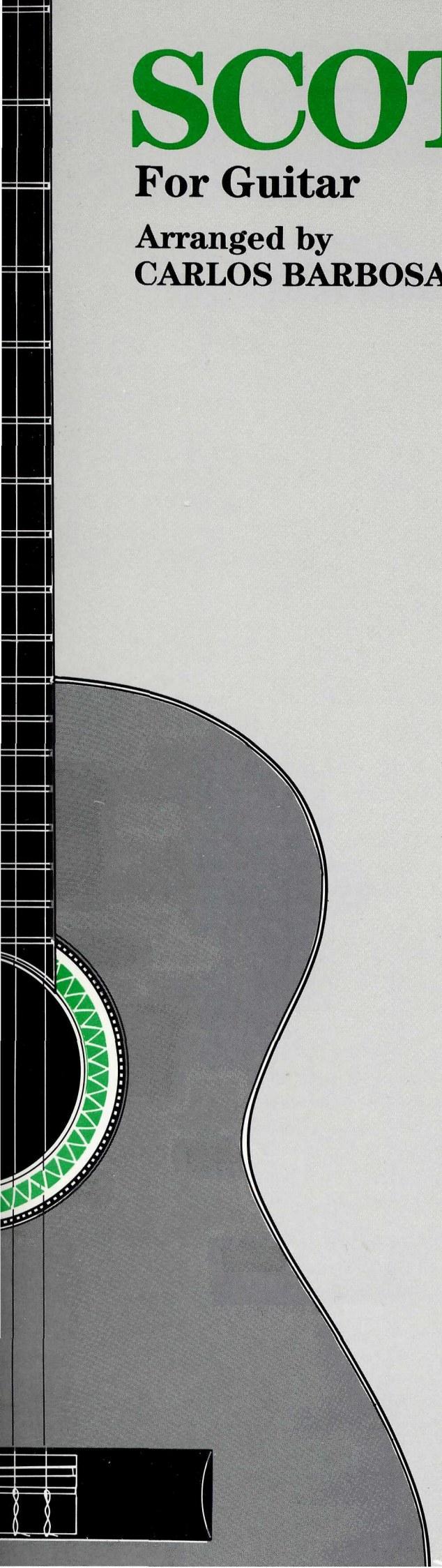
SCOTT JOPLIN

For Guitar

Arranged by
CARLOS BARBOSA-LIMA



THE CASCADES
THE CHRYSANTHEMUM
THE EASY WINNERS
THE ENTERTAINER
EUGENIA
GLADIOLUS RAG
HELIOTROPE BOUQUET
MAPLE LEAF RAG
PLEASANT MOMENTS
WEEPING WILLOW

SCOTT JOPLIN

For Guitar

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HISTORICAL AND PERFORMANCE NOTES

Scott Joplin was born in Texarkana, Texas 1868 and died in New York City, 1917. He is considered the greatest and most inspired of all ragtime composers.

His backround is somewhat sketchy but what is known about his family gives some insight into his formative musical training. Joplin's father was a violinist in his spare time away from his railroad labors performing in a plantation dance band. His mother sang and played banjo and all three brothers and two sisters were involved in playing a musical instrument as well as singing. The family guitar was the first instrument on which Joplin made his first excursions into music, but his discovery of a piano in a neighbor's home captured his undivided attention for the rest of his life.

Joplin's father nurtured his early talent and made arrangements for formal lessons in both theory and piano. His first teacher, a local German musician, was so impressed by Joplin's abilities that he offered free lessons for the youth's initial studies.

Striking out on his own at the age of fourteen, Joplin's career started as a wandering musician going up and down the Mississippi, playing in gambling halls, brothels, cafes, traveling shows and honky tonks. This experience exposed him to many styles such as the Civil War songs, plantation melodies, dance music (i.e., the strut, stomp, cakewalk, etc.), sophisticated songs of the whites and the lowdown blues and work songs of the blacks. He also heard the other so-called professors of the piano whose banjo-guitar-based style, somewhat folky and definitely syncopated, is eventually brought into focus by Joplin's own style of ragtime compositions.

At the height of his career, Joplin achieved a respectable acknowledgement towards his classic piano rags and even attempted writing an opera, Treemonisha. However, as is usually the case of creative talents, Joplin achieved a greater fame posthumously.

The works selected for this volume are an excellent cross-sampling of Joplin's rags demonstrating the various moods and styles of this brief-lived genre of pure American music:

1. THE ENTERTAINER is a ragtime two-step and was dedicated to James Brown and his Mandolin Club. Mandolin orchestras were very popular at this time and guitars were a part of this kind of ensemble. This work, happy, yet underlined with melancholy, will respond to a tempo setting of circa ♩ =66. John Stark and Son of St. Louis published this work in 1902.

2. HELIOTROPE BOUQUET is considered a masterpiece which resulted from one of the most memorable collaborations Joplin ever became involved in. Louis Chauvin, a young creole beginning to develop his talents in composing rags wrote the first two themes in this work and Joplin harmonized and added the third, and fourth strains. Chauvin tragically died at the age of twenty-four. Because of the works romantic qualities, a tempo setting of around ♩ =56 is suggested. Stark Music Printing and Publishing Co., New York and St. Louis printed this work in 1907.

3. WEEPING WILLOW is somewhat similar to the Entertainer and should be approached with a restrained tempo setting of c. ♩ =66. The folky-like themes also lend themselves to rubato playing. A. Reis Music Co., St. Louis, printed this work in 1903.

4. EUGENIA was created during a difficult period of Joplin's life - he and his wife parted in the early months of 1906. This rag contains clever harmonies and sometimes seems a little academic. However, Eugenia is an involved piece and demonstrates a change in Joplin's style leading towards complexities in content and structure. The first printed copies featured the label "published for band and orchestra." This arrangement for guitar definitely creates orchestral colors. This rag should be played in a slow march tempo, ♩ =52. The work was published by Will Rossiter in Chicago.

5. MAPLE LEAF RAG sold more than 75,000 copies within the first six months of its printing year, 1899. Later, in 1904, it was given lyrics by Sidney Brown and continued to be the best ragtime seller reaching one million copies. Joplin dedicated the piece to the Maple Leaf Club in Sedalia, Missouri, where he originally composed the work and where he was active as a piano player. Because of its catchy melody, the tempo should be somewhat faster, ♩ =88. John Stark & Son published this work in St. Louis.

6. GLADIOLUS RAG is a welcome return to Joplin's early joyful freedom. One hears a little bit of his earlier successful rags such as Maple Leaf. His academic period behind him, Joplin now possesses a refined compositional technique and his rag creations flow in content, form and harmonies. Again, this rag should be played in a slow march tempo, c. ♩ =56. Joseph W. Stern, New York, published this work in 1907

7. THE CHRYSANTHEMUM represents those works given titles of flowers, trees, vegetables and fruits—a kind of impressionism in Black music. This work has a subtitle, "an Afro-intermezzo", which could reflect a creole influence. Another feature of this work is found in the form. After the third section one expects a repeat to the "A" section but Joplin, taking an unexpected turn, marks after the third section, END. This is a satisfying conclusion when considering the total form and the happy thematic material. The tempo should be an easy ♩ =60. John Stark & Son of St. Louis published this rag in 1904.

8. PLEASANT MOMENTS is considered one of the more successful rags in waltz time. Due to the syncopated figures in this meter the tempo should hover around c. ♩ =88. Seminary Music Co. of New York printed this ragtime waltz in 1909.

9. THE EASY WINNERS flows along in an easy melodious style depicting the sport of horse-racing. Joplin introduces major/minor textures giving the work a flavor of its own. The rag moves along easily at c. ♩ =70. This piece was originally given to Stark to publish but for unknown reasons Joplin published the work in St. Louis in 1904.

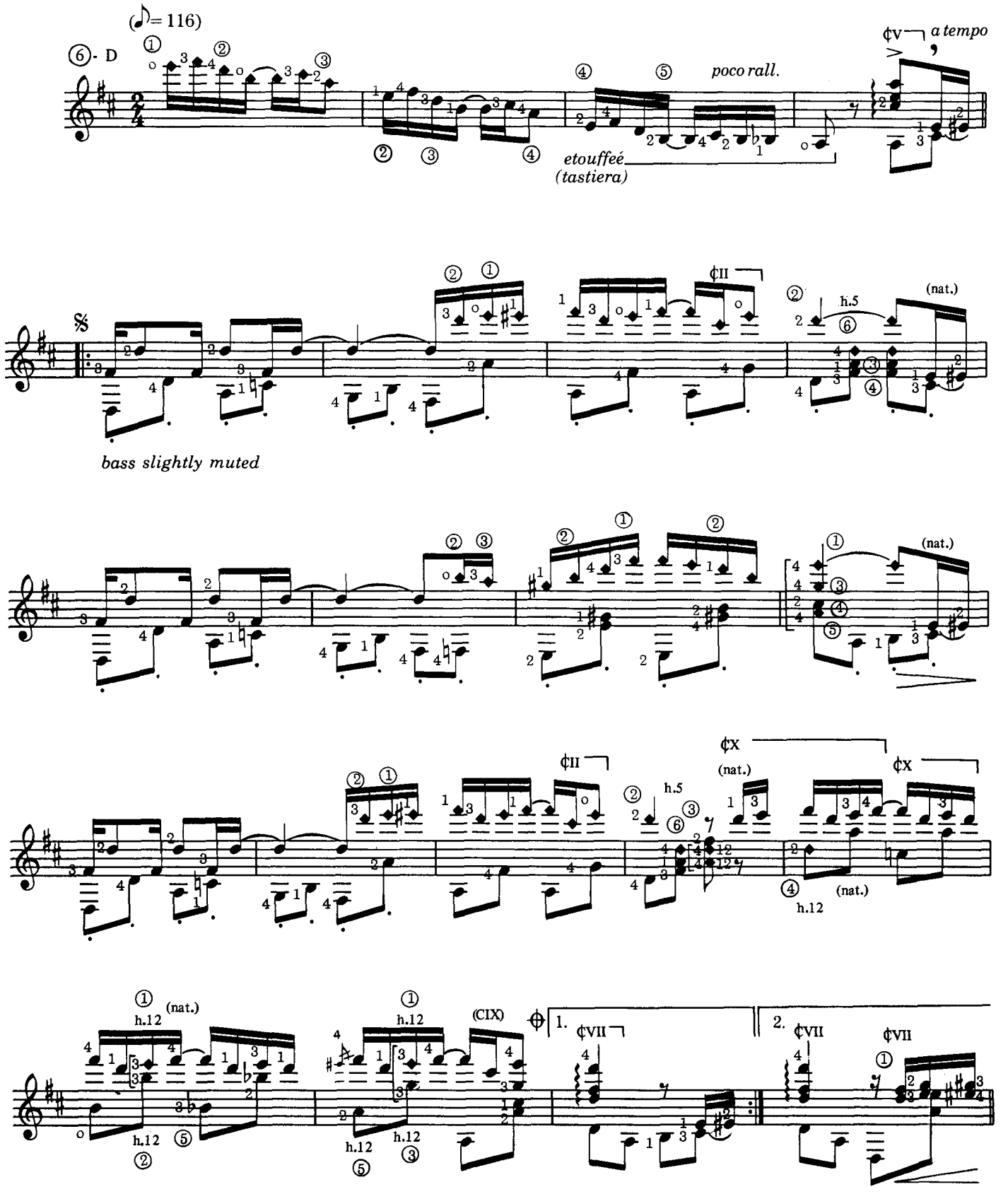
10. THE CASCADES was advertized as "The Masterpiece of Scott Joplin." For the year, 1904, it is considered one of the peaks of classic ragtime. The title, Cascades, coincides with one of the main features seen at the St. Louis State Fair in 1904, the Cascade Gardens (a water garden with fountains, falls, lakes, etc.). The work represents these visual sights through sound as well as creating scintillating effects making this rag swing. This piece can be taken fast, however, the third strain suffers if pushed too much. About ♩ =85 is recommended, with the feeling of a bouncing march. John Stark & Song, St. Louis, published this work in 1904.

To perform ragtime, Joplin says, "Play slowly until you catch the swing, and never play ragtime fast at any time." (Quote from the School of Ragtime, 1908, Scott Joplin, New York).

THE ENTERTAINER

Arranged for guitar by
Carlos Barbosa-Lima (1982)

SCOTT JOPLIN



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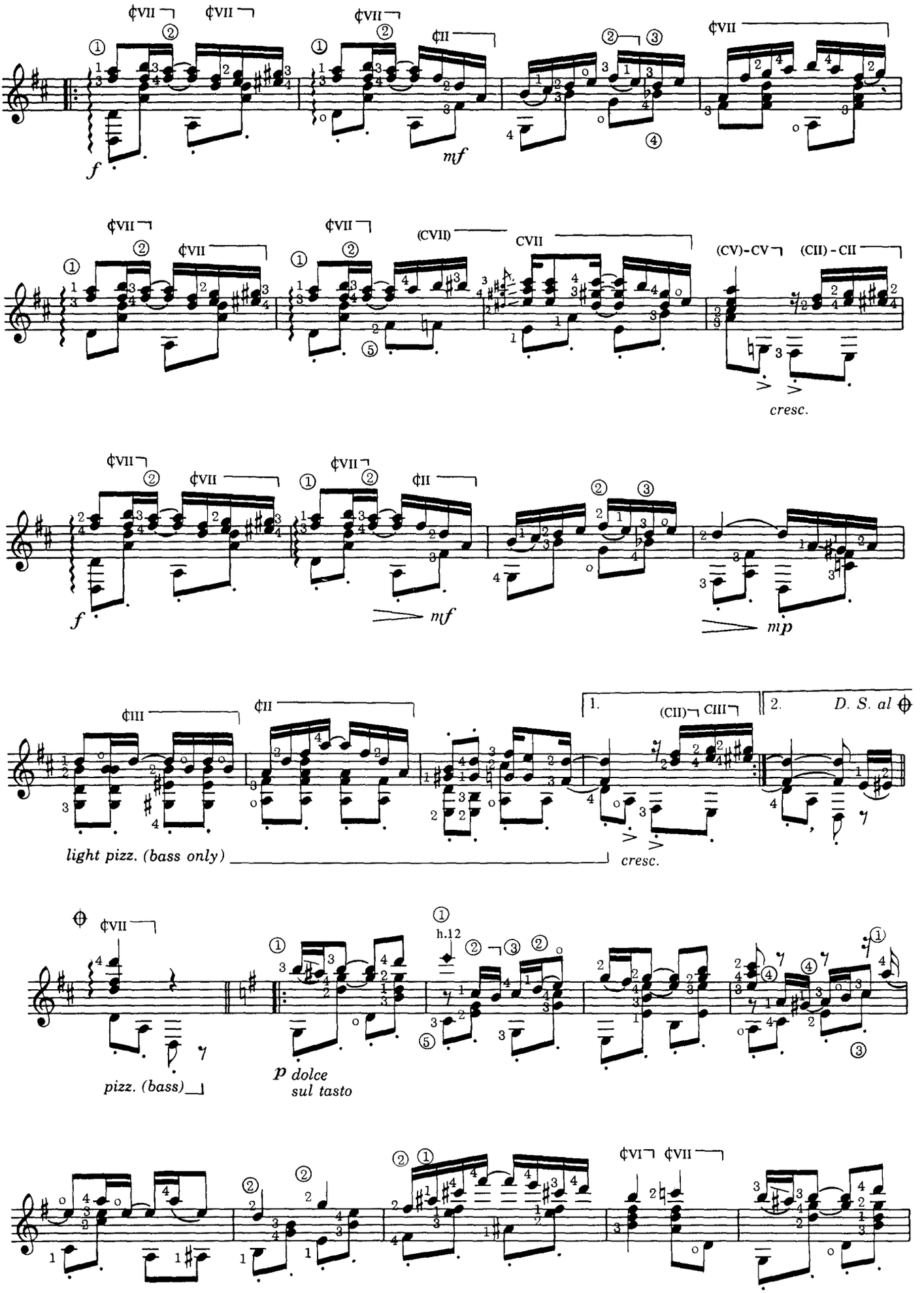
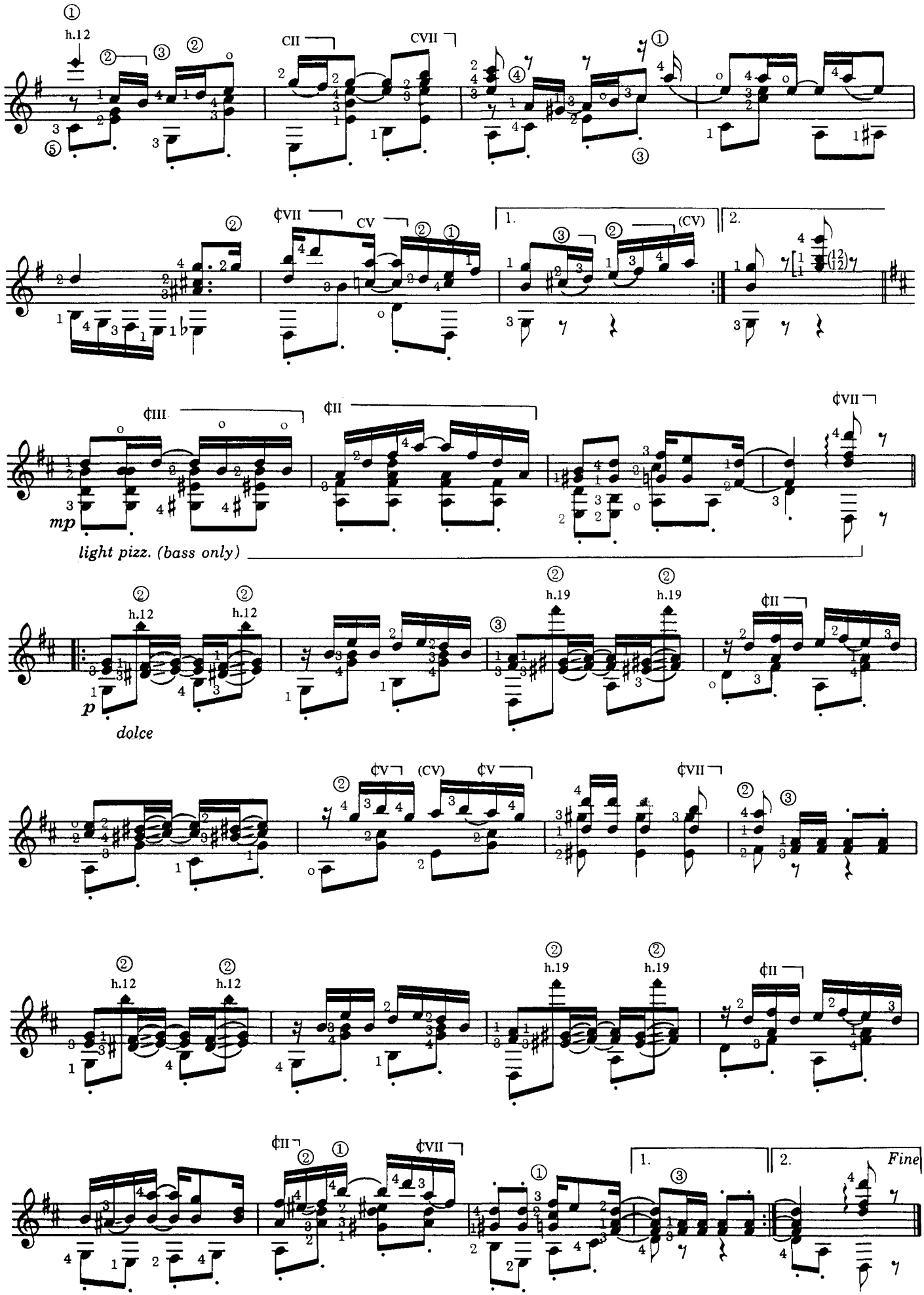
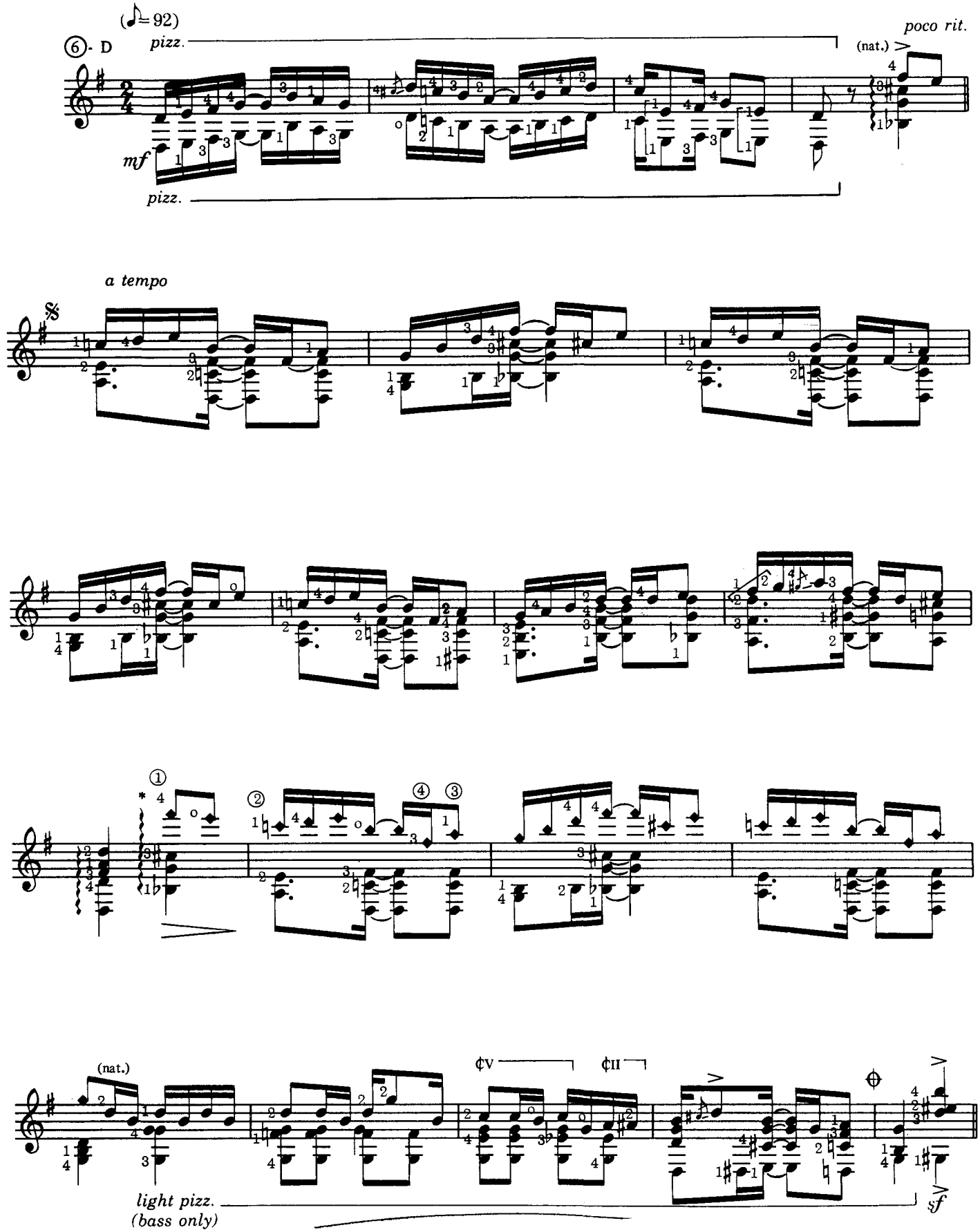

¢VII
¢II
f
mf
(CVII)
CVII
(CV)-CV
(CII)-CII
cresc.
mp
¢III
1.
(CII)-CIII
2.
D. S. al
light pizz. (bass only)
pizz. (bass)
p dolce
sul tasto
h.12
¢VI


h.12
CII
CVII
¢VII
CV
(CV)
1.
2.
¢III
¢II
mp
light pizz. (bass only)
h.19
p
dolce
¢V
Fine

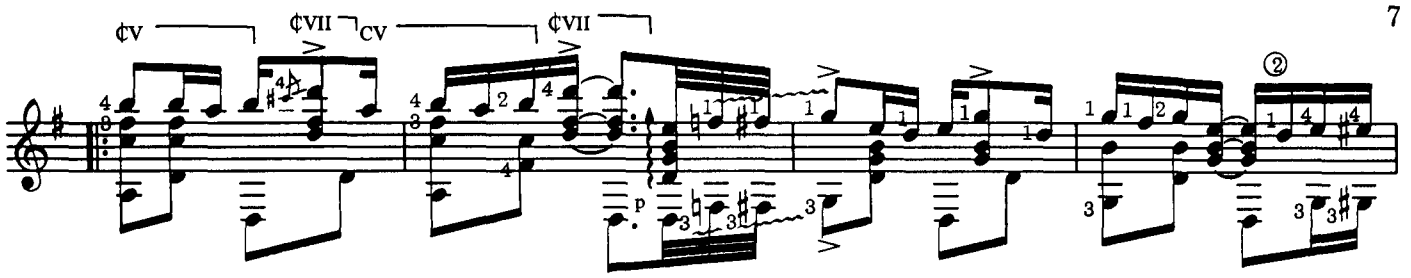
HELIOTROPE BOUQUET

Arranged for guitar by
Carlos Barbosa-Lima (1982)

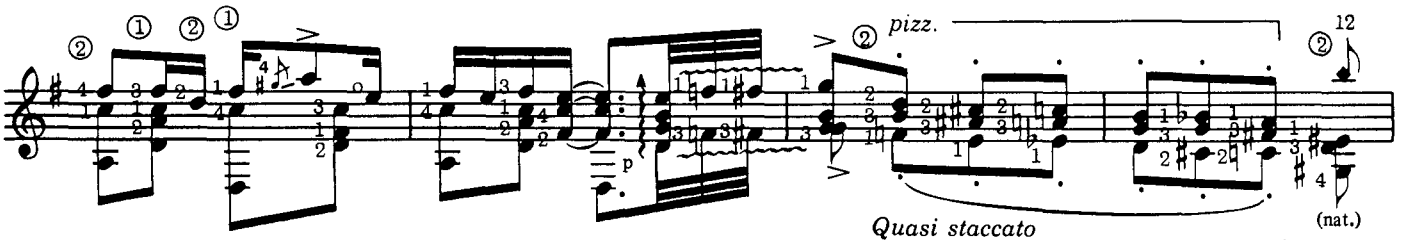
SCOTT JOPLIN
and LOUIS CHAUVIN



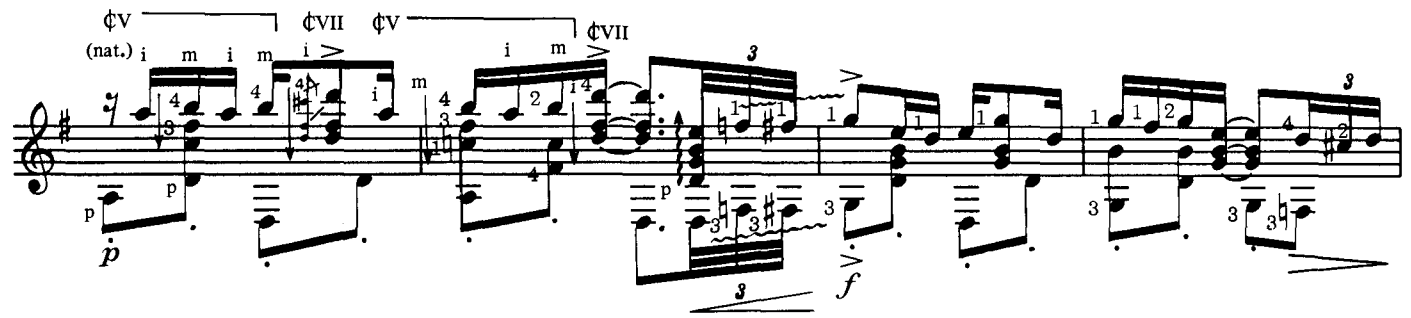
* dedillo = with little finger

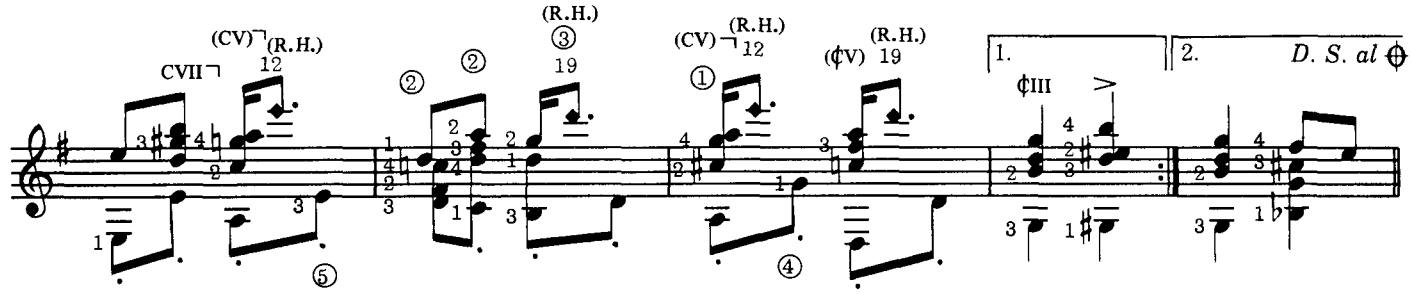


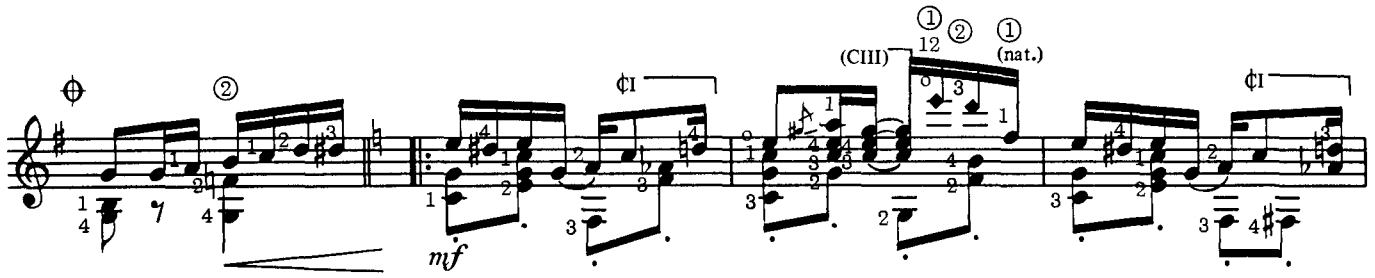
(glissandi- prepare 1 & 3)

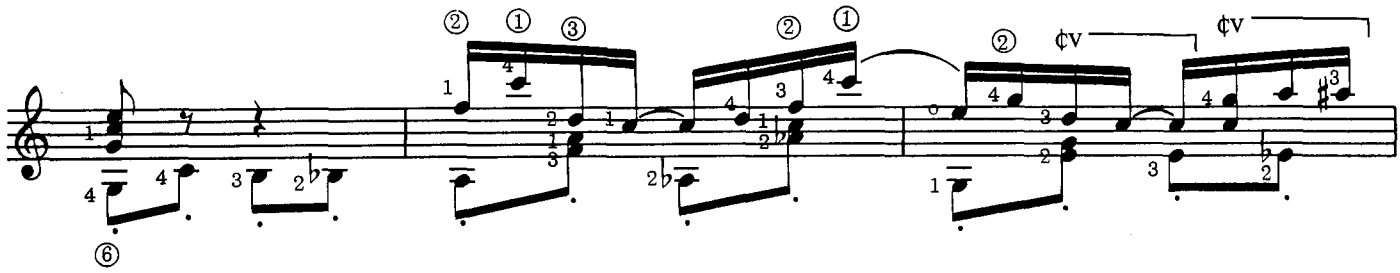


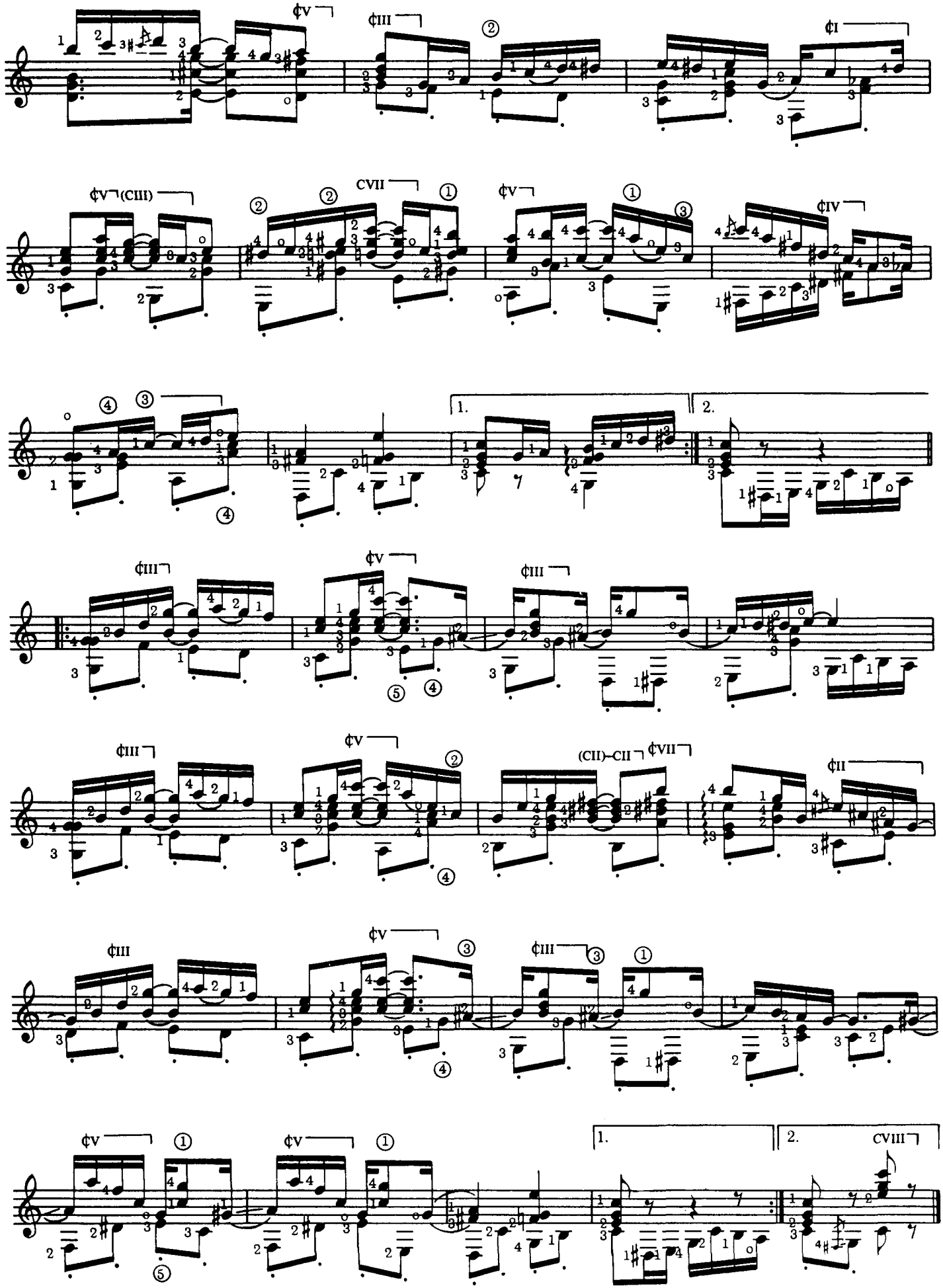
Quasi staccato
pizz.
dim. poco a poco







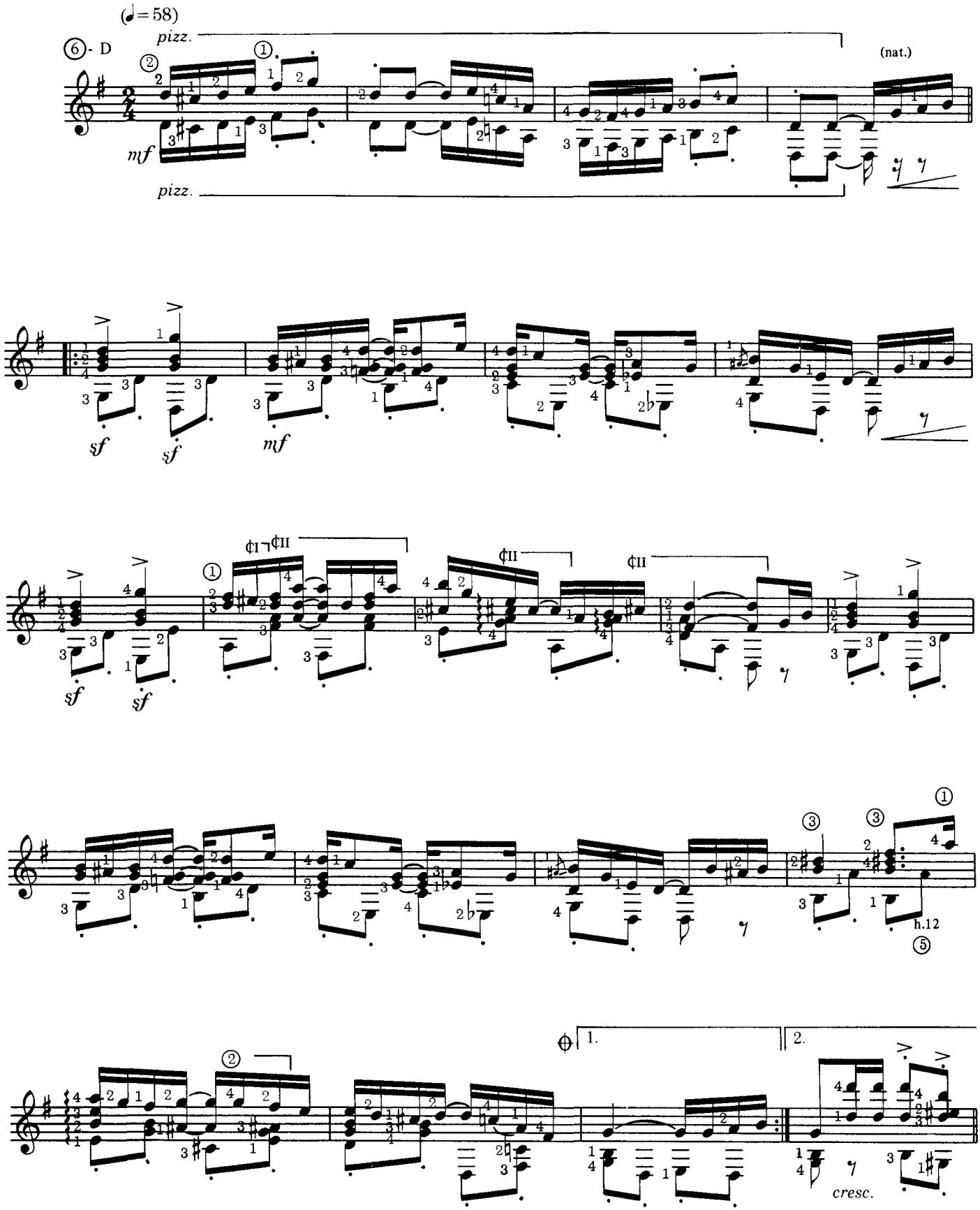


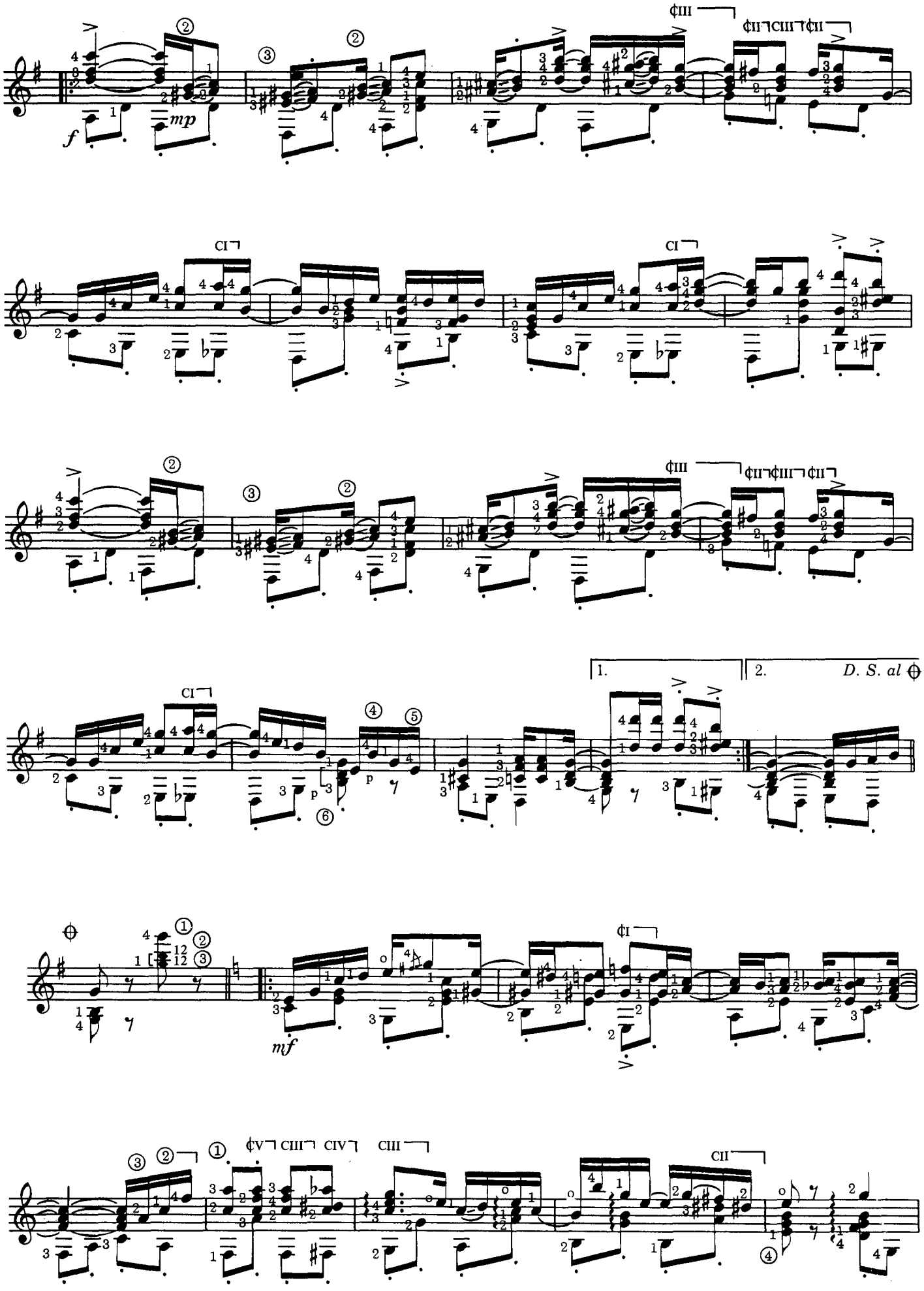

¢V
¢III
¢I
¢V (CIII)
CVII
¢V
¢IV
1.
2.
¢III
¢V
¢III
¢III
¢V
(CII)–CII
¢VII
¢II
¢III
¢V
¢III
¢V
¢V
1.
2.
CVIII

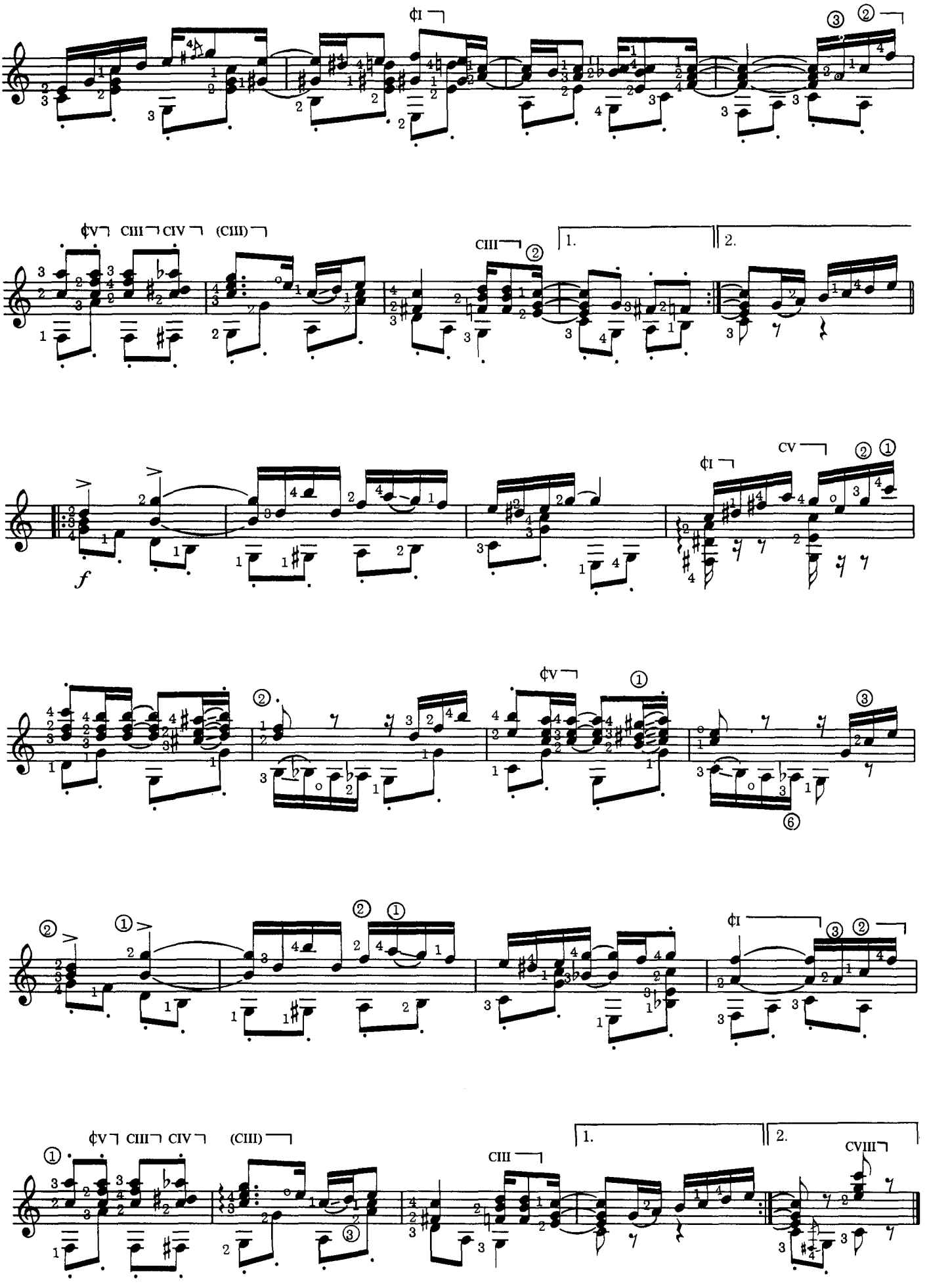
WEEPING WILLOW

Arranged for guitar by
Carlos Barbosa-Lima (1982)

SCOTT JOPLIN




f
mp
mf
p
1.
2.
D. S. al

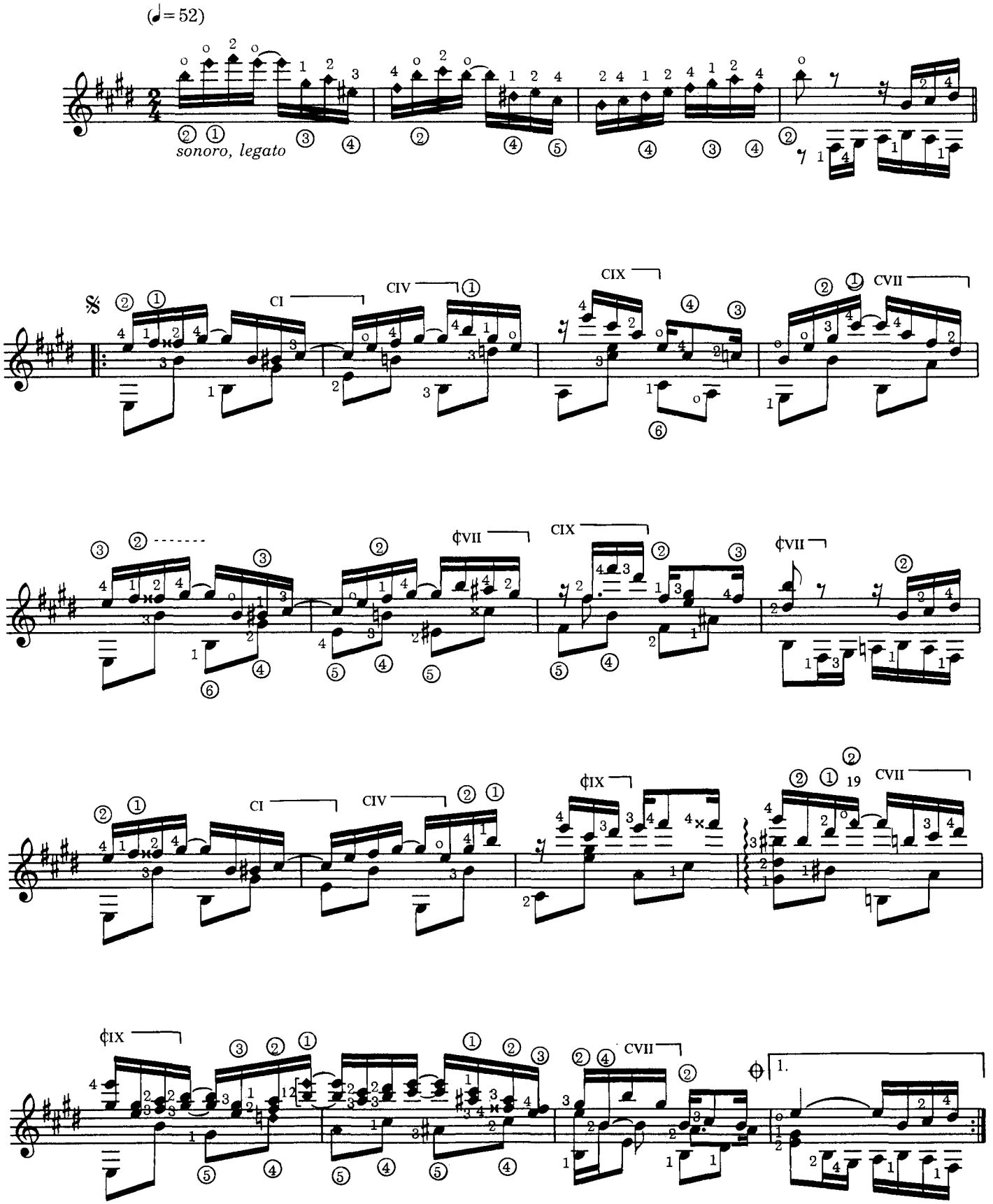


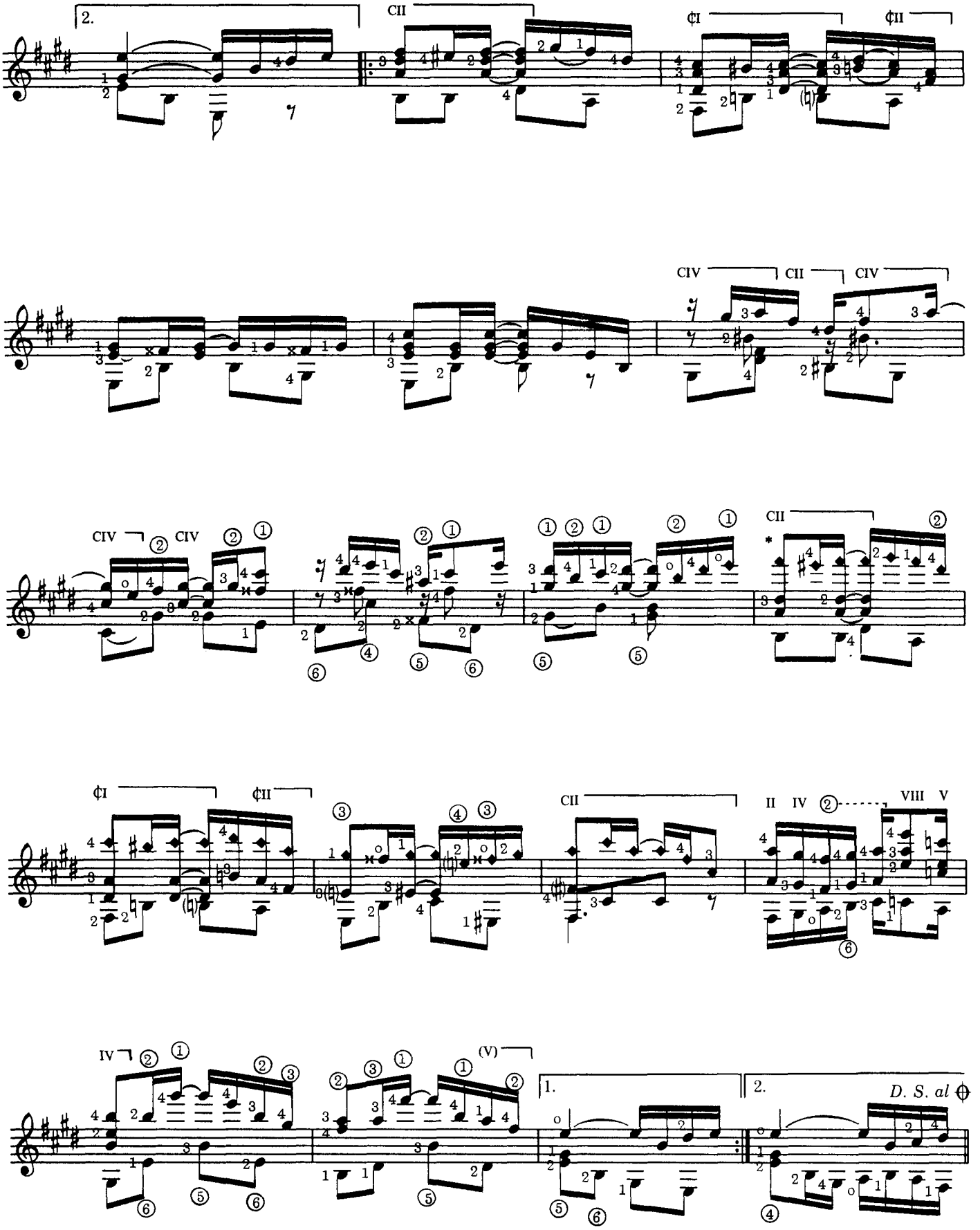
¢I
¢V
CIII
CIV
(CIII)
1.
2.
f
CV
CVIII

EUGENIA

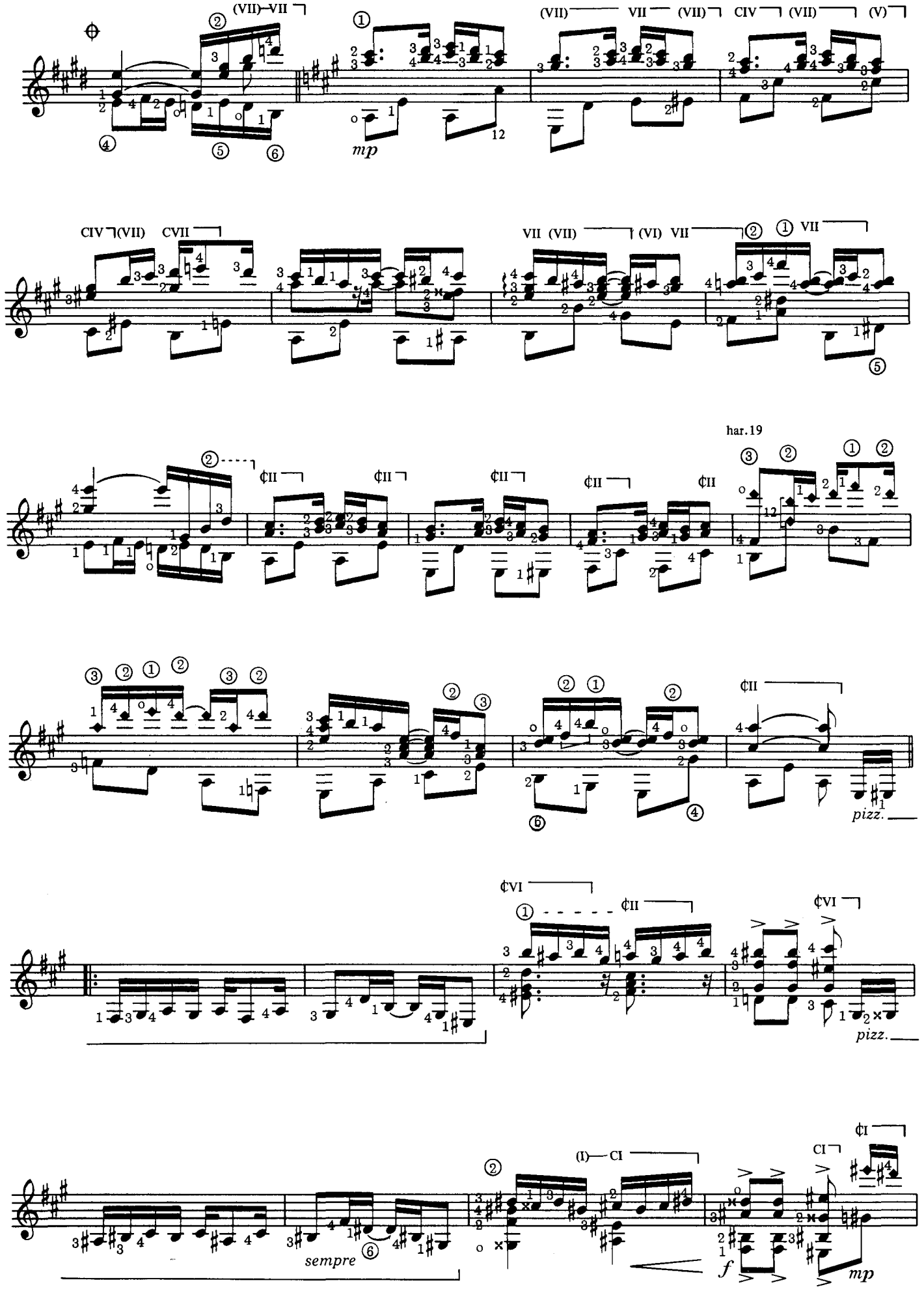
Arranged for guitar by
Carlos Barbosa-Lima (1982)

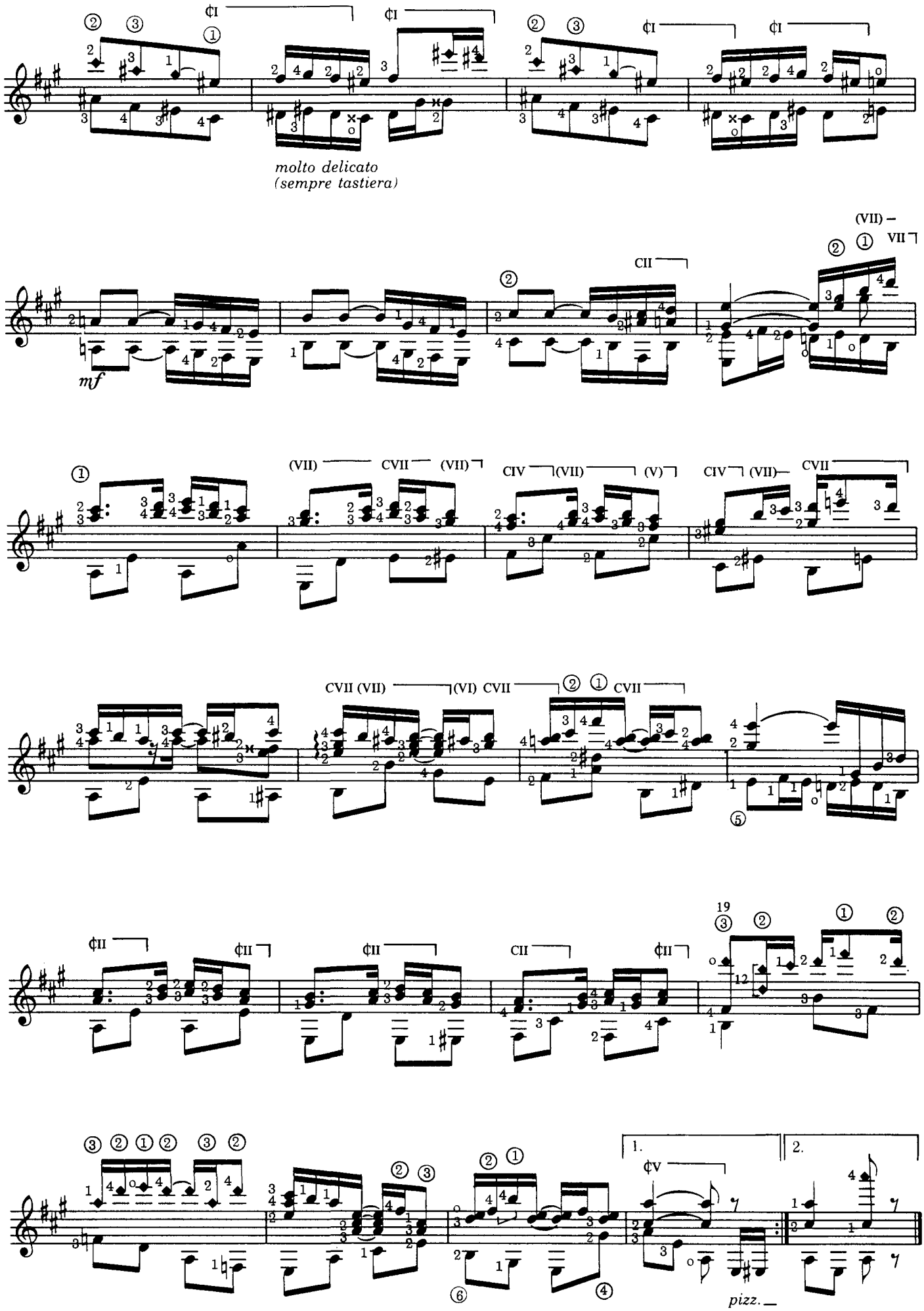
SCOTT JOPLIN





* The harmonic F sharp is played by the right hand's little finger plucking the first string with the index finger touching lightly the string on the 14th position; the a finger will play the D sharp, the index will play the A and the thumb will play the bass B.

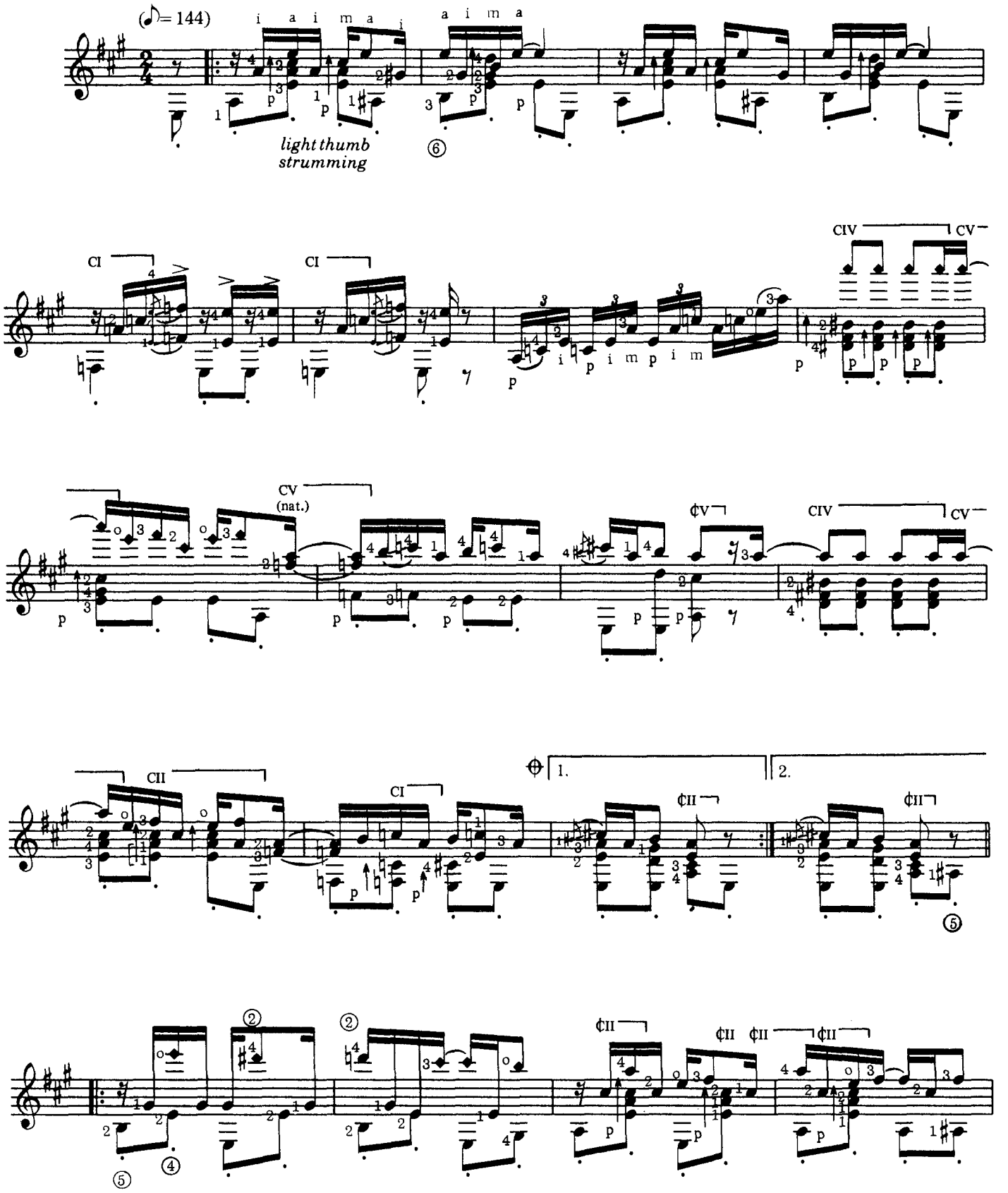

(VII)–VII
mp
(VII) VII (VII)
CIV (VII) (V)
CIV (VII) CVII
VII (VII) (VI) VII
VII
har.19
¢II
pizz.
¢VI
¢II
sempre
(I)—CI
CI
¢I
f
mp

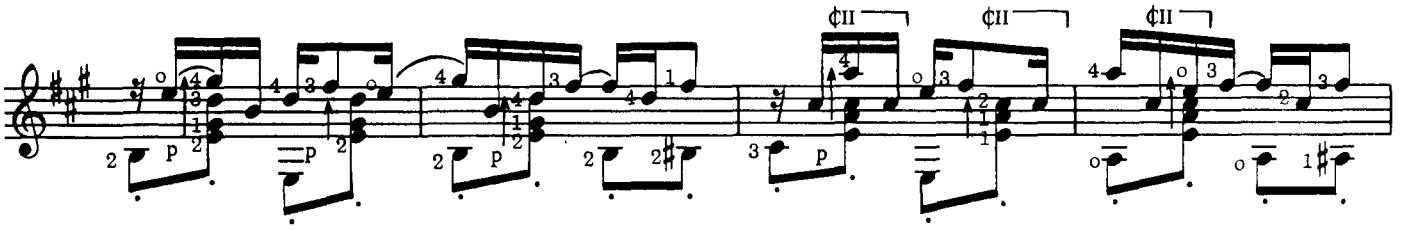

molto delicato
(sempre tastiera)
mf
pizz.

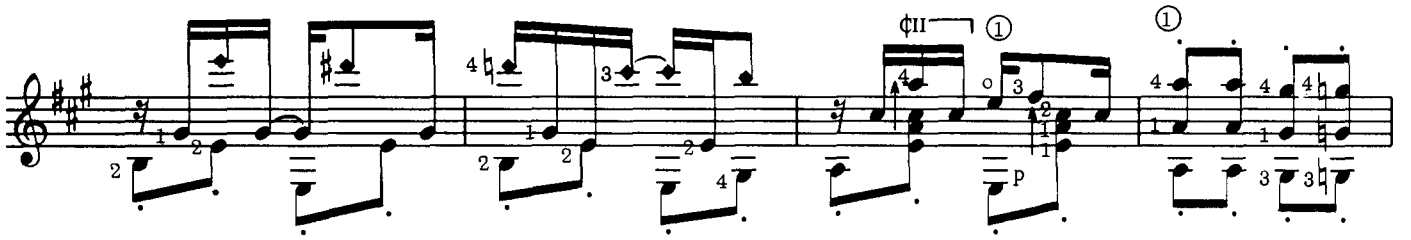
MAPLE LEAF RAG

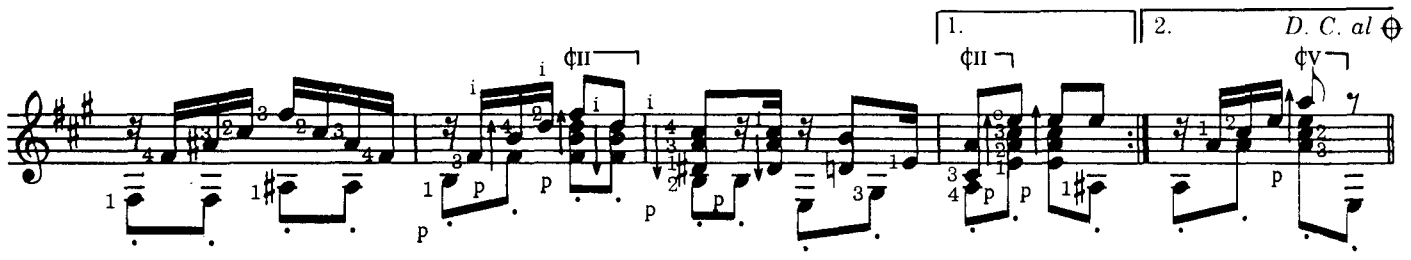
Arranged for guitar by
Carlos Barbosa-Lima (1982)

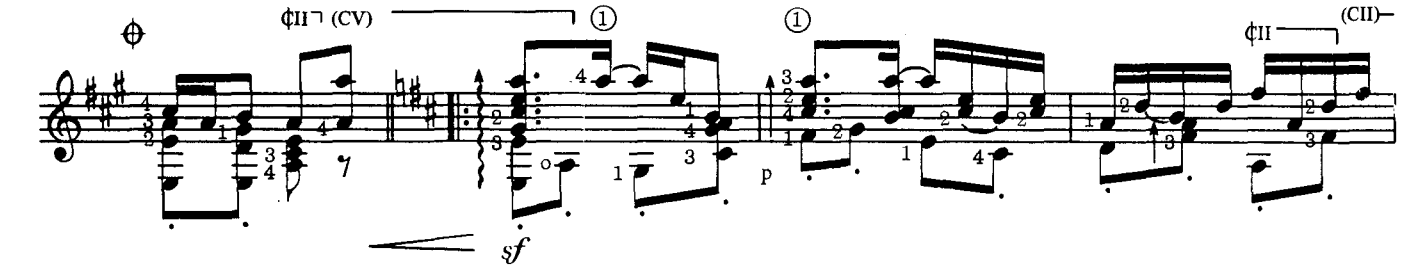
SCOTT JOPLIN

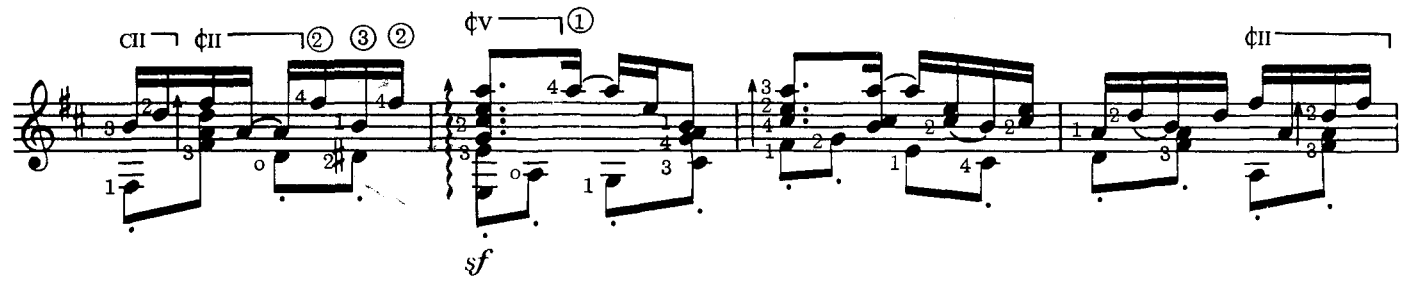


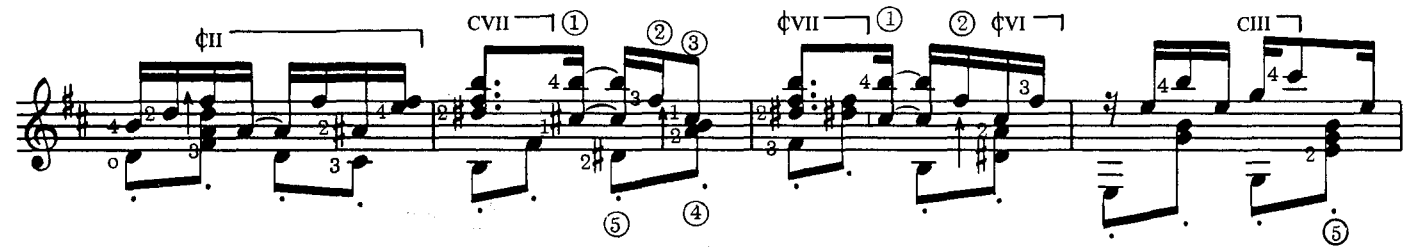


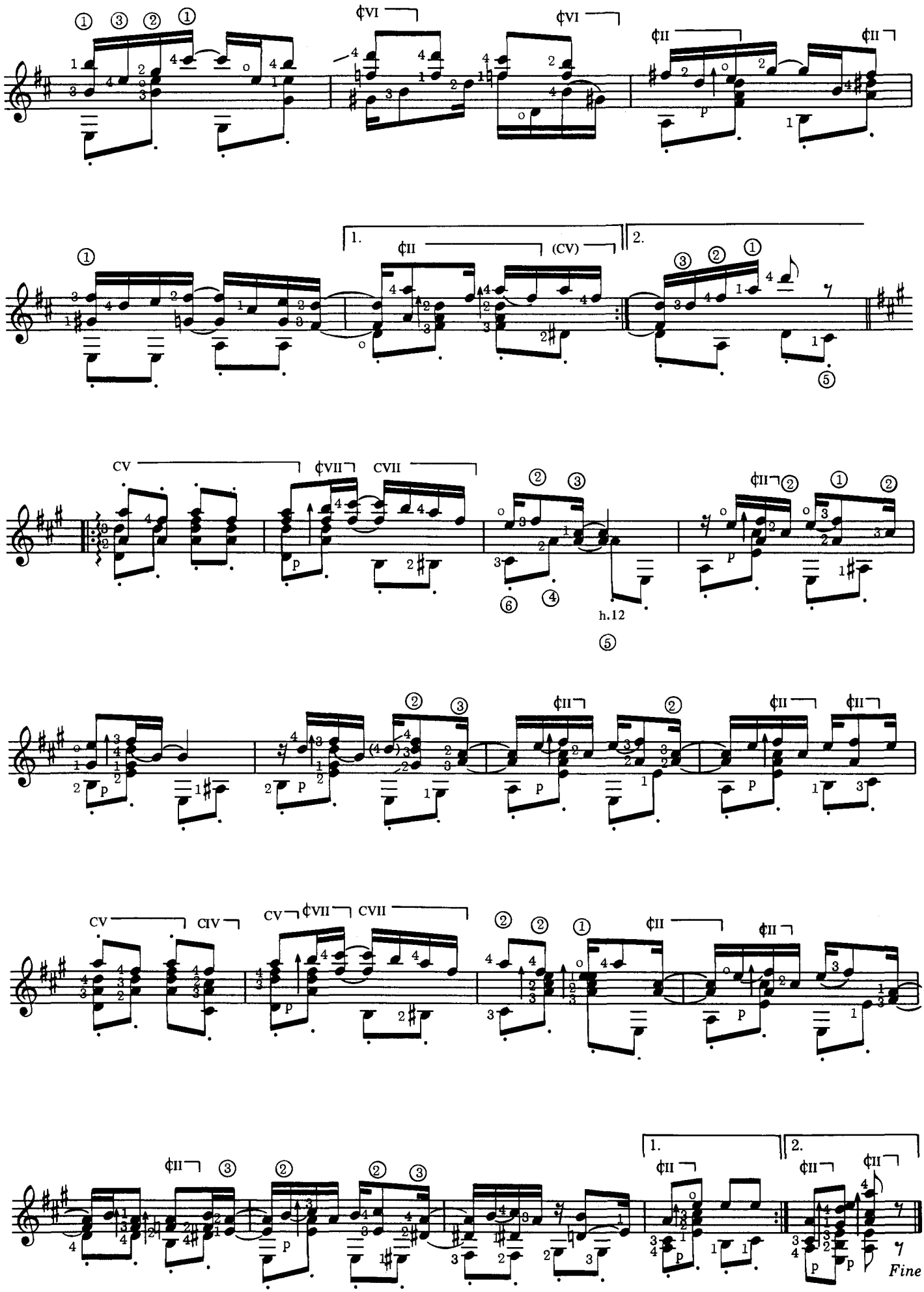



1.
2.
D. C. al ⊕


(CV)
(CII)
sf


sf

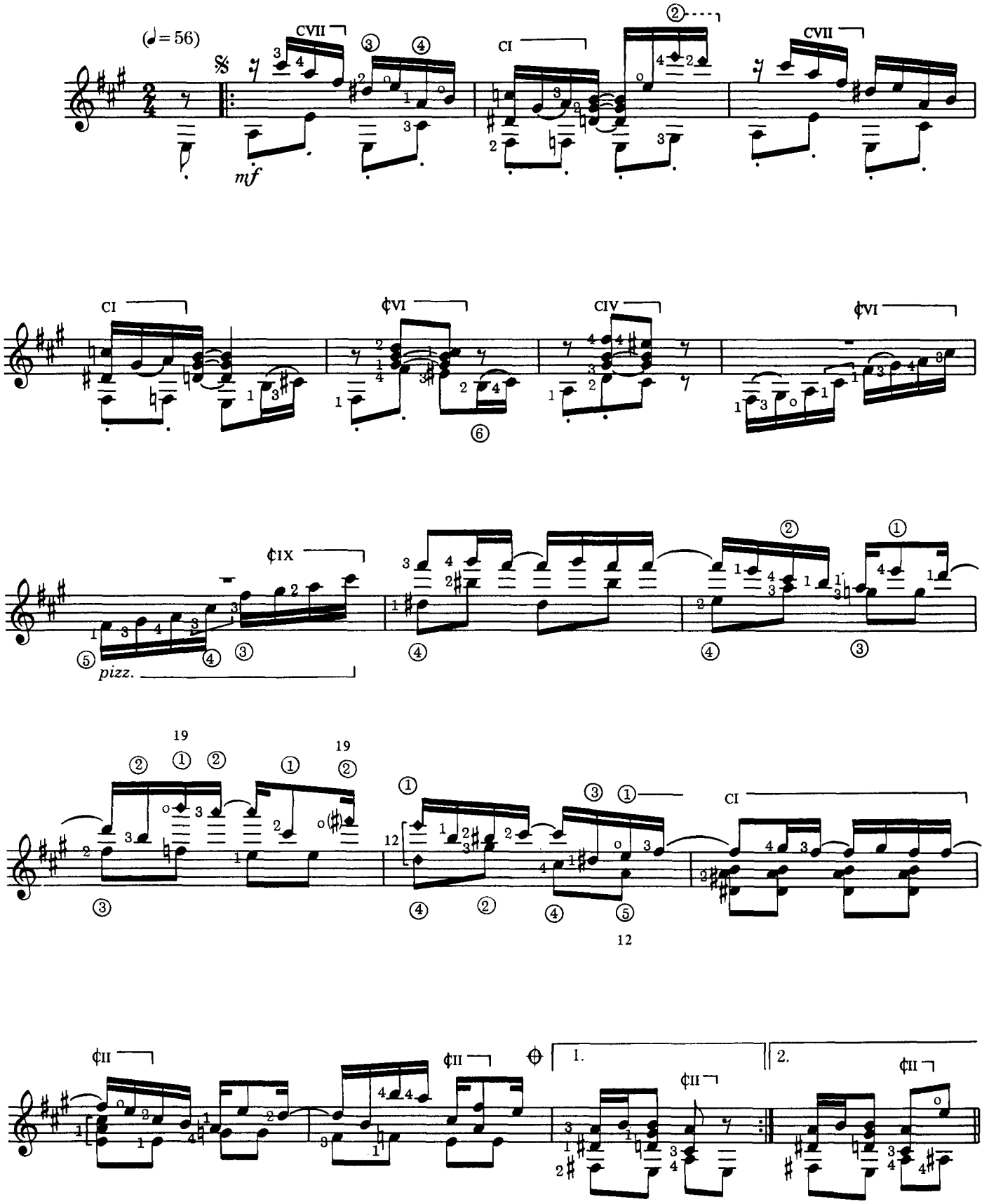


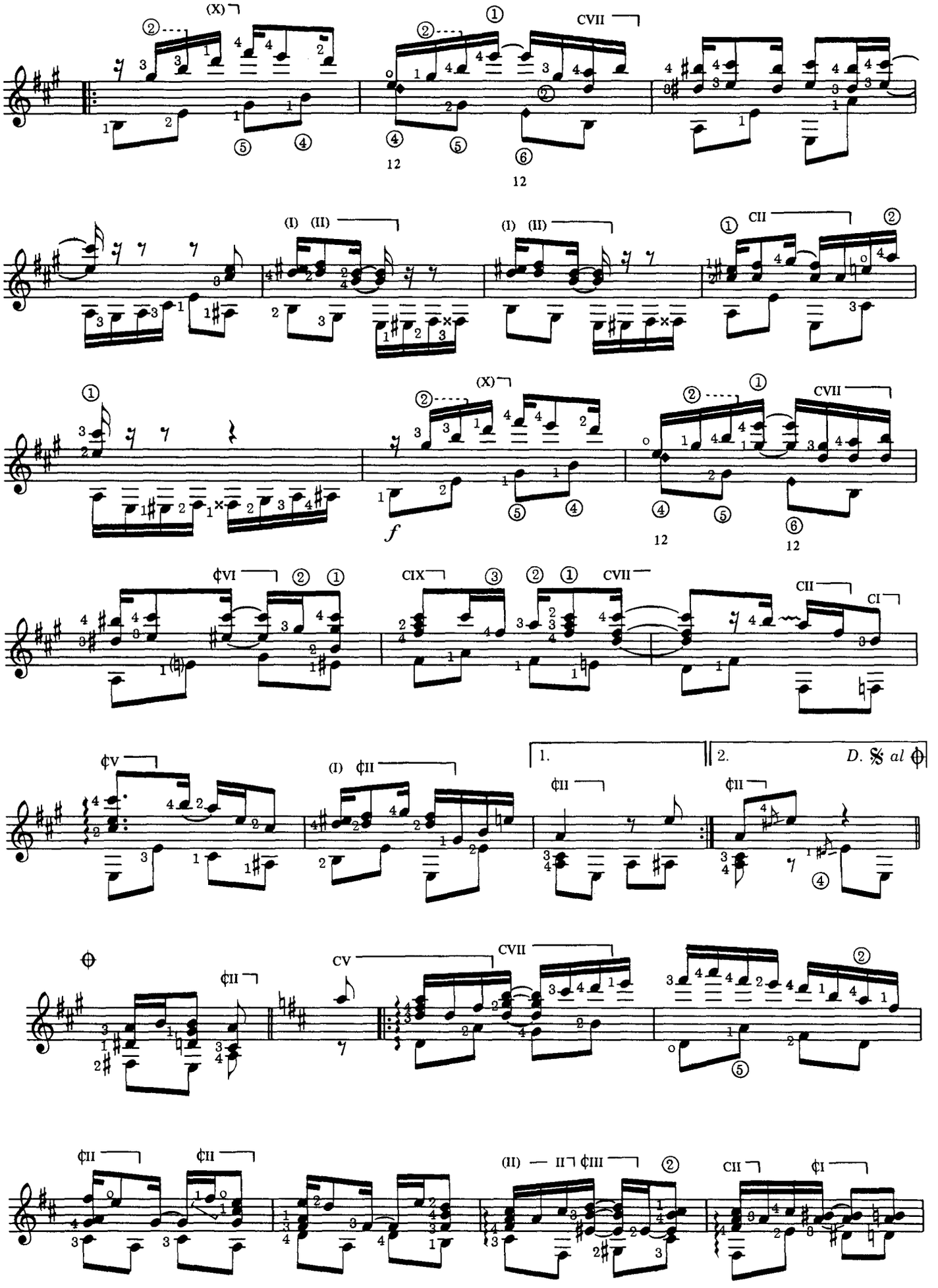

1.
2.
h.12
Fine

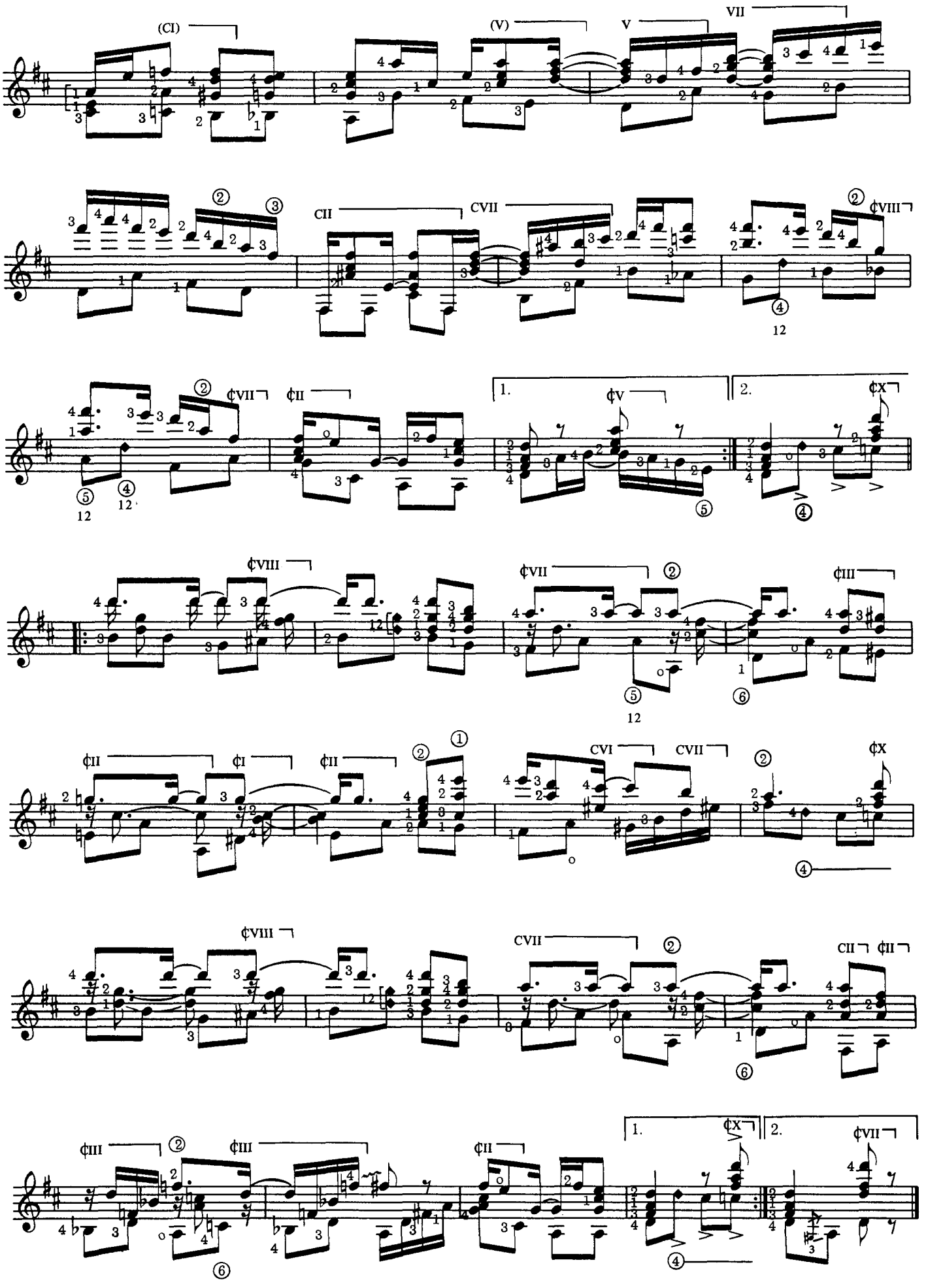
GLADIOLUS RAG

Arranged for guitar by
Carlos Barbosa-Lima (1982)

SCOTT JOPLIN




(X)
CVII
12
12
(I) (II)
(I) (II)
CII
(X)
CVII
12
12
f
¢VI
CIX
CVII
CII
CI
¢V
(I) ¢II
1.
2.
D. 𝄋 al ⊕
¢II
¢II
⊕
¢II
CV
CVII
¢II
¢II
(II) — II ¢III
CII
¢I

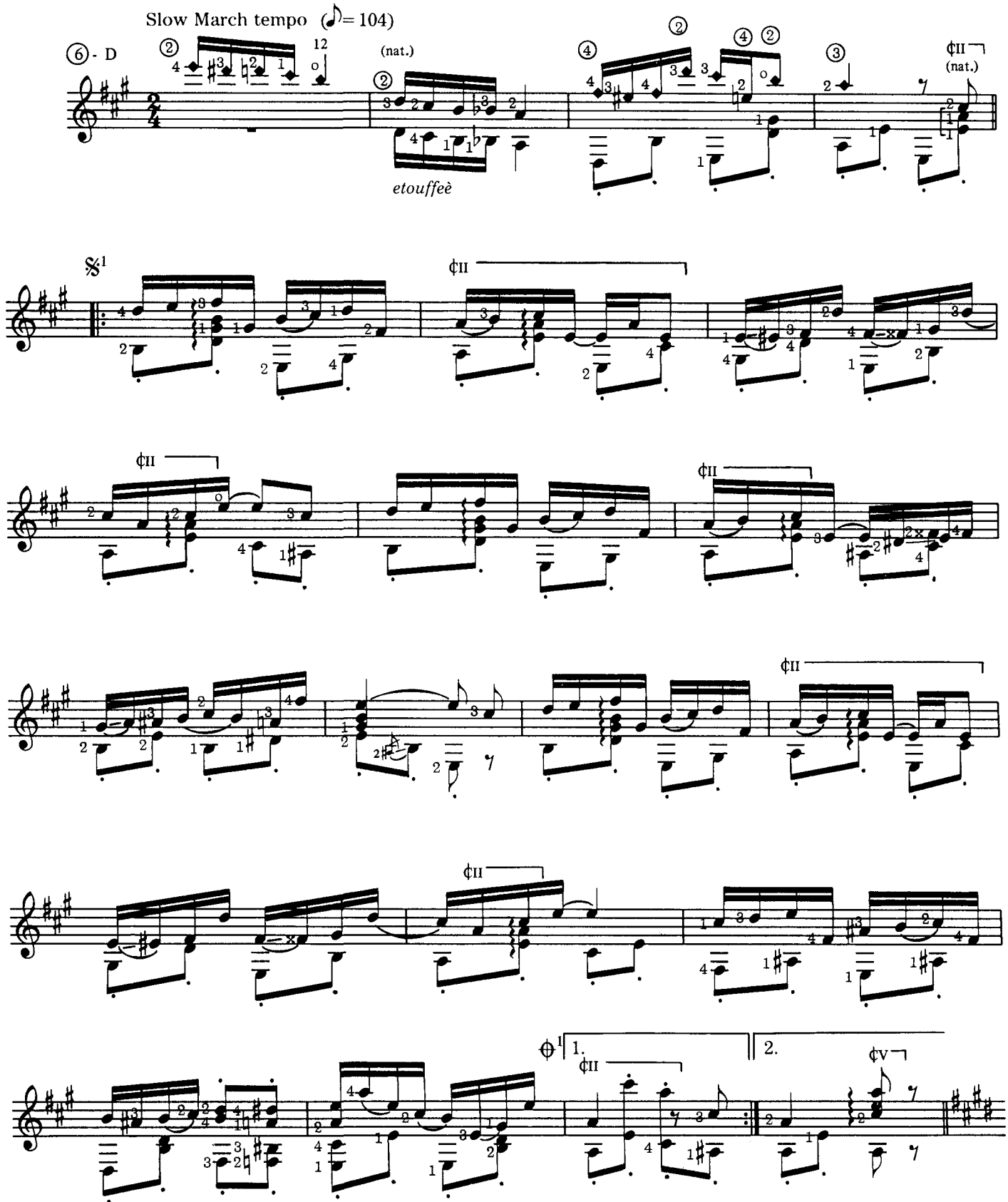

(CI)
(V)
V
VII
CII
CVII
¢VIII
¢VII
¢II
1.
¢V
2.
¢X
¢III
¢I
CVI
CII ¢II

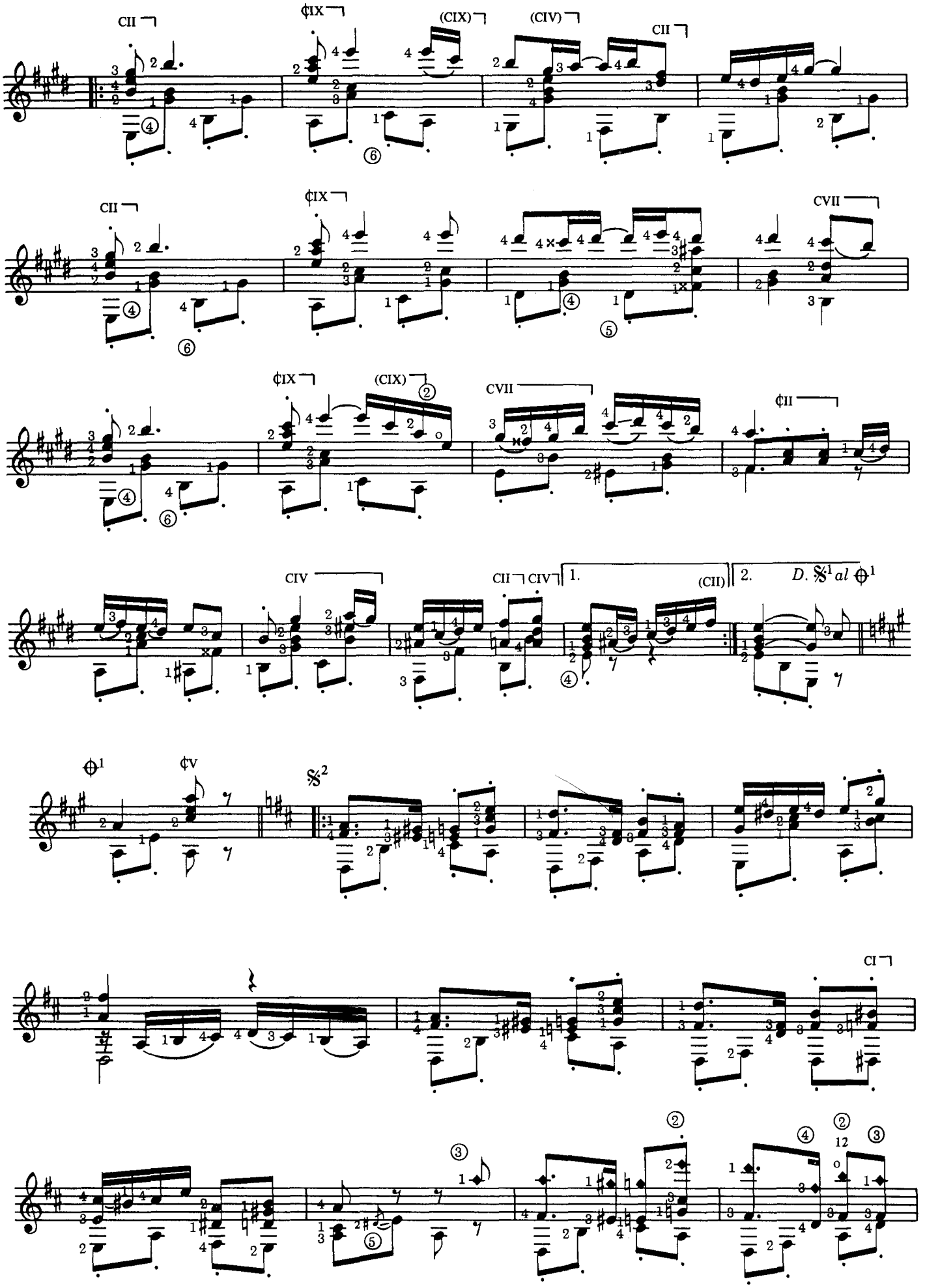
THE CHRYSANTHEMUM

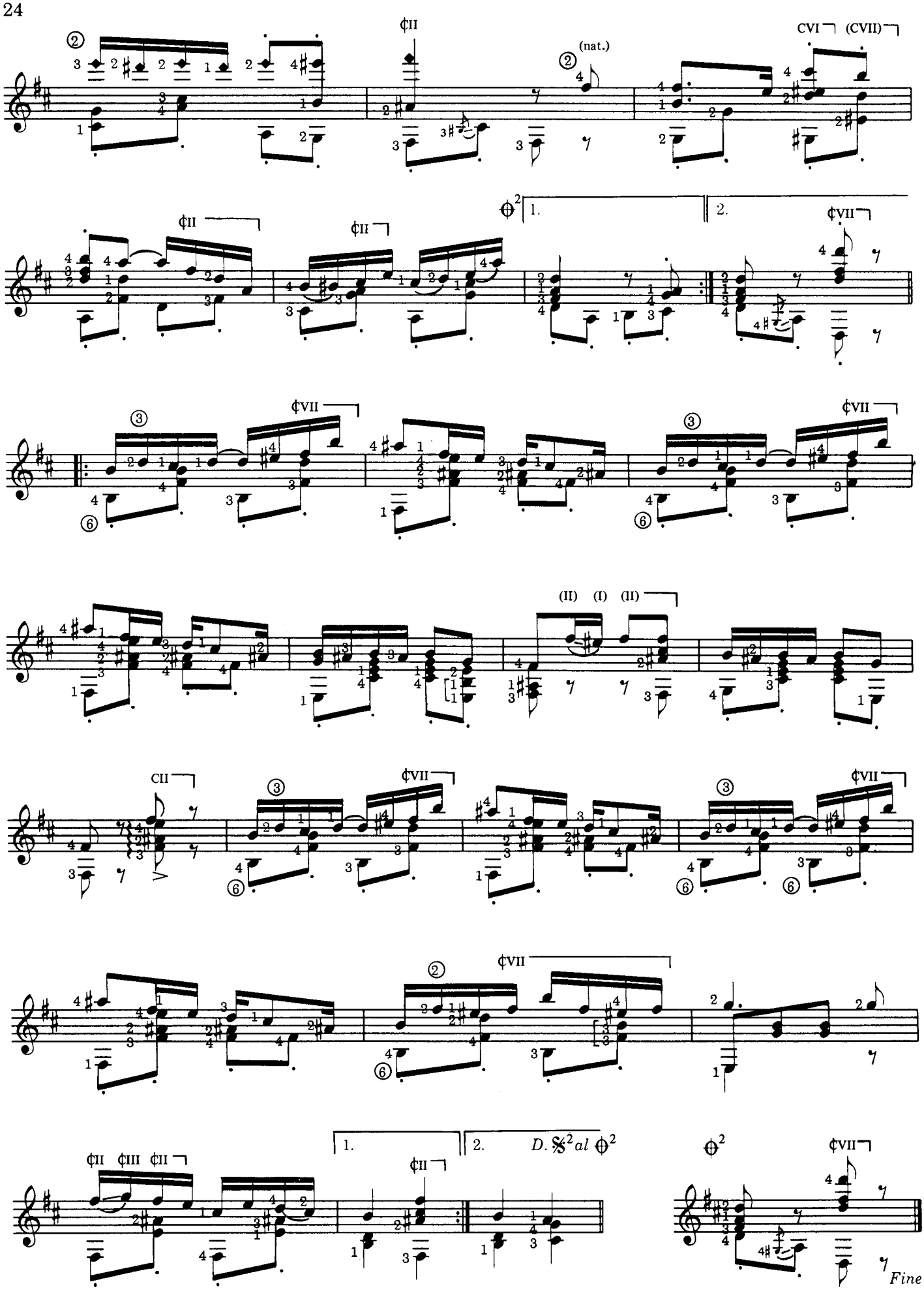
(An Afro-American Intermezzo)

Arranged for guitar by
Carlos Barbosa-Lima (1983)

SCOTT JOPLIN



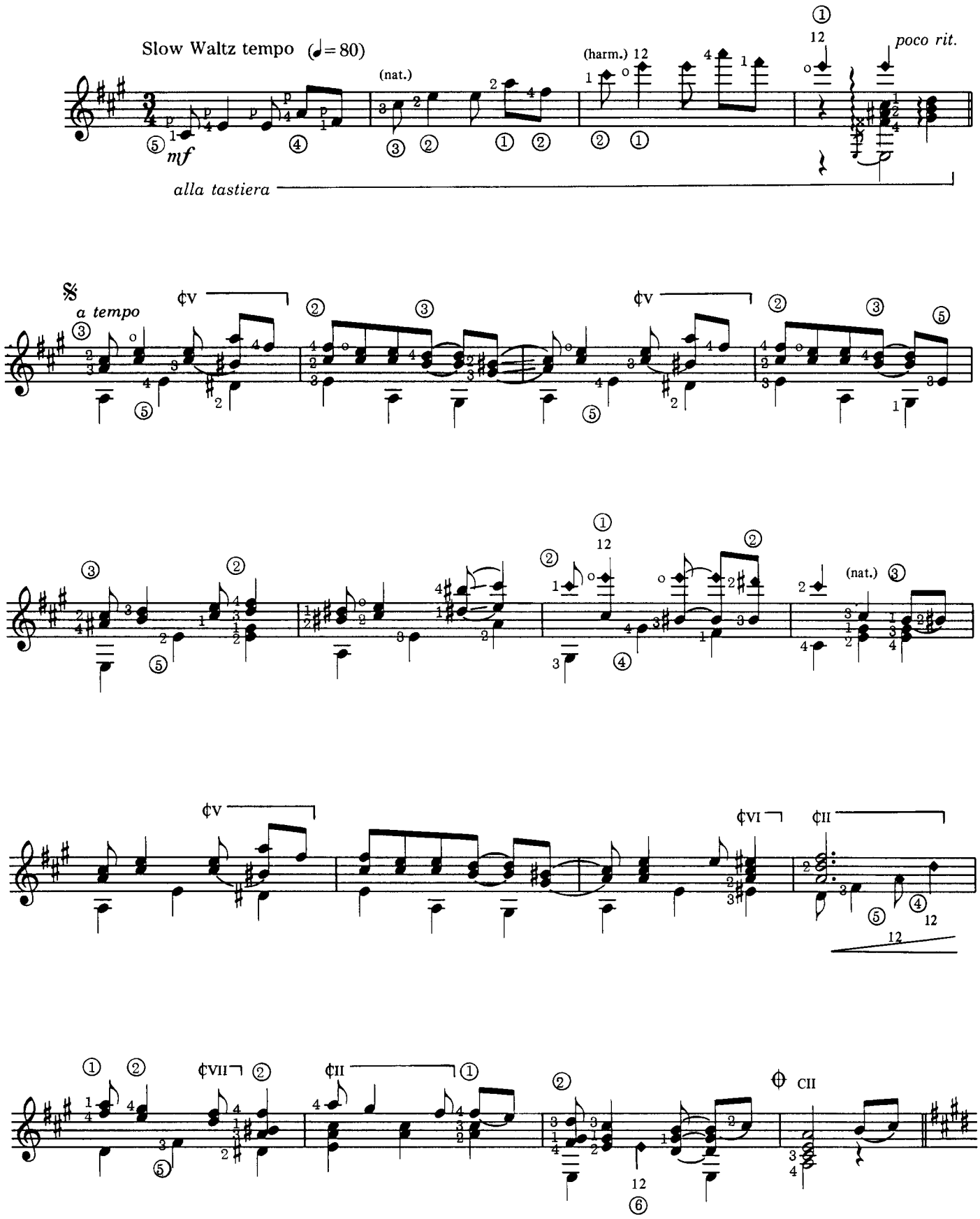

CII
¢IX
(CIX)
(CIV)
CII
CII
¢IX
CVII
¢IX
(CIX)
CVII
¢II
CIV
CII
CIV
1.
(CII)
2.
D. 𝄋1 al ⊕1
⊕1
¢V
𝄋2
CI

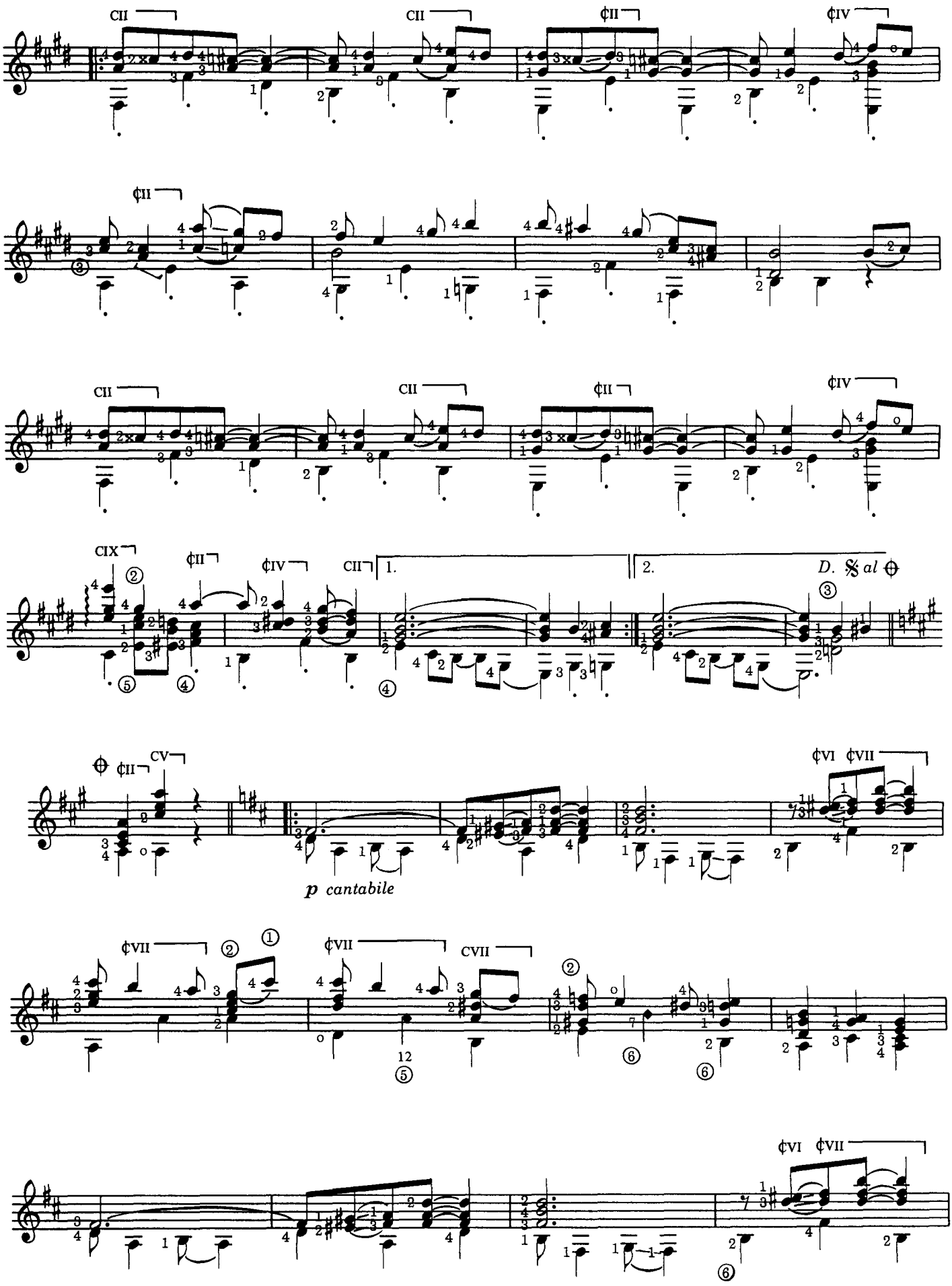

(nat.)
1.
2.
D.S. al
Fine

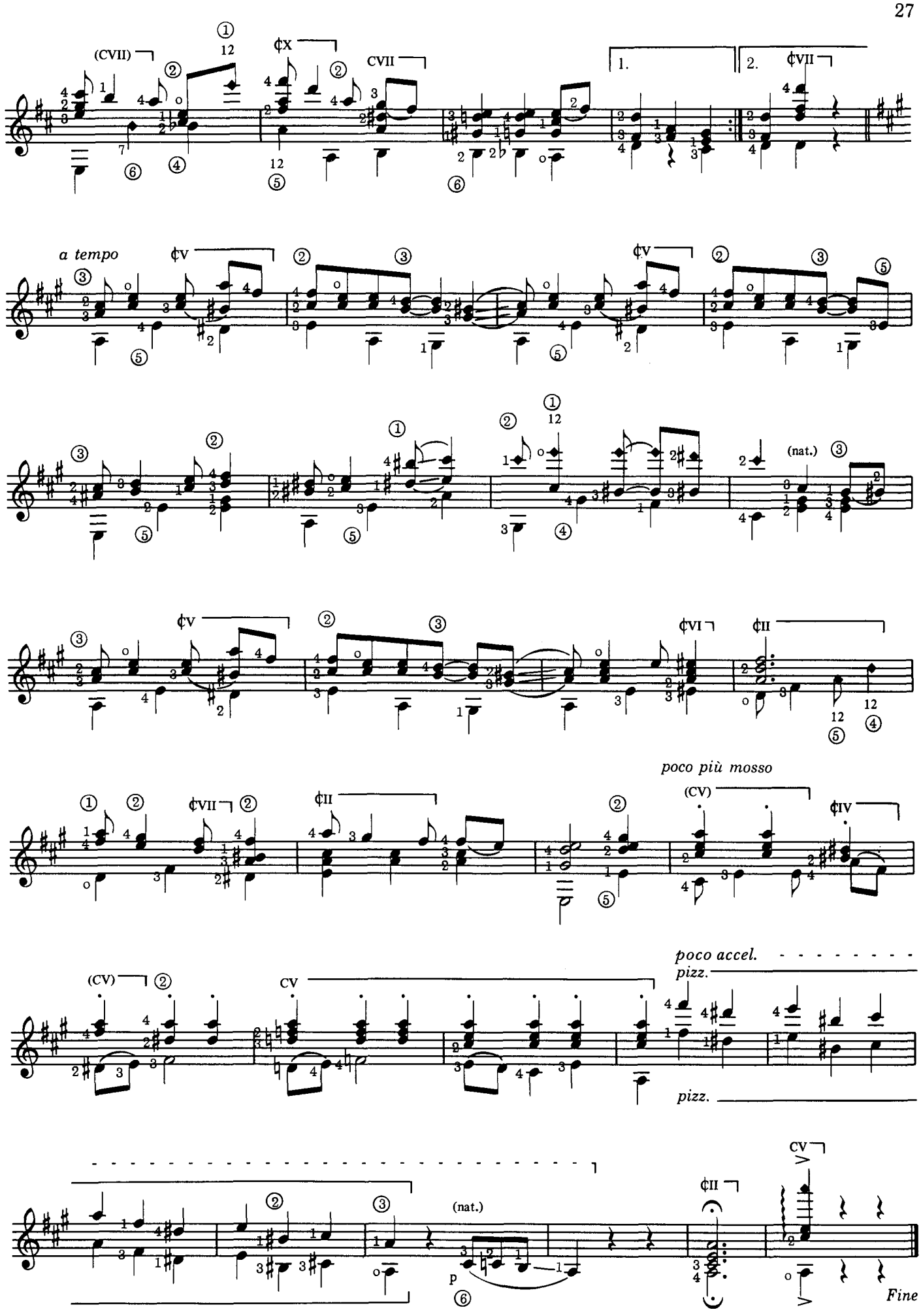
PLEASANT MOMENTS

Arranged for guitar by
Carlos Barbosa-Lima (1983)

SCOTT JOPLIN



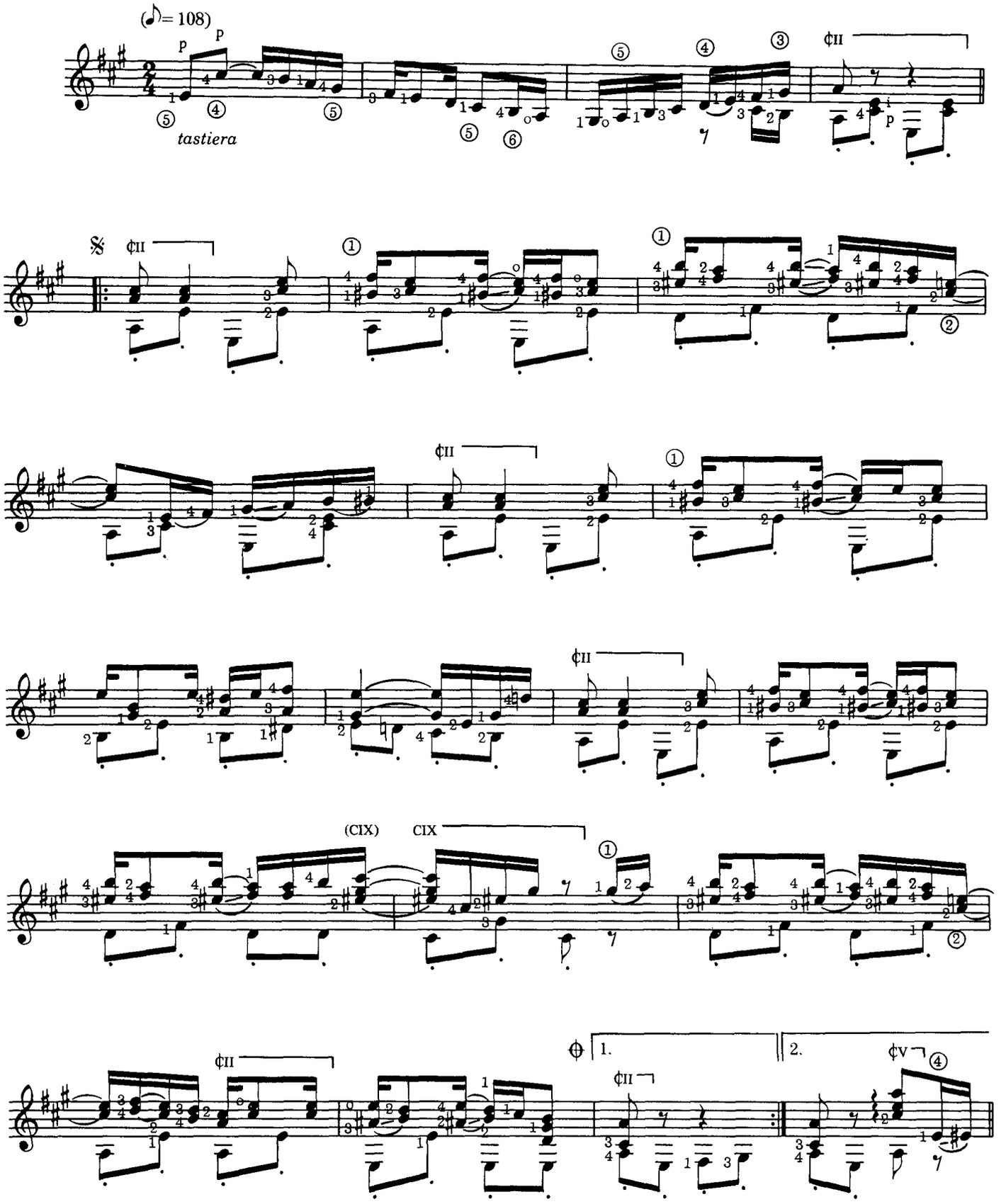

CII
CII
¢II
¢IV
¢II
CII
CII
¢II
¢IV
CIX
¢II
¢IV
CII
1.
2.
D. 𝄋 al ⊕
⊕ ¢II
CV
¢VI ¢VII
p cantabile
¢VII
¢VII
CVII
¢VI ¢VII

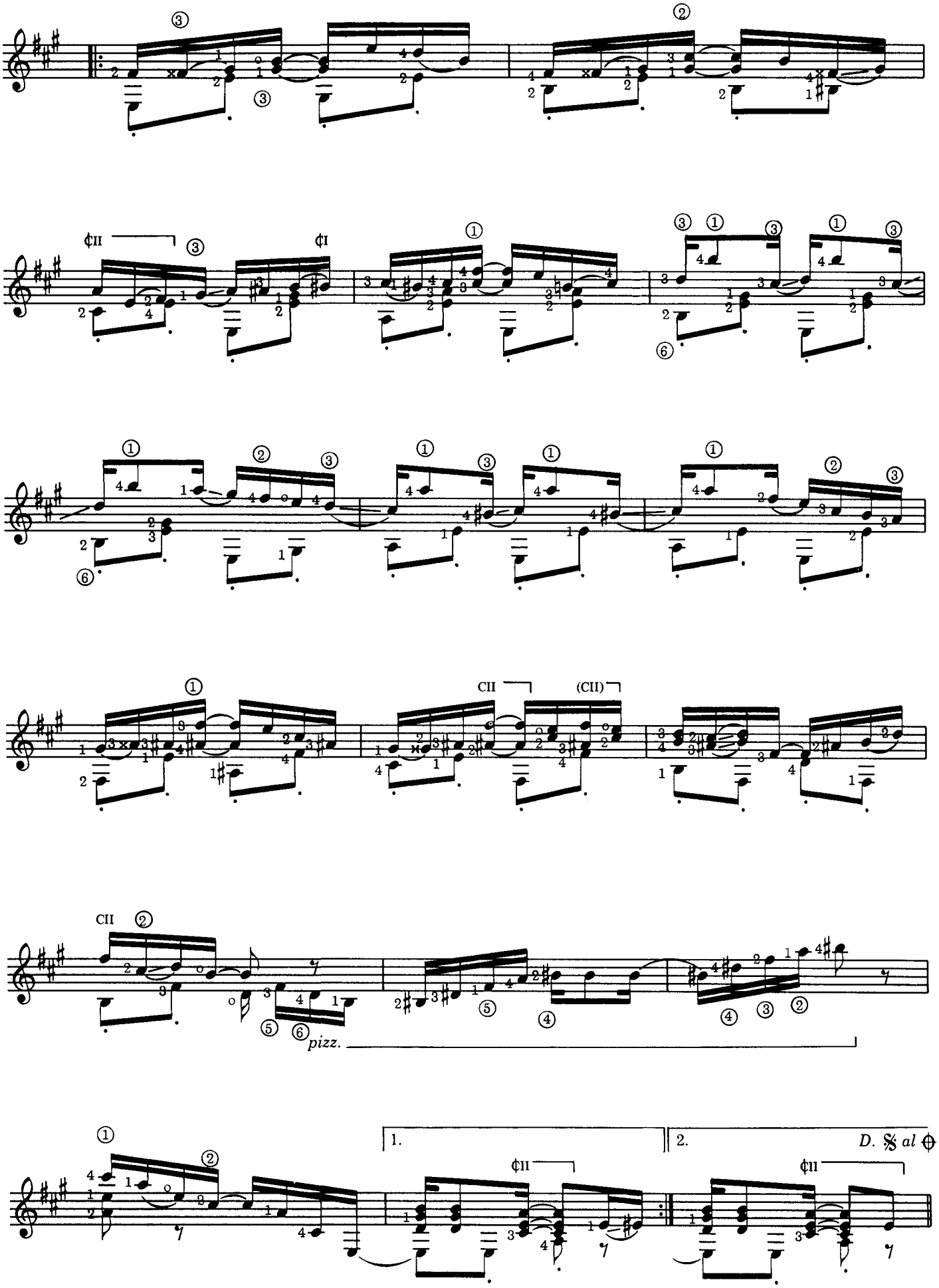

(CVII)
CVII
1.
2.
a tempo
(nat.)
poco più mosso
(CV)
poco accel.
pizz.
pizz.
(nat.)
p
Fine

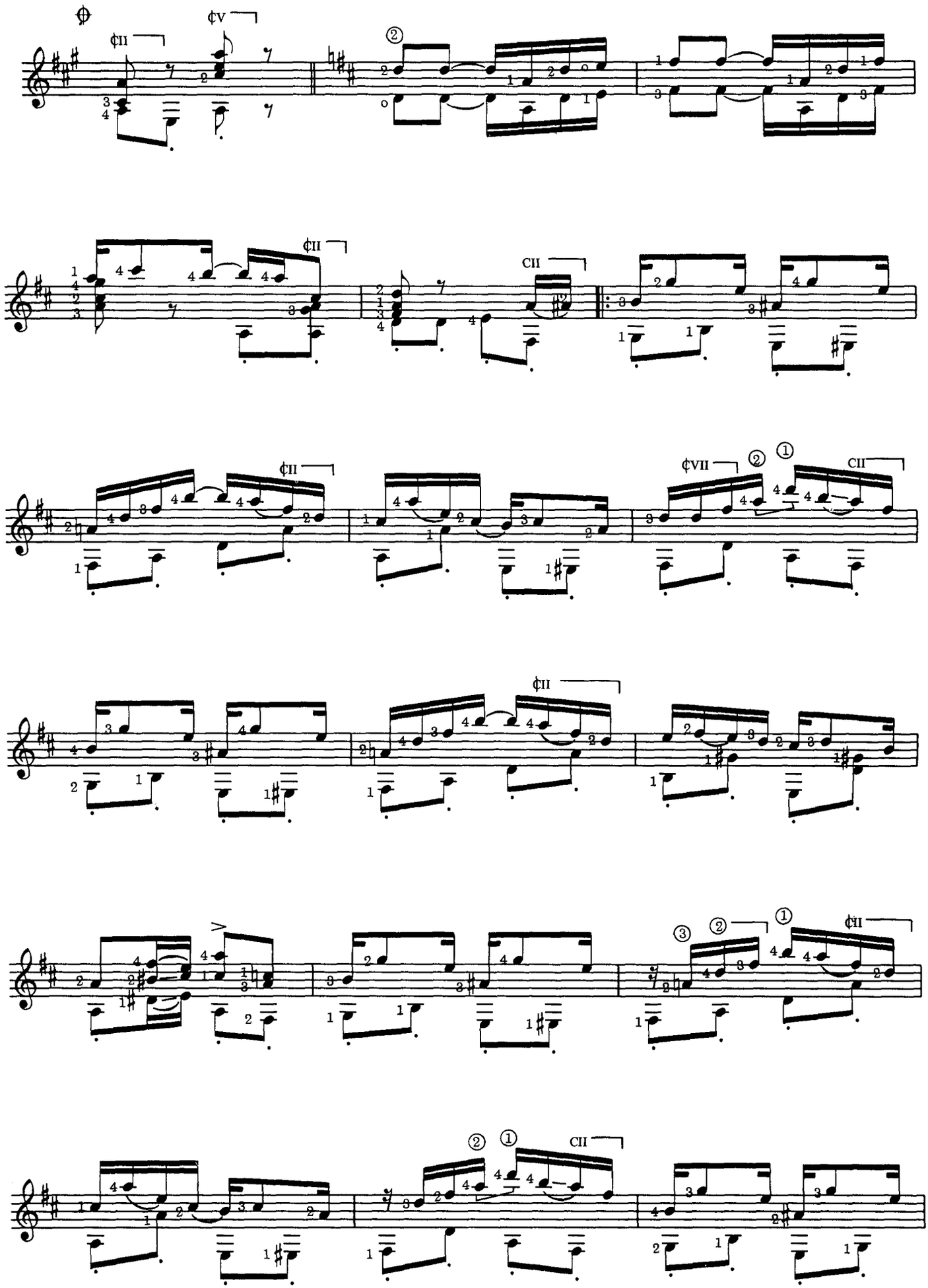
THE EASY WINNERS

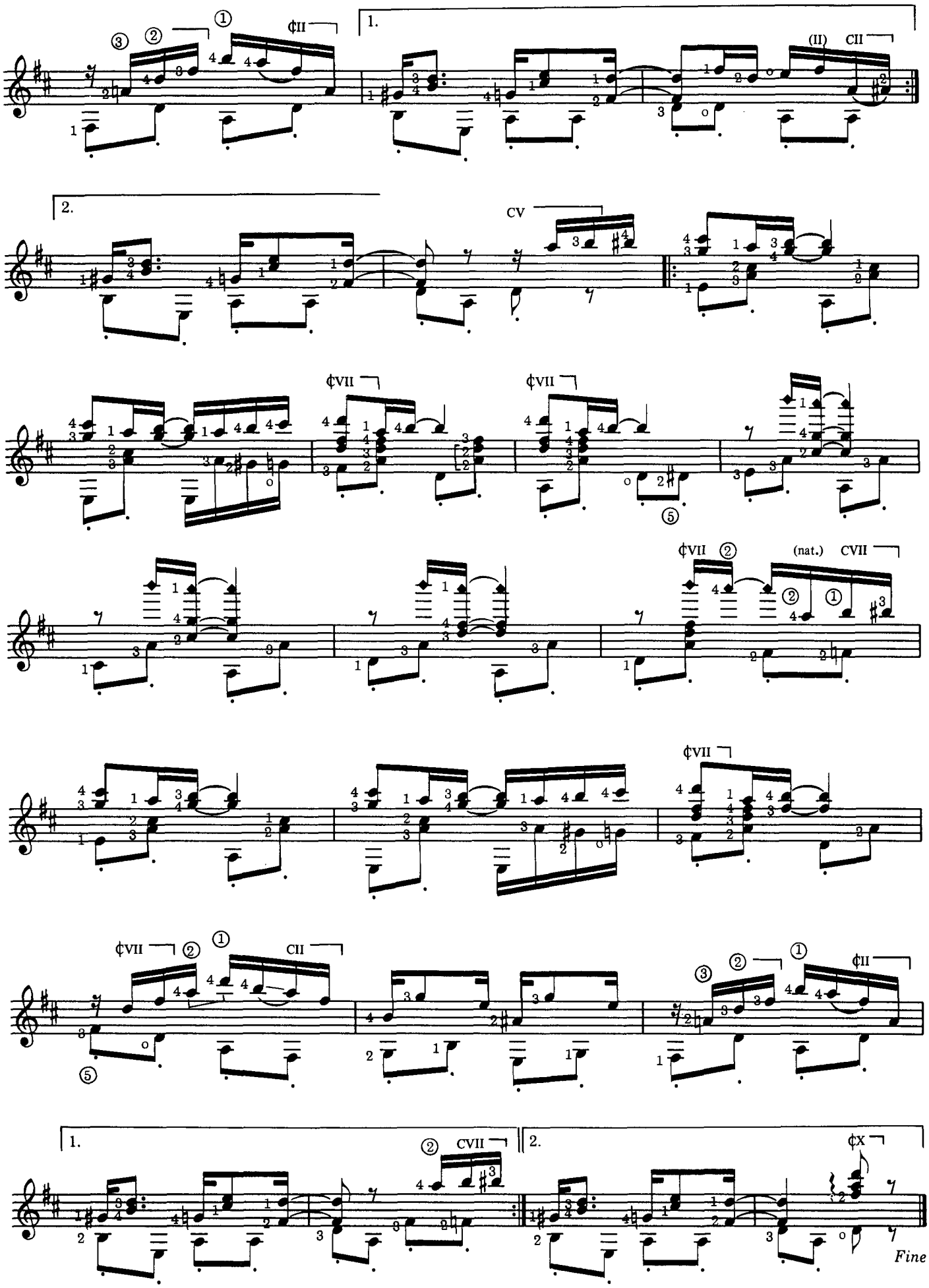
Arranged for guitar by
Carlos Barbosa-Lima (1983)

SCOTT JOPLIN




CII
(CII)
pizz.
1.
2.
D. S. al ⊕

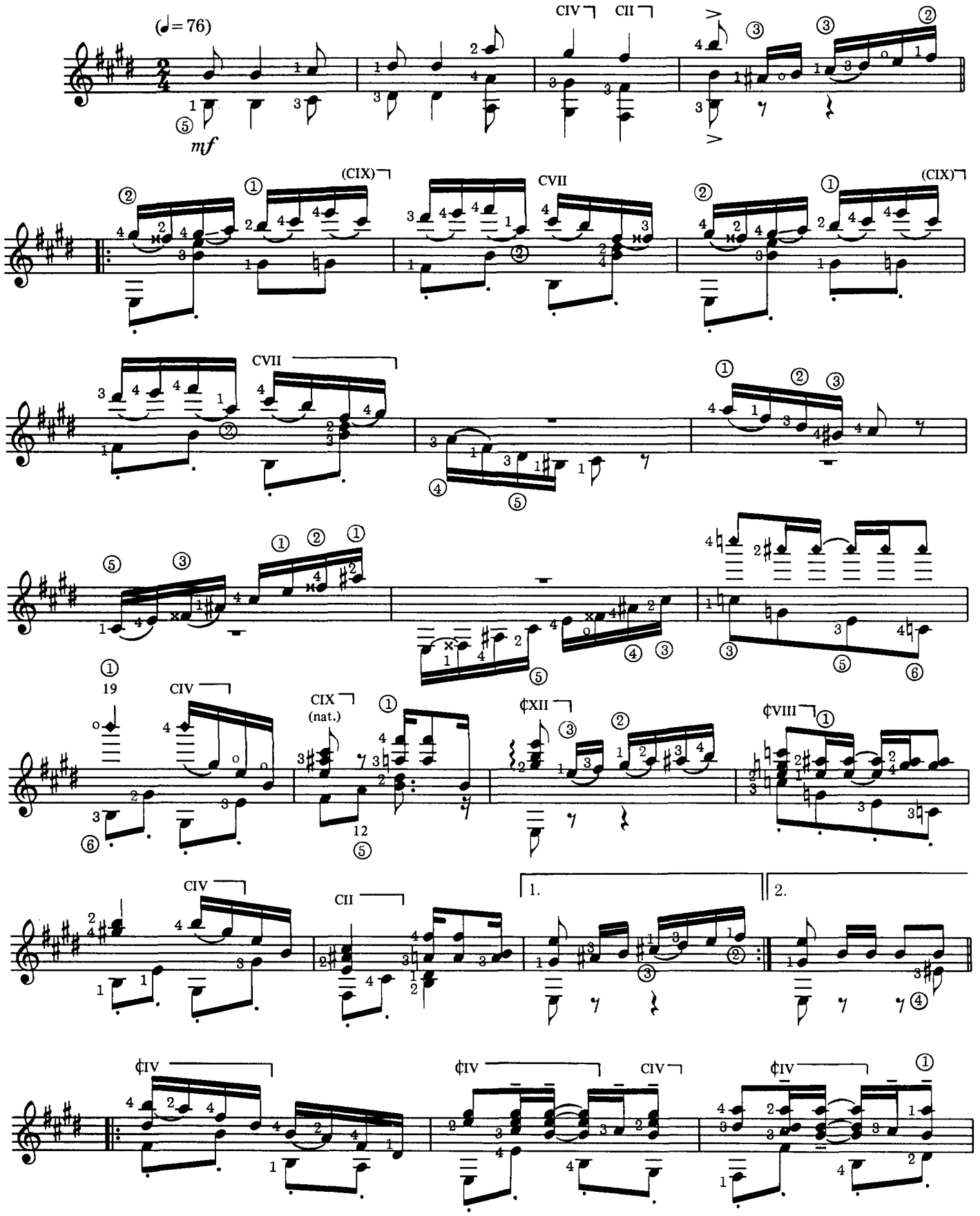


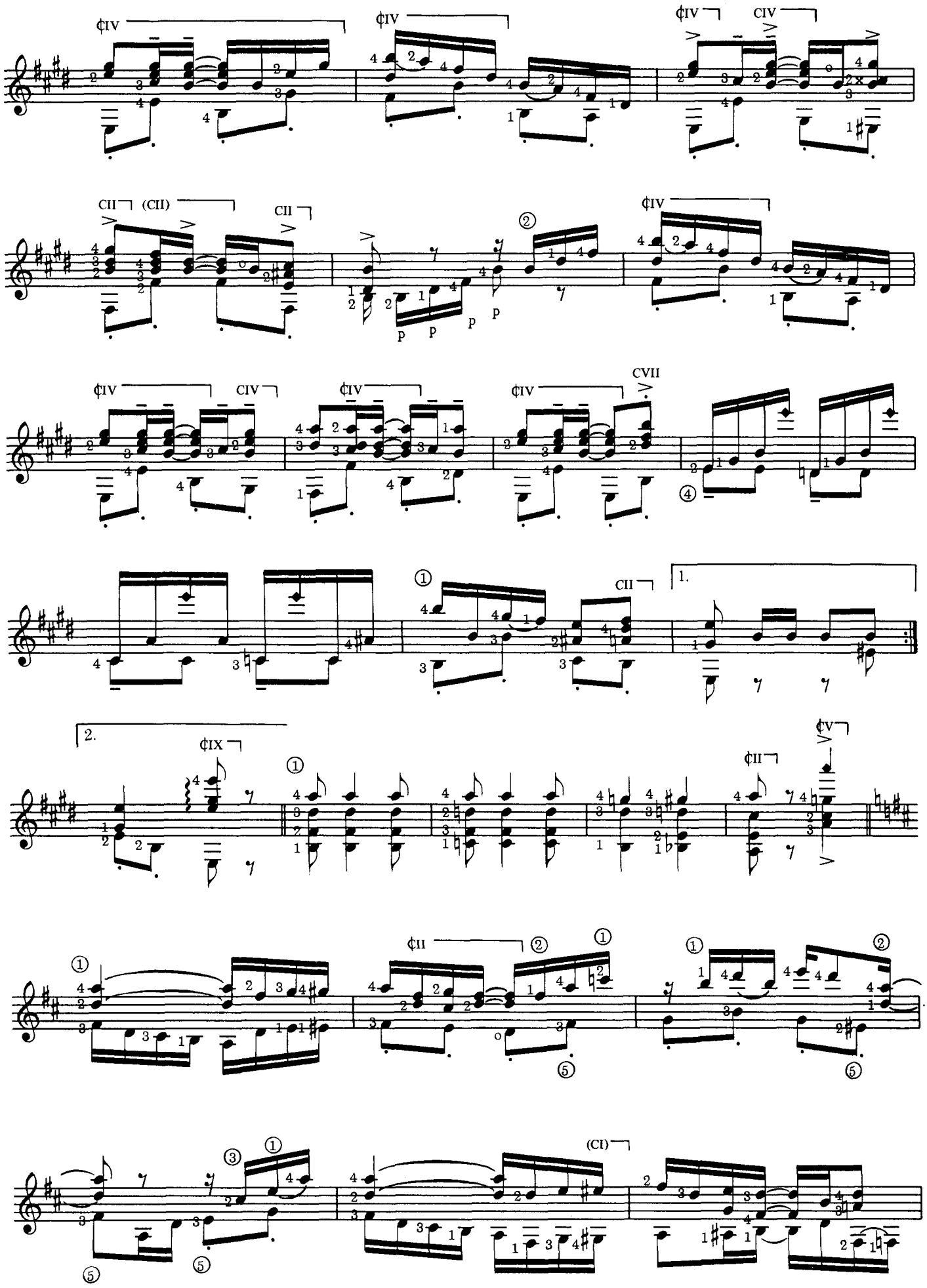

1.
2.
¢II
CII
(II)
CV
¢VII
¢VII
¢VII
(nat.) CVII
¢VII
¢VII
CII
¢II
1.
2.
CVII
¢X
Fine

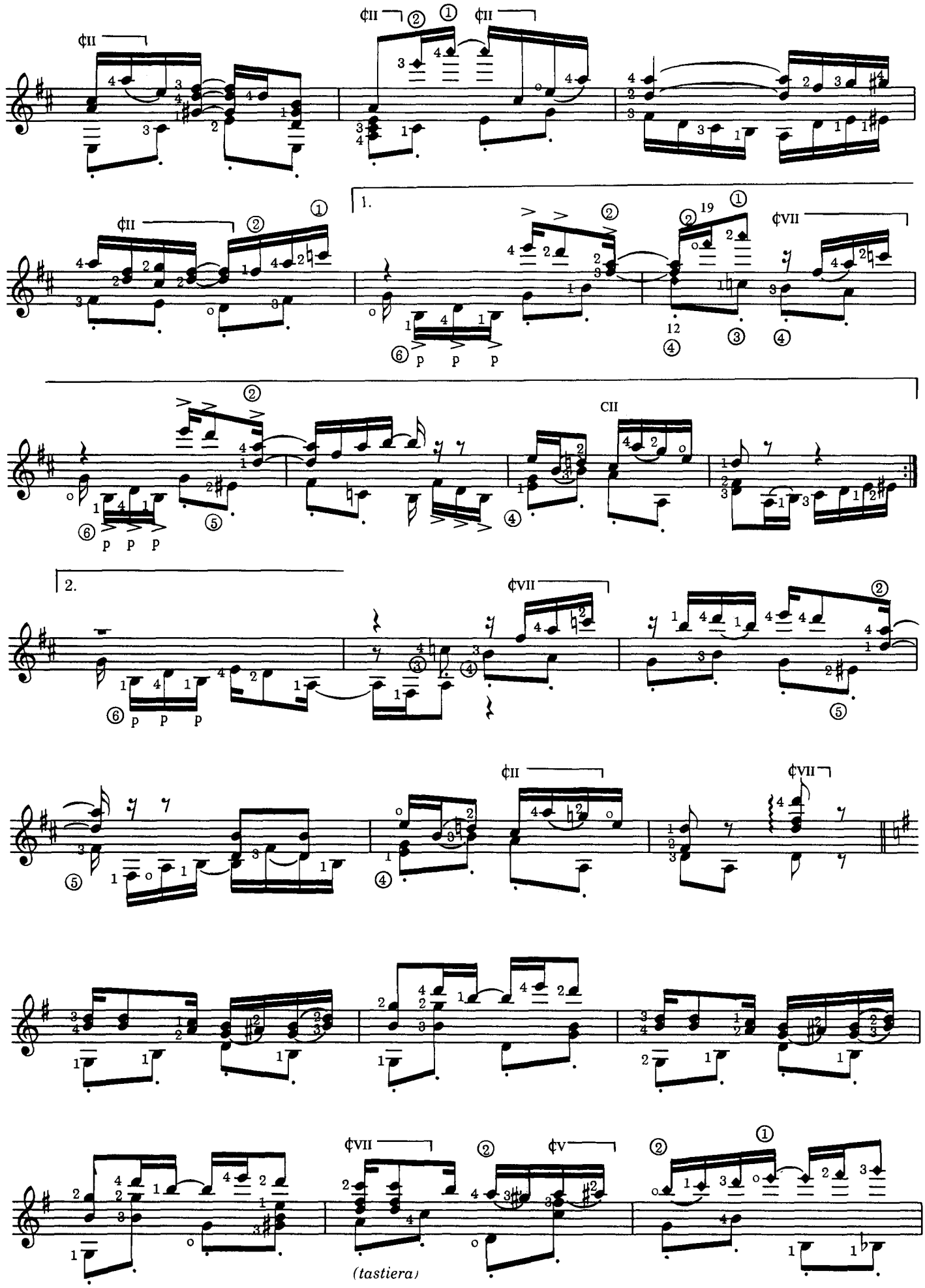
THE CASCADES

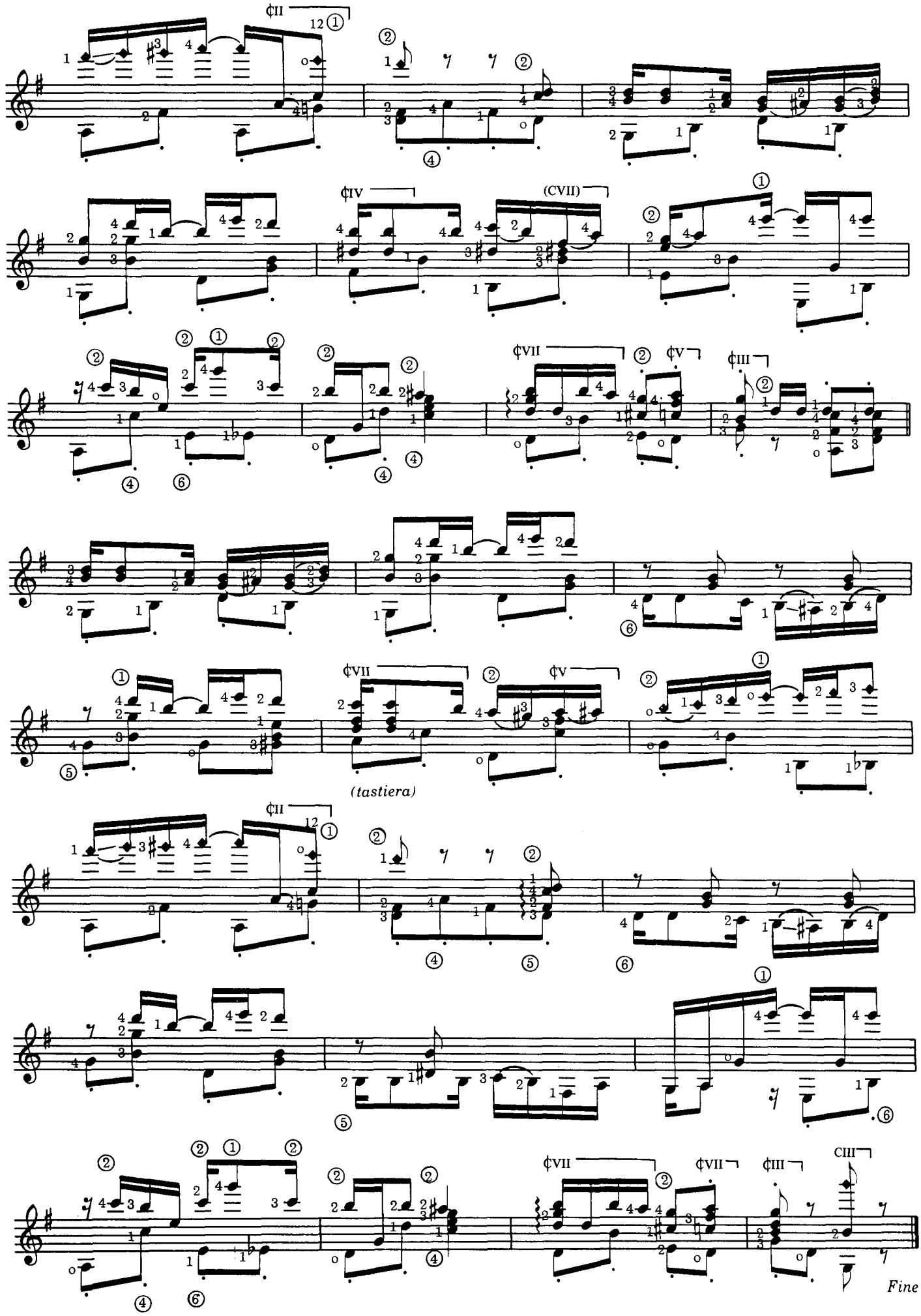
Arranged for guitar by
Carlos Barbosa-Lima (1983)

SCOTT JOPLIN




¢IV
¢IV
¢IV
CIV
CII
(CII)
CII
¢IV
¢IV
CIV
¢IV
¢IV
CVII
CII
1.
2.
¢IX
¢II
¢V
¢II
(CI)


1.
2.
CII
(tastiera)


¢II
(CVII)
¢IV
¢VII
¢V
¢III
(tastiera)
Fine

CARLOS BARBOSA-LIMA

Brazilian guitarist Carlos Barbosa-Lima is acclaimed as one of the leading guitarists in the world. His teachers have included Isaias Savio in Brazil and the legendary Andres Segovia. Barbosa-Lima is on the faculty of the Manhattan School of Music in New York City. He has also conducted master classes and seminars throughout the United States and Europe.

Since his first U.S. tour in 1967 he has been catapulted into international attention and has performed in North America and Europe, always receiving the highest acclaim from audiences and critics. He was the guest soloist at the Casals Festival in Puerto Rico and with the Pro-Arte Orchestra of Munich. Many composers have written and dedicated works to him, including Ginastera, Mignone, Balada, Harris, Santorsola, and others.

Carlos Barbosa-Lima is widely recognized for his extraordinary transcriptions of works by Scarlatti, Bach, Handel and other classical masters. He has arranged works by Gershwin, Joplin, Sondheim, and by several Brazilian authors including Jobim and Pixinguinha. From these transcriptions and arrangements he has made several recordings including a Scarlatti album (ABC Records), Gershwin-Jobim and Joplin albums (Concord Concerto Records).

Mr. Barbosa-Lima is presently under the management of Shaw Concerts, Inc., N.Y.

This Joplin volume is the first to appear in a series of noted American Composers works transcribed for the guitar by Barbosa-Lima.