

Easy Recorder Quartets · Leichte Blockflötenquartette

Scott Joplin

ca. 1867–1917

# 4 Ragtimes

Arranged by / Bearbeitet von  
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PREVIEW  
Low Resolution



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## Vorwort

Die Kindheit des Komponisten Scott Joplin (ca. 1867–1917) liegt ein wenig im Dunkeln: Zwischen Juli 1867 und Januar 1868 wurde er im Nordosten von Texas geboren und lebte in Texarkana. Als Sohn musikalisch begabter Eltern – der Vater war ehemaliger Sklave, die Mutter eine frei geborene Afroamerikanerin – lag ihm Musik im Blut. Bald machte er sich als Scott als Sänger und mit Klavier-, Violin- und Kornettspiel auf sich aufmerksam. Julius Weis, ein eingewanderter deutscher Musiklehrer, legte vermutlich den Grundstein für Joplins spätere professionelle Musiktätigkeit. Ab den 1880er-Jahren war Scott Joplin als professioneller Unterhaltungsmusiker unterwegs, spielte in diversen Formationen und Lokalisationen. Auf der *World's Columbian Exposition* in Chicago erstmals Ragtime-Musik einem großen Publikum präsentiert wurde, war er dabei. In den 1890er-Jahren feierte er sich als virtuoser Pianist, Komponist, und 1899 erschien – nach zwei Märschen und einer Oper – sein erstes Ragtime-Werk (mit dem Titel *Original Rags*) im Druck, kurze Zeit später der erste, der ihm den Titel »King of Ragtime« einbrachte und ihn, ohne nennenswerten Erfolg, zu finanziellen Sorgen entledigte.

Scott Joplin ging noch einmal für zwei Jahre am Konservatorium in St. Louis in die Musiklehre, verlegte sich aber zunehmend auf das Unterhaltungsleben. 1903 wurde sein 1897 entstandene erste Oper *A Guest of Honor* als viersprachiges Bühnenwerk in St. Louis aufgeführt. 1911 veröffentlichte er sein erstes vollständiges Ragtime-Werk *Treemonisha*. In Erinnerung geblieben ist der Komponist aber vor allem für seine Ragtime-Musik, die er in den Jahren 1899 bis 1917 komponierte.

In Erinnerung geblieben ist der Komponist aber vor allem für seine Ragtime-Musik, die er rund 45 gedruckte Werke (viele haben mittlerweile nur noch eine historische Bedeutung) und auch »seriöse« Werke wie eine Symphonie und ein Violinkonzert, die er in den letzten zwei Jahrzehnten dauernden Phantasie- und Charakterstücke komponierte. In seiner *School of Rag* (1909) hat er seine eigene Spielweise für die Komposition und Aufführung der Rags festgelegt. Vor allem die schnelle Joplin stets für ein zu schnelles Spiel! *Not fast*, *fast*, *schleunig* oder *schleunig* sind die häufigsten Spielanweisungen in seinen Werken.

Wer aber die *School of Rag* liest, wird sich über die vielen »schnell«-Takte – die traditionelle afro-amerikanische Musik war in 2/4- und 3/4-Takt – wundern. In den 1920er Jahren wurde der Jazz – nochmals eine Renaissance erlebend – in Europa populär. Komponisten wie Strawinsky, Satie, Hindemith, Debussy und andere nutzten die 2/4- und 3/4-Takte – über 50 Jahre nach dem Tod von Scott Joplin. In der *School of Rag* hat Joplin die 2/4- und 3/4-Takte (im Original: *The Sting*) den europäischen Musikern bekannt gemacht und beliebt gemacht. Natürlich darf *The Entertainer* (1902) nicht fehlen. Doch nicht minder pfiffig und elegant sind *Strenuous Life* (1902), *The Easy Winners* (1901) und *The Ragtime Dance* (1906) zu nennen. Alle diese Werke sind heute noch populär, wenn dann bei letzterem nicht nur gespielt, sondern auch mit dem Fuß getampft wird. Beste Unterhaltungsmusik für vielerlei Gelegenheiten.

Wolfgang Birtel

## Preface

Some details about the childhood of the composer Scott Joplin (c. 1867–1917) remain rather obscure: he was born in Northeast Texas between July 1867 and January 1868 and lived in Texarkana. As the son of musically gifted parents – his father had been a slave and his mother was a freeborn Afro-American – music was in his blood. The young Scott soon began to distinguish himself as a singer, violinist, cornet player and pianist; the music teacher who probably established the foundations for Joplin's subsequent career as a professional musician was Weiss, a German émigré. From the 1880s onwards Scott Joplin travelled as a professional entertainer, performing in various groups and locations. He played at the *World's Columbian Exposition* in Chicago in 1893, where ragtime music was first performed to a large audience. He celebrated his first successes as a composer in the 1890s: after a waltz and a march in 1894 and a waltz in 1896, his first ragtime book was published in 1897. *Maple Leaf Rag* (1899) and was followed soon afterwards by *The Maple Leaf Rag*, which earned Joplin the title 'King of Ragtime' and a degree of prosperity that relieved him of any financial worries. In 1903 Scott Joplin spent another two years studying music in St. Louis, Missouri, where he began to focus increasingly on teaching. His first opera, *Treemonisha*, was written at the beginning of the twentieth century but appears to have been abandoned. His opera work *Treemonisha* was published in 1911. Joplin continued to write and perform ragtime music before his death in New York in April 1917.

As a composer Joplin is remembered for his ragtime compositions, many of which appeared in print (numerous manuscript collections survive, including some unpublished pieces such as a symphony and a piano concerto). It was during the period when the 'rag' flourished, Scott Joplin's works brought the genre to a new level of popularity. In 1908 he gave advice on the composition and performance of ragtime music, which included one thing in particular: 'The tempo of the piece should be fast, but not too fast or too slow. The tempo should be such that the piece can be played with ease and grace. Who would have thought, though, that ragtime would go on to experience a renaissance in the 1930s and 1940s, when it was rediscovered by composers like Duke Ellington, Jelly Roll Morton, and others. In the 1970s, the popularity of this musical genre was revived, and it has since become a staple of popular music. This little selection of Joplin Rags, yet so stylish and entertaining, is not only played, but also accompanied by a small music entertainment for all sorts of occasions!

Wolfgang Birtel  
Translation Julia Rushworth

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# The Entertainer

Bearbeitung: Wolfgang Birtel

Scott Joplin  
ca. 1867-1917

Not too fast

Sopranblockflöte

Altblockflöte

Tenorblockflöte

Bassblockflöte

7

15

23

29

*p*

This system contains measures 29 through 35. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one sharp (F#) and a common time signature. The first two staves have a piano (*p*) dynamic marking. The music consists of intricate rhythmic patterns, including sixteenth and thirty-second notes.

36

*p*

This system contains measures 36 through 44. It features four staves: two treble clefs and two bass clefs. The music continues with complex rhythmic figures. A first ending bracket is present over measures 38 and 39. A piano (*p*) dynamic marking is visible in the second staff.

45

*f*

This system contains measures 45 through 52. It features four staves: two treble clefs and two bass clefs. The music is marked with a forte (*f*) dynamic. The rhythmic complexity continues with various note values and rests.

*f*

This system contains measures 53 through 60. It features four staves: two treble clefs and two bass clefs. The music is marked with a forte (*f*) dynamic. The system concludes with a double bar line and repeat signs.

62

Musical score system 1, measures 62-70. It features a melody in the upper voice and accompaniment in the lower voice. A first ending bracket is present at the end of the system.

71

Musical score system 2, measures 71-78. It features a melody in the upper voice and accompaniment in the lower voice. The piano (*p*) marking is present. A second ending bracket is present at the end of the system.

79

Musical score system 3, measures 79-86. It features a melody in the upper voice and accompaniment in the lower voice. The tempo marking *piu mosso a tempo* is present.

Musical score system 4, measures 87-94. It features a melody in the upper voice and accompaniment in the lower voice. It includes first and second ending brackets.

# The Strenuous Life

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Scott Joplin

Not fast

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The music begins with a forte (f) dynamic. The first staff has a melodic line with eighth and sixteenth notes. The second staff provides a harmonic accompaniment with similar rhythmic patterns. The third and fourth staves contain bass lines with chords and single notes.

The second system of the musical score continues the piece. It features four staves with a mix of treble and bass clefs. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes. The dynamics vary, with some passages marked forte (f) and others with softer dynamics.

The third system of the musical score concludes the piece. It features four staves with a mix of treble and bass clefs. The music includes first and second endings, indicated by '1.' and '2.' above the staves. The piece ends with a final cadence.