

# 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**





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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 background 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 folksy 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 work's 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

Musical score for "Etouffée (tastiera)" by Franz Liszt. The score is written for piano and bass. The tempo is marked "poco rall." and "a tempo". The key signature is D major (two sharps). The time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. The piano part features complex fingerings and articulations, including slurs and accents. The bass part is marked "bass slightly muted". The score is divided into measures, with some measures containing multiple notes and rests. The overall structure is a single melodic line for the piano, with the bass providing a supporting accompaniment.

First system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. Above the staff, there are markings for chords:  $\phi VII$  and  $\phi II$ . Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation. It continues the piece with similar notation. Chord markings include  $\phi VII$ ,  $(CVII)$ ,  $CVII$ ,  $(CV)-CV$ , and  $(CII)-CII$ . A *cresc.* (crescendo) marking is present at the end of the system.

Third system of musical notation. It includes dynamics *f*, *mf*, and *mp* (mezzo-piano). Chord markings  $\phi VII$  and  $\phi II$  are present.

Fourth system of musical notation. It includes a first ending bracket labeled "1." and a second ending labeled "2. D. S. al  $\Phi$ ". Chord markings  $\phi III$  and  $\phi II$  are present. A *cresc.* marking is at the end. A note at the bottom left reads "light pizz. (bass only)".

Fifth system of musical notation. It includes a  $\Phi$  (C-clef) marking at the beginning. Dynamics include *pizz. (bass)* and *p dolce sul tasto*. Chord marking  $\phi VII$  is present. A note "h.12" is written above the staff.

Sixth system of musical notation. It includes chord markings  $\phi VI$  and  $\phi VII$ .

h.12

CII CVII

ΦVII CV

1. 2.

ΦIII ΦII

mp

light pizz. (bass only)

h.12 h.12

p dolce

ΦV (CV) ΦV

ΦVII

h.12 h.12

h.19 h.19

ΦII

ΦII ΦVII

1. 2. Fine

# HELIOTROPE BOUQUET

Arranged for guitar by  
Carlos Barbosa-Lima (1982)

SCOTT JOPLIN  
and LOUIS CHAUVIN

(♩ = 92)

⑥. D pizz. *poco rit.* (nat.)

*mf* pizz.

*a tempo*

① ② ④ ③

(nat.)  $\phi V$   $\phi II$  *sf*

*light pizz.*  
(bass only)

\* dedillo = with little finger

ΦV ΦVII CV ΦVII

(glissandi- prepare 1 & 3)

② ① ② ①

pizz.

Quasi staccato  
pizz.  
dim. poco a poco

(nat.)

ΦV ΦVII ΦV ΦVII

(nat.) i m i m i m

p p p f

(CV) ΦVII (R.H.) 12 (CV) ΦVII (R.H.) 12 (ΦV) 19 (R.H.) 19

1. 2. D. S. al

ΦI ΦI ΦI ΦI

mf

ΦV ΦV ΦV







Musical notation for a piano piece, featuring six staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (*f*, *mp*, *mf*, *p*). Fingerings are indicated by numbers 1-4. There are also some non-standard symbols like "CI", "Φ", and "CII" above certain notes. The piece concludes with a double bar line and a repeat sign.

The musical score consists of six staves, each containing a single melodic line. The notation is complex, featuring many beamed sixteenth and thirty-second notes, as well as various rests and fingerings. Hebrew letters are used as ornaments or to denote specific musical concepts:  $\Phi I$ ,  $\Phi V$ ,  $\text{CHH}$ ,  $\text{CIV}$ ,  $\text{CHH}$ ,  $\text{CV}$ ,  $\text{CVIII}$ , and  $\text{CHH}$ . Numbers in circles (1, 2, 3, 4, 6) likely indicate fingerings or specific musical phrases. The staves are arranged vertically, with the first staff at the top and the sixth at the bottom. The notation is written in a style typical of early 20th-century musical manuscripts.



## EUGENIA

Arranged for guitar by  
Carlos Barbosa-Lima (1982)

SCOTT JOPLIN

(♩ = 52)

*sonoro, legato*

CI CIV CIX CVII

ΦVII CIX ΦVII

CI CIV ΦIX CVII

ΦIX CVII



[illegible]

[illegible]



SCOTT JOPLIN

E.L. 3166

This page contains six staves of musical notation for a piano piece in G major. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *sf* (sforzando). Fingerings are indicated by numbers 1-4. There are also performance instructions in Russian, such as *ФII* and *ФV*, and a section marked *D. C. al*.

The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests, and dynamic markings like *p*. The second staff continues the melody with similar notation. The third staff includes a first ending bracket labeled *1.* and a second ending bracket labeled *2.* with the instruction *D. C. al*. The fourth staff features a *sf* marking and a section labeled *ФII (CV)*. The fifth staff includes a *sf* marking and a section labeled *ФV*. The sixth staff includes a *sf* marking and a section labeled *ФII*.

The musical score is written for piano in D major (two sharps). It consists of six systems of music, each with various ornaments and fingerings indicated.

- System 1:** Features a sequence of eighth and sixteenth notes. Ornaments include  $\phi VI$  and  $\phi II$ . Fingerings are marked with circled numbers 1, 2, 3, 4.
- System 2:** Includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". Ornaments include  $\phi II$  and  $(CV)$ . Fingerings are marked with circled numbers 1, 2, 3, 4, 5.
- System 3:** Features a sequence of eighth and sixteenth notes. Ornaments include  $CV$ ,  $\phi VII$ , and  $CVII$ . Fingerings are marked with circled numbers 1, 2, 3, 4, 5, 6. A dynamic marking  $p$  is present.
- System 4:** Features a sequence of eighth and sixteenth notes. Ornaments include  $\phi II$ . Fingerings are marked with circled numbers 1, 2, 3, 4. A dynamic marking  $p$  is present.
- System 5:** Features a sequence of eighth and sixteenth notes. Ornaments include  $CV$ ,  $CVI$ ,  $CVII$ , and  $\phi II$ . Fingerings are marked with circled numbers 1, 2, 3, 4. A dynamic marking  $p$  is present.
- System 6:** Includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". Ornaments include  $\phi II$ . Fingerings are marked with circled numbers 1, 2, 3, 4. A dynamic marking  $p$  is present. The piece ends with the word "Fine".

## GLADIOLUS RAG

Arranged for guitar by  
Carlos Barbosa-Lima (1982)

SCOTT JOPLIN

(♩ = 56)

*mf*

CVII

CI

CVII

CI

φVI

CI

φVI

φIX

pizz.

19

19

12

12

CI

φII

φII

1.

2.

φII

φII



The musical score consists of seven staves of music, primarily in treble clef with a key signature of two sharps (D major). The notation includes various musical elements:

- Staff 1:** Features a series of chords and scales. Labels include (X) 7, ②, ①, CVII, 12, and ⑤. Fingerings are indicated by numbers 1 through 5.
- Staff 2:** Includes chords and scales. Labels include (I) (II), ①, CII, ②, and 3. Fingerings are indicated by numbers 1 through 3.
- Staff 3:** Includes chords and scales. Labels include ①, ②, (X) 7, ①, CVII, 12, and ⑤. Fingerings are indicated by numbers 1 through 5.
- Staff 4:** Includes chords and scales. Labels include φVI, ②, ①, CIX, ③, ②, ①, CVII, CII, and CI. Fingerings are indicated by numbers 1 through 4.
- Staff 5:** Includes chords and scales. Labels include φV, (I) φII, 1., 2., D. S. al φ, and ④. Fingerings are indicated by numbers 1 through 4.
- Staff 6:** Includes chords and scales. Labels include φII, CV, CVII, ②, and ⑤. Fingerings are indicated by numbers 1 through 5.
- Staff 7:** Includes chords and scales. Labels include φII, φII, (II) — II φIII, ②, CII, and φI. Fingerings are indicated by numbers 1 through 4.

The musical score is written for guitar in G major (one sharp). It consists of ten staves of music, each containing various chords and fingerings. The chords are labeled with letters in parentheses or without, and the fingerings are indicated by numbers 1 through 5. The piece is in 2/4 time and consists of 12 measures. The notation includes various chords (e.g., (CI), (V), VII, CII, CVII, CVIII, FI, FII, FIII, FIV, FVI, FVII, FVIII, FIX, FX), fingerings (e.g., 1, 2, 3, 4, 5), and articulation marks (e.g., accents, slurs). The piece is in 2/4 time and consists of 12 measures.

*Arranged for guitar by  
Carlos Barbosa-Lima (1983)*

## SCOTT JOPLIN

[illegible]

CII  $\neg$   $\phi$ IX  $\neg$  (CIX)  $\neg$  (CIV)  $\neg$  CII  $\neg$   
 CII  $\neg$   $\phi$ IX  $\neg$  CVII  $\neg$   
 $\phi$ IX  $\neg$  (CIX)  $\neg$  CVII  $\neg$   $\phi$ II  $\neg$   
 CIV  $\neg$  CII  $\neg$  CIV  $\neg$  1. (CII) 2.  $D. S^1 al \phi^1$   
 $\phi^1$   $\phi$ V  $S^2$   
 CI  $\neg$   
 ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿





# PLEASANT MOMENTS

Arranged for guitar by  
Carlos Barbosa-Lima (1983)

SCOTT JOPLIN

Slow Waltz tempo ( $\text{♩} = 80$ )

(nat.)

(harm.) 12

12

*poco rit.*

*mf*

*alla tastiera*

$\text{♩}$

*a tempo*

$\phi V$

$\phi V$

$\phi VI$

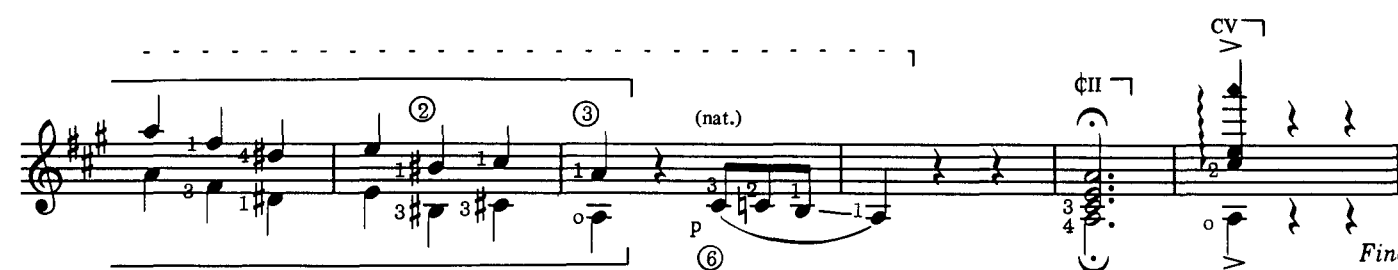
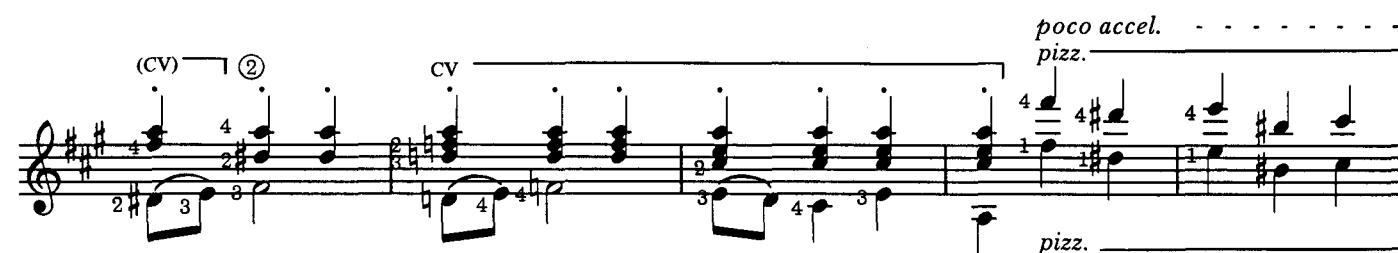
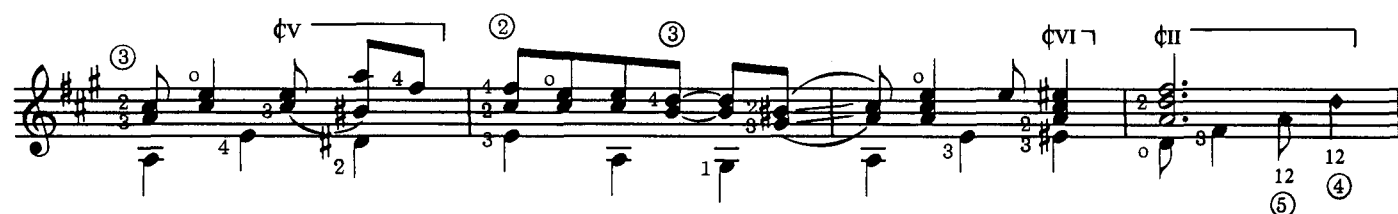
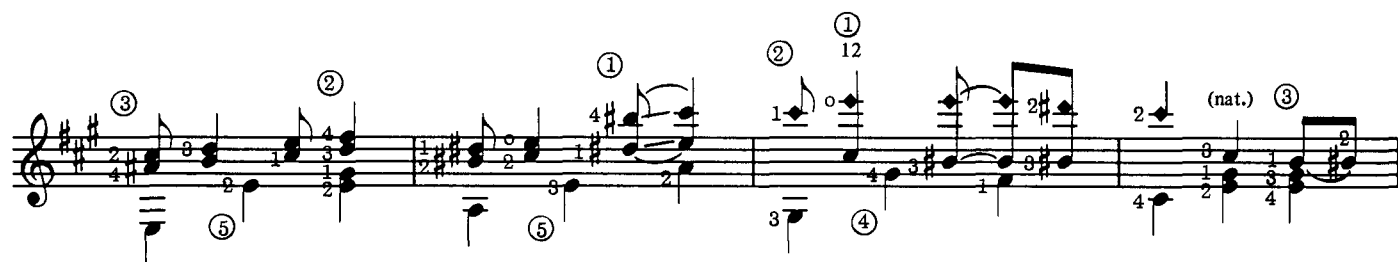
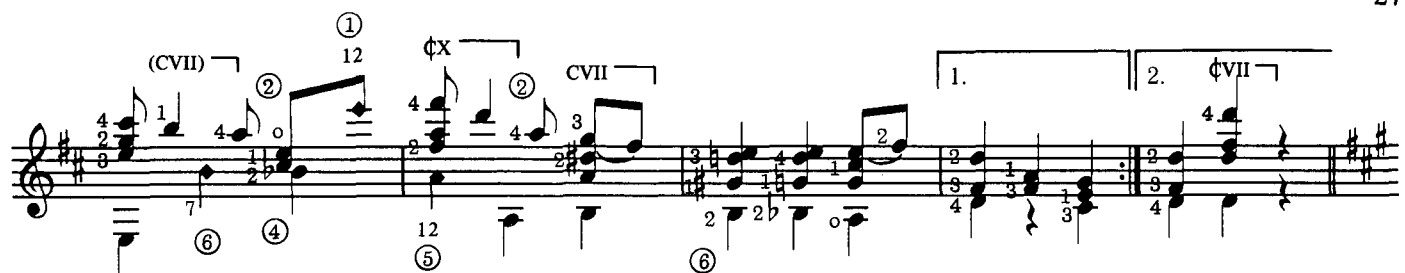
$\phi II$

$\phi VII$

$\phi II$

$\phi CH$

CII CII  $\phi$ II  $\phi$ IV  
 $\phi$ II  
 CII CII  $\phi$ II  $\phi$ IV  
 CIX  $\phi$ II  $\phi$ IV CII 1. 2. D.  $\otimes$  al  $\oplus$   
 $\oplus$   $\phi$ II CV  $\phi$ VI  $\phi$ VII  
*p cantabile*  
 $\phi$ VII  $\phi$ VII CVII  
 $\phi$ VI  $\phi$ VII



## THE EASY WINNERS

*Arranged for guitar by  
Carlos Barbosa-Lima (1983)*

SCOTT JOPLIN

[illegible]



The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and fingerings. The first system begins with a treble staff containing a whole note chord (F#4, C#5) and a bass staff with a whole note chord (F#2, C#3). The second system features a treble staff with a whole note chord (F#4, C#5) and a bass staff with a whole note chord (F#2, C#3). The third system includes a treble staff with a whole note chord (F#4, C#5) and a bass staff with a whole note chord (F#2, C#3). The fourth system shows a treble staff with a whole note chord (F#4, C#5) and a bass staff with a whole note chord (F#2, C#3). The fifth system contains a treble staff with a whole note chord (F#4, C#5) and a bass staff with a whole note chord (F#2, C#3). The sixth system features a treble staff with a whole note chord (F#4, C#5) and a bass staff with a whole note chord (F#2, C#3). The notation includes various musical symbols such as notes, rests, and fingerings.

1.  $\Phi$ II

2. CV

$\Phi$ VII

$\Phi$ VII

$\Phi$ VII ② (nat.) CVII

$\Phi$ VII

$\Phi$ VII ② ① CII

③ ② ①  $\Phi$ II

1. 2.  $\Phi$ X

Fine



# THE CASCADES

Arranged for guitar by  
Carlos Barbosa-Lima (1983)

SCOTT JOPLIN

(♩ = 76)

*mf*

CIV CII

(CIX)

CVII

(CIX)

CVII

19

CIV

CIX (nat.)

ΦXII

ΦVIII

1. 2.

ΦIV

ΦIV

CIV

ΦIV

[illegible]

Musical score for a piece in D major, featuring complex rhythmic patterns and fingerings. The score is divided into two systems, with the second system starting at measure 19. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano). Fingerings are indicated by numbers 1-4. The piece concludes with a "tastiera" (keyboard) section.

The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), indicating D major. The time signature is not explicitly shown but appears to be 4/4 based on the note values.

The first system contains measures 1 through 18. It begins with a series of eighth and sixteenth notes, followed by a more complex rhythmic pattern involving triplets and sixteenth notes. The second system starts at measure 19 and continues to the end of the piece. It features similar rhythmic complexity, including a section marked "1." and another marked "2." indicating first and second endings or variations. The piece concludes with a "tastiera" (keyboard) section, which is a short, simple melodic phrase.

Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include "p" (piano) in several places. The notation also includes various musical symbols such as beams, slurs, and accidentals.

Musical notation for a piece in G major, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings are indicated by numbers 1-4, and ornaments are marked with symbols like  $\Phi$ II,  $\Phi$ IV,  $\Phi$ VII,  $\Phi$ V,  $\Phi$ III, and CHI. The piece concludes with a "Fine" marking.

The notation includes various ornaments and fingerings, such as:

- $\Phi$ II (ornament II)
- $\Phi$ IV (ornament IV)
- $\Phi$ VII (ornament VII)
- $\Phi$ V (ornament V)
- $\Phi$ III (ornament III)
- CHI (ornament CHI)

The piece concludes with a "Fine" marking.



## **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.