

# The Favorite

Scott Joplin (1904)

Arr: Lasse Johansson  
 TablEdited by Tom Thomason  
 By permission of L. Johansson

8va

Intro

T = L.H. Thumb

Tablature for the Intro section (measures 1-3):

Measure	T	A	B
1		5	4
2		5	2
3	2	4	2
4		0	2
5		3	2
6		4	1
7		4	4
8		0	2
9		2	3
10		1	0
11		5	4
12		2	3

8va

First section

Tablature for the First section (measures 13-22):

Measure	T	A	B
13	3	2	5
14	1	4	0
15	0	2	0
16	3	0	2
17	0	0	3
18	3	0	2
19	0	0	0
20	2	0	0
21	3	2	0
22	0	2	2

T

8va

Tablature for the continuation of the First section (measures 23-32):

Measure	T	A	B
23	0	0	3
24	3	0	2
25	0	0	0
26	2	0	0
27	3	4	2
28	0	2	0
29	3	5	1
30	0	2	0
31	0	0	3
32	0	3	3

T

The image displays a musical score for guitar. The top staff is a standard musical notation in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked '8va'. The melody consists of eighth and quarter notes, with triplets indicated by a '3' over the notes. The bottom staff is a guitar tablature with six lines labeled T (Treble), A (Middle), and B (Bass). It includes fret numbers (0, 2, 3, 4, 5) and techniques like bends (indicated by a downward arrow) and trills (indicated by a 'T' under a note). The tablature is aligned with the musical notation above it.

1. 2.

8va

19

T A B

0 1 0 1 3 1 2 0 0 1 2 0 0 3 0 0 3

T

8va

Second section

22

T A B

0 0 0 3 0 1 0 2 0 1 2 0 0 0 3 0

8va

25

T A B

1 0 2 0 2 0 0 0 1 0 2 0 0 1 1 0 0 2 2 0 1

8va

29

	0	7	0	0	0	1	0	0	1	0	0	0	0
T	2	4	0	2	3	2	2	2	2	0	2	3	0
A	1	4	0	2	2	0	2	0	3	0	2	2	3
B	2	4	0	2	3	0	0	3	0	2	2	3	3

8va

33

	1	0				3	5	0	0				
T	2	2			0	4	3	0	0			2	
A	2	2		2	4	5	5	0	1	2	4		
B	0	0	2	3	4	5	4	0	4	3			

8va

1. 2.

First section (repeat)

37

	0		3	1	0	3	0	3	0	0	3	0	1
T	0	2	0	2	0	0	0	2	0	0	2	2	2
A	0		0	0	0	0	0	0	0	0	0	0	
B	2	2	2	2	3	2	2	0	0	0	0	2	

T T T

8va

41

T 0 3 0 3 0 0 2 3 0 2 2 3 5 2 0 0 3

A 0 0 2 0 0 0 0 0 0 4 0 5 1 0 0 3

B 3 2 0 0 0 0 0 0 4 0 3 2 0 2 3

T

8va

44

T 3 5 2 0 0 3 1 0 1 0 1 3 1 2 0 3 0 0 2 1 2 4

A 4 5 2 0 0 0 0 0 0 2 1 3 1 2 0 3 0 0 2 1 2 4

B 0 1 2 0 0 0 0 0 0 2 3 0 0 0 3 0 0 0 0 0 0 4

T

8va

47

T 0 3 0 3 0 0 2 3 0 2 2 0 3 0 3 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 2 0 0 0 0 0 0 0 0 3 2 0 0 0 0 0

T

50

8va

T  
A  
B

T

53

8va

Third section

T  
A  
B

57

8va

T  
A  
B

T

8va

61

T	7	7	7	10	8	7	0	3	0	1	4	2	0	1	3
A		9	8		9		0	0		0		4		0	
B	7		7				0	3	3	3	3	4	3		3 1

T T

8va

65

T	1	1	1	3	1	1	0	1	0	3	1	1	3	1	1
A		3							0			3			
B	0		0		4	3	3	1		0	3	0	0		4

8va

68

T	0	1	5	4	3	1	0	0	3	1	0	2	0	1	3	4	1	3	3	3	3
A		0		5			0	4	3	2	0						2	0			
B	3		2		3			5	2	3							3				

T

8va

Fourth section

72

T	1	0	1	3	0	3	5	0	1	3	0	1
A	0	0	0	0	0	0	0	0	2	2	0	2
B	3	2	0	2	0	2	3	3	3	3	3	3

8va

75

T	1	3	0	1	3	5	7	5	3	3	0	6	3	5	7	8	5	3	1
A	2	2	3	0	0	0	0	0	0	0	0	0	0	0	0	5	5	5	0
B	3	3	3	0	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

T

8va

79

T	3	3	3	3	1	0	1	3	0	3	5	0	1	3	0	1	2	0	1
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	2
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3



83

0 1 3 1 1 3 1 0 1 5 4 3 1 0 0 3

T

A 0 2 0 3 0 4 3 0 5 5

B 3 3 1 0 3 0 4 3 2 5 2

T

1. 2.

87

1 3 3 3 3 1 8

T

A 2 0 2 5

B 3 3 5

Yet another Joplin rag, this was also written in 1904. The arrangement is by Swedish guitarist Lasse Johansson. Most of the rag is very easy to play but there are several places where Lasse's virtuosity on the instrument leads to difficulties for us mortals.

On the last beat of measure 2, Lasse actually plays the 6th fret of the 6th string rather than the 1st fret of the 5th string as I've marked it. When I'm in practice I can play it his way but it's quite a stretch.

In my opinion the most difficult single thing in this arrangement is the final chord of measure 3. It's not that the chord itself is difficult but, rather, that it's part of a series of chord changes following one another on each beat of the measure.

Be careful with the recurring triplets of the first section, especially the last one (measure 10) where you have to go directly back to 1/8th notes rather than holding a 1/4 note as in the other occurrences.

I've deliberately omitted marking the chords in measures 28-29 as they exactly follow the numbers of the tablature. It should, however, be noted that despite the fact that the opening chord is a fairly standard Am7 shape it should be fretted with the middle and ring fingers rather than the index and middle fingers. This allows a minimum of movement in the left hand and allows both the chords in measure 28 to ring out for their full duration.

The easiest way to play the recurring F pattern first found in measure 57 is to use the ring finger for both the 3rd fret, 4th string and the 3rd fret, 2nd string which follows. This allows enough time to move your pinky finger up to the 4th fret, 6th string and make a smooth transition.

Tom Thomason  
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Any questions you may have about this or any other of my tablatures can be sent to me at:

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