

The Chrysanthemum (an Afro-American Intermezzo)

Scott Joplin (1904)

Arr: Tom Thomason (1976)

TablEdited by Tom Thomason (1998)

The first system of musical notation for 'The Chrysanthemum' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is marked '8va' (octave). The notation includes eighth and sixteenth notes, rests, and a repeat sign. The bass line is indicated by a vertical line on the left.

Intro

First section

Fingerings for the first system of 'The Chrysanthemum' are provided for the Treble (T), Alto (A), and Bass (B) staves. The Treble staff shows fingerings for the right hand, while the Alto and Bass staves show fingerings for the left hand. The notation includes numbers 0-5 and 'T' for the thumb. A legend indicates 'T = L.H. Thumb'.

The second system of musical notation for 'The Chrysanthemum' continues the melody in treble clef with a key signature of two sharps and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and a repeat sign. The bass line is indicated by a vertical line on the left.

Fingerings for the second system of 'The Chrysanthemum' are provided for the Treble (T), Alto (A), and Bass (B) staves. The Treble staff shows fingerings for the right hand, while the Alto and Bass staves show fingerings for the left hand. The notation includes numbers 0-5 and 'T' for the thumb. A legend indicates 'T = L.H. Thumb'.

The third system of musical notation for 'The Chrysanthemum' continues the melody in treble clef with a key signature of two sharps and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and a repeat sign. The bass line is indicated by a vertical line on the left.

Fingerings for the third system of 'The Chrysanthemum' are provided for the Treble (T), Alto (A), and Bass (B) staves. The Treble staff shows fingerings for the right hand, while the Alto and Bass staves show fingerings for the left hand. The notation includes numbers 0-5 and 'T' for the thumb. A legend indicates 'T = L.H. Thumb'.

First section, first ending (1.)

First section, first ending (1.)

16

0	1	0	3	0	1	3	0	2	3	0	2	3	0	1	2	8	8	5	0	3	1	0	5
3	2	3	2	0	2	2	2	2	2	3	2	3	0	0	4	5	5	7	0	3	3	2	4

First section, second ending (2.)

Second section

21

1	8	0	3	0	3	3	0	3	0	1	3	2	0	0	0	3
3	3	8	3	3	3	3	2	2	3	2	0	0	0	4	5	3

T T

Second section

Second section

27

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

8va

33

1.

T
A
B

8va

2.

First section (repeat)

38

T
A
B

8va

43

T
A
B

8va

48

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

8va

Third section

53

T	8	8	5	0	3	1	8	1	0	3	1	3	2	3	2	3	6
A	5	5	7	0	3	3	9	2	1	3	2	2	3	1	3	2	7
B			5		3	3	8	3	0	2	3	3	3	1	3	2	7

8va

58

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

8va

63

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

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

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

T

8va

69

T 1 1 1 1 3 1 0 1 4 10 9 5 8 6 5 6

A 0 1 2 0 2 3 2 3 0 2 3 2 0 2 0 7 5 5 5 6

B 0 3 3 1 3 0 2 1 3 1 0 7 0 5 5 5 6

Fourth section

8va

74

T 3 1 0 1 4 10 9 5 8 6 5 3 2 3 2 3 5 4 5 5 2 3 2 3 2 3

A 0 2 0 7 0 5 5 5 6 3 0 0 2 2 2 0 2 2 2 3

B 0 3 3 1 3 0 2 1 3 1 0 7 0 5 5 5 6 3 3 0 1 2 2 2 3

Po

8va

79

	5	1	0	1	4	10	9	5	1	0	1	4	10	9	5
T	2	2			3	2			3	2			10		
A	2	2			0	2			0	2			0	7	6
B	0	0			0				0				0	7	6

R

8va

84

	3	5	4	5	10	4	5	6	6	5	6	5	5	3	5	3	1	1	0	3	
T	3				10					8	5	8	6	5	3	5	3	2	1	3	3
A	0	3			0	3		5	5	5		5		5	3	5	3	3	0	2	3
B	0				0			3		0		0		5	3	0		3			3

Third section (repeat)

8va

90

	1	3	1	3	2	3	2	3	6	5	1	0	3	1	3	4
T	2	2			3				7	5				2	2	2
A		3	3		2				3	3	0	2	3	2	0	
B	1			1	3			3	7	3	3			3		2

95

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

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

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

B 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3

101

5 3 0 3 1 2 1 1

T 5 3 0 3 1 2 1 1

A 1 0 1 3 2 3 2 2

B 1 0 2 3 3 3 3 3

Another Joplin rag, written in 1904, this is one of my favorites. The flowing melodies and some nice counterpoint in the basses makes this one of the more challenging pieces to play correctly.

The first two sections are pretty straightforward. The bass G's in measure 25 (2nd section) are fretted with the left-hand thumb for convenience with the ring and little fingers fretting the 4 and 5, respectively. The ring finger replaces the thumb on the 6th string at the beginning of measure 26.

The 1/16th note F# at the end of measure 33 sets your left hand up for, and is part of, the grand barré position indicated at the beginning of measure 34.

The transition from the E9 at the beginning of measure 35 to the A7 in the beginning of 36 can be a little tricky. You have to hit the A7 position "on the run", so to speak, ready to catch the E note on the 5th fret of the 2nd string.

The C9 at the beginning of 57 is incorrectly marked due to technical reasons concerning the chord editor. The grand barré is correct, as is the C on the 5th string. The second string, however, is fretted at the 2nd fret by the barré and not at the 3rd as it would appear. The half barré indicated by the chord diagram doesn't exist. This position sets you up for the last position of the measure.

Measure 58 is awkward but, with a little practice, perfectly playable. The two 5th fret notes **should** be held out for their entire value (dotted 1/4 notes) and the 5th fret 1st string **must** be. Don't release them until you play the open 4th string the second time. This gives you enough time to shift into the F M7 position which follows.

The Fm 6/9/5 chord in the second half of measure 67 is actually placed in two steps. You put down a standard E7 chord first and then add the two 3rd fret notes. Leave the little finger of your left hand in place as an anchor as you move into the F shape at the beginning of 68. As soon as the first 1/8th of 68 is played, move the little finger to the 3rd fret of the 4th string.

Then run in 84, ending on the Gm in the beginning of 85, is probably the most difficult in the entire rag. There's a lot of movement going on and getting back from the 10th fret in order to catch the F bass on the 4th string and set yourself up for the Gm is a bit of a race.

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

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