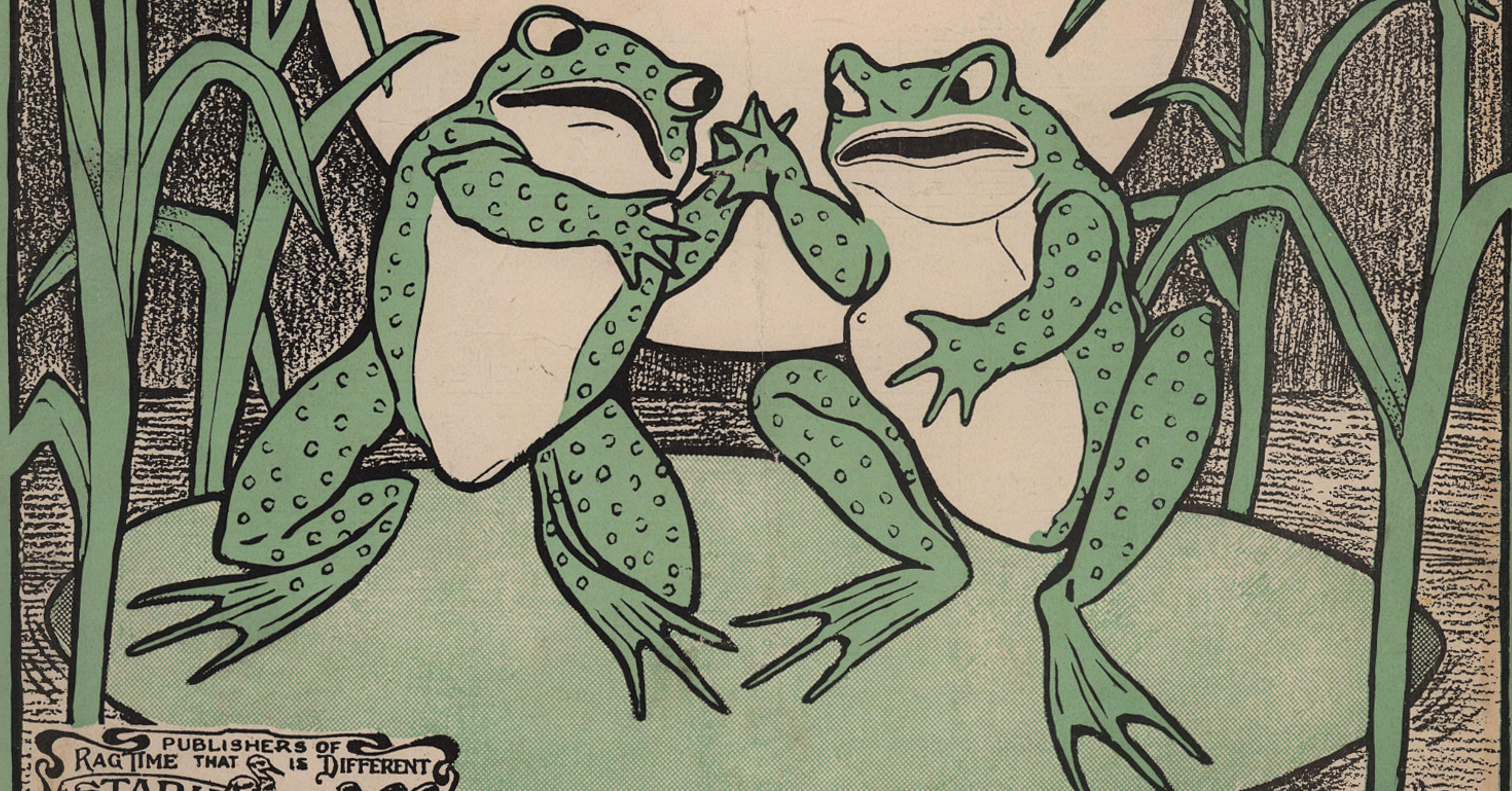


FROG EGGS RAG

BY
JAMES
SCOTT.



PUBLISHERS OF
RAG TIME THAT IS DIFFERENT
STARK MUSIC CO.
ST. LOUIS, MO. 127 EAST 23 ST.
NEW YORK

FROG LEGS RAG.

By JAMES SCOTT.

Not fast.

The musical score consists of four staves of piano sheet music. The top two staves are for the treble clef (right hand) and the bottom two staves are for the bass clef (left hand). The key signature is two flats, and the time signature is common time (indicated by '2'). The first staff begins with a dynamic of *mf*. The second staff features a melodic line with eighth-note pairs. The third staff includes a dynamic instruction *8va.* (octave up). The fourth staff concludes with a dynamic of *f*.

A handwritten musical score for 'Frog Legs Rag.' The score consists of five staves, each with a treble clef, a bass clef, and a key signature of two flats. The music is written in common time. The first staff begins with a dynamic 'f'. The second staff features eighth-note patterns with grace notes. The third staff includes a measure with a single note followed by a sixteenth-note pattern. The fourth staff contains measures with eighth-note pairs and sixteenth-note patterns. The fifth staff concludes with a measure ending in a forte dynamic.





A continuation of the musical score, showing four measures of music. The dynamic 'f' (forte) is indicated above the first measure. Measures 9 and 10 are identical, consisting of eighth-note patterns and chords.

A continuation of the musical score, showing four measures of music. Measures 11 and 12 are identical, consisting of eighth-note patterns and chords.

A continuation of the musical score, showing four measures of music. Measures 13 and 14 are identical, consisting of eighth-note patterns and chords.

A continuation of the musical score, showing four measures of music. Measures 15 and 16 are identical, consisting of eighth-note patterns and chords. A small publisher's logo is located in the bottom right corner of this section.

Murder in the Second Degree!

We knew a pianist who had in her repertoire, "The Maple Leaf," "Sunflower Slow Drag," "The Entertainer" and "Elite Syncopations." She had played them as she thought, over and over for her own pleasure and other's, until at last she had laid them aside as *passe*. But it chanced that she incidentally dropped into a store one day, where Joplin was playing the "Sunflower Slow Drag." She was instantly struck with its unique and soulful story, and—what do you think! She asked someone what it was. She had played over it and around it for twelve months and had never touched it. She went home and began to practice it, as though she had never seen it before. It breathed a new life and spoke a new language, as did also the other three pieces. Mark this—the besetting sin is in trying to play these classics too fast—there is nothing in common with these inventions and the flood of Rags, Drags and Jags on the market. We want to speak here especially of the "Sunflower Slow Drag": this piece came to light during the high temperature of Scott Joplin's courtship, and while he was touching the ground only in the highest places, his geese were all swans, and Mississippi water tasted like honey-dew; his exuberance made Monroe Rosenfeld's most effervescent moods appear but "gloomy weather," and Sam Speck—but never mind. If ever there was a song without words this is that article; hold your ear to the ground while someone plays it, and you can hear Scott Joplin's heart beat. It has been said by many that there will never be another "Maple Leaf," but we say to you with all the assurance that was ours in springing that sensation, that the "Sunflower Slow Drag" has it bested in a finer continuity, a more ingenious treatment of a theme that is heart searching. These pieces will repay the most painstaking study and practice; they will not go out of style or fashion while Chopin lasts; they are as permanent as the everlasting hills, at least as far as this generation is concerned.

Get the "Sunflower Slow Drag."