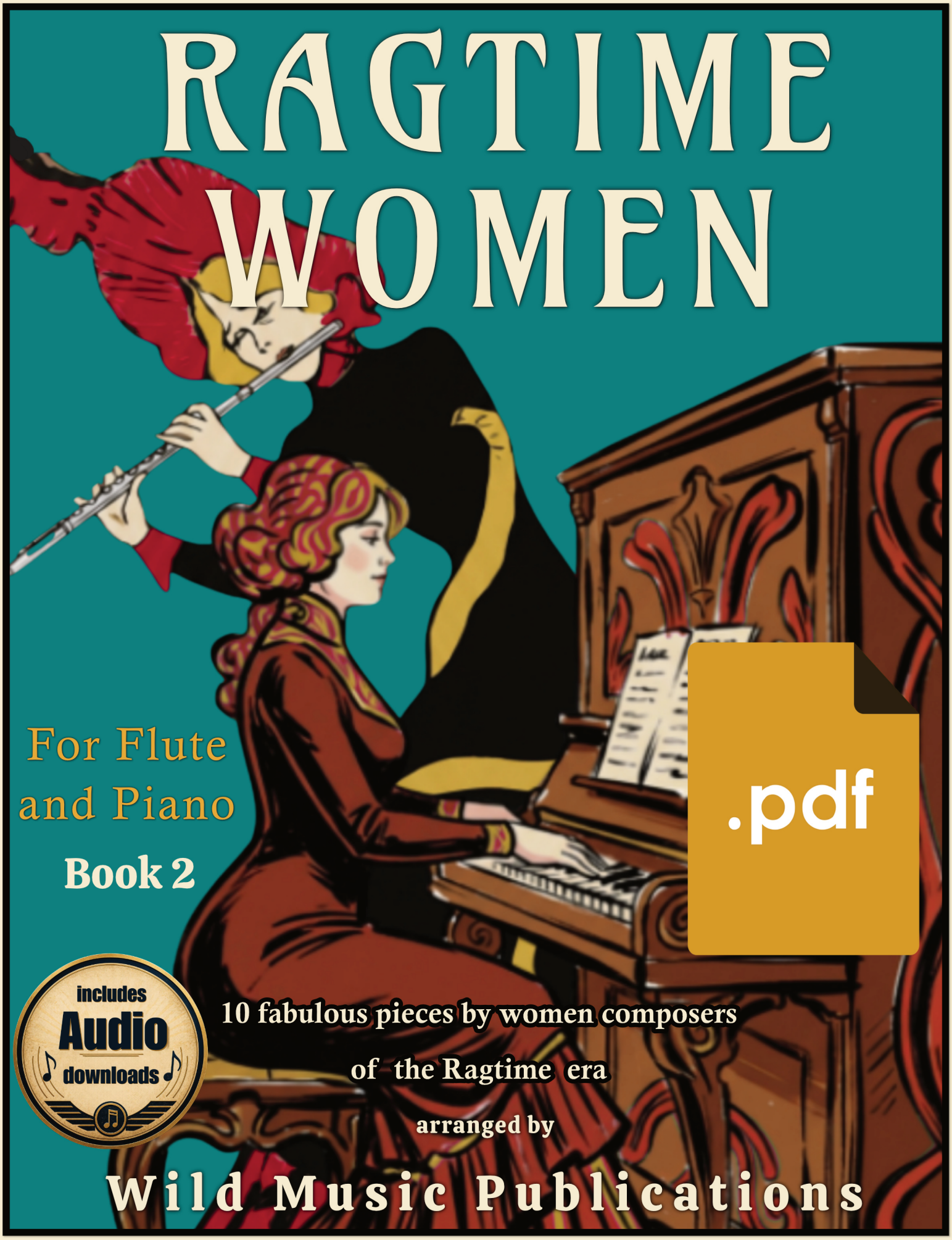
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For Flute and Piano

Book 2

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for Flute and Piano

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~Libbie Erikson ~ Louise Gustin~
~Leonora S. Hawes~
~Cora Folsom Salisbury~
~Adaline Shepherd~
~Ethyl B. Smith~
~Nellie M. Stokes~
~Blanche M. Tice~
~Mamie E. Williams~



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ISBN: 9798176355963

ISMN: 9790571001278

First Impression 2026

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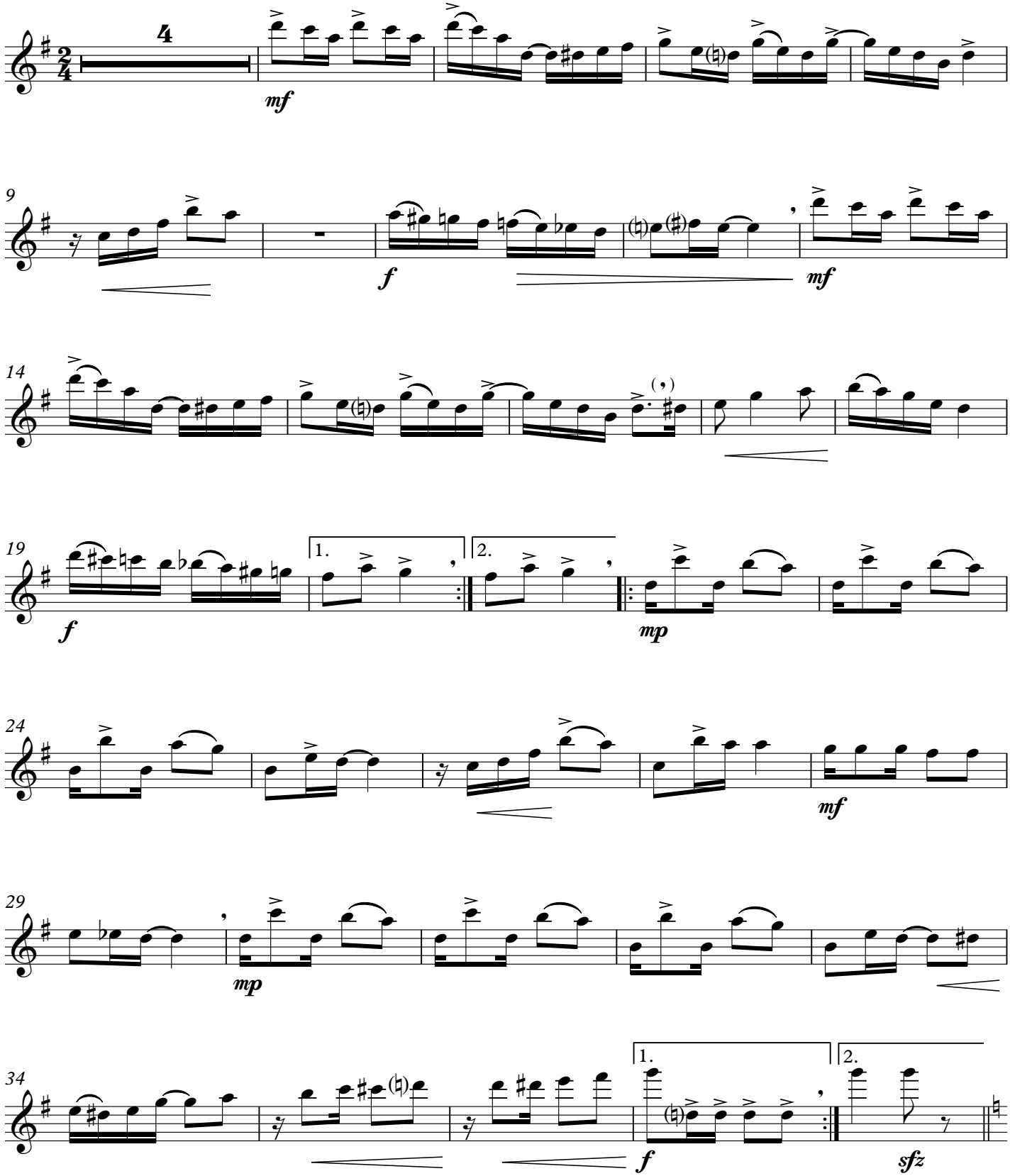
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Live Wires Rag

(published 1910)

Adaline Shepherd
(1883-1950)

Not too fast [c. ♩ = 80]



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TRIO

39

mp

45

mf *mp*

51

1. 2.

p *sfz*

Tempo I

56

mf

60

f

64

mf

68

f
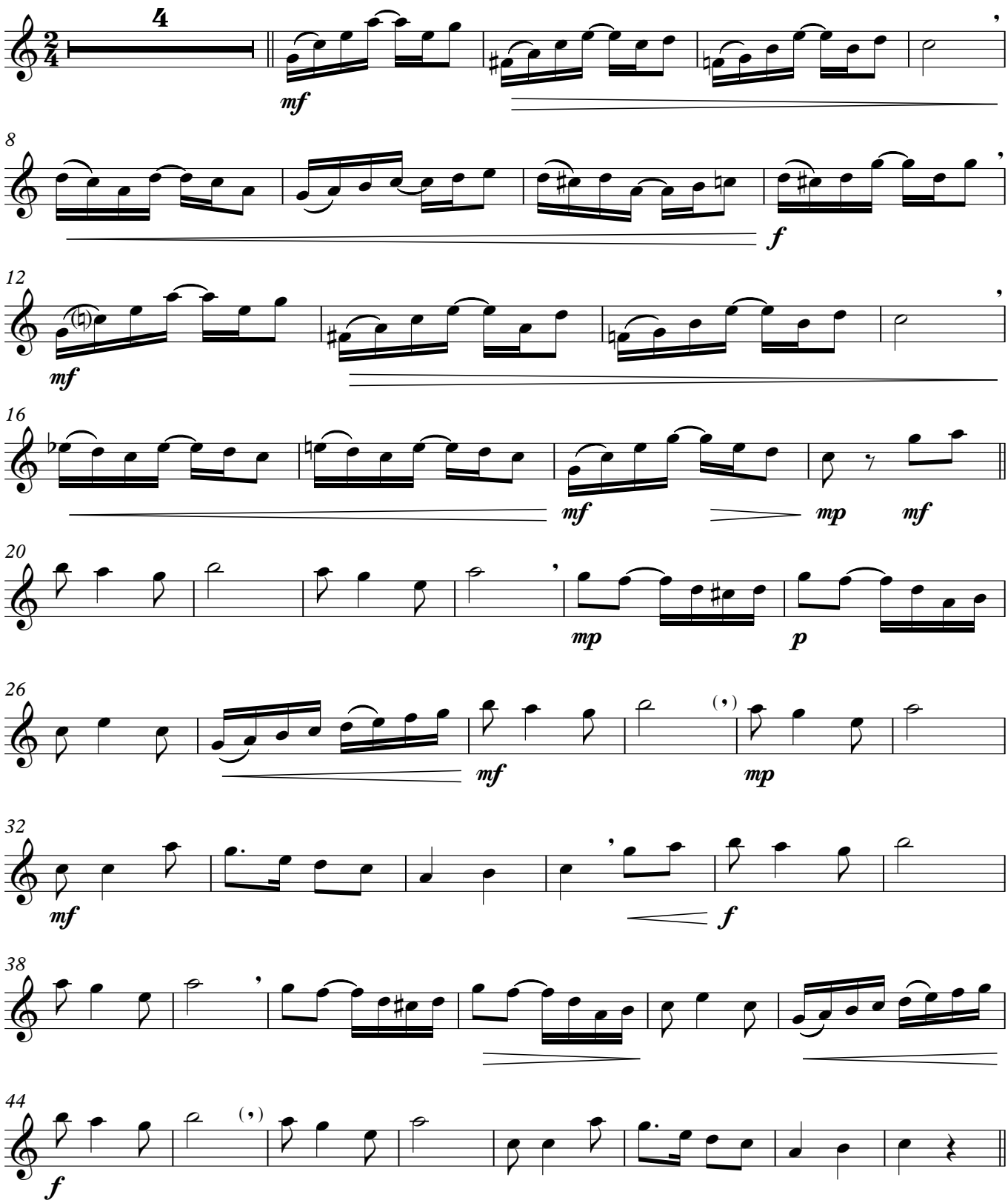
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Snowball
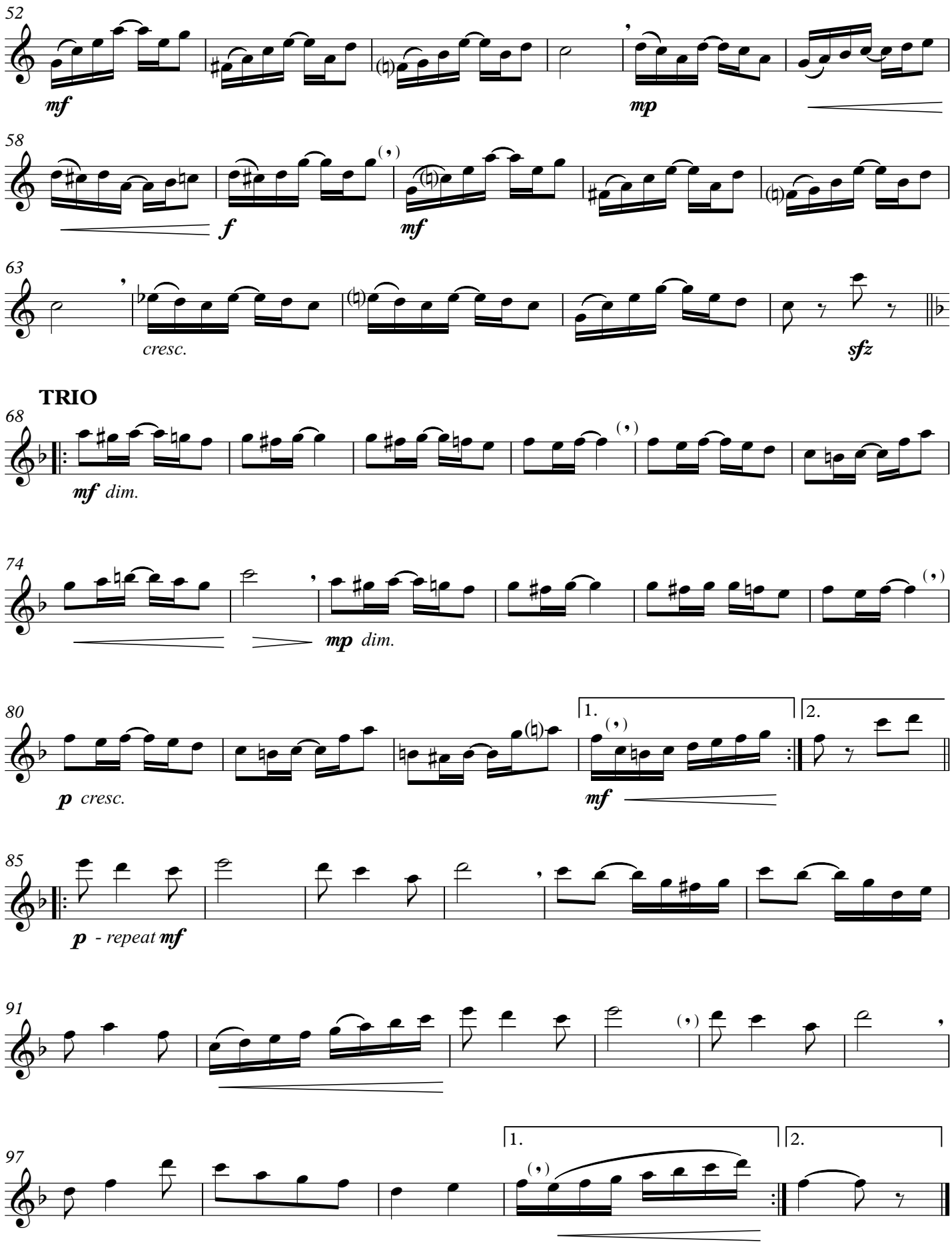
Characteristic March and Two-Step
(published 1906)

Nellie M. Stokes
(1880-1914)

Allegretto con moto [c. ♩ = 80]



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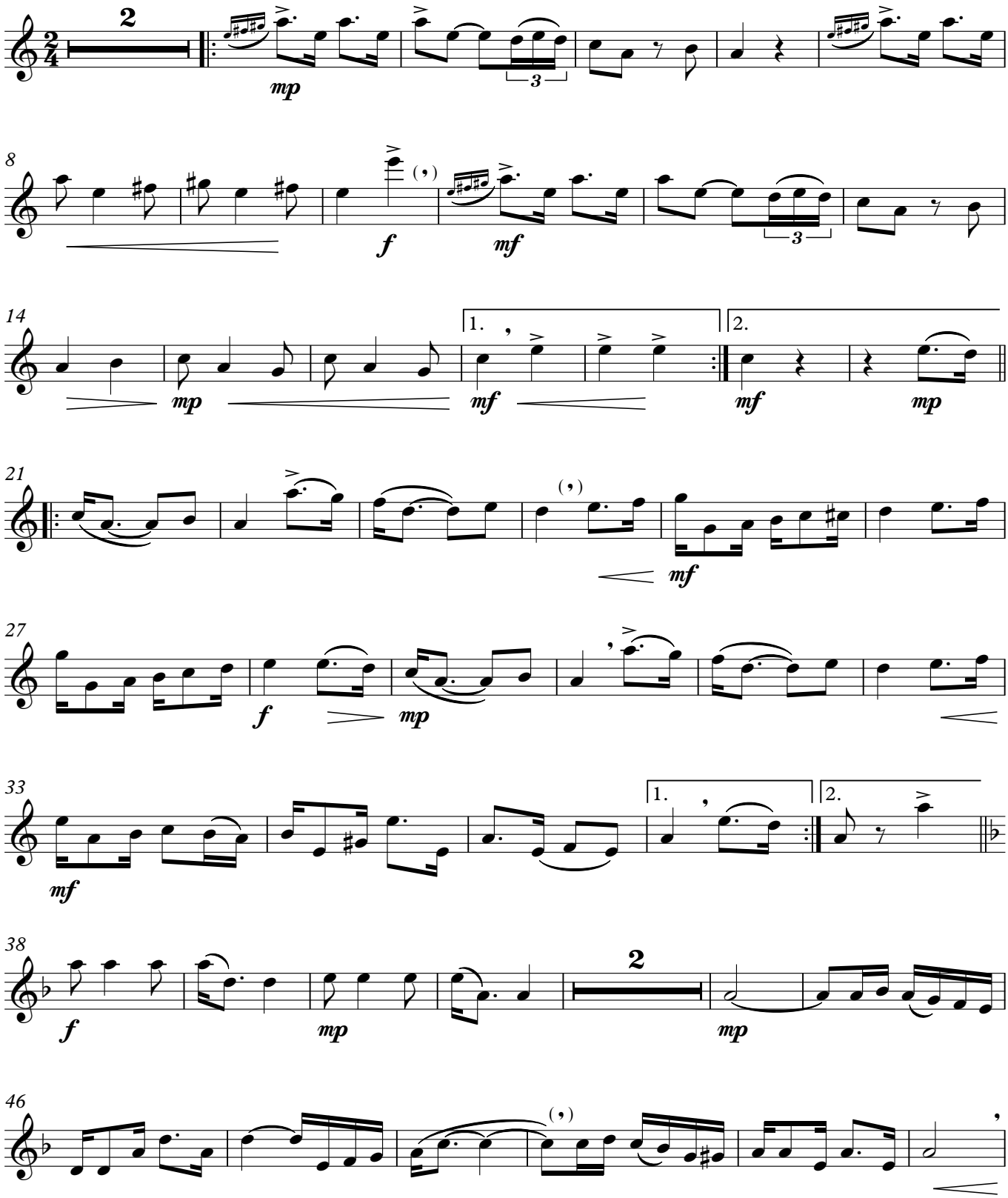


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X-N-Tric
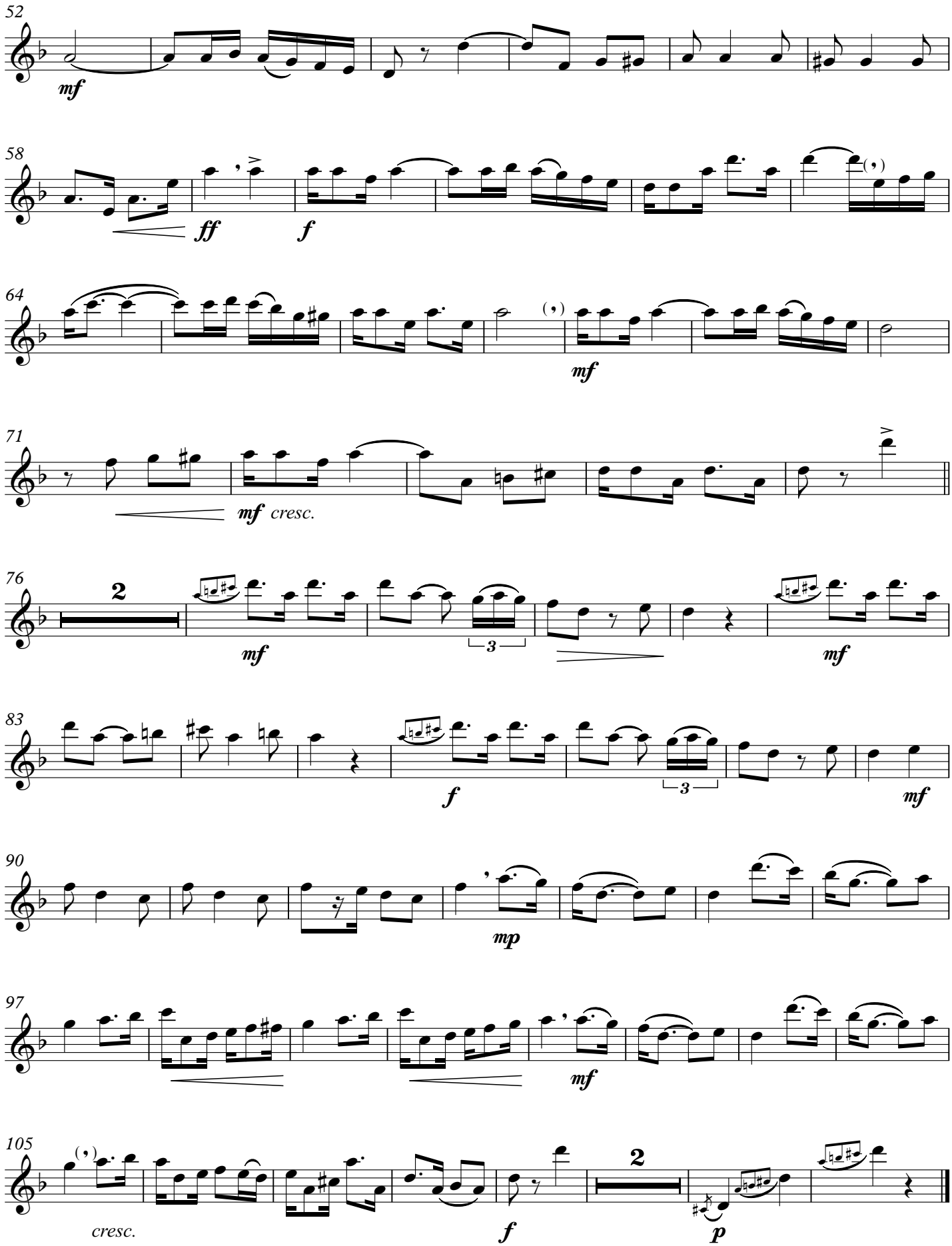
Two-Step
(published 1900)

Louise Gustin
(1868-1949)

Andante moderato [c. ♩ = 100]



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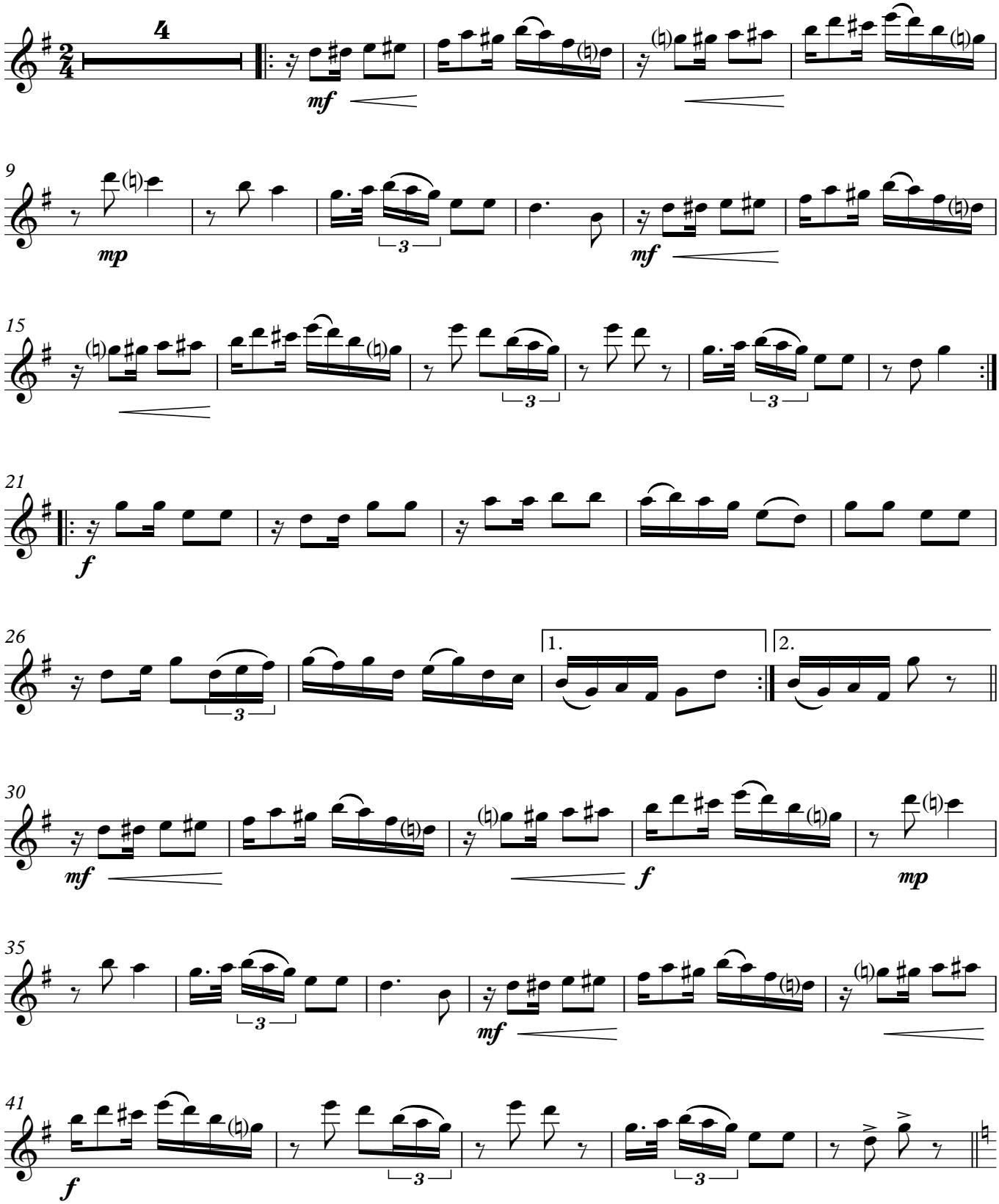


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Arkansaw
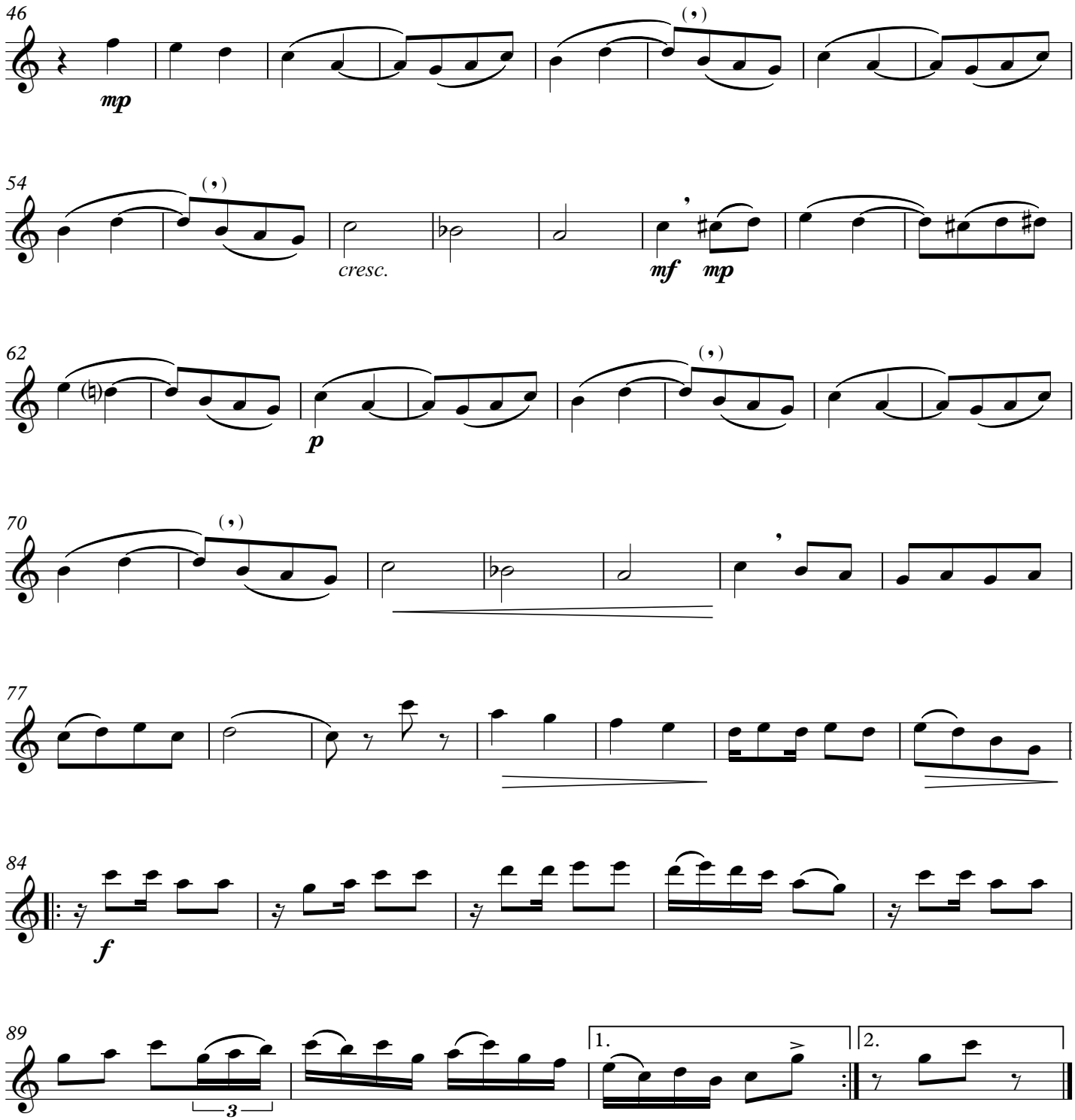
March and Two-Step
(published 1906)

Lenora S. Hawes
(1873-1949)

Not too fast [c. ♩ = 90]



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Pigs Is Pigs

March Intermezzo Two-Step
(published 1907)
inspired by the short story by Ellis Parker Butler
featuring a shipment of guinea pigs.

Gertrude Dillon Campbell
(dates unknown)

Allegretto [c. ♩ = 90]

8

p *2nd time* *f*
leggiero

14

20

1. 2.

mf

26

f *mf* *f* *mp*

34

mf *mp*

42

mf *f* *mp* *mf* *f* *mf*

50

f

58

mf *leggiero*
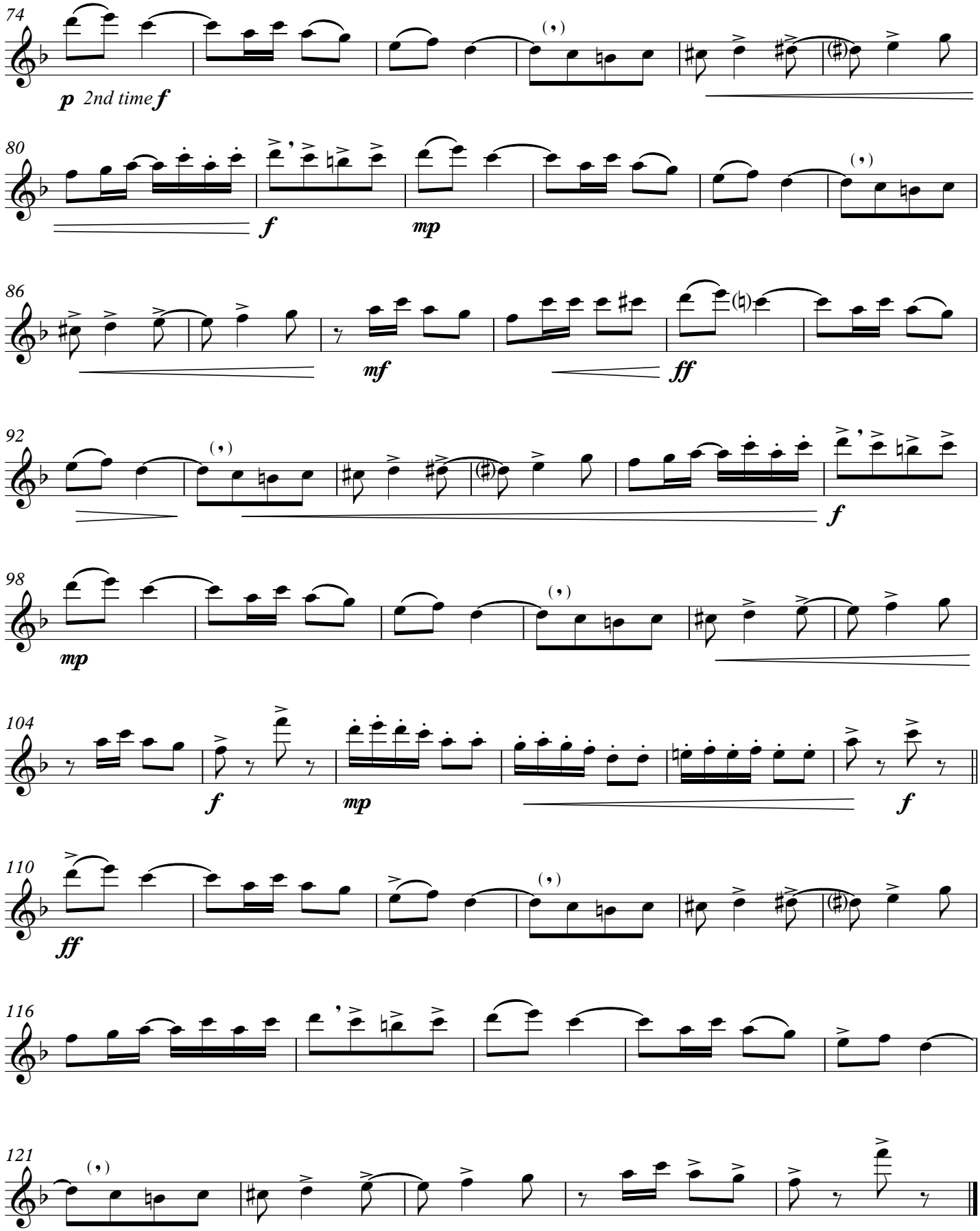
63

f

68

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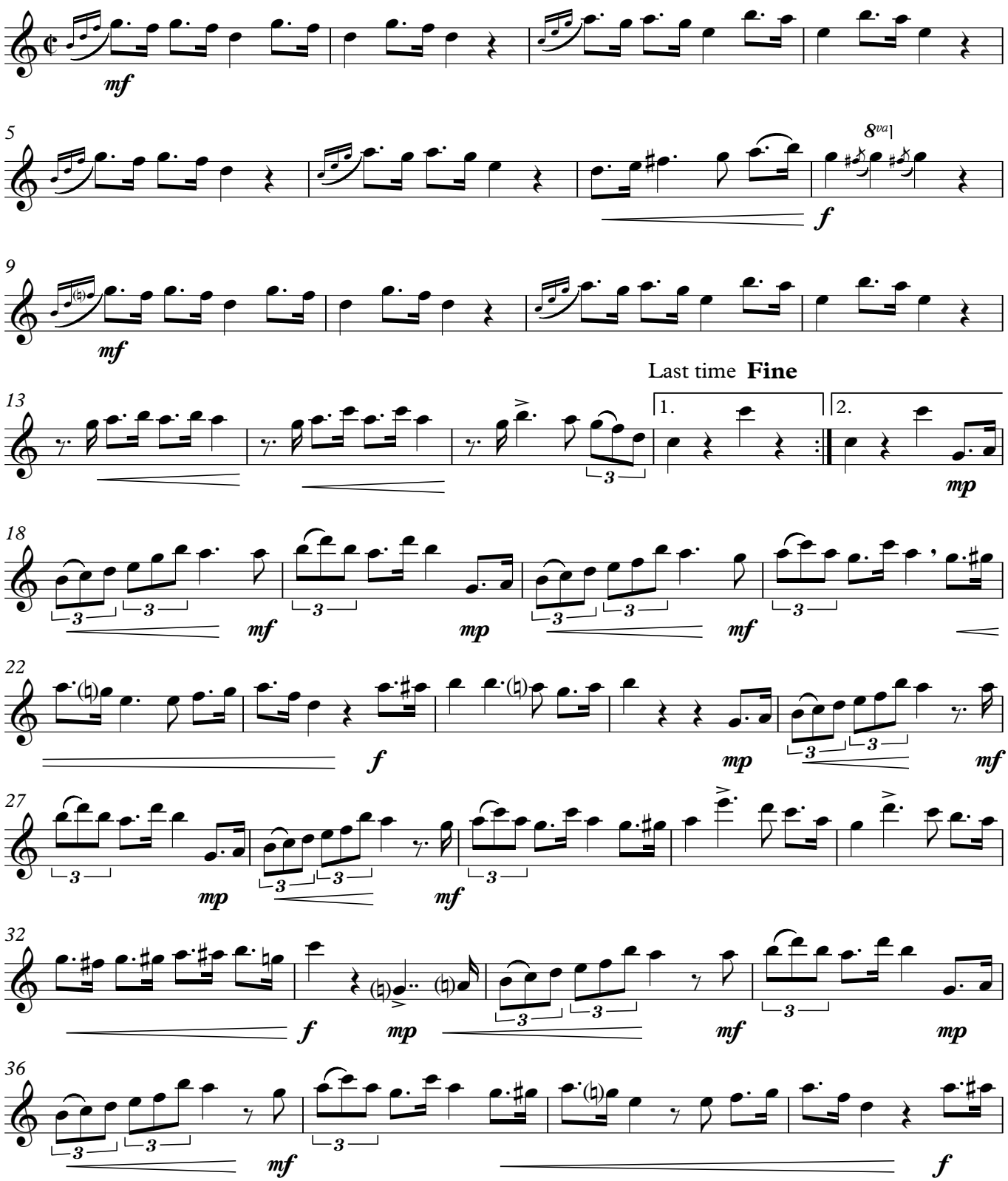


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Cold Feet Rag
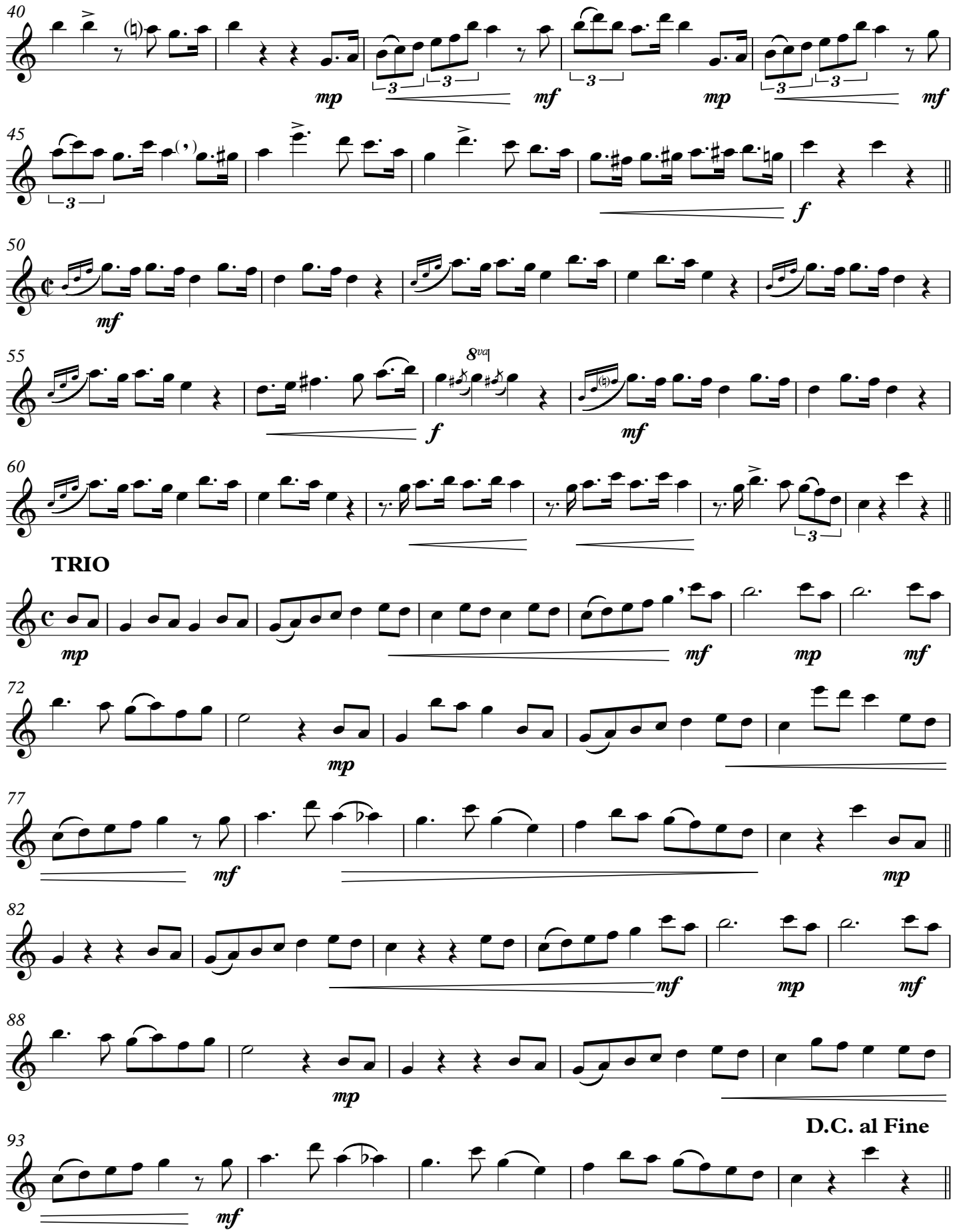
Rag
(published 1907)

Mamie E. Williams
(1880-unknown)

Moderato [c. ♩ = 160]



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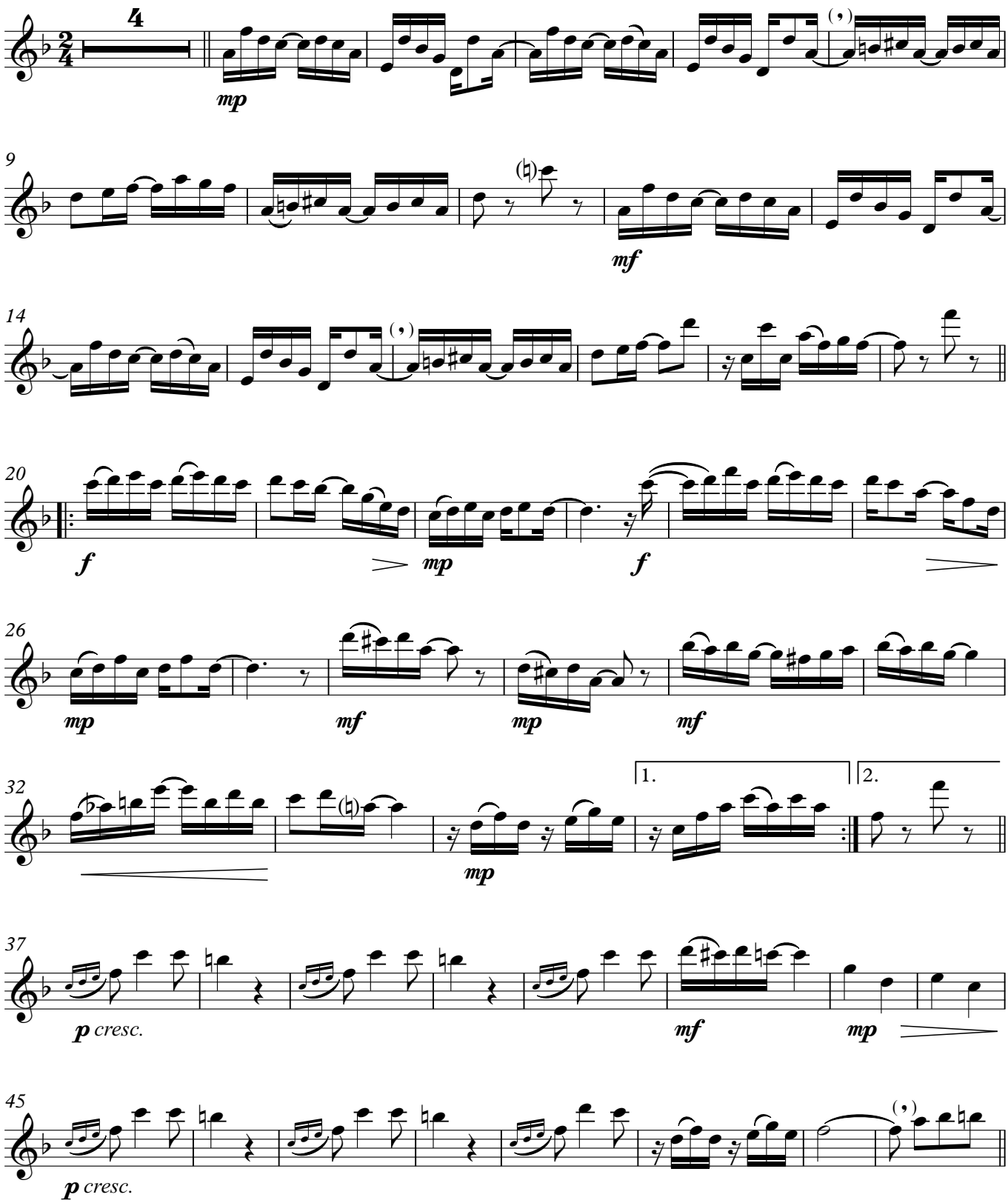


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Fontella Rag
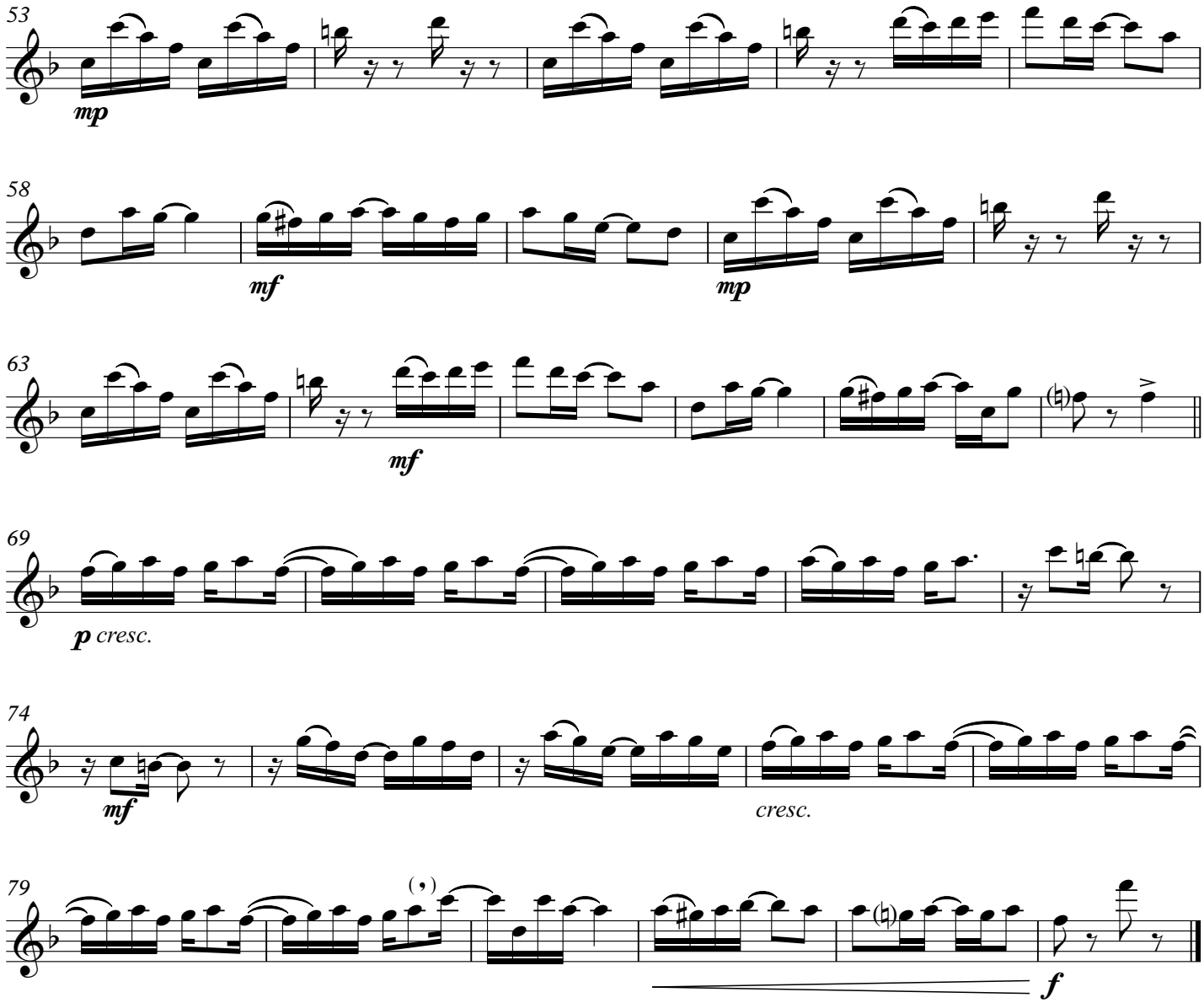
Two-Step
(published 1907)

Ethyl B. Smith
(1887-1930)

Allegretto [c. ♩ = 80]



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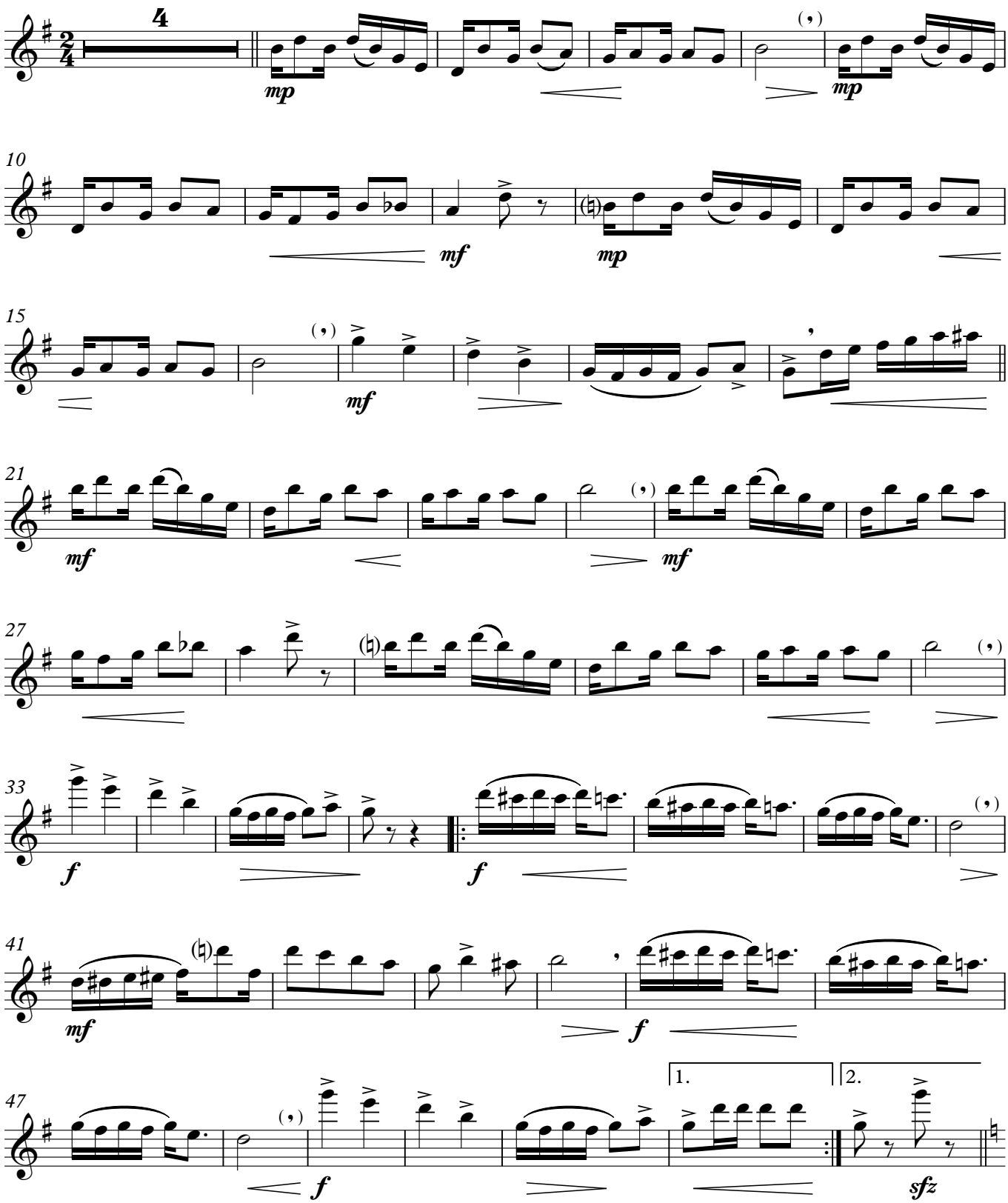


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That Enticing Two-Step

(published 1914)
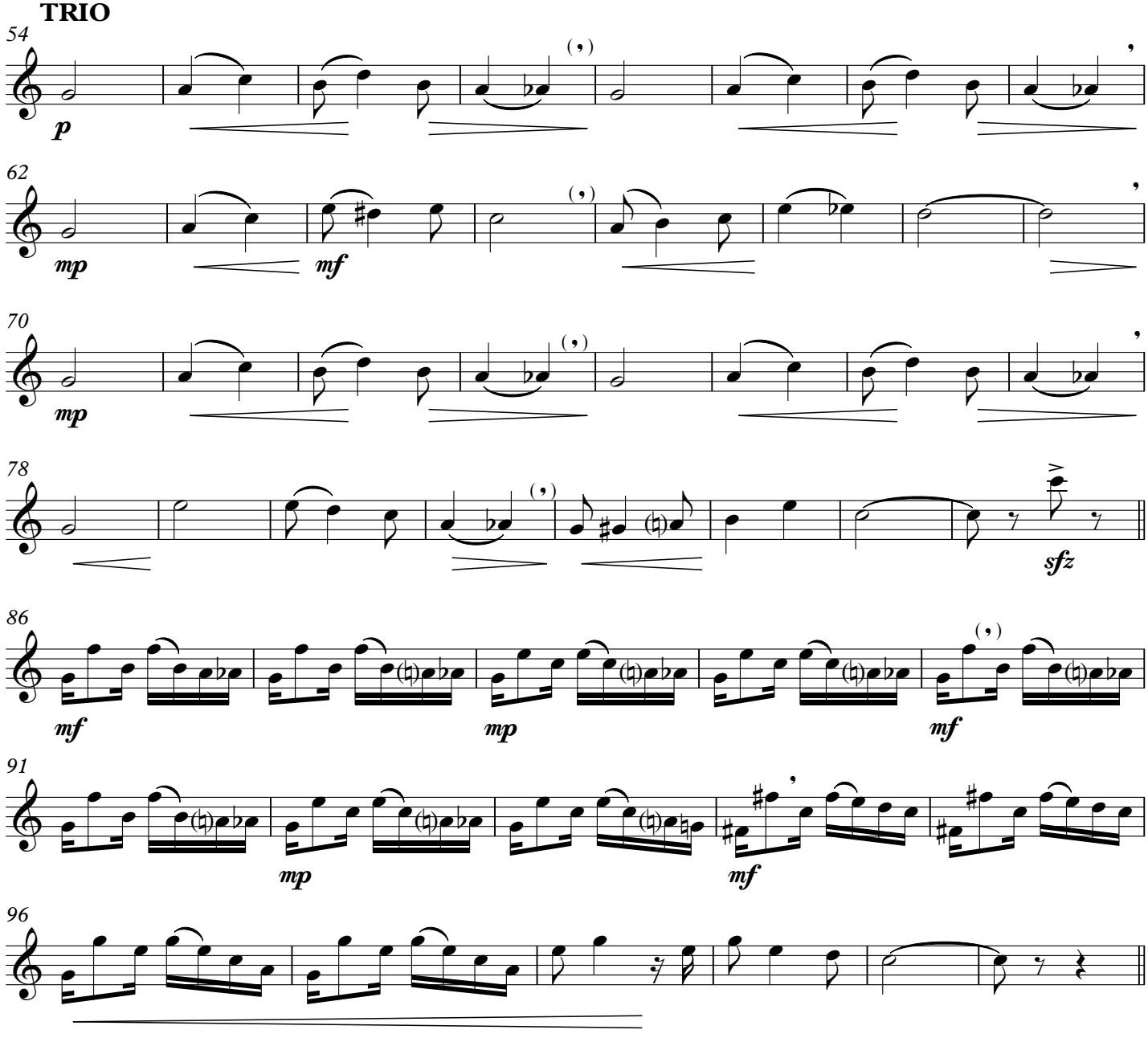
Blanche M. Tice
(1878-1933)

Marcia [c. ♩ = 90]

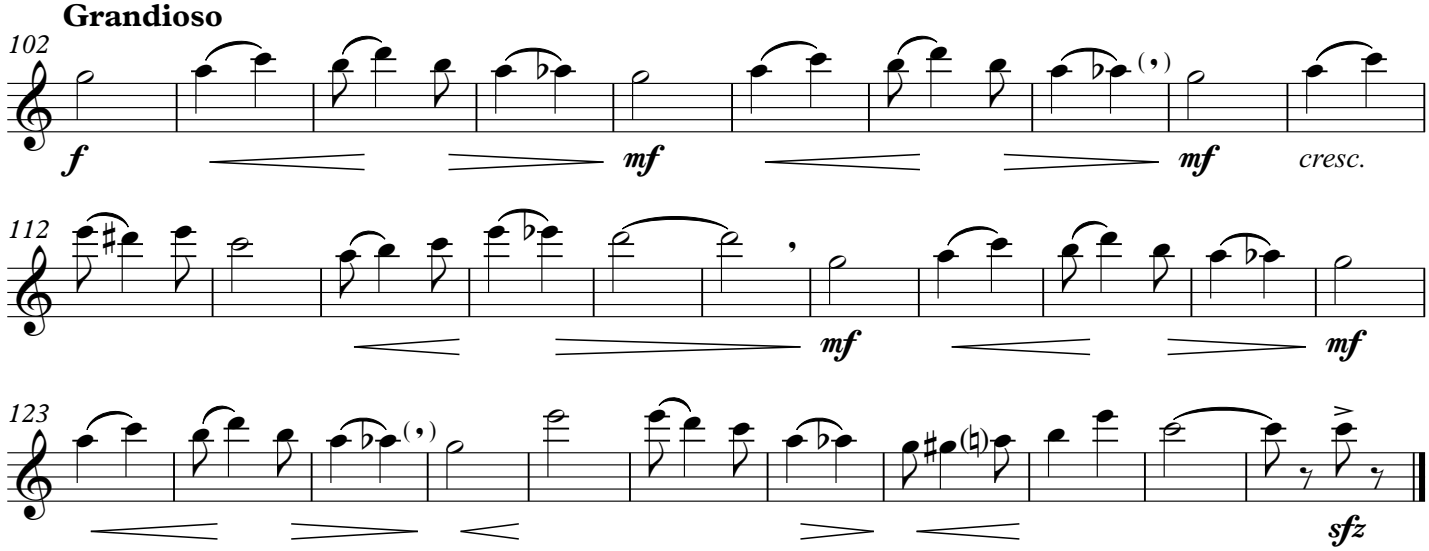


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TRIO



Grandioso
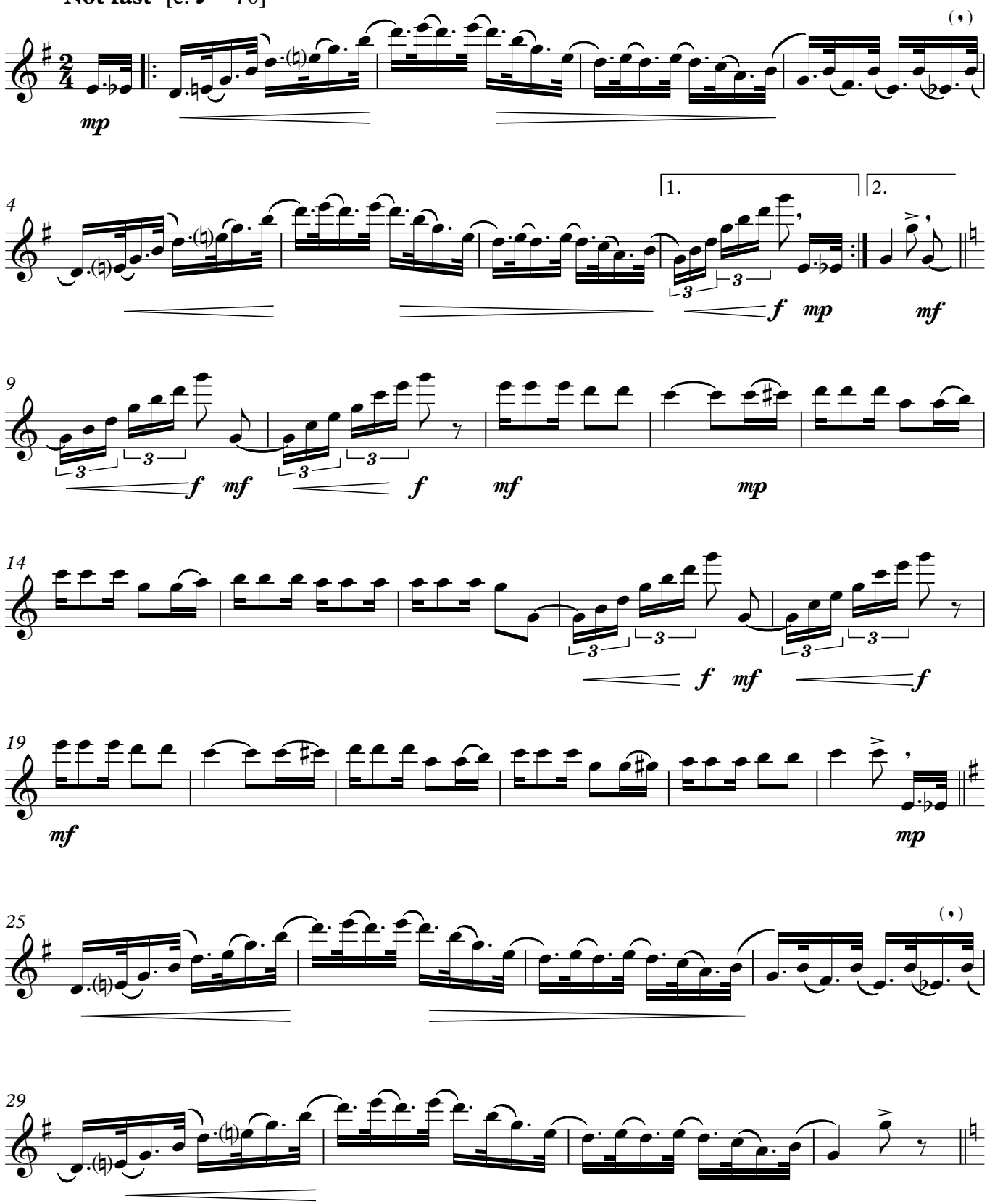


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Skip
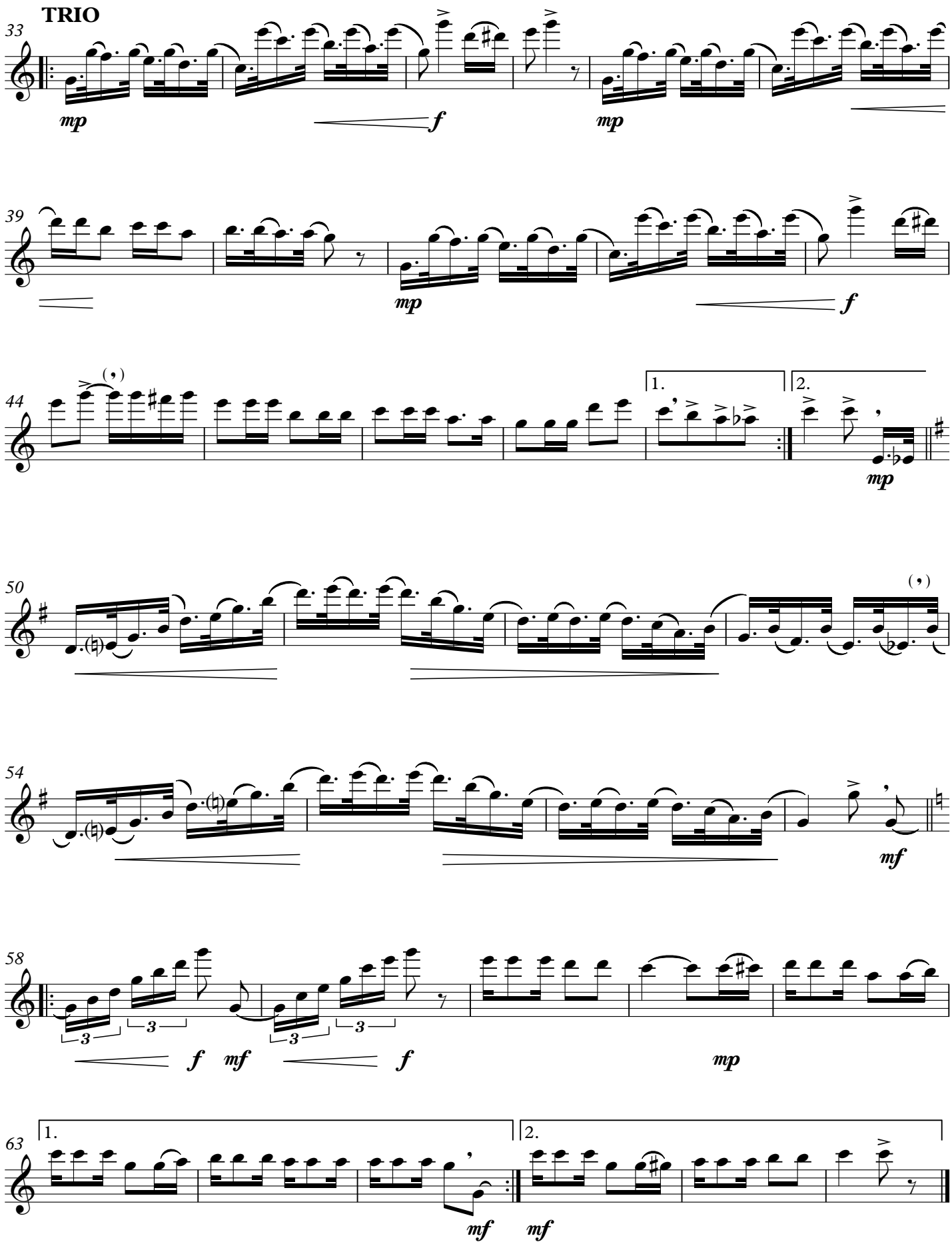
Characteristic
(published 1906)

Libbie Erikson
(1875-1938)

Not fast [c. ♩ = 70]



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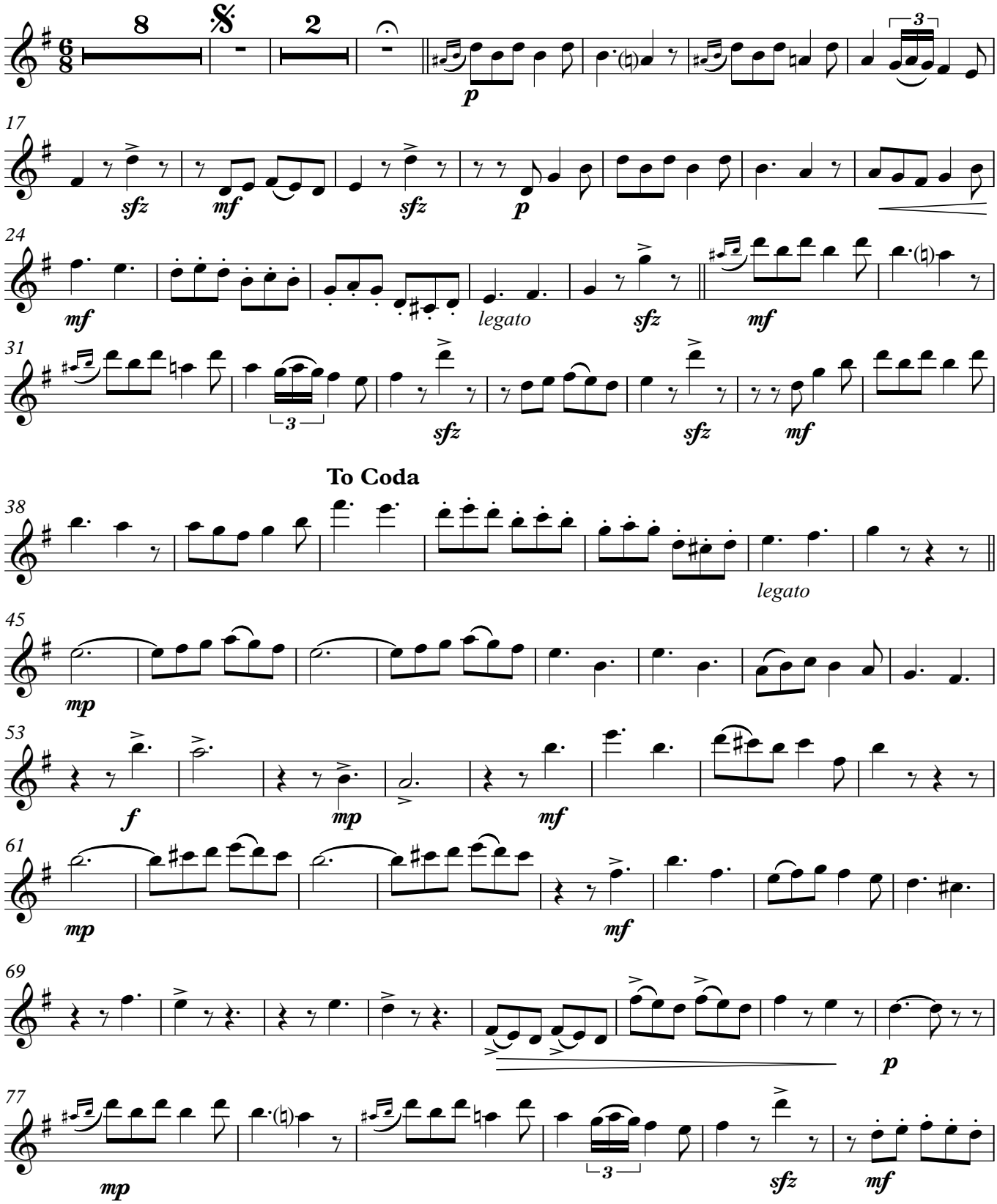


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The Poodles' Parade
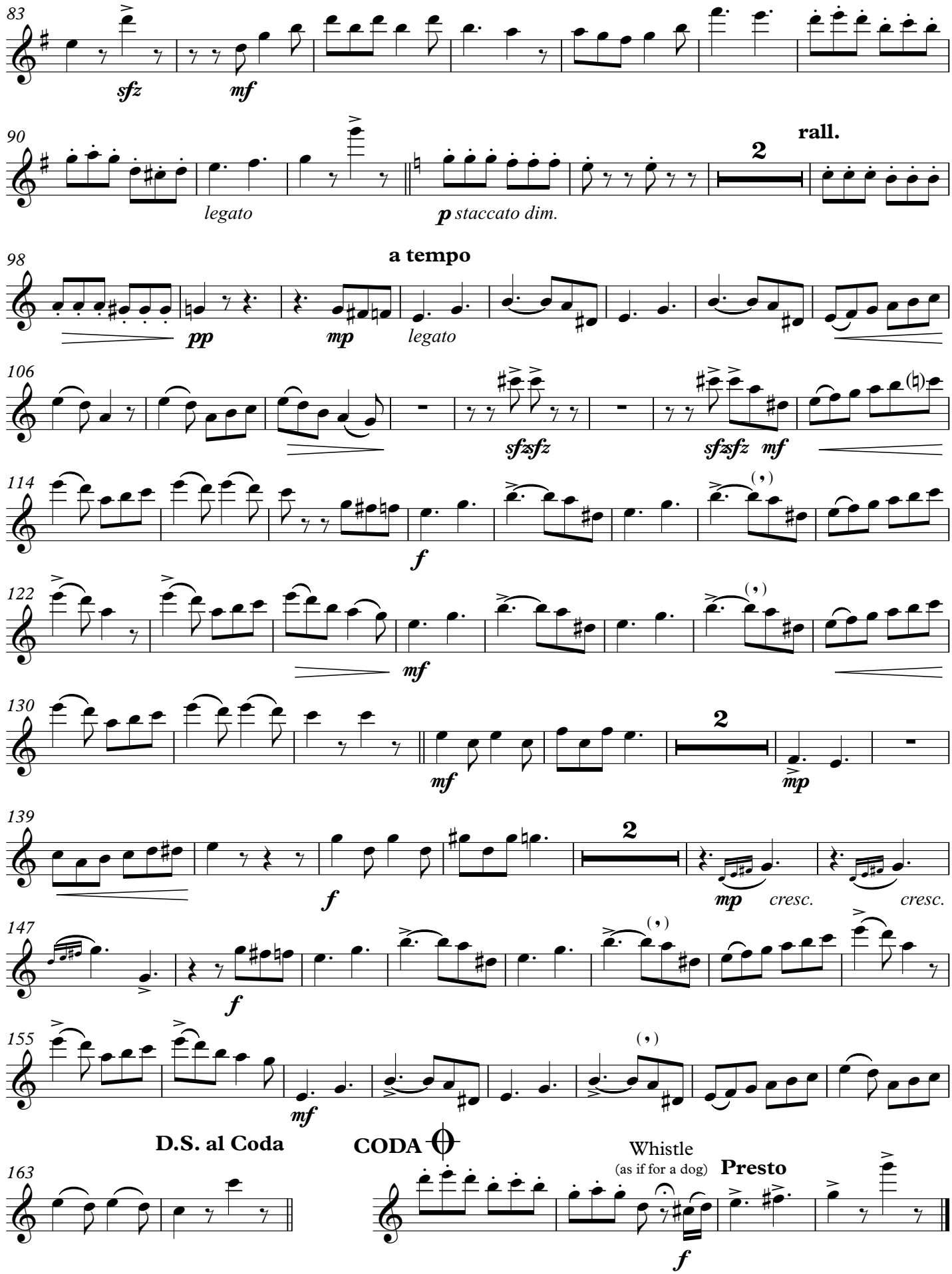
March & Two-Step
(published 1907)

Cora Folsom Salisbury
(1868-1916)

Allegretto moderato [c. ♩. = 100]



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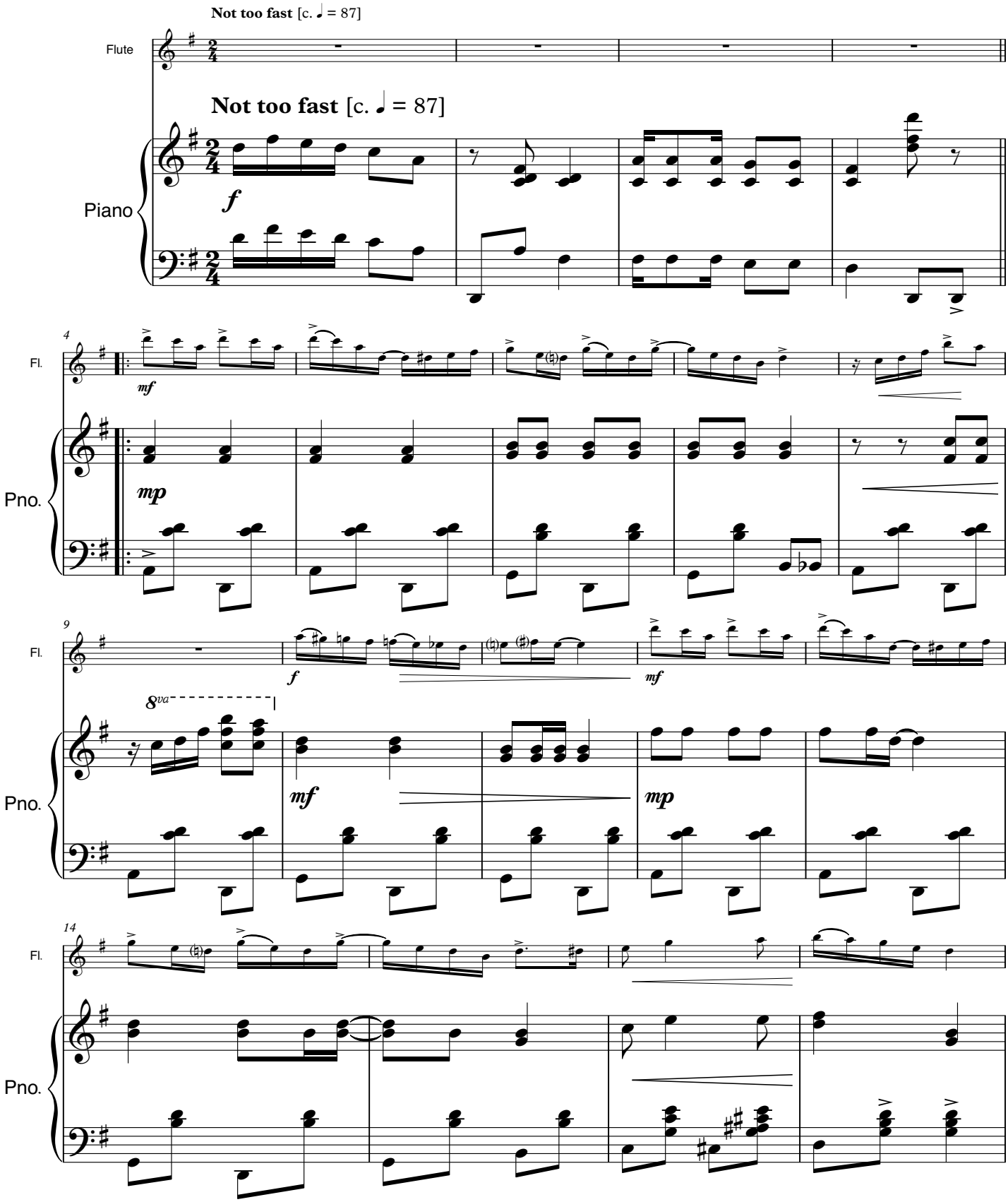


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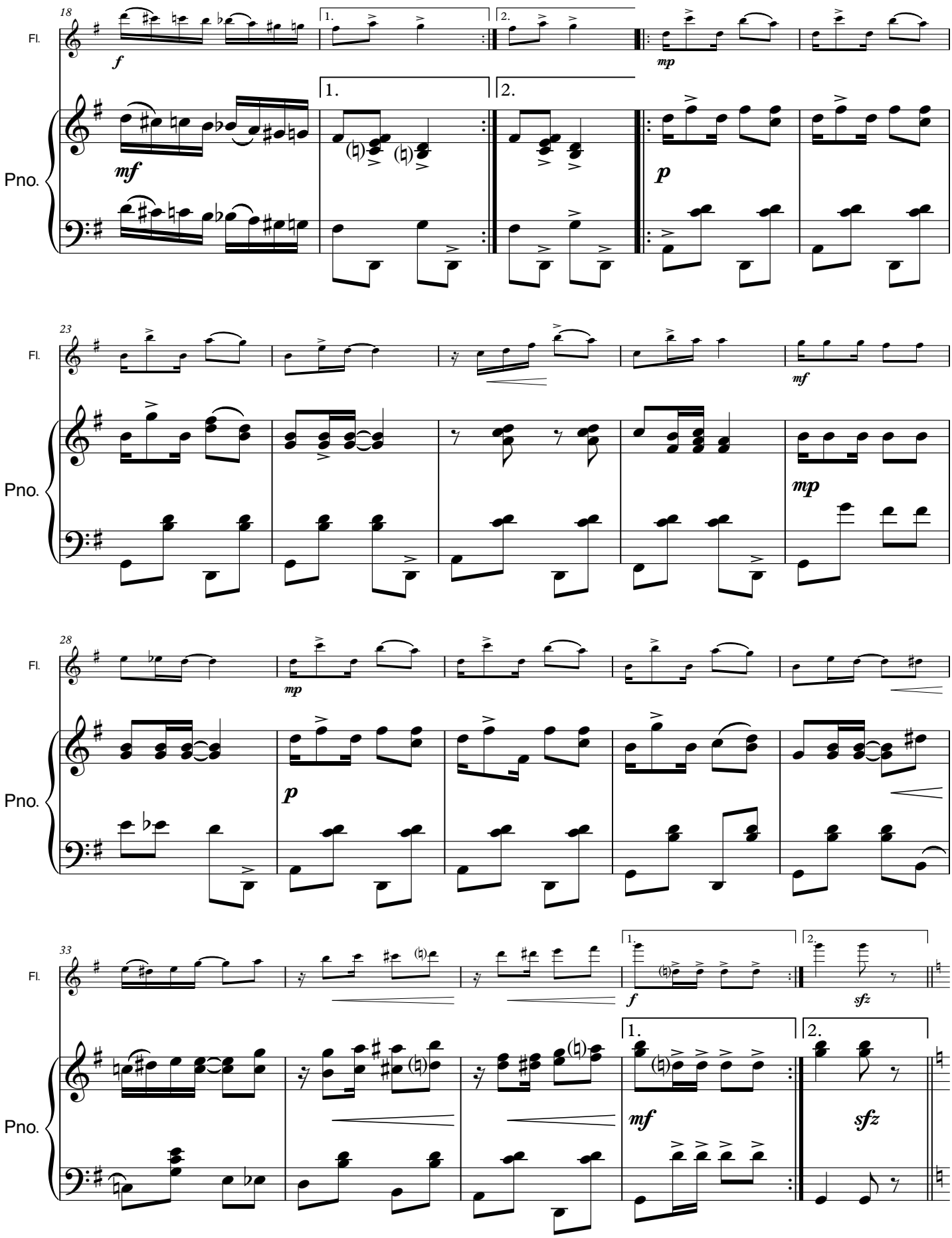
Live Wires Rag

(published 1910)

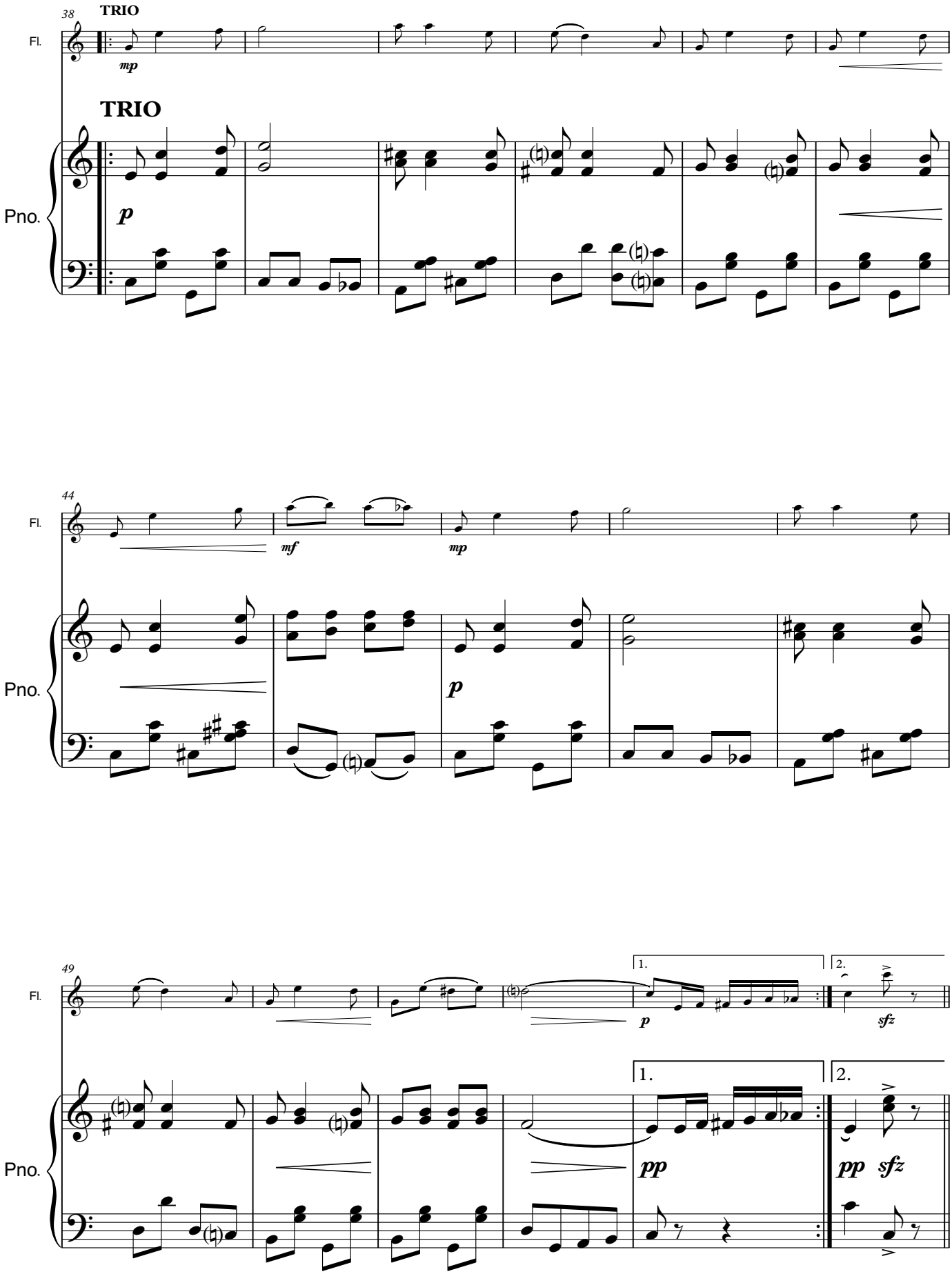
Adaline Shepherd
(1883-1950)



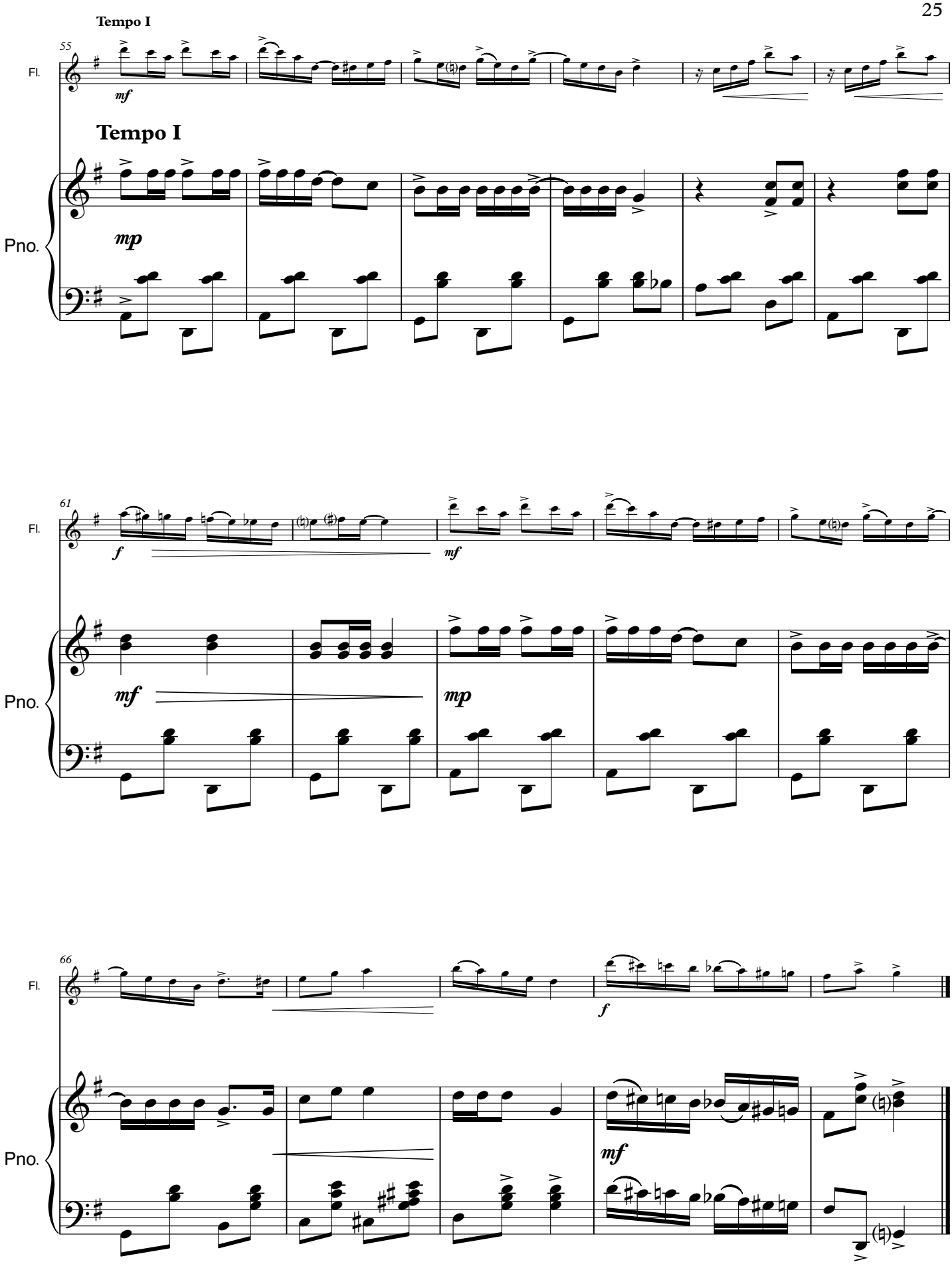
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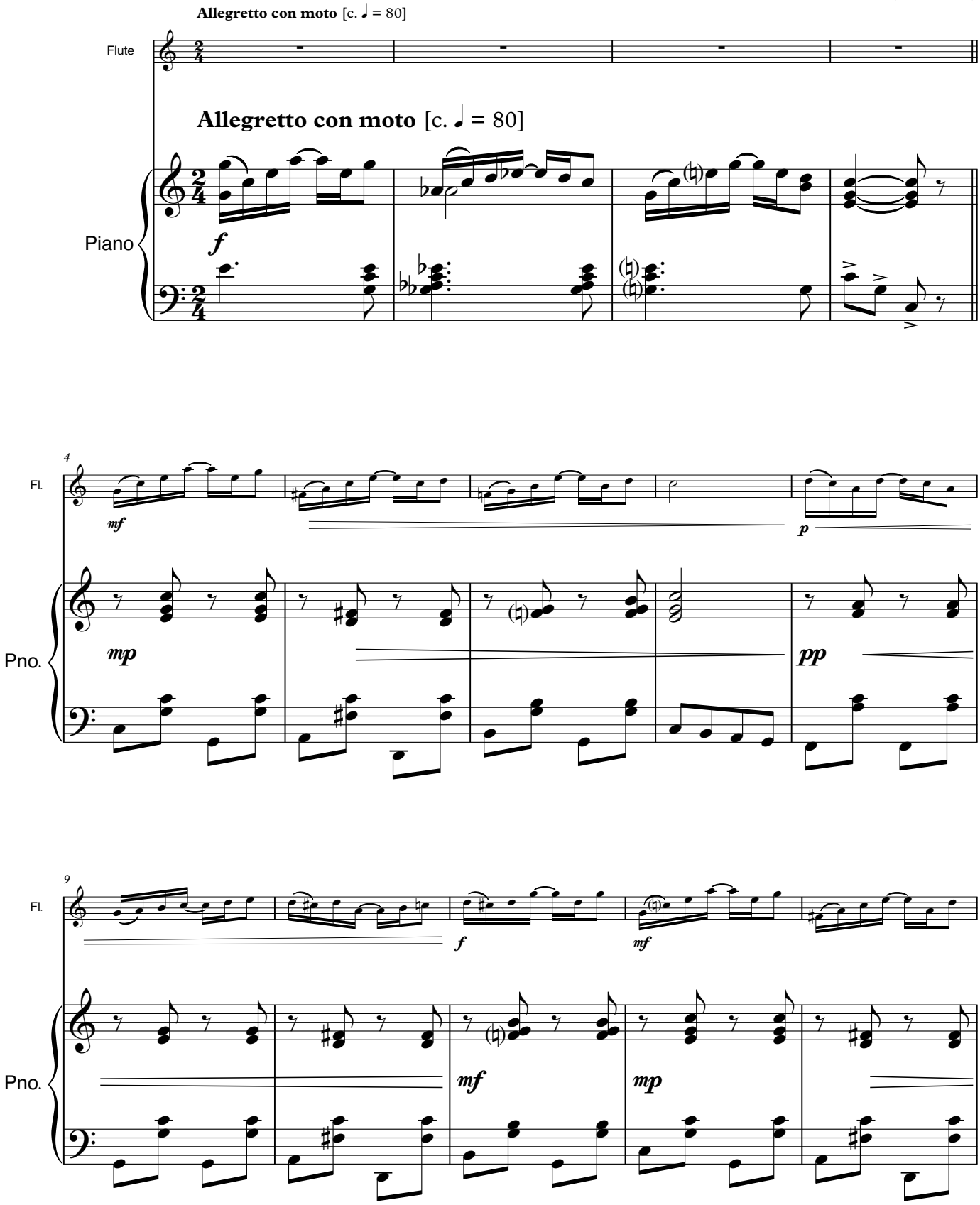


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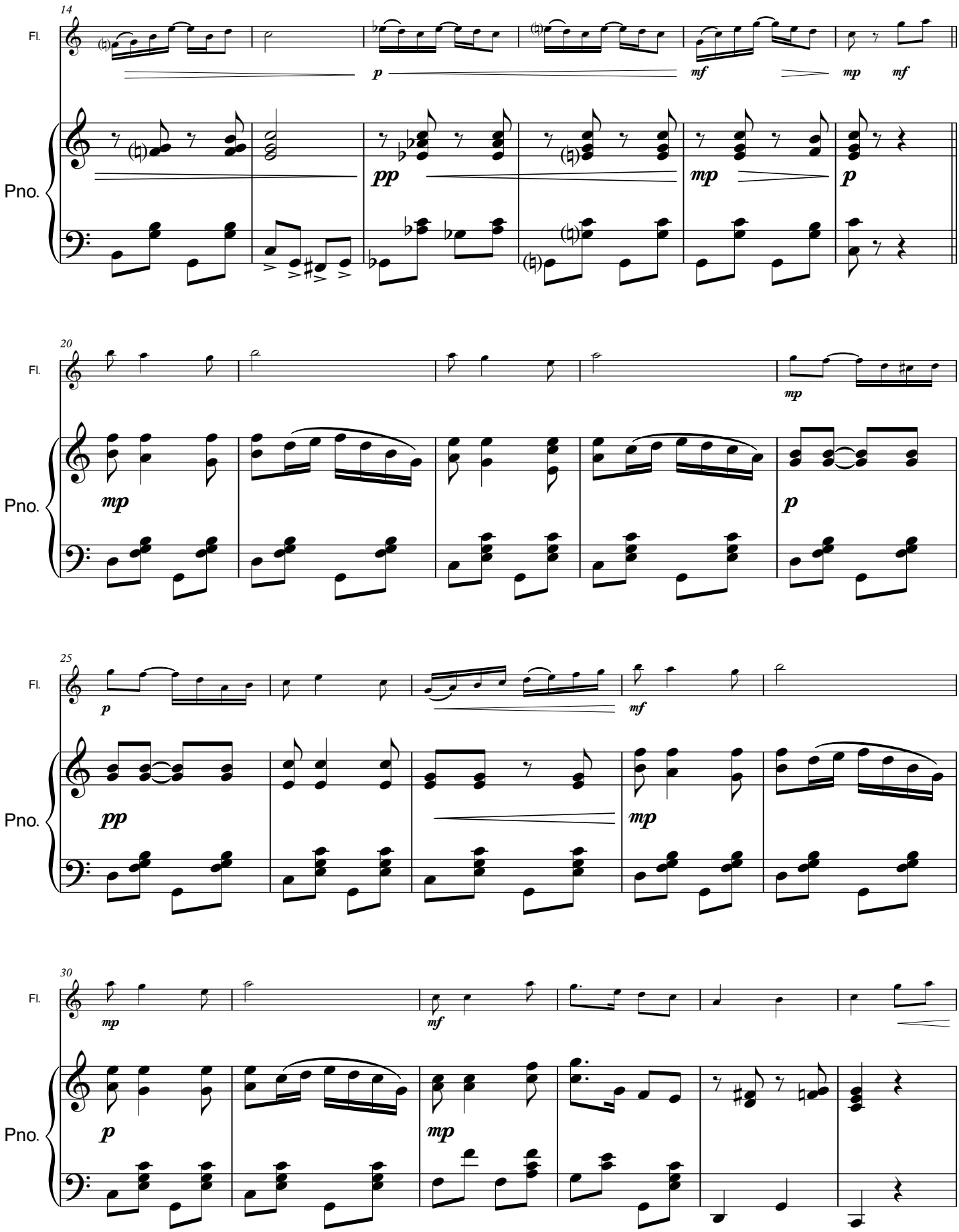
Snowball

Characteristic March and Two-Step
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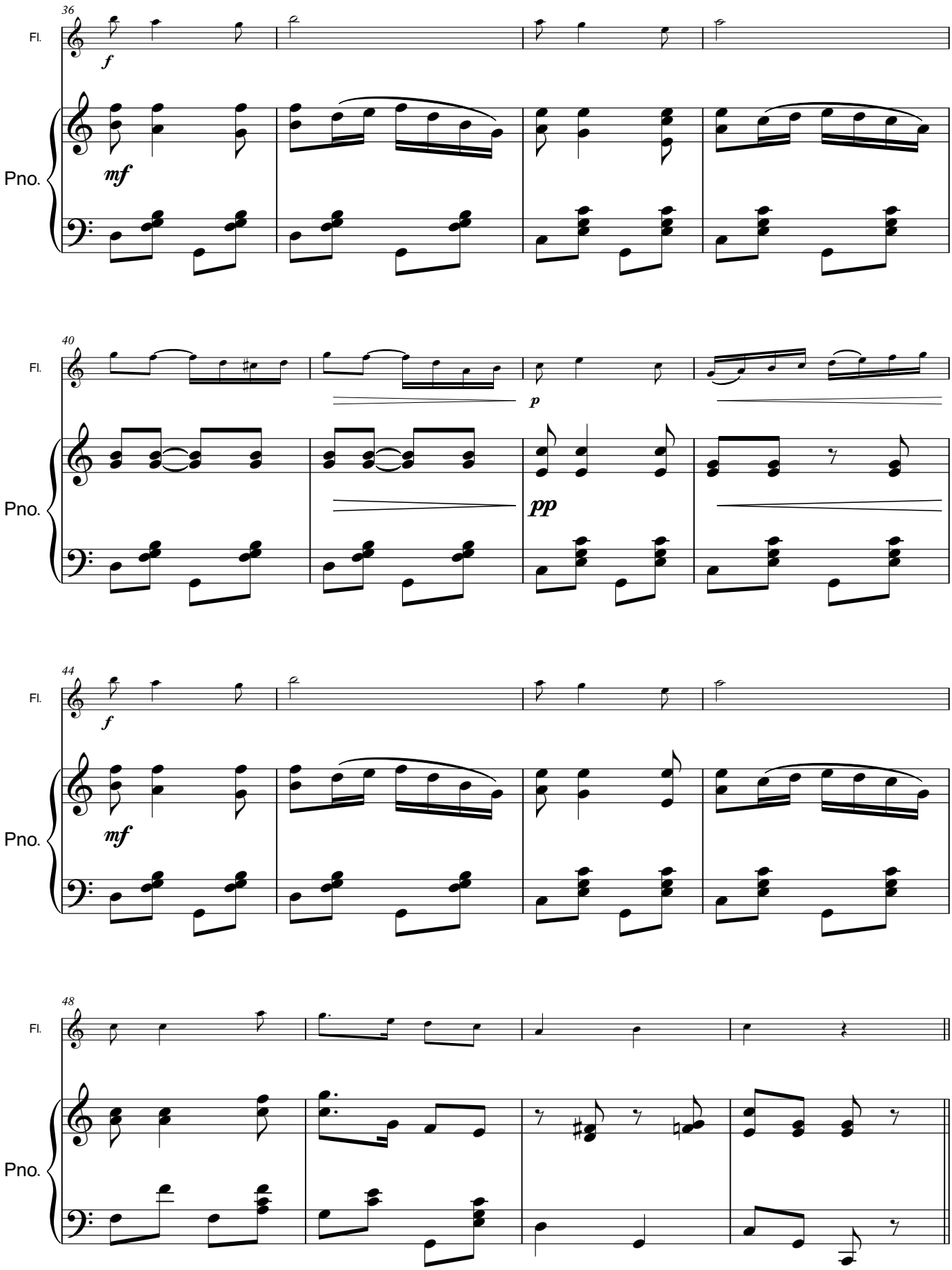
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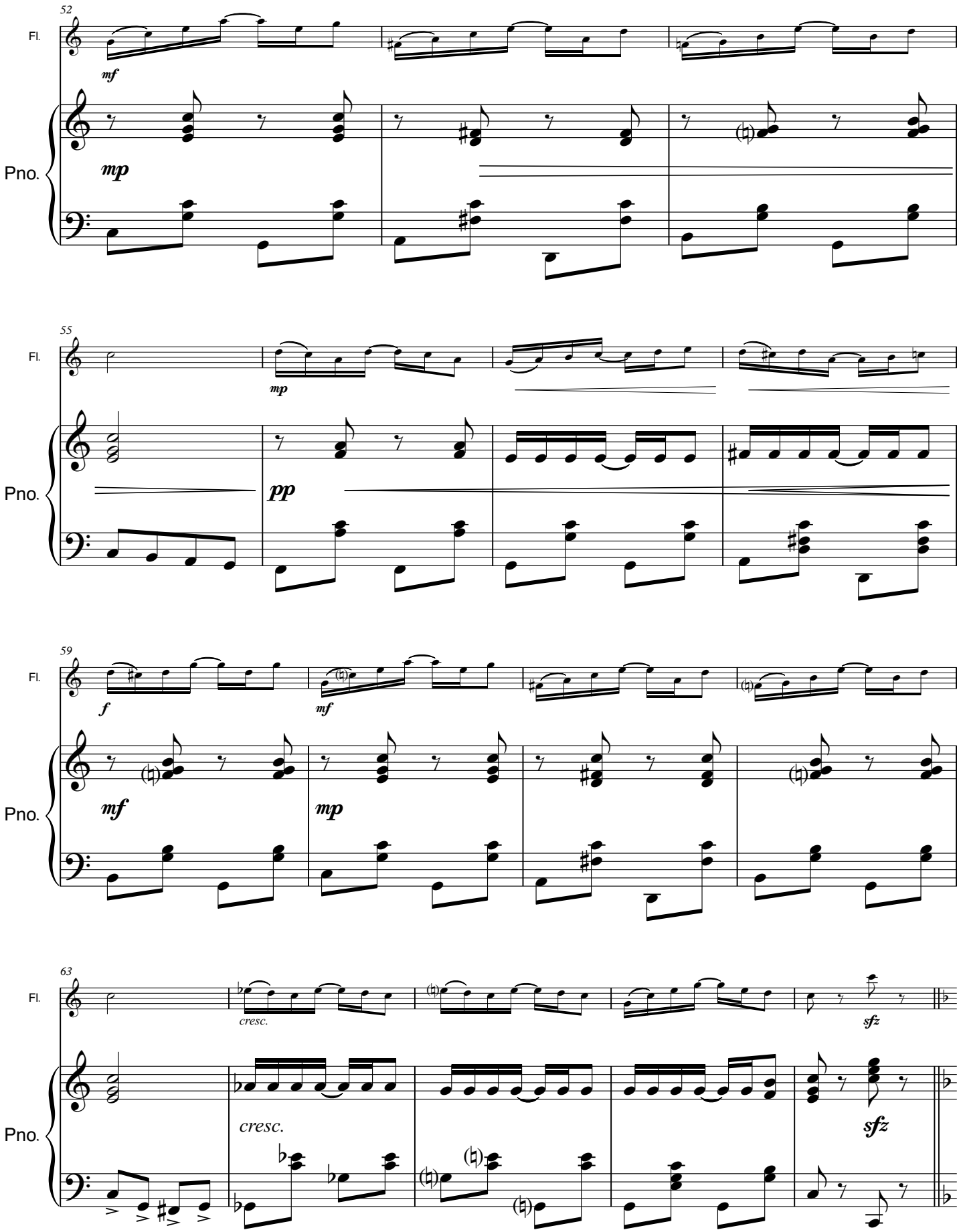


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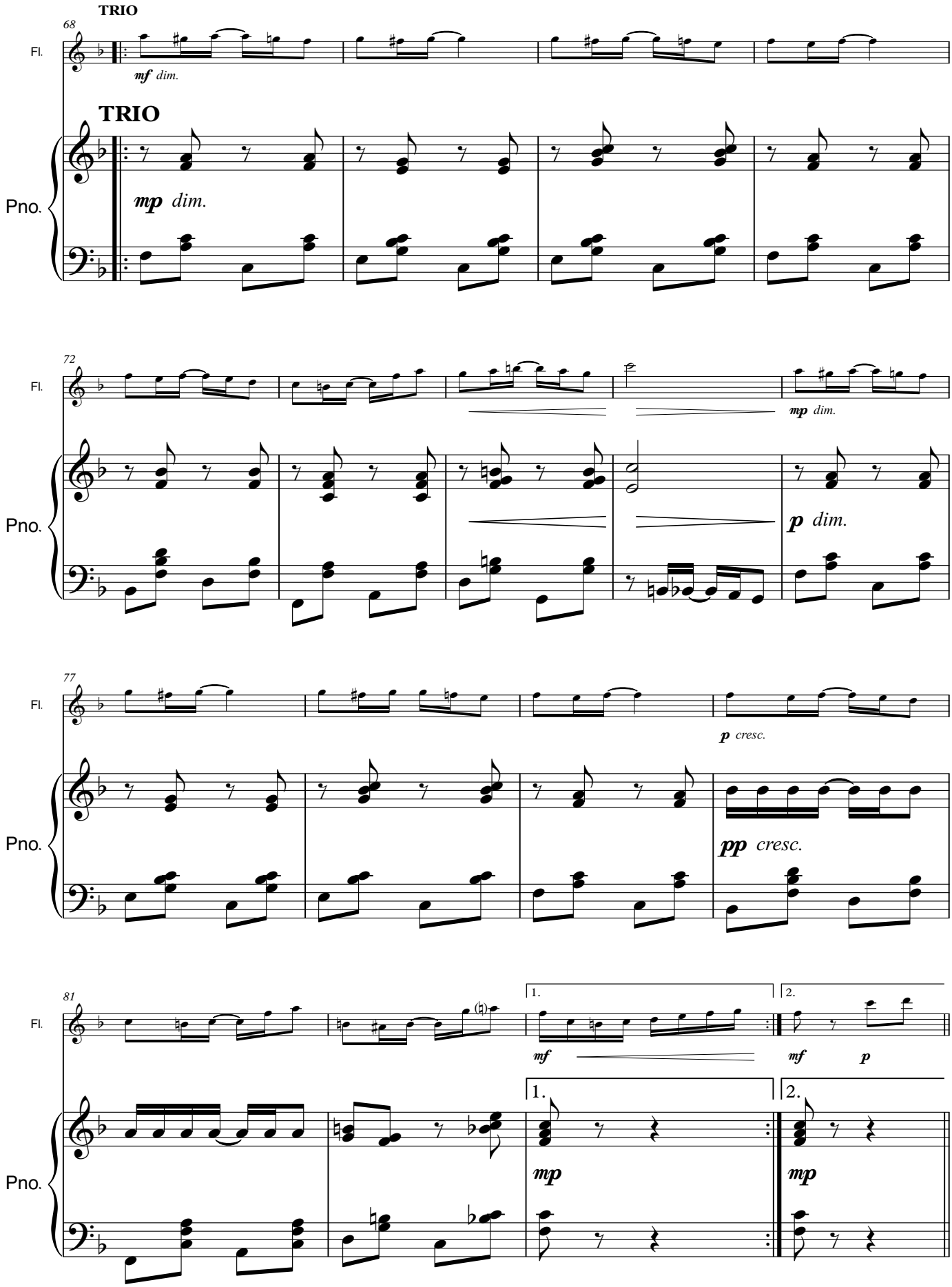


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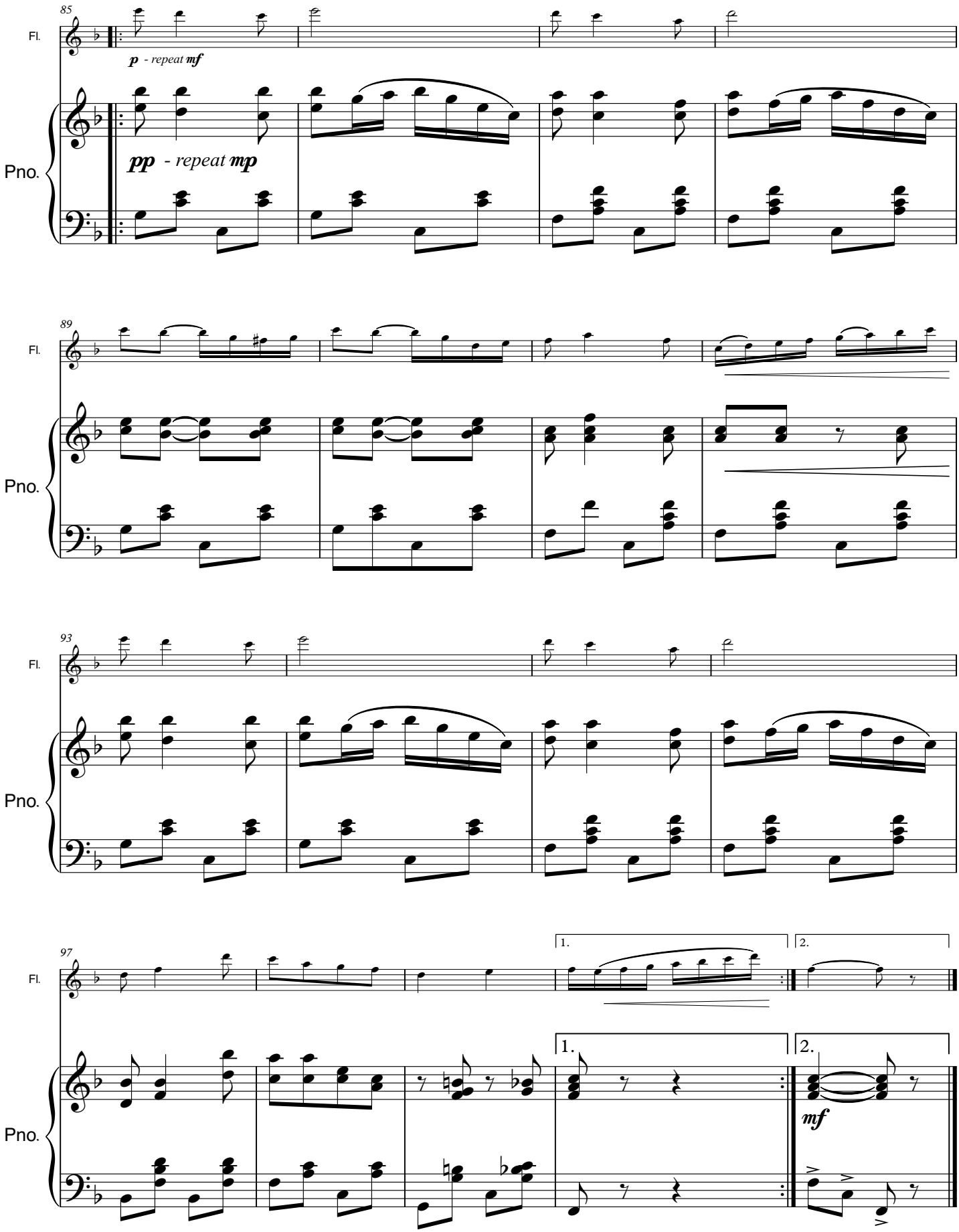


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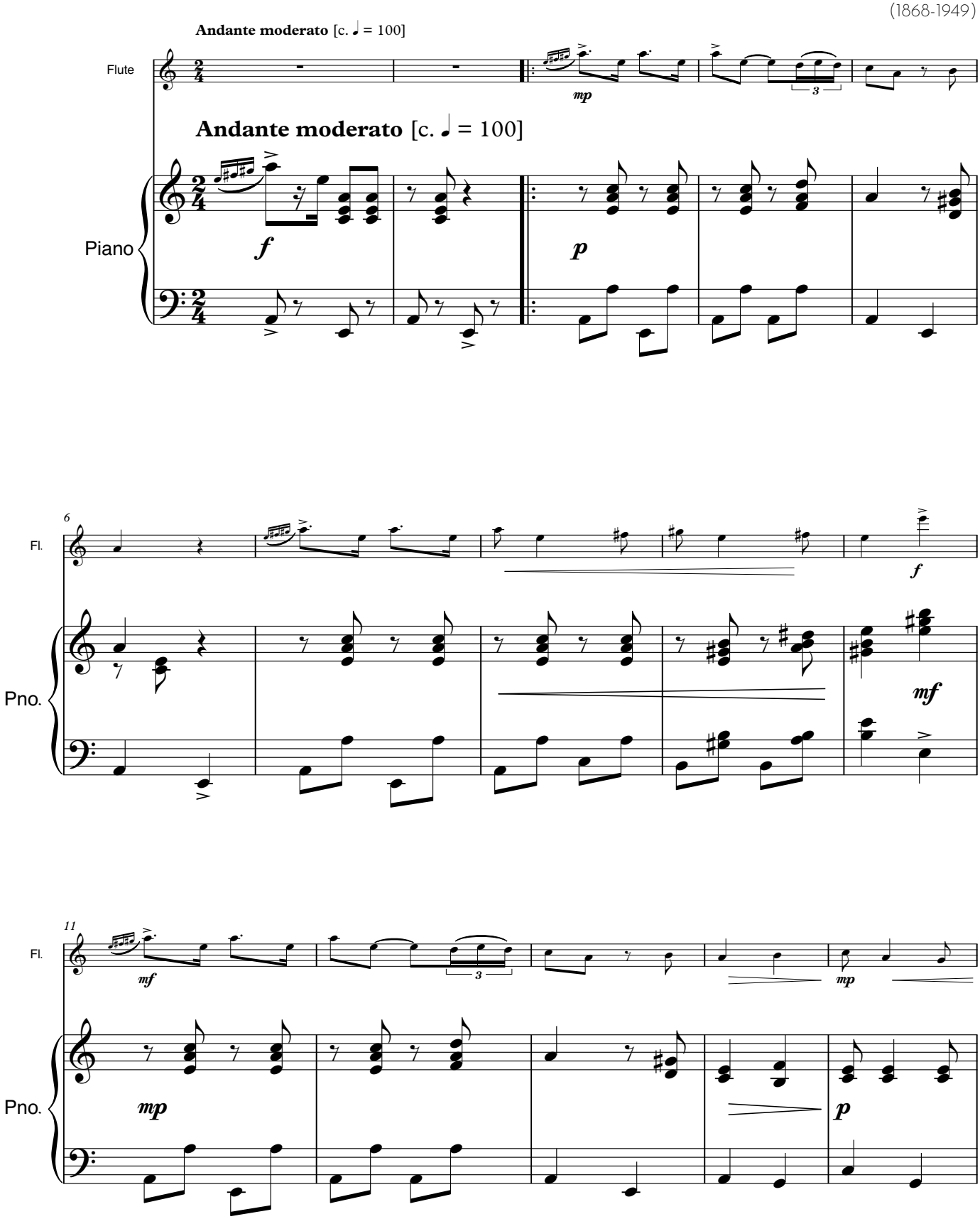


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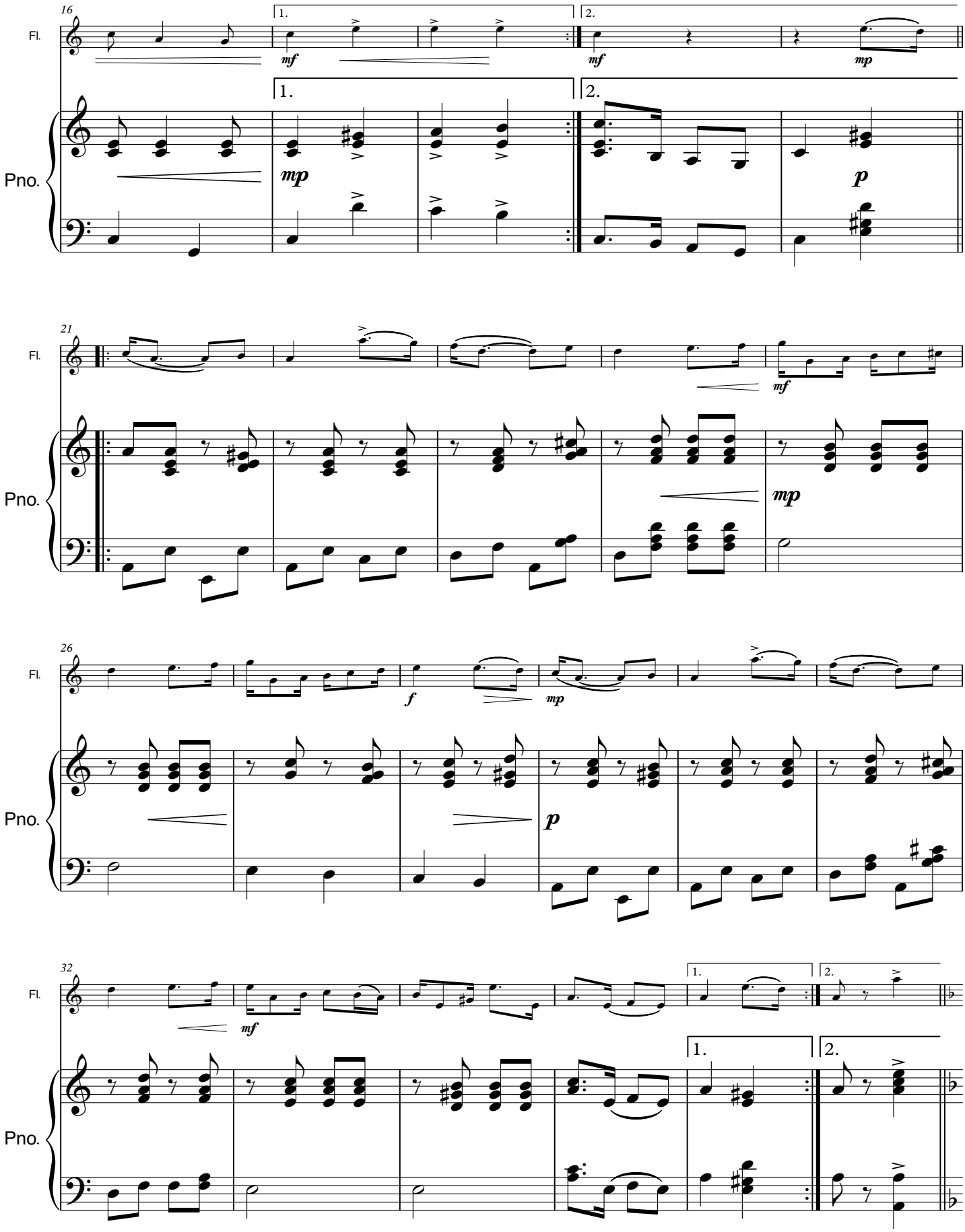
X-N-Tric

Two-Step
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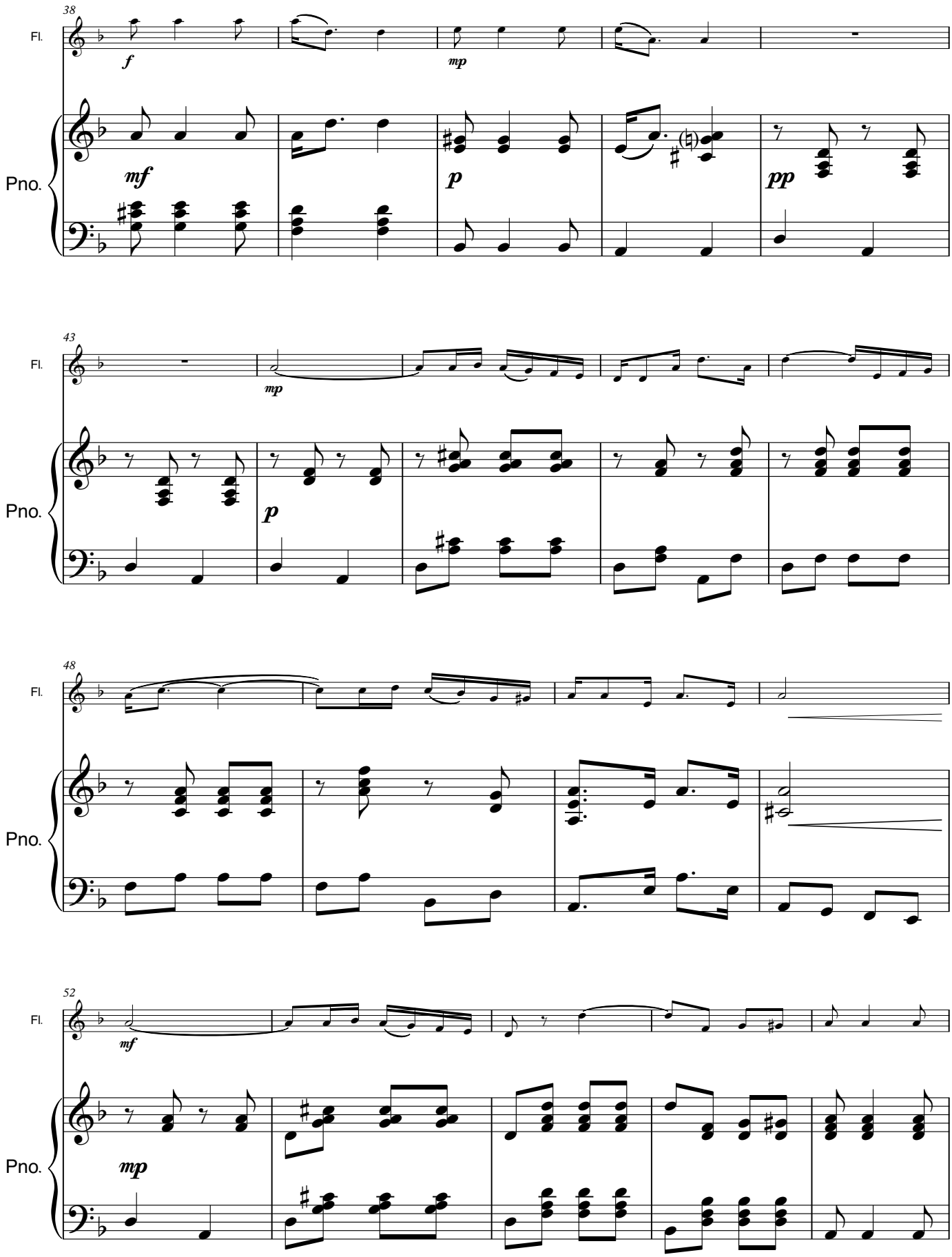
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(1868-1949)
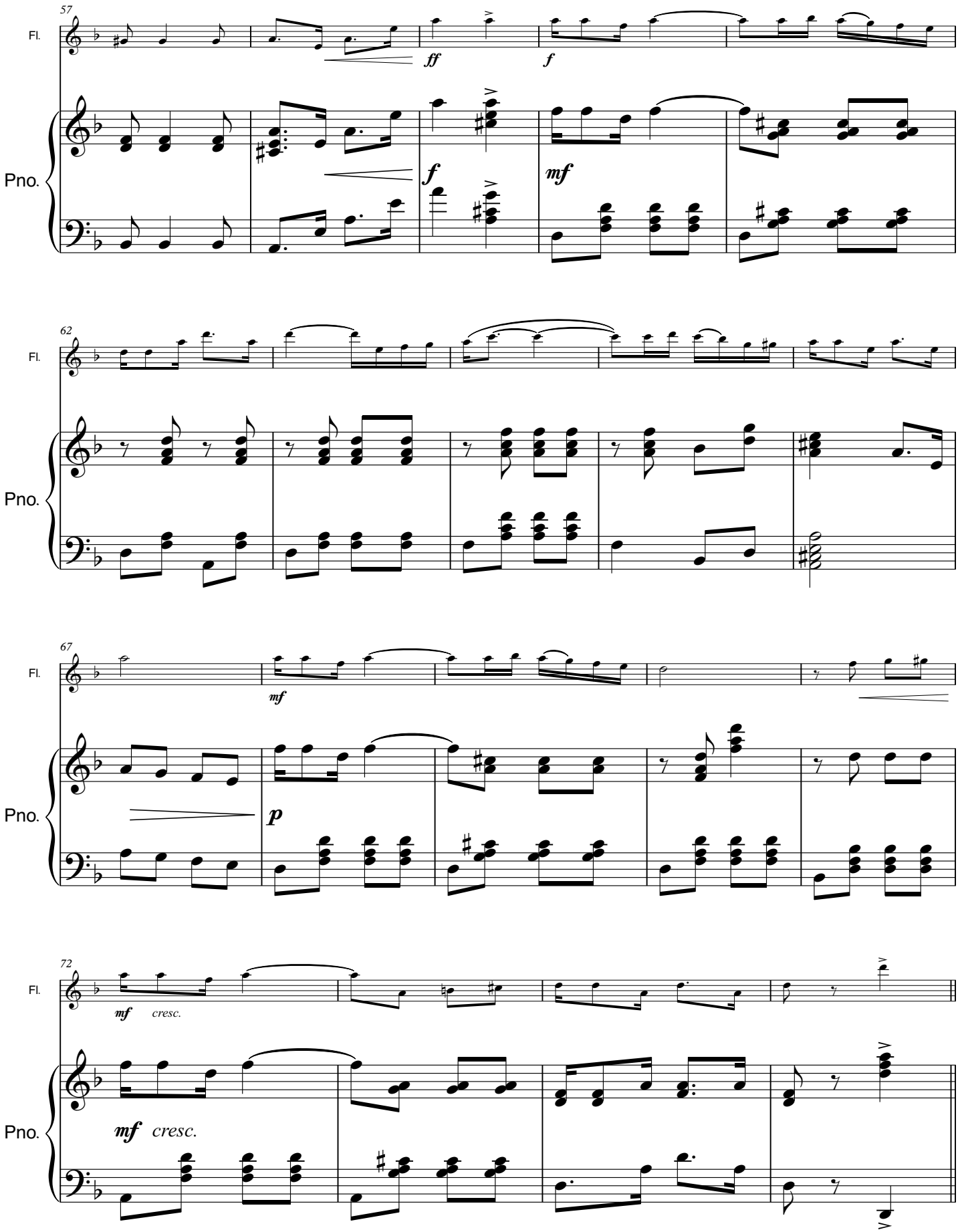


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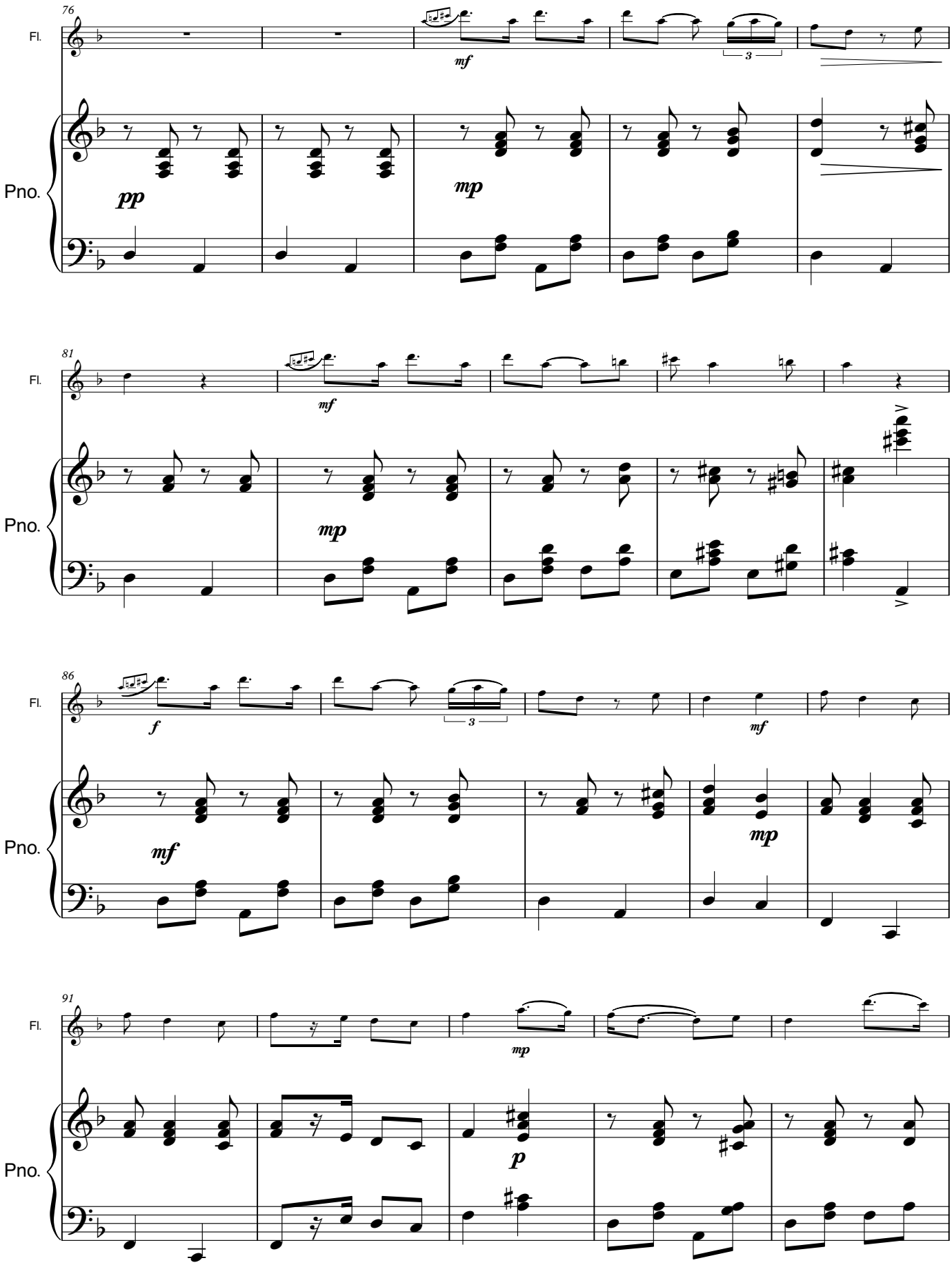


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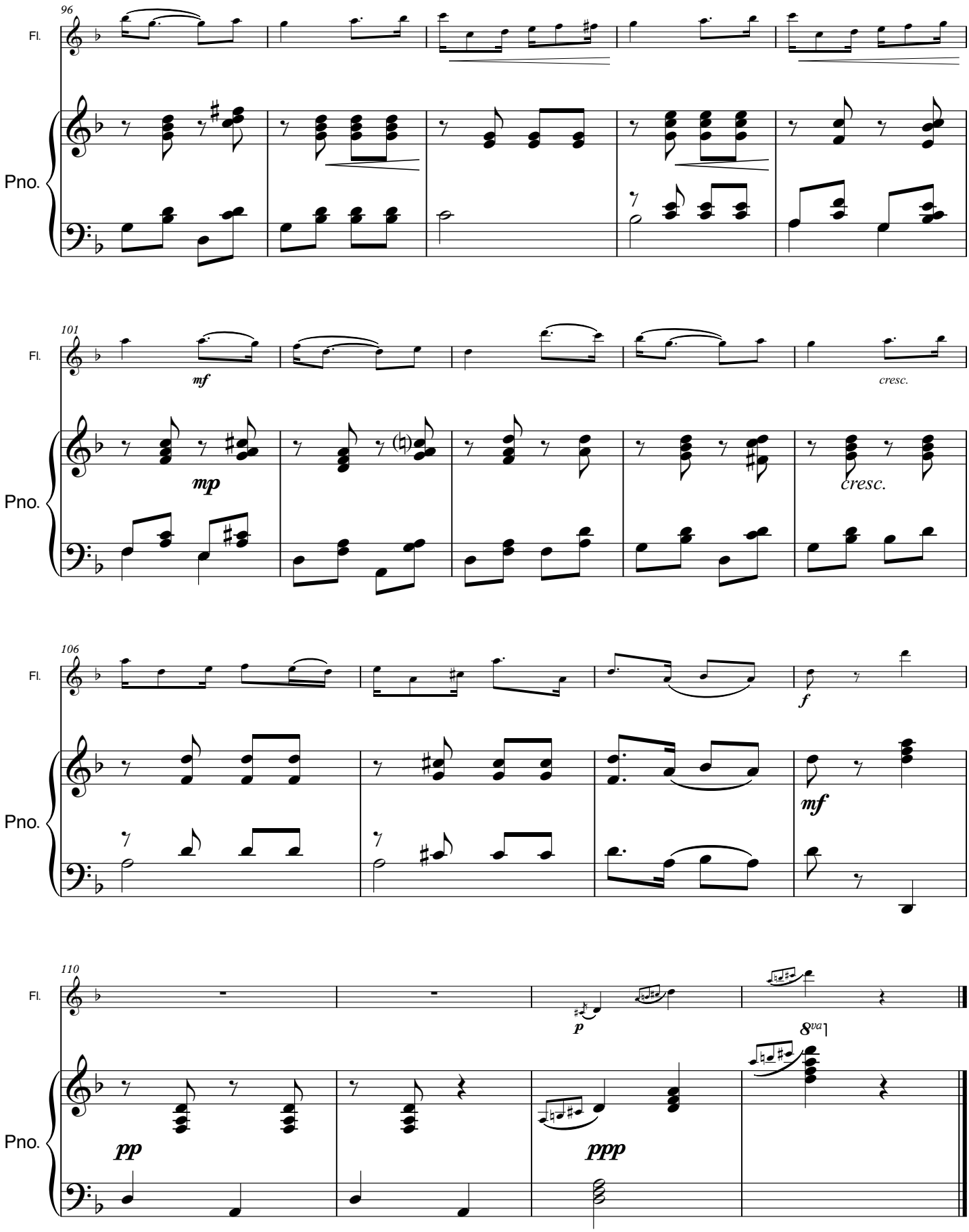


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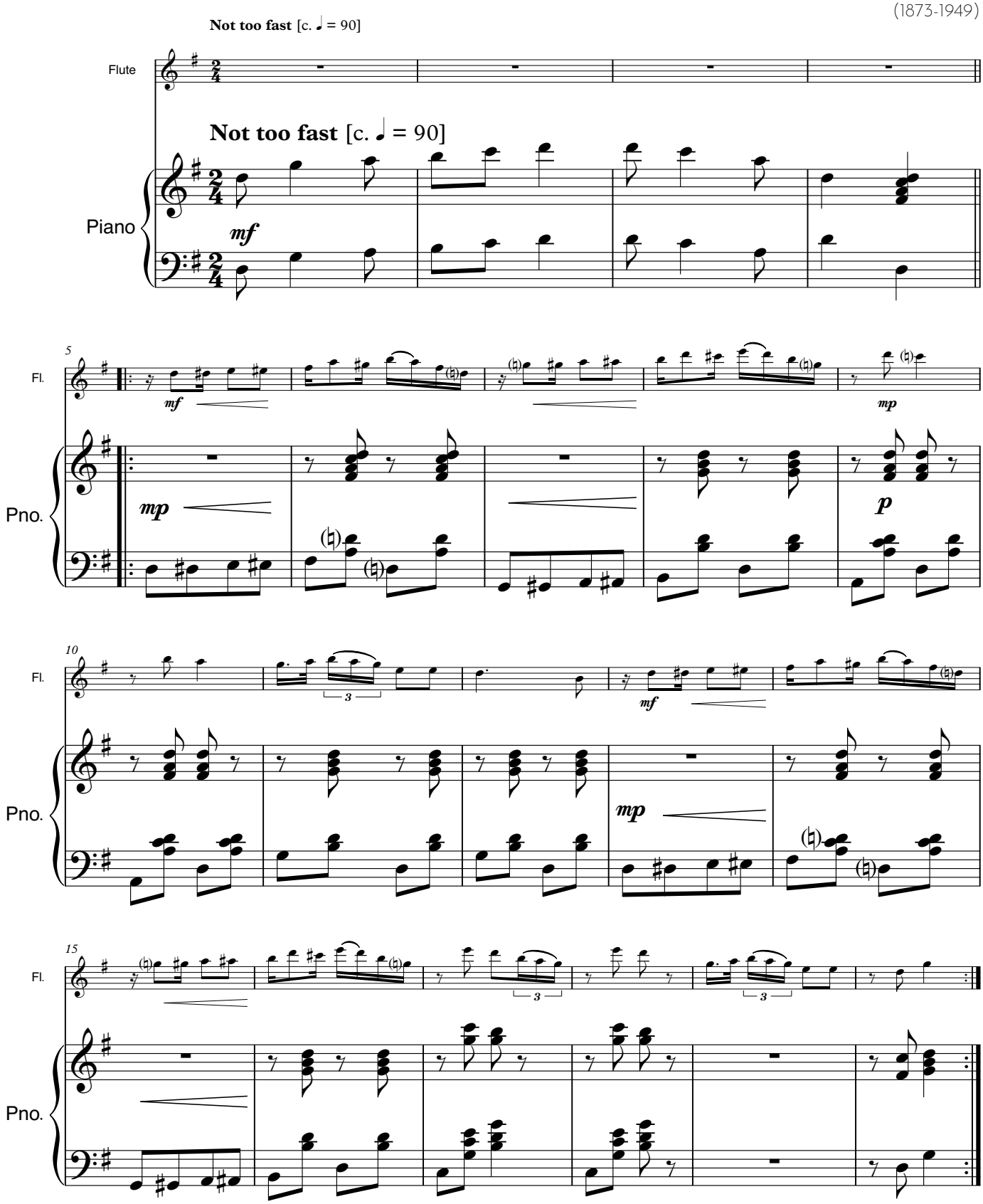


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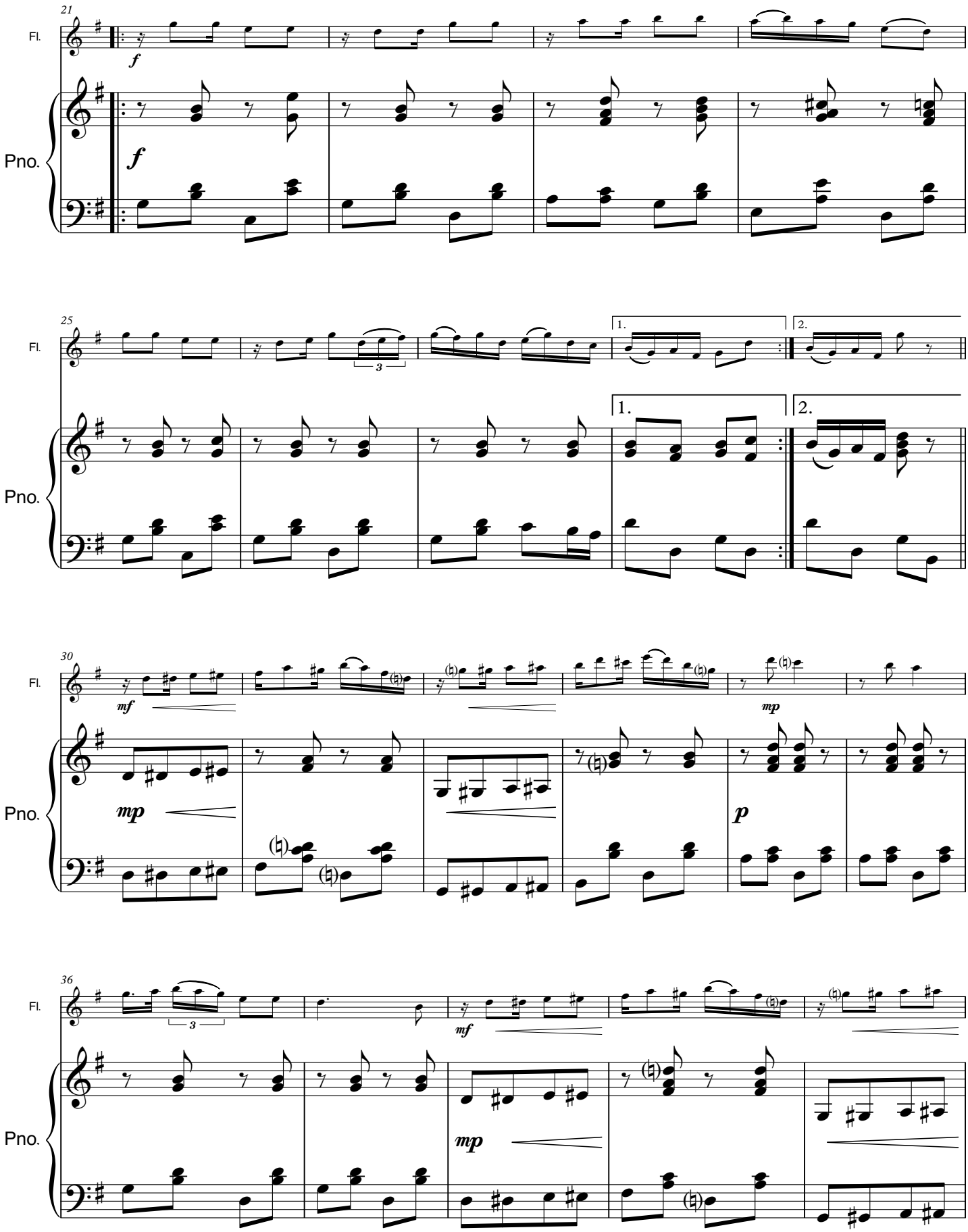
Arkansaw

March and Two-Step
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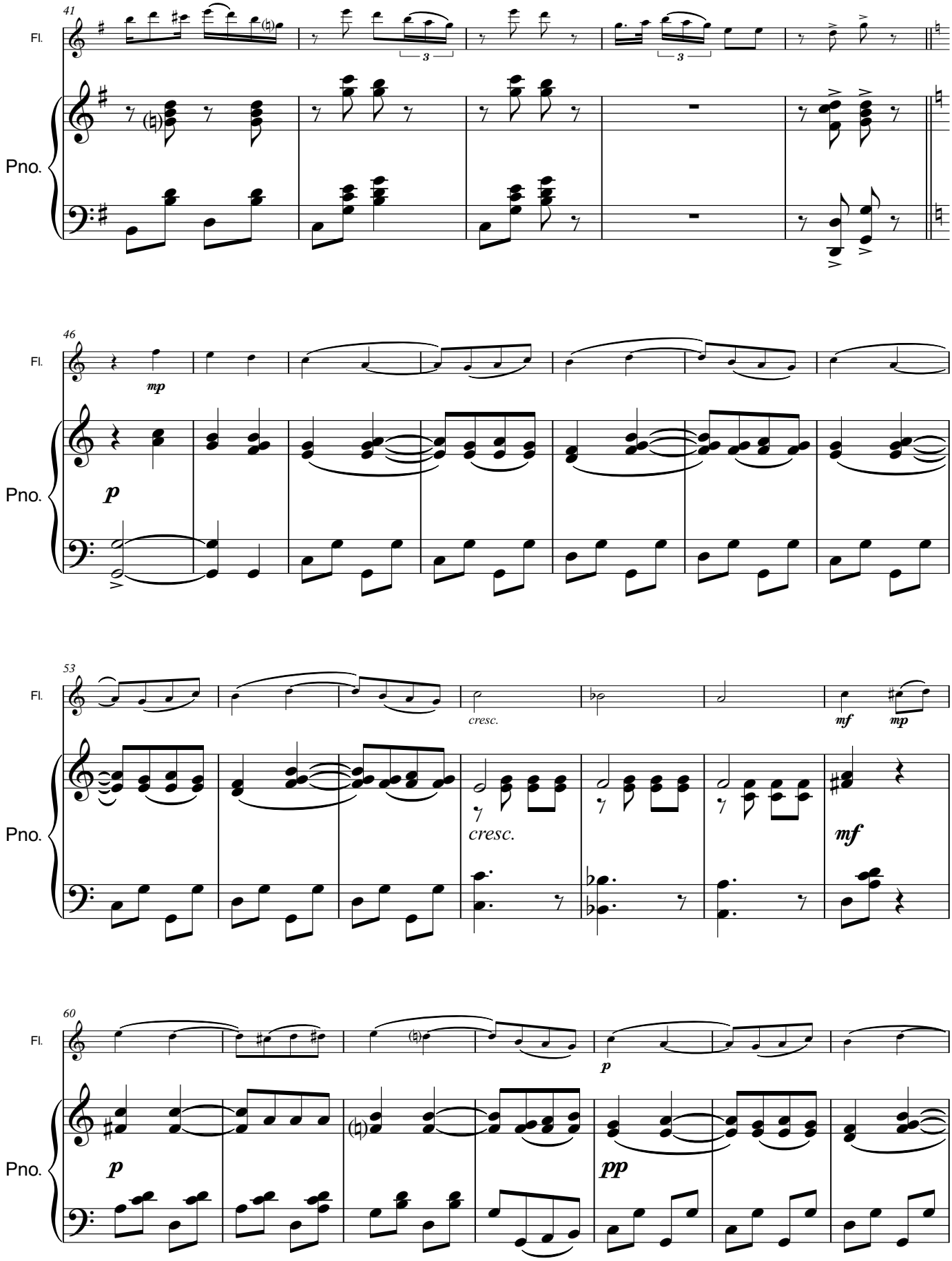
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(1873-1949)
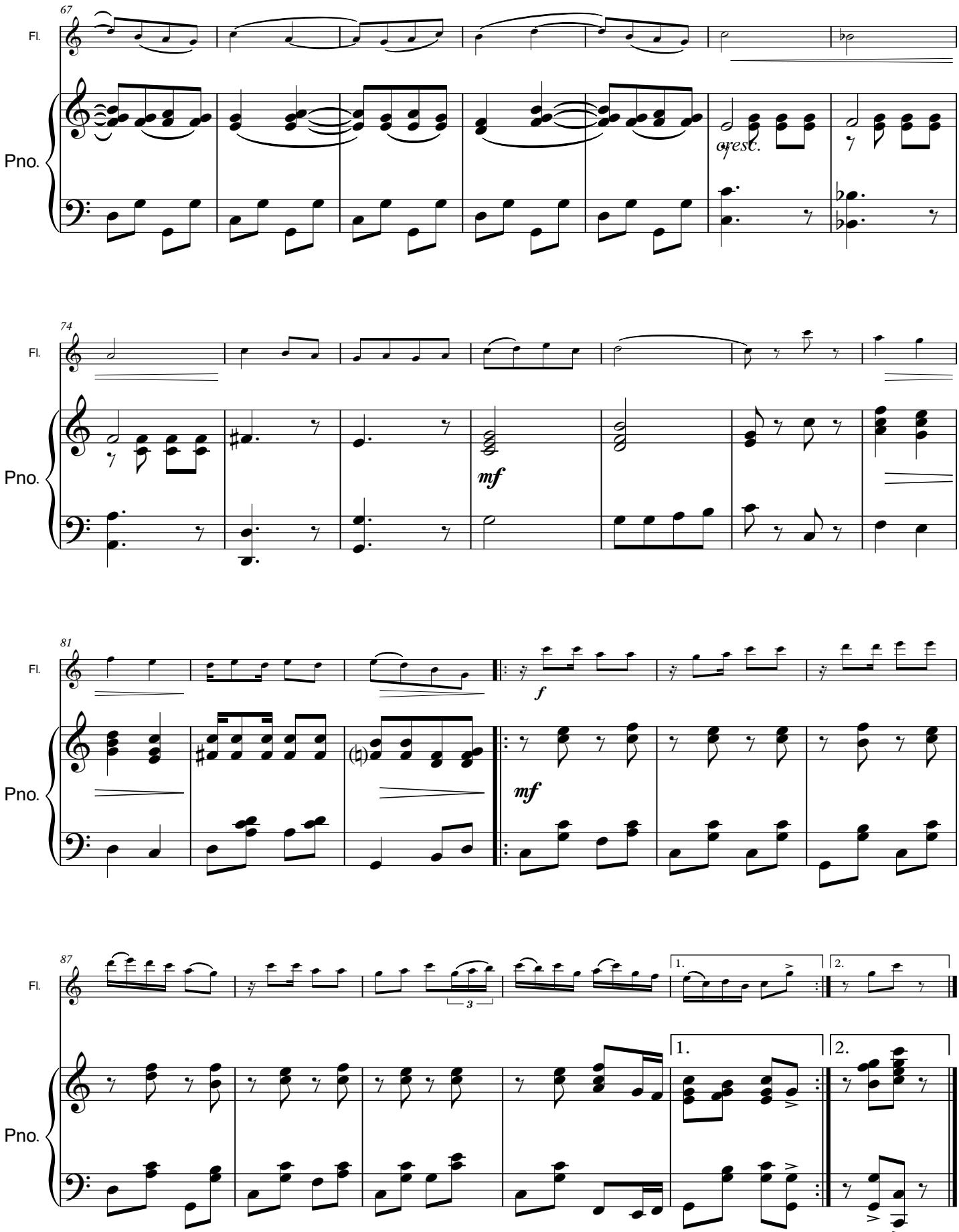


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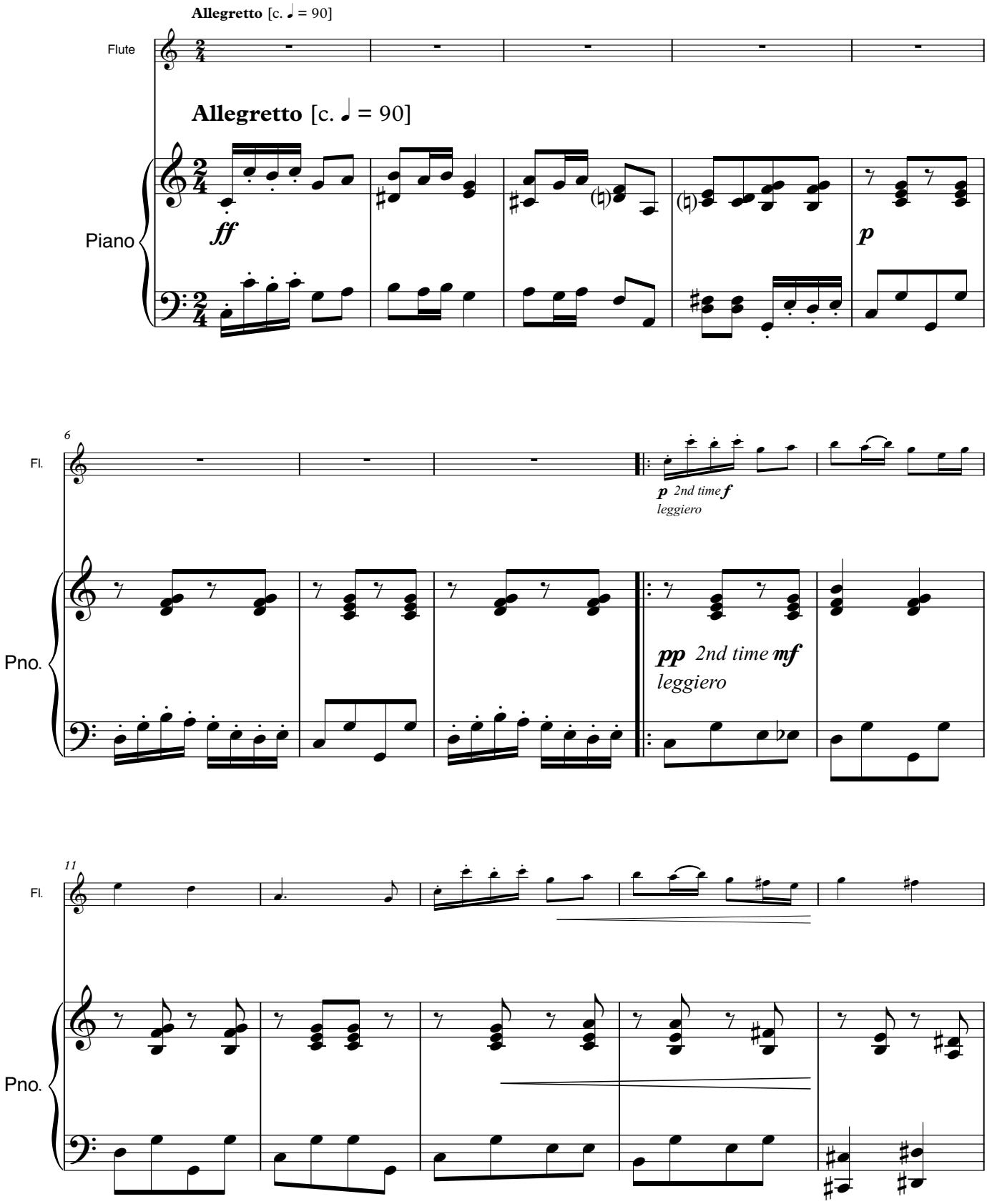


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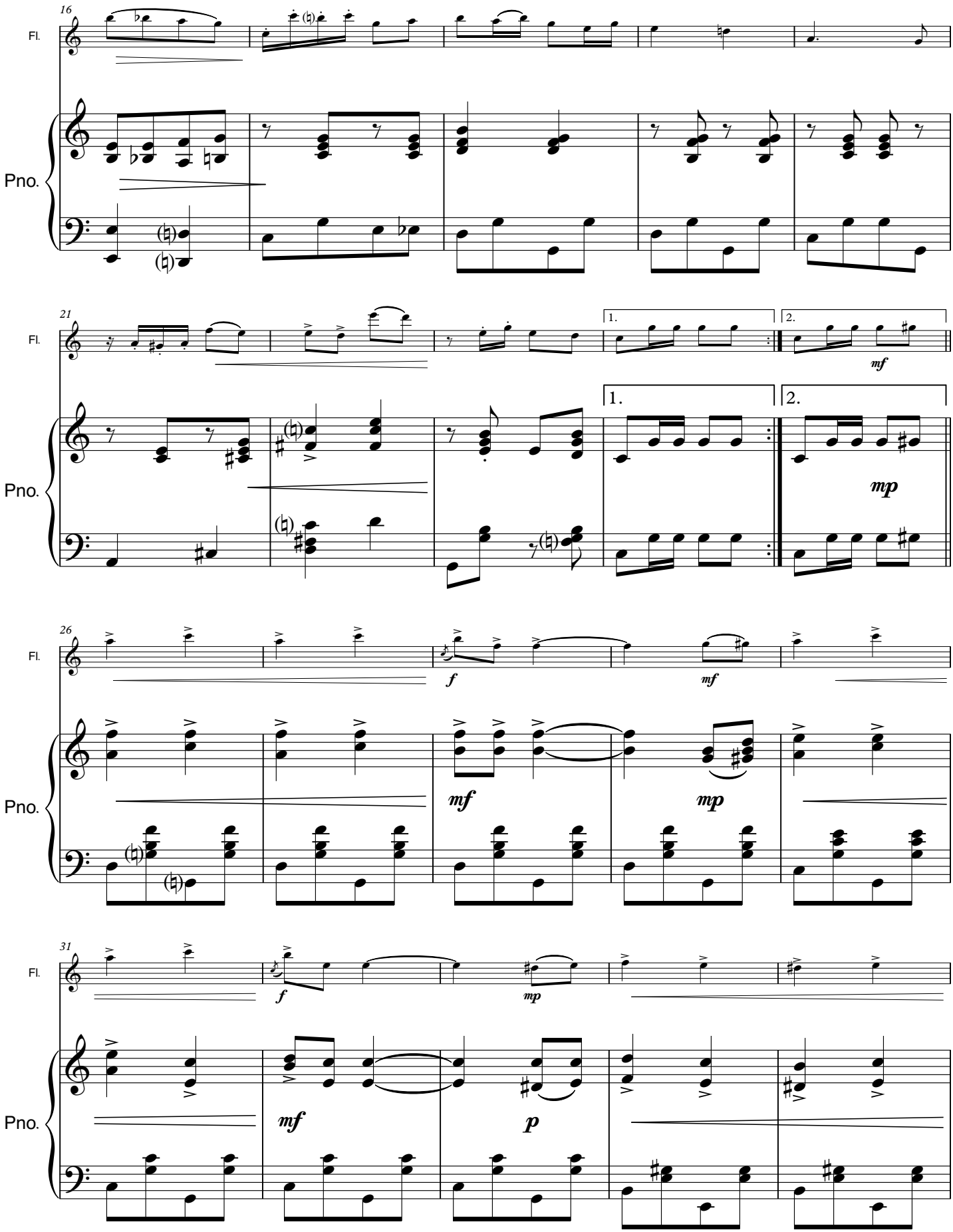
Pigs Is Pigs

March Intermezzo Two-Step
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inspired by the short story by Ellis Parker Butler
featuring a shipment of guinea pigs.
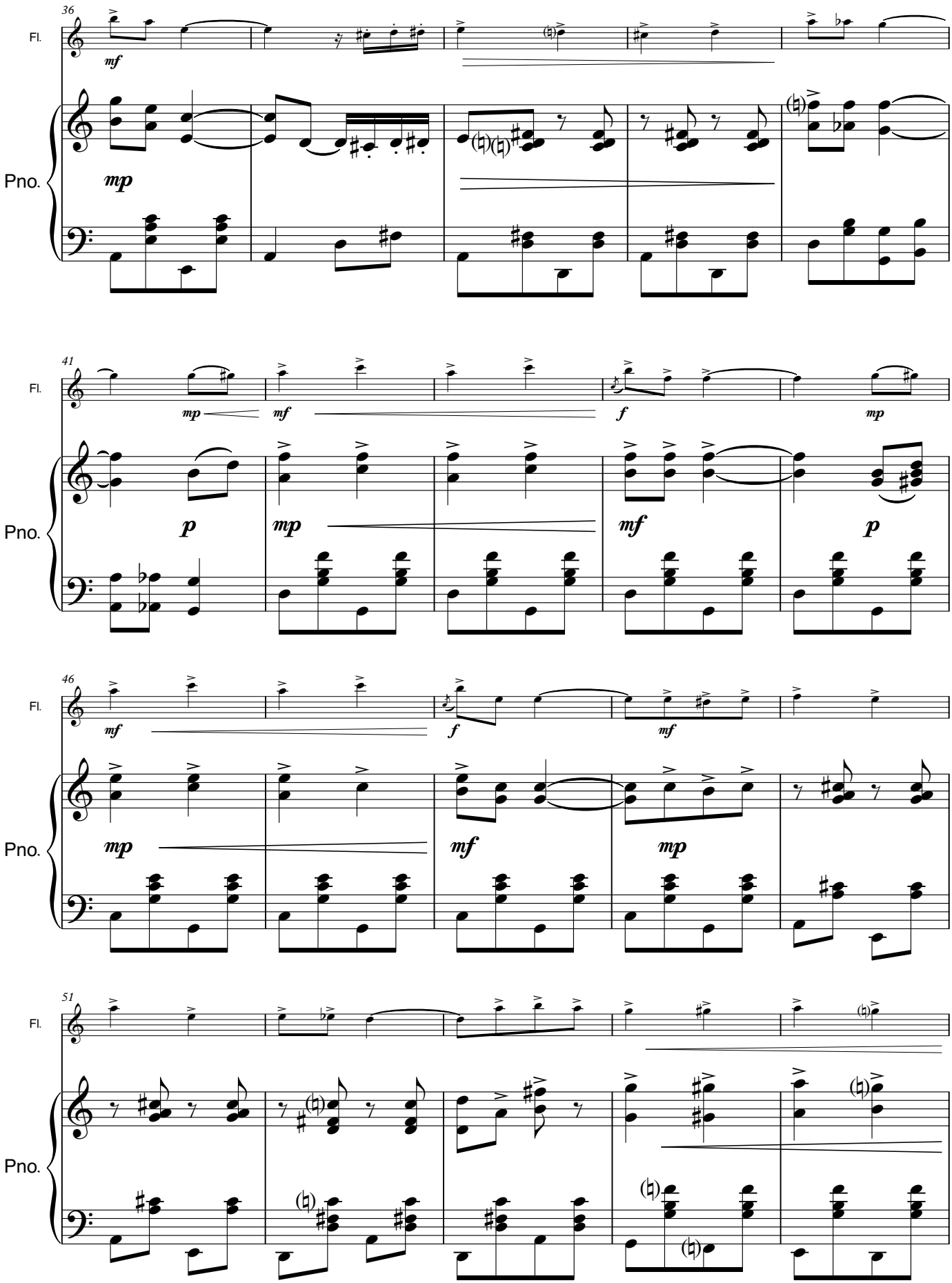
Gertrude Dillon Campbell
(dates unknown)
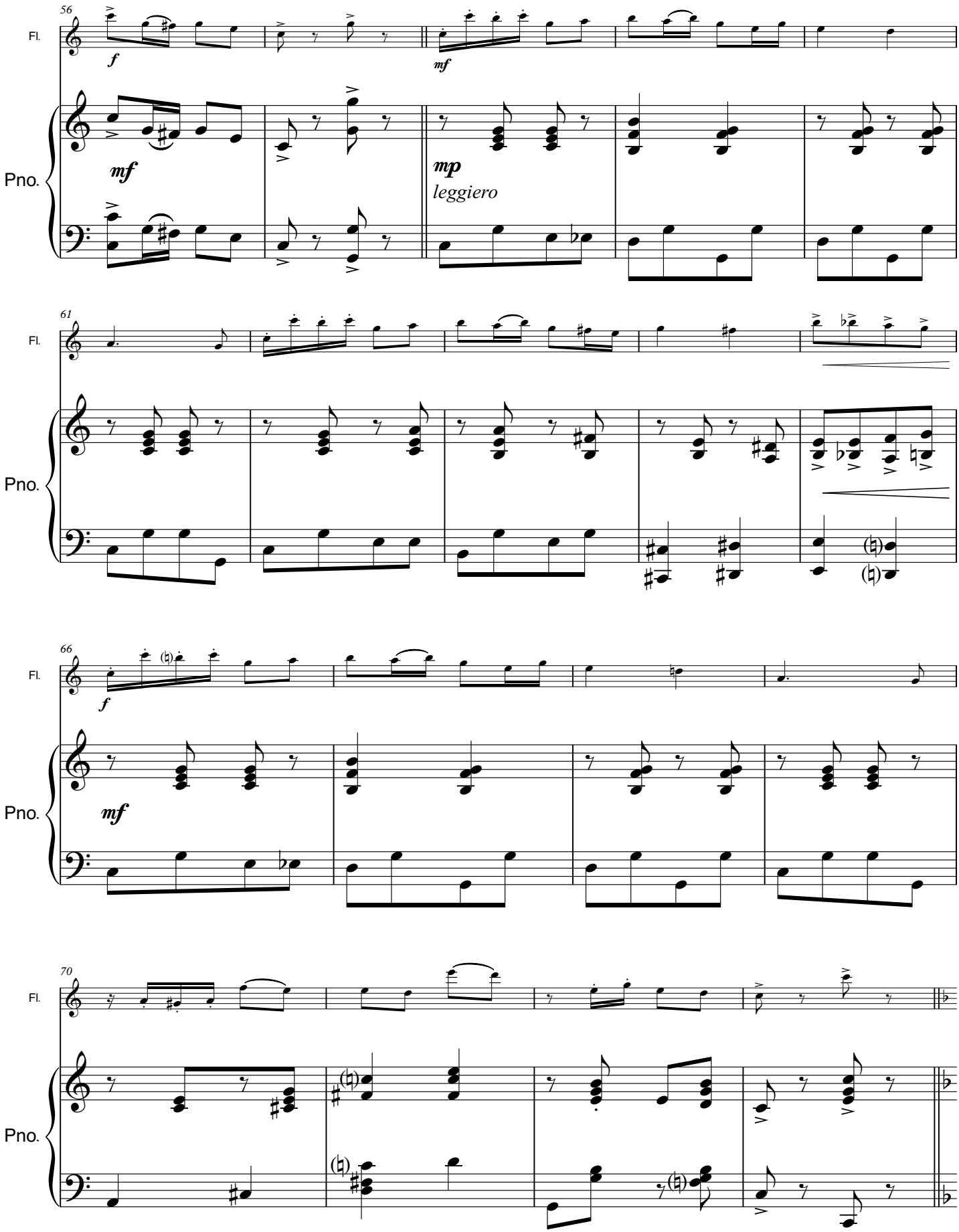


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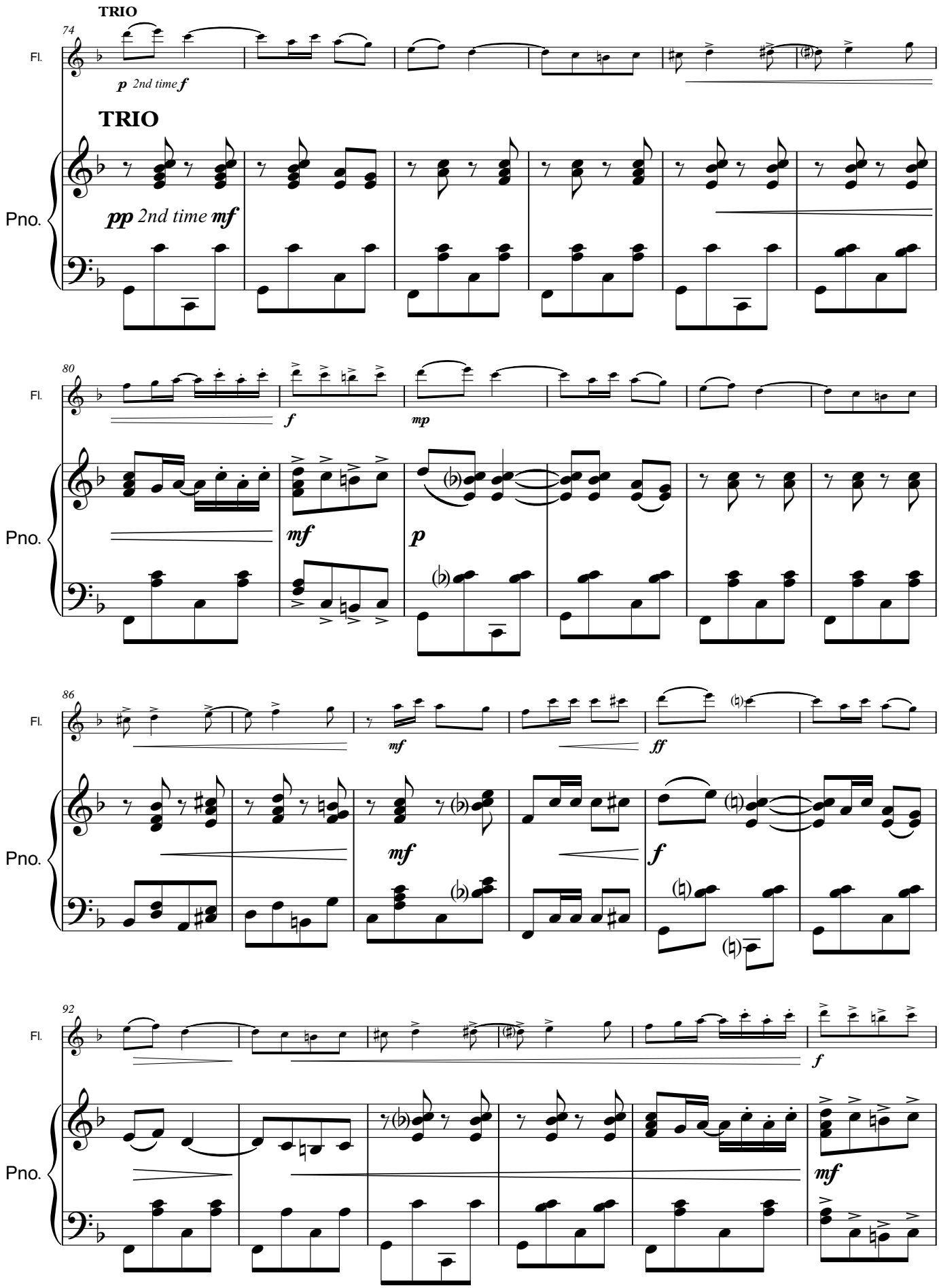


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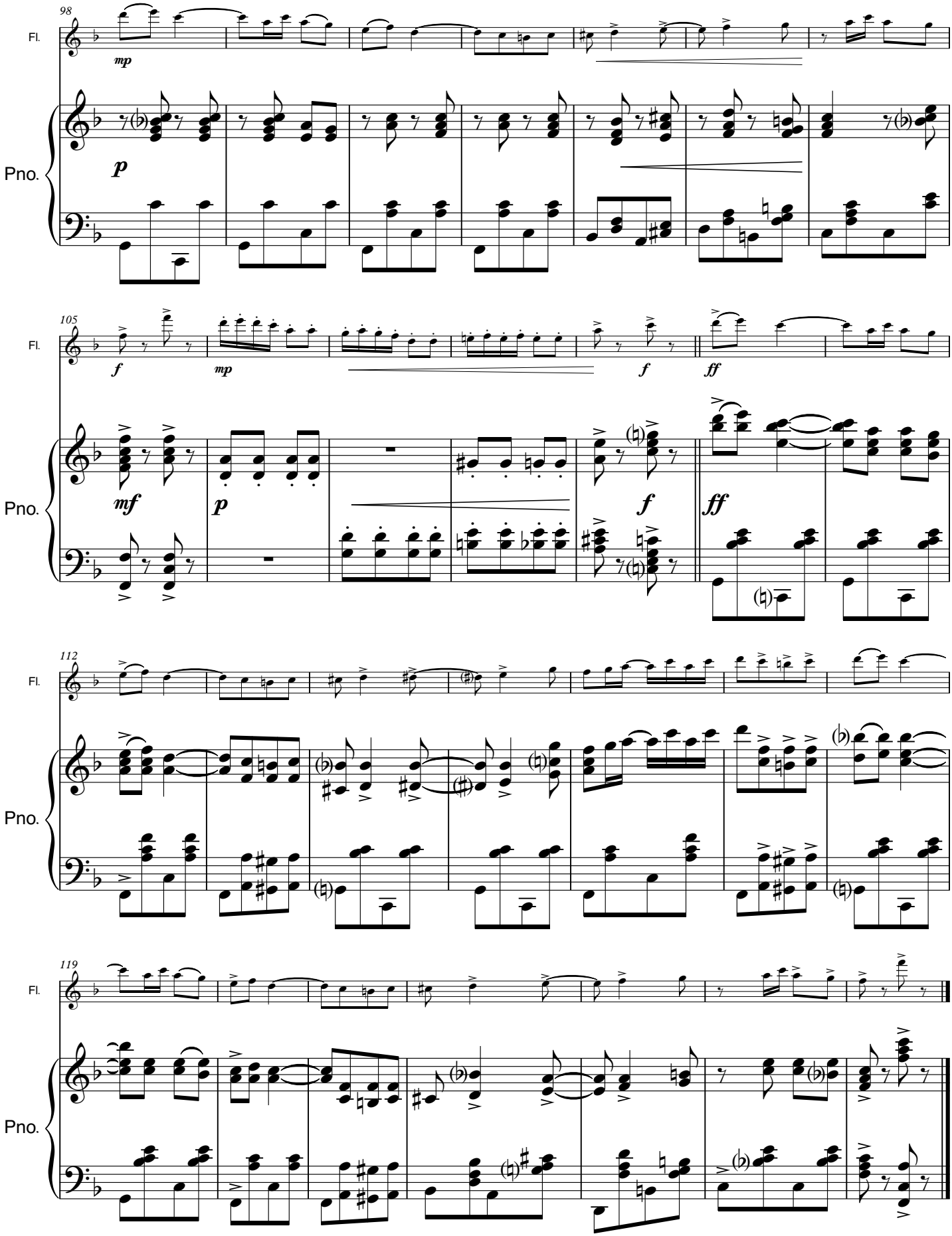


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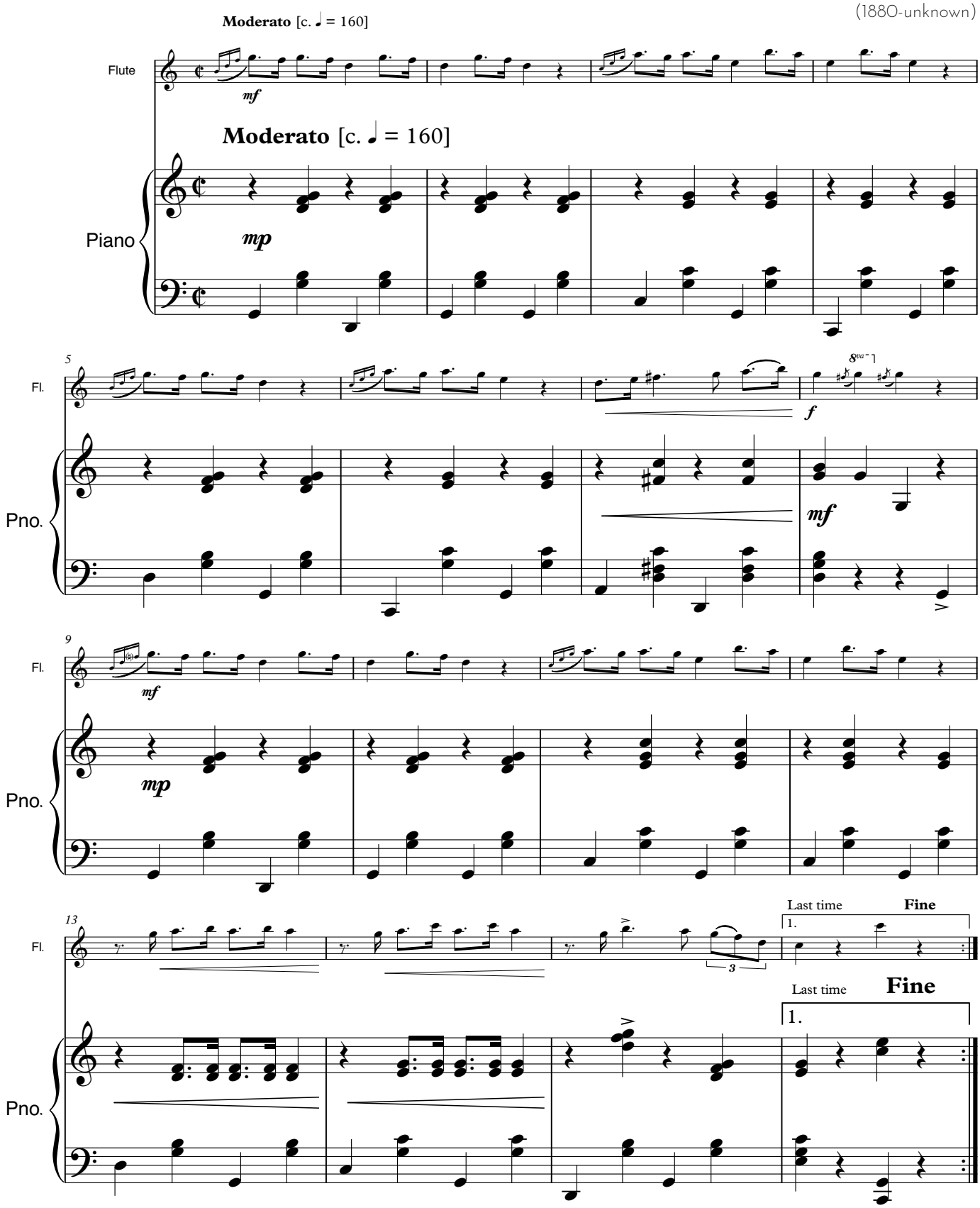


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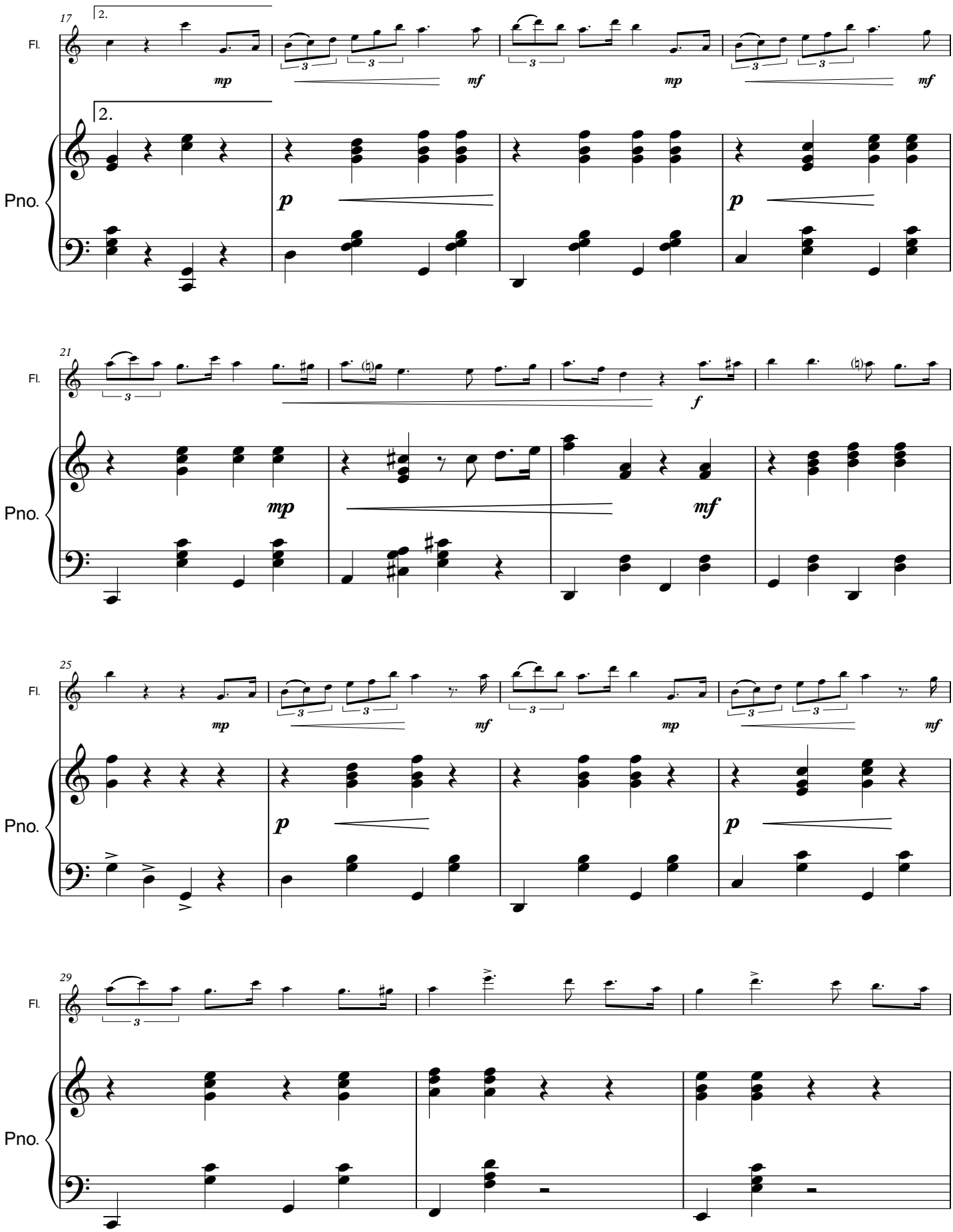
Cold Feet Rag

Rag
(published 1907)
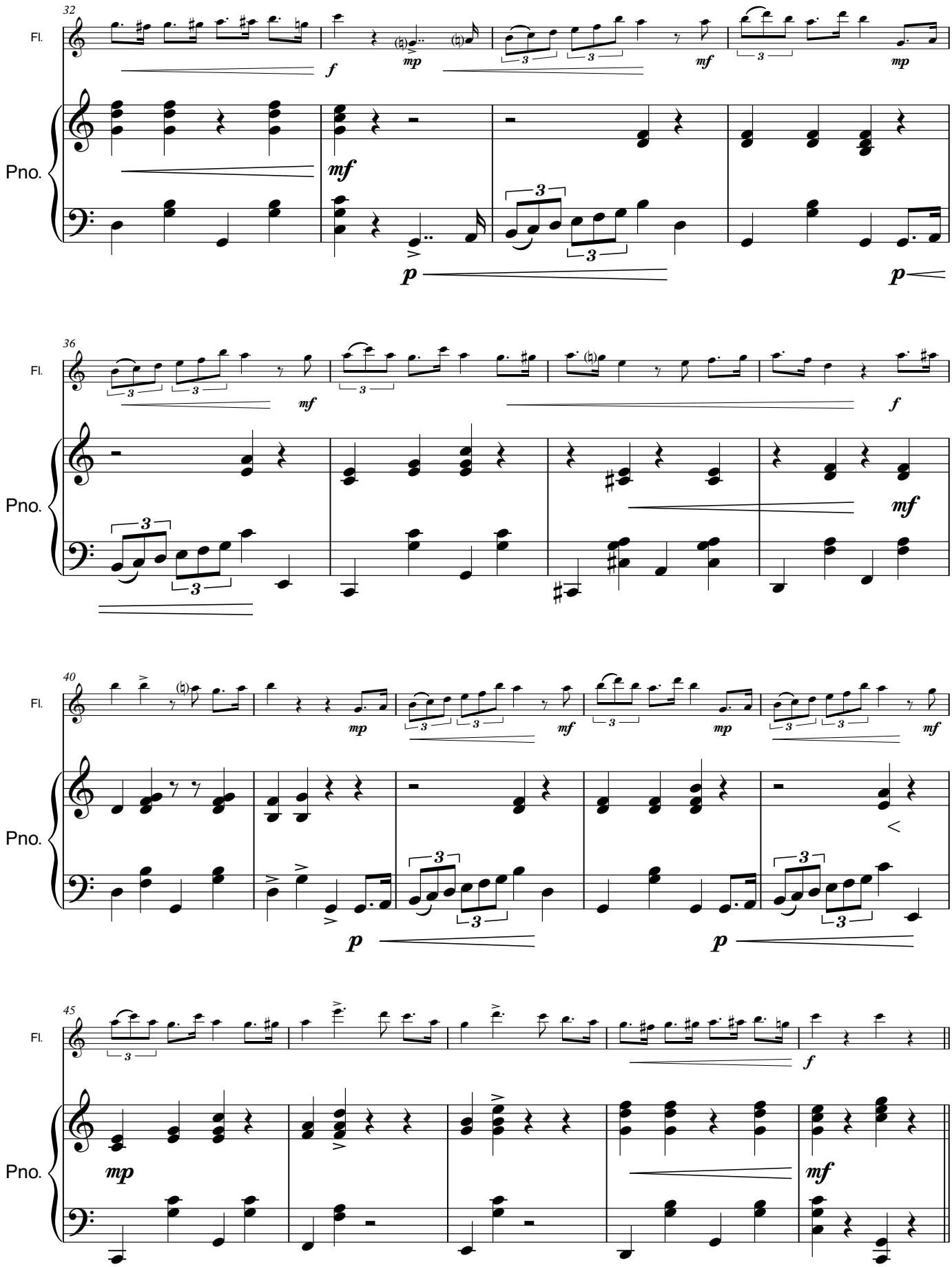
Mamie E. Williams
(1880-unknown)



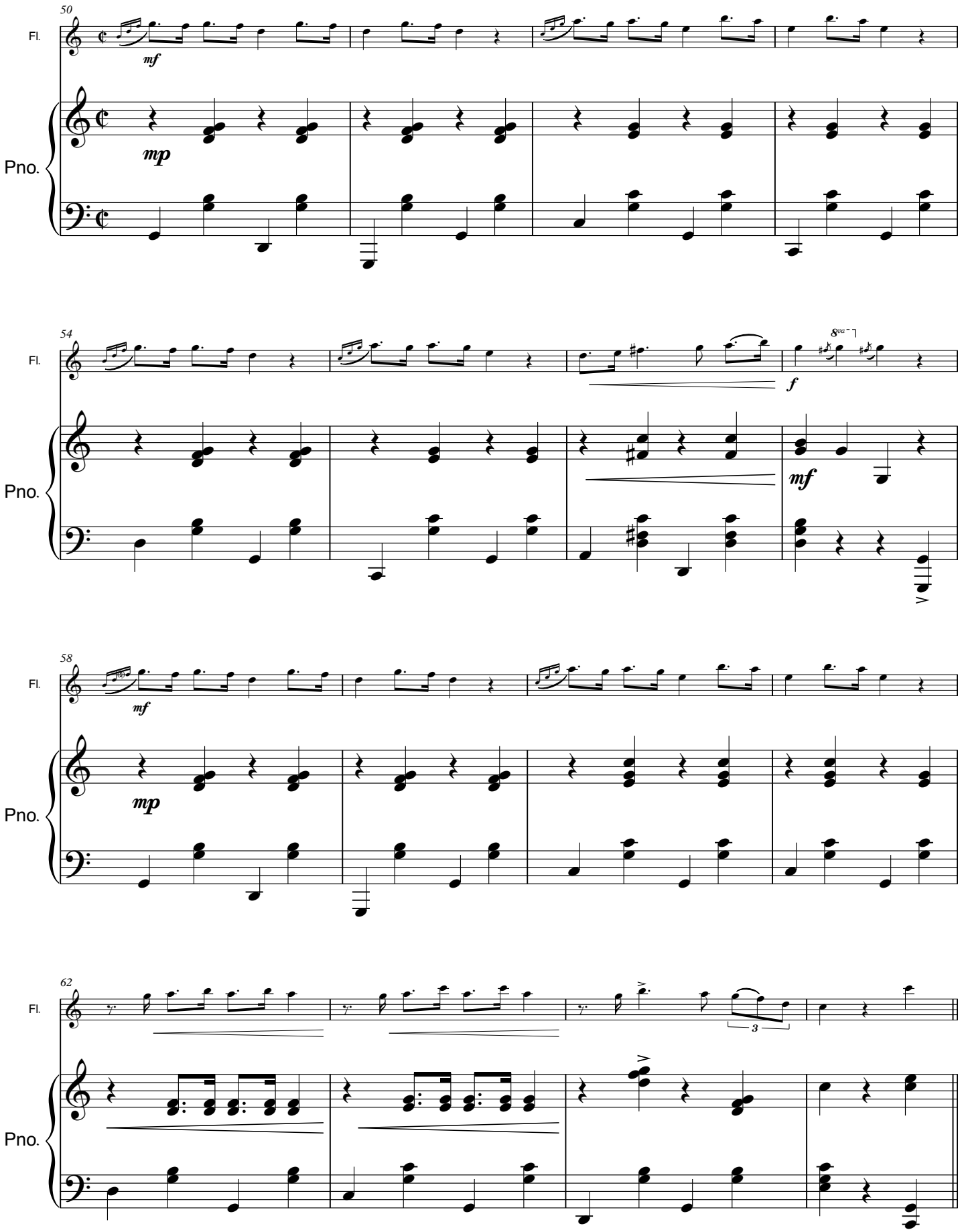
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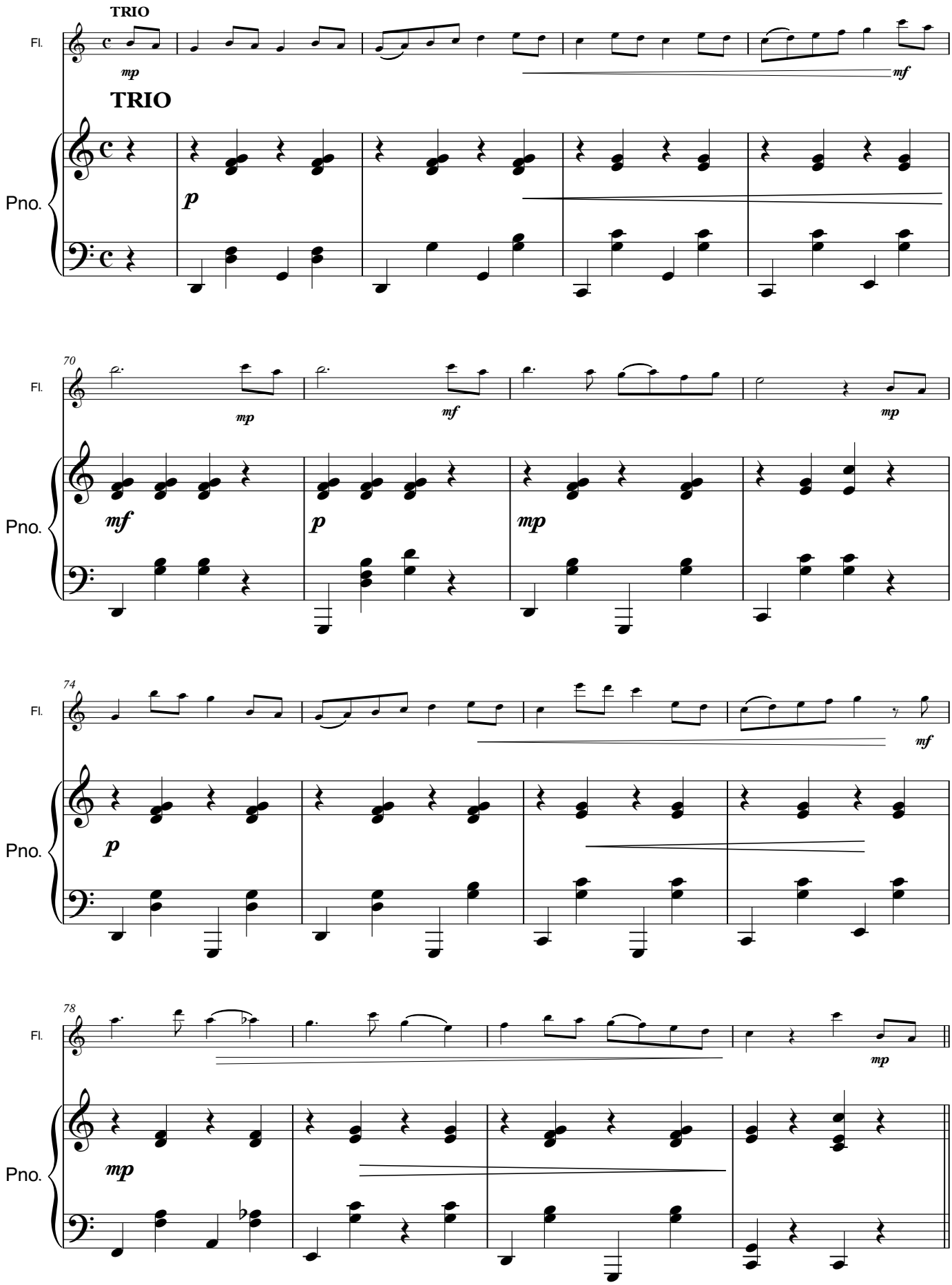


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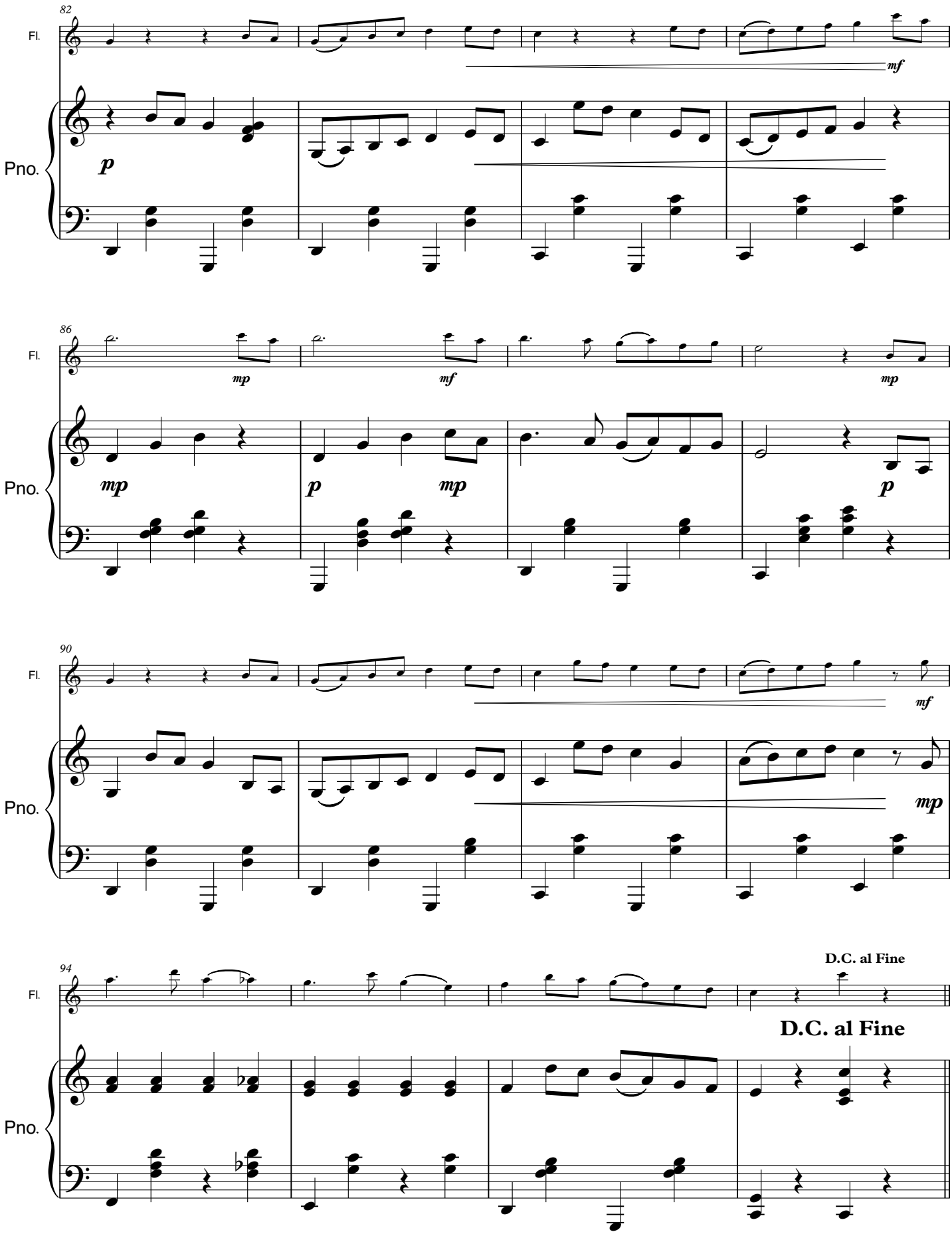


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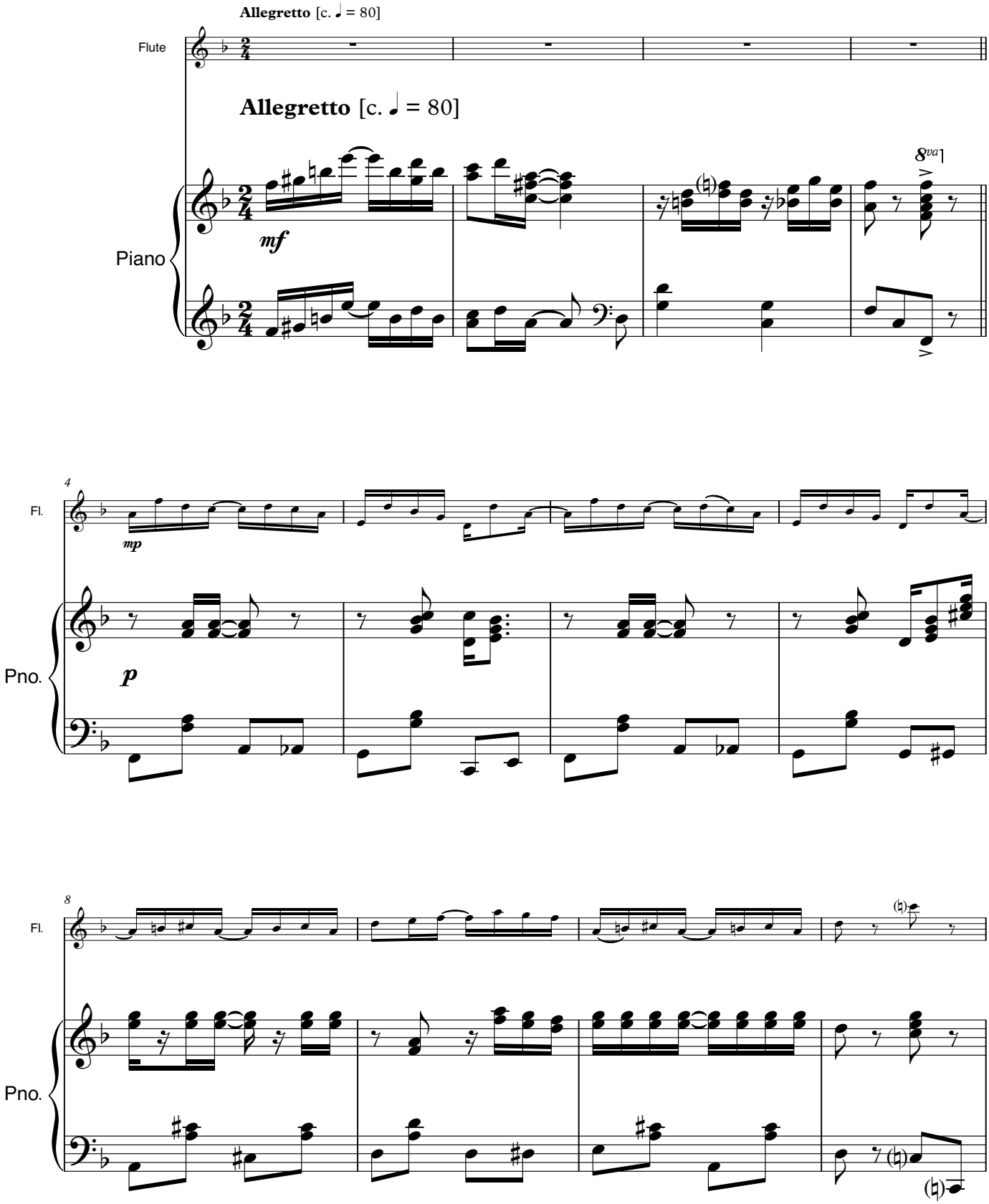


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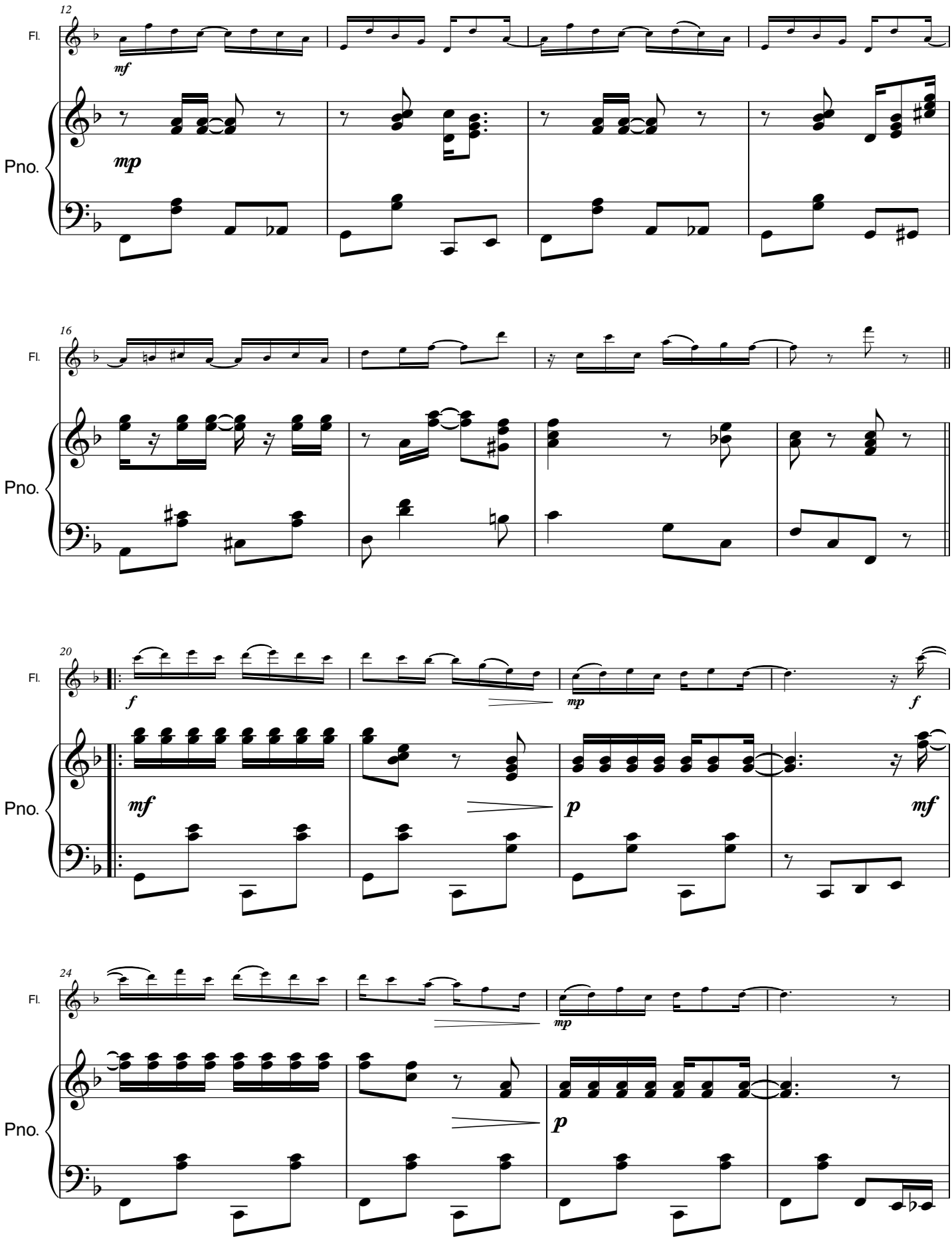
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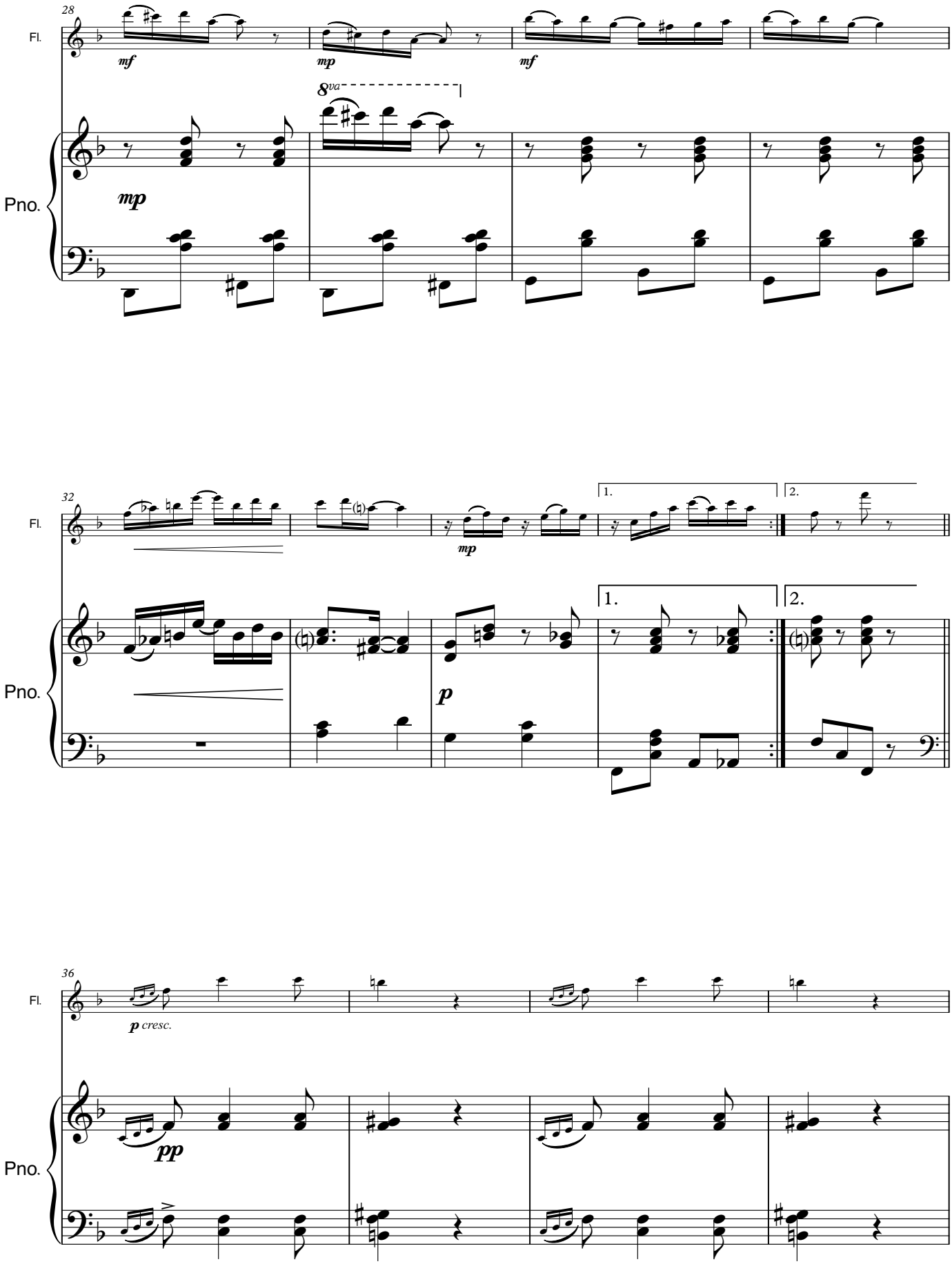
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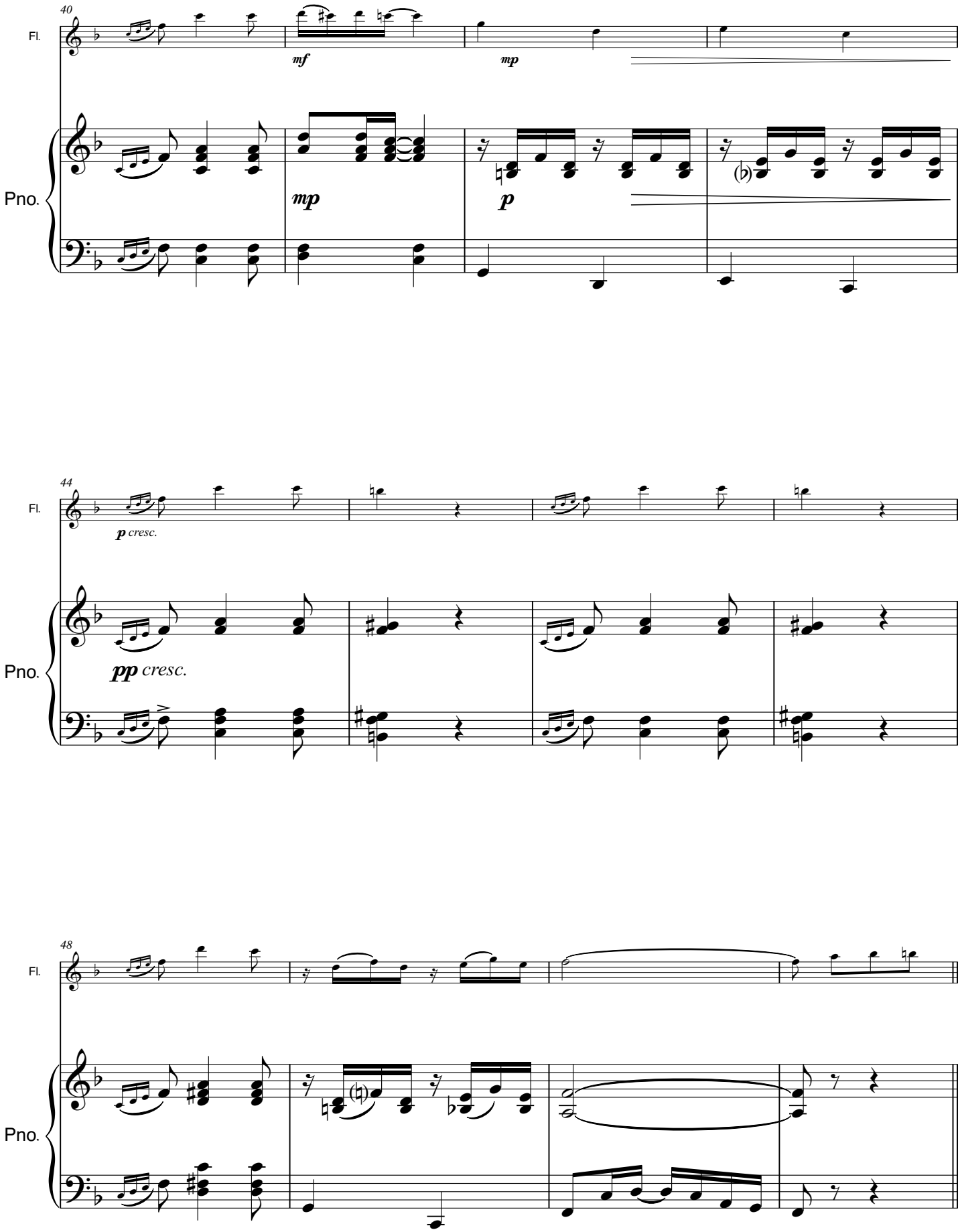


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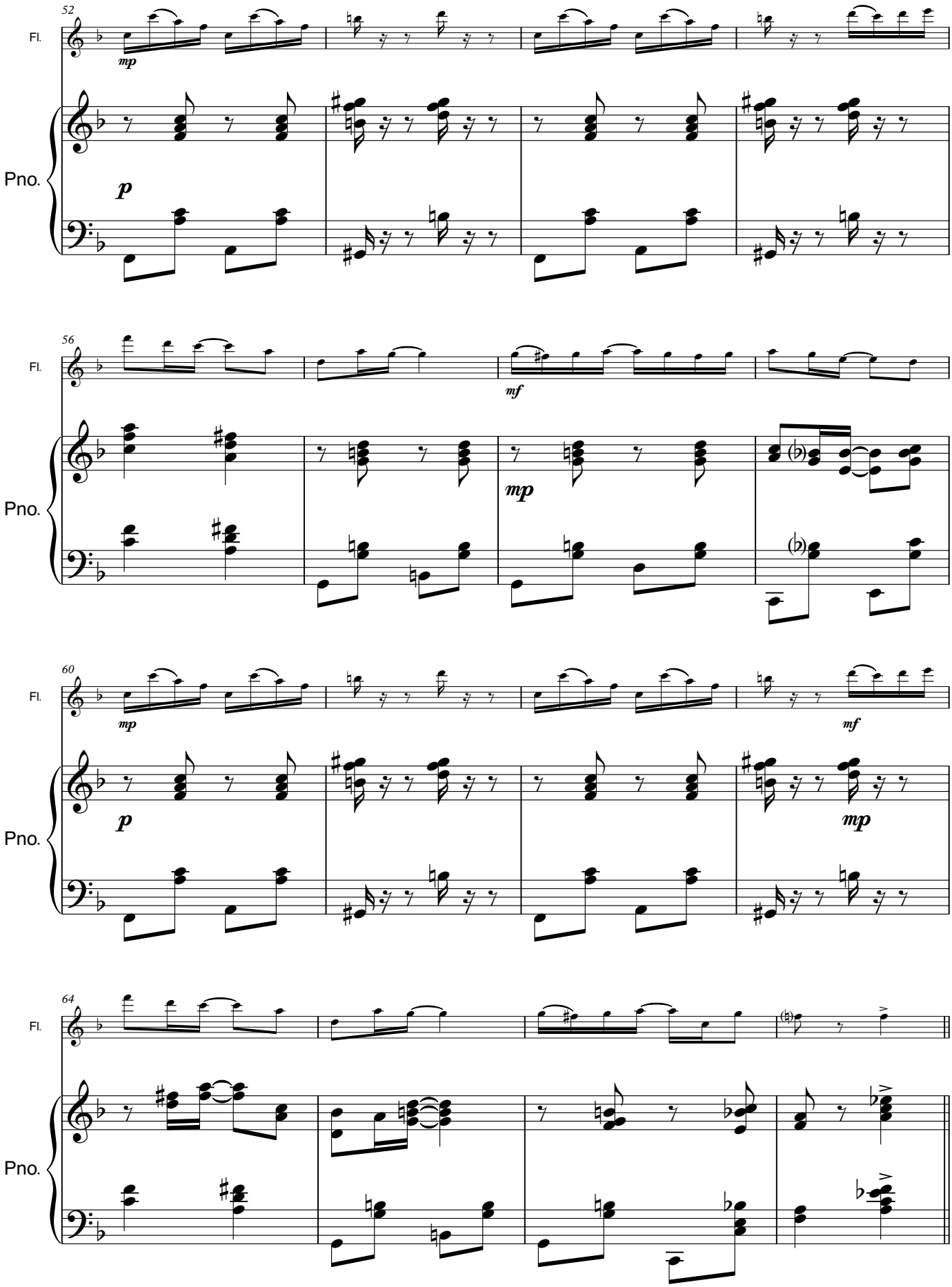


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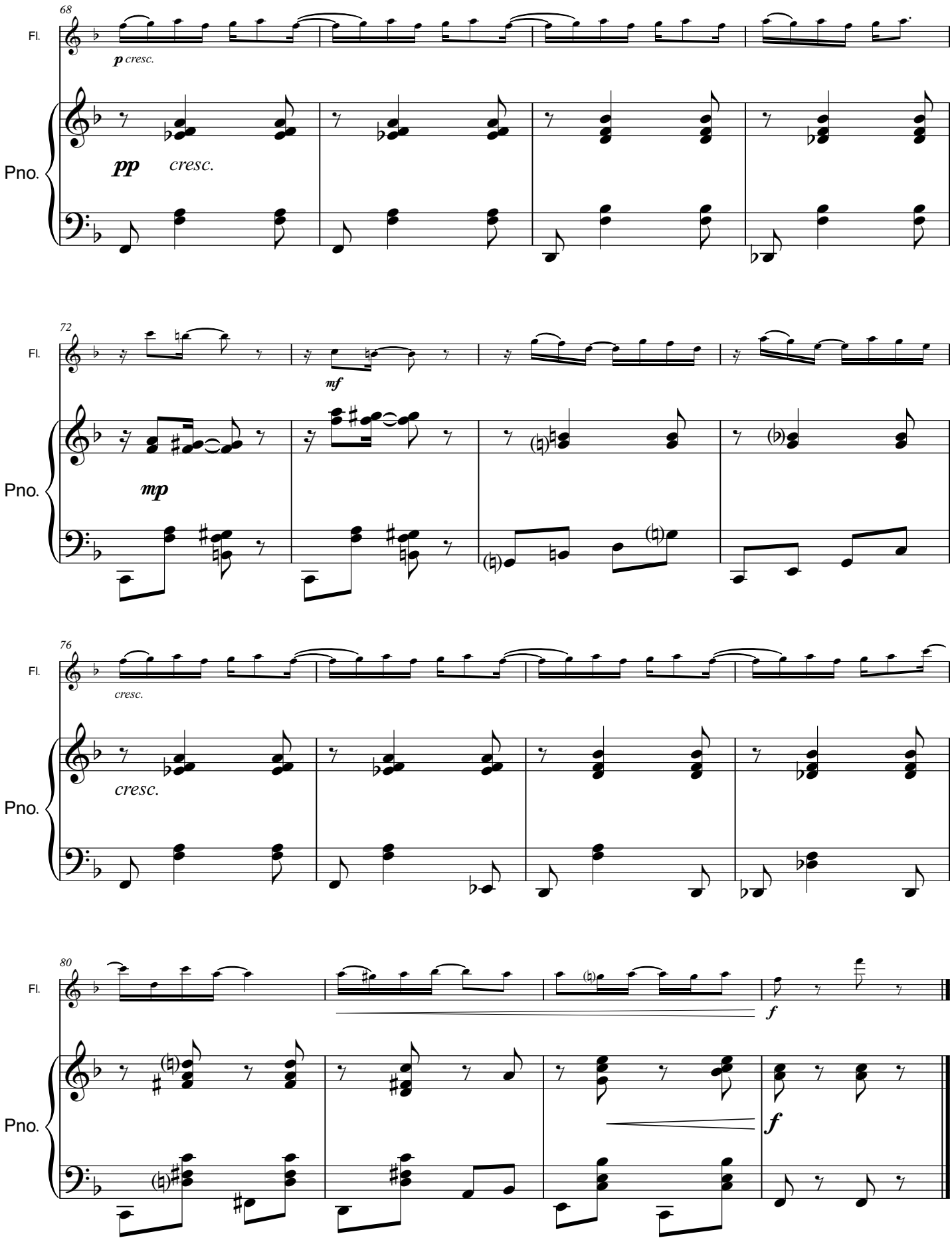


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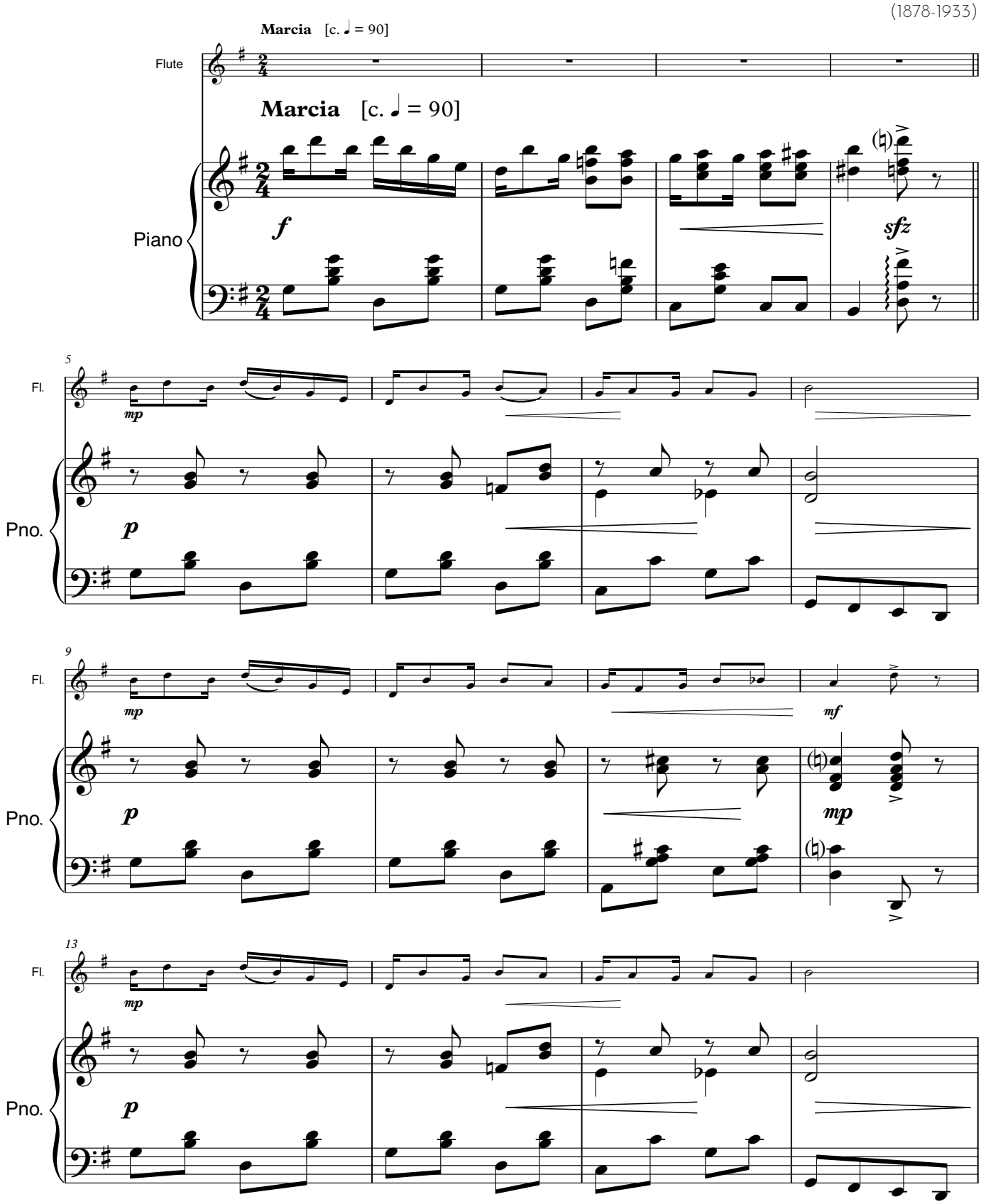


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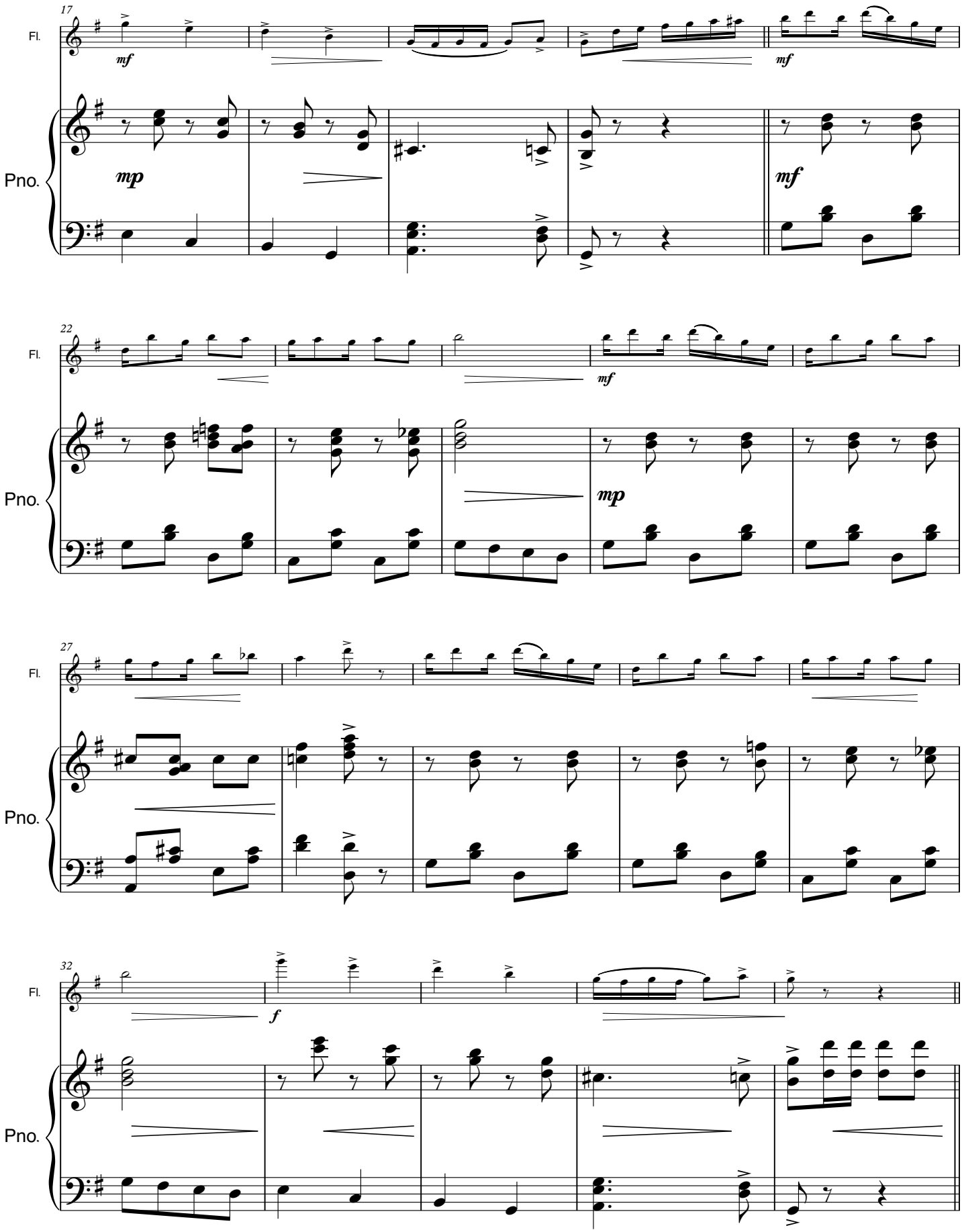
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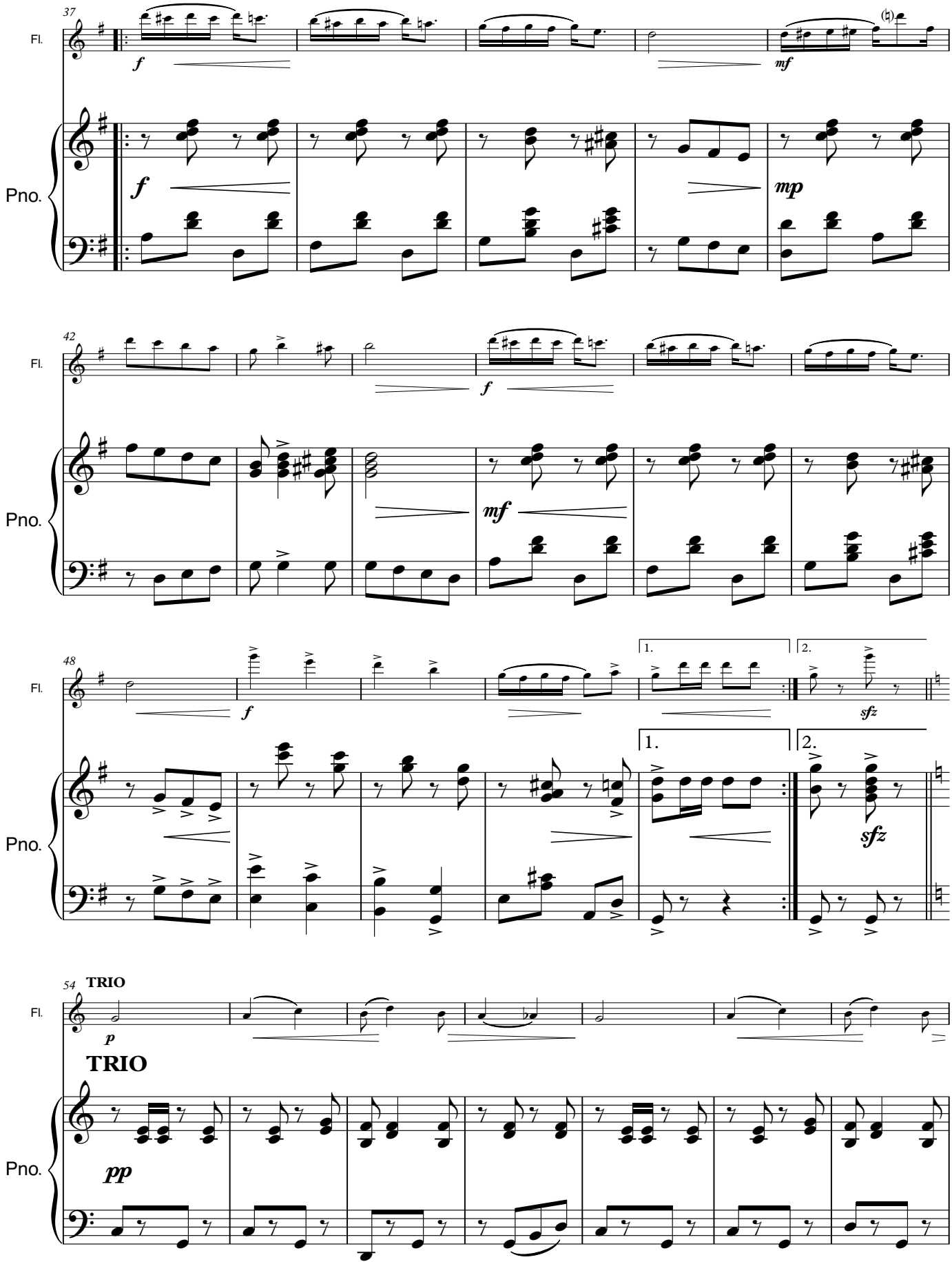
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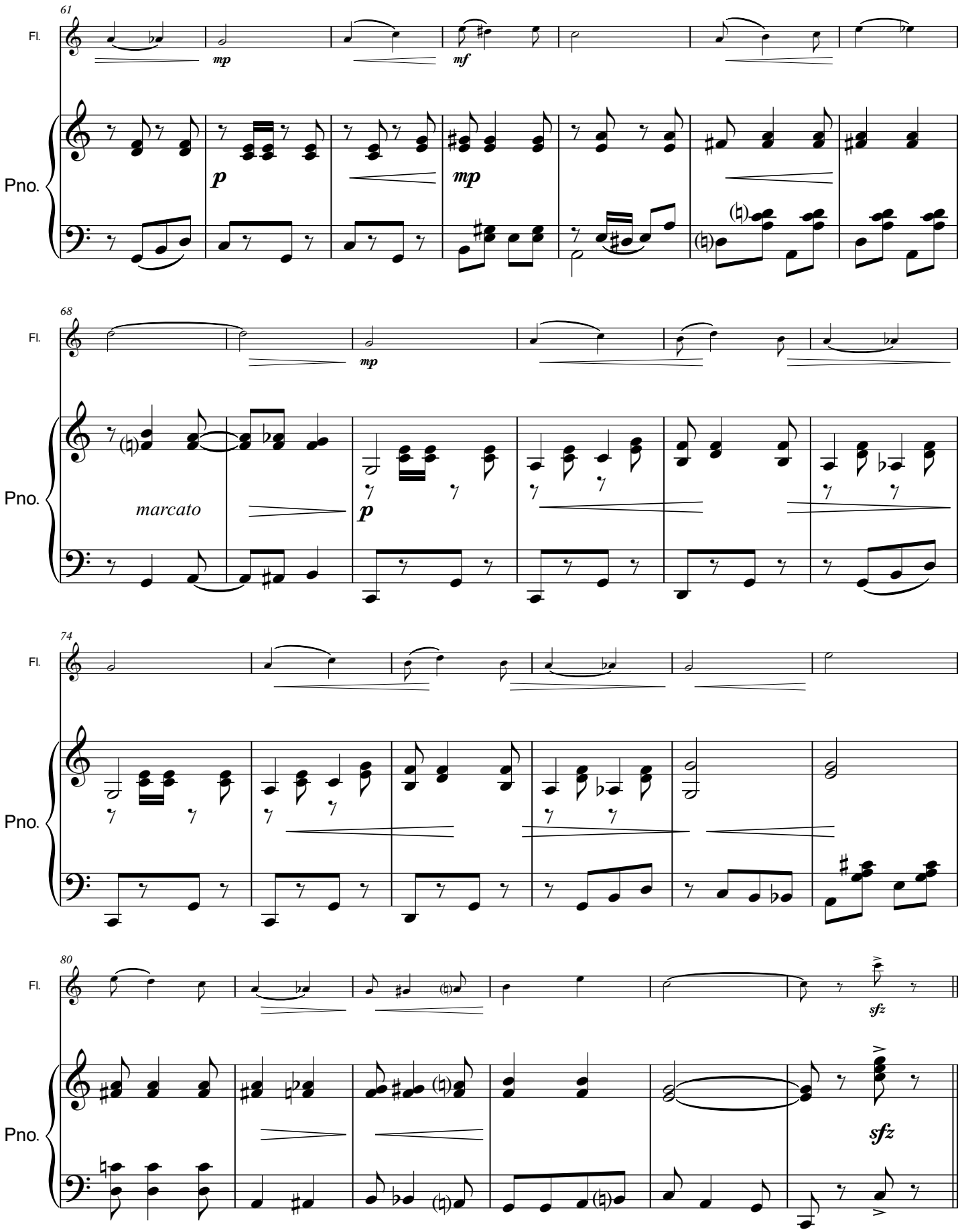


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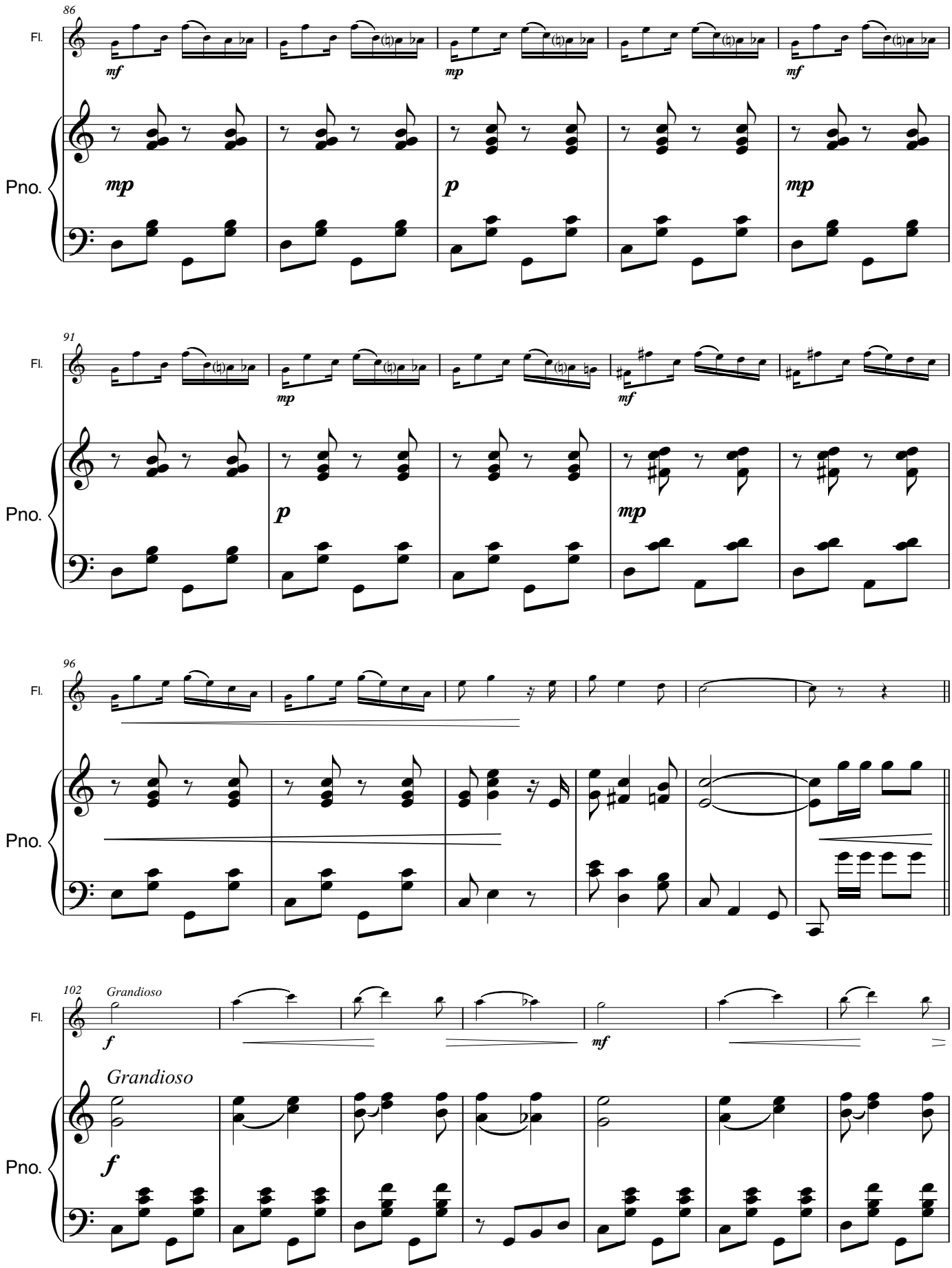


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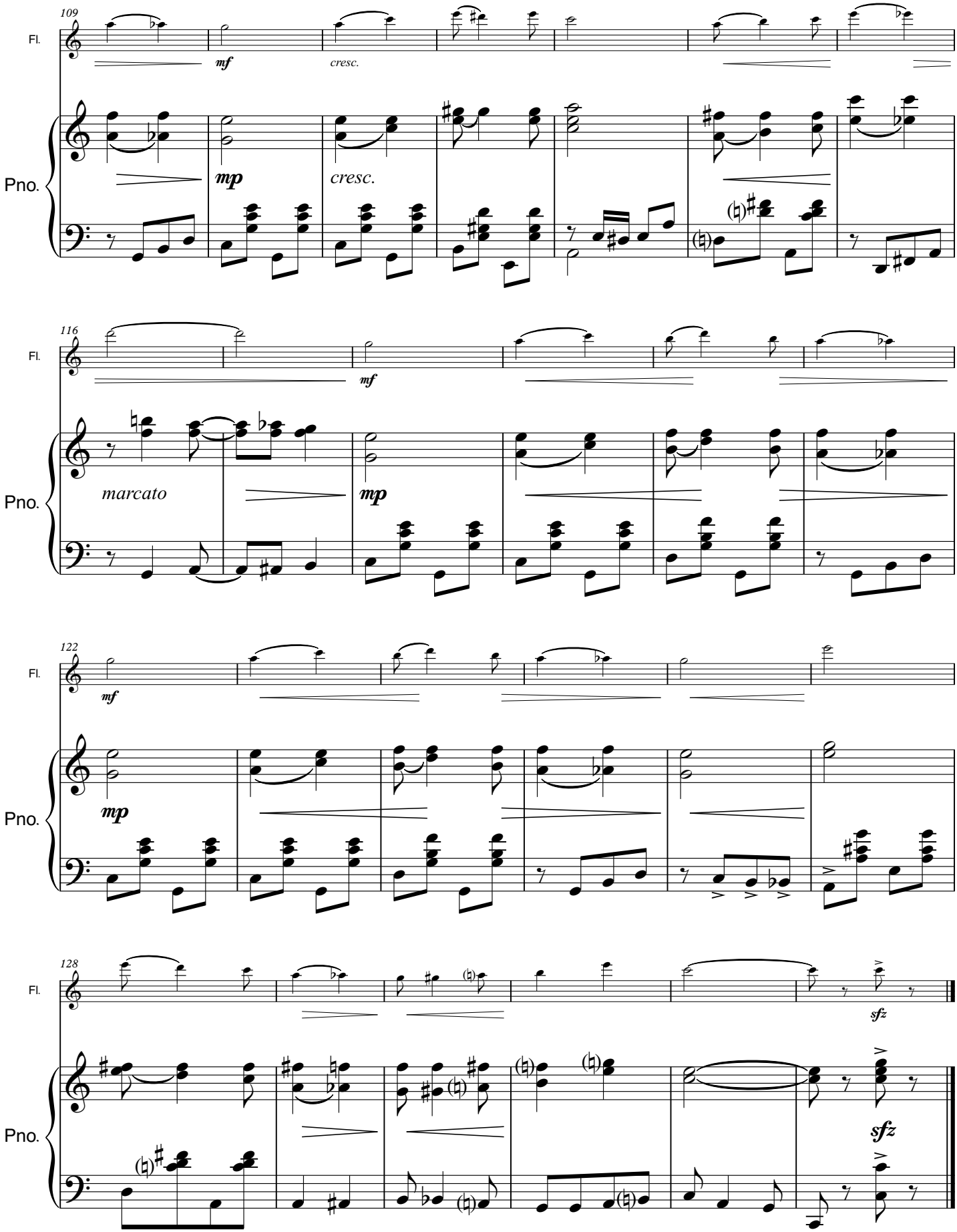


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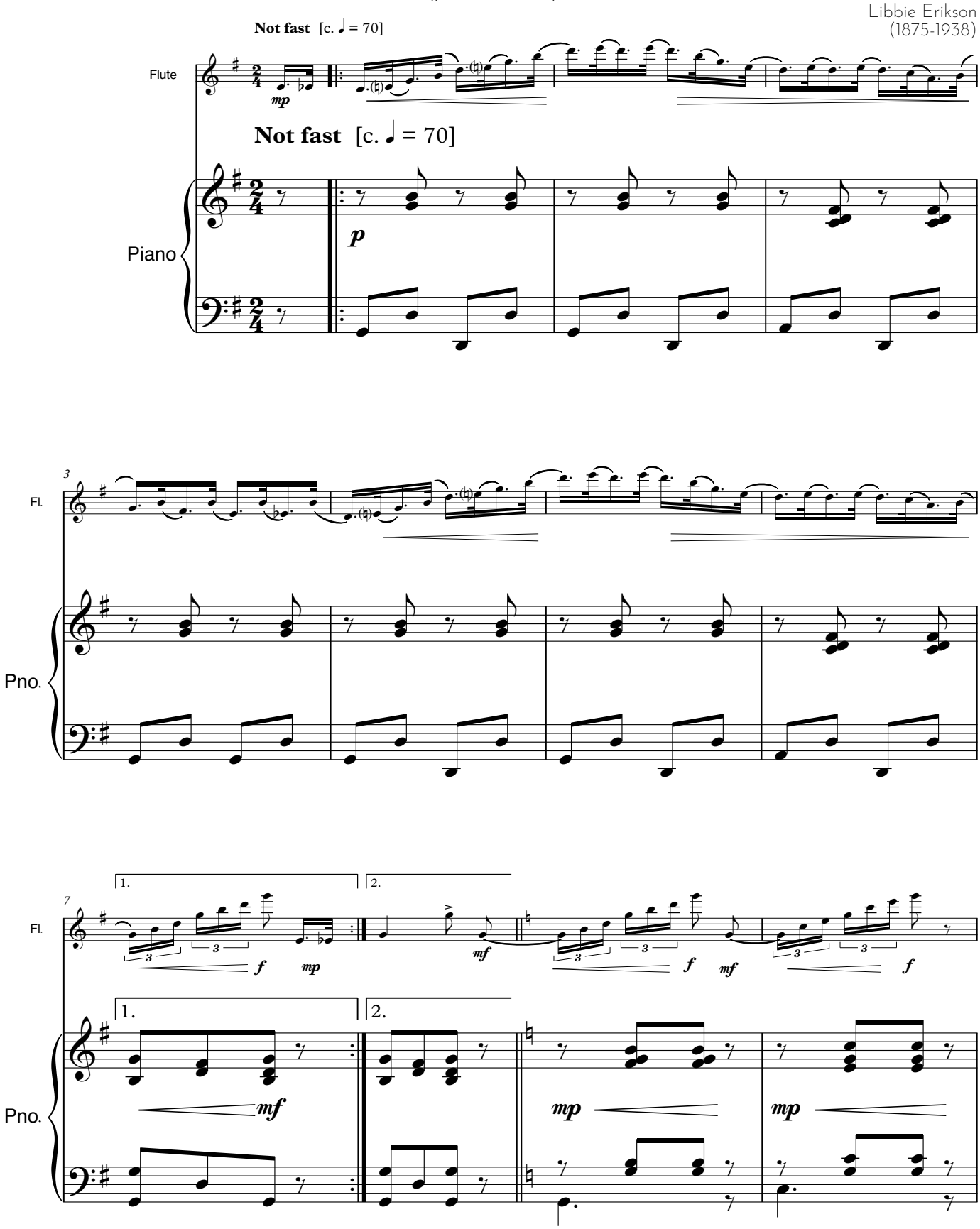


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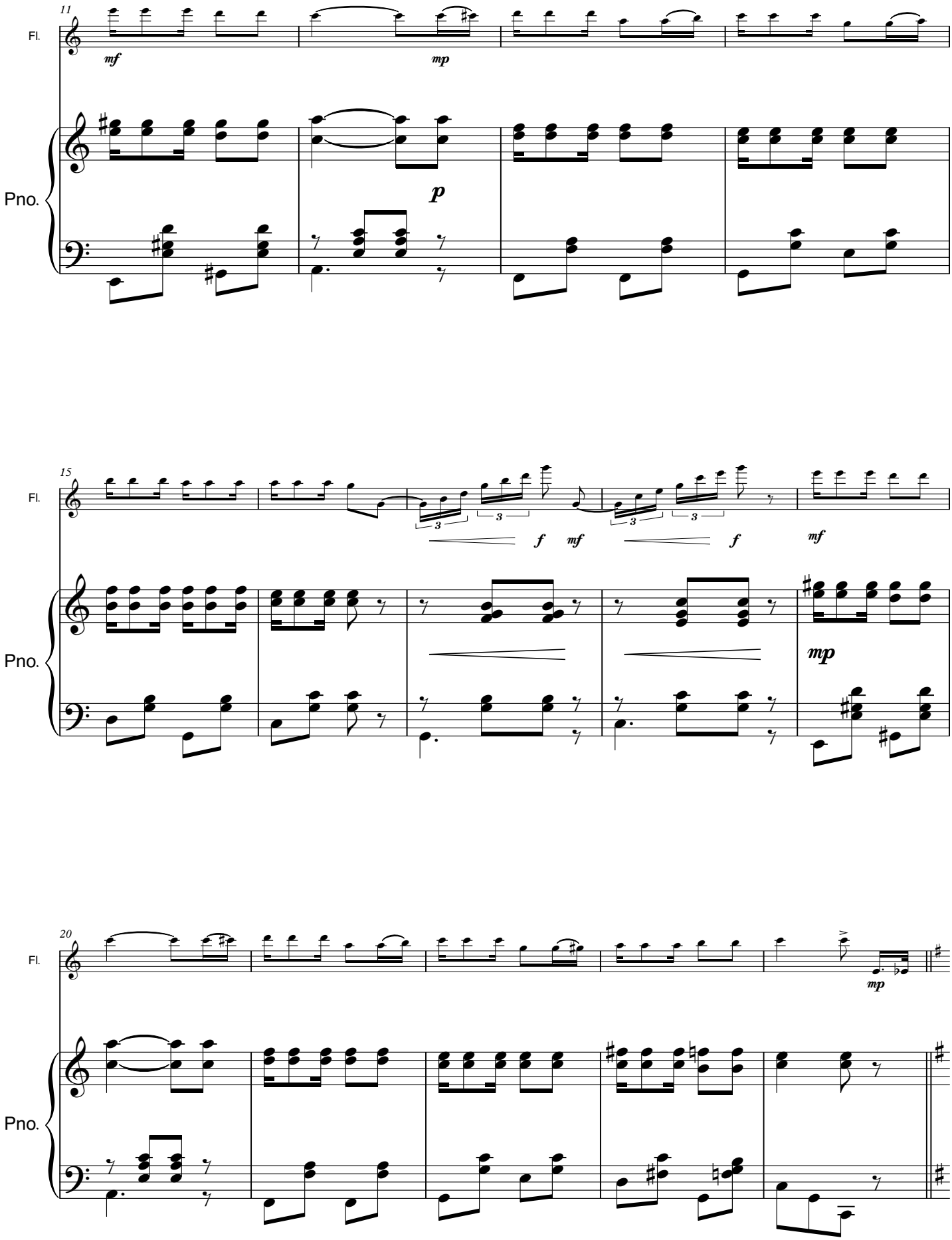
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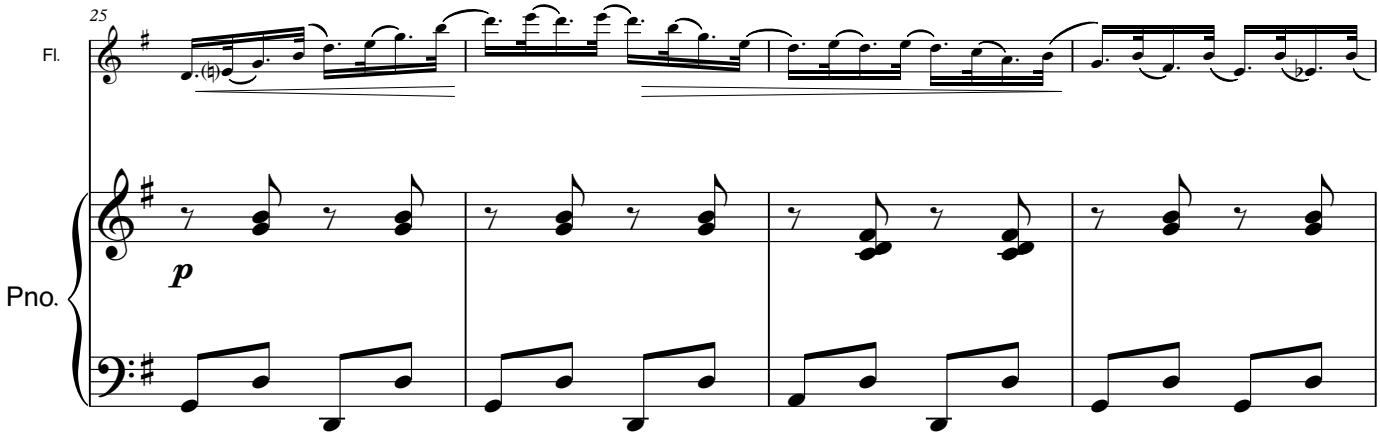
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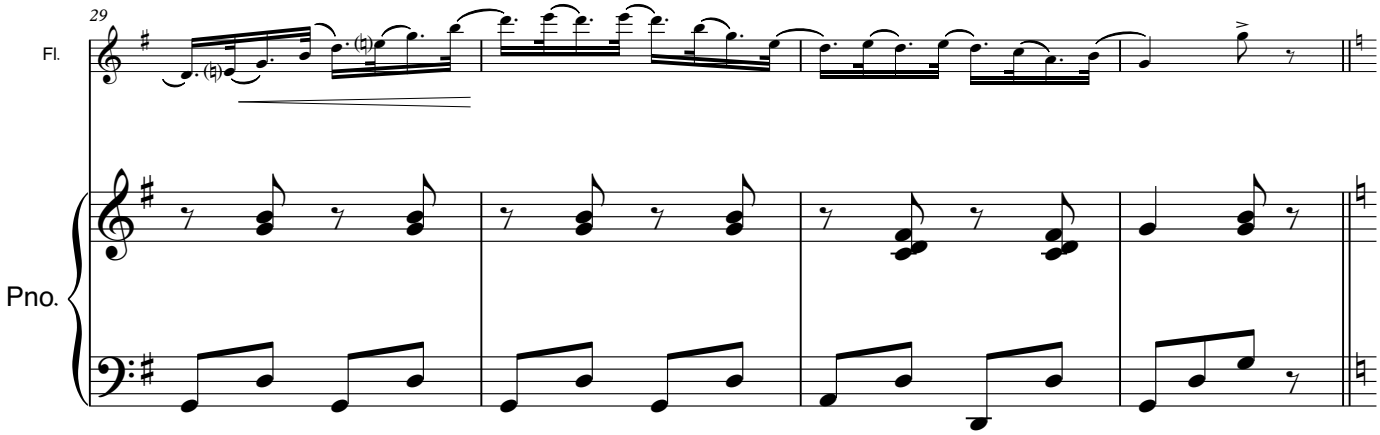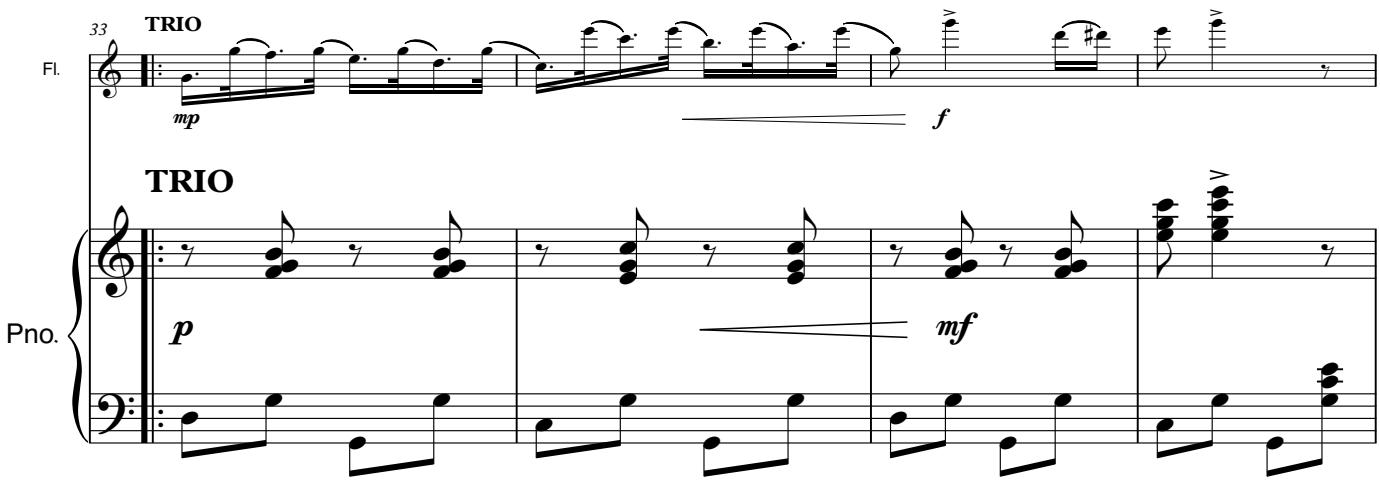


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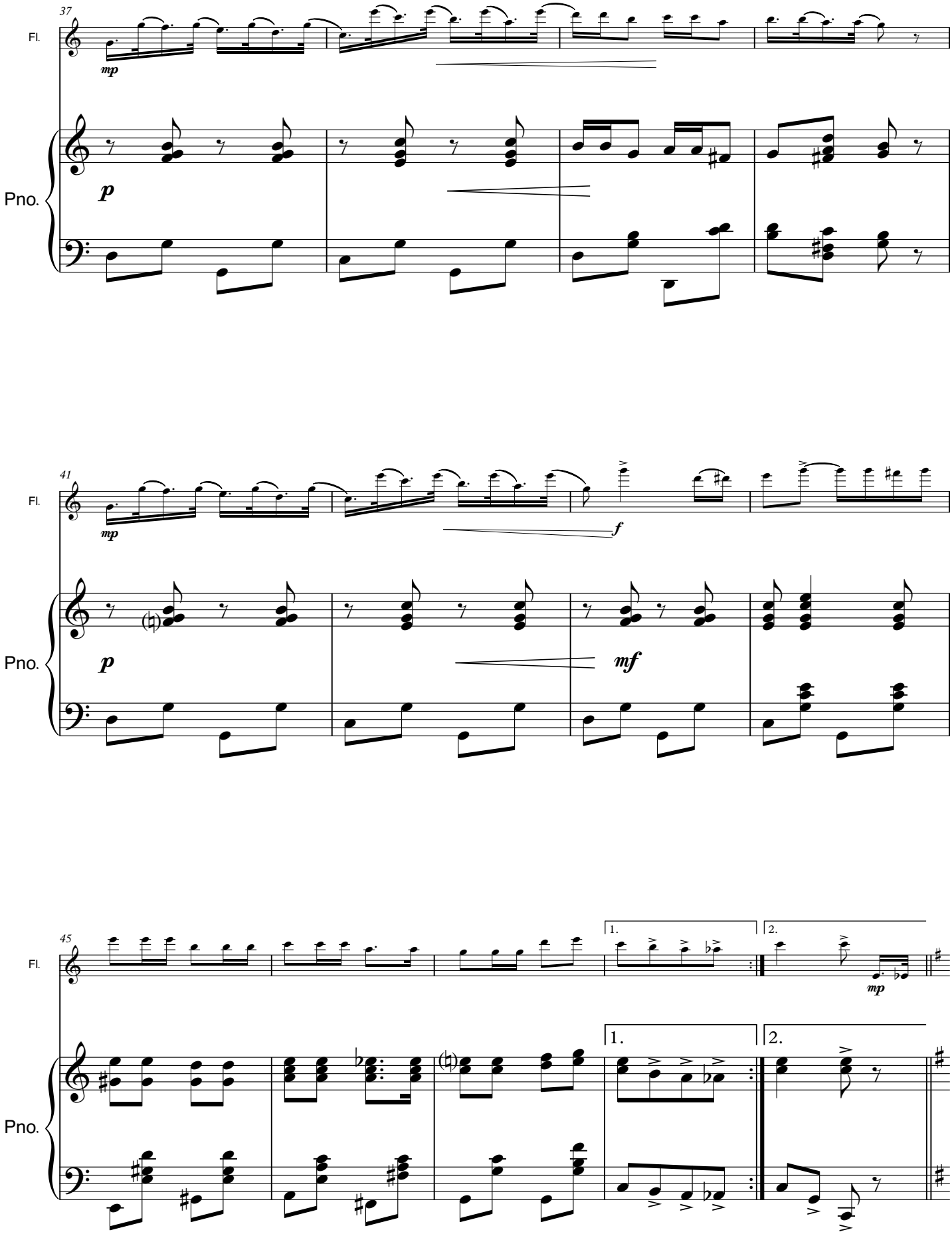


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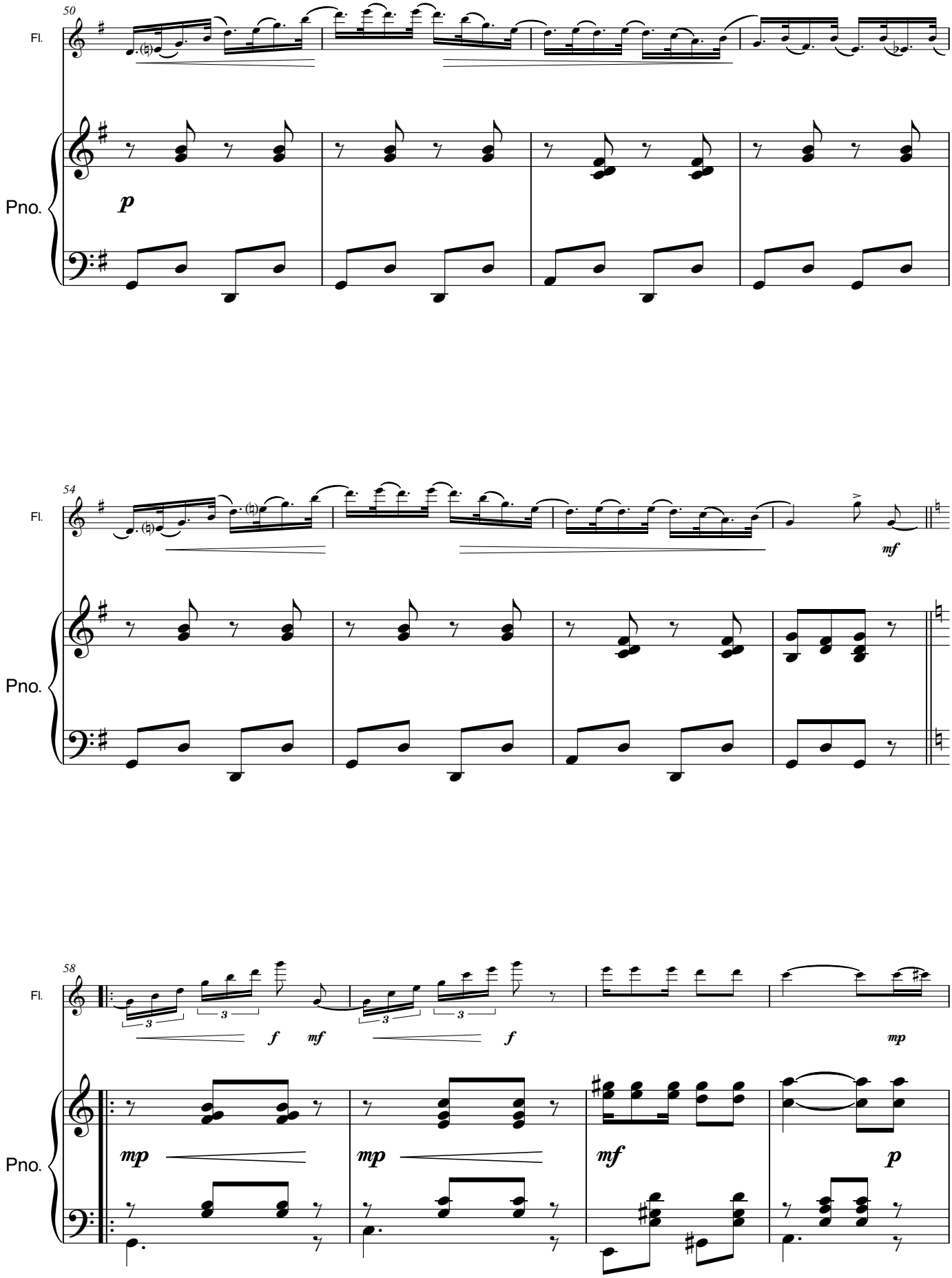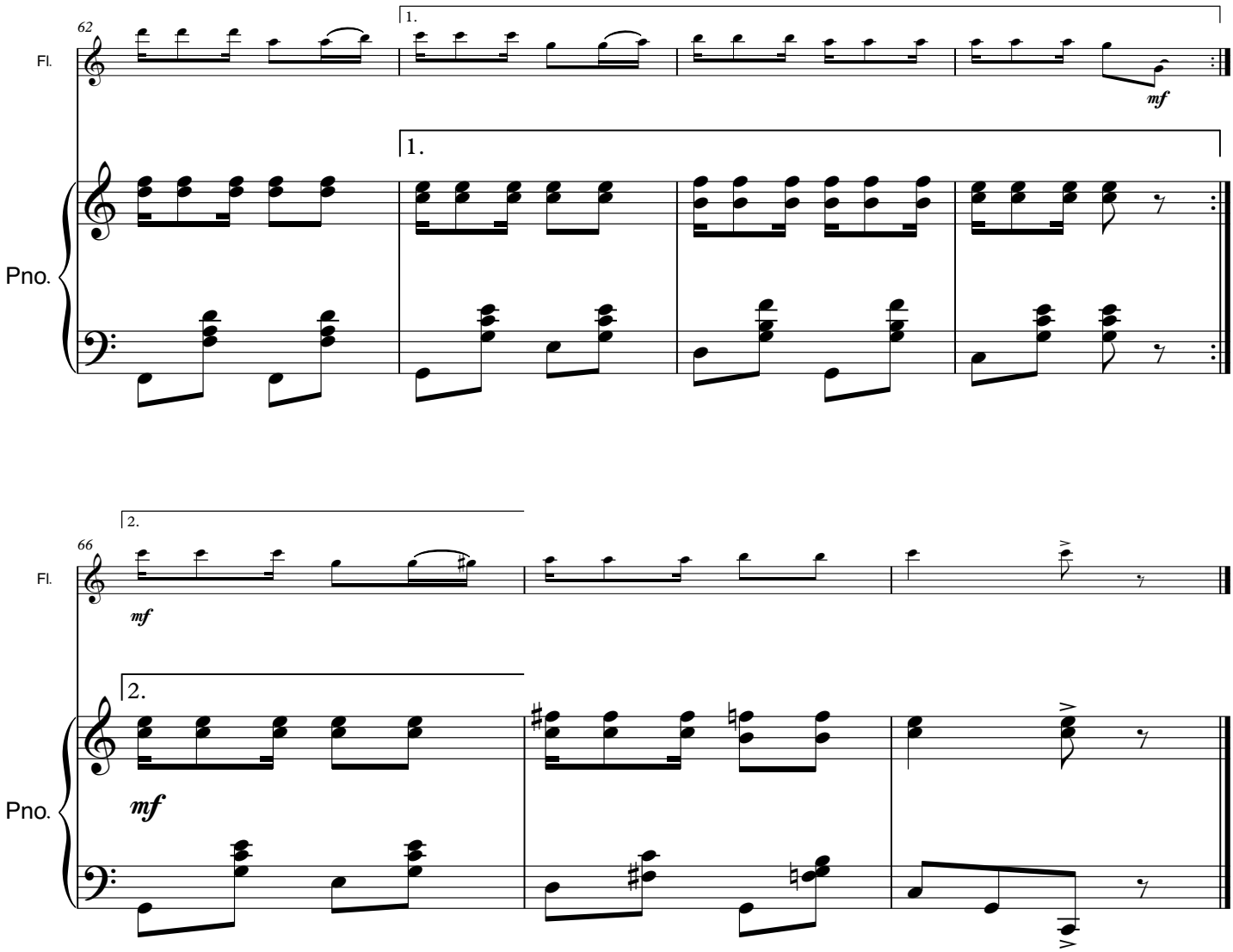






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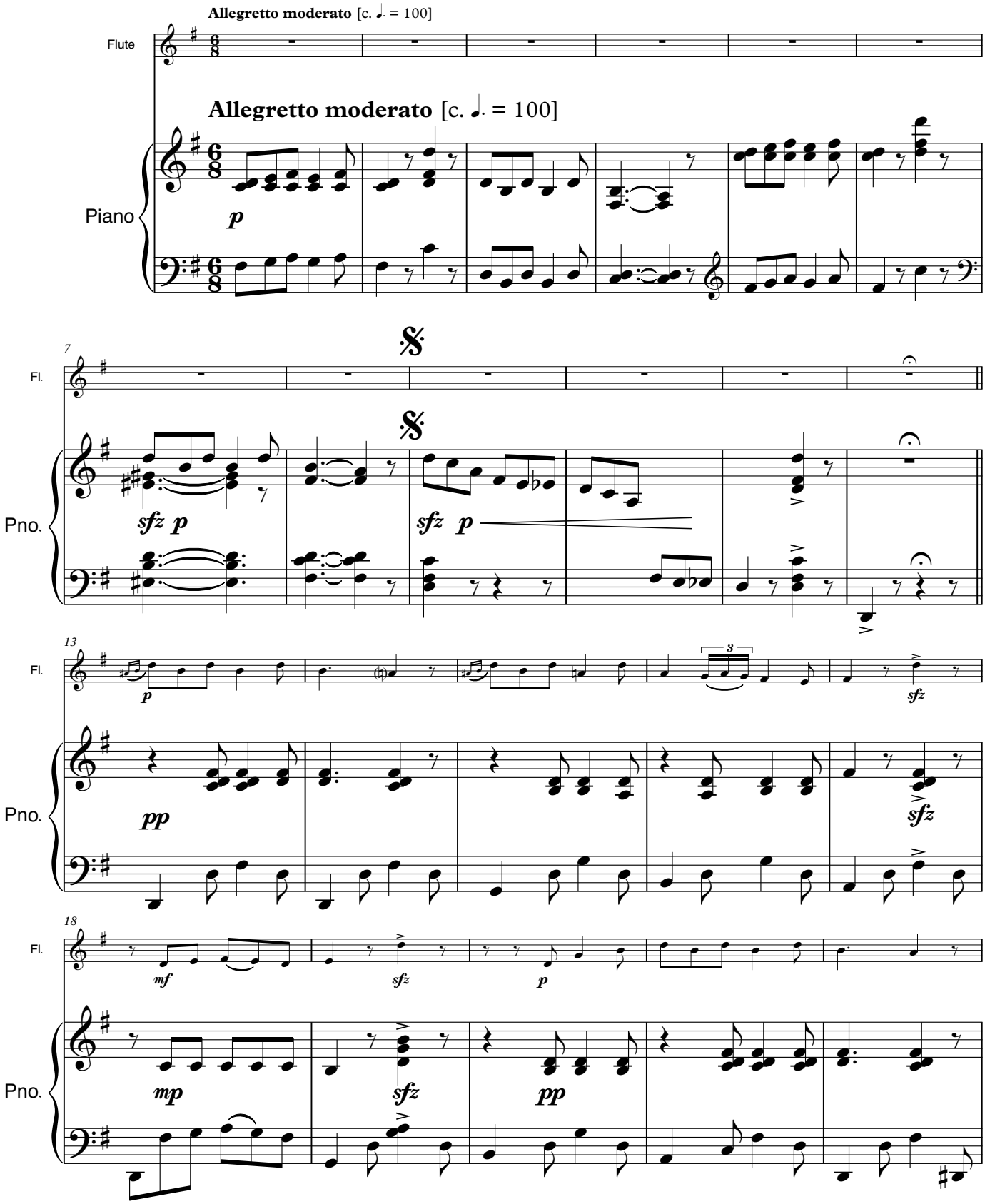


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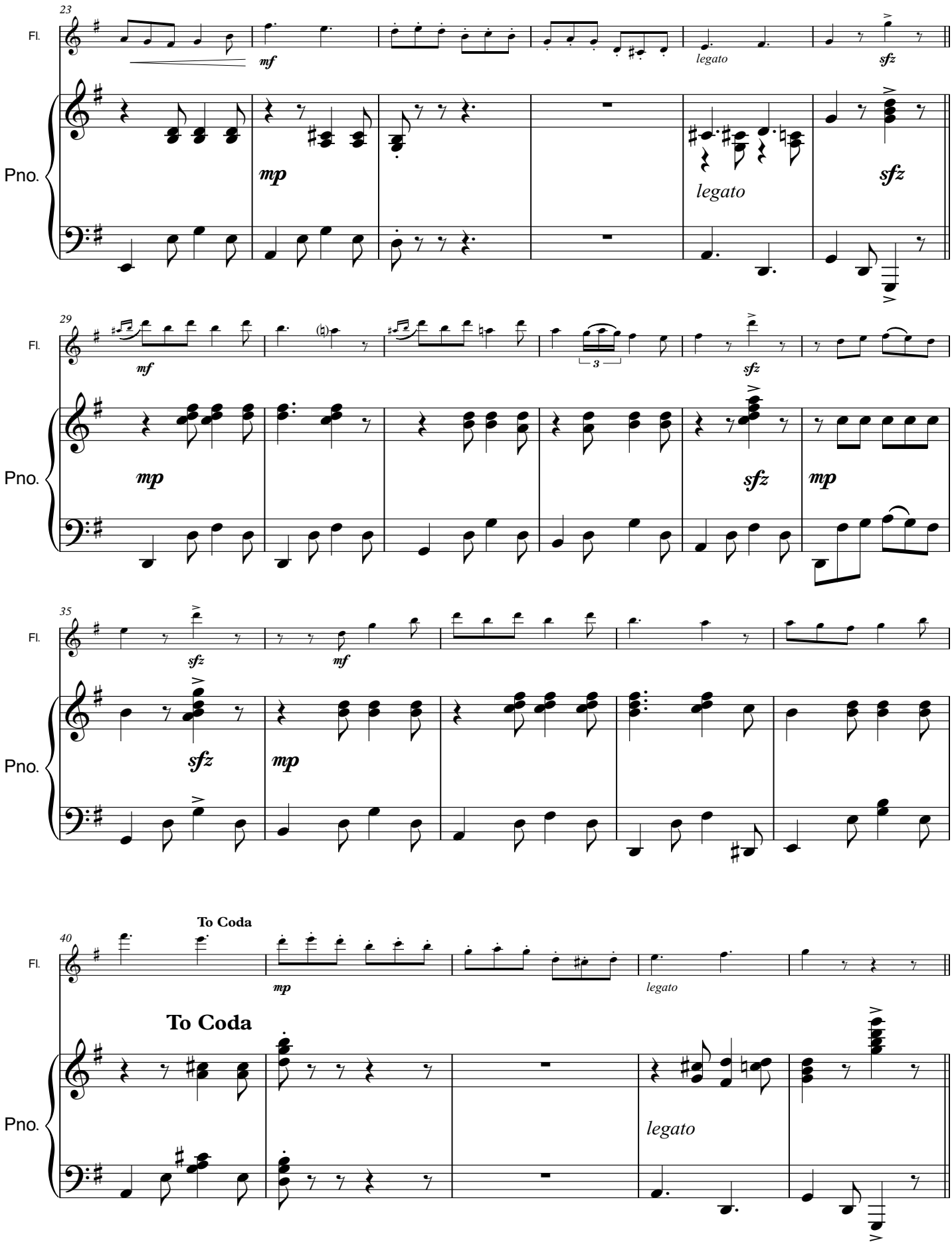
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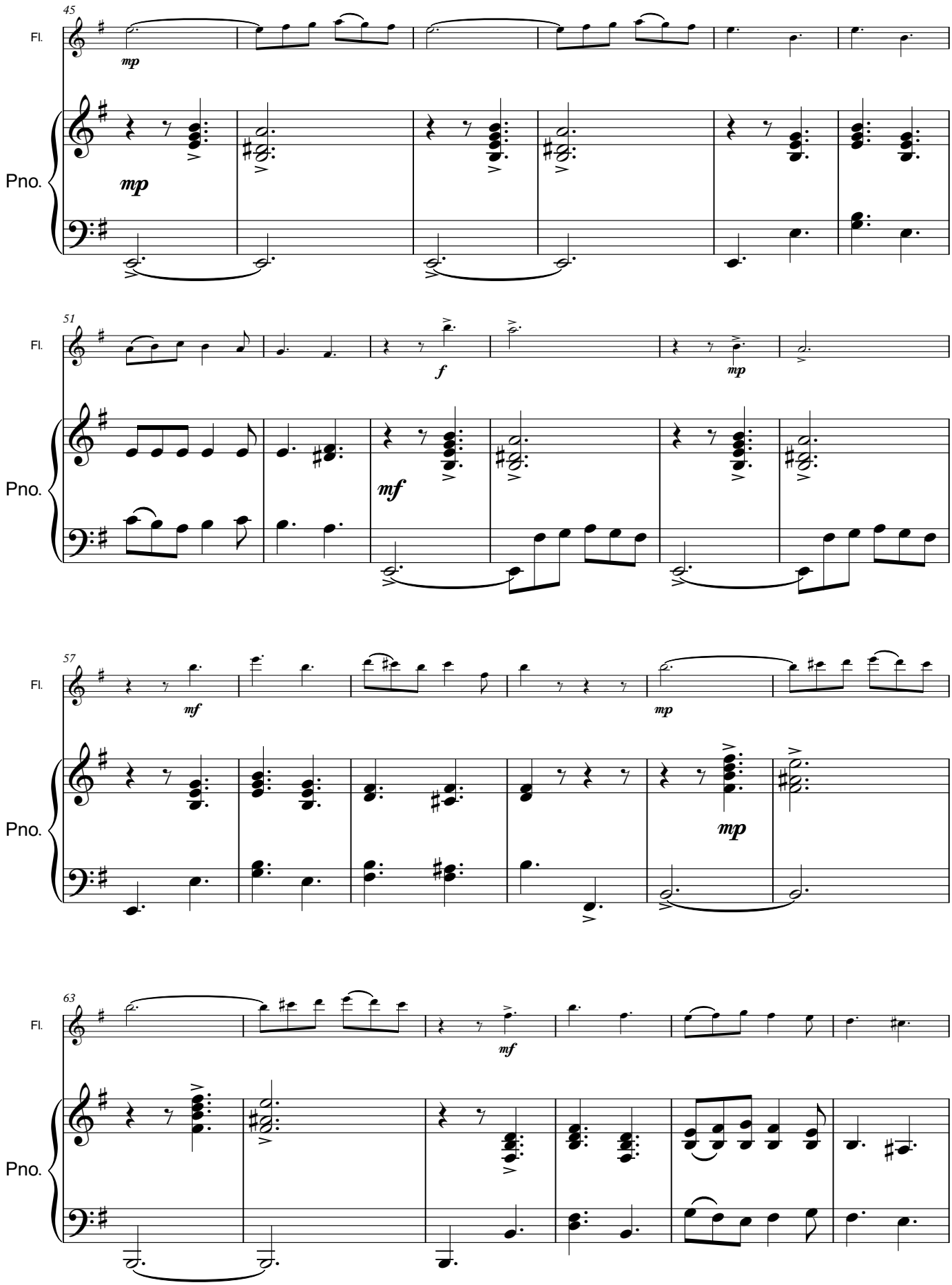
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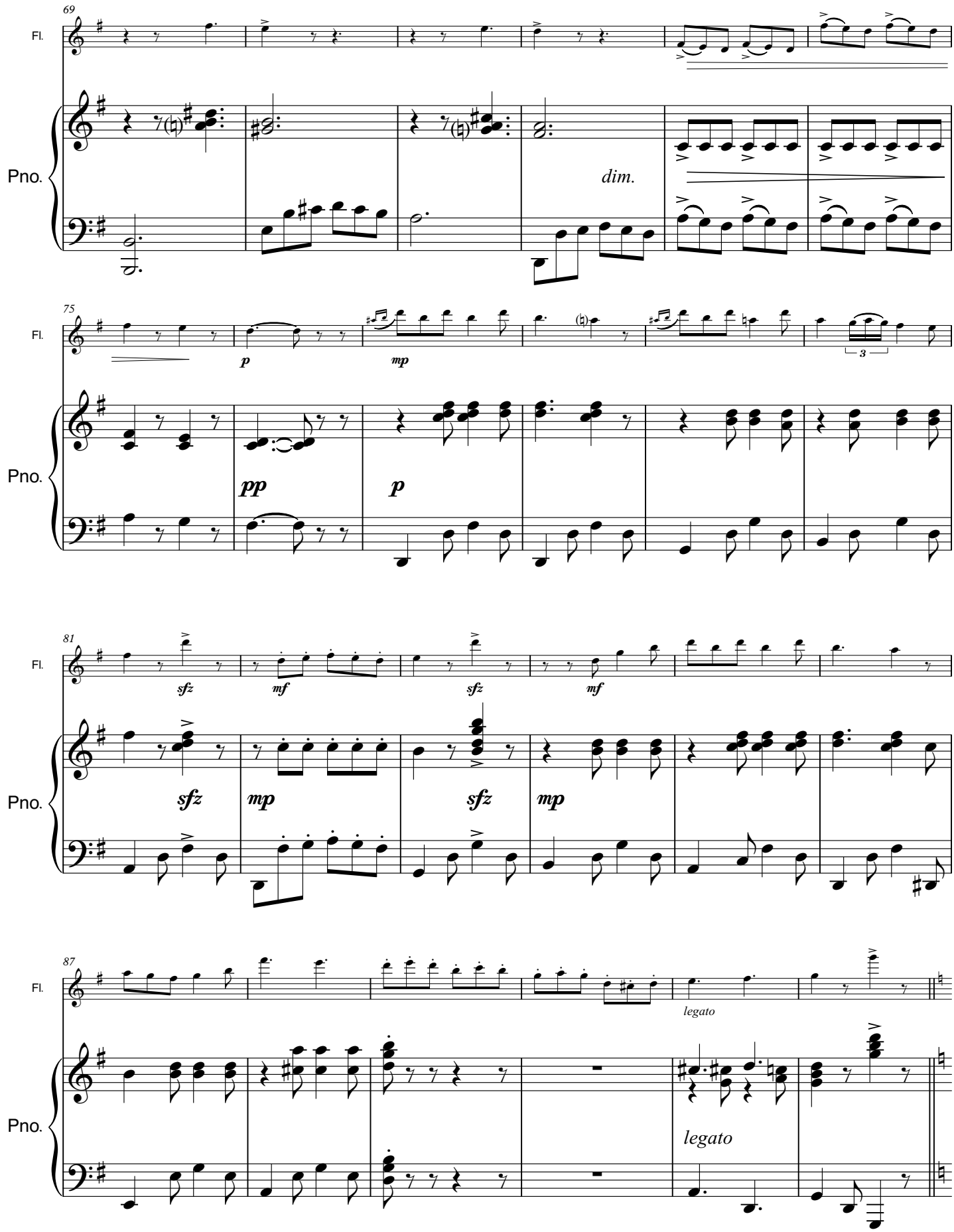


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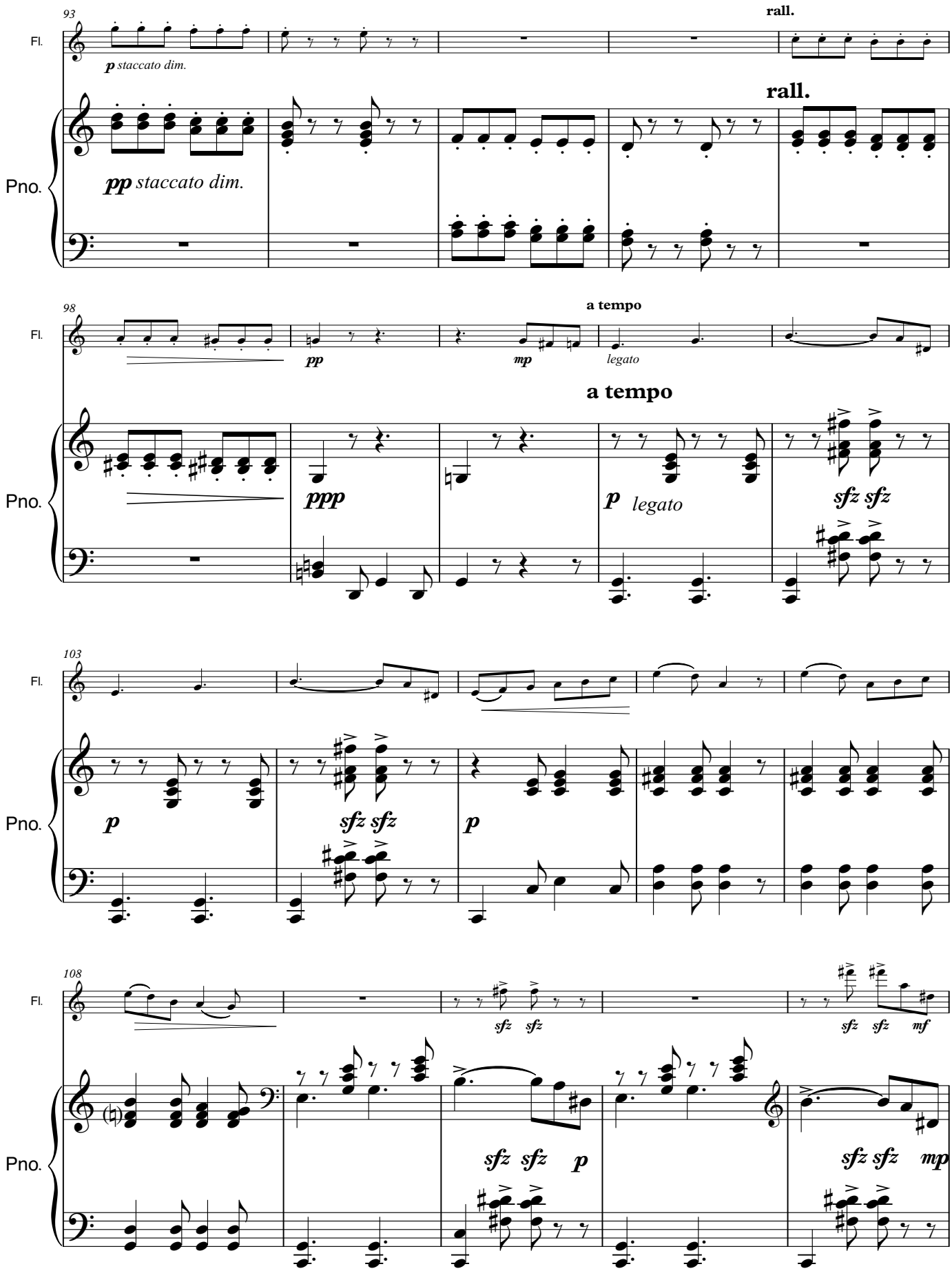


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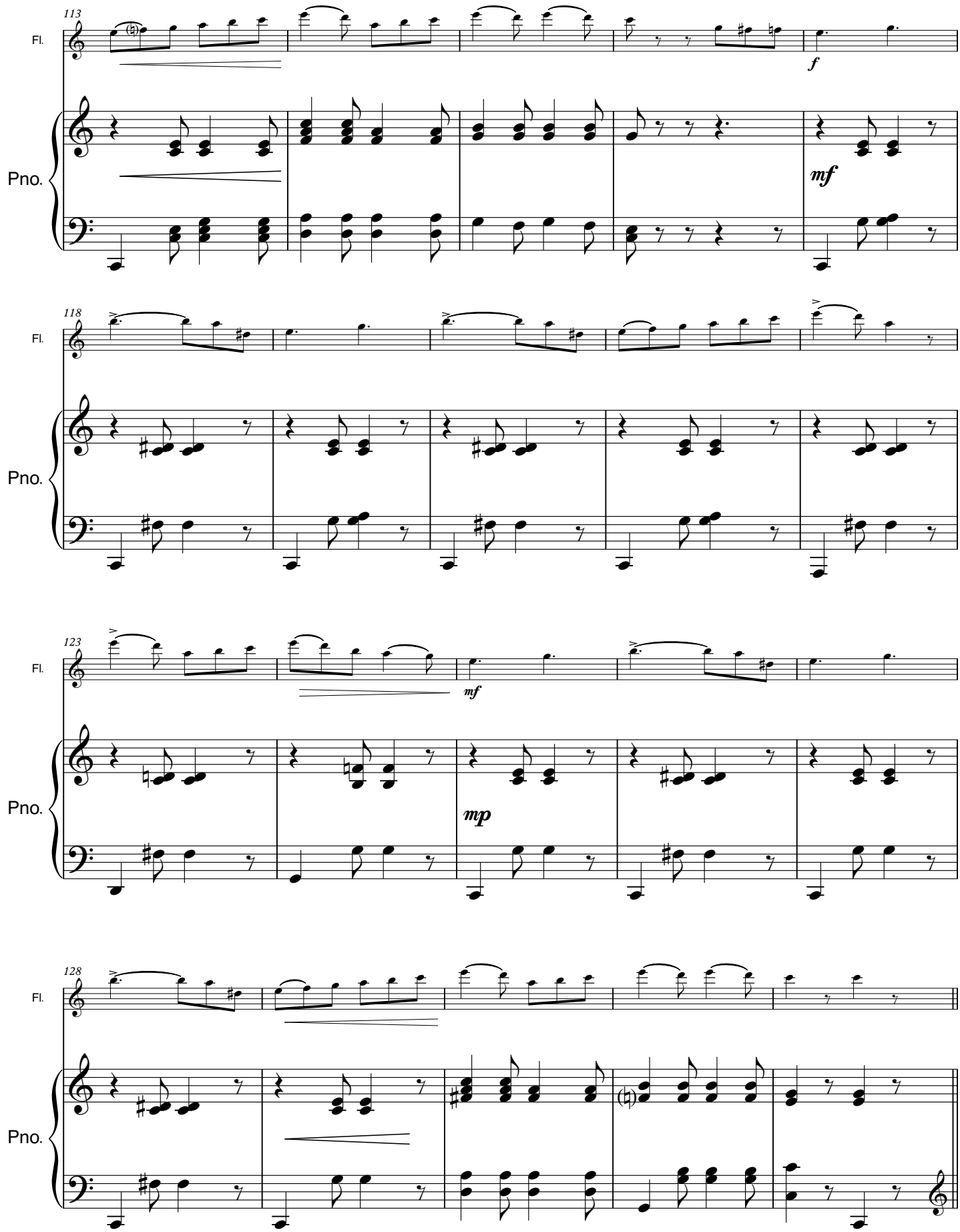


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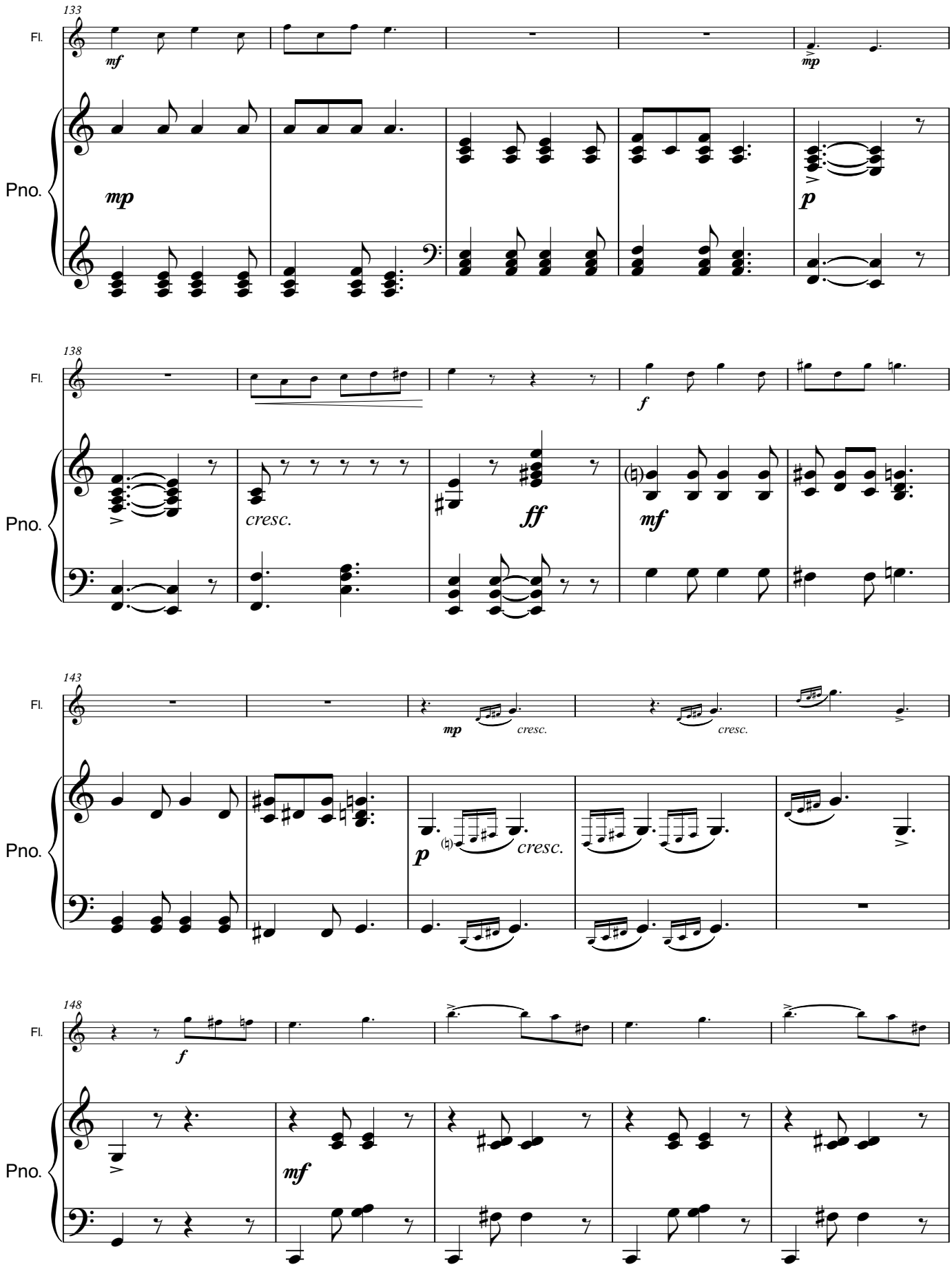


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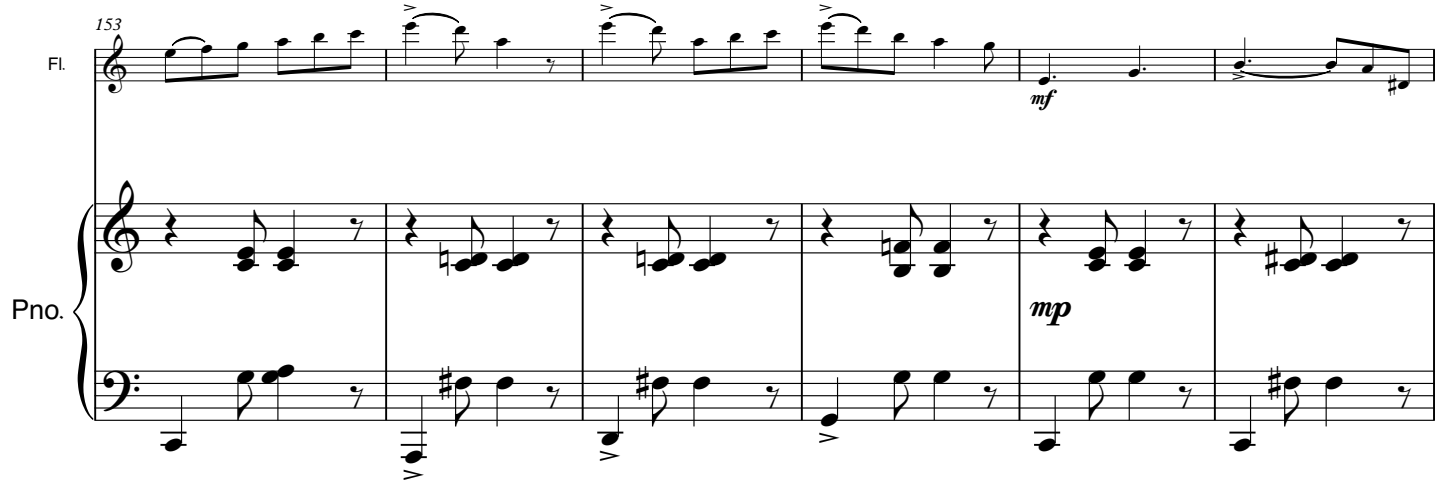


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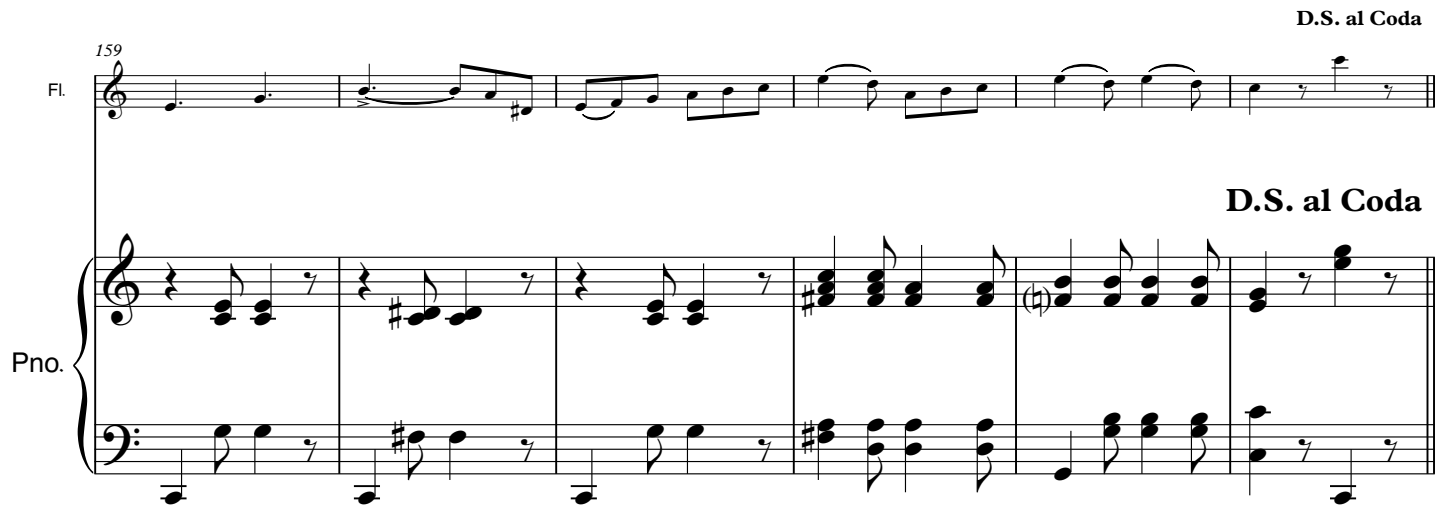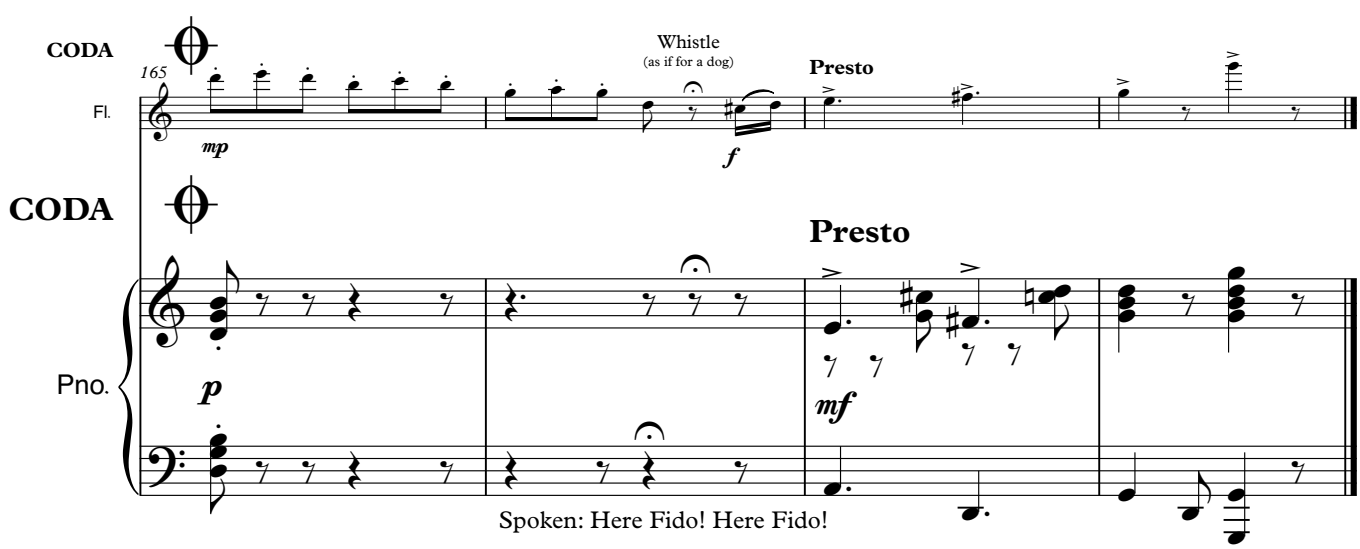


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Biographies

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.

Gertrude Dillon Campbell (dates unknown**)**

Little is known about Gertrude Dillon Campbell and *Pigs Is Pigs* is her only surviving piece. Published by the highly regarded publisher, Jerome H. Remick & Co., it was considered top quality. Written in the lighter, more descriptive ragtime *intermezzo* style, it combined 'ragged' syncopation with the traditional military march.

Libbie Erikson (1875–1938)

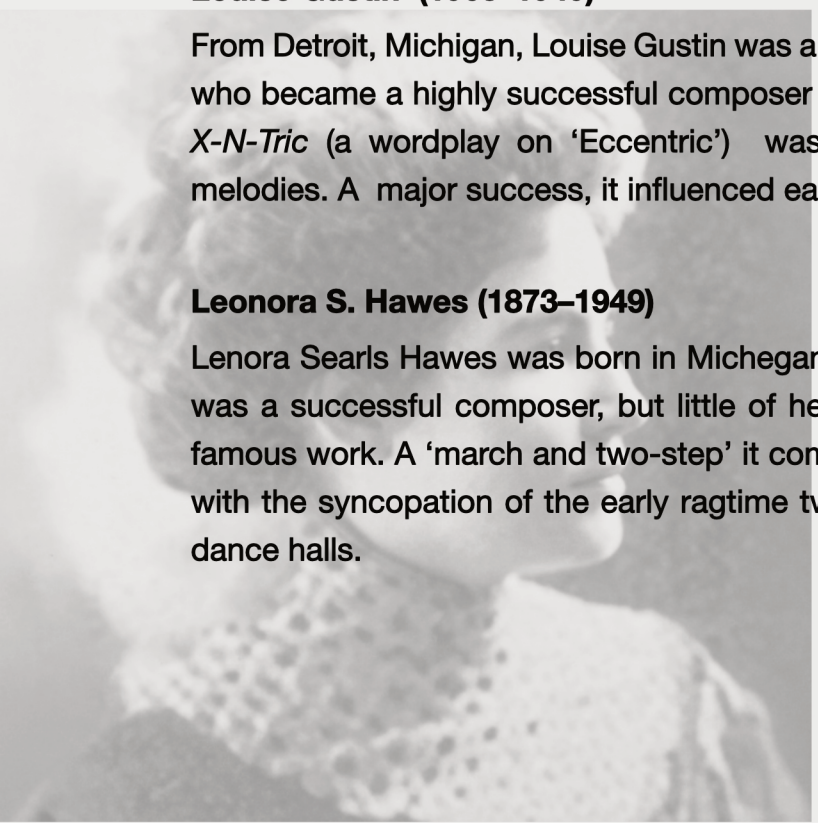
Elizabeth "Libbie" Jane Whitcher Erickson was an accomplished pianist who balanced motherhood with a career as a department store sheet music pianist, demonstrating the latest tunes. *Skip* is a light melodic ragtime intermezzo, the melody skipping over the bass, and was published in Chicago by Arnett DeLonais. It became highly successful, and was performed by orchestras across the U.S.A.

Louise Gustin (1968–1949)

From Detroit, Michigan, Louise Gustin was a piano teacher, and sheet music demonstrator who became a highly successful composer and an inportant figure in American Ragtime. *X-N-Tric* (a wordplay on 'Eccentric') was progressive with its unconventional lyrical melodies. A major success, it influenced early jazz.

Leonora S. Hawes (1873–1949)

Lenora Searls Hawes was born in Michegan and moved to Indiana on her marriage. She was a successful composer, but little of her music has survived. *Arkansaw* is her most famous work. A 'march and two-step' it combines the 6/8 or 2/4 time of military marches with the syncopation of the early ragtime two-step which was popular across American dance halls.



Cora Folsom Salisbury (1868–1916)

From Oshkosh, Winconsin, Cora Folsom Salisbury (image behind) was a Chicago-based pianist, composer, and vaudeville theatre director and performer who played an important role in early ragtime history. Notably, she mentored the young, undiscovered Jelly Roll Morton. Her 1907 piece, *The Poodles' Parade*, published by Thiebes-Stierlin Music Co. of St Louis, Missouri, is one of her earliest pieces and helped establish her reputation. It mimics the prancing gait of performing show dogs.

Adaline Shepherd (1883–1950)

Adaline Shepherd (image on previous page) was born in Algona, Iowa, later moving to Milwaukee, Wisconsin who began composing in her early twenties' Her hit, *Pickles and Peppers,* was very successful 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. *Live Wires Rag*, published by Harold Rossiter Music Co., was her final piece and references the electrical lines stringing across America.

Ethyl B. Smith (1887–1930)

Ethel B. Smith was a pianist, teacher and composer who lived in St. Louis, Missouri. Published by Thiebes-Stierlin Music Co., *Fontella Rag* references the Fontella Club, a high-society ballroom dance and social club in St. Louis. Only three published compositions survive, she stopped composing after her marriage.

Nellie M. Stokes (1880-1914)

Nellie M. Stokes was a piano teacher, composer and performer based in Detroit, Michigan. Her 1906 work *Snowball*, published by Jerome H. Remick & Co., is one of the most complex of her compositions and blends the military-style 2/4 march with lively syncopated ragtime.

Blanche M. Tice (1878–1933)

Born in Eureka Springs, Arkansas, Blanche M. Tice was a trailblazing composer, businesswoman and independent music publisher based out of Sioux City, Iowa, thereby bypassing the male-dominated world of music publishing. She received great commercial success. Her 1914 piece, *That Enticing Two-Step,* is one of her finest compositions and captures the transition from strict ragtime marches to the swinging style of early jazz.

Mamie E. Williams (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 playing newly printed music on the sales floor. Her output was published entirely between 1902 and 1910. The 'Cold Feet' of the title refers to nervousness.

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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- **Live Wire Rag** (1910) by Adaline Shepherd, Harold Rossiter Music Co.
- **Snowball** (1910) by Nellie M. Stokes.,Jerome H. Remick & Co.
- **That Enticing Two-Step** (1913) by Blanche M. Tice, Blanche M. Tice Music Publishing Co. Source material curated courtesy of Lilly Library, Indiana University, Bloomington, Indiana.

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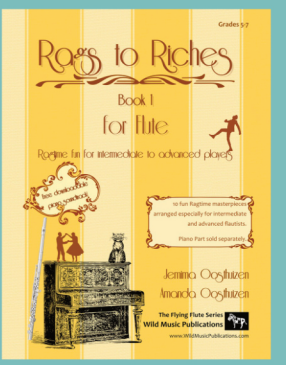
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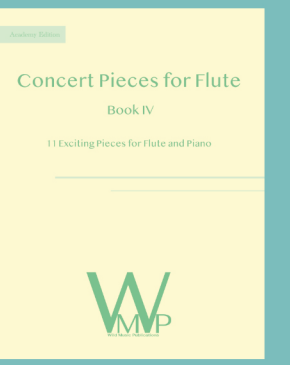
Rags to Riches



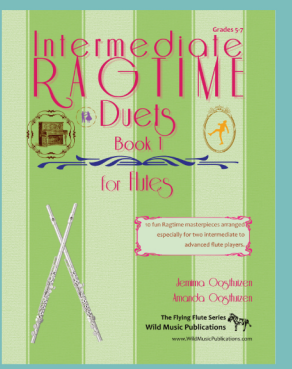
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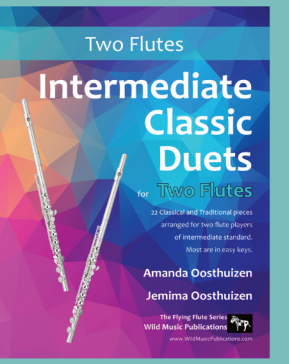
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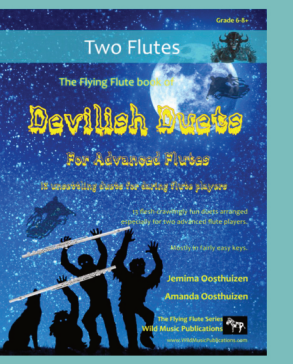
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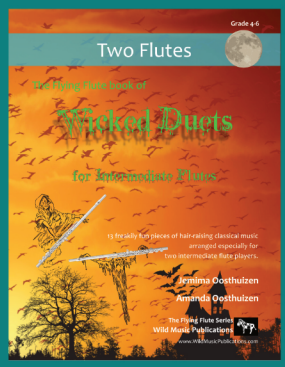


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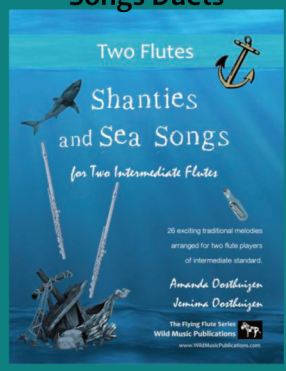
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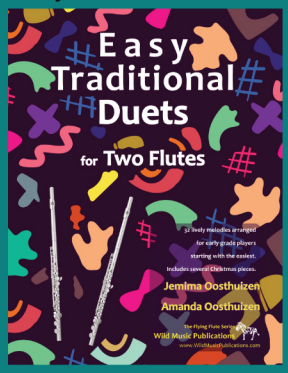
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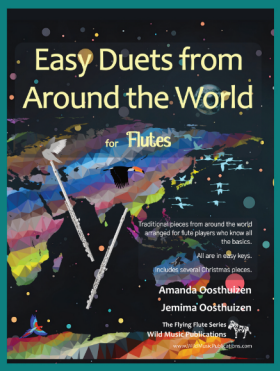
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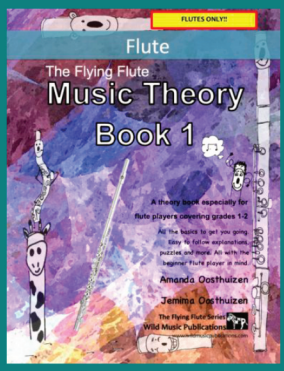
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