

Scott Joplin

ca. 1867–1903

Marches
Märsche

Marches for Piano
Märsche für Klavier

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PREVIEW
Low Resolution

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 of his father who established the foundations for Joplin's subsequent career as a professional musician was Julius Weiss, a German émigré. From the 1880s onwards Scott 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 on a large scale. Joplin celebrated his first successes as a composer in the publication of two marches and a waltz in 1896, his first ragtime book (as published with the title *Original Rags*) and was followed soon afterwards by *The Maple Leaf Rag* which earned him the title 'King of Ragtime' and a degree of professional recognition for a while of any financial worries.

Scott Joplin spent another two years studying at the University of Missouri, though he began to focus increasingly on teaching. His first stage work *Treemonisha* was written at the beginning of the twentieth century but never performed. While his second stage work *Treemonisha* was published in 1911, his first symphony was written in 1907. Joplin died in 1917, a gradual decline of ragtime music before his death in New York. As a composer Joplin is remembered for his piano pieces, forty-five of which appeared in print (including some compositions which are thought to have been lost, including some 'serious' pieces such as *Concerto* and *Concerto*). In the two decades when the 'classical' genre was at its peak.

Joplin's marches are just as appealing and imaginative, have been some of the most popular in the ragtime genre. The nine original marches published between 1896 and 1907 are included in this book. Joplin wrote *Something Doing* in collaboration with John Phillip Sousa. The marches range from 'classic' marches in 4/4 time such as *Great Crush* to marches in 6/8 time such as *Searchlight*, to military marches in 6/8 time such as *Searchlight*. A few other pieces have sneaked in, though, that have the word 'march' in the name but are actually rag-times in disguise, such as *Searchlight*, *Synco-pated* and *Searchlight*.

This edition is based on those first editions, with a few printing errors corrected without comment and some dynamic markings added to match those already indicated; notation is as in the original.

This is ideal musical entertainment for all sorts of occasions, guaranteed to provide enjoyable music-making with piano writing that is technically not very difficult. These marches conjure up something of the atmosphere of North American clubs, cafés and bars around 1900.

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 ehemalige Sklave und seine Mutter eine frei geborene Afroamerikanerin – lag ihm Musik im Blut. Er machte den Namen Scott als Sänger und mit Klavier-, Violin- und Kornettspiel auf sich aufmerksam. Schon als Kind ein eingewanderter deutscher Musiklehrer, legte vermutlich der Grundstein für seine spätere professionelle Musiktätigkeit. Ab den 1880er-Jahren verbrachte er seine Tage als Unterhaltungsmusiker unterwegs, spielte in diversen Formationen und wurde 1893 bei der *World's Columbian Exposition* in Chicago erstmals in einem größeren Publikum präsentiert, war er dabei. In den 1890er Jahren feierte er seine ersten Erfolge als Komponist, und 1899 erschien – nach zwei Märschen von Walter (1896) – sein erster Ragtime (mit dem Titel *Original Rag*). Drei Jahre später folgte der *Maple Leaf Rag*, der ihm den Titel »King of Ragtime« einbrachte und ihn zum finanziell wohlhabendsten, zunächst aller finanzieller Sorgen entledigte.

Scott Joplin ging noch einmal für zwei Jahre nach Europa, um sich in Paris in die musikalische Lehre, verlegte sich aber zunehmend auf die Komposition. In den ersten Jahren des 20. Jahrhunderts entstandene erste Oper *A Guest from Nowhere* (1905) und ein zweites Bühnenwerk *Treemonisha* 1911 veröffentlichte er nicht mehr. In den letzten Jahren seines Lebens musste er noch erleben, wie er am 29. August 1917 in New York starb. In Erinnerung geblieben sind die 79 Märsche, die er im Laufe dieser Ragtimes, von denen rund 45 gedruckt wurden (in der Ausgabe sind 47 Märsche enthalten). Viele dieser Märsche gelten als verschollen, u. a. auch »seriöse« Werke wie *March in G Major* und *March in D Major*, die er nie vollendete. In der nur gut zwei Jahrzehnte dauernden *Scott Joplin Edition* wurden viele dieser verschollenen Märsche zu Blüte gebracht.

Seine Märsche sind in der Ausgabe in zwei Kategorien unterteilt: 1. Märsche, die in den 1890er Jahren und dagegen ein wenig im Schatten der Ragtimes, auch in der ersten Ausgabe des Bandes enthalten sind. Der vorliegende Band vereint die neun Märsche, die in der ersten Ausgabe des Bandes enthalten sind. 1905 und 1907 erschienen *Something Doing* schrieb Joplin, 1908 *March in G Major* und *March in D Major*. Die Märsche-Typen reichen vom »klassischen« Typus im 4/4-Takt wie dem *Cave Crush Collision*, der tonmalerisch den Zusammenstoß zweier Züge ausmalte, bis zum Keilwedelmarsch im 6/8-Takt wie dem *Rose-bud March*. Dazwischen haben sich auch einige ungewöhnliche Märsche geschmuggelt, die zwar den Begriff »March« im Namen haben, aber eigentlich Ragtimes sind wie *Search-Light*, ein *Syncopated March and Two Step*. Die Ausgabe orientiert sich an den Erstausgaben, wenige Druckfehler wurden stillschweigend korrigiert, gelegentlich dynamische Anweisungen bei Parallelstellen ergänzt oder angepasst, Besonderheiten beibehalten.

Es ist beste Unterhaltungsmusik für vielerlei Gelegenheiten, die ein vergnügliches Musizieren – bei technisch nicht zu schwierigen Klaviersätzen – garantiert. Und diese Märsche beschwören ein wenig die Atmosphäre der nordamerikanischen Clubs, Cafés und Salon um 1900.

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Dedicated to M. K. & T. Ry.

The Crush Collision March

Scott Joplin
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Introduction

Musical notation for the Introduction section, featuring a grand staff with treble and bass clefs. The key signature has one flat (B-flat) and the time signature is common time (C). The music consists of a series of chords and eighth-note patterns in both hands.

5 Tempo di Marcia.

Musical notation for the first system of the main section, starting at measure 5. The tempo is marked 'Tempo di Marcia.' and the dynamic is 'mf'. The notation includes a repeat sign and a first ending bracket.

Musical notation for the second system of the main section, starting at measure 11. The notation includes a repeat sign and a first ending bracket.

Musical notation for the third system of the main section, starting at measure 16. The notation includes a first ending bracket with two endings, labeled '1.' and '2.'.

Musical notation for the final system of the main section, featuring a grand staff with treble and bass clefs. The music concludes with a final chord and a fermata.

28

Musical notation for measures 28-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a series of chords in the right hand, with some notes beamed together. The left hand provides a steady accompaniment with chords and single notes.

34

Musical notation for measures 34-39. This system includes a first ending bracket over measures 37-38, labeled '1.', and a second ending bracket over measures 38-39, labeled '2.'. The notation continues with chords and melodic lines in both hands.

40

Musical notation for measures 40-44. The system shows a continuation of the piece with various chordal textures and melodic fragments in both staves.

45

Musical notation for measures 45-49. The notation features a mix of chords and moving lines, with some notes marked with accents.

Musical notation for measures 50-54. This system continues the musical development with complex chordal structures and melodic patterns.

Musical notation for measures 55-59. This system concludes the page with a first ending bracket over measures 57-58, labeled '1.', and a second ending bracket over measures 58-59, labeled '2.'. The piece ends with a final chord in the right hand.

57

Musical notation for measures 57-62. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

63

Musical notation for measures 63-68. The right hand continues the melodic development with some triplet figures, and the left hand maintains the eighth-note accompaniment.

69

Musical notation for measures 69-73. This section includes a first ending (marked '1.') and a second ending (marked '2.'). The second ending leads to a repeat sign.

74

Musical notation for measures 74-78. The right hand has a more complex texture with some sixteenth-note runs, while the left hand continues with eighth notes.

The noise of the trains while running
at the rate of sixty miles per hour

Musical notation for measures 79-82. The right hand features a series of chords and some sixteenth-note patterns. The left hand has a rhythmic accompaniment. The piece concludes with a double fermata (*ff*) in both hands.