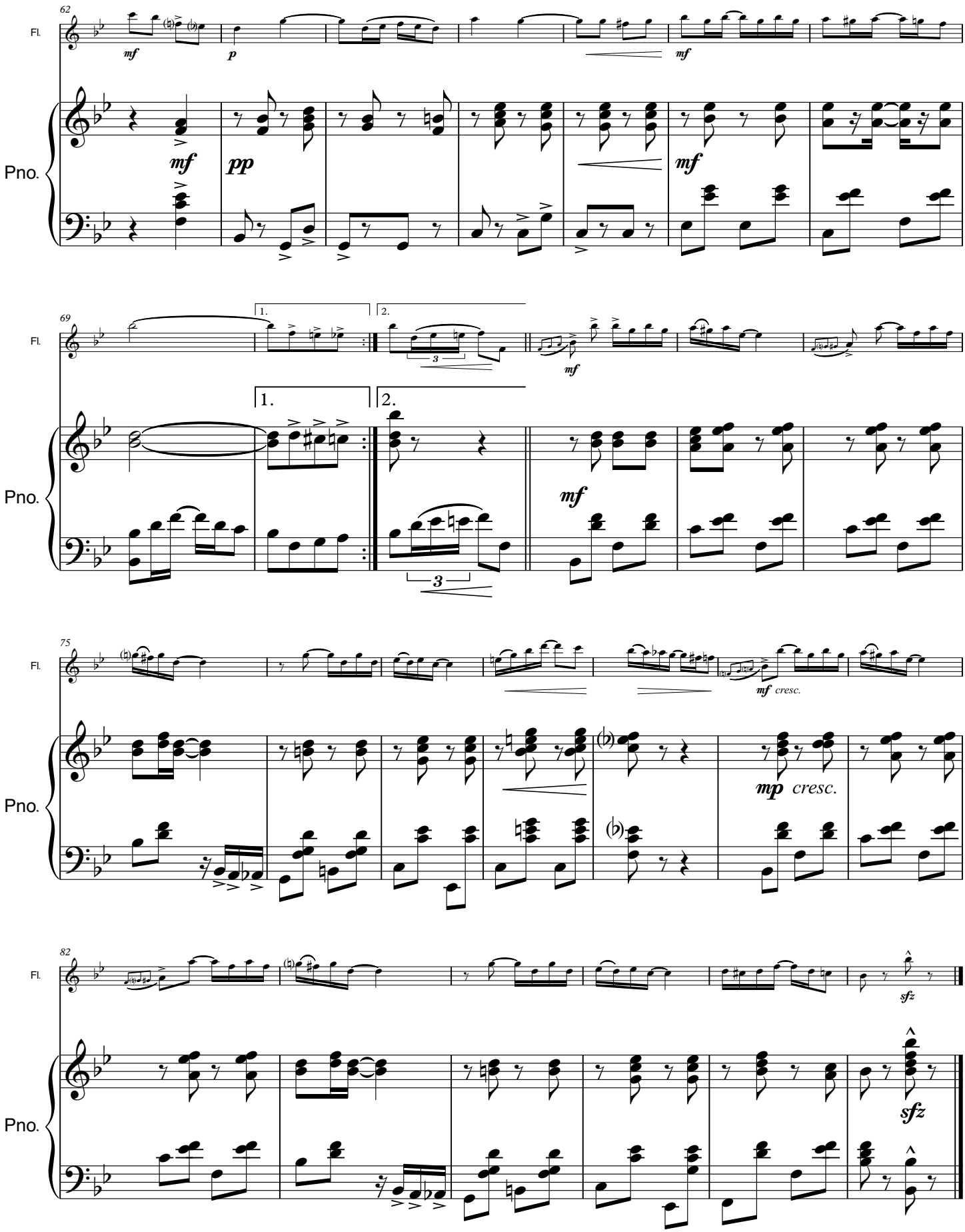


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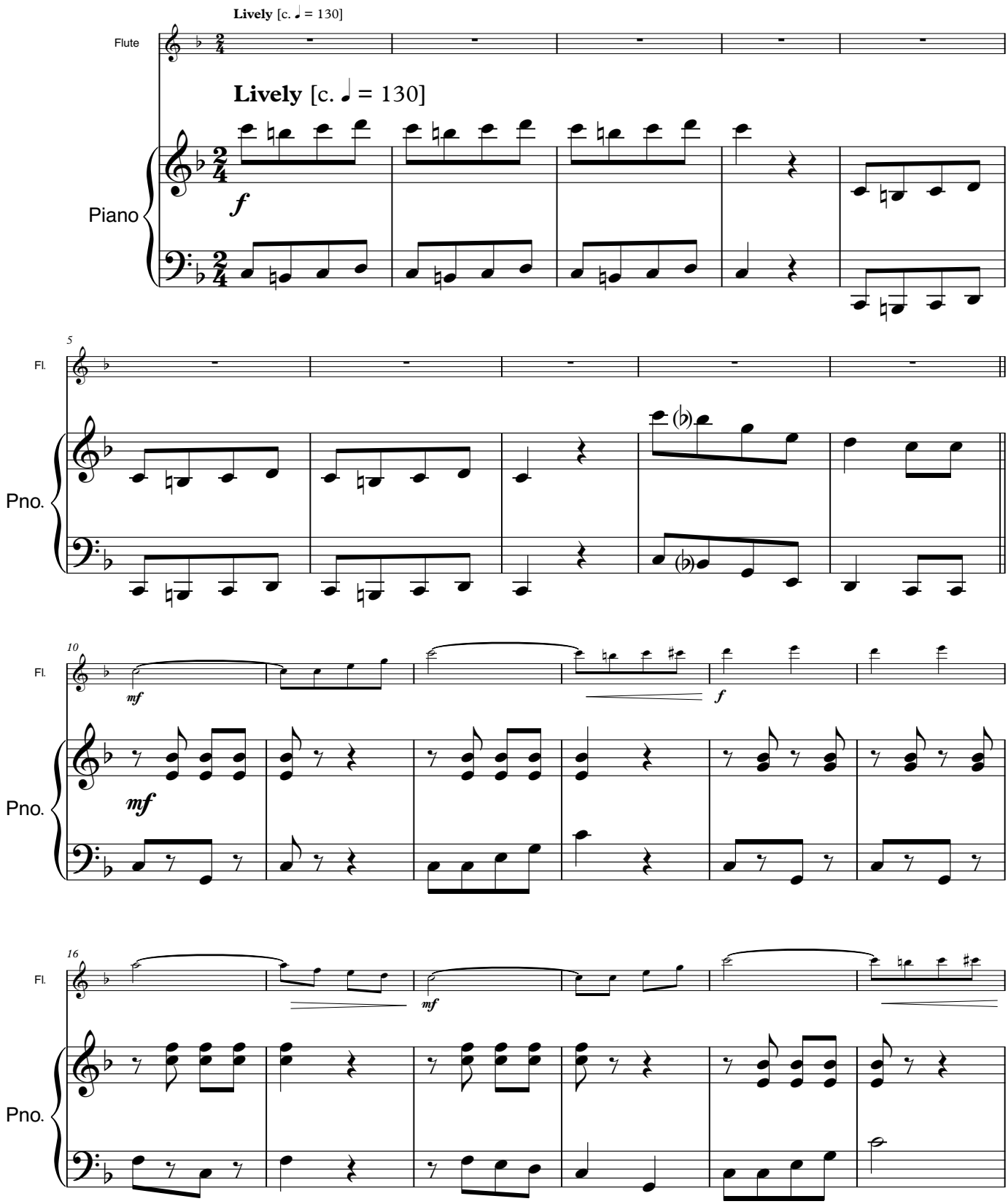


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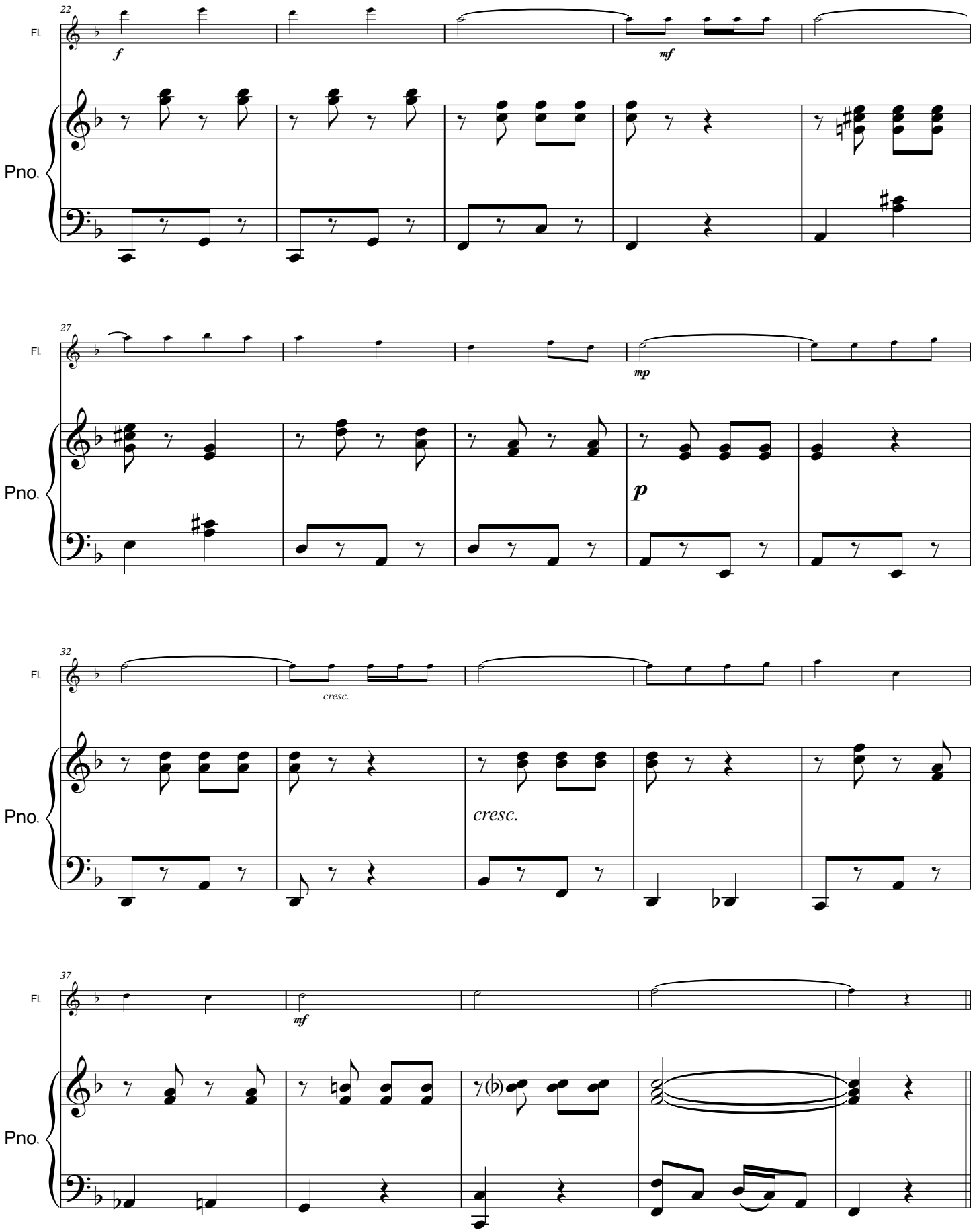
The Hit That Ended the World's Greatest War*
(published 1919)

Bertha Stanfield Dempsey
(1889-1925)
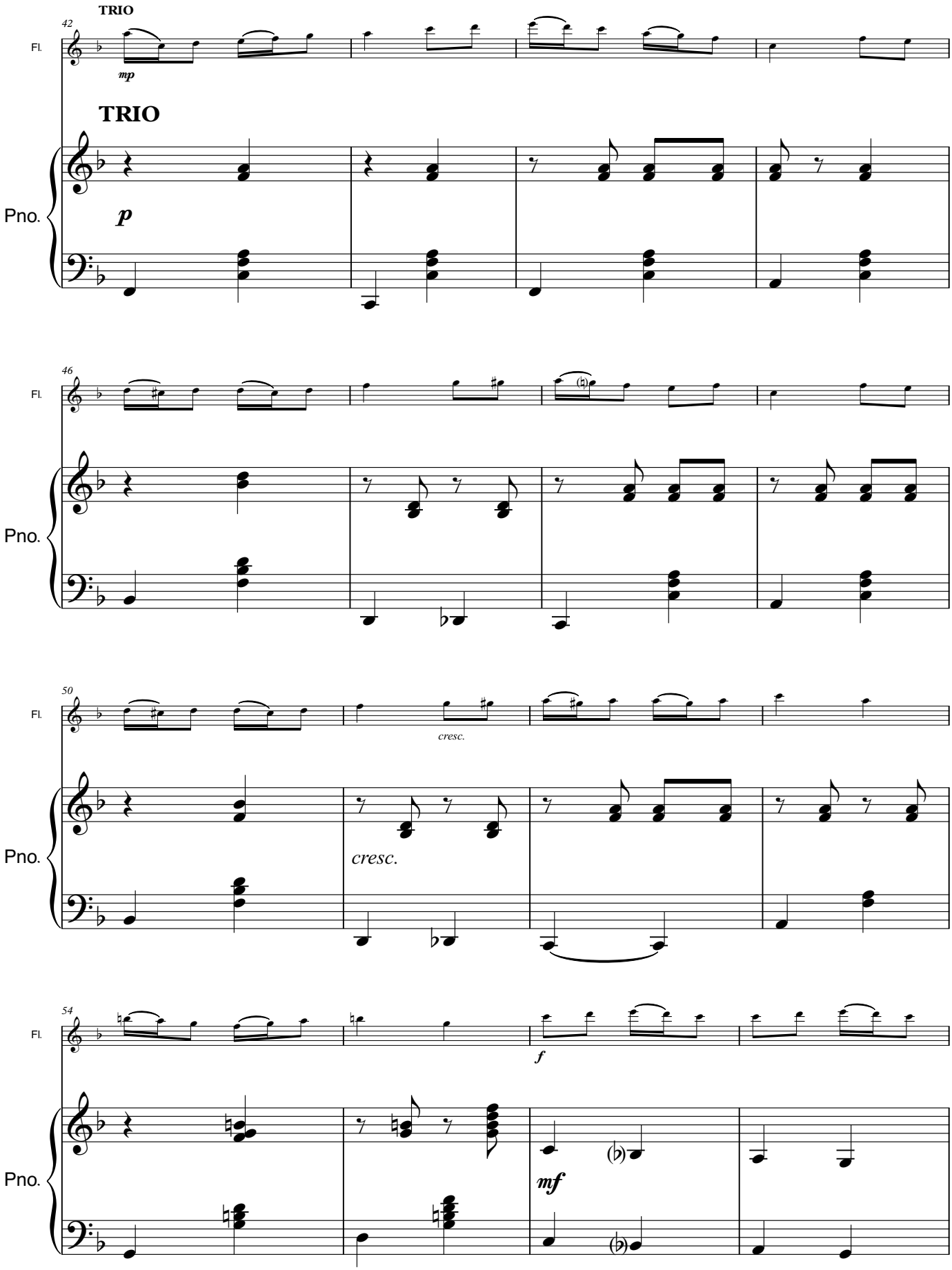


** see biographical notes.*
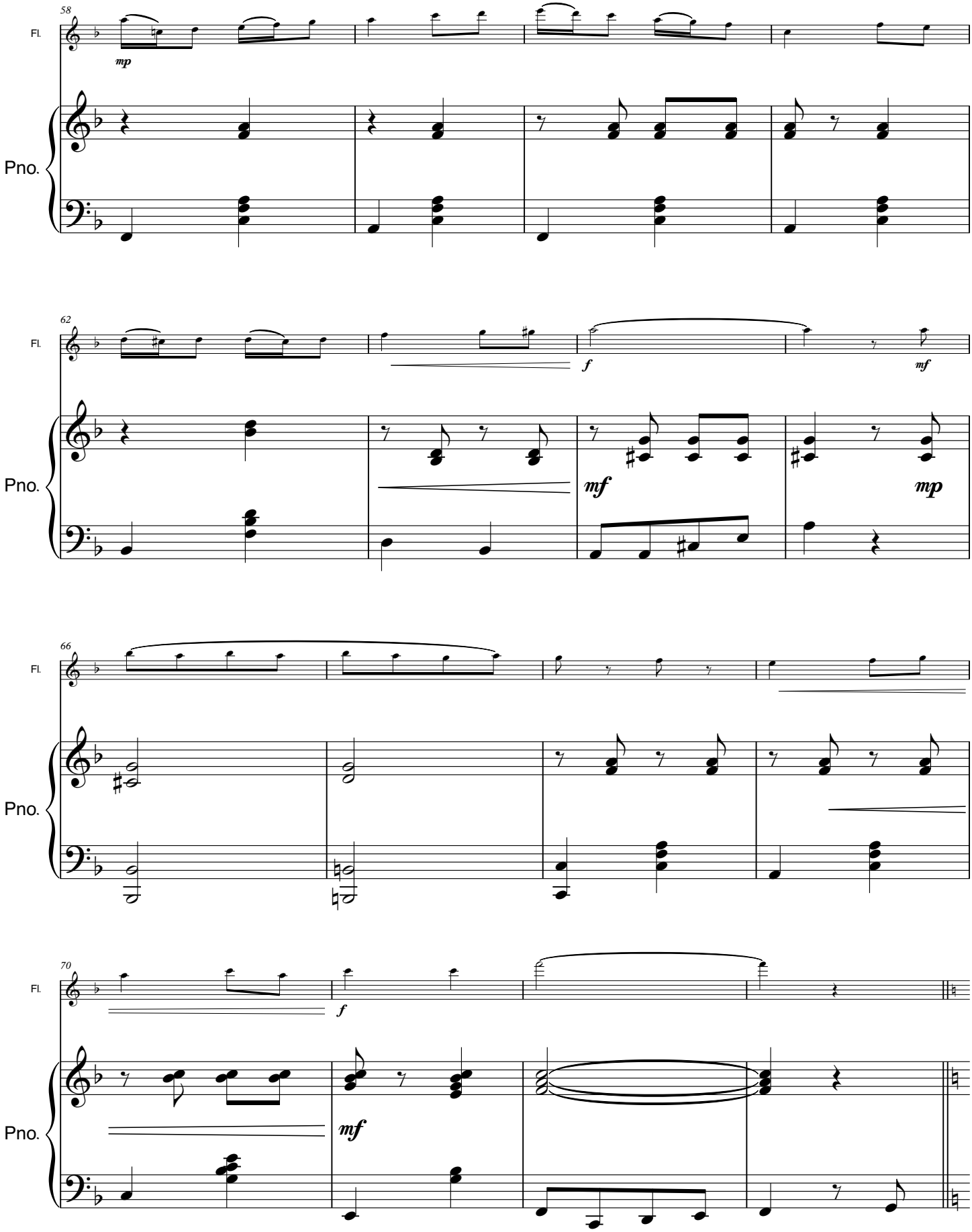
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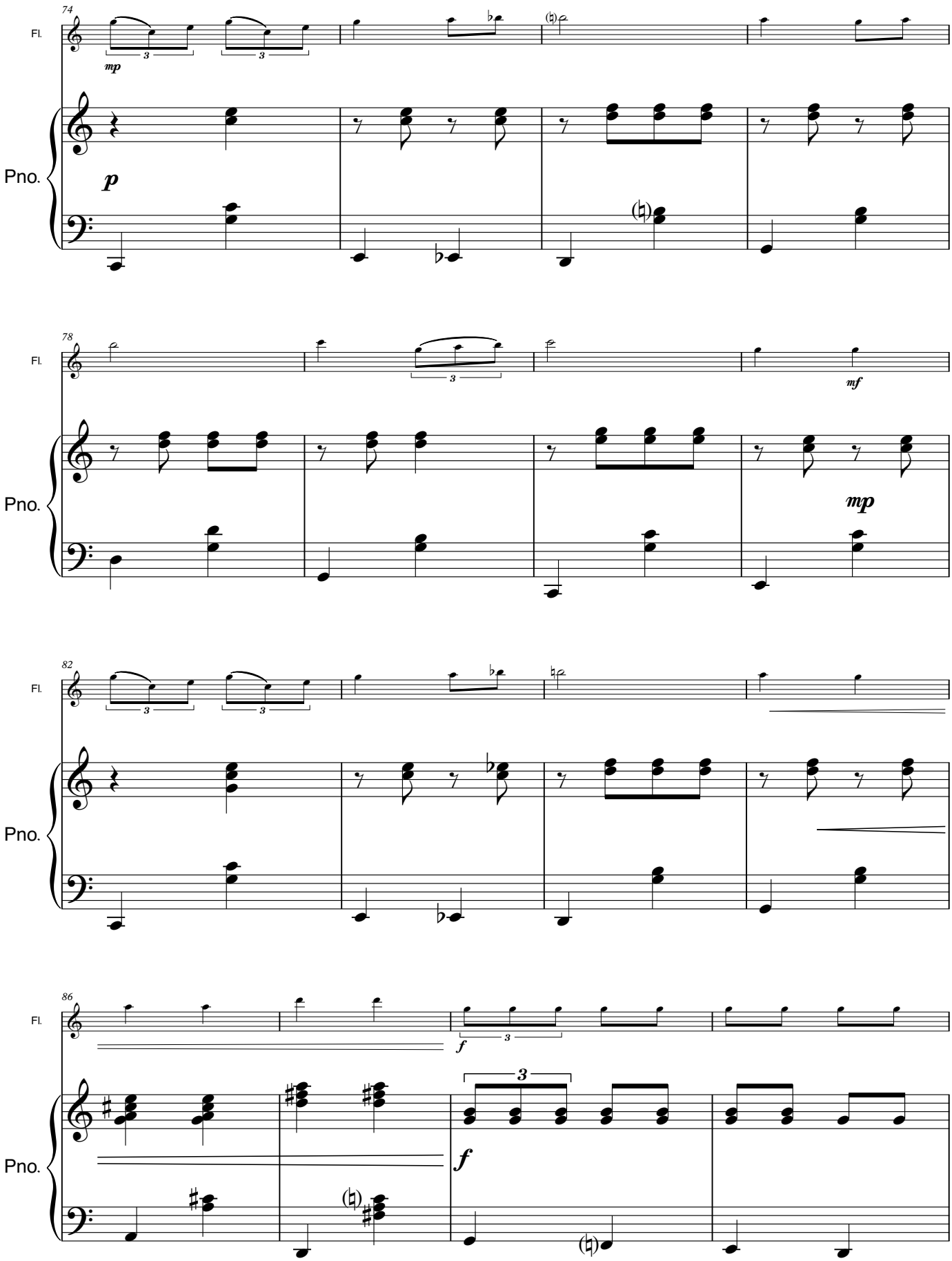


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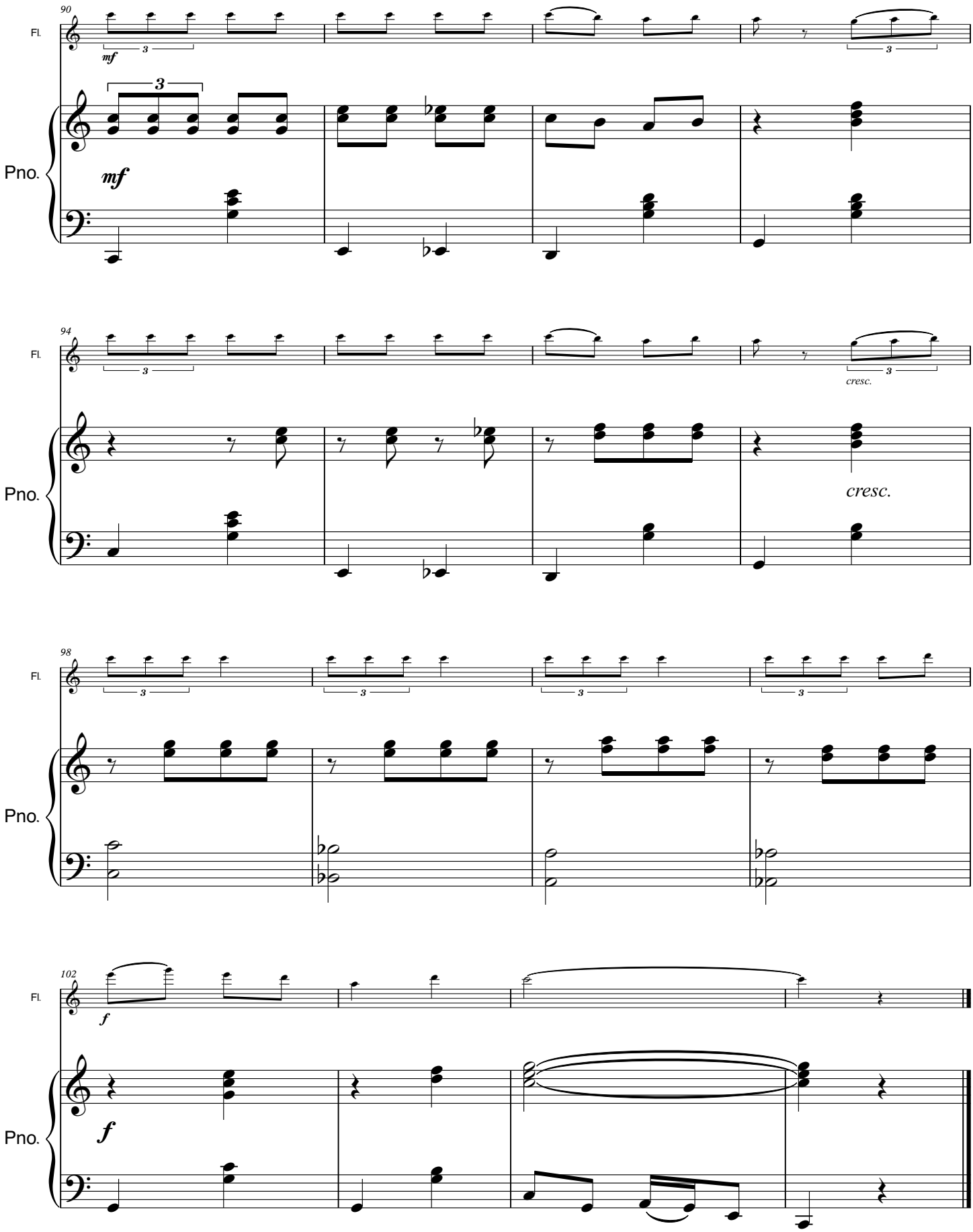


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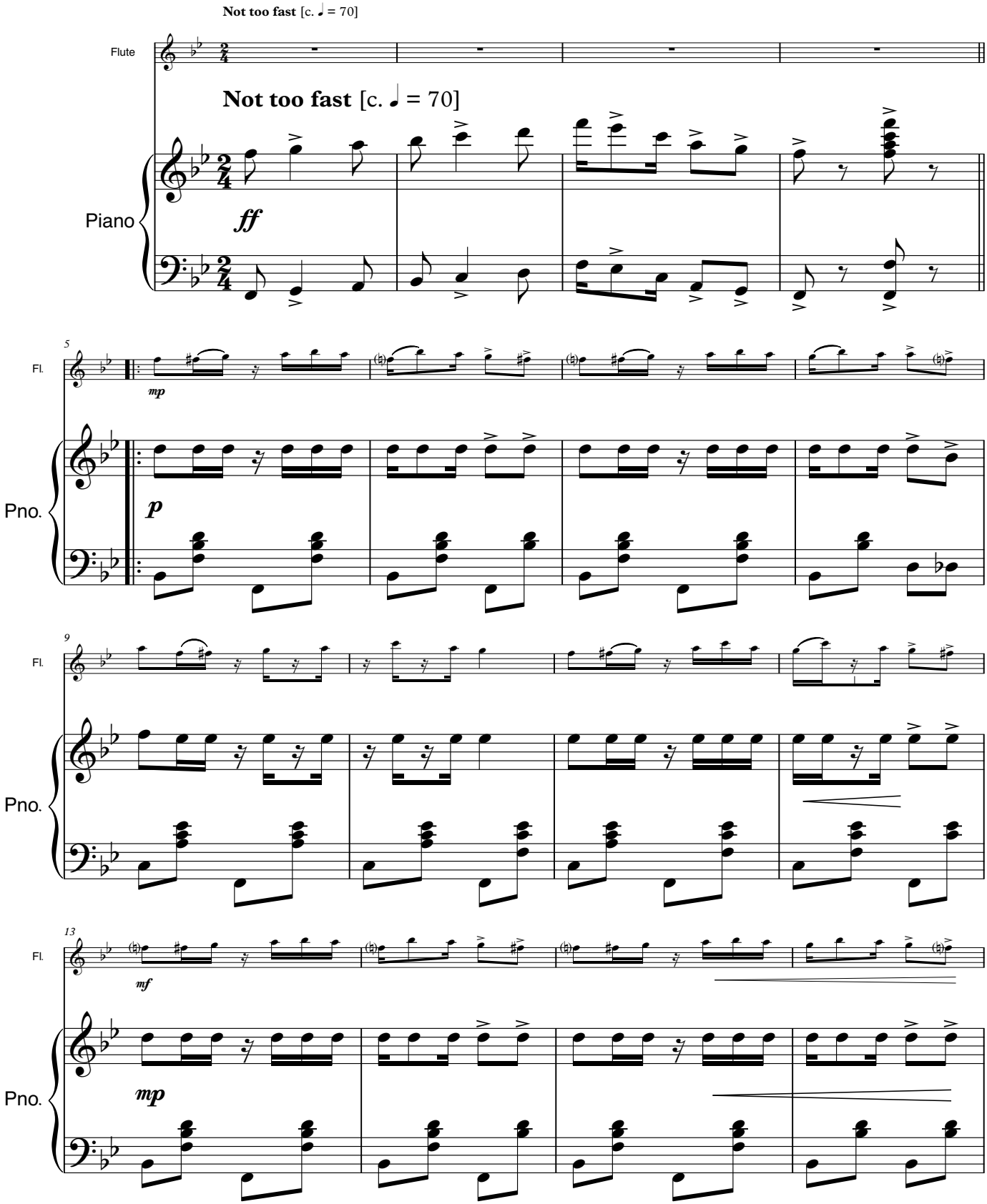


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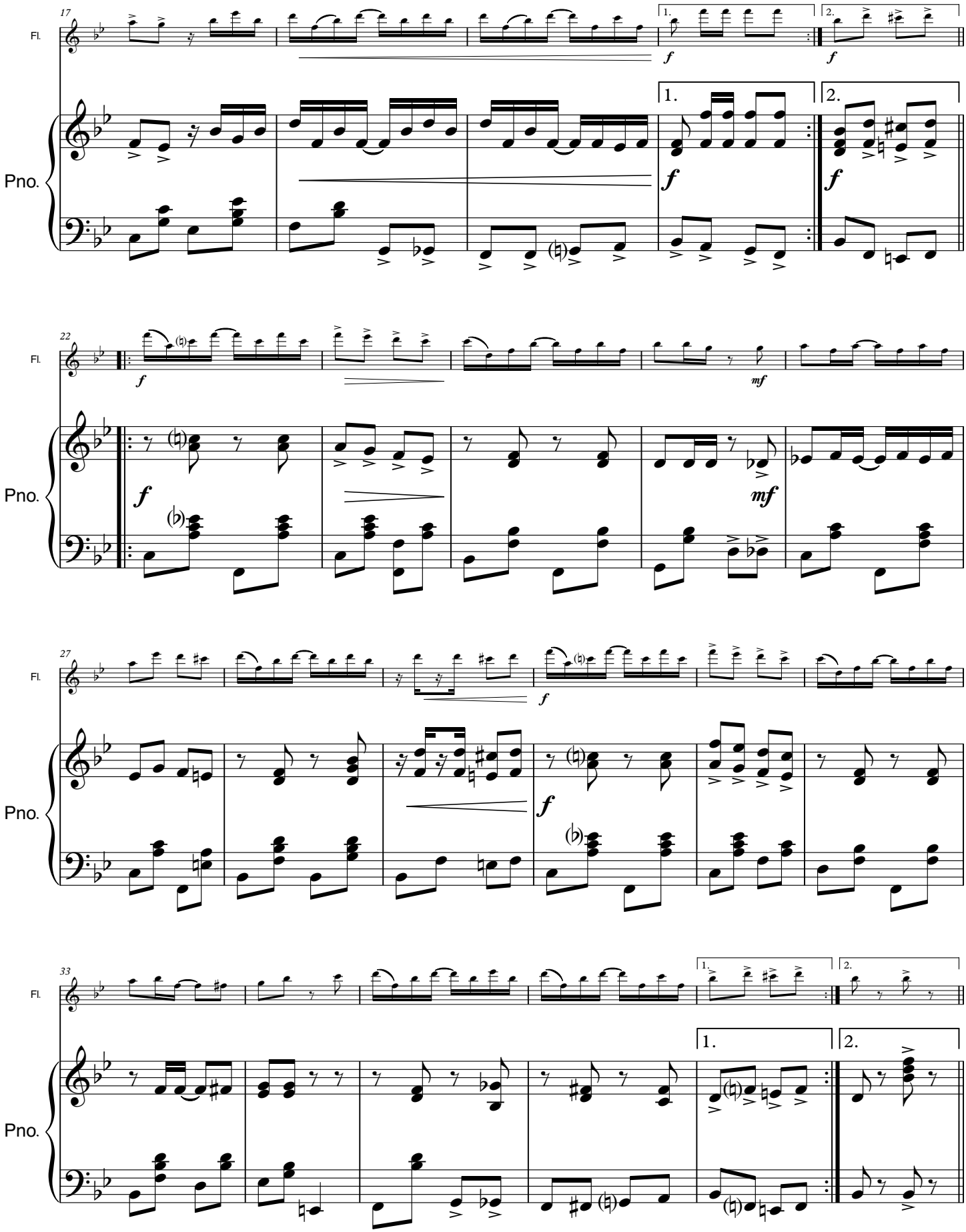
Pickles and Peppers

A Rag Oddity
March and Two-Step
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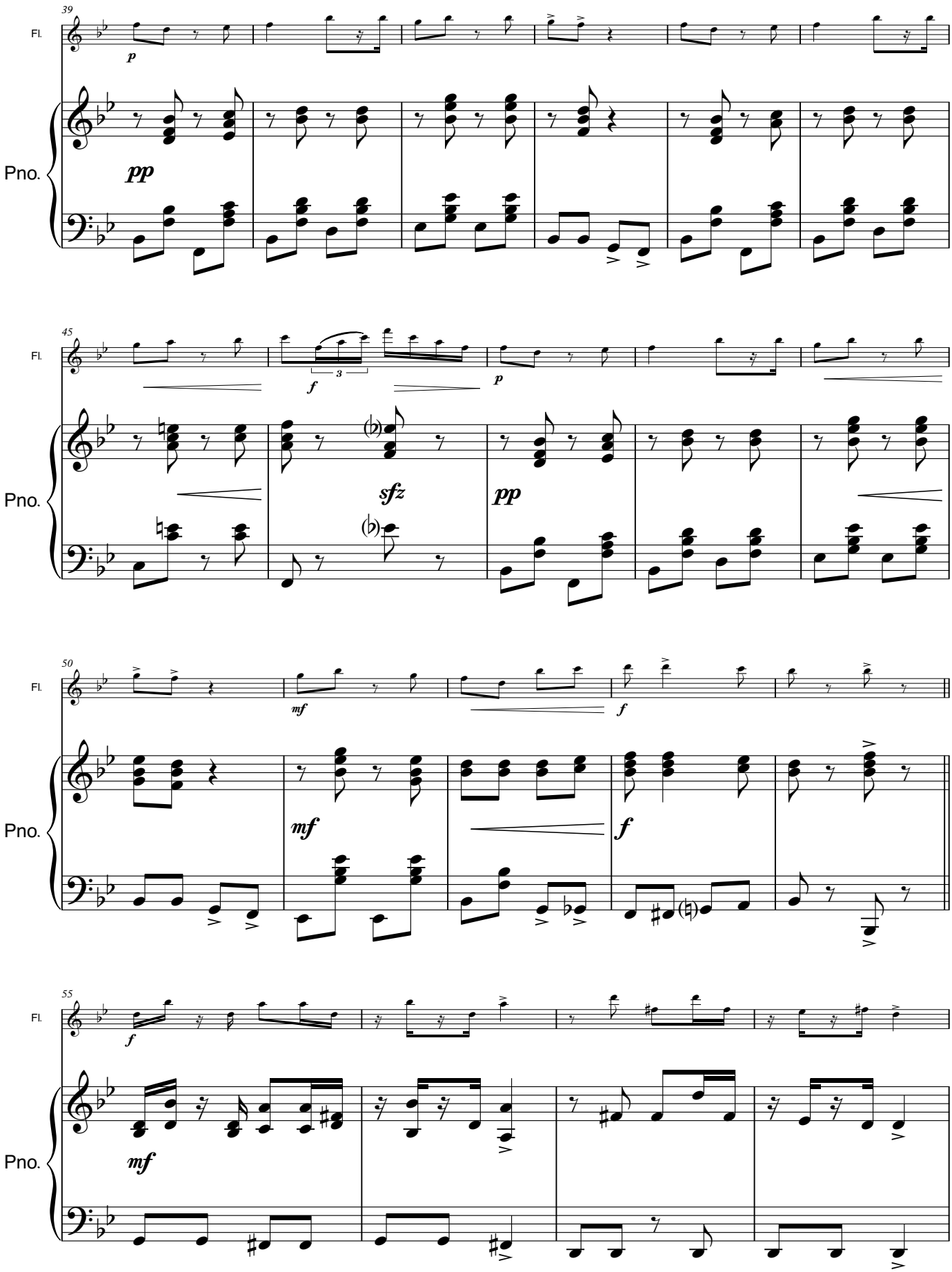
Adaline Shepherd
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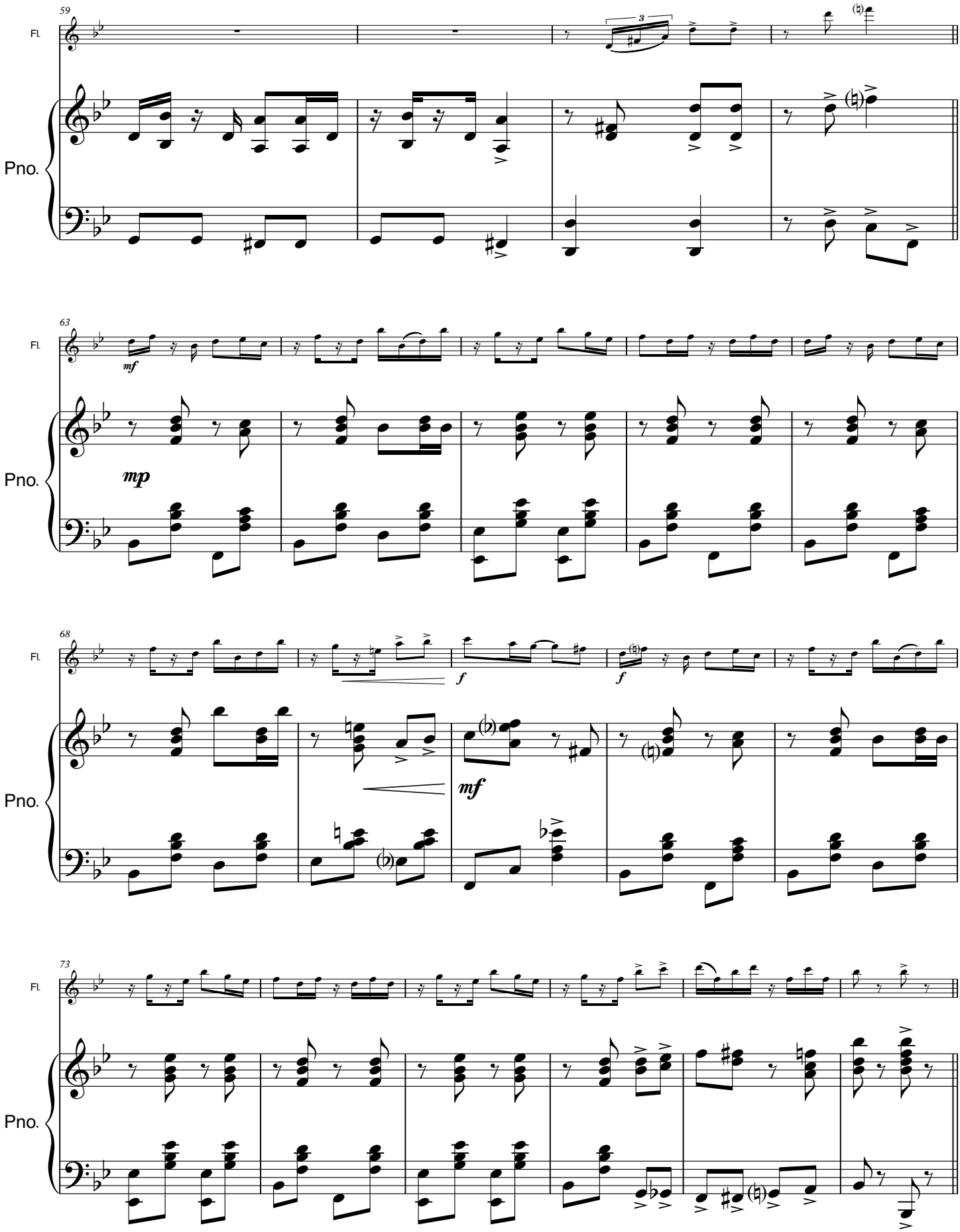


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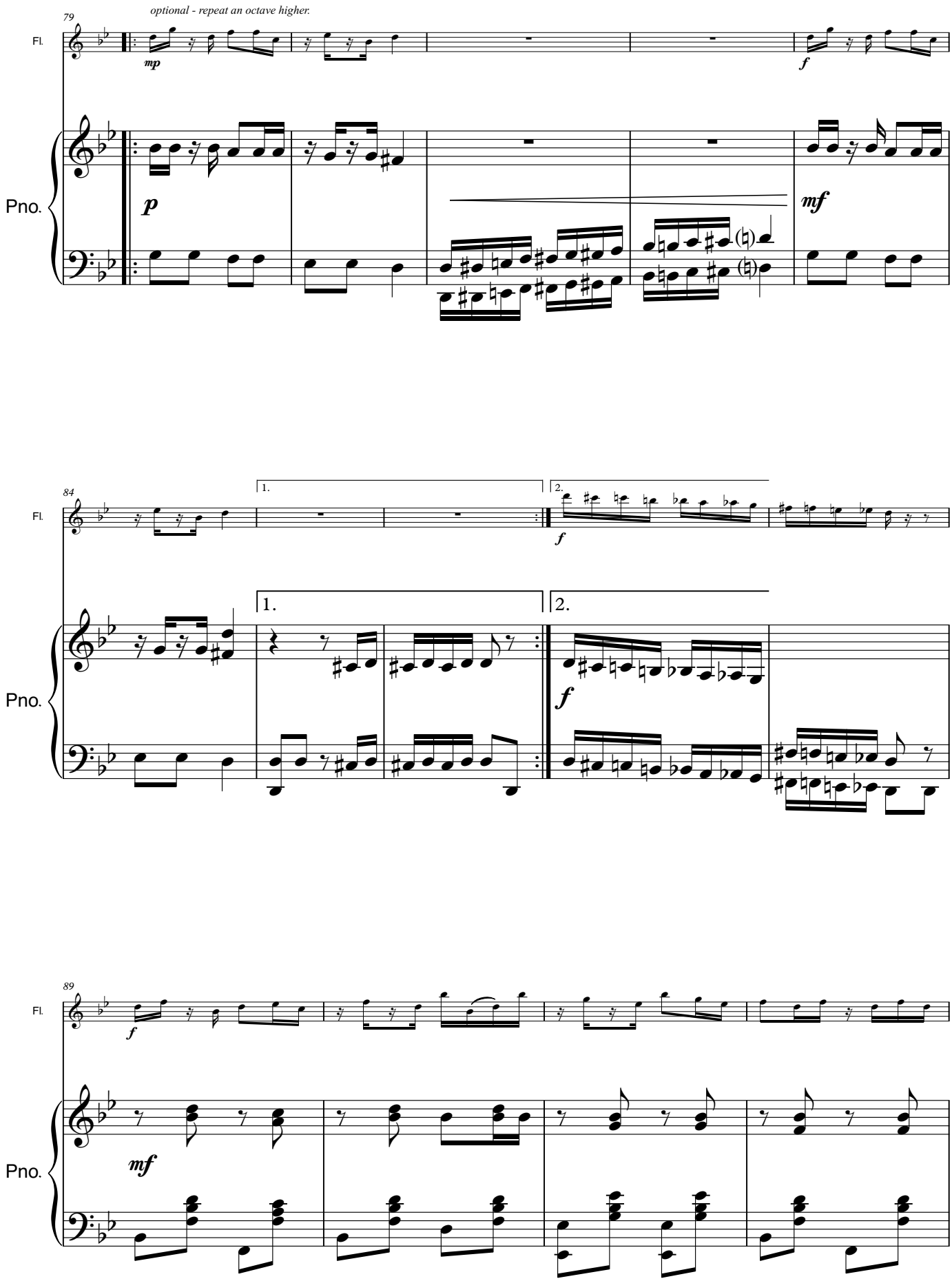


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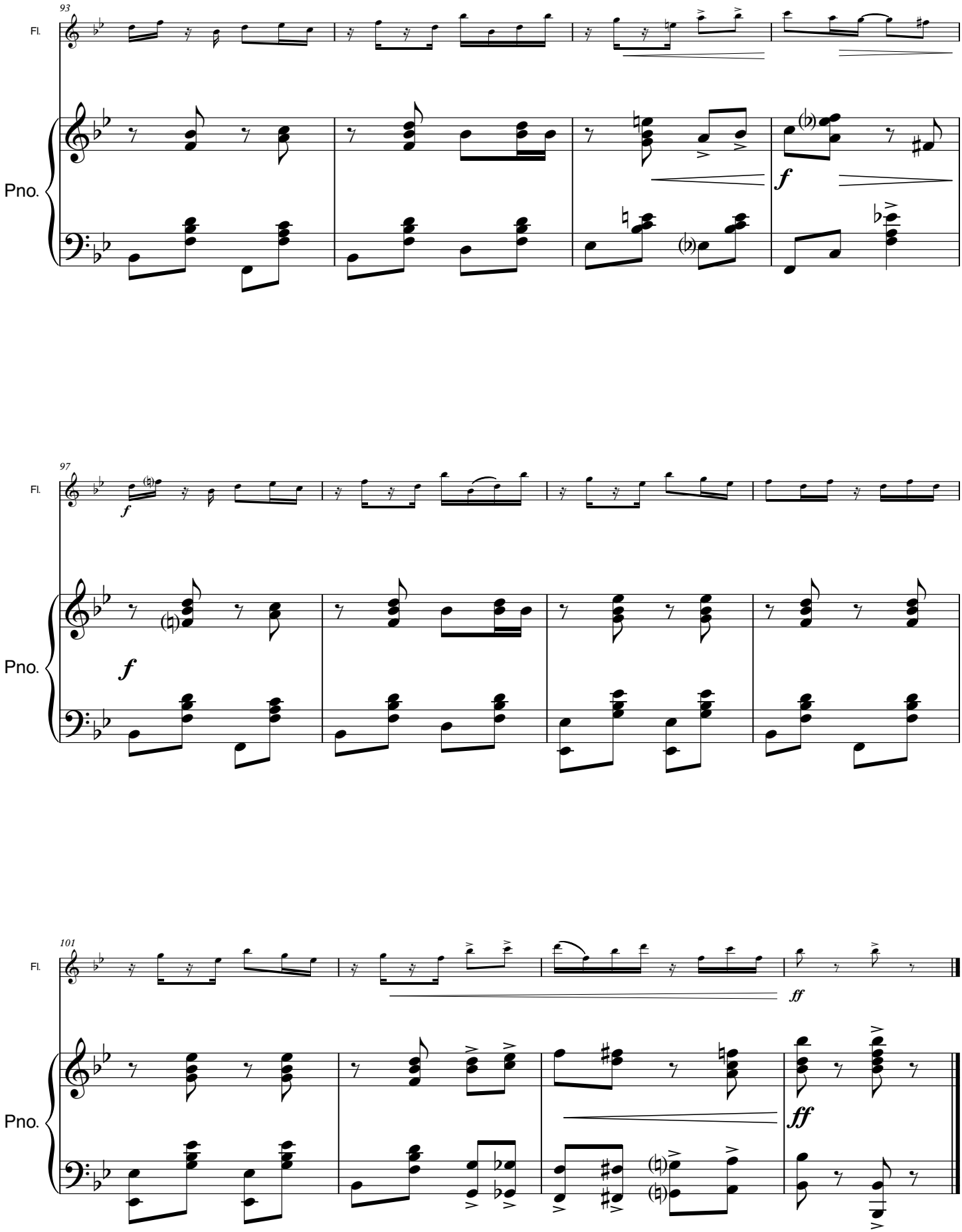
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Biographies

Women composers of the ragtime era faced significant societal and professional obstacles. They were largely excluded from the male-dominated music publishing industry that frequently devalued women's artistic credibility, and because they faced prejudice as women working in the arts, they often hid their gender behind initials. Women of the time were usually expected to focus on marriage and domesticity, so many musical careers were short-lived.

Bertha Stanfield Dempsey (1889-1925**)**

Bertha Stanfield Dempsey was born into a farming family in Seneca, Newton County, Missouri and later moved to Kansas where she worked as a telephone operator. During WWI, she toured the U.S. to encourage patriotic support. In baseball, a 'pinch hitter' is a batter brought in to play late in the game, and the subtitle refers to America's 1917 entry into World War I (i.e. late in the conflict) which broke the stalemate and was the winning 'base hit' that ended the war. This piece combines a driving march rhythm with a playful, syncopated melody.

Libbie Erikson (1875–1938**)**

Elizabeth "Libbie" Jane Whitcher Erickson was an accomplished pianist who balanced motherhood with a career as a department store piano demonstrator. (Erickson played the latest hits live so that shoppers would buy the sheet music to play on their home pianos.) **Trixy** has a lively syncopated rhythm aimed at the "two-step" dance craze that swept through American ballrooms.

Marcella A. Henry (c.1885–unknown**)**

Marcella A Henry was based in Peru, Illinois and later Chicago where she taught the piano. Her compositions were either self-published or circulated via *The Ragtime Review*. While most ragtime pieces were written in 2/4 or 4/4 to suit dances like the two-step or cake-walk, **The Covent Garden** is a ragtime waltz written in 3/4 combining a syncopated, off-beat melody with the traditional ballroom waltz.

Effie F. Kamman (1868–1933)

From Wayne, Michigan, Effie F. Kamman was a pianist, teacher, composer and vaudeville actor and musician. Her most famous composition, **Dance of the Brownies,** sold over half a million copies (although she sold the rights for just $10). **What's Your Hurry?** a highly melodic, lively and playful foxtrot, is one of her most famous hits and was published by top Tin Pan Alley publisher, Jerome H. Remick & Co, and was recorded by the band, Kaplan's Melodists.

Adaline Shepherd (1883–1950)

Adaline Shepherd was born in Algona, Iowa, later moving to Milwaukee, Wisconsin, and began composing in her early twenties' Her hit, **Pickles and Peppers***,* became a national craze and was adopted as the official campaign song by William Jennings Bryan during his 1908 presidential run. Despite her success, following her marriage, she ceased composing.

Nellie M. Stokes (1880-1914)

Born to British immigrant parents, Nellie M. Stokes was an exceptionally talented composer, piano teacher and performer based in Detroit, Michigan. She became a department store piano demonstrator, later working as a song plugger for a publishing house. **Diamonds and Rubies** infuses ragtime with elegant, sophisticated, sweeping melodies and delicate arpeggios over a rolling stride bass.

Gwendolyn Stevenson (1876–1933)

Born in Davenport, Iowa, Gwendolyn Stevenson was a dedicated music teacher of 40 years, who moved to Chicago where she became a department store piano demonstrator. **Smash-Up Rag**, her only known work, features a melody with complex, syncopated rhythms over a relentless stride bass. It is designed to show off speed, precision and stamina, and was featured by the legendary Trinidadian-British ragtime star, Winifred Atwell, in her famous **Album of Rags.**

Gypsy Countess Verona (1887 - 1937)

Gypsy Countess Verona was a cimbalon virtuoso and vaudeville star born into a Hungarian Romani musical dynasty. She emigrated to Ohio and married a Hungarian count. **Gypsy Rag,** her only known composition, is a fusion of Eastern European folk music (influenced by the cimbalon) with American ragtime, layering tremolos and rapidly repeated notes over a ragtime bass.

Dorothy Ingersol Wahl (1890 - 1919)

Based in Chicago, Dorothy Ingersol Wahl originally studied classical music and **Diablo Rag** was an improvisation created in 30 minutes to impress friends when she was only 17. It became an overnight hit and is her only known work. The *Diablo* refers to the game of diabolo or Chinese yo-yo, (a toy craze that was sweeping the U.S.). The melody mimics the frenetic, spinning diabolo, being tossed into the air and caught on the string.

Mamie E. Williams (c. 1880 - unknown**)**

Mamie E. Williams was a composer, piano teacher and performer based in Kansas City, Missouri. She made her living primarily as a department store demonstrator. The 'Pig Ankles' of the title refers to the clusters of grace notes and jerky syncopations which are meant to mimic animal-like grunts and the comical waddling of pigs.

Information

Tempo and Expression Markings

accel. – accelerando – get gradually faster
Adagio – slow and stately
Adagio lamentoso – slow and sadly
Alla marcia – like a march
allarg. – allargando – get slower and broader (more majestic)
Allegretto – lively
Allegretto con moto – moderately fast with movement
Allegretto moderato – a little slower than **allegretto**
Allegro – fast and bright
Allegro vivace– fast and lively
Andante – at walking speed
Andante espressivo – quite slow and expressive
Andantino – slightly faster (or sometimes slower) than **Andante**
a tempo – in time (or return to original speed)
Cakewalk – a strutting, bouncy syncopated march
con moto – in a spirited manner
cresc. **–** *crescendo* – get gradually louder
dim. **–** *diminuendo* – get gradually quieter
grazioso – gracefully
Grandioso – broad, majestic
Intermezzo – more flowing than the fast ragtime march
Largo – slow and stately
Legato – smoothly
Leggiero – lightly and gracefully
ma non troppo – but not too much
marcato – a sharp attack and detached
Moderato – moderately
Moderato con moto – moderately, with movement
molto – much
non troppo – not too much
piú mosso – more quickly
poco – not too much
poco a poco – gradually, little by little
Presto –fast
rall. – rallentando – gradually slowing down
ritard. – ritardando – get gradually slower
rit. – ritenuto – get slightly slower
saltellando – a bouncy staccato
serioso – seriously, intense
scherzando – playful and light-hearted, bouncy
Vivo – lively and brisk
Tempo I – return to the original speed
Tempo di Marcia – march time, a steady rhythmic speed
Tempo di Rag – rag time, a bouncy walking speed
Trio – a contrasting section
Two-Step –a syncopated melody over a march-like bass


fermata – pause on this note

pp *– pianissimo* – very softly
p *– piano* – softly
mp *– mezzo piano* moderately soft
mf *– mezzo forte* – moderately loud
f *– forte* – loud
ff *– fortissimo* – very loud
fff *fortississimo* – very, very loud
fp *– fortepiano* – loud then immediately soft
sf *– subito forte* – suddenly loud
rf *– rinforzando* – with increasing emphasis
fz *– forzando* – forced beyond the usual dynamic for the passage
ffz – as above but stronger
sfz *– sforzando* – suddenly forced

gradually getting softer



gradually getting louder



D.S. al Coda – **Dal Segno al Coda** – return to the sign 𝄋 and then jump to the **Coda**

D.C. al Fine – **Da Capo al Fine** – return to the beginning and play to **Fine**

Articulation


staccato – short and detached and
leggiero – play lightly


accent – play with attack


tenuto – a held, pressured accent


marcato – forcefully

Ornaments


trill – rapid movement to the note above and back, or from the note above in Mozart and earlier music.


upper mordent – three rapid notes: principal note, the note above, and the principal.


lower mordent – three rapid notes: principal note, the note below, and the principal.


acciaccatura – a very quick note.


appoggiatura – divide the main note equally between the two notes.

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- **Pig Ankles - A Grotesque Intermezzo** (1905) by Mamie E. Williams, J.W. Jenkins Son's Music Co., Kansas City.
- **Pickles and Peppers - A Rag Oddity and Two-Step** (1906) by Adaline Shepherd, Joseph Flanner, Milwaukee.
- **Diablo Rag - A Rag Fantasie Two-Step** (1908) by Dorothy Ingersol Wahl, Victor Kremer Publishing Co.
- **Diamonds and Rubies - Intermezzo** (1909) by Nellie M. Stokes, Jerome H. Remick & Co. Source material curated courtesy of York University Sheet Music Collections.
- **Smash-Up Rag:** (1914) by Gwendolyn Stevenson, Jerome H. Remick & Co.
- **Gypsy Rag - March & Two-Step** (1916) by Gypsy Countess Verona, T.B. Harms & Francis, Day & Hunter, N.Y.
- **The Covent Garden - Ragtime Waltz** (1917) by Marcella A. Henry, The Ragtime Review, Axel Christensen. Source material curated courtesy of Ted Tjaden at ragtimepiano.ca
- **America's Pinch Hit March** (1919) by Bertha Stanfield Dempsey, The McMillan Music Co., Joplin, Missouri.
- **What's Your Hurry? - Eccentric Foxtrot** (1923) by Effie F. Kamman, Jerome H. Remick & Co.

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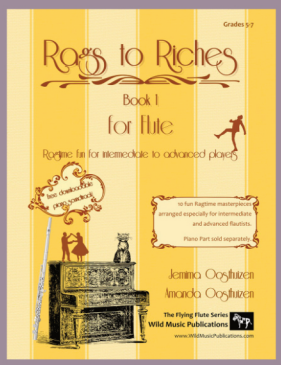
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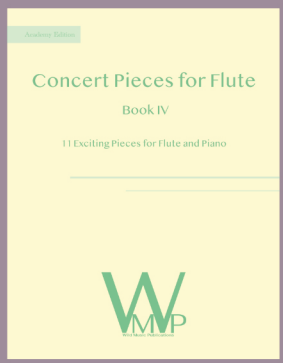
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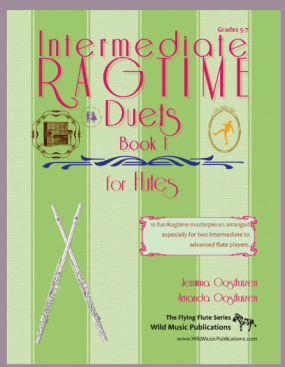
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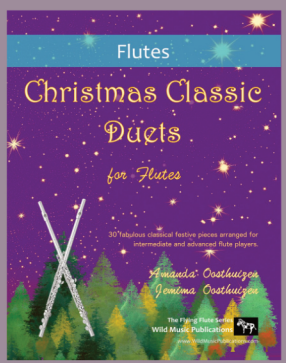
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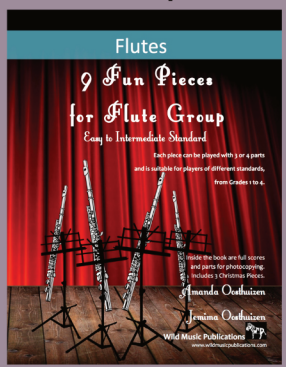
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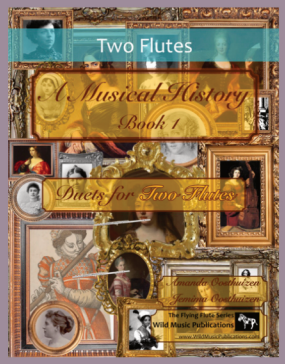
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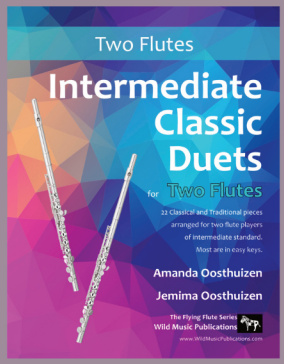
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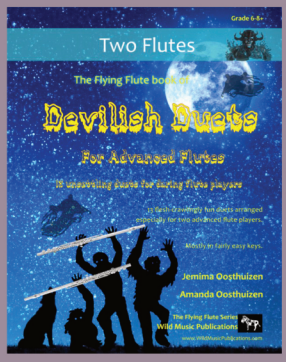
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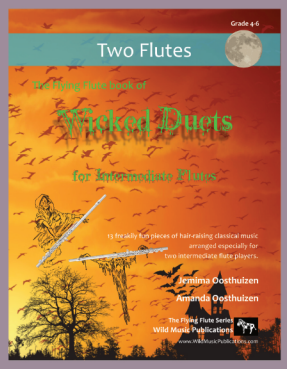


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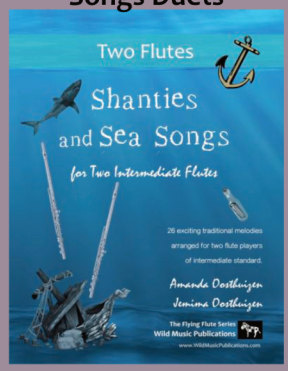
Trick or Treat



Wicked Duets



Shanties and Sea Songs Duets



150+ Easy Tunes



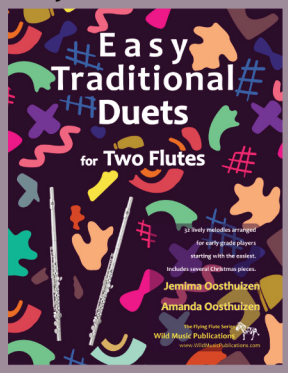
Easy Duets with Chords and Lyrics Book 2



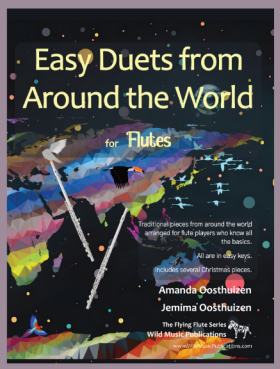
Fun Folk



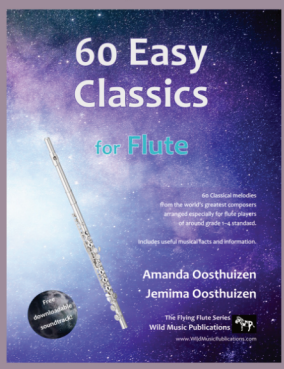
Easy Traditional Duets



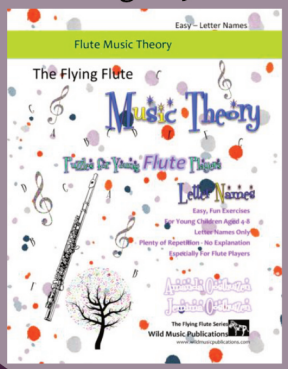
Easy Duets from Around the World



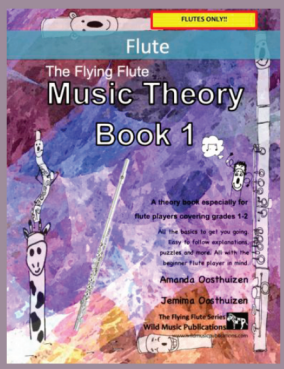
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Music Theory



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