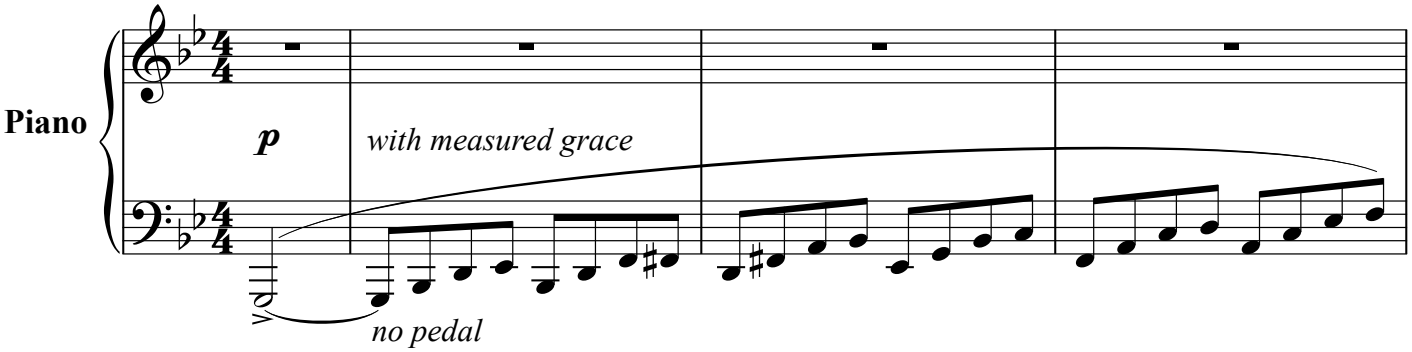
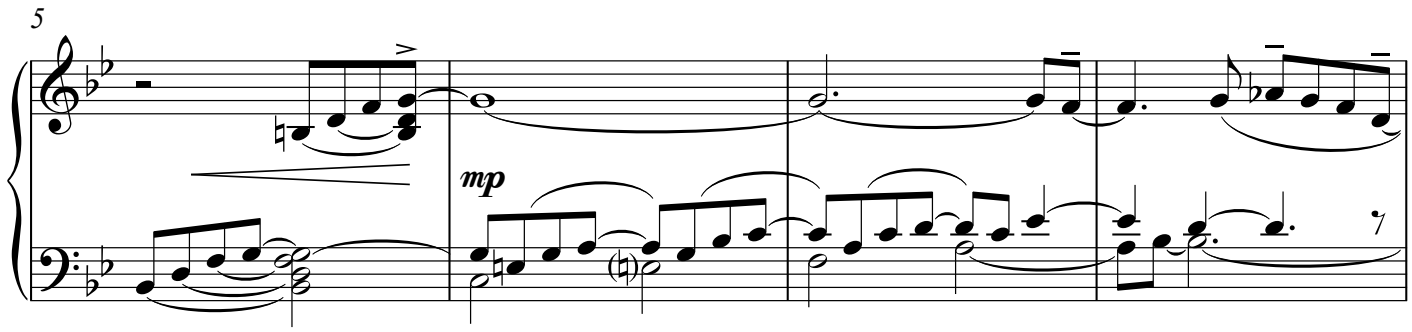
Frederick's Royal Rag

(an offer you can't refuse)

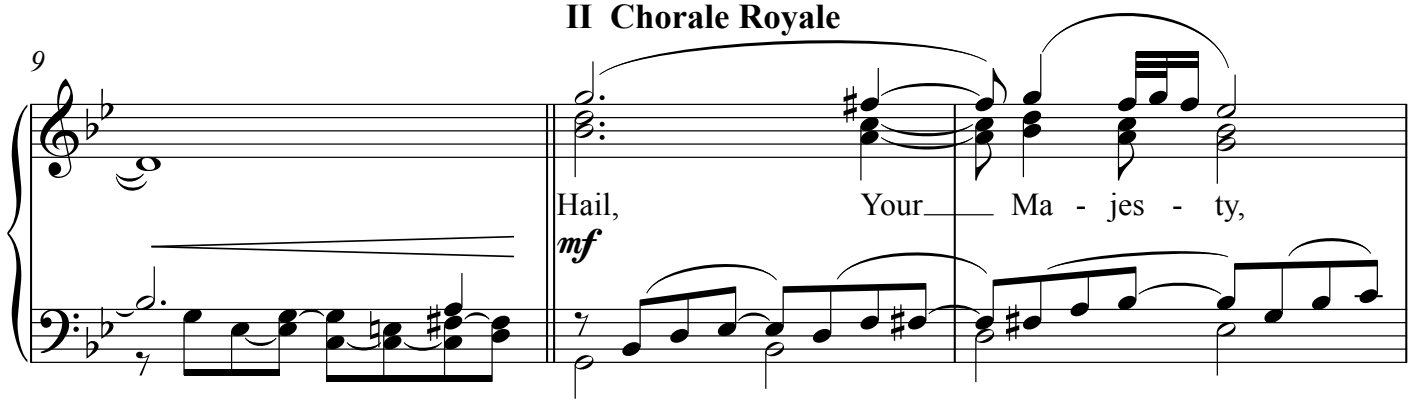
I Prélude

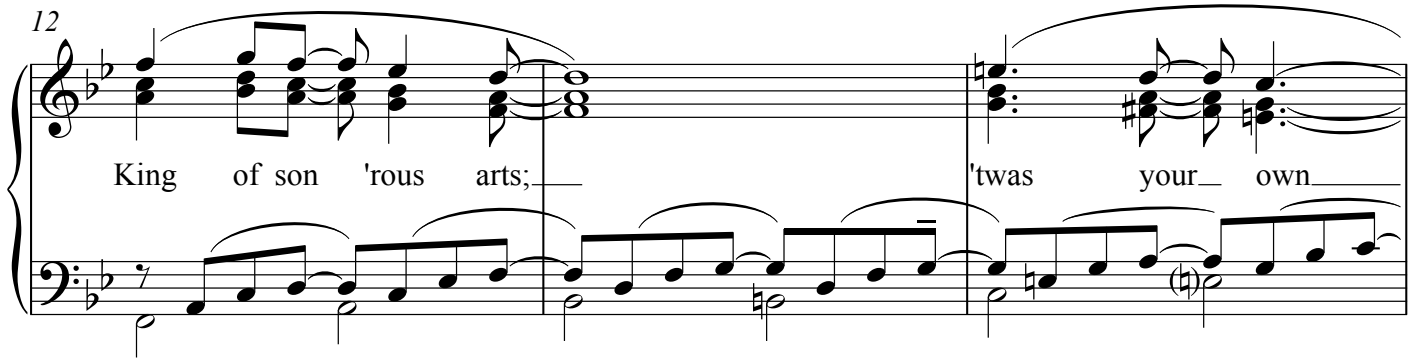
Daniel Jencka

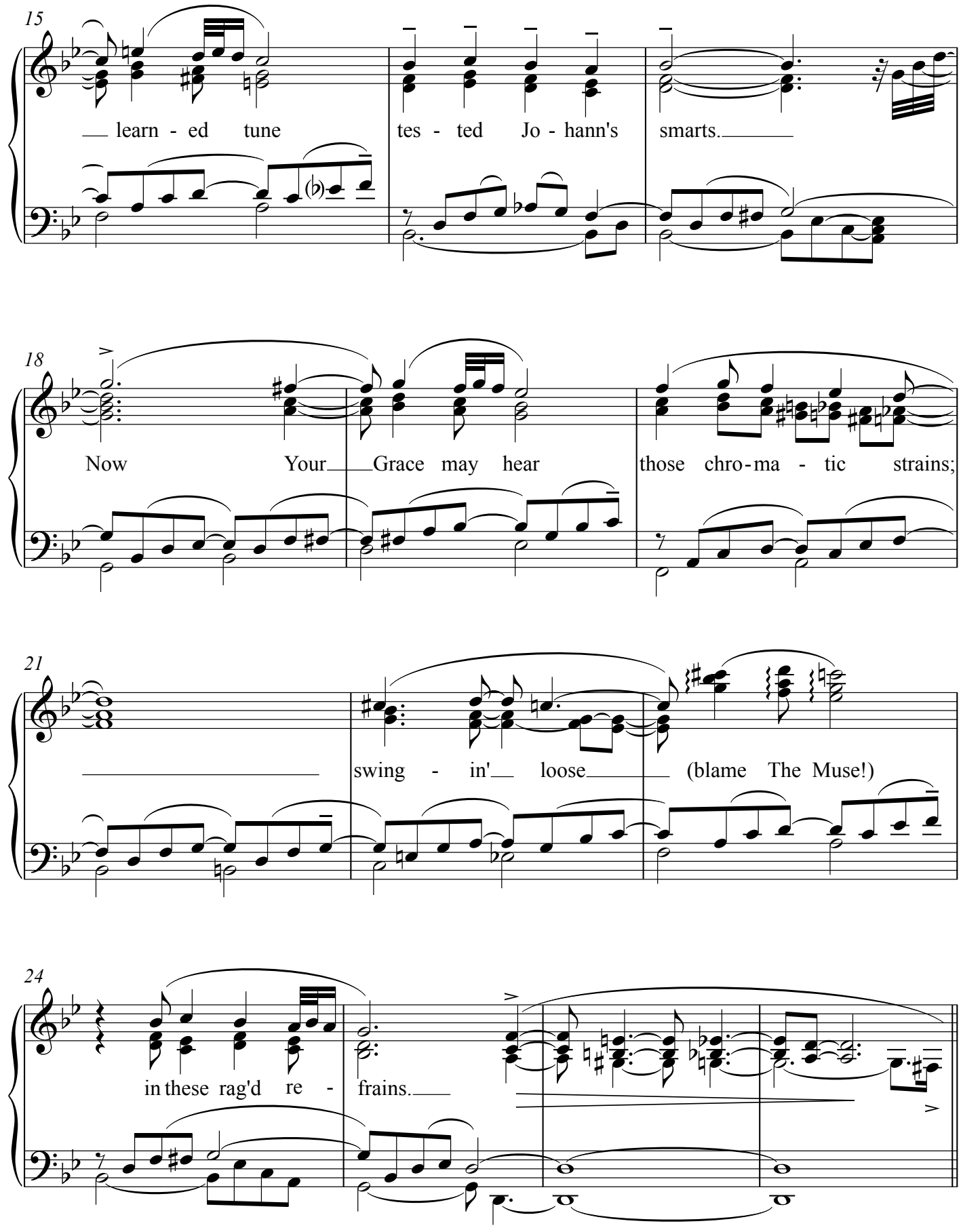




II Chorale Royale

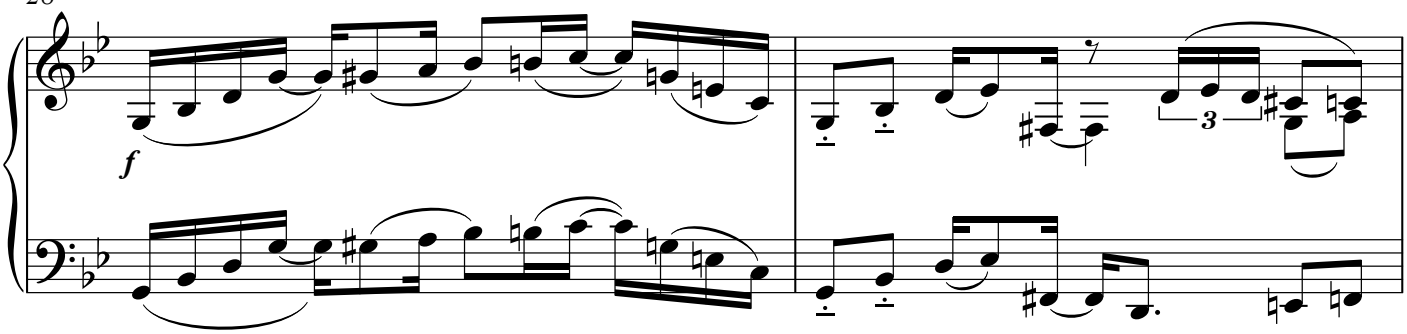





15
learn - ed tune
tes - ted Jo - hann's smarts.
18
Now Your Grace may hear
those chro-ma - tic strains;
21
swing - in' loose (blame The Muse!)
24
in these rag'd re - frains.

28

III Teasement



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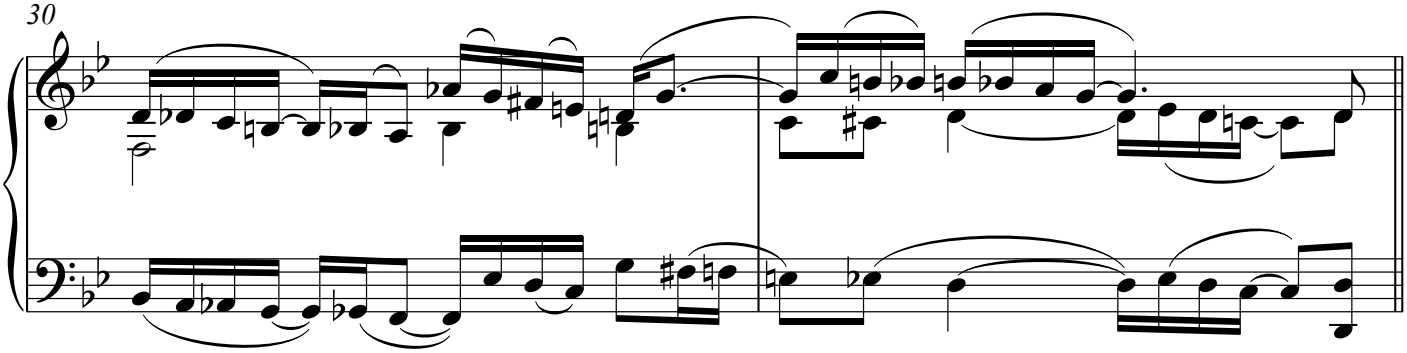
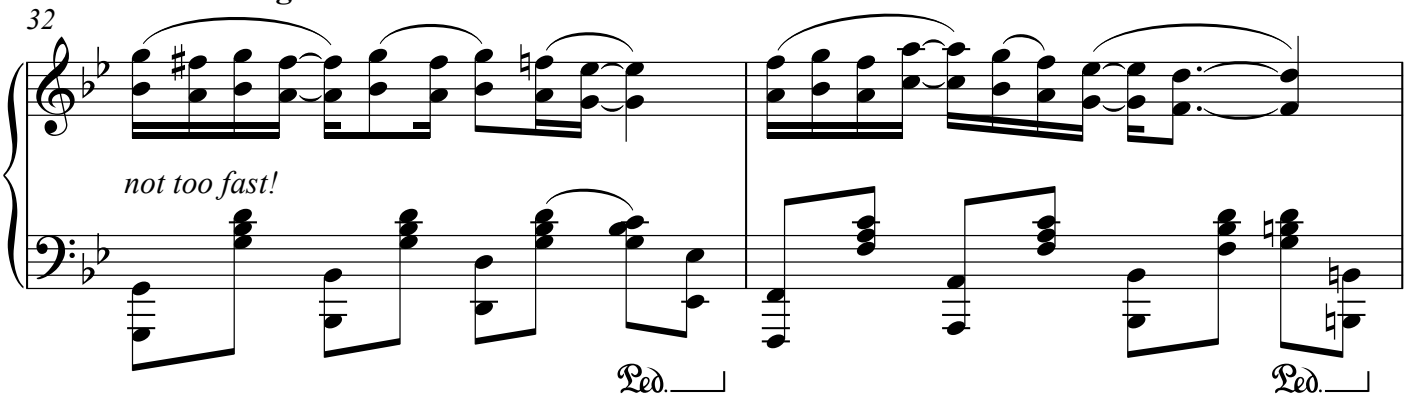


IV Le Rag

32



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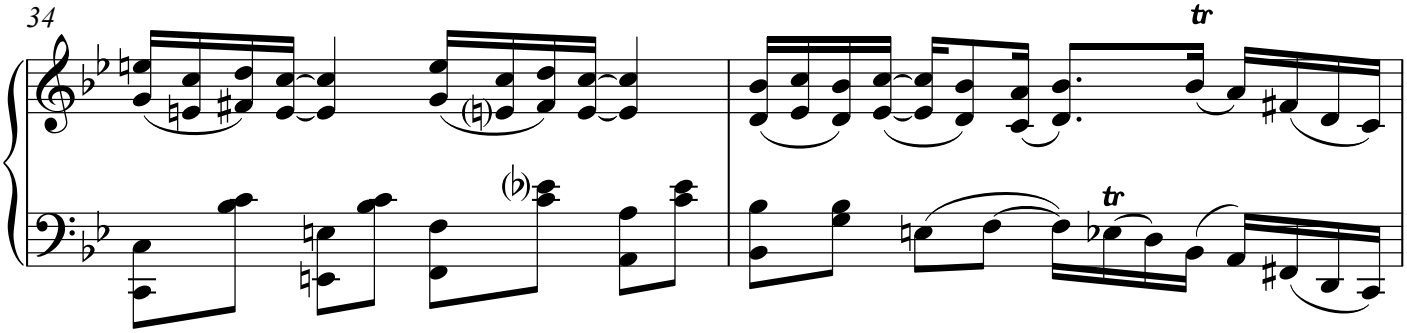
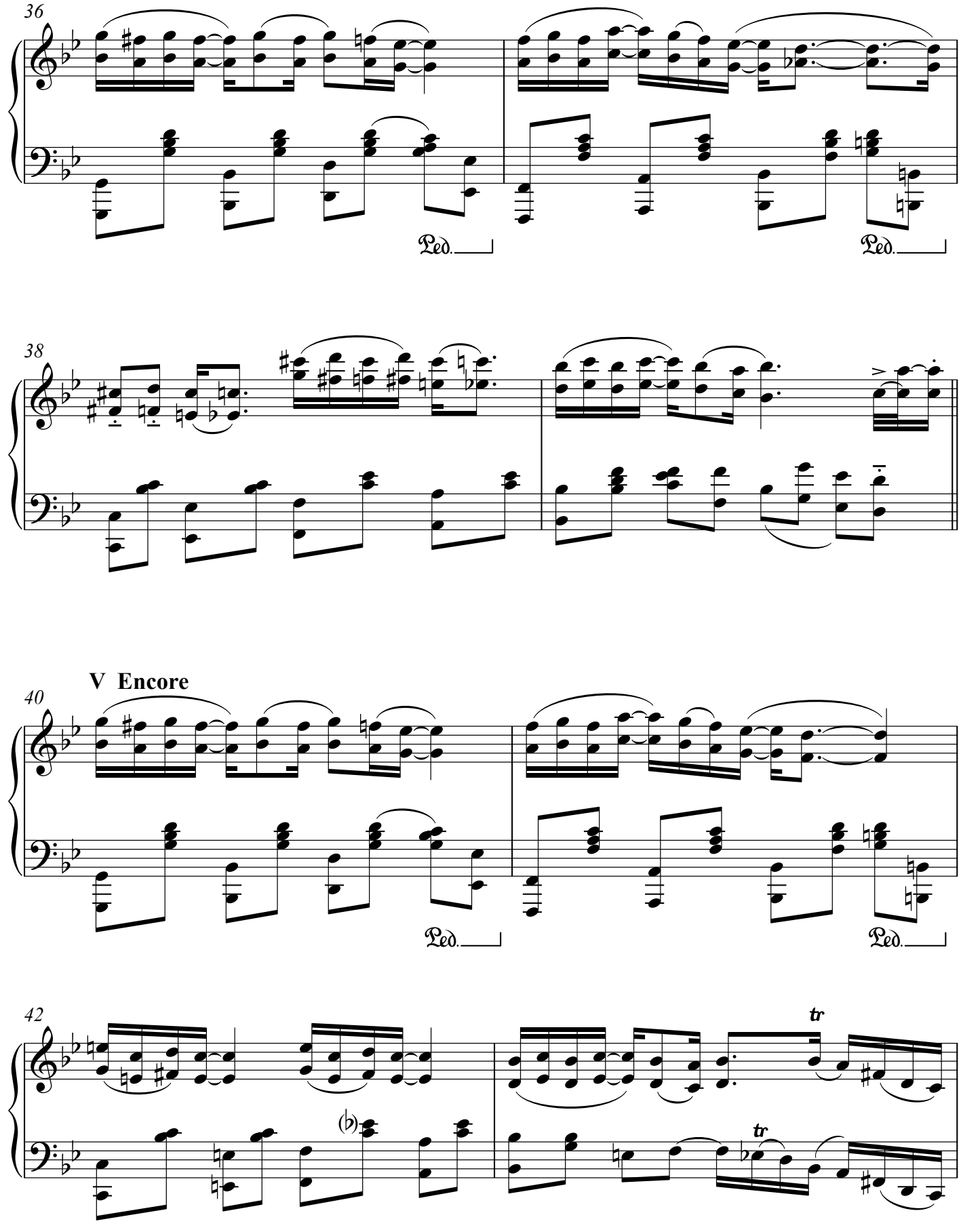
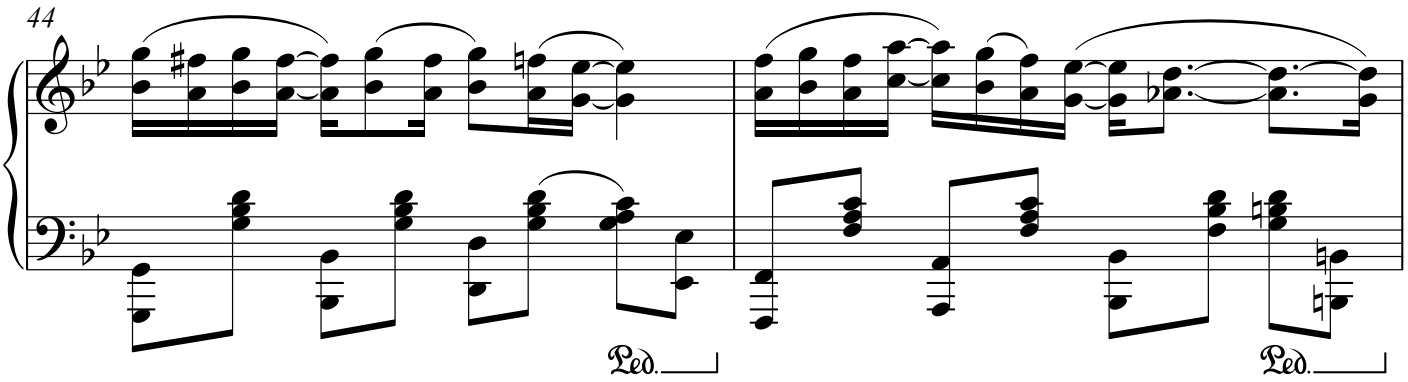
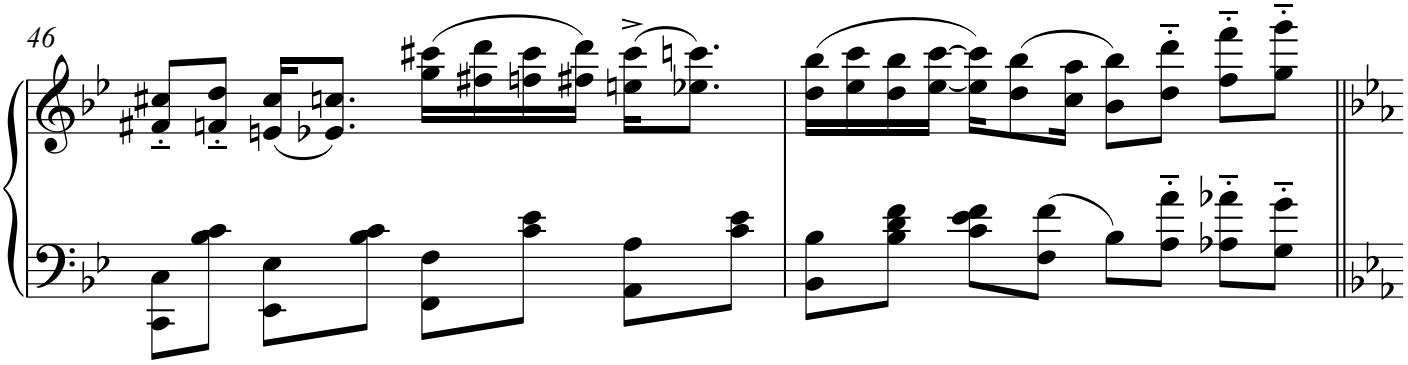
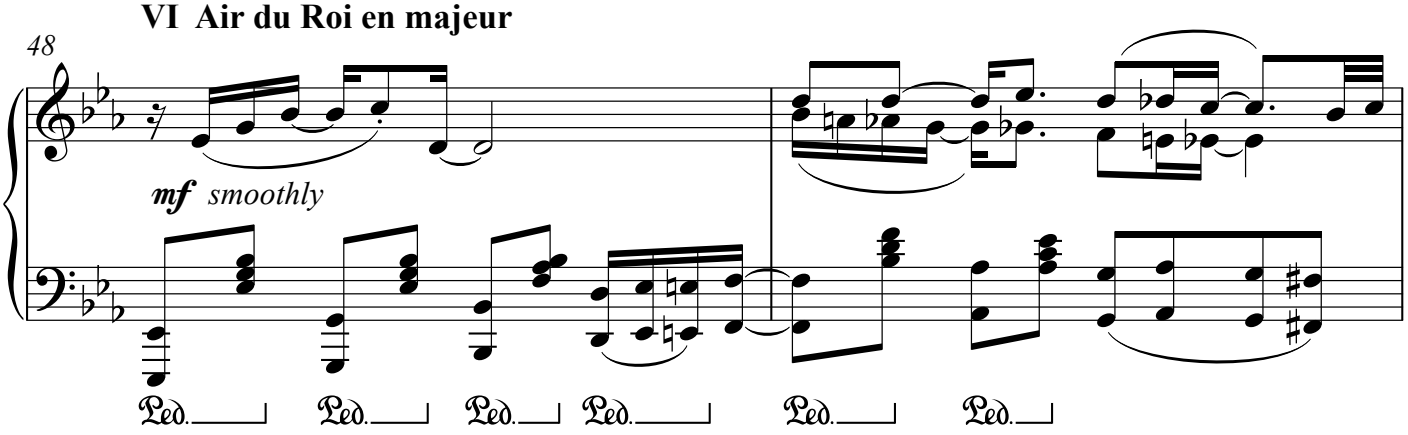


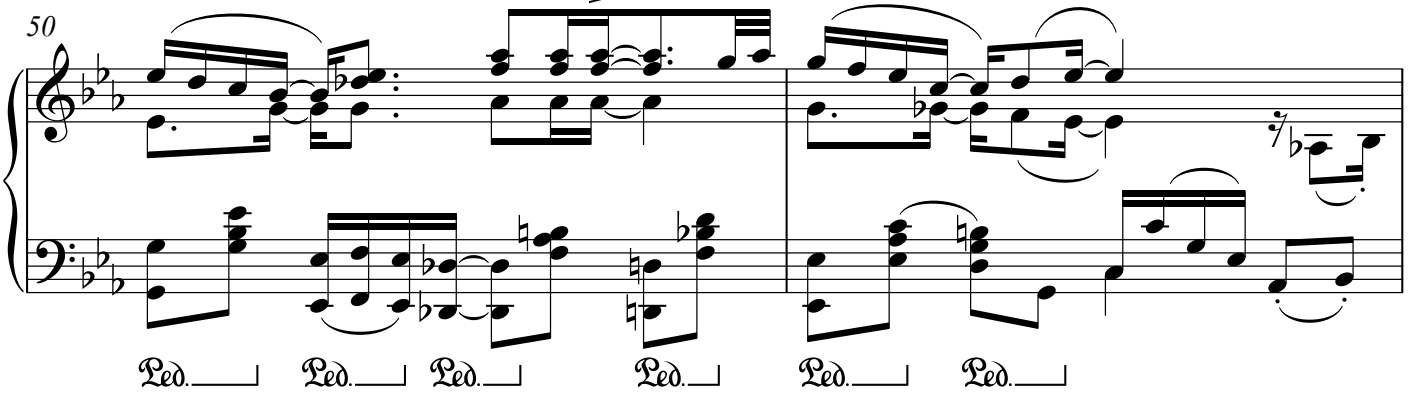

36
Ped.
Ped.
38
V Encore
40
Ped.
Ped.
42
tr
tr





VI Air du Roi en majeur





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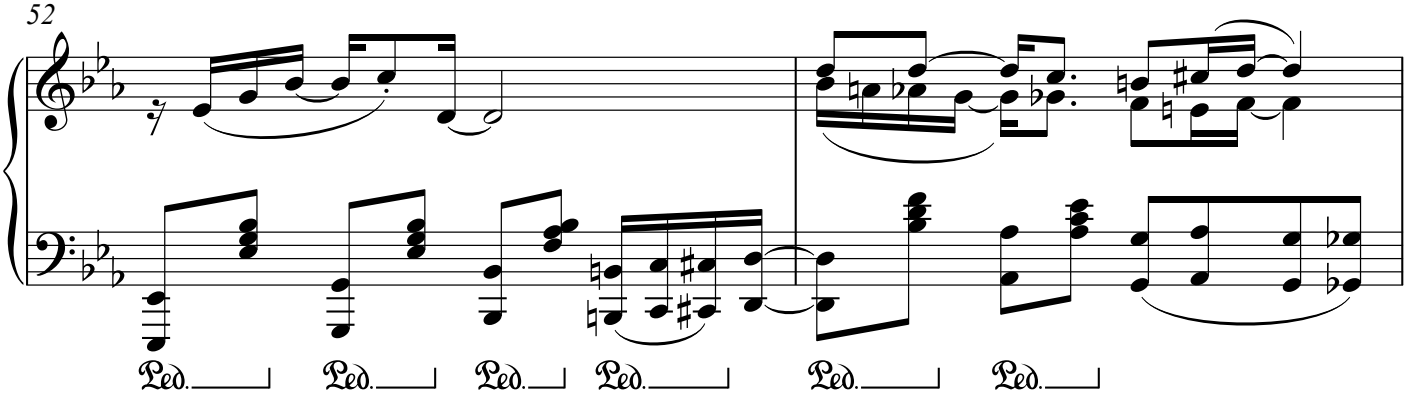

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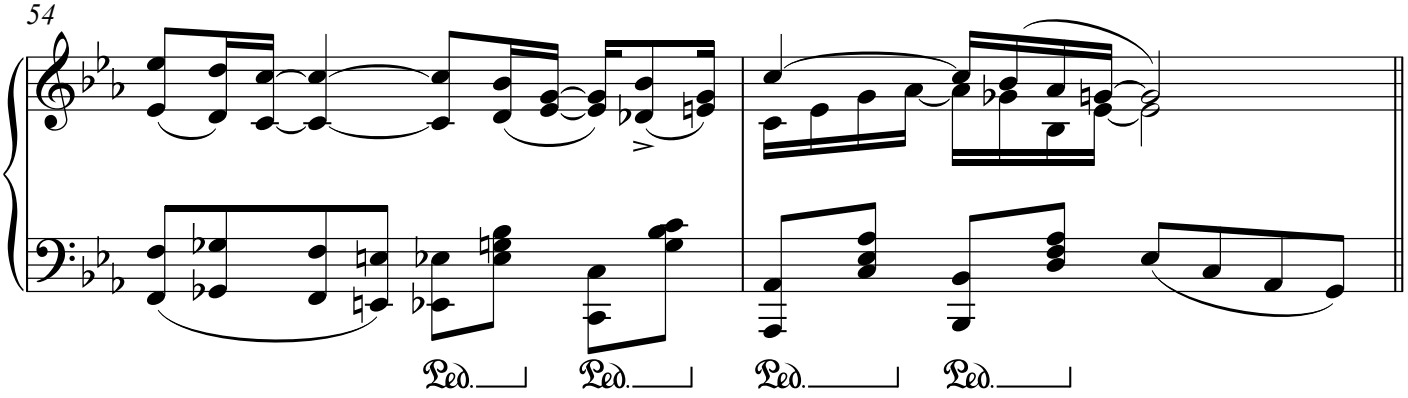
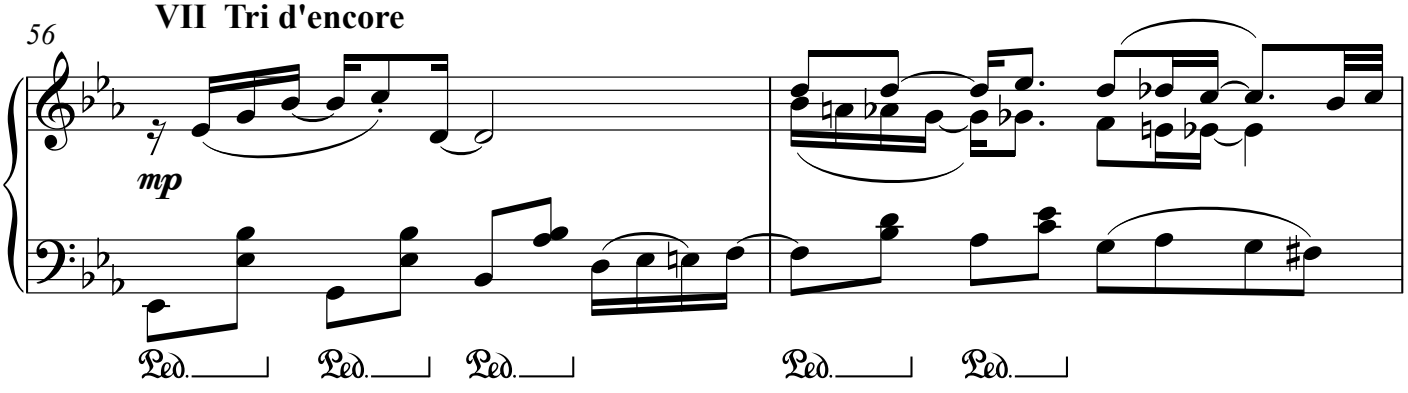


VII Tri d'encore

56



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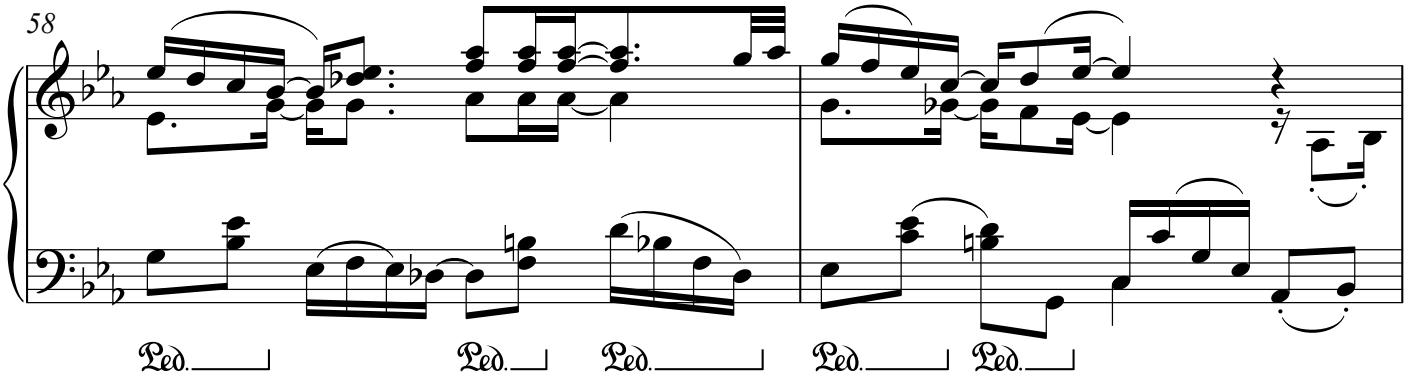
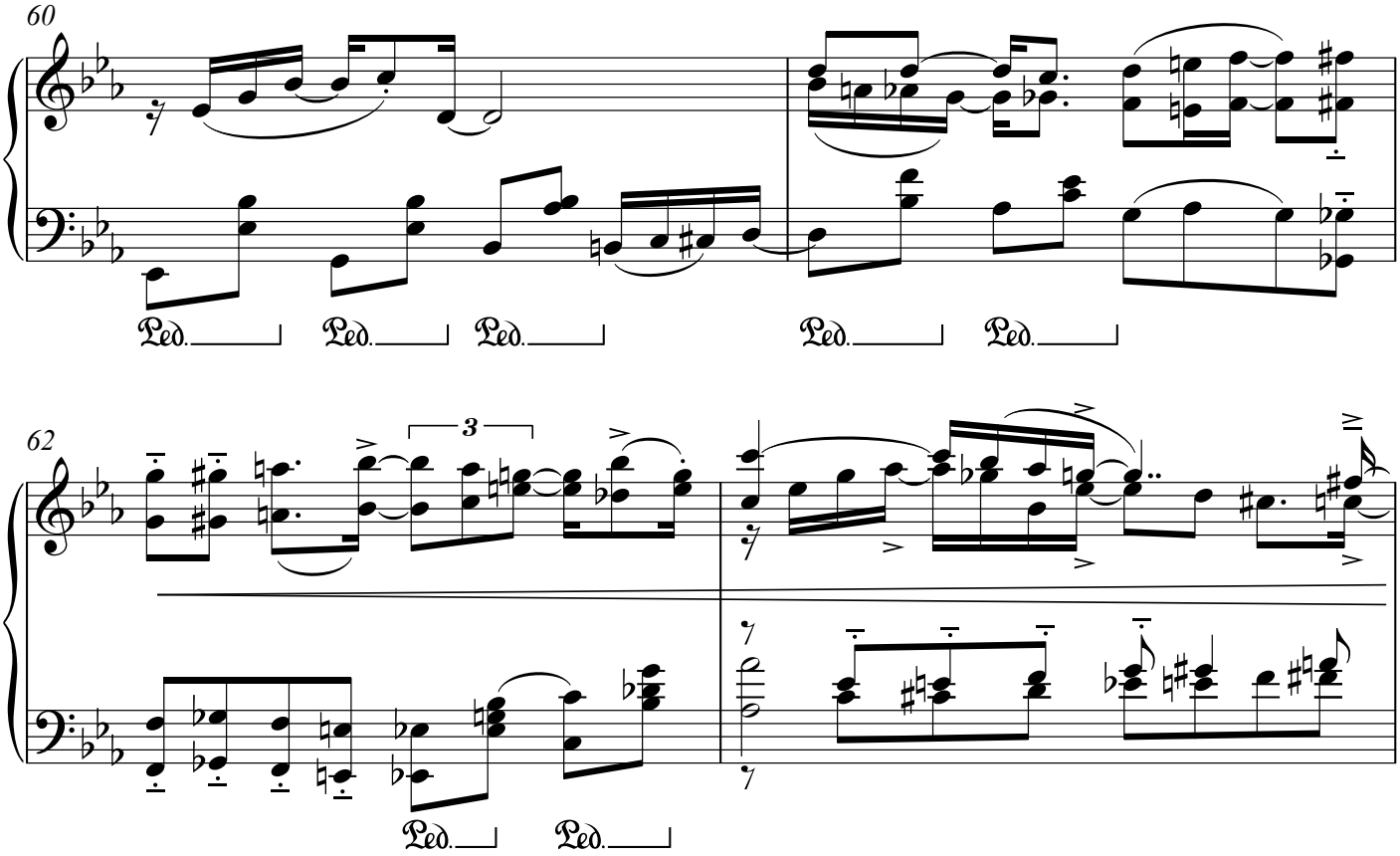
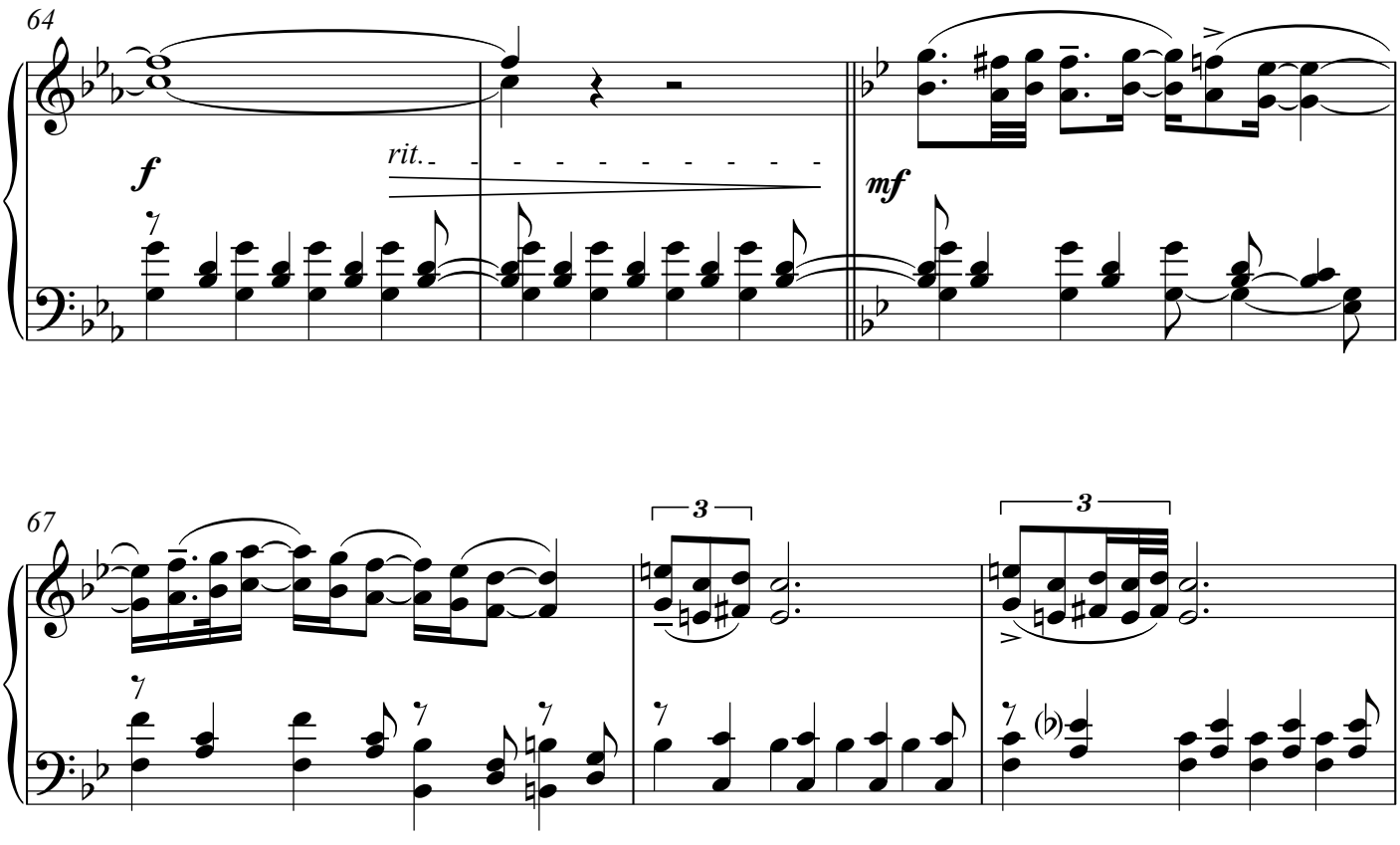
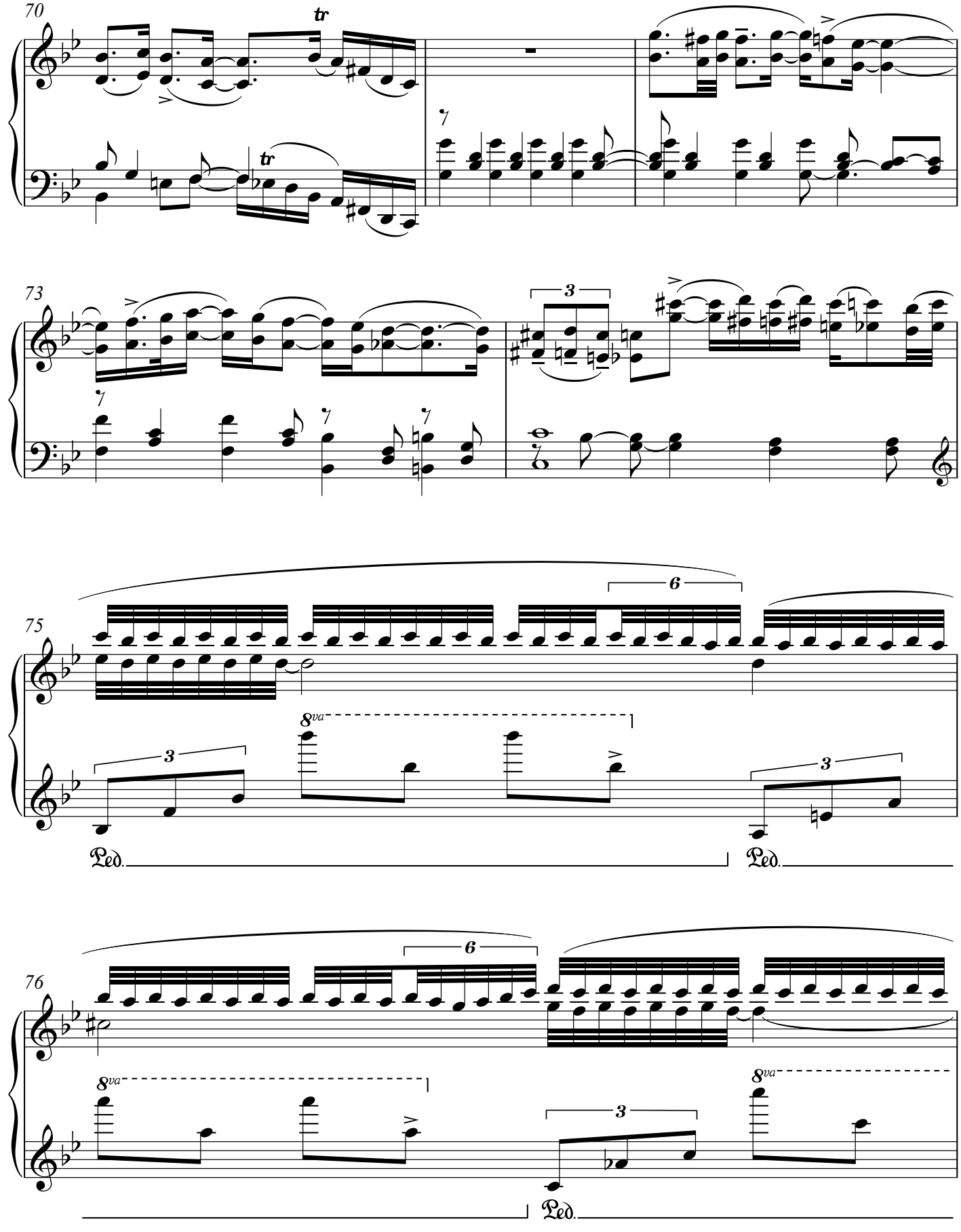
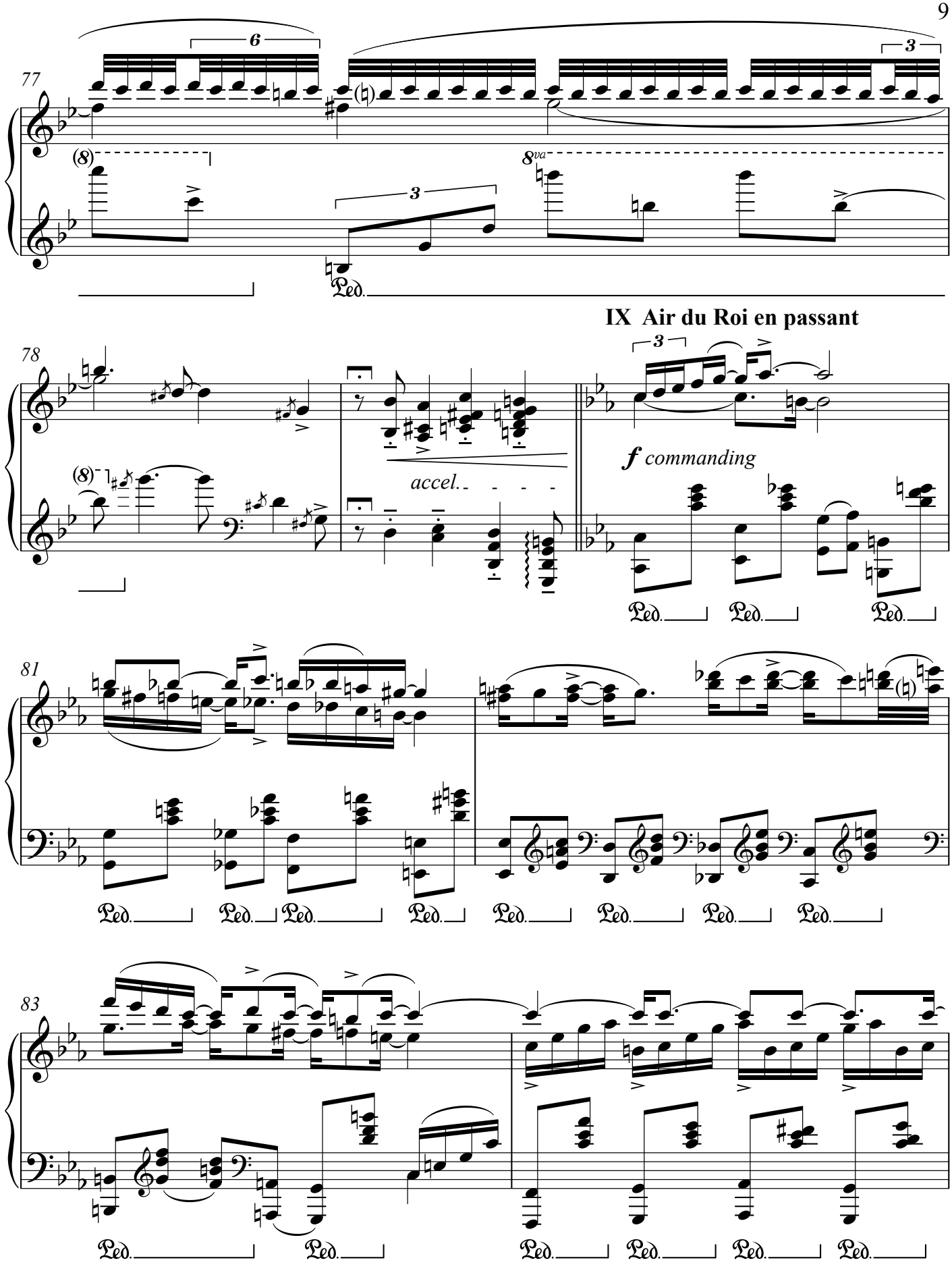


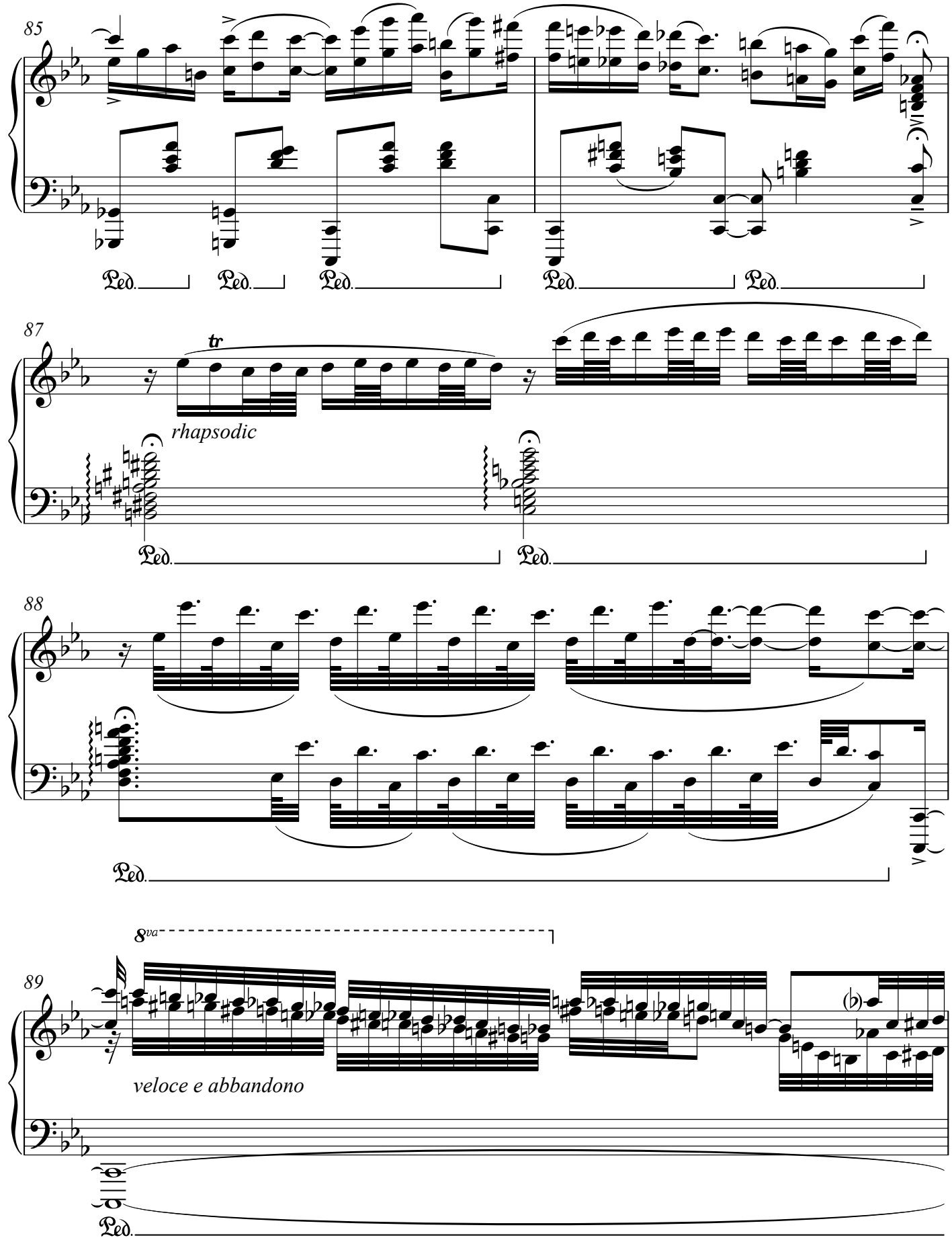


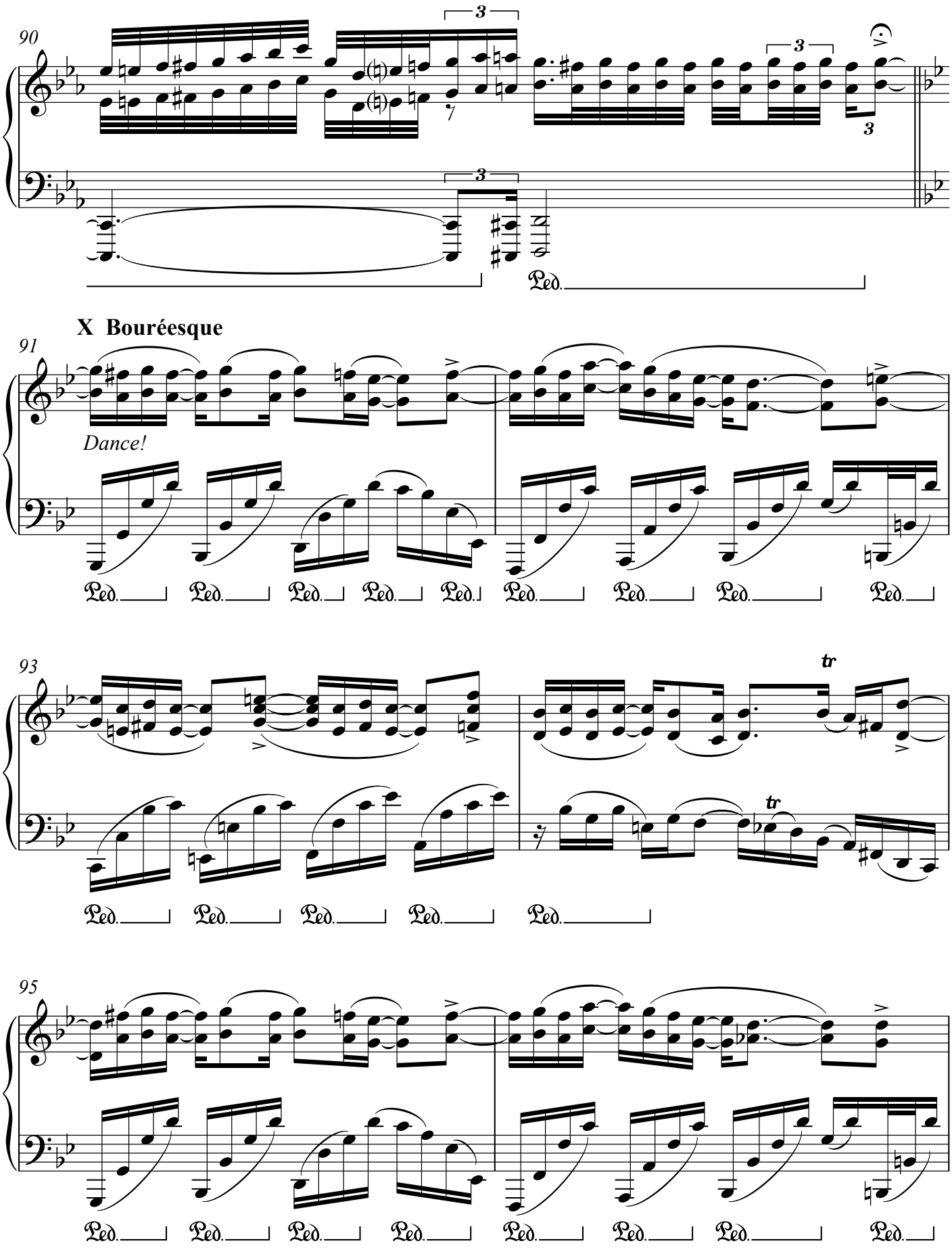
VIII Le Tic-Toc-B-A-C-H ♩ = 60

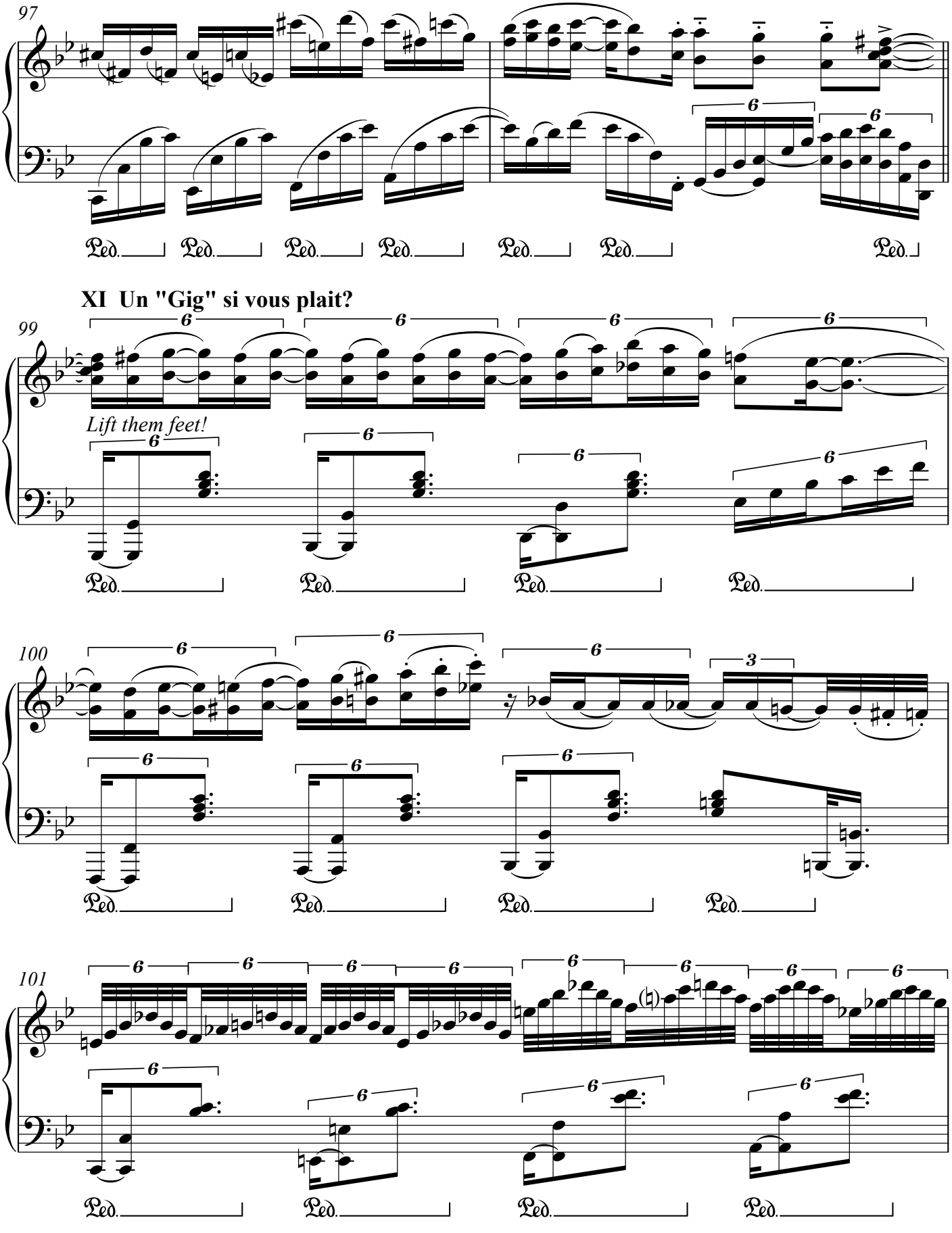


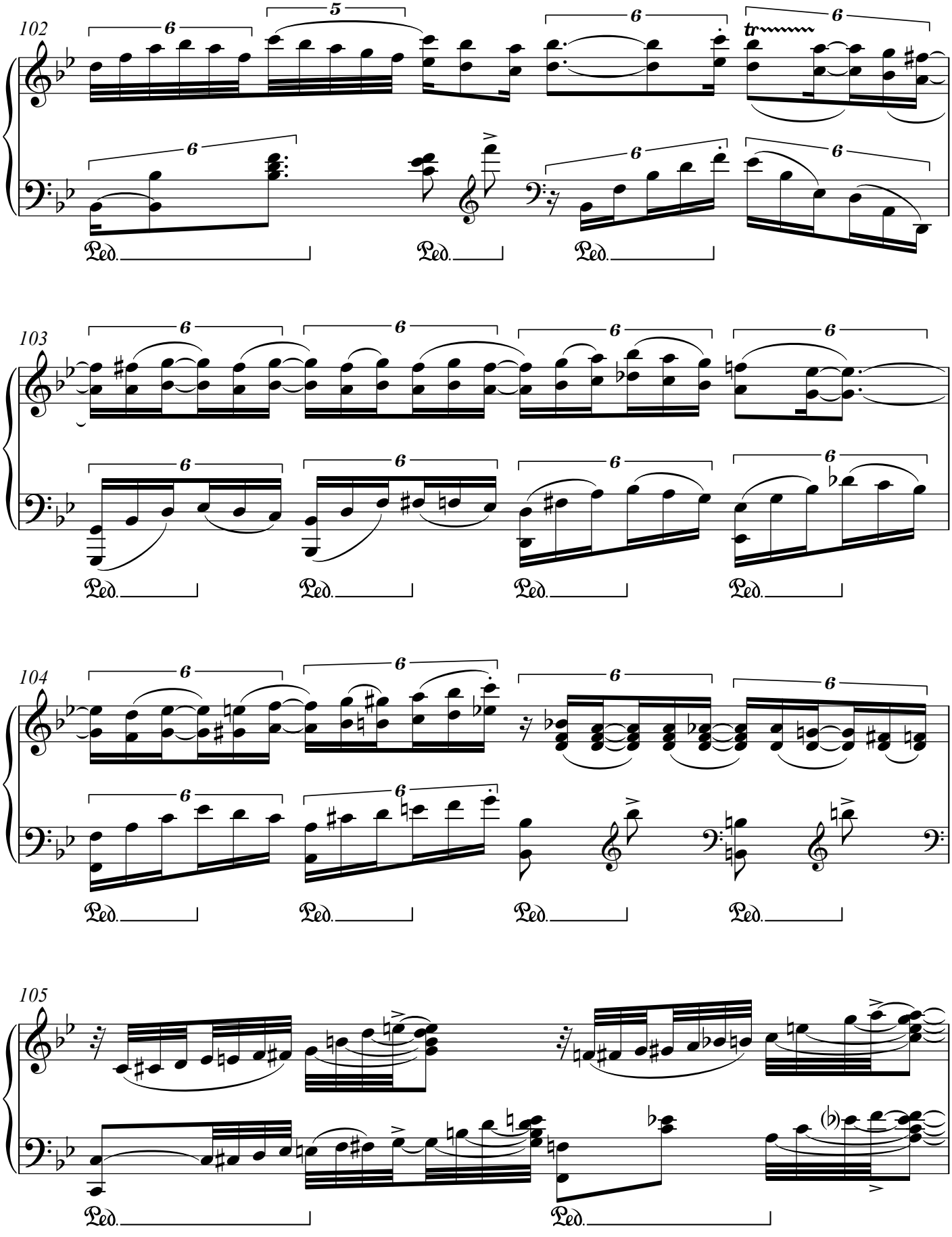

70
tr
tr
7
73
3
7
7
7
75
6
8va
3
3
Ped.
Ped.
76
6
8va
8va
3
Ped.


77
6
3
(8)
8va
3
Ped.
IX Air du Roi en passant
78
3
accel.
f commanding
Ped.
Ped.
Ped.
81
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
83
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

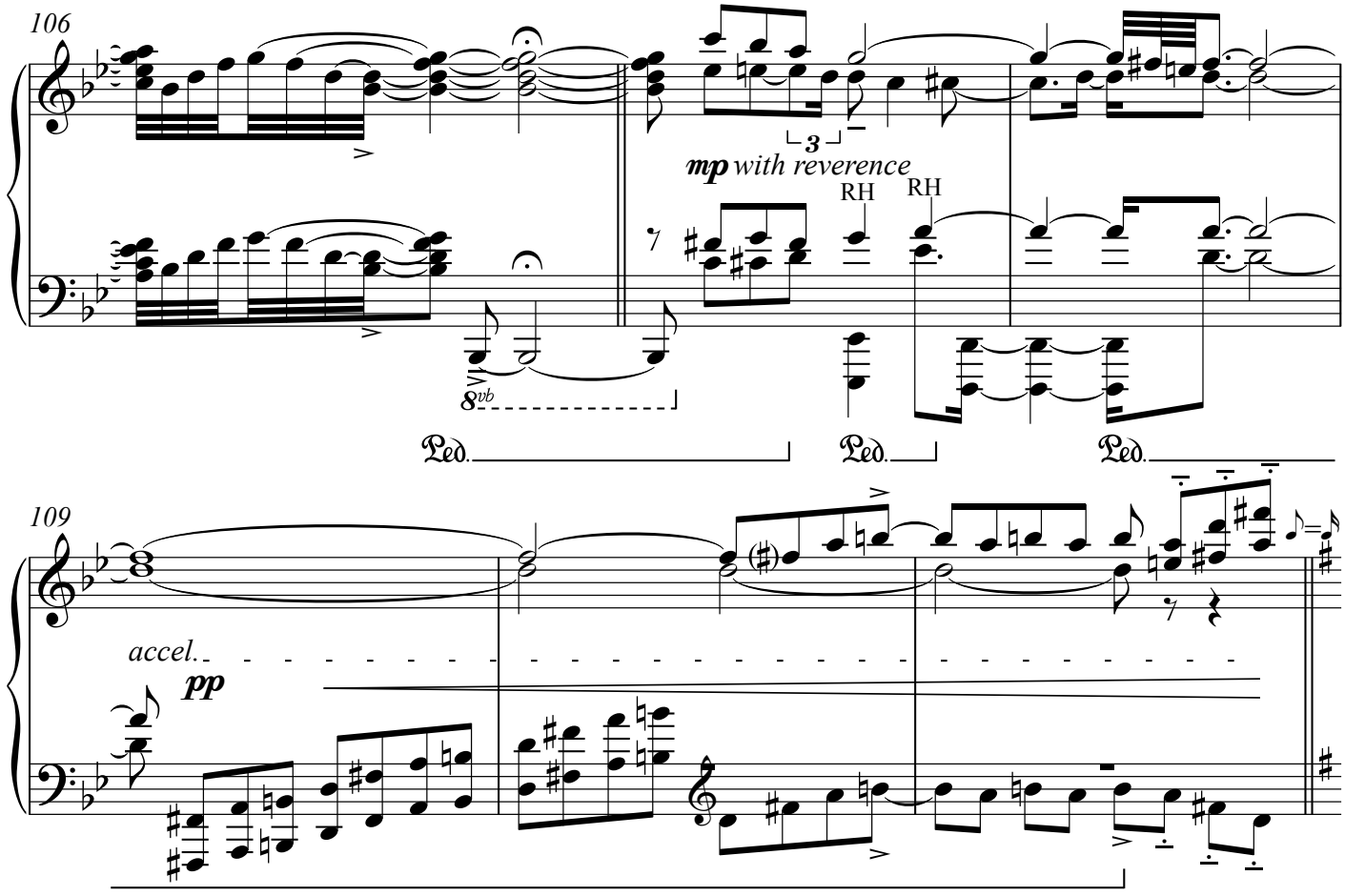

85
Ped.
Ped.
Ped.
Ped.
Ped.
87
tr
rhapsodic
Ped.
Ped.
88
Ped.
8va
89
veloce e abbandono
Ped.


90
3
3
3
Ped.
X Bouréesque
91
Dance!
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
93
tr
tr
Ped.
Ped.
Ped.
Ped.
Ped.
95
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

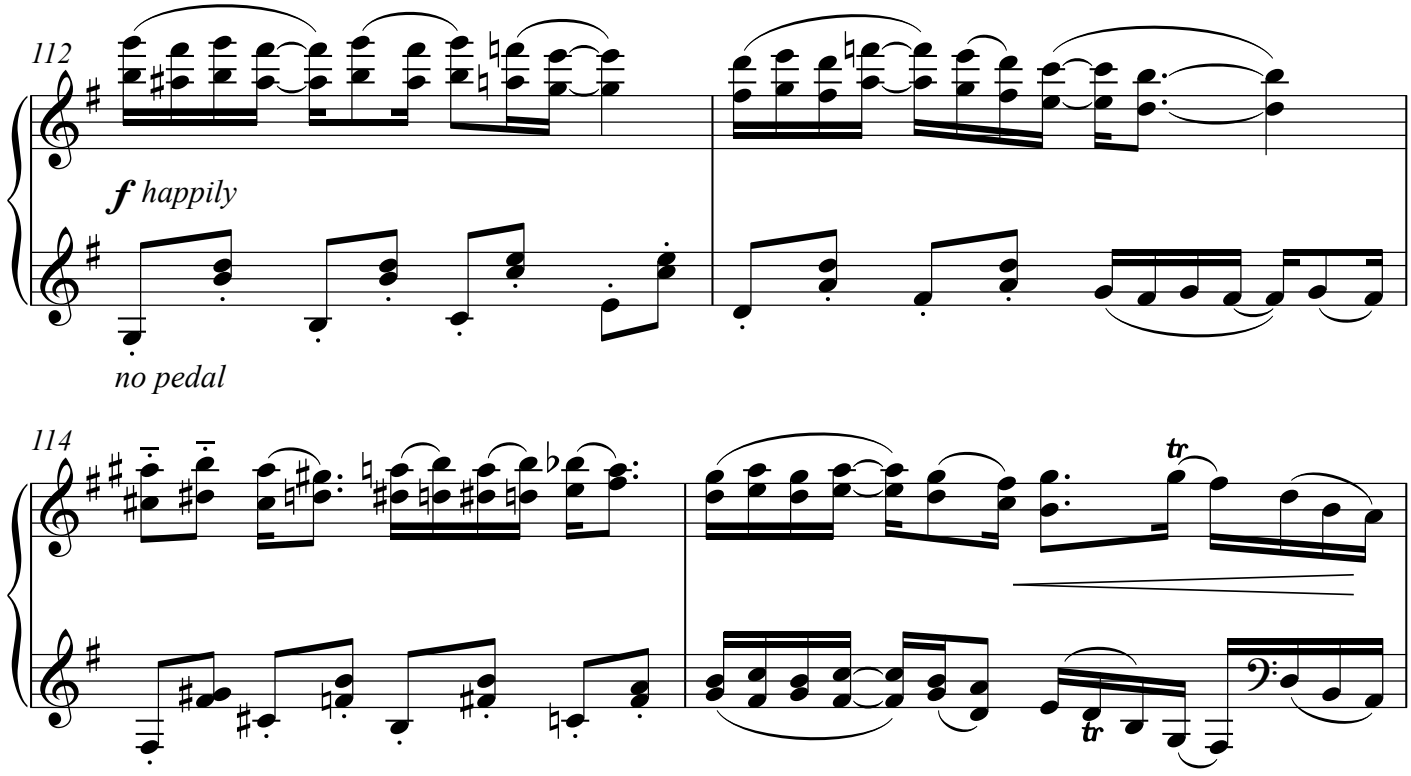

97
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
XI Un "Gig" si vous plait?
99
Lift them feet!
Ped. Ped. Ped. Ped.
100
Ped. Ped. Ped. Ped.
101
Ped. Ped. Ped. Ped.

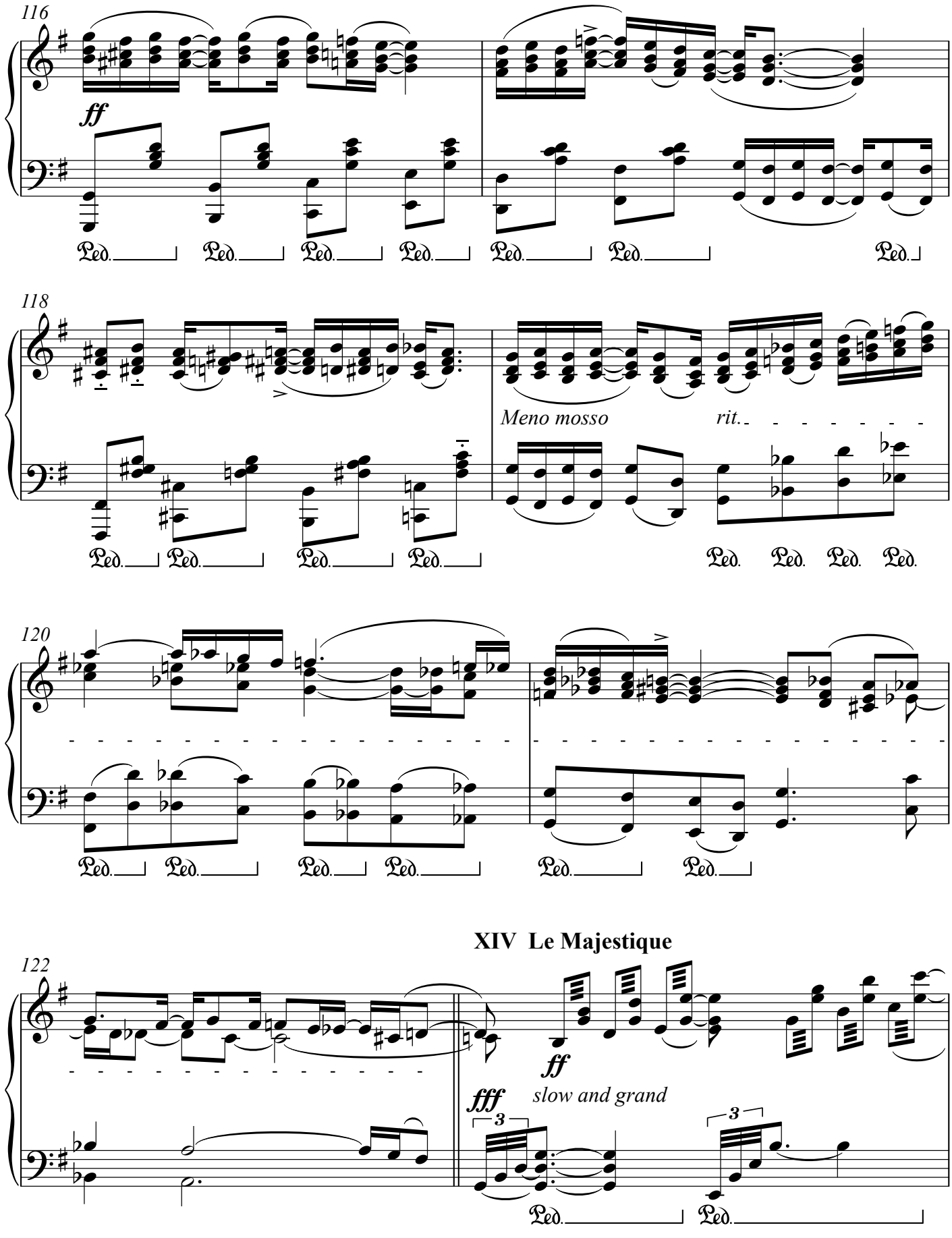

102
6
5
6
6
tr
Ped.
Ped.
Ped.
103
6
6
6
6
6
6
6
6
Ped.
Ped.
Ped.
Ped.
104
6
6
6
6
6
6
6
6
Ped.
Ped.
Ped.
Ped.
105
Ped.
Ped.

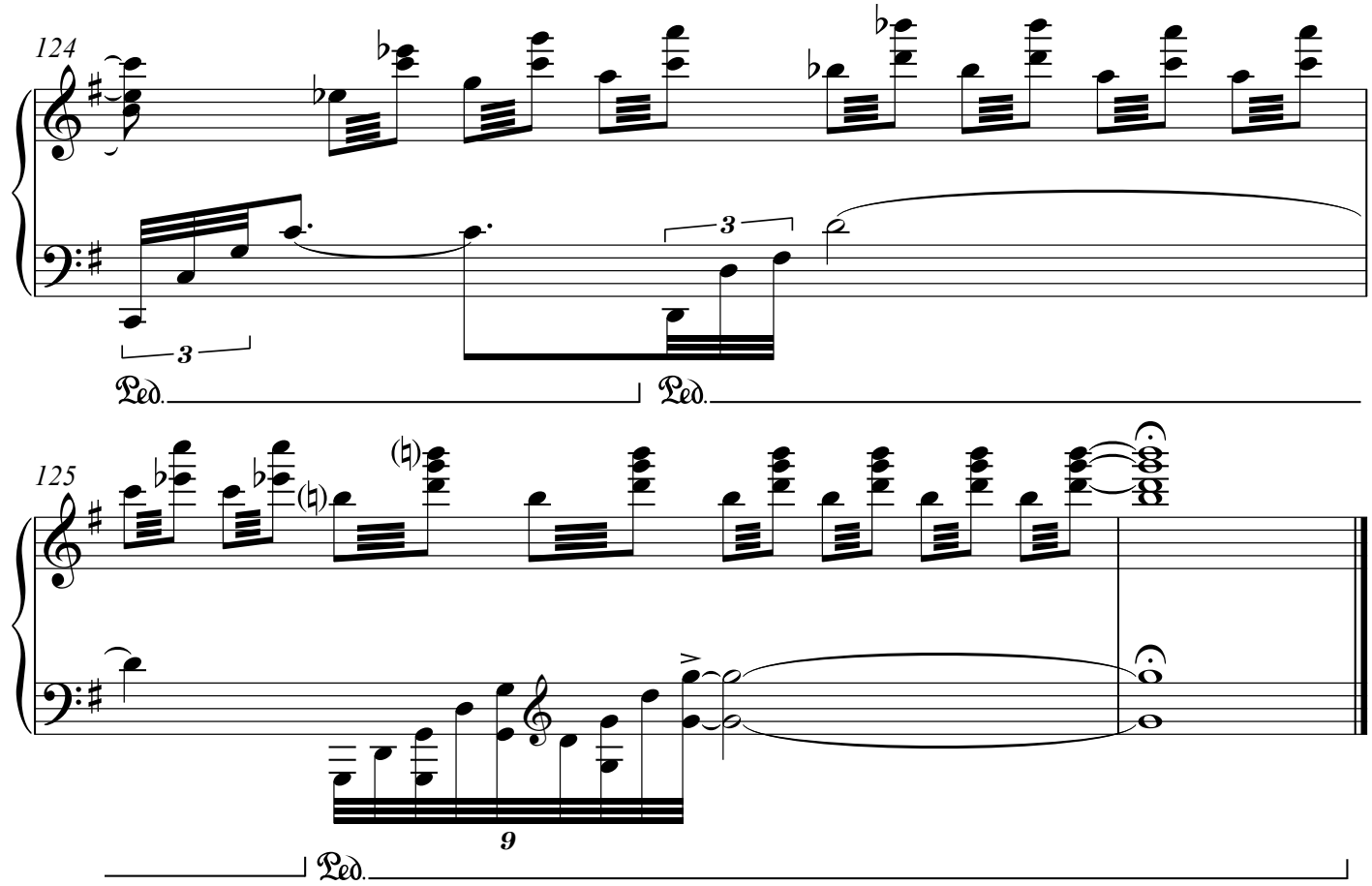
XII Lentement



XIII Gayment




116
ff
Ped.
118
Meno mosso
rit.
120
122
XIV Le Majestique
ff
fff
slow and grand
3



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http://members.sibeliumusic.com/jencka

I began Frederick's Royal Rag in 1986 for an assignment in a 20th century composition class taught by American composer Stanley Hollingsworth. It has grown in scope and complexity since then, as befits a piece incorporating the famous theme from J.S. Bach's Musical Offering.

That twisty tune was originally presented to Bach by king-musician Frederick The Great as a kind of musical test to see what he could do with it on-the spot! Bach of course did not fail to produce a masterful improvisation. He later wrote the famous Musical Offering to more fully show the extended possibilities, and to further impress Frederick.

I don't know what Joplin would have made of the counterpoint in this rag, or whether he would have looked for numerological aspects in it, but I know that he would not have played it too fast! And what Bach would have made of it I don't know, but he certainly did like dances and a bit of complexity.

I publish this in memory of Stanley Hollingsworth, who played no small part in my respect for counterpoint and in my development as a composer.