

Sources:

[https://imslp.org/wiki/Eugenia_\(Joplin%2C_Scott\)](https://imslp.org/wiki/Eugenia_(Joplin%2C_Scott)),

<https://www.loc.gov/resource/ihas.200033253.0/?sp=3>

(Information from https://en.wikipedia.org/wiki/List_of_compositions_by_Scott_Joplin)

Scott Joplin was born in Arkansas in around 1867, just outside Texarkana, and was a street performer before settling in Sedalia, Missouri, St. Louis, Missouri, and finally New York City where he died in 1917. He was an American composer and pianist, who achieved fame for his ragtime compositions, and was dubbed "The King of Ragtime." During his career, Joplin wrote over 40 original ragtime pieces, one ragtime ballet, and two operas. One of his first pieces, the "Maple Leaf Rag" (1899), has been recognized as the archetypal rag and influenced subsequent rag composers for thanks to its rhythmic patterns, melody lines, and harmony.

His finances were precarious throughout his career, despite a steady income from the "Maple Leaf Rag." Joplin had the majority of his works published by John Stark of Sedalia, Missouri, although he did use other lesser-known companies including his own "Scott Joplin Music Publishing Company." His first opera, *A Guest of Honor*, was lost after an unsuccessful tour in 1903. After the 1953 death of his widow, Lottie, a number of manuscripts of unpublished work were lost and no copies of them are known to exist.

When Joplin was learning the piano, serious musical circles condemned ragtime because of its association with the vulgar and insane songs of Tin Pan Alley. As a composer, Joplin refined ragtime, developing it from the dance music played by pianists in brothels in cities like St. Louis. This new art form, the classic rag, combined Afro-American folk music's syncopation and nineteenth-century European romanticism, with its harmonic schemes and its march-like tempos, in particular the works of John Philip Sousa. With this as a foundation, Joplin intended his compositions to be played exactly as he wrote them – without improvisation. Joplin wrote his rags as "classical" music to raise ragtime above its "cheap bordello" origins and produced work which opera historian Elise Kirk described as "...more tuneful, contrapuntal, infectious, and harmonically colorful than any others of his era."

There are many inconsistencies between the titles of compositions, their subtitles, and their respective cover titles, which was seen by the editor of the collected works as reflecting "an editorial casualness" on the part of the publishers, and indicating a genre in which many dance-steps could be performed interchangeably. Many of the works cannot be dated with certainty and the pieces were not always sent to the Copyright Office for copyright registration. In many cases the publication date is the only indication of when a piece was composed.

Title:	Eugenia
Form:	Ragtime (March)
Year	1906
Form :	Intro AA BB A C D C D C
Keys:	Bb/Bb/Bb/Eb...
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Own experiences and remarks

I worked out this ragtime from the sources mentioned above, and I made it my own arrangement and sound mix ("Raumklang +") with help from my favorite music program called MuseScore ver. 3.6.2. MuseScore contains the GeneralMIDI-compatible software synthesizer "FluidSynth" with the standard GM soundfont MuseScore_General_HQ.sf3 as well as the drum specialized synthesizer "Zerberus" (MS-Drumline-PlugIn) as an integral part.

See:

<https://en.wikipedia.org/wiki/MuseScore>

<https://en.wikipedia.org/wiki/FluidSynth>

<https://en.wikipedia.org/wiki/SoundFont>

MuseScore was programmed by Werner Schweer, Nicolas Froment and Thomas Bonte (Germany/Belgium), is available as Open Source Software (GNU General Public License) without restrictions and runs under Windows, MacOS, Linux. It is available from www.musescore.org incl. soundfont and manual download free of charge for everyone.

I can unreservedly recommend this really powerful software with it's excellent graphical user interface. This OpenSource program puts even commercial software such as "Finale" "casually into the pocket" (own test!). What I can unfortunately no more recommend without reservation is registering as a user on musescore.com, too (but that's another story).

This arrangement and especially the sound of an "old" piano is something I'm a little proud of, to be honest. I call the concept for my Sound Remix "**Raumklang +**", and I didn't invent it's principles by myself, but adapted them for the MuseScore-Software. Please listen to the attached .mp3 file through a good pair of headphones. I don't think you can distinguish the sound of the well accentuated playback of the GM synthesizer from a "real" piano anymore - except by the constancy in playback tempo (which a human being could not keep like that). But even that is programmable.

Will you let me know how you like my sound mix and what you think of it?

CU, have fun and: Set the Music free (from that prison on the old library shelves!)

Best Regards

FarrierPete