

BRAIN-STORM RAG

A BRAIN-STORM
OF
BUD
MANCHESTER



PUBLISHERS OF
RAGTIME THAT IS INTERESTING
STARK MUSIC CO.
127 EAST 23 ST.
ST. LOUIS, MO. NEW YORK

Try this on your Piano. Frog Legs Rag.

JAMES SCOTT.

Not fast.

The musical score is written for piano and consists of five systems. The first system begins with a dynamic marking of *mf*. The second system includes a *Sua* marking. The fourth system features first and second endings and a dynamic marking of *f*. The fifth system concludes with a dynamic marking of *f*.

For Sale wherever music is sold.

BRAIN-STORM RAG.

3

TWO STEP.

BUD MANCHESTER.

Slow.

The musical score is written for piano and treble clef. It begins with a tempo marking of "Slow." and a key signature of one flat (B-flat major or D minor). The time signature is 2/4. The score consists of four systems of music. The first system includes a treble clef staff with a triplet of eighth notes and a bass clef staff with a triplet of eighth notes. The second system features a treble clef staff with eighth-note patterns and a bass clef staff with chords and eighth notes. The third system continues with similar rhythmic patterns in both staves. The fourth system concludes with a first ending (marked "1.") and a second ending (marked "2."), both featuring triplet eighth notes. The piece ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and melodic lines, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece with similar chordal and melodic structures in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including first and second endings (1. and 2.) and a triplets section (3) in the treble clef.

Fifth system of musical notation, concluding the piece with final chords and melodic fragments.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in the treble and bass staves.

Third system of musical notation, which includes a first ending (1.) and a second ending (2.) marked with repeat signs and first/second endings.

Fourth system of musical notation, showing further development of the melodic and harmonic themes.

Fifth system of musical notation, concluding the piece with a final melodic phrase and harmonic accompaniment.

RAGTIME THAT IS DIFFERENT.

MAPLE LEAF RAG.

"Maple Leaf Rag" marks an era in music composition. It has throttled and silenced those who opposed syncopations. It is played by the culture of all nations and is welcomed in the drawing rooms and boudoirs of good taste. No pianist can do without Maple Leaf.

MAPLE LEAF RAG.

BY SCOTT JOPLIN.

Tempo di marcia.

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SUNFLOWER SLOW DRAG.

"Sunflower Slow Drag." This is Joplin's favorite, and there are many who think it superior to the world famous Maple Leaf. It was written during Joplin's courtship and is intensely sentimental. It positively beggars description. You will like it the first time you hear it, and you will like it better when you hear it 100 times or more. Don't overlook it in your order. It is GREAT.

SUN FLOWER SLOW DRAG.

RAU TIME TWO STEP.

By SCOTT JOPLIN' and SCOTT HAYDEN.

INTRO

Not fast

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THE CASCADES.

"The Cascades." The latest and one of the greatest of the Joplin rags. Hear it, and you can fairly feel the earth wave under your feet. It is as high-class as Chopin and is creating a great sensation among musicians. Don't neglect it in making up your order.

THE CASCADES.

A RAG.

SCOTT JOPLIN. Composer of "Maple Leaf Rag"

Tempo di Marcia.

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Where Mount Tacoma Overlooks the Bay

"Where Mount Tacoma Overlooks the Bay." This is an experience song of Chas. E. Royal, who is singing it in San Francisco with brilliant success. It is sweetly pathetic. "It is better to have loved and lost than never to have loved at all" says the poet, and we agree in this case, else we never would have had this matchless song. You want it badly.

"WHERE MOUNT TACOMA OVERLOOKS THE BAY"

Words and Music by CHARLES E. ROYAL

CHORUS.

Near the shores of Puget sound, In a lit-tle grass-y meadow, Oh's sleep-ing there my fair-est queen of May And let give all earth-ly care, To be said in-side her there, Where Mount Ta-coma o-ver-looks the bay.

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TRY THESE ON YOUR PIANO.

My Dear Old Southern Home.

"My Dear Old Southern Home" is the best of all late sentimental songs. Hear it well sung and you can never run away from it. The South breezes will whisper it in your ears. Your heart will beat to the memory of its seraphic measures. Don't miss it in your order.

MY DEAR OLD SOUTHERN HOME"

Words by E. Edwards.

Music by Chas. E. Shaffer.

There's a quaint old fashion-ed cottage nestling in a field of grass. There's an There's a wreath of pans-ies and a re-tro-spect of Joy. When a ag-ed cou-ple sit-ting in the door. And the wan-der-er is com-ing home-a-gain. Just to show-ers that are grow-ing dear that lit-tle south-ern home, we can find a dear old cou-ple who have pray'd by day and night. That the

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CASTLE SQUARE WALTZES.

"Castle Square Waltzes." This is selected from the many waltzes seeking public favor as the best now on the market. Its glittering arpeggios never fail to catch the hearer, and its sale is phenomenal. On title page is a halftone of Sheehan in the character of Lohengrin. It's a gem.

CASTLE SQUARE WALTZES.

Composed by FRED. BROWNOLD

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