

HIGH-CLASS
STANDARD
RAGS.



STARK MUSIC COMPANY.
ST. LOUIS, MO.

The „Red Back Book“

The real title of this collection of band arrangements is "**Standard High-Class Rags**", published by the Stark Music Company of St. Louis around 1911/12. The among musicians popular name came from the red colour of the front and back page. There existed folios for **flute/piccolo, clarinet, (1st) cornet, trombone, drums, piano (acc.), 1st and 2nd violin, cello, and bass** and possibly for 2nd cornet, and viola. John S. Stark had chosen rags for this collection which he had already successfully published as piano rags, especially from his composer stars Scott Joplin, James Scott, and Joseph F. Lamb. Stark even put the collection together from already published arrangements in earlier years. The orchestrations strictly follow the piano compositions. In a few cases keys were chosen which are more convenient for the wind instruments than the original keys. Stark did not publish the collection sorted by pieces, but published separate folios for each instrument. The fifteen "classical" rags of the collection are (in the order found in the book for violin¹, other books differ somewhat):

1. **Maple Leaf Rag** (Scott Joplin 1899, arr. N.N. ca. 1901)
2. **Sunflower Slow Drag** (Scott Joplin - Scott Hayden 1901, D. S. Delisle 1902)
3. **The Cascades** (Scott Joplin 1904, arr. E. J. Stark 1901s)
4. **The Easy Winners** (Scott Joplin 1901, arr. N.N. 1903)
5. **The Ragtime Dance** (Scott Joplin 1906, D. S. Delisle 1910s)
6. **The Chrysanthemum** (Scott Joplin 1905, N.N. 1905)
7. **African Pas'** (Maurice Kirwin 1902, arr. N.N. 1900s)
8. **Ophelia Rag** (James Scott 1910, arr. R. Venuto 1910s)
9. **Hilarity Rag** (James Scott 1910, arr. R. Venuto 1910s)
10. **The Minstrel Man** (J. Russel Robinson 1911, arr. E. J. Stark 1911/12)
11. **Frog Legs Rag** (James Scott 1906, arr. Scott Joplin 1906)
12. **The Entertainer** (Scott Joplin 1902, D. S. Delisle 1901)
13. **Sensation** (Joseph Lamb 1908, arr. E. J. Stark 1900s)
14. **Kinklets** (Arthur Marshall 1906, arr. E. J. Stark 1906)
15. **Grace And Beauty** (James Scott 1909, arr. E. J. Stark 1900s)

If you want to know more, see also: Klaus Pehl: (M-)Ein Blick auf Ragtime - Populäre Musik zu Beginn des 20. Jahrhunderts und unvergänglich liebenswürdig. Section 6.2, p. 86-114. Im Internet <http://www.klauspehl.de/RagtimeBlickTotal.pdf> [21st of December 2020]

In 2008 I made my facsimile edition of the "Red Back Book" publicly available in the Internet, based on copies given to me by Bill Russel, New Orleans. As early as the in the 1990s I had passed on the edition to Ragnar Hellspong, of Krusenberg in Sweden. Hellspong freed the historical arrangements from obvious musical typographical errors and redesigned them with a modern, legible music notation. He made his result publicly available through his website in the 2010s along with many other band arrangements from the ragtime era: <http://www.ragsrag.com/vo/vo.html> [21st of December 2020]. There you can download the collection, one pdf file for each piece. More details see the above mentioned internet publication, section 11.1.2.2, p. 216-219.

On the basis of Ragnar Hellspong's work I thought to compile the collection again, actually in the historic organisation in a folio for each Instrument. I hope this will be more convenient for practical use by bands and their leader. For each folio I used the covers I had reconstructed from old fotos.

I wish you all to have much fun with performing the old but still lovable music.

21st December 2020, Klaus Pehl, Landgrabenweg 3, 58227 Bonn, Germany

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¹ The violin player was the „natural“ leader of an orchestra in the ragtime era, e.g. John Robichaux in his orchestra.

Maple Leaf Rag

Scott Joplin (1899)

Contrabass

Tempo di Marcia ♩=80

10

18

27

36

45

52

60

69

78

Sun Flower Slow Drag

Contrabass

Scott Joplin and
Scott Hayden (1901)
Arr: D.S DeLisle

$\text{♩} = 75$

2

f *mf*

10

19 *f*

28

38 *mf*

46

Trio.

55 *sf* *f* *mf*

63

74 *f*

84

Transcribed and put in public domain by Ragnar Hellspång (2009)

Contrabass

The Cascades

Scott Joplin (1904)

Arr: E.J.Stark

♩=75

Musical notation for measures 1-9. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece starts with a mezzo-forte (mf) dynamic. A hairpin crescendo is shown over measures 5-7. The notation includes eighth and sixteenth notes, rests, and a repeat sign with first and second endings.

Musical notation for measures 10-20. Measure 10 begins with a first ending bracket. A four-measure rest is indicated by a horizontal line with the number '4' above it. The notation includes eighth and sixteenth notes and rests.

Musical notation for measures 21-28. Measure 21 begins with a second ending bracket. The notation includes eighth and sixteenth notes and rests.

Musical notation for measures 29-37. Measure 29 begins with a first ending bracket. The notation includes eighth and sixteenth notes and rests.

Musical notation for measures 38-46. Measure 38 begins with a second ending bracket. A three-measure rest is indicated by a horizontal line with the number '3' above it. The notation includes eighth and sixteenth notes and rests.

Musical notation for measures 47-52. The notation includes eighth and sixteenth notes and rests.

Musical notation for measures 53-59. Measure 53 begins with a first ending bracket. Measure 55 begins with a second ending bracket. The notation includes eighth and sixteenth notes and rests.

Musical notation for measures 60-67. The notation includes eighth and sixteenth notes and rests.

Musical notation for measures 68-72. The notation includes eighth and sixteenth notes and rests.

Musical notation for measures 73-76. Measure 73 begins with a first ending bracket. Measure 74 begins with a second ending bracket. The notation includes eighth and sixteenth notes and rests.

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The Easy Winners

Contrabass

RAG TIME TWO STEP

Scott Joplin (1901)

$\text{♩} = 75$

1. *mf* *mp*

9

mf *f*

19

1. 2. *mf*

28

mp *f*

37

1. 2. *mp*

46

mf *f*

55

2 *f* *mp*

65

mp 1.

74

1. 2. *mp*

82

mp

88

1. 2. *mp*

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Contrabass

The Ragtime Dance

Scott Joplin (1906)

Arr: D.S.DeLisle

♩=70

rit.

7 *mf*

16

25

35

45

54 1. 2. 3 *mf*

63

72 1. 2. *mf*

81 *mf*

90 1. 2. 5 1. *f*

102 2. 2 2 1.

111 2. 1. 2.

122 2

128 2 1. 2.

The Chrysanthemum

Contrabass

An Afro-American Intermezzo

Scott Joplin (1904)

$\text{♩} = 70$

1

12

21

30

39

51

61

71

80

89

97

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Contrabass

African Pas

Rag Time Two Step

Maurice Kirwin (1902)

Arr: E.J.Stark

♩=75 rit. > ♩=75 $\text{\textcircled{8}}$

f *mf* *mf*

9

18

1. 2. Fine

mp *p*

25

D.S. al Fine

1. 2.

mp *mf*

TRIO

p *mp* *p*

mf *f* *mf*

1. 2.

Legato

p *mp* *p*

p *mf* *f*

Ophelia Rag

Contrabass

James Scott (1910)

Arr: Rocco Venuto

$\text{♩} = 72$

1. Musical staff 1: Contrabass notation, measures 1-8. Dynamics: *f*, *mf*.

10

2. Musical staff 2: Contrabass notation, measures 9-18. Dynamics: *mf*.

19

3. Musical staff 3: Contrabass notation, measures 19-26. Dynamics: *mp*. Includes first and second endings.

27

4. Musical staff 4: Contrabass notation, measures 27-33.

34

5. Musical staff 5: Contrabass notation, measures 34-39. Dynamics: *mf*. Includes first and second endings.

40

6. Musical staff 6: Contrabass notation, measures 40-47. Dynamics: *mf*, *mp*, *mf*.

48

7. Musical staff 7: Contrabass notation, measures 48-53.

54

8. Musical staff 8: Contrabass notation, measures 54-60. Dynamics: *mp*, *mf*. Includes first and second endings.

61

9. Musical staff 9: Contrabass notation, measures 61-68.

69

10. Musical staff 10: Contrabass notation, measures 69-73.

74

11. Musical staff 11: Contrabass notation, measures 74-78. Dynamics: *f*. Includes first and second endings.

Hilarity Rag

Contrabass

$\text{♩} = 75$

James Scott (1910)

Arr by R. Venuto

9

mf

17

mf

25

mf

31

mf

37

mf

45

mf

53

mf

61

mf

66

mf

74

f

The Minstrel Man

Contrabass

Ragtime Two Step

J.Russel Robinson (1911)

Arr: E.J.Stark

♩=75

3

mf mf p mp

Detailed description: This block contains the first ten measures of the piece. It begins with a 3-measure rest. The first measure has a dynamic of *mf*. The second measure has a dynamic of *mf*. The third measure has a dynamic of *mf*. The fourth measure has a dynamic of *mf*. The fifth measure has a dynamic of *mf*. The sixth measure has a dynamic of *mf*. The seventh measure has a dynamic of *p*. The eighth measure has a dynamic of *mp*. The ninth measure has a dynamic of *mp*. The tenth measure has a dynamic of *mp*.

11

mf mf

Detailed description: This block contains measures 11 through 18. Measure 11 has a dynamic of *mf*. Measure 12 has a dynamic of *mf*. Measure 13 has a dynamic of *mf*. Measure 14 has a dynamic of *mf*. Measure 15 has a dynamic of *mf*. Measure 16 has a dynamic of *mf*. Measure 17 has a dynamic of *mf*. Measure 18 has a dynamic of *mf*.

19

1. 2. Fine

mf

Detailed description: This block contains measures 19 through 26. Measure 19 has a dynamic of *mf*. Measure 20 has a dynamic of *mf*. Measure 21 has a dynamic of *mf*. Measure 22 has a dynamic of *mf*. Measure 23 has a dynamic of *mf*. Measure 24 has a dynamic of *mf*. Measure 25 has a dynamic of *mf*. Measure 26 has a dynamic of *mf*.

27

Detailed description: This block contains measures 27 through 33. Measure 27 has a dynamic of *mf*. Measure 28 has a dynamic of *mf*. Measure 29 has a dynamic of *mf*. Measure 30 has a dynamic of *mf*. Measure 31 has a dynamic of *mf*. Measure 32 has a dynamic of *mf*. Measure 33 has a dynamic of *mf*.

34

1. 2. D.S. al Fine

Detailed description: This block contains measures 34 through 41. Measure 34 has a dynamic of *mf*. Measure 35 has a dynamic of *mf*. Measure 36 has a dynamic of *mf*. Measure 37 has a dynamic of *mf*. Measure 38 has a dynamic of *mf*. Measure 39 has a dynamic of *mf*. Measure 40 has a dynamic of *mf*. Measure 41 has a dynamic of *mf*.

TRIO

1.

mf

Detailed description: This block contains measures 42 through 50. Measure 42 has a dynamic of *mf*. Measure 43 has a dynamic of *mf*. Measure 44 has a dynamic of *mf*. Measure 45 has a dynamic of *mf*. Measure 46 has a dynamic of *mf*. Measure 47 has a dynamic of *mf*. Measure 48 has a dynamic of *mf*. Measure 49 has a dynamic of *mf*. Measure 50 has a dynamic of *mf*.

2.

mp mf

Detailed description: This block contains measures 51 through 60. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *mp*. Measure 53 has a dynamic of *mp*. Measure 54 has a dynamic of *mp*. Measure 55 has a dynamic of *mp*. Measure 56 has a dynamic of *mp*. Measure 57 has a dynamic of *mp*. Measure 58 has a dynamic of *mp*. Measure 59 has a dynamic of *mp*. Measure 60 has a dynamic of *mp*.

Detailed description: This block contains measures 61 through 66. Measure 61 has a dynamic of *mf*. Measure 62 has a dynamic of *mf*. Measure 63 has a dynamic of *mf*. Measure 64 has a dynamic of *mf*. Measure 65 has a dynamic of *mf*. Measure 66 has a dynamic of *mf*.

1. 2.

Detailed description: This block contains measures 67 through 74. Measure 67 has a dynamic of *mf*. Measure 68 has a dynamic of *mf*. Measure 69 has a dynamic of *mf*. Measure 70 has a dynamic of *mf*. Measure 71 has a dynamic of *mf*. Measure 72 has a dynamic of *mf*. Measure 73 has a dynamic of *mf*. Measure 74 has a dynamic of *mf*.

Contrabass

Frog Legs Rag

James Scott (1906)

Arr: Scott Joplin

$\text{♩} = 75$

1. *mf*

11. *mp*

21.

30. *1.* *2.*

37. *mf*

45.

53. *mp*

64. *1.* *2.* *p*

75.

83. *1.* *2.* *mf*

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The Entertainer

Contrabass

Scott Joplin (1902)

Arr: D.S. DeLisle

$\text{♩} = 75$

1-9

10-19

20-27

28-37

38-45

46-54

55-62

63-70

71-79

80-86

87-94

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Contrabass

Sensation

Joseph Lamb (1908)

A Rag

Arr: Rocco Venuto

$\text{♩} = 80$

First musical staff (measures 1-8) in bass clef, 2/4 time, key of D major. It begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes.

Second musical staff (measures 9-16). It continues the melody and ends with a first ending bracket labeled "1." over the final two measures.

Third musical staff (measures 17-25). It begins with a mezzo-forte (*mf*) dynamic and includes a second ending bracket labeled "2." over the first measure.

Fourth musical staff (measures 26-34). It features two ending brackets: "1." over measures 31-32 and "2." over measures 33-34. Dynamics *f* and *mf* are indicated.

Fifth musical staff (measures 35-43). It features several accents (^) over notes in measures 38, 39, and 40.

Sixth musical staff (measures 44-51). It features two ending brackets: "1." over measures 49-50 and "2." over measures 51-52. Dynamics *f* and *mf* are indicated.

Seventh musical staff (measures 52-59). It features several accents (^) over notes in measures 53, 54, 55, and 56.

Eighth musical staff (measures 60-67). It features two ending brackets: "1." over measures 66-67 and "2." over measures 68-69. A forte (*f*) dynamic is indicated.

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Kinklets

Contrabass

Arthur Marshall (1906)

$\text{♩} = 75$

Two Step

Arr: E.J.Stark

3

mf

11

20

1. 2.

29

37

1. 2.

44

53

1. 2.

62

70

1. 2.

Grace and Beauty

Contrabass

James Scott (1910)

$\text{♩} = 78$

2

f *mf*

10

f

19

1. 2.

f

28

37

1. 2.

mp *mf*

45

f

53

2

mp
sfz

62

71

1. 2.

mf *mf*

79

p *mf*

86

1. 2.

f *sfz*

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