# FERDINAND "JELLY ROLL" MORTON

## The Collected Piano Music
## James Dapogny

Smithsonian Institution Press
Washington D.C.

G. Schirmer
New York / London

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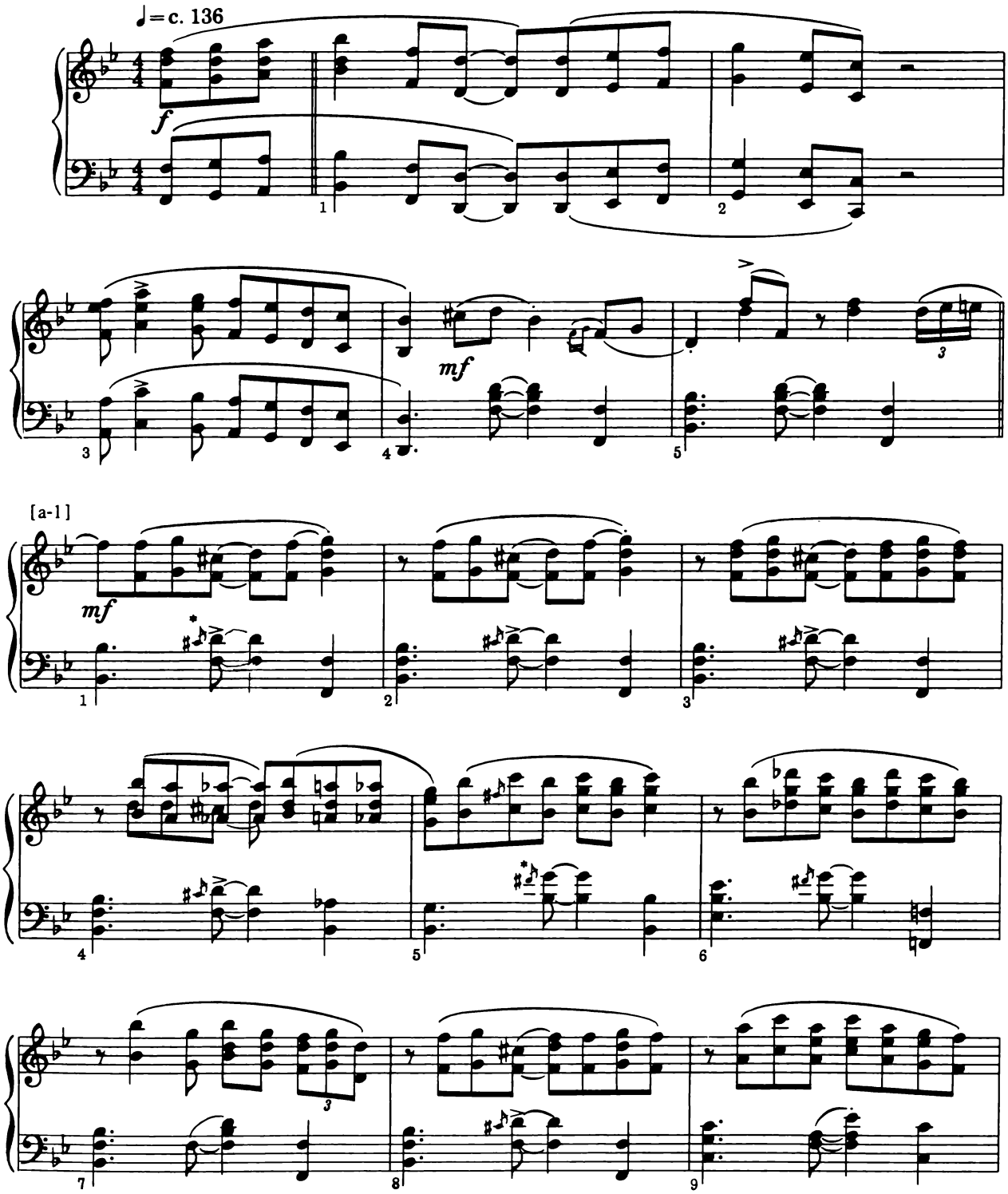
# New Orleans Blues

[Introduction] "Jelly Roll" Morton

♩= c. 136





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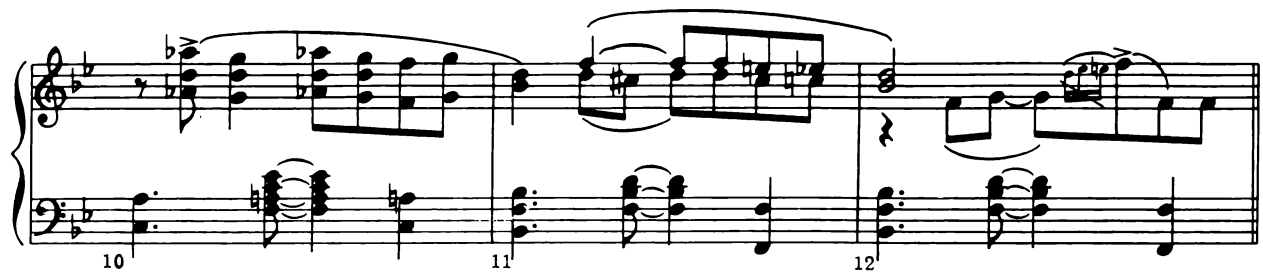
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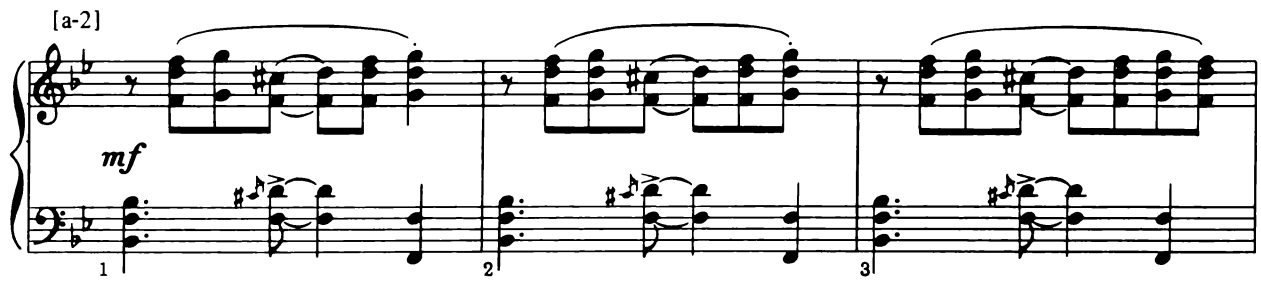
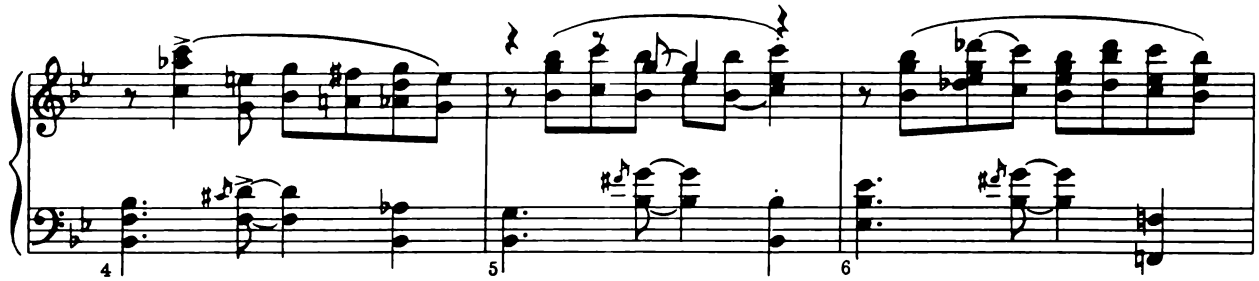

[a-2]
mf
1
2
3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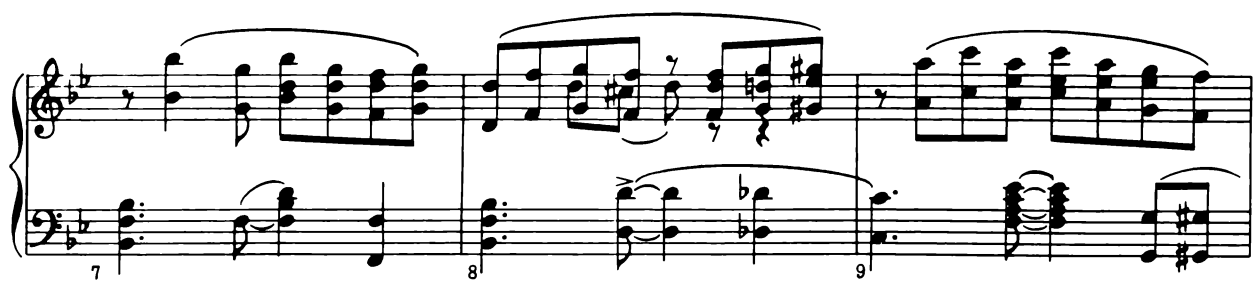
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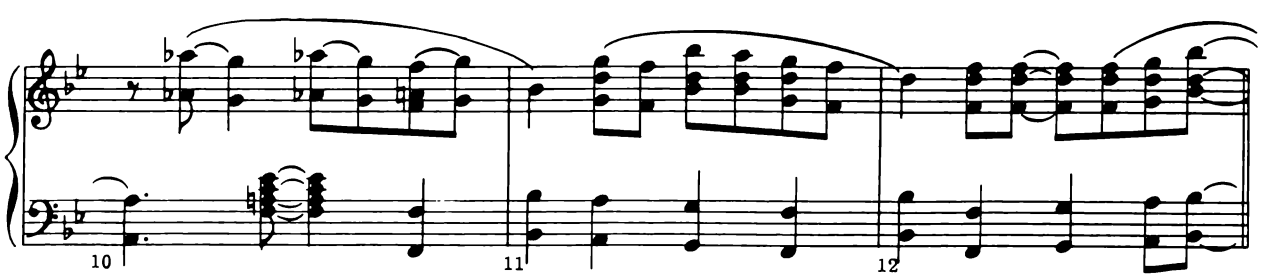
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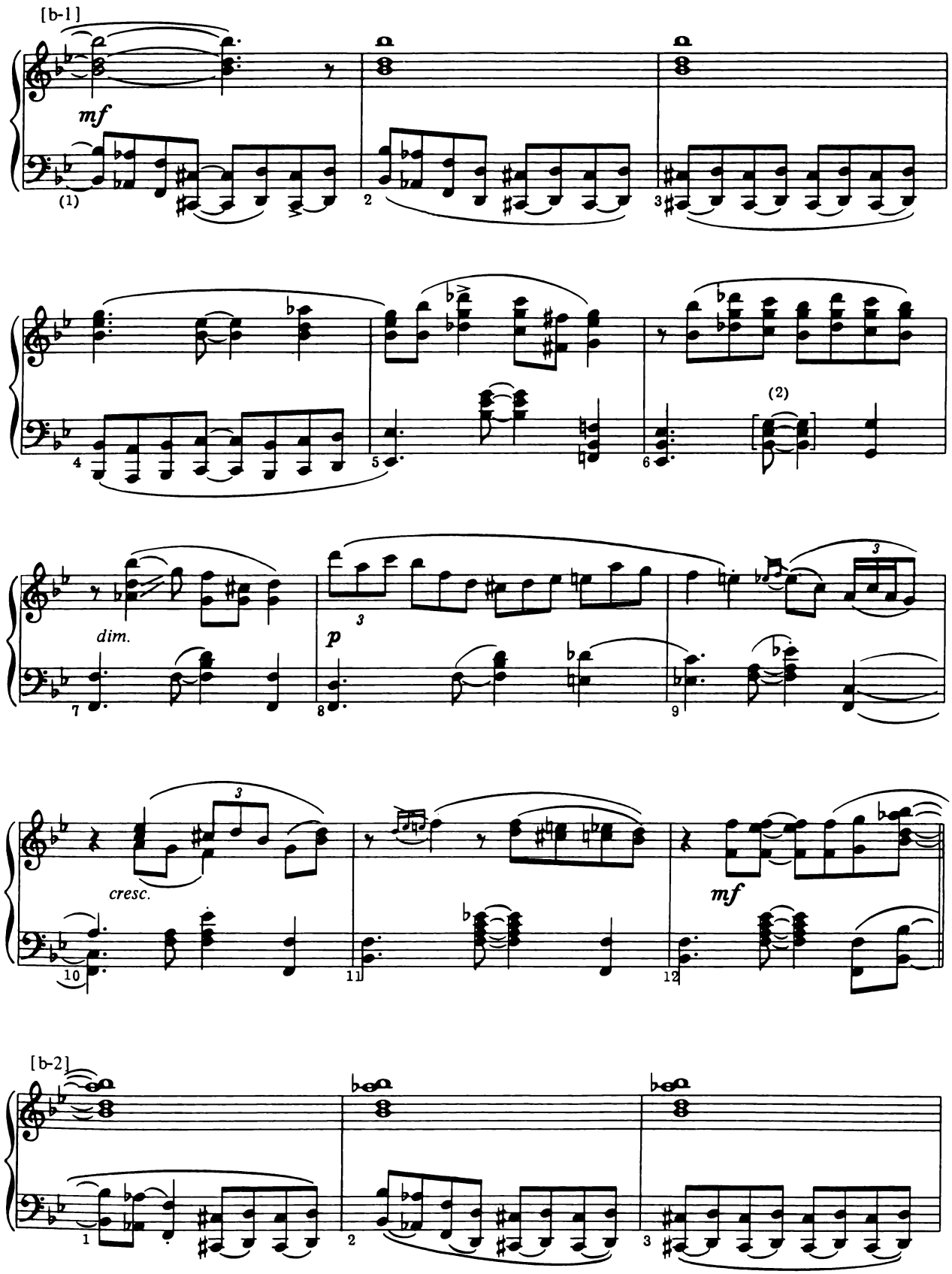
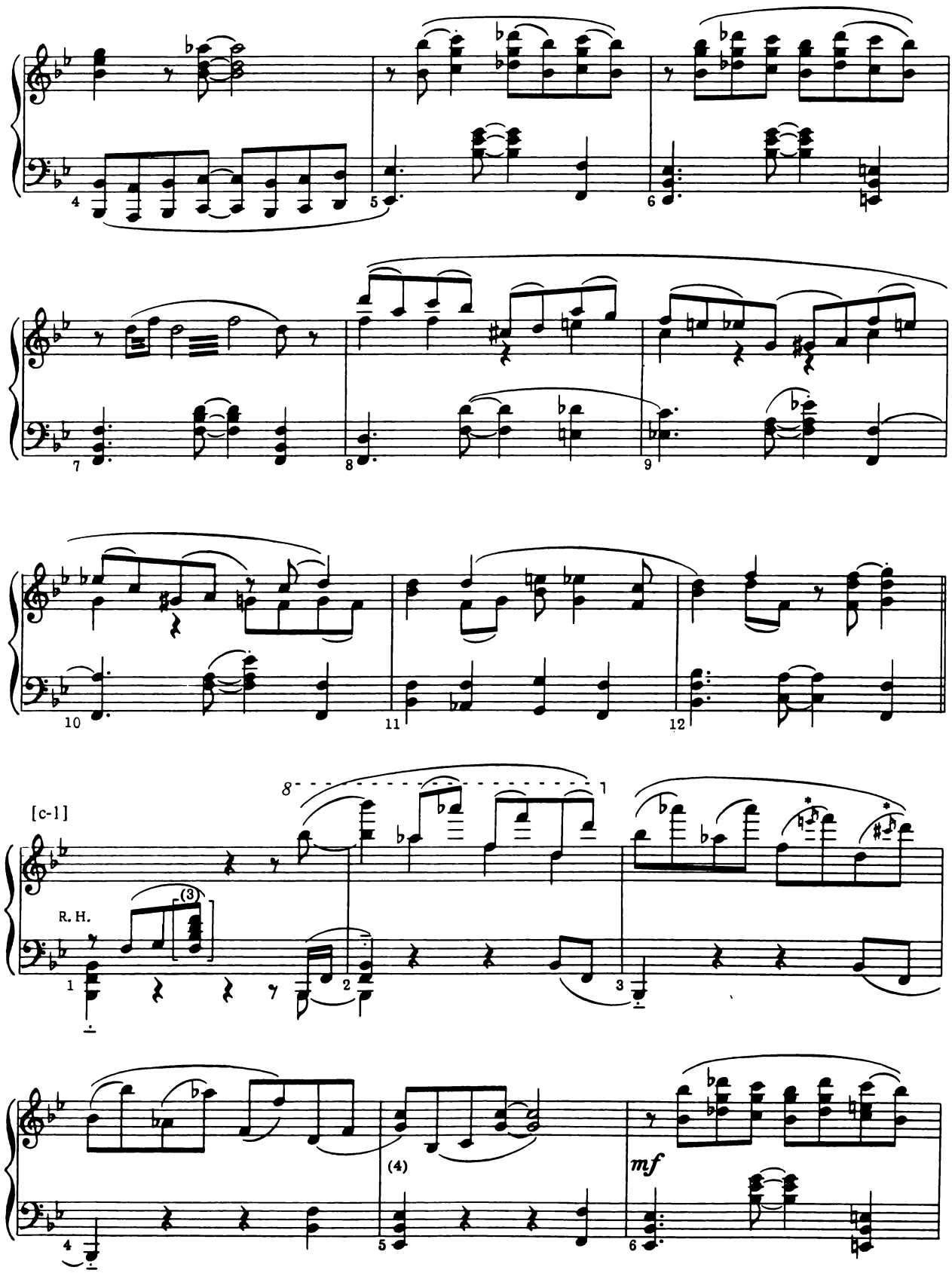
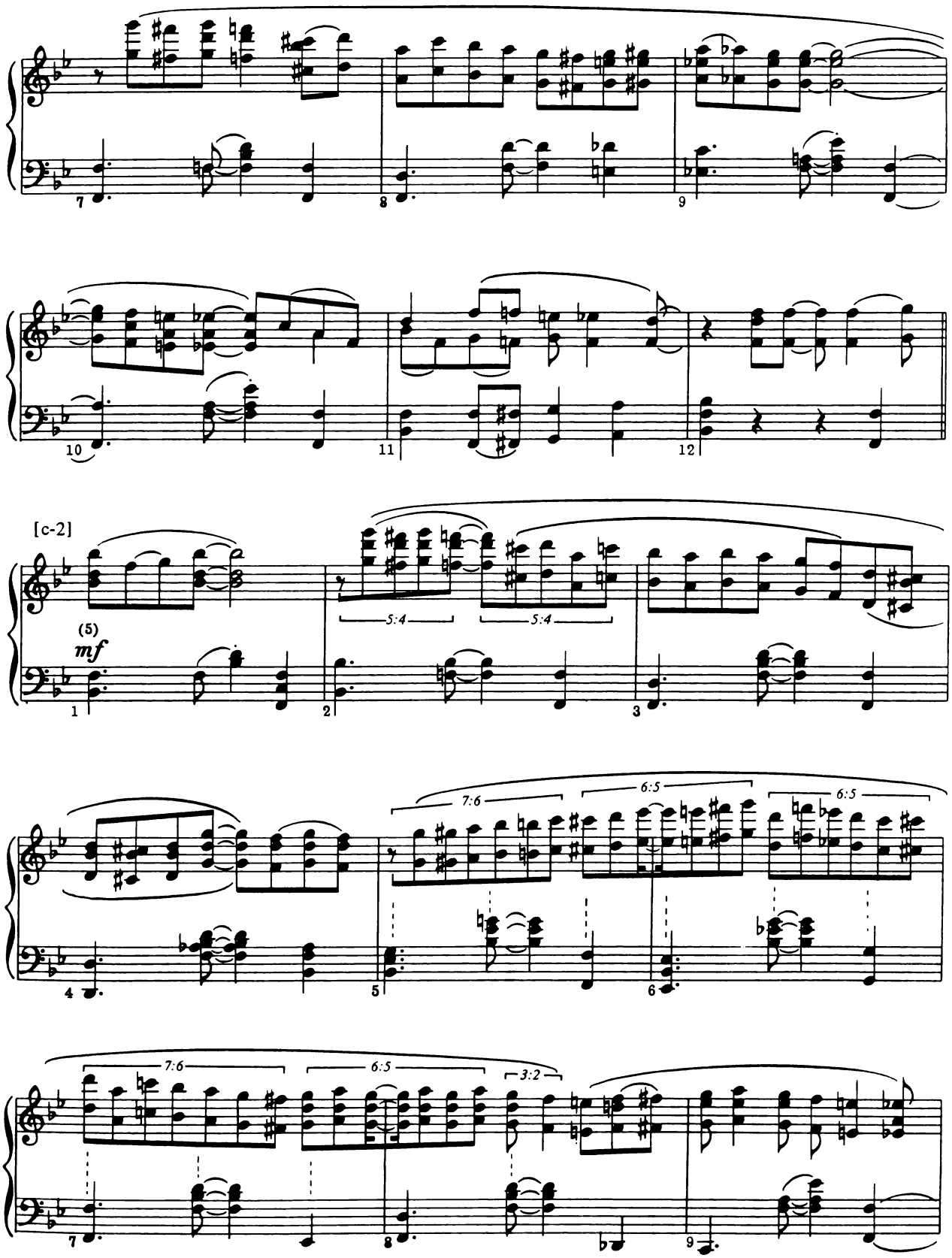
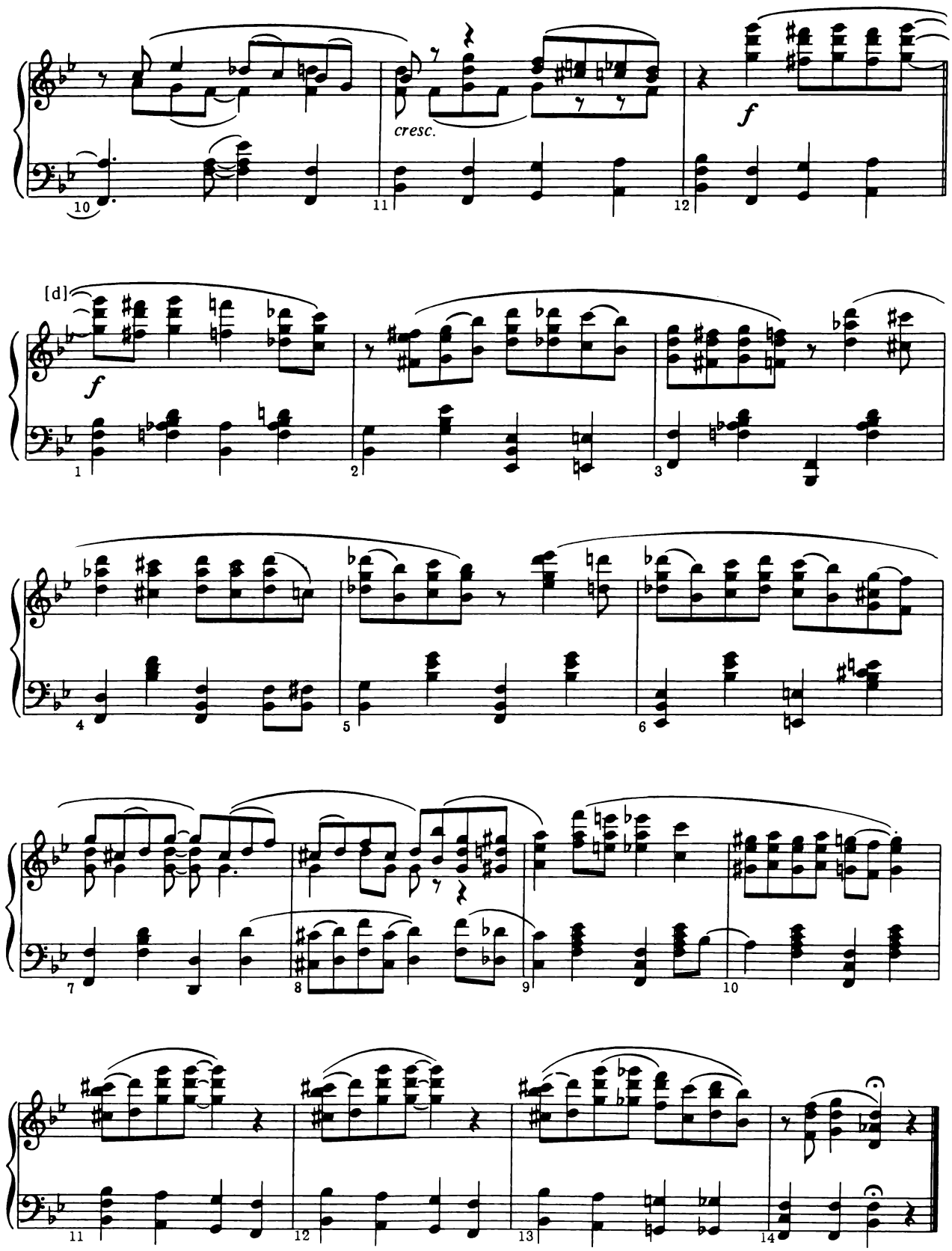

[b-1]
mf
(1)
2
3
4
5
6
(2)
dim.
7
p
3
8
9
cresc.
10
11
12
mf
[b-2]
1
2
3




* Simultaneous grace note.


[c-2]
(5)
mf
5:4
5:4
7:6
6:5
6:5
7:6
6:5
3:2


cresc.
f
[d]
f

# GRANDPA'S SPELLS

COPYRIGHT:

August 20, 1923: piano solo version, Morton holograph; Melrose Brothers Music Company,
April 1, 1925: orchestration; Melrose Brothers Music Company.

RECORDINGS:

*July 18, 1923: piano solo; Gennett 5218 (11544); ♩ = c. 210 increasing to 216,
+ 1924: piano roll; Vocalstyle 50487,
(+)December 16, 1926: Jelly Roll Morton's Red Hot Peppers; + Bluebird B-10254 (37255-2), Victor 20431 (37255-3); ♩ = c. 193.

# Grandpa's Spells

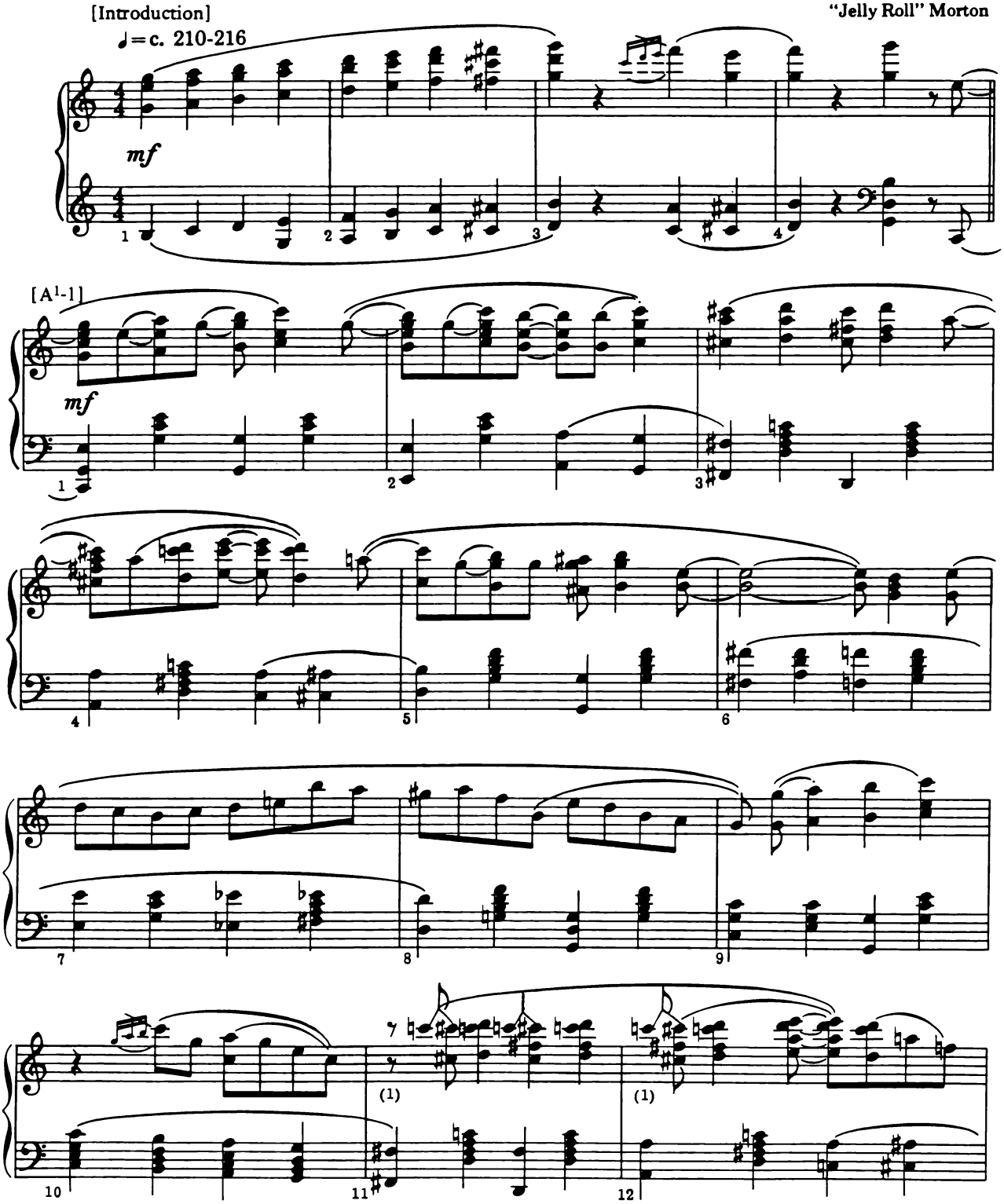




[Introduction]

"Jelly Roll" Morton

♩= c. 210-216

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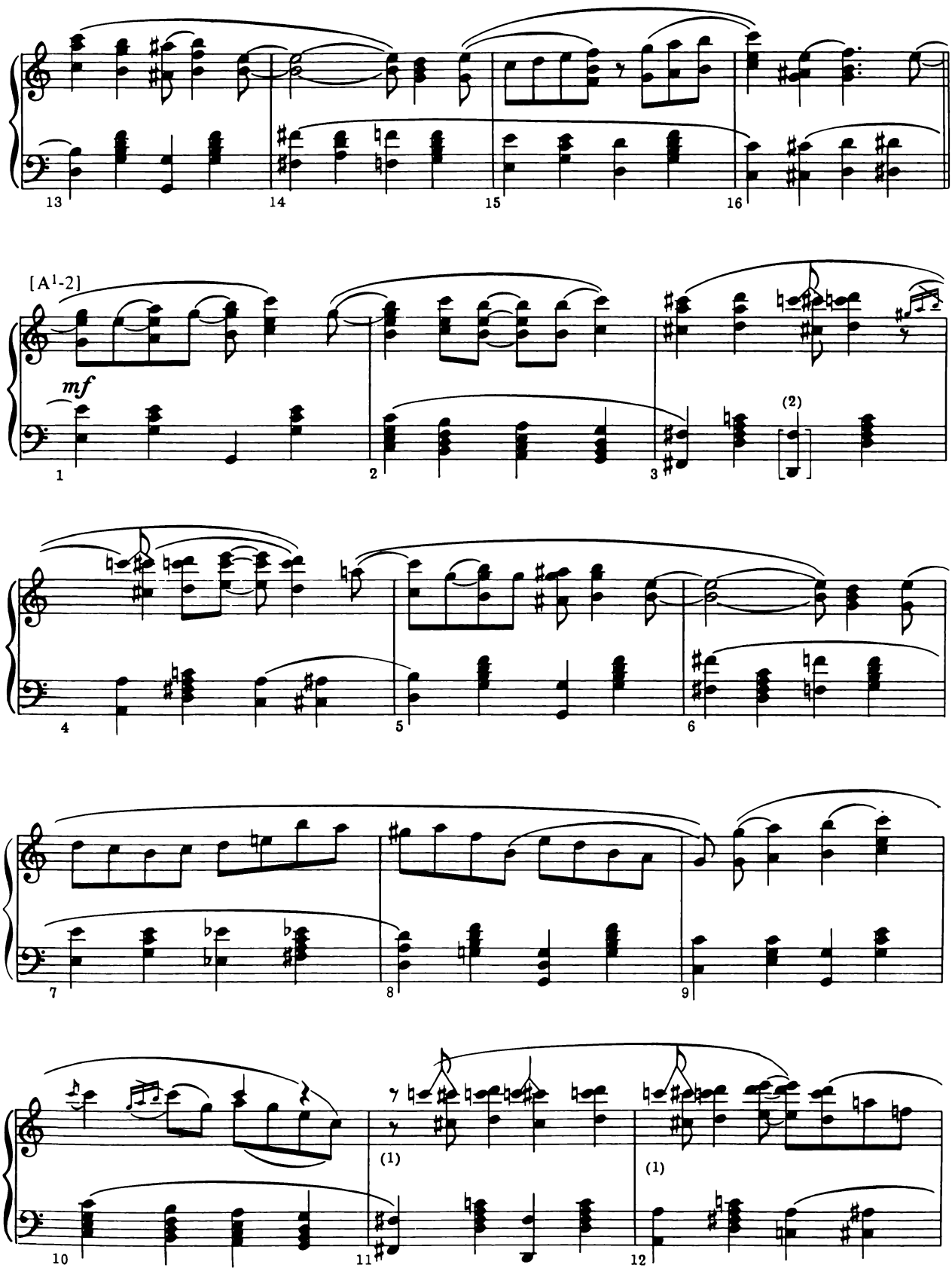
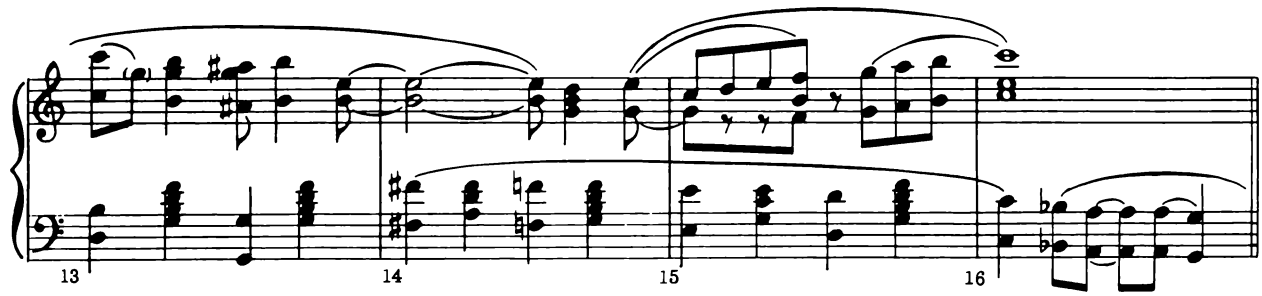
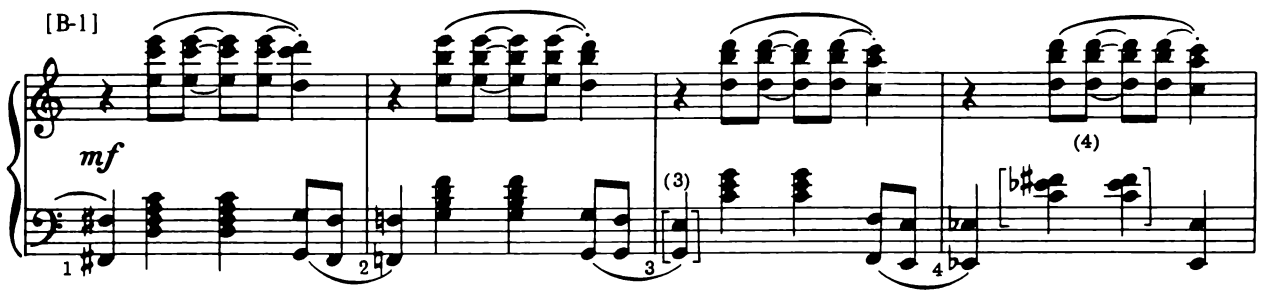
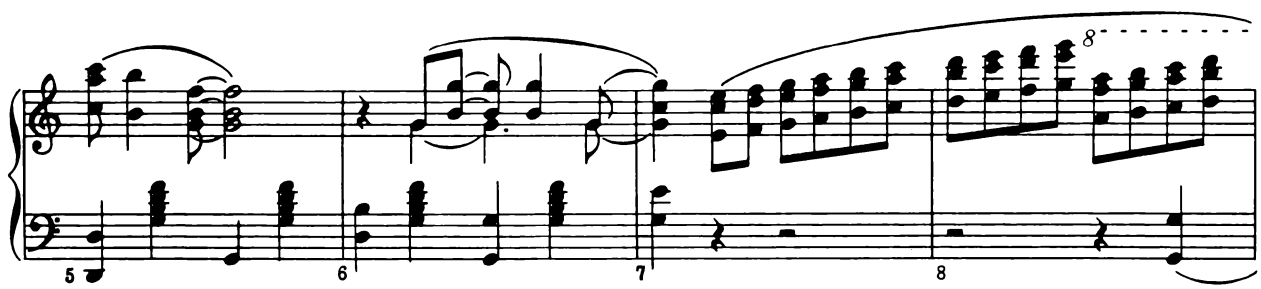

13
14
15
16
[A1-2]
mf
1
2
3
(2)
4
5
6
7
8
9
(1)
(1)
10
11
12




[B-1]
mf
(3)
(4)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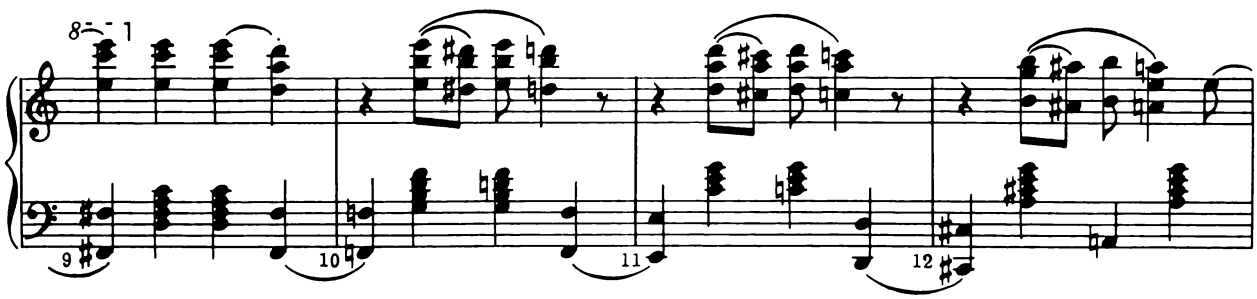
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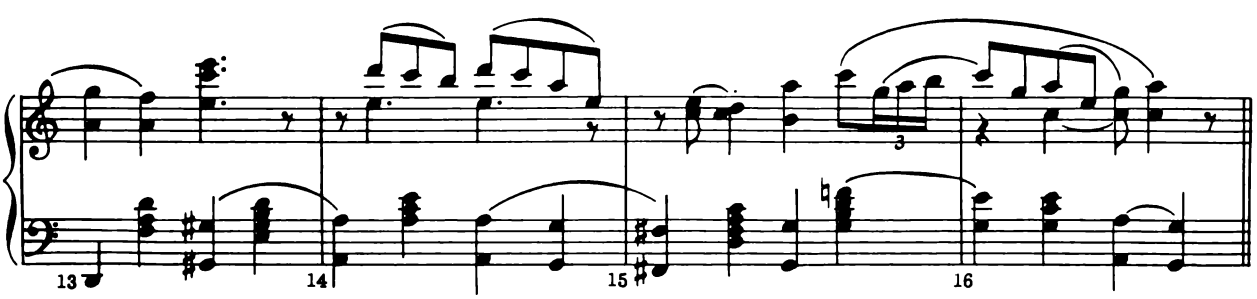
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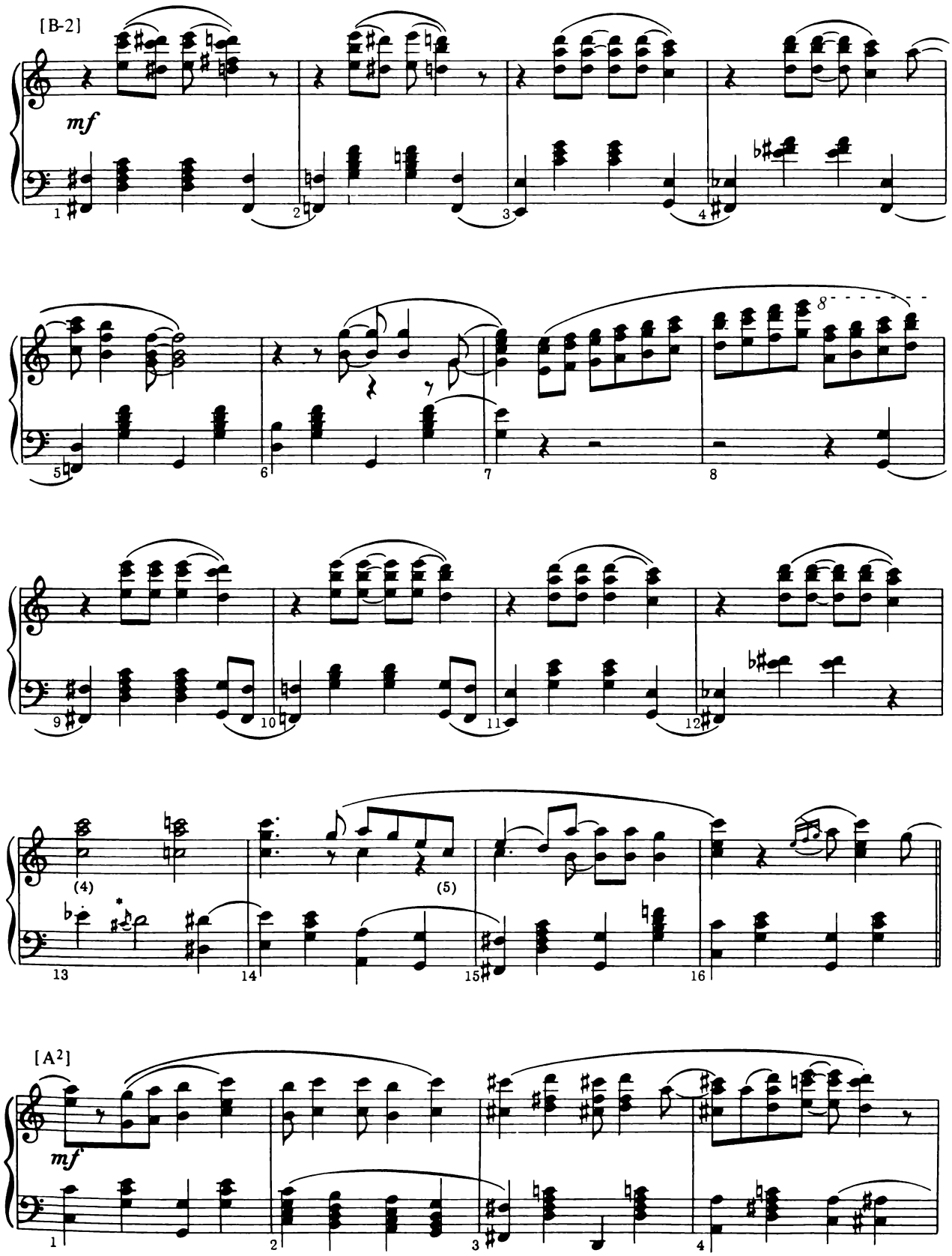
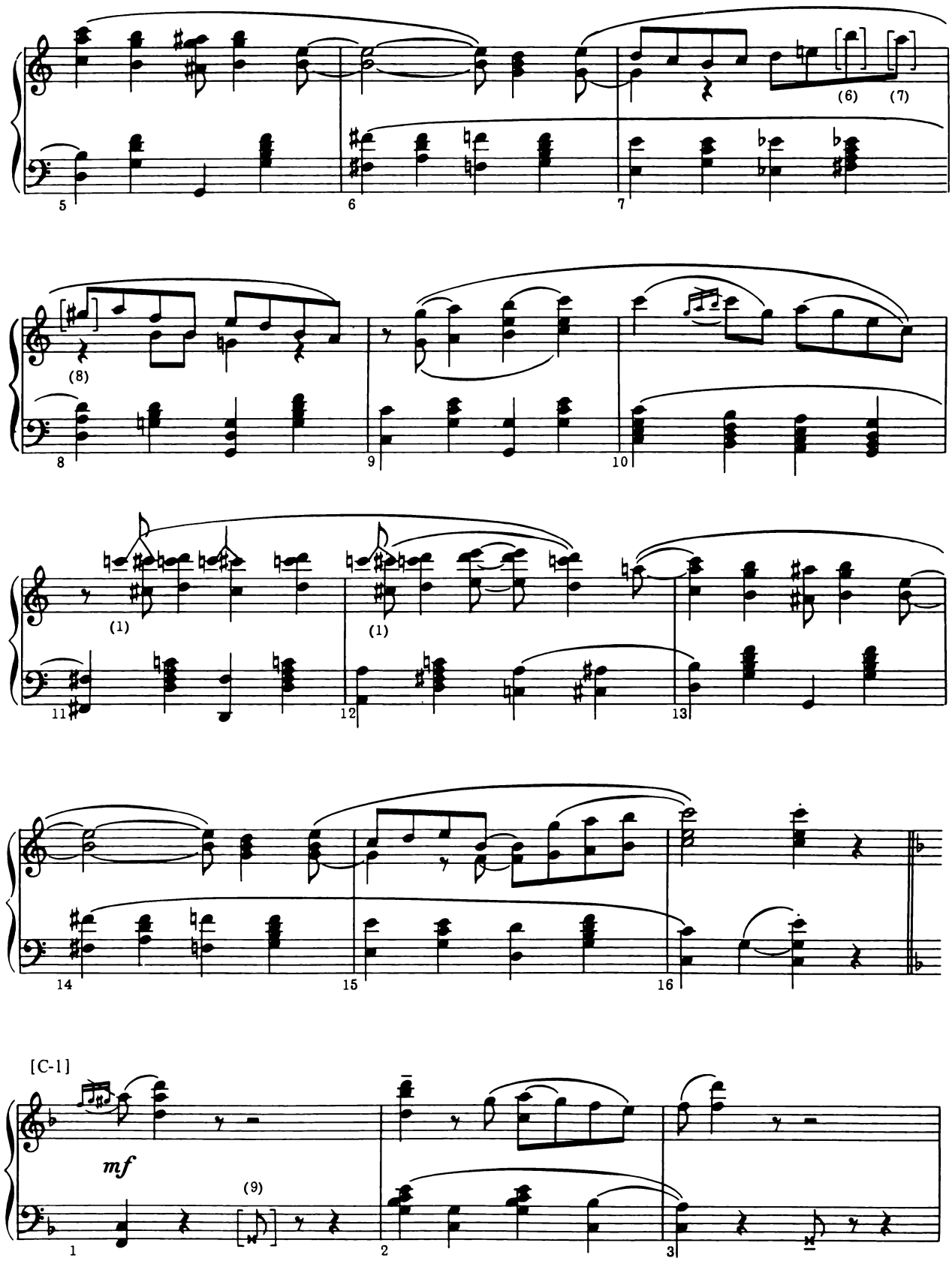
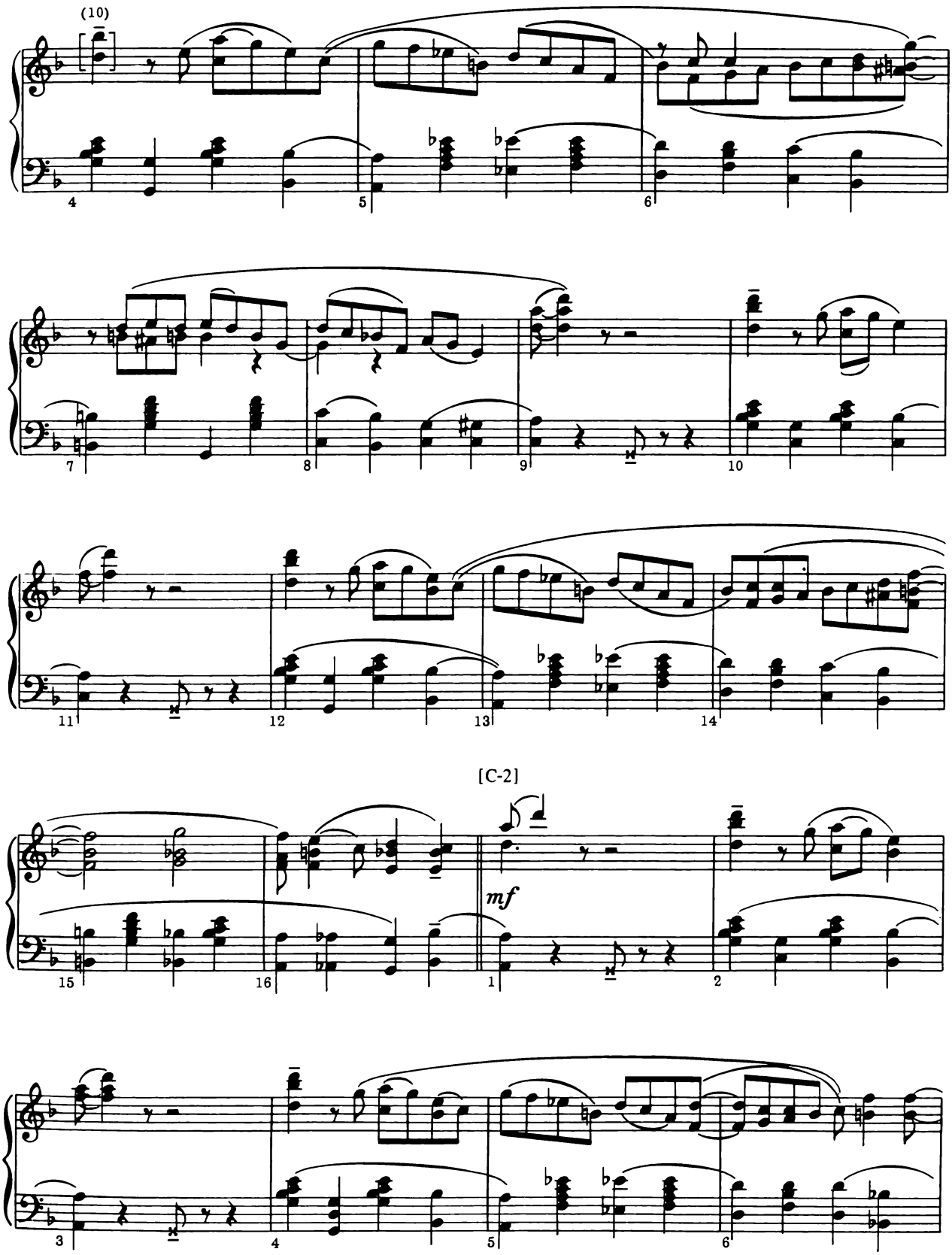
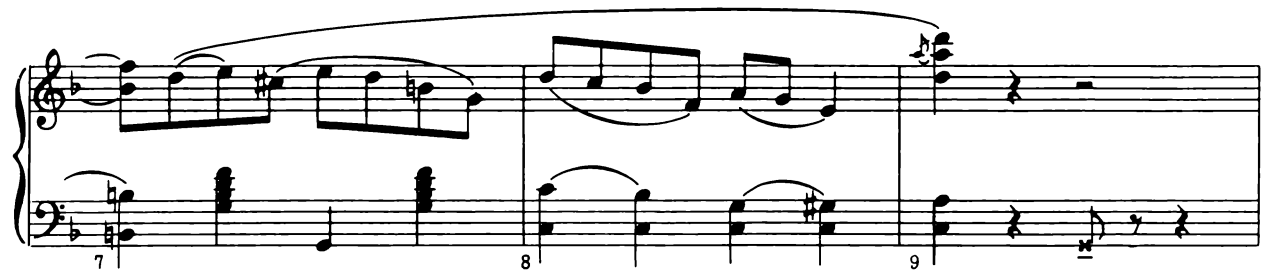
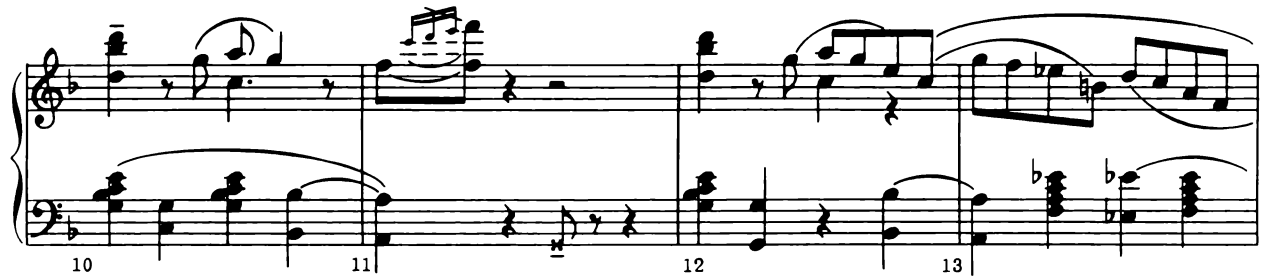


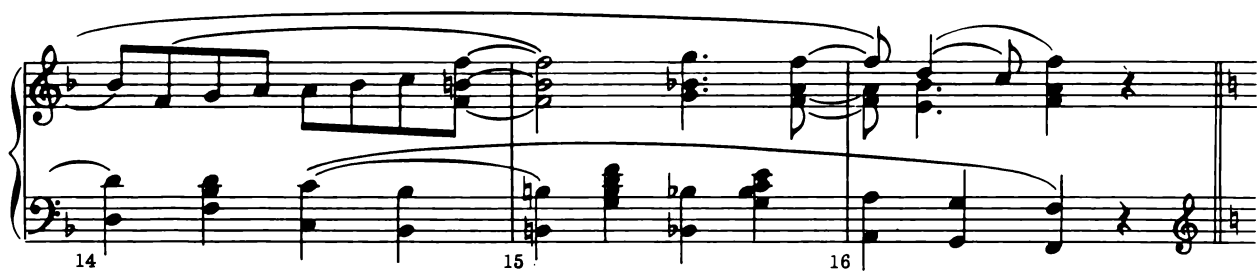

* Simultaneous grace note


(6)
(7)
(8)
(1)
(1)
[C-1]
mf
(9)

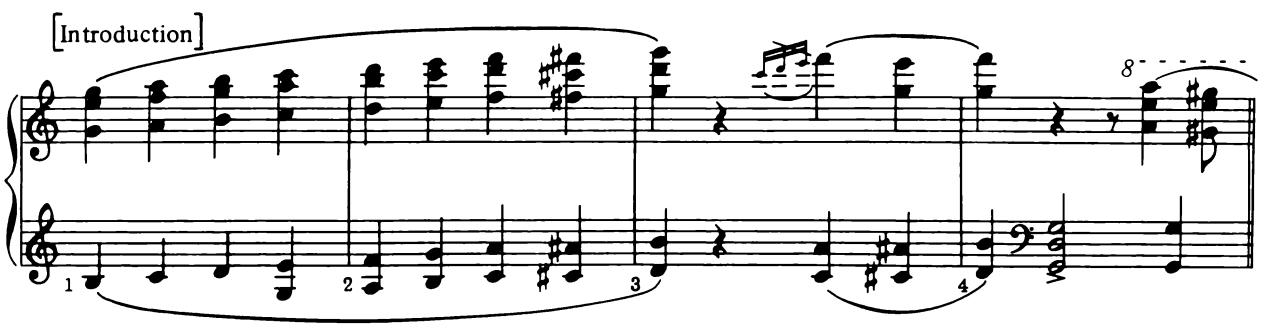

(10)
[C-2]
mf







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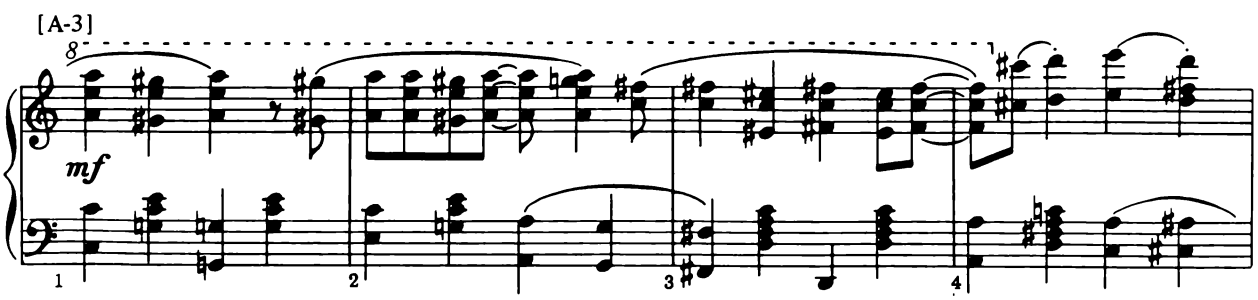
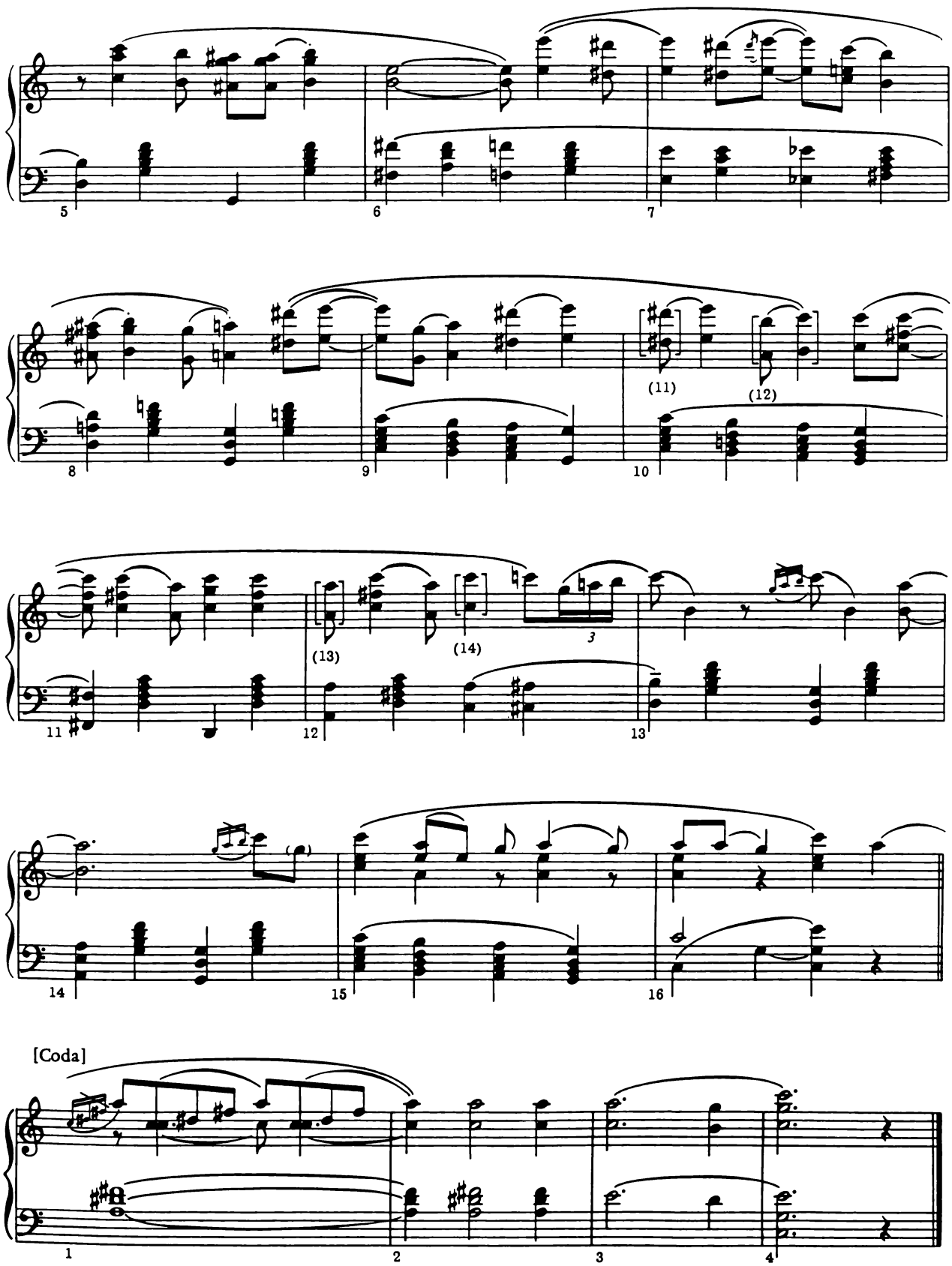
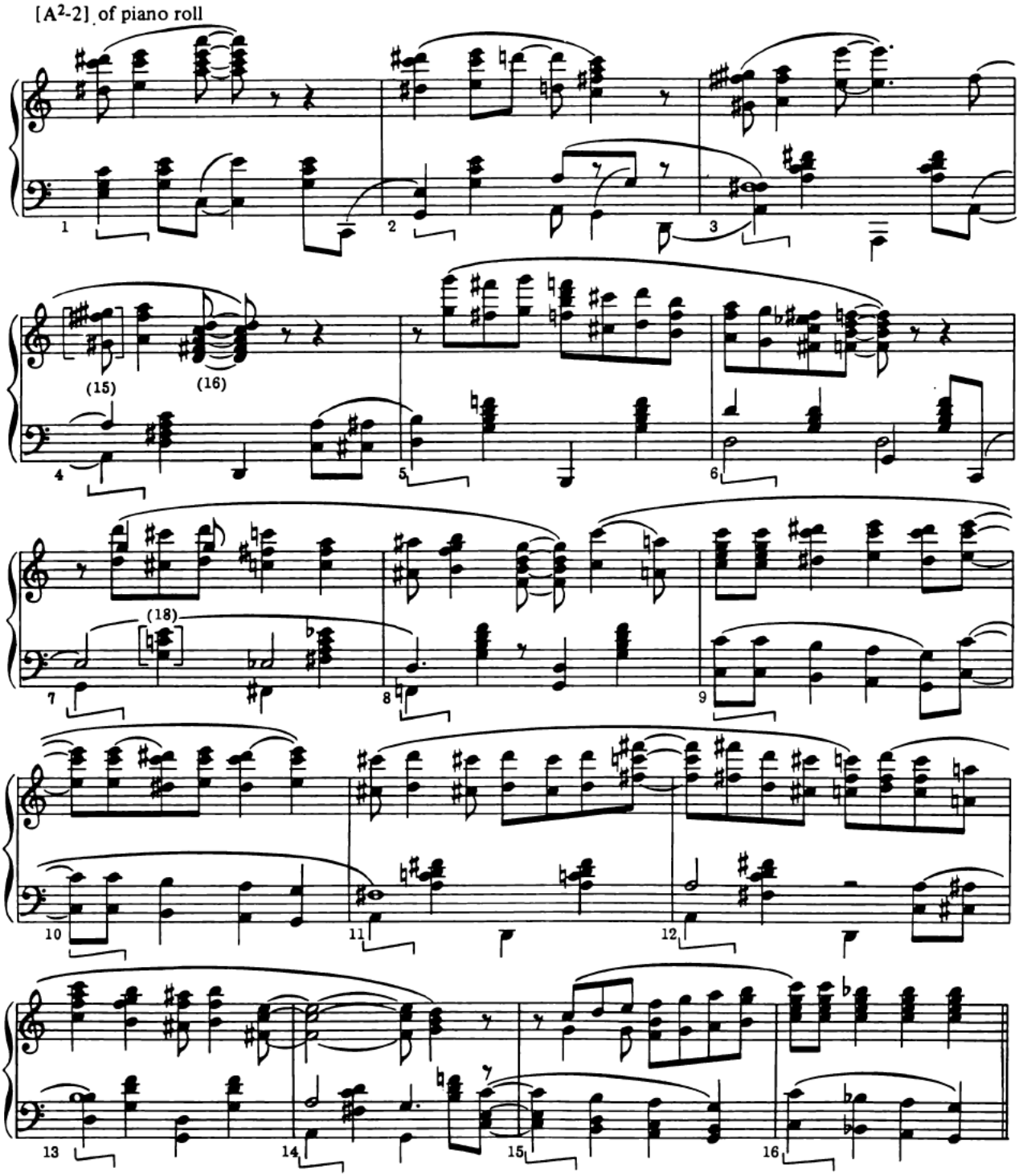
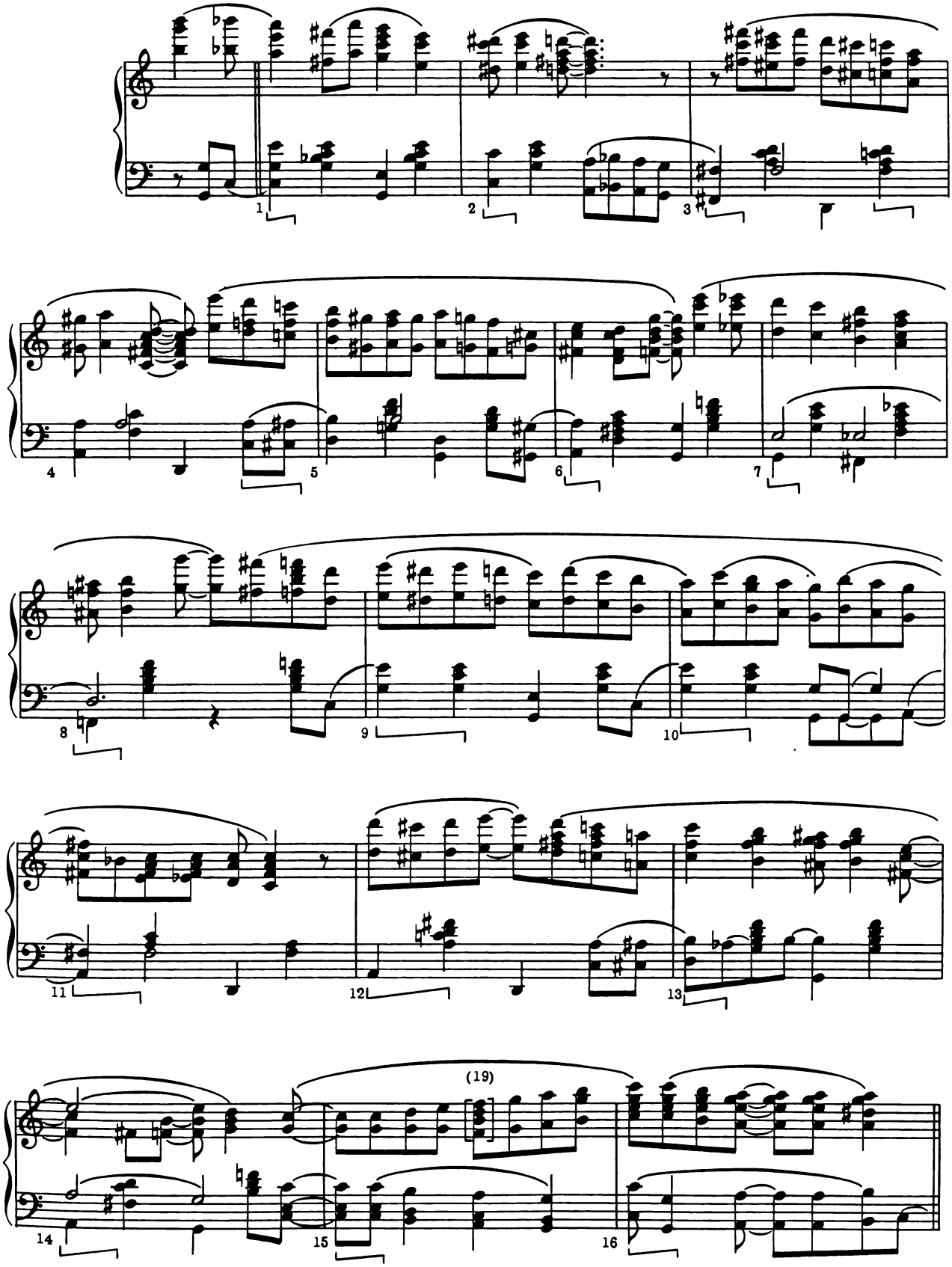

[A-3]
mf

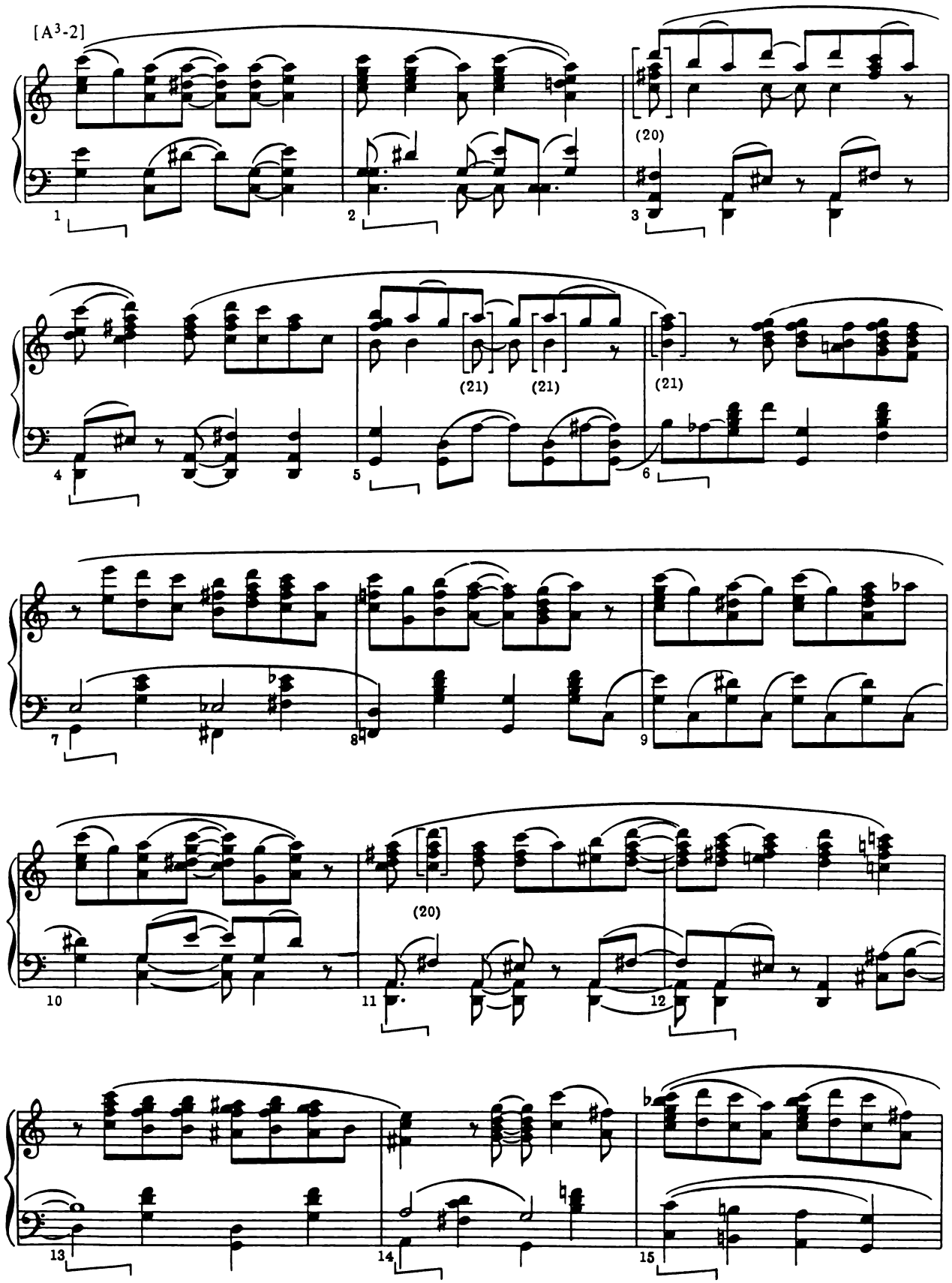

5
6
7
8
9
(11)
(12)
10
(13)
(14)
3
11
12
13
14
15
16
[Coda]
1
2
3
4

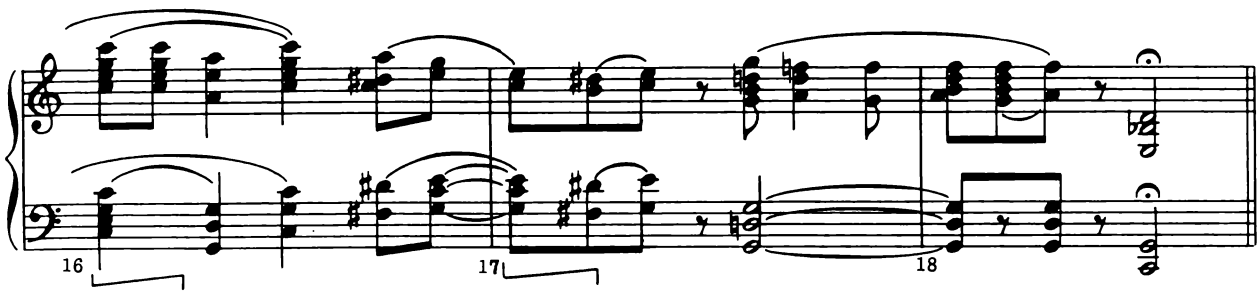
[A2-2] of piano roll



[A3-1] of piano roll

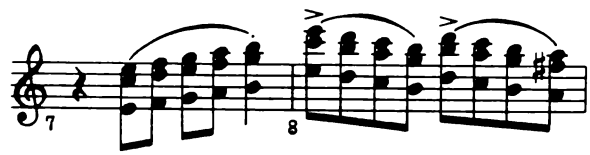



[A3-2]
(20)
(21)
(21)
(21)
(20)






On the second take of *Grandpa's Spells,* as recorded by the Red Hot Peppers, Morton varies the right hand's break in measures 7 and 8 of the second strain thus:




1. The C♮'s and C♯'s are struck simultaneously.
2. This tenth is quickly rolled upward.
3. Morton also plays the F above the E, a mistake.
4. Morton seems to falter here, not playing the final phrase according to his own notated version and what he plays in the previous chorus. The reader might wish to substitute measures 13, 14, and 15 of [B-1].
5. Morton plays a wrong chord here. Exactly what he plays is not clear.
6. Morton also plays an A below the B.*
7. Morton also plays a B above the A.*
8. Morton also plays an A above the G♯.
9. This is a cluster of low-register pitches. The printed music at this point says "Crash (Strike bass open handed)."
10. This is what Morton actually played here but he probably intended, as elsewhere where this appears — measure 2 for instance — to play a D above the B♭.
11. A C♯ below the upper D♯ also sounds.
12. Morton may not have intended to play these parallel ninths. There should perhaps be just octaves below the upper B and C.
13. A G below the lower A also sounds.
14. A B below the lower C also sounds.
15. The chord also contains a G♮.
16. This chord also contains a middle C and the A a third below, one of the roll's impossible reaches.
17. A B♭ between the C♯'s also plays.
18. The chord also contains a B♭ below middle C.
19. The roll actually plays an E on top rather than F.
20. A D above the lower C — an octave below the highest note — also plays.
21. An A below the B also sounds.

*Although these two sounds are identical it is clear, from other instances of the same figure in the piece, that Morton intended to play what is written in the edition.

# WOLVERINE BLUES
## *originally entitled* THE WOLVERINES

COPYRIGHT:

February 14, 1923: lead sheet*, with lyrics "by Ben Spikes, John Spikes, Fred Morton," Melrose Brothers Music Company,
May 10, 1923: printed sheet music; Melrose Brothers Music Company.

RECORDINGS:

*July 18, 1923: piano solo; Gennett 5289 (11546); ♩ = c. 179 increasing to c. 192,
c. May, 1925: Voltaire DeFaut, clarinet solo with Morton, piano; Autograph 623 (792); ♩ = c. 184 increasing to c. 192,
+ July 10, 1927: "Jelly Roll Morton — Piano Solo with Clarinet and Traps"; Victor 21064 (38663-1); ♩ = c. 213 increasing to c. 230,
+ May 21-July, 1938: piano-vocal performance recorded (1675) in the Library of Congress by Alan Lomax; ♩ = c. 153 increasing to c. 169.

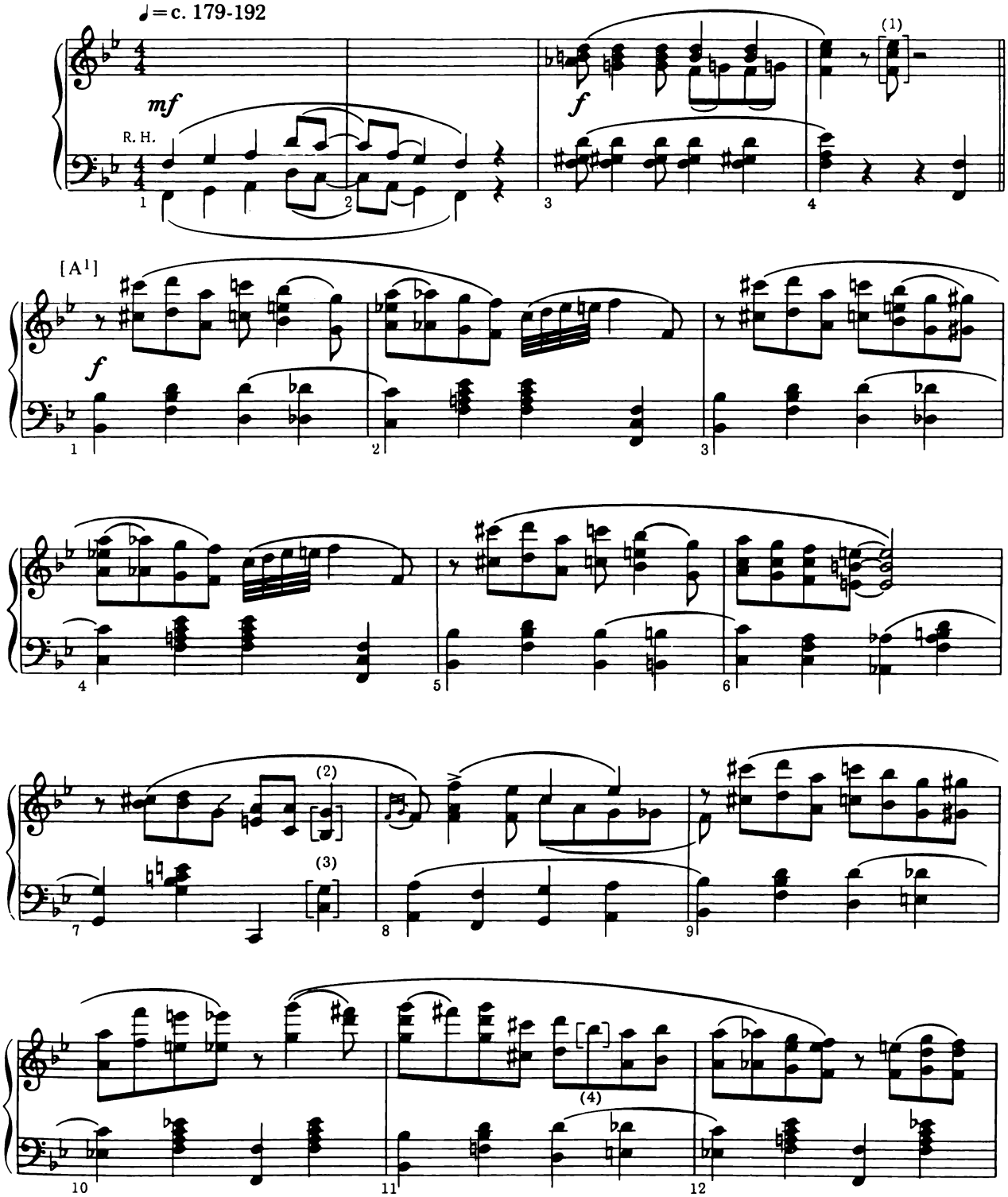
64

# Wolverine Blues

[Introduction]

"Jelly Roll" Morton

♩ = c. 179-192





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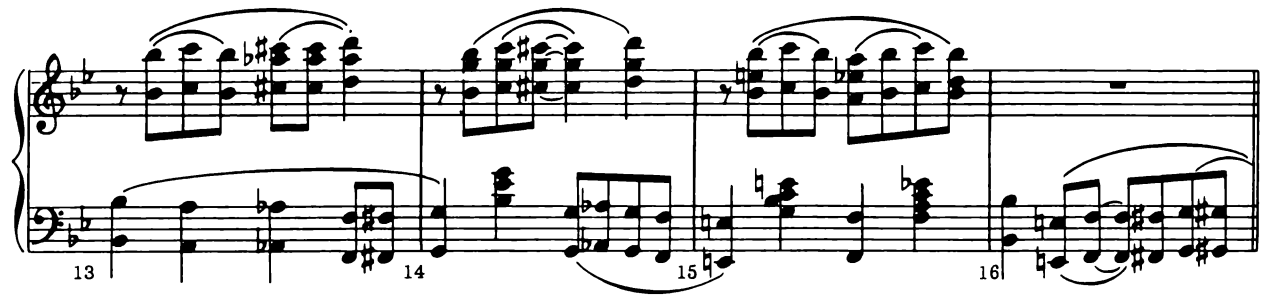
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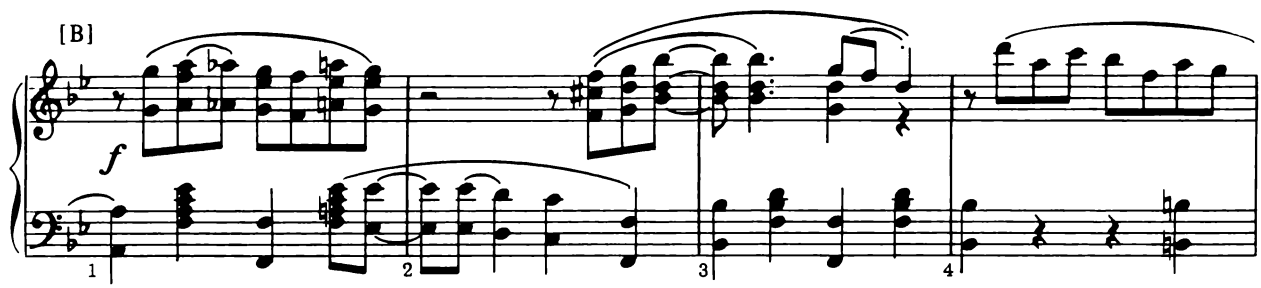
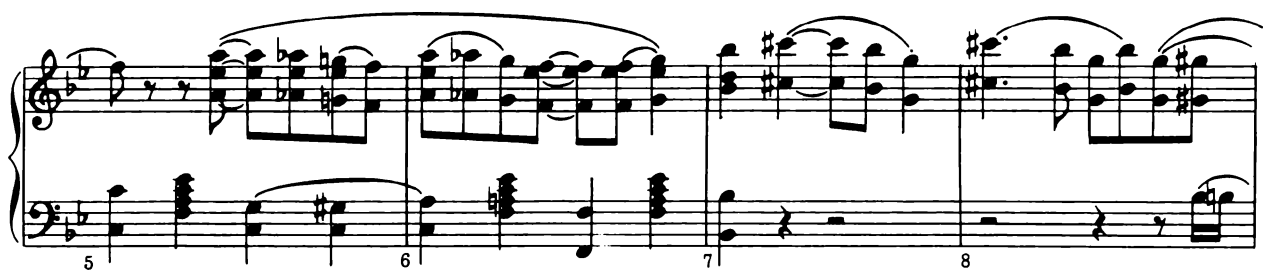

[B]
f
1
2
3
4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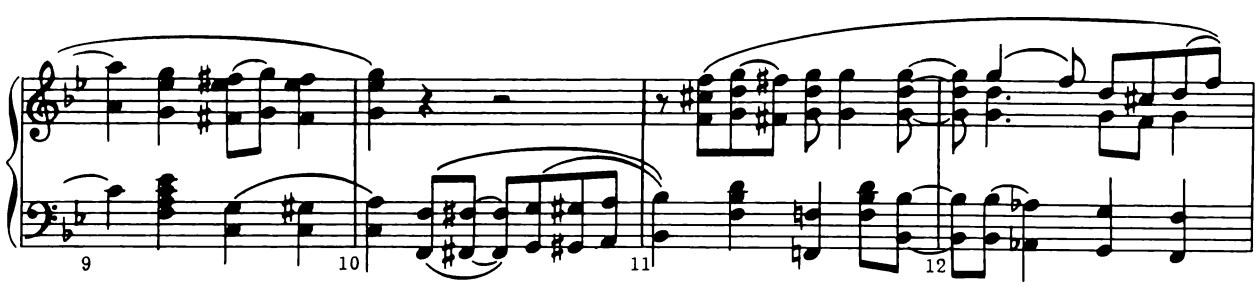
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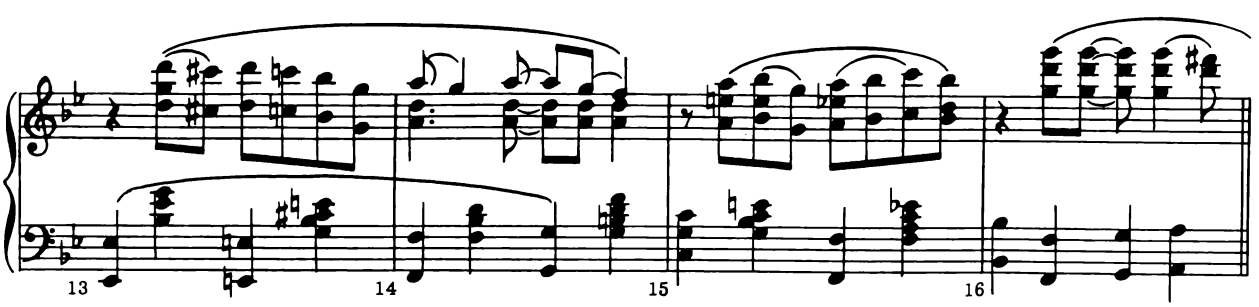
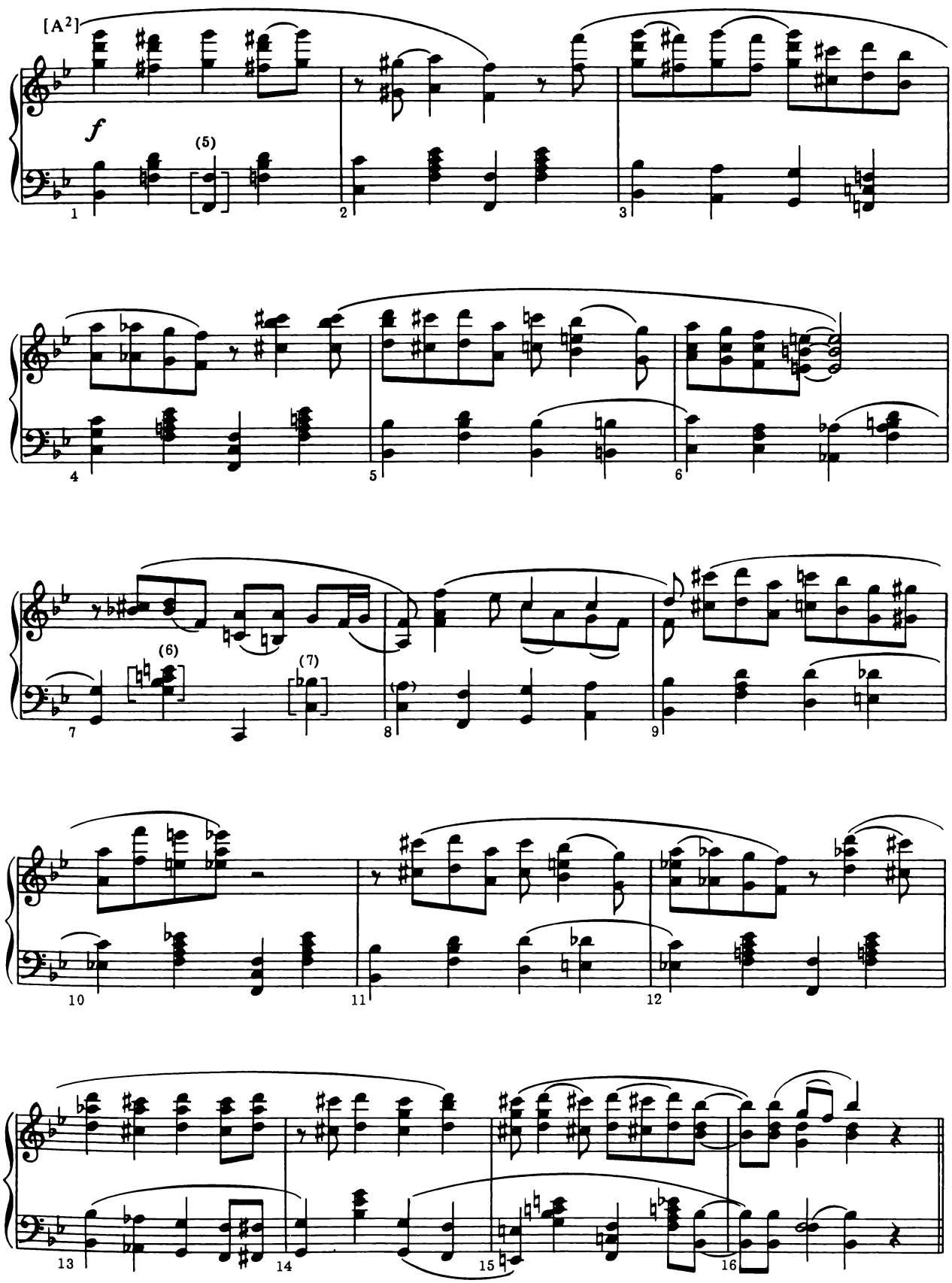
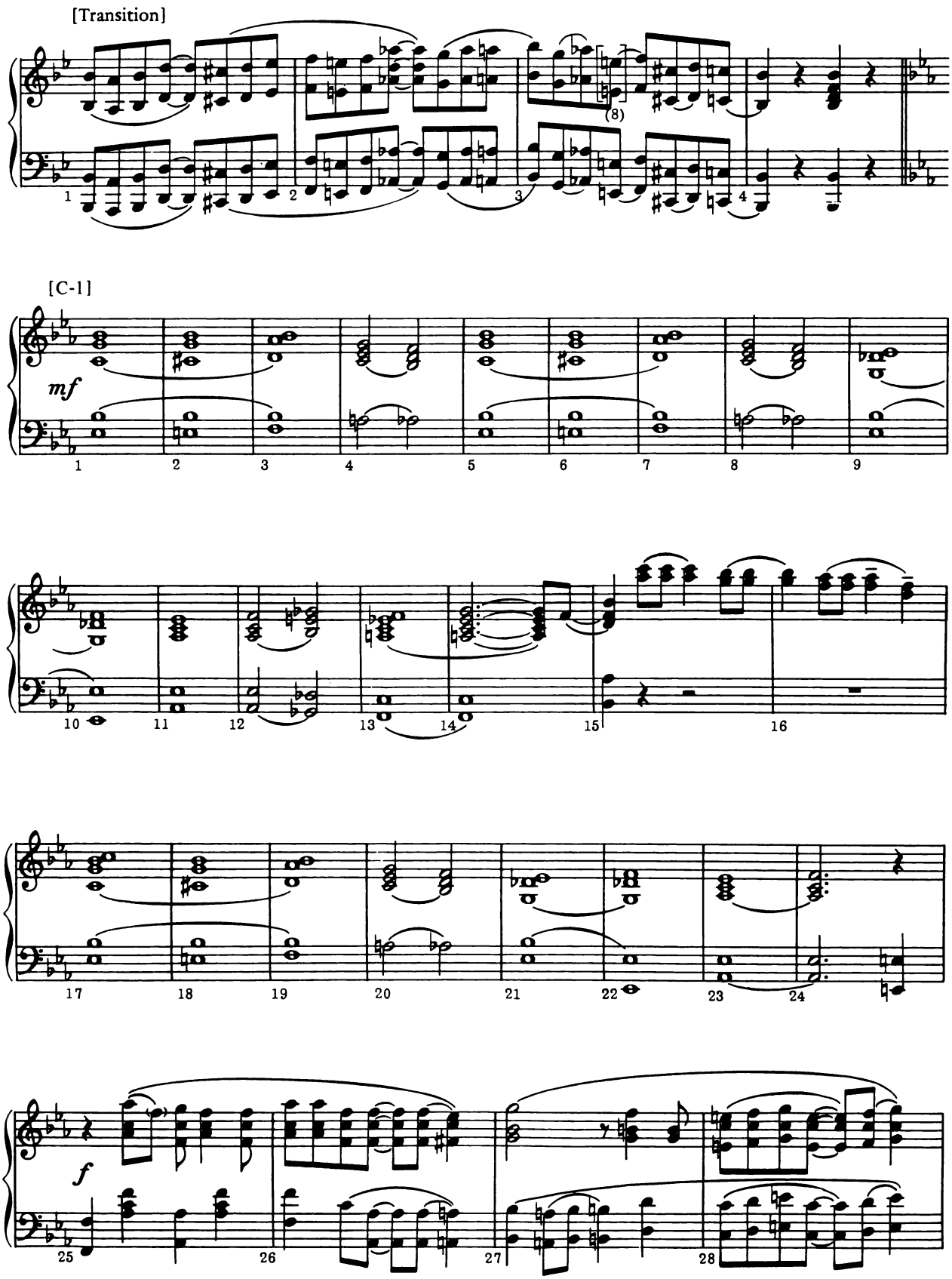
10
11
12


13
14
15
16


[A2]
f
(5)
(6)
(7)


[Transition]
(8)
[C-1]
mf
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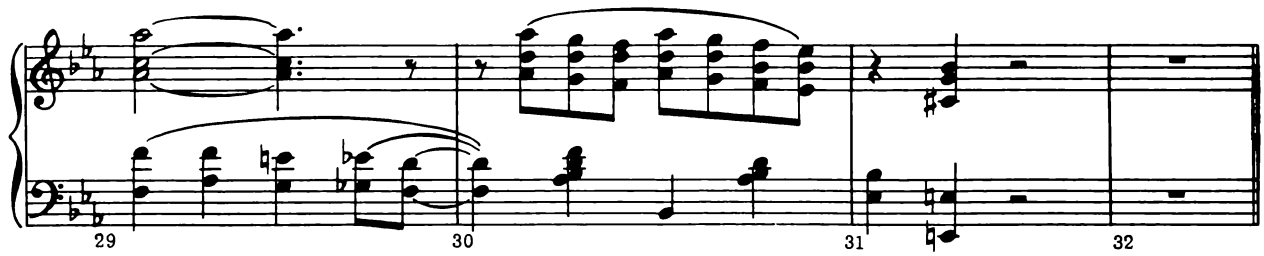
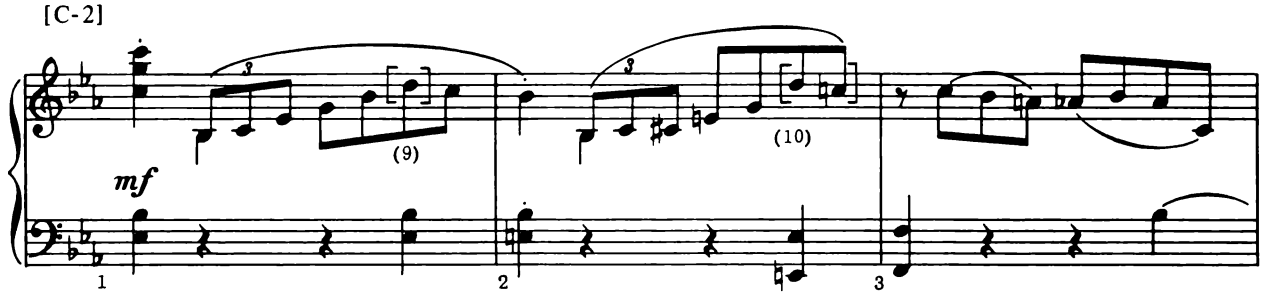
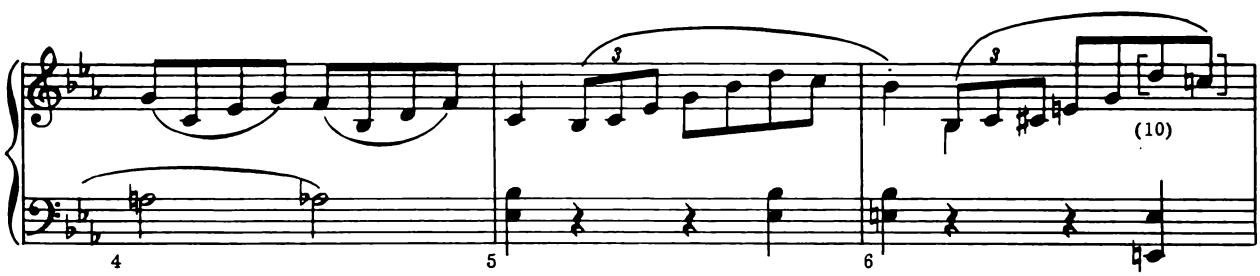
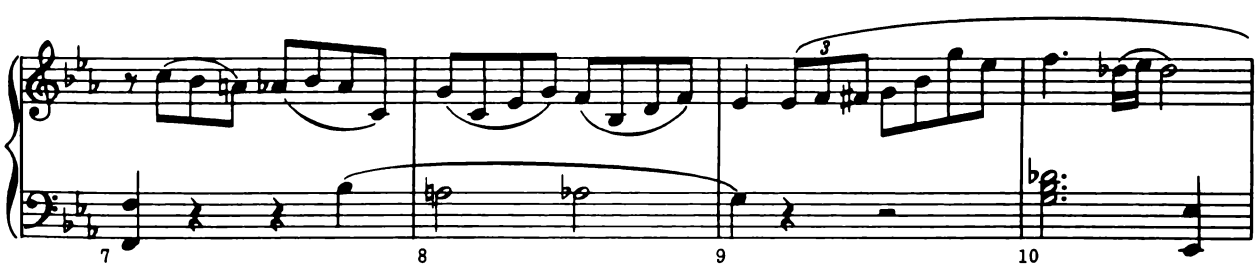
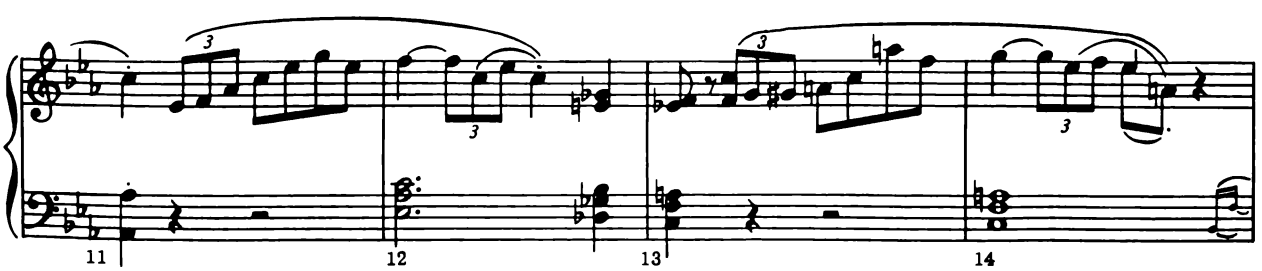


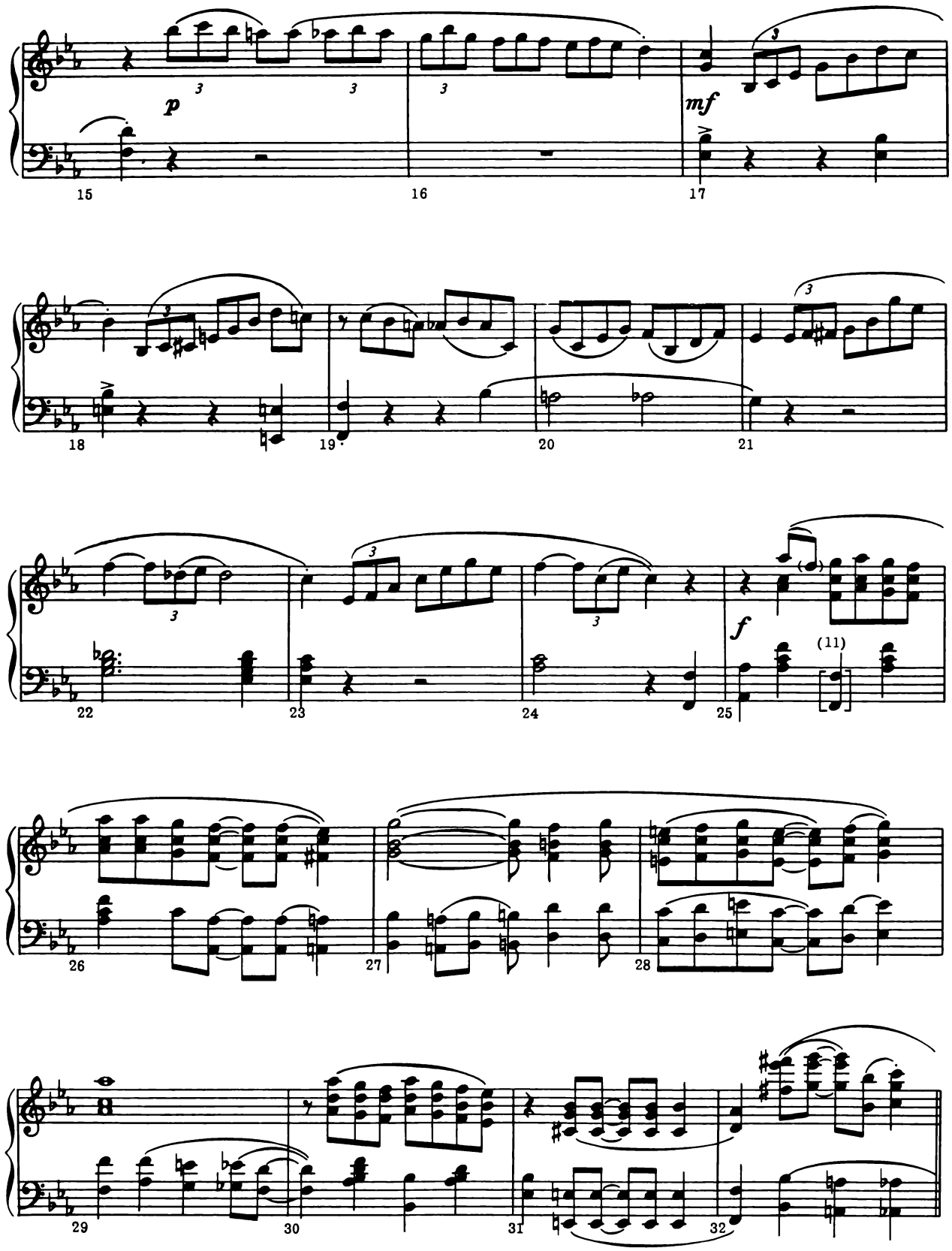

[C-2]




p
mf
f
(11)
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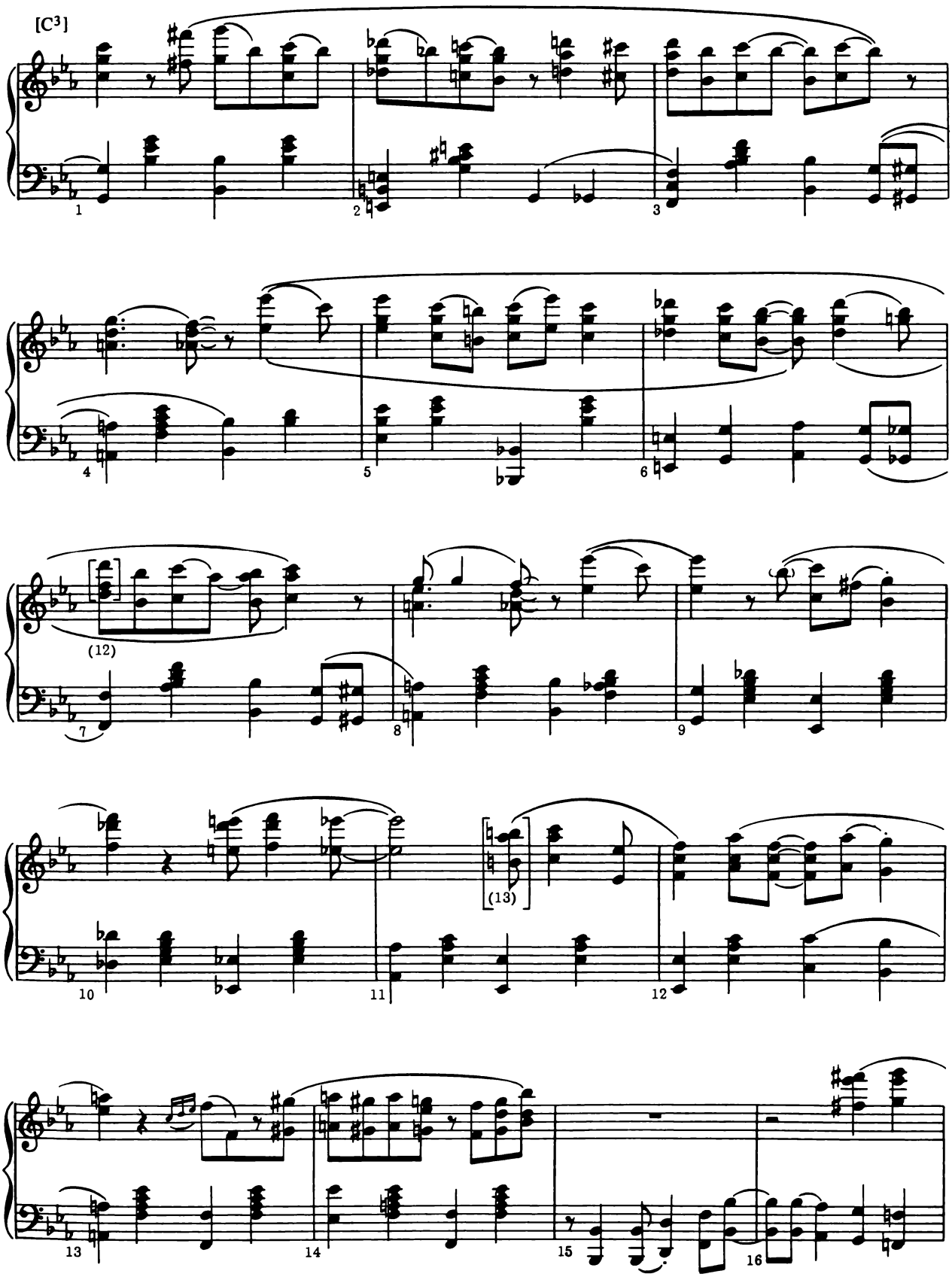
[C3]
1
2
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(12)
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(13)
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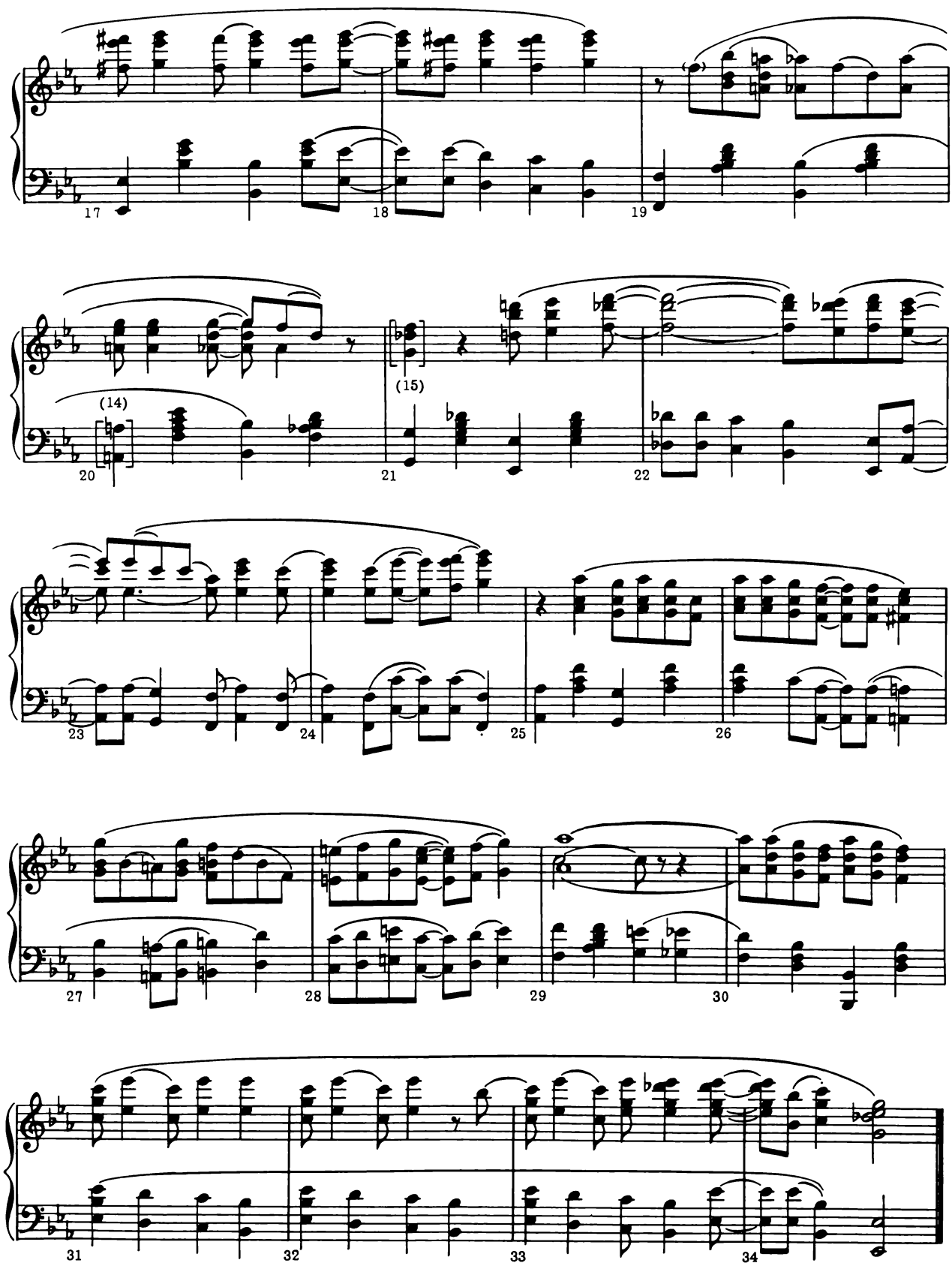
16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(14)
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(15)
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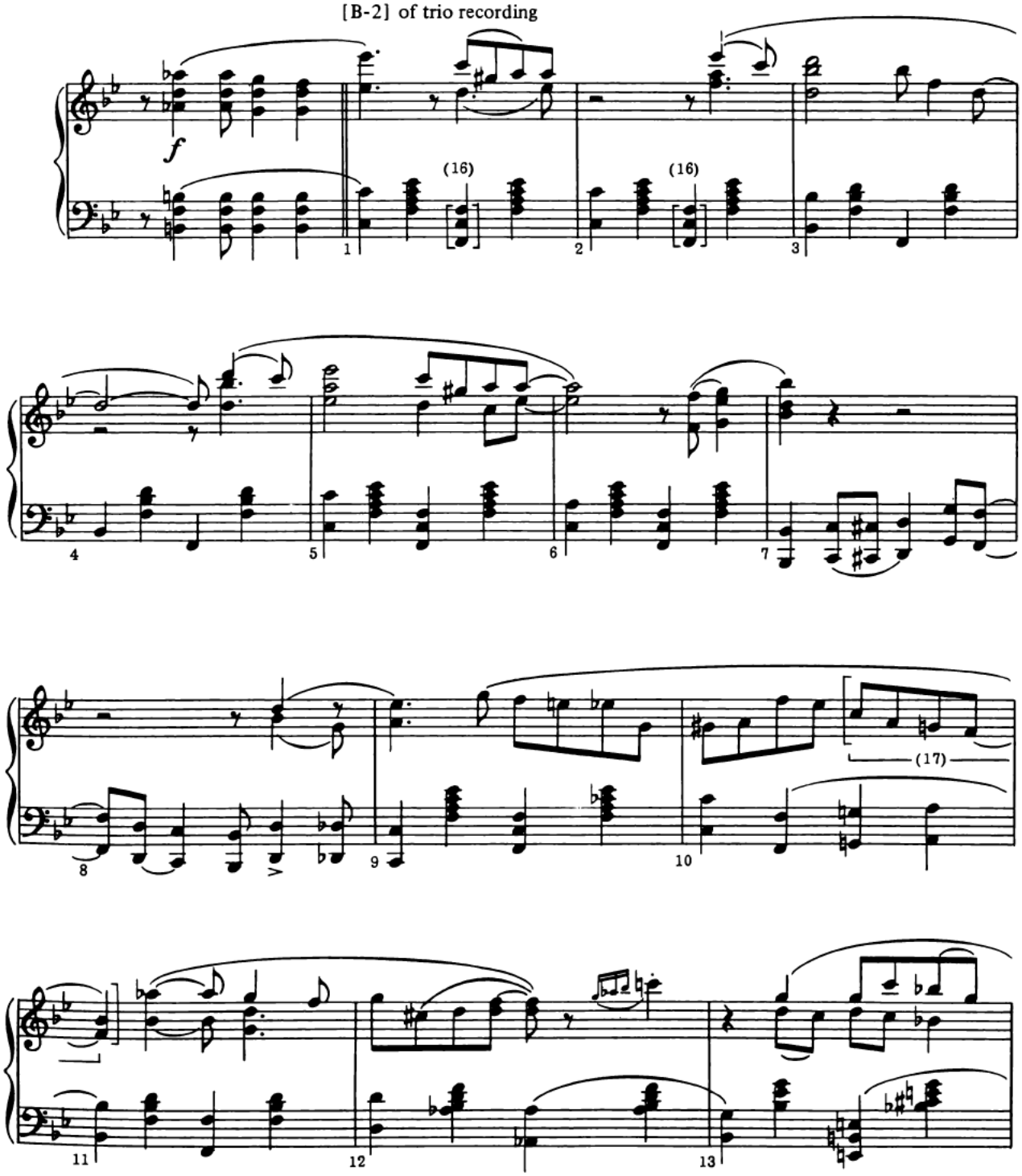
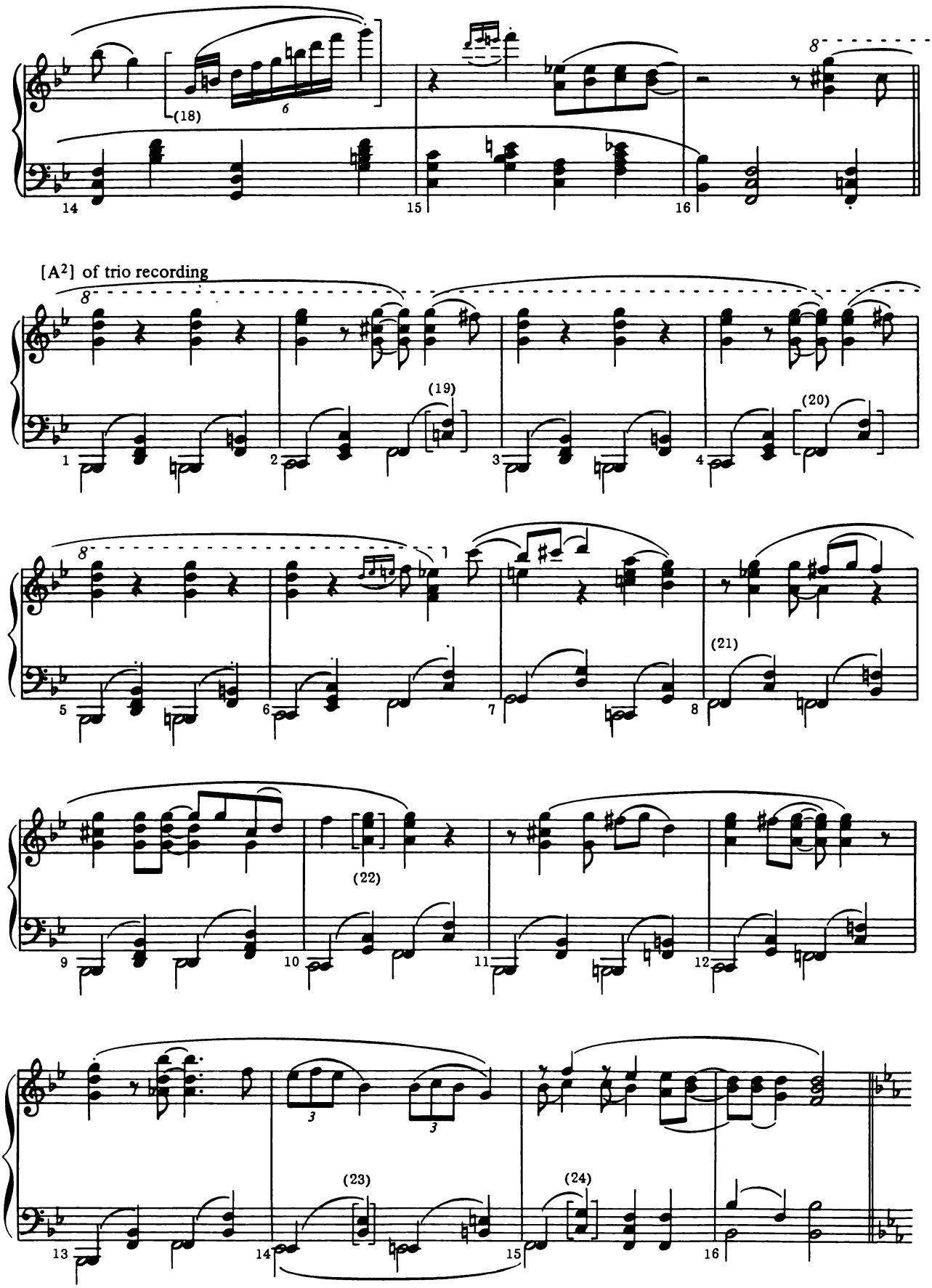
[B-2] of trio recording




(18)
6
8
14
15
16
[A2] of trio recording
8
(19)
(20)
1
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7
5
6
7
8
(21)
(22)
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(23)
(24)
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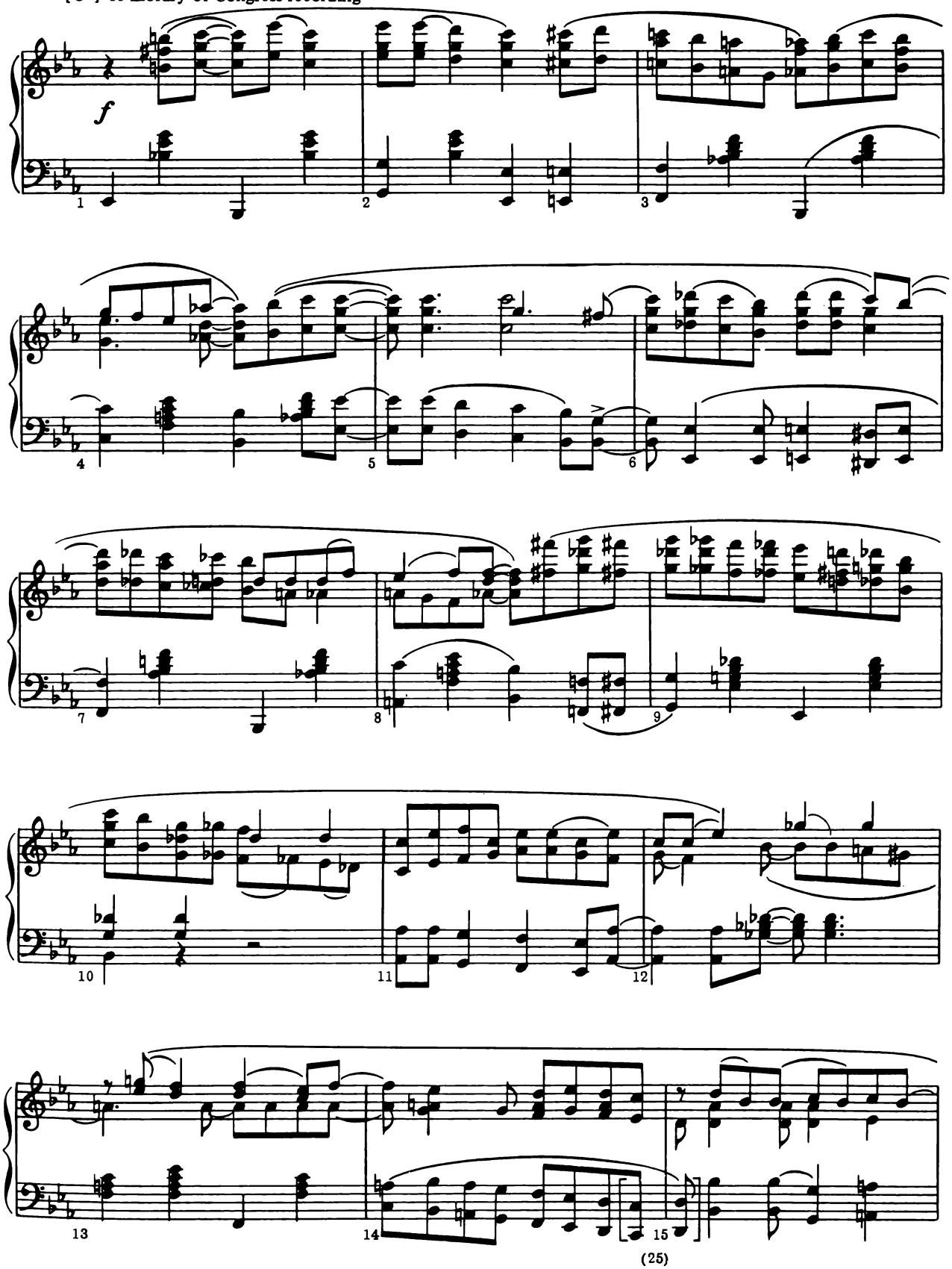
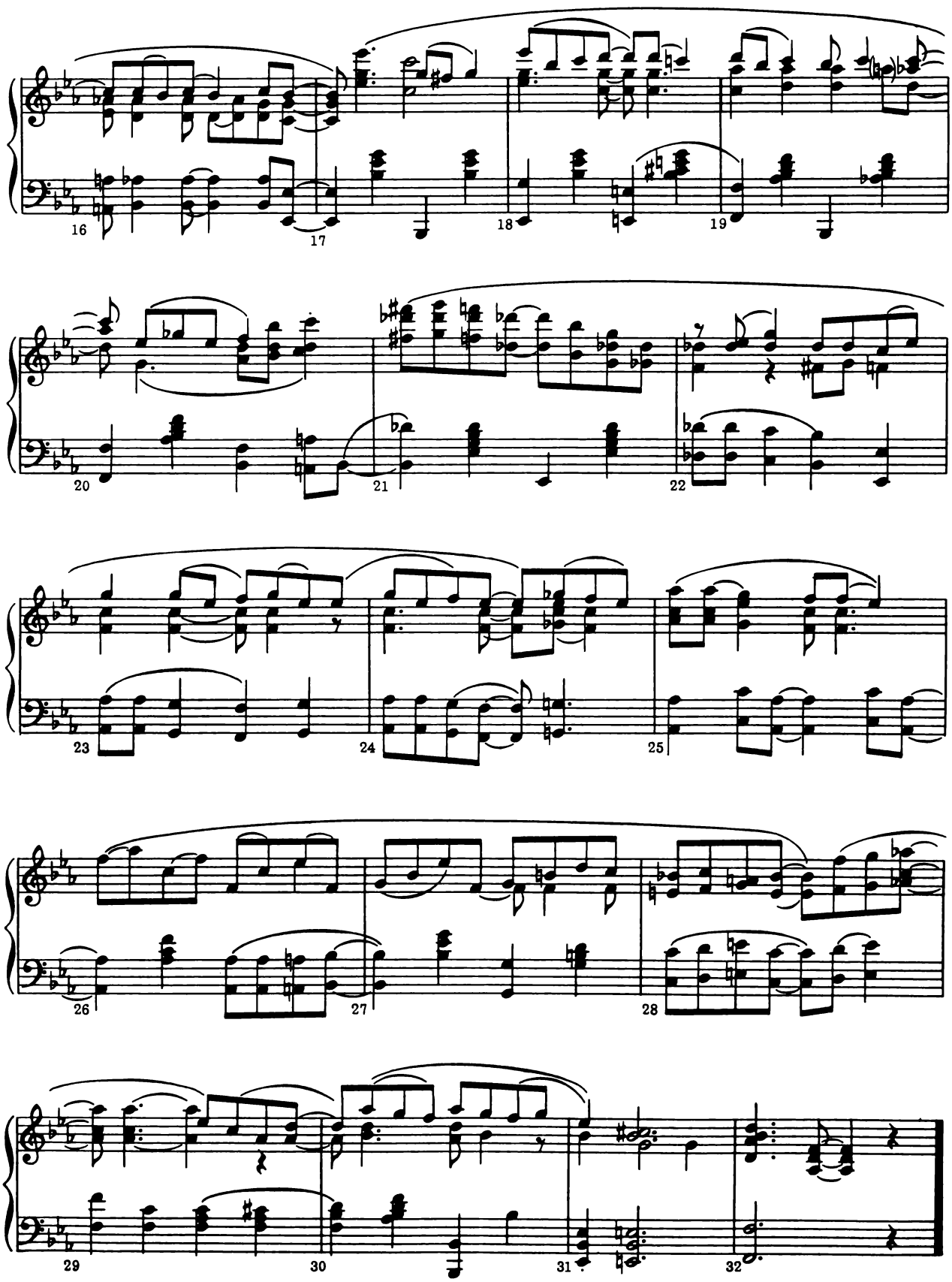
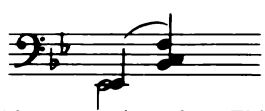
16

[C$^5$] of Library of Congress recording





1. Morton also plays a D between the C and the E♭.
2. Morton actually plays a B♮ as the lower pitch of this interval.
3. What Morton plays here is unclear. This solution is conjectural.
4. Morton actually plays a B♮ here.
5. Morton actually plays a G as the lower note.
6. What Morton plays here is unclear. This solution is conjectural, something Morton typically played in this situation.
7. Here, as in measure seven of [A¹], what Morton plays is unclear. This solution is conjectural.
8. There is also a D between the E♮'s.
9. Morton also strikes a C with the D.
10. Morton plays a C with the D and a B♭ with the C.
11. The top note of this sound is actually a G.
12. There is also an E♮ between the F and the lower D.
13. There is also a C above the lower B♮.
14. The upper note is actually a G.
15. An E♮ between the F and the D♭ also sounds.
16. The top of this three-note group is actually G, instead of or in addition to the upper F.
17. There is some rhythmic uncertainty here, with the G slighted and the B♭ slightly anticipated.
18. This solution is conjectural.
19. A B♭ below the C also sounds.
20. What Morton actually plays here is: 
21. What Morton plays in the left hand in this measure is unclear. This solution is partly conjectural.
22. The lowest note in this chord is actually a B♮.
23. The upper note is actually an E♮.
24. Morton may have meant to play an F at the top of this sound.

# MAMANITA

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RECORDINGS:

*April, 1924: piano solo; Paramount 12216 (8072); ♩ = c. 168 decreasing to c. 167,
June 9, 1924: piano solo; Gennett 5632 (11910-A); ♩ = c. 166 decreasing to c. 163,
May 21-July, 1938: piano solo, recorded (1684) in the Library of Congress by Alan Lomax; ♩ = c. 136.

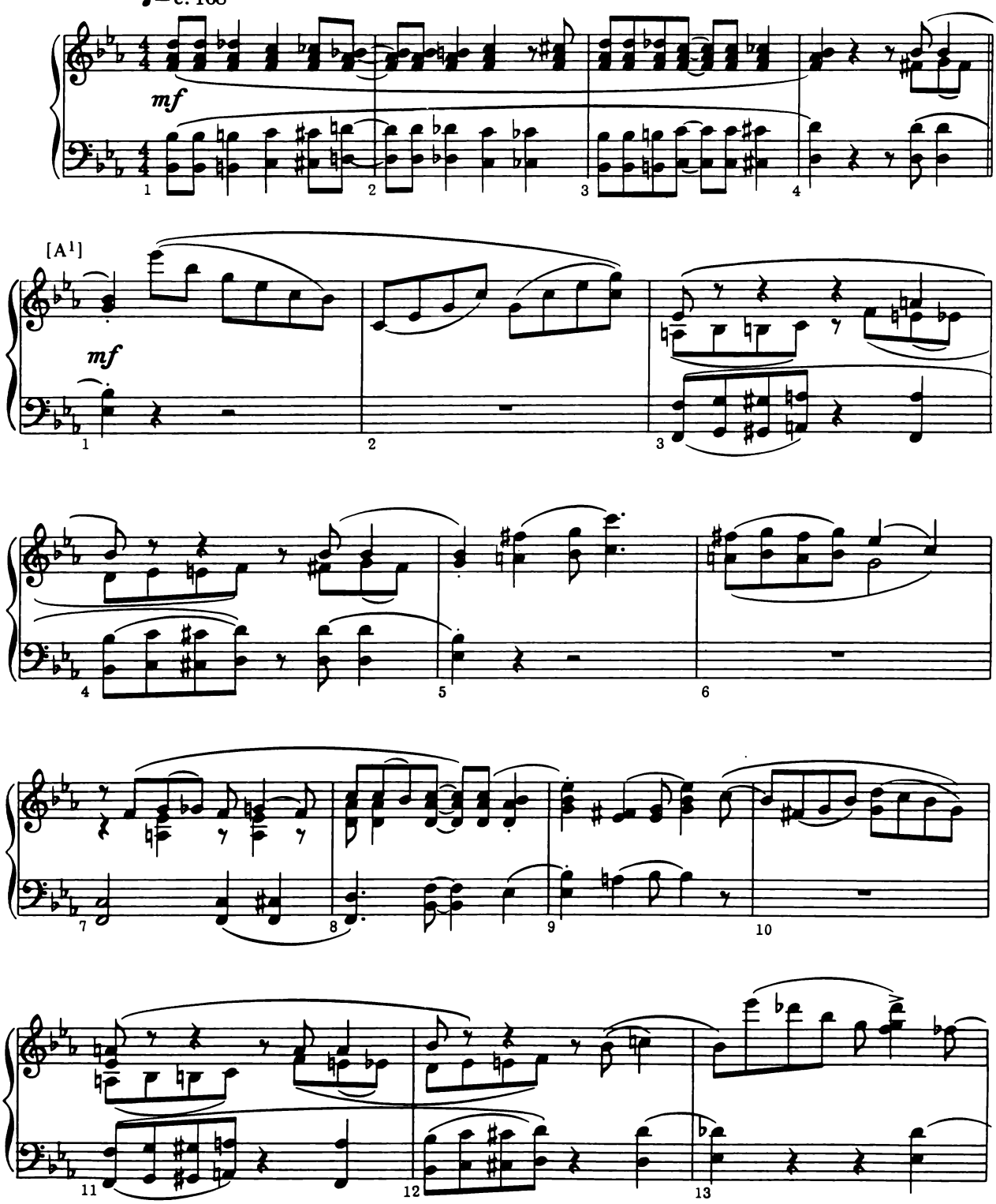
# Mamanita

[Introduction]

♩= c. 168

"Jelly Roll" Morton





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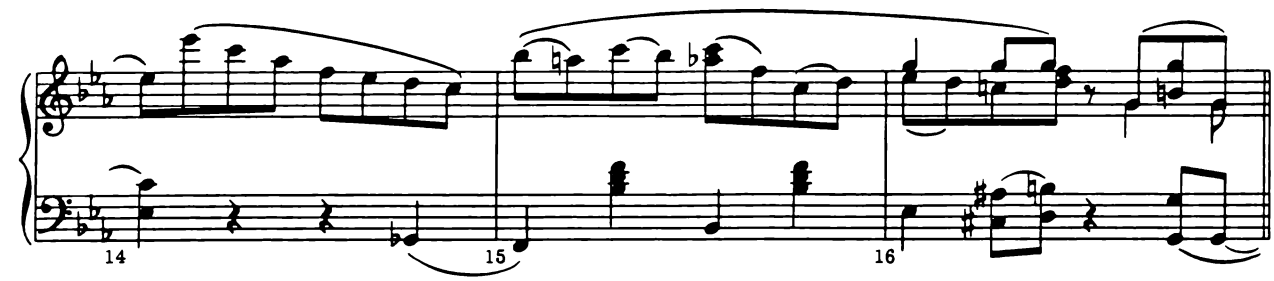
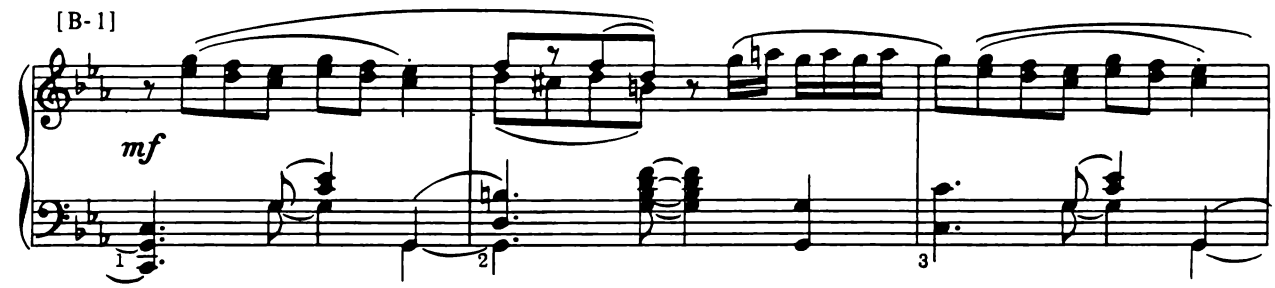
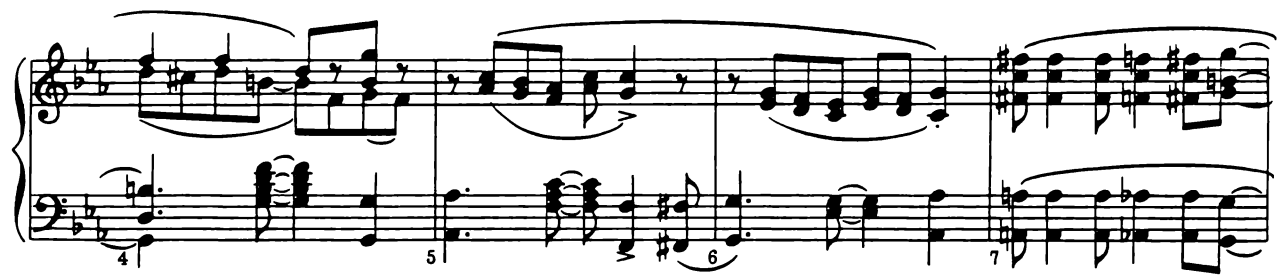
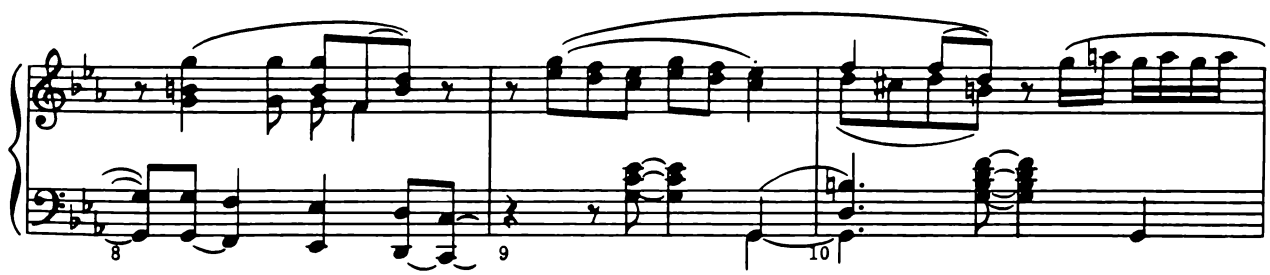
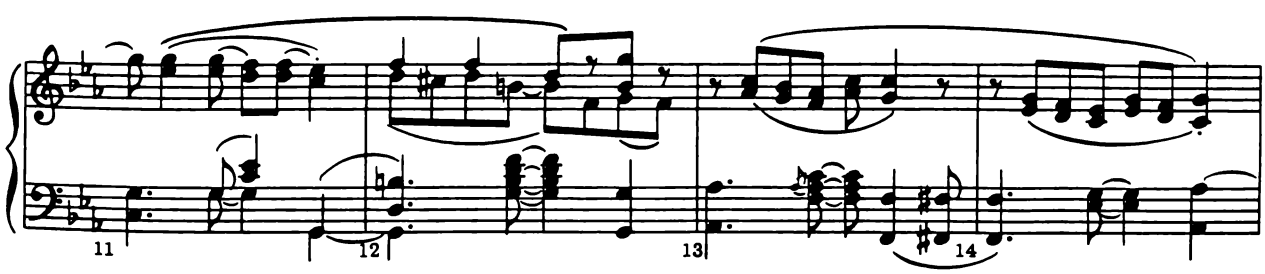
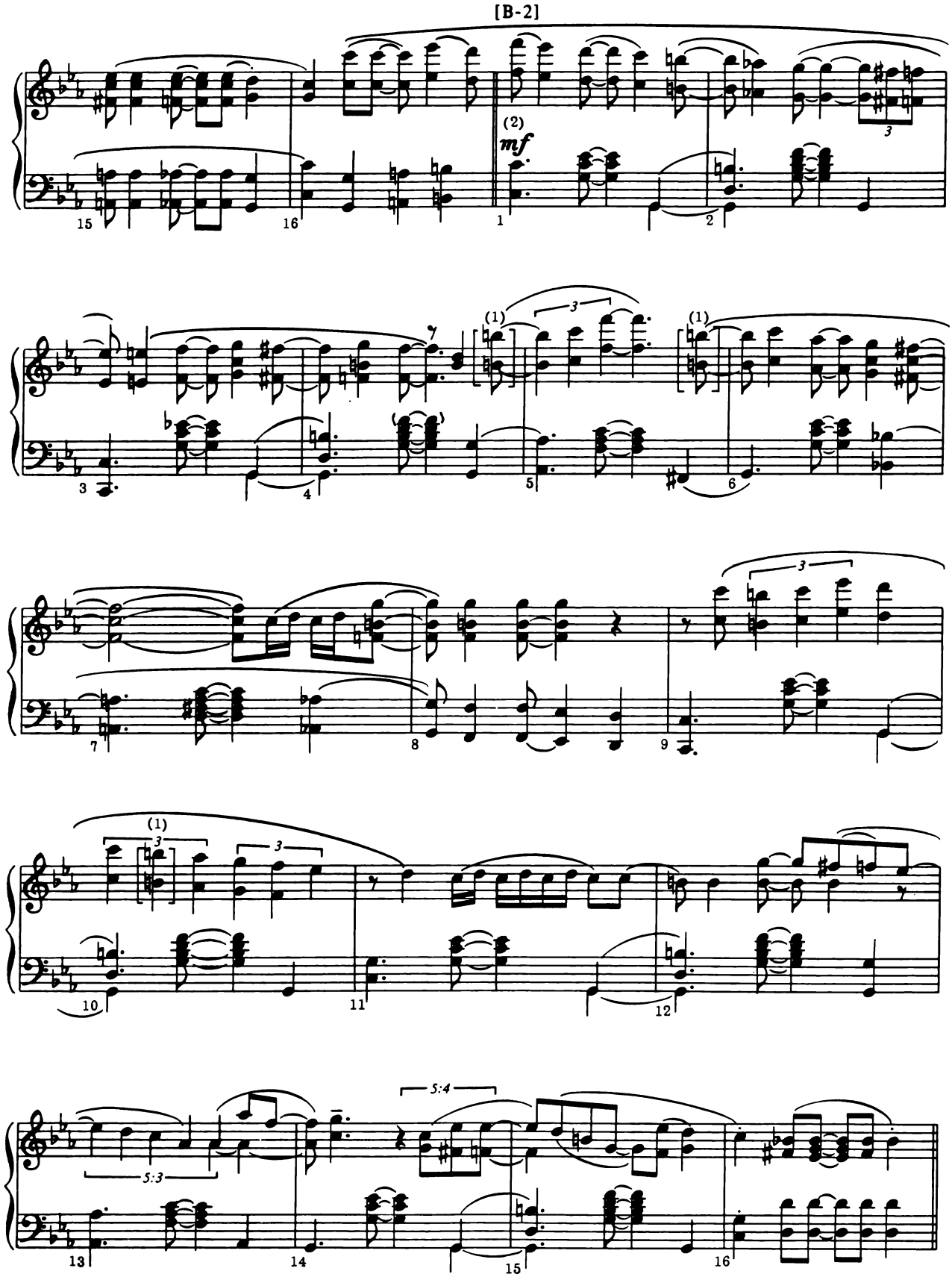


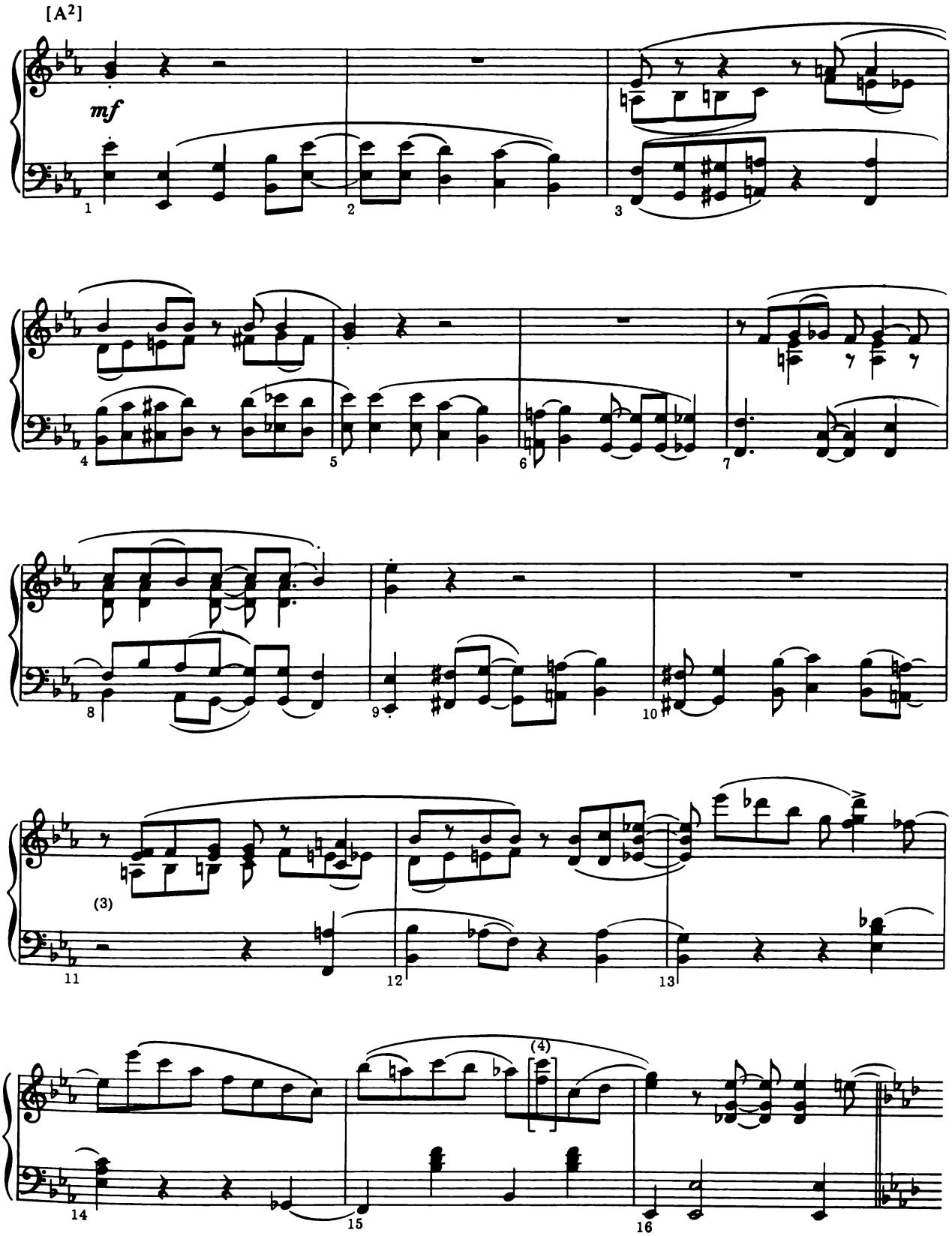

[B-1]
mf

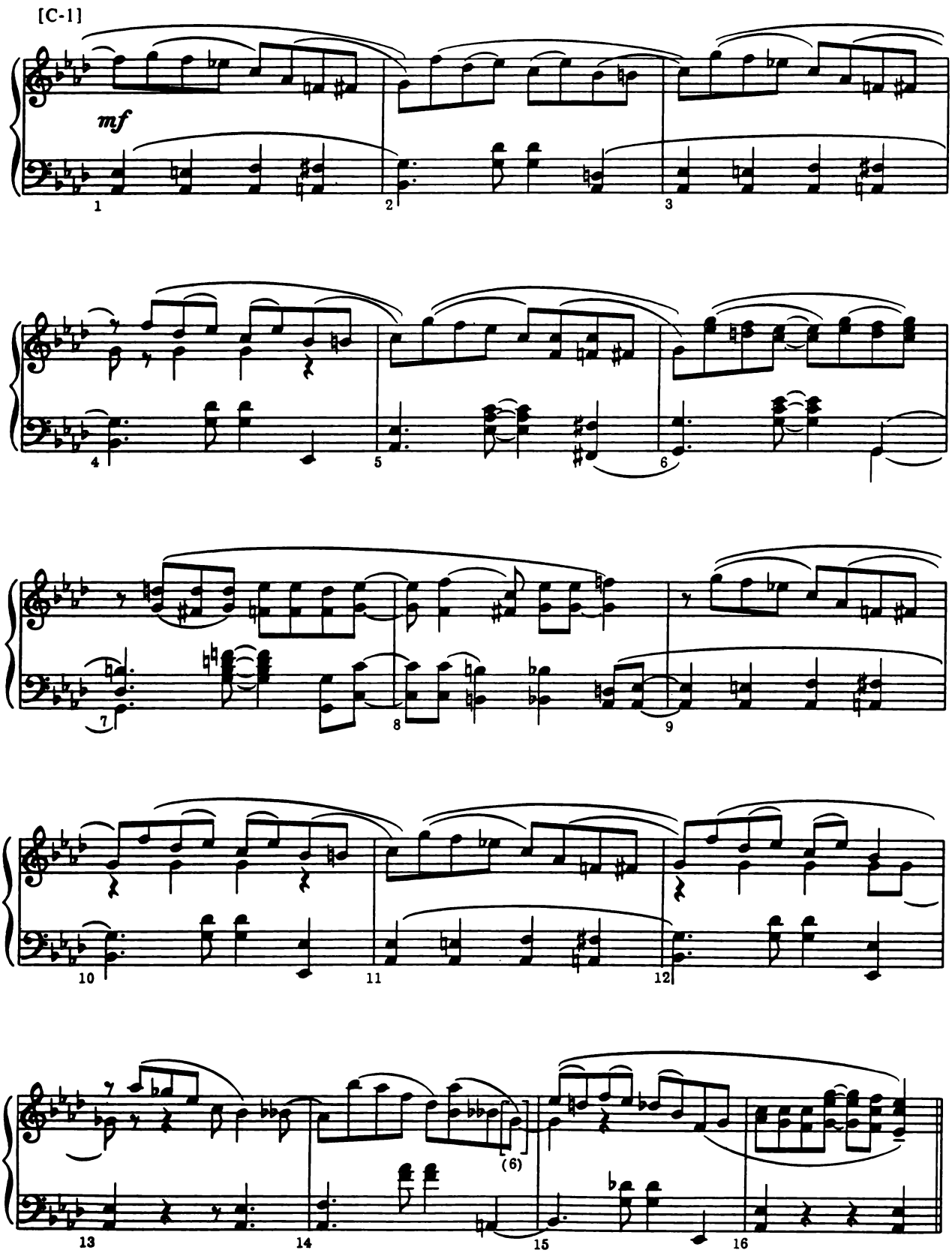


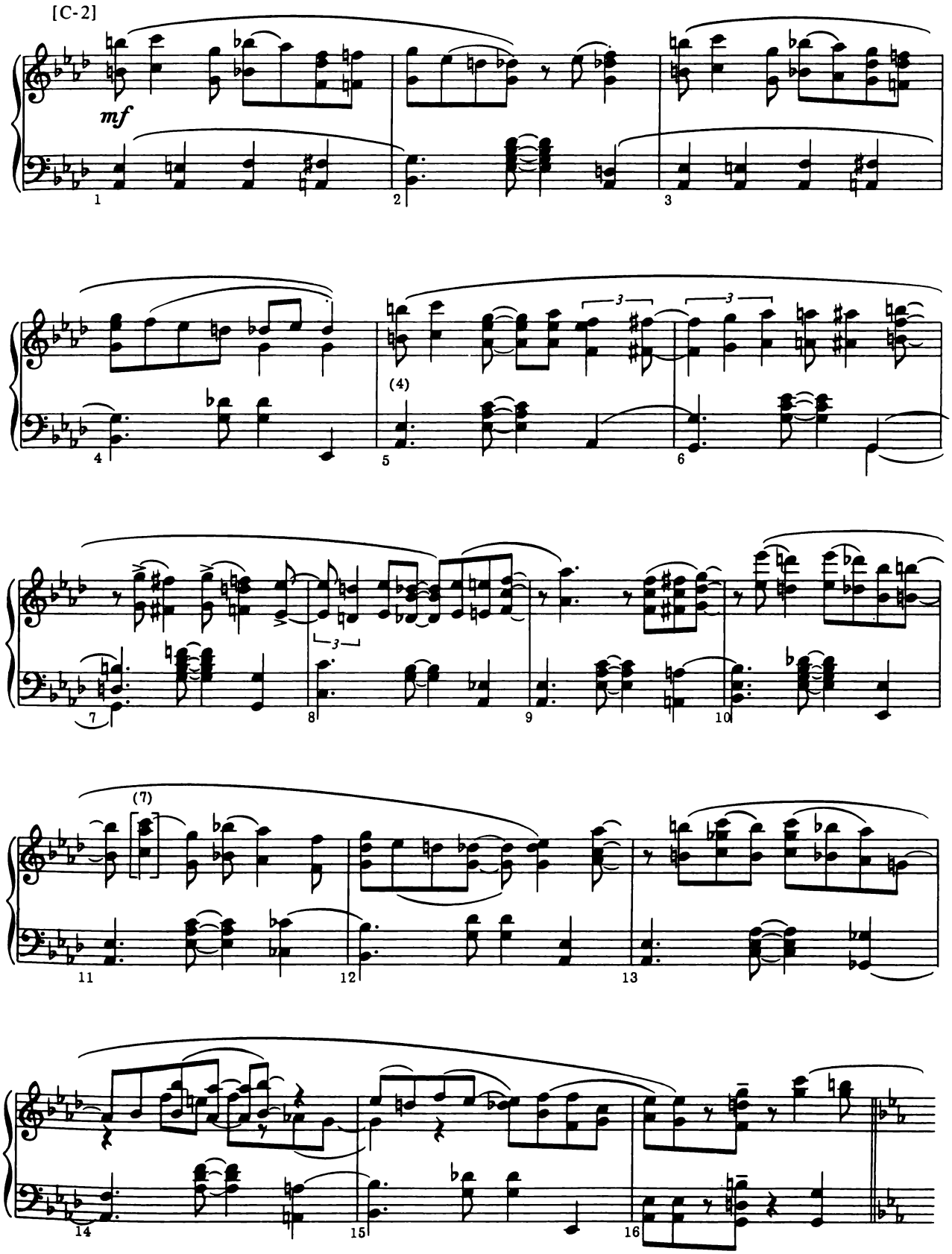


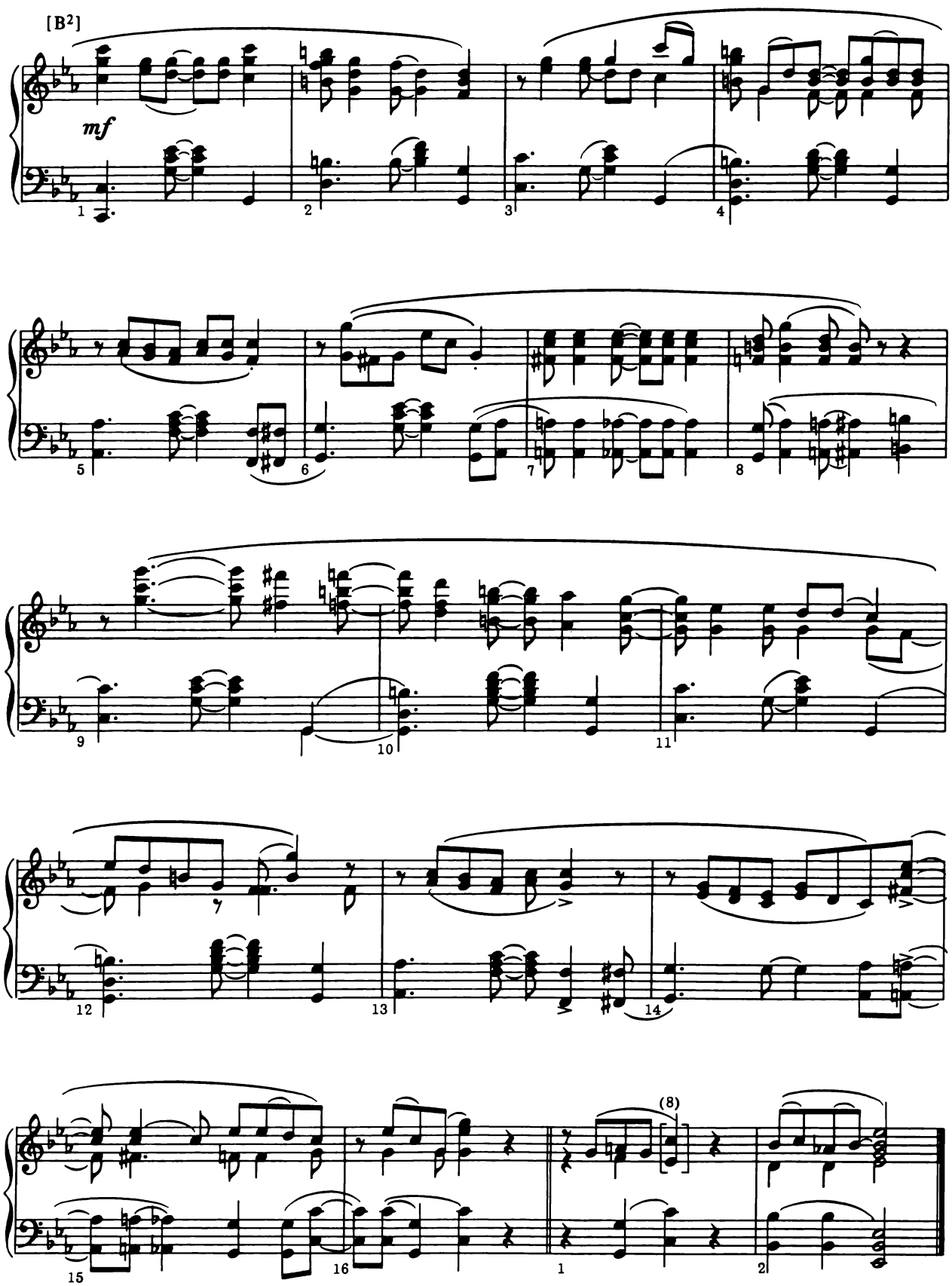



[B-2]
(2)
mf
(1)
(1)
(1)
5:4
5:3


[A2]
mf
(3)
(4)


[C-1]
mf
(6)


[C-2]
mf
(4)
(7)


[B²]
mf
(8)

1. An A♯ below the top B♮ also sounds.
2. The rhythm of Morton's right hand in [B-2] is considerably freer than the notation indicates, with most notes attacked slightly earlier than indicated, and the notes being slightly different from each other in time value.
3. Measure 11 and the first half of measure 12 present a confused version of what Morton has played three times before. The reader may wish to substitute the parallel music in [A$^1$] for this segment.
4. Morton actually plays an E♮ as the lower pitch of this interval.
5. From here to measure 10 the rhythm is again considerably and subtly freer — with many anticipations and delays — than the notation indicates. Measures 7 and 10, containing the same melodic fragment at different pitch levels, have especially subtle rhythms whose effect are heightened by Morton's articulation, in which the highest notes are accented as if they fell on the beat.
6. Morton actually plays a G here, tying it to the G in measure 15.
7. Morton also plays a D between the A♭ and lower C.
8. Morton also restrikes the F a second above the E♭.

# FROG-I-MORE RAG,
## *also known as* FROGGIE MOORE
## *and* SWEETHEART O' MINE

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May 15, 1918: piano solo version, Morton holograph; Ferd Morton,
April 16, 1923 (as *Froggie Moore*): music and words, music by F. Morton, words by Benjamin F. Spikes and John C. Spikes; Spikes Brothers Publishing Company,
June 10, 1926 (as *Sweetheart O' Mine*), lead sheet*, Melrose Brothers Music Company,
August 20, 1926 (as *Sweetheart O' Mine*): orchestration; Melrose Brothers Music Company.

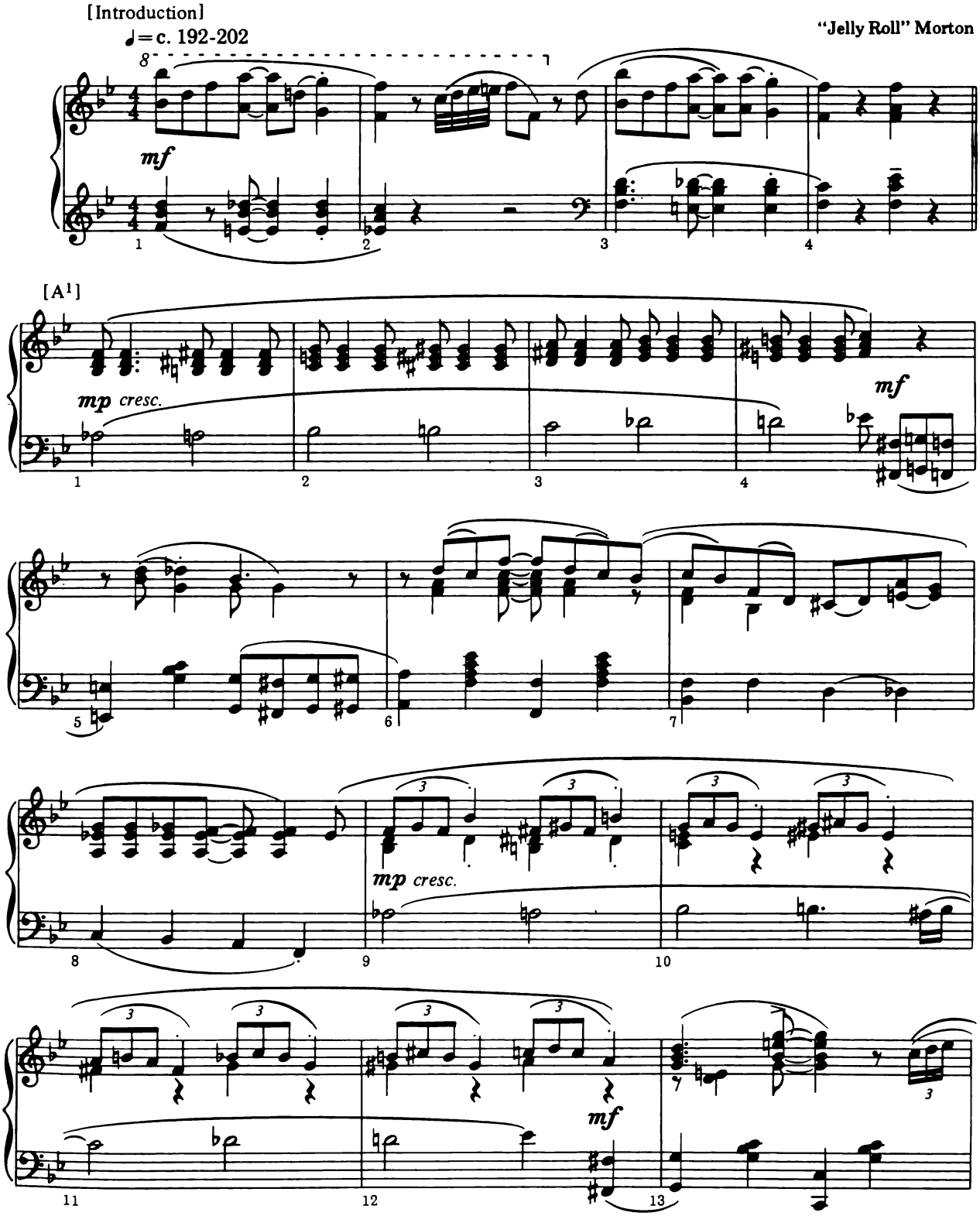
RECORDINGS:

*April-May, 1924 (as *Froggie Moore*): piano solo; Rialto master (534) unissued at the time and issued in 1944 by John Steiner; ♩ = c. 192 increasing to c. 202,
+ April 20, 1926 (as *Sweetheart O' Mine*): Vocalion 1019 (C-163); ♩ = c. 183 increasing to c. 211.

90

Frog-I-More Rag

# Frog-I-More Rag

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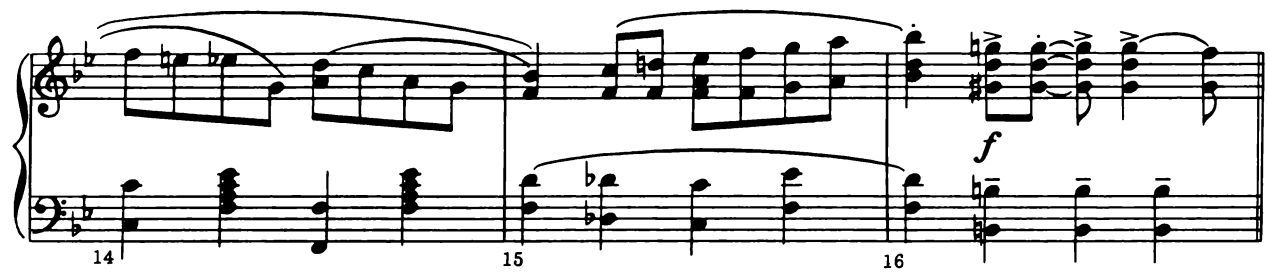
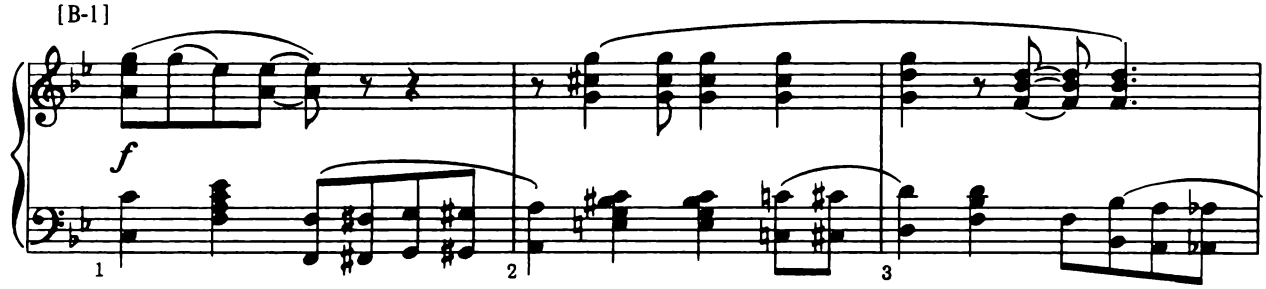
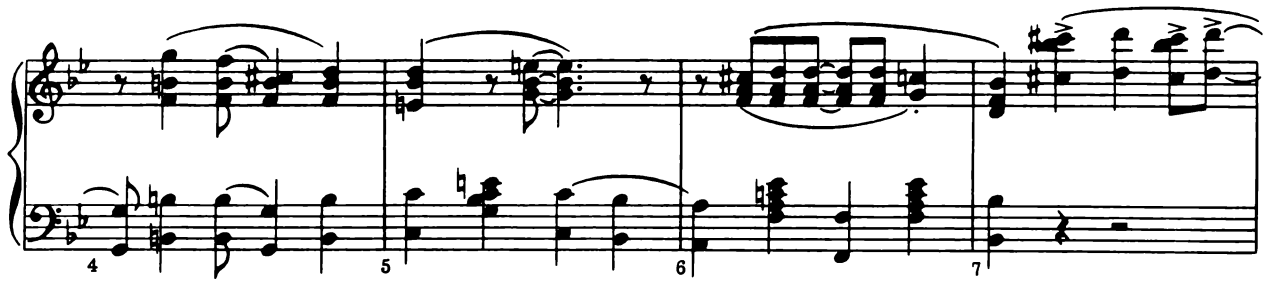
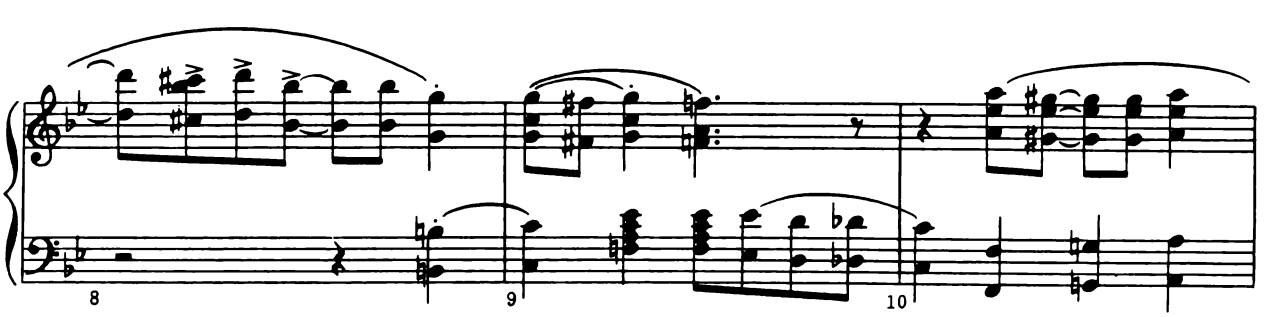
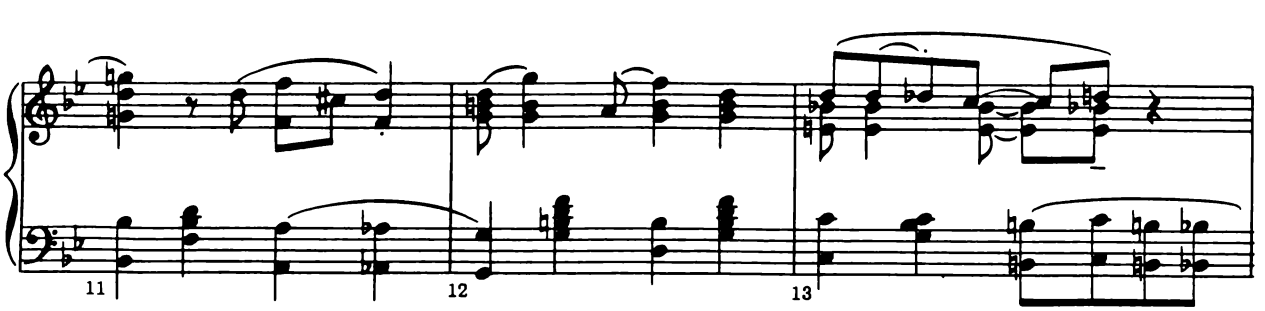


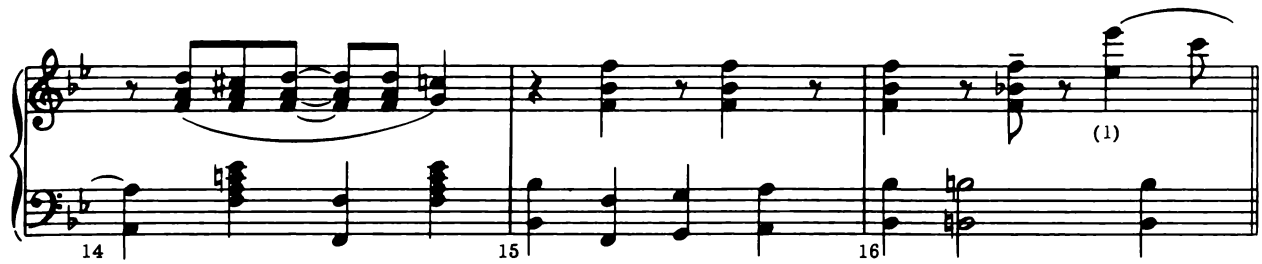

[B-1]

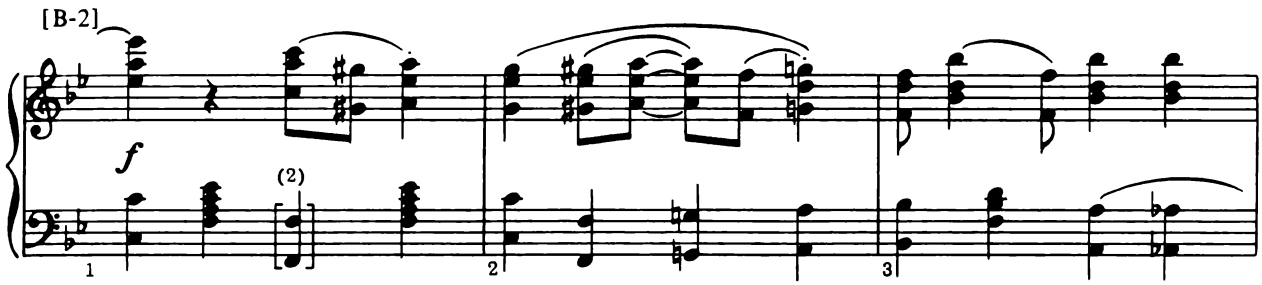


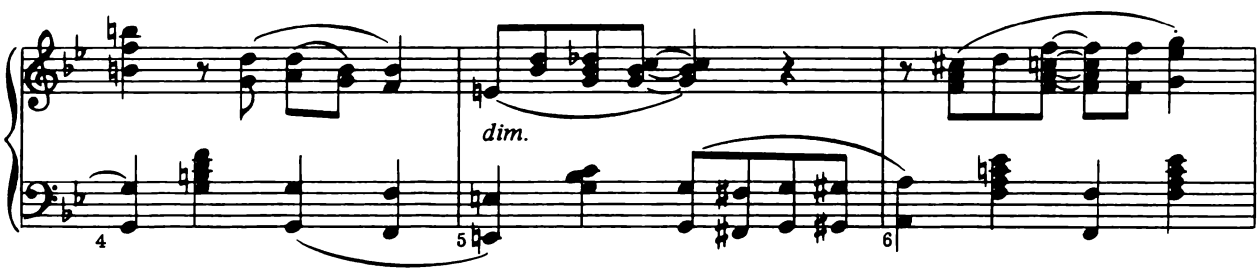



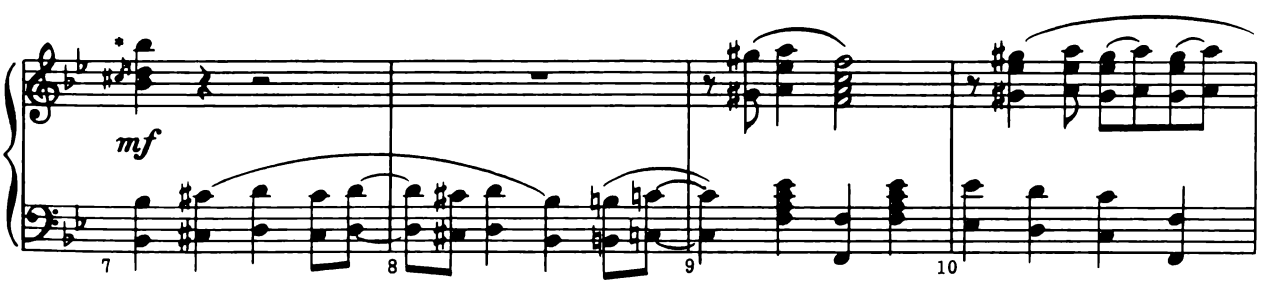



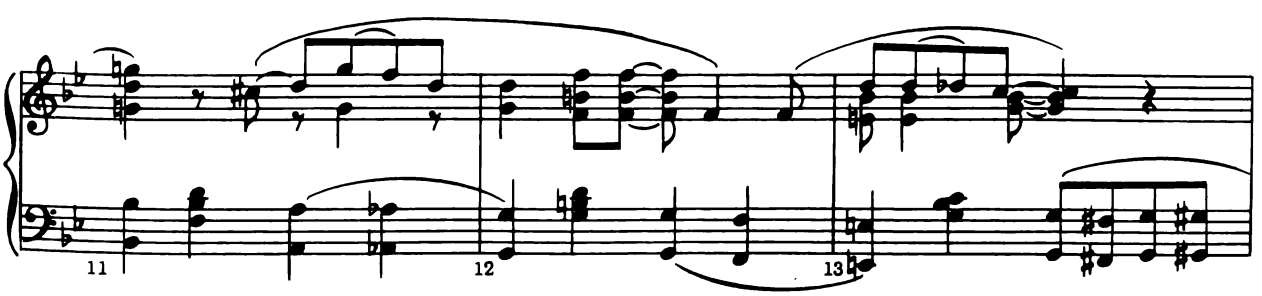





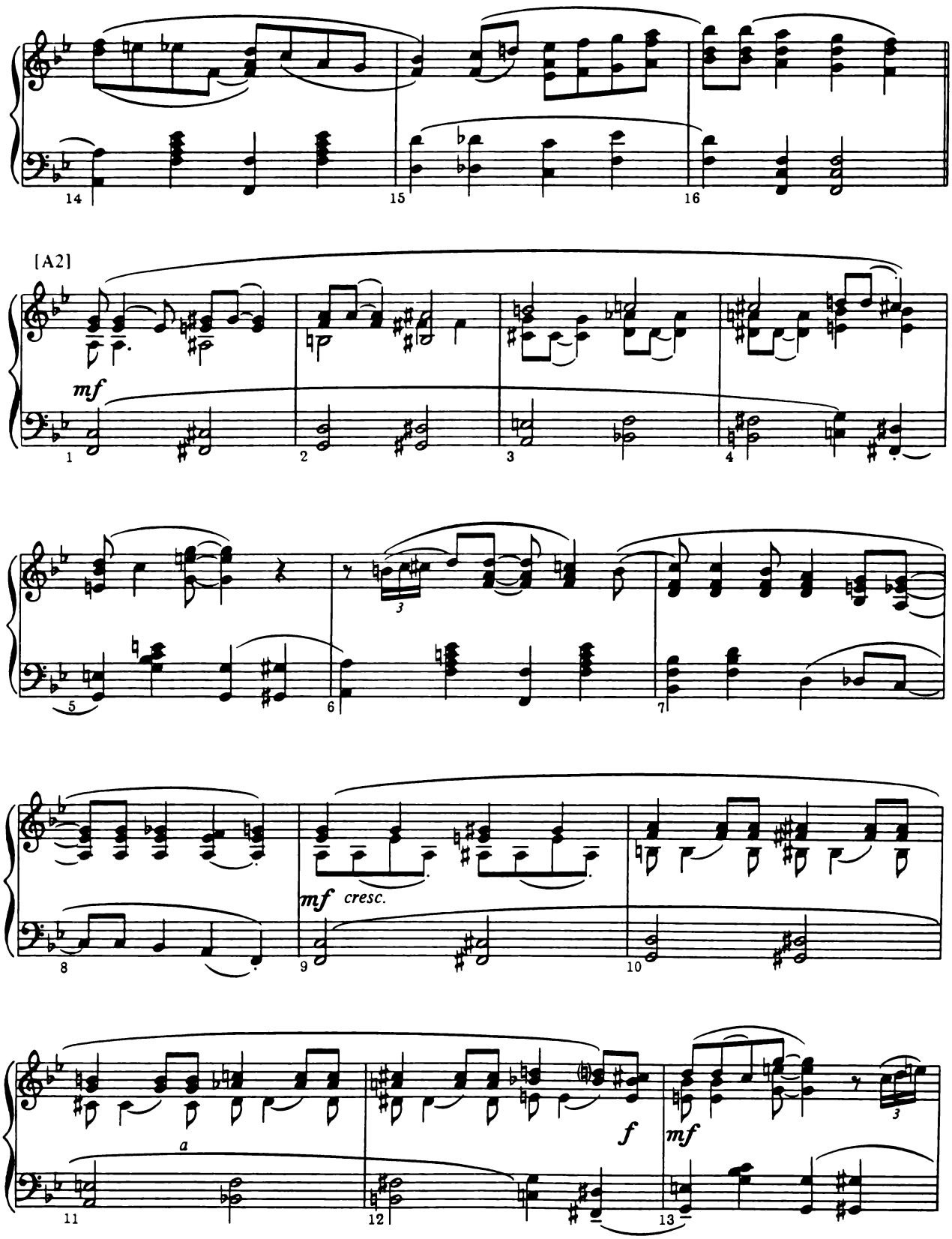




* Simultaneous grace note


14
15
16
[A2]
mf
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mf cresc.
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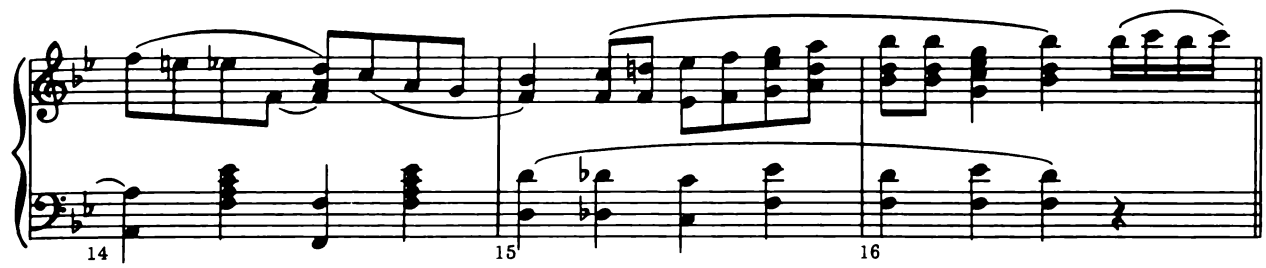
a
f
mf
11
12
13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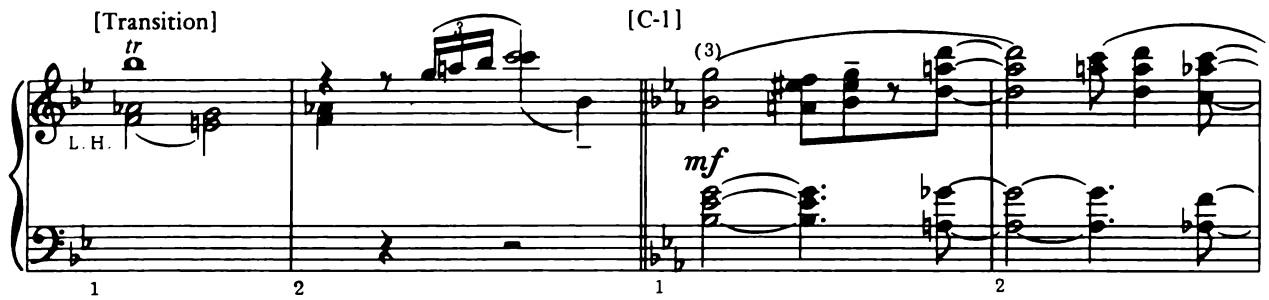
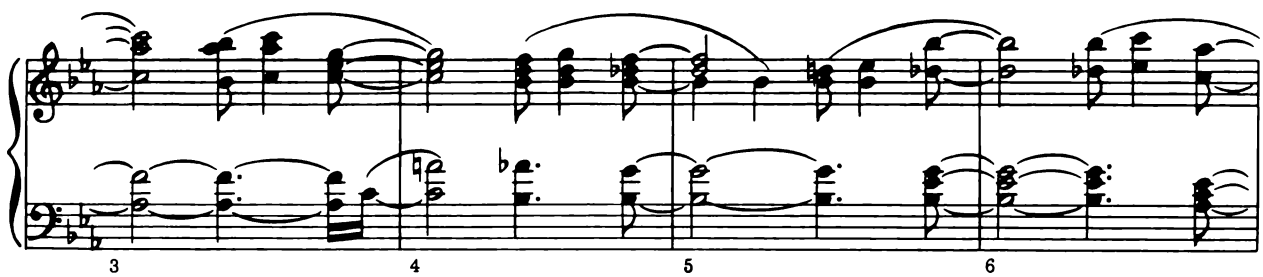

[Transition]
tr
L. H.
3
[C-1]
(3)
mf
1
2
1
2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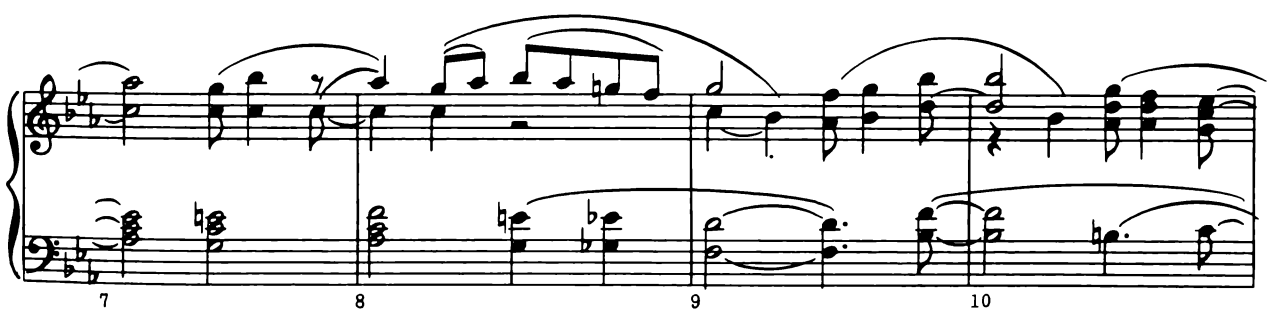
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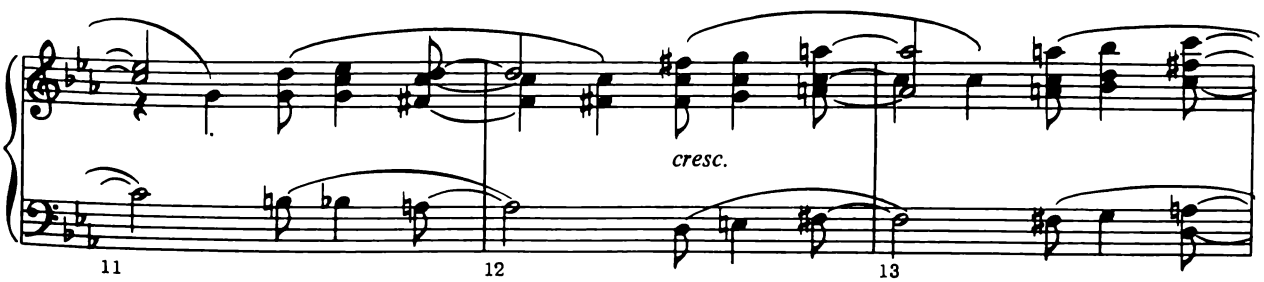
cresc.
11
12
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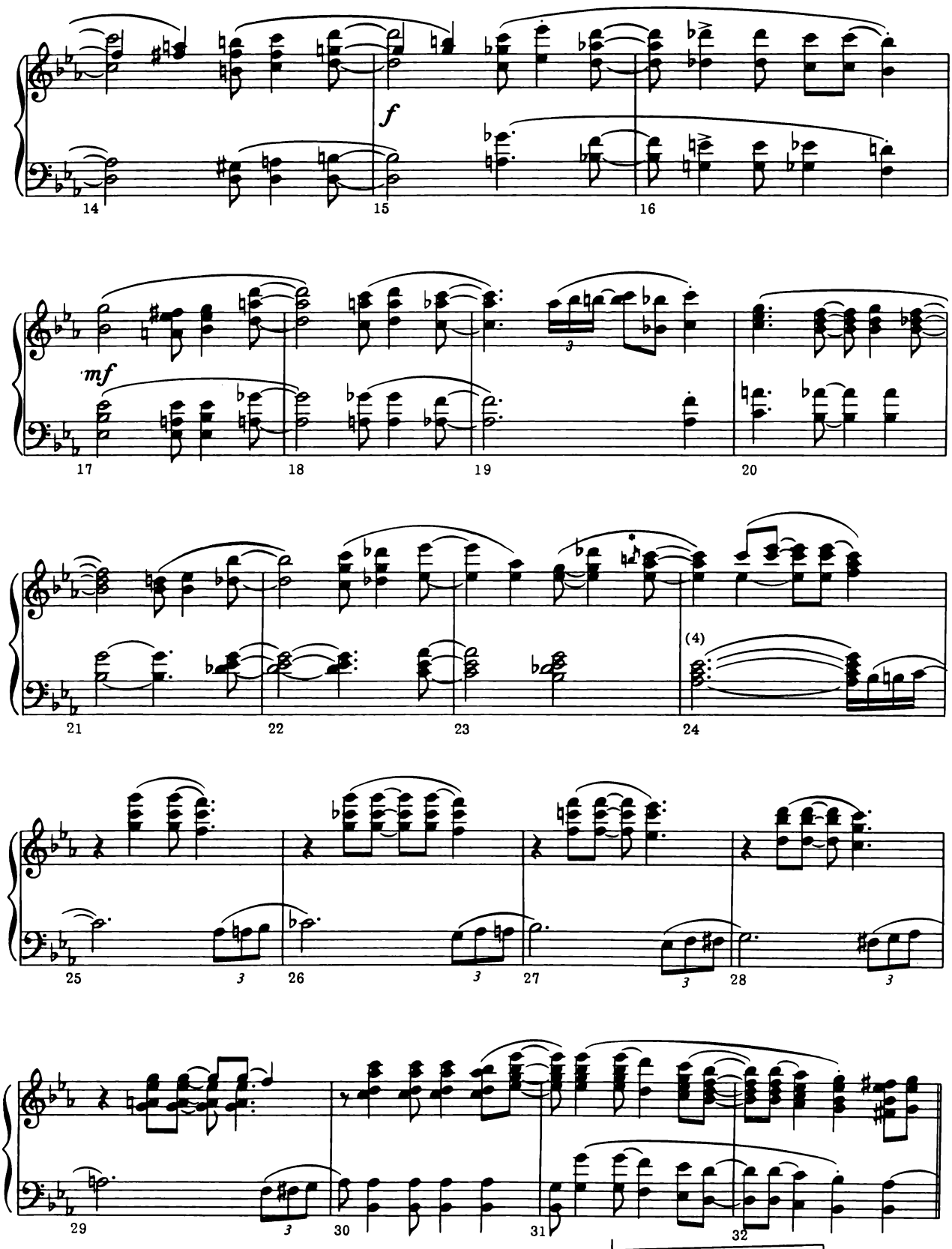
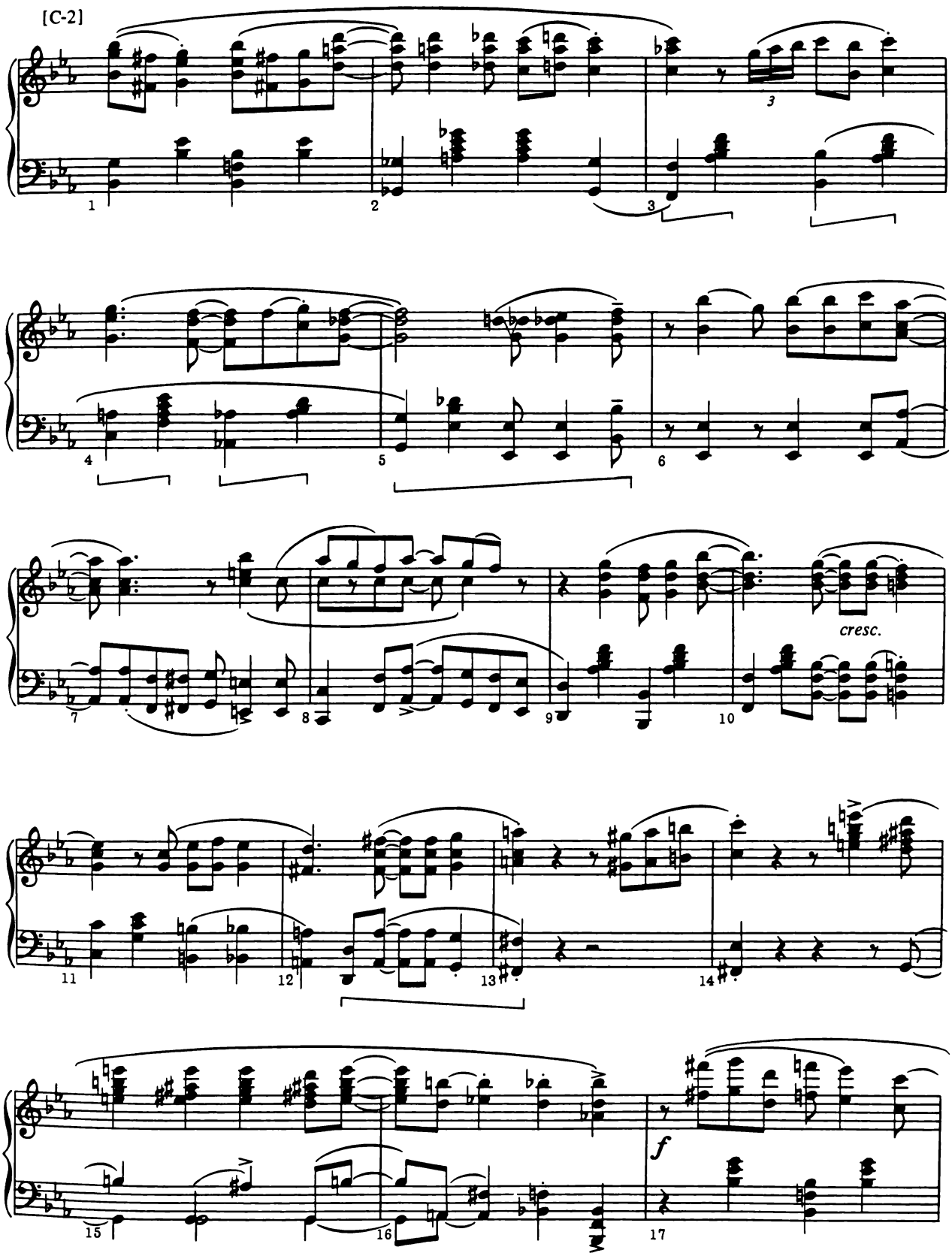



* Simultaneous grace note


[C-2]
cresc.
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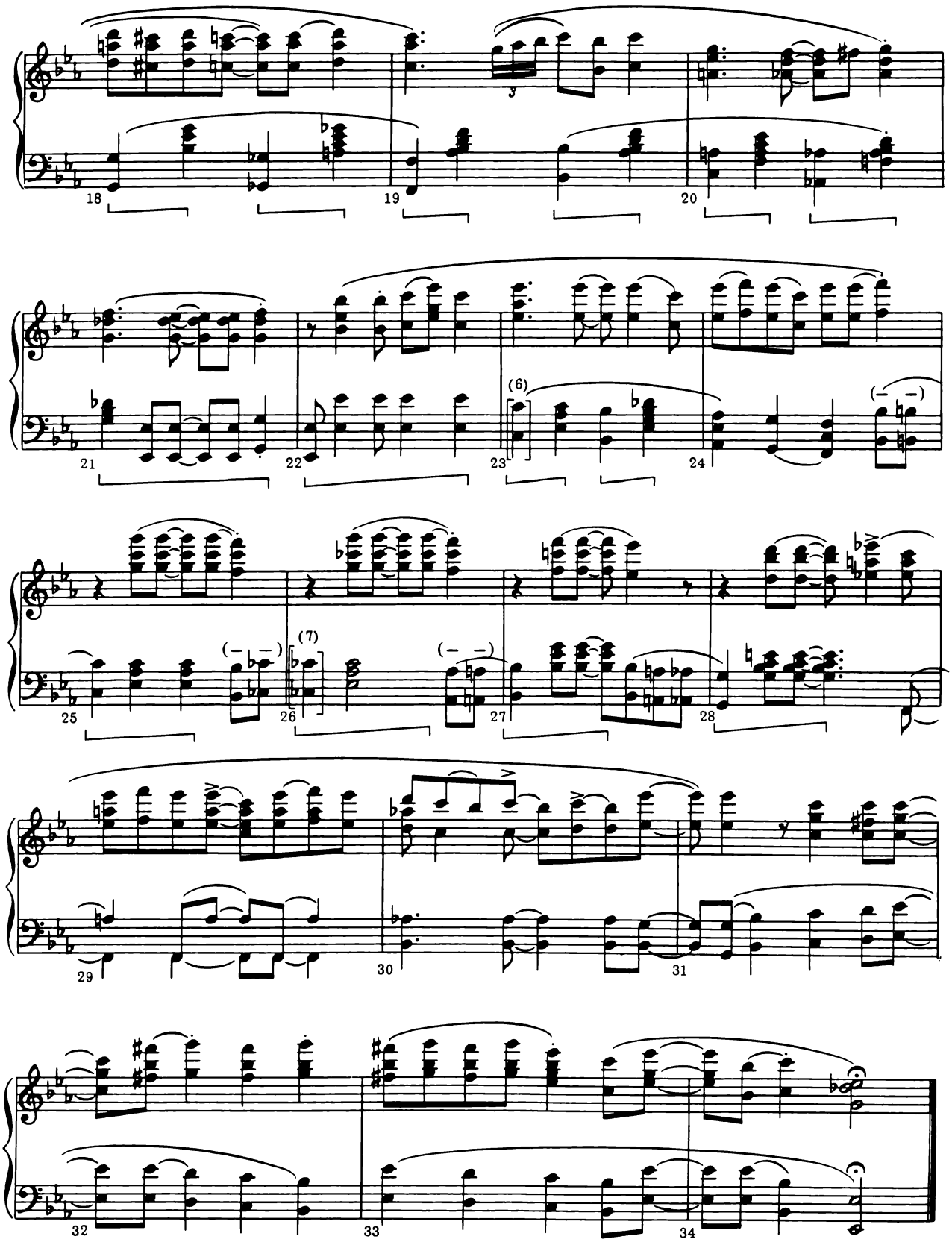
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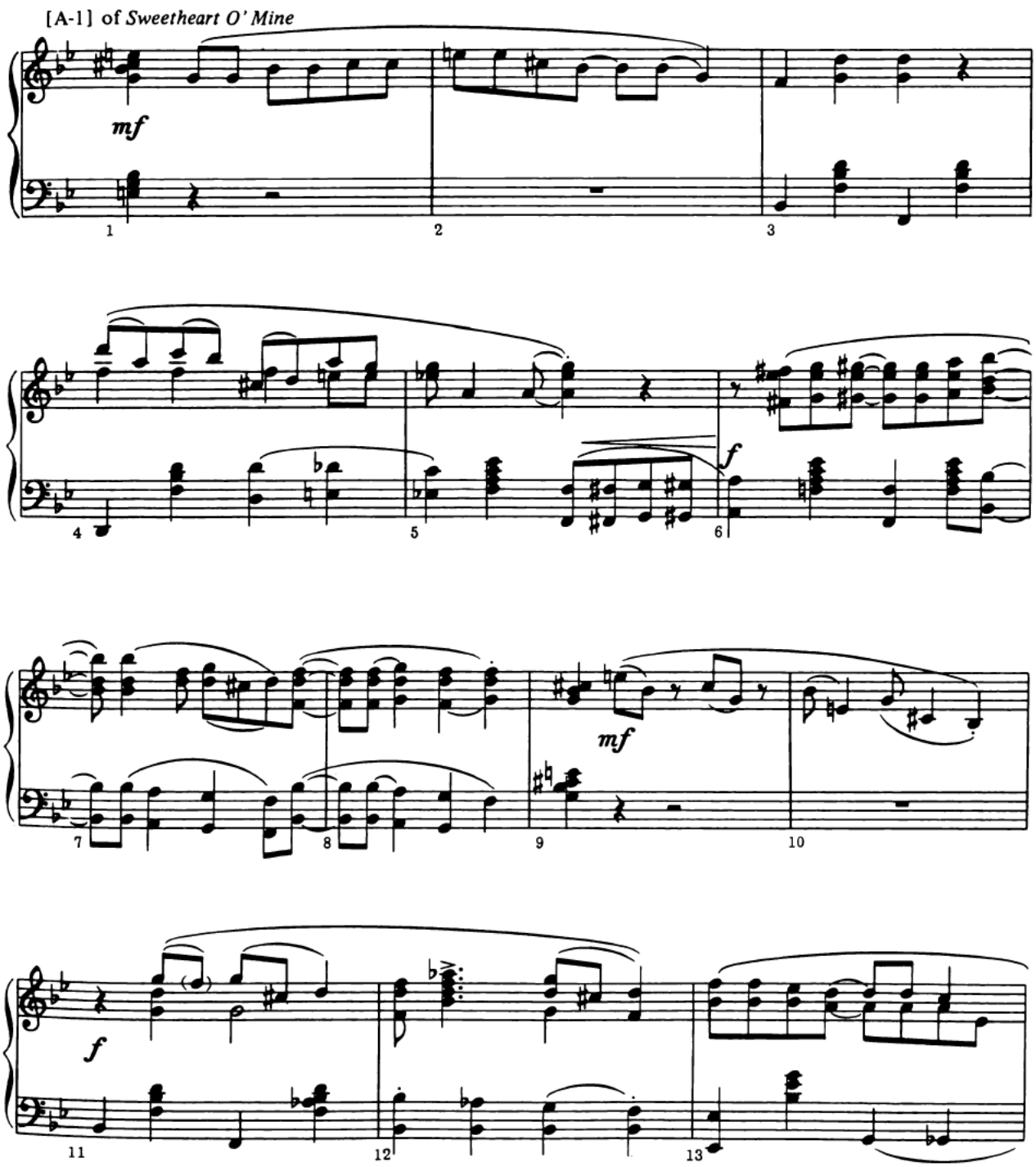
33
34
(6)
(7)


[A-1] of *Sweetheart O' Mine*
*mf*
1
2
3
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*f*
6
*mf*
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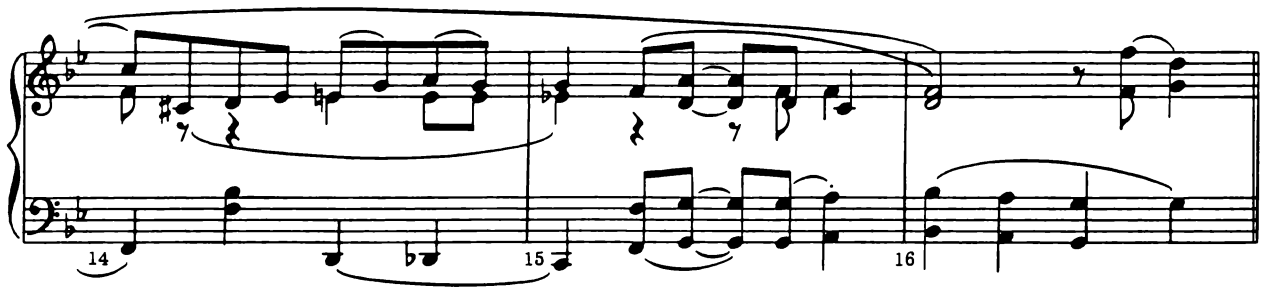
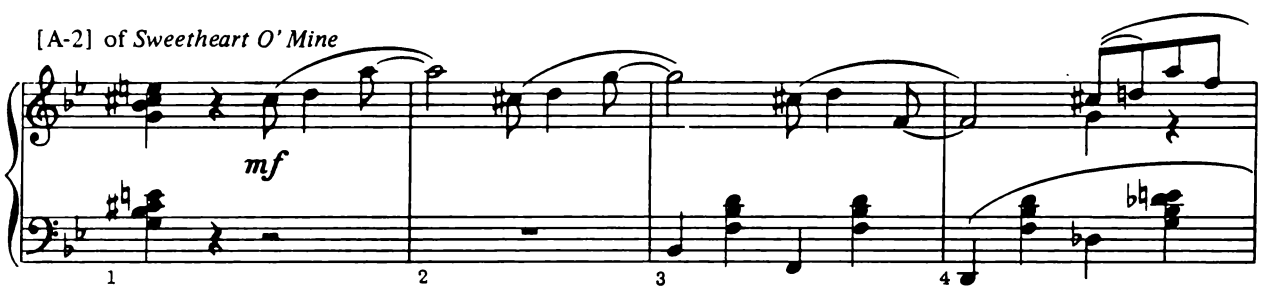
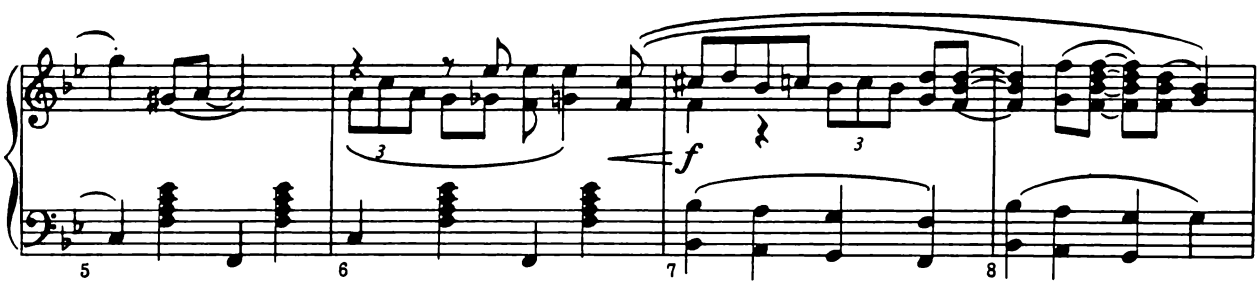
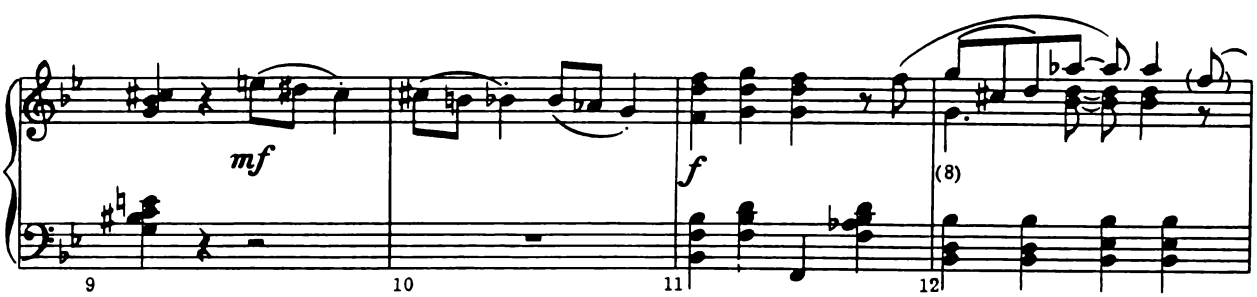
10
*f*
11
12
13

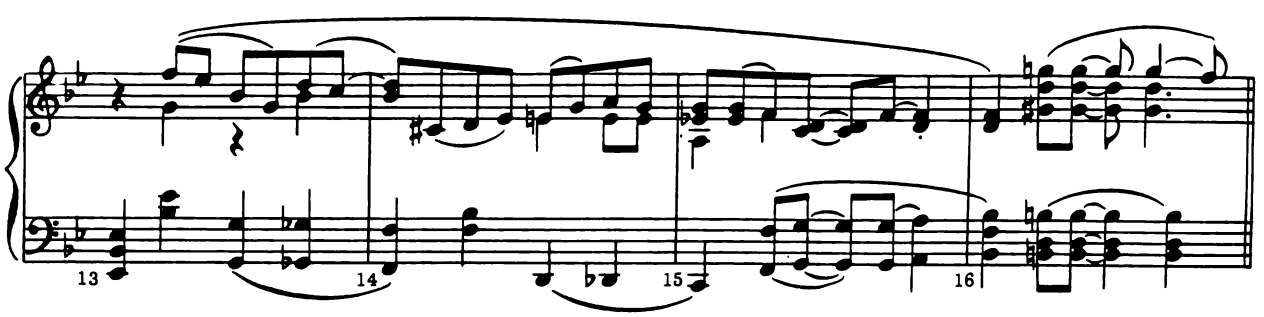



[A-2] of *Sweetheart O' Mine*



1. Here, and in most of the other instances of this E♭ octave, in this piece and in *London Blues* which was recorded in the same session, there is a grace-note effect which sounds as if the D below the top E♭ were being played. Because of its consistency, it seems to me most likely that it was the result of mechanical difficulties with the piano itself.
2. Morton actually plays a G octave a second higher.
3. The left hand is swung in this chorus, following the rhythms of the right hand.
4. Morton actually adds to this chord a rather faint G♭ above the E♭, a mistake.
5. There is also a D♭ above the C, a mistake.
6. Morton also strikes a B♮ below the lower C.
7. A D between the C♭'s also sounds.
8. The left hand in this measure is very difficult to hear. This seems to be what Morton played, but is certainly atypical of what he played in similar situations elsewhere. The reader may wish to substitute the more conventional and more effective music from measure 12 of [A-1].

# LONDON BLUES
## *also known as* LONDON CAFÉ BLUES *and* SHOE SHINER'S DRAG

COPYRIGHT:

September 26, 1923: piano solo version, Morton holograph; Melrose Brothers Music Company,
August 15, 1928 (as *Shoe Shiner's Drag*): printed piano solo version; Melrose Brothers Music Company.

RECORDINGS:

July 18, 1923: New Orleans Rhythm Kings, with Morton, piano; Gennett 5221 (11550); ♩ = c. 131,
October, 1923: Jelly Roll Morton's Jazz Band; OKeh 8105 (8499-A); ♩ = c. 129,
*April-May, 1924: piano solo; Rialto unnumbered (535); ♩ = c. 150 increasing to c. 153,
September, 1924: piano roll; Vocalstyle 50479,
+June 11, 1928 (as *Shoe Shiner's Drag*): Jelly Roll Morton's Red Hot Peppers; Victor 21658 (45621-3); ♩ = c. 125 decreasing to 116.

104

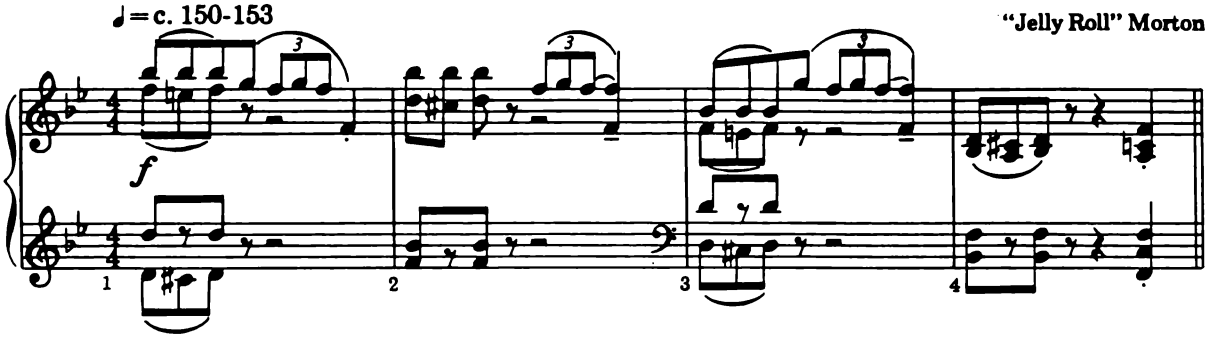
# London Blues



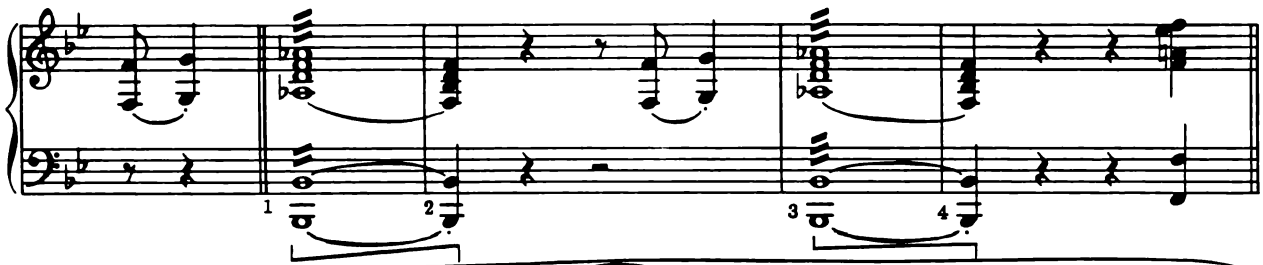
[Introduction]

♩= c. 150-153

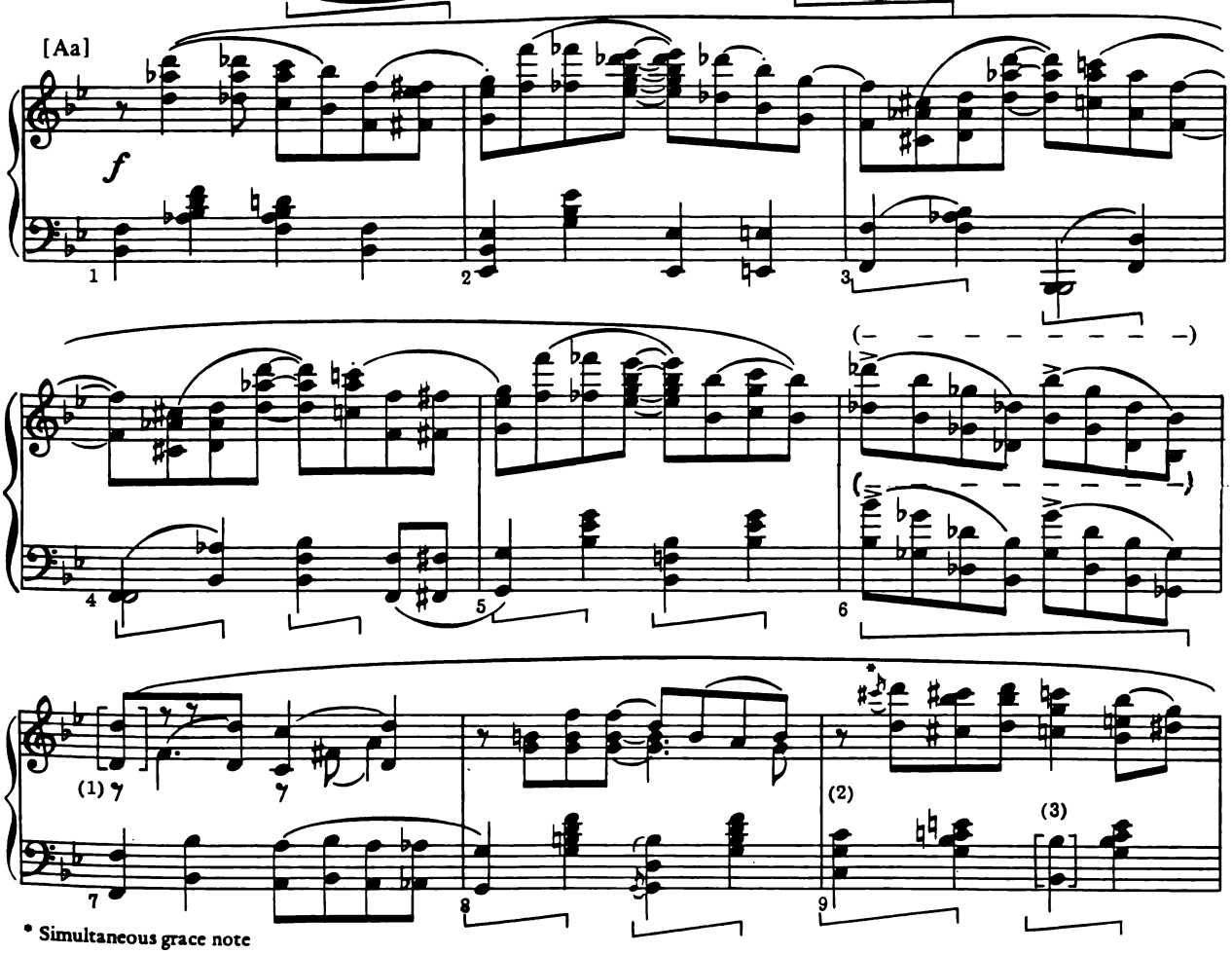
"Jelly Roll" Morton




[Introduction] for *Shoe Shiner's Drag*




[Aa]




* Simultaneous grace note

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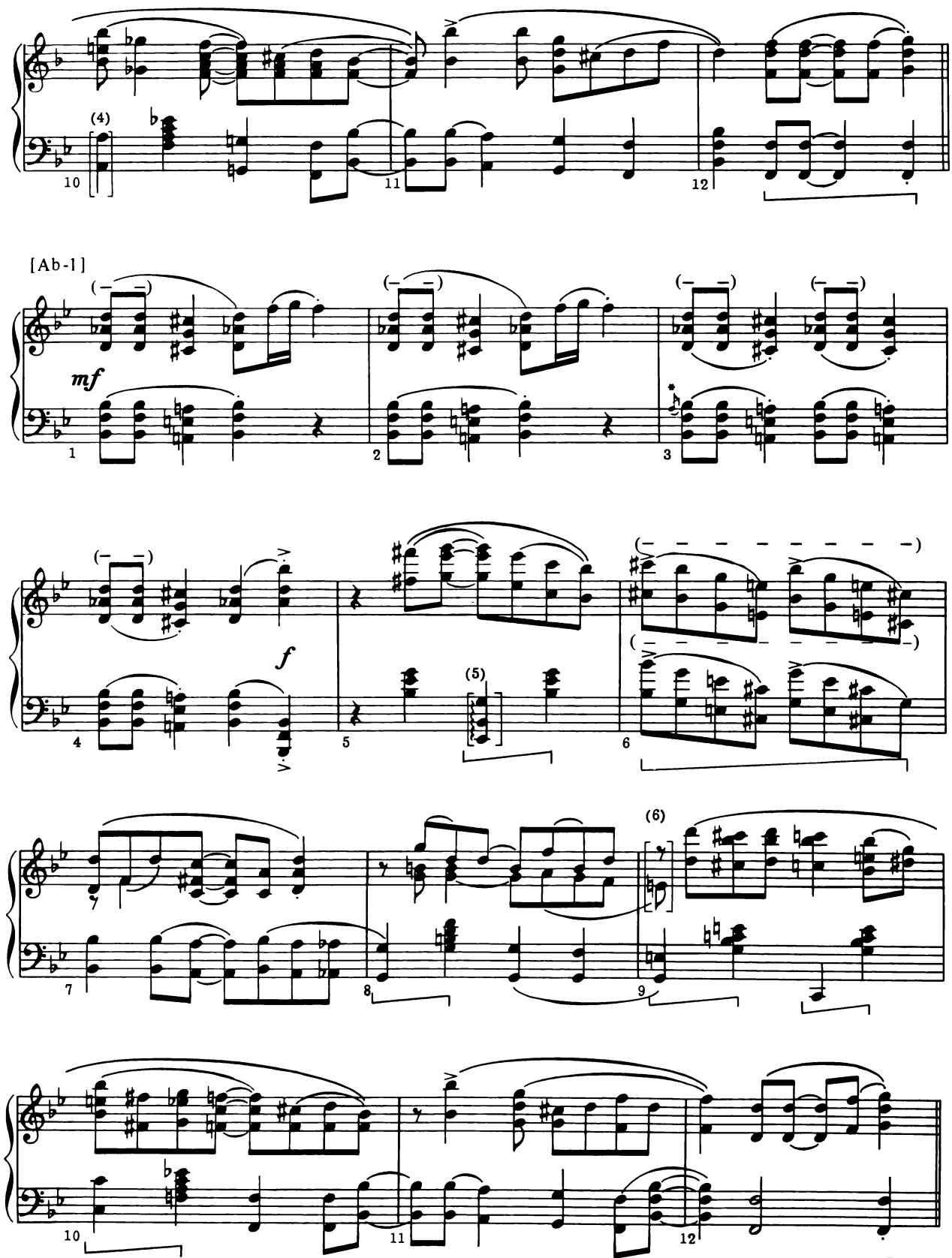
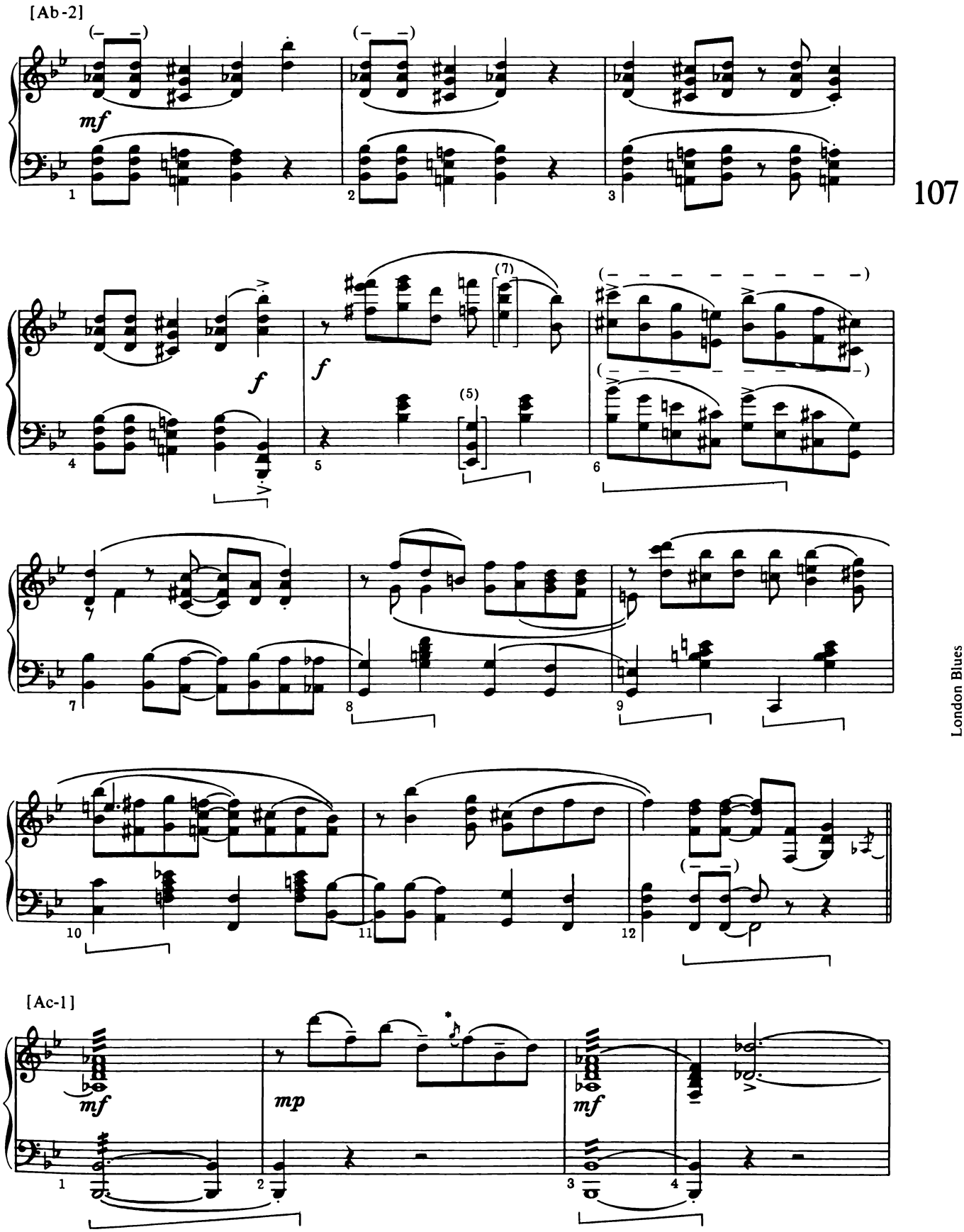
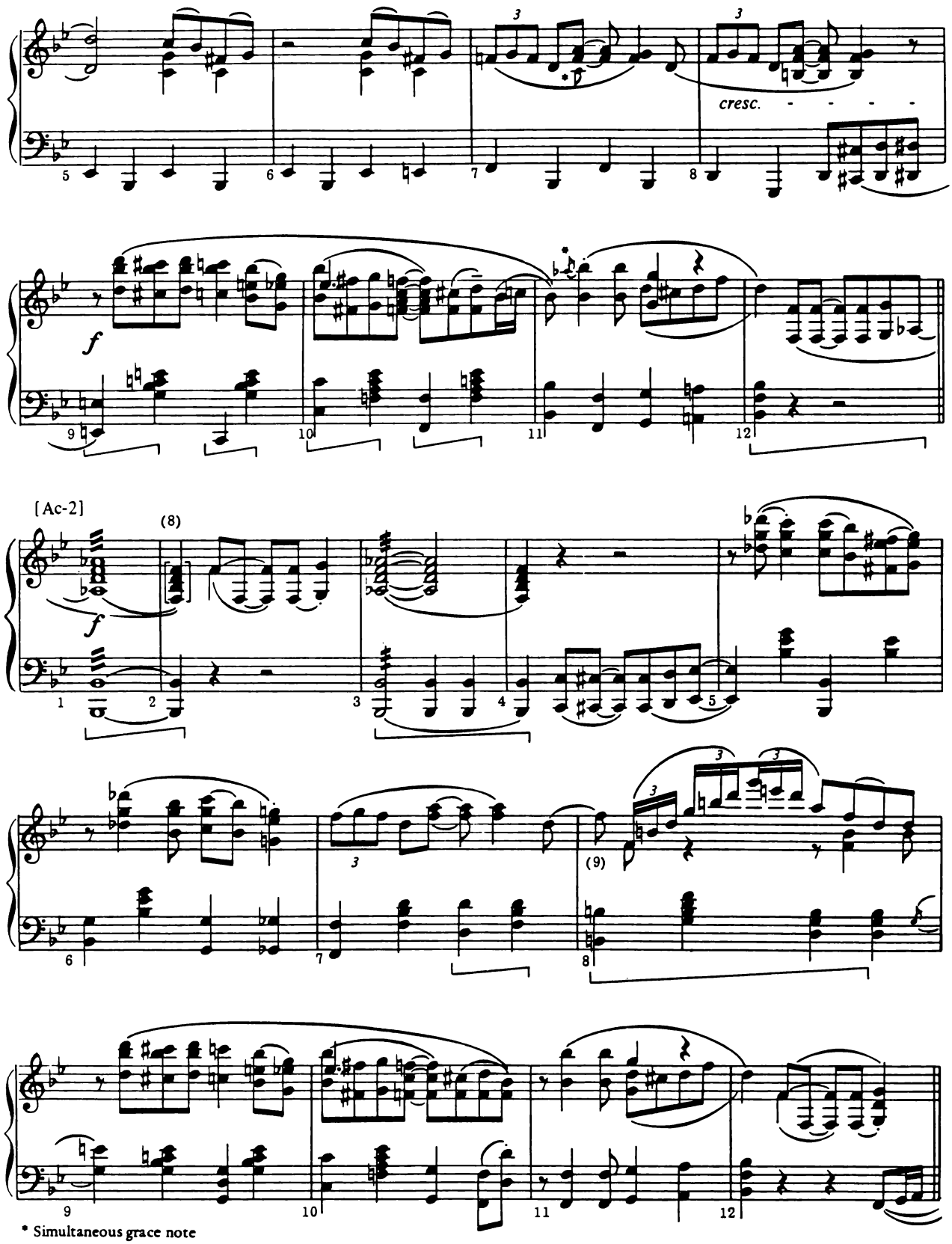
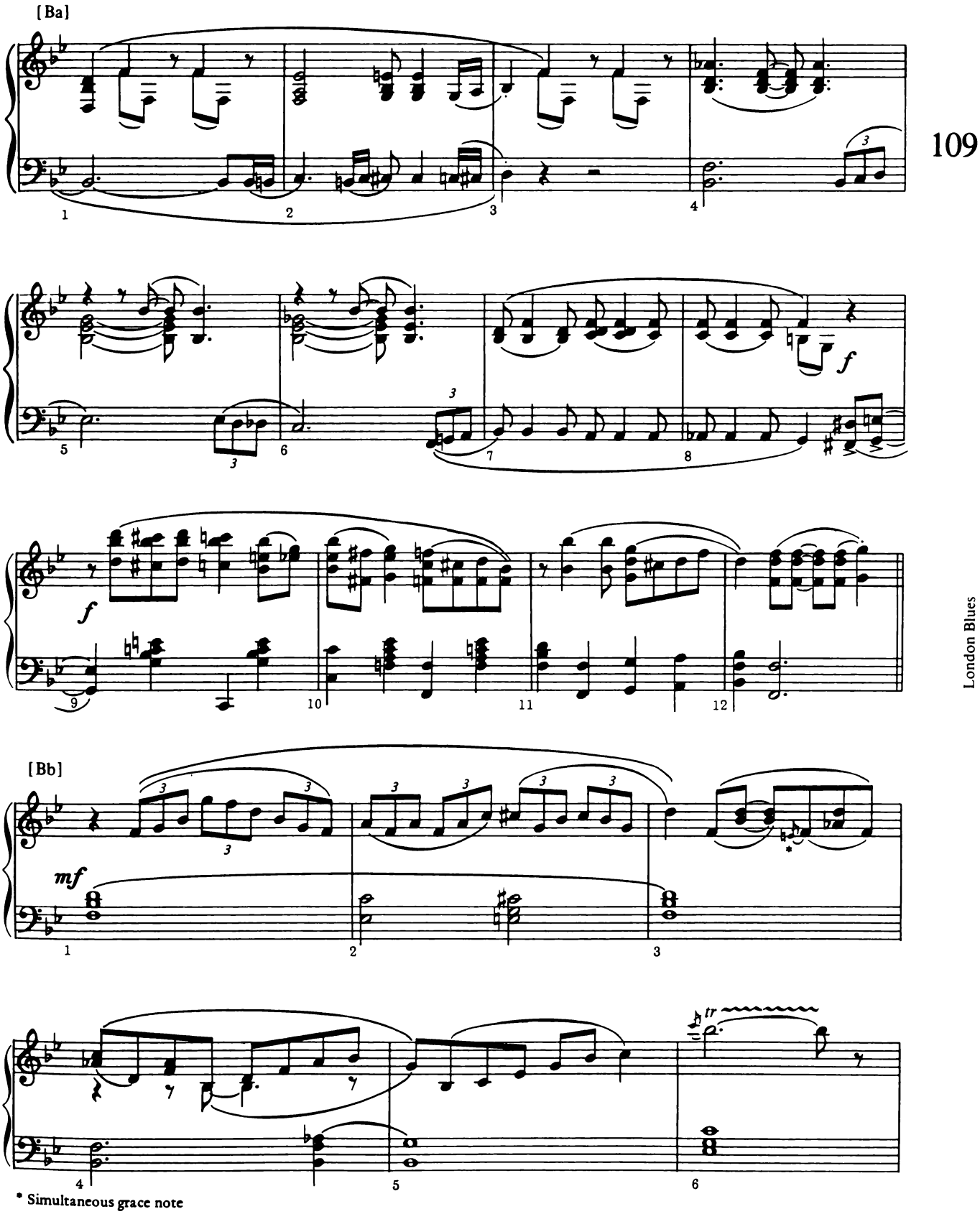
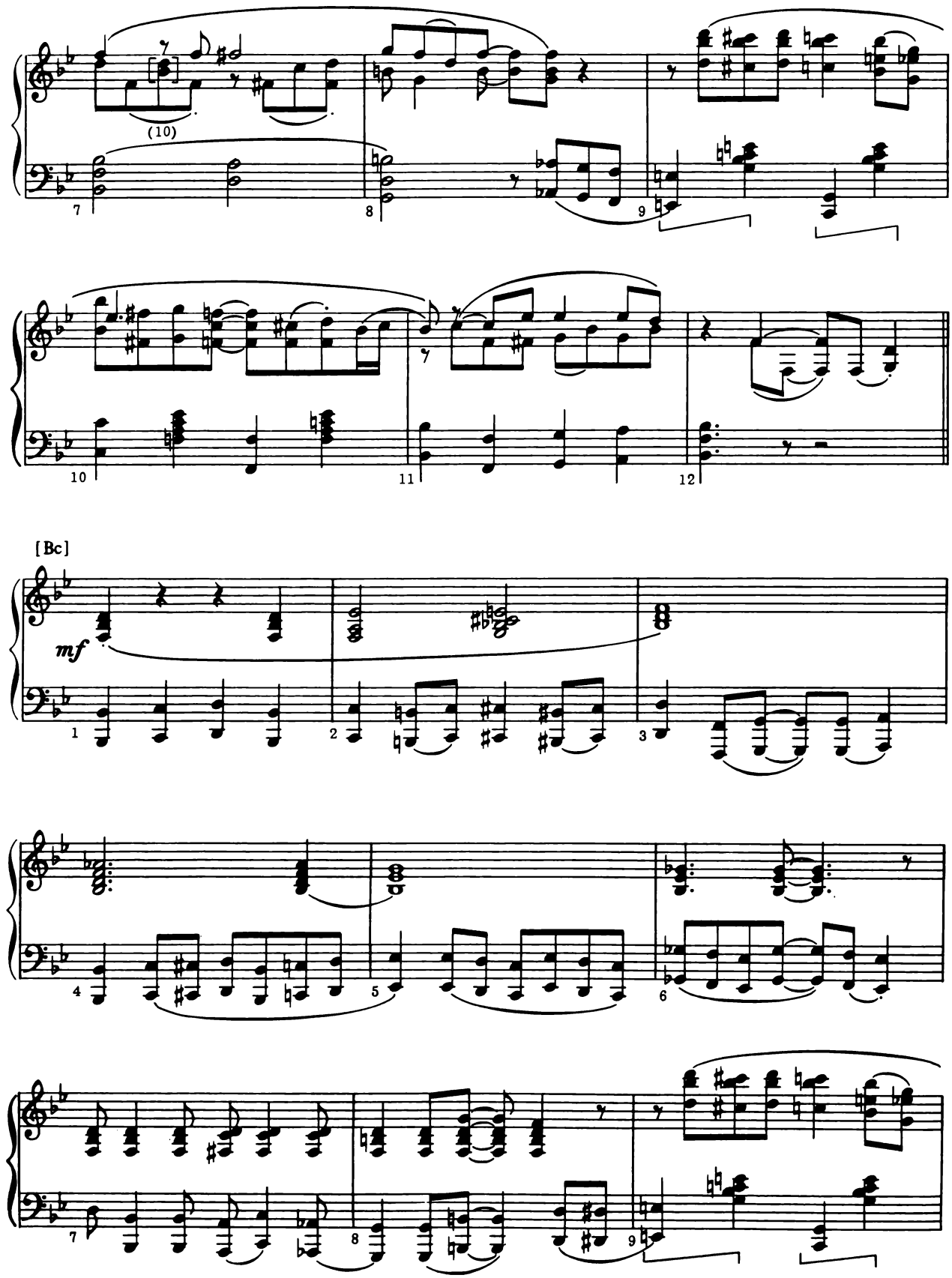


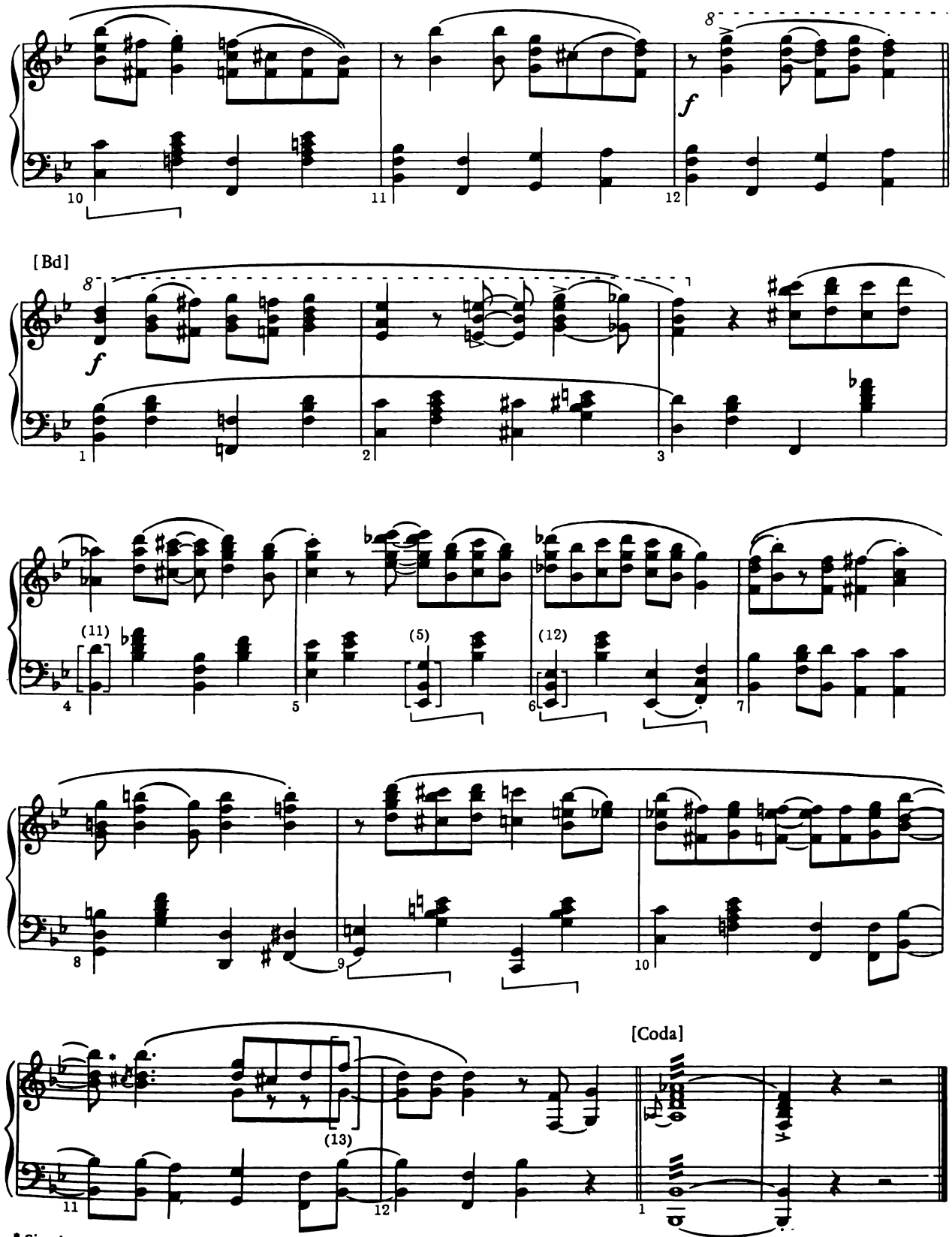

* Simultaneous grace note


[Ab-2]
mf
f
f
(7)
(5)
[Ac-1]
mf
mp
mf
* Simultaneous grace note


cresc.
f
[Ac-2]
(8)
f
(9)
* Simultaneous grace note


[Ba]
[Bb]
* Simultaneous grace note


(10)
[Bc]
mf




* Simultaneous grace note

1. Morton also plays a middle C with the two D's.
2. These two measures, the first two measures of the four-measure phrase which ends each chorus, are played differently from the way they are played everywhere else in the piece. Morton seems to have been disoriented momentarily here, as the mistakes show. He would probably have preferred to play, and the reader may wish to play, a more typical version as found in measures 9 to 12 of any of the next choruses.
3. Morton actually plays the lower written B♭ and a B♮ an octave and a minor second above.
4. Morton actually plays the upper written A and a B♭ a seventh below.
5. This is not what Morton played. What appears here on the recording is a strongly played F below middle C. The way it is articulated suggests that it is the missed top note of the tenth shown, played rolled upward. The other, perhaps more typical, usage here would have been for Morton to play an octave E♭.
6. The D below this E♮ also sounds faintly.
7. There is also a D♭ above the top E♭, according to the rest of the piece, a mistake.
8. The top F does not actually sound here but Morton plays it in the other three interior placements of this idea and in the coda where it appears again.
9. Exactly what Morton played in this measure is unclear. The notated solution is partly conjectural.
10. Morton also plays C♯ between the D and B♭.
11. Morton plays a middle C on top instead of or in addition to the D.
12. It is not clear what Morton plays here, though it certainly is not correct. The notation provides what Morton probably intended.
13. There is also a C between the F and G, a mistake.

# SHREVEPORT STOMP

COPYRIGHT:

April 1, 1925: orchestration; Melrose Brothers Music Company.

RECORDINGS:

*June 9, 1924: piano solo; Gennett 5590 (11908-A); ♩ = c. 230 increasing to c. 236,
+1924: piano roll; Vocalstyle 50481,
June 11, 1928: Jelly-Roll Morton's Trio; Victor 21658 (45623-1); ♩ = c. 218 increasing to c. 229.

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Shreveport Stomp

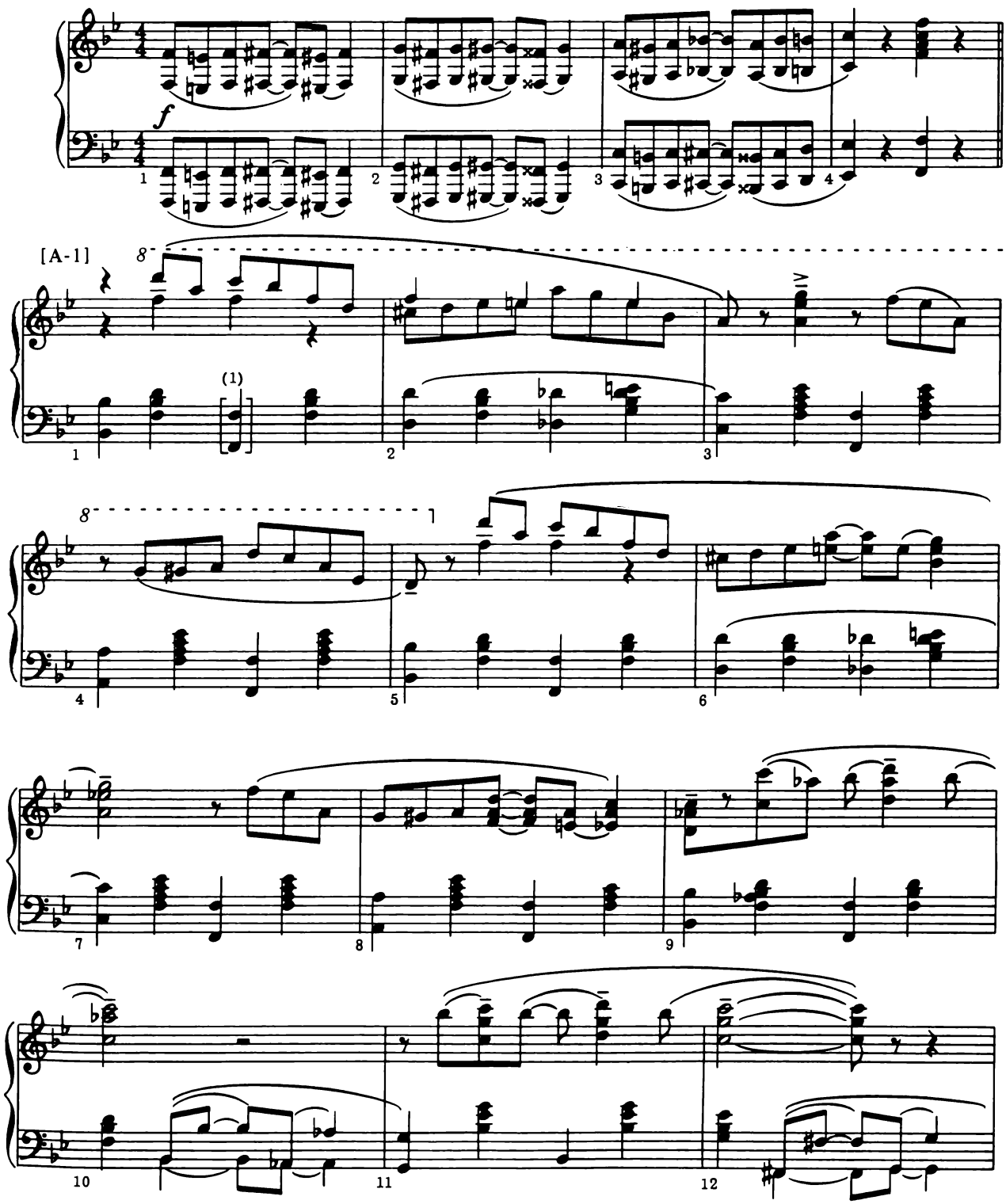
# Shreveport Stomp

[Introduction]

"Jelly Roll" Morton

♩= c. 230-236





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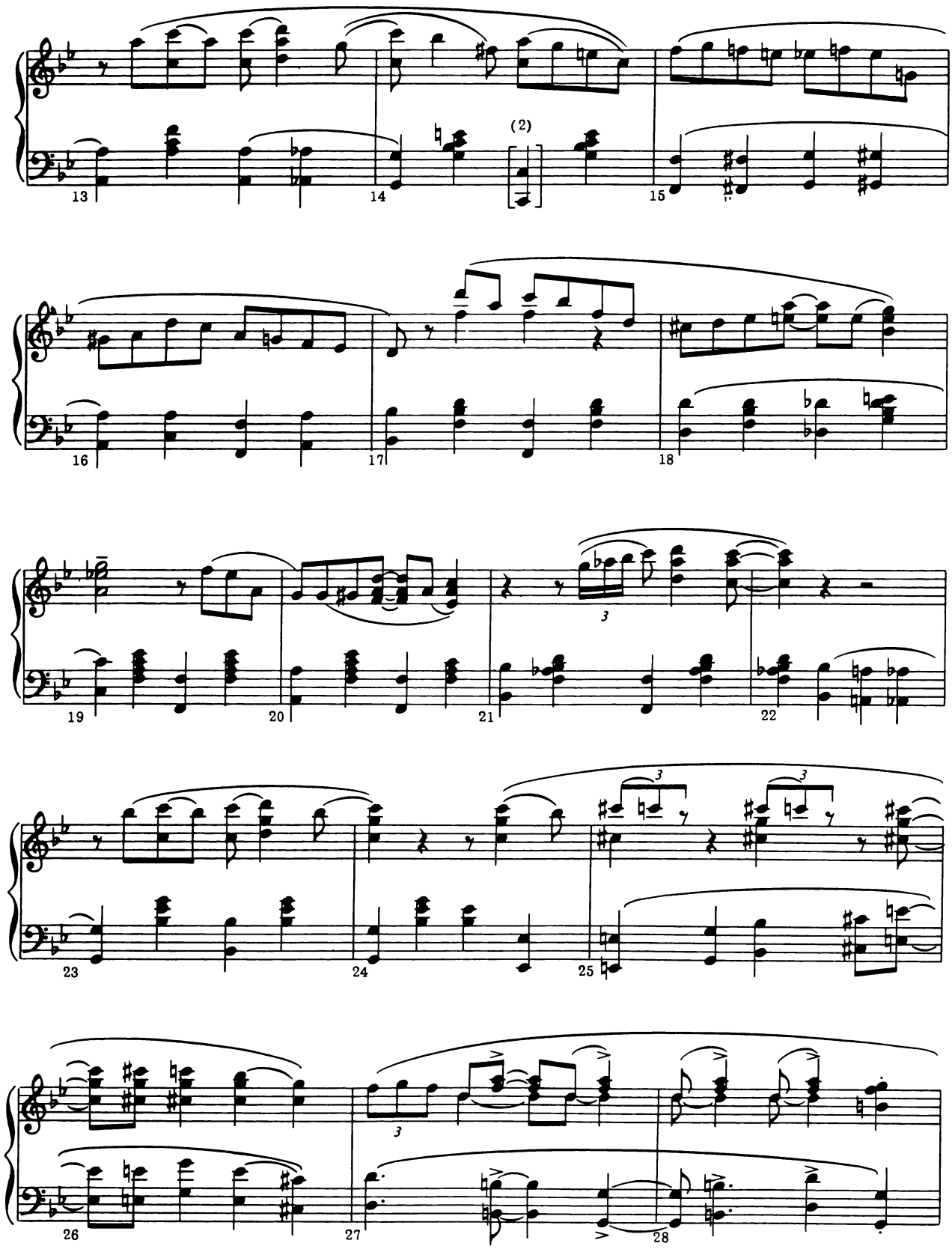
(2)
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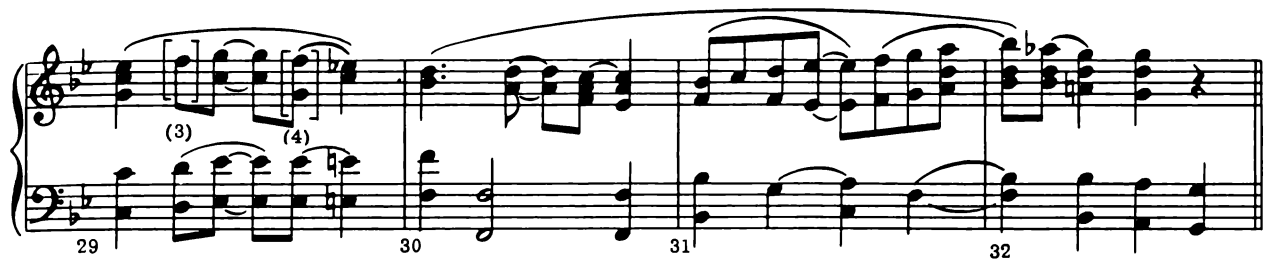
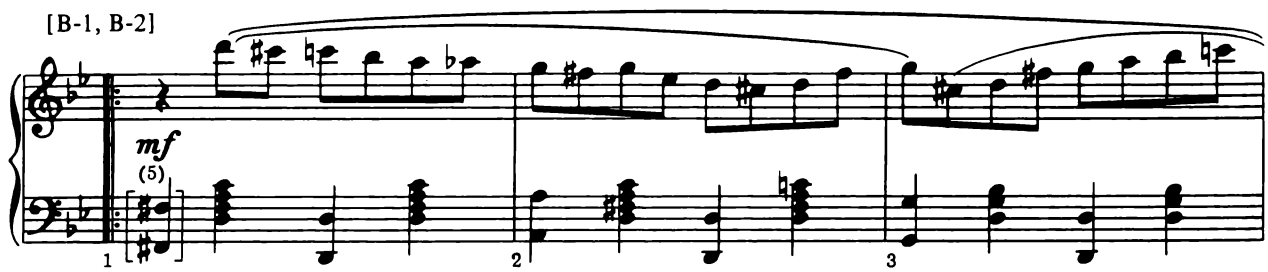

(3)
(4)
29
30
31
32


[B-1, B-2]
mf
(5)
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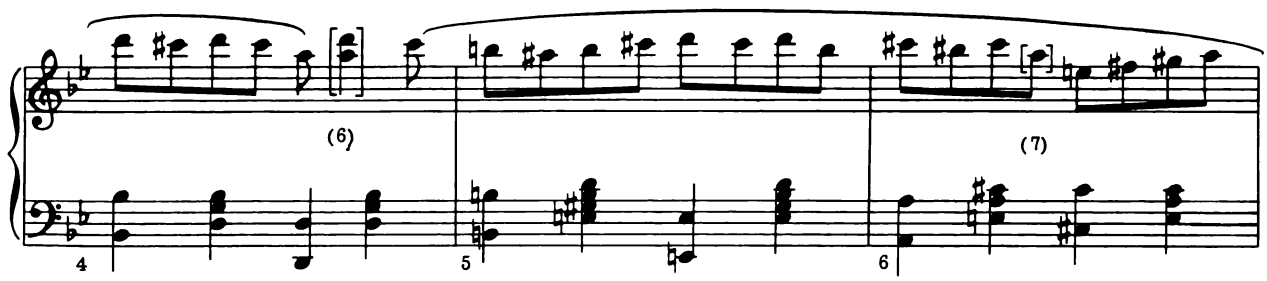
2
3


(6)
(7)
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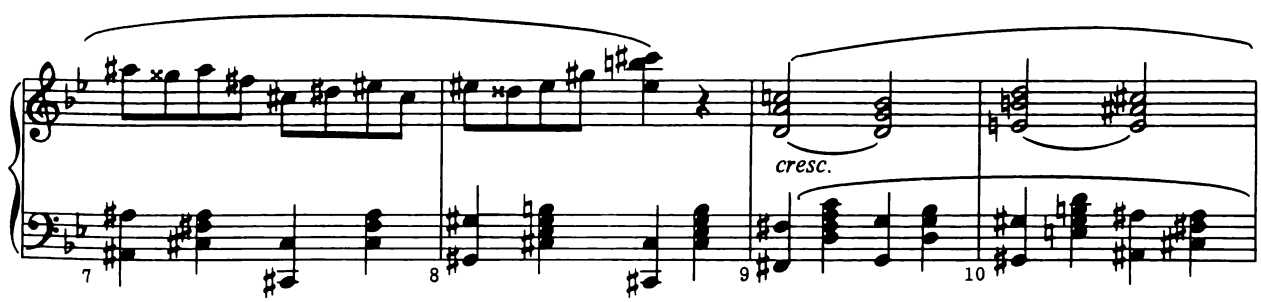
cresc.
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8
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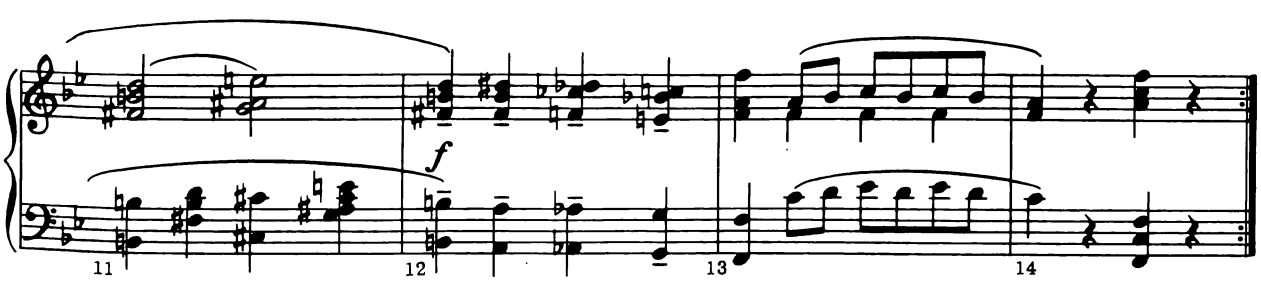
f
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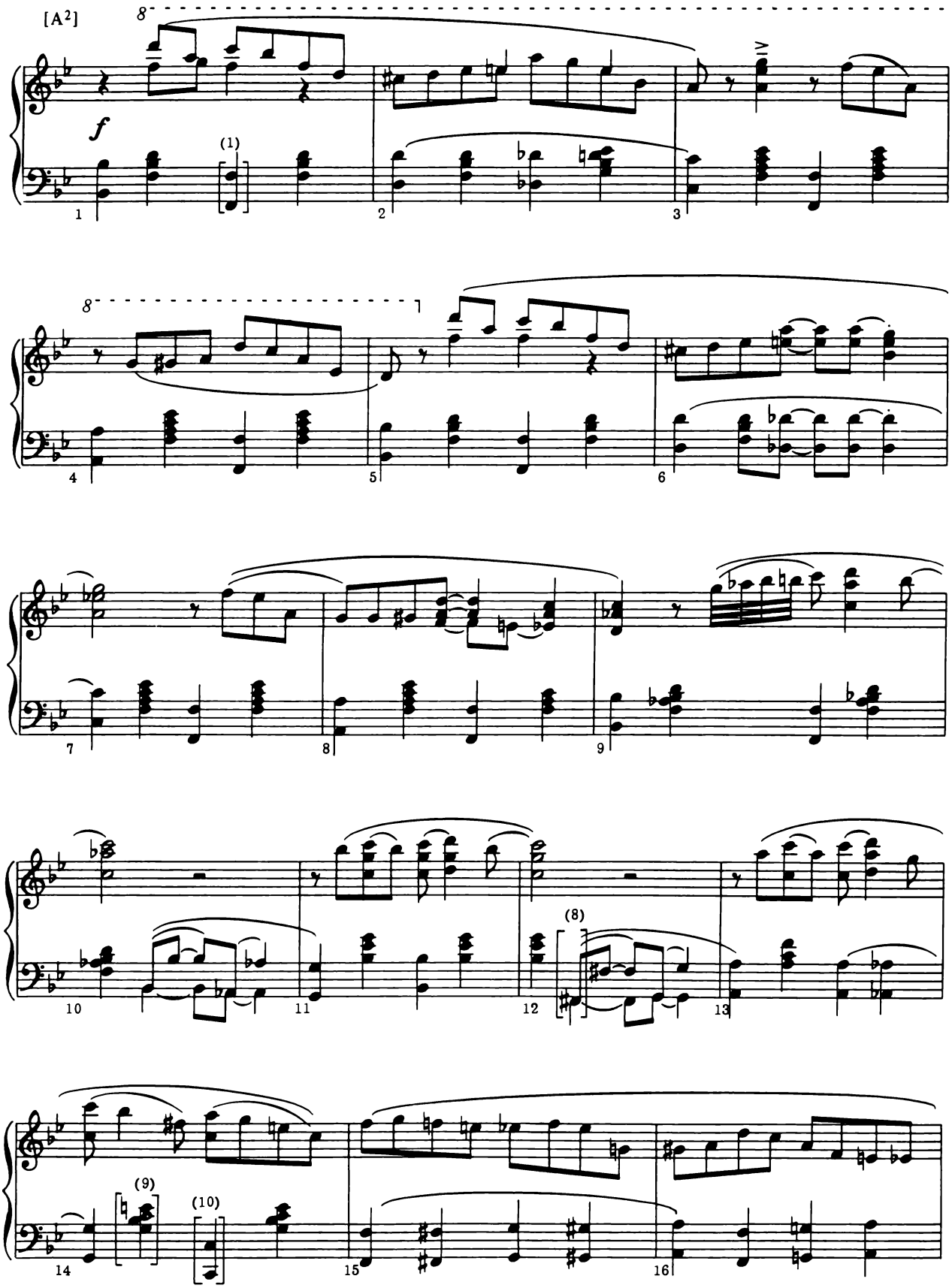
[A2]
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f
(1)
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(9)
(10)
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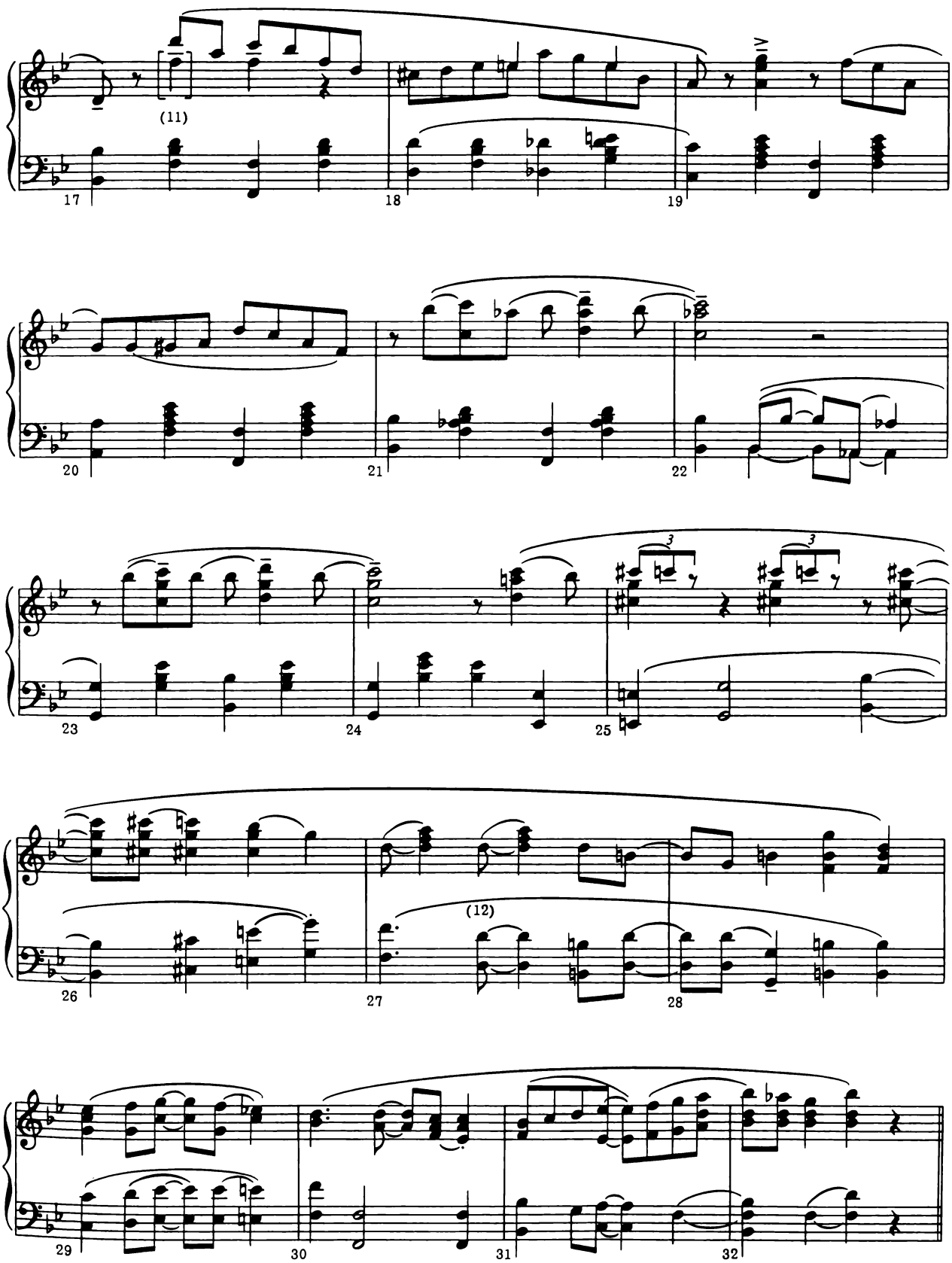
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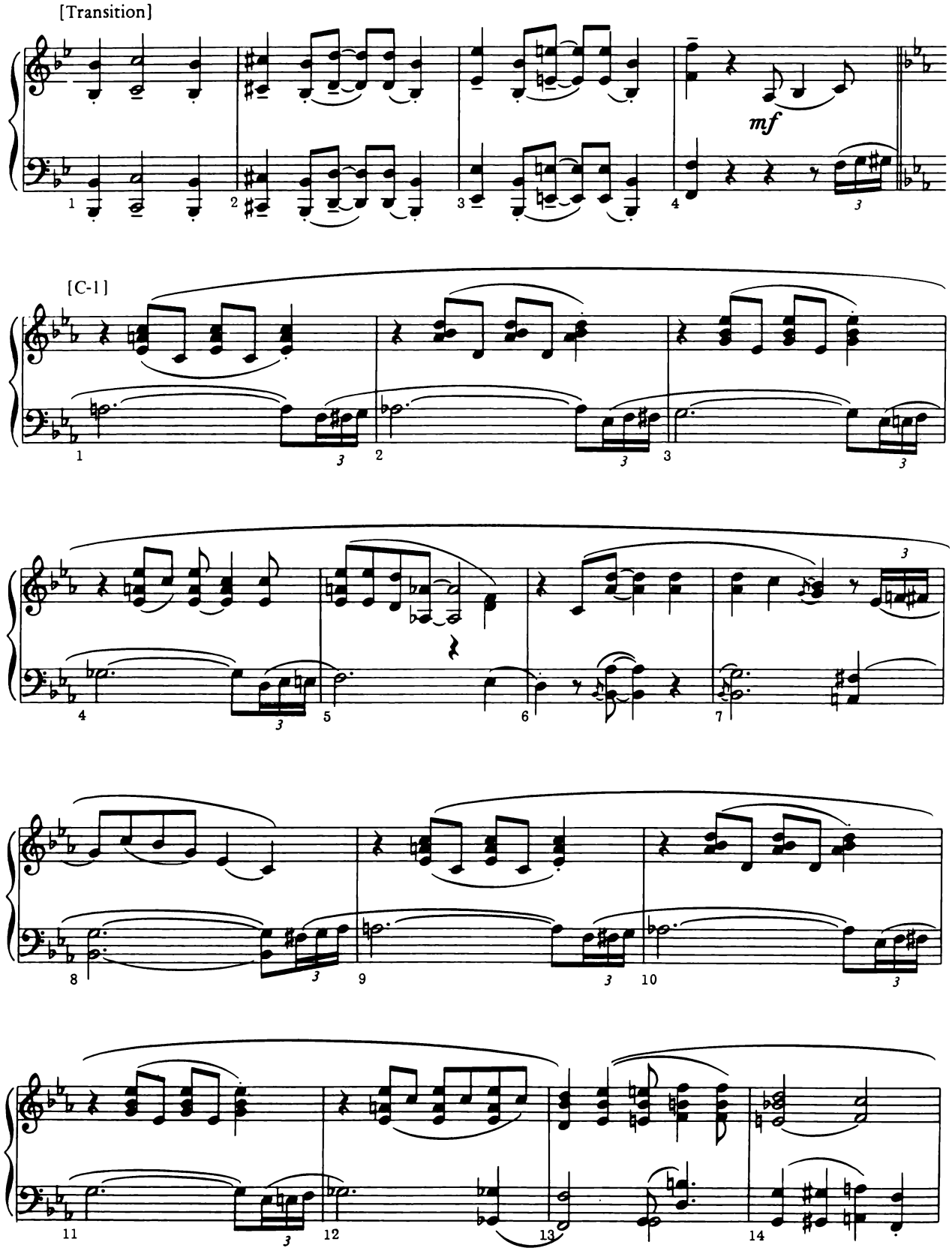
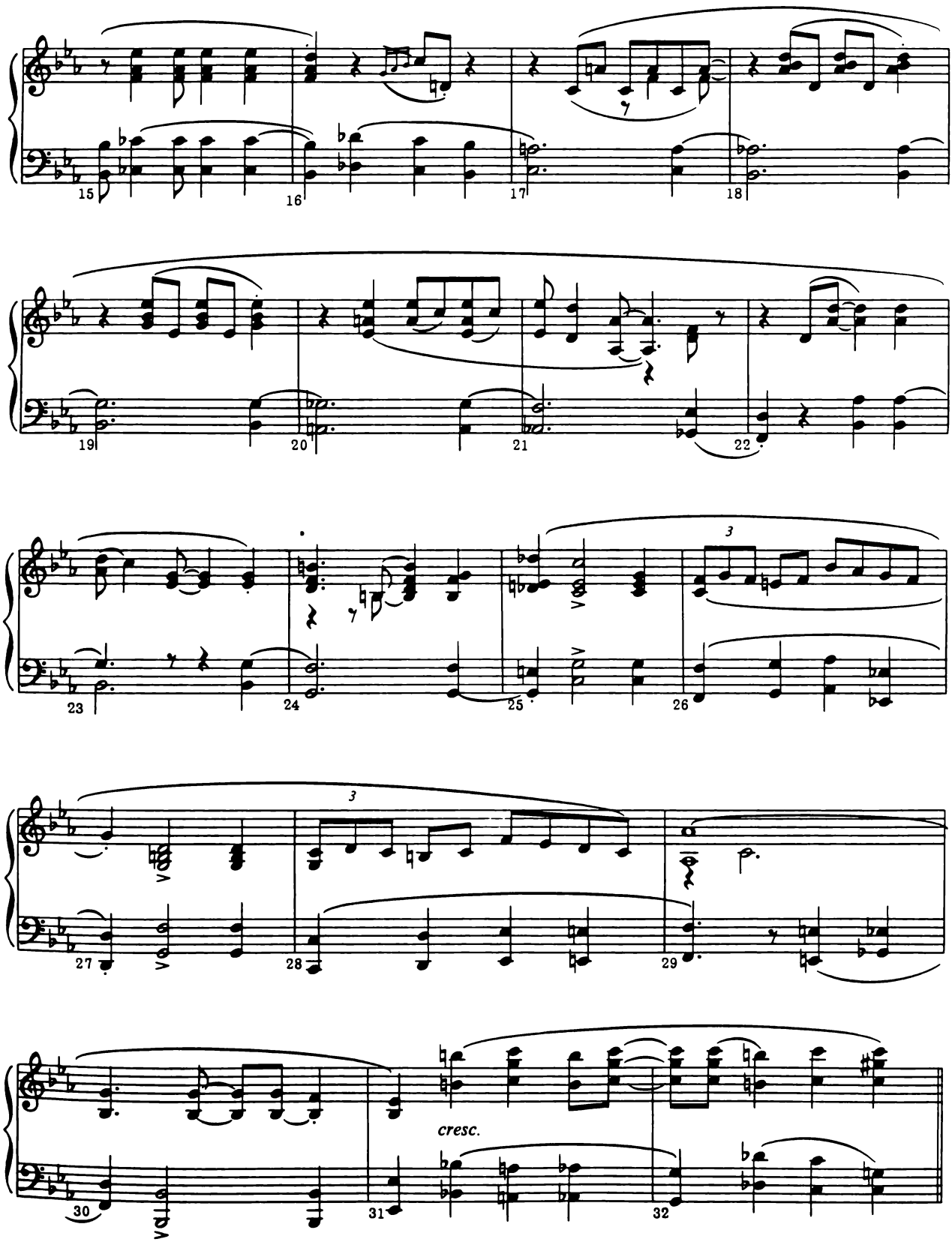

[Transition]
mf
[C-1]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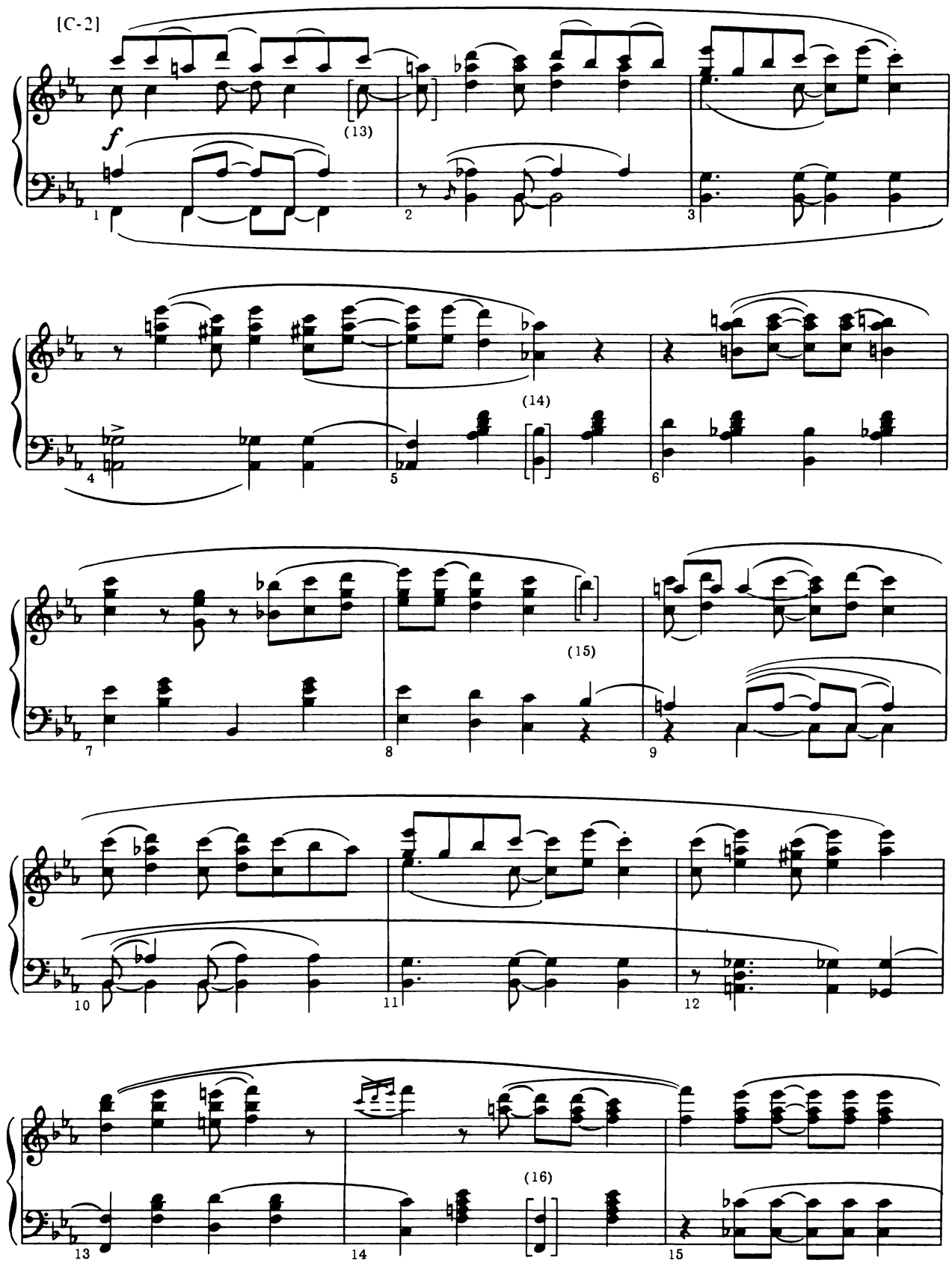
cresc.


[C-2]
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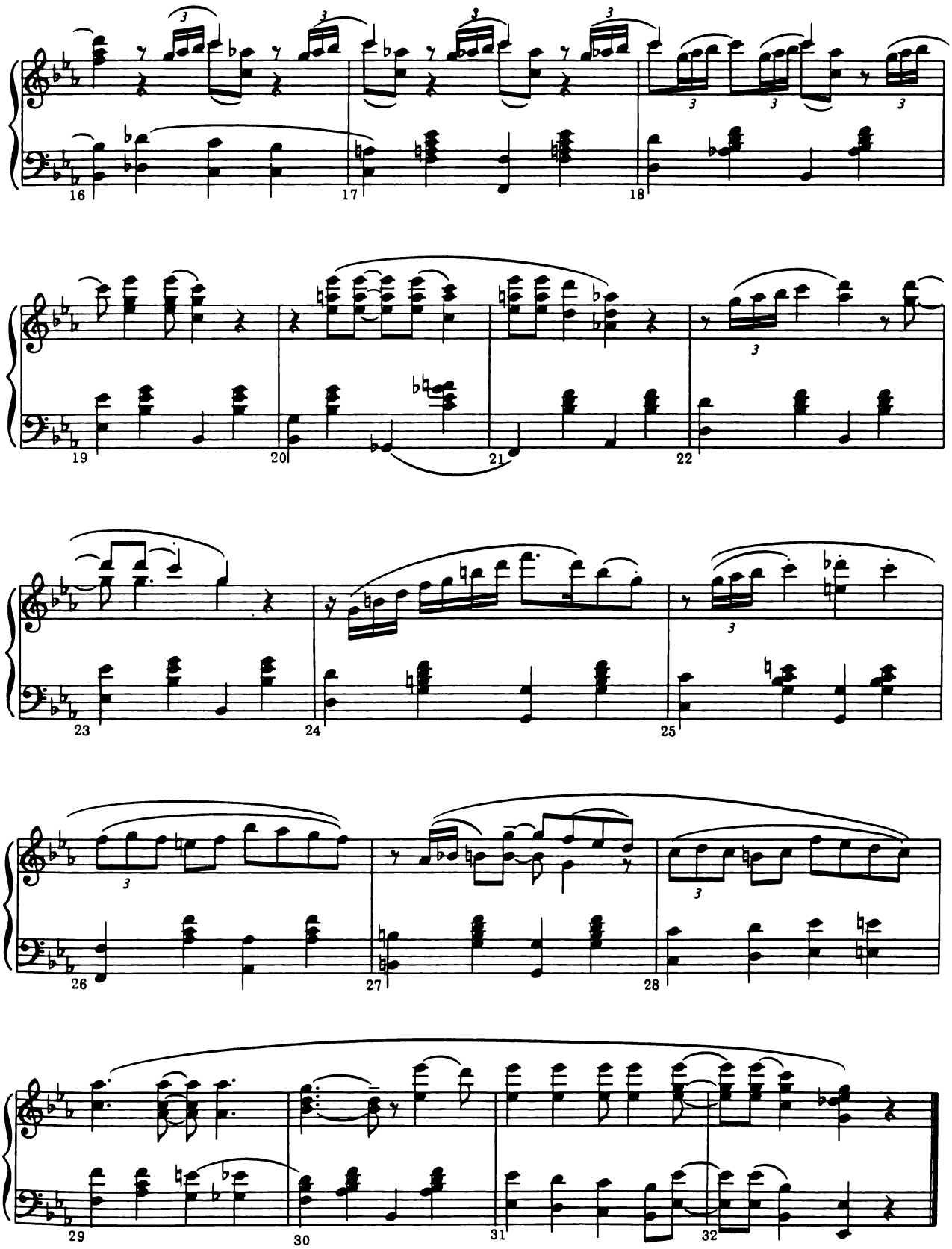
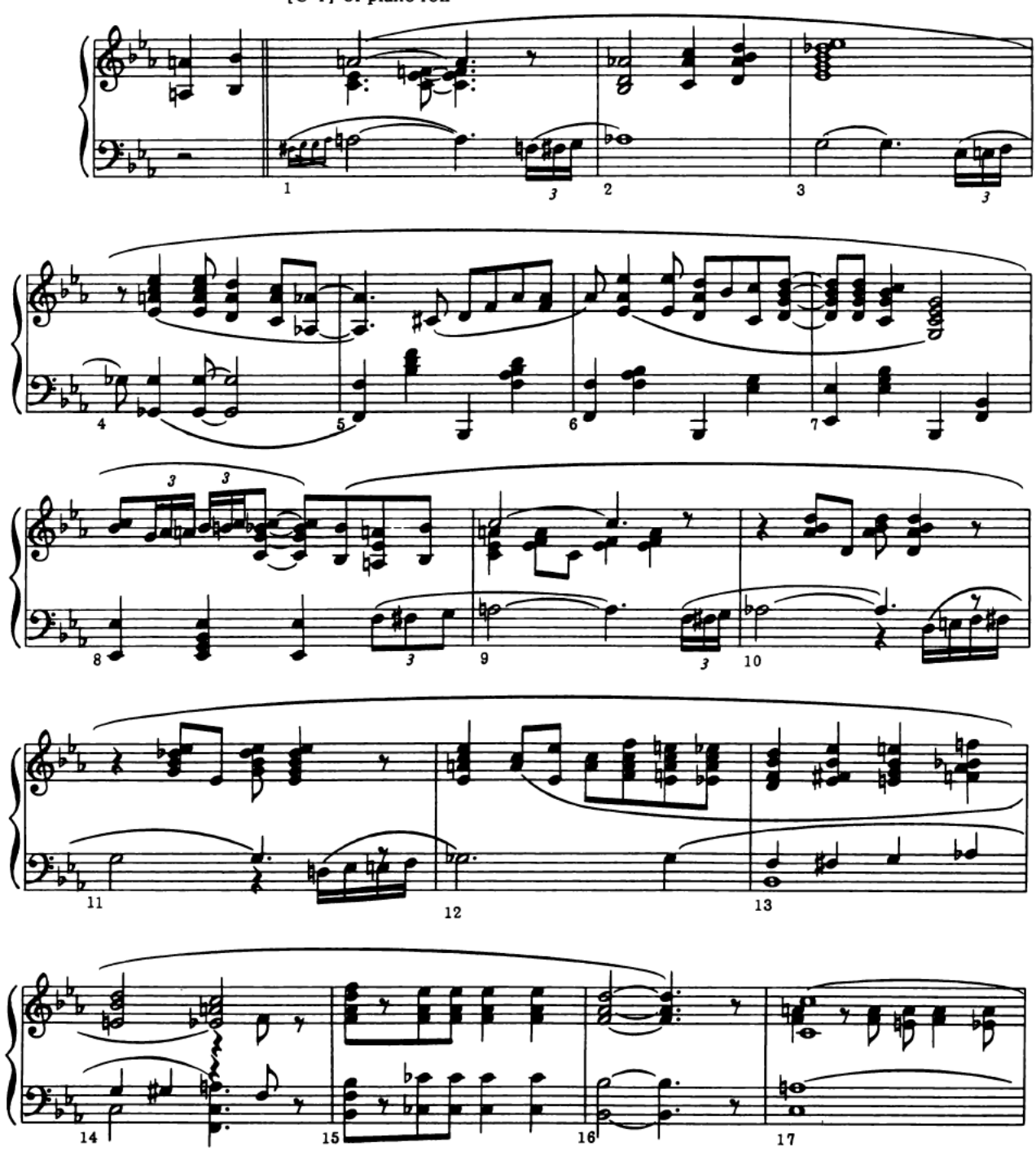
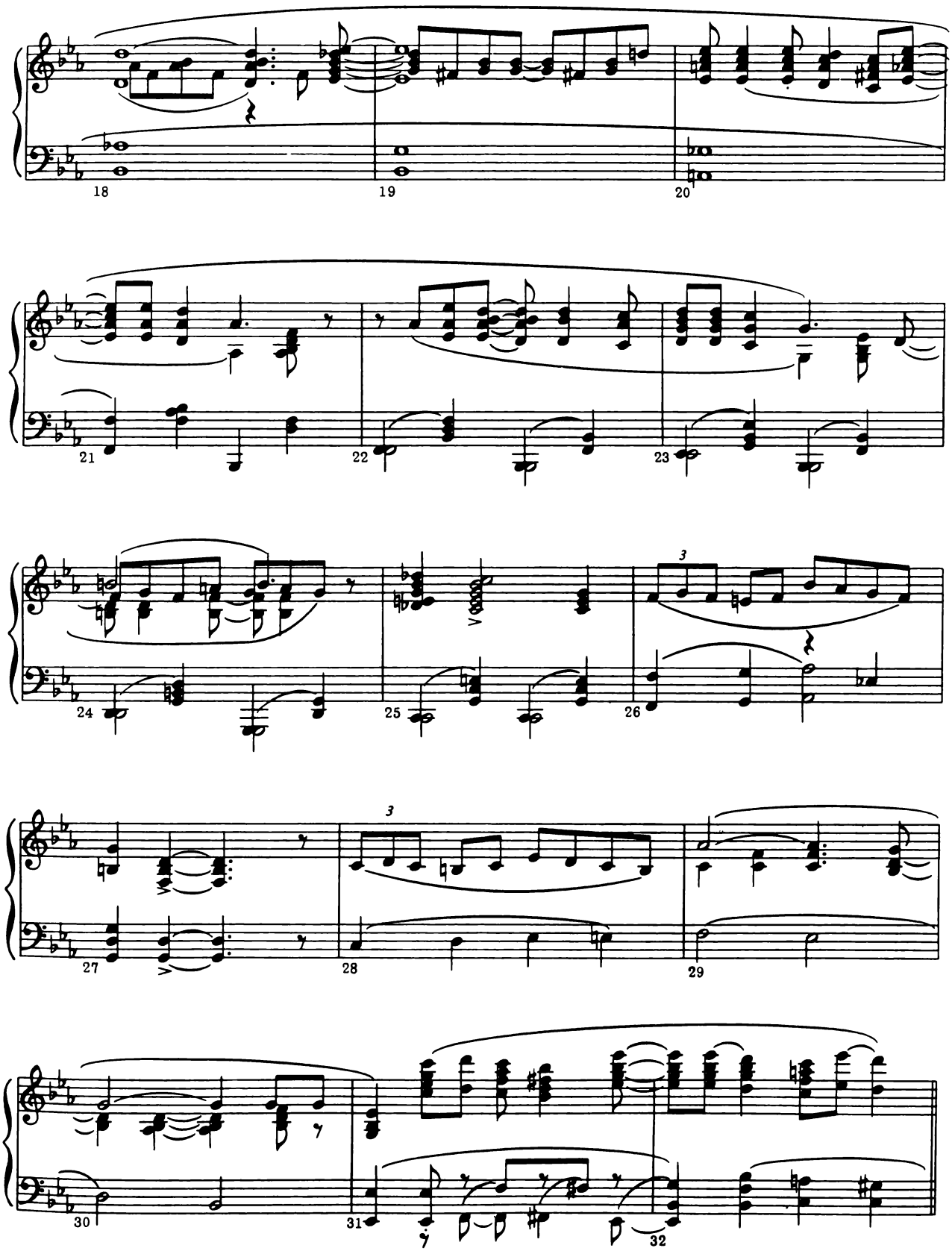


[C-1] of piano roll

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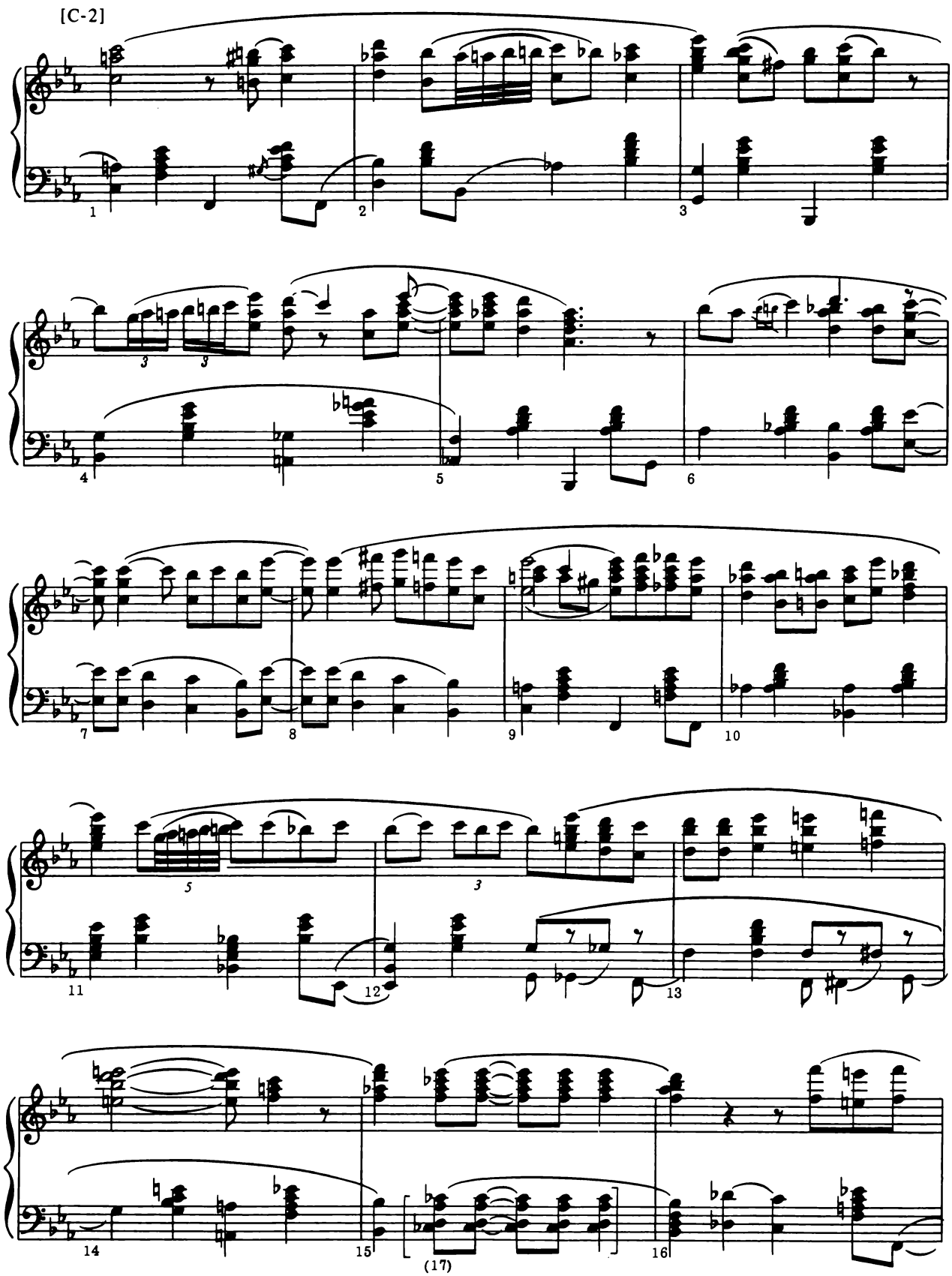
[C-2]
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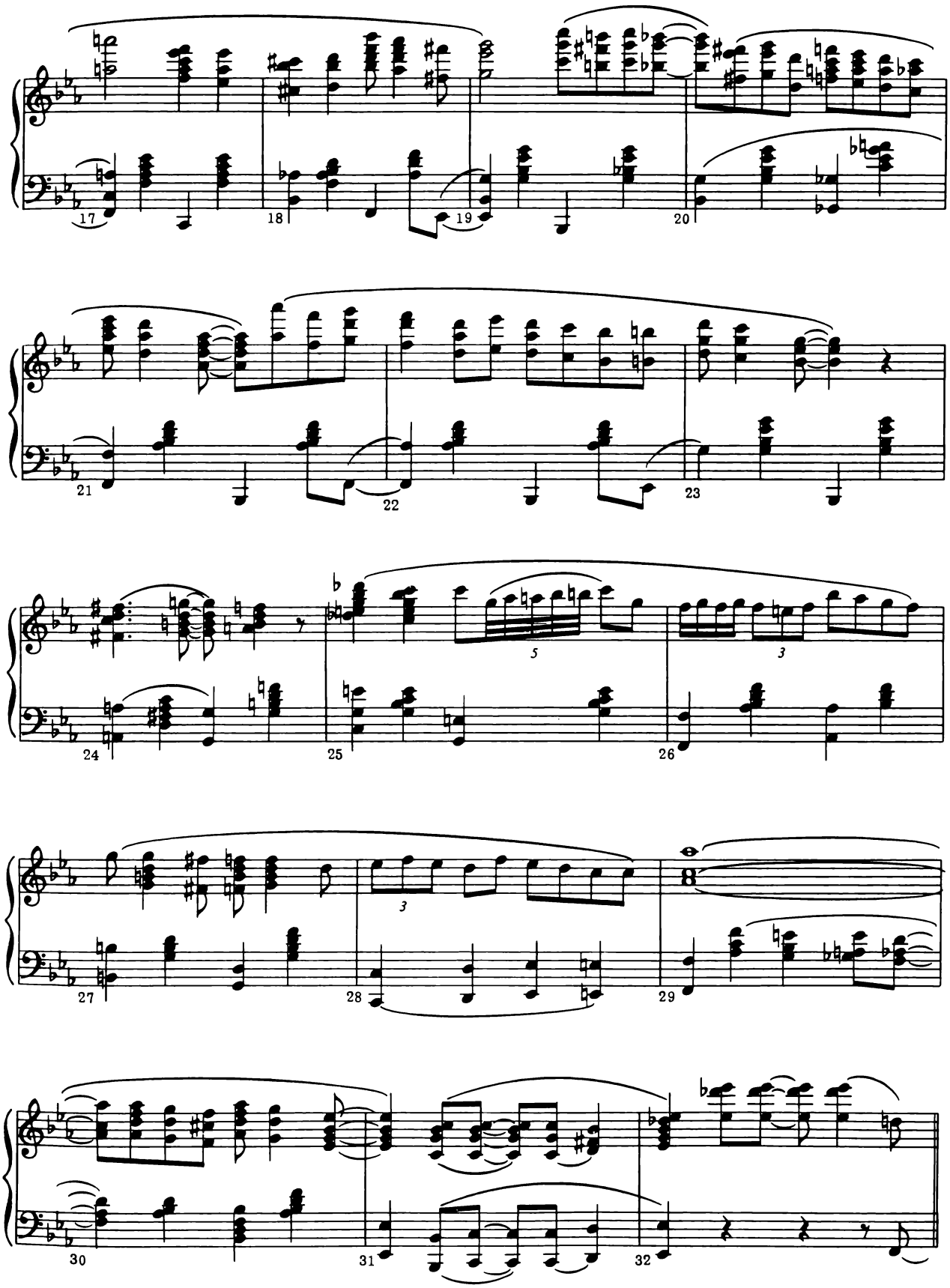
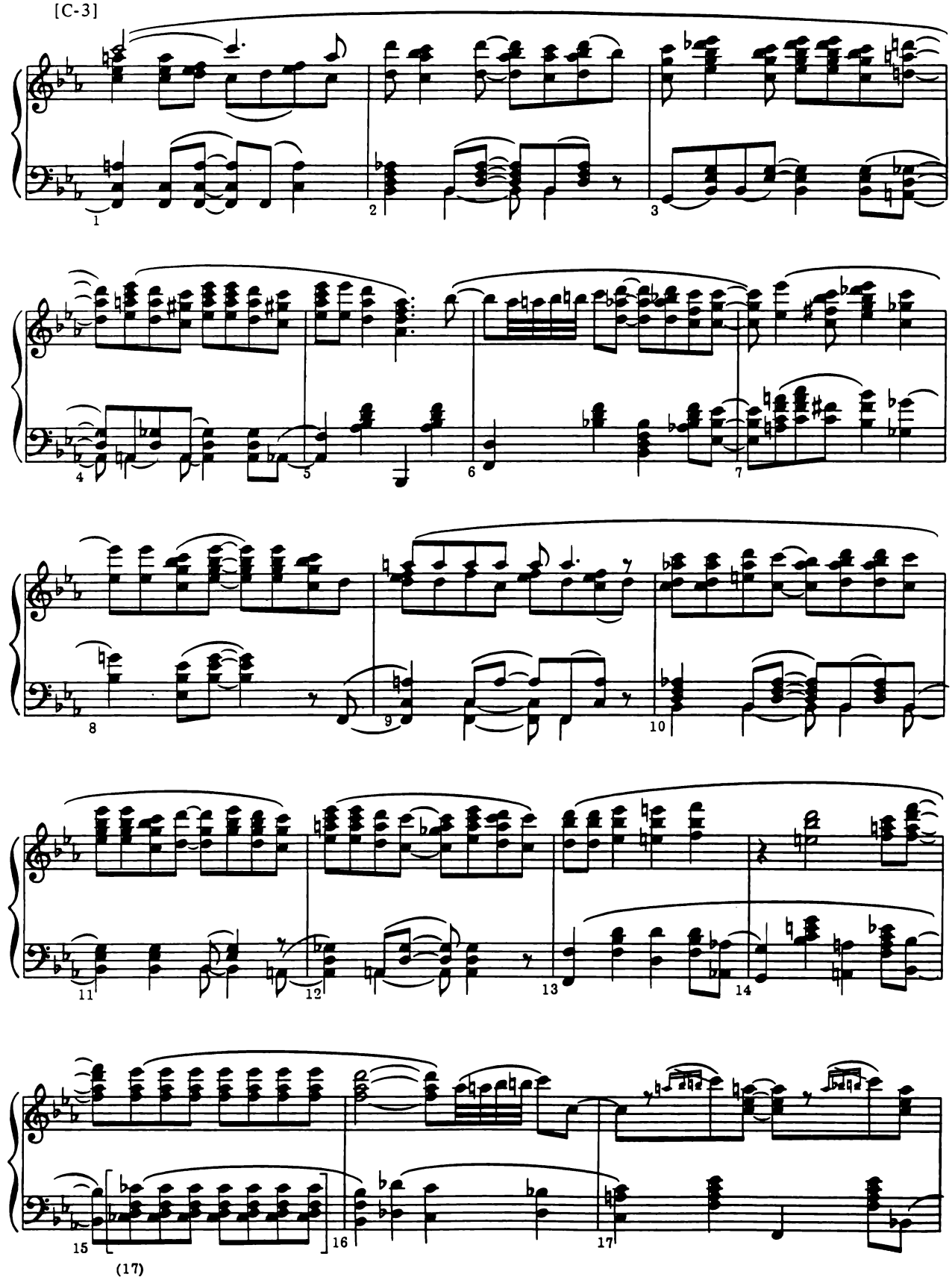
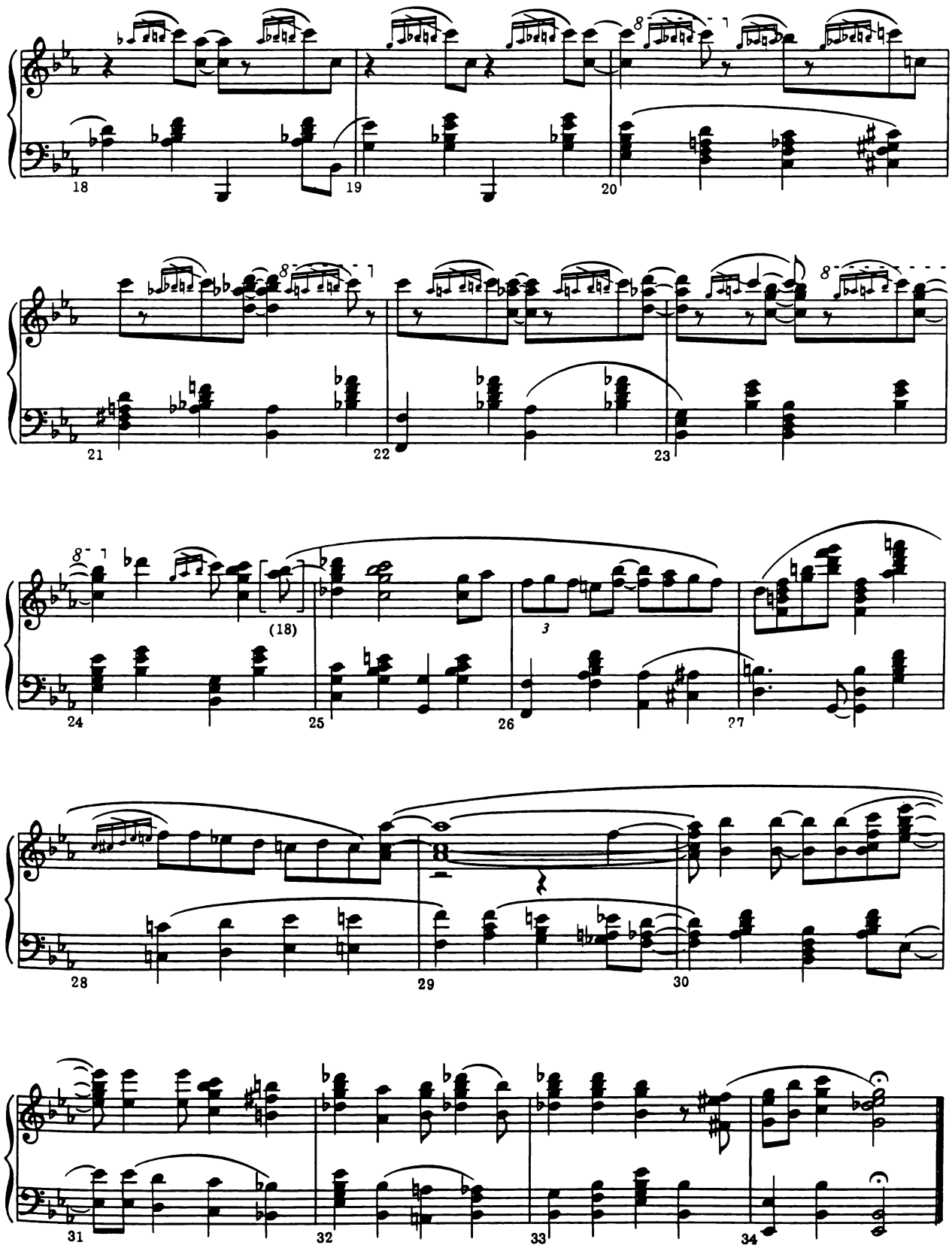


[C-3]

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(18)
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33
34

1. Morton actually plays a G octave a second higher.
2. Morton actually plays a D octave a second higher.
3. Morton actually plays a G here.
4. The lower pitch on the recording is an A, not a G.
5. When repeating this strain Morton plays an A octave here, a third higher than the F♯ octave.
6. When repeating this strain Morton adds a lower D and plays, by mistake, a C♯ under the top D.
7. In both statements of the strain Morton plays an A♯ here.
8. A low F♮ also sounds with the F♯.
9. This chord also contains a lightly played B♮ below middle C.
10. Morton actually plays a D octave a second higher.
11. An E♮ below the F also sounds.
12. The right and left hands are not precisely together here.
13. Morton also plays a D above the lower C.
14. A C♭ above the higher B♭ also sounds.
15. An A♮ below the B♭ also sounds.
16. A G above the higher F also sounds.
17. The left-hand D is a wrong note, probably an editorial insertion.
18. The A♭ is a wrong note.

# BIG FOOT HAM
## *also known as* BIG FAT HAM *and* HAM AND EGGS

COPYRIGHT:

August 11, 1923: piano solo version, Morton holograph; Lloyd Smith,
April 2, 1928 (as *Ham and Eggs*): lead sheet*, Morton holograph; Triangle Music Company.

RECORDINGS:

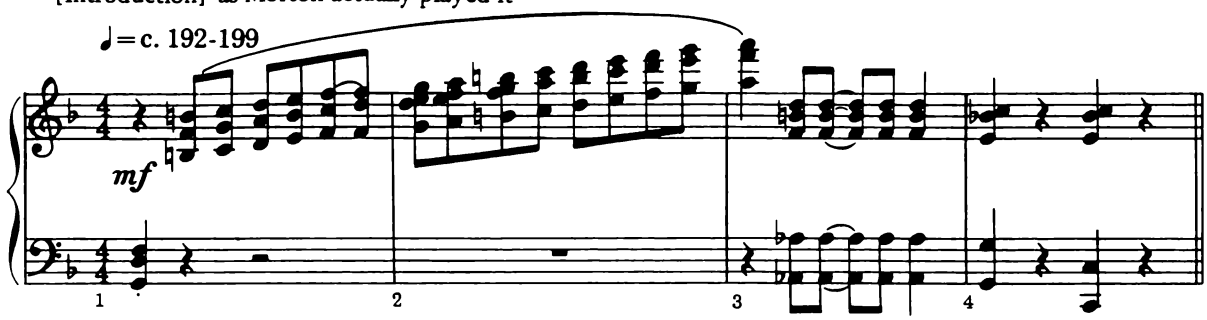
June, 1923: Jelly Roll Marton *(sic)* and His Orchestra; Paramount 12050 (1434-1); ♩ = c. 163 decreasing to c. 159,
*June 9, 1924: piano solo; Gennett 5552 (11912-A); ♩ = c. 192 increasing to c. 199,
March 13, 1928 (as *Ham and Eggs*): Johnny Dunn and his Band, with Morton, piano; Columbia 14358-D (145760-2); ♩ = c. 192.

# Big Foot Ham

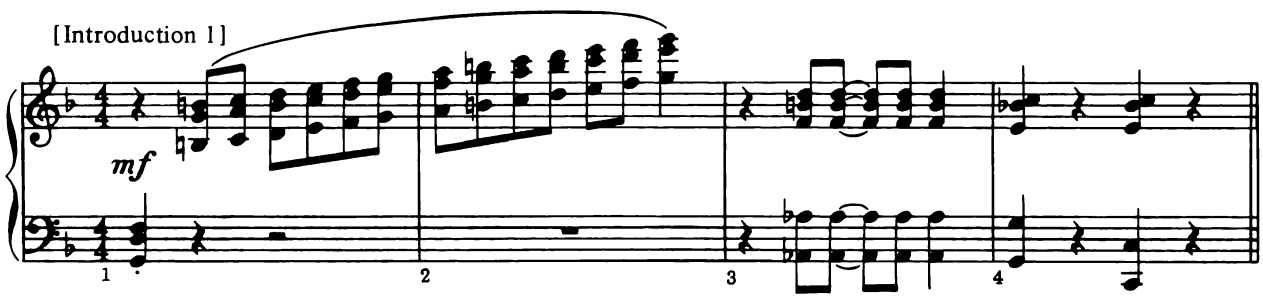
"Jelly Roll" Morton

[Introduction] as Morton actually played it

♩= c. 192-199




[Introduction 1]

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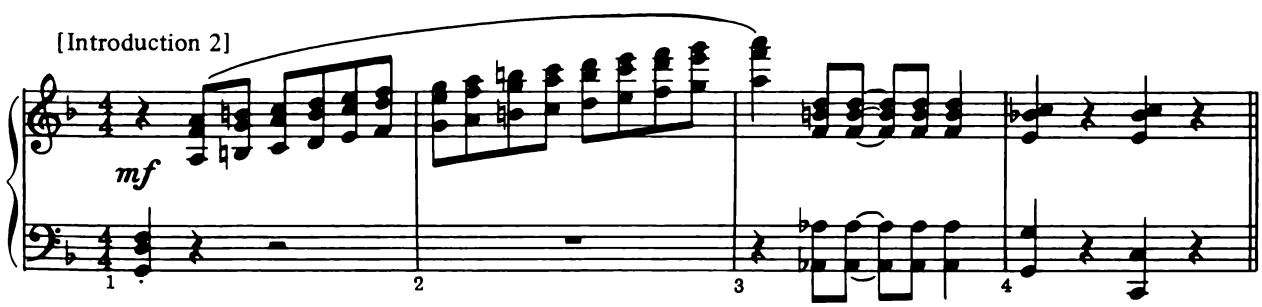
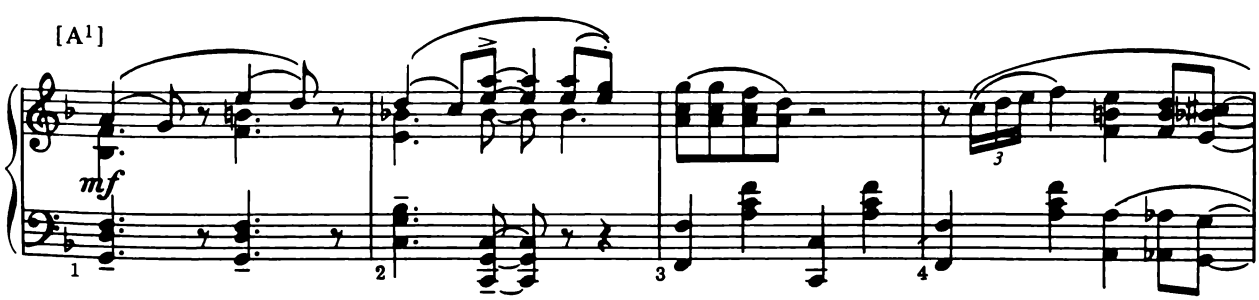



[A1]

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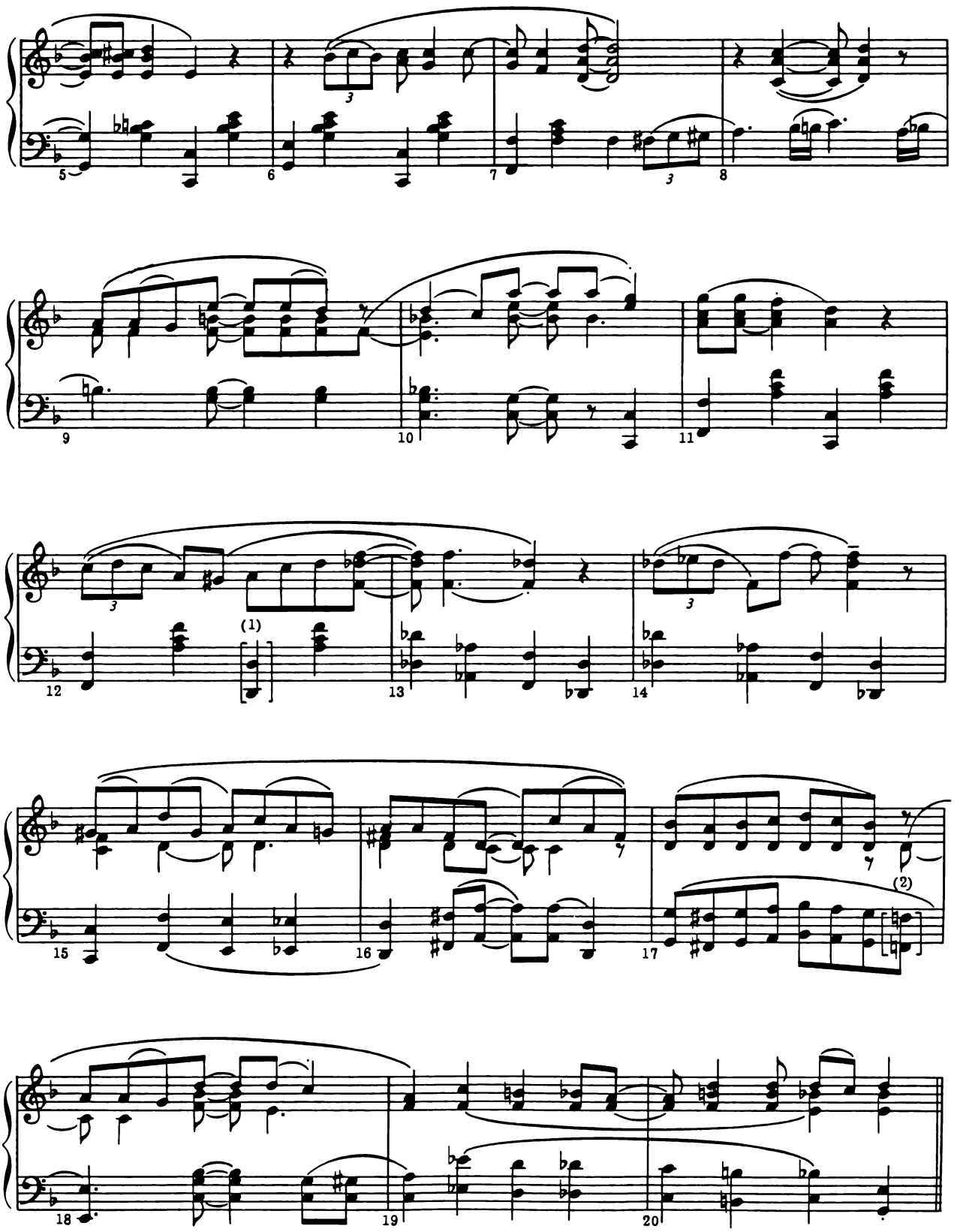

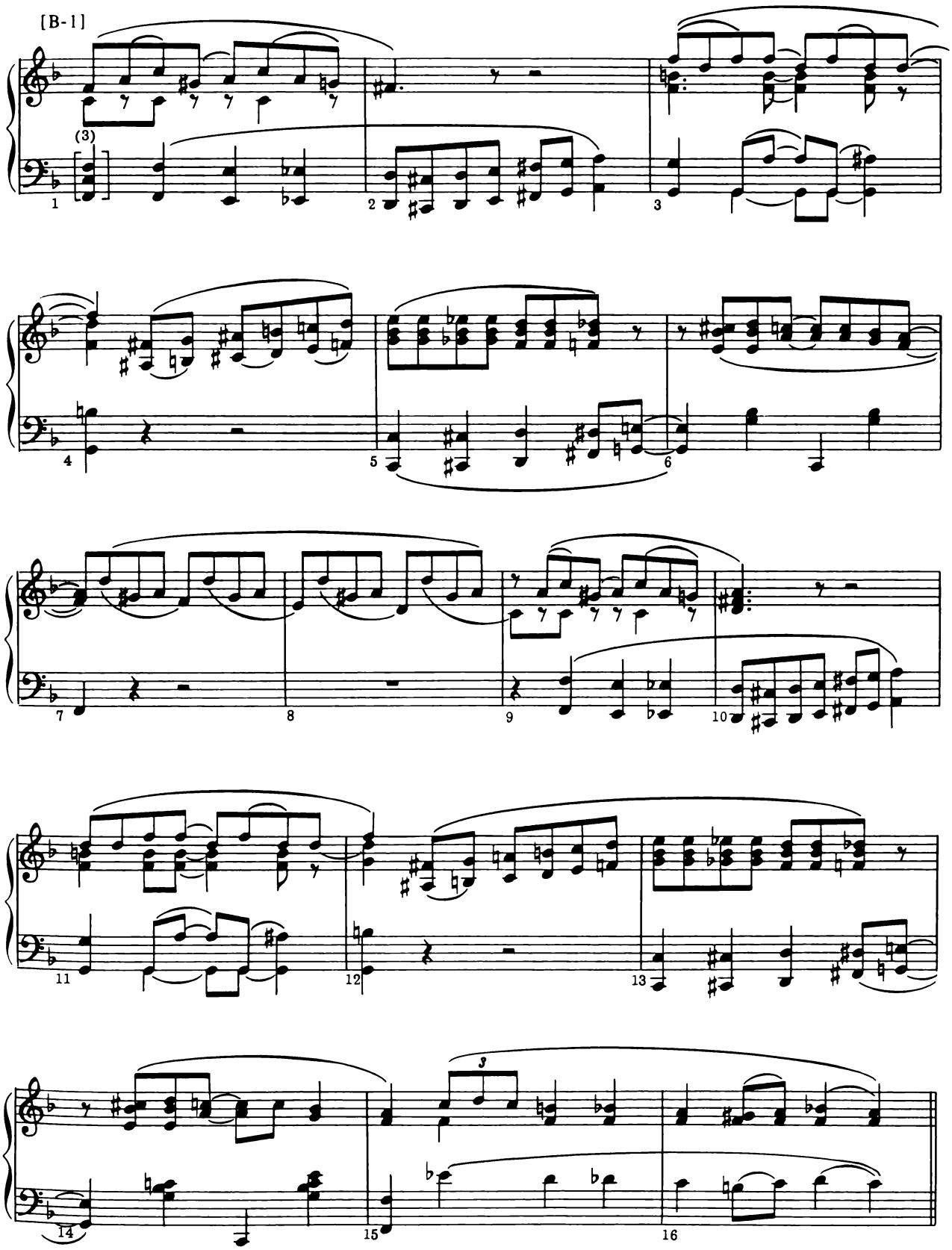
[B-1]
(3)
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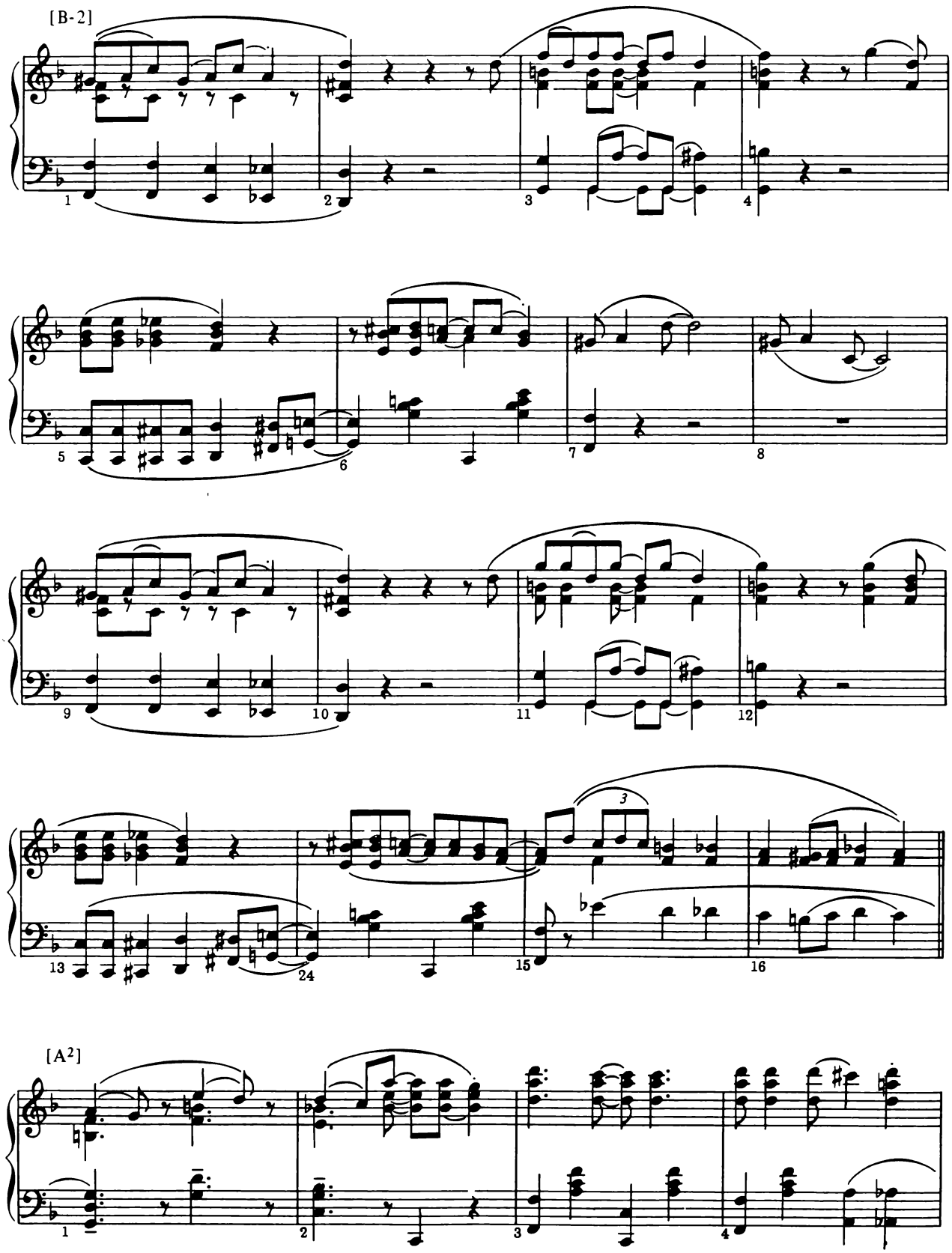
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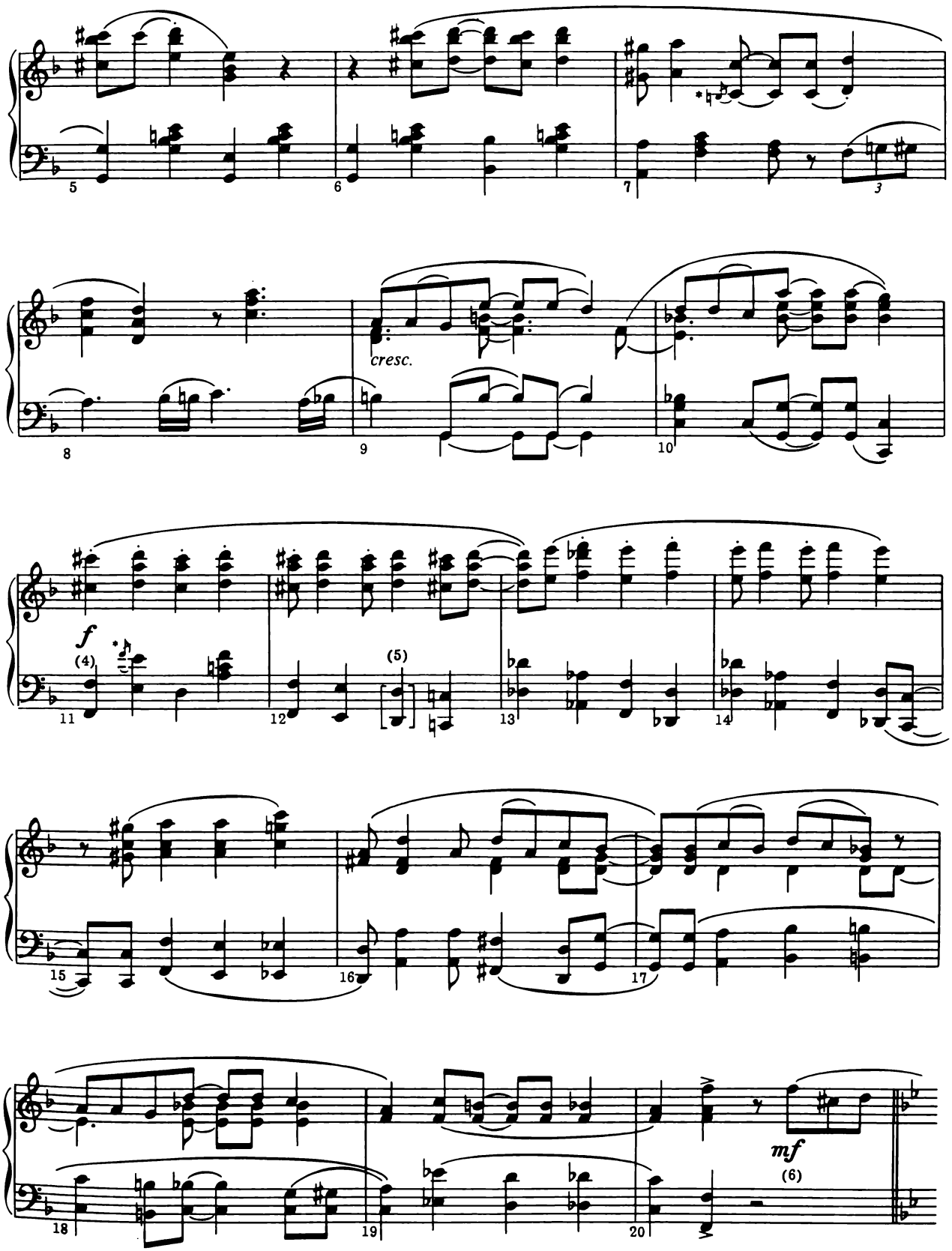
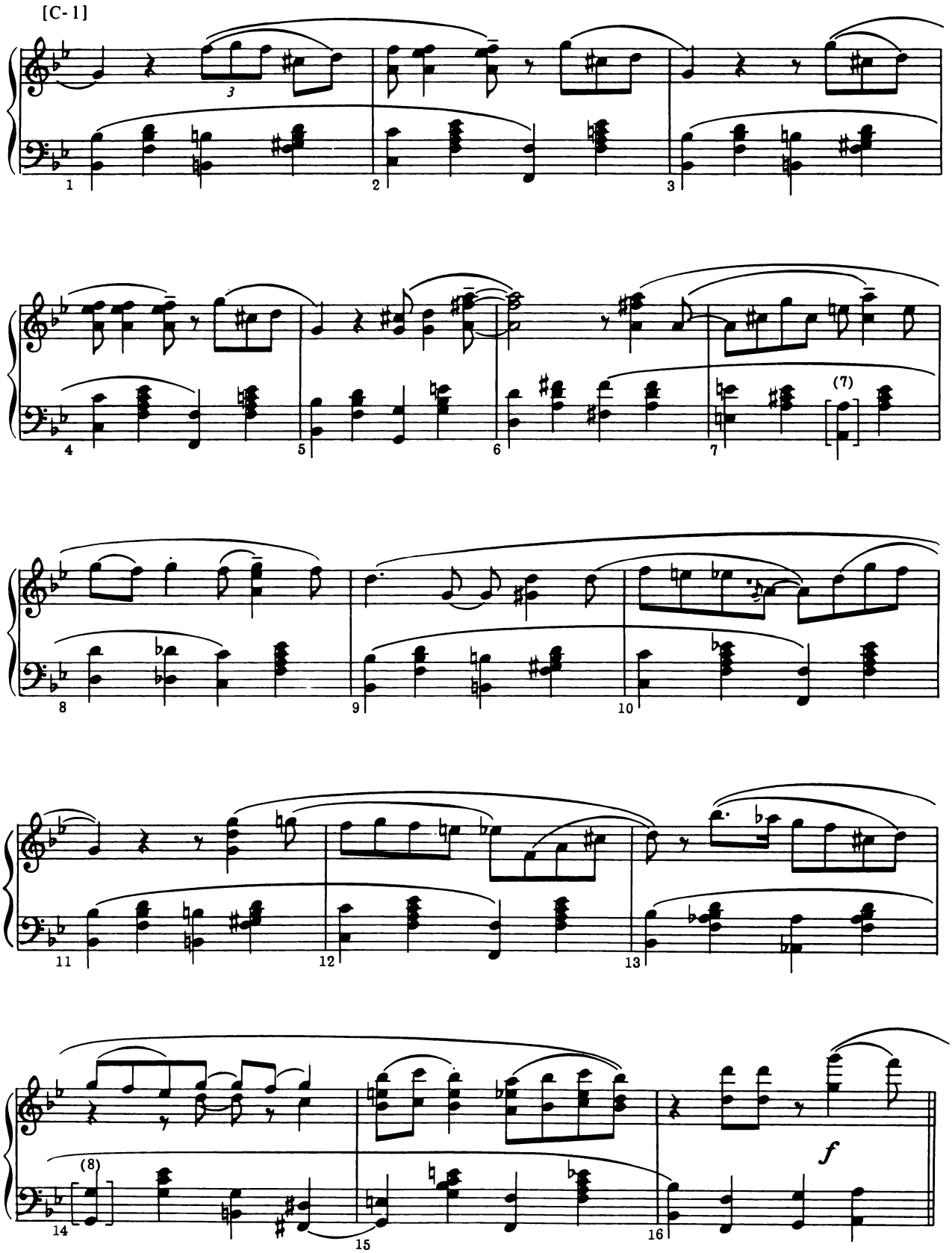
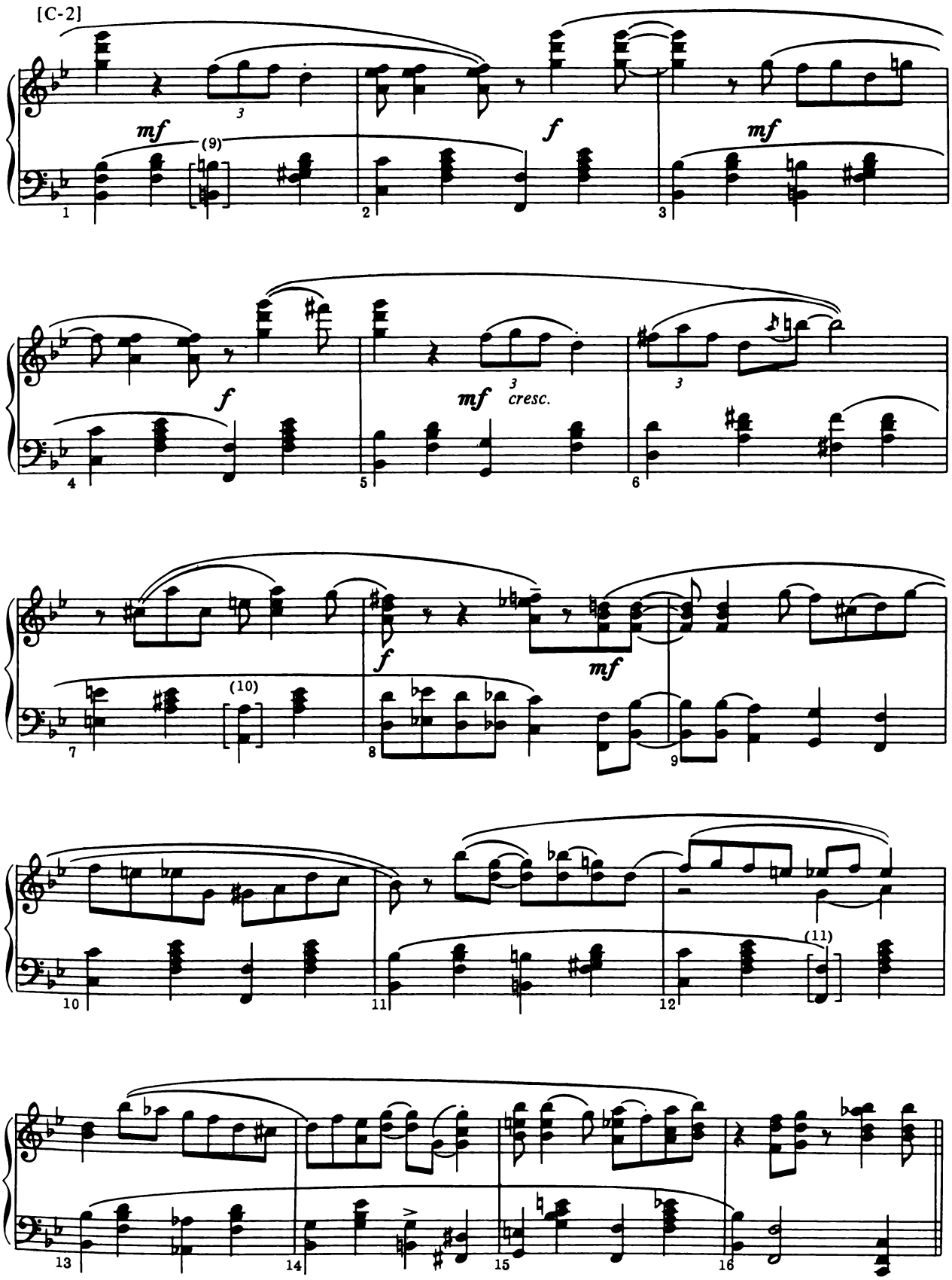
[A2]

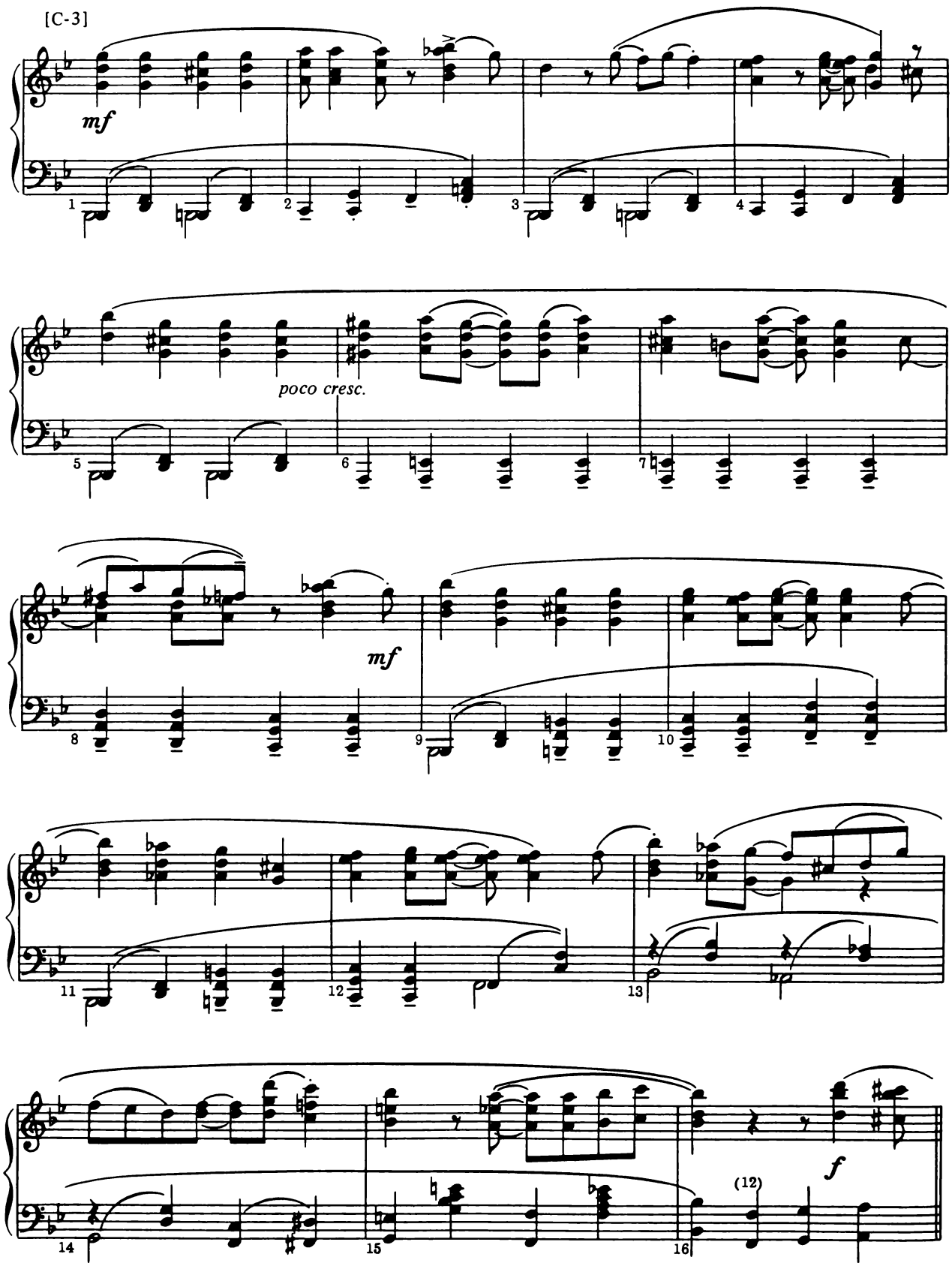


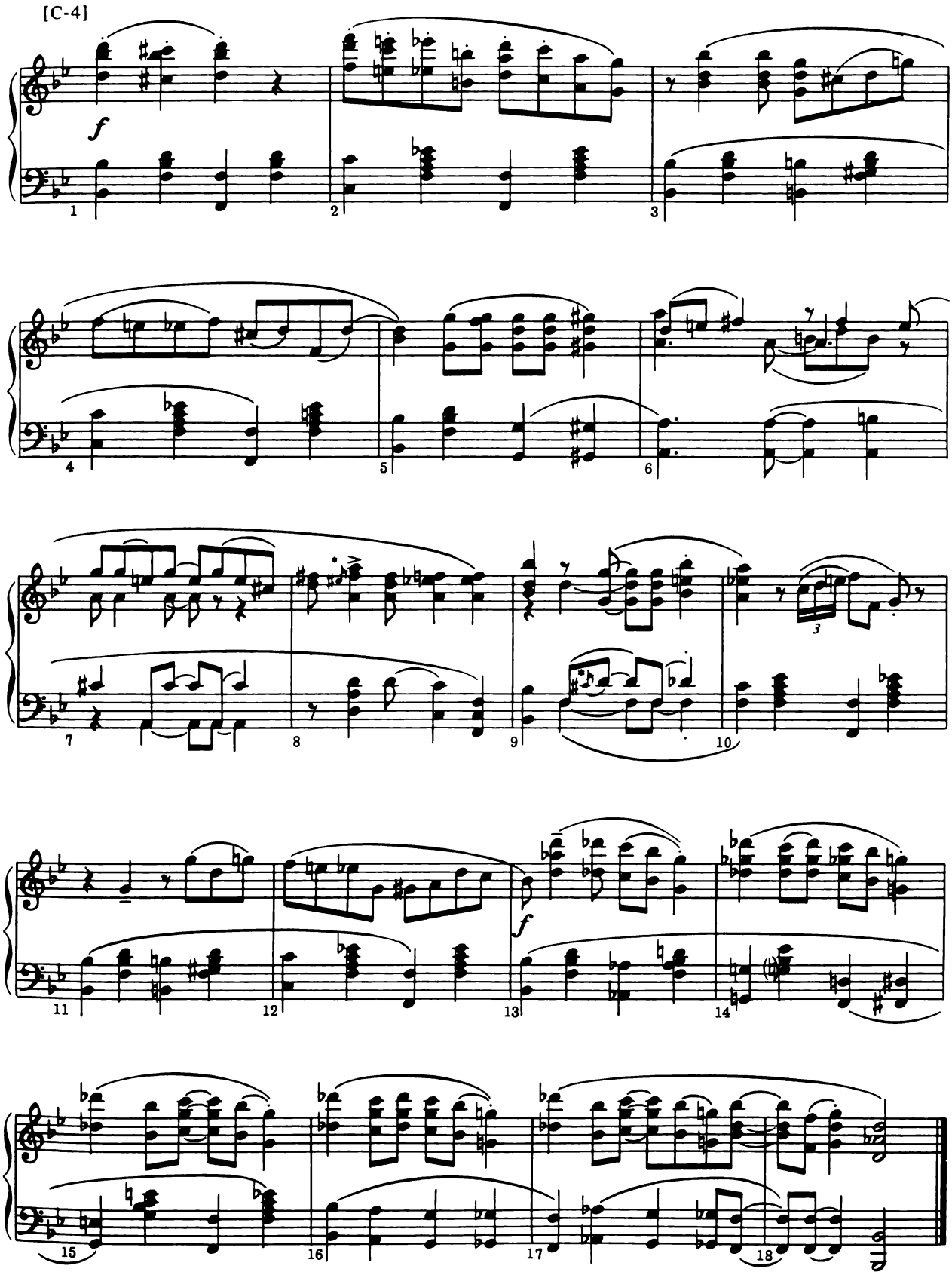

*Simultaneous grace note




*Simultaneous grace note


[C-2]
mf
(9)
f
mf
f
mf
cresc.
f
mf
(10)
(11)


[C-3]
mf
poco cresc.
mf
f
(12)




*Simultaneous grace note

1. Morton may have meant to play an octave C here instead but it is also possible that he had in mind, and partially played, the figure that appears in measure 12 of [A²].
2. The higher F is faint or nonexistent.
3. An E♮ below the higher F also sounds faintly.
4. This appears to be a nascent version, perhaps a confused one, of what Morton plays in the next measure.
5. A C below the upper D also sounds faintly.
6. Morton probably meant to begin this pick-up figure with a G, as he does in subsequent repetitions of it.
7. Morton actually plays an octave B♮ a second higher.
8. The lower C is very faint and an F below the higher C is also sounded faintly.
9. Morton actually plays an octave C a third lower.
10. Morton actually plays an octave C a third lower.
11. Morton actually plays an octave C a second higher.
12. An E below the higher F also sounds faintly.

# TOM CAT BLUES
## *in a slightly different form known as* MIDNIGHT MAMA

COPYRIGHT:

April 1, 1925: orchestration; Melrose Brothers Music Company.
November 2, 1925 (as *Midnight Mama*): orchestration; Melrose Brothers Music Company.

RECORDINGS:

*June 9, 1924: piano solo; Gennett 5515 (11914); ♩ = c. 160 increasing to c. 164,
1924: piano roll; Vocalstyle Song Roll 12983,
c. December, 1924: King Oliver, cornet solo with Morton, piano; Autograph 617 (687); ♩ = c. 133,
1926 (as *Midnight Mama*): piano roll;[1] QRS 3675,
January 21, 1928 (as *Midnight Mama*): Levee Serenaders (Morton's band with Morton, piano); Vocalion 1154 (C-1630; E-7058); ♩ = c. 93.

[1]This is a heavily, and poorly, edited roll.

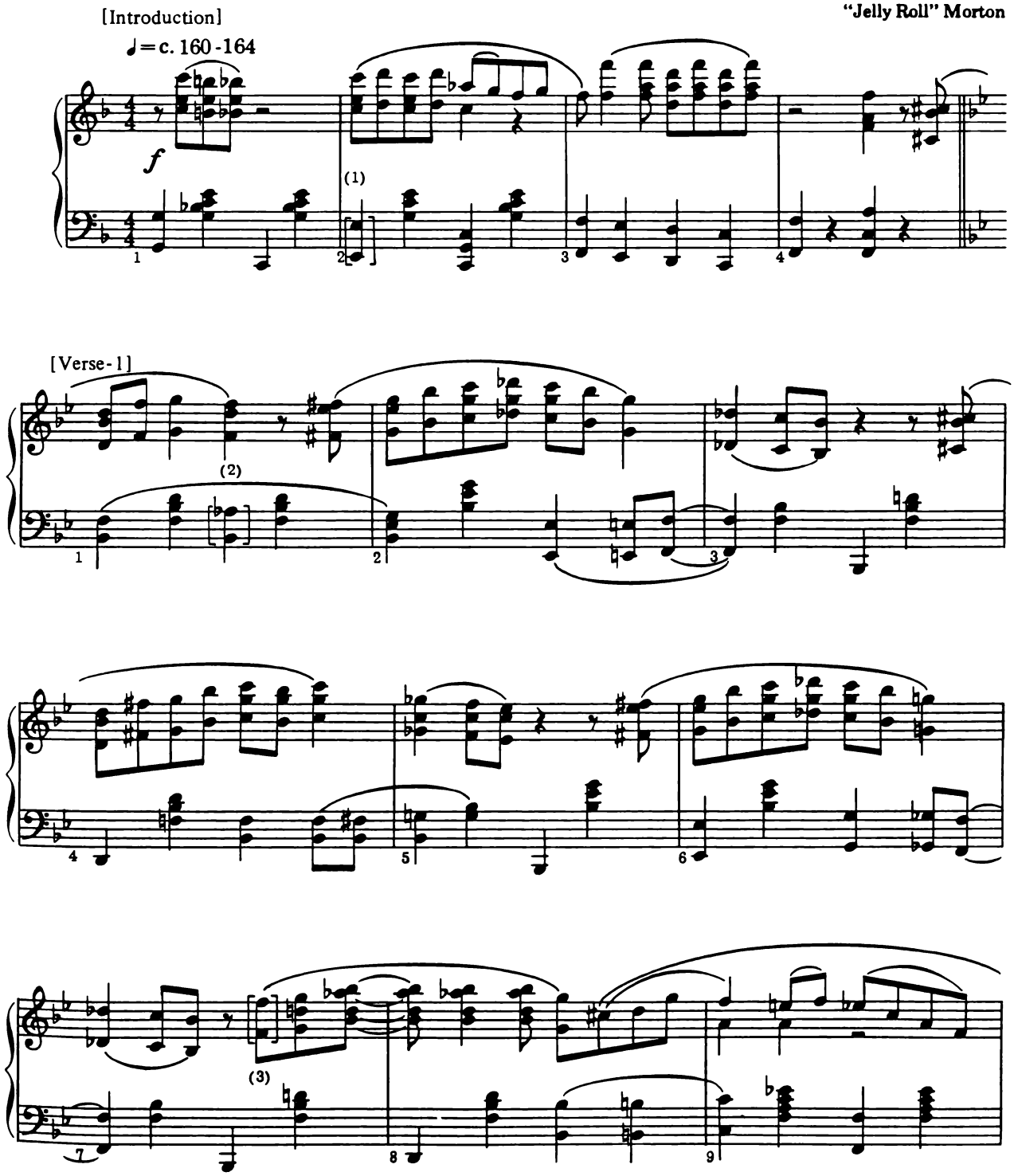
144

Tom Cat Blues

# Tom Cat Blues

"Jelly Roll" Morton





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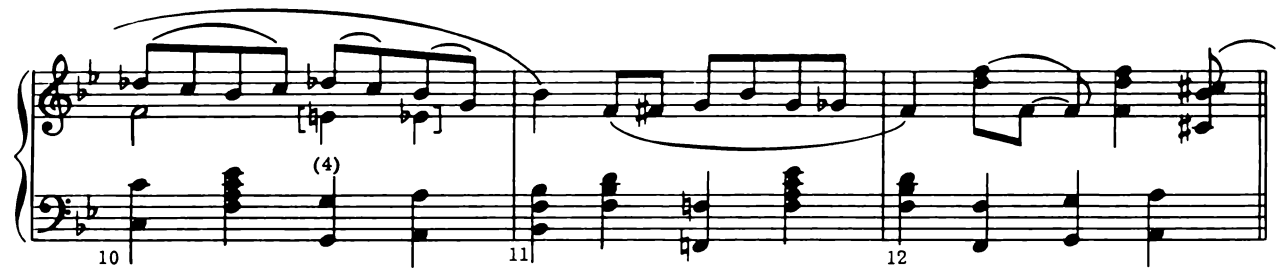
(4)
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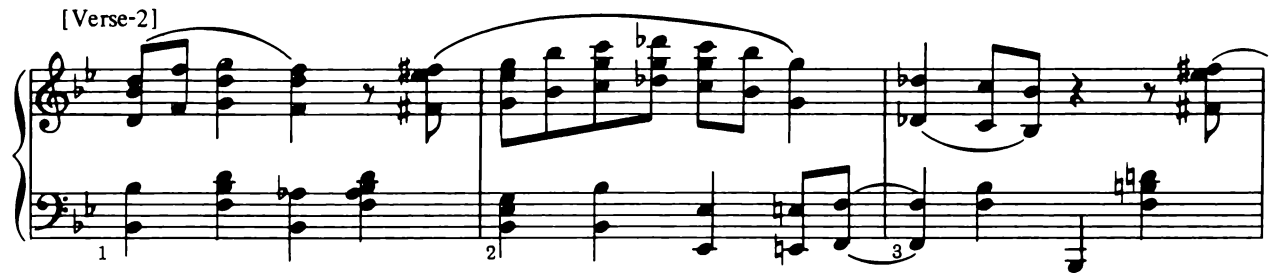
12


[Verse-2]
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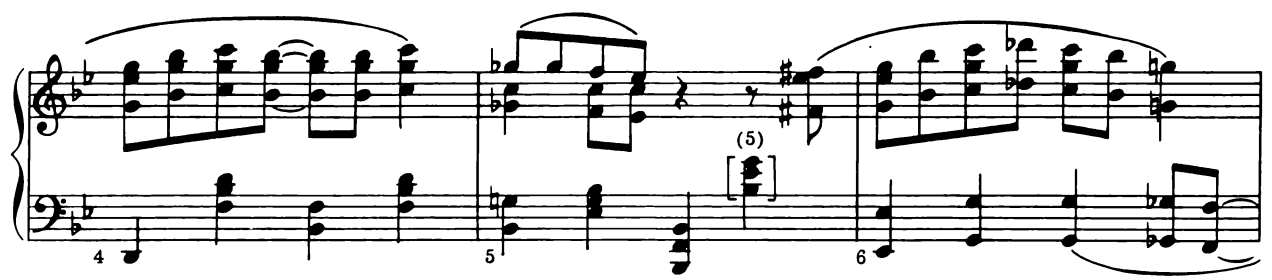
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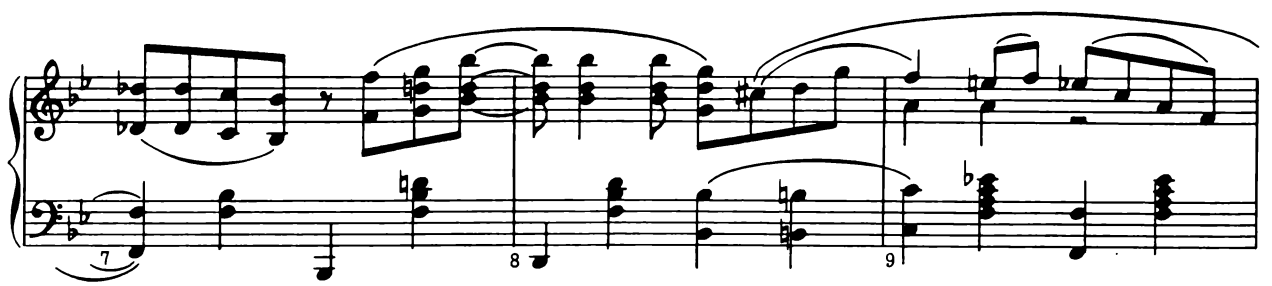
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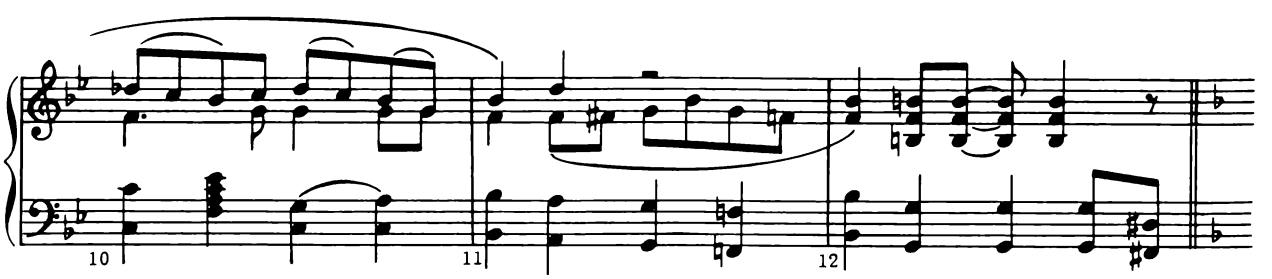
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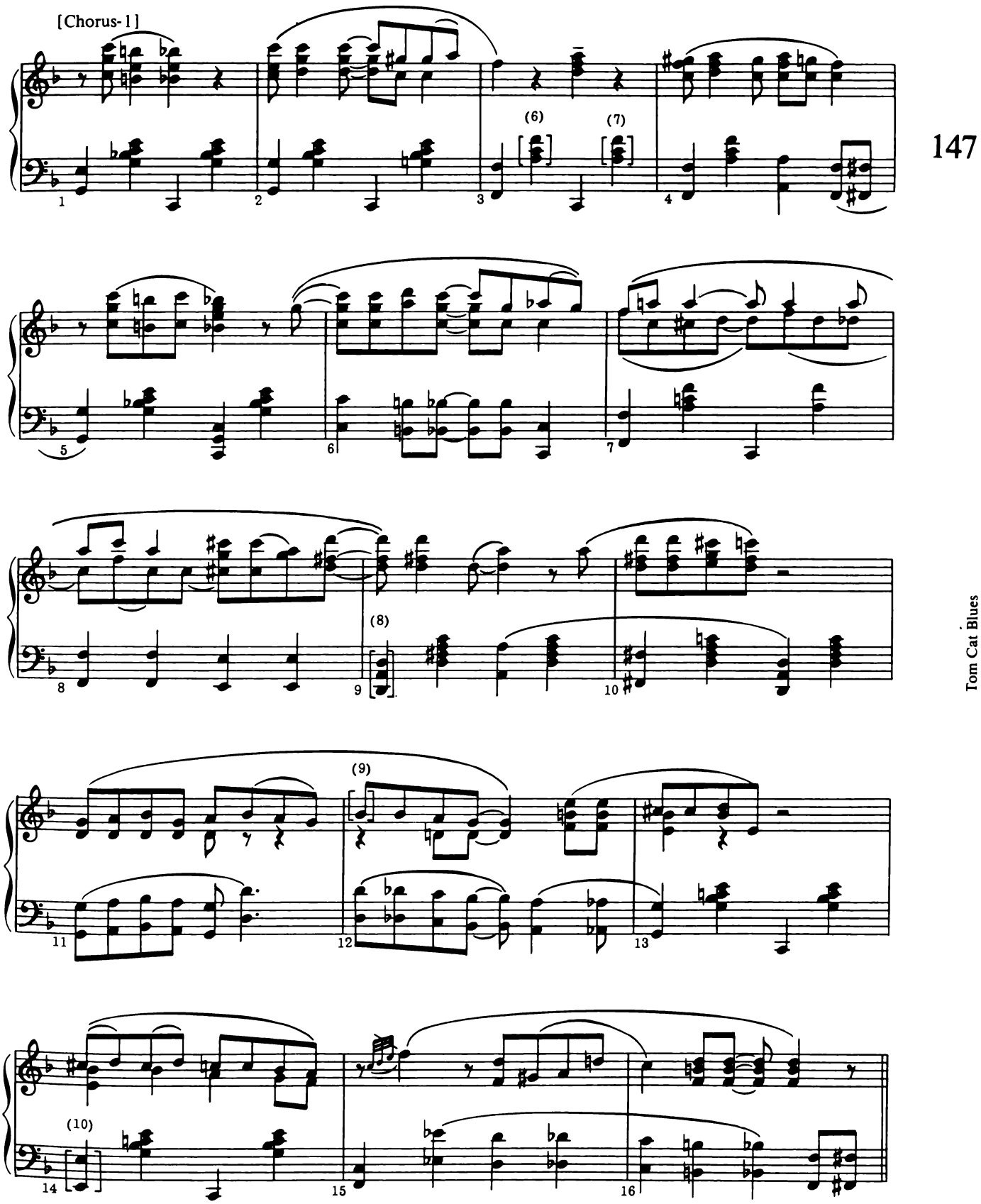
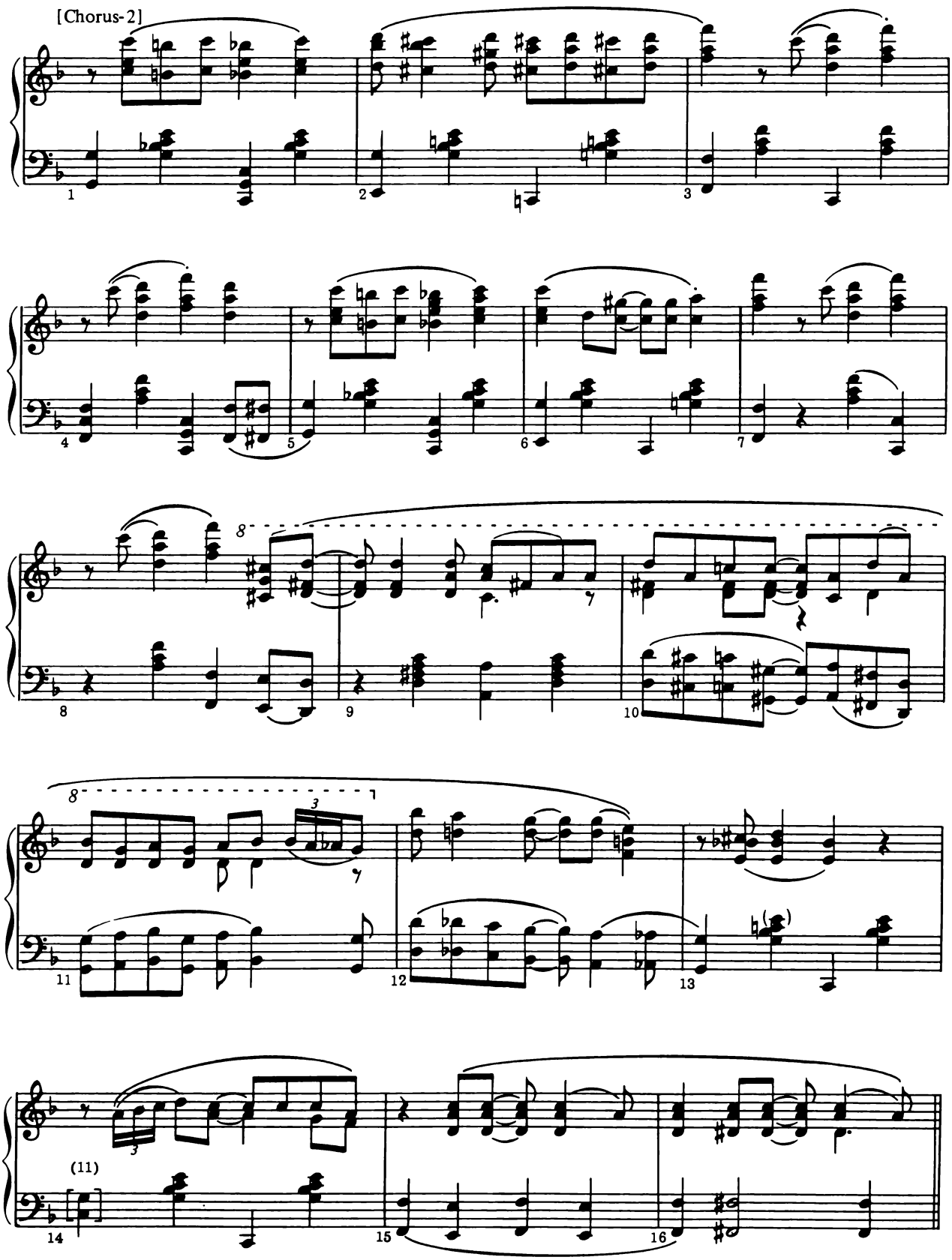

[Chorus-1]
(6)
(7)
(8)
(9)
(10)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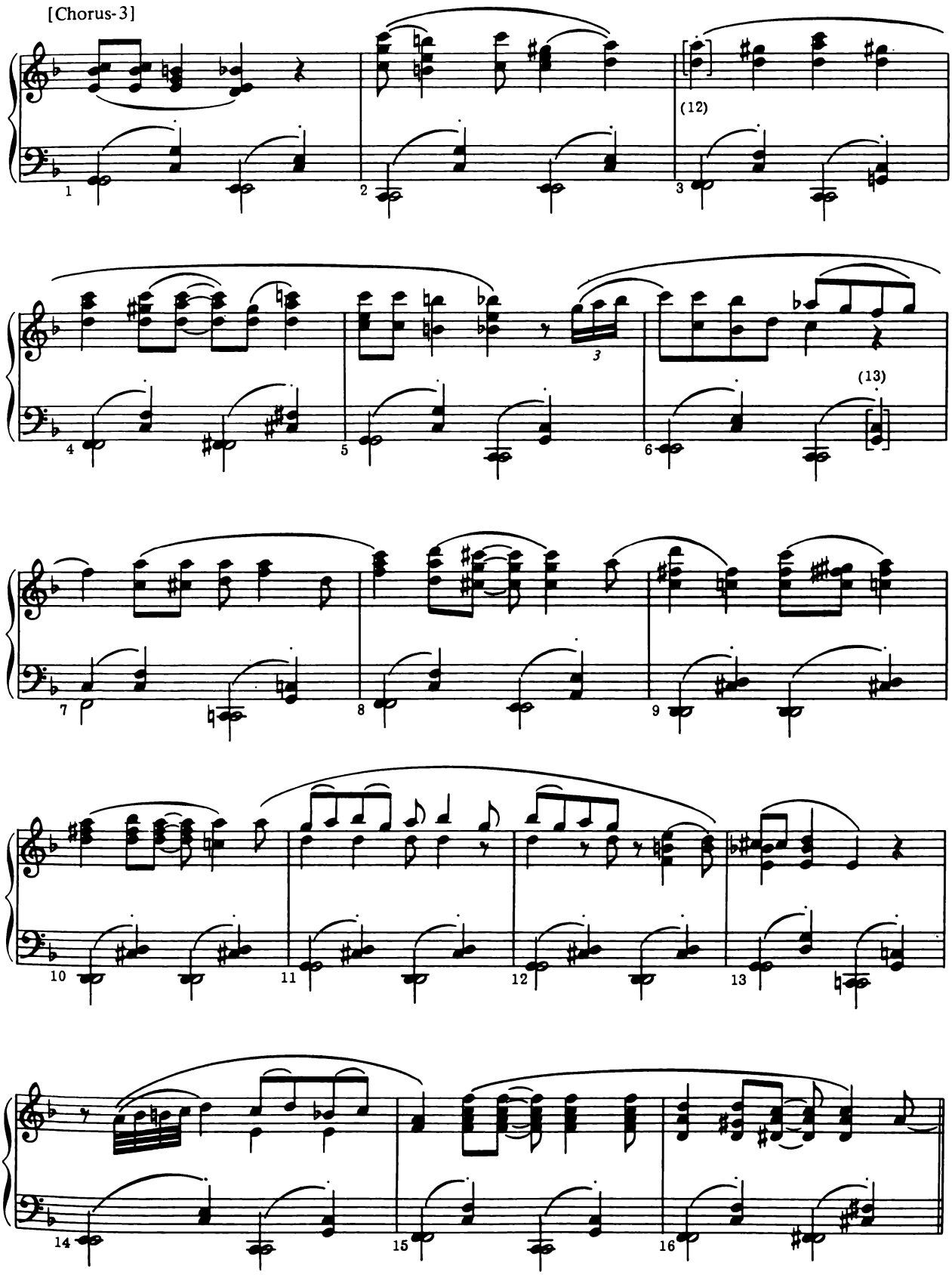
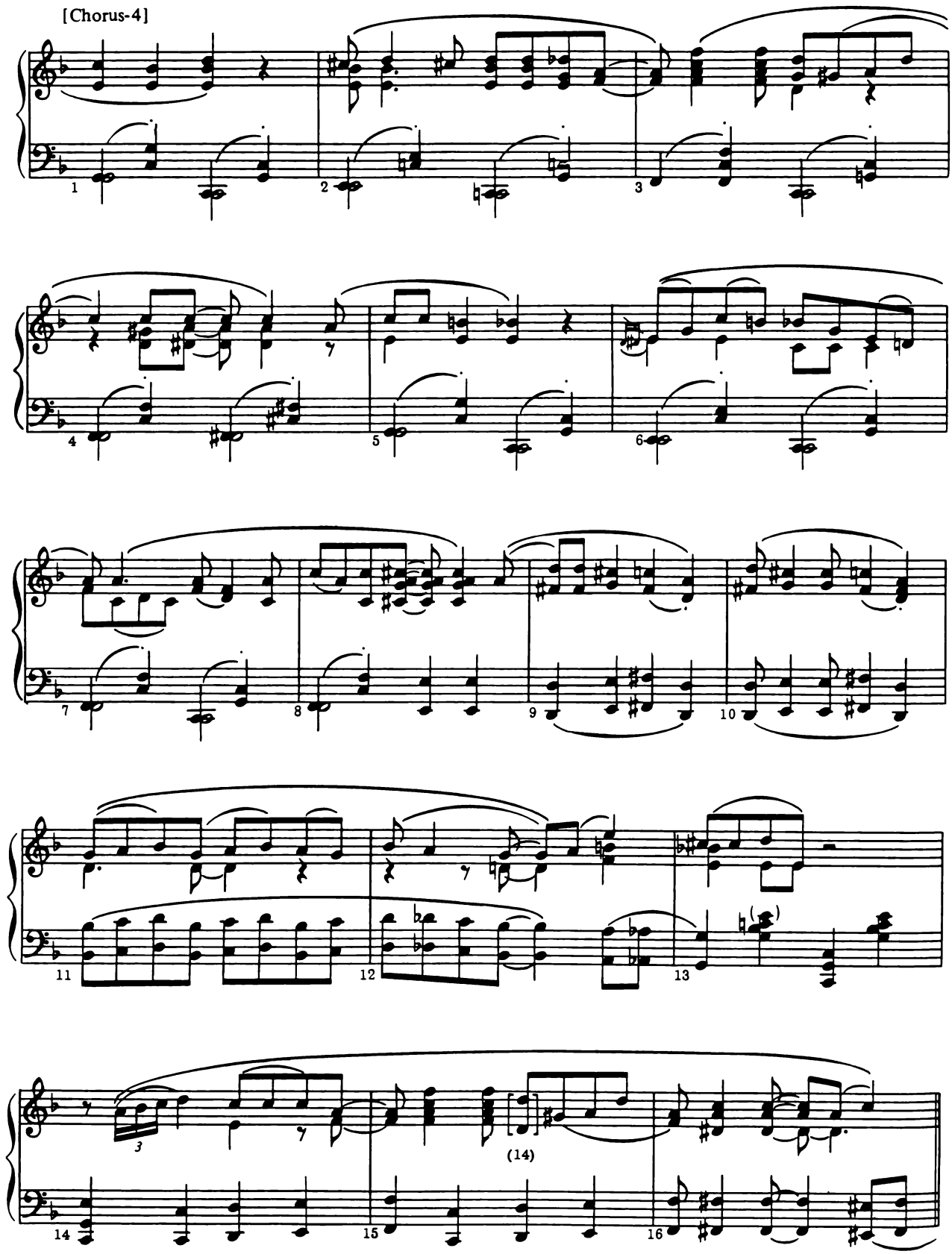

[Chorus-3]
(12)
(13)


[Chorus-4]
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(14)
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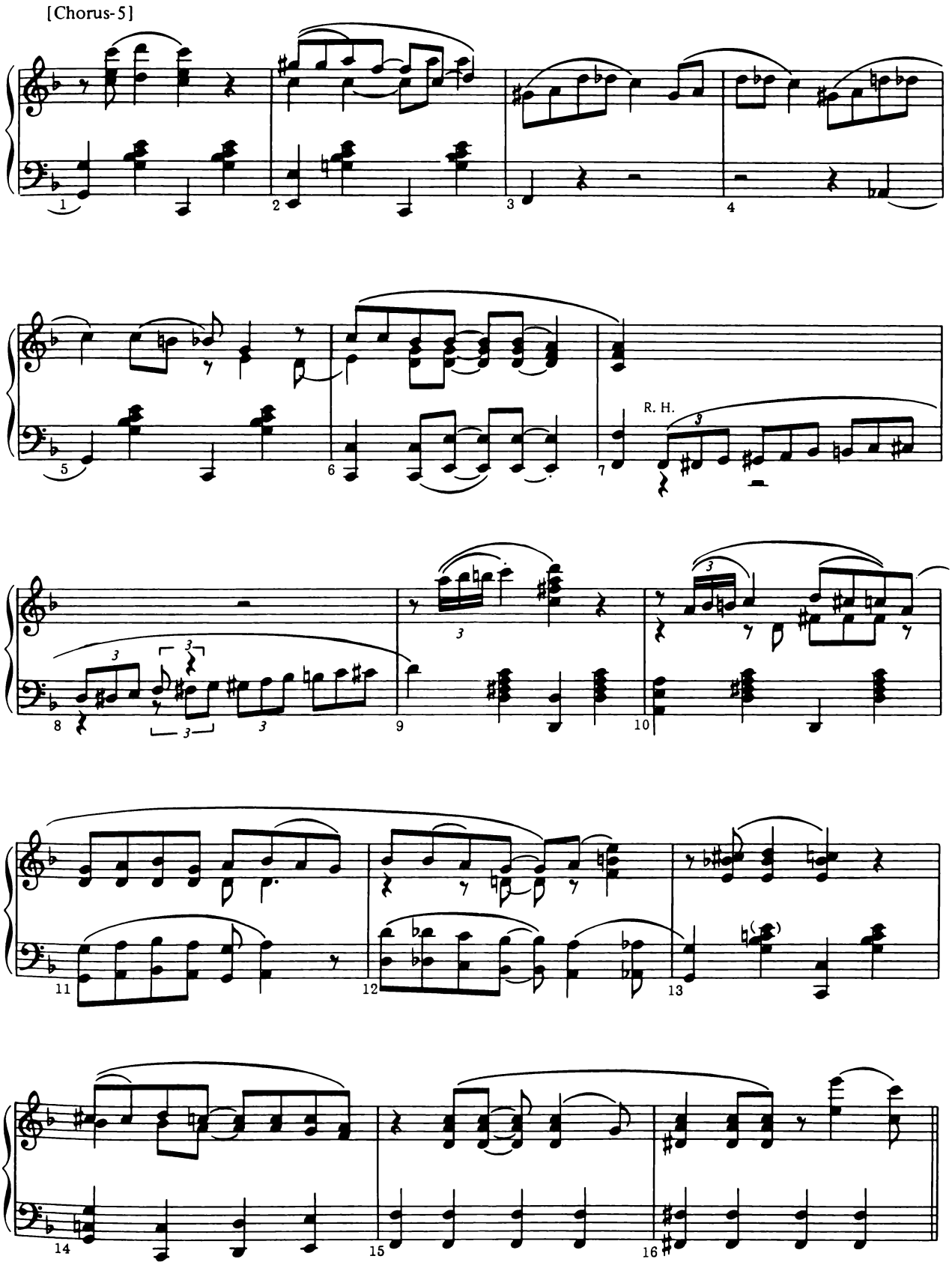
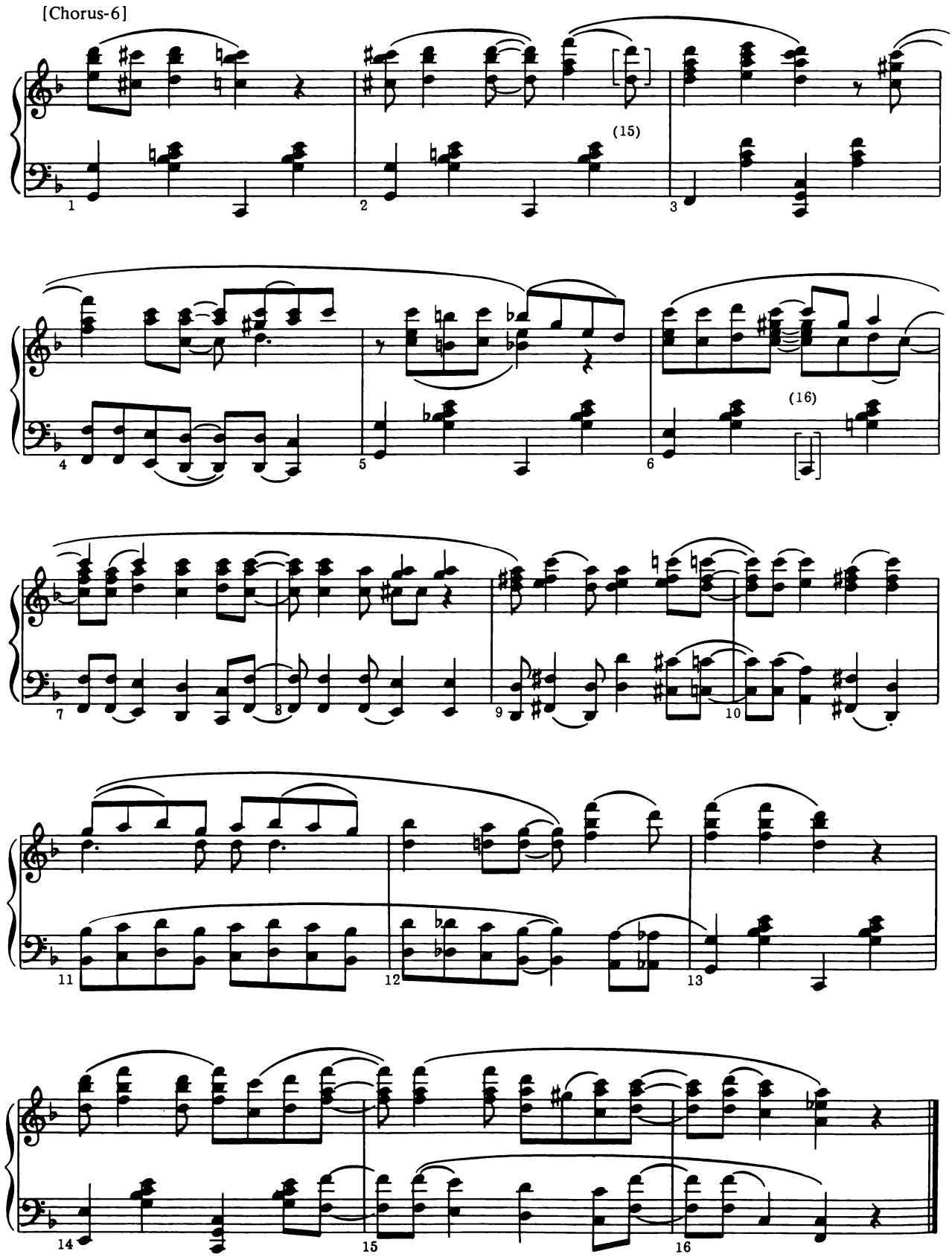
16


[Chorus-5]
R. H.


[Chorus-6]
(15)
(16)

1. Morton actually plays an F a minor second above the lower note.
2. The A♭ is very faint.
3. An E♮ below the higher F also sounds.
4. Morton actually plays a half-note E♮ here.
5. Morton also plays an A below the B♭.
6. This chord also contains a B♮ between the C and the A.
7. This chord also contains a G♯ below the A.
8. This sound is unclear. It may contain a C below middle C.
9. A B♮ sounds immediately after the B♭, probably the result of Morton's finger's slipping.
10. This sound also contains an F above the higher E.
11. Morton actually plays A, rather than G, as the upper note.
12. This interval is played very quietly. It is almost inaudible.
13. Morton actually plays an F as the lower note of this interval.
14. An E above the lower D also sounds.
15. The higher note in this interval is actually a C♯.
16. Morton actually plays the B♮ a minor second below this C.

# STRATFORD HUNCH
## *also known as* CHICAGO BREAKDOWN

COPYRIGHT:

January 12, 1926: (as *Chicago Breakdown*): orchestration; Melrose Brothers Music Company.

RECORDINGS:

*June 9, 1924: piano solo; Gennett 5590 (11915-A); ♩ = c. 176 increasing to c.188,
1924: piano roll; Vocalstyle 50485.

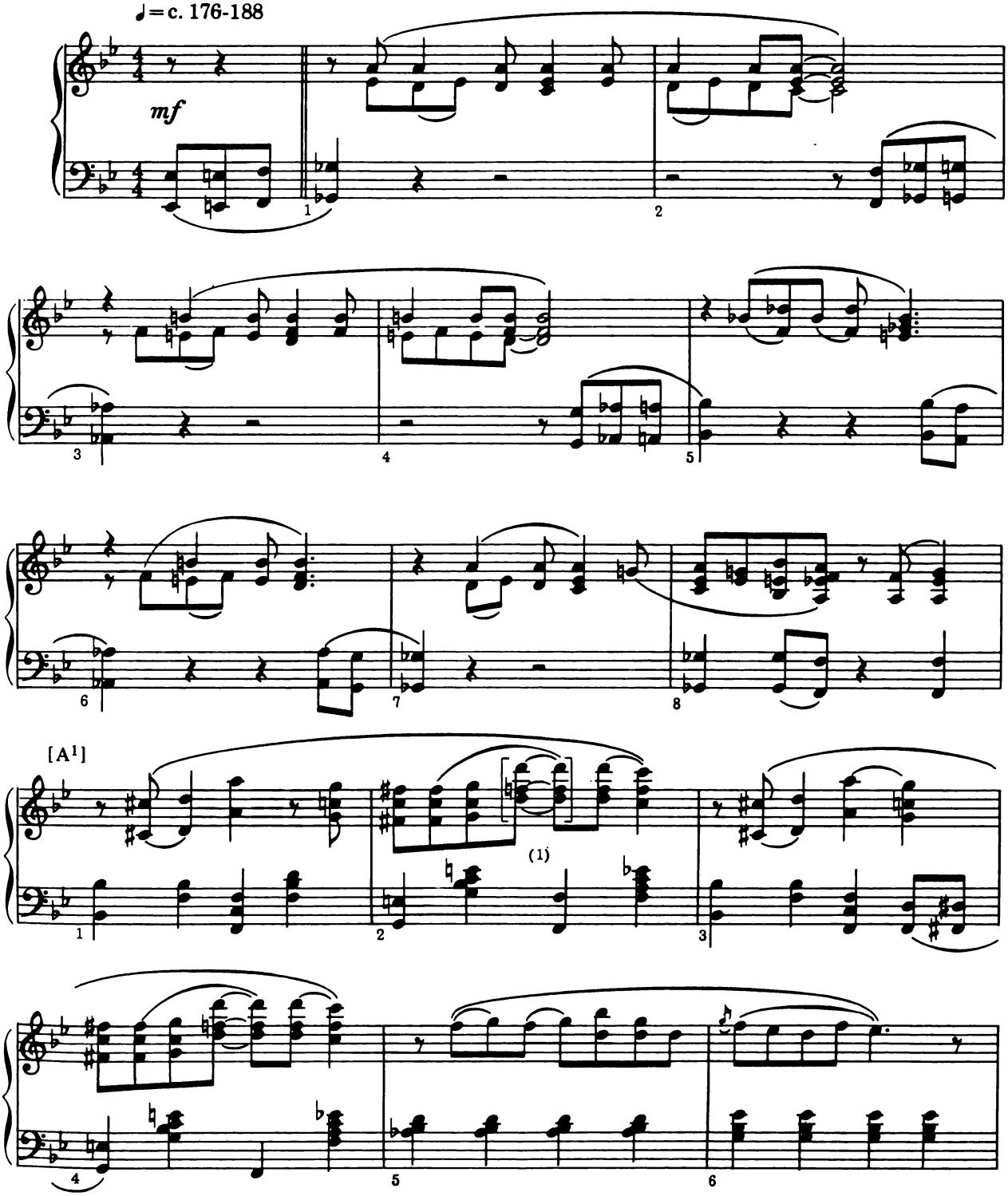
156

# Stratford Hunch

[Introduction]

"Jelly Roll" Morton

♩ = c. 176-188





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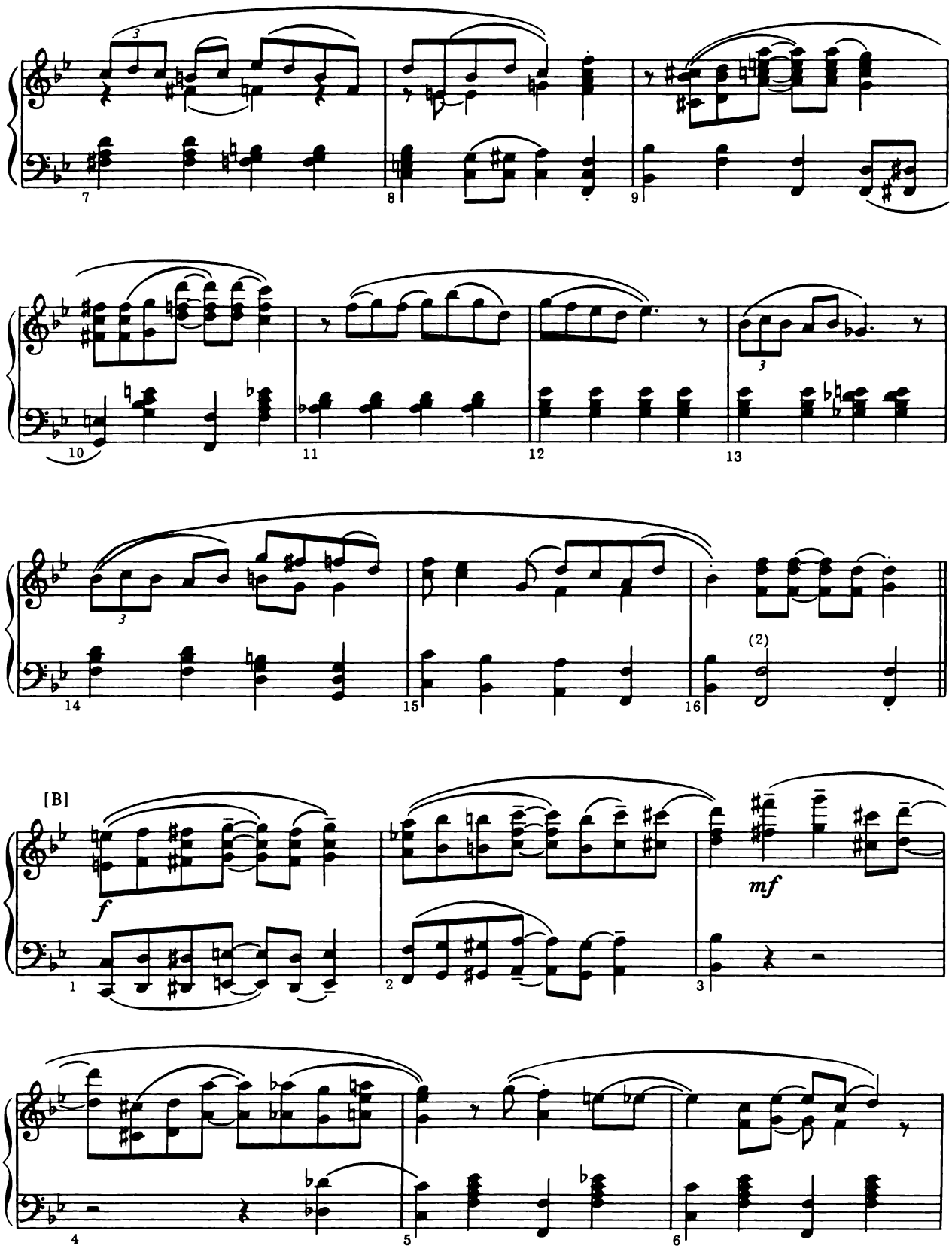
[B]
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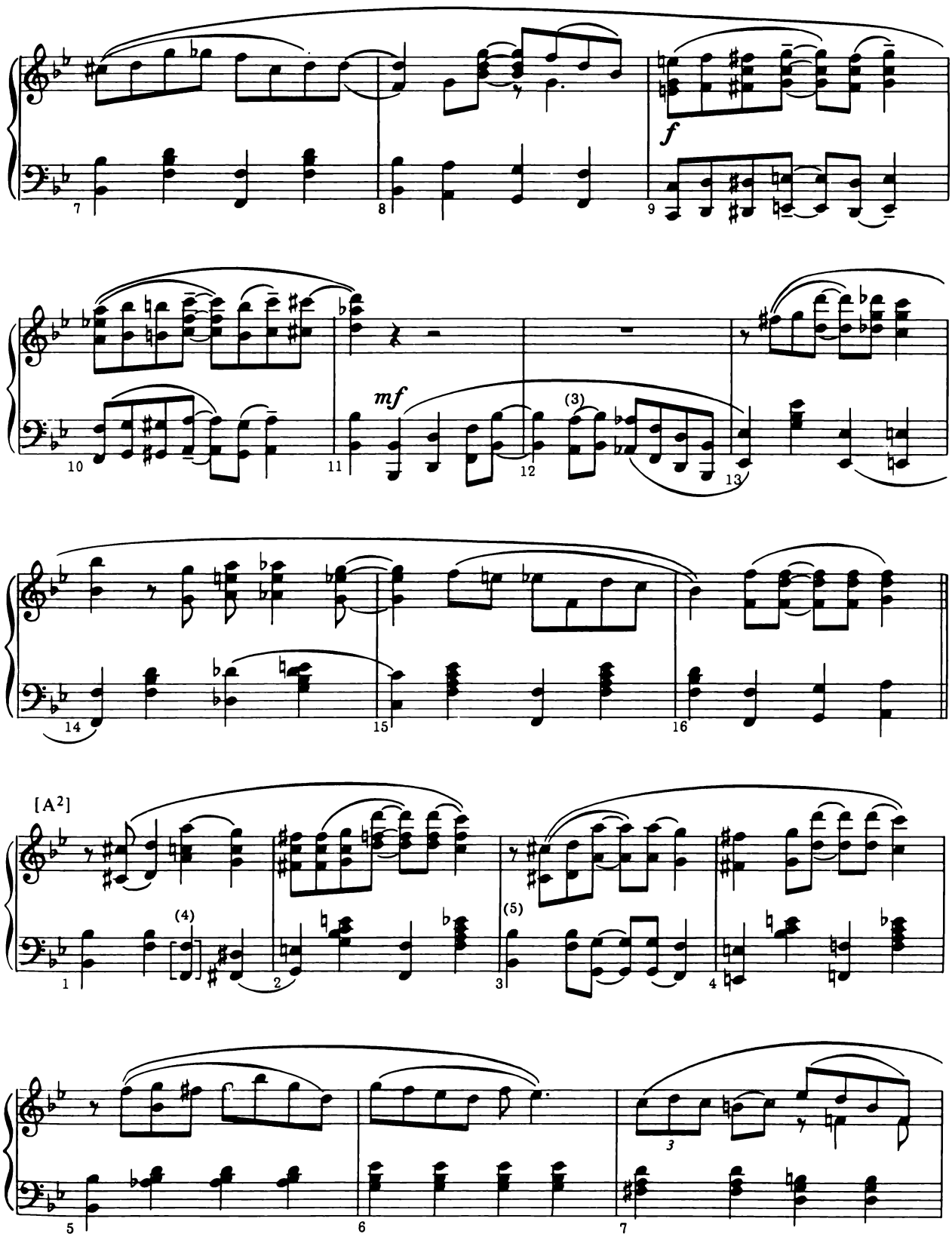
(2)


f
mf
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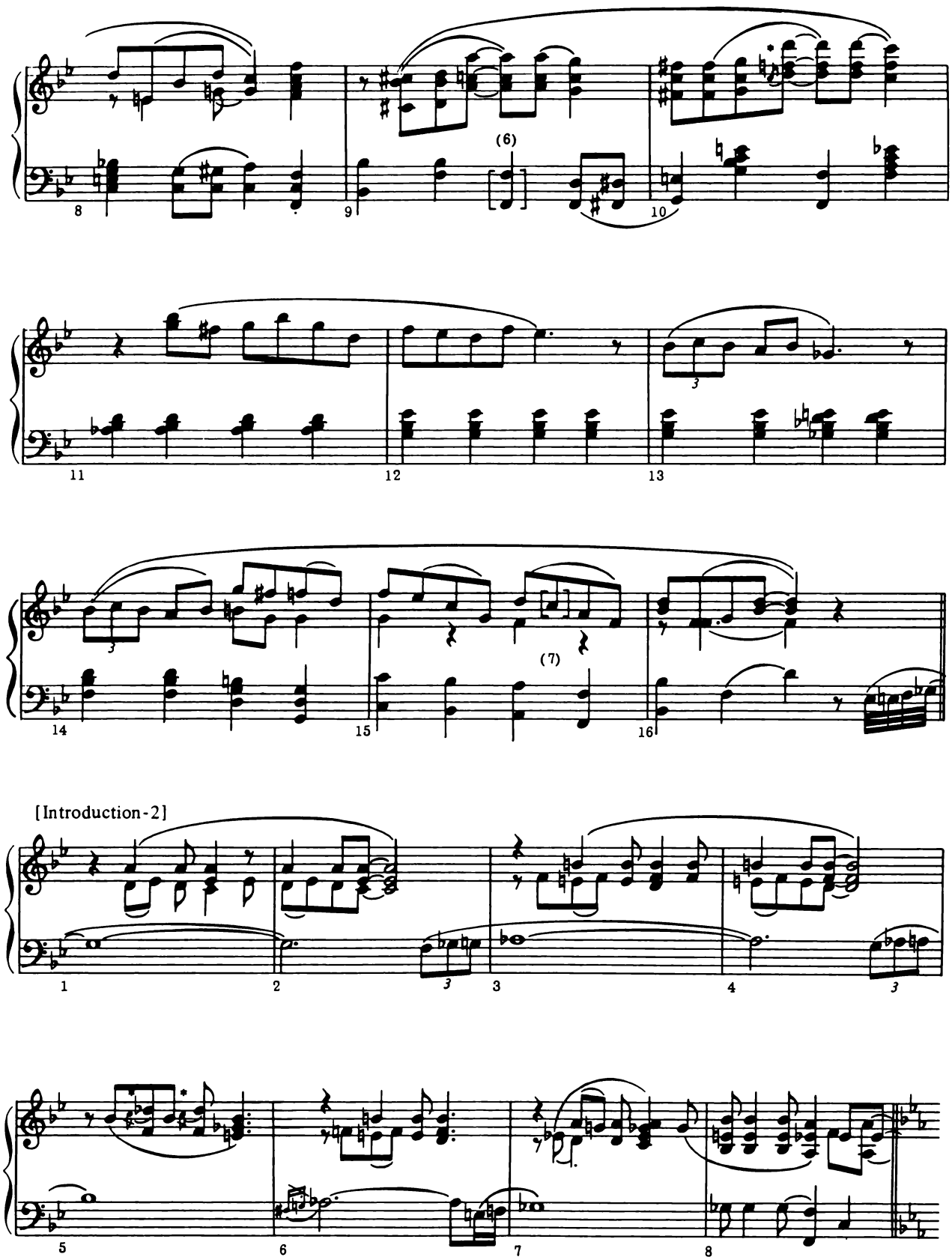
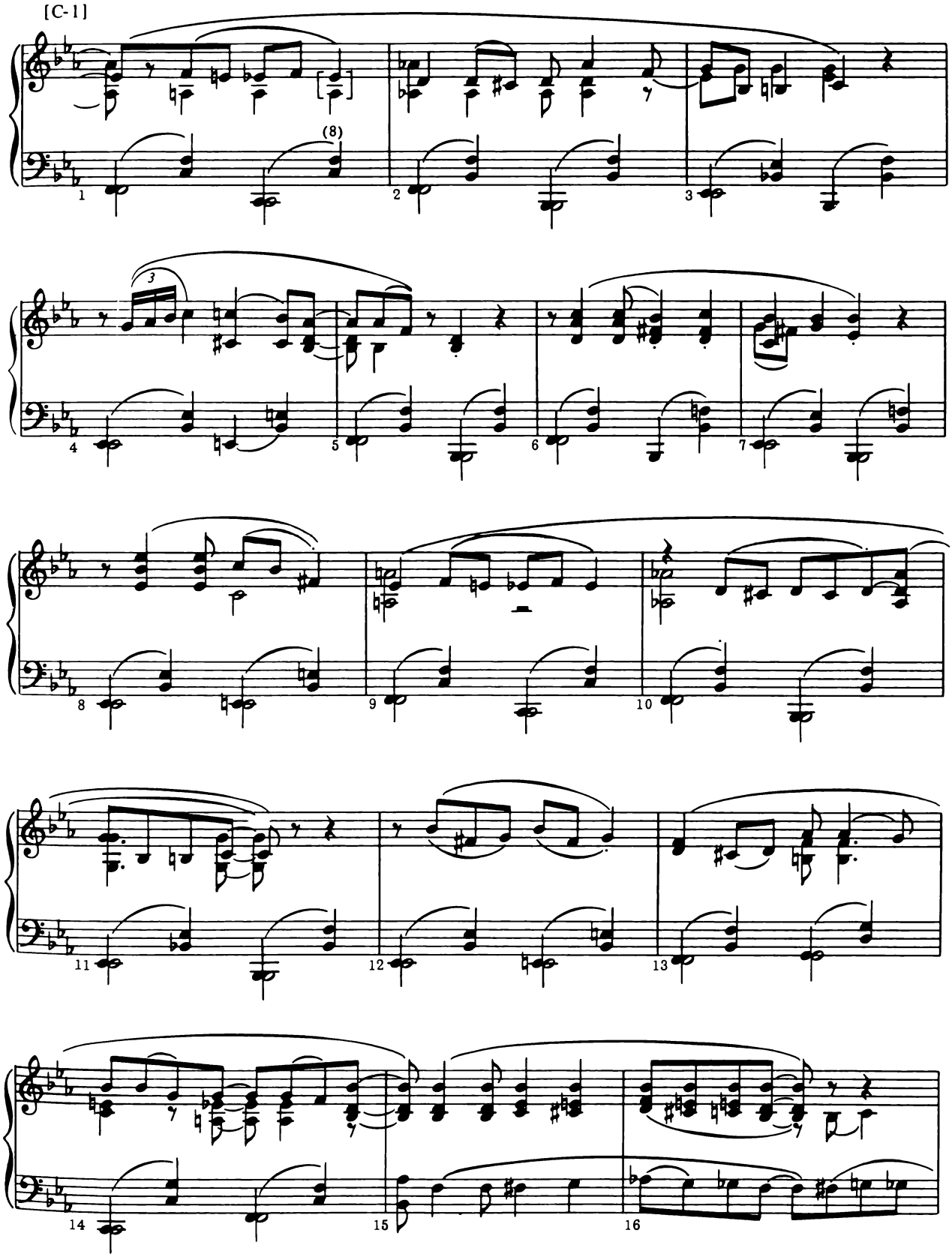
[A2]
(4)
(5)




* Simultaneous grace note


[C-1]
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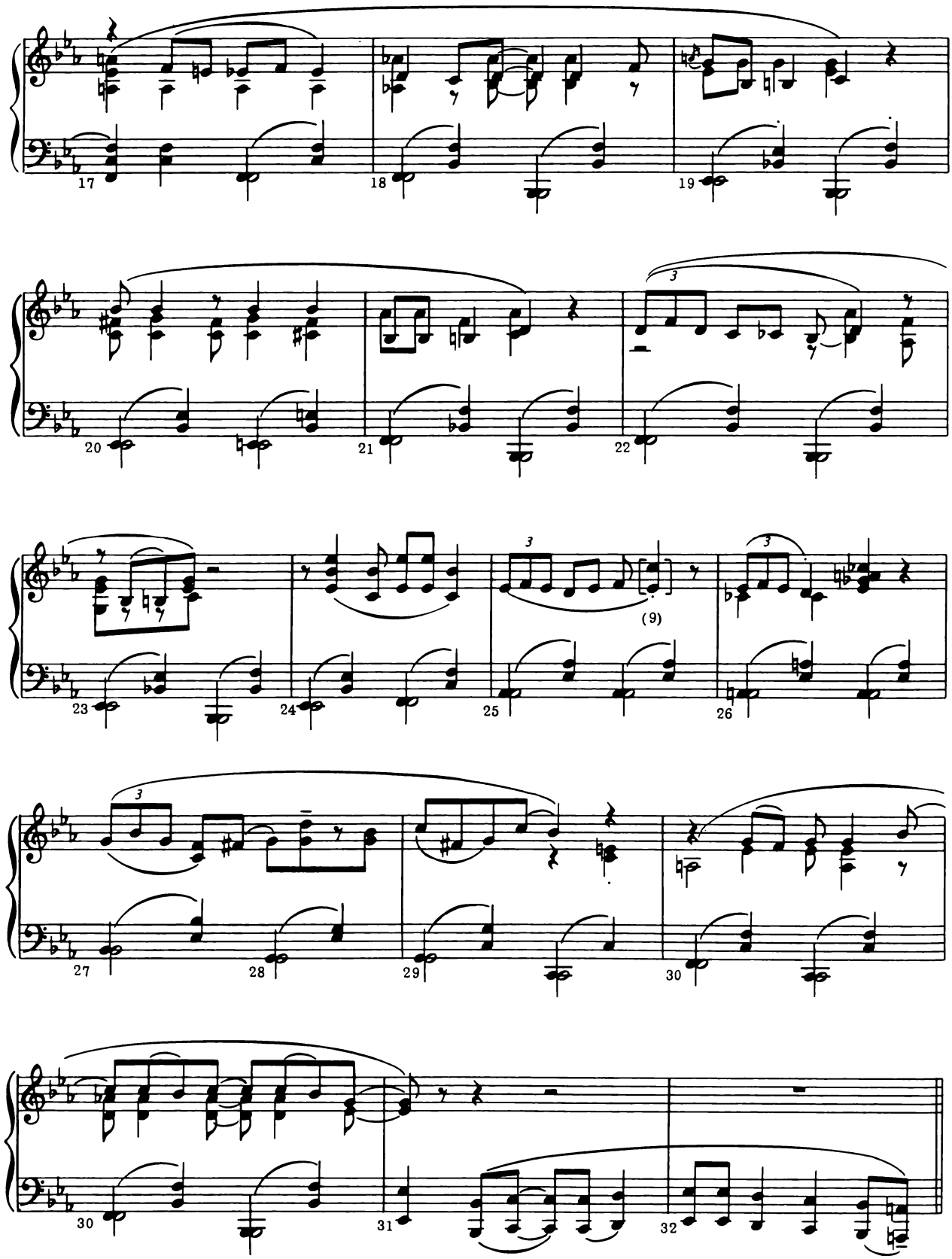
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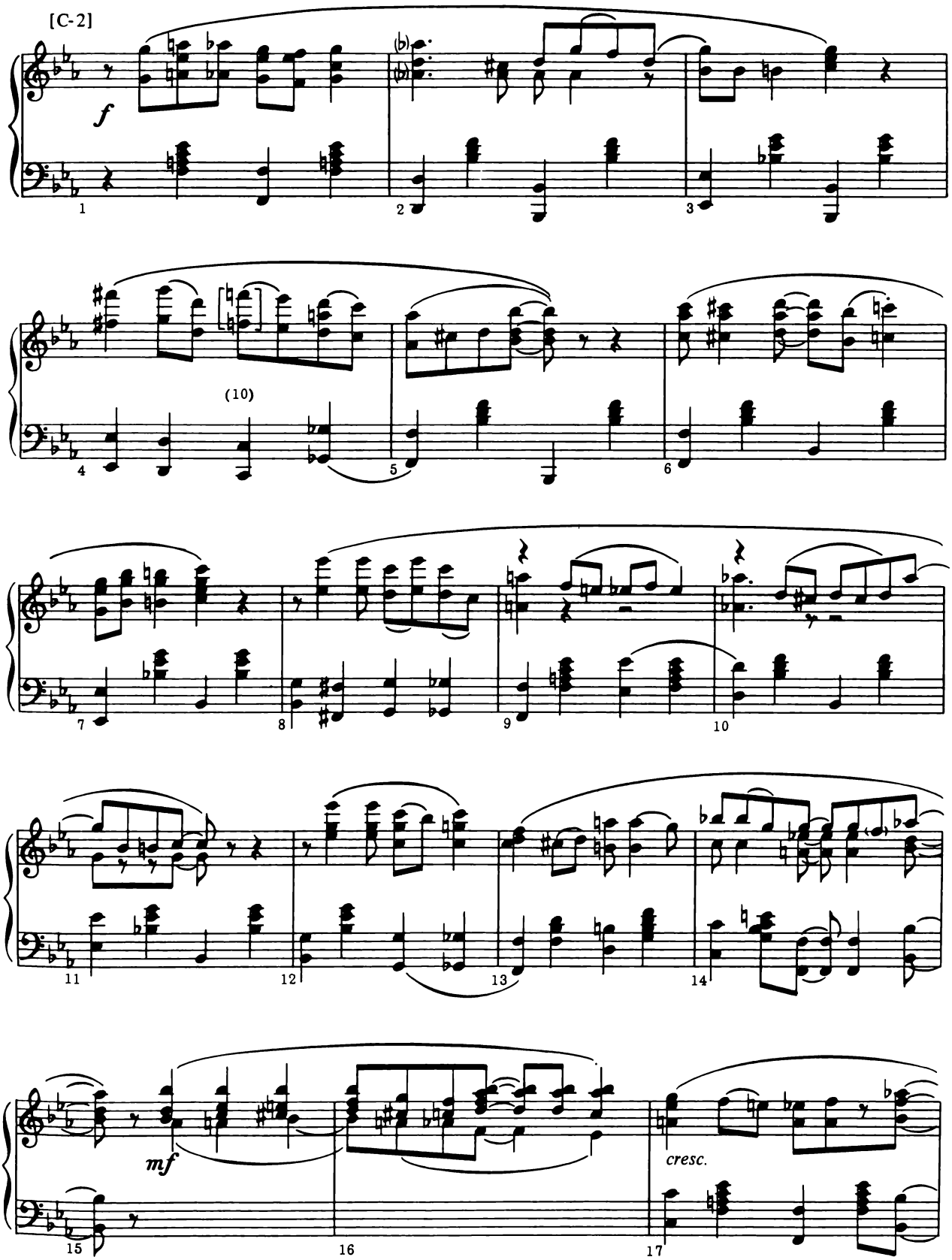
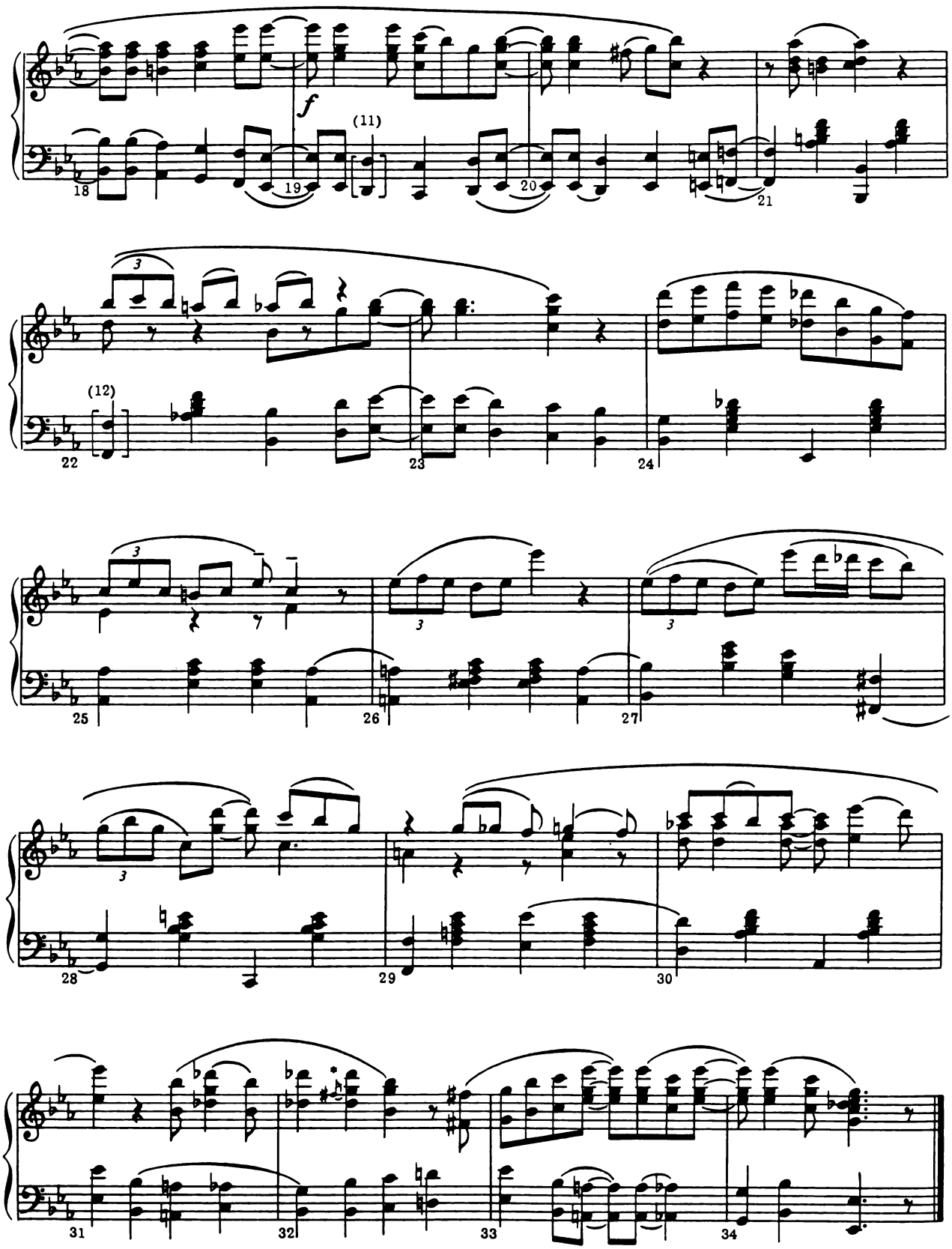



Stratford Hunch




* Simultaneous grace note

1. A C immediately below the top D also sounds.
2. An E♮ immediately below the top F also sounds.
3. An A♭ below the top A♮ also sounds.
4. Morton actually plays a G octave a second higher.
5. The left hand in this measure's second half, which forms parallel ninths with the melody, produces a rather harsh effect. The reader might wish to substitute what Morton plays in measure 9 of this strain.
6. An E♮ below the top F also sounds.
7. Morton also lightly brushes a B♮ below the C.
8. Morton actually plays E♮, a mistake, as the top note.
9. This sound also includes a lightly played E♮.
10. An E♮ below the top F also sounds.
11. The lower note is actually a C.
12. An E♮ below the top F also sounds.

# PERFECT RAG
## *later retitled* SPORTING HOUSE RAG

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December 20, 1939 (as *Sporting House Rag*): lead sheet*, Morton holograph; Tempo-Music Publishing Company.

RECORDINGS:

*June 9, 1924: piano solo; Gennett 5486 (11917); ♩ = c. 244 increasing to c. 256,

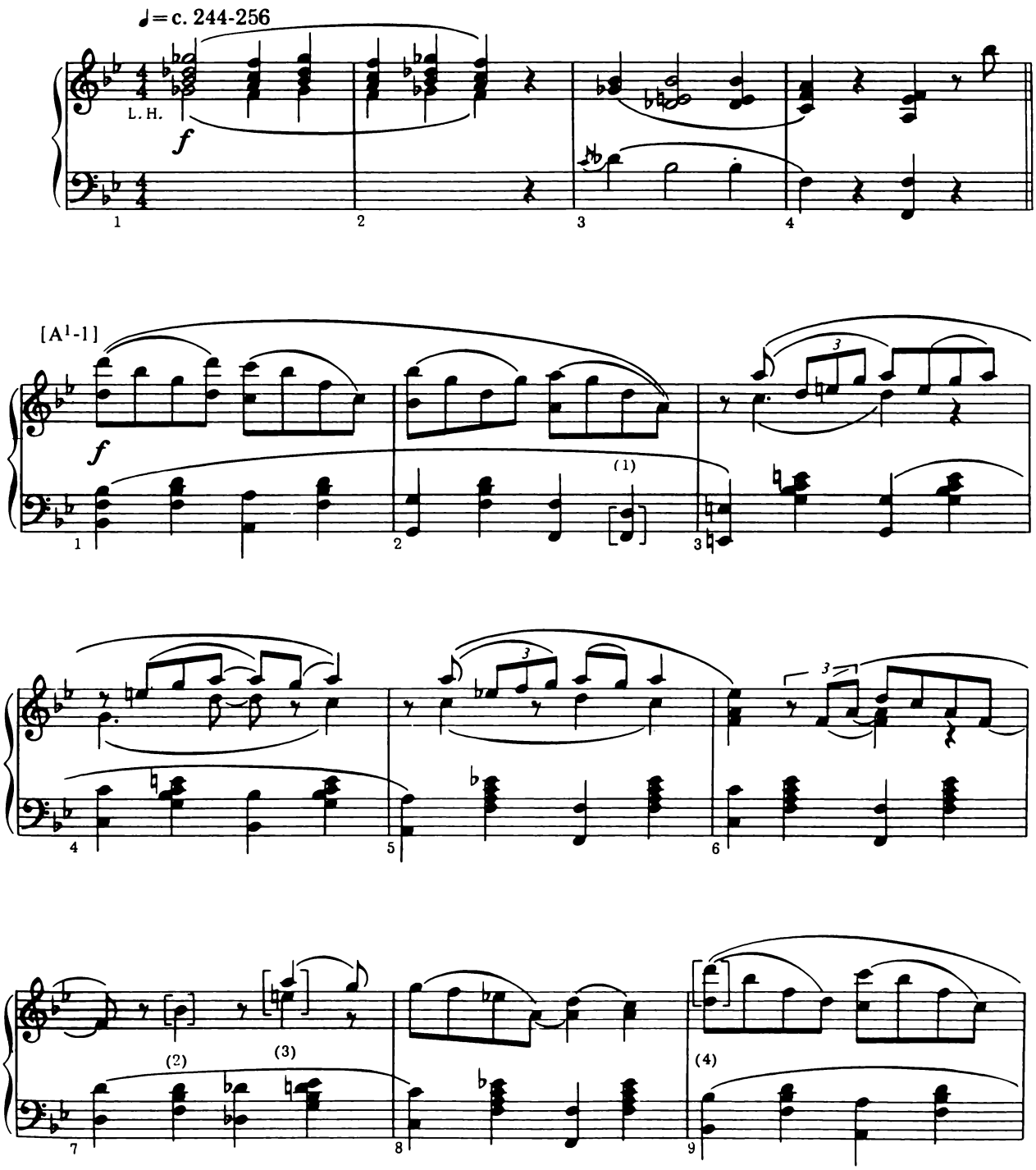
+ December 14, 1939 (as *Sporting House Rag*): piano solo; General master R-2560 first issued in 1979 on Commodore XFL 14942; ♩ = c. 230 increasing to c. 248.

# Perfect Rag

[Introduction]

"Jelly Roll" Morton





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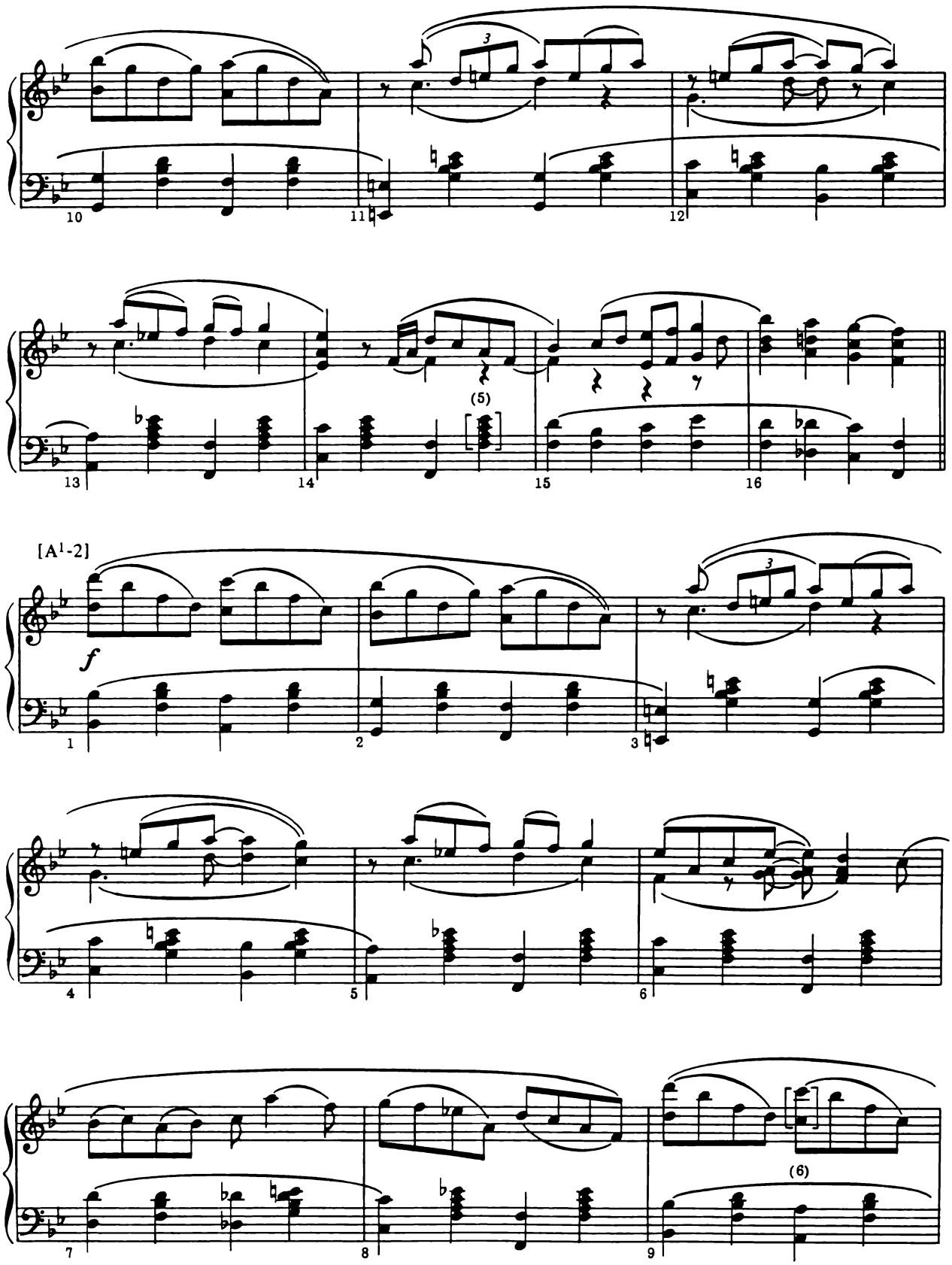
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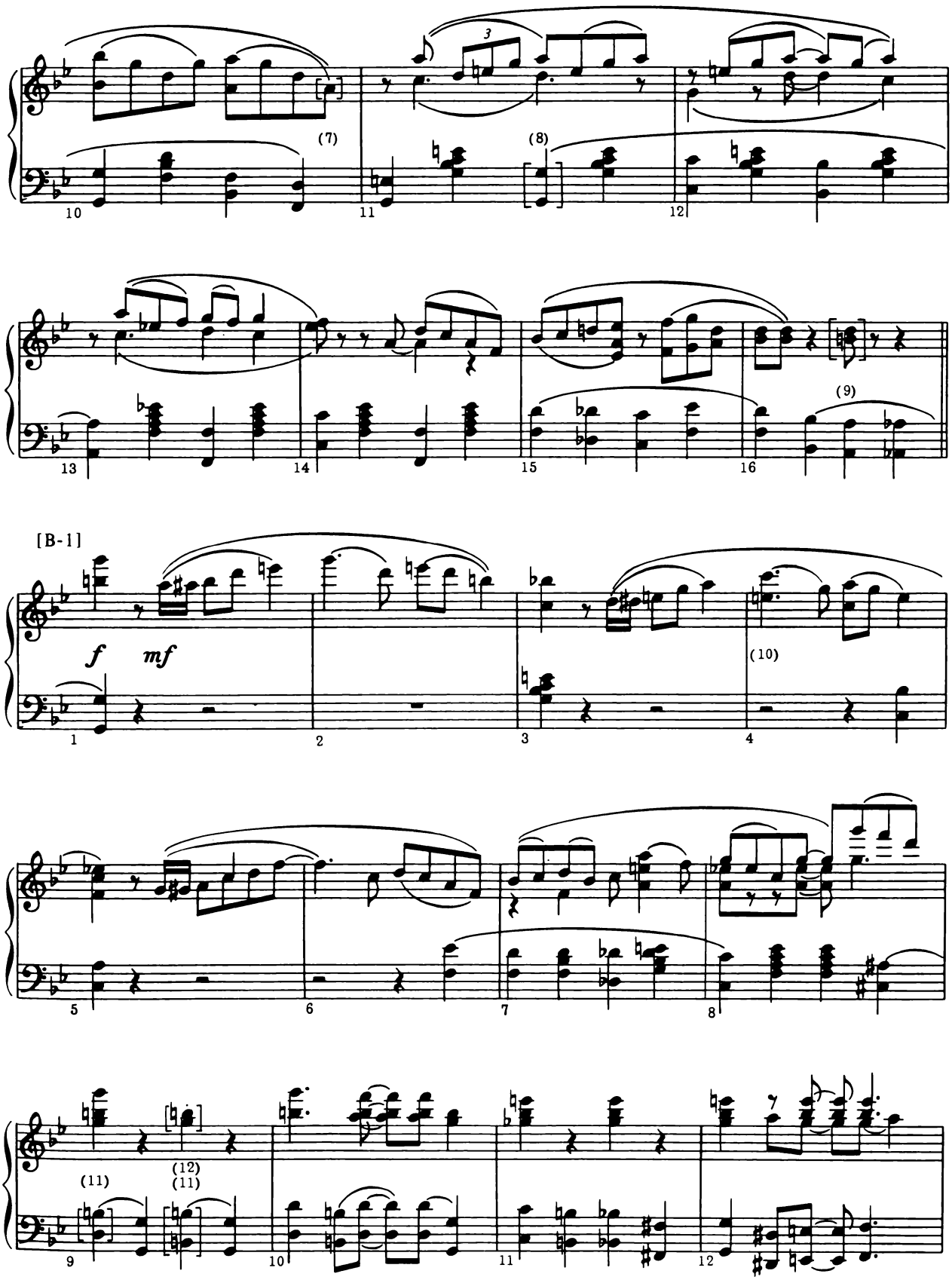
(7)
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(9)
[B-1]
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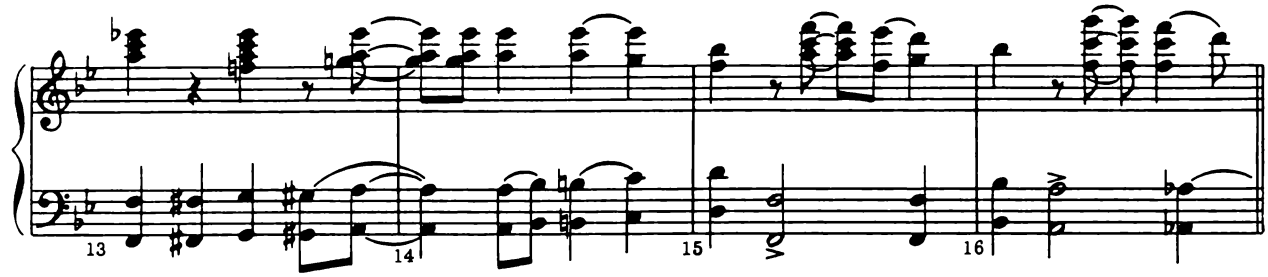
(10)
(11)
(12)
(11)



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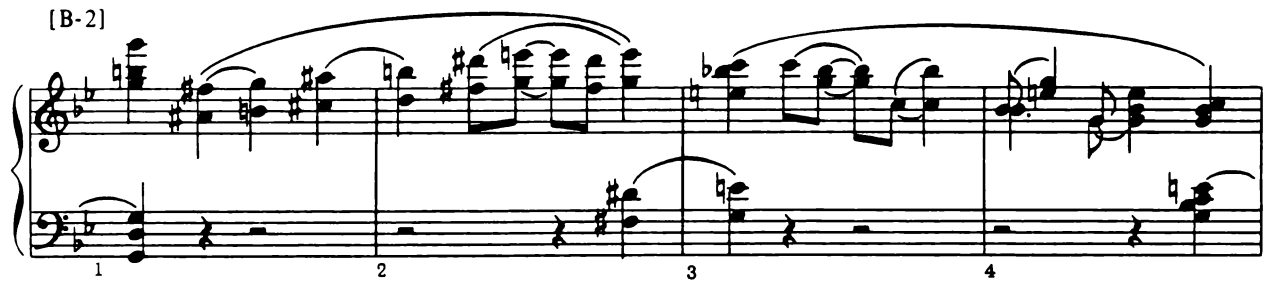
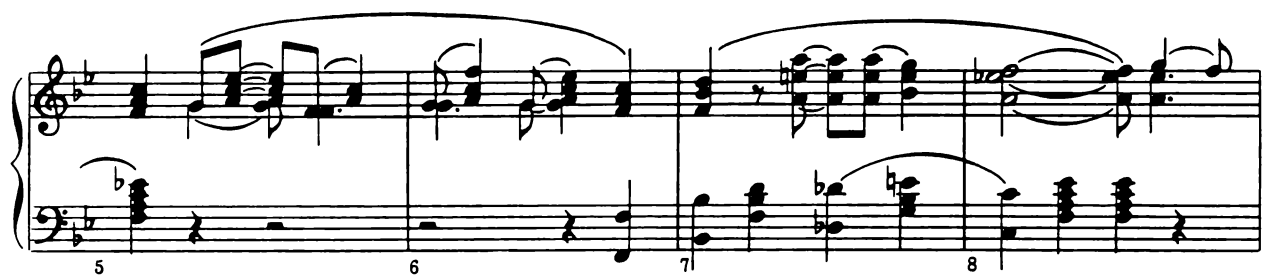
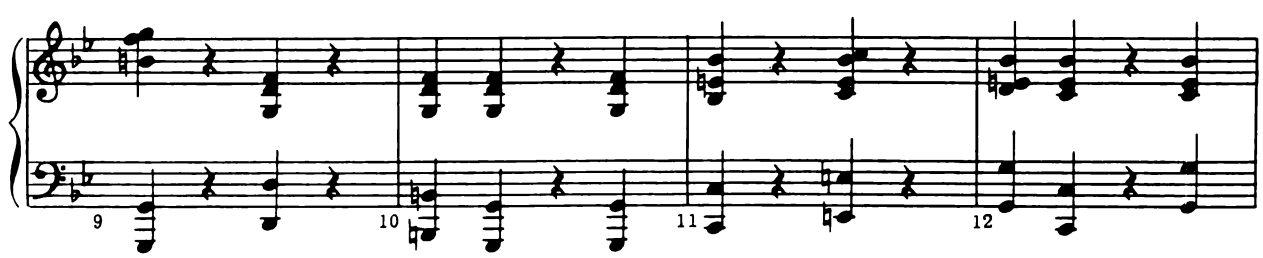
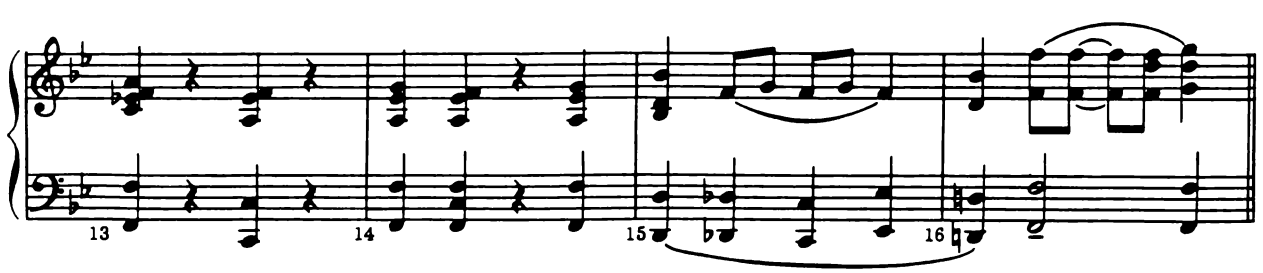
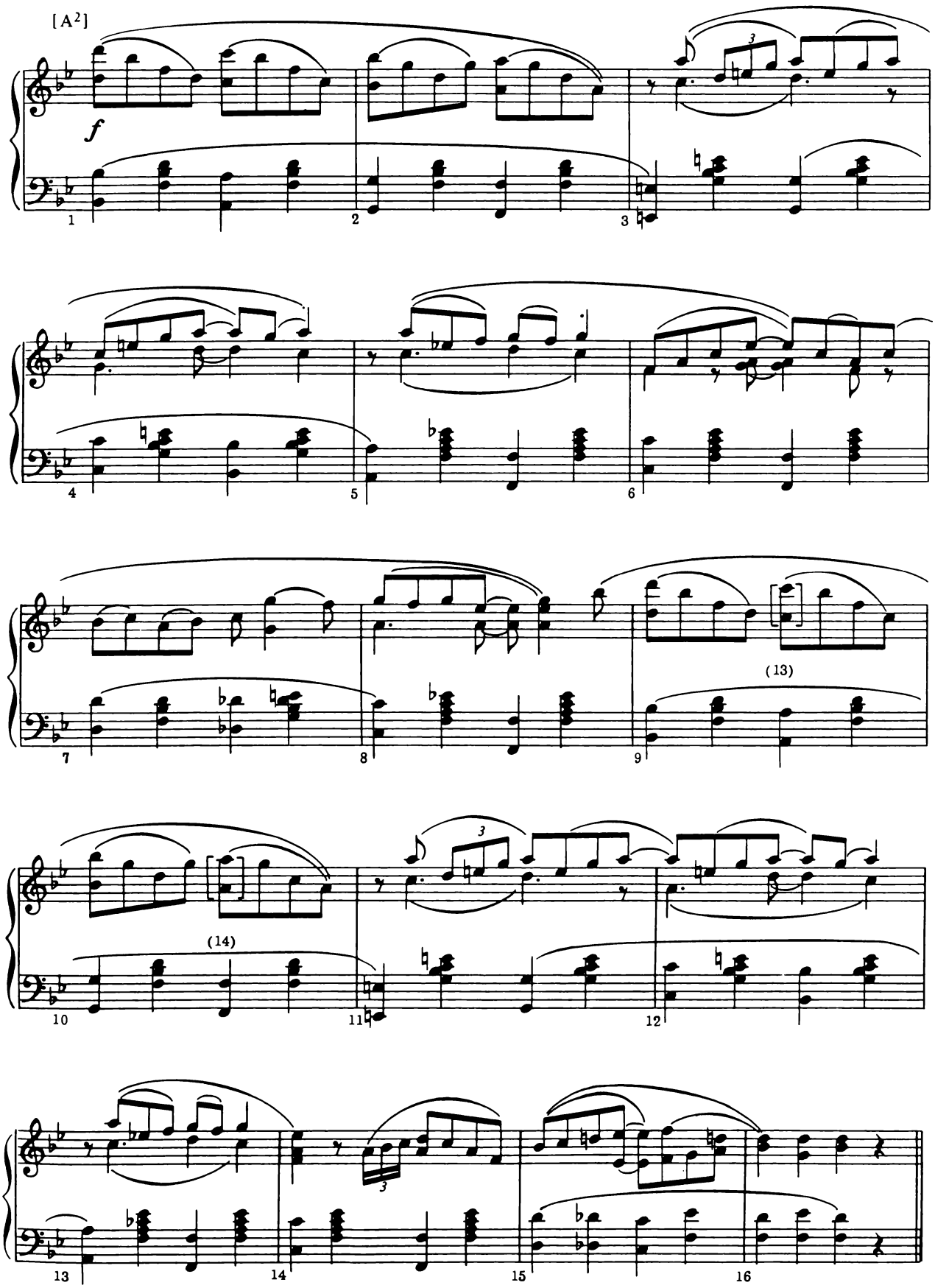










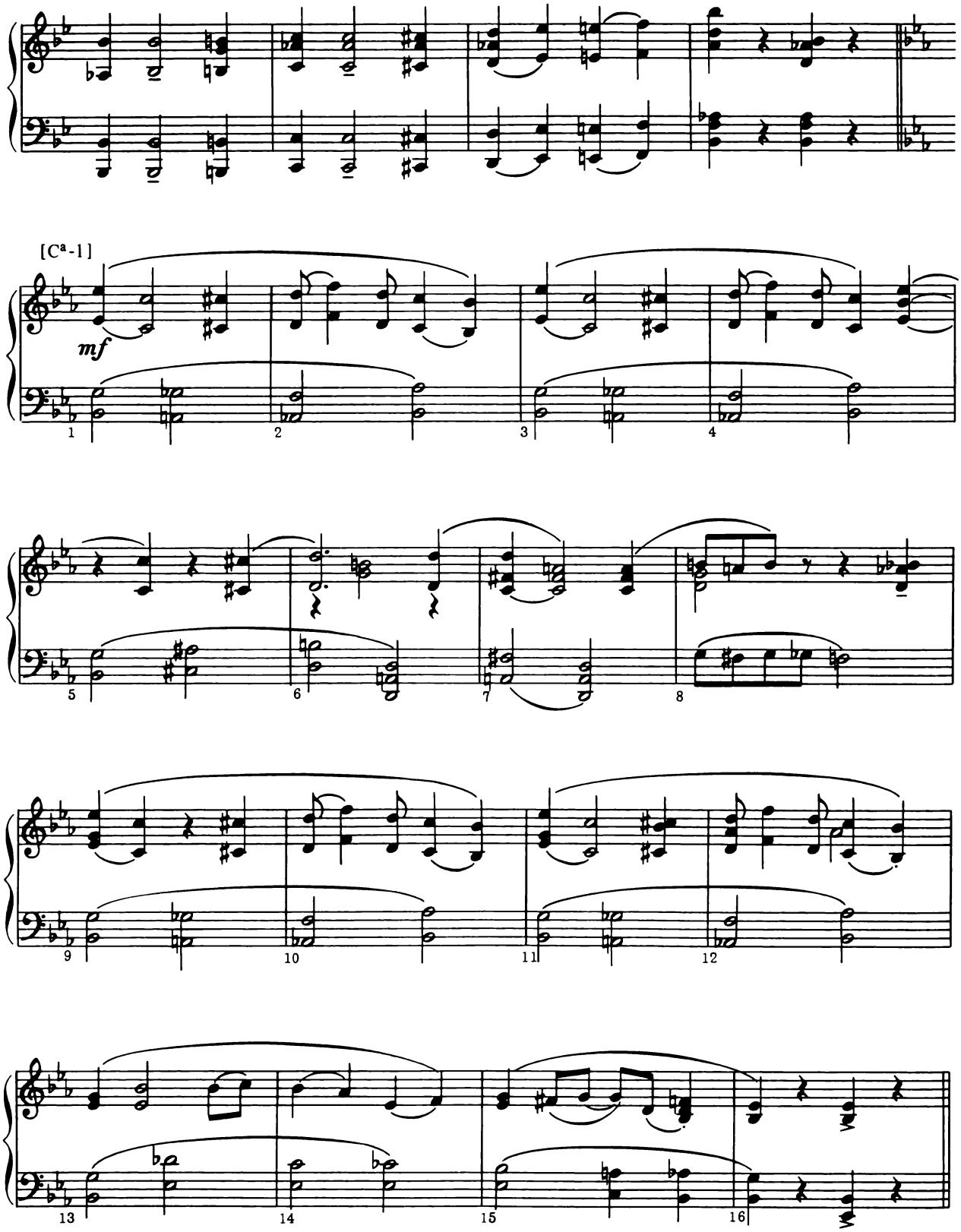

[A2]
f
(13)
(14)

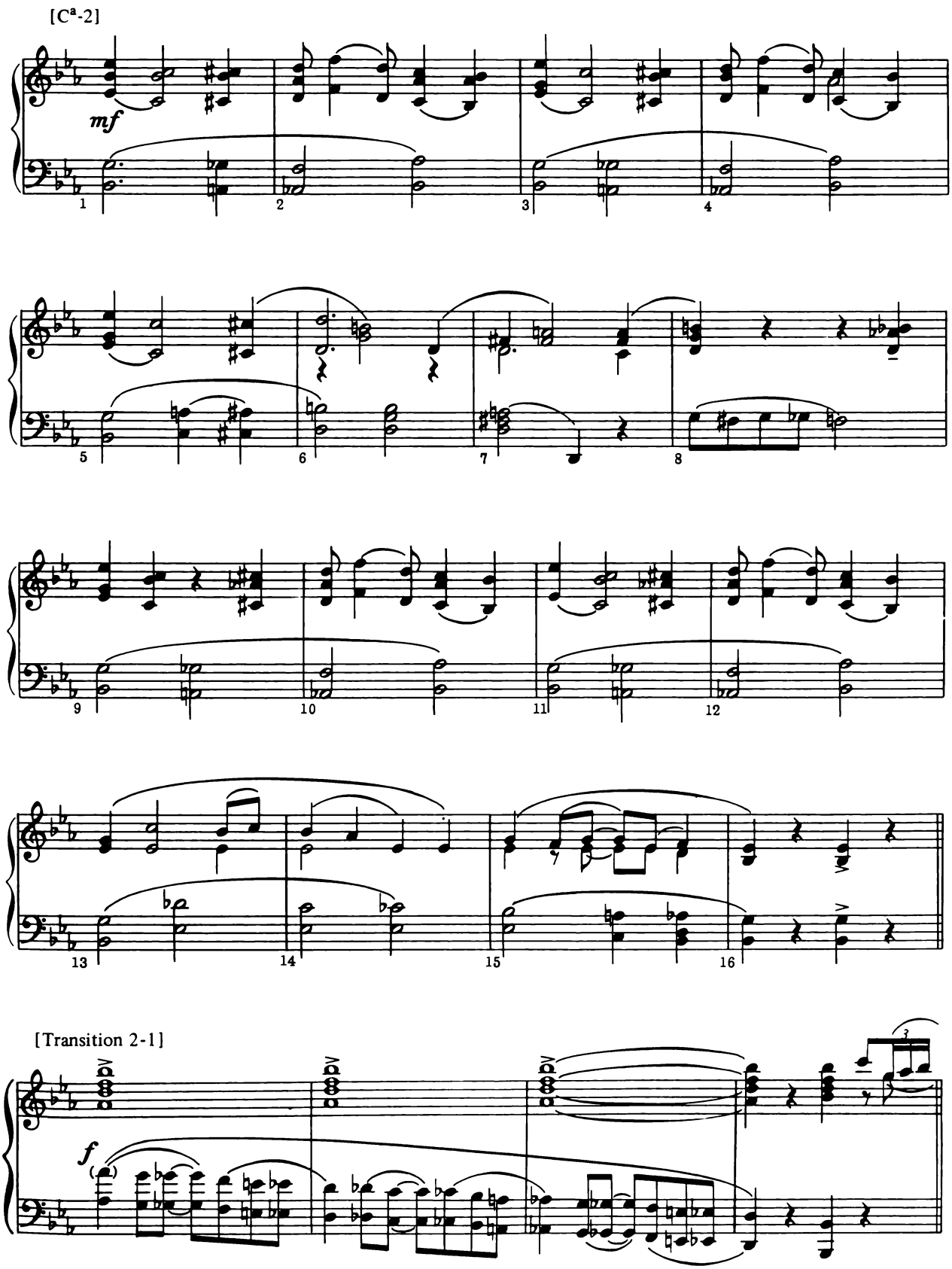
[Transition 1]

[C$^{a}$-1]

*mf*






[C$^a$-2]
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16
[Transition 2-1]
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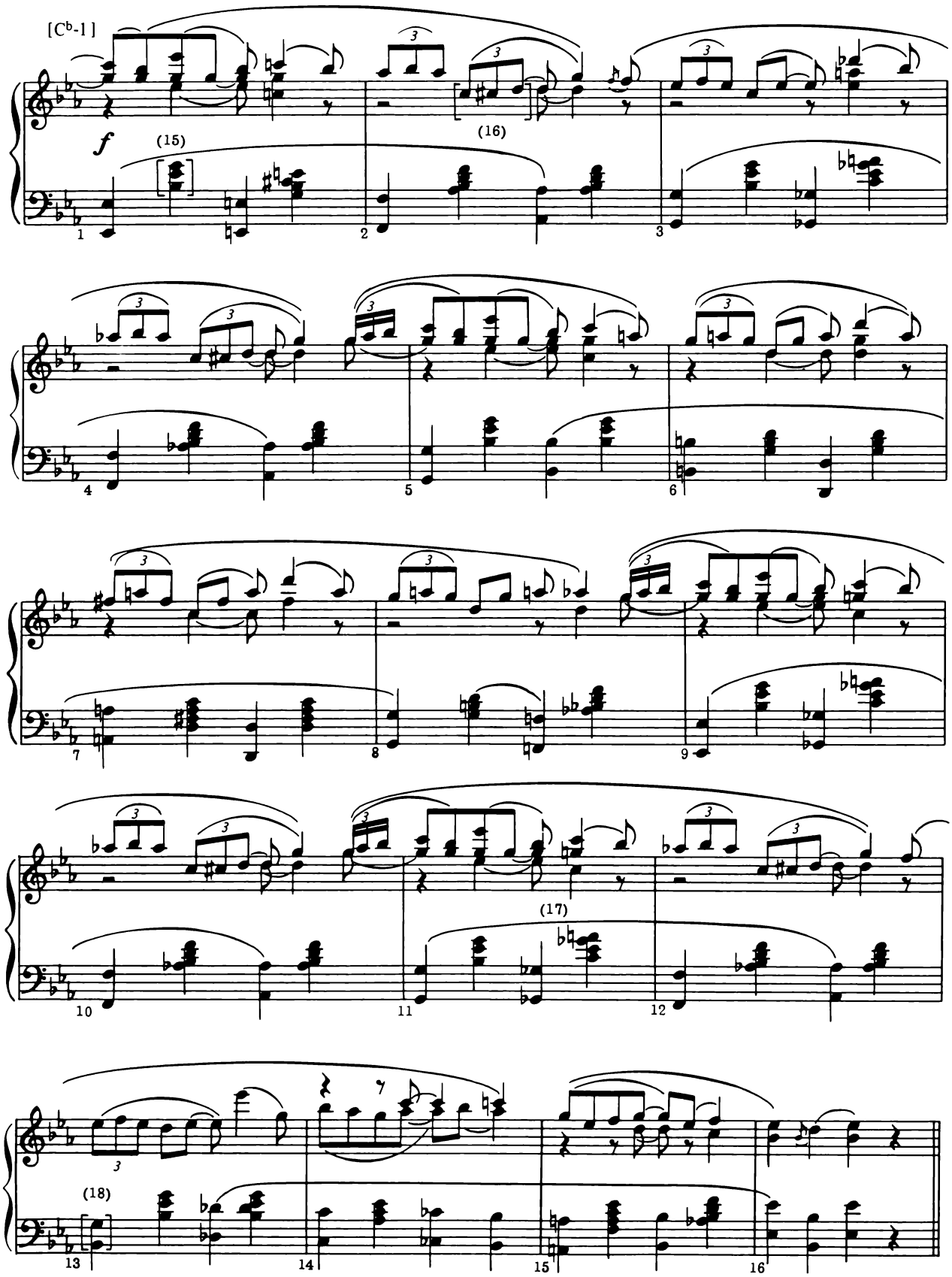
[C♭-1]
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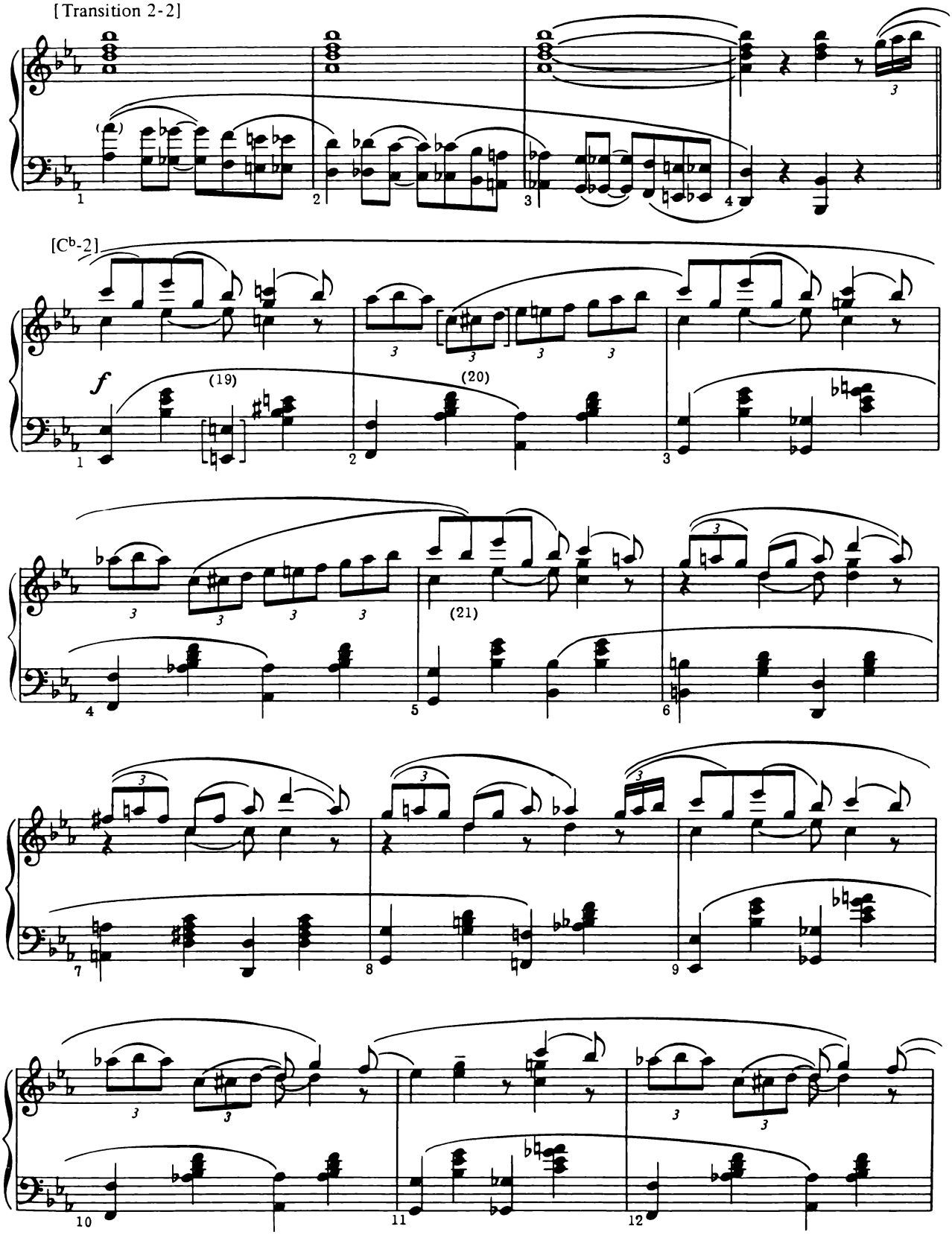
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[C♭-2]
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(19)
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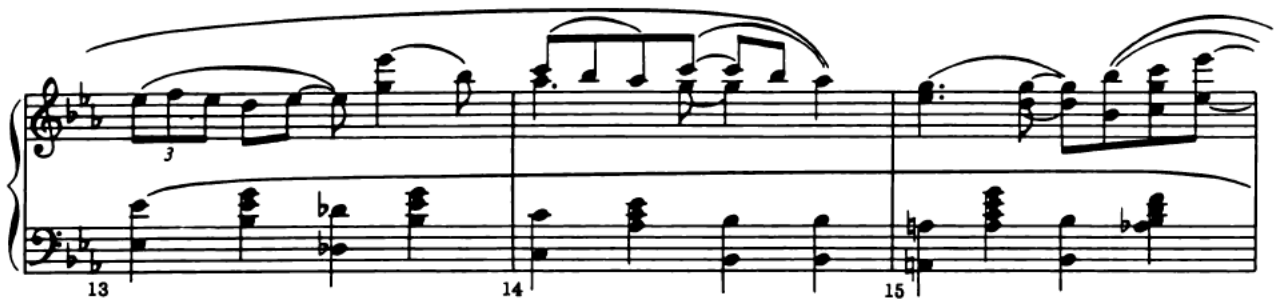
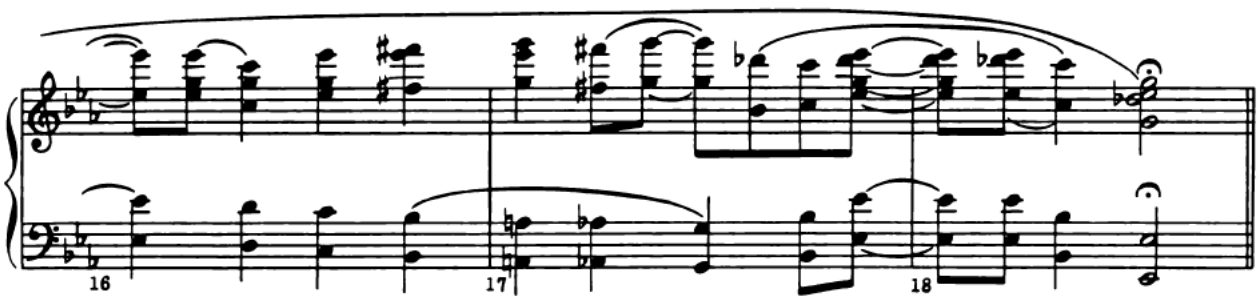


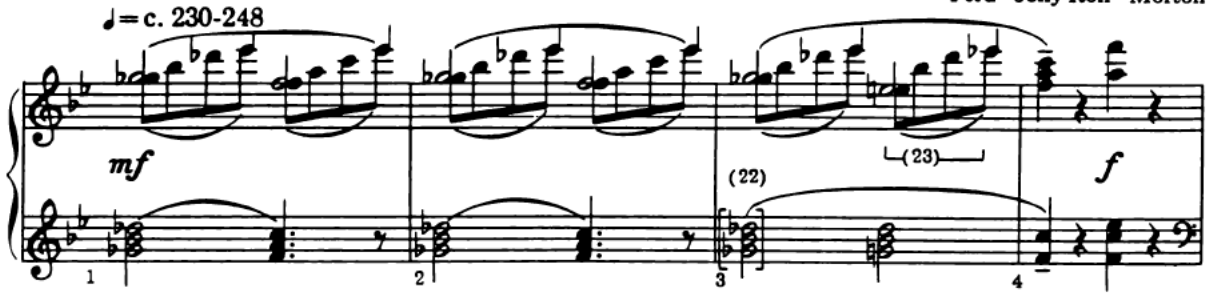


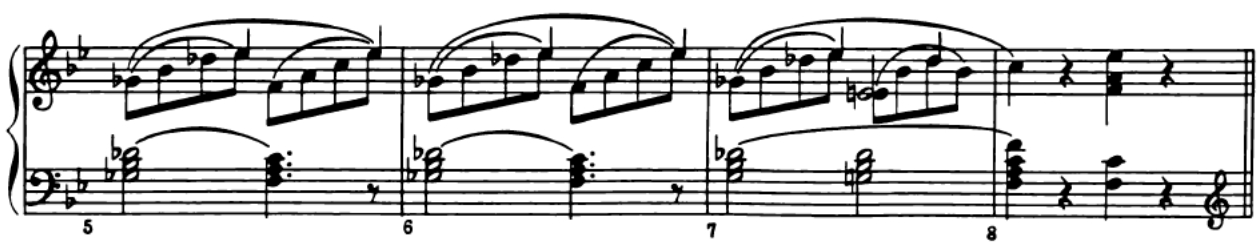

# Sporting House Rag

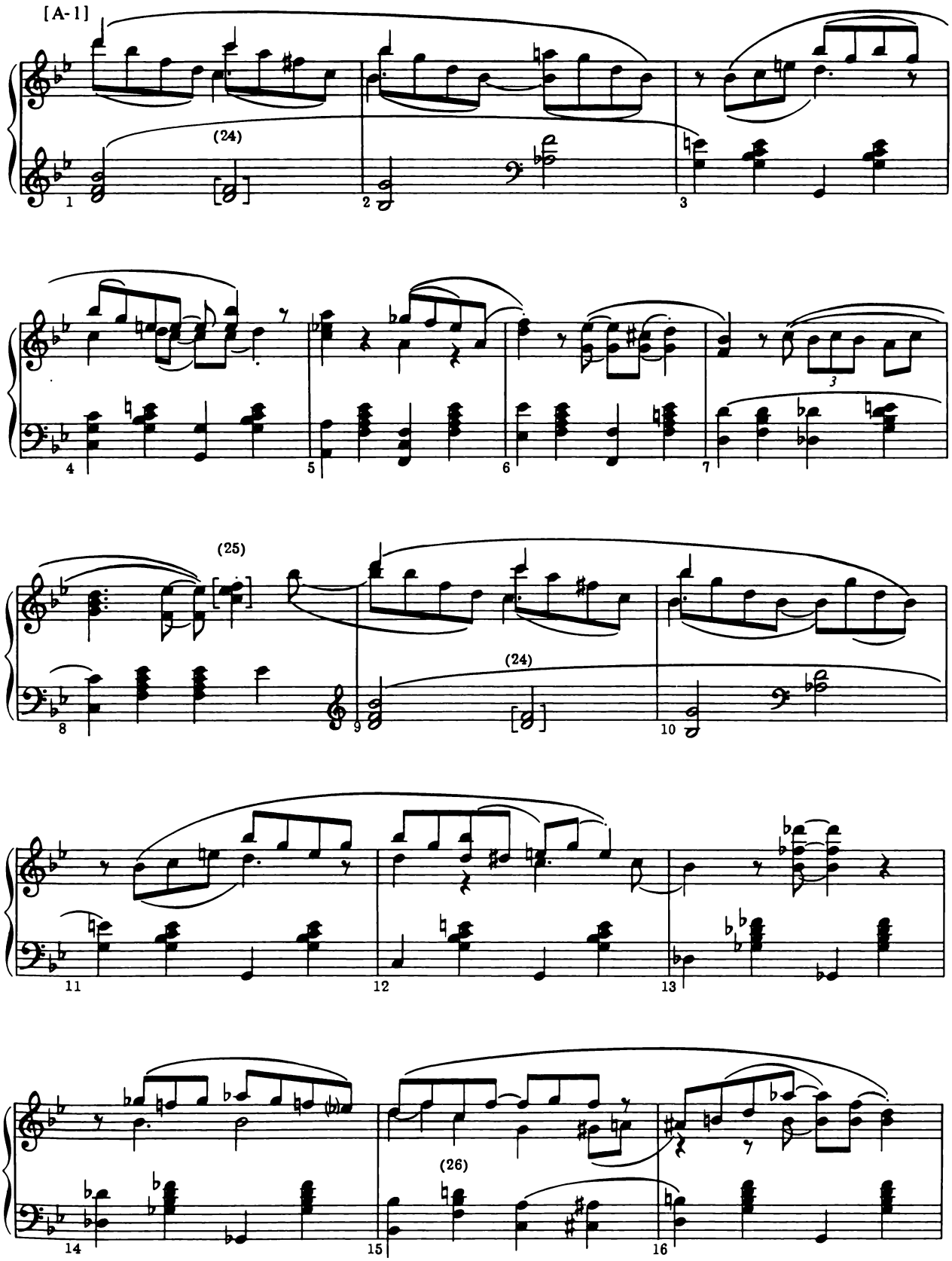
[Introduction]

Ferd "Jelly Roll" Morton

♩= c. 230-248

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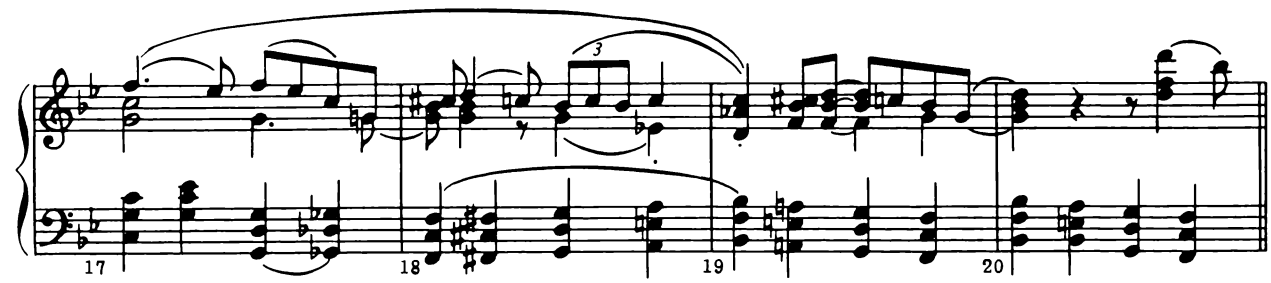


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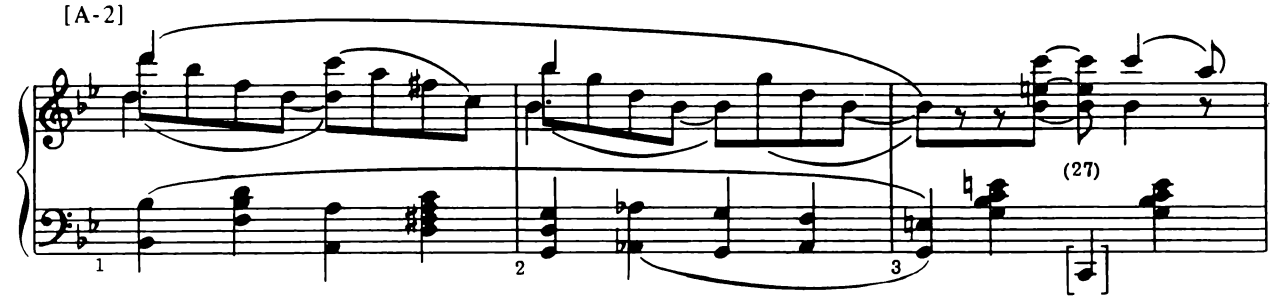


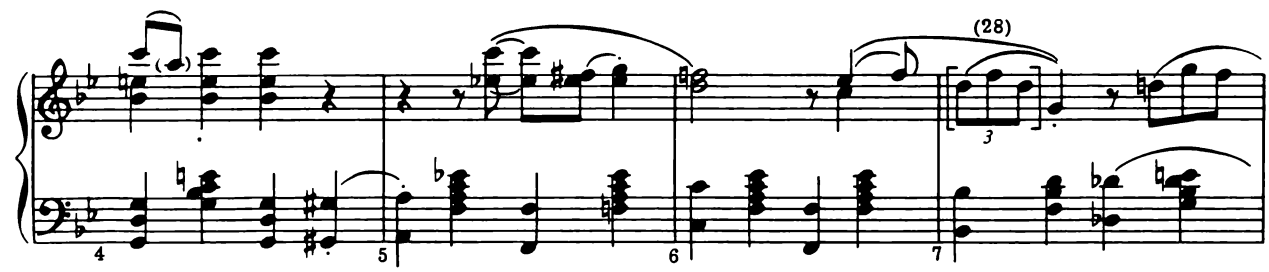


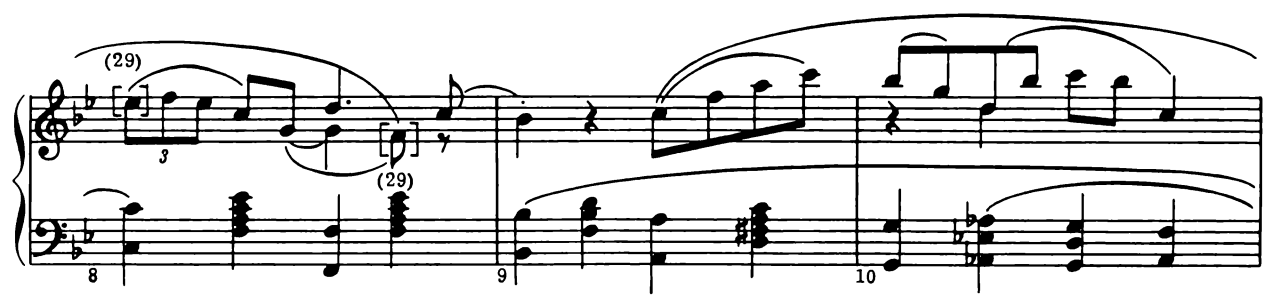


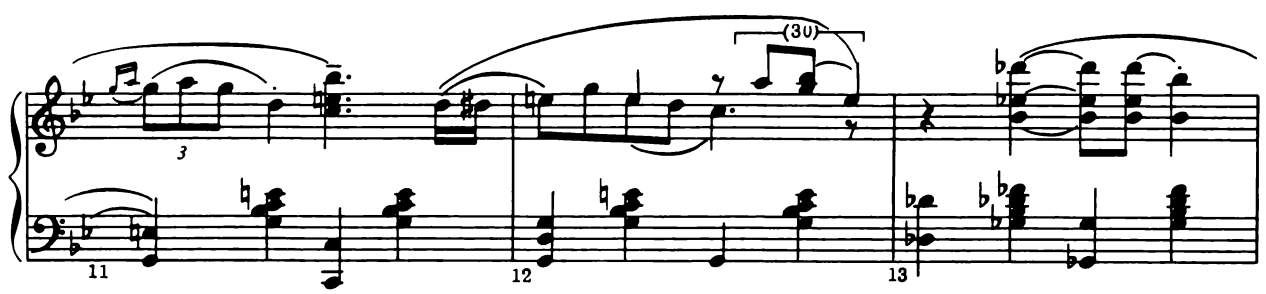

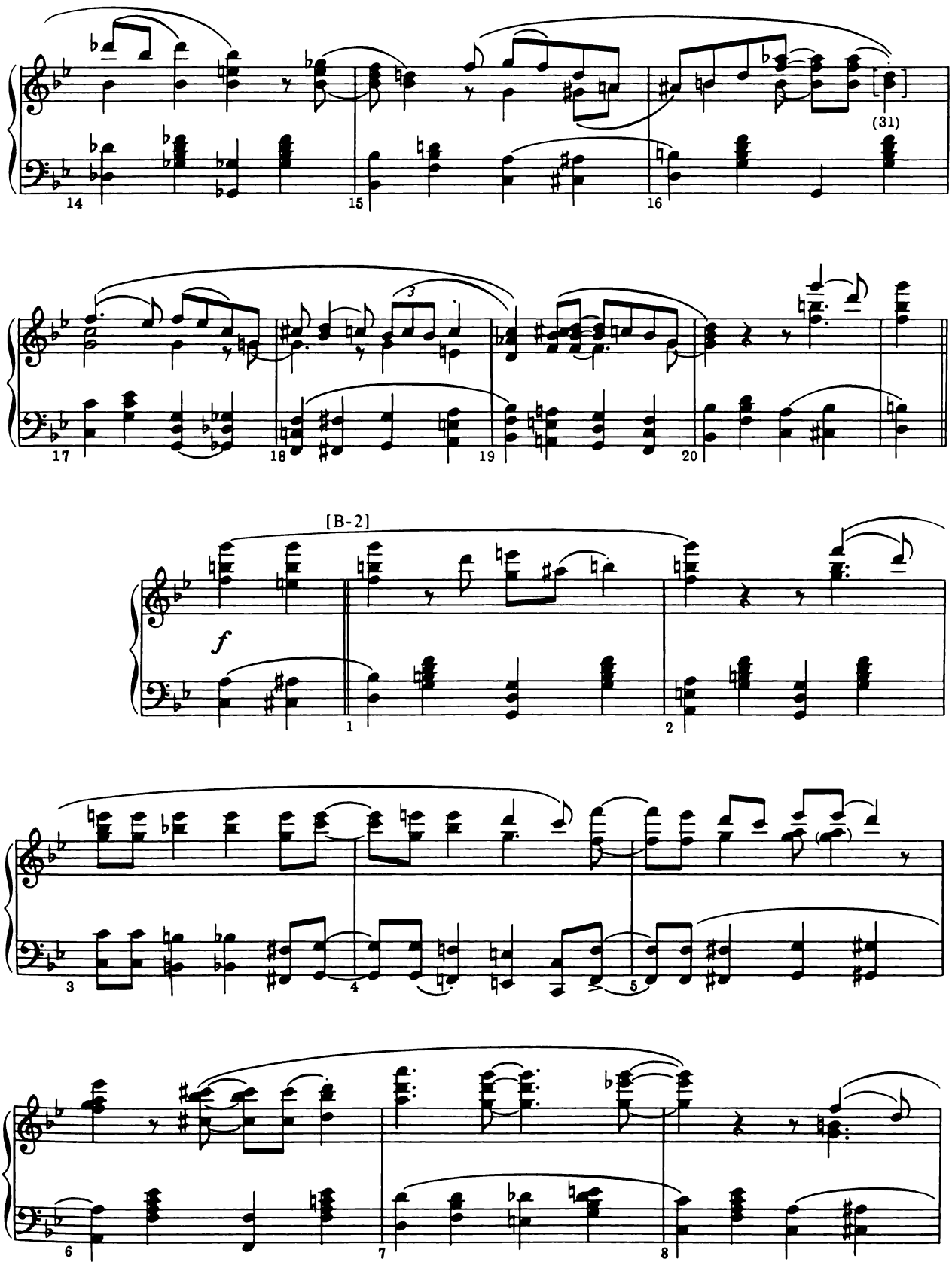
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[B-2]
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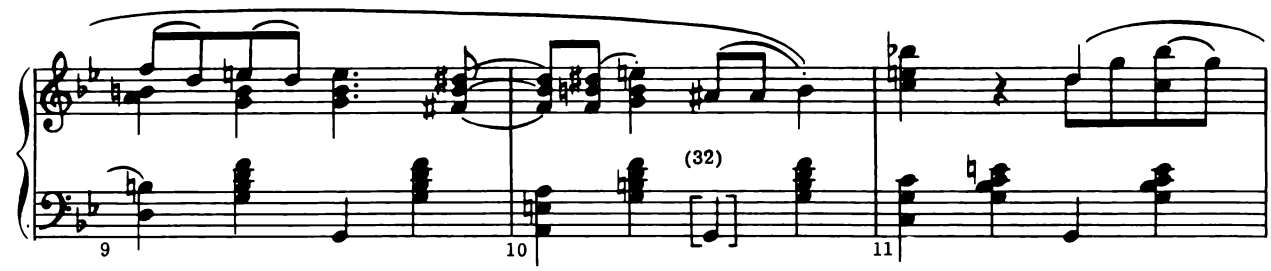
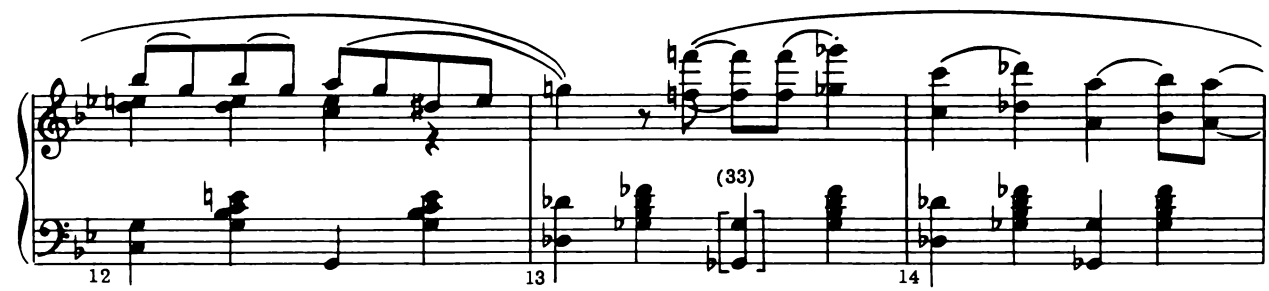
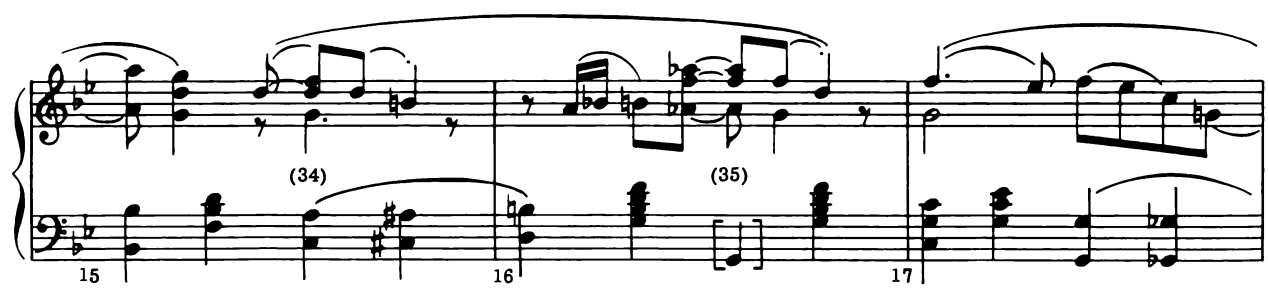
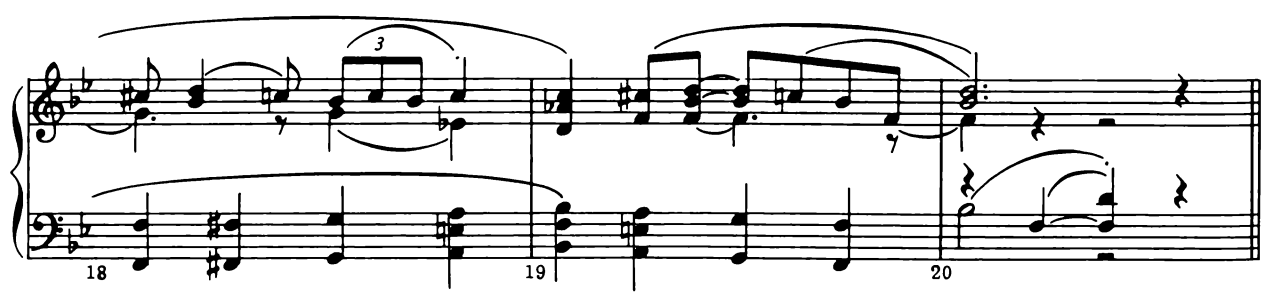
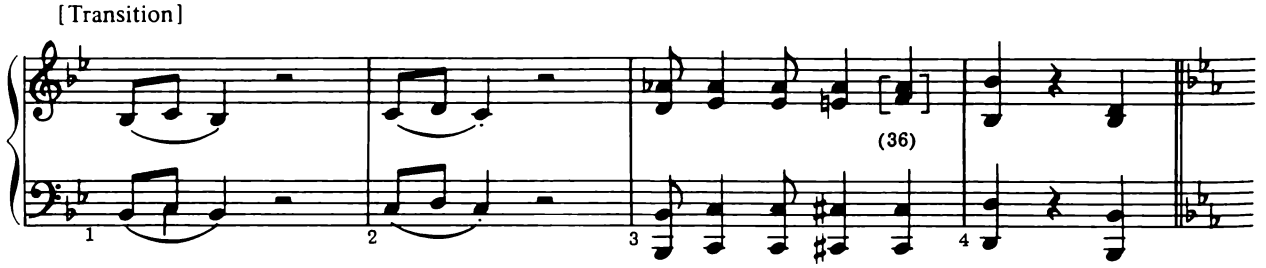


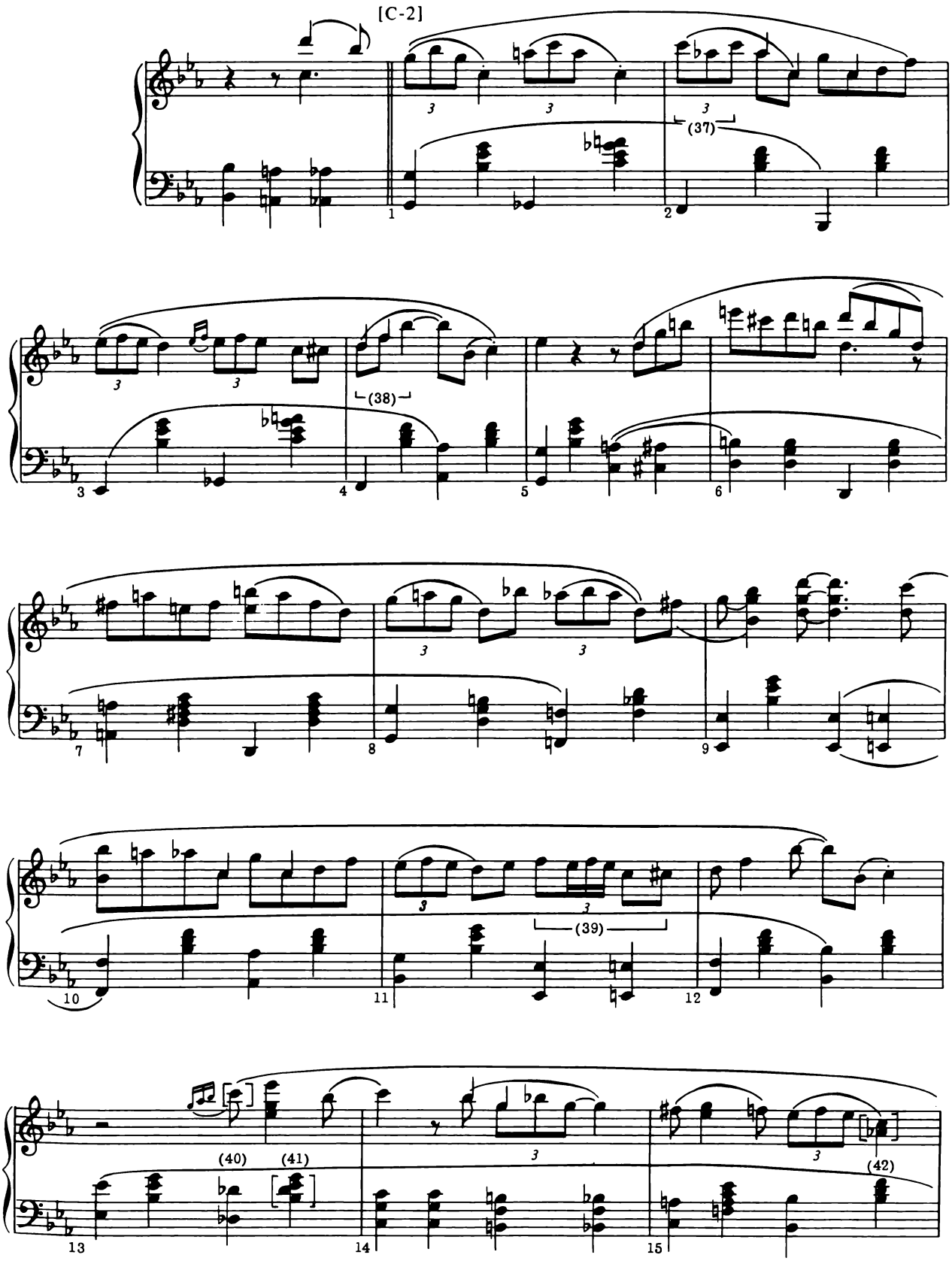




[Transition]

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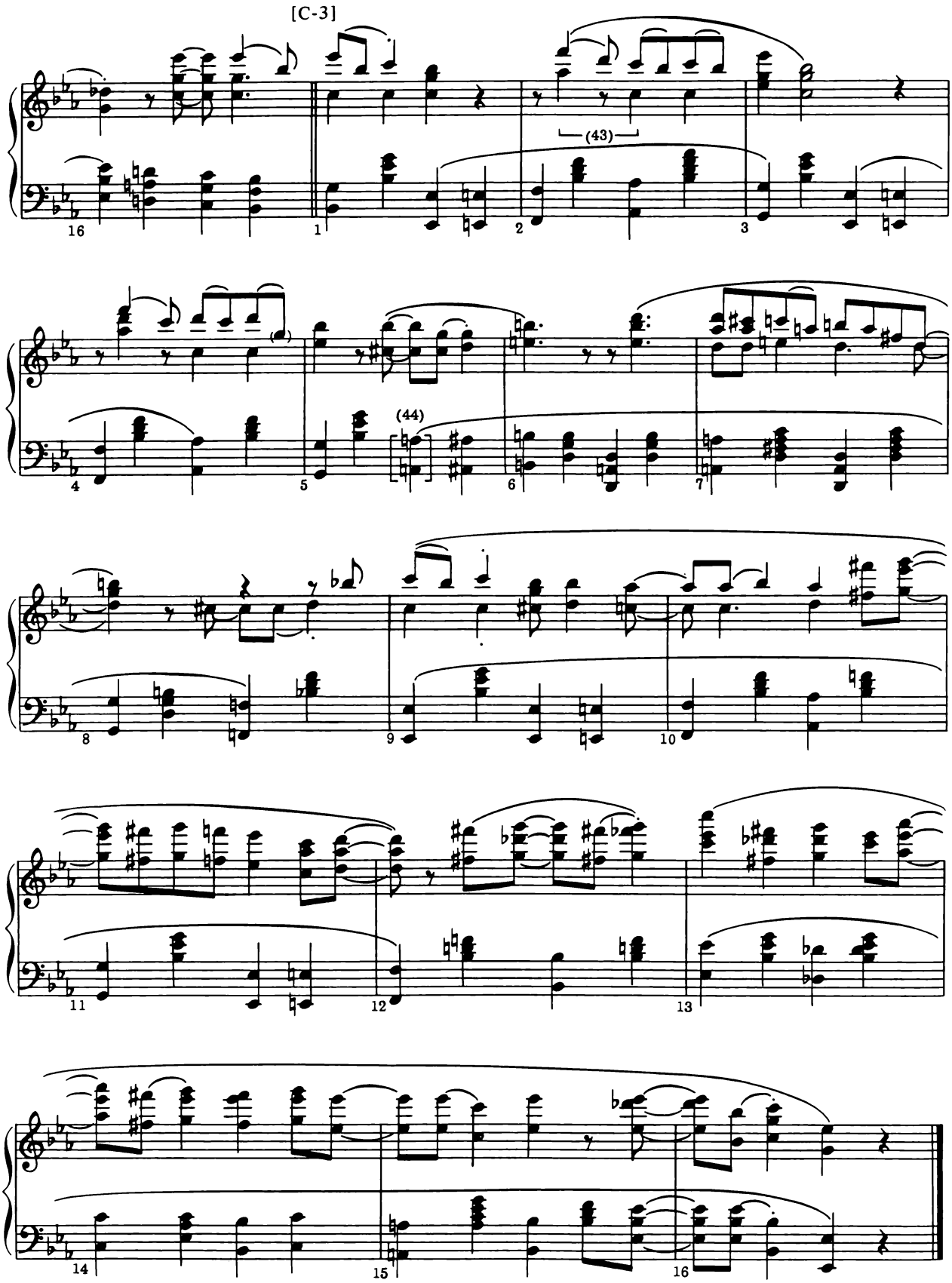
[C-3]
(43)
(44)

1. The lower F is faint or absent.
2. Morton actually plays a B♮ here.
3. In addition to these two pitches there is also a B♭ above the A.
4. The higher pitch is actually a C a second below the high D.
5. Morton actually anticipates here what he plays on the next beat, playing only F and D.
6. The lower C is actually not present.
7. Morton also plays a B♮ immediately above the A.
8. Morton actually plays here a single B♭ a ninth below middle C.
9. This sound is very short and rather unclear. It might also contain a C.
10. The lower notes here are very faint.
11. In both of these places the C below middle C also sounds.
12. This sound is quite faint and unclear. This is partly conjecture.
13. This sound also includes a D♭ above the upper C.
14. This sound also includes a B♮ above the lower A.
15. Morton plays a D♭, too, in this chord.
16. Here, and elsewhere where this figure appears, its rhythm is uneven, sometimes approaching two sixteenth notes and an eighth.
17. The rhythm here is rushed.
18. The upper G and an F a second below actually sound here.
19. What Morton actually does here is not clear. This reproduces what he does elsewhere when the same idea occurs.
20. This is uneven. The run following is partly conjectural.
21. The B♭ here is very faint.
22. This chord actually contains no B♭.
23. This group of eighth notes is rushed.
24. The chord arpeggiated above and the restatement of the first strain (see [A-2], mm. 2 and 9) indicate that Morton probably meant to play F♯ rather than F♮ in this interval.
25. This chord also contains an E♮, a mistake.
26. The right hand here is very unclear. This notation may lack some of what Morton actually plays.
27. Morton actually plays the D a second higher.
28. The rhythmic values of this triplet are not actually even.
29. This note is slightly anticipated.
30. This brief segment is very quiet and indistinct.
31. The D is faint or absent.
32. Morton actually plays the A a second higher.
33. Here Morton actually plays a single F a second below the higher notated G♭.
34. The right hand is rather unclear here.
35. An A, a second above, sounds with the G.
36. The F is not actually present.
37. The initial C in this figure is very faint.
38. This arpeggiation is rushed.
39. This figure lags rhythmically.
40. This is actually a C♭.
41. Morton actually plays a cluster of mistakes here, with F as the highest note.
42. An A♮ also sounds above the A♭.
43. A high B♮ sounds with the single D and the C's following.
44. Exactly what Morton plays here is unclear. It seems to include the higher A♮ notated here.

# MR. JELLY LORD

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August 20, 1923: melody with piano accompaniment, Morton holograph; Melrose Brothers Music Company,
November 1, 1927: orchestration; Melrose Brothers Music Company.

RECORDINGS:

July 17, 1923: New Orleans Rhythm Kings with Morton, piano; Gennett 5220 (11541-A, -C); ♩ = c. 123 decreasing to c. 120,
April, 1924: Jelly-Roll Morton's Steamboat Four; Carnival 11397 (8065); ♩ = c. 120 increasing to c. 128,
*1924: piano roll; Vocalstyle Song Roll 12973,
February 23, 1926: Jelly-Roll Morton's Incomparables; Gennett 3259 (12467); ♩ = c. 108,
+ June 10, 1927: "Jelly-Roll Morton - Piano solo with Clarinet and Traps"; Victor 21064 (38664-1); ♩ = c. 129 decreasing to c. 120,
January 21, 1928: Levee Serenaders (Morton's band); Vocalion 1154 (C-1632); ♩ = c. 93,
May 21-July, 1938: piano-vocal performance, recorded (1659) in the Library of Congress by Alan Lomax; ♩ = c. 91 increasing to c. 100.

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Mr. Jelly Lord

# Mr. Jelly Lord

"Jelly Roll" Morton



[Introduction]

♩ = c. 91-129

*mf*

[Verse]



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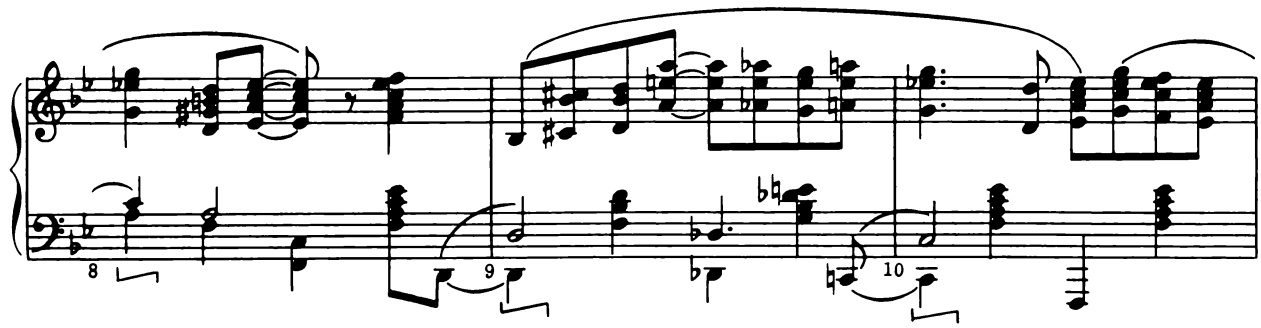
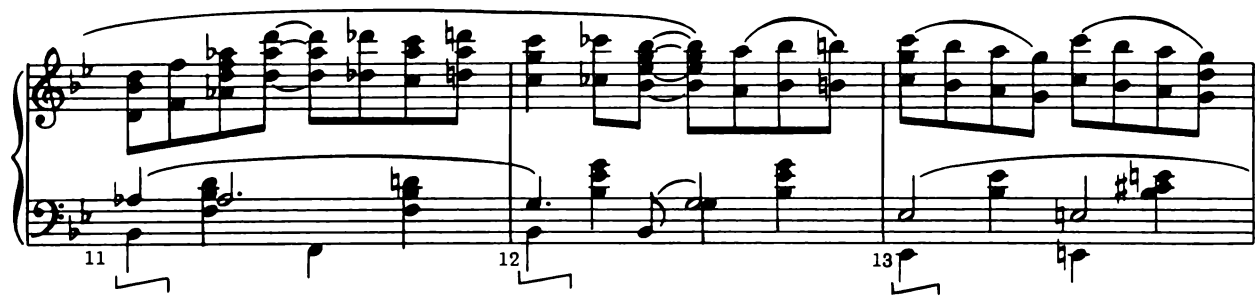
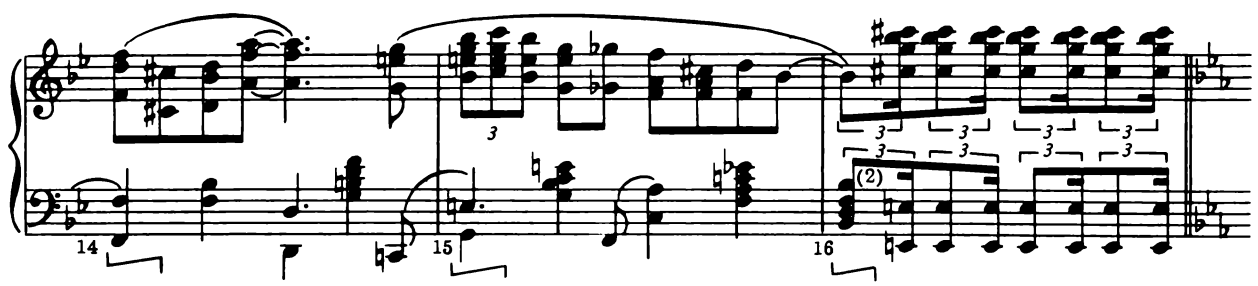
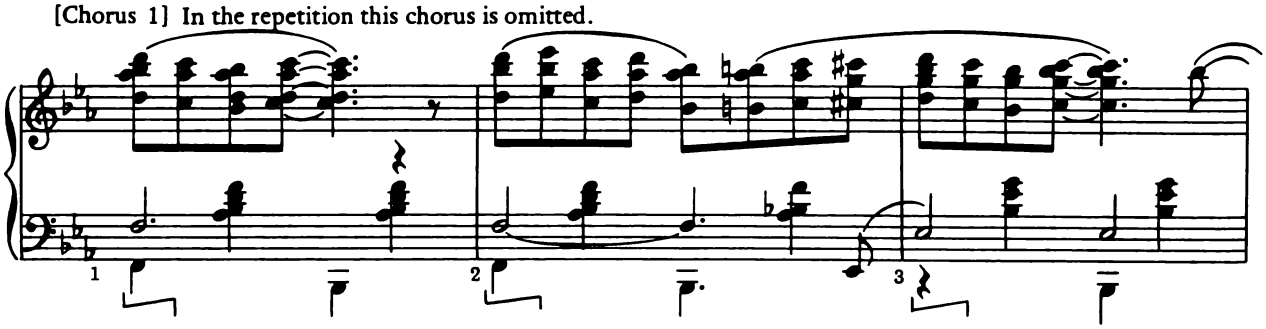
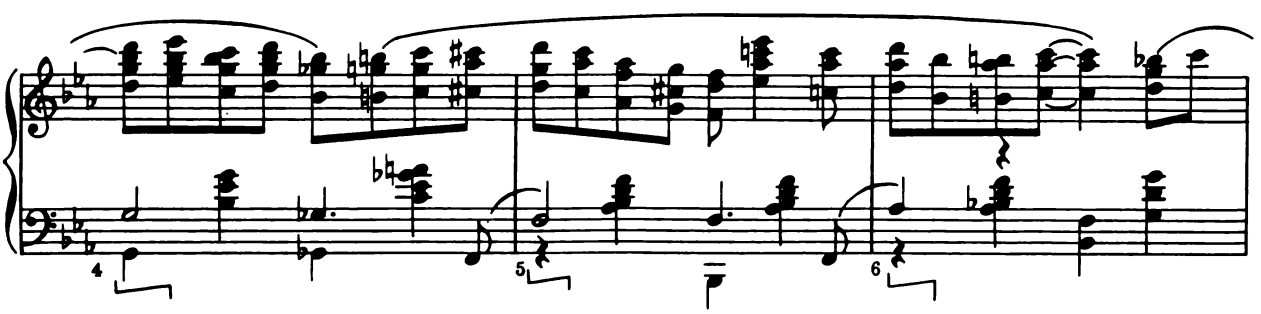


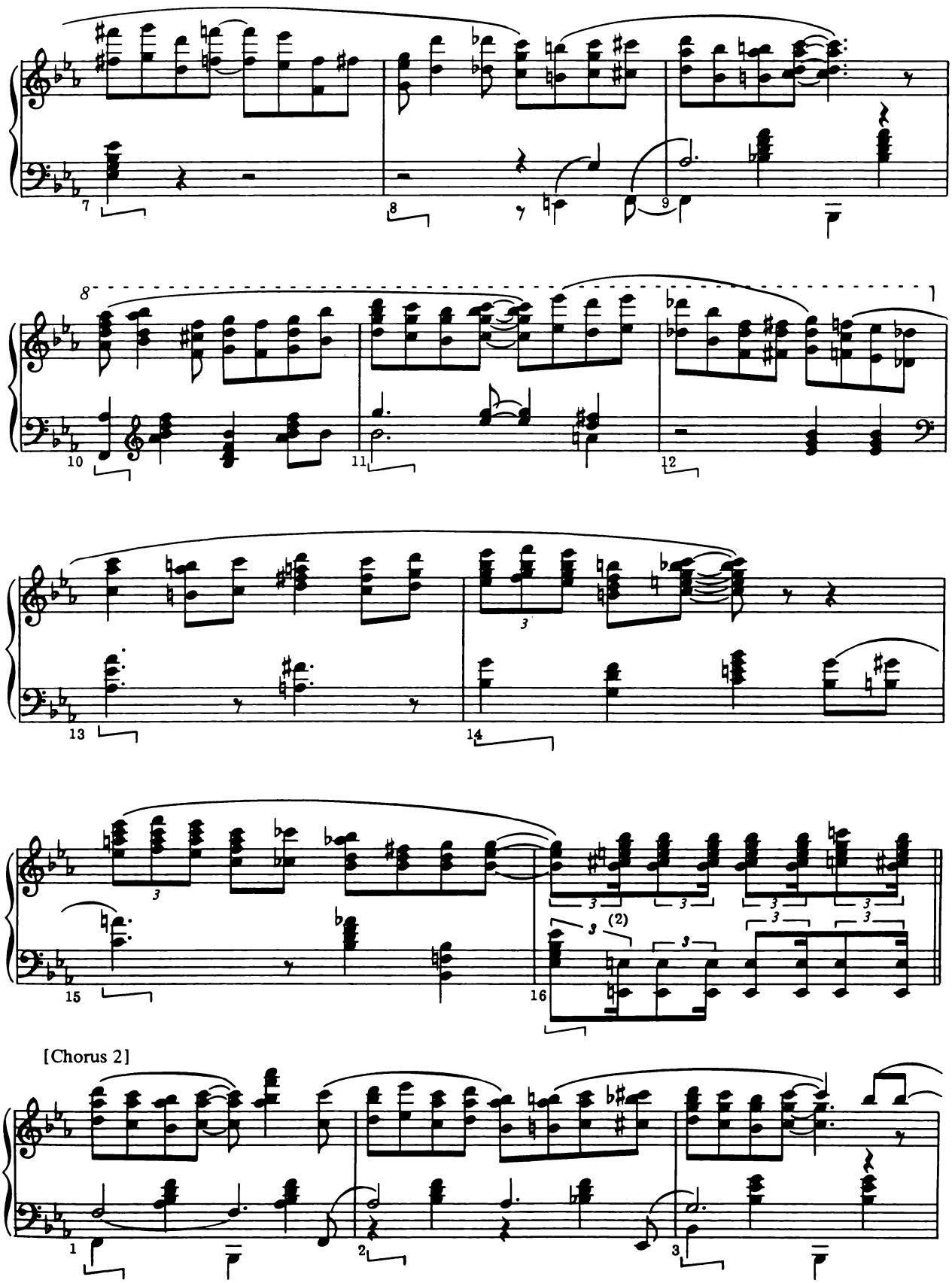



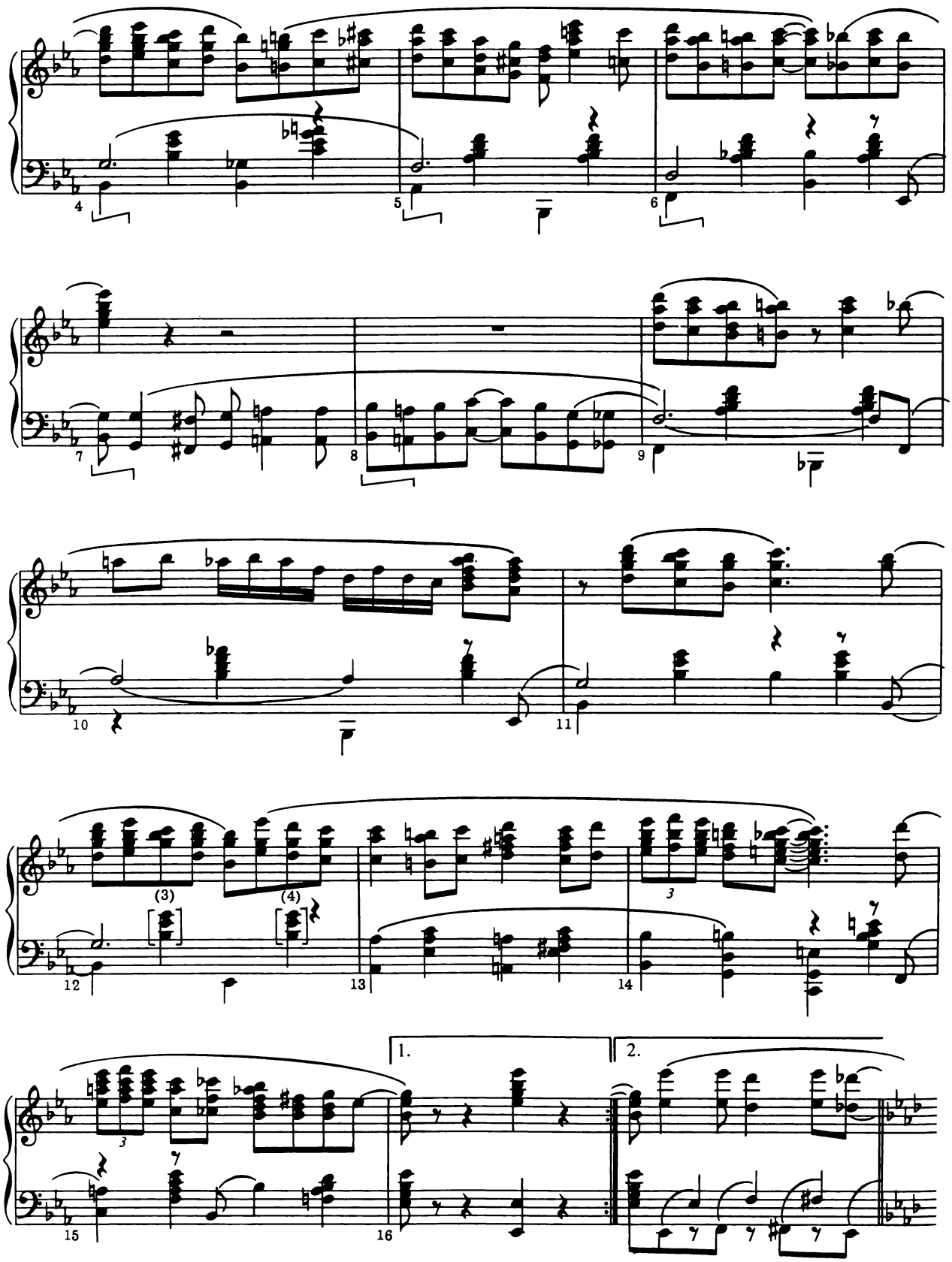



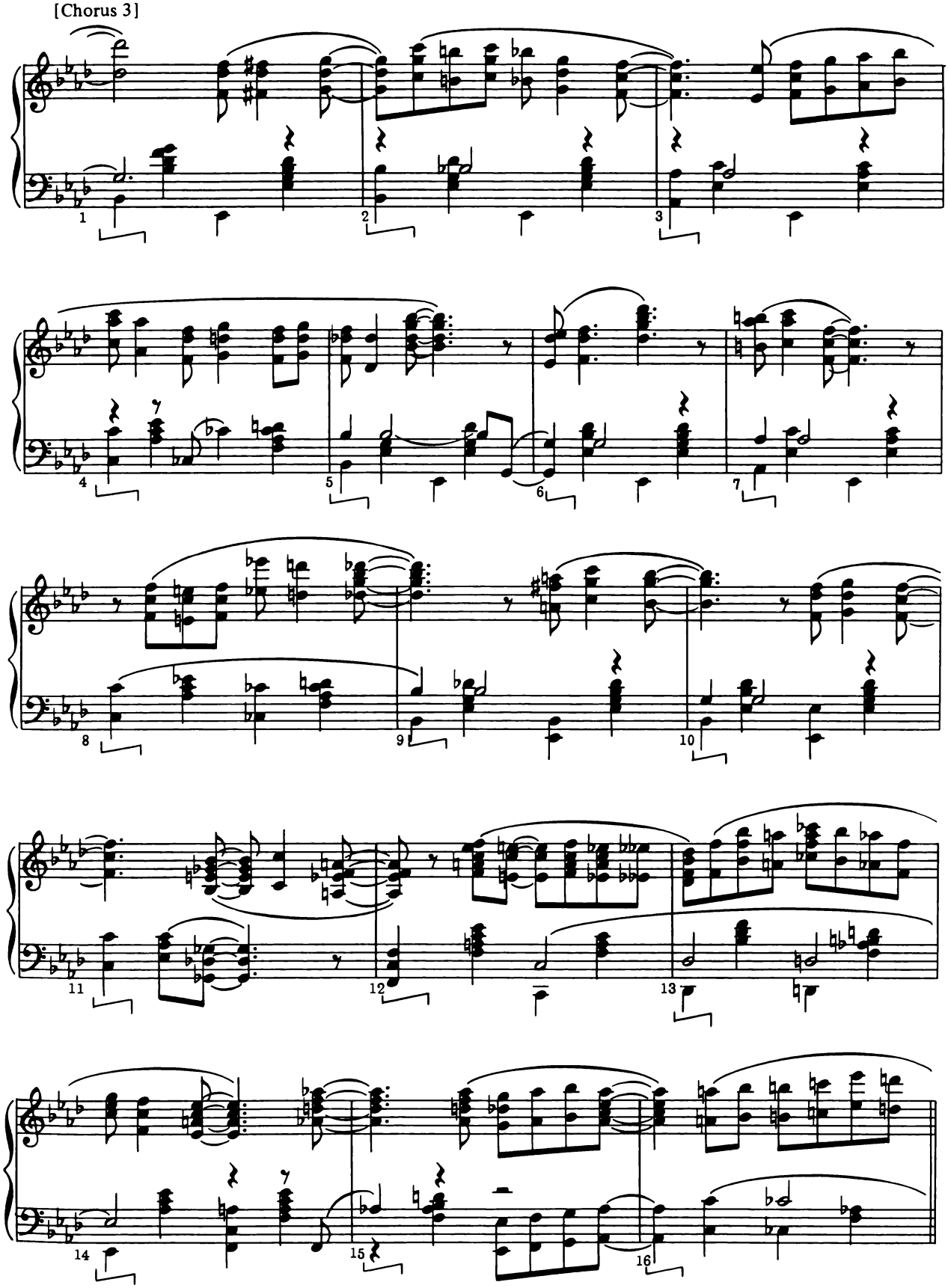

[Chorus 1] In the repetition this chorus is omitted.




8
(2)
[Chorus 2]




[Chorus 3]
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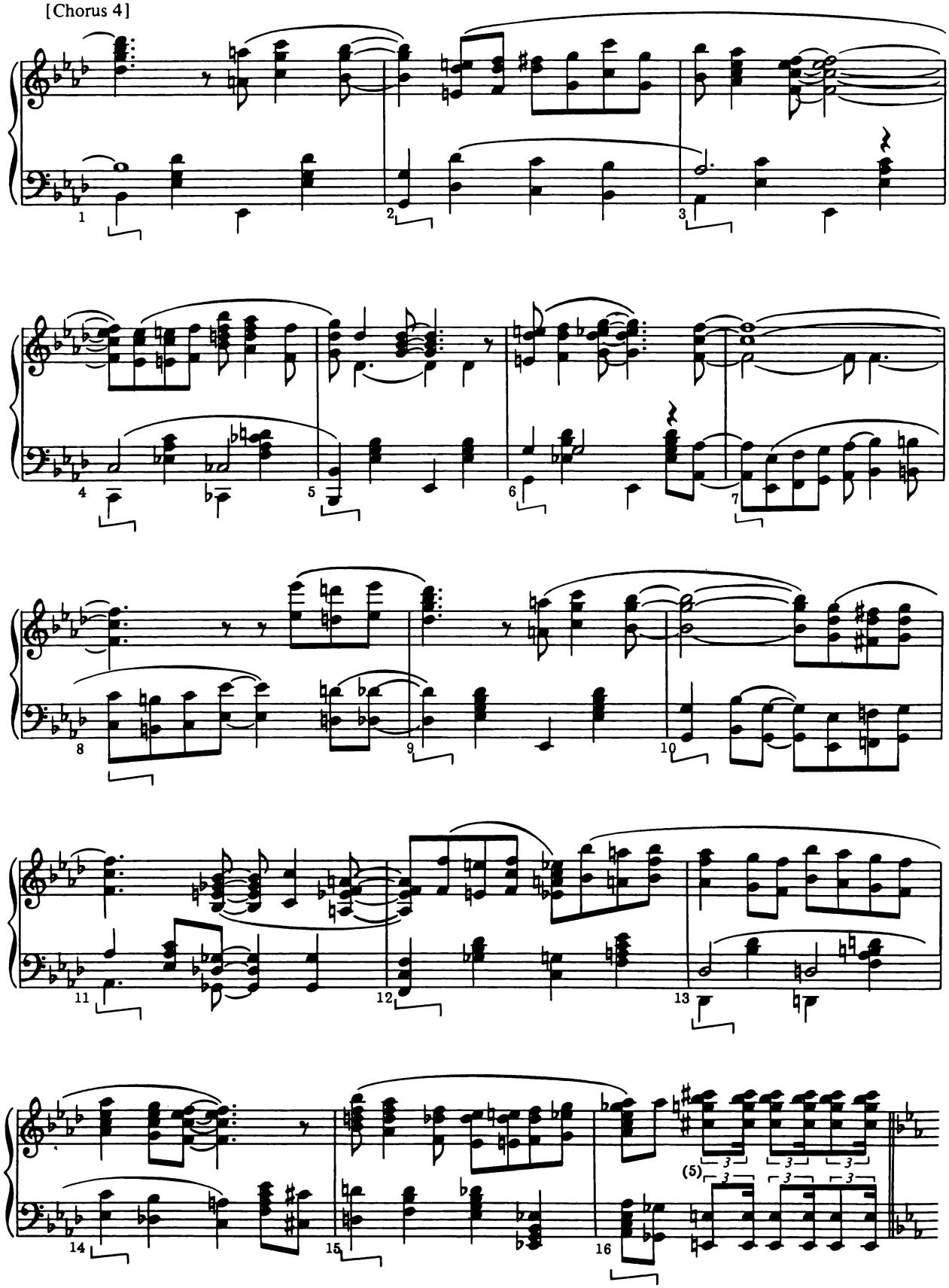
[Chorus 4]
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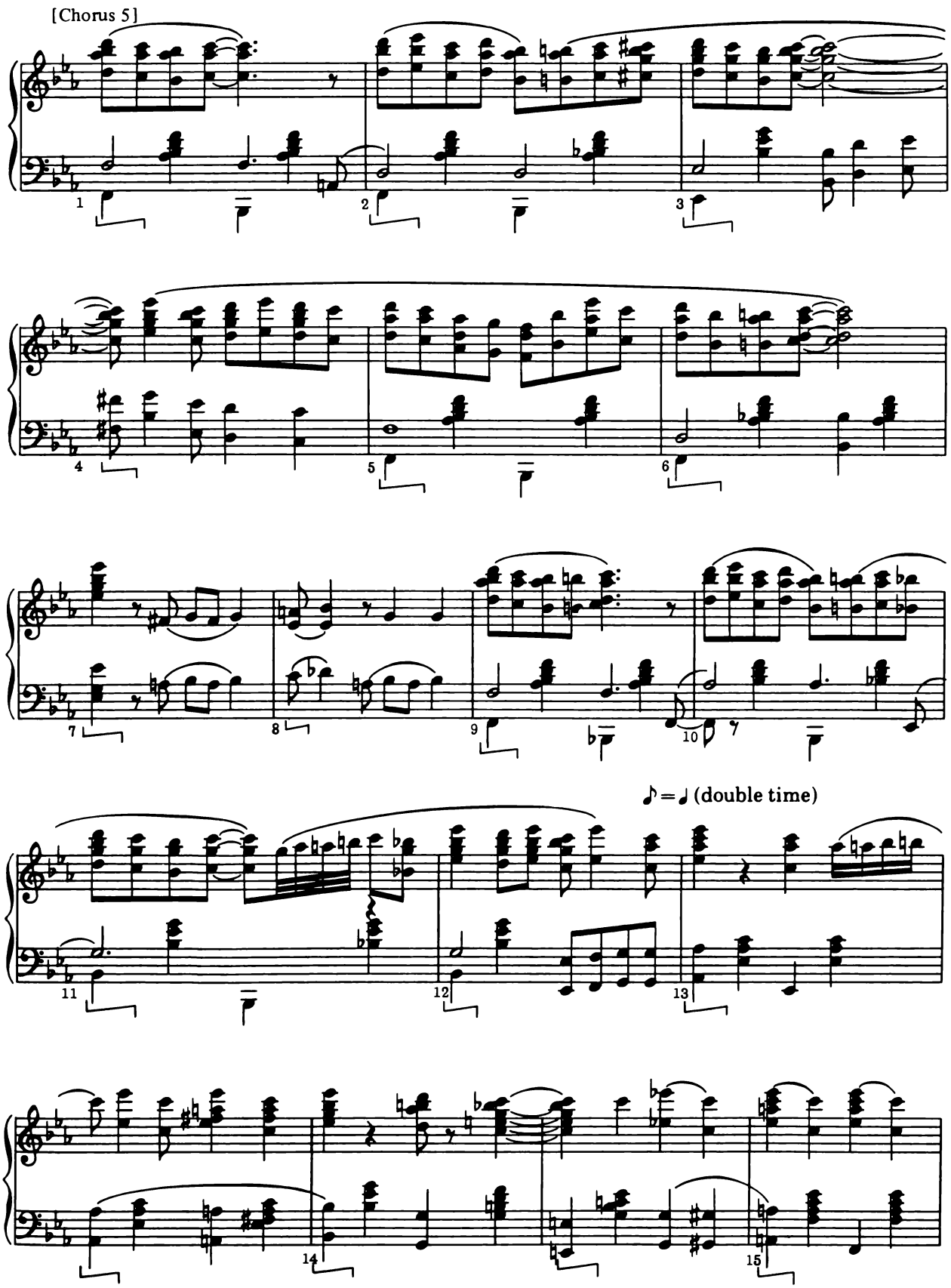
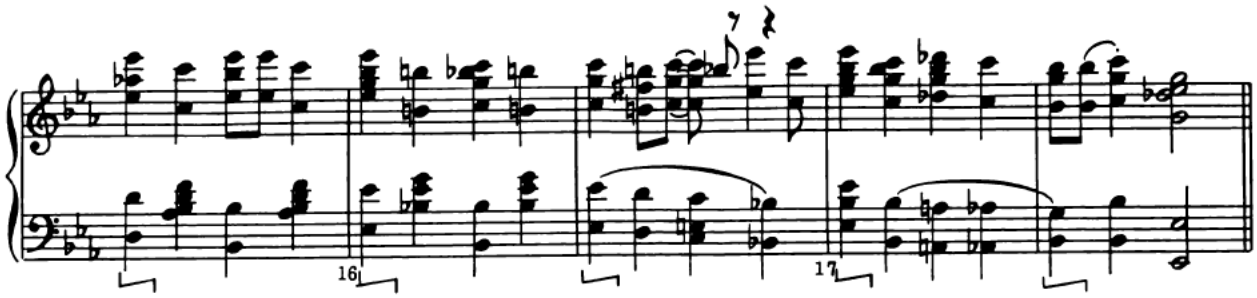
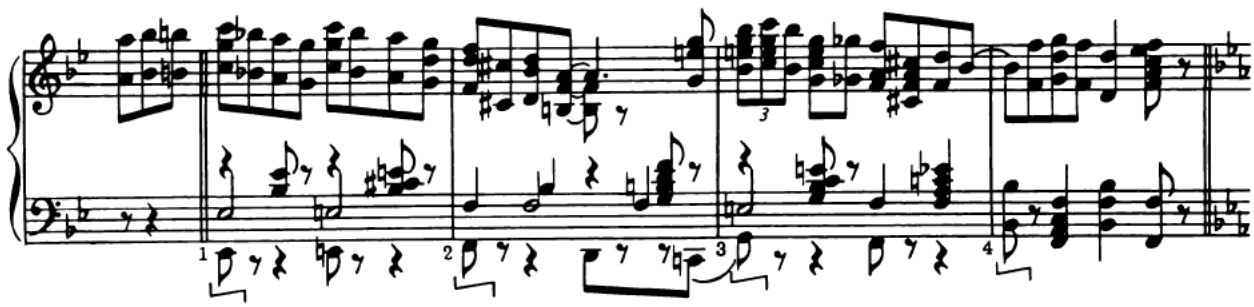

[Chorus 5]
♪ = ♩ (double time)

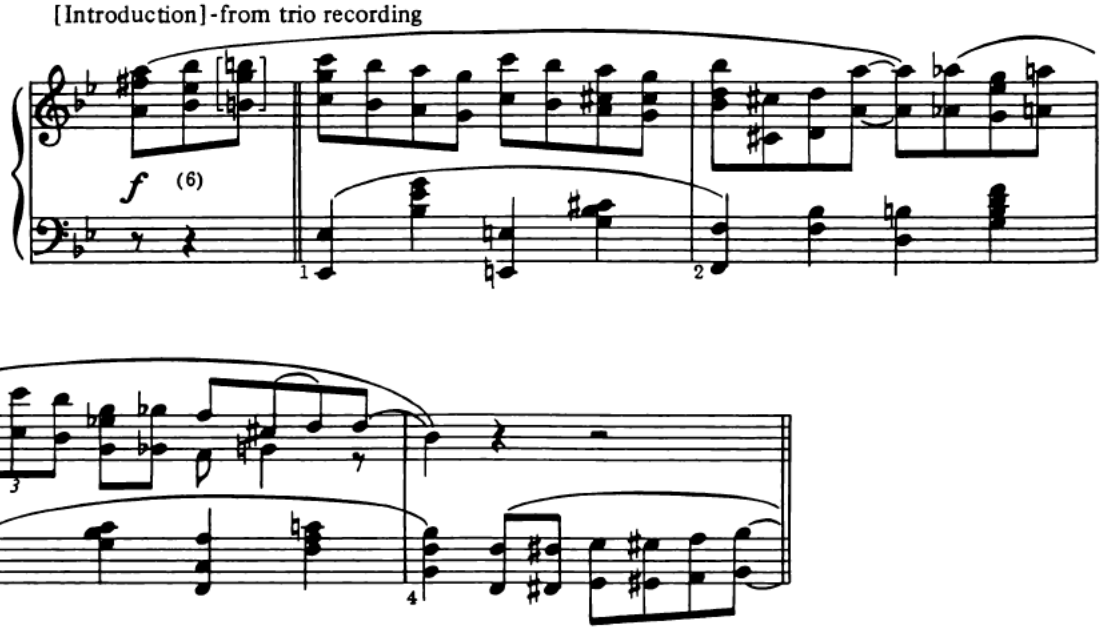


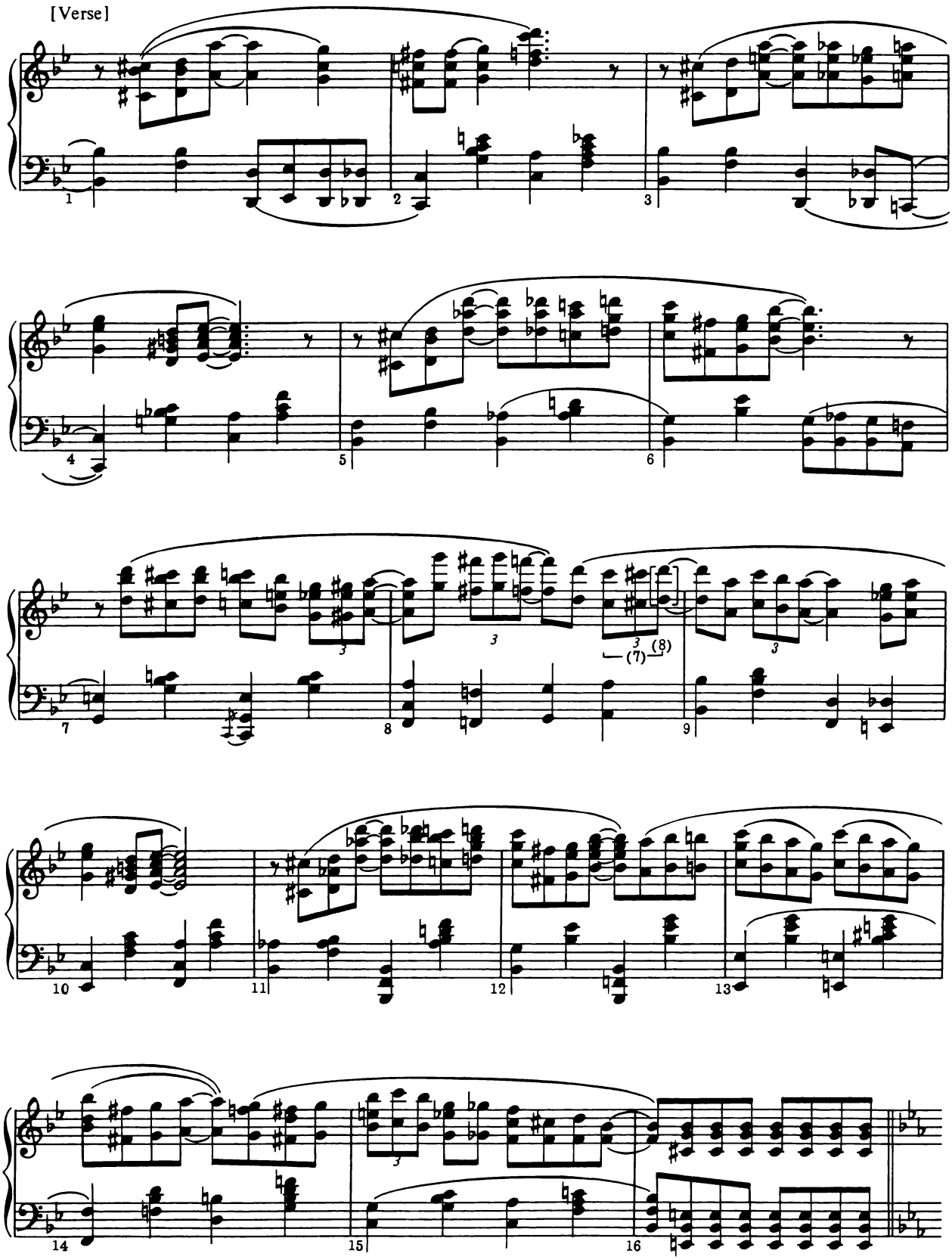
[Introduction] - unedited transcription





[Introduction] - from trio recording




[Verse]
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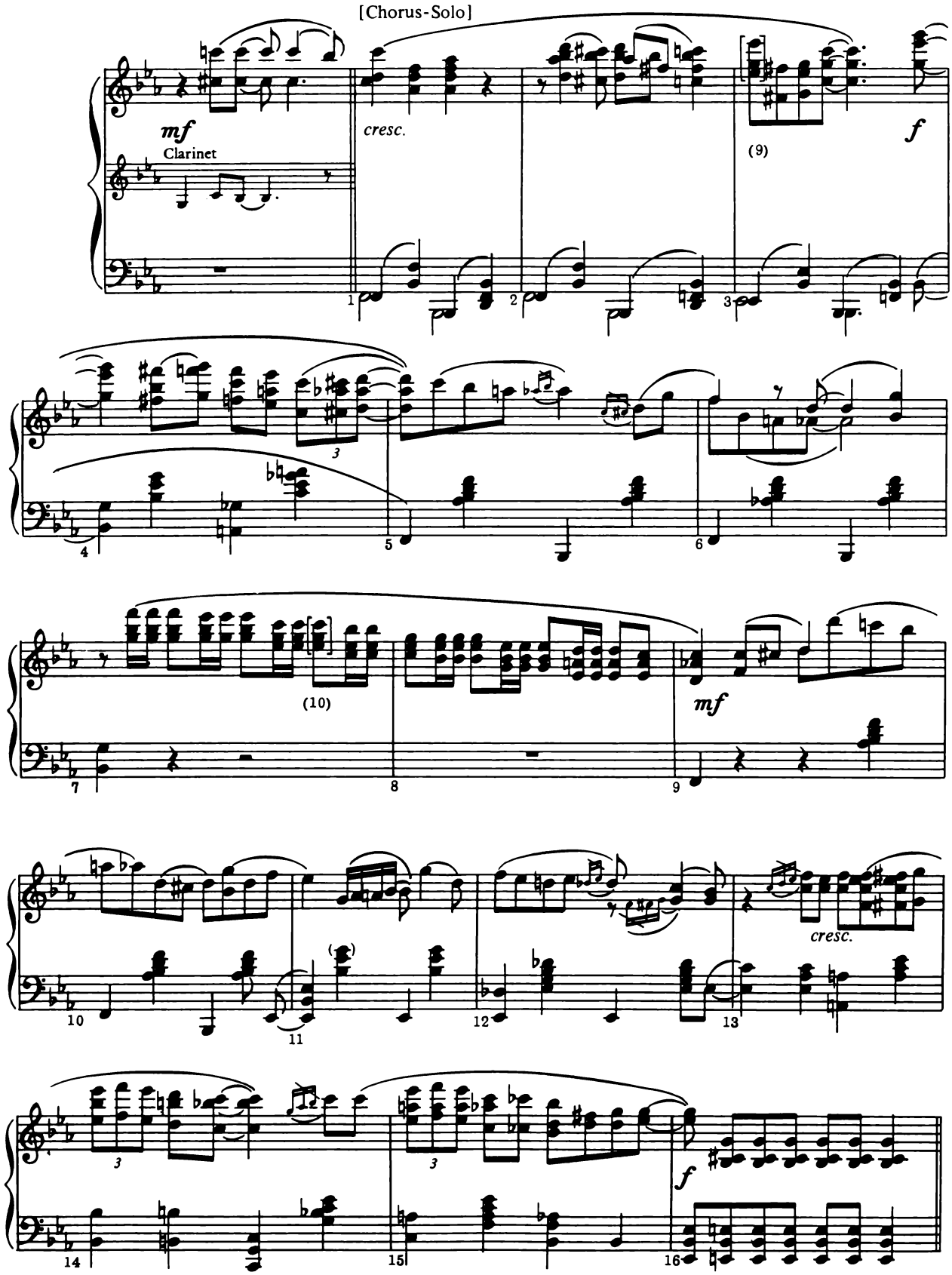

[Chorus-Solo]
mf
Clarinet
cresc.
(9)
f
(10)
mf
cresc.
f

1. This and all other left-hand eighth notes preceding first and third beats are played swung.
2. The roll plays G♮ and B♮ between the left-hand E♮'s but Morton does not use them on any of his recordings of the piece. The rhythm here is very square: it should probably be played as swung eighth notes.
3. The roll actually plays middle C and E♭ above instead of this chord.
4. The roll actually plays B♭ and D instead of this chord.
5. The roll plays G♯ and B♮ between the E♮'s in the left hand, and the rhythm is wrong again, as described in note 2 above.
6. Morton also plays an F below the G.
7. This rhythm is rushed.
8. A C♮ below the lower D also sounds.
9. A D♭ below the upper E♭ also sounds.
10. A C♯, rather than C♮, is actually the highest note.

# BLACK BOTTOM STOMP
*originally entitled* QUEEN OF SPADES

COPYRIGHT:

September 25, 1925 (as *Queen of Spades*): orchestration; Melrose Brothers Music Company,
September 18, 1926: orchestration (the same as that for *Queen of Spades*); Melrose Brothers Music Company.

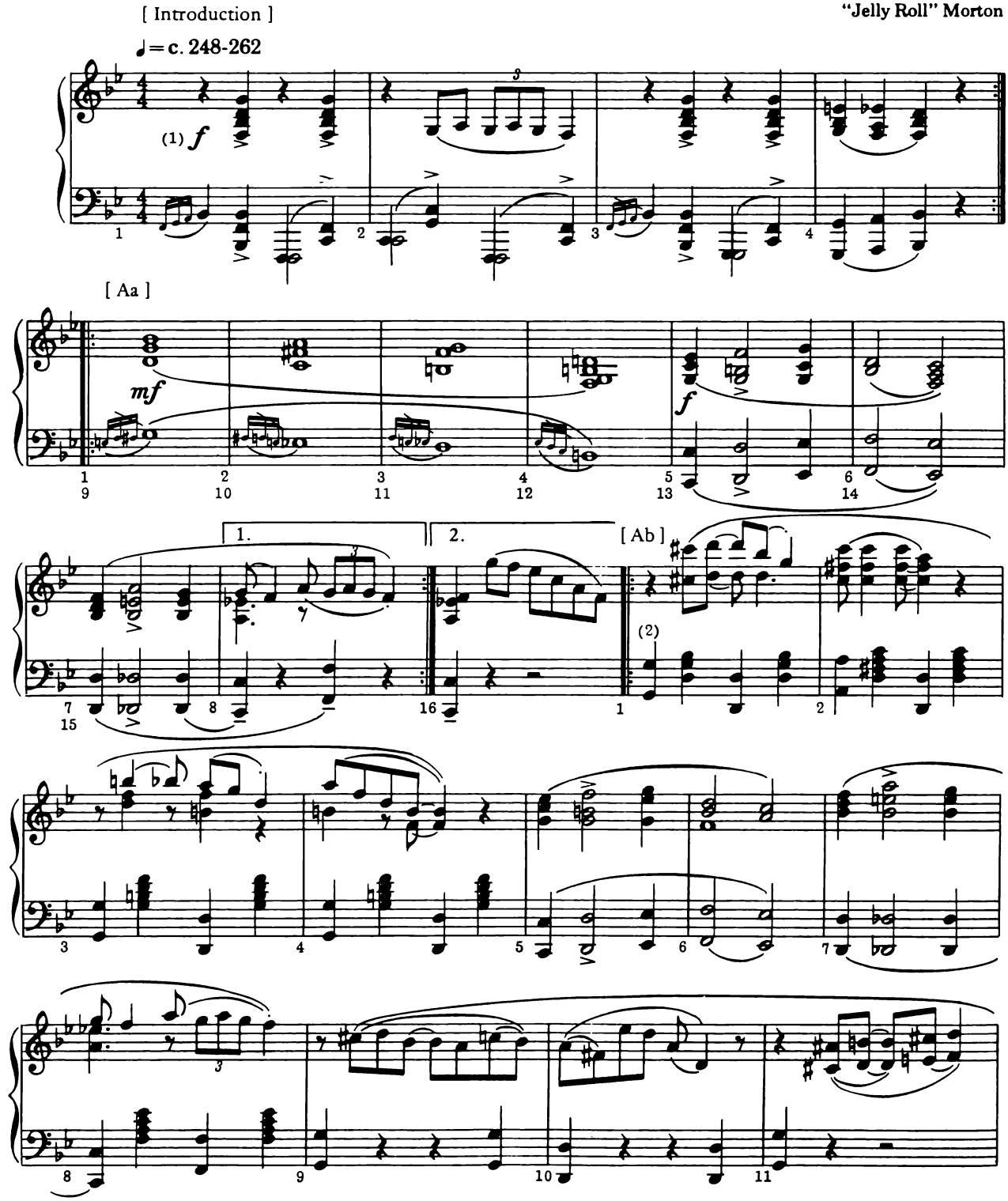
RECORDING:

*September 15, 1926: Jelly Roll Morton's Red Hot Peppers; Victor 20221 (36239-2); ♩ = c. 265 decreasing to c. 248 (Morton's solo at c. 262).

# Black Bottom Stomp

"Jelly Roll" Morton





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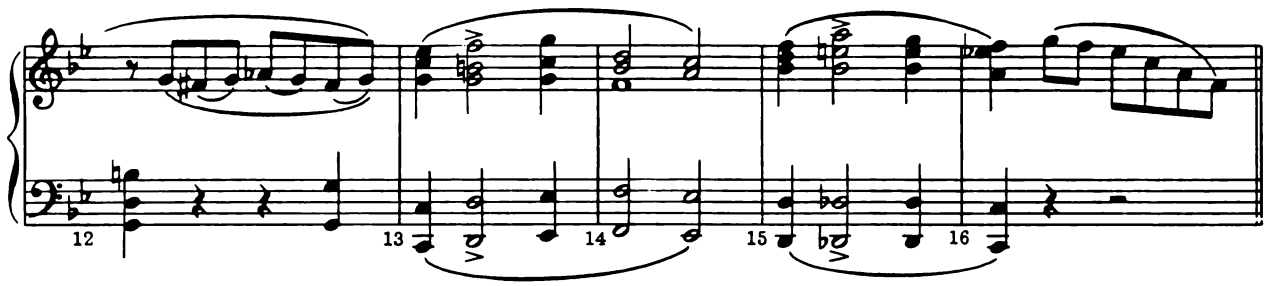
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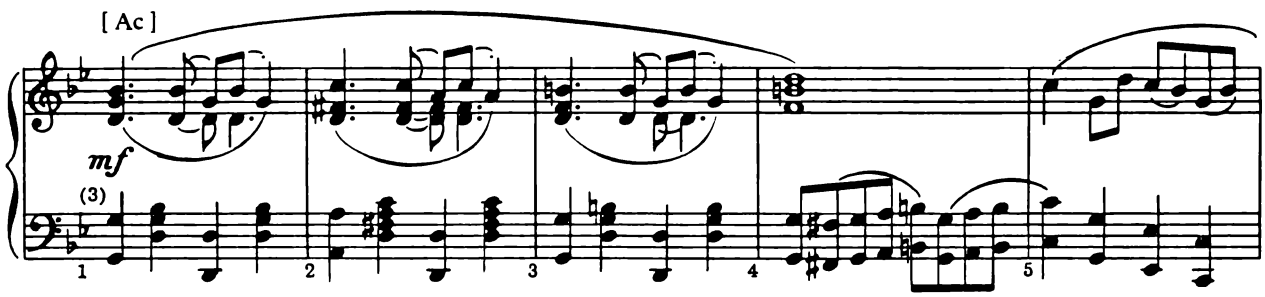
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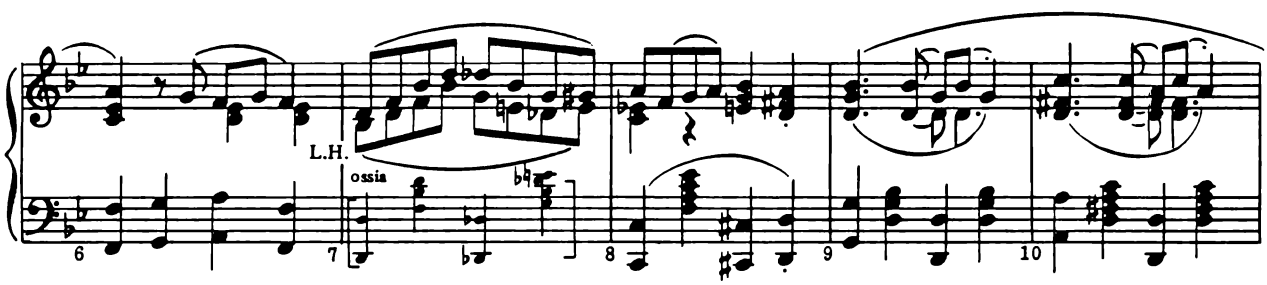
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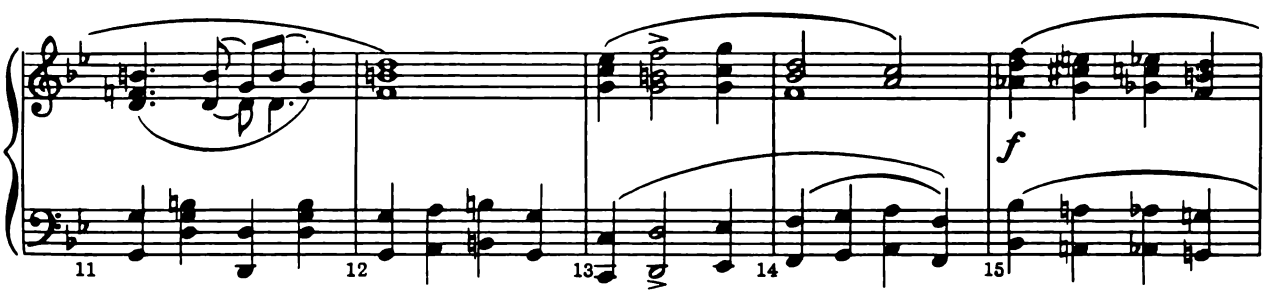
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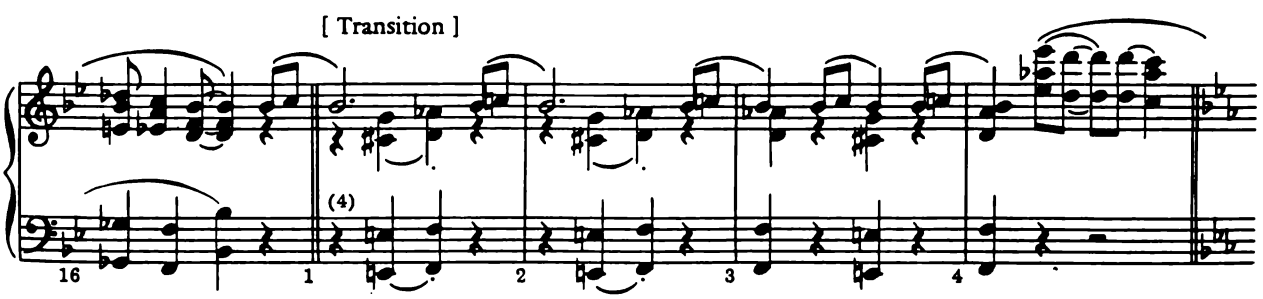
[ Transition ]
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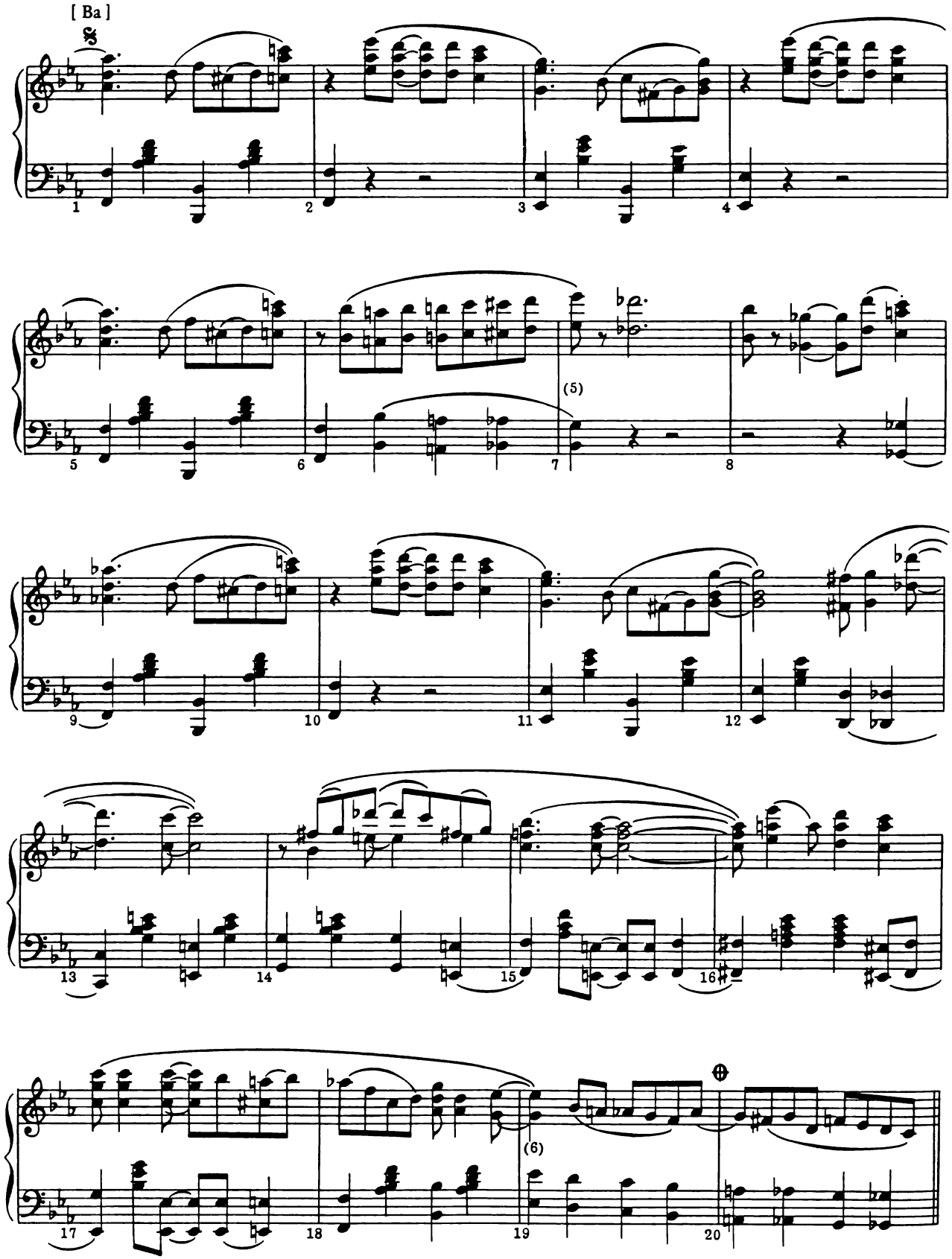
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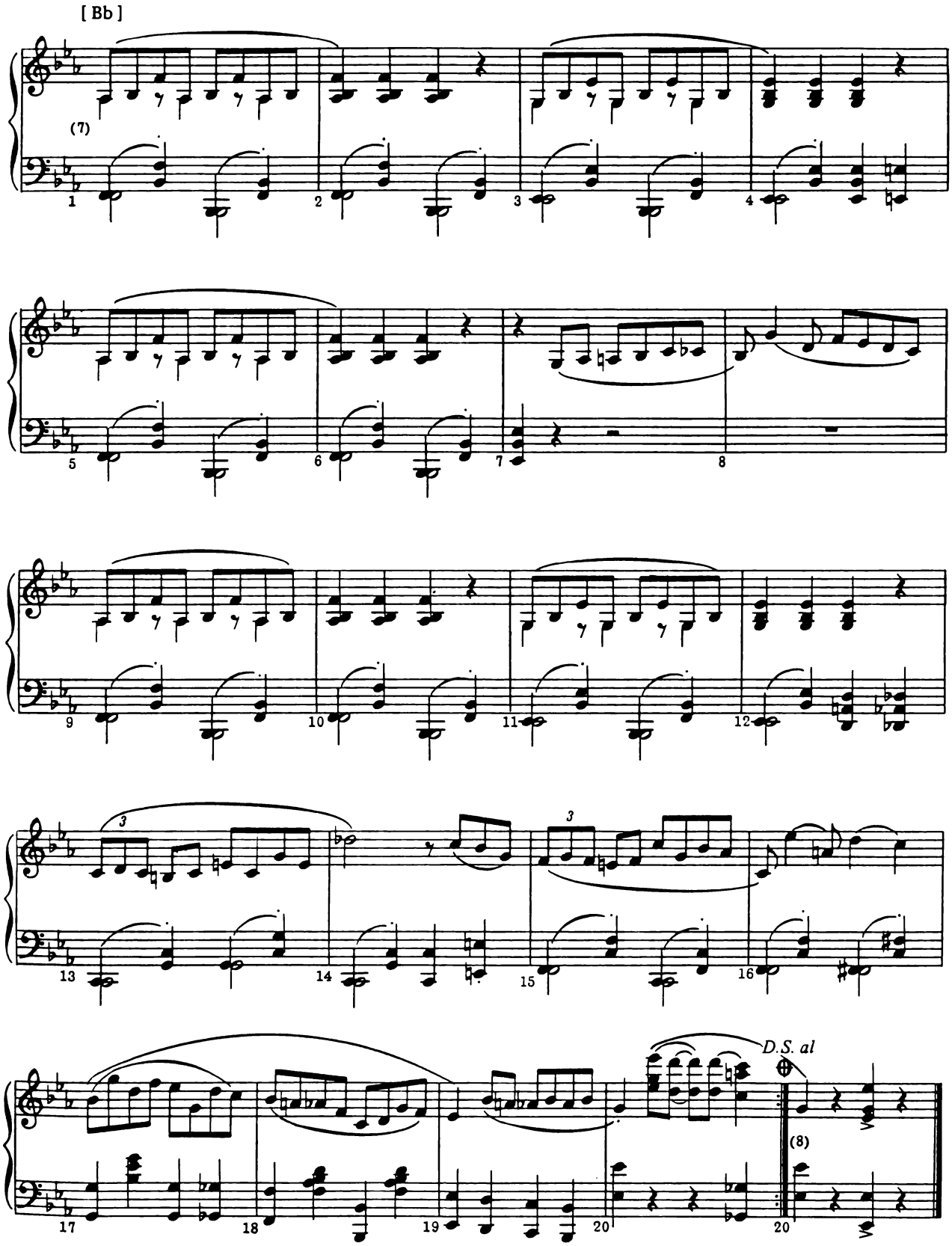
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D.S. al
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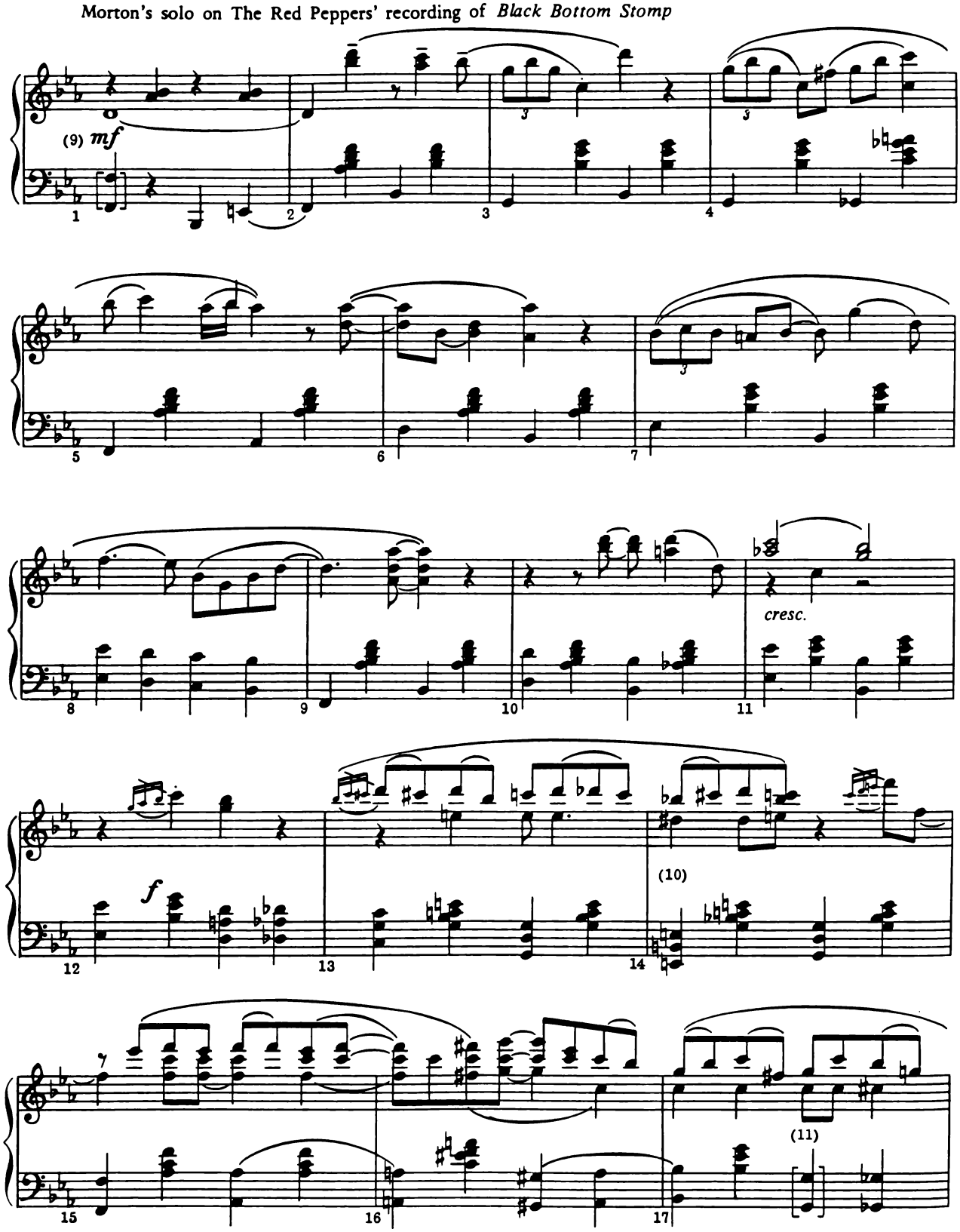
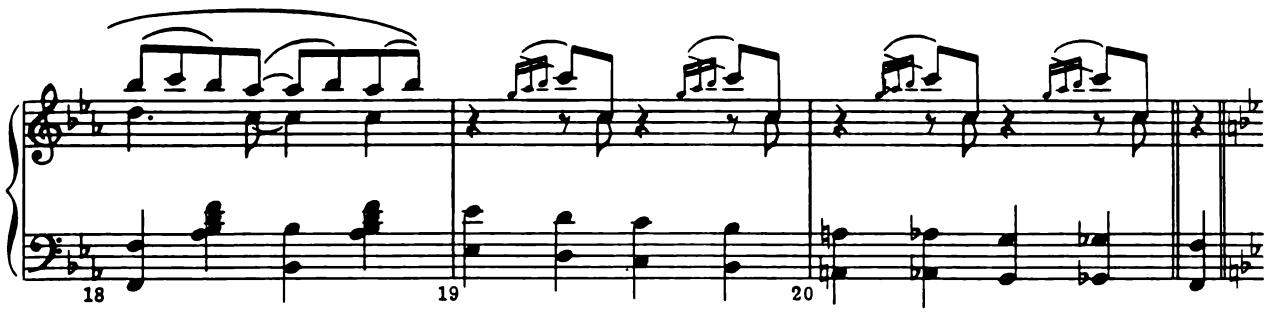
Morton's solo on The Red Peppers' recording of *Black Bottom Stomp*

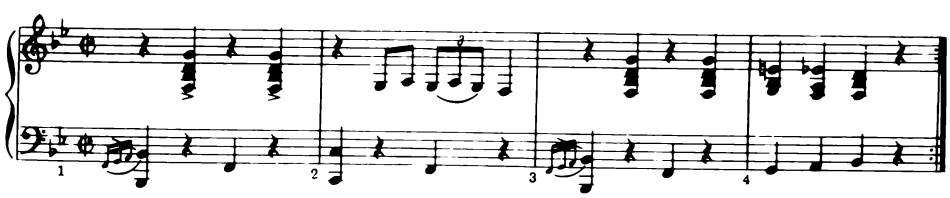




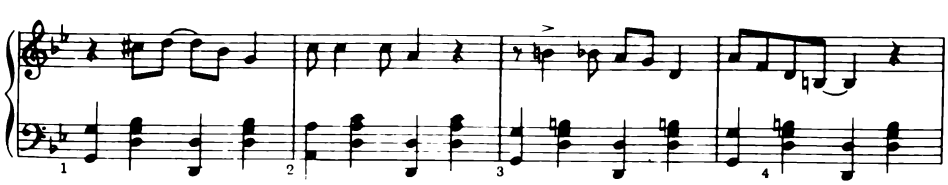




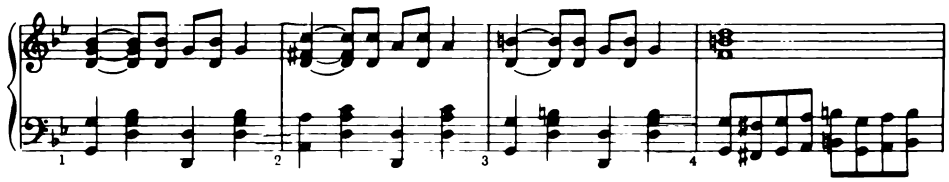

1. The edition supplies a more characteristic left-hand style in the introduction. The original is:



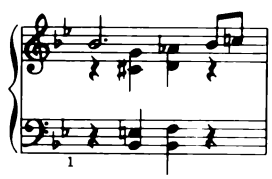
2. The right hand of the original in the first four measures of [Ab] were originally as printed below.



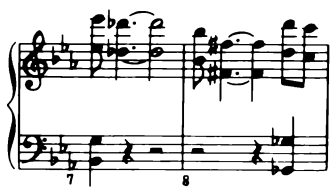
3. The four-measure segment beginning [Ac] was originally notated as below. The edition changes mainly only the notation itself, to make the held notes and accents clearer.



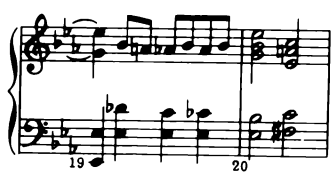
4. Measure 1 of the transition was originally as printed below. The other measures of the edition are similarly altered from the original.



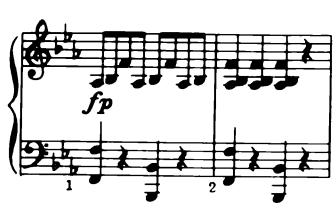
5. The rhythm of the break in measures 7 and 8 of the edition is that used on the Red Hot Peppers' recording. In the original publication it was:



6. These two measures provide a more characteristic Morton-style connection to the next chorus. The original was:



7. The edition provides a more characteristic left-hand realization but maintains the profile of the original's bass line. Measures 1 and 2 of [Bb] of the original are shown below.



8. The strain order of the original at the end is [Ba], [Bb], [Ba], [Bb]. This is not only somewhat unsatisfactory because of ending on [Bb] but is perhaps not what was actually meant, as indicated by the original's peculiarly placed and meaningless double bar at measure 19 of [Ba]. It seems likely that the edition's order is probably what was actually originally intended, a scheme at the end of [Ba], [Bb], [Ba].
9. On the recording Morton plays only the lower F.
10. The left hand in this measure is unclear. This is partly conjectural.
11. Here Morton actually plays an F octave immediately below the G♭ octave on the next beat. What he plays in his right hand suggests that he meant to play, or would have preferred to play, E♭ to E♮, quarter-notes in octaves, on the last two beats of measure 17 moving up to the F octave on the first beat of measure 18.
12. The band enters here, making it difficult to hear exactly what Morton plays.

# DEAD MAN BLUES

COPYRIGHT:

July 3, 1926: lead sheet*, with lyrics, "Words by Anita Gonzales, Music by Ferd Jelly Roll Morton"; Melrose Brothers Music Company,
October 6, 1926: printed piano solo version (merely the piano part from the published orchestration); Melrose Brothers Music Company.

RECORDINGS:

July 17, 1926: Edmonia Henderson, vocal, with Morton, piano and others; Vocalion 1043 (C-512/3); ♩ = c. 88 increasing to c. 92,
(+) September 21, 1926: Jelly Roll Morton's Red Hot Peppers; Victor 20252 (36284-1); ♩ = c. 126, +(36284-2); ♩ = c. 123,
*1926: piano roll; QRS 3674.

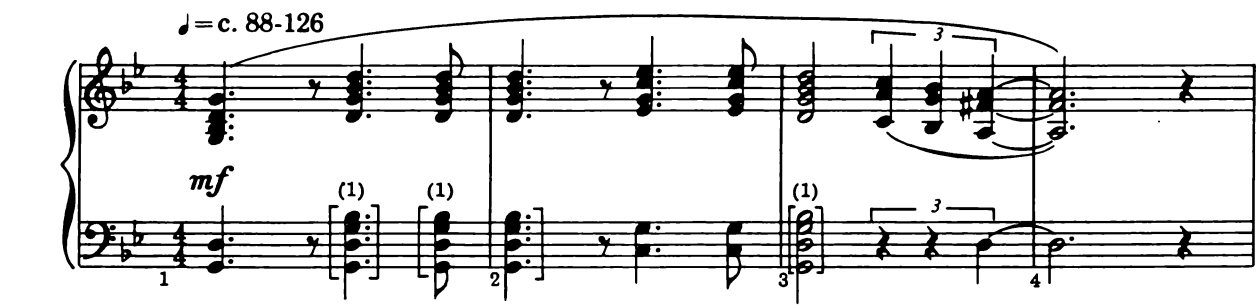
# Dead Man Blues

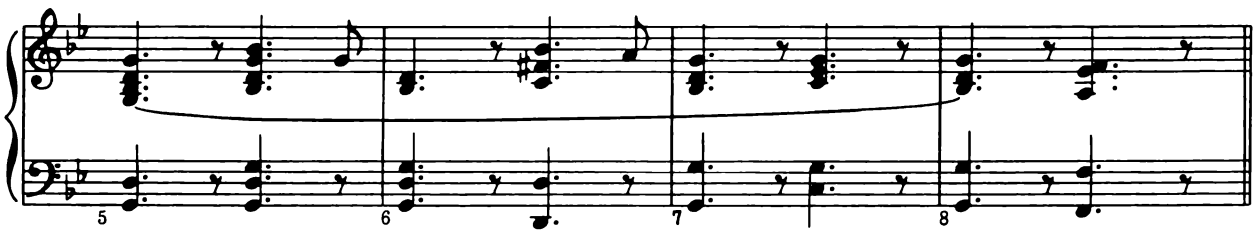
"Jelly Roll" Morton



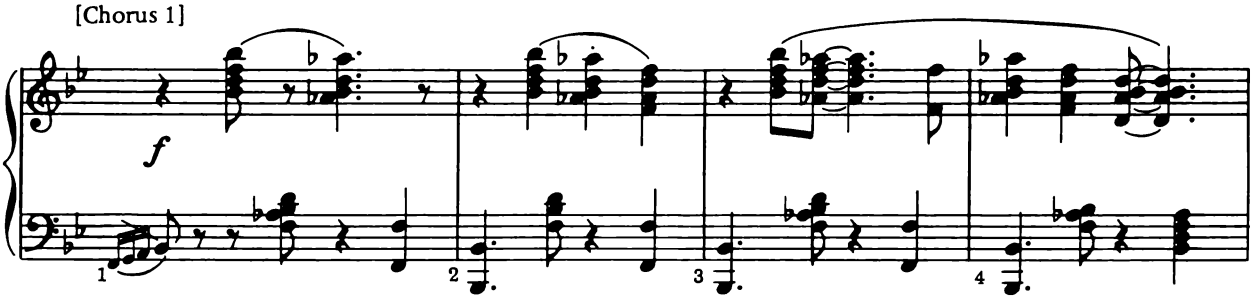
[Introduction]

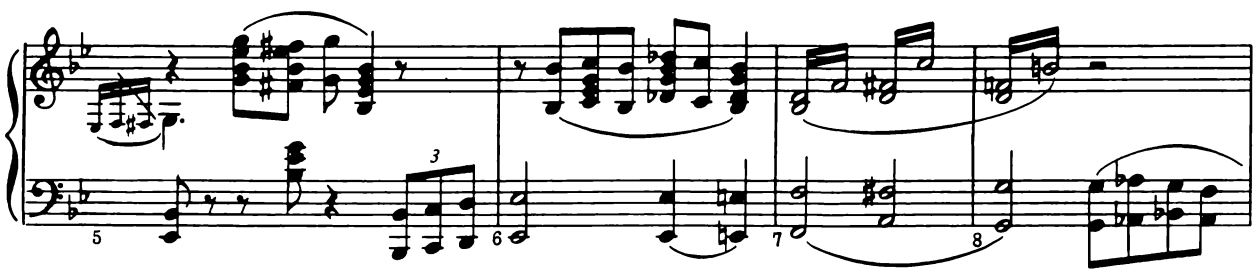
♩=c. 88-126




[Chorus 1]



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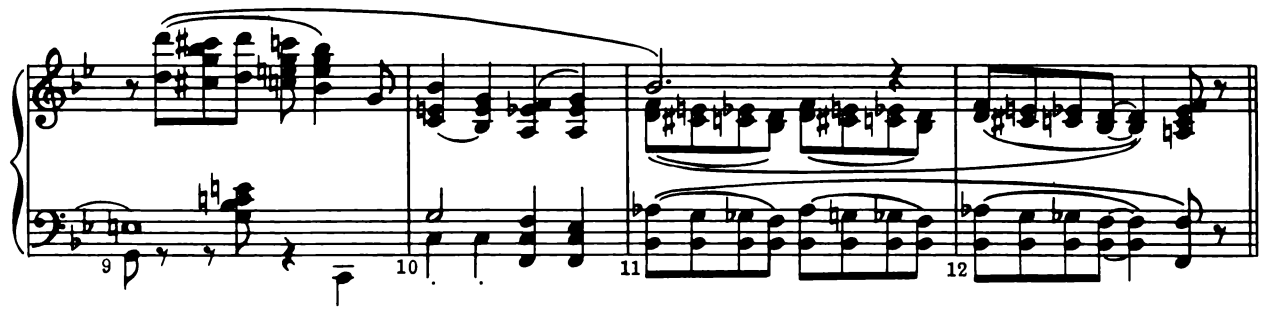
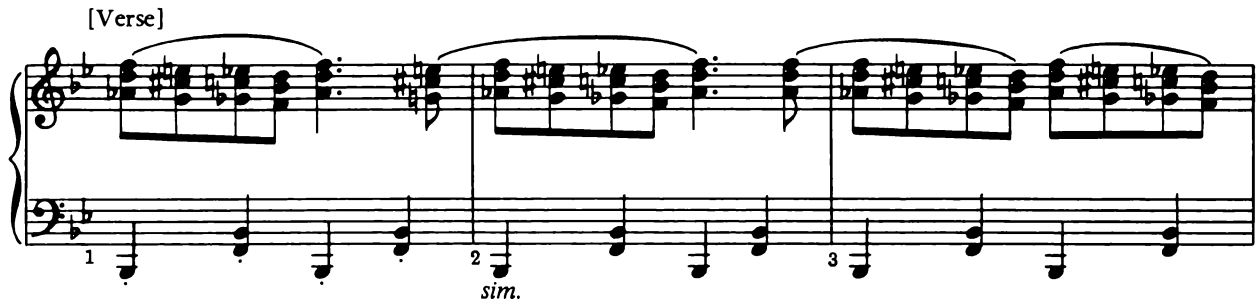
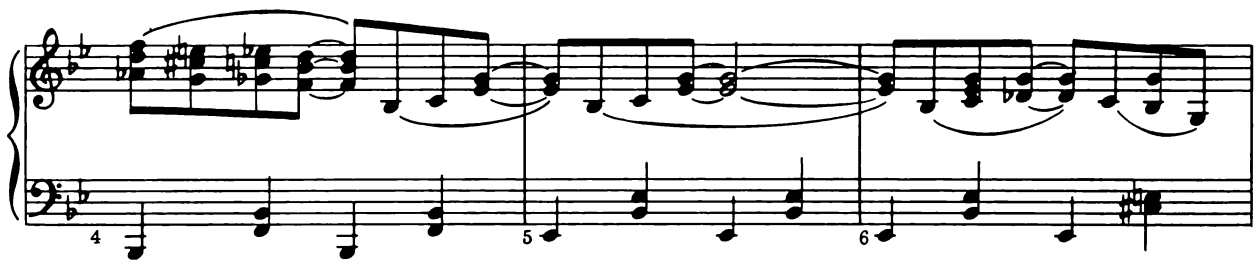
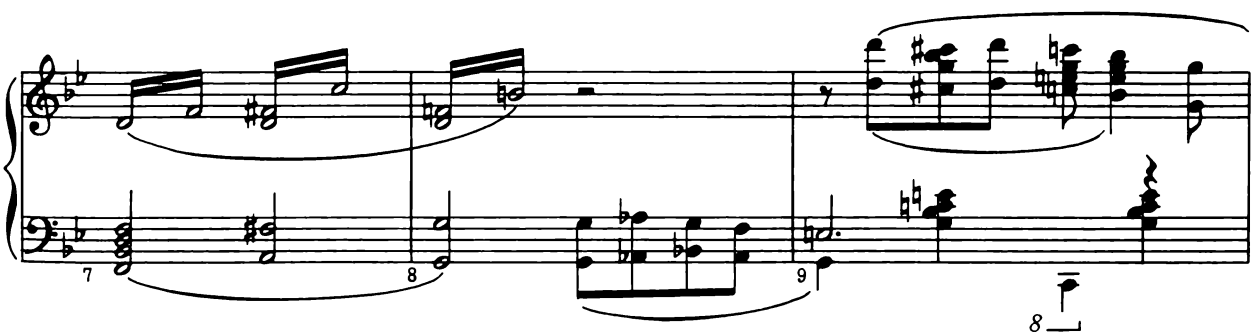
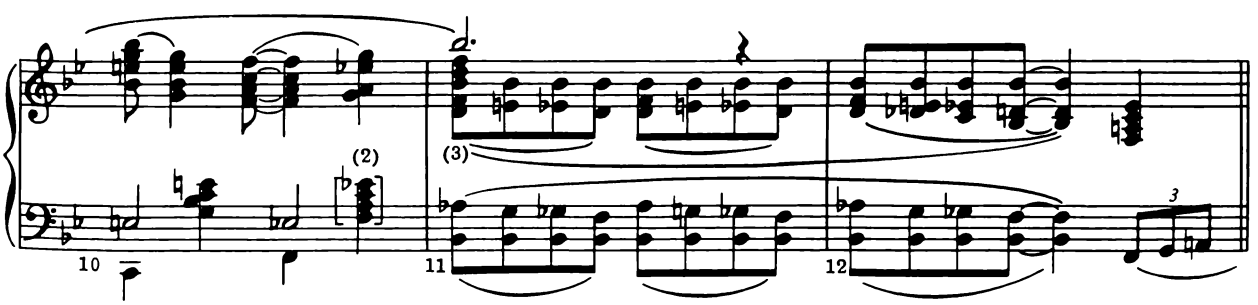


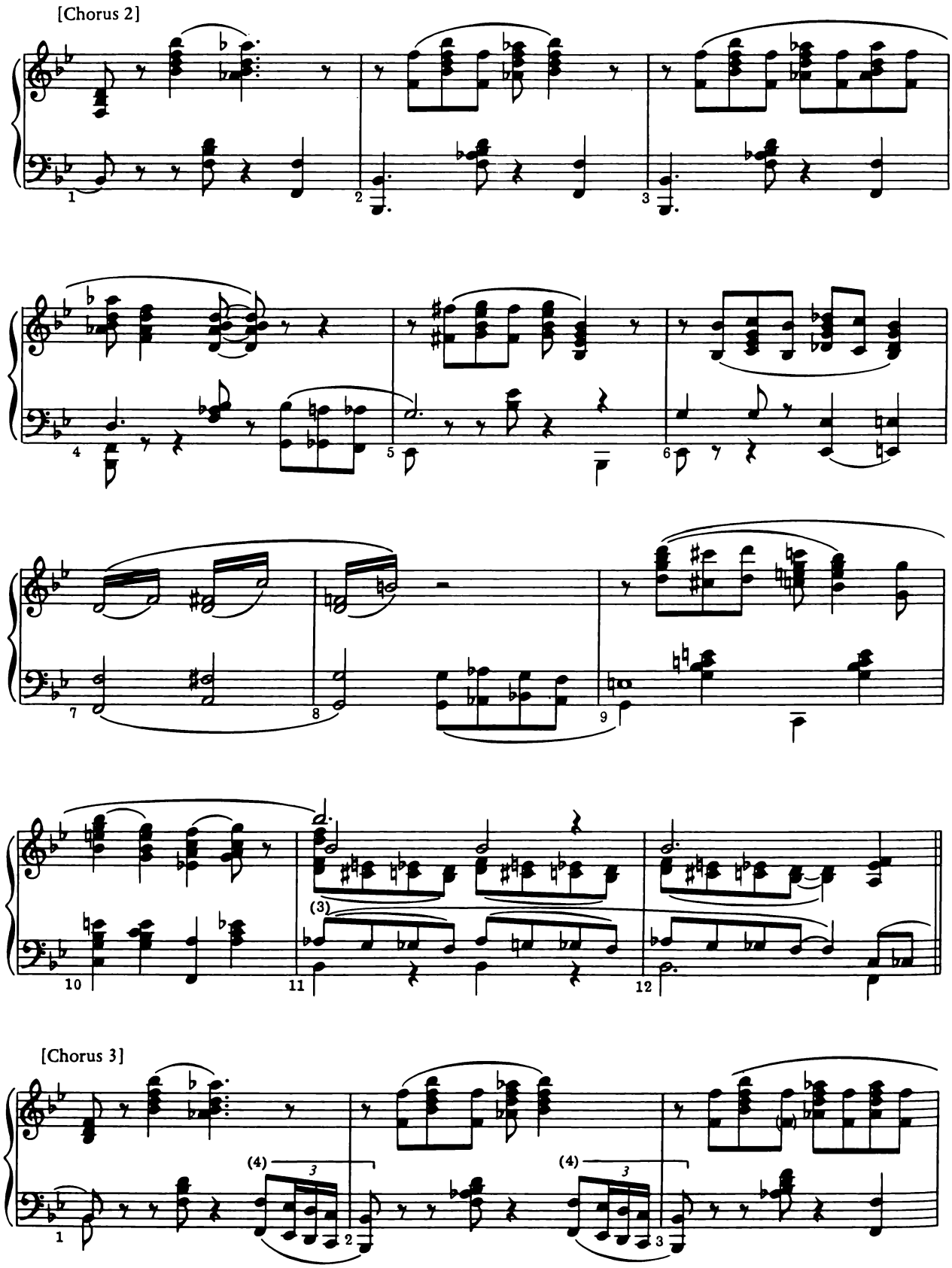
[Verse]

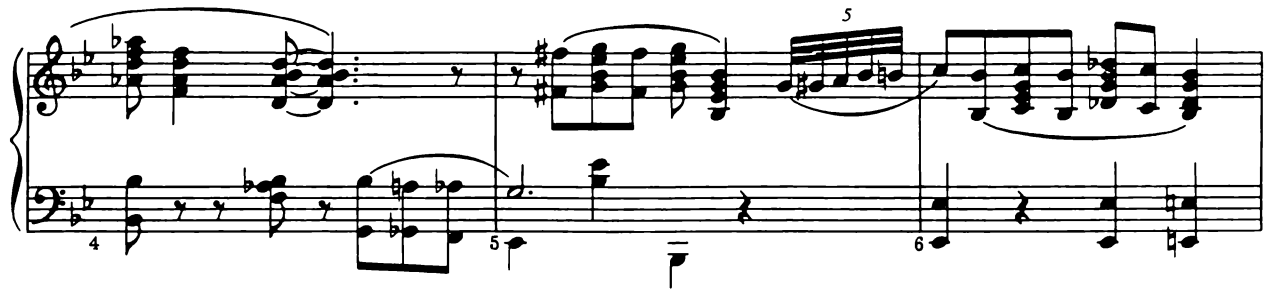


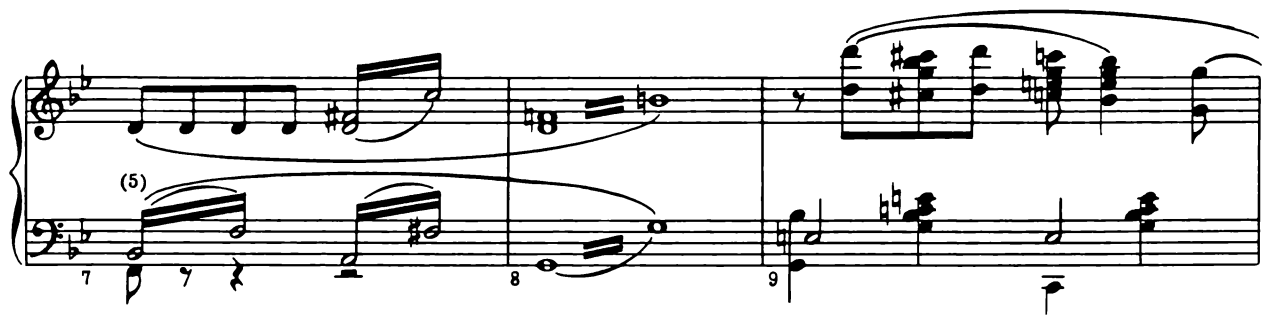



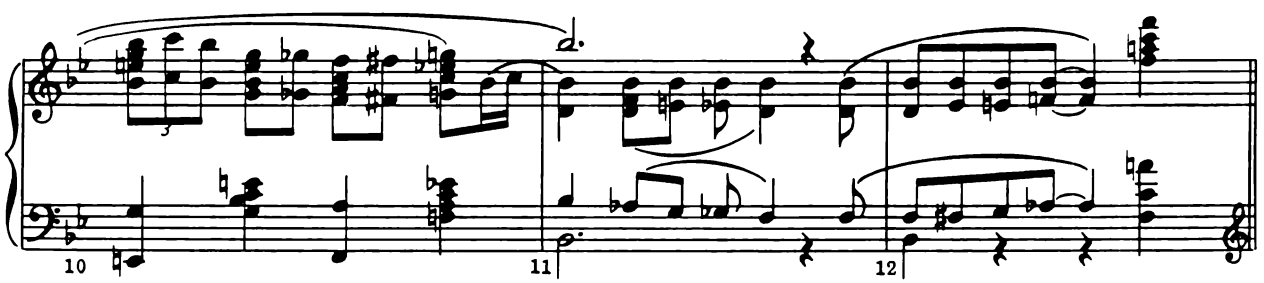


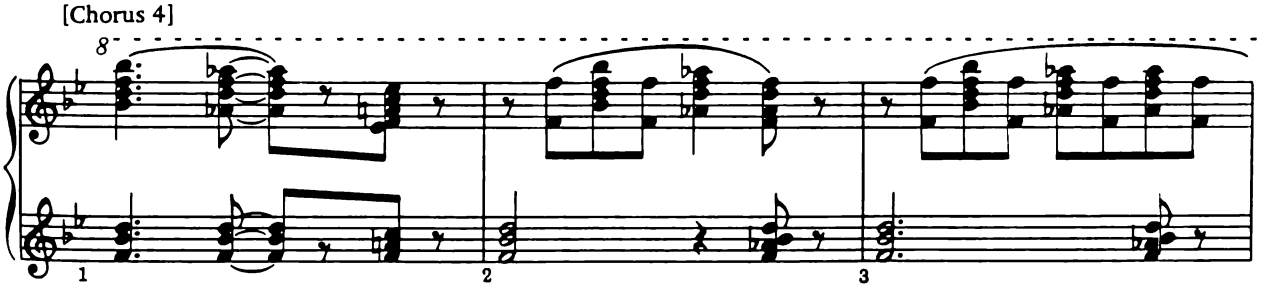

[Chorus 2]
[Chorus 3]

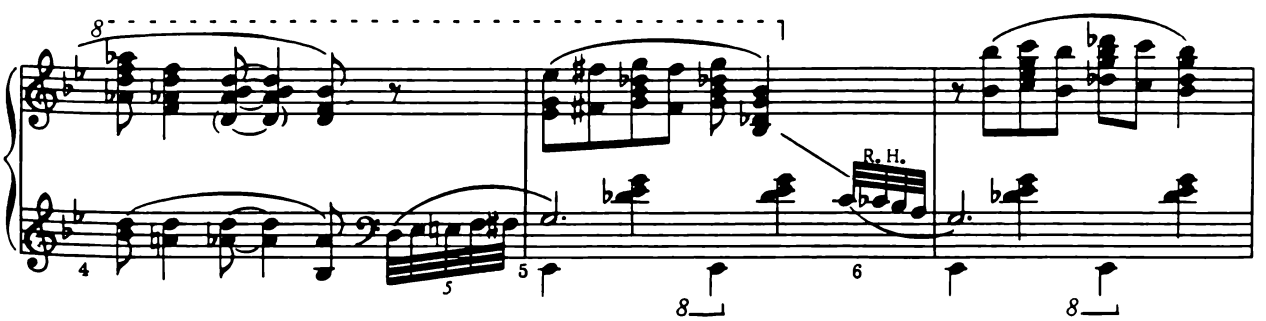


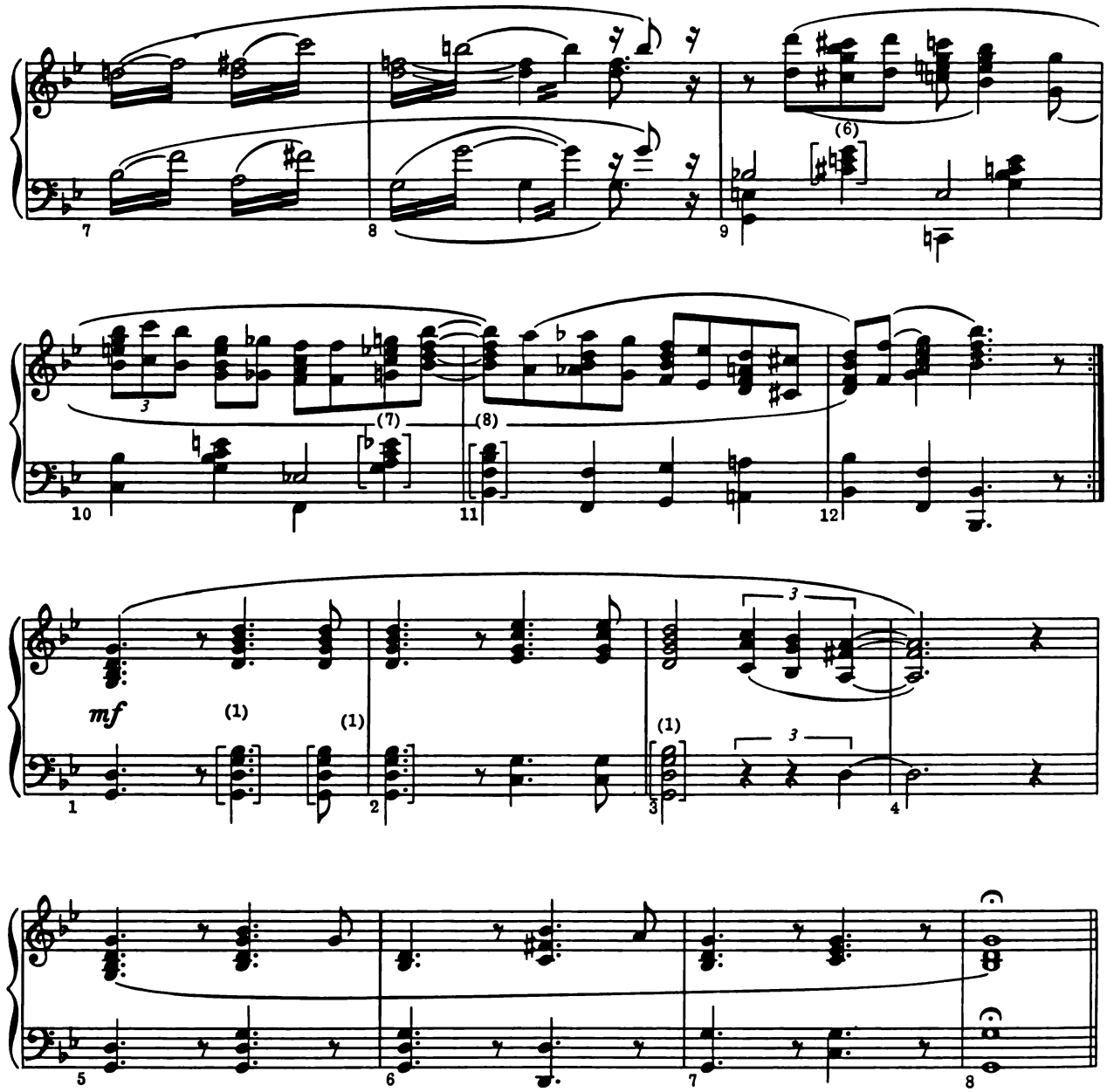




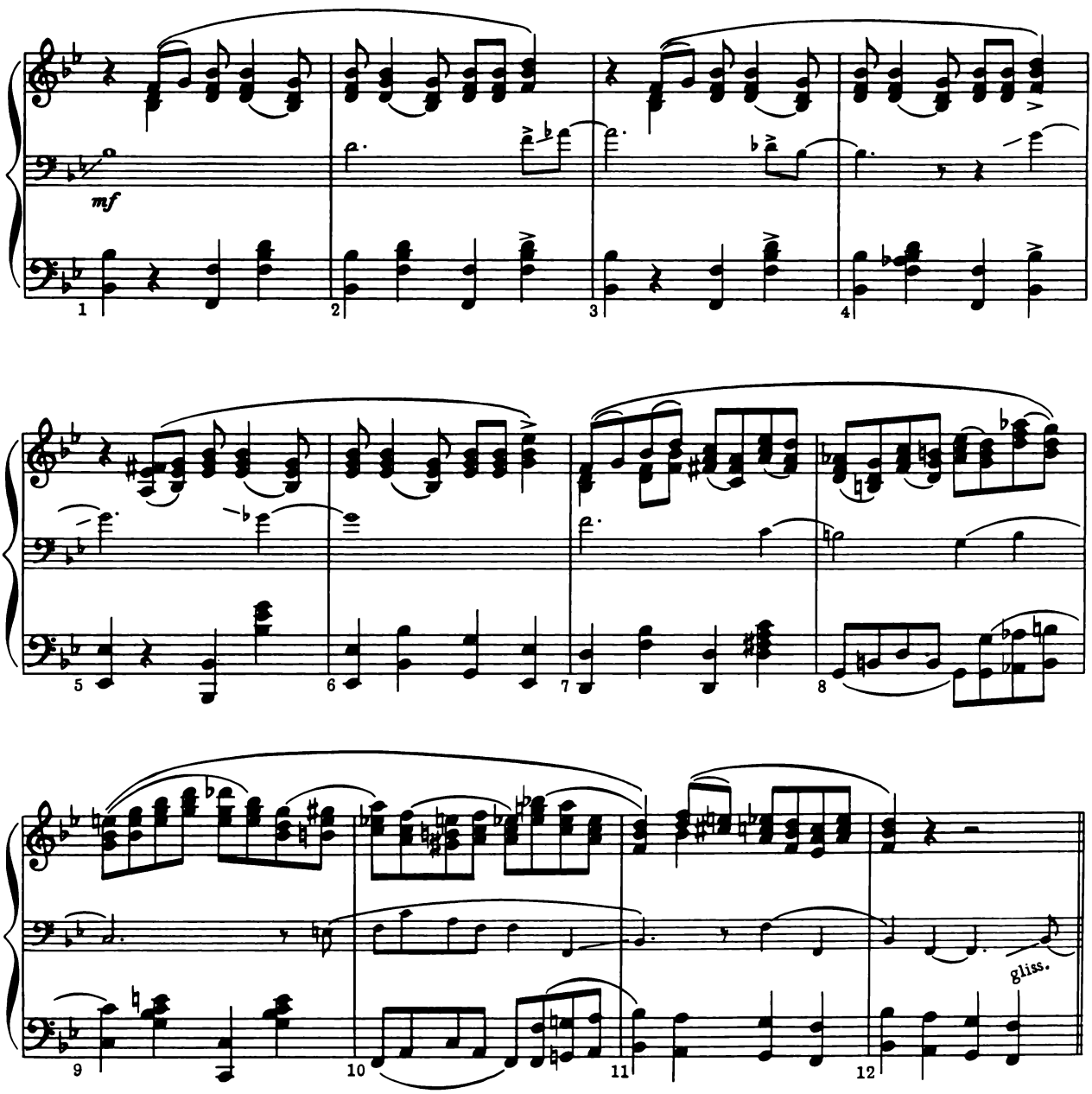
[Chorus 4]






(6)
(7)
(8)
mf
(1)
(1)
(1)

Piano reduction of second riff chorus from Red Hot Peppers recording (second take)



1. This is an uncharacteristic left-hand reach—one that does not seem to appear anywhere else in Morton's playing and is probably impossible for most pianists—probably an editorial construction. In Morton's style either the highest or the second highest note would be omitted.
2. The roll actually plays a G at the bottom of this chord, not an F.
3. The right-hand chord, obviously more than a hand can reach, is an editor's construction. Morton probably played either the top four notes or the bottom three.
4. If Morton played this he probably played it as single notes rather than octaves, most likely using only the lower notes.
5. The right hand here is awkward. The reader may wish to play this as in one of the previous choruses' measure 7, and to substitute for the next, rather static, measure one of the previous eighth measures.
6. This left-hand chord is probably not as Morton played it. It is more likely that he played the chord as it reappears on the fourth beat of the measure.
7. The G should be an F.
8. Morton would have played either the upper D or the B♭ below but not both.

# BILLY GOAT STOMP

COPYRIGHT:

*June 20, 1927: printed piano solo version; Melrose Brothers Music Company.

RECORDING:

June 7, 1927: Jelly Roll Morton's Red Hot Peppers; Victor 20772 (38628-1); ♩ = c. 213.

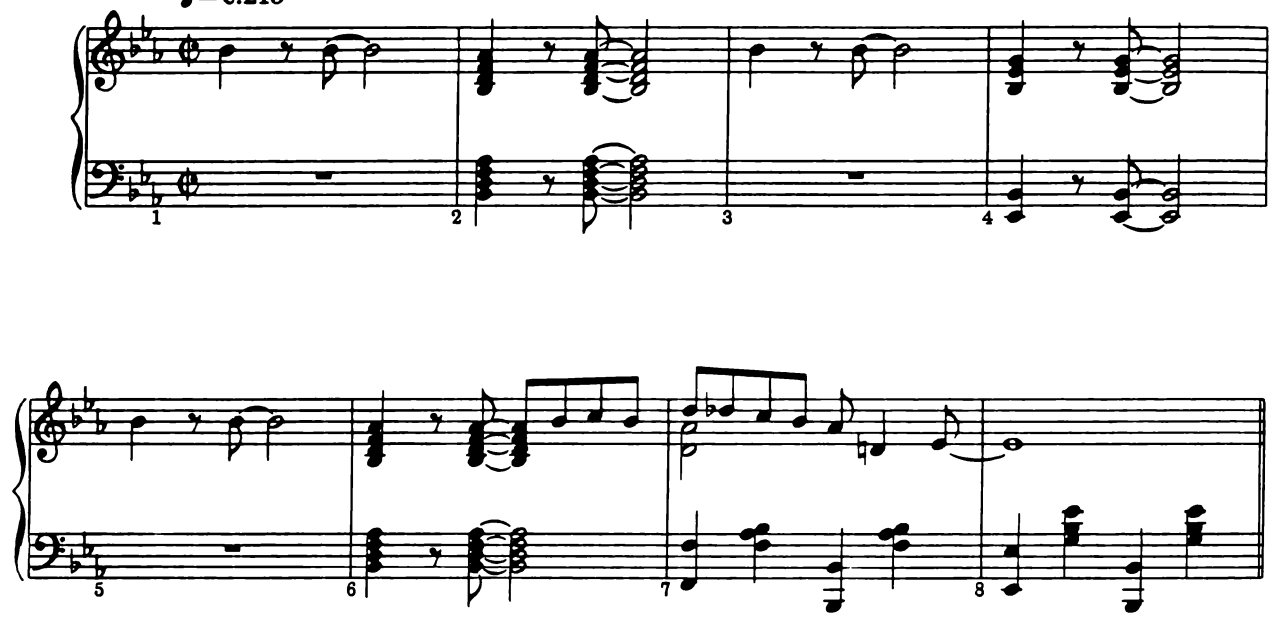
# Billy Goat Stomp

"Jelly Roll" Morton

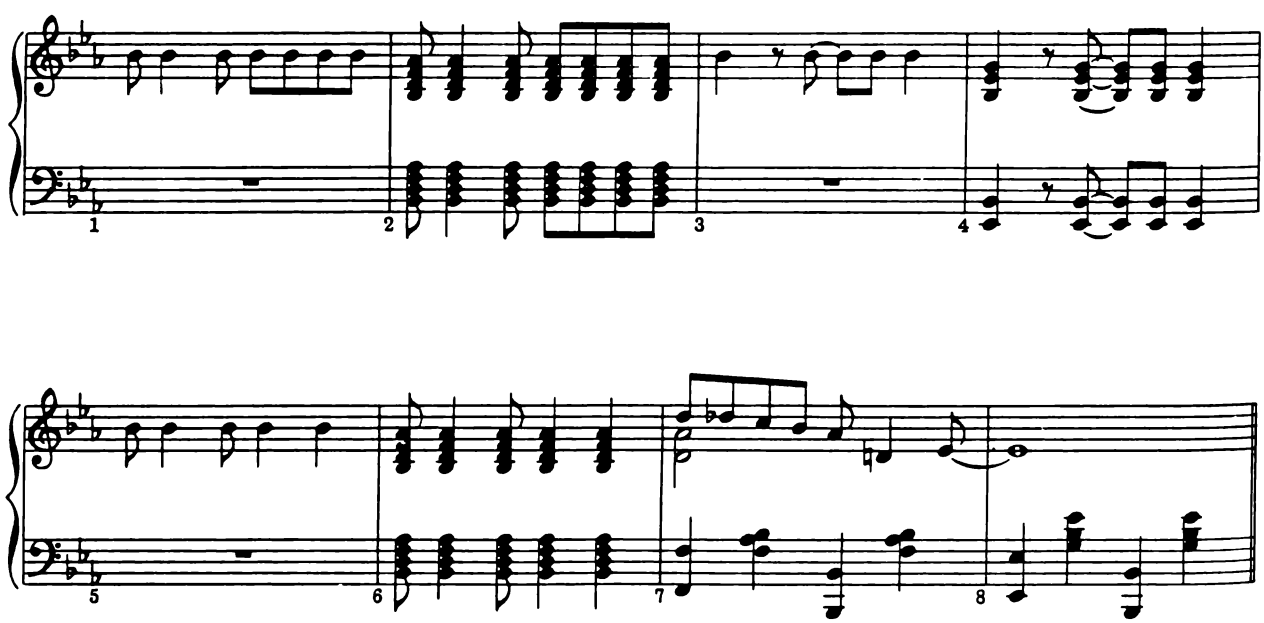
228

[Aa]

♩ = c.213



[Ab]





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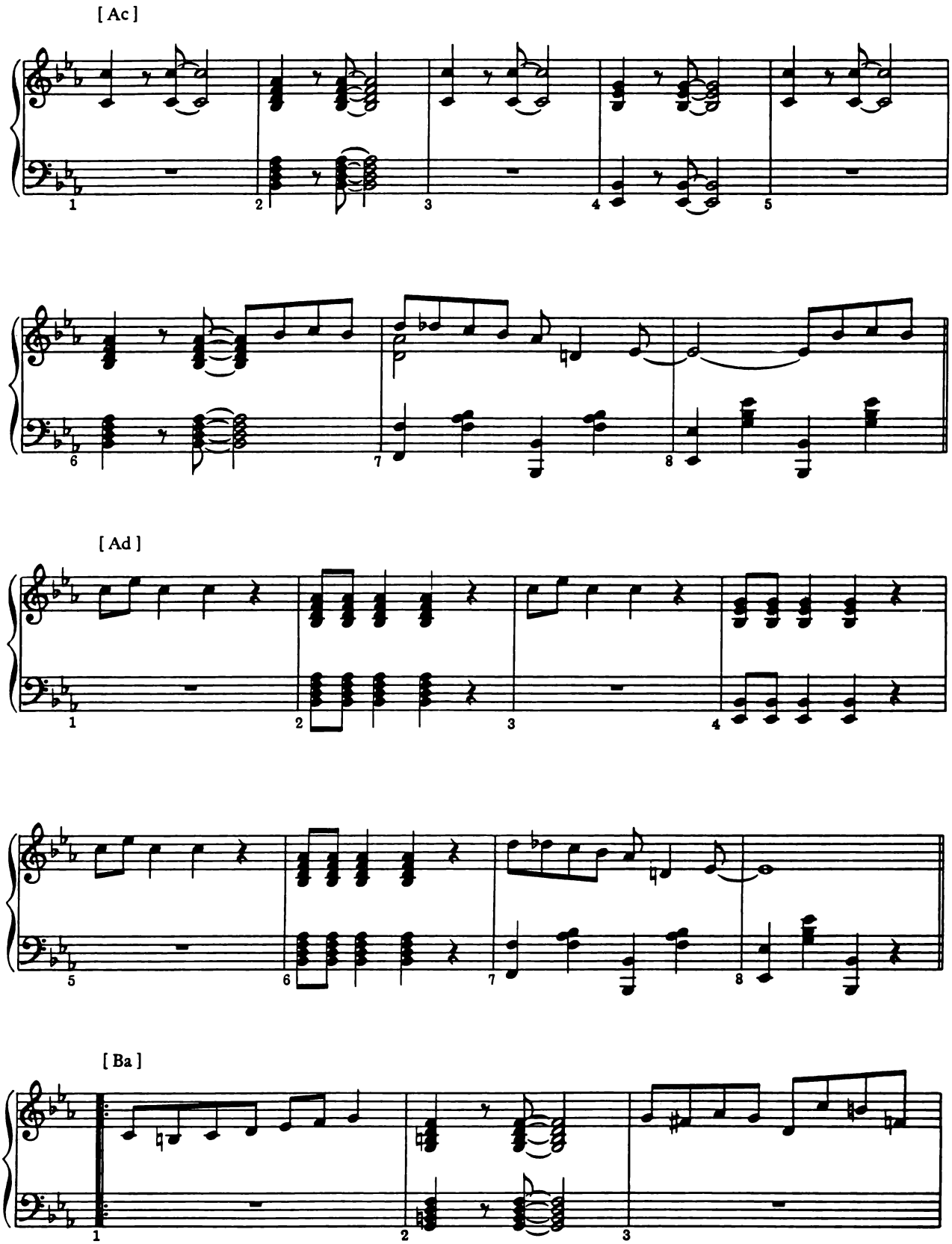
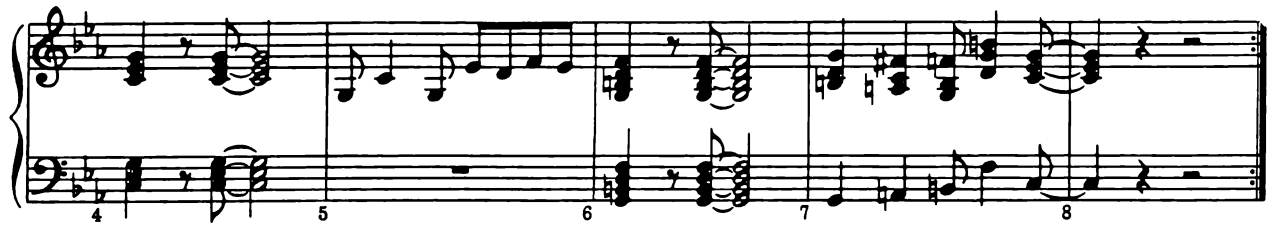
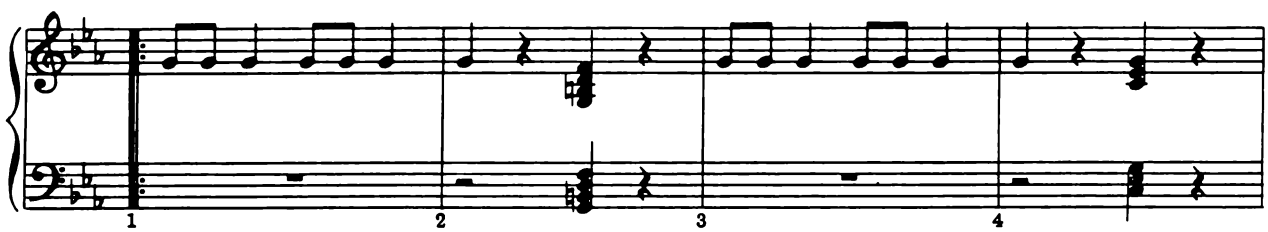
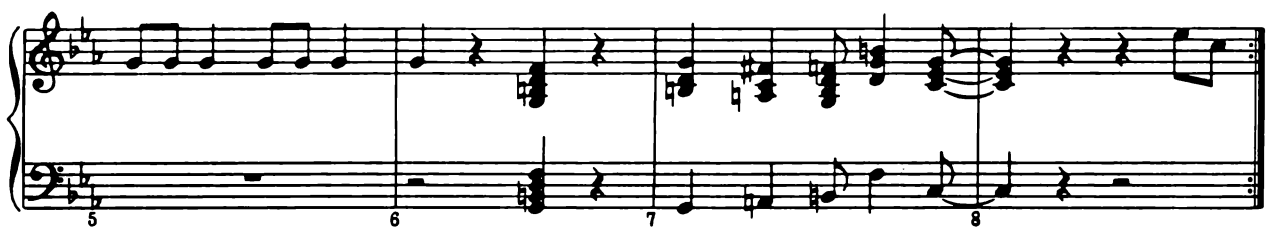

[Ac]
[Ad]
[Ba]



[ Bb ]

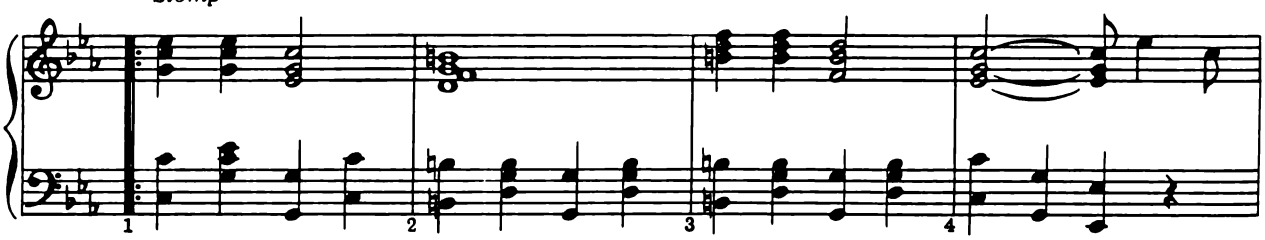




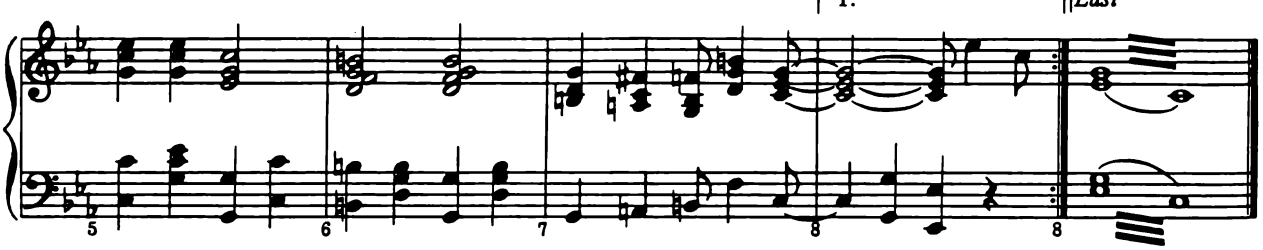


[ Bc ]

*Stomp*



1. *Last*



# WILD MAN BLUES

(Jelly Roll Morton, Louis Armstrong)

*originally entitled* TED LEWIS BLUES

COPYRIGHT:

February 5, 1927 (as *Ted Lewis Blues*): lead sheet*; Melrose Brothers Music Company,
*June 8, 1927: printed piano solo version; Melrose Brothers Music Company.

RECORDING:

June 4, 1927: Jelly Roll Morton's Red Hot Peppers; Bluebird B-10256 (38629-1); ♩ = c. 172 decreasing to c. 160.



The version printed here is an edition of the copyright deposit and sheet music.

Armstrong's credit as co-composer of the piece has caused some confusion. A chronology of the piece's copyright, publication, and recording history helps to clear this up.

February 5, 1927: Melrose Brothers Music Company sent in copyright deposit material for *Ted Lewis Blues* by Jelly Roll Morton. This is a lead sheet, with indications for composed and improvised breaks, for the piece as it was to be recorded later by Jelly Roll Morton's Red Hot Peppers under the title *Wild Man Blues.*

April 22, 1927: Johnny Dodds' Black Bottom Stompers, with Louis Armstrong on trumpet, recorded the piece, omitting the verse*, playing the twenty-ninth and thirtieth measures slightly differently, and retitling the piece *Wild Man Blues.*

May 7, 1927: Louis Armstrong's Hot Seven recorded *Wild Man Blues,* using the same arrangement that was used on the Dodds record (and three of the same players).

June 4, 1927: Jelly Roll Morton's Red Hot Peppers recorded the piece in the form outlined on the original lead sheet.

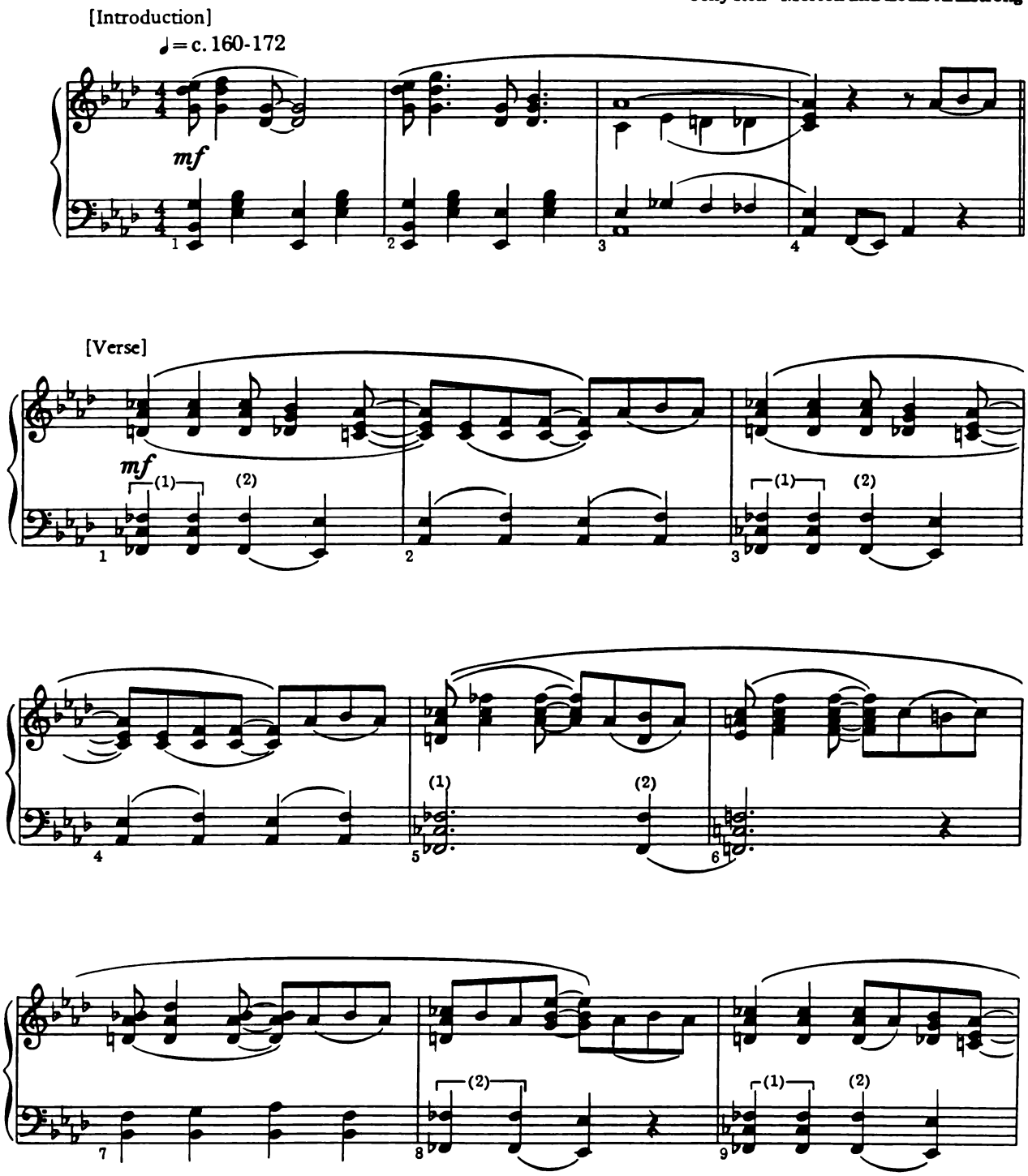
June 8, 1927: Melrose Brothers Music Company copyrighted the piano solo sheet music version of the piece. The cover gave credit for the composition to Morton only, but the inside credits Armstrong, too.

Sometime in 1927: Melrose Brothers issued the orchestration of *Wild Man Blues,* arranged by Tiny Parham. Again the cover credits only Morton, but the parts list Armstrong, too. The first chorus of the arrangement is a rough transcription of Armstrong's first chorus on the Dodds record. At this time it was the Melrose Brothers' policy to issue orchestrations based on issued or about-to-be-issued recordings. It seems that it was this inclusion of Armstrong's improvised solo which earned him co-composer credit for the piece in the minds of the publishers who also wished to take advantage of Armstrong's already great reputation.

# Wild Man Blues

"Jelly Roll" Morton and Louis Armstrong





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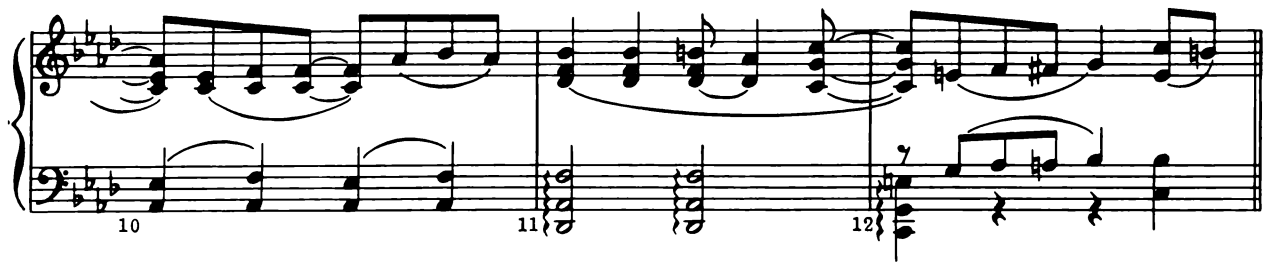
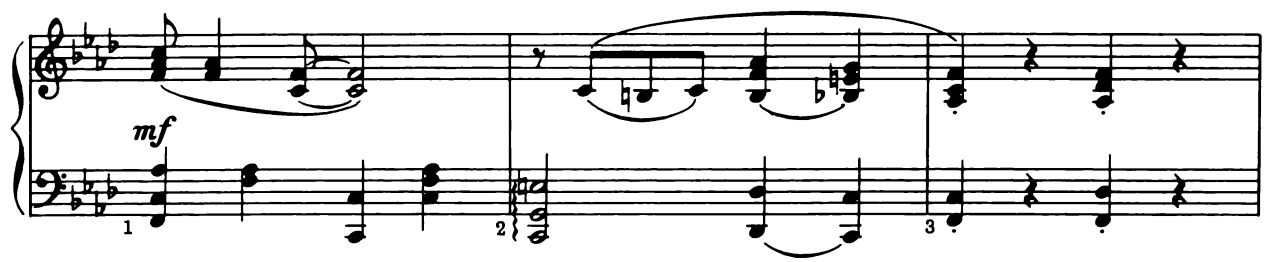
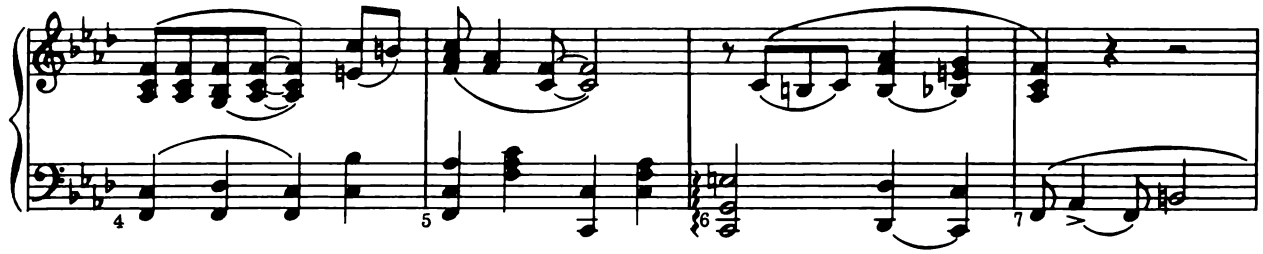
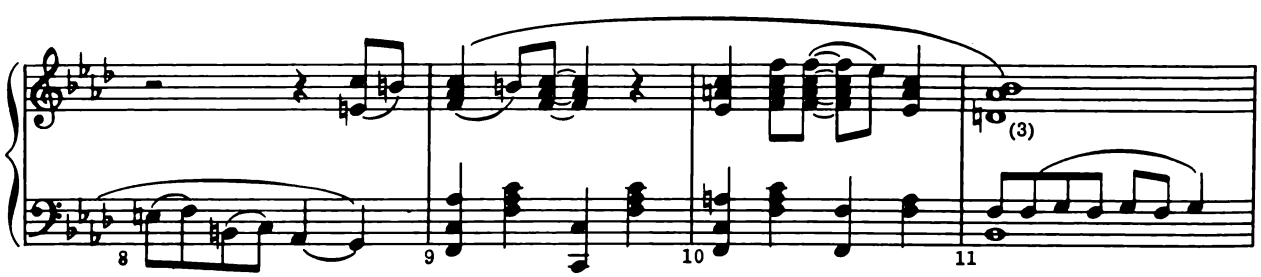
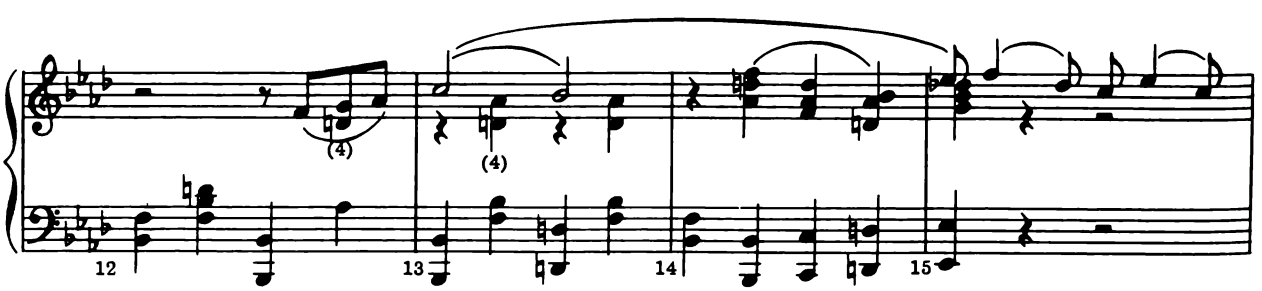


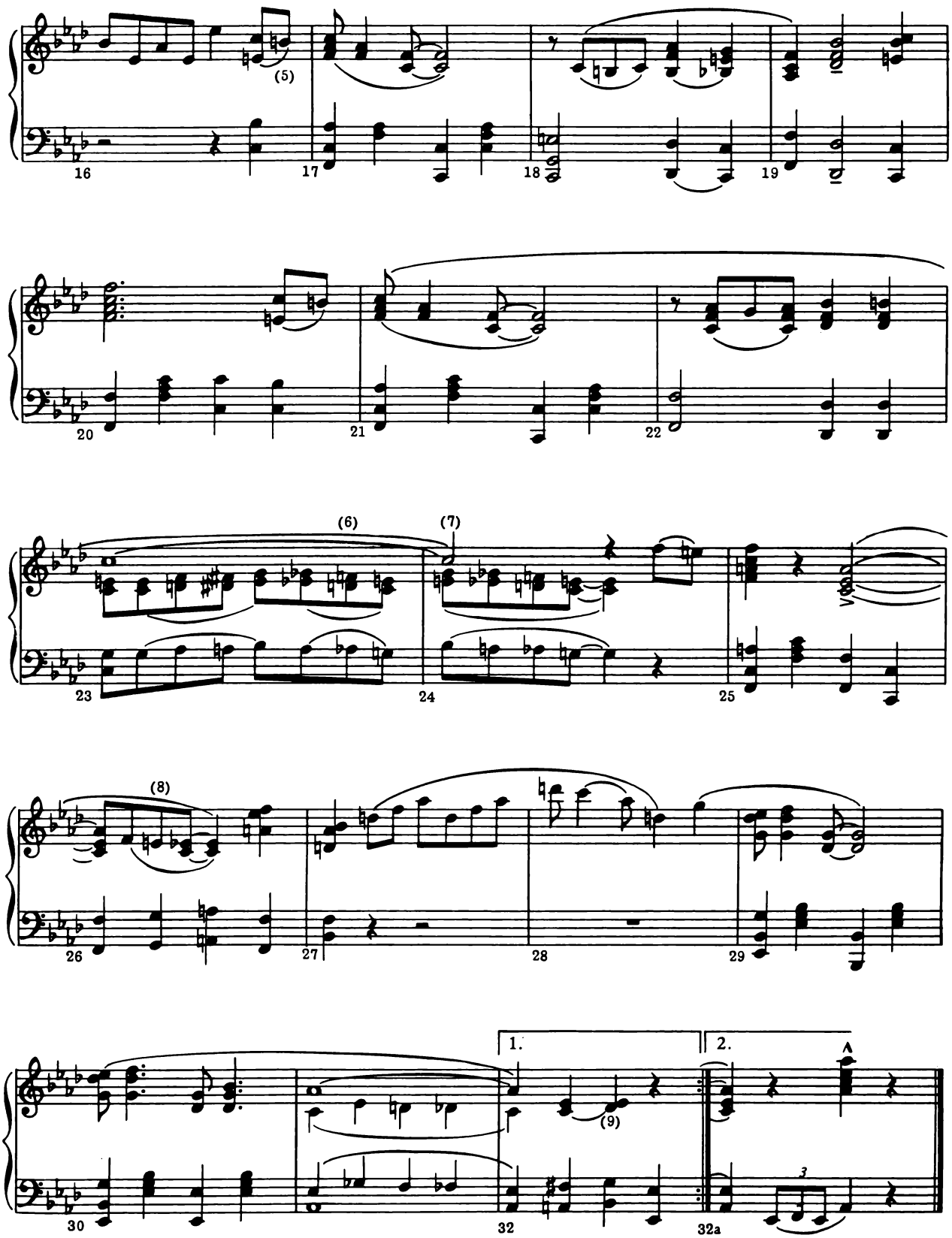

[Chorus]




(5)
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(6)
(7)
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24
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(8)
26
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28
29
1.
2.
(9)
30
32
32a
3

1. The left-hand sound was originally spelled with E♮'s and a B♮.
2. This octave was originally spelled with E♮'s.
3. This was originally notated as tied half-notes.
4. The natural sign before the D was omitted in the original, a misprint.
5. The natural sign before the B was originally omitted, a misprint.
6. In the original, the F is left sharp, a misprint.
7. In the original, the E is left flat, a misprint.
8. The E♮ was originally spelled as an F♭.
9. The D♭ was originally a C, probably a misprint, a wrong note in any case.

# BOOGABOO

COPYRIGHT:

*August 15, 1928: printed piano solo version; Melrose Brothers Music Company.

RECORDING:

June 11, 1928: Jelly Roll Morton's Red Hot Peppers; Victor V-38010 (45622-2); ♩ = c. 106.



The music here is an edited version of the original publication. The principal change has been the removal of some uncharacteristic pitches from the harmony.

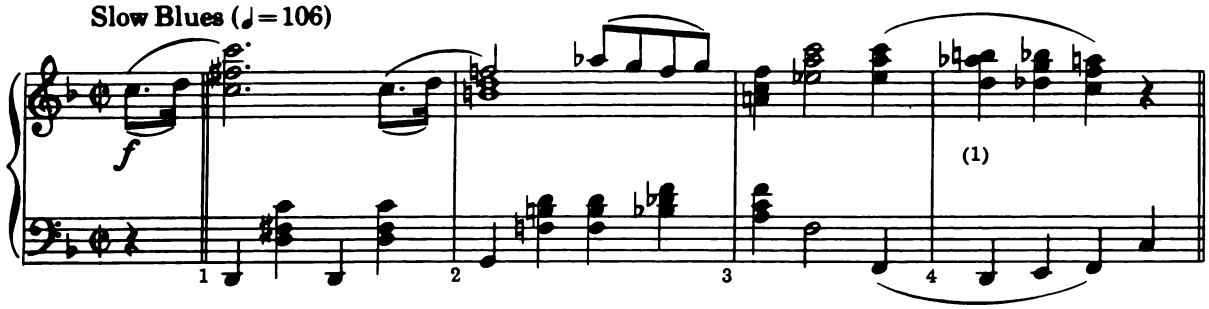
# Boogaboo

"Jelly Roll" Morton

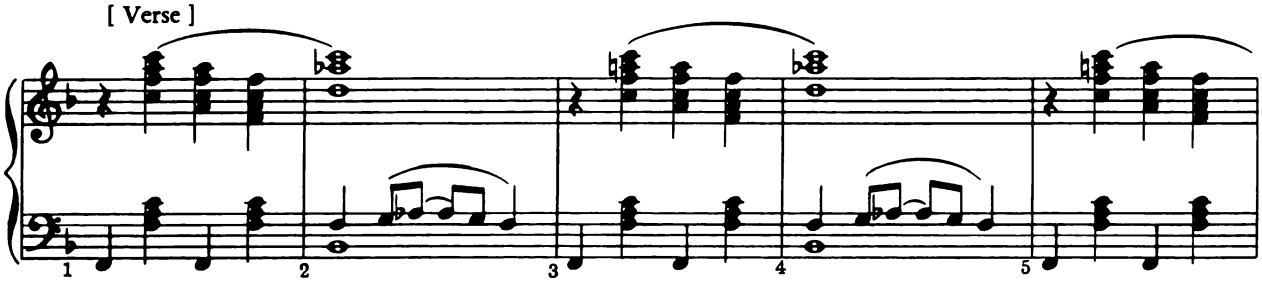


[ Introduction ]

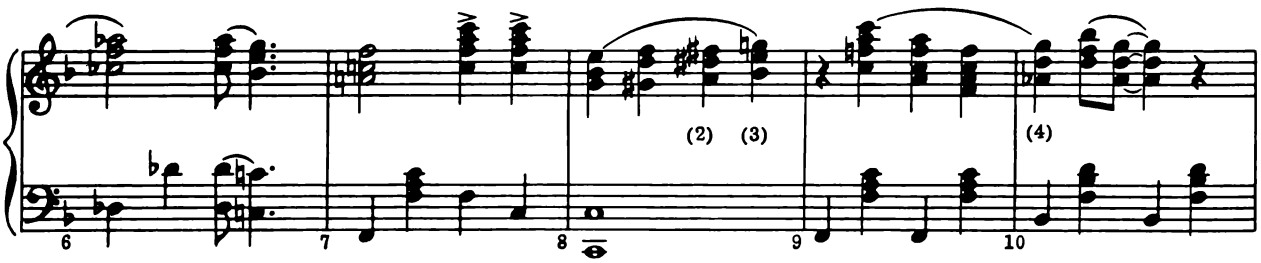
Slow Blues (♩ = 106)

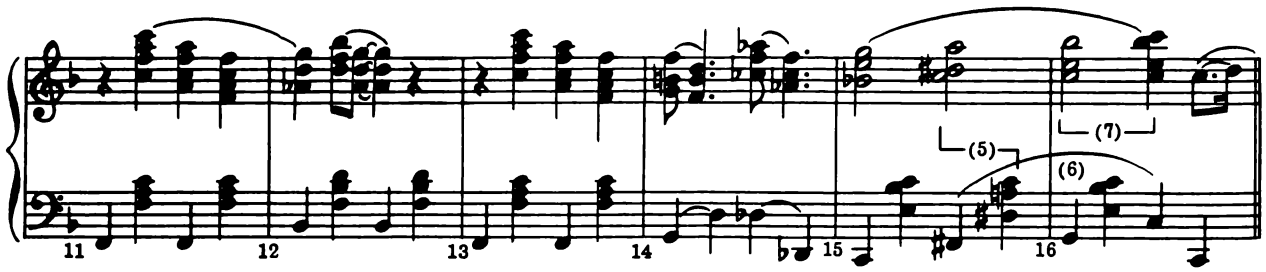



[ Verse ]



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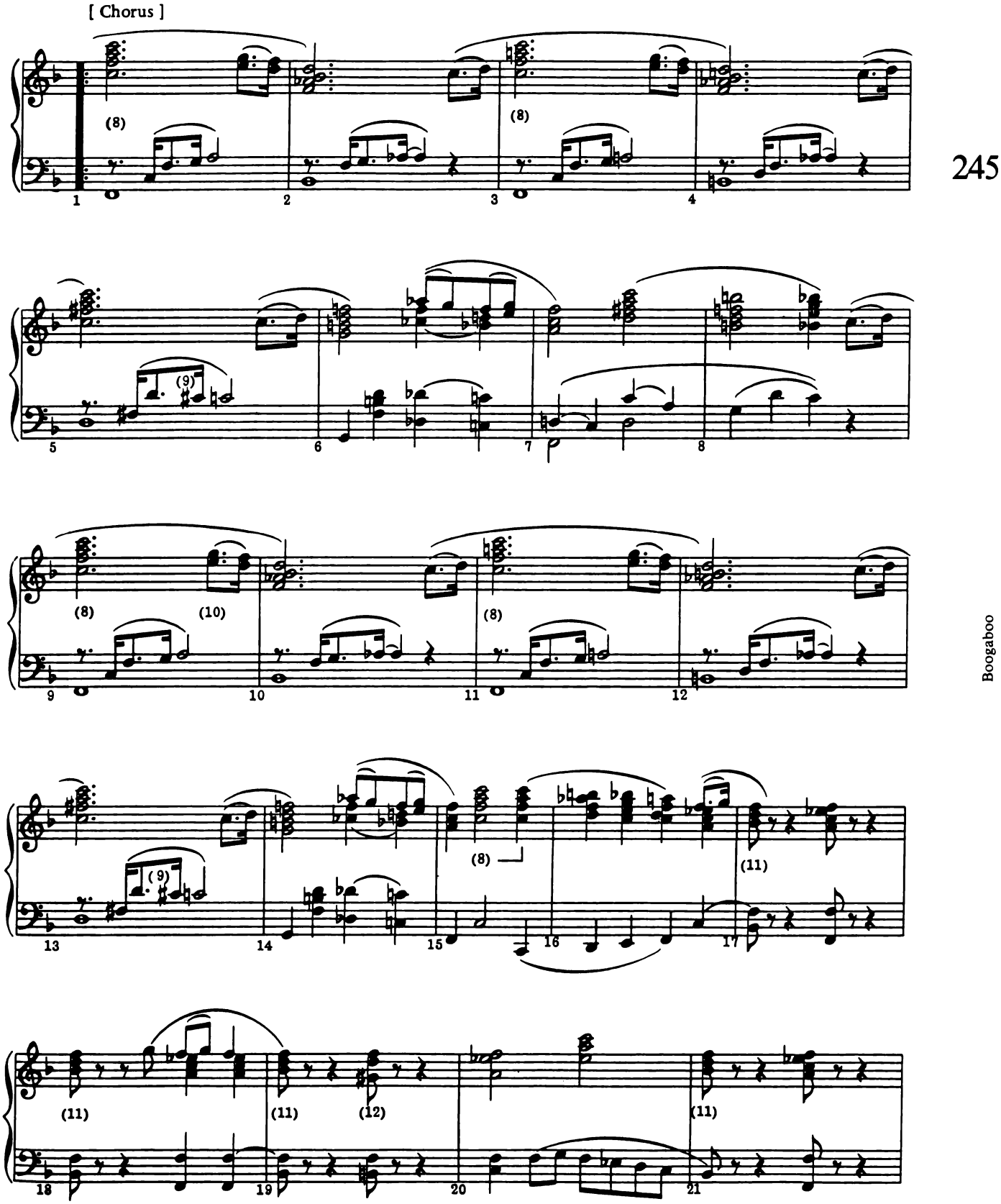
[ Chorus ]
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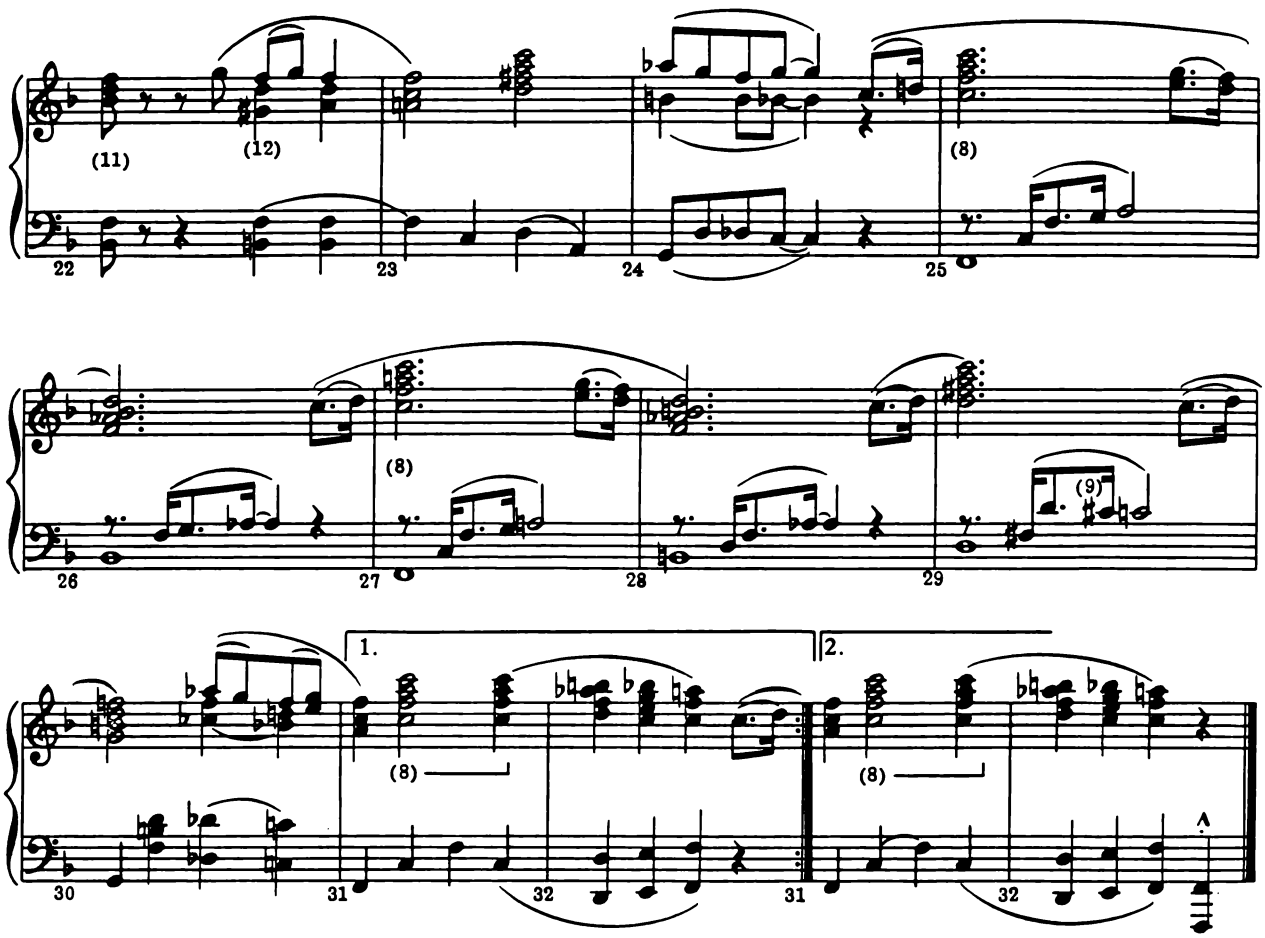
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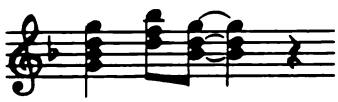
32

1. The middle note of this right-hand chord was originally spelled G♯.
2. The middle note of this right-hand chord was originally spelled D♯.
3. Originally the lowest note in this right-hand chord was G.
4. The right hand of this measure was originally:



5. The D♯'s in both the right and left hands were originally spelled as E♭'s.
6. The original bass note here was C a fifth lower.
7. Originally there were G's between the B♭'s and E's in these chords.
8. The lowest note of this chord was originally a D rather than a C.
9. The C♯passing-tone was originally spelled as a D♭.
10. The lower notes of the thirds, E and D as in measures 1 and 3 previously, are missing in the original, probably a misprint.
11. In the original there is a G above middle C in this chord.
12. In the original, the G♯in this chord is spelled A♭.

# SEATTLE HUNCH

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September 28, 1929: lead sheet*; Southern Music Publishing Company.

RECORDINGS:

(*)July 8, 1929: piano solo; Victor V-38527 (49449-1); ♩ = c. 163 increasing to c. 184, and *Victor V-27565 (49449-2); ♩ = c. 174 increasing to c. 178.

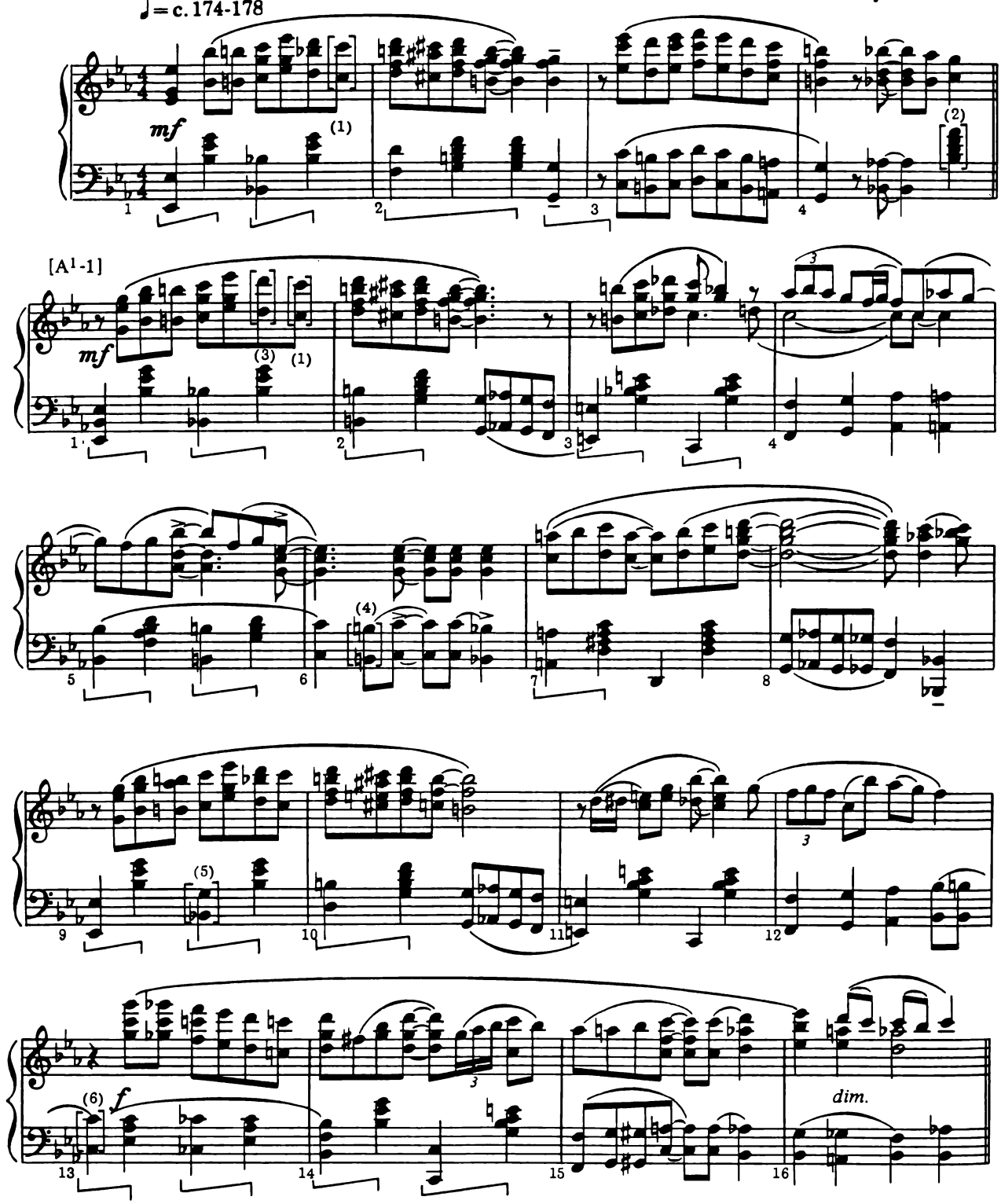
# Seattle Hunch



[Introduction]

"Jelly Roll" Morton

♩= c. 174-178



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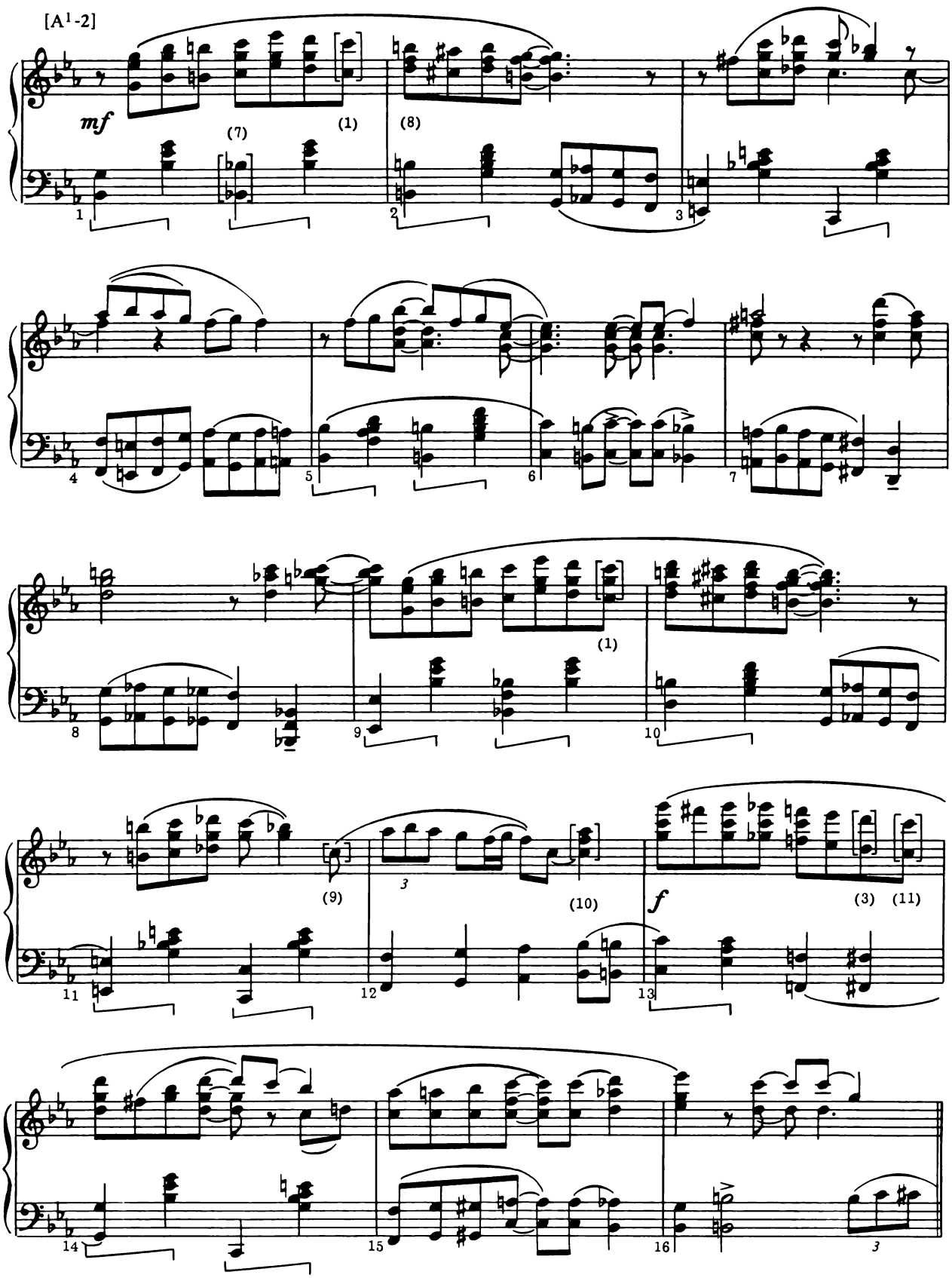
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mf
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(1)
(9)
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f
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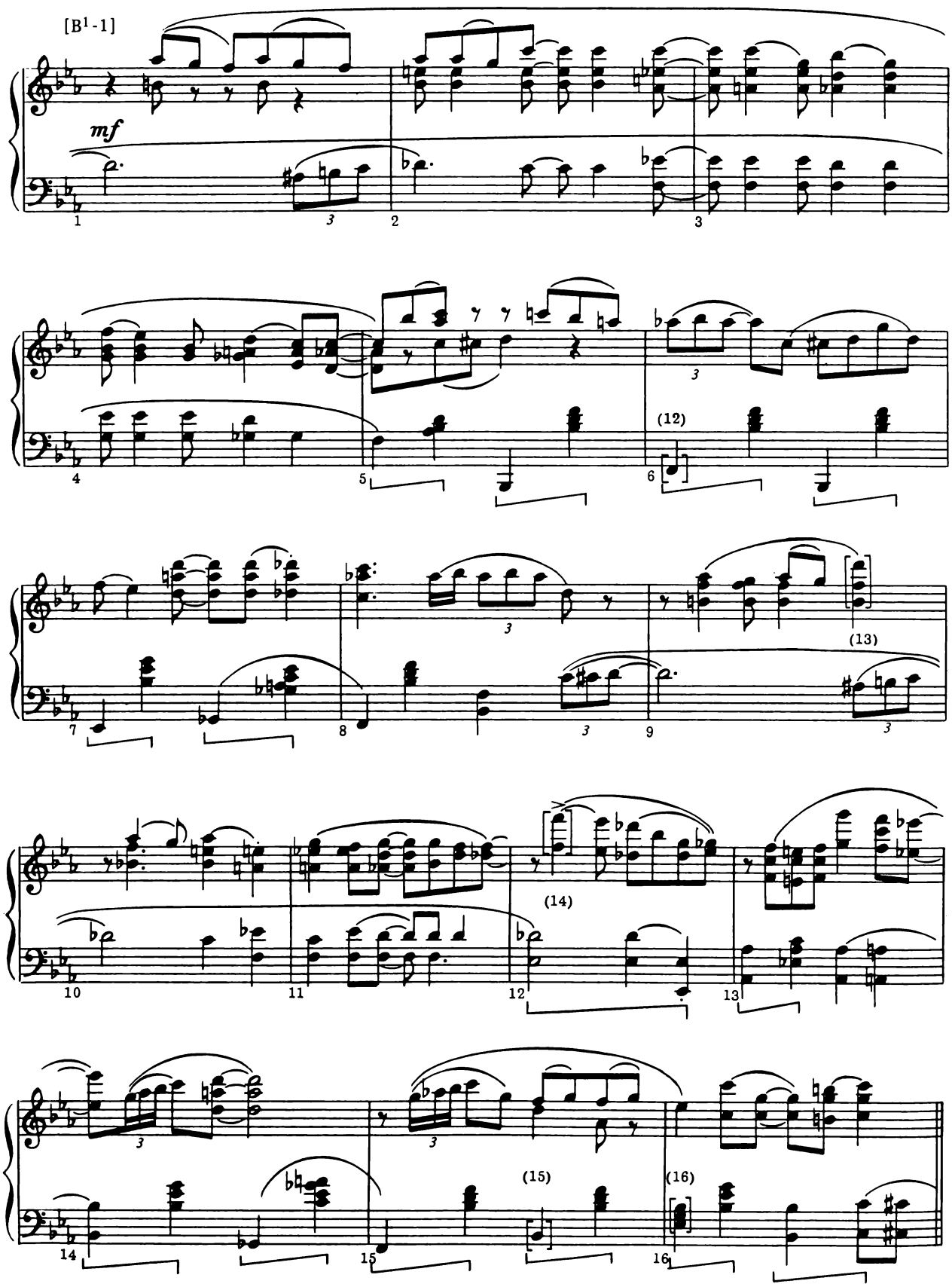
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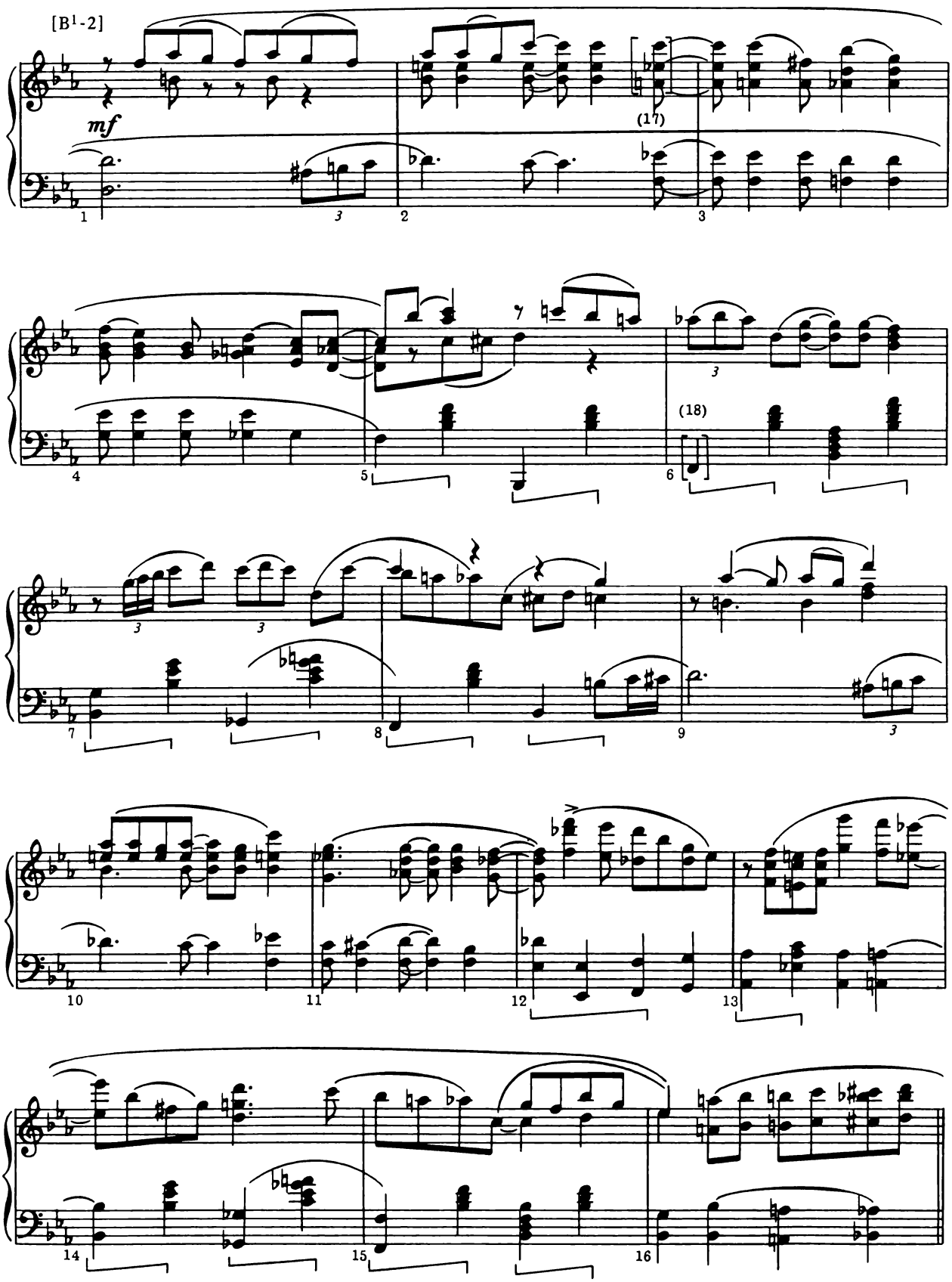
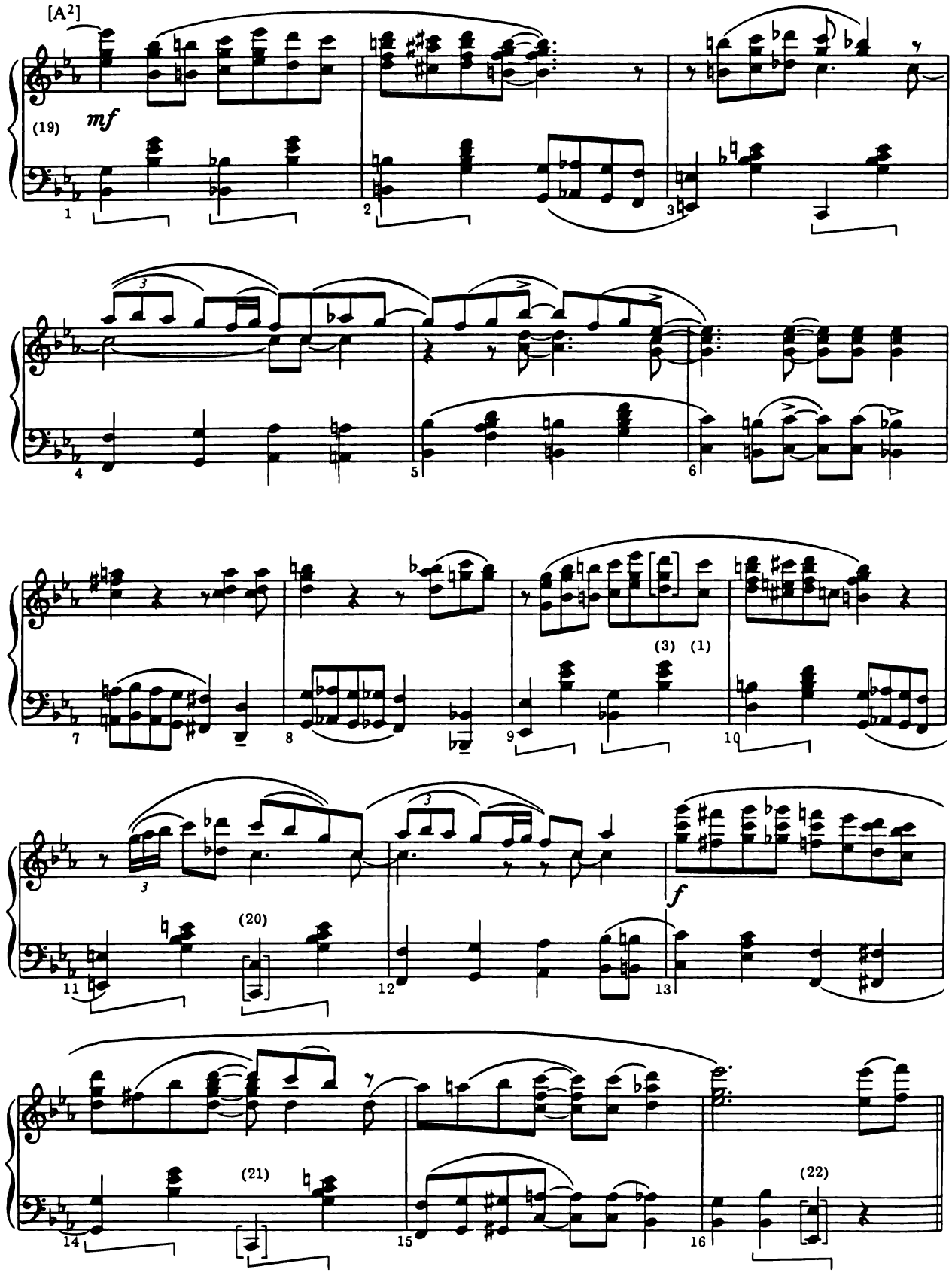
(12)
(13)
(14)
(15)
(16)


[B1-2]
mf
(17)
(18)


[A2]
mf
(19)
(3) (1)
(20)
f
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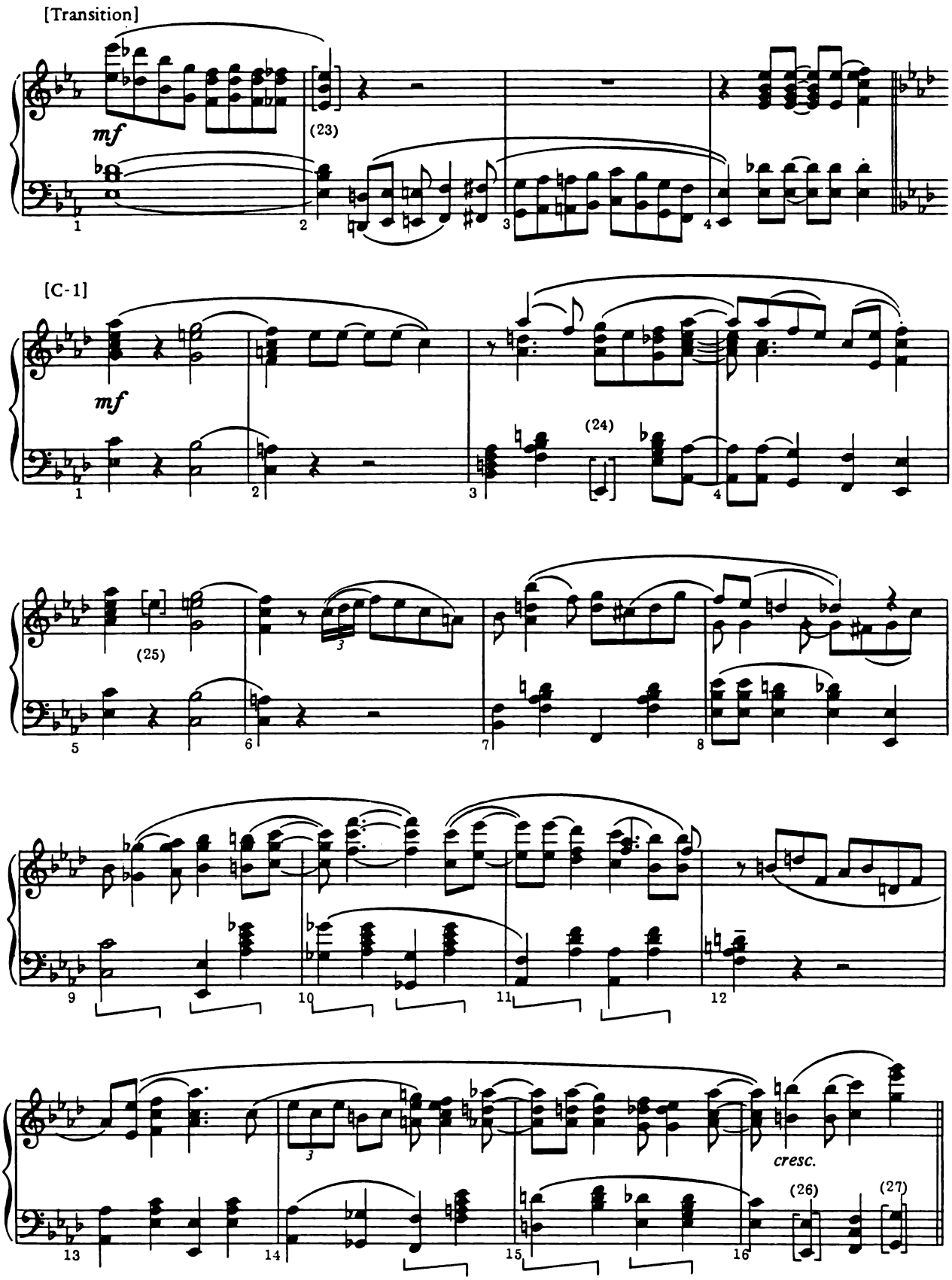
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mf
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[C-1]
mf
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cresc.
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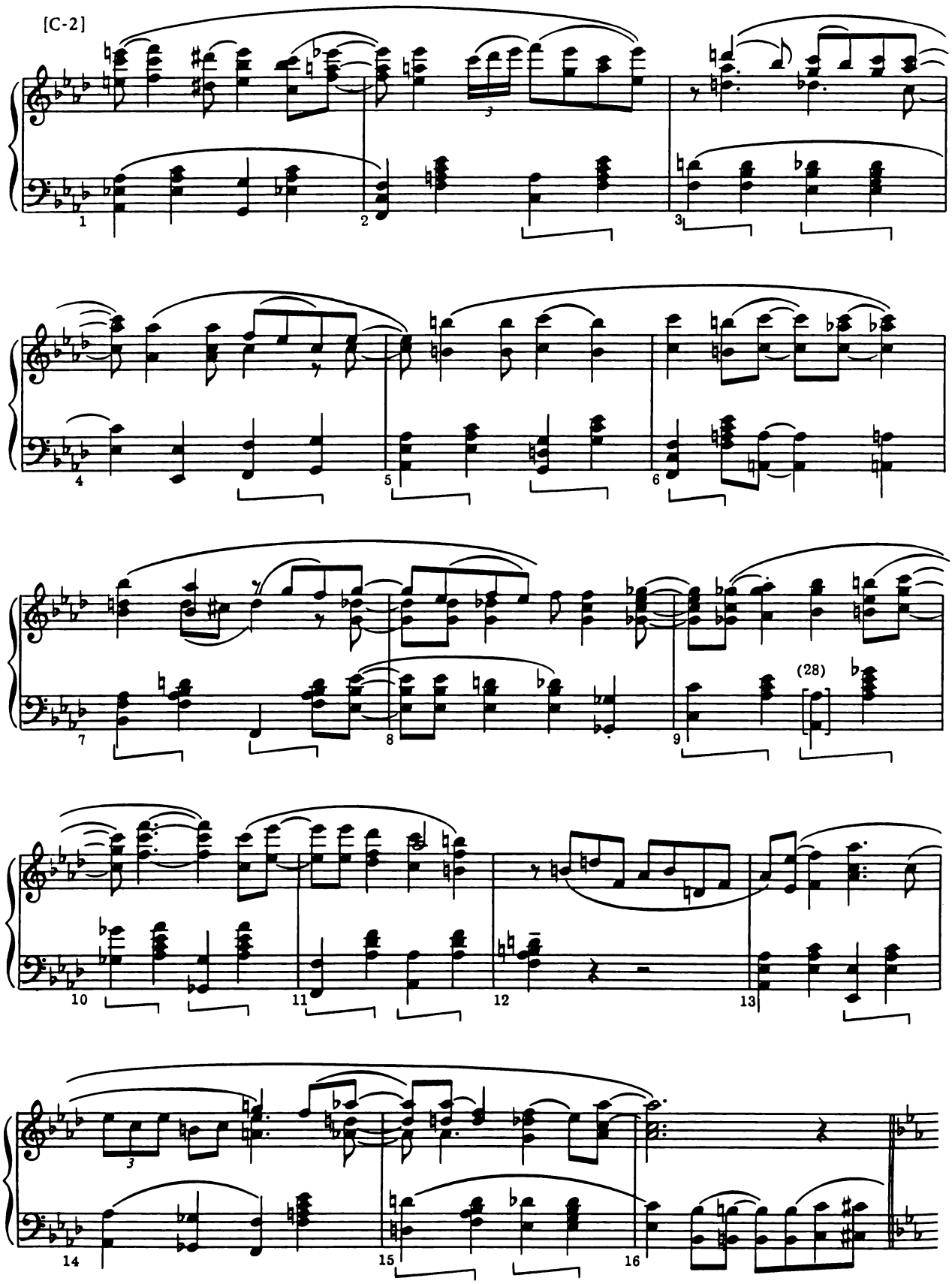
[C-2]
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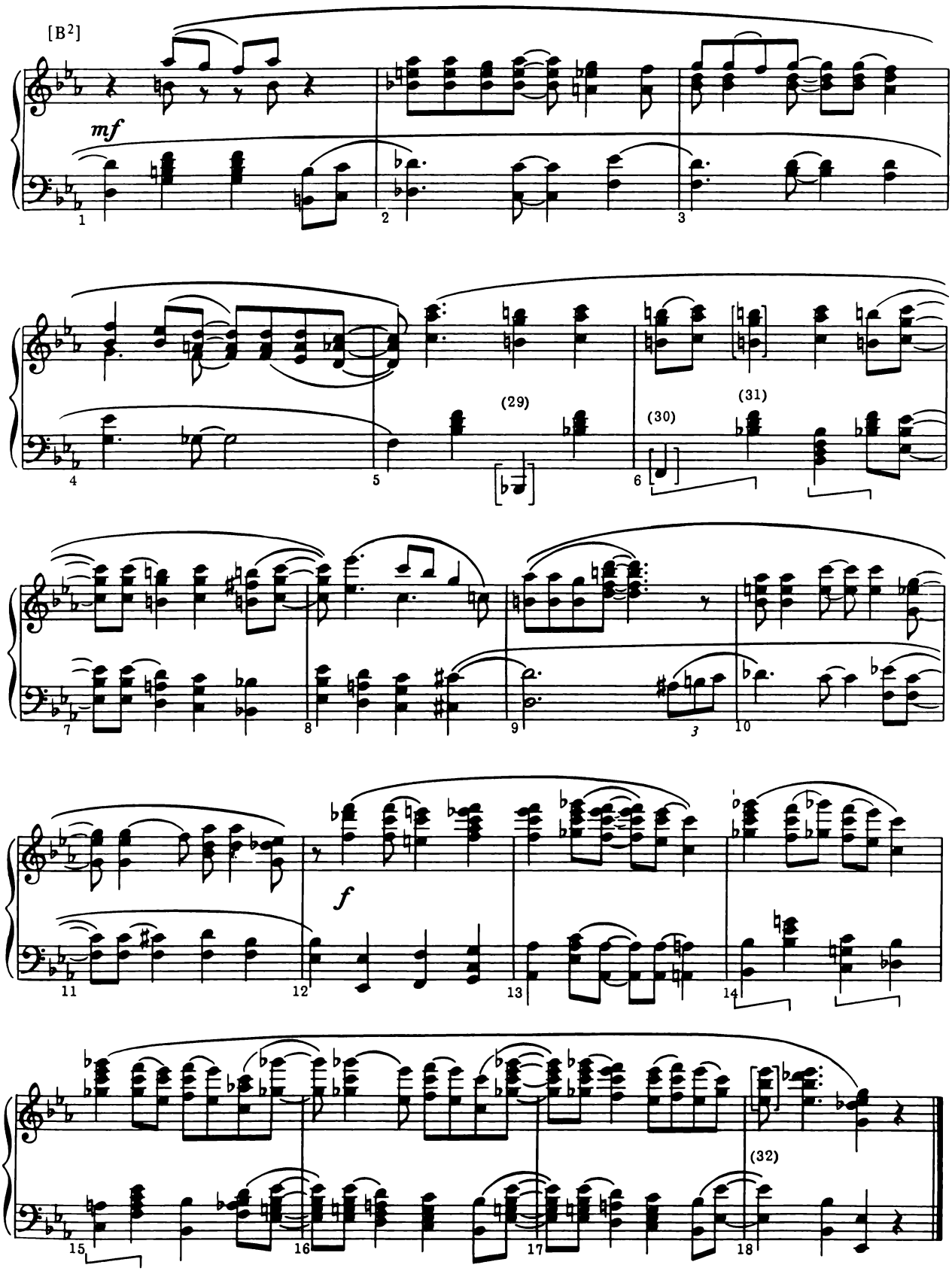
[B2]
mf
(29)
(30)
(31)
f
(32)

1. The bottom note is actually C♯, not C♮.
2. The chord also contains a G between the F and A♭.
3. A C a second below the upper D also sounds.
4. Morton actually plays an A♮ octave a second lower.
5. Morton also plays an F between the B♭ and the G.
6. A B♮ below the upper C also sounds.
7. Morton actually plays a root position B♭ major triad here, with the lower note of this octave as its lower note.
8. The omission of the upper octave doubling of the melody is atypical. The reader might wish to play this as it appears in measure 10 below.
9. Morton actually plays a D♮ a second higher here.
10. A B♭ above the A♭ also sounds.
11. A B♭ below the upper C also sounds.
12. A G a second above the F also sounds.
13. Morton actually plays a C, not a D, at the top of this chord.
14. An E♮ below the upper F also sounds.
15. Here Morton actually plays a cluster of several notes.
16. Morton actually plays only the upper two notes.
17. This chord also contains a B♮ below the C.
18. An E♮ below the F also sounds.
19. This is where Morton lapses into *Frances* and then, realizing the error, founders momentarily. Measures 1 through 6 are a composite version of this part of the strain based on what Morton does elsewhere. The transcription resumes at measure 7.
20. The upper note is actually a D.
21. A B♮ below the C also sounds.
22. A D♭ below the upper E♭ also sounds.
23. An E♮ sounds with or instead of the lower E♭.
24. Morton actually plays the F a second higher.
25. This note is very faint.
26. The upper note is actually E♮, not E♭.
27. An A♭, E♭, and C also sound.
28. A G below the lower A♭ also sounds.
29. Morton actually plays the D♭ a minor third higher.
30. Morton actually plays a G a second higher.
31. The highest pitch is actually a C.
32. An A♭ also sounds in this chord.

# FRANCES
## *also known as* FAT FRANCES

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January 10, 1931: lead sheet*; Southern Music Publishing Company.

RECORDING:

*July 8, 1929: piano solo; Victor V-38627 (49450-2); ♩ = c. 206 increasing to c. 224.

260

Frances

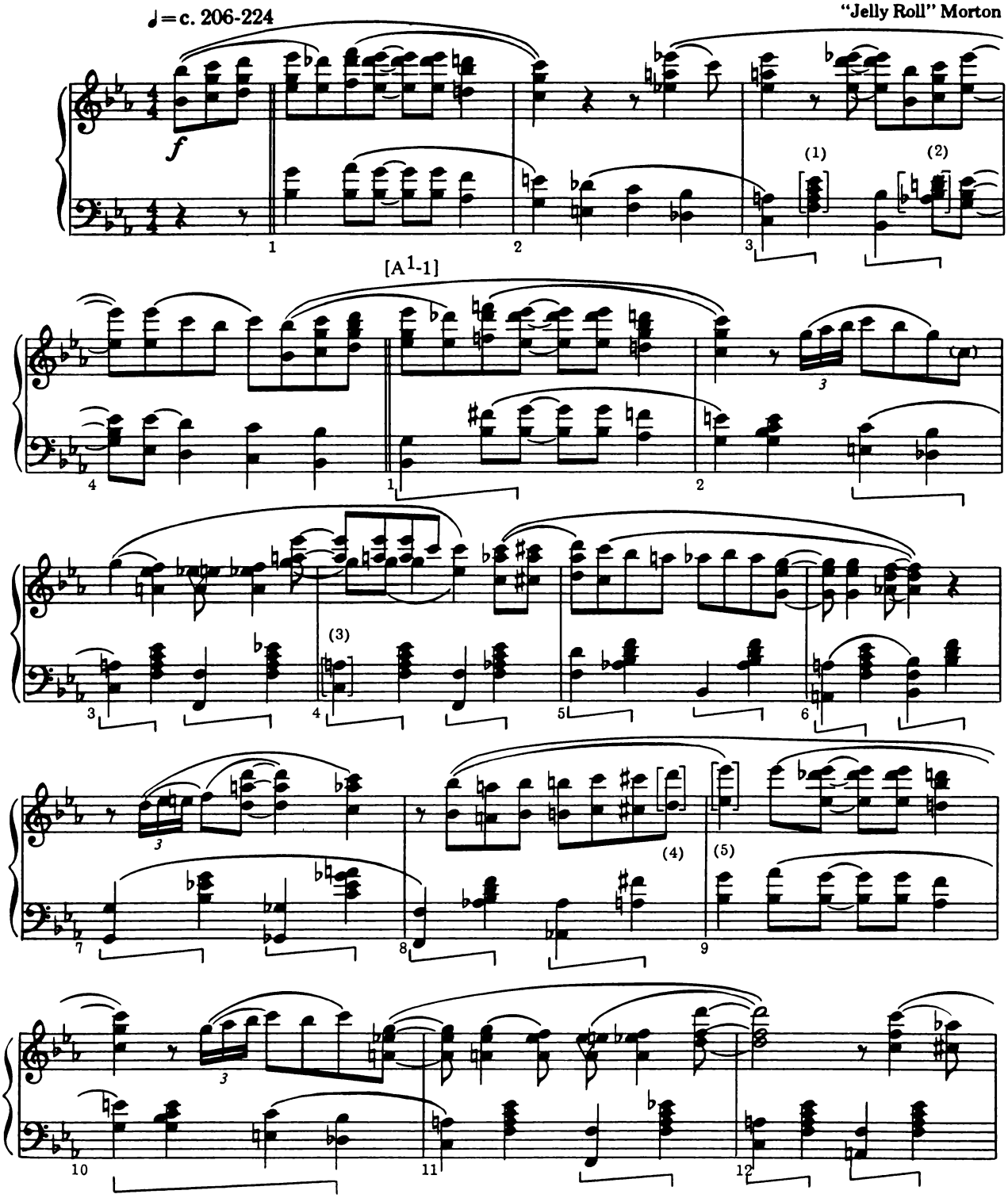
# Frances

[Introduction]

♩= c. 206-224

"Jelly Roll" Morton





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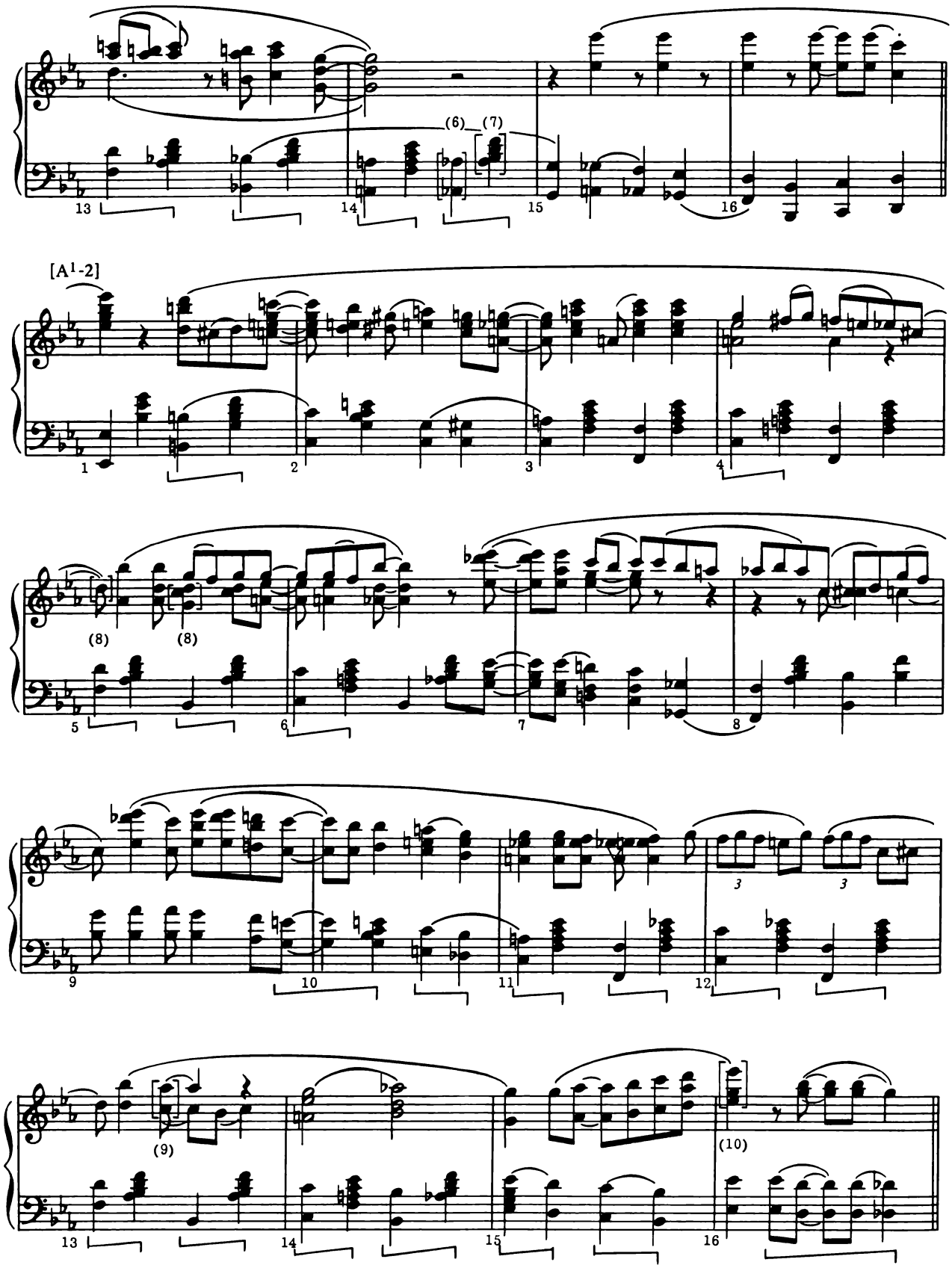
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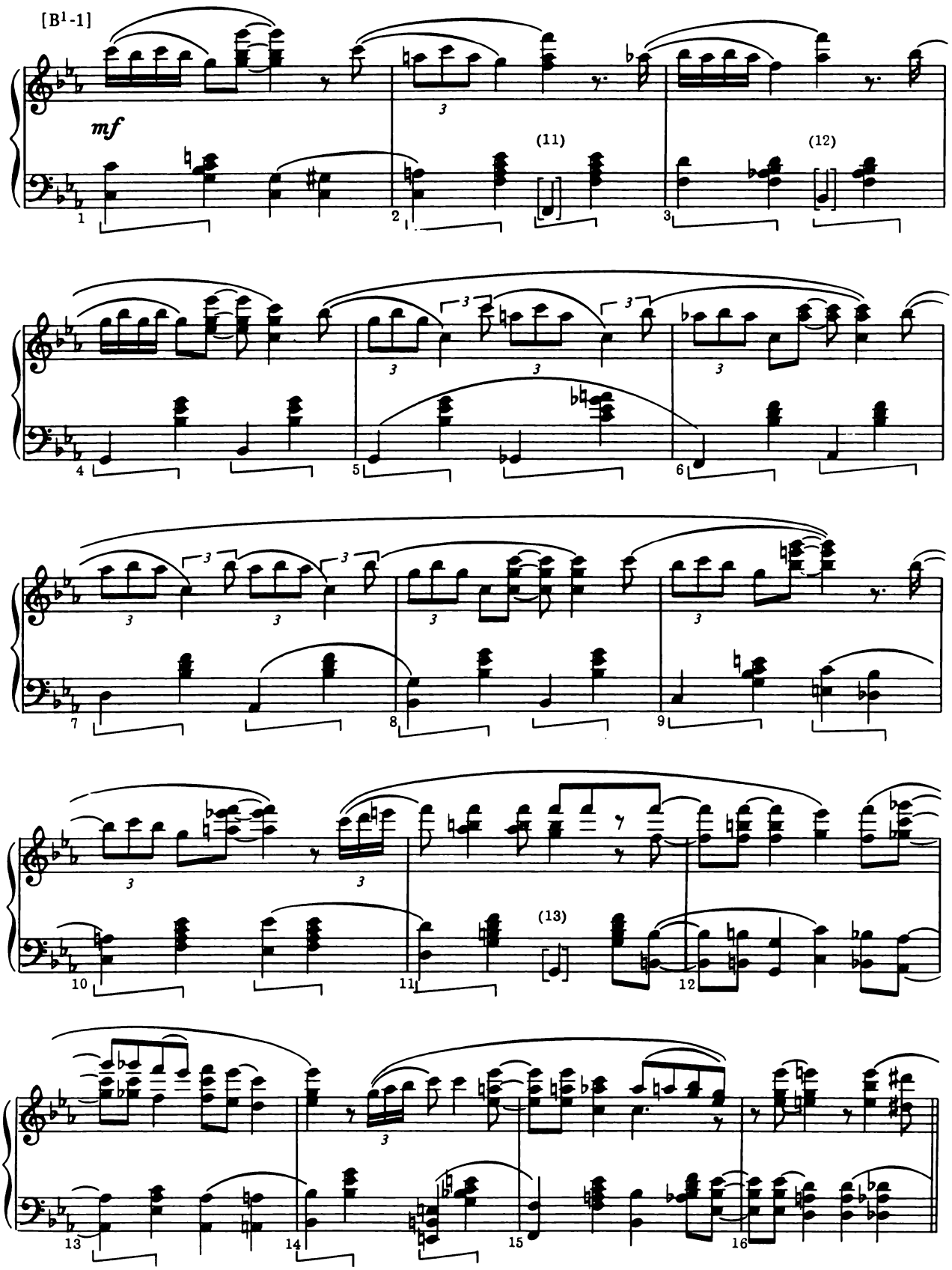
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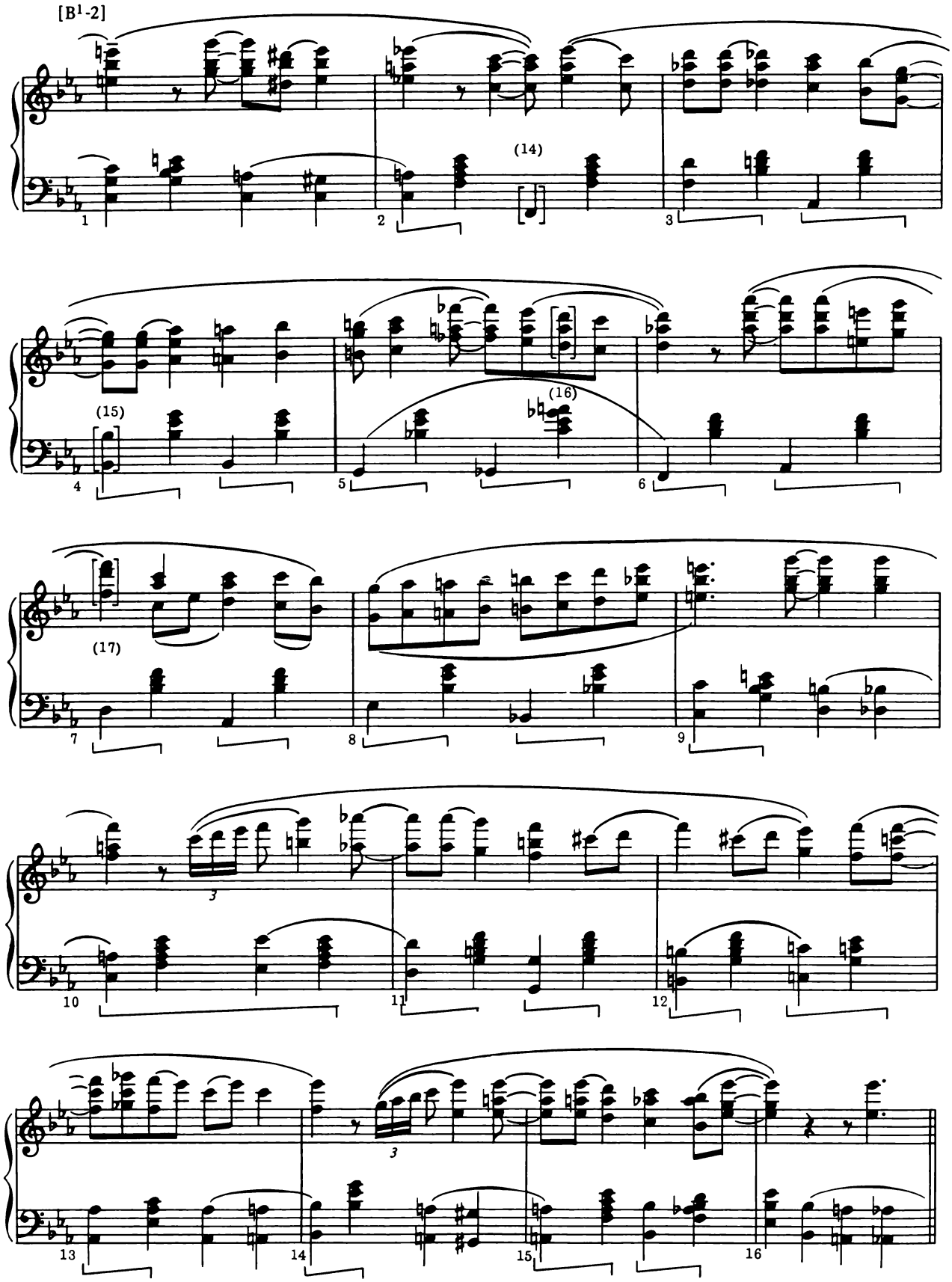
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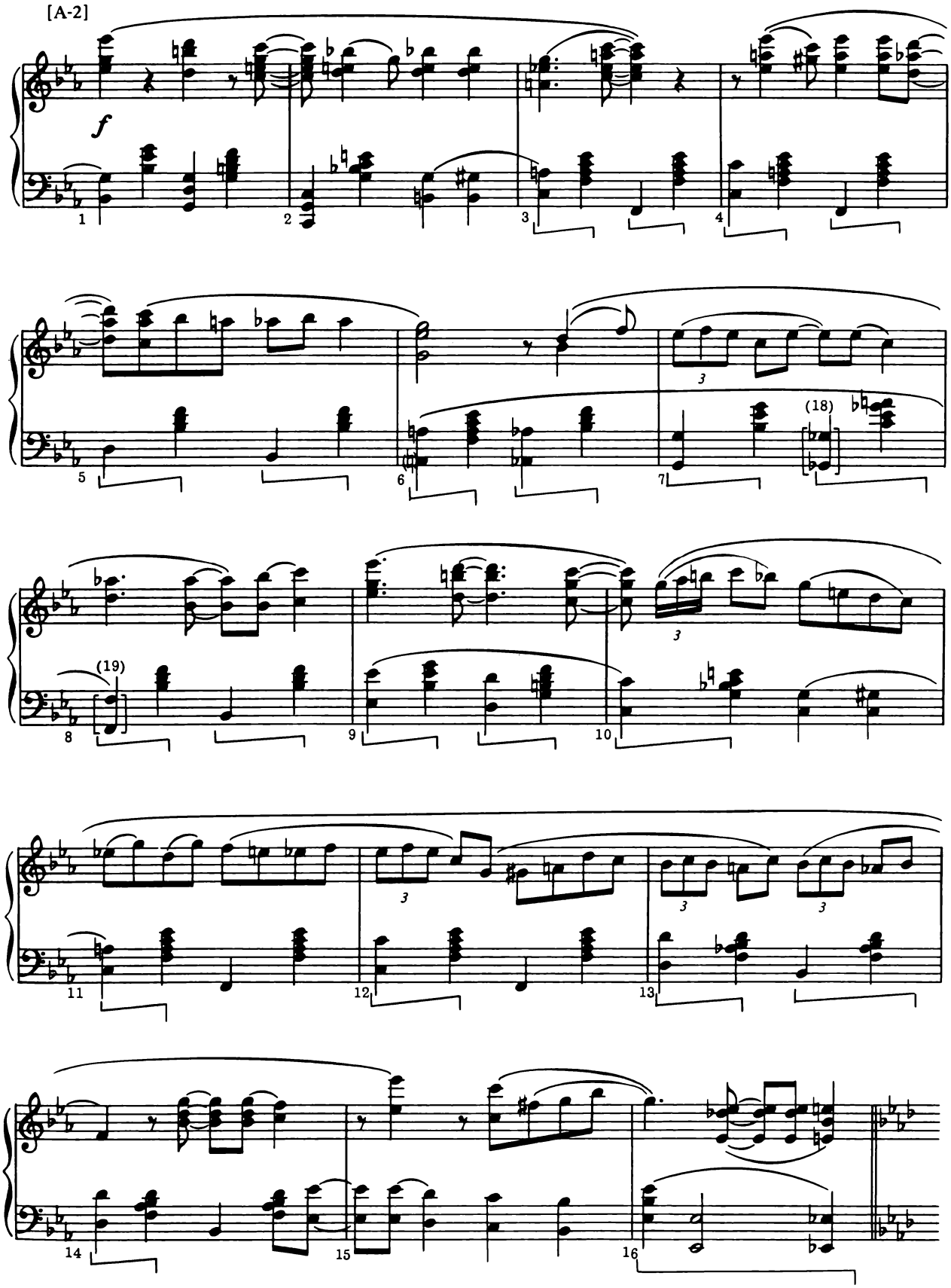
[A-2]
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(18)
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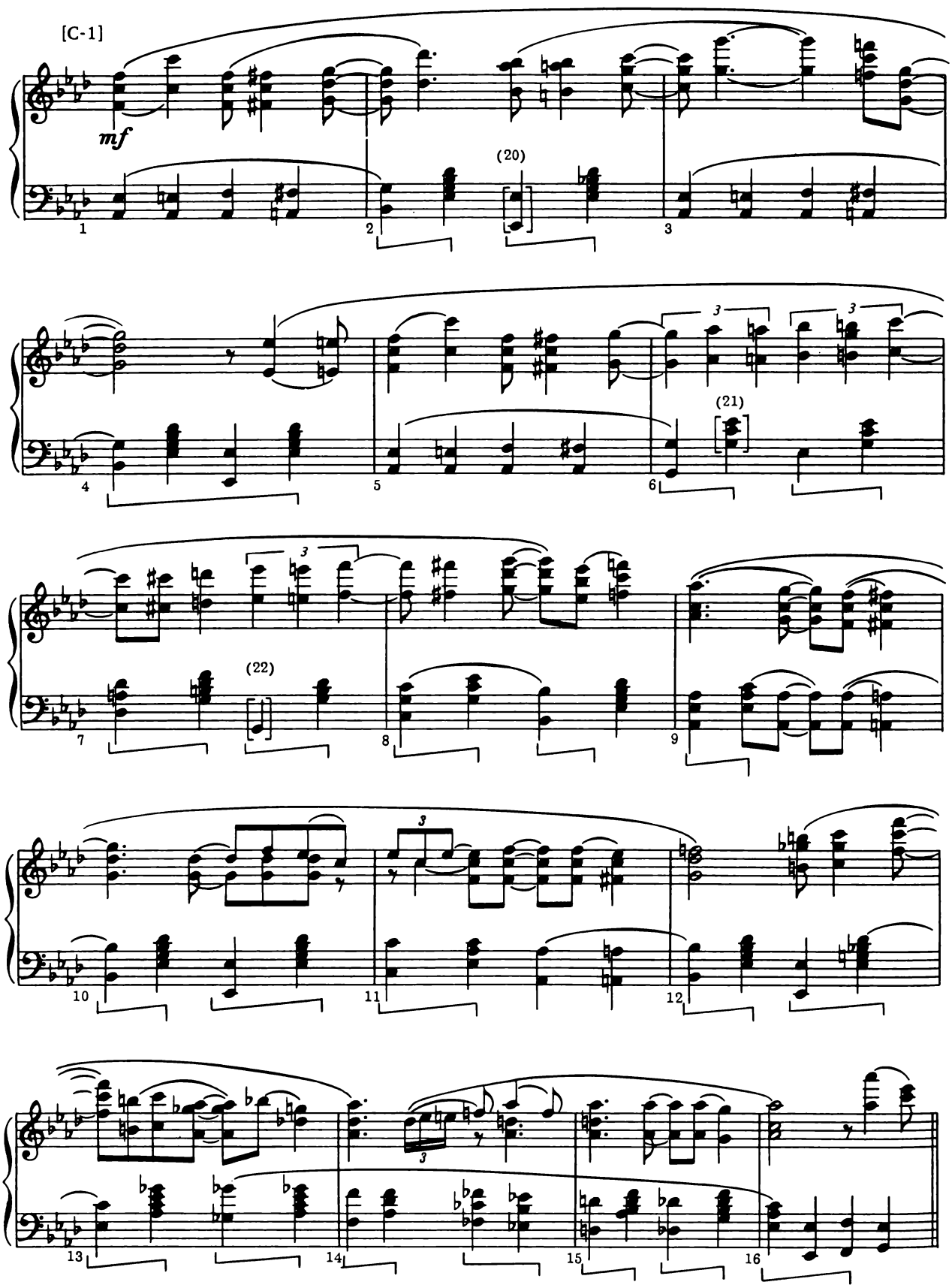
[C-1]
mf
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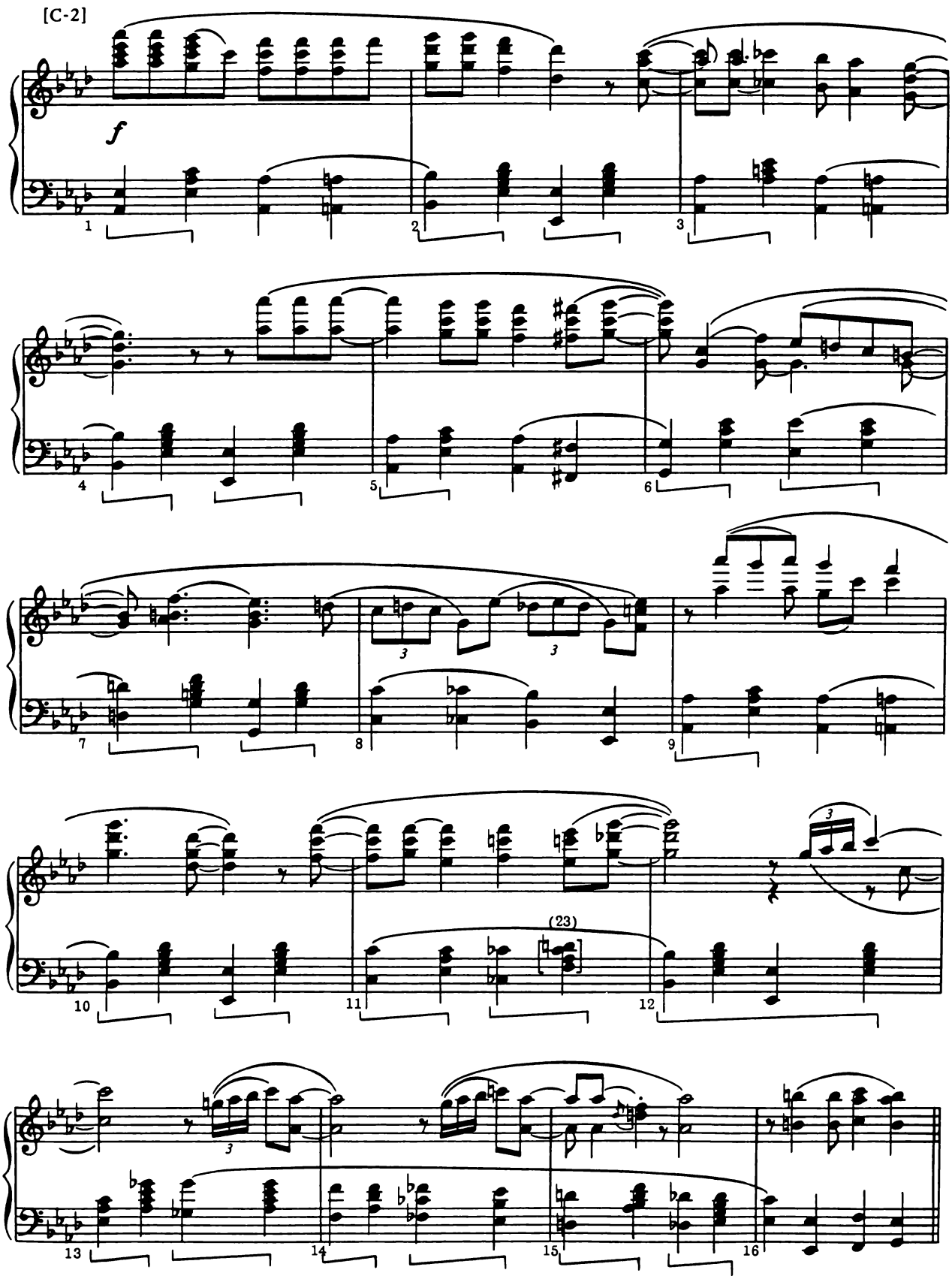
[C-2]
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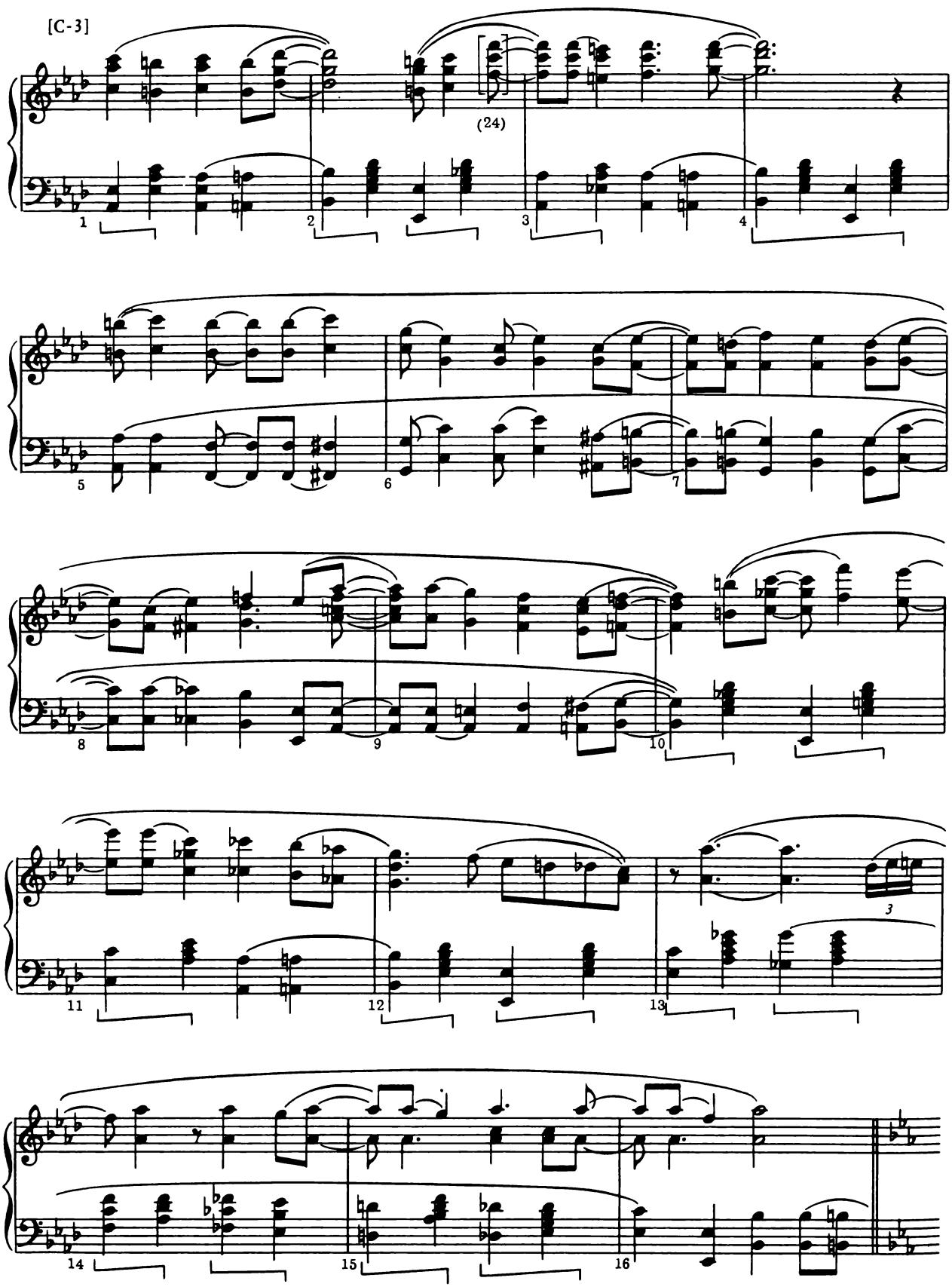
[C-3]
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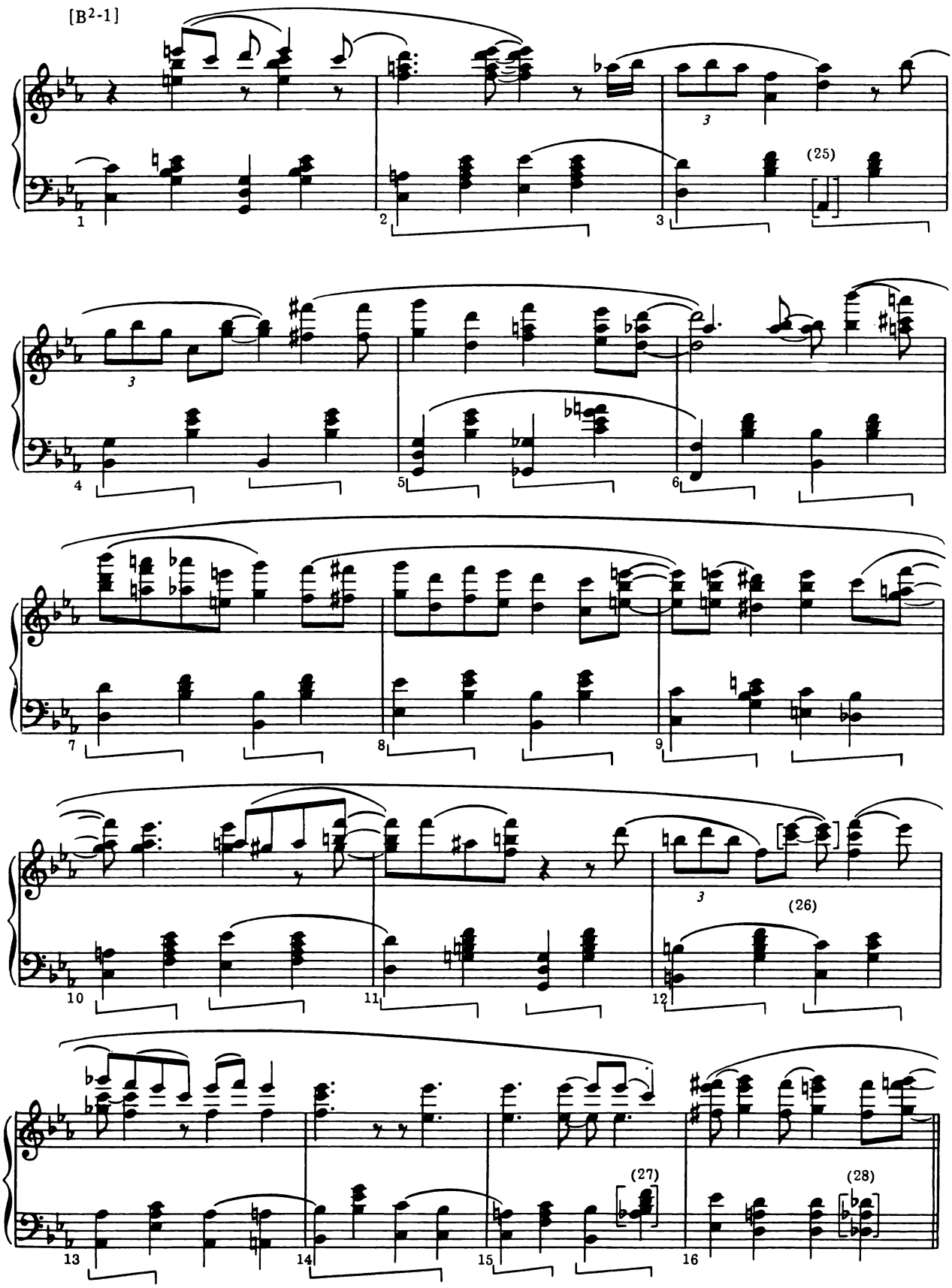
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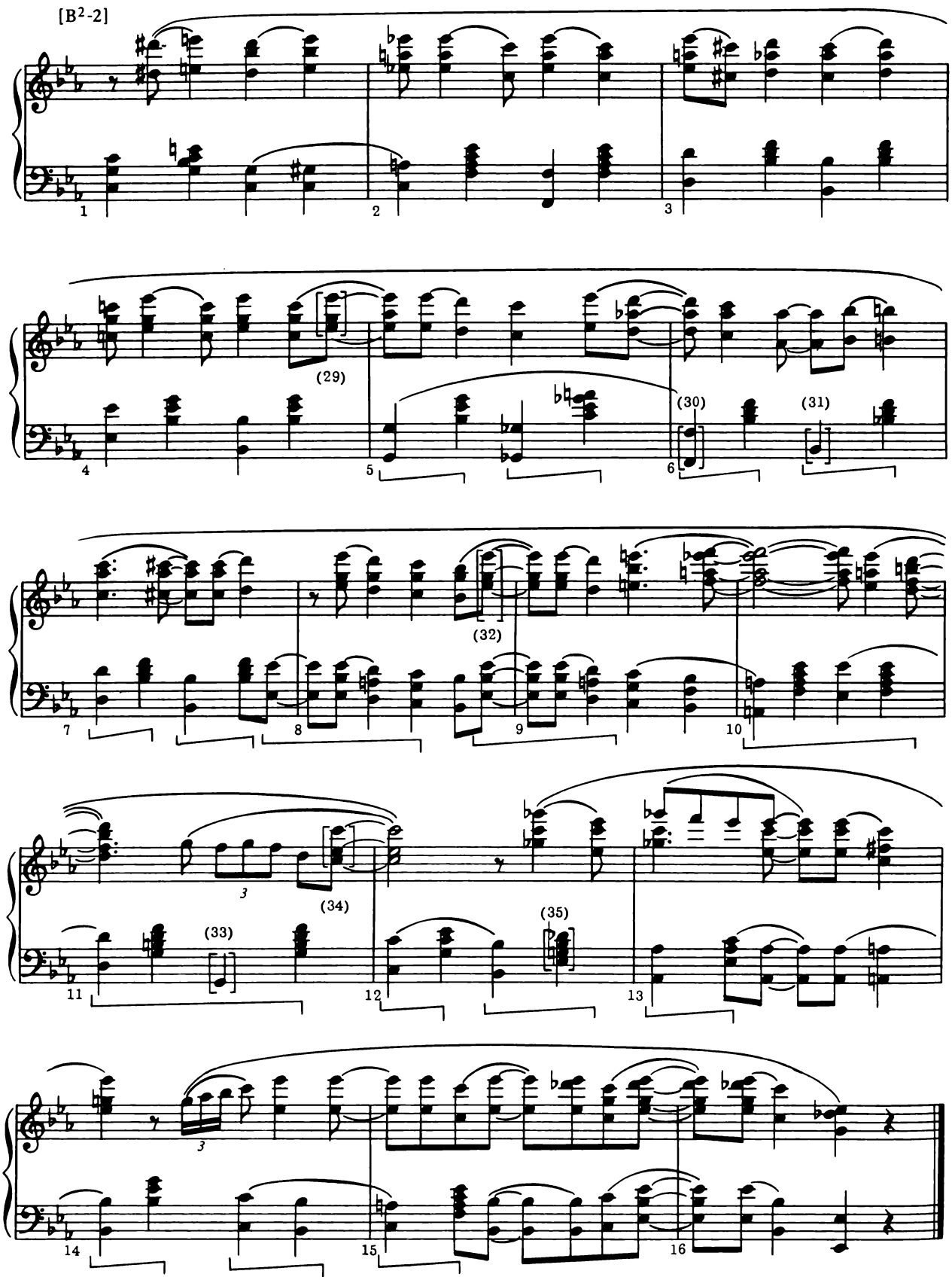
[B2-2]
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1. What Morton plays here is unclear. This is a likely possibility and may be correct.
2. As for note 1.
3. Morton actually plays a G and B♮ a second higher.
4. Only the lower D sounds.
5. Morton actually plays a single E♮ above the lower E♭.
6. This sound is unclear on the recording. It contains other pitch(es) as well, but this is what Morton probably intended.
7. This sound is also unclear. It contains several pitches including F♭ as its top note, but Morton probably intended to play what is written here.
8. A C♯ below the D also sounds in these places.
9. A G between the C and A♭ also sounds.
10. Morton actually plays an A♭ between the E♭'s, not a G.
11. Morton actually plays the G a second above.
12. An A♮ below also sounds with the B♭.
13. Morton actually plays an A♮.
14. Morton also strikes a G with the F.
15. The upper note is actually a C♭.
16. A C below the lower D also sounds.
17. A G above the higher F also sounds.
18. Only the top G♭ sounds.
19. Morton actually plays a G a second above the lower F.
20. A D below the lower E♭ also sounds.
21. What Morton plays here, with B♮ as its top note, is unclear. This chord is what he probably intended.
22. Morton actually plays an A♮.
23. What Morton actually plays here is unclear.
24. A G above the higher F also sounds.
25. A G also sounds with the A♭.
26. The higher pitch is actually F, not E♭.
27. This is unclear, but what Morton probably intended.
28. The upper D♭ is faint or not present.
29. Morton actually plays A♭, not G, between the E♭'s.
30. Morton actually plays a single G above the lower F.
31. Morton actually plays an A♮.
32. Morton actually plays A♭, not G, between the E♭'s.
33. Morton actually plays A♮.
34. A B♭ below the lower C also sounds.
35. The sound, which actually contains a C, is unclear. What is represented is what Morton probably intended.

# DIXIE KNOWS

(Mel Stitzel, Jelly Roll Morton)

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November 18, 1930: orchestration; Melrose Brothers Music Company.

RECORDINGS:

No known recordings by Morton.

This edition is an unaltered reprinting of the published piano solo version.

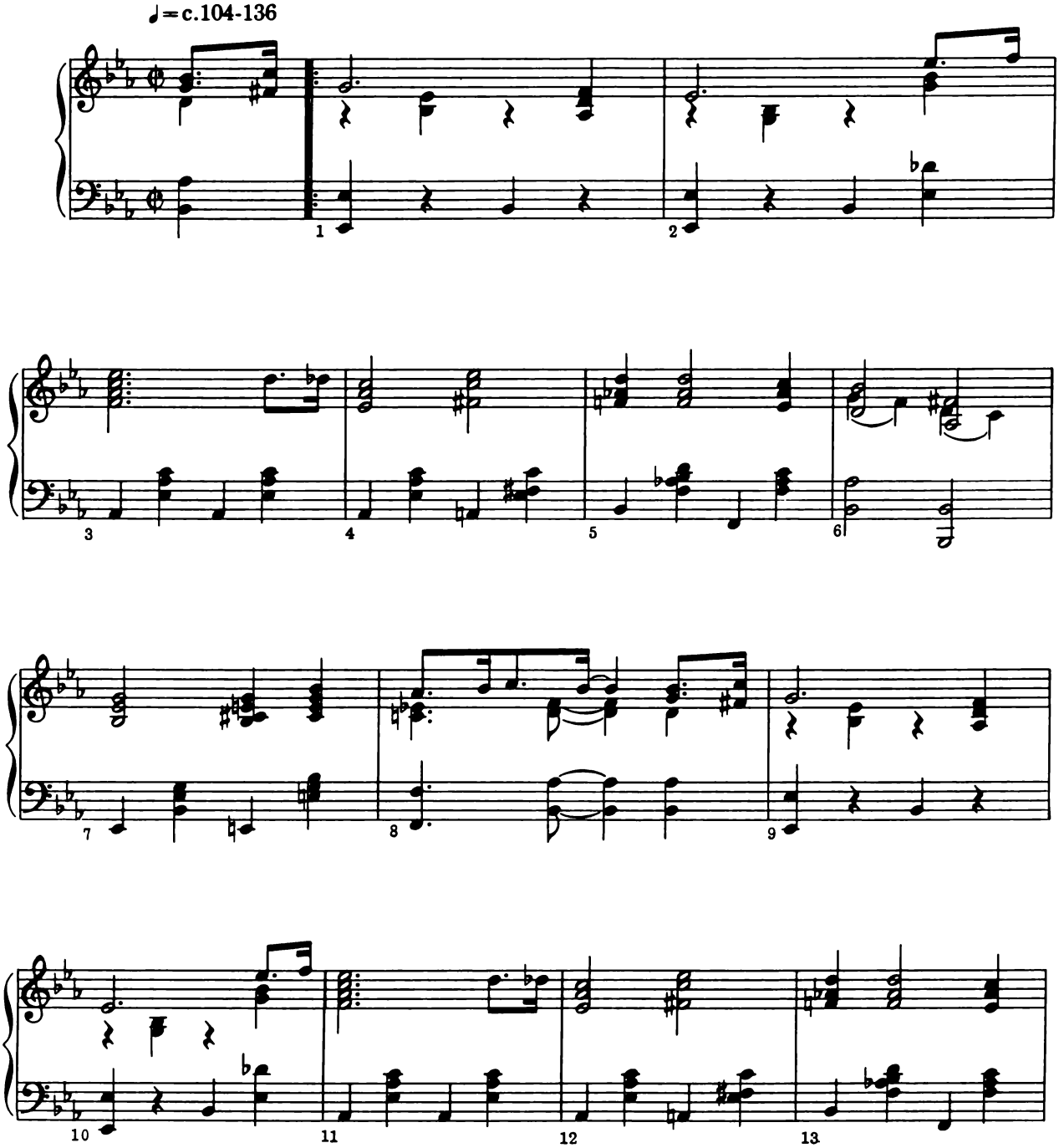
# Dixie Knows

Mel Stitzel and Ferd Morton

[Chorus-1]

♩=c.104-136







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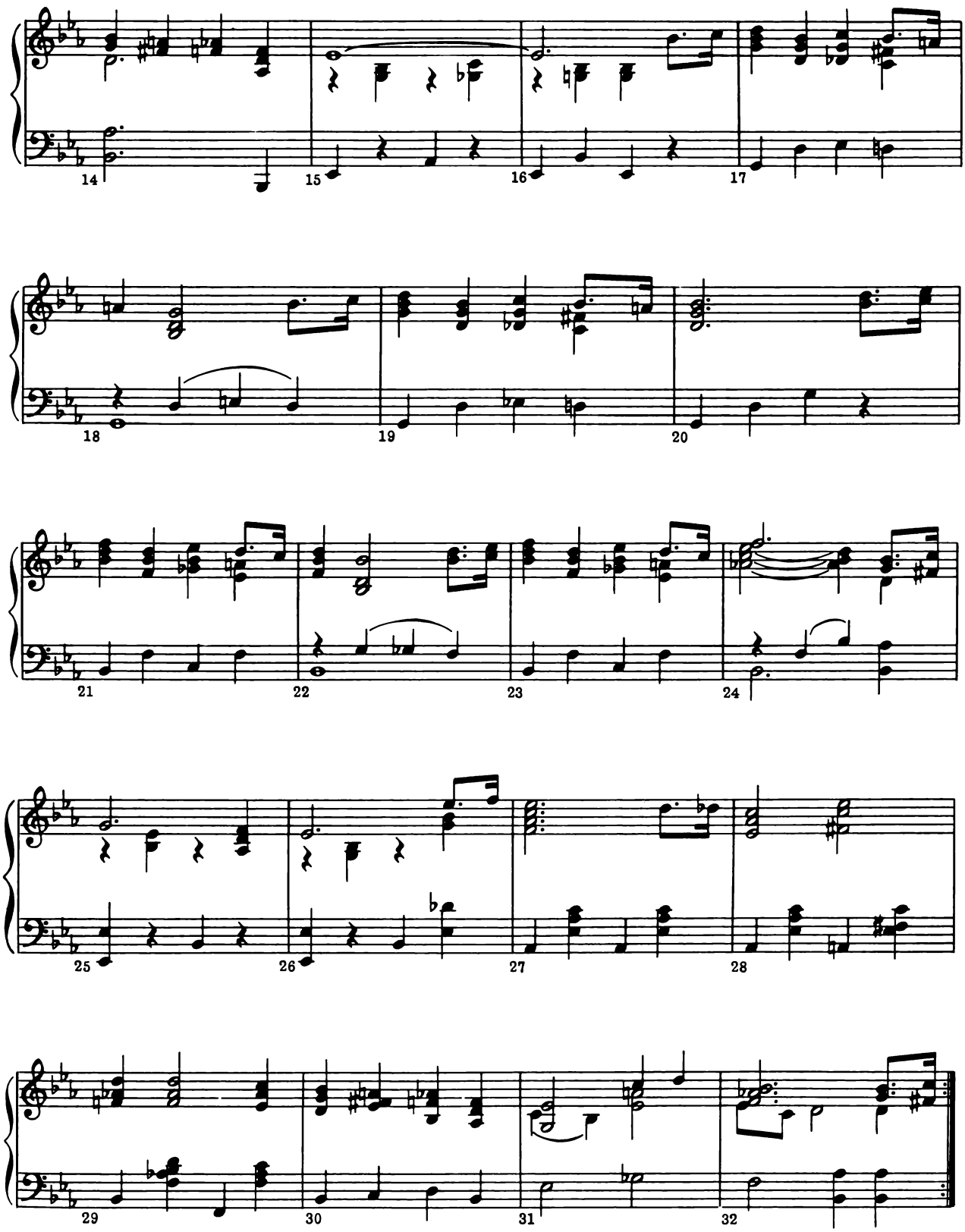

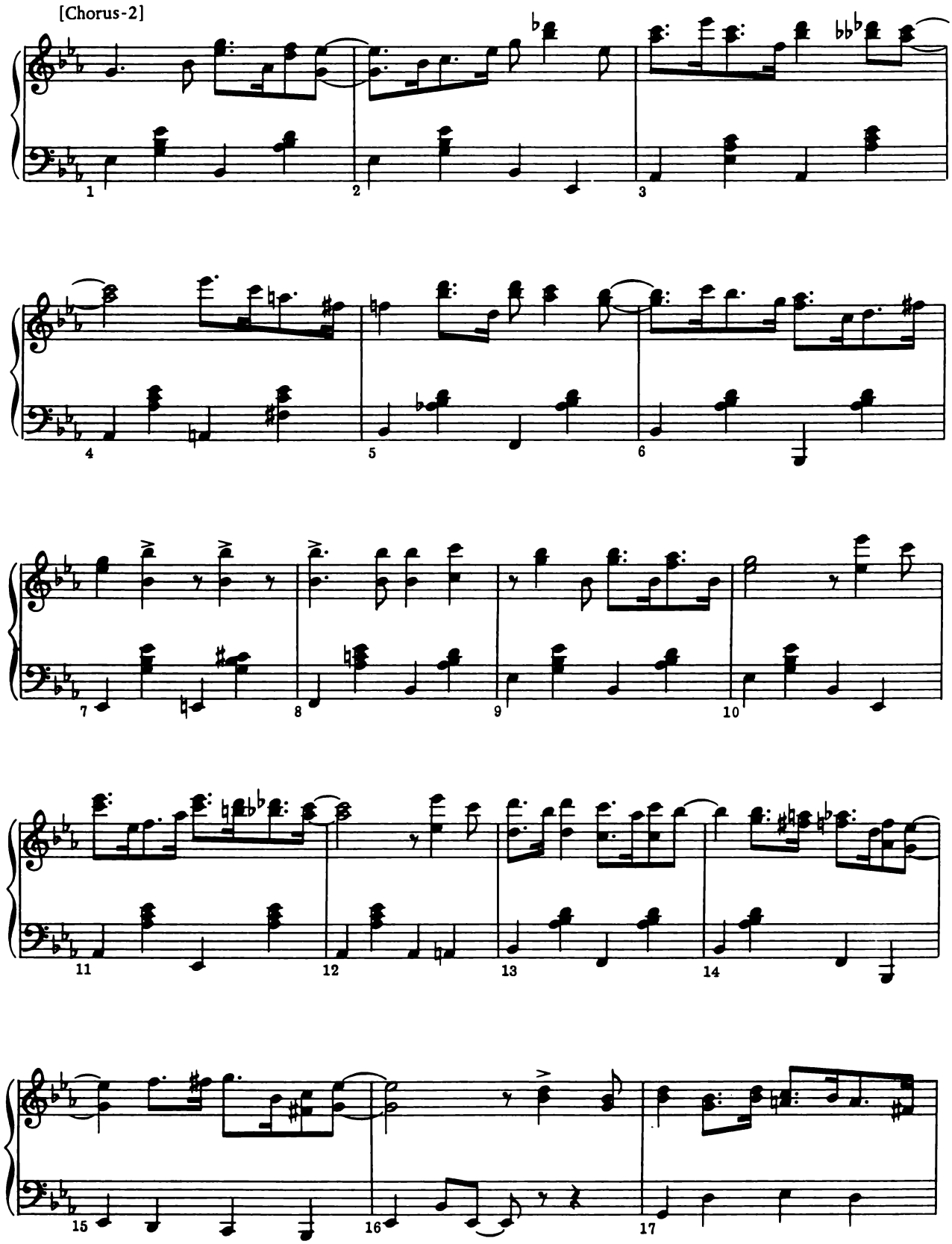
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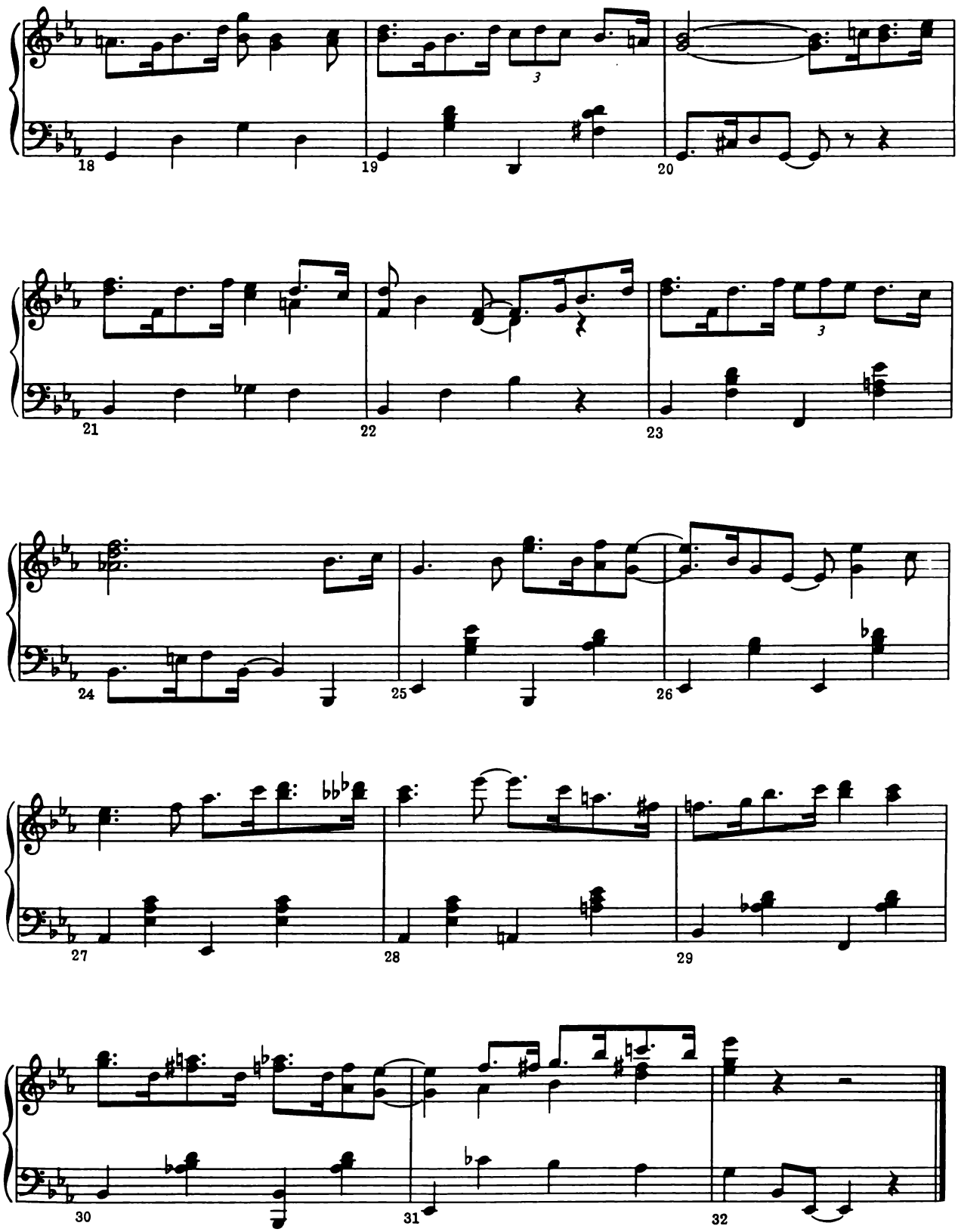

# KANSAS CITY STOMP
*also known as* KANSAS CITY STOMPS

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August 20, 1923: piano solo version, Morton holograph; Melrose Brothers Music Company,
February 6, 1925: orchestration; Melrose Brothers Music Company.

RECORDINGS:

+ July 18, 1923: piano solo; Gennett 5218 (11545); ♩ = c. 175 increasing to c. 187,
June 11, 1928: Jelly Roll Morton's Red Hot Peppers; Victor V-38010 (45620-3); ♩ = c. 190,
*May 21-July, 1938: piano solo recorded (1650) in the Library of Congress by Alan Lomax; ♩ = c. 200 increasing to c. 217.

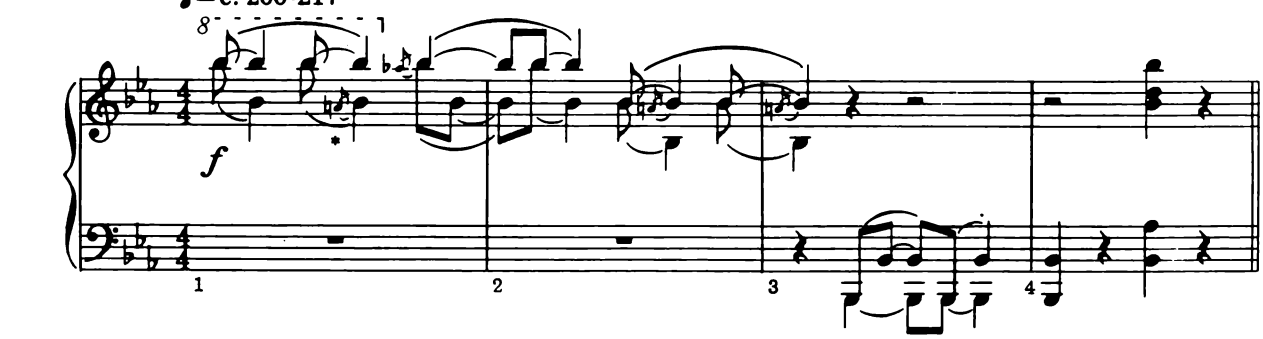
280

Kansas City Stomp

# Kansas City Stomp

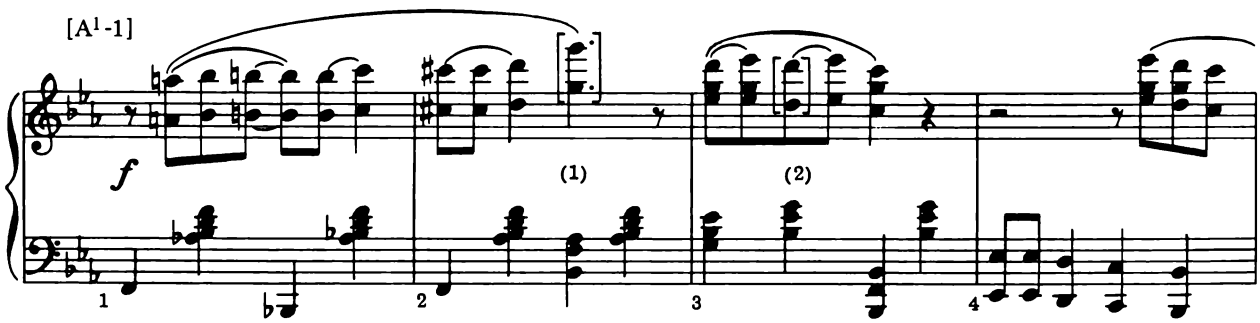
[Introduction] "Jelly Roll" Morton

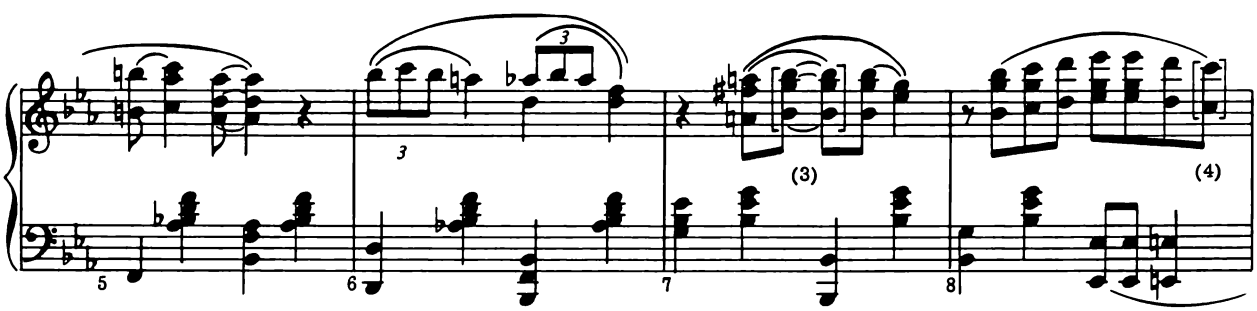
♩= c. 200-217

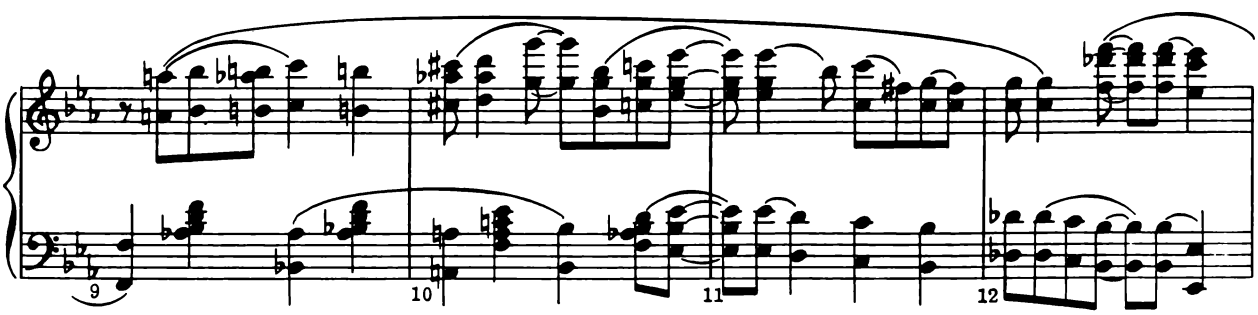





[A1-1]




* Simultaneous grace note

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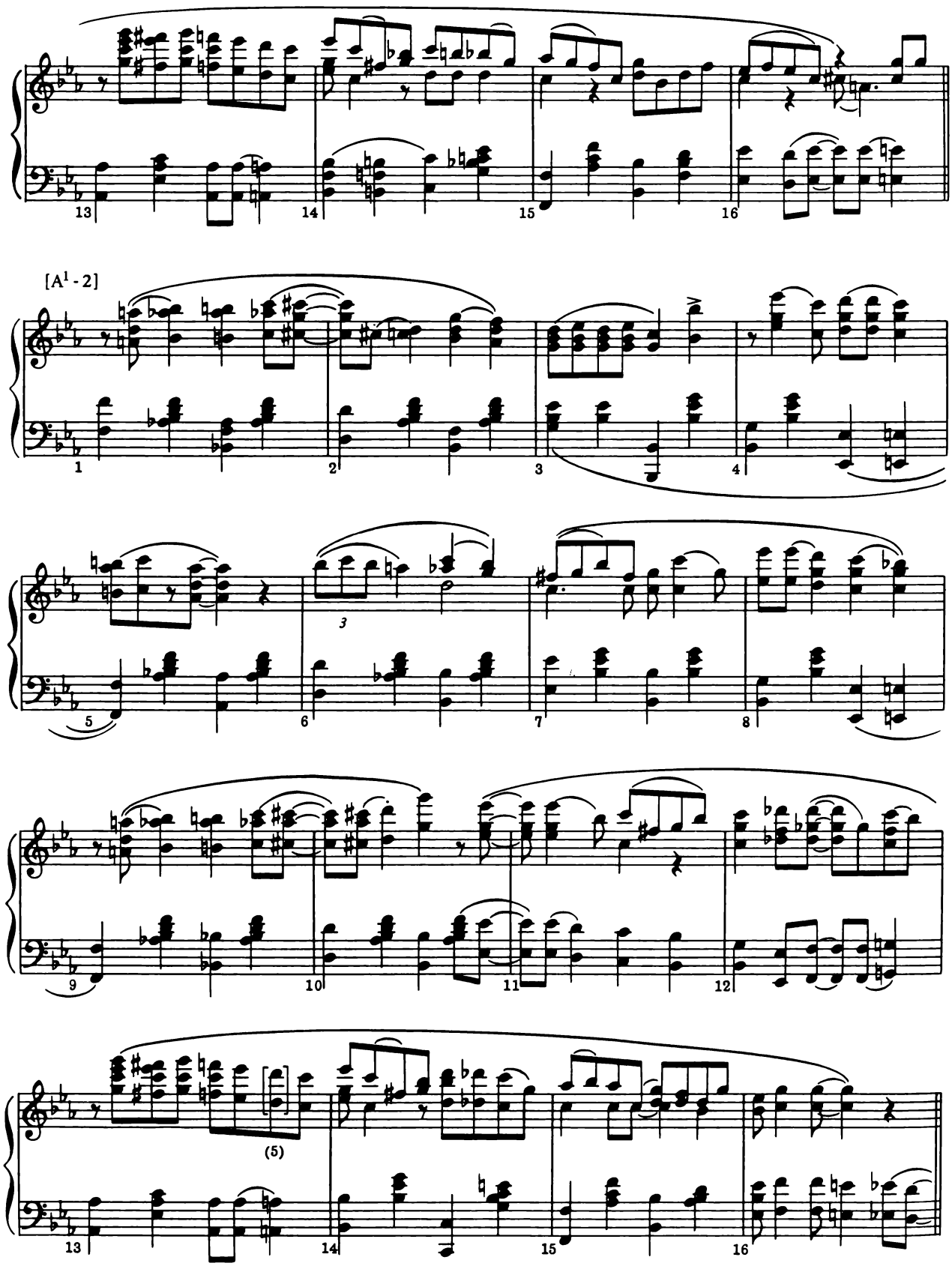
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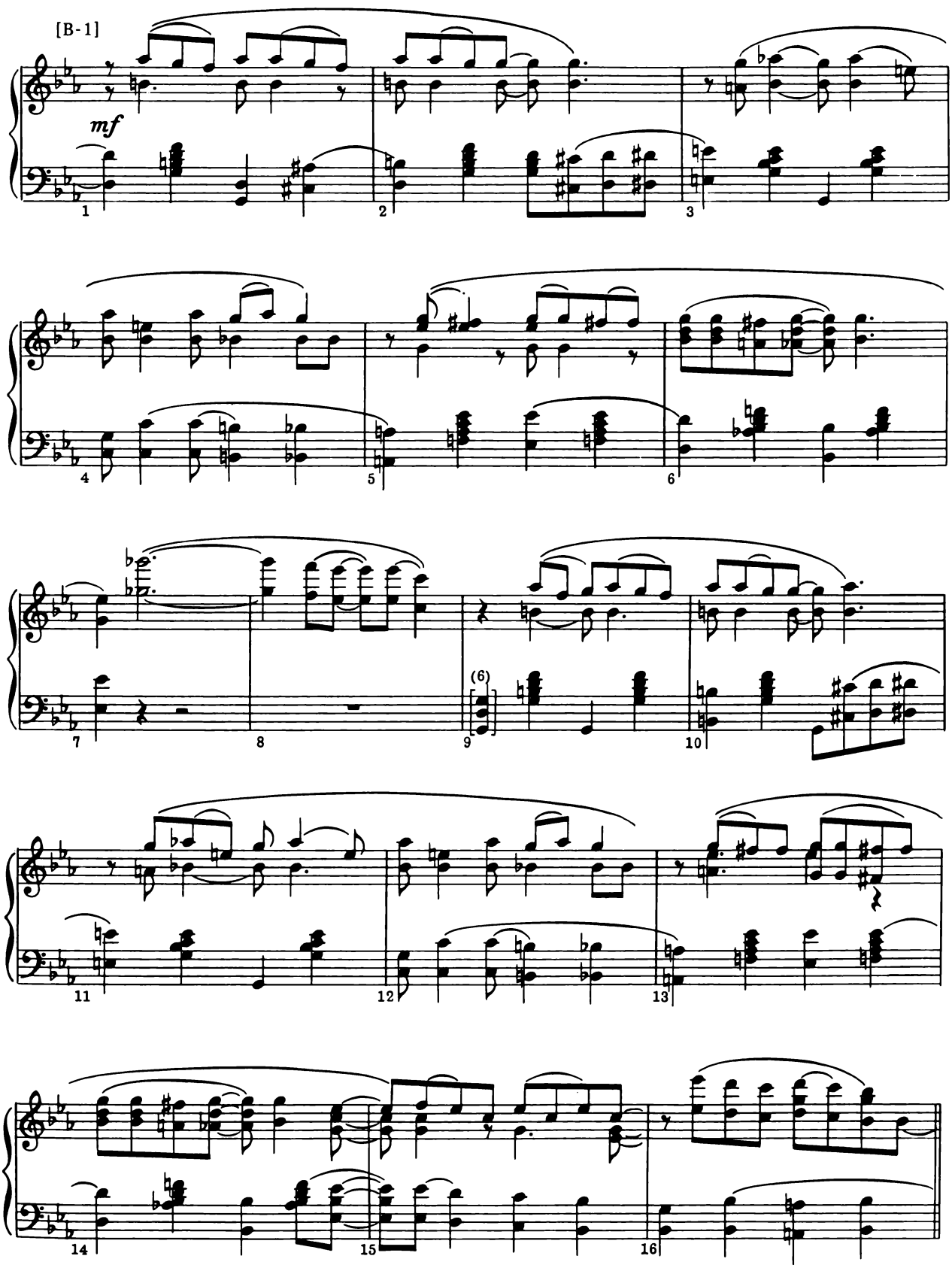
[B-1]
mf
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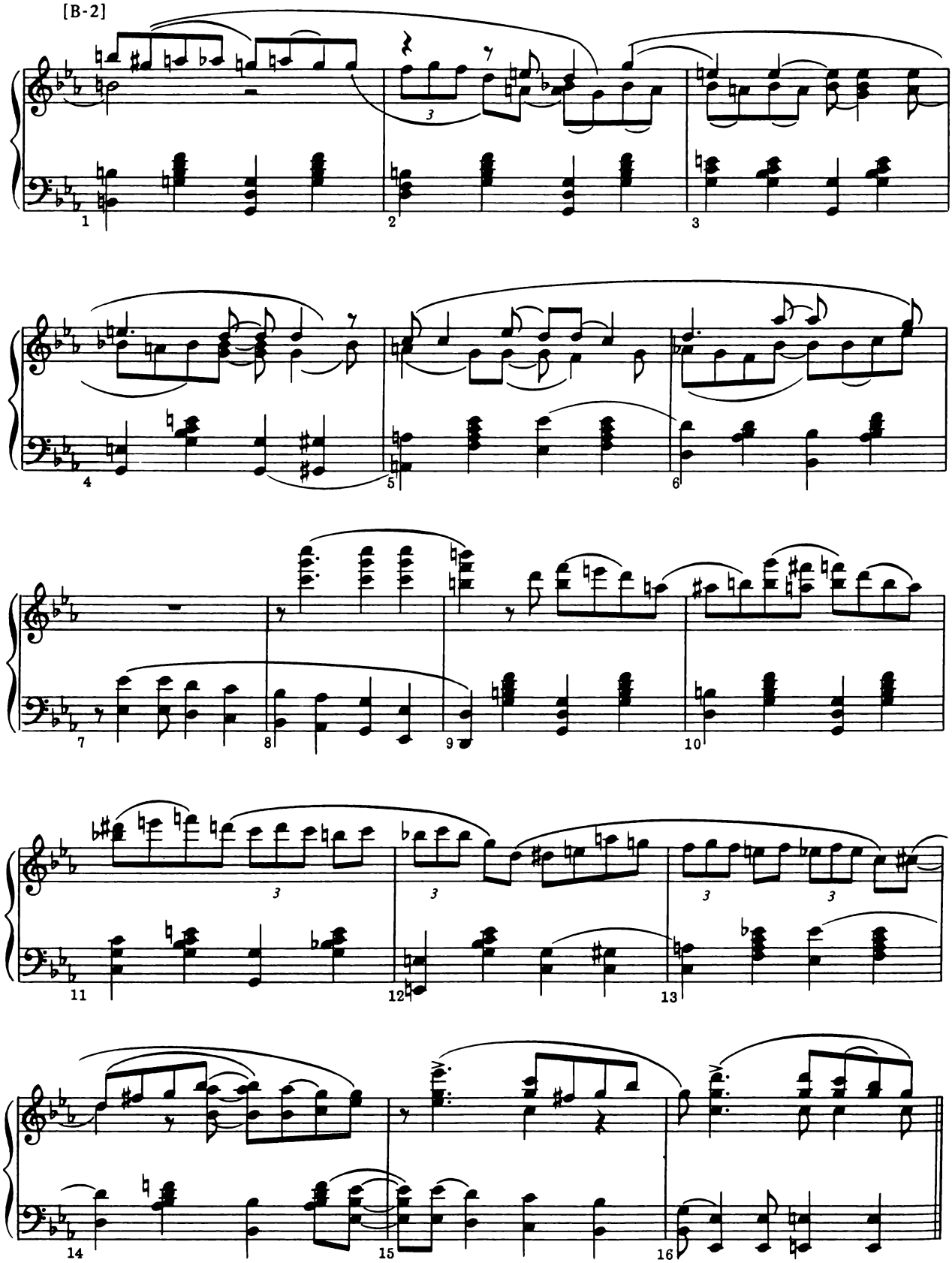
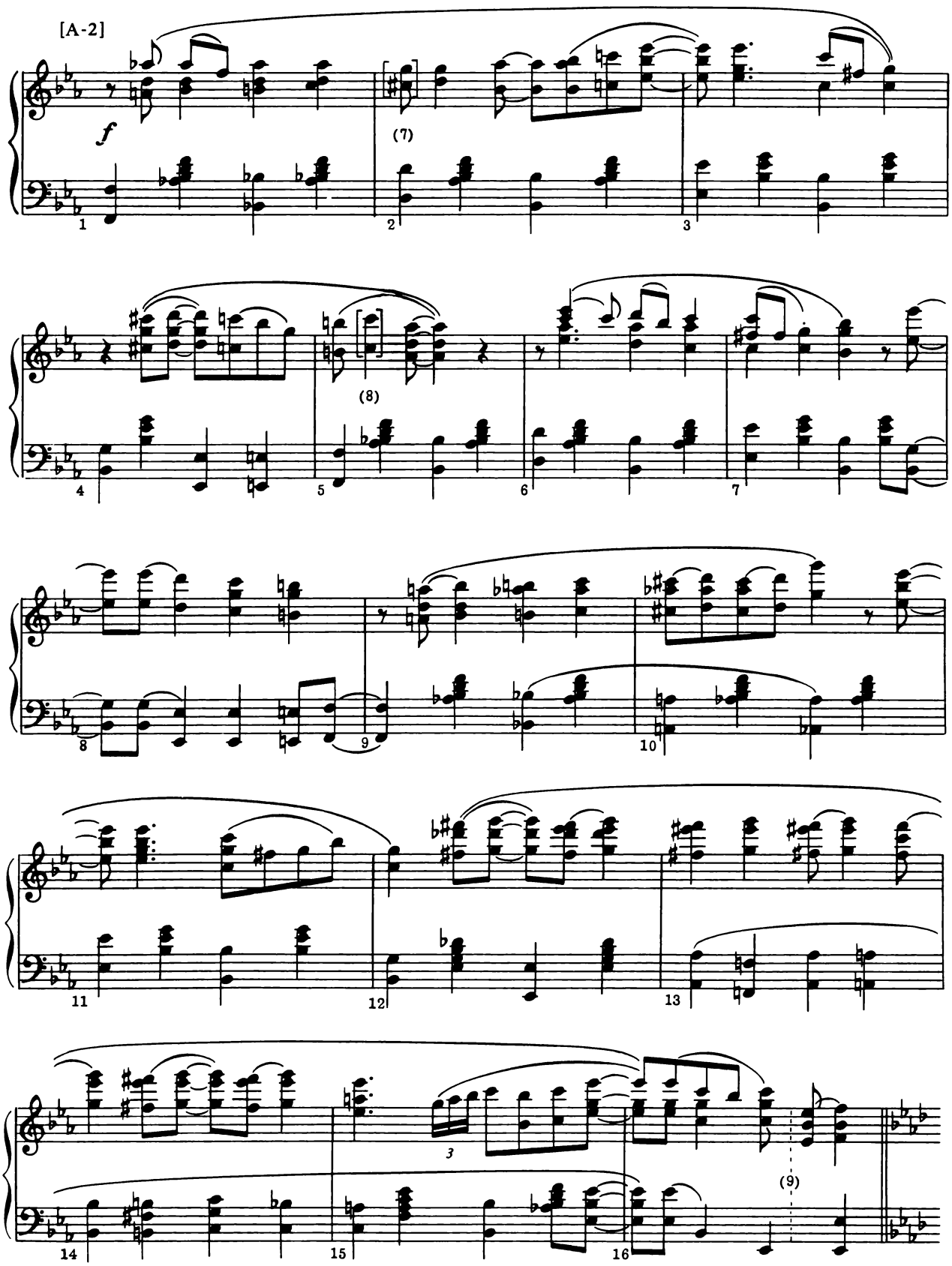
[B-2]

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f
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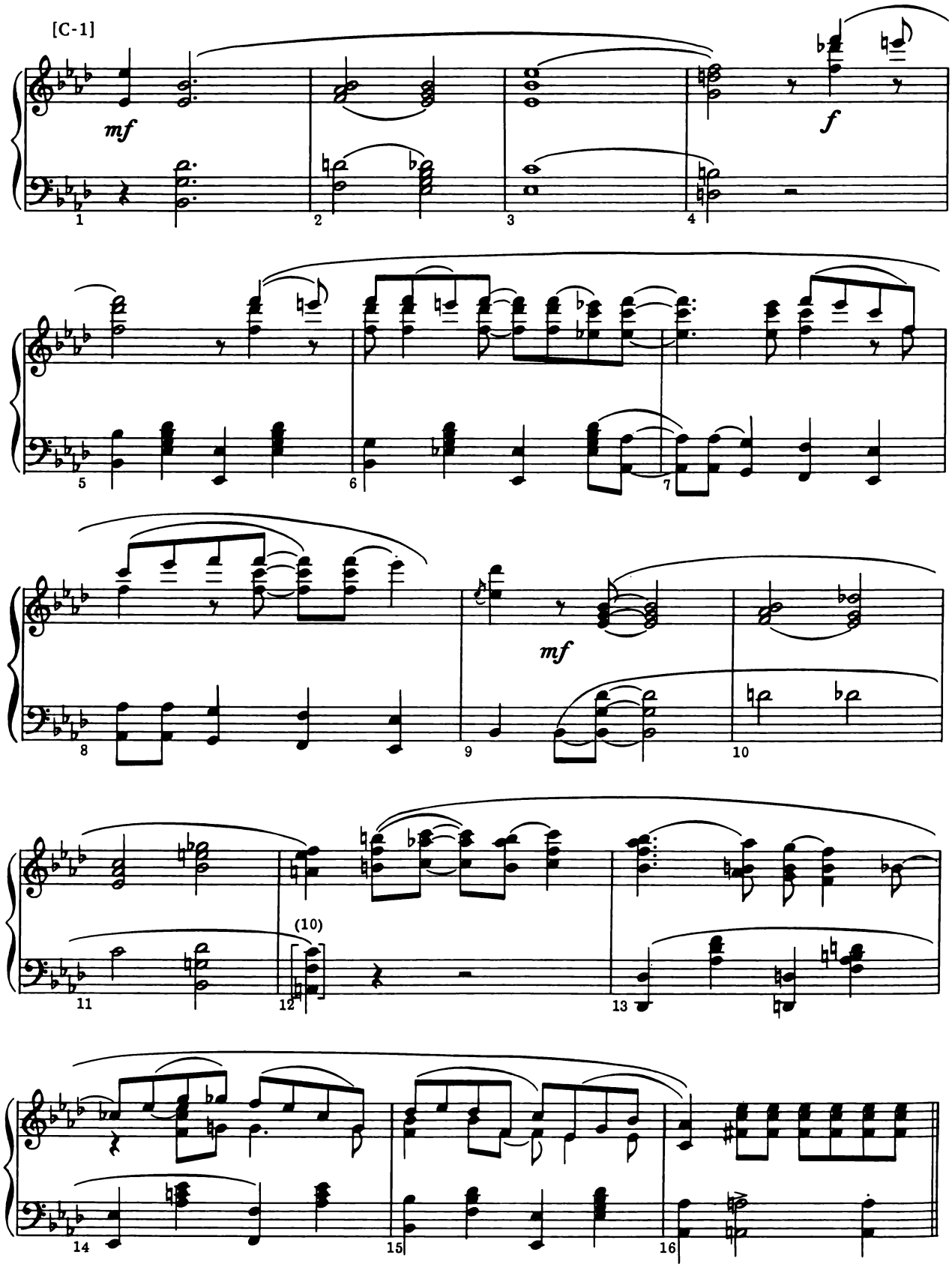
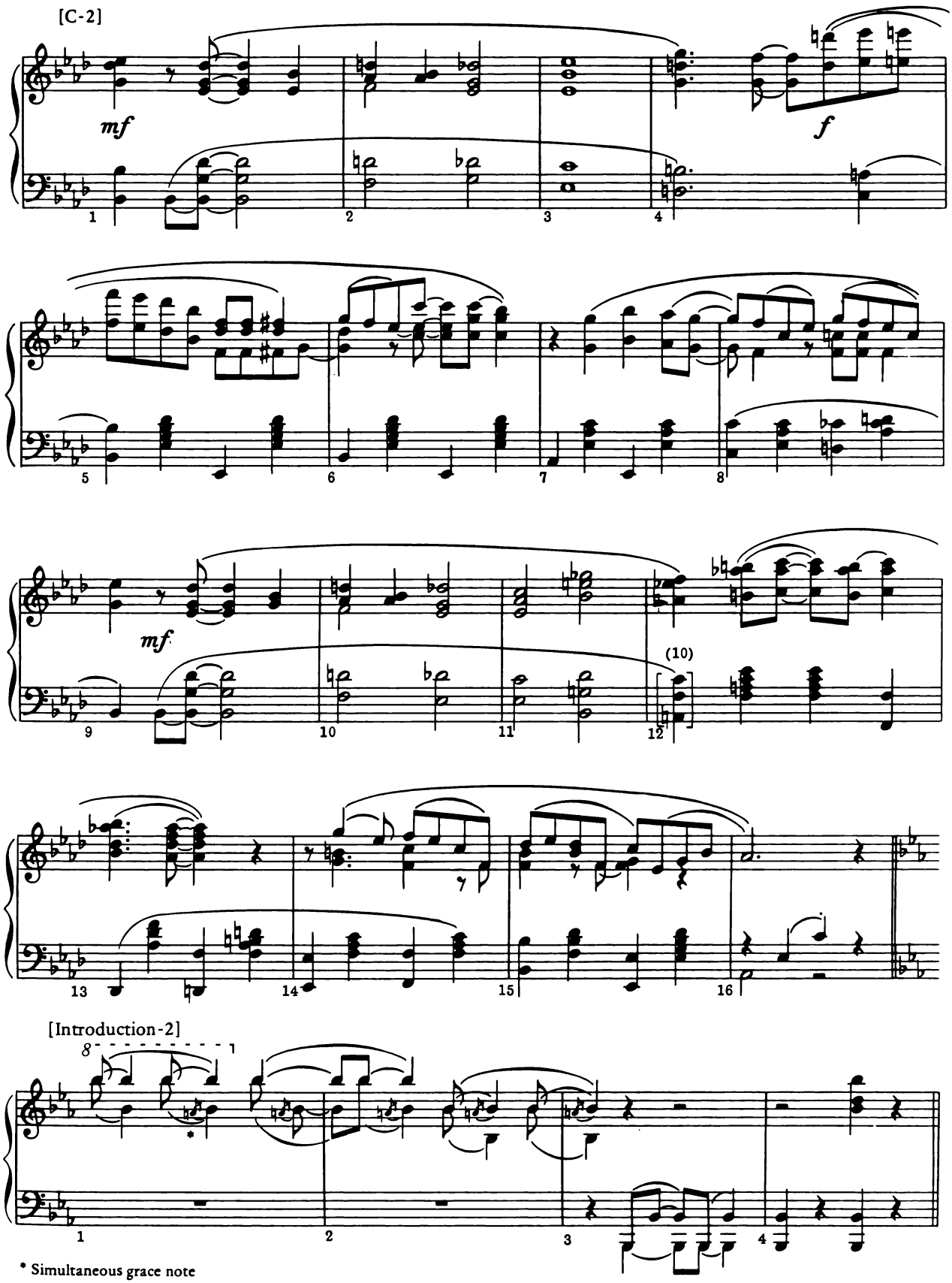
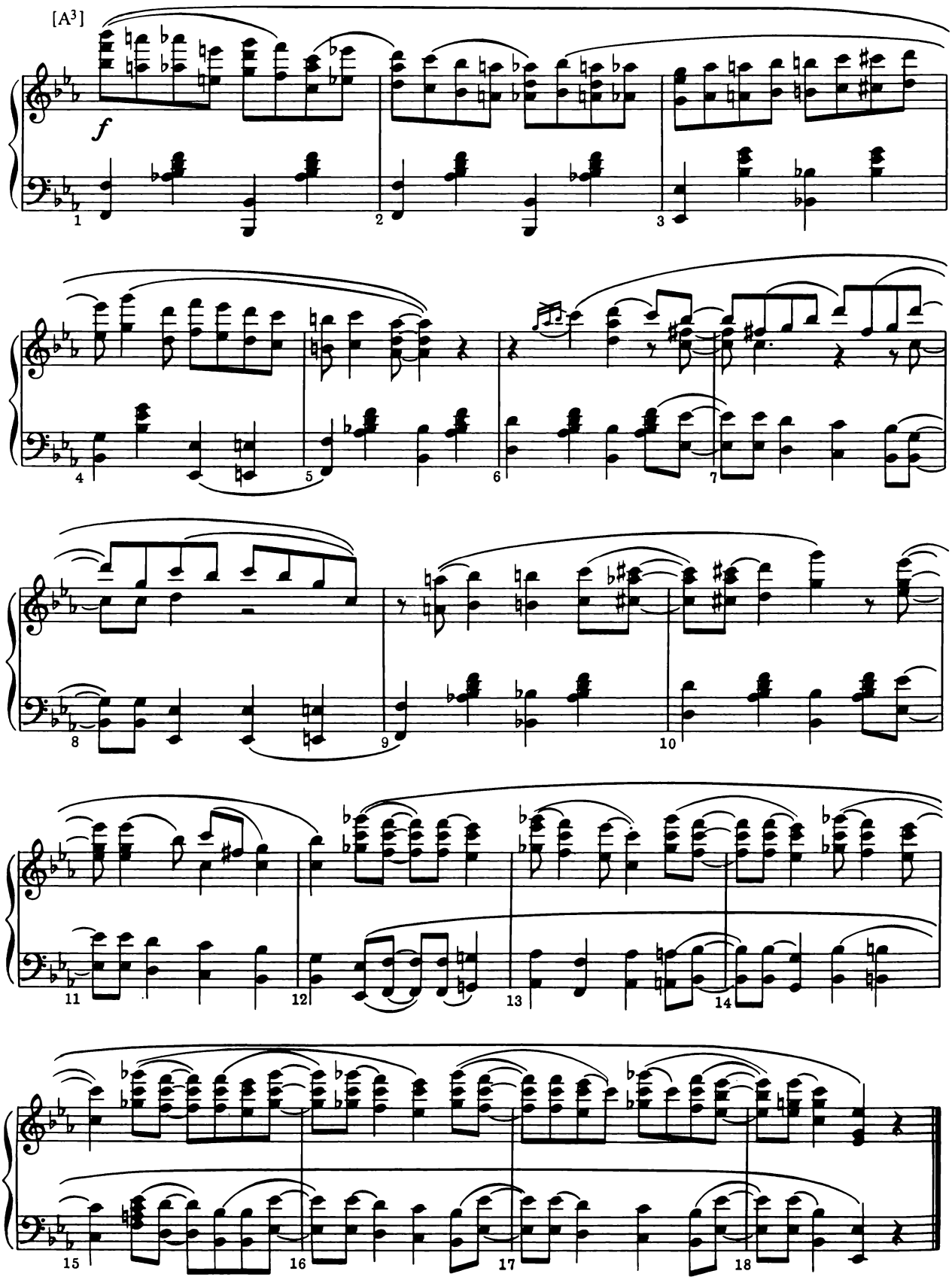
(8)
(9)


[C-1]
mf
f
mf
(10)




* Simultaneous grace note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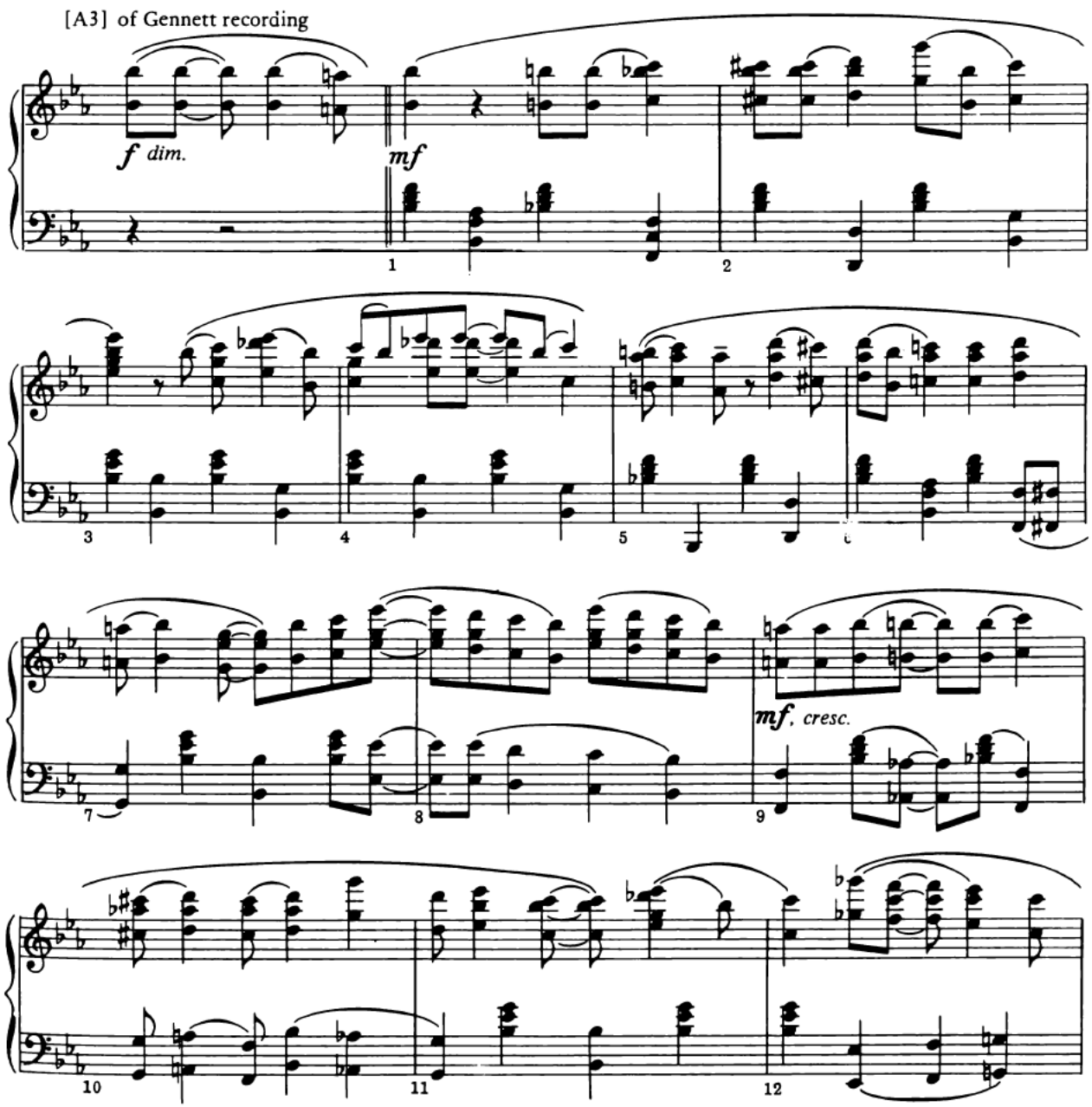
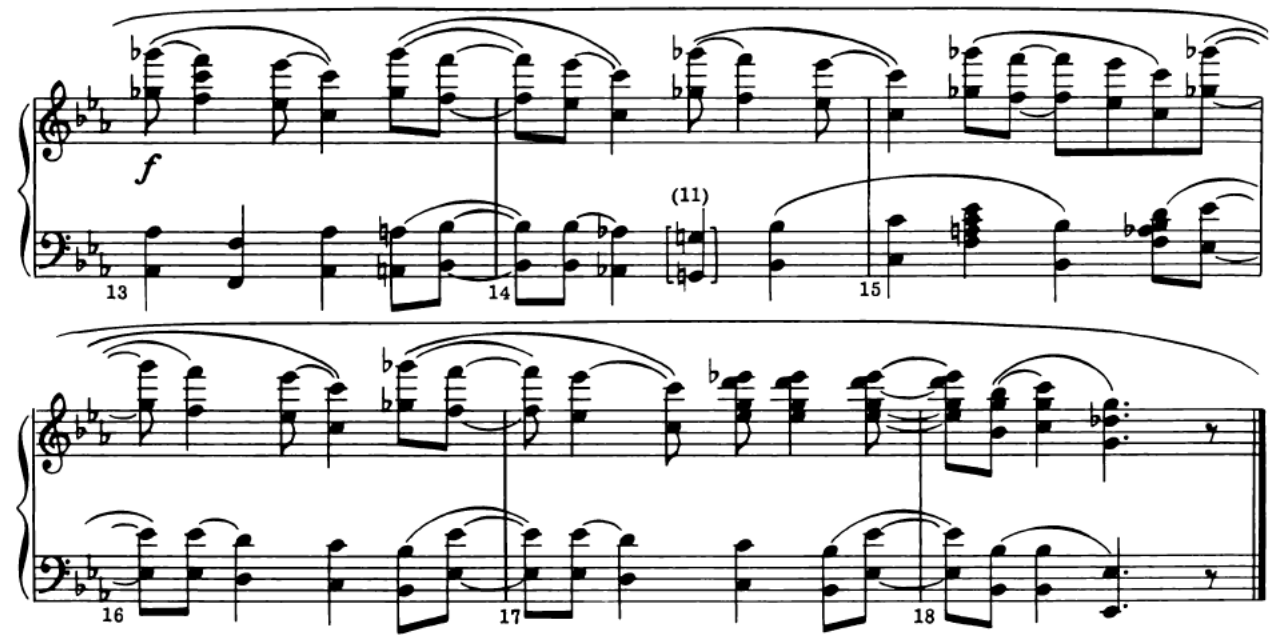
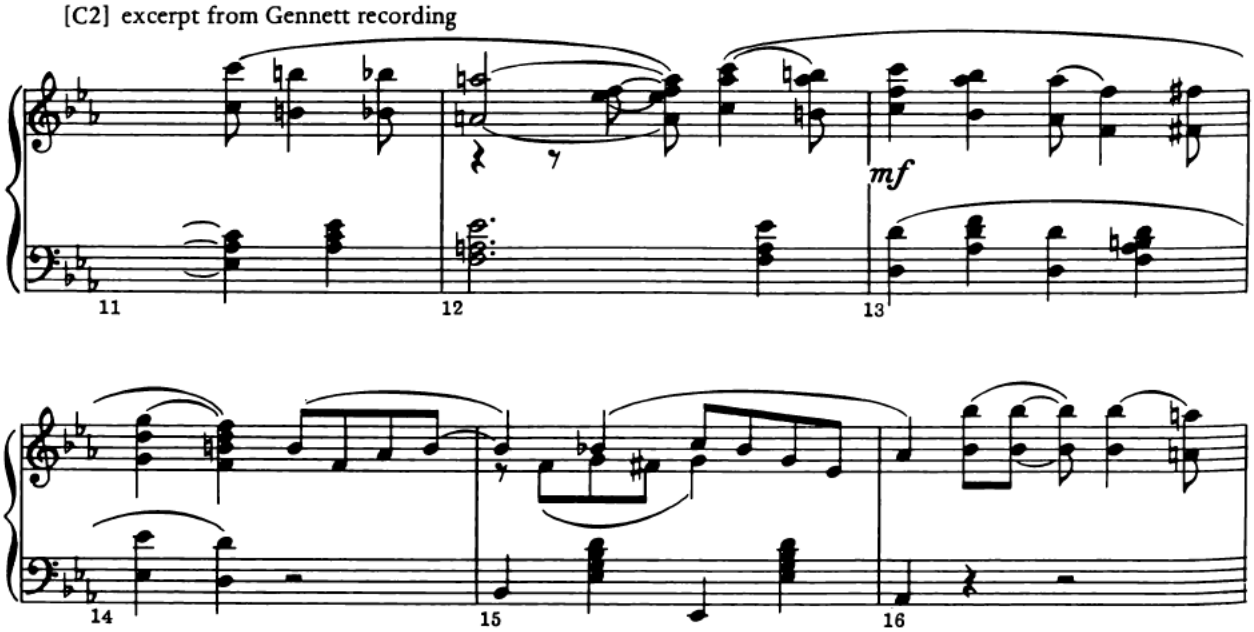
f


[A3] of Gennett recording
f dim.
mf
mf, cresc.






[C2] excerpt from Gennett recording



1. This sound also includes an F below the upper G.
2. The lower D is actually not present.
3. This sound also contains an F♯ below the G.
4. The lower C is actually not present.
5. The upper pitch is actually an E♮ instead of the higher D.
6. The upper and lower notes are actually A♮'s.
7. A C below the C♯ also sounds.
8. The lower C is actually not present.
9. At this point the transcription of the second disc begins.
10. The lower two notes are not actually present, apparently an error. Morton does play these same two tenths in the same relationship to each other in the Library of Congress recording of *Fickle Fay Creep,* which he made a little later.
11. The F below the lower G also sounds.

# JELLY ROLL BLUES
## *also known as* ORIGINAL JELLY ROLL BLUES, *originally entitled* CHICAGO BLUES

COPYRIGHT:

September 15, 1915: piano solo version; Will Rossiter.

RECORDINGS:

(*)June 9, 1924: piano solo; Gennett 5552 (11911-A); ♩ = c. 151 increasing to c. 157,
1924: piano roll; Vocalstyle 50505,
December 16, 1926: Jelly Roll Morton's Red Hot Peppers; Victor 20405 (37256-2); ♩ = c. 155 decreasing to c. 147,
April 18, 1928: Frances Hereford, vocal, accompanied by Morton; unissued Gennett master GEX-1202-A,
*May 21-July, 1938: piano-vocal performance, recorded (1659, 1660) in the Library of Congress by Alan Lomax; ♩ = c. 140 increasing to c. 150.

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Jelly Roll Blues

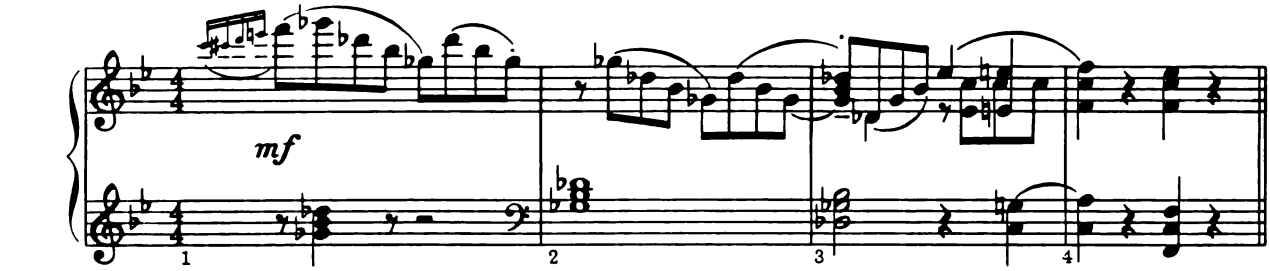
# (Original) Jelly Roll Blues

[Introduction]

♩ = c. 140-150

"Jelly Roll" Morton



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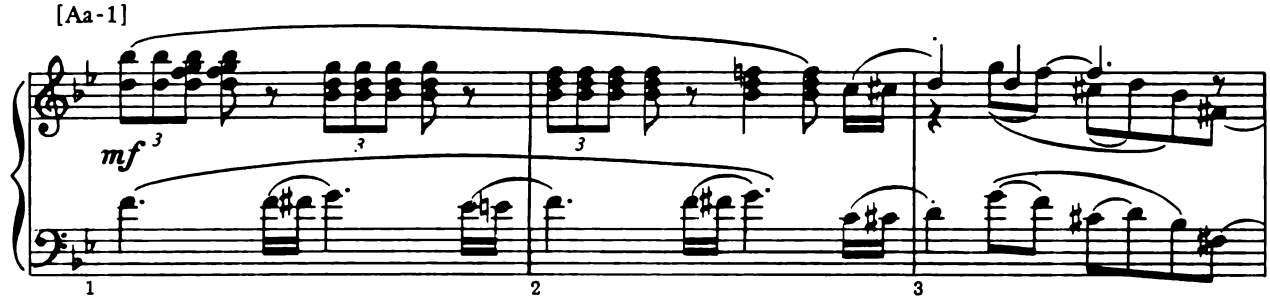


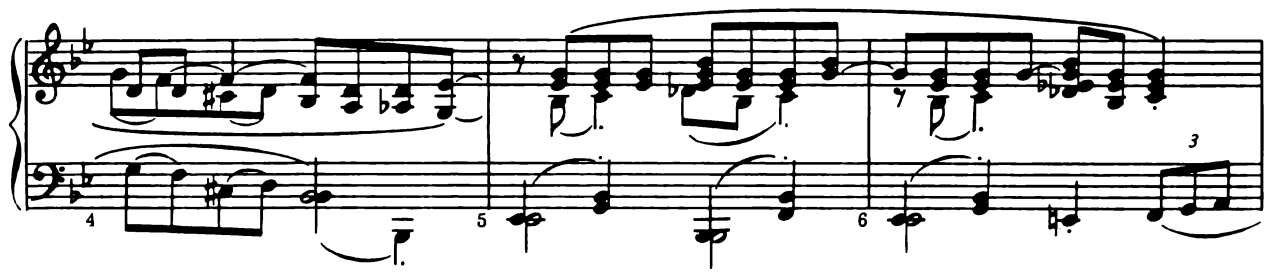


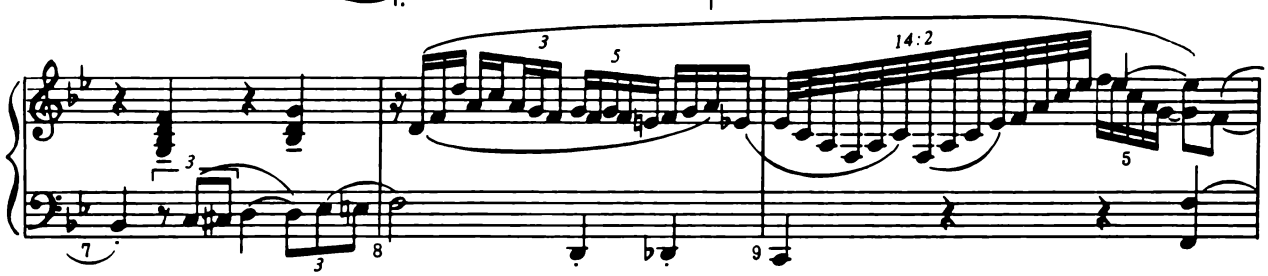


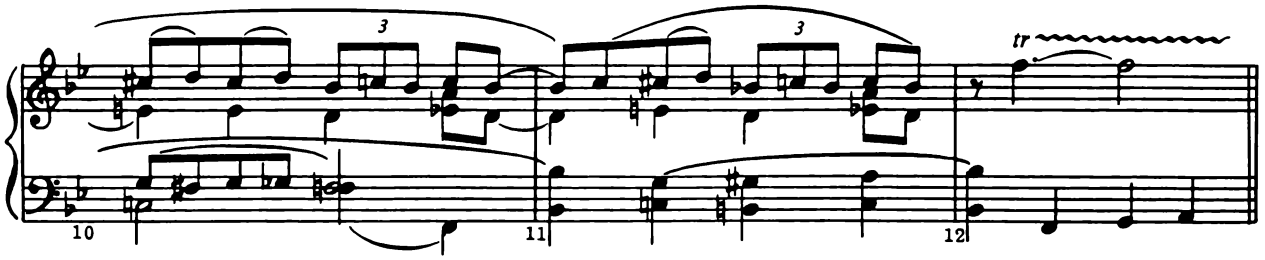




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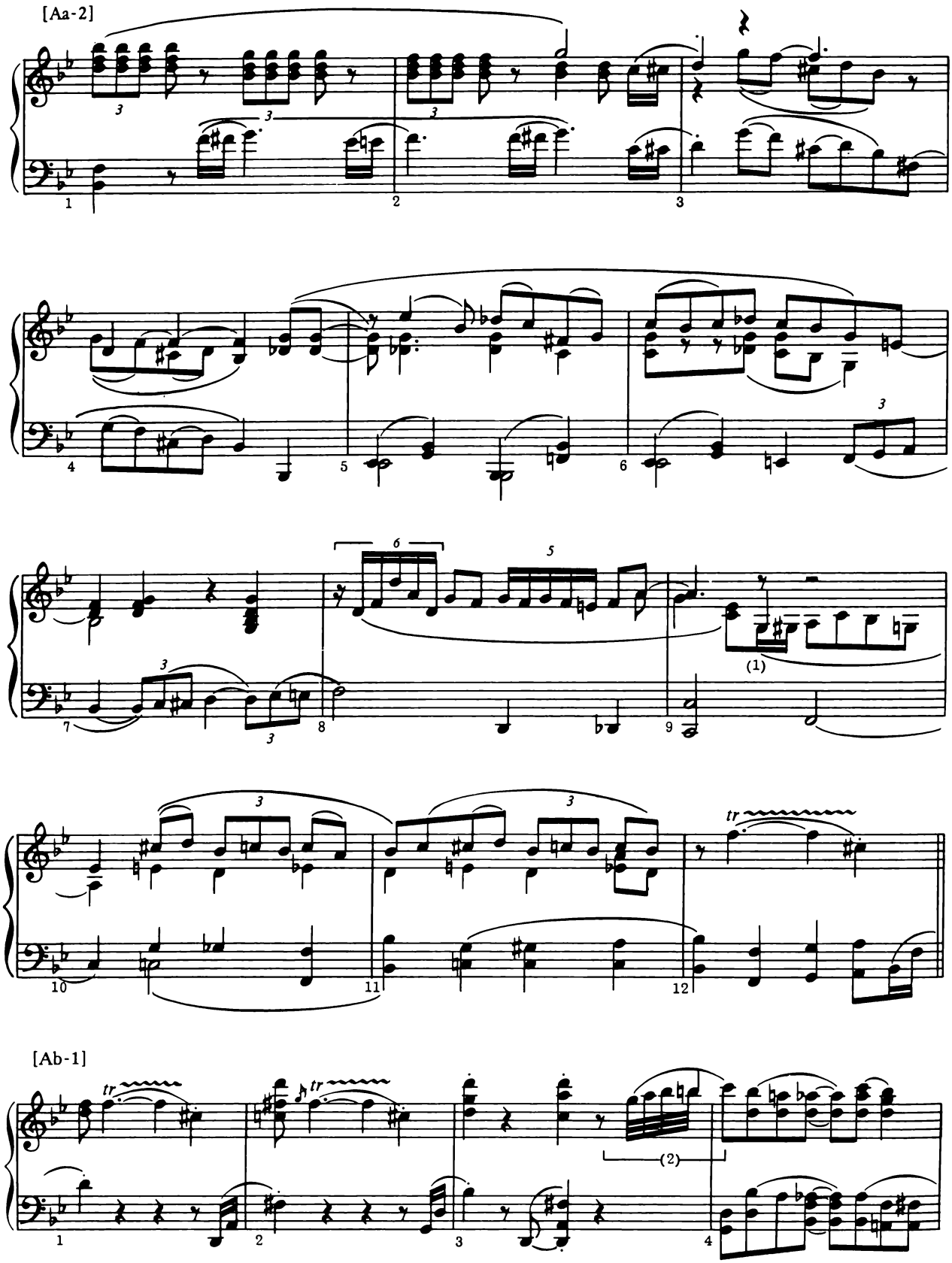
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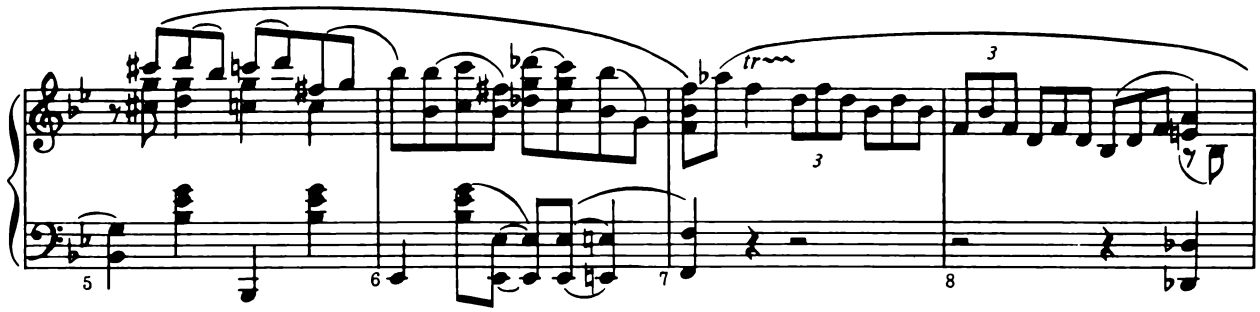
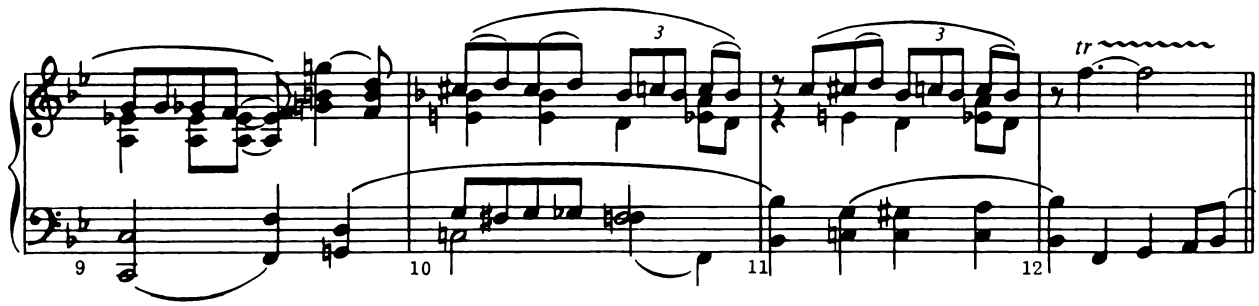
[Ab-1]





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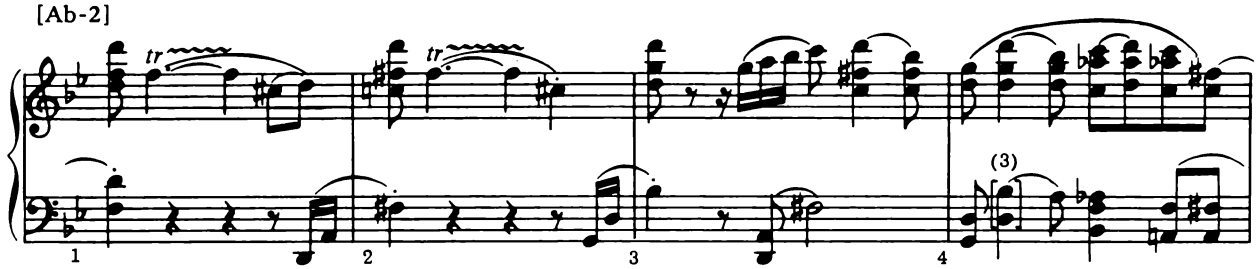

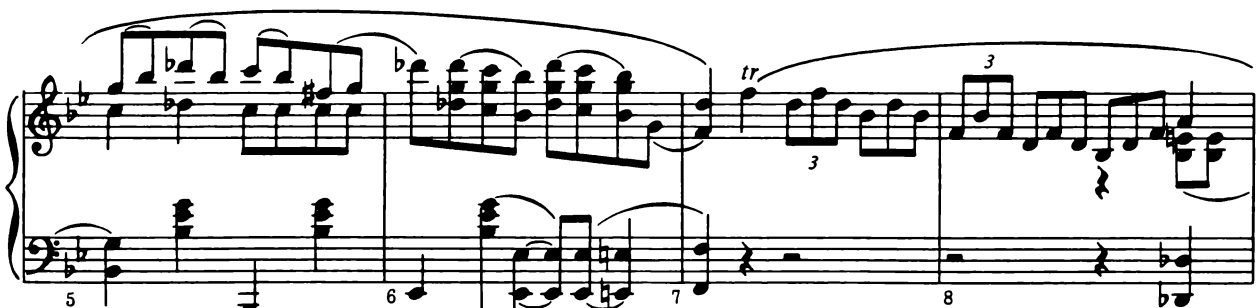

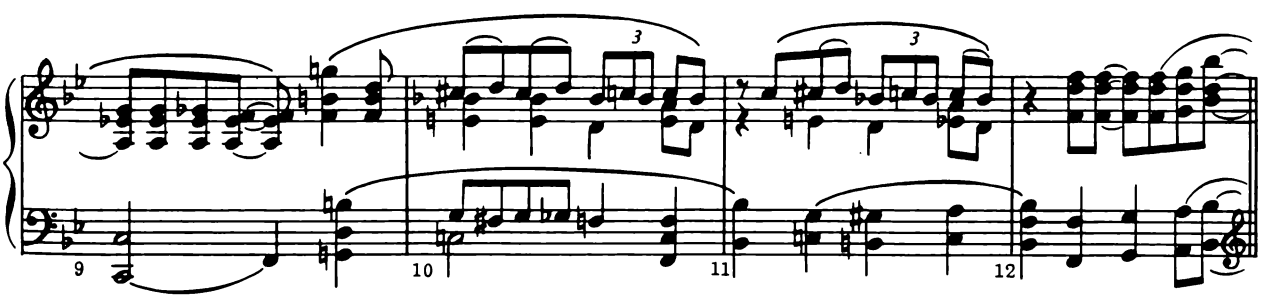

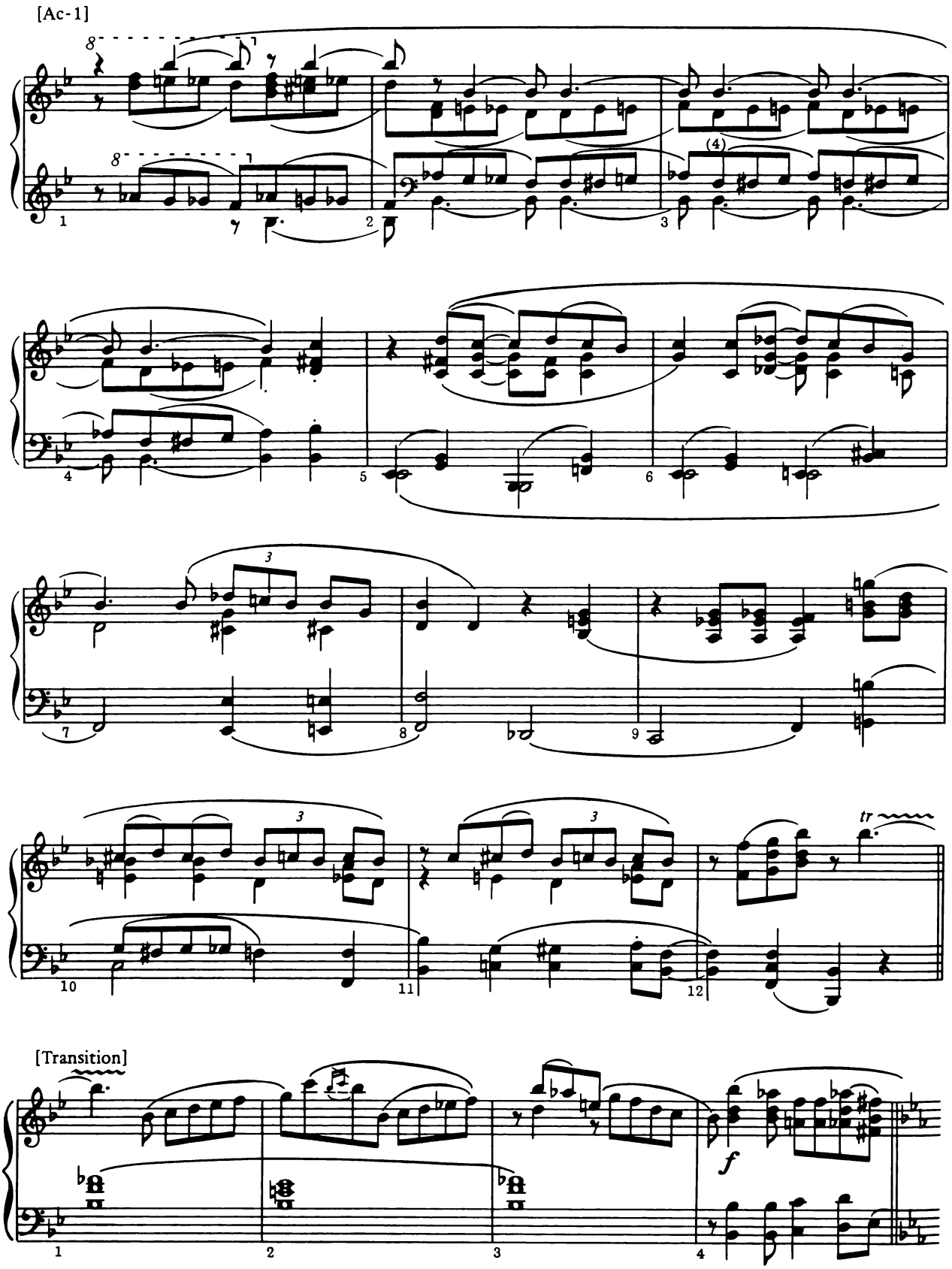
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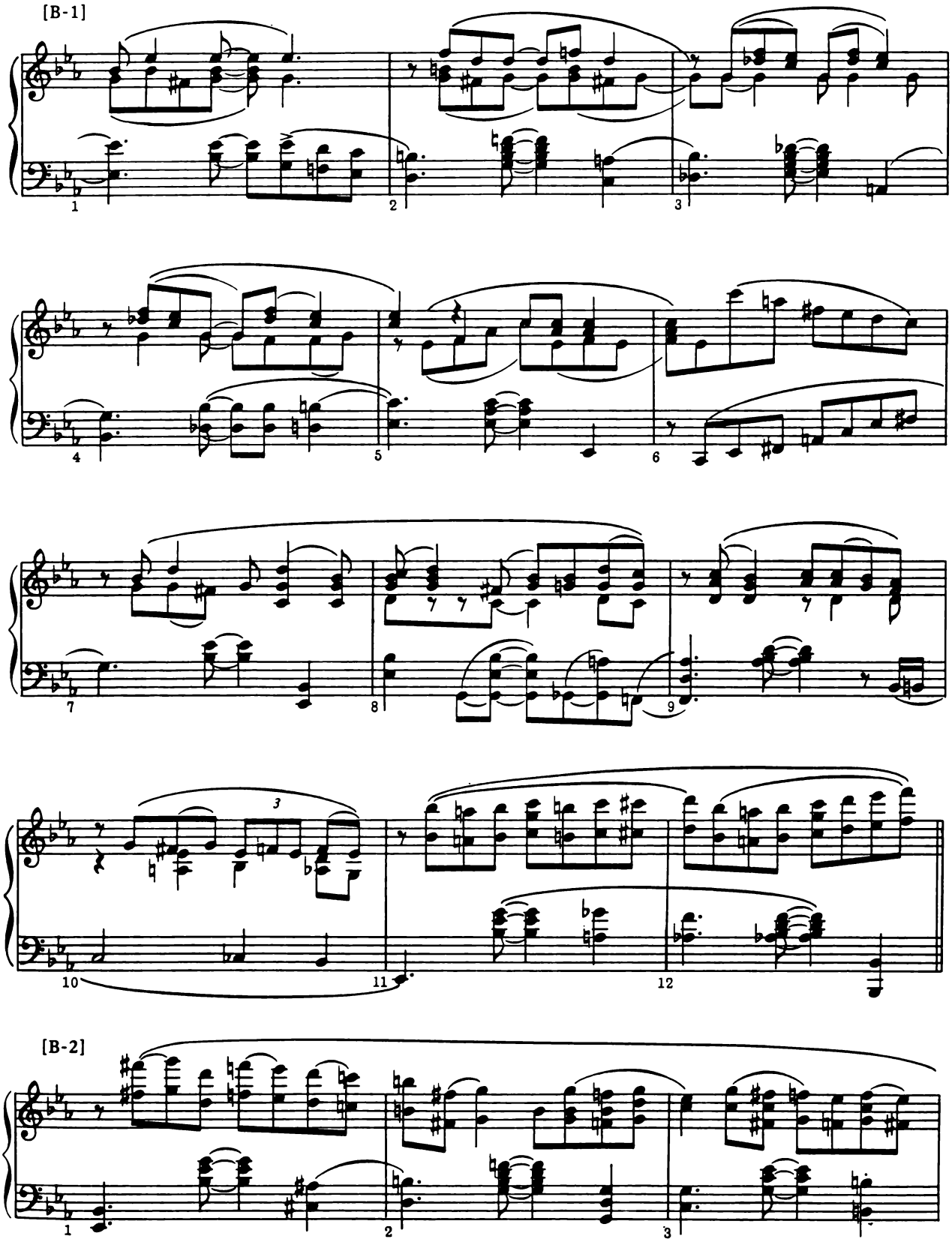
[Transition]


[B-1]
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[B-2]
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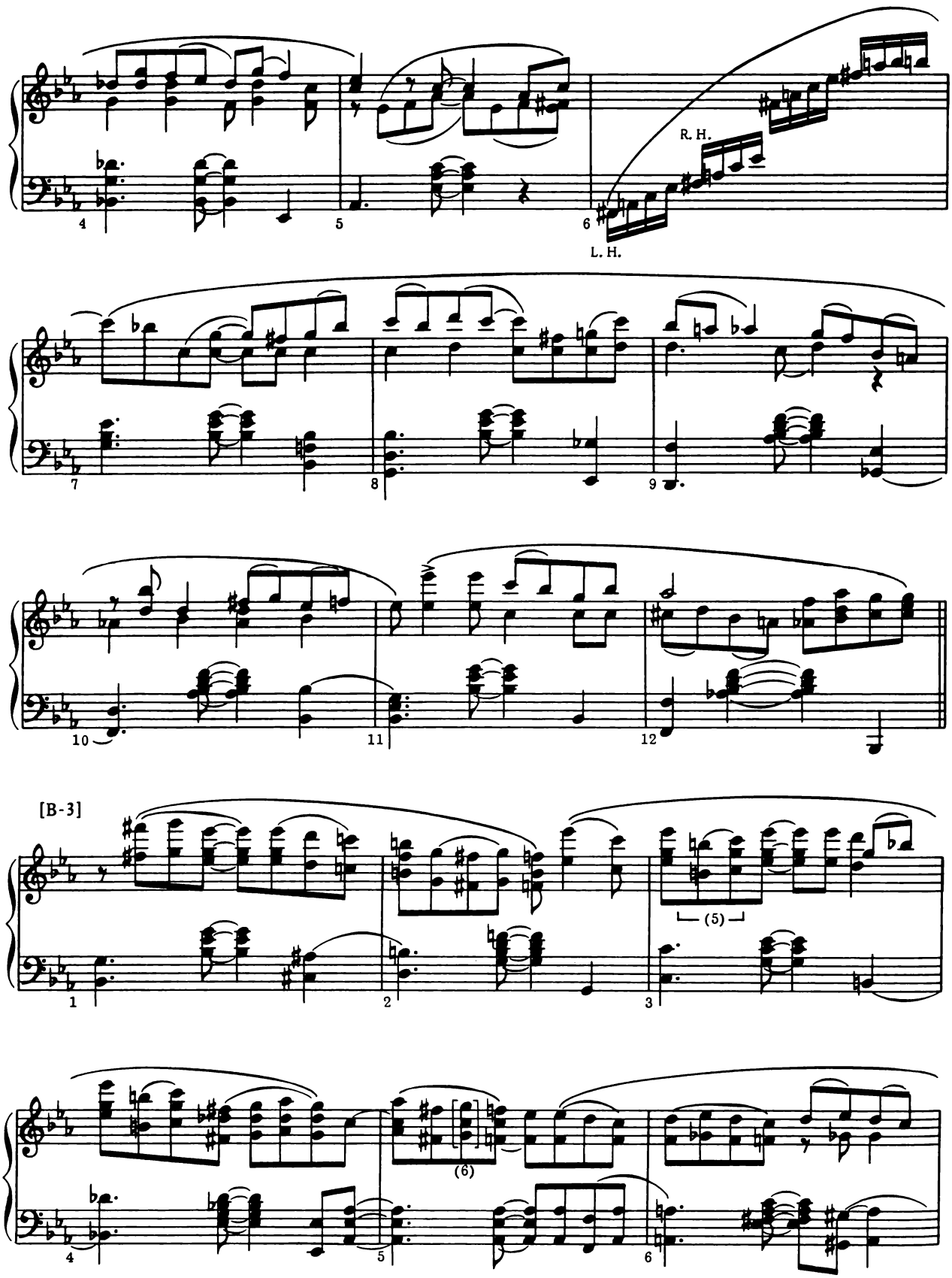
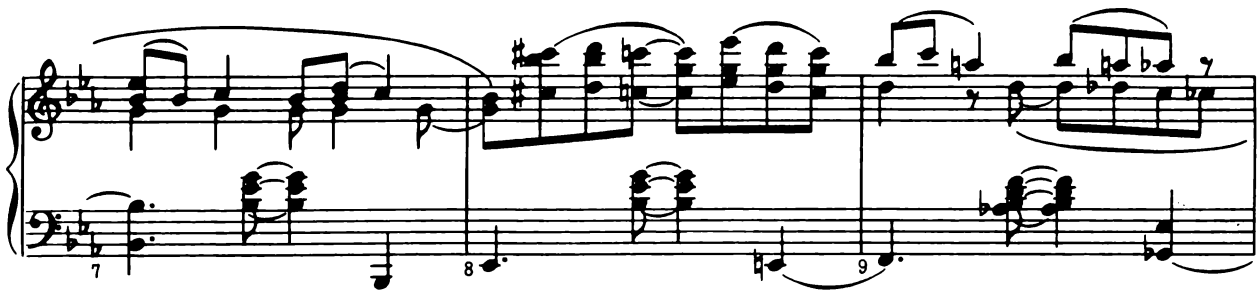
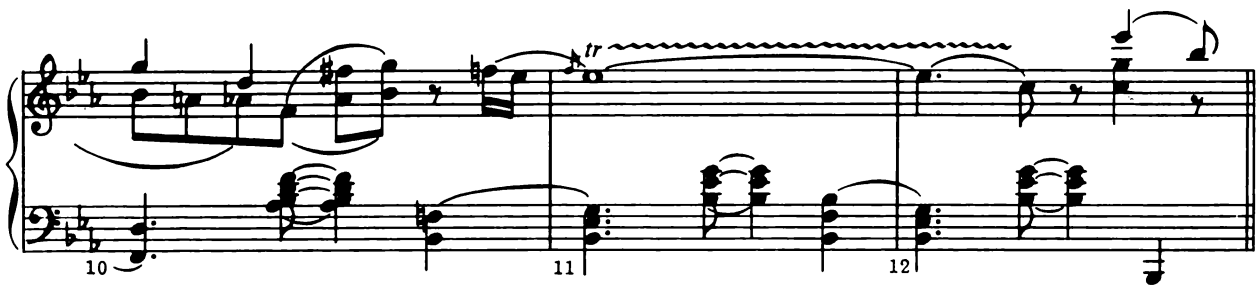

R. H.
L. H.
[B-3]
(5)
(6)

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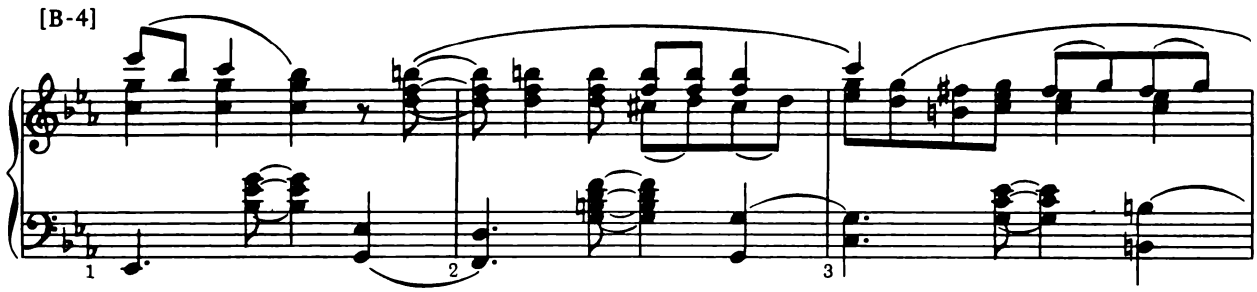


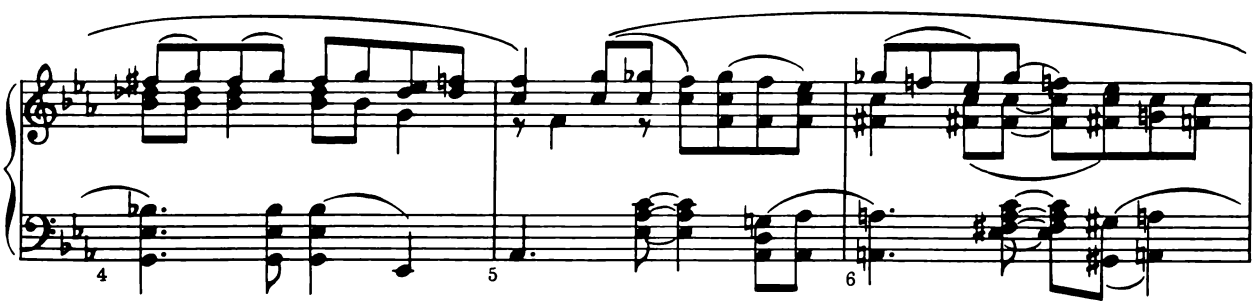


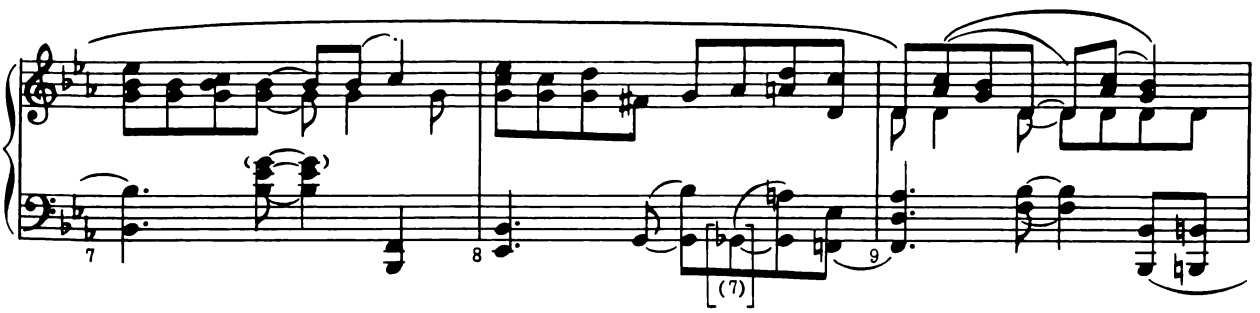

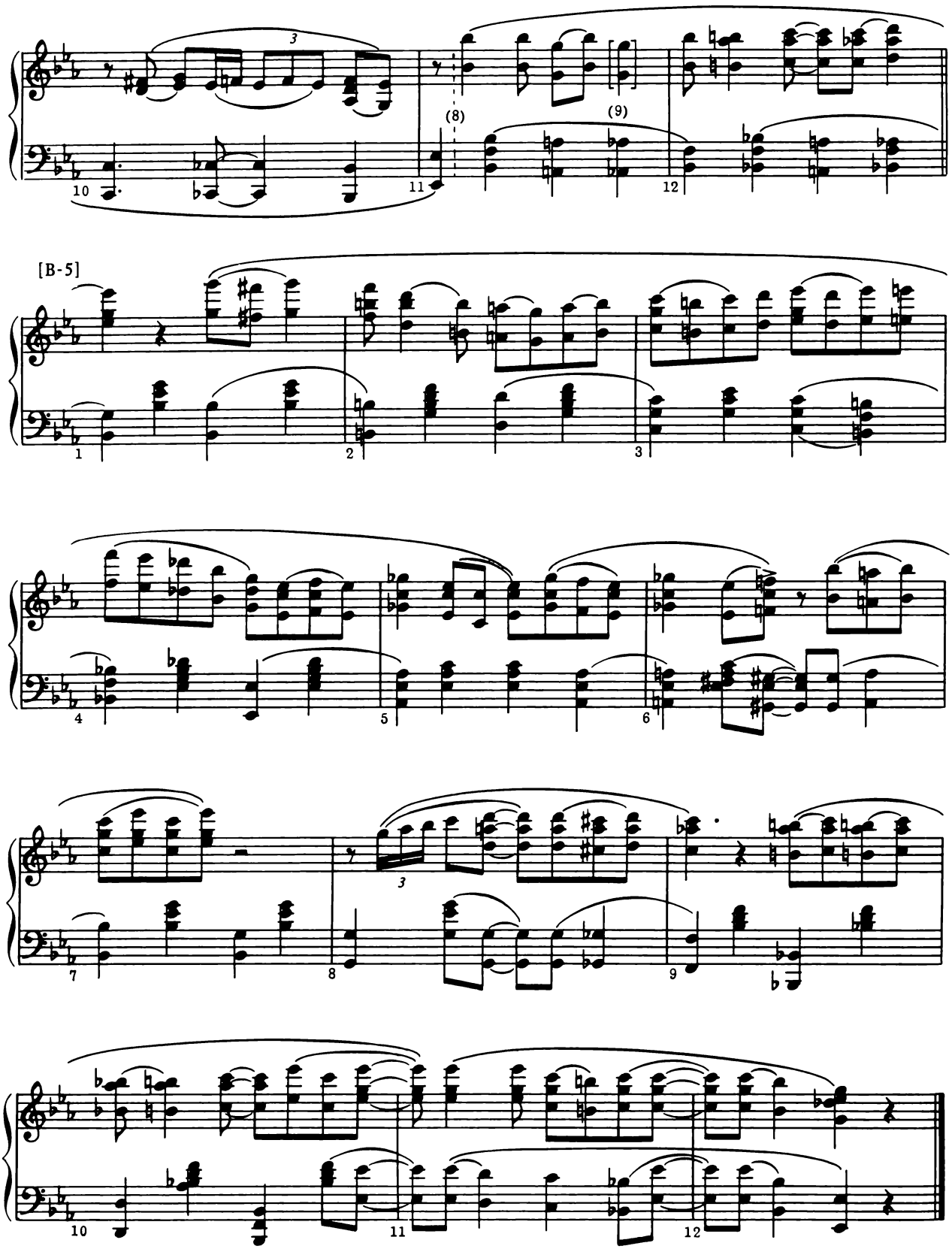
[B-5]
(8)
(9)

1. The sixteenth note G is held and not released until the middle C is played.
2. In playing this Morton holds the B♮ and plays the C somewhat faintly.
3. An A below the B♭ also sounds faintly.
4. While playing the first eight measures of this chorus, Morton is speaking and here leaves out two beats, the duration of one of these repeated gestures. The edition restores the missing repetition.
5. The upper B♮ and C are actually not present.
6. The upper G is actually not present.
7. Morton actually plays a G♮.
8. At this point the transcription of the Gennett recording begins.
9. An F♯ below the upper G also sounds.

# FICKLE FAY CREEP
## *also known as* SOAP SUDS

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December 10, 1930: lead sheet*; Southern Music Publishing Company.

RECORDINGS:

May 12, 1926 (as *Soap Suds*): St. Louis Levee Band, with Morton, piano; OKeh 8404 (9661-A); ♩ = c. 133,
October 9, 1930: Jelly Roll Morton and his Red Hot Peppers; Victor 23019 (64314-1); ♩ = c. 99,
*May 21-July 1938: piano solo, recorded (1673) in the Library of Congress by Alan Lomax; ♩ = c. 136.



[1]Harrison Smith, "Debunking Jelly Roll Morton," *Record Research* (June-July, 1957), p. 5.

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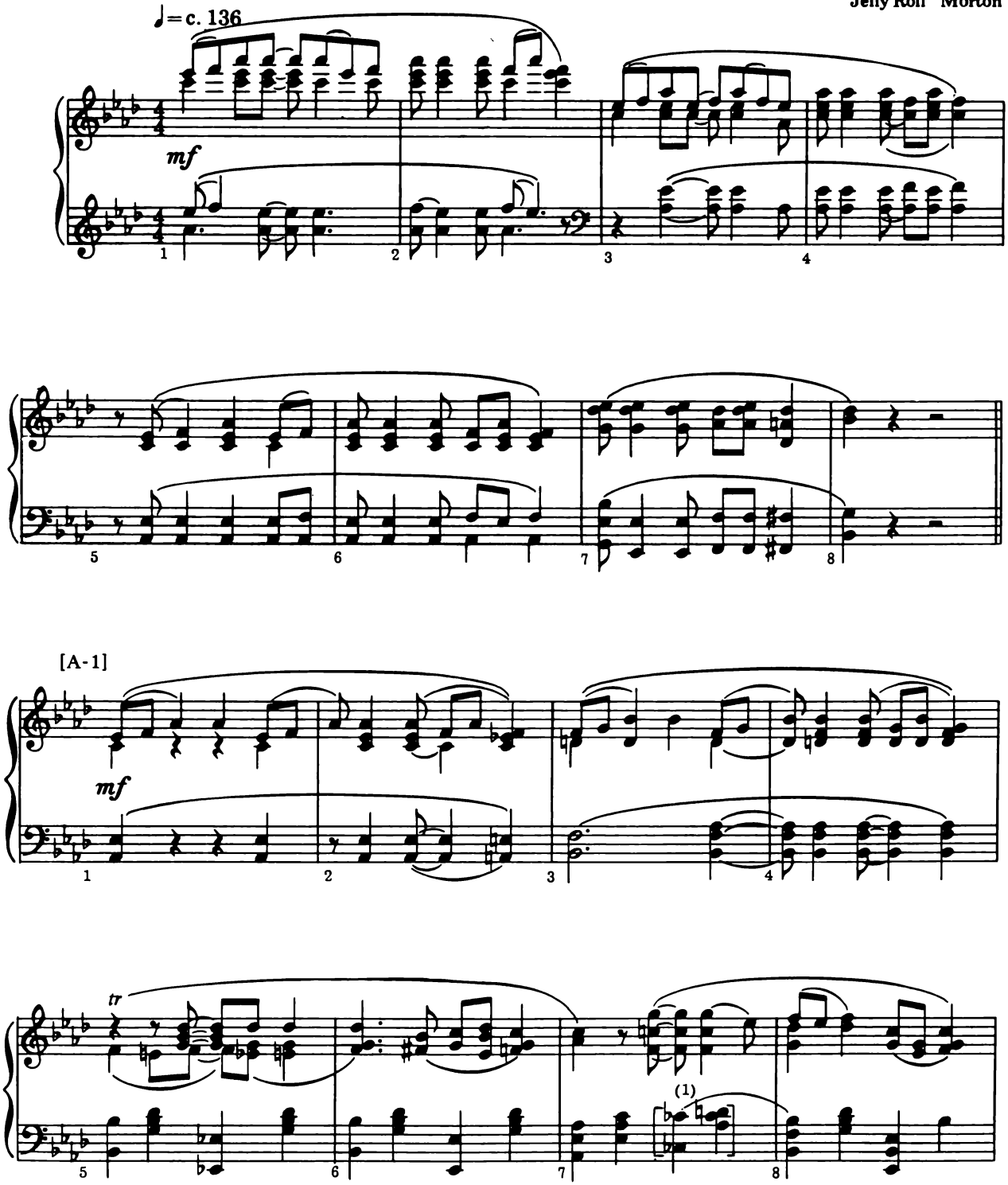
Fickle Fay Creep

# Fickle Fay Creep

[Introduction]

"Jelly Roll" Morton





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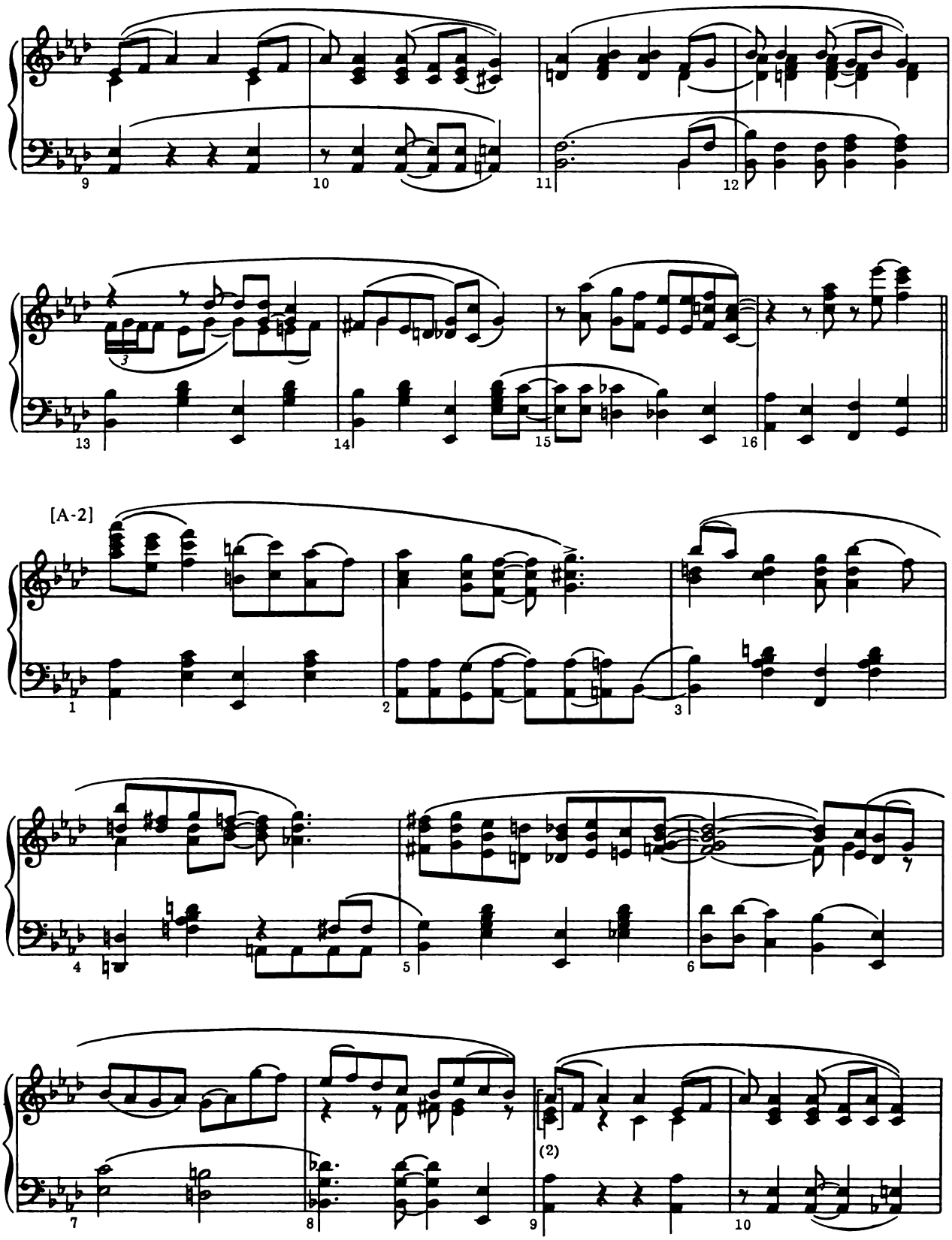
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[A-2]
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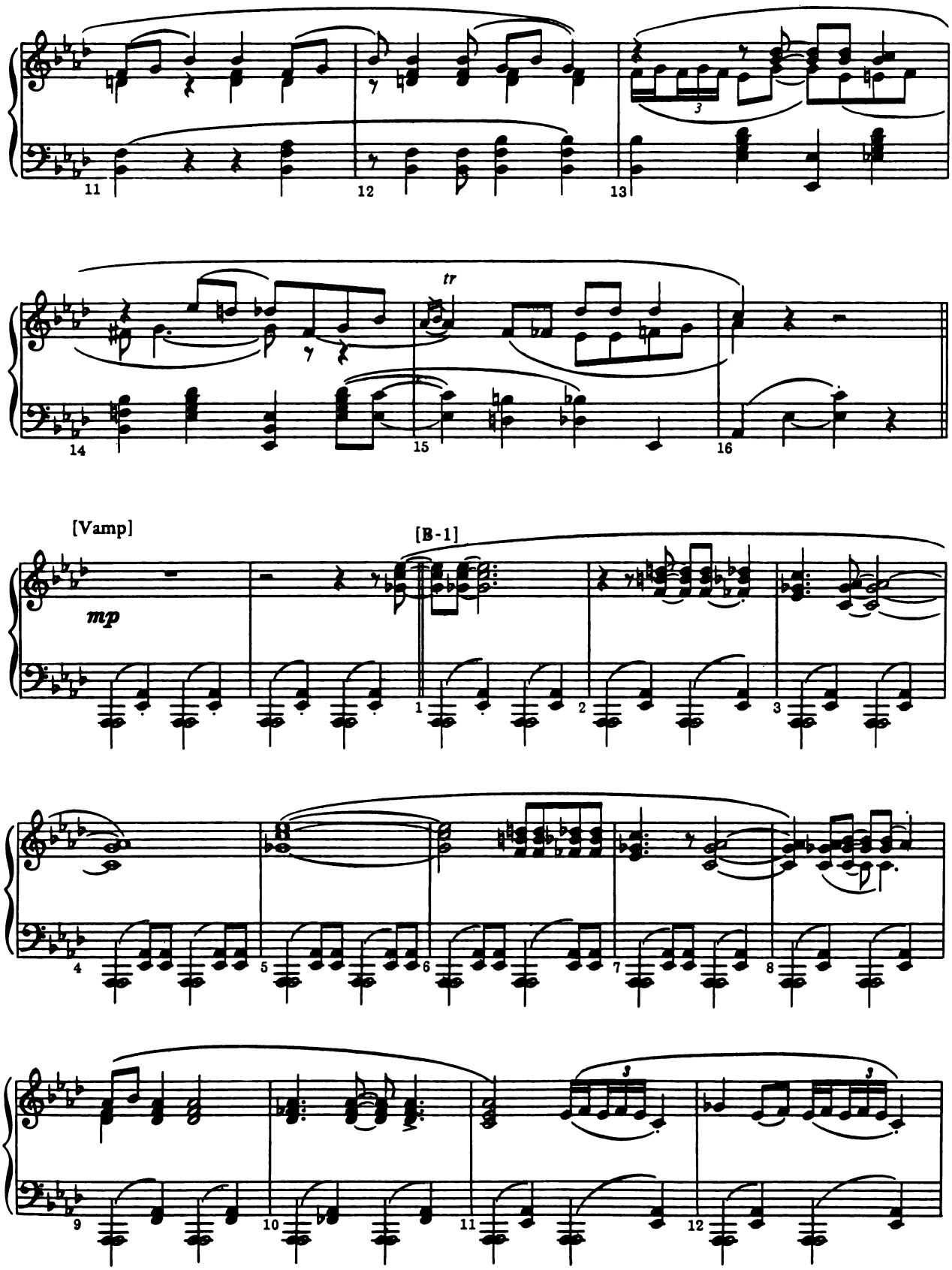
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[B-1]
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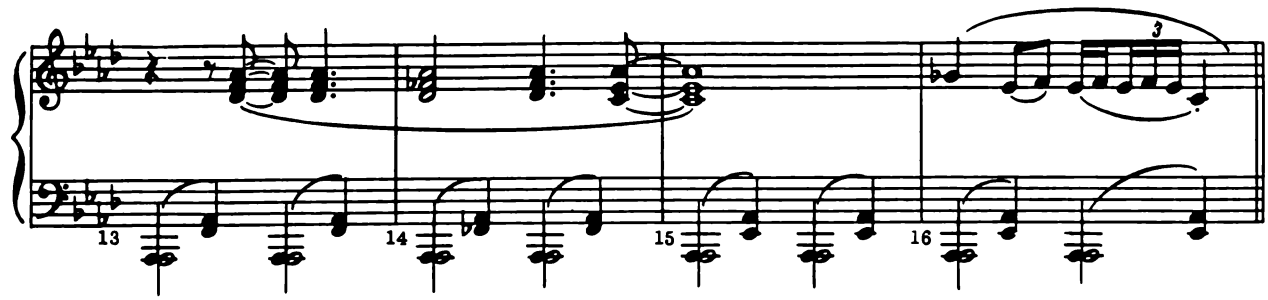

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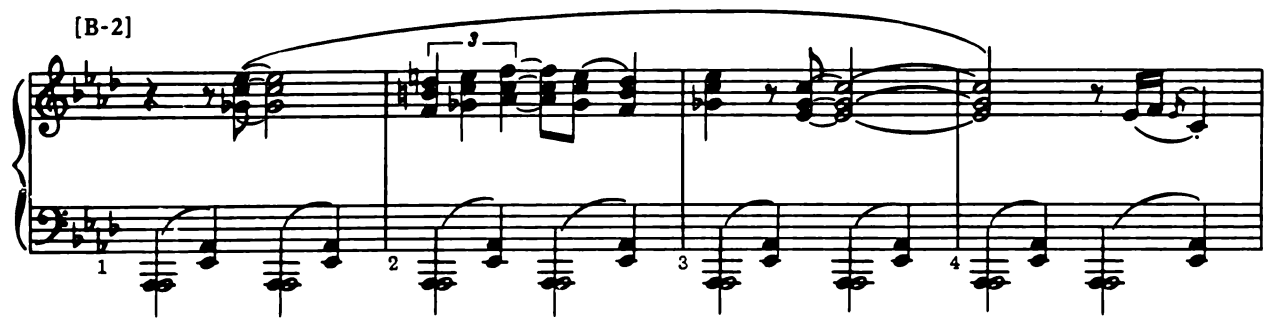

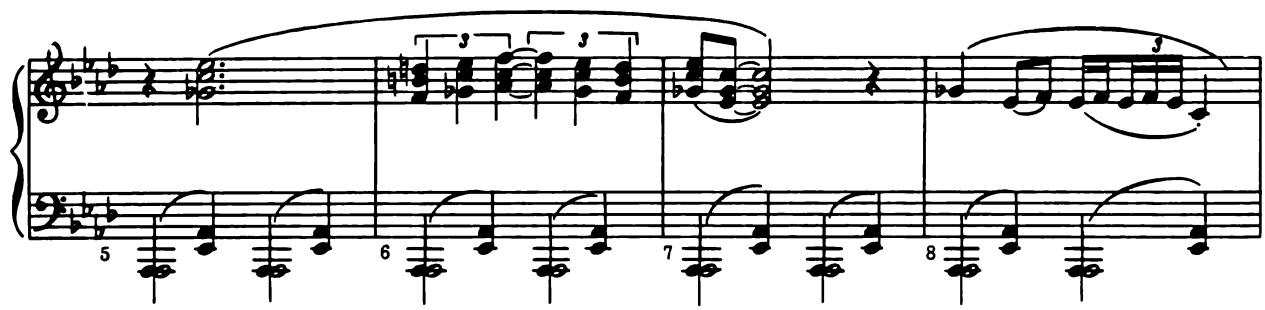

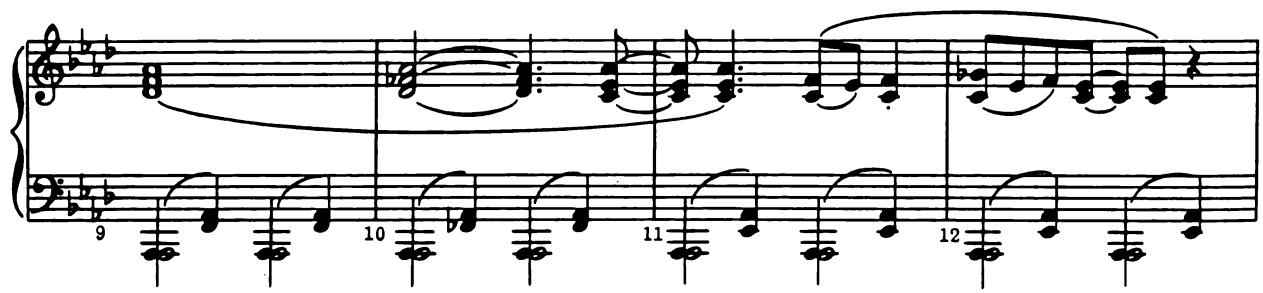

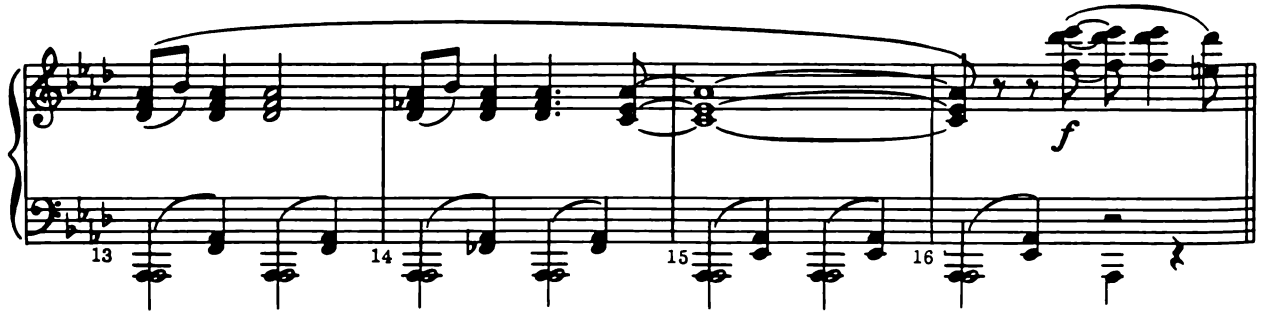

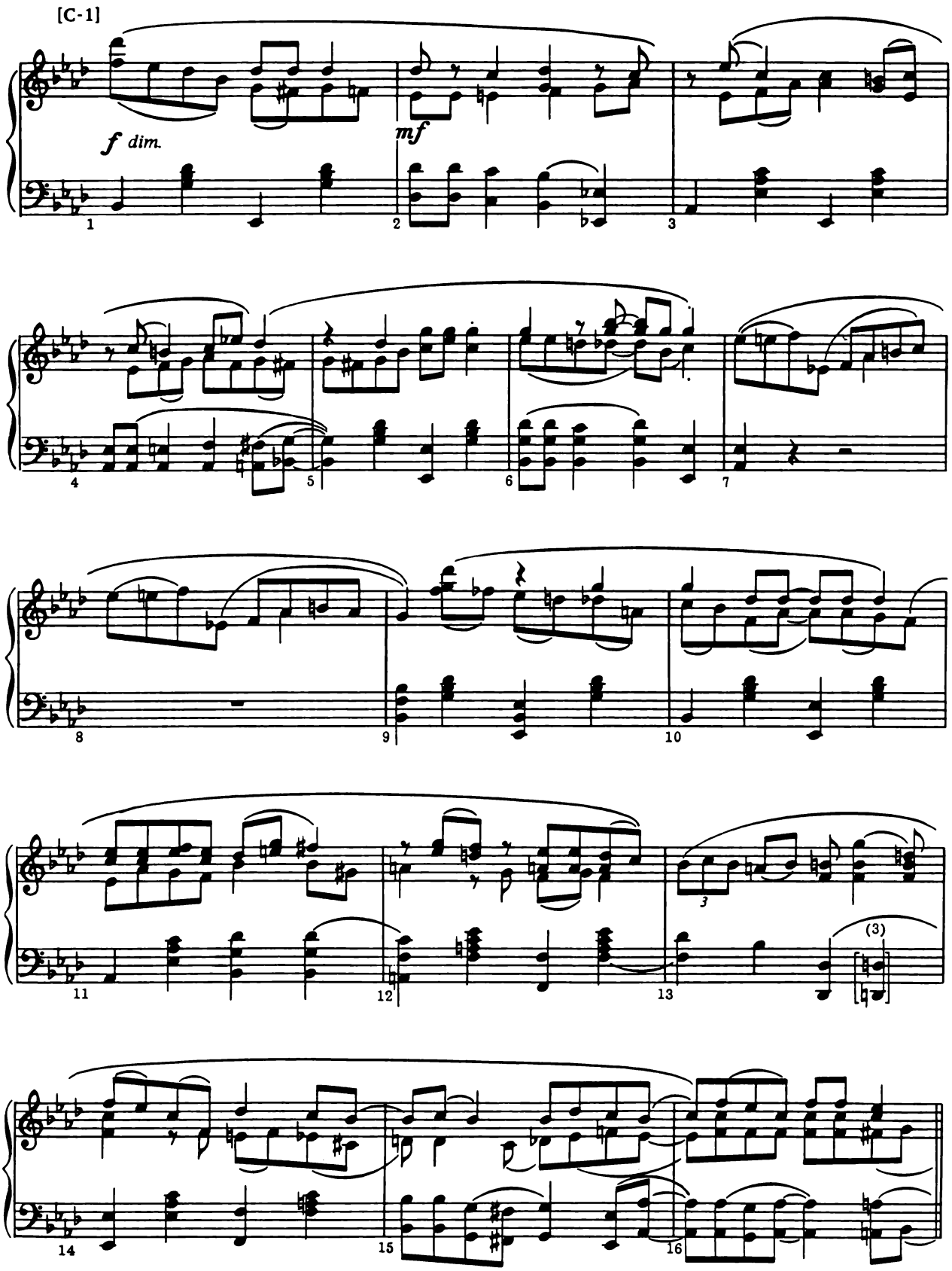
[C-1]
f dim.
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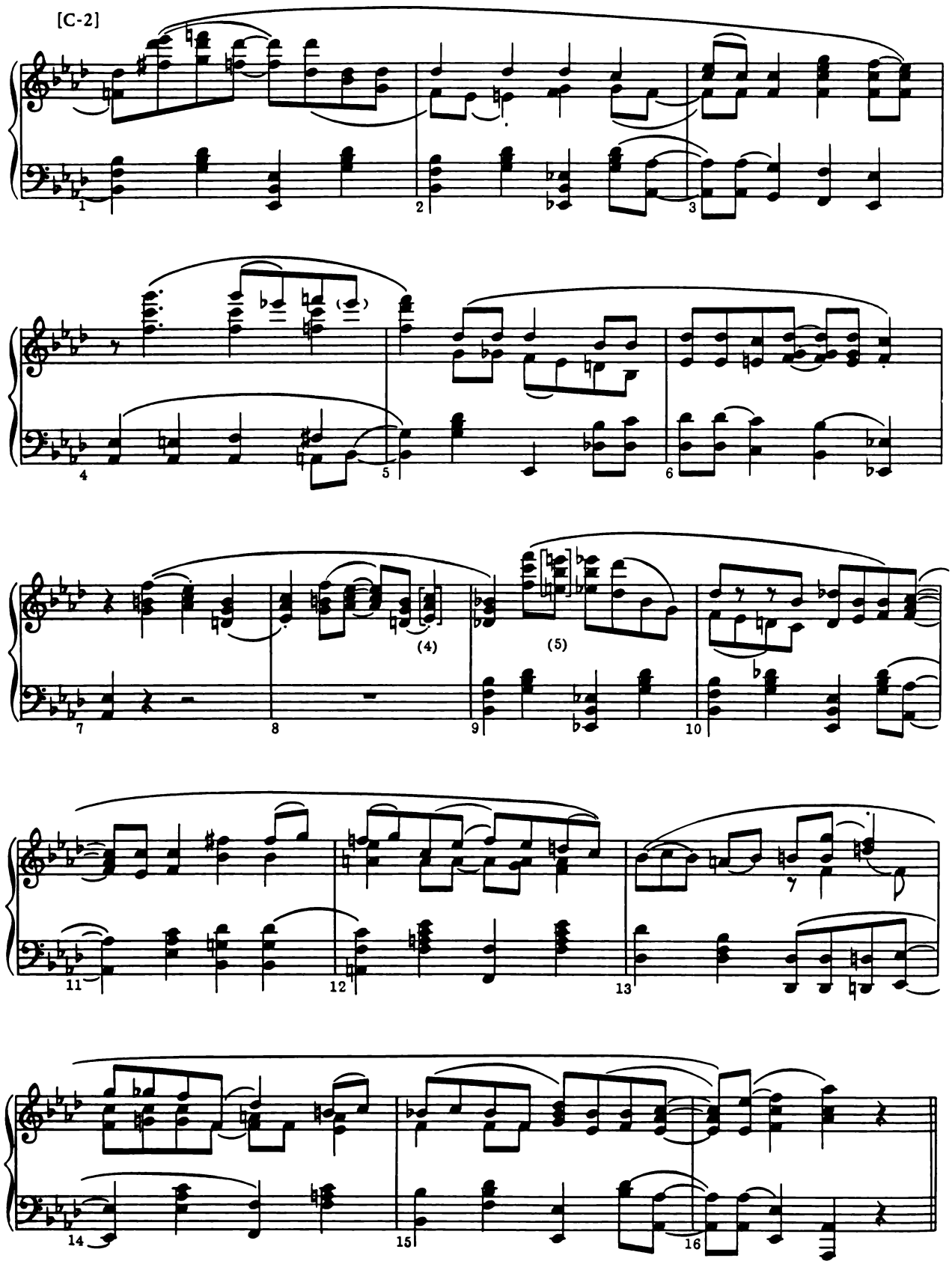
[C-2]
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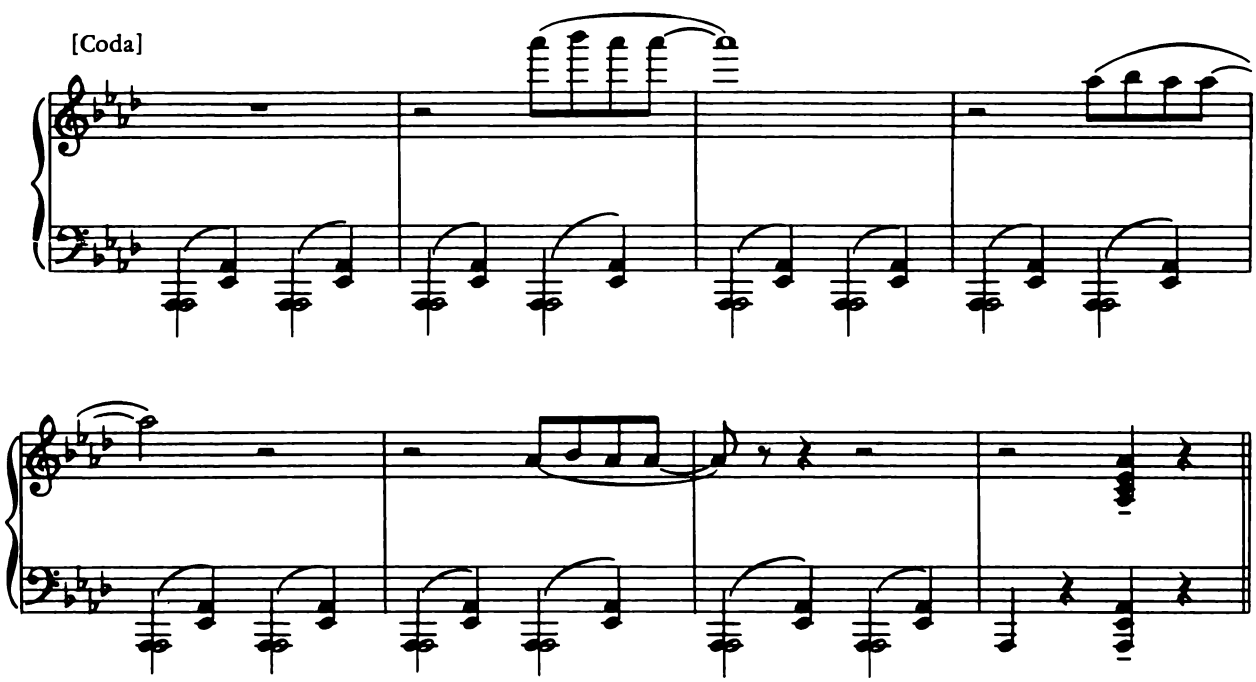


1. What Morton plays here is unclear. It seems to contain a B♭ a ninth below middle C but that does not properly carry out the harmony. What is written here is what Morton plays in similar places elsewhere.
2. A G♭ below the A♭ also sounds quietly.
3. The upper D♮ does not sound.
4. Morton actually plays only the E♭ and a B♮ above.
5. The highest note in this sound is actually an E♭.

# JUNGLE BLUES

COPYRIGHT:

June 8, 1927: printed piano solo version; Melrose Brothers Music Company.

RECORDINGS:

June 4, 1927: Jelly Roll Morton's Red Hot Peppers; Victor 21345 (38630-3); ♩ = c. 128 decreasing to c. 123,
*May 21-July, 1938: piano solo, recorded (1673) in the Library of Congress by Alan Lomax; ♩ = c. 117 increasing to c. 125.

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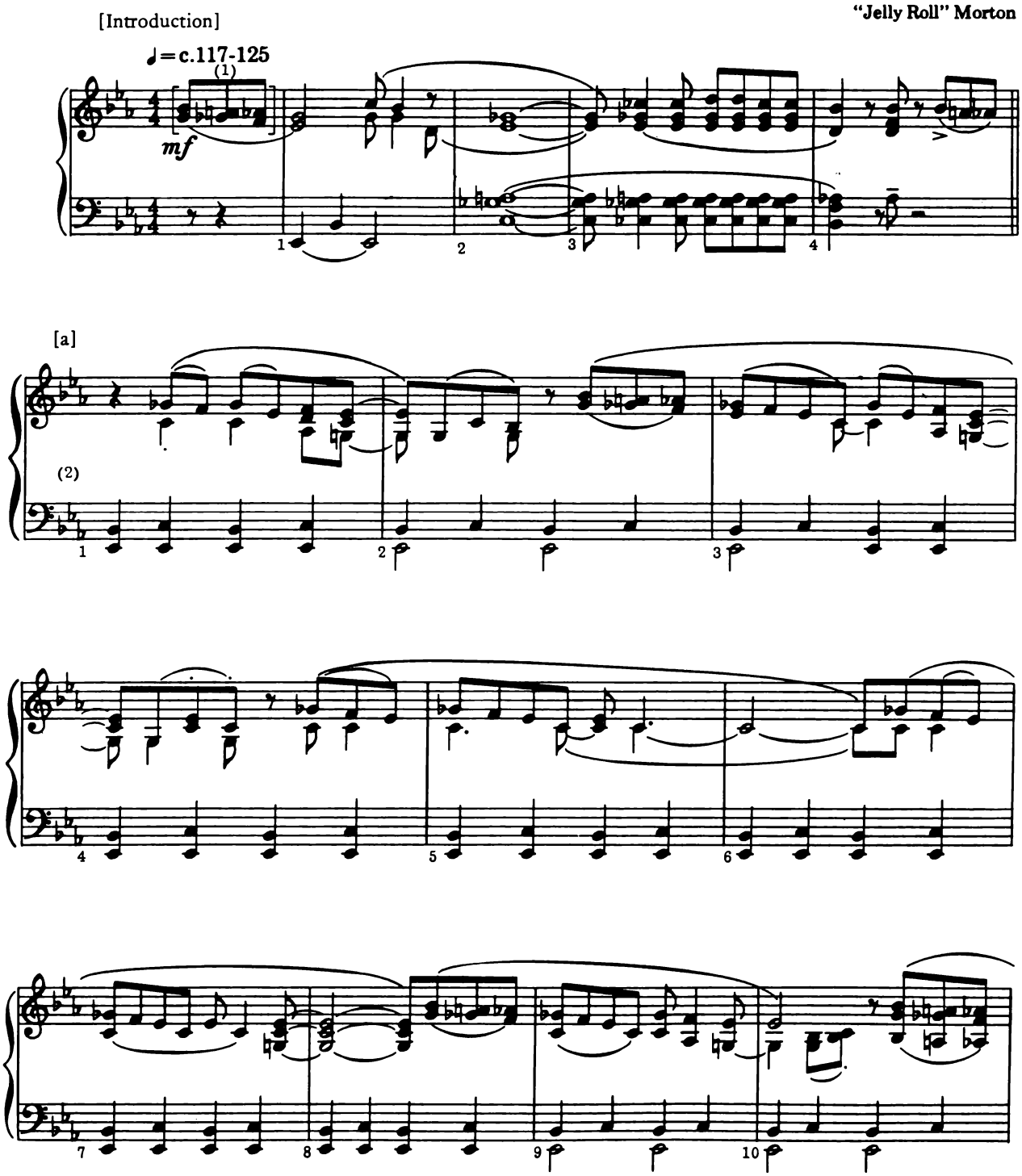
Jungle Blues

# Jungle Blues

"Jelly Roll" Morton





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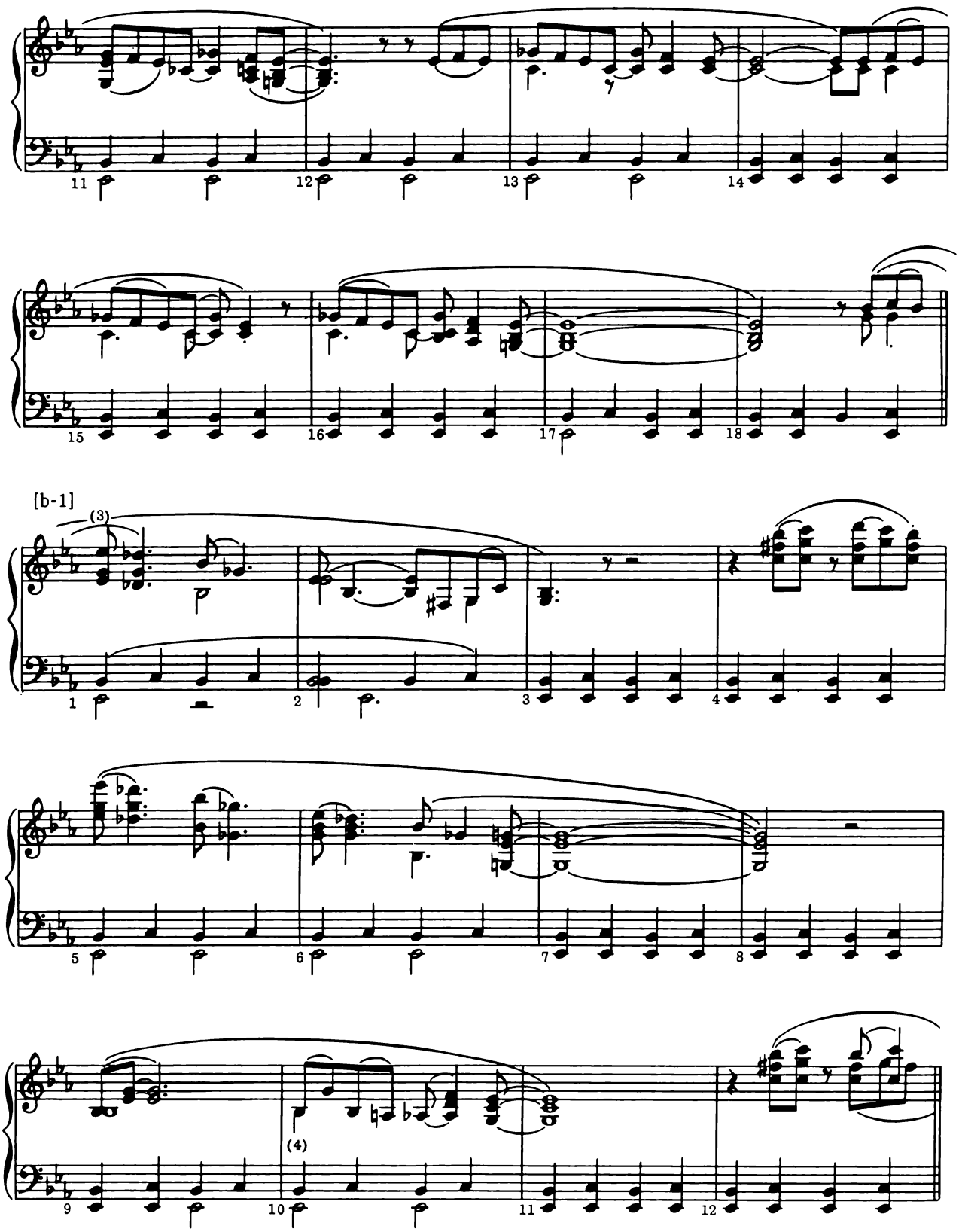
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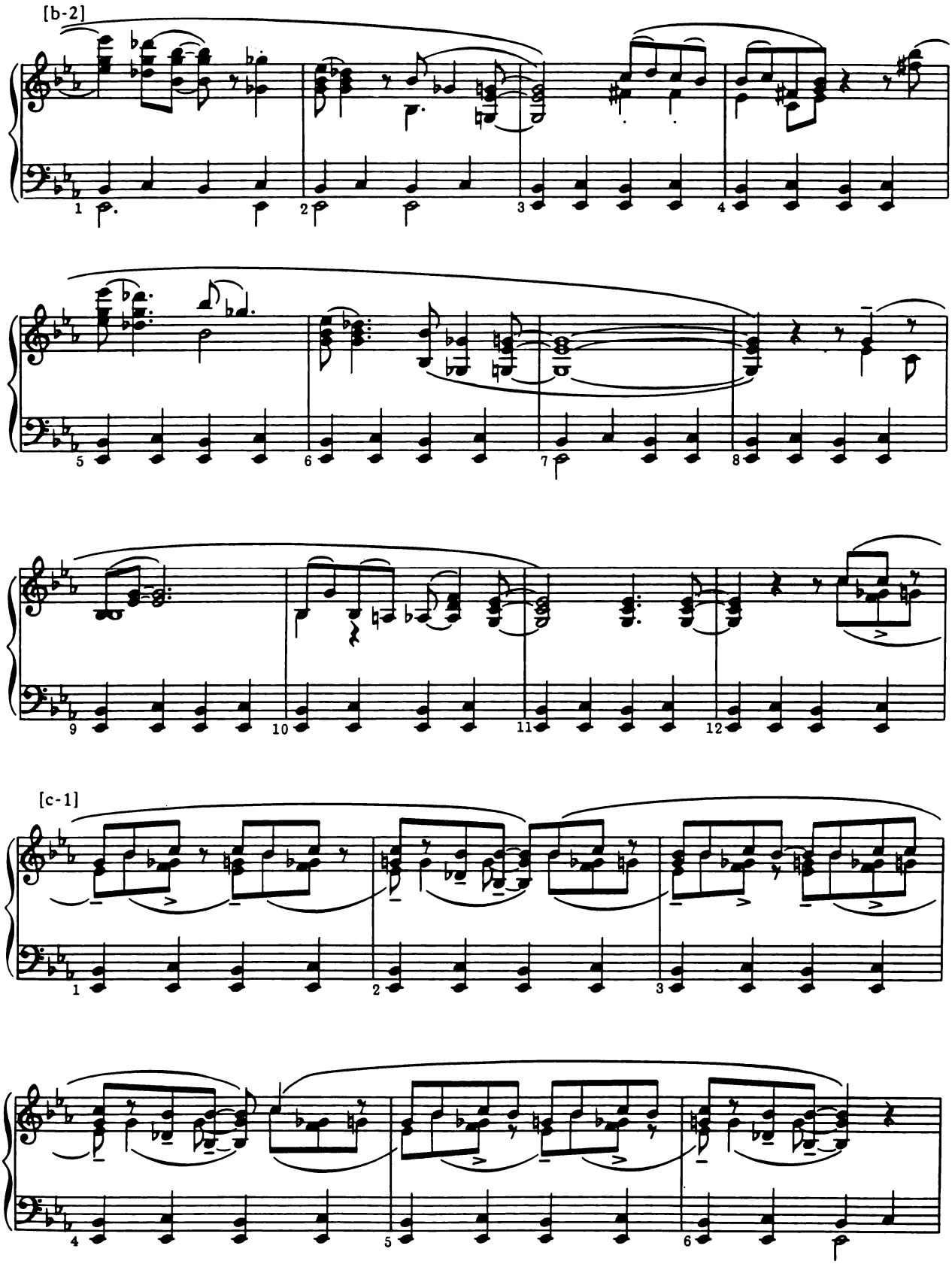
(4)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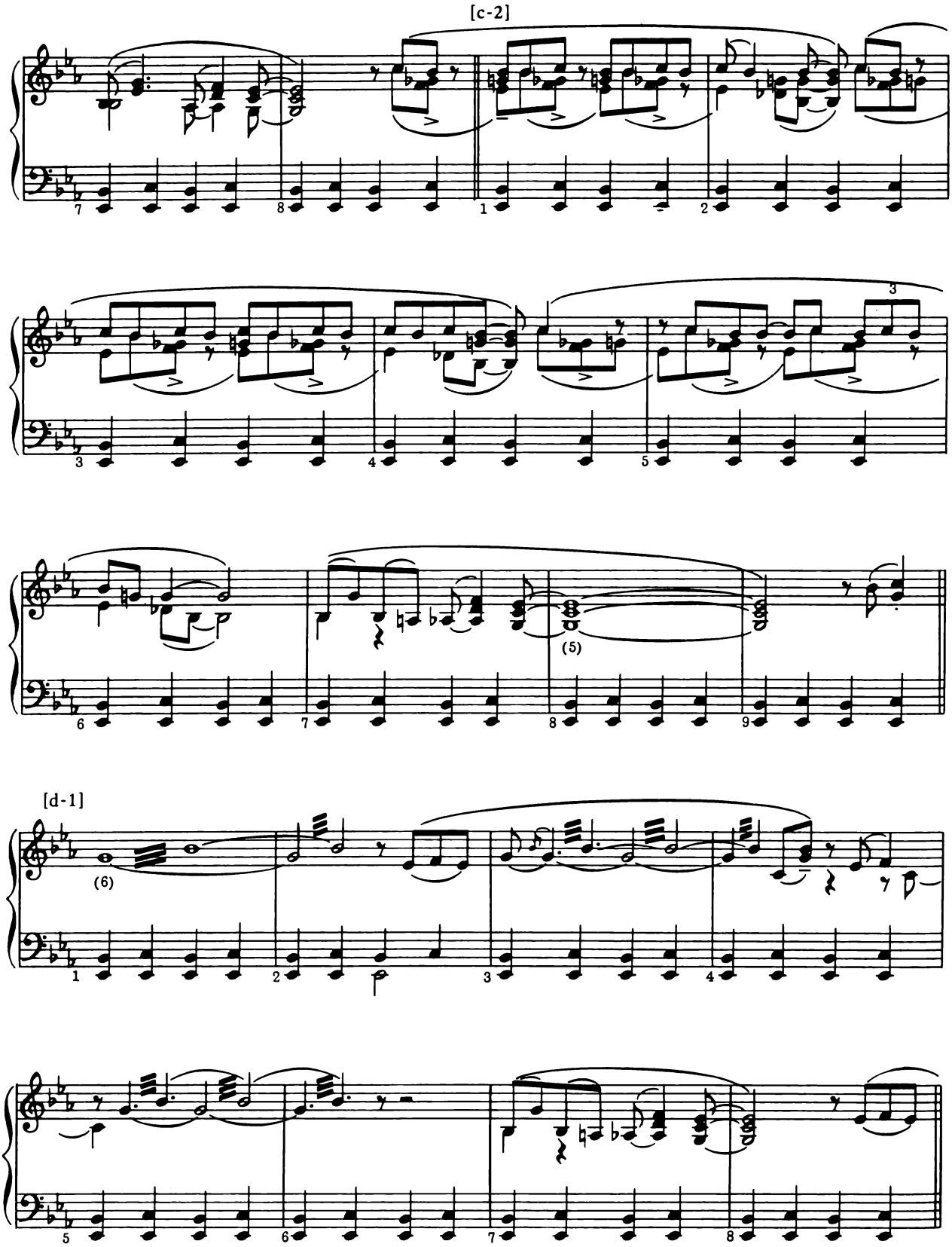
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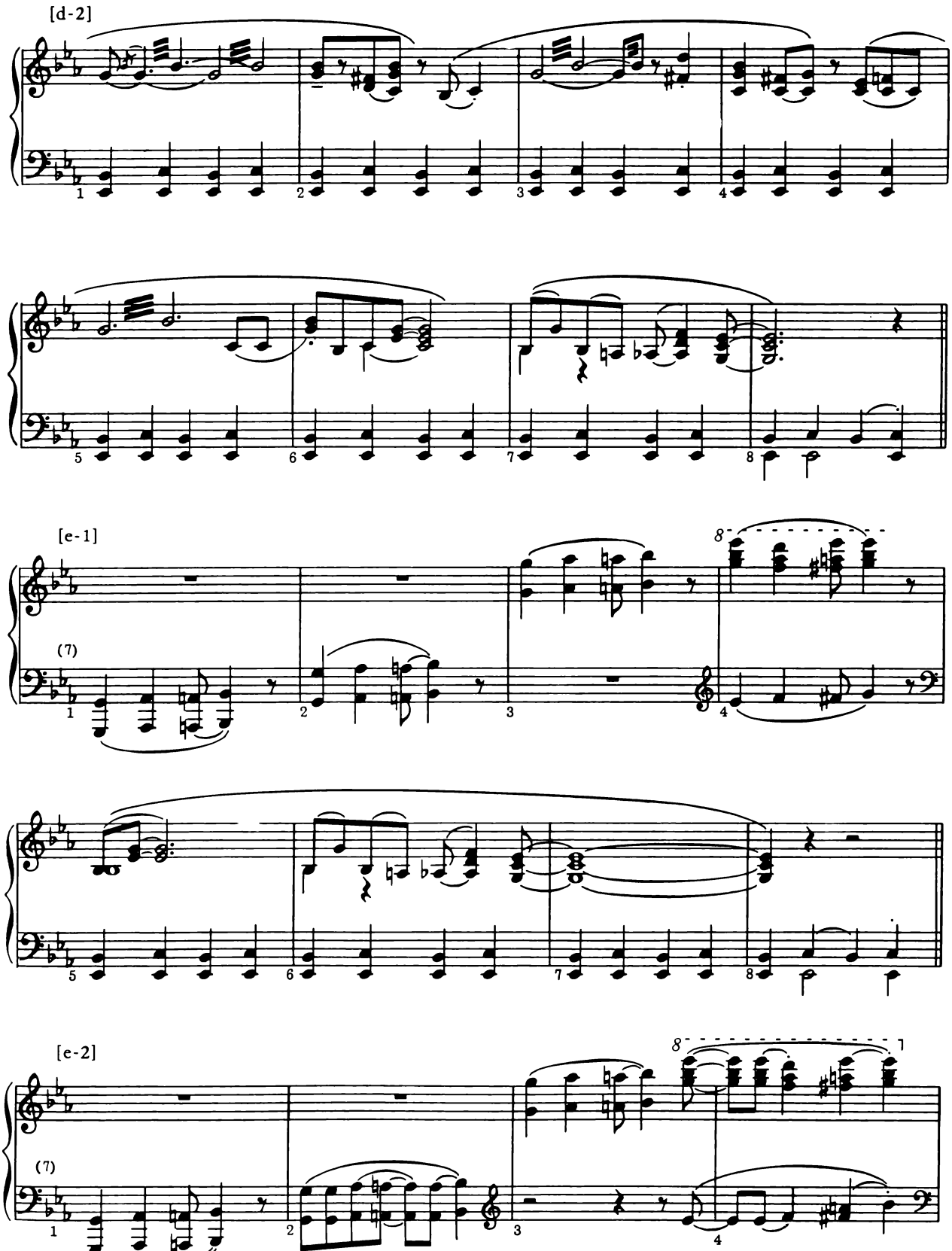
(6)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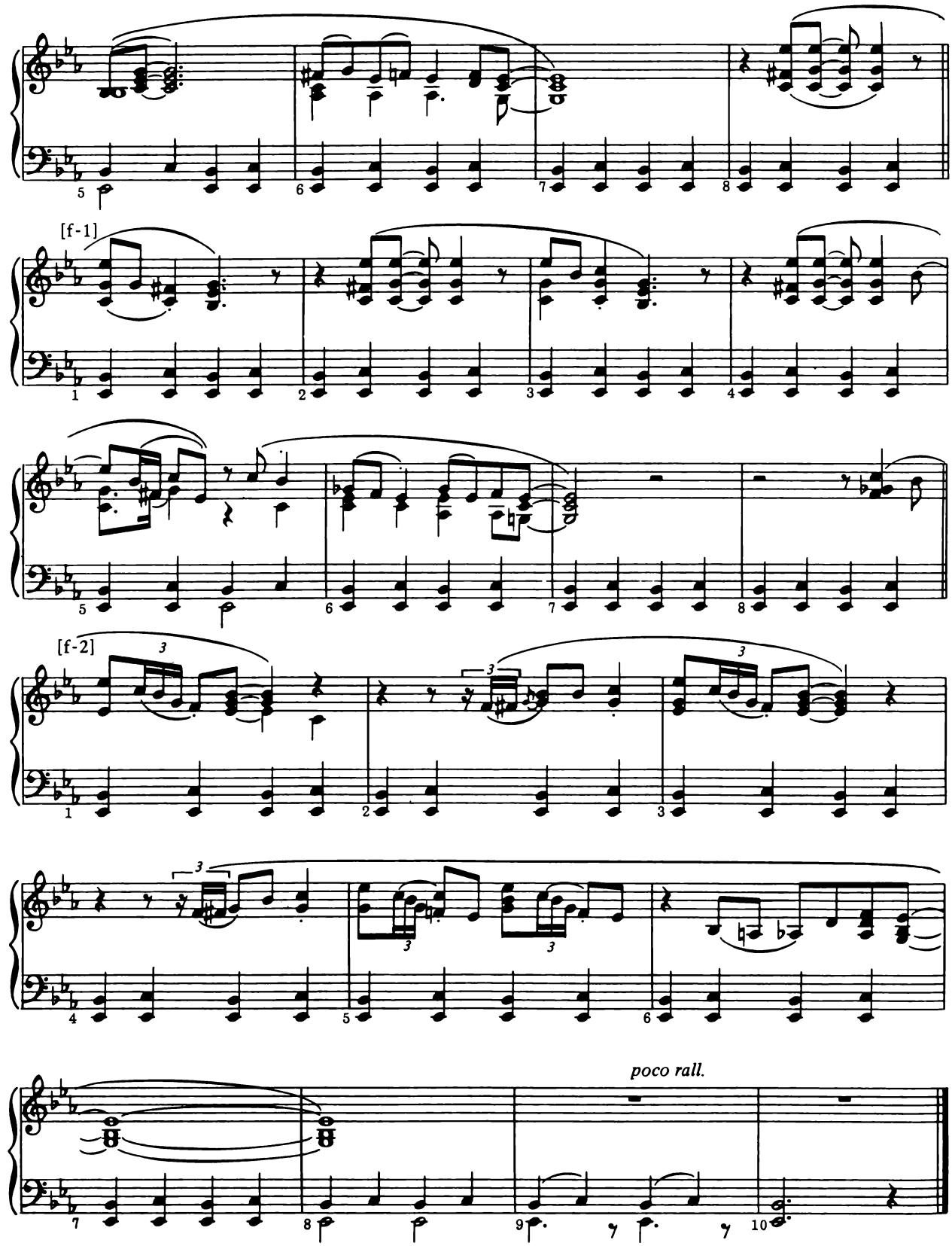
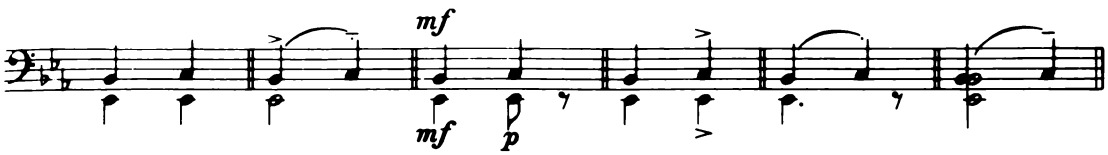
[e-1]
[e-2]


[f-1]
[f-2]
poco rall.

1. This pick-up figure is not actually on the recording, which sounds as if it had been begun after Morton began to play.
2. Throughout the performance there are numerous variations in Morton's articulations of the left-hand ostinato figure. Some of them might be represented thus:




The edition records only the more obvious variations, those of pitch and rhythm of attacks, in the performance of this figure.

3. Morton began this phrase an octave too low to complete the gesture in its proper form, making it necessary to alter the second measure of it. The left hand's breaking of the ostinato pattern is a mistake, too, perhaps as a result of Morton's breaking stride when realizing the mistake he made in his right hand. To correct these the reader may wish to play the right hand of the second half of measure 18 of [a] an octave higher, then to substitute measures 5, 6, and 7 for measures 1, 2, and 3. These, or others of similar effect, are probably those which Morton would have made.
4. The effect of this gesture is always much the same but here, in its first appearance, Morton makes it sound smoother by holding the G as he reattacks the lower B♭.
5. Morton might have preferred, and the reader might prefer, to omit this measure whose inclusion produces a chorus of anomalous length.
6. This tremolo begins slightly after the beat, a D above middle C—certainly inadvertent—sounding quietly before it on the beat.
7. In measures 1 and 2 of [e-1] and [e-2] the left hand, playing a melodic gesture, is swung.

# SWEET PETER

COPYRIGHT:

July 8, 1933: lead sheet*; Southern Music Publishing Company.

RECORDINGS:

November 13, 1929: Jelly Roll Morton and His Red Hot Peppers; Victor 23402 (57080-1); ♩ = c. 168,
*May 21-July, 1938: piano solo, recorded (1674) in the Library of Congress by Alan Lomax; ♩ = c. 150.

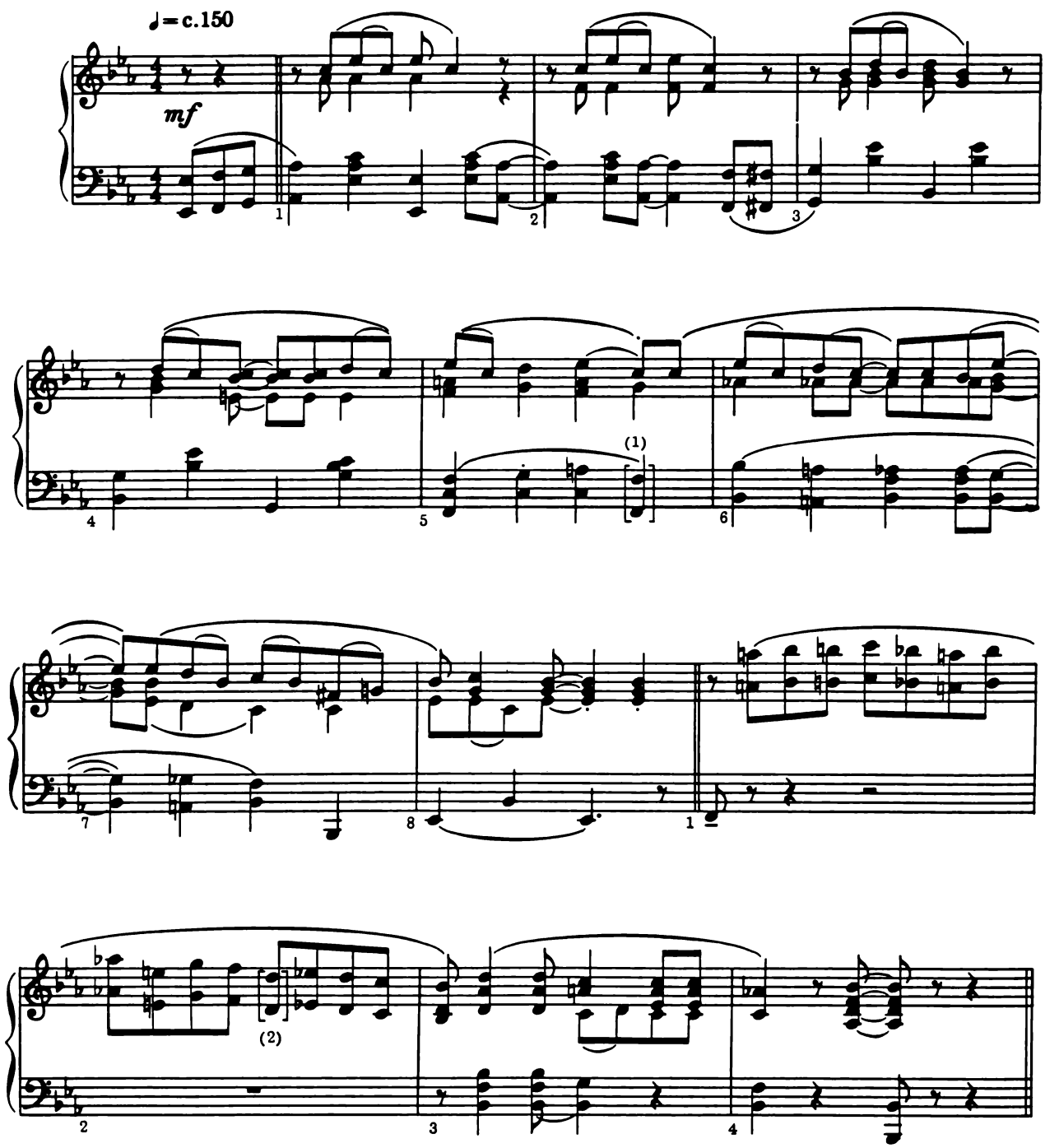
# Sweet Peter

"Jelly Roll" Morton



[Introduction]

♩= c.150



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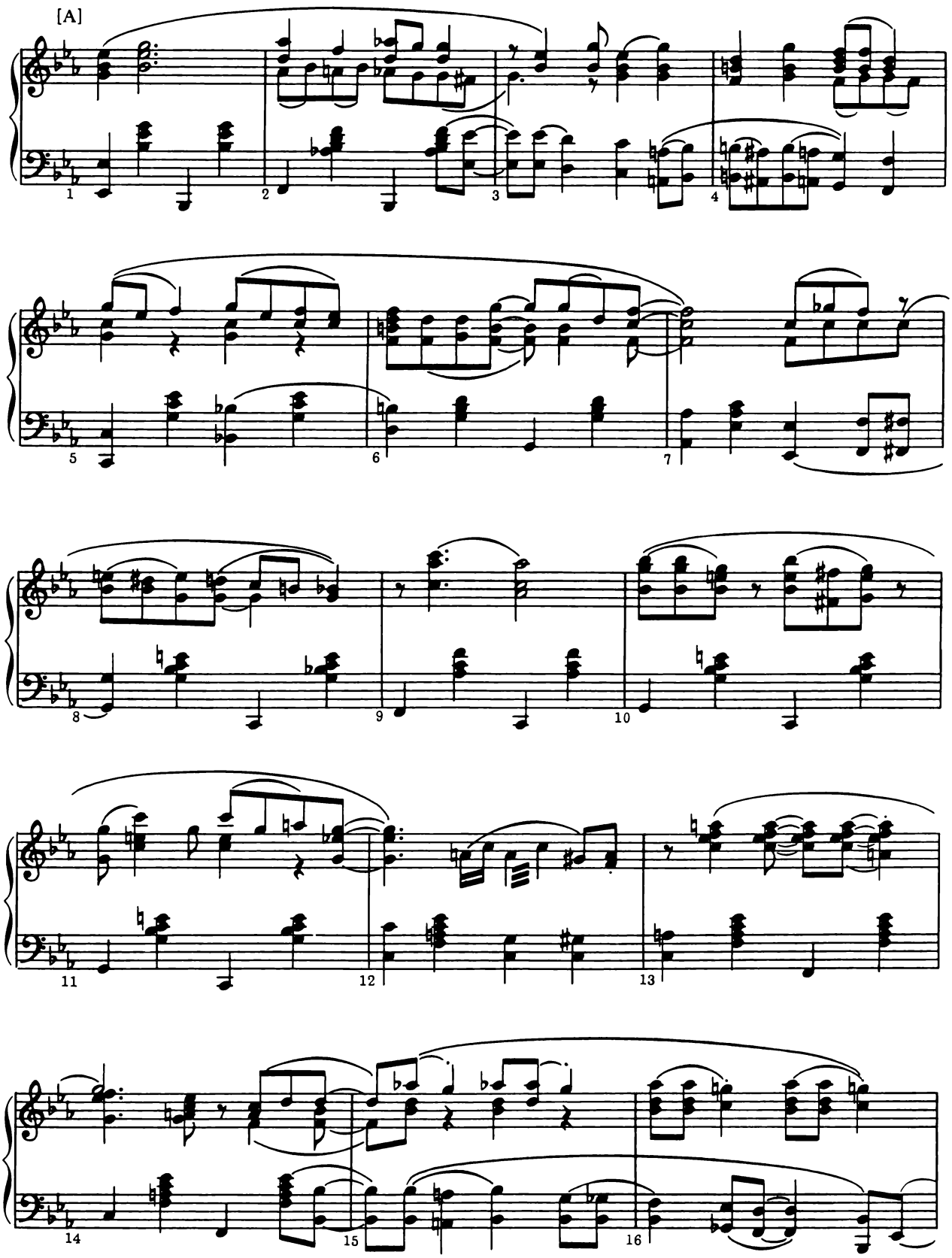
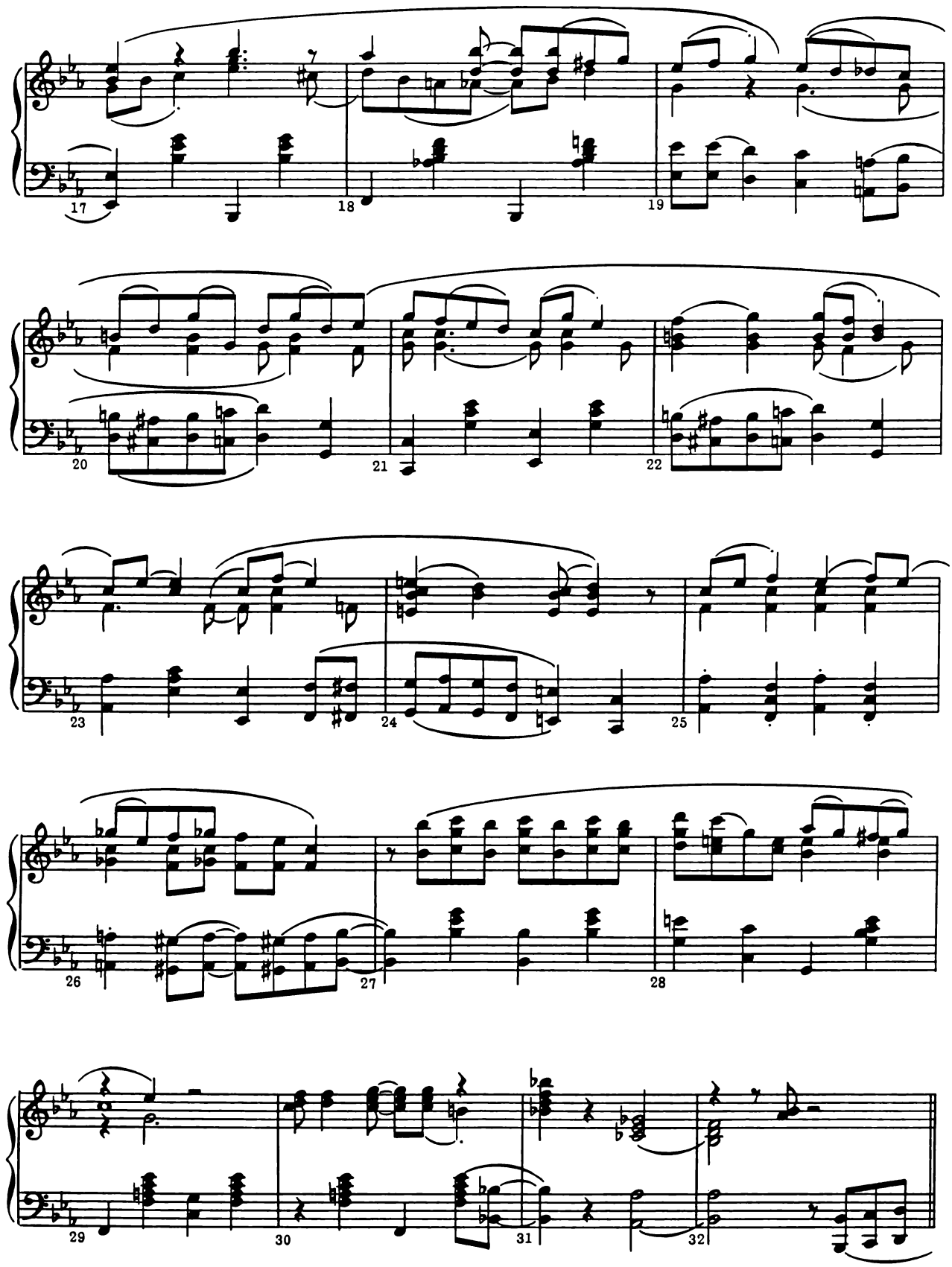
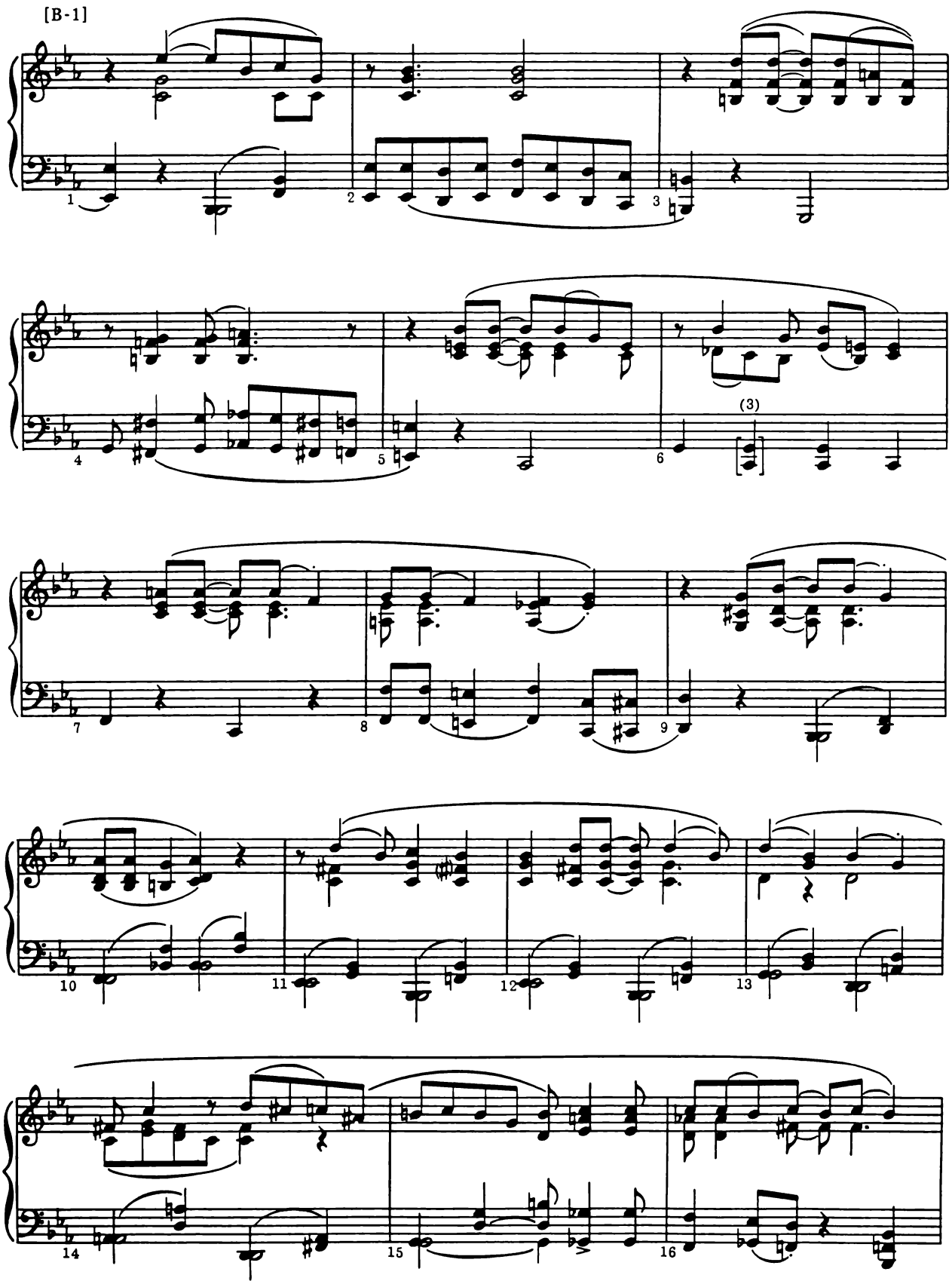
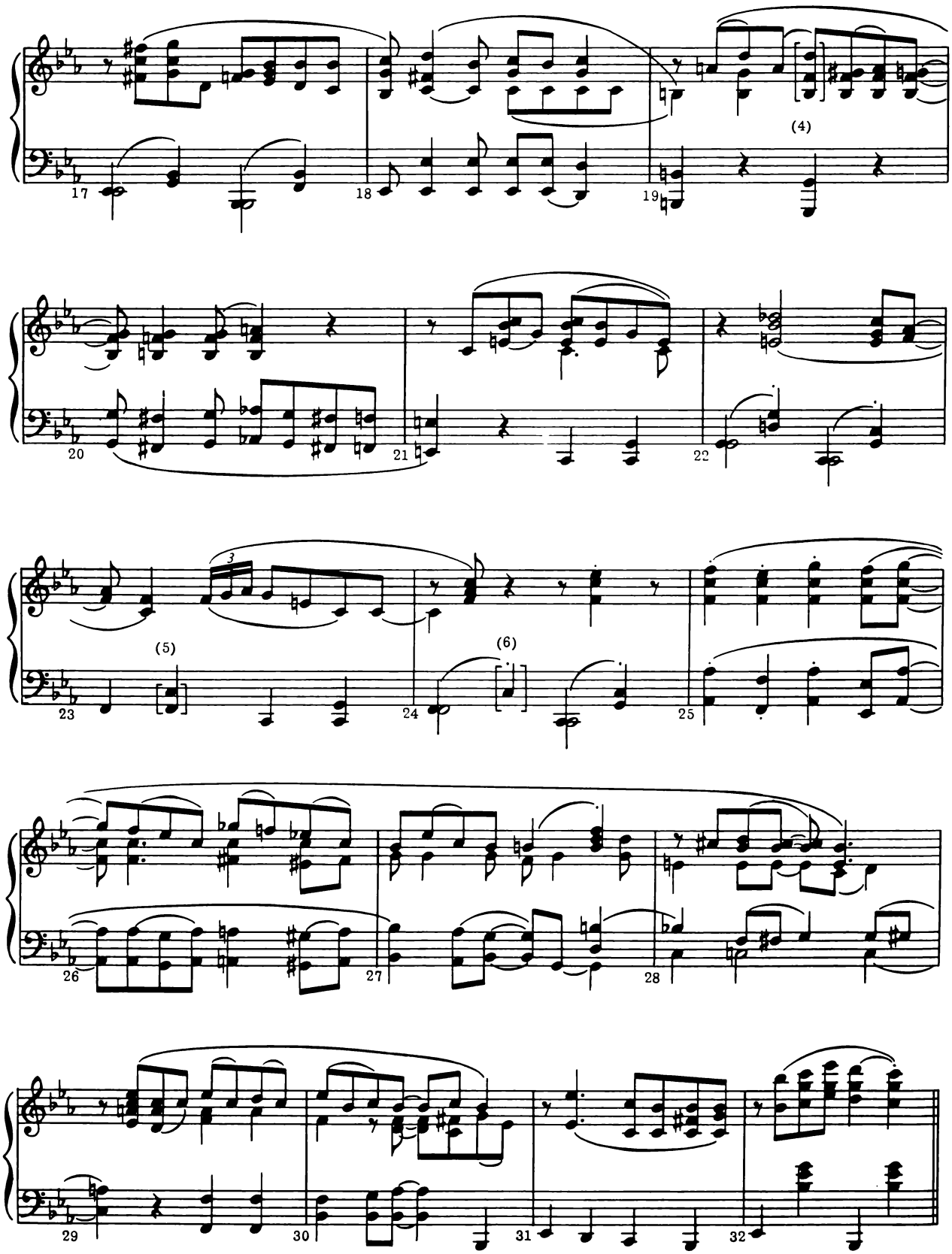
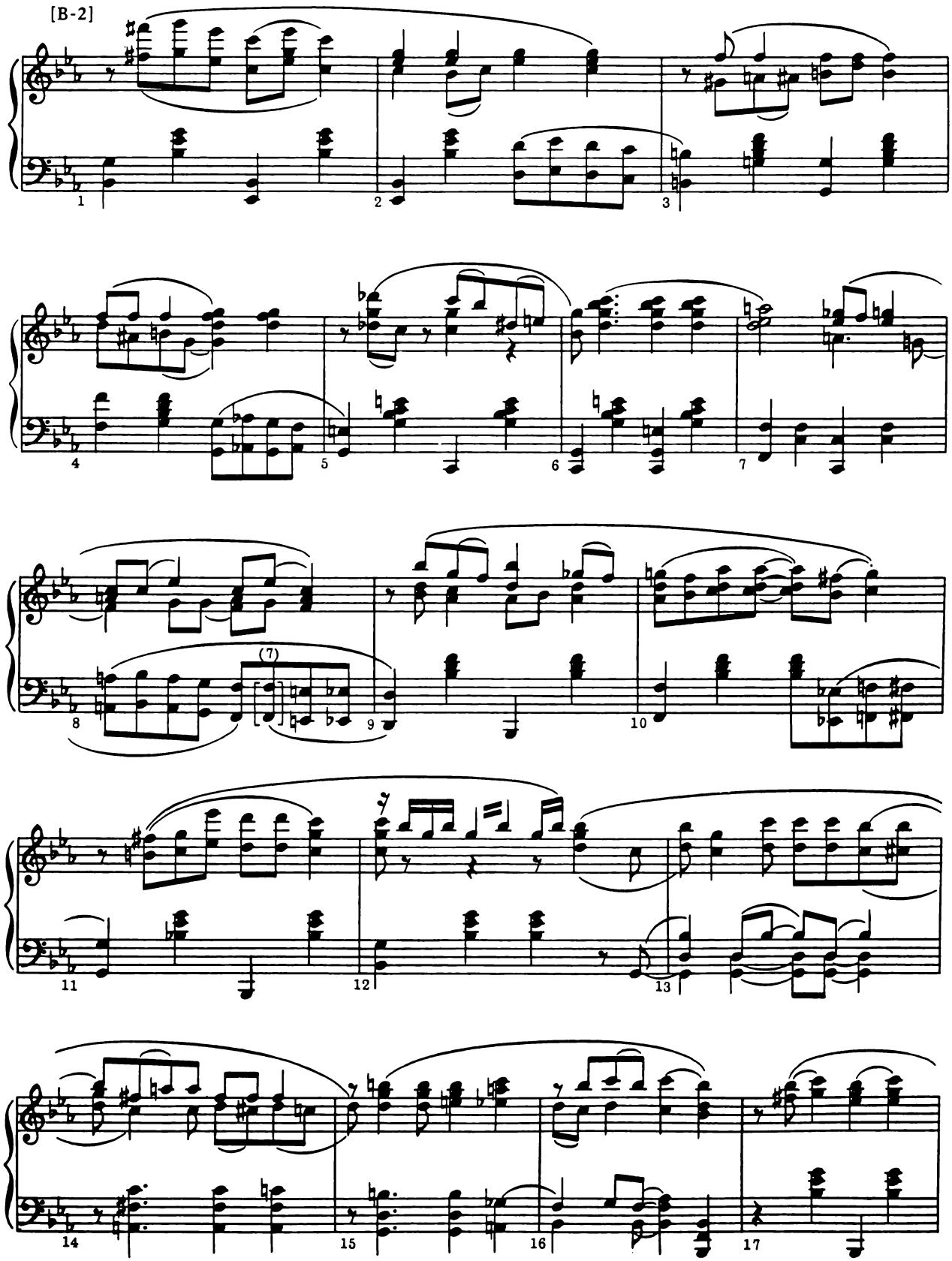
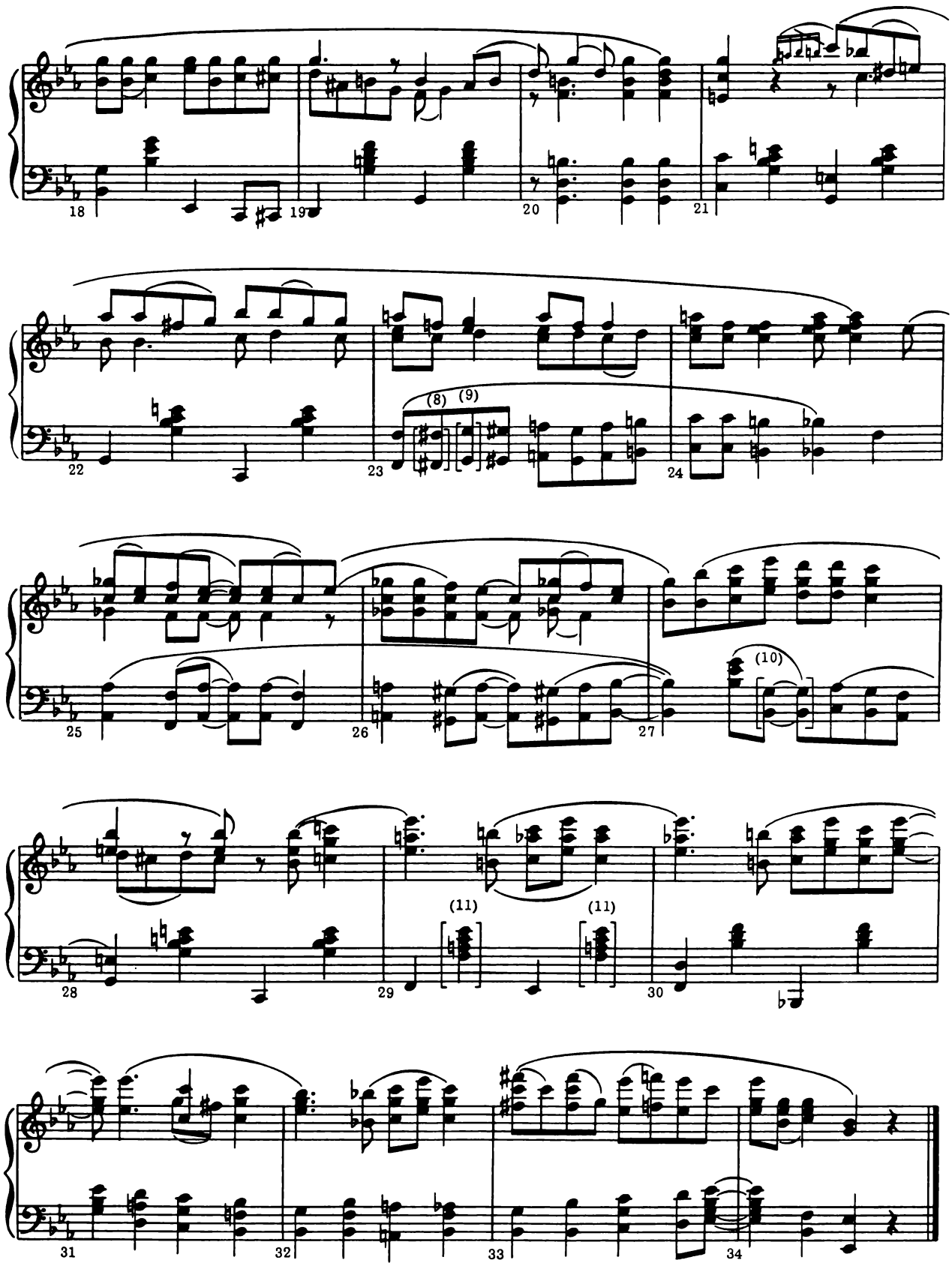

[A]
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16




[B-1]
(3)


(4)
(5)
(6)


[B-2]
(7)


18
19
20
21
22
(8)
(9)
23
24
25
26
27
(10)
28
(11)
29
(11)
30
31
32
33
34

1. The upper note is actually G, not F.
2. A C below the lower D also sounds.
3. An F between the G and C also sounds.
4. A C above the B♮ also sounds.
5. A B♭ between the two written notes also sounds.
6. A B♭ below the C also sounds.
7. The lower F is not actually present.
8. The higher note is actually F.
9. The higher note is actually F♯.
10. This sound includes some other pitches.
11. The A♮'s are not actually present in these chords.

# HYENA STOMP

COPYRIGHT:

June 27, 1927: printed piano solo version; Melrose Brothers Music Company.

RECORDINGS:

June 4, 1927: Jelly Roll Morton's Red Hot Peppers; Victor 20772 (38627-2); ♩ = c. 191,

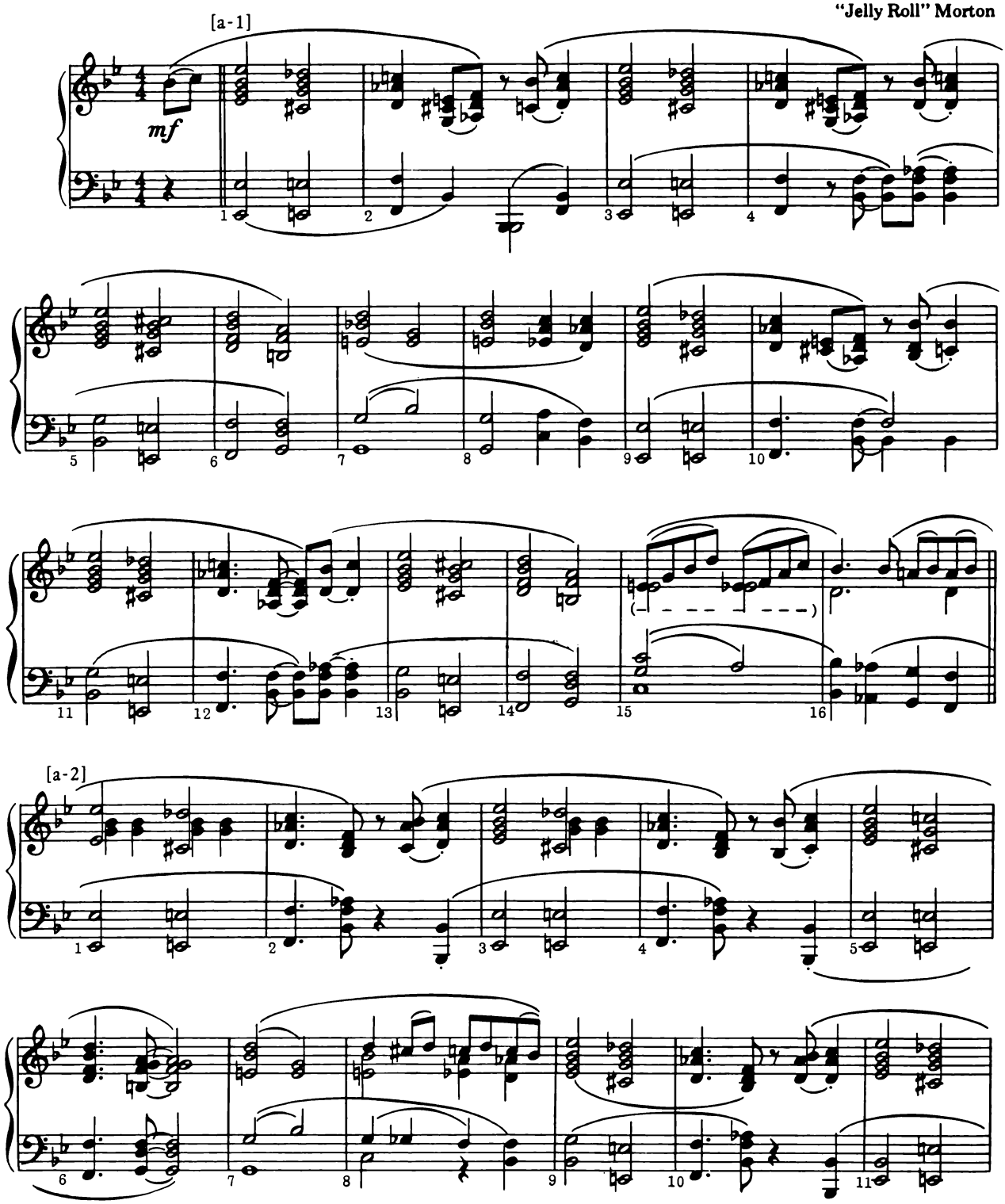
*May 21-July, 1938: piano solo recorded (1675) in the Library of Congress by Alan Lomax; ♩ = c. 153.

# Hyena Stomp

"Jelly Roll" Morton





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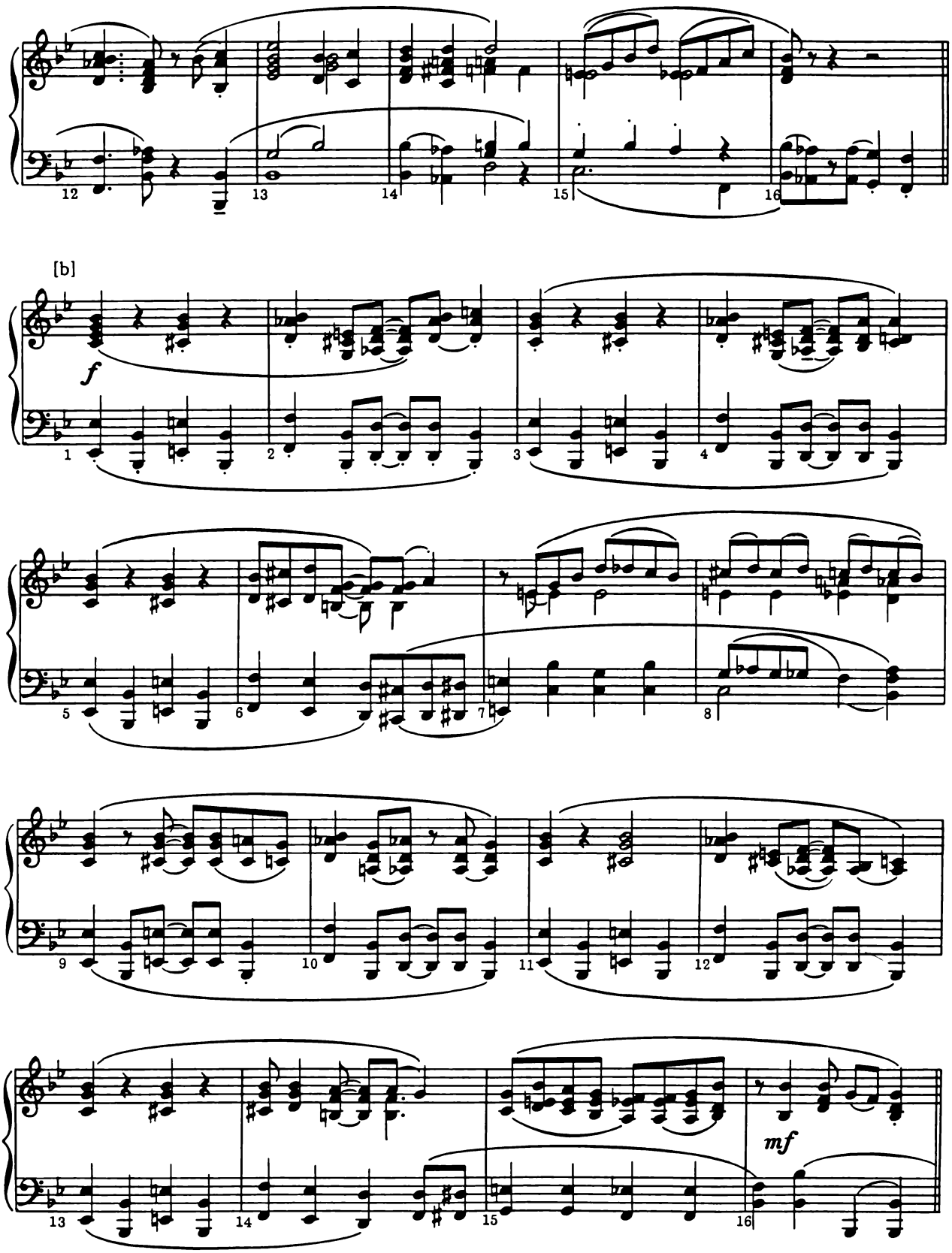
12
13
14
15
16
[b]
f
1
2
3
4
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6
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8
9
10
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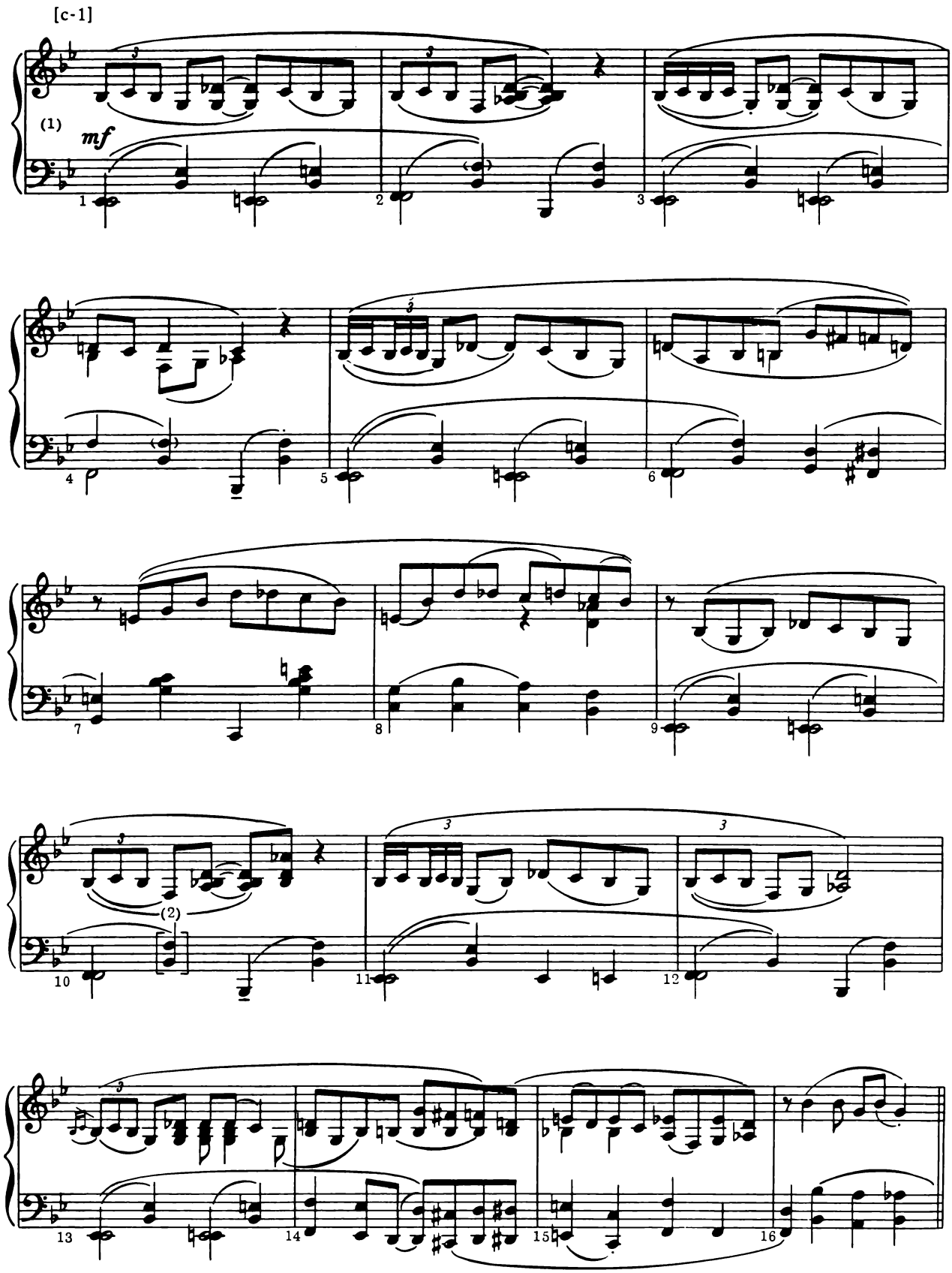
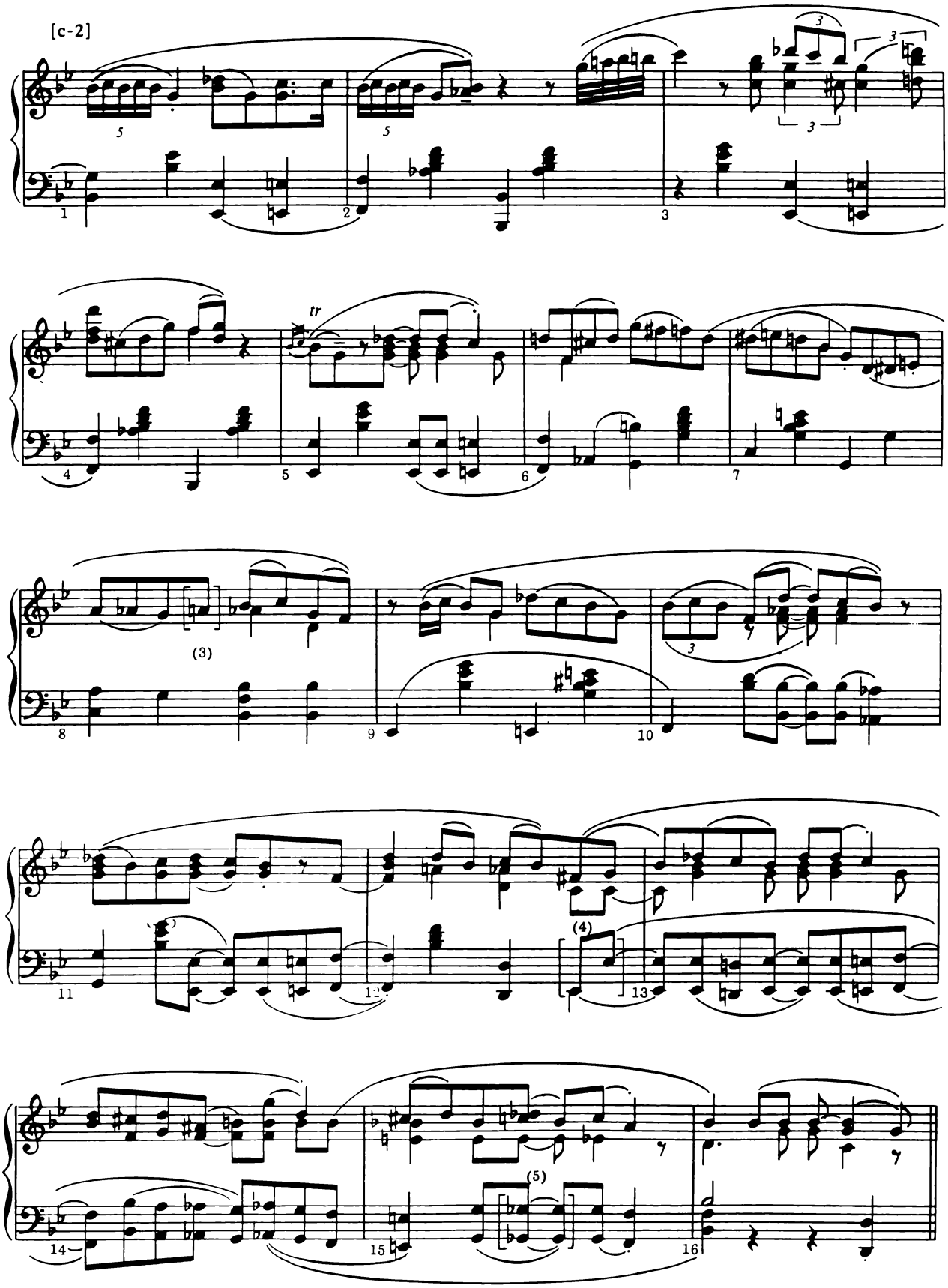
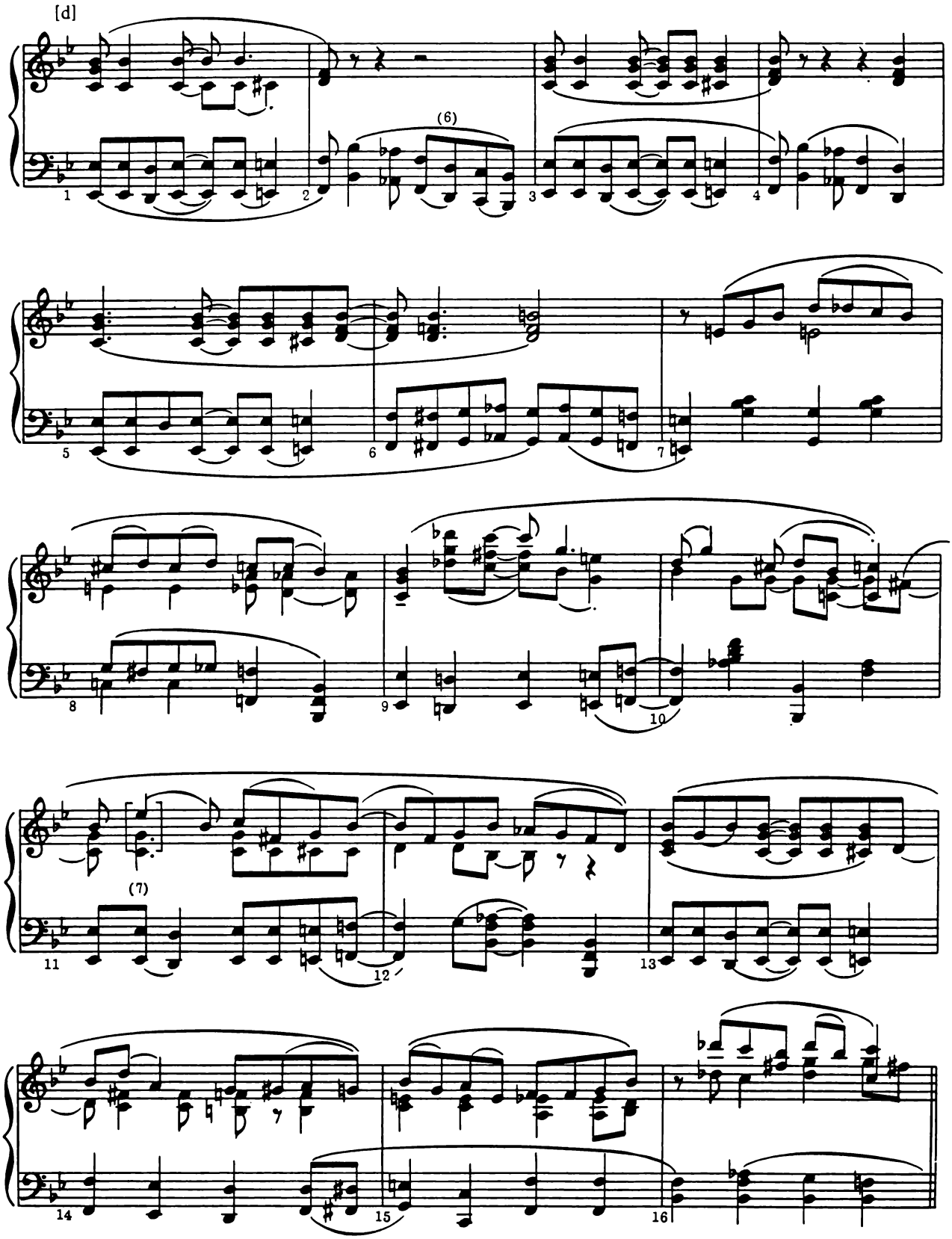
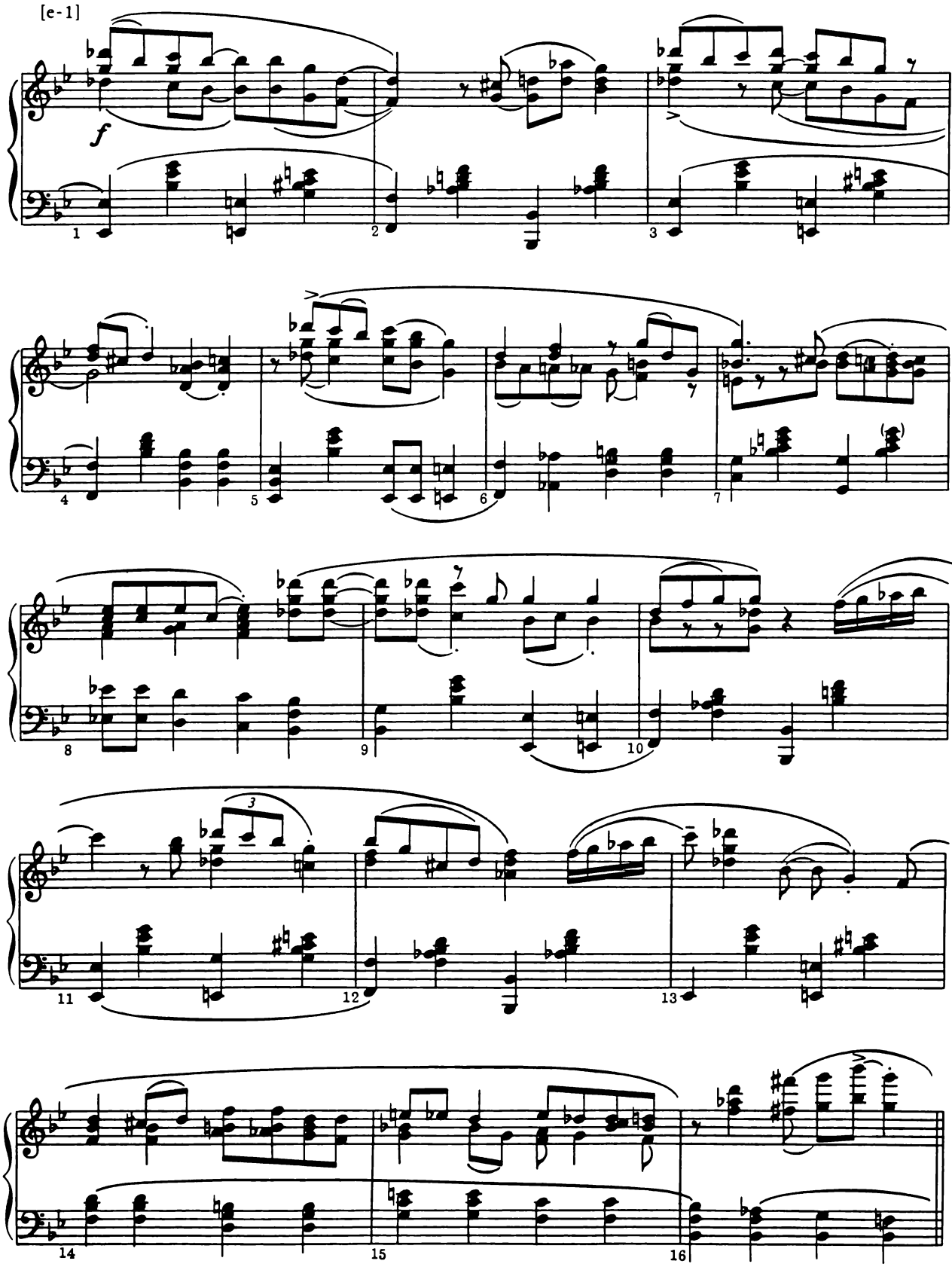
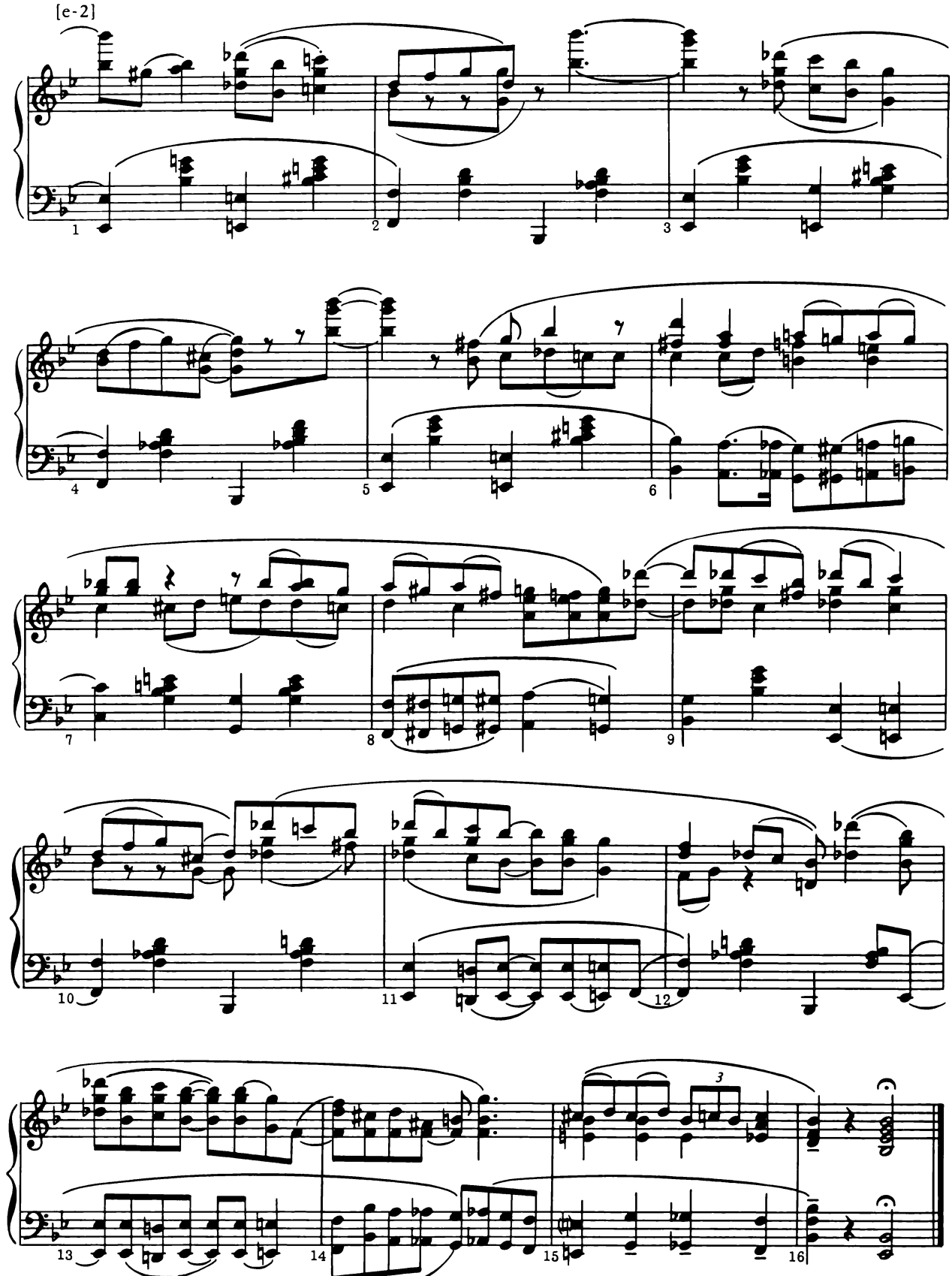
12
13
14
15
16
mf


[c-1]
(1)
mf
(2)


[c-2]
tr
(3)
(4)
(5)


[d]
(6)
(7)


[e-1]
f


[e-2]
1
2
3
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13
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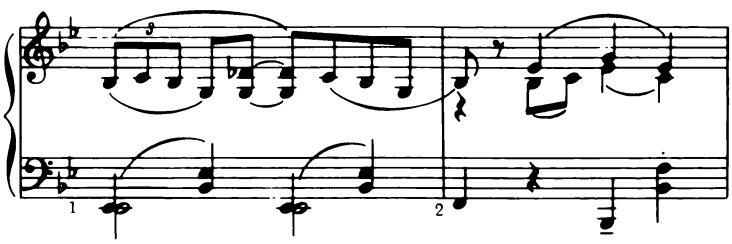
15
16

1. Morton actually plays this in these two measures. It contains several mistakes. In the edition the phrase given is based upon other appearances of the same idea.



2. An E♭ between the B♭ and F also sounds.
3. A B♮ immediately above the A also sounds.
4. What Morton plays here is unclear.
5. The lower note is actually an F.
6. The upper note is not present.
7. The middle note is actually A♭, not G.

# STATE AND MADISON

(Jelly Roll Morton, Bob Peary, Charles Raymond)

COPYRIGHT:

August 7, 1926: lead sheet*, Morton holograph; Charles Raymond,
April 26, 1928: orchestration; Denton and Haskins.

RECORDING:

*May 21-July, 1938: piano solo recorded (1676) in the Library of Congress by Alan Lomax; ♩ = c. 112 increasing to c. 122.

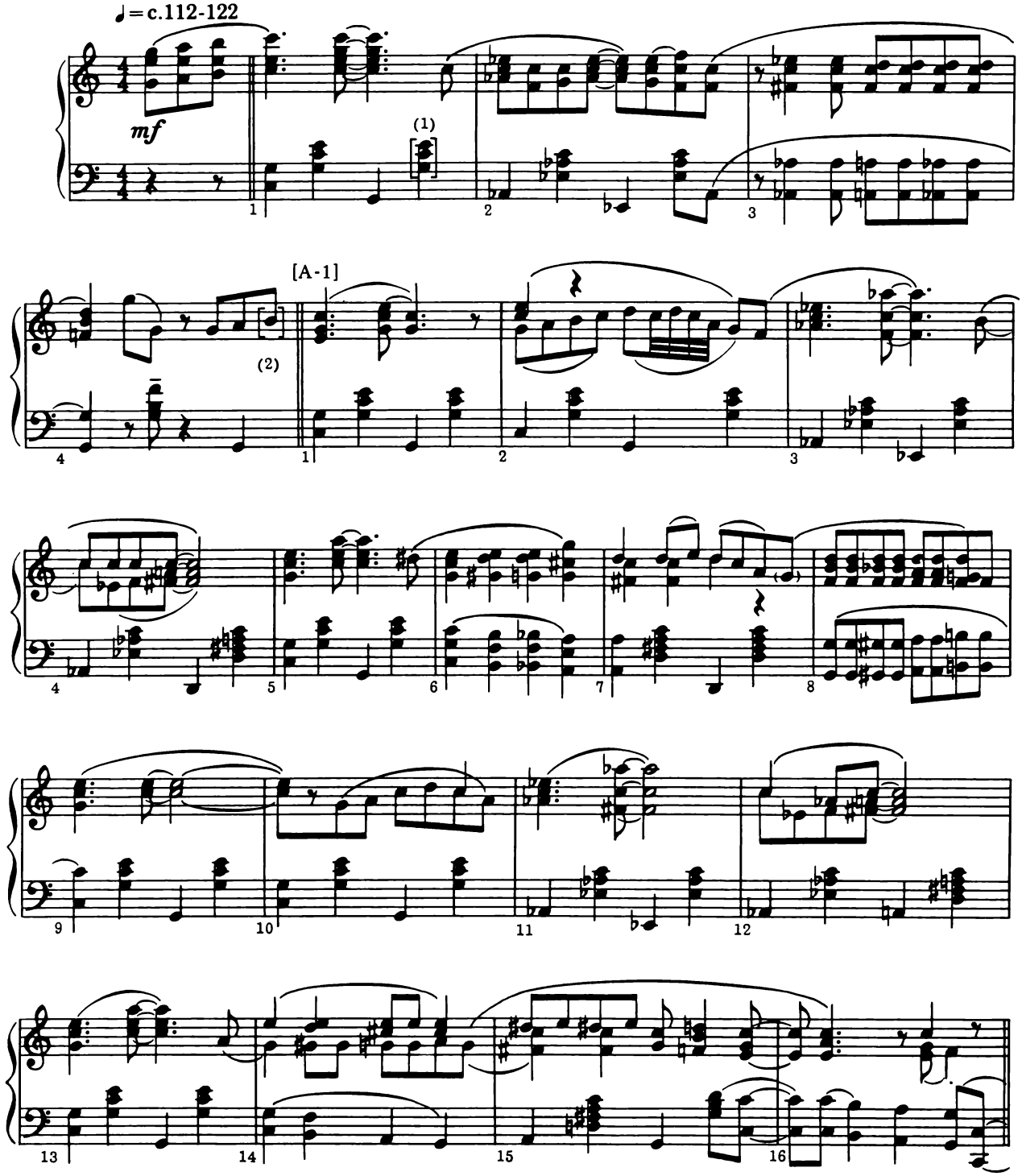
# State and Madison

[Introduction]

Ferd Morton, Chas. Raymond and Bob Peary

♩ = c.112-122





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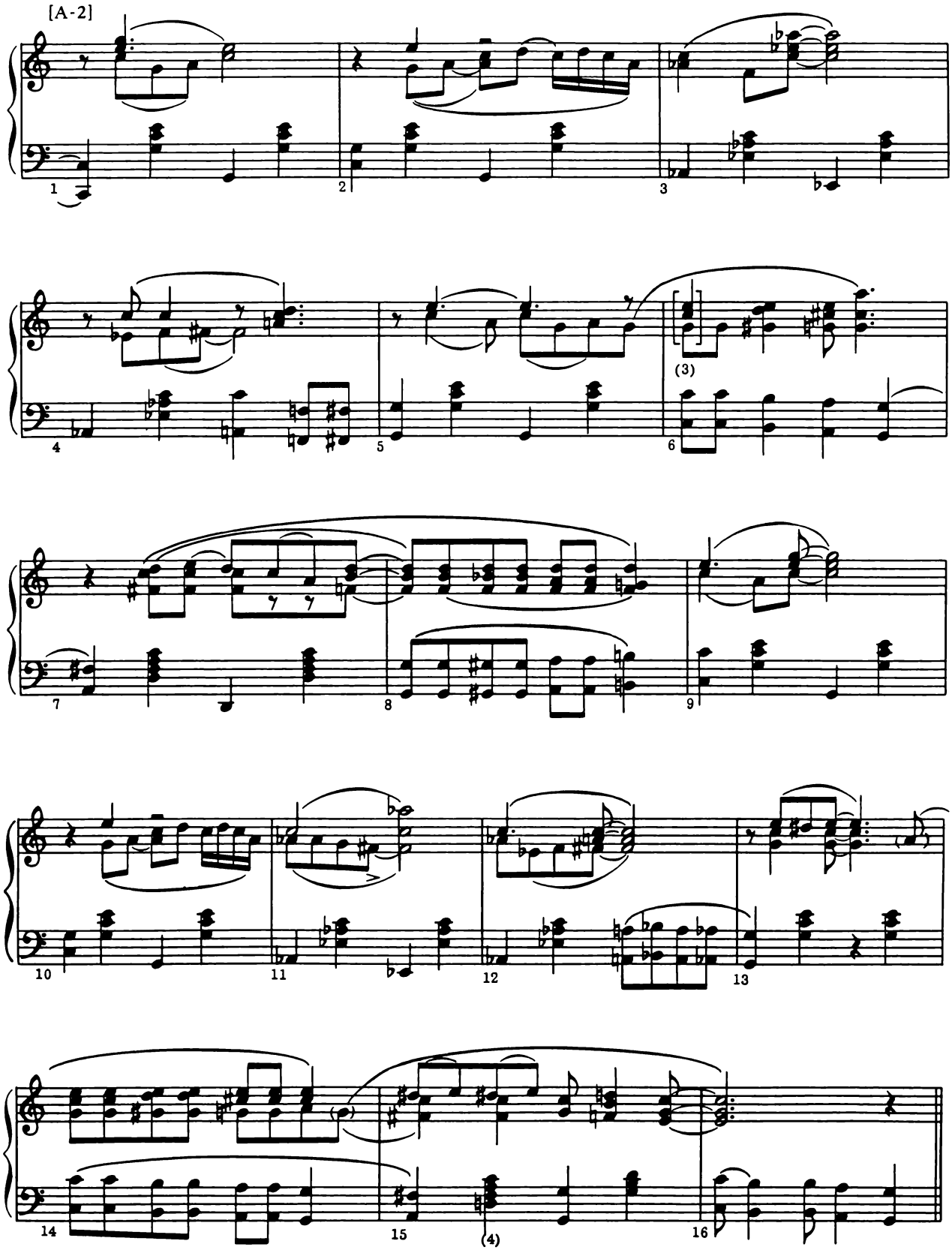
[A-2]
1
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4
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(3)
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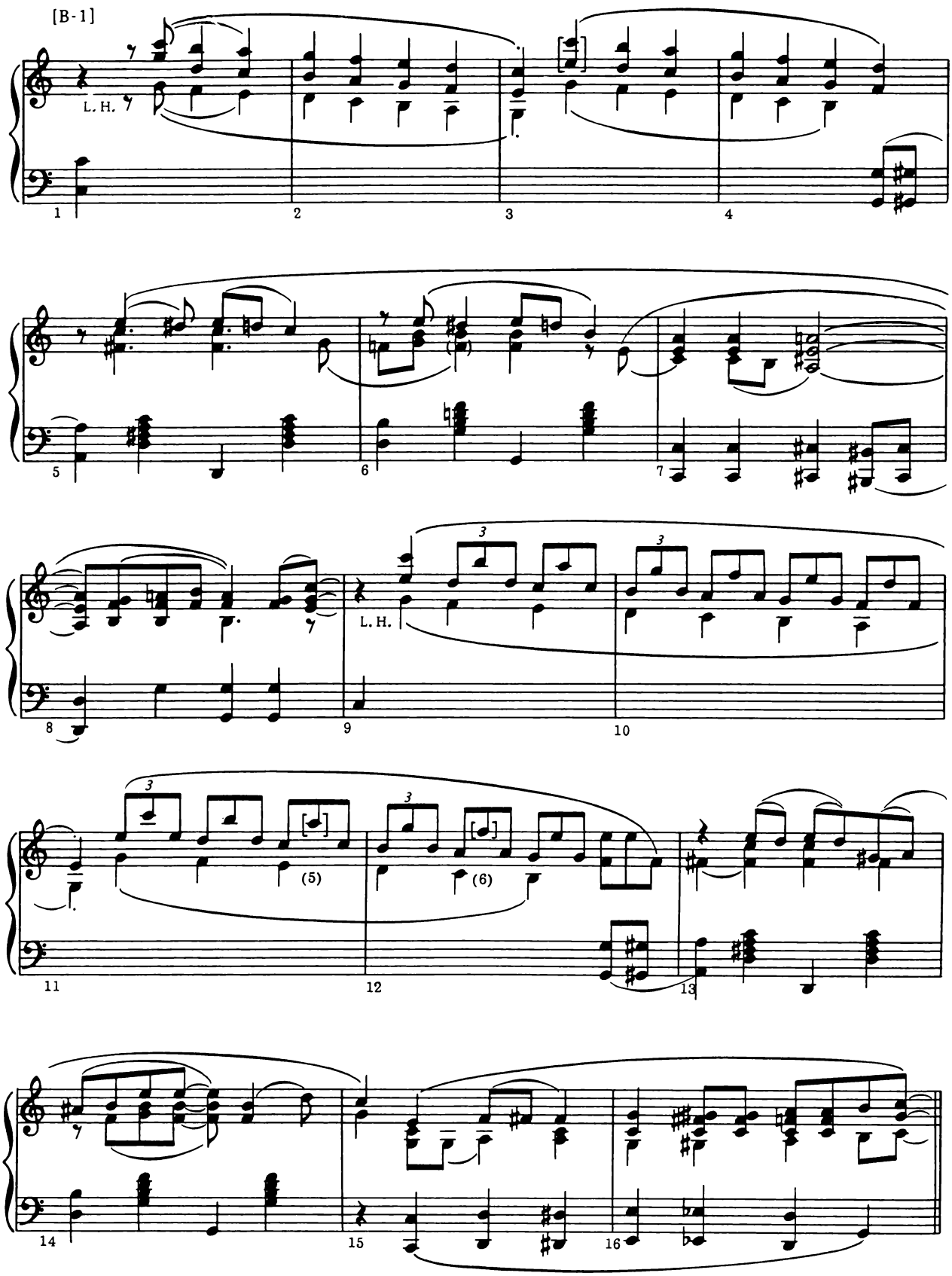
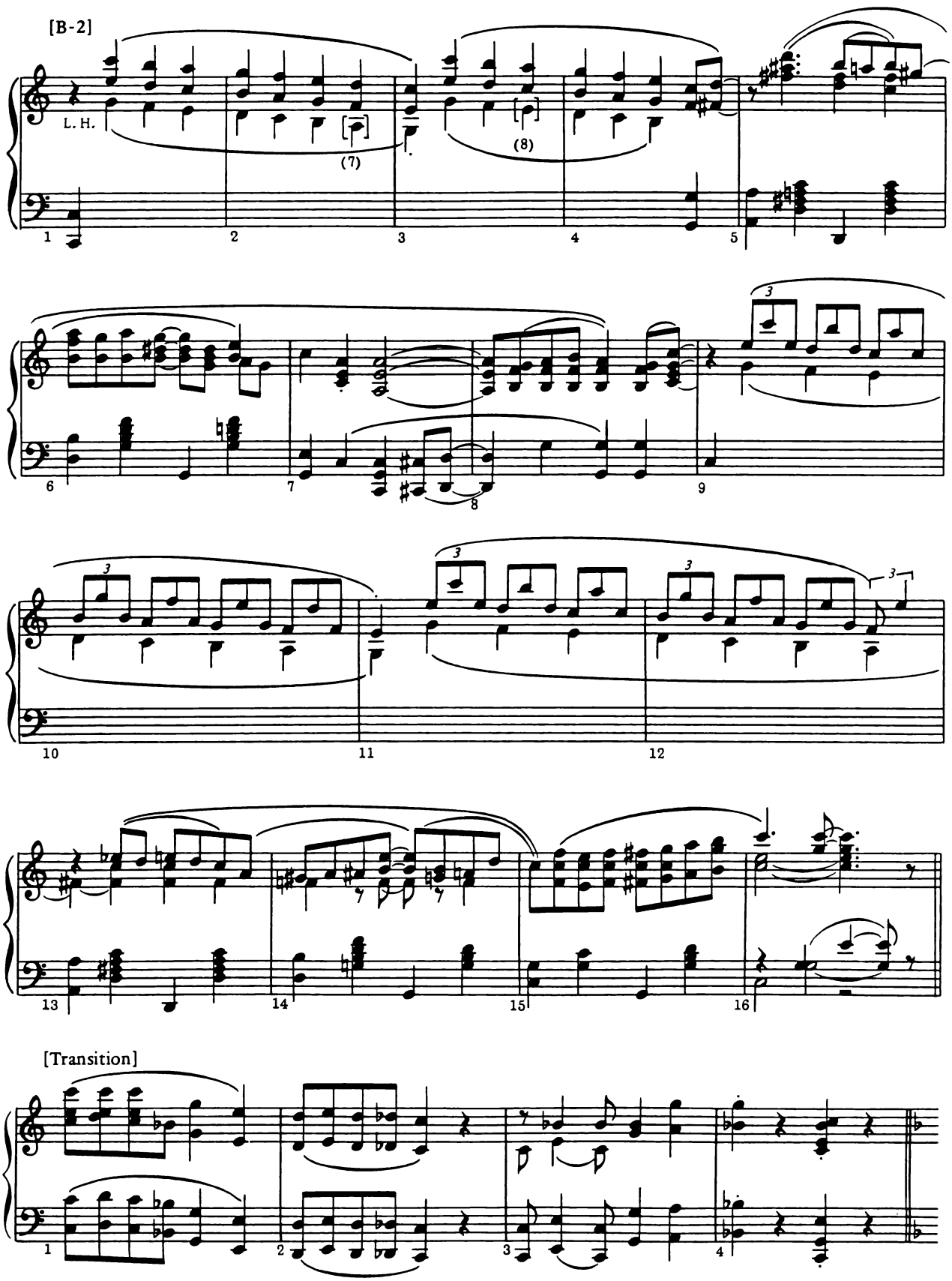
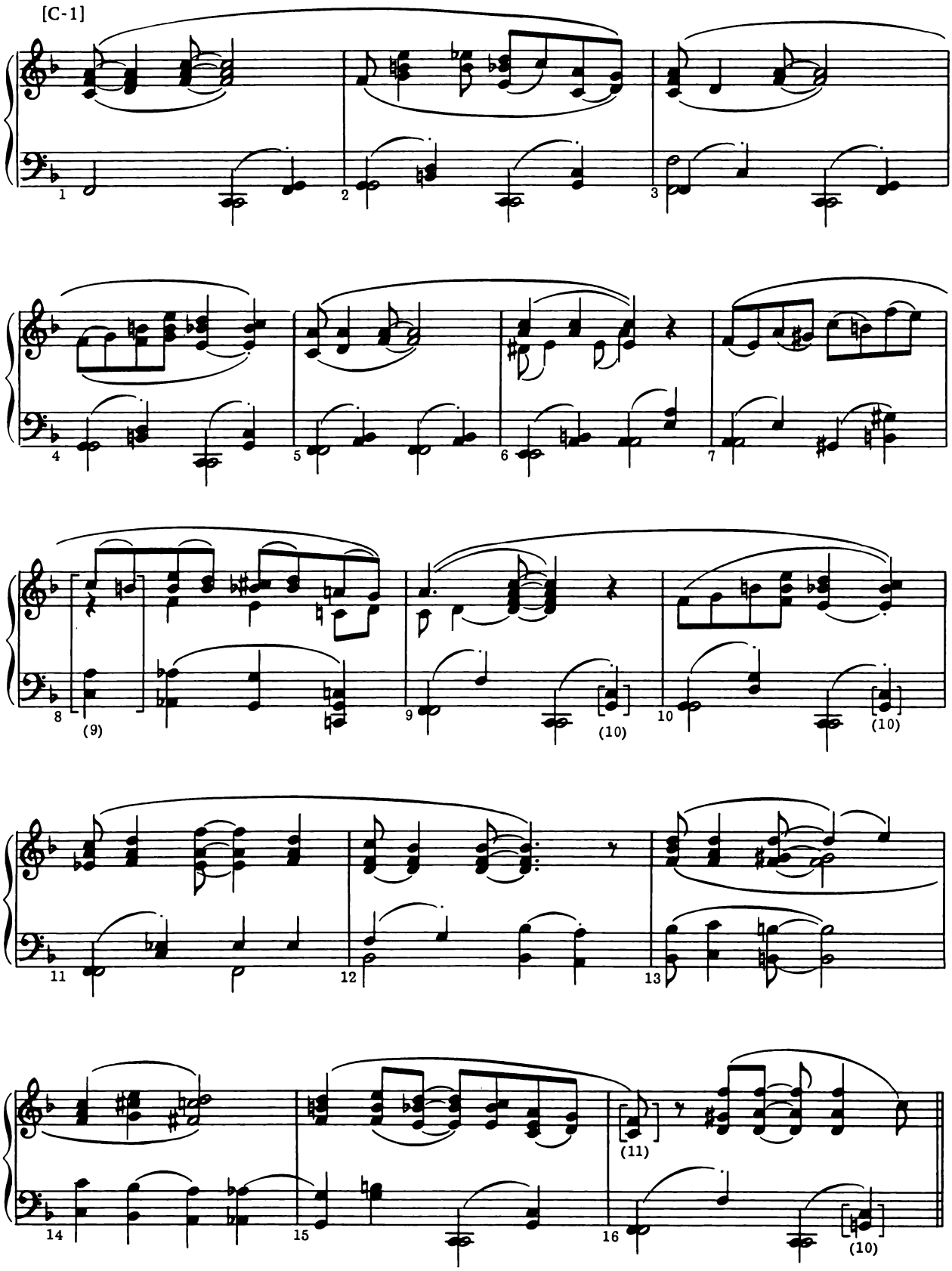
(4)
16


[B-1]
L. H.
1
2
3
4
5
6
7
L. H.
8
9
10
(5)
(6)
11
12
13
14
15
16


[B-2]
L. H.
(7)
(8)
[Transition]


[C-1]
1
2
3
4
5
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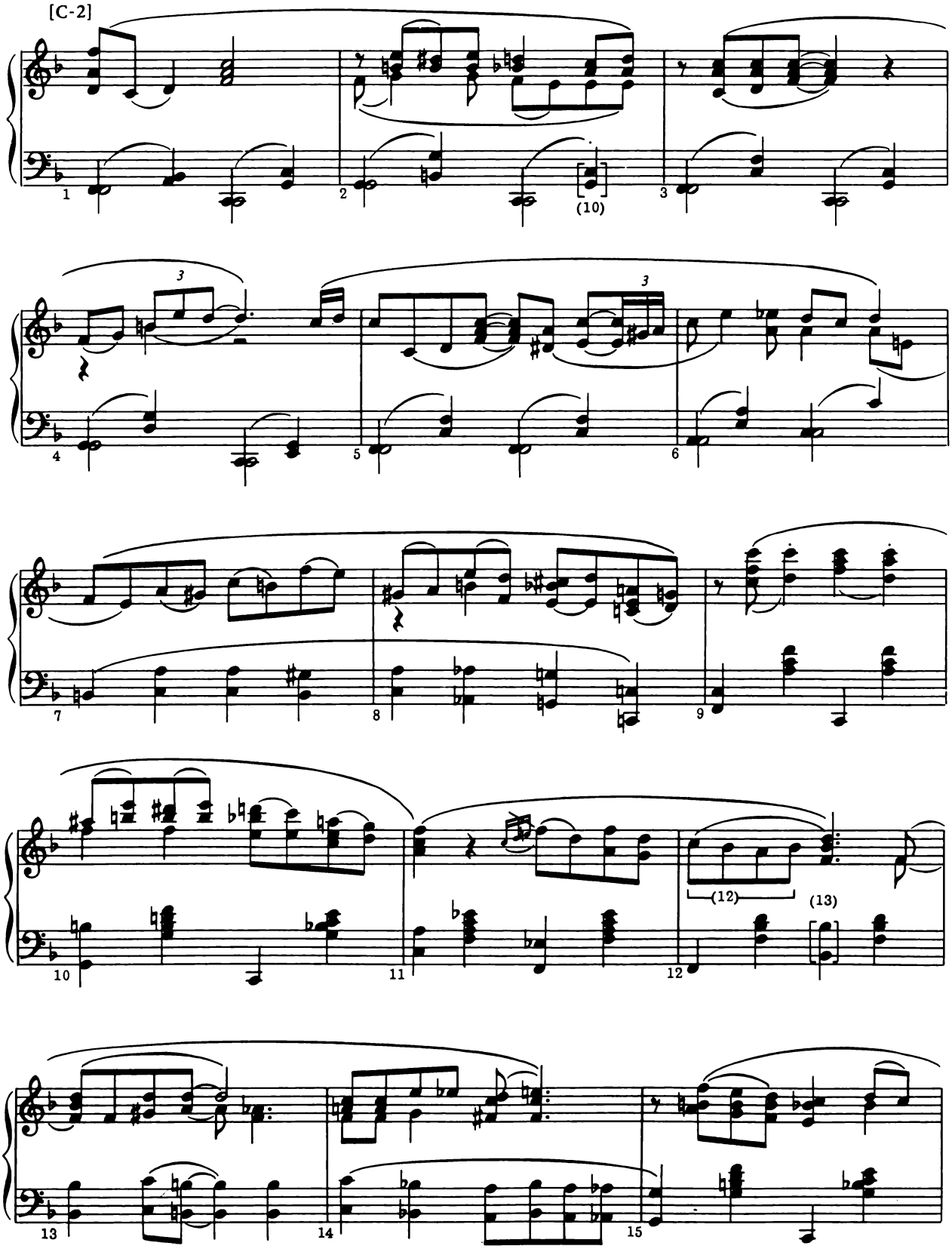
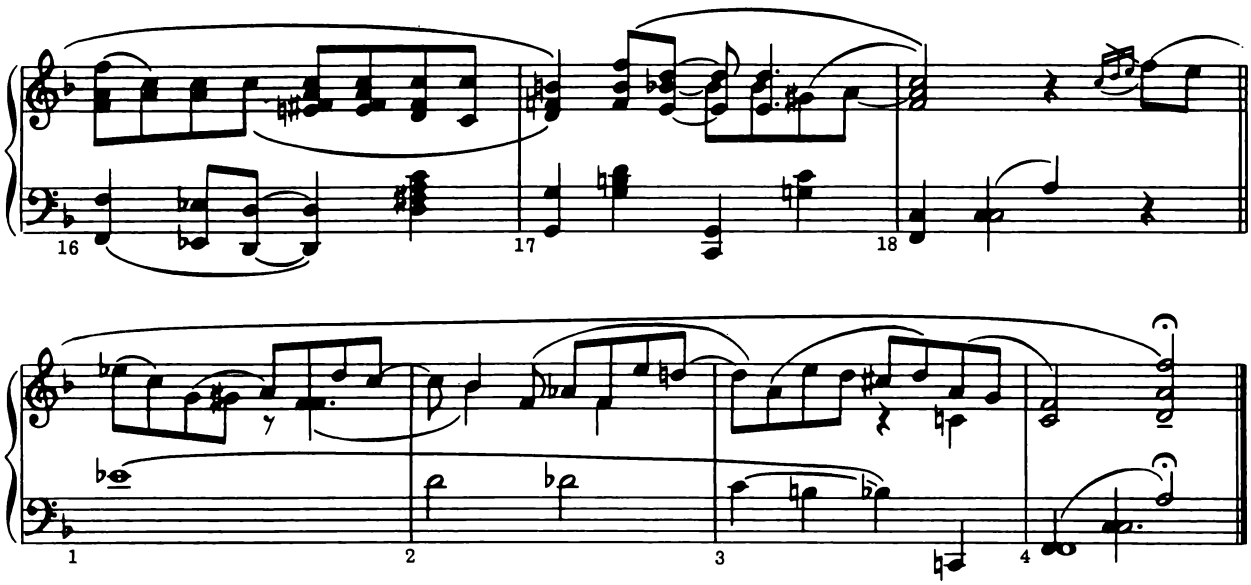
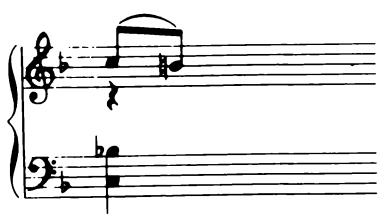
7
8
(9)
9
(10)
10
(10)
11
12
13
(11)
14
15
16
(10)


[C-2]
(10)
(12)
(13)






1. A B♭ below middle C also sounds in this chord.
2. Morton also plays a C with the B.
3. A D between the E and C also sounds.
4. The lower note of this interval is actually a D.
5. A G sounds with this A.
6. Morton actually plays an E.
7. Morton actually plays a B.
8. Morton actually plays an F.
9. What Morton actually plays is somewhat confused. The edition provides a solution based partly on Morton's notated version and partly on what he plays in [C-2]. Morton actually plays:



10. This is perplexing. In these places Morton plays what sounds like an E♭ major triad, that is the G written here and the E♭ below it and the B♭ above. This certainly does not fit the harmonic implications at these points but Morton repeats it. What I have written in is what Morton does in other places in which he uses this left-hand technique and this harmony.
11. A fairly audible C above middle C also sounds here, which Morton could easily have played but probably did not, it being the result instead of the acoustical situation generated by the F and C below.
12. The rhythm here is actually more like that of dotted eighth and sixteenth notes.
13. This octave is lightly rolled, upward.

# BERT WILLIAMS

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RECORDING:

*May 21-July, 1938: piano solo, recorded (1678) in the Library of Congress by Alan Lomax; ♩ = c. 163 increasing to c. 169.



[1]Rudi Blesh and Harriet Janis, *They All Played Ragtime* (New York: Alfred A. Knopf, 1950).

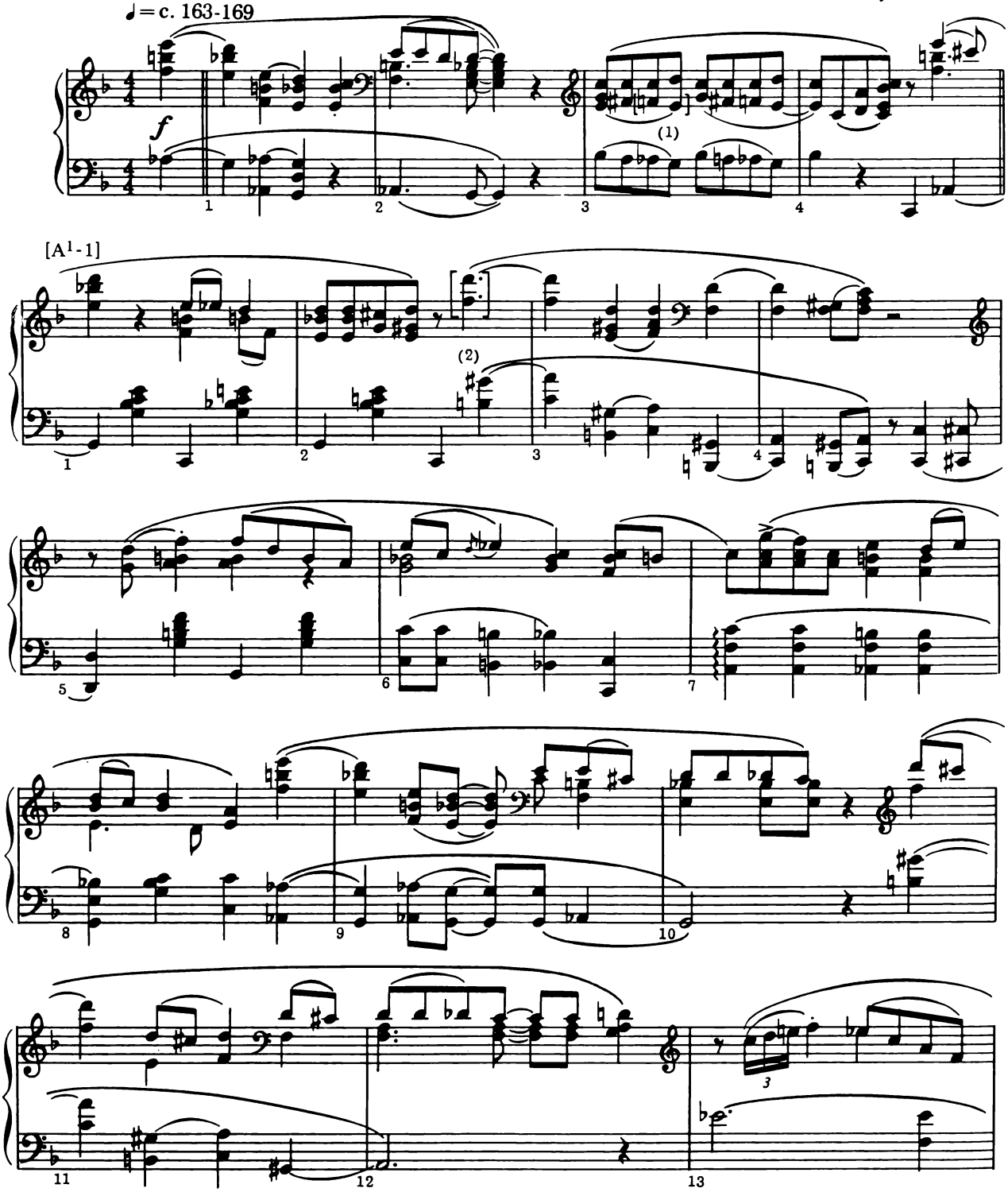
# Bert Williams



[Introduction]

"Jelly Roll" Morton

♩ = c. 163-169



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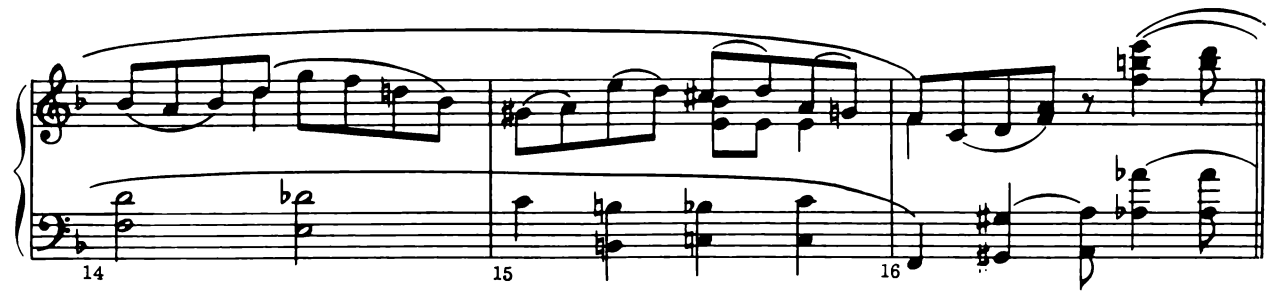
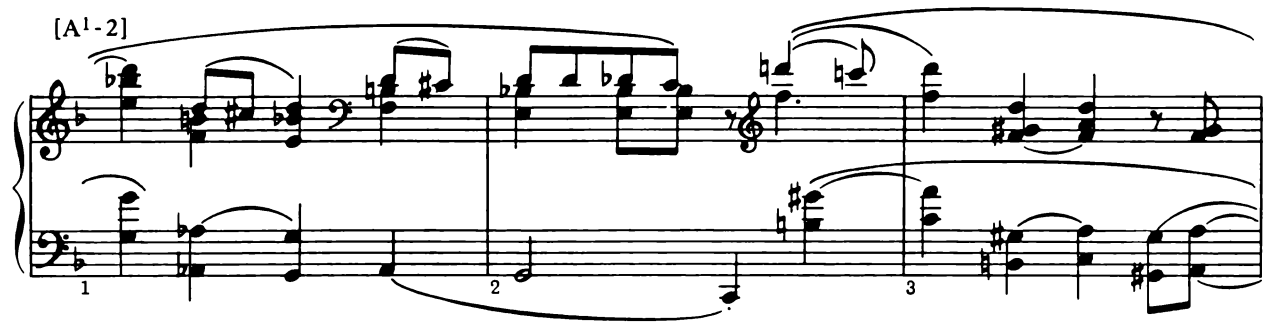
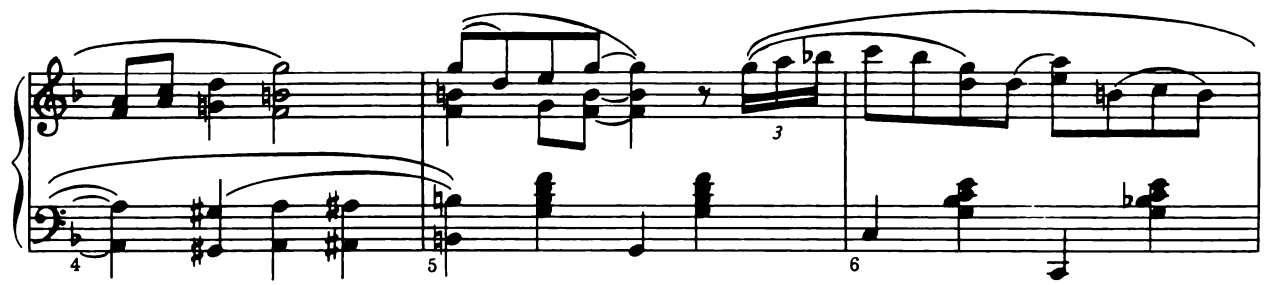
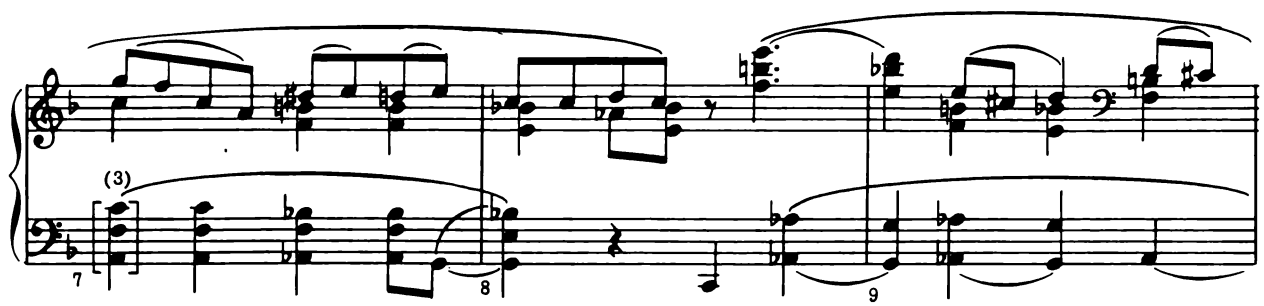

14
15
16


[A1-2]
1
2
3


3
4
5
6


(3)
7
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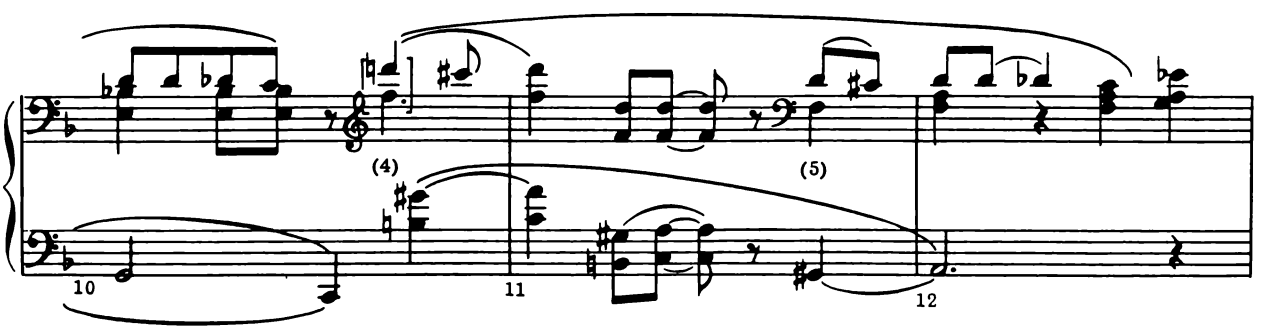
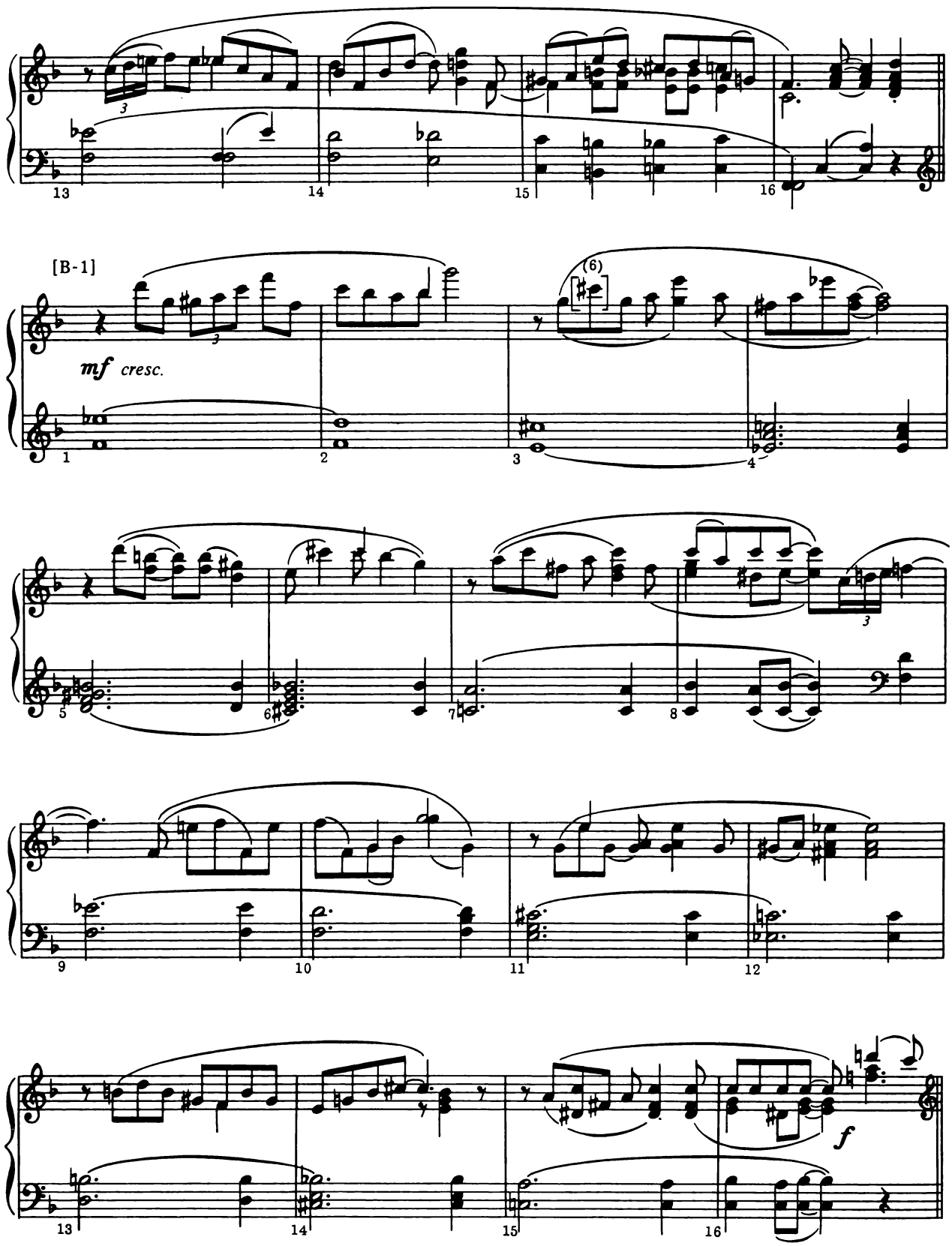
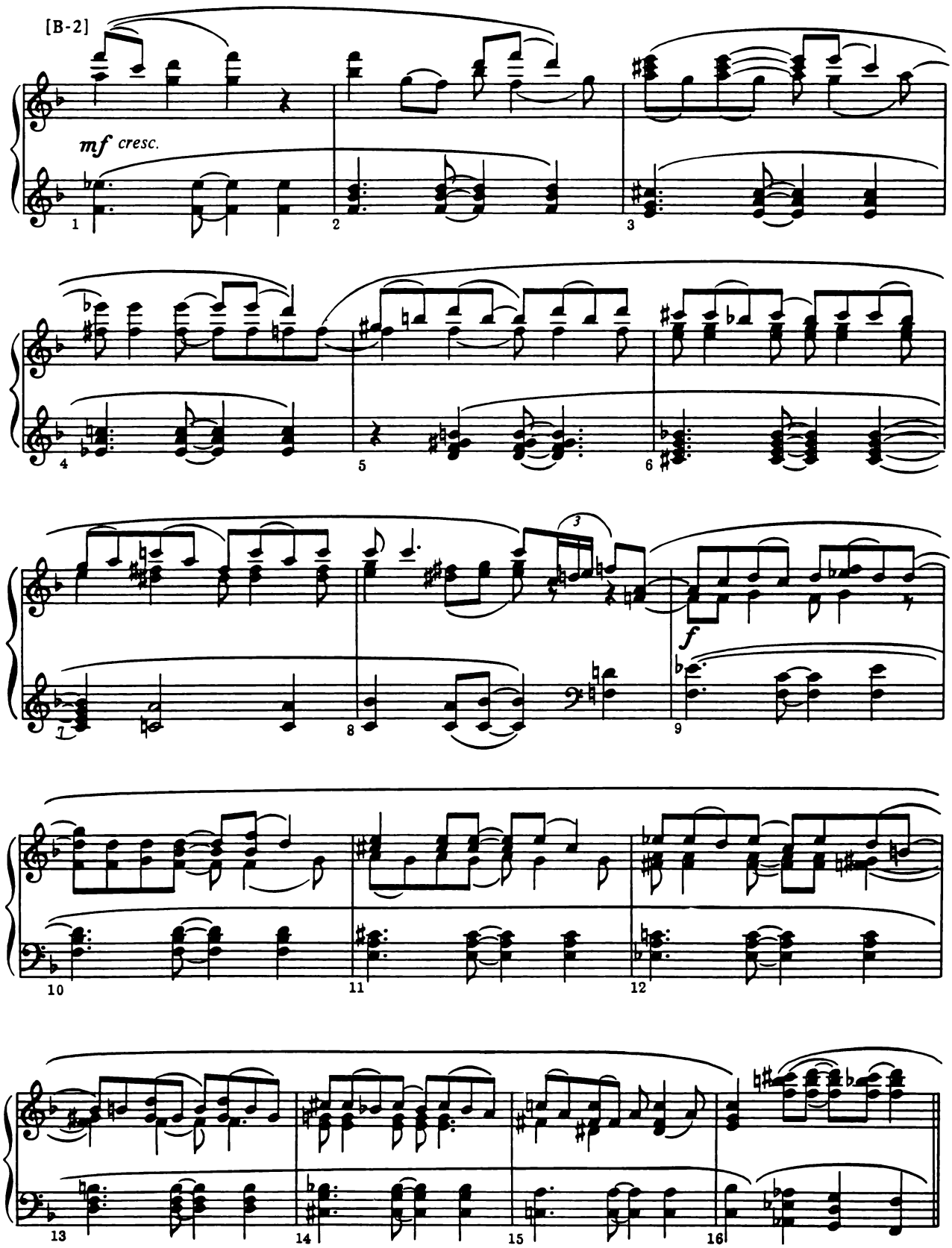
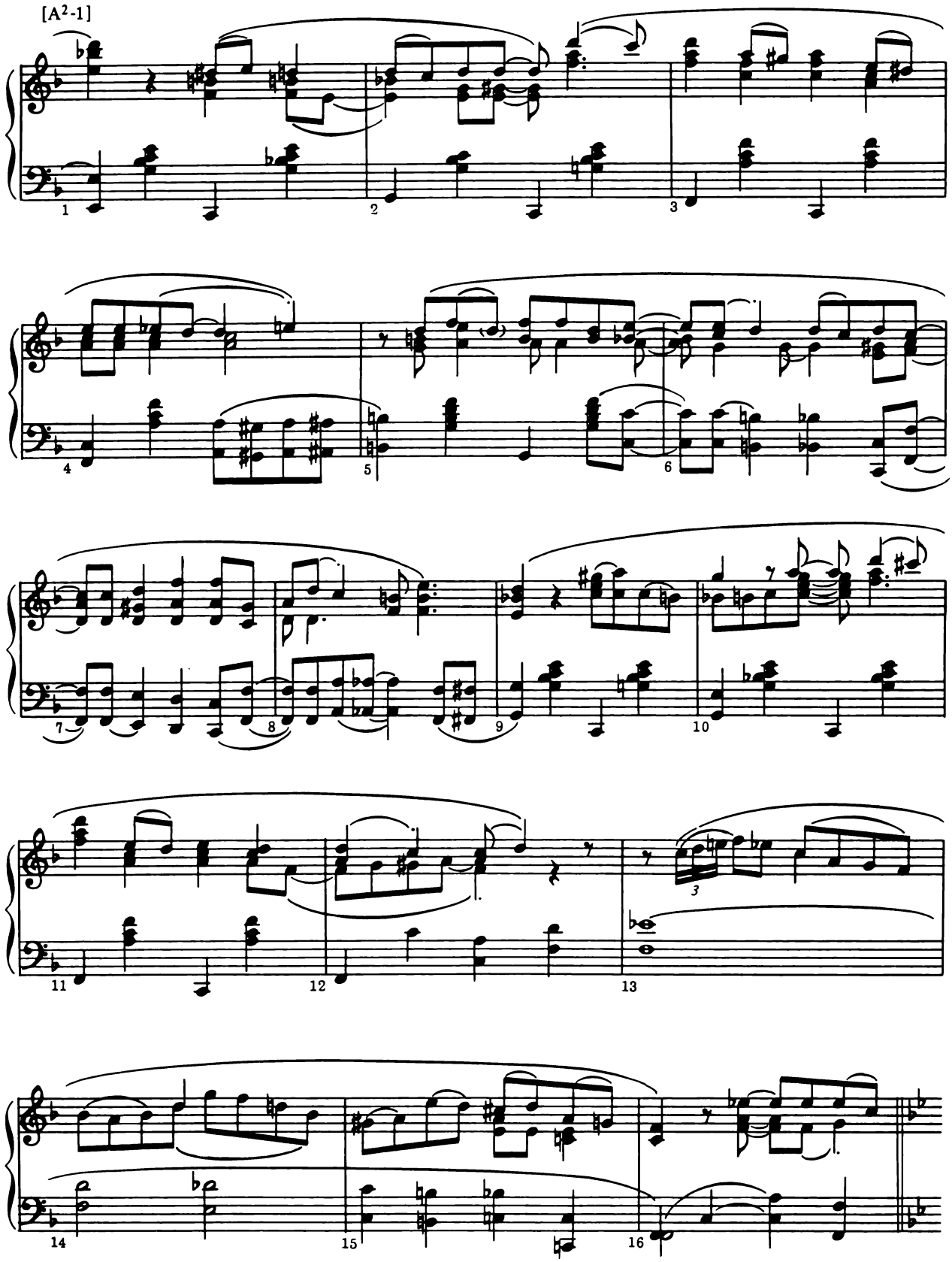
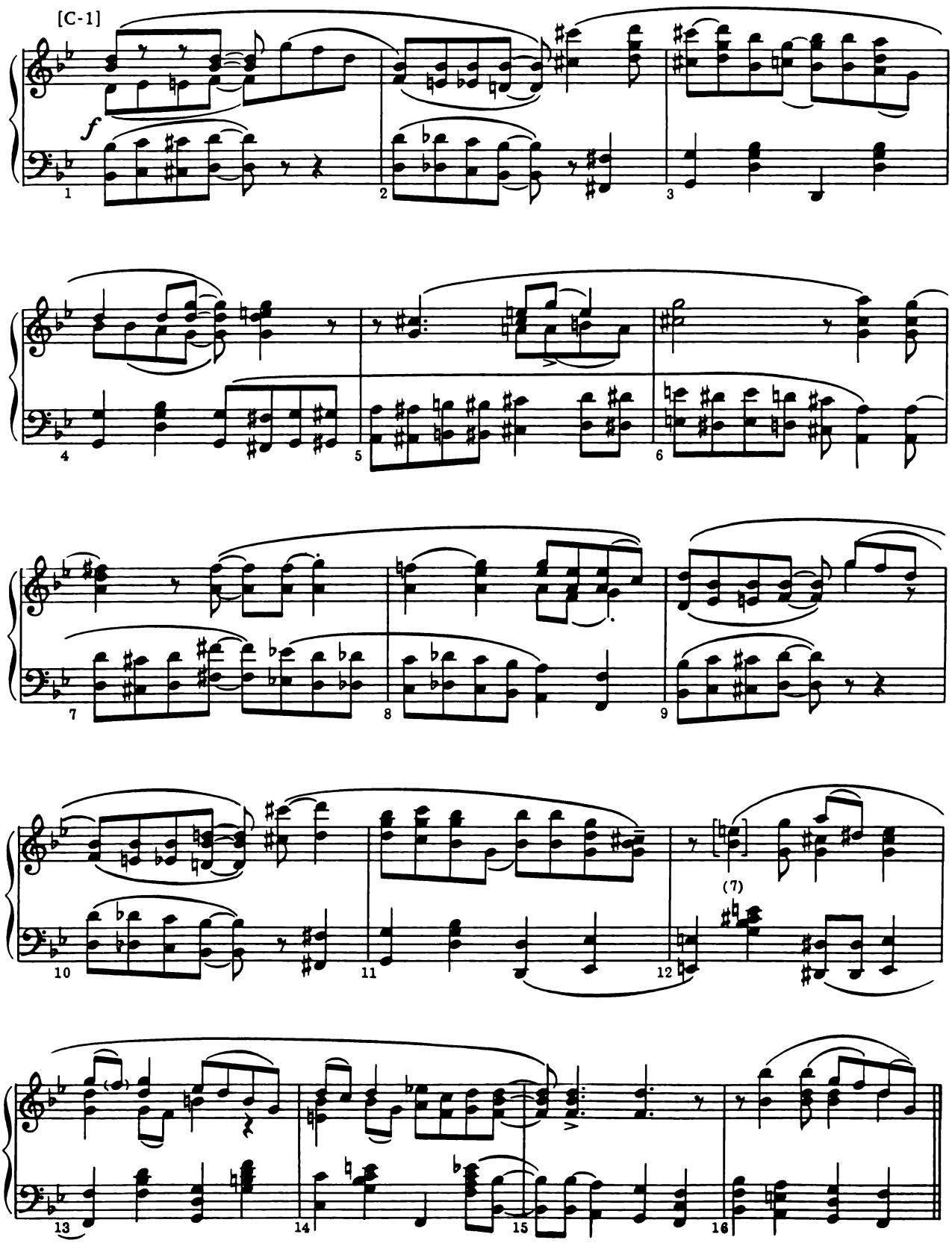
9

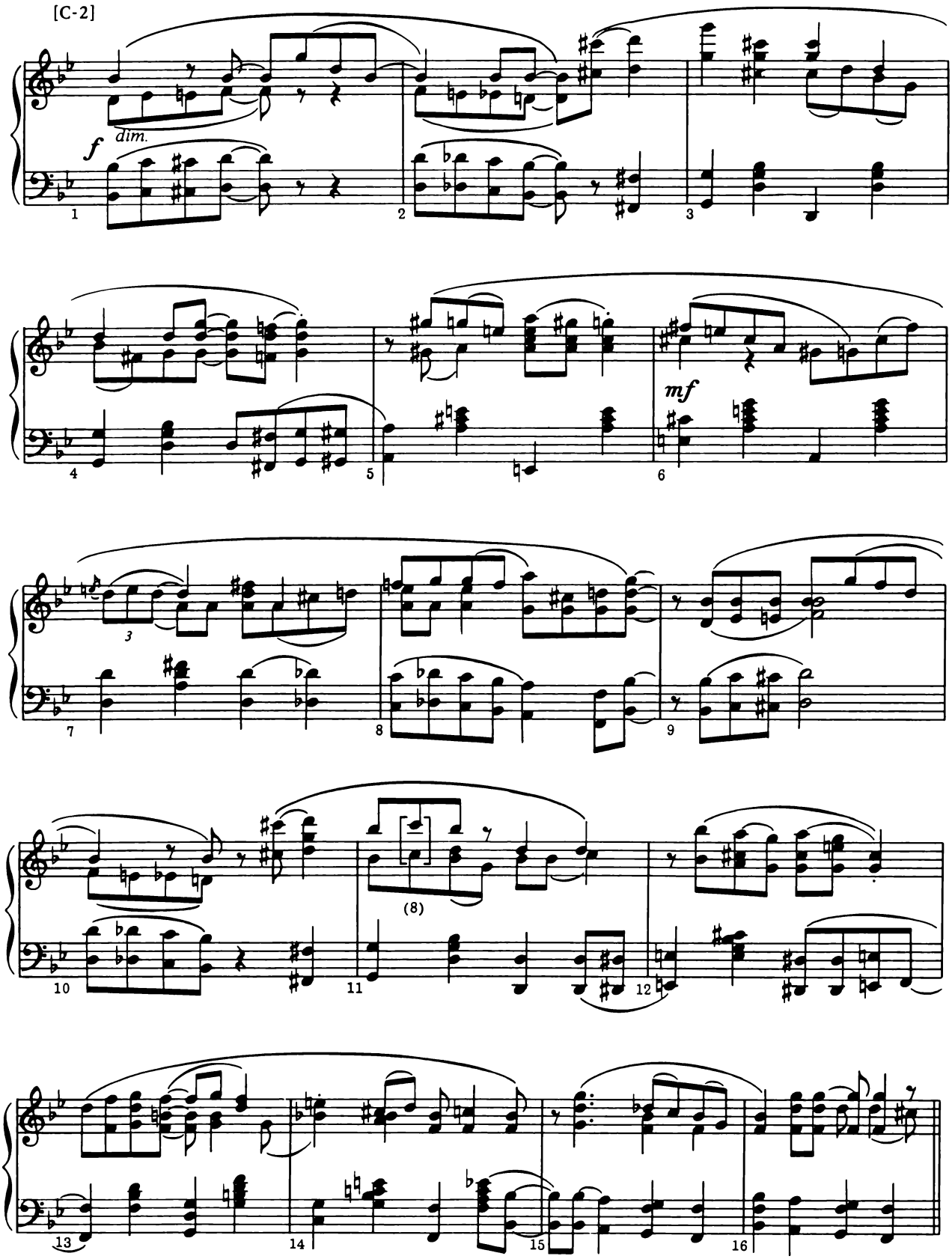

(4)
(5)
10
11
12

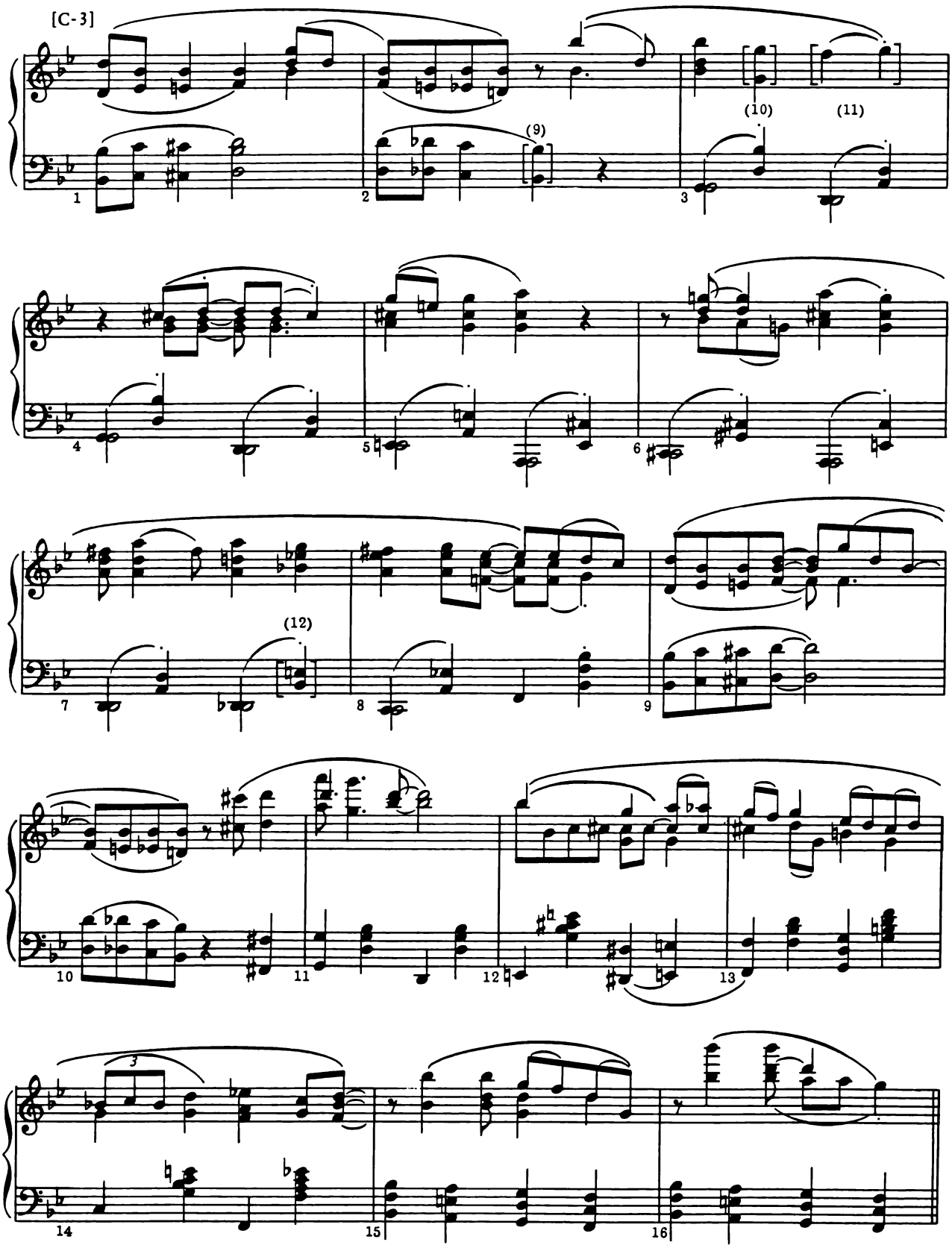

[B-1]
mf cresc.
f

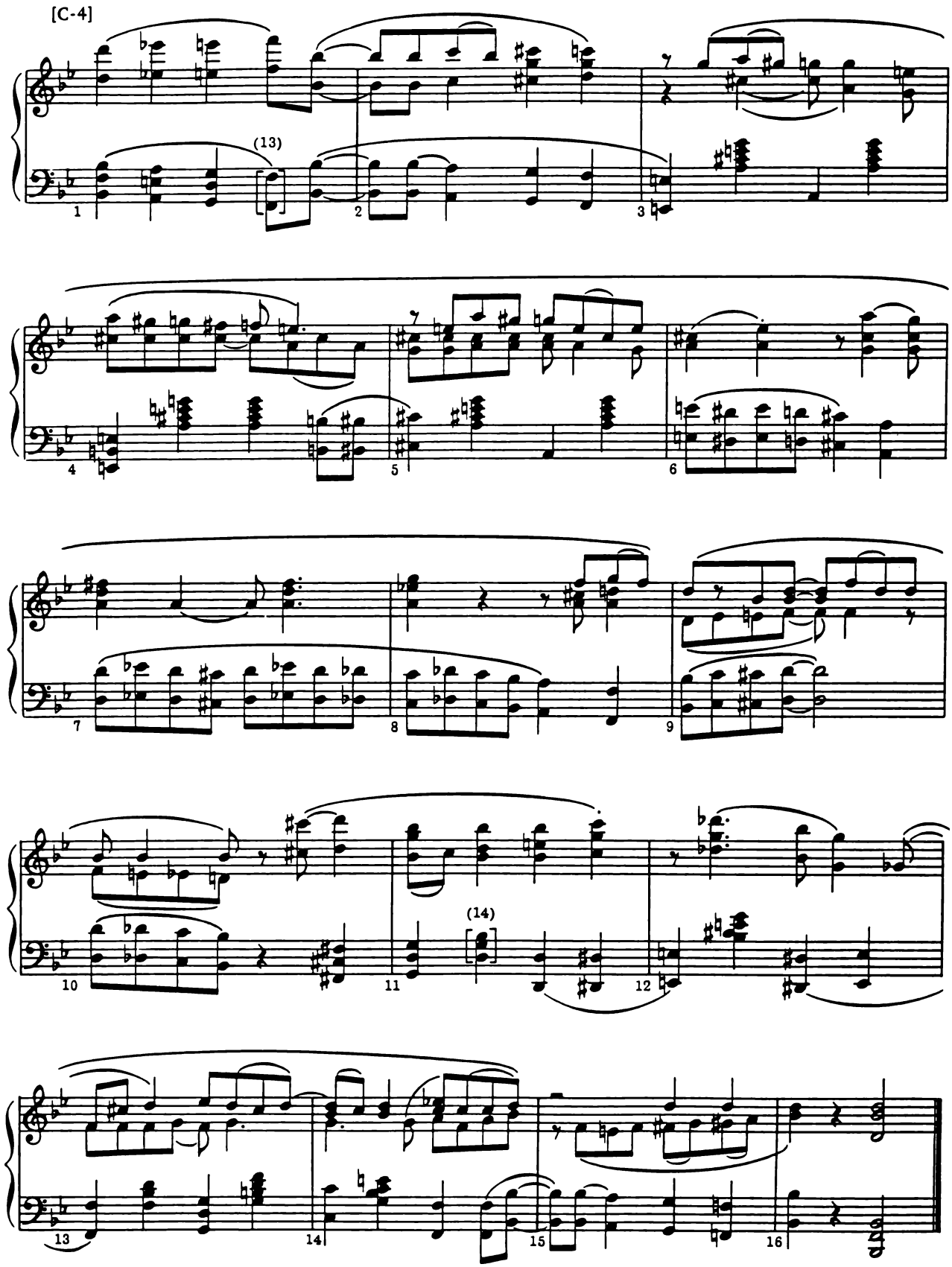

[B-2]
mf cresc.
f


[A2-1]

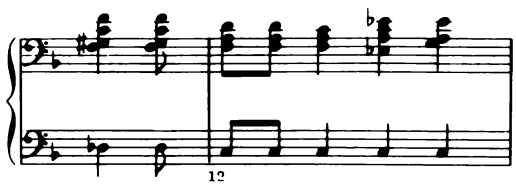

[C-1]
f
(7)


[C-2]
f
dim.
mf
(8)


[C-3]
(9)
(10)
(11)
(12)


[C-4]
(13)
(14)

1. Morton actually plays a G followed by an F rather than F followed by E.
2. An E below the F also sounds.
3. A B♮ below the C also sounds.
4. An E below the F and a C below the D also sound.
5. Morton makes several mistakes here, actually playing:





6. A D sounds with the C♯.
7. The higher note is actually a D♮ a second below the written E♮.
8. The lower pitch is actually B♮.
9. Morton actually plays a B♮ octave.
10. The higher pitch is actually an F♯.
11. These notes are very faint.
12. This is conjectural. What Morton actually plays here is unclear.
13. The lower pitch is not actually present.
14. This chord also contains an A♮.

# FREAKISH

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September 28, 1929: lead sheet*; Southern Music Publishing Company.

RECORDINGS:

July 8, 1929: piano solo; Victor 27565 (49451-1); ♩ = c. 165 increasing to c. 196, and Victor V-38527 (49451-2); ♩ = c. 182 increasing to c. 202.
*May 21-July, 1938: piano solo, recorded (1678) in the Library of Congress by Alan Lomax; ♩ = c. 157 increasing to c. 161.

366

Freakish

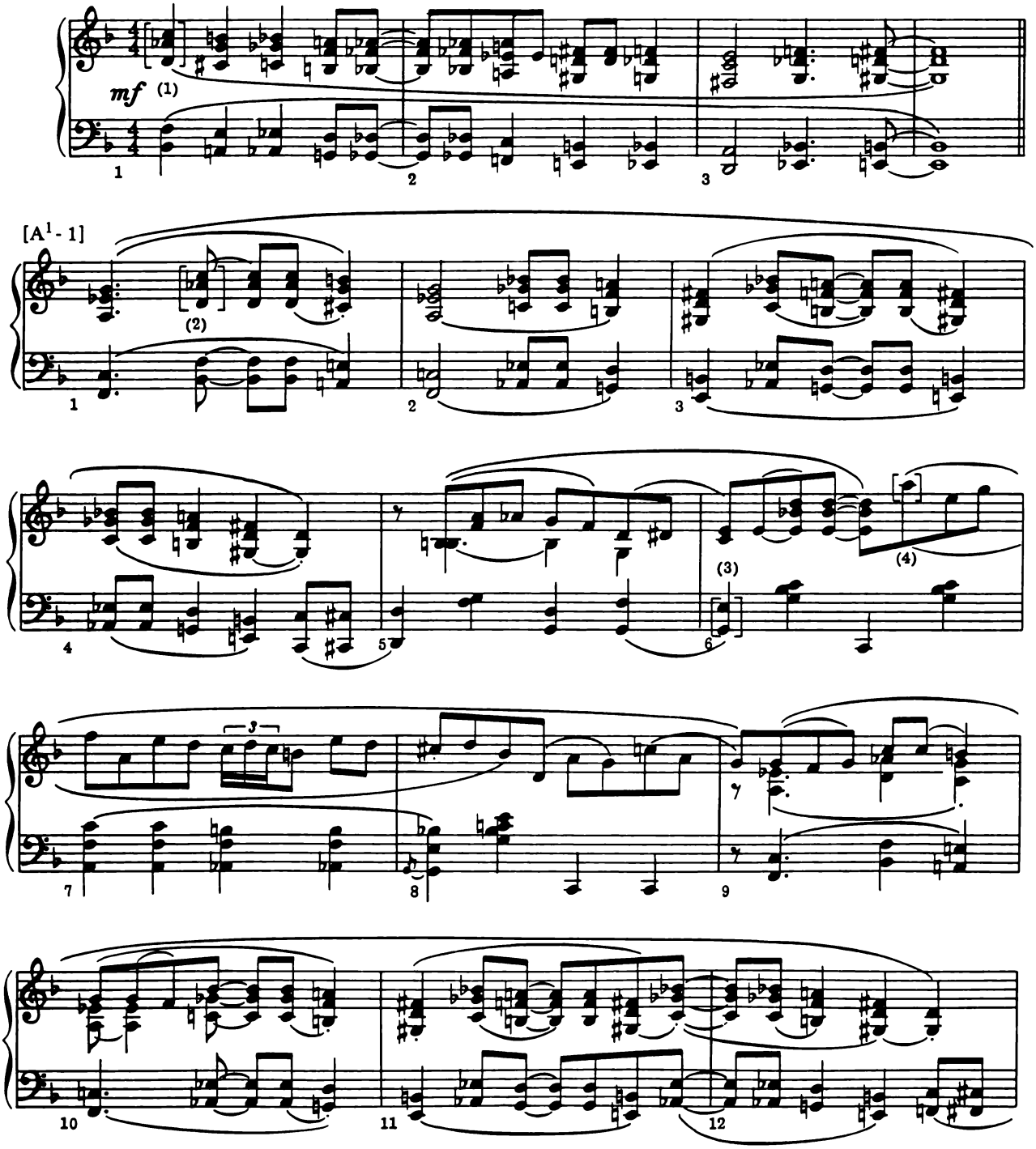
# Freakish

[Introduction]

"Jelly Roll" Morton

♩ = c.157-161





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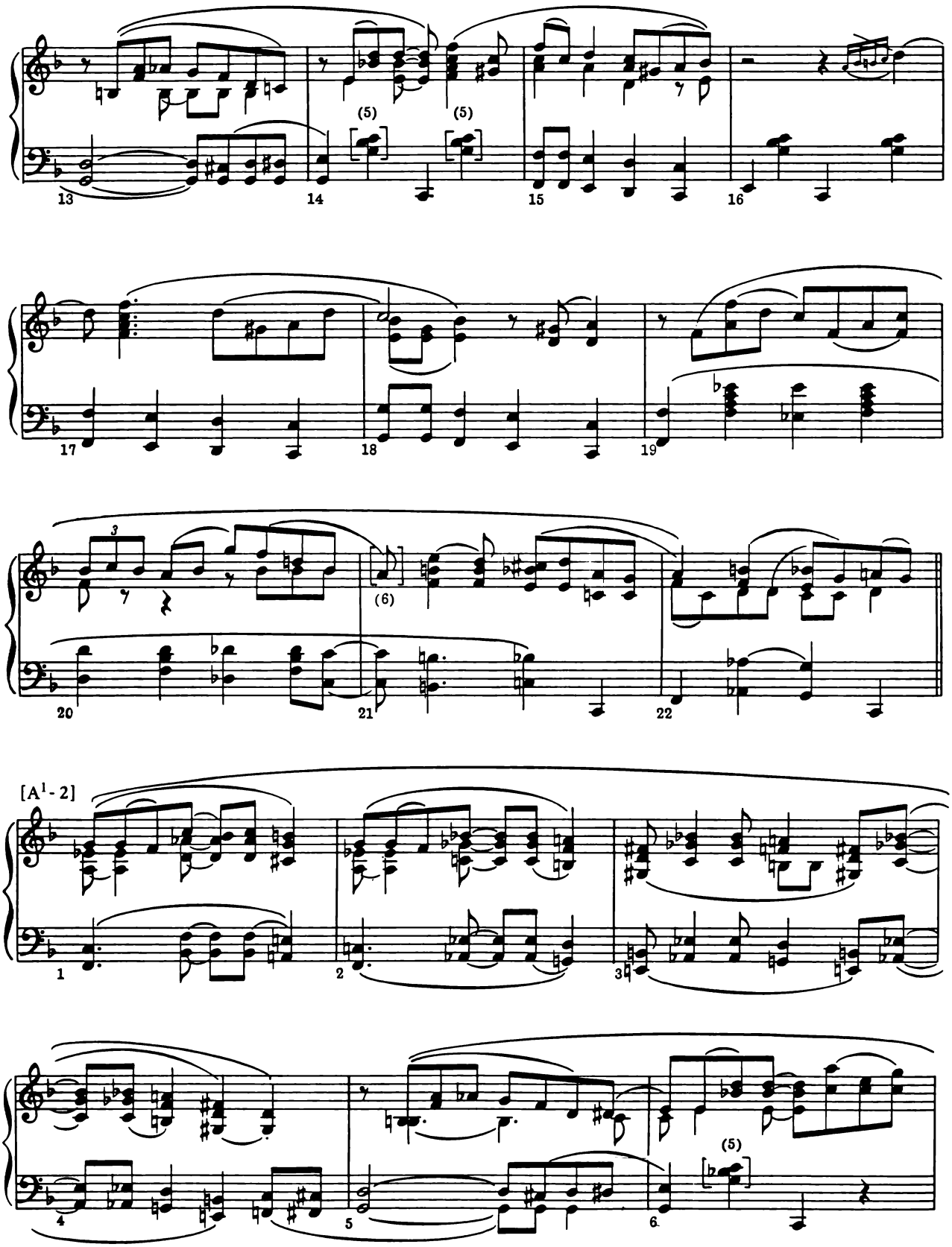
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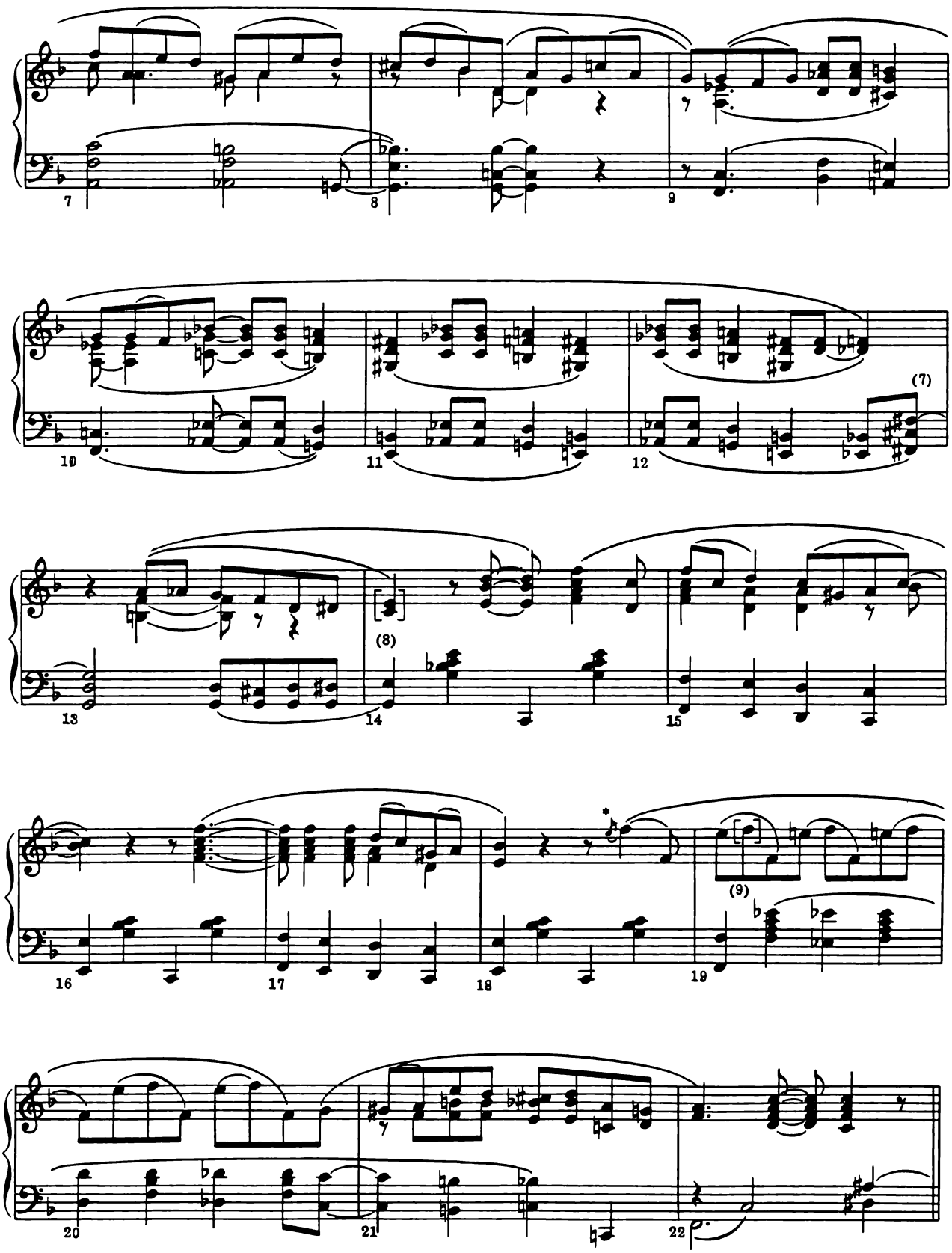
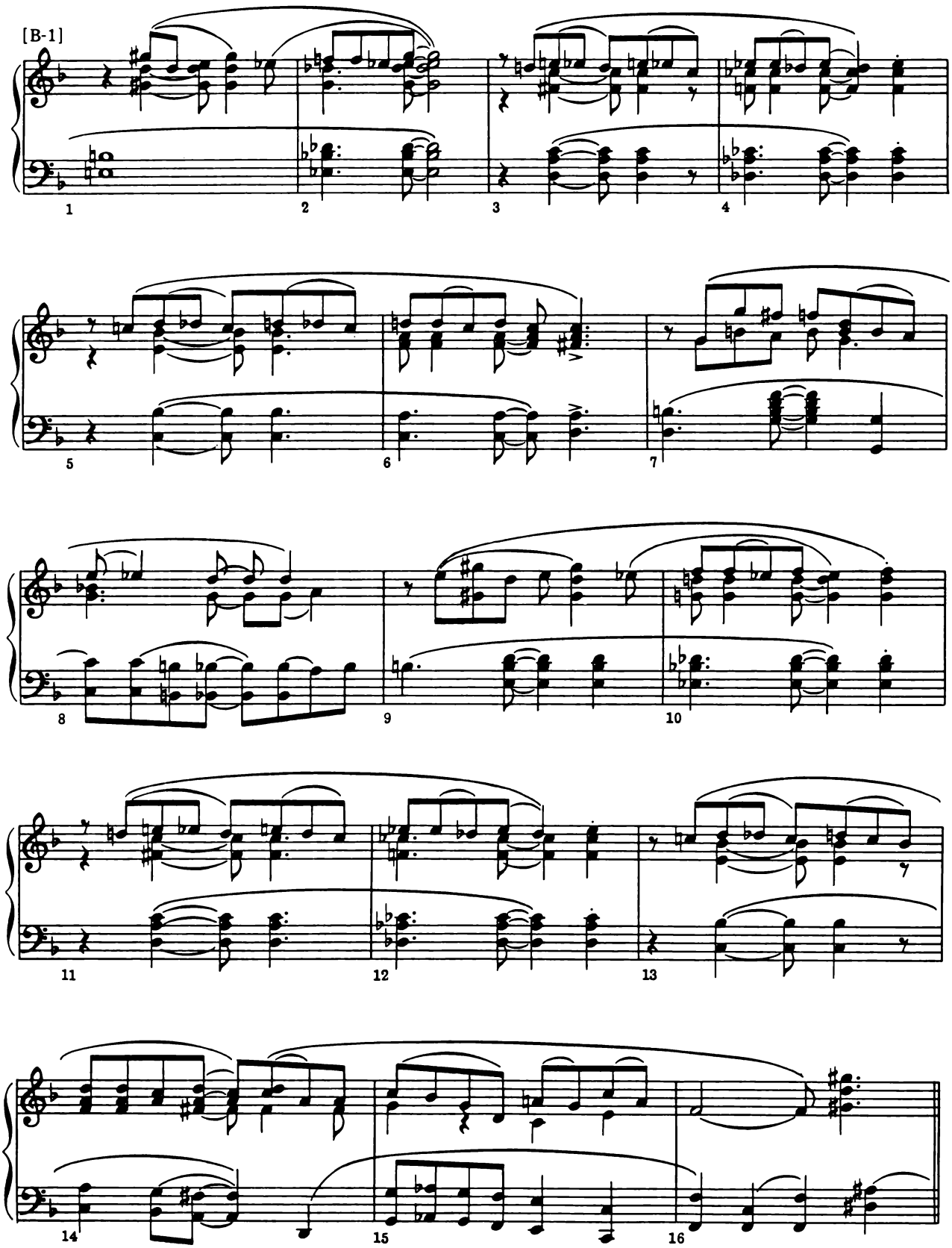





Simultaneous grace note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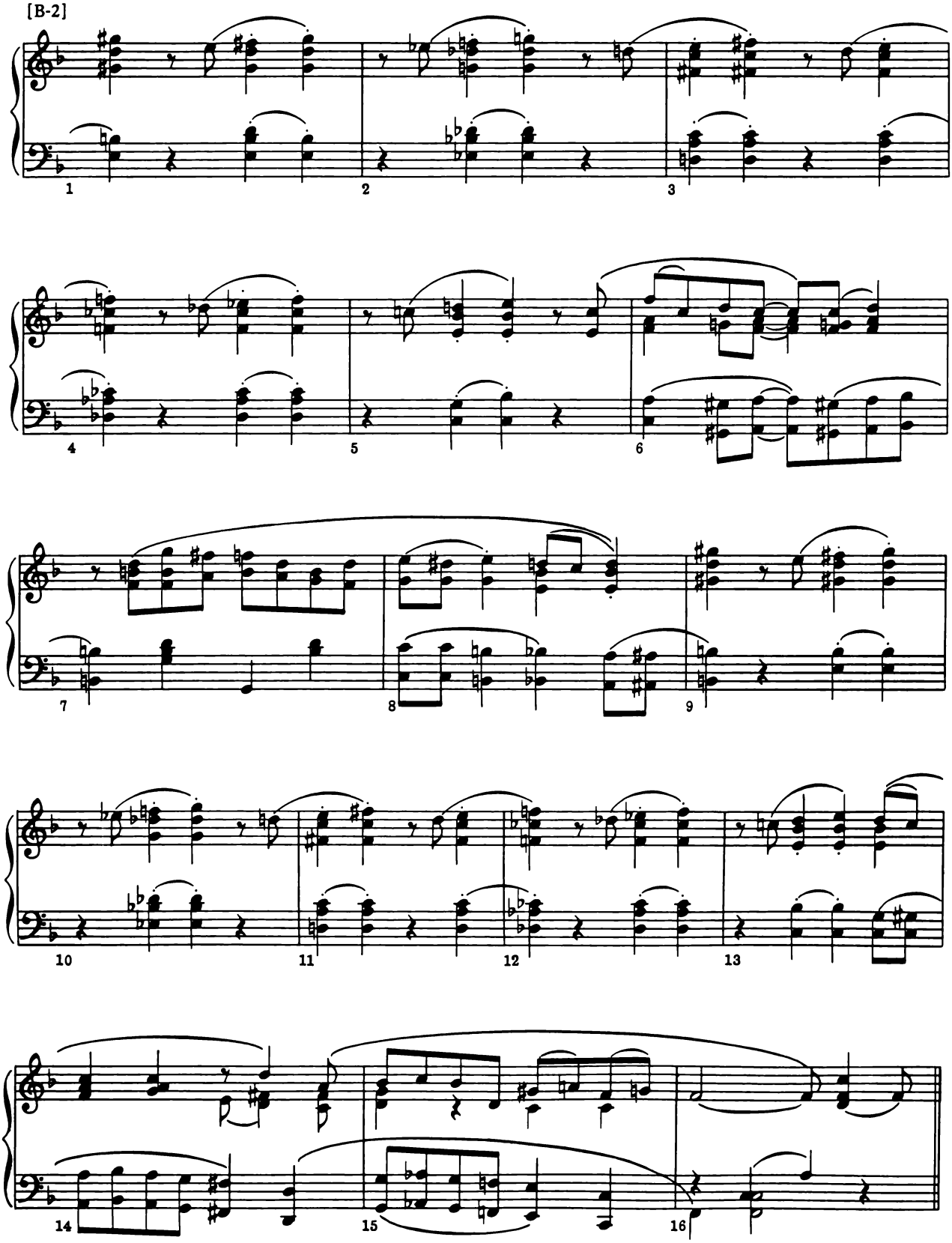

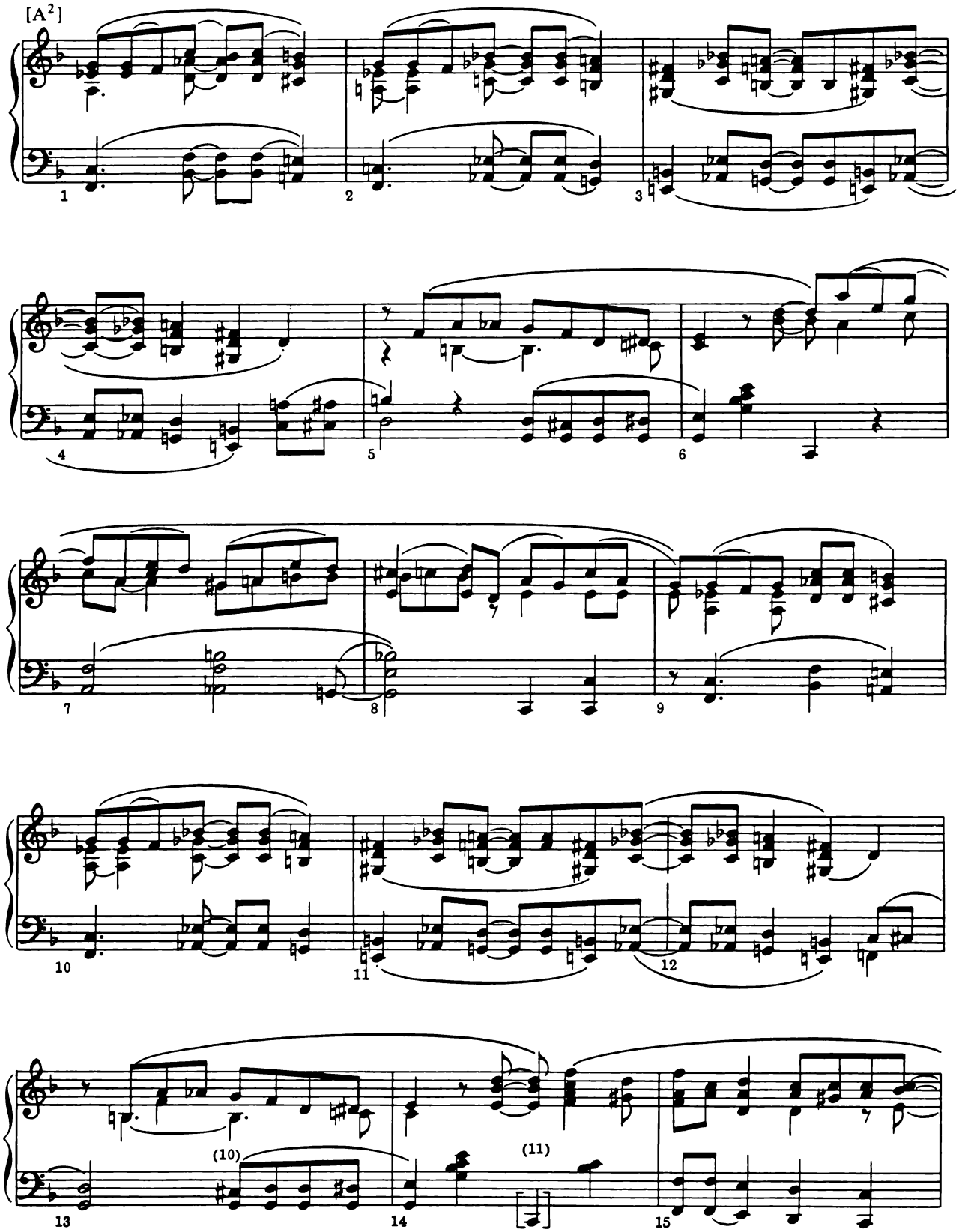
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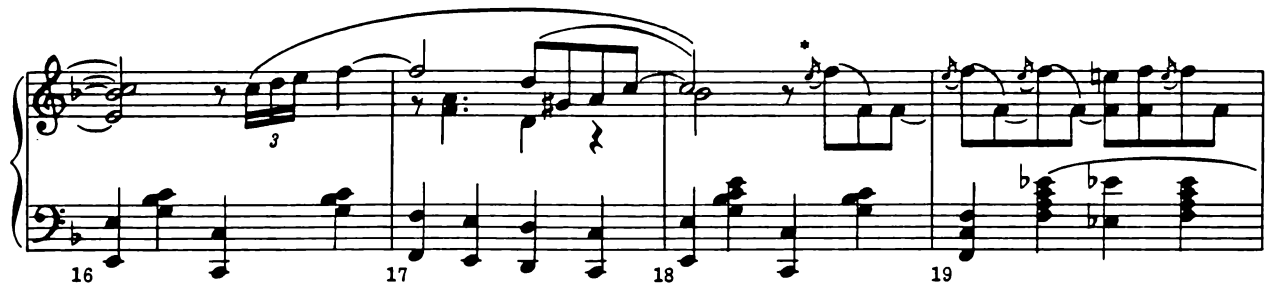
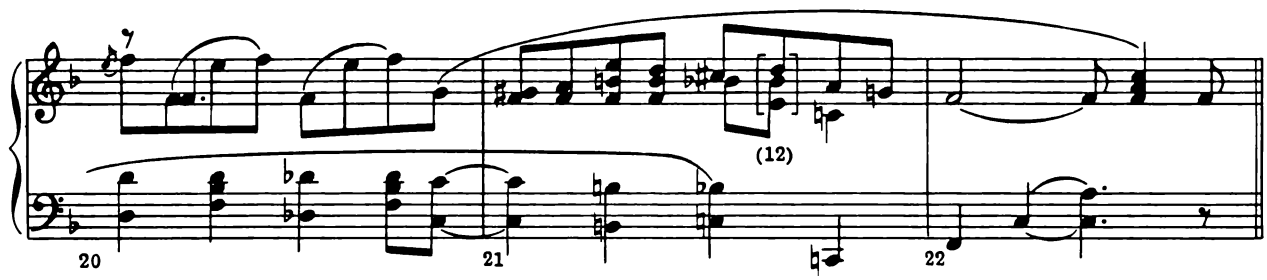
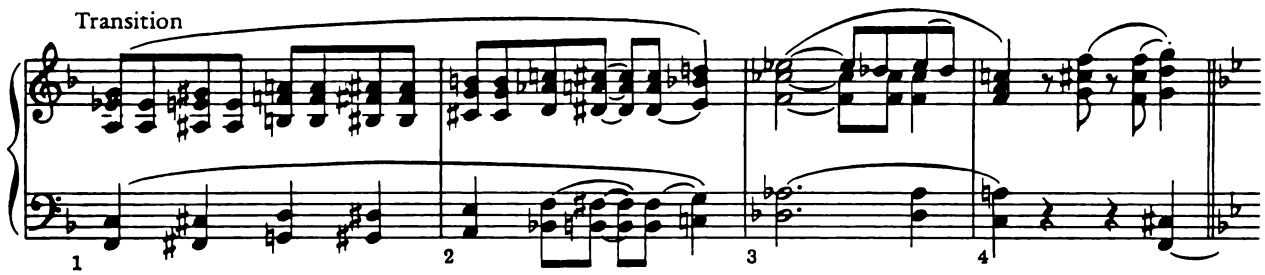
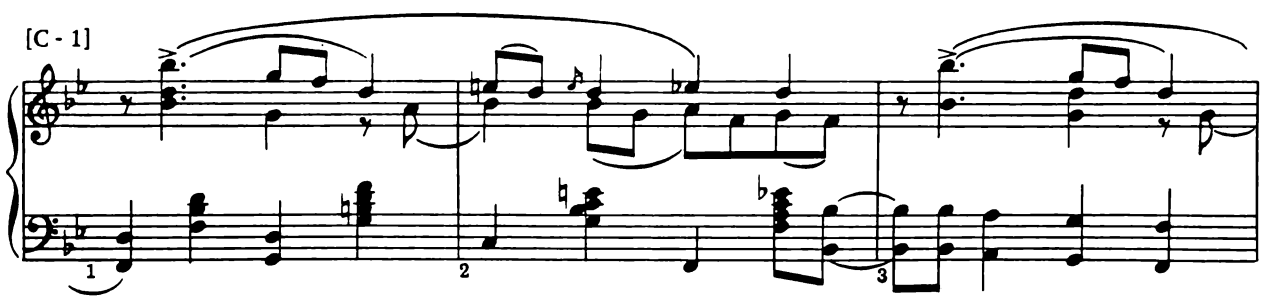
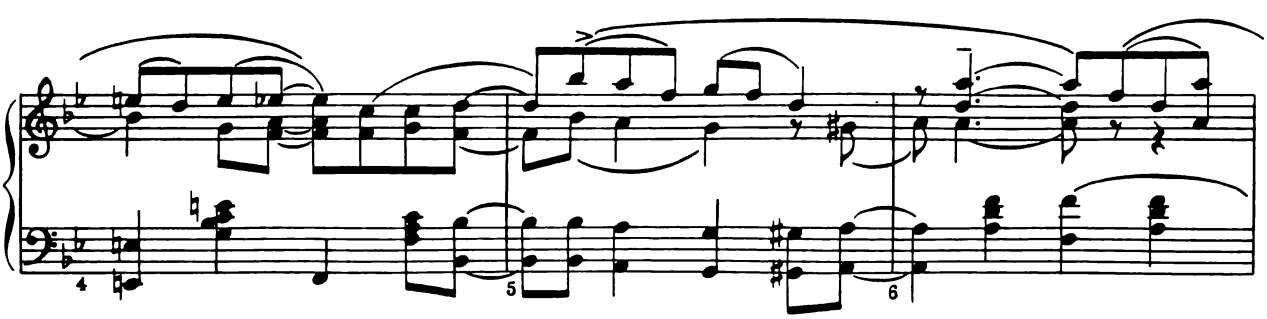


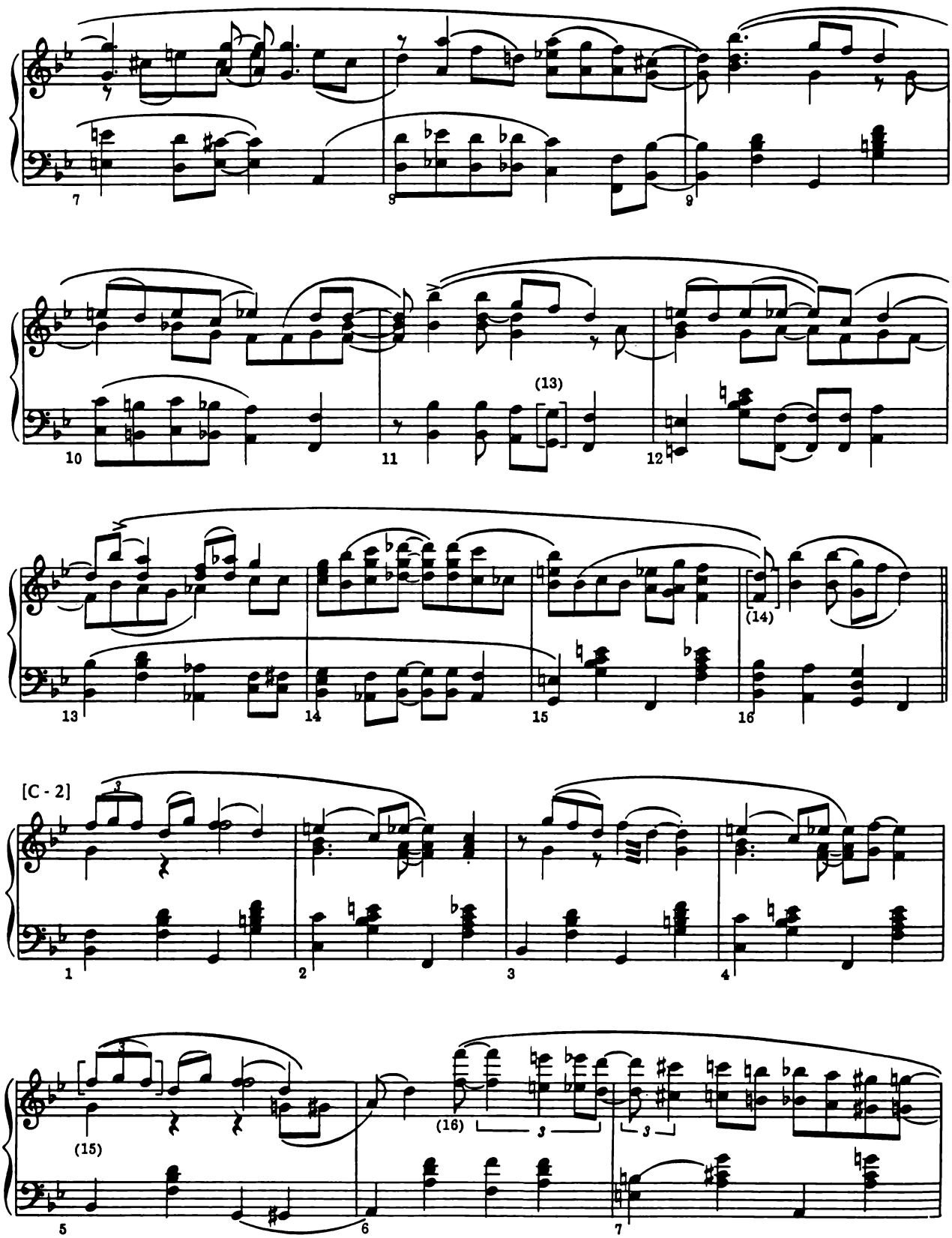






* Simultaneous grace note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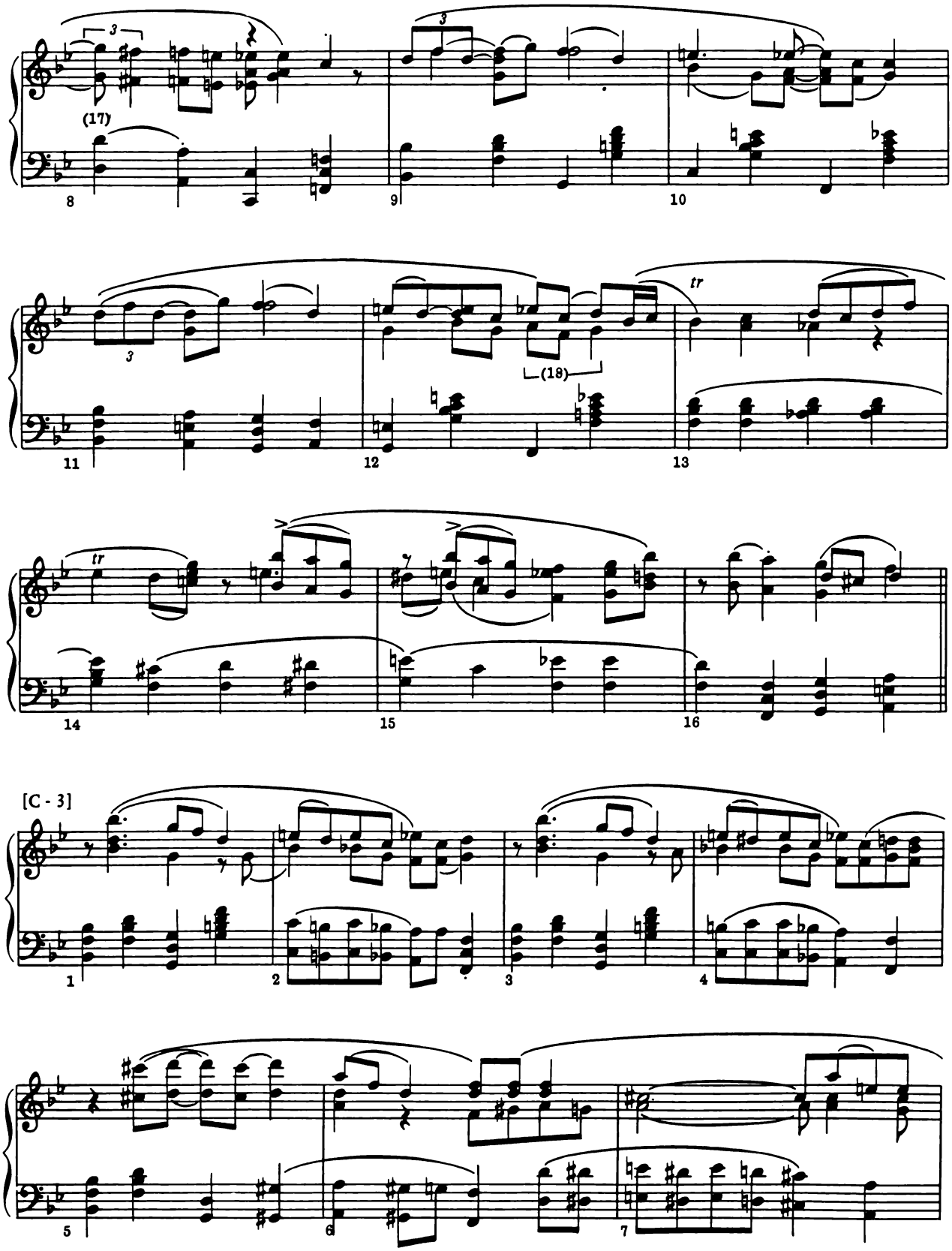
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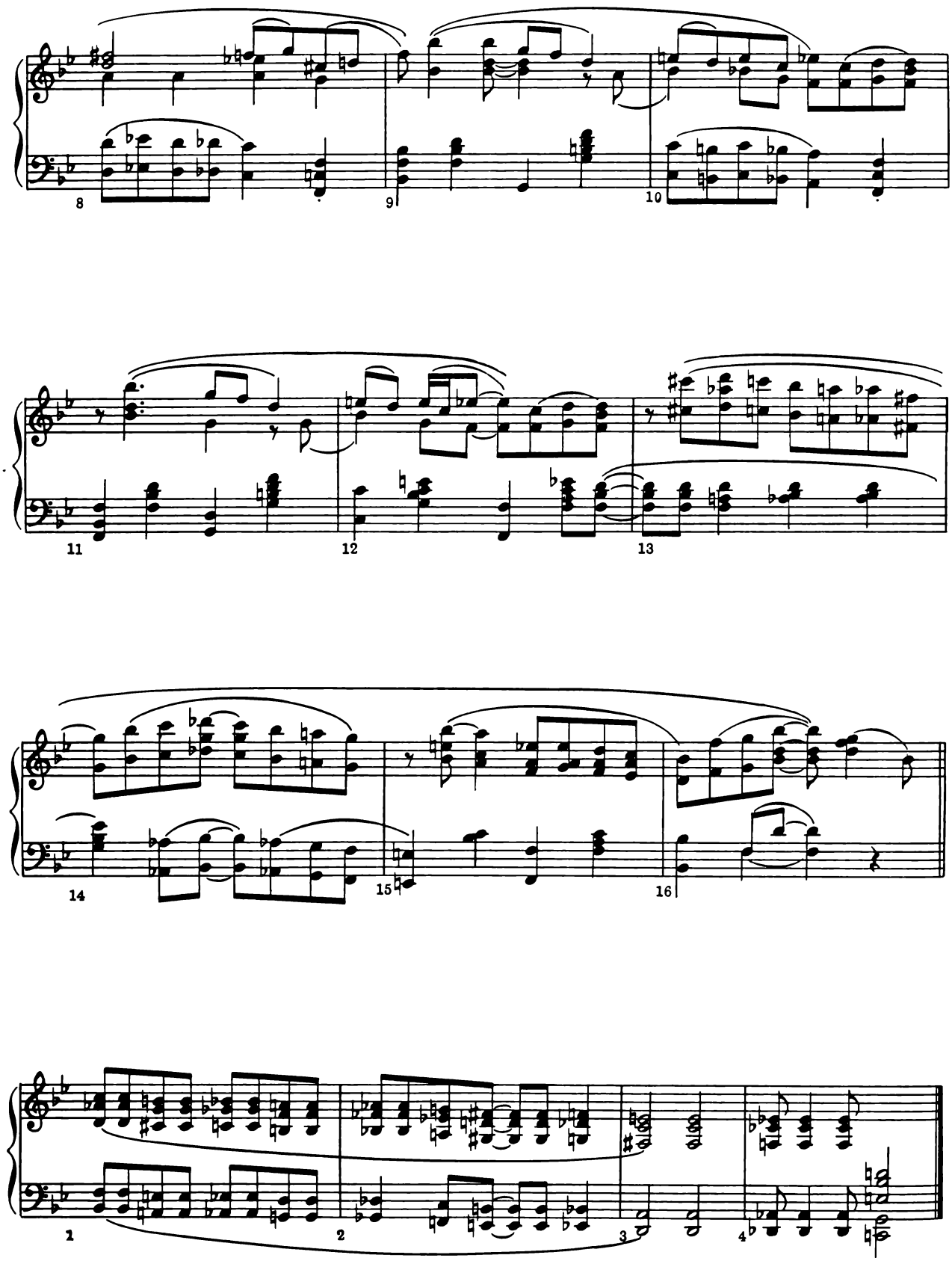


1. The top C does not sound.
2. Morton actually plays a C♯ rather than a C at the top of this chord.
3. The G does not sound on the recording.
4. Morton also plays a B♮ with the A.
5. What Morton plays here is unclear. This is conjectural but may be what he actually played.
6. Morton actually plays a B♮.
7. The upper two notes are actually G♯ moving to A rather than F♯ to G.
8. An F above the E also sounds.
9. E is also struck with the F.
10. Morton falters slightly playing this atypical left-hand figure.
11. Morton actually plays a D.
12. The top D does not sound here but Morton plays it everywhere else where this figure appears.
13. The upper G does not sound.
14. A C between the F and D also sounds.
15. The rhythm of this triplet is distorted.
16. The rhythm of the right hand from here to the middle of measure 8 is an approximation.
17. Because of the extreme shortness of Morton's articulation of his left hand, it is very difficult to hear the left-hand pitches. This is a conjectural solution.
18. The two right-hand lines are not precisely rhythmically together.

# PEP

COPYRIGHT:

December 10, 1931: lead sheet*; Southern Music Publishing Company.

RECORDINGS:

+ July 8, 1929: piano solo; Victor V-38627 (49448-2); ♩ = c. 198 increasing to c. 208,
*May 21-July, 1938: piano solo, recorded (1679) in the Library of Congress by Alan Lomax; ♩ = c. 192 increasing to c. 215.

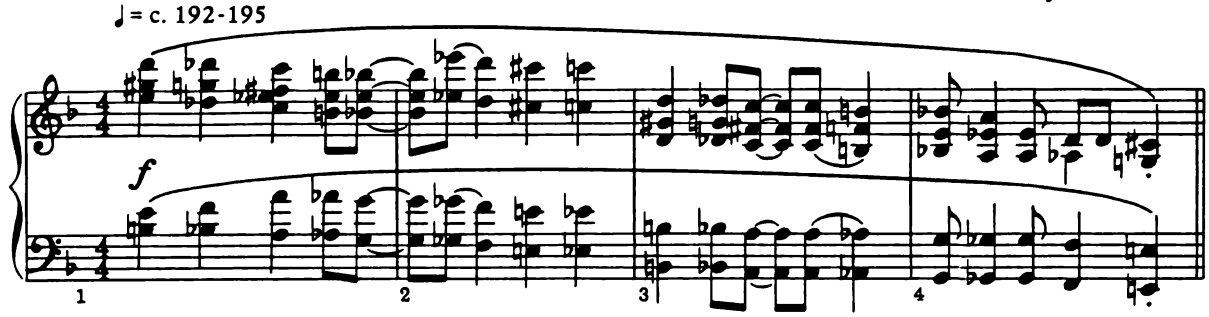
# Pep

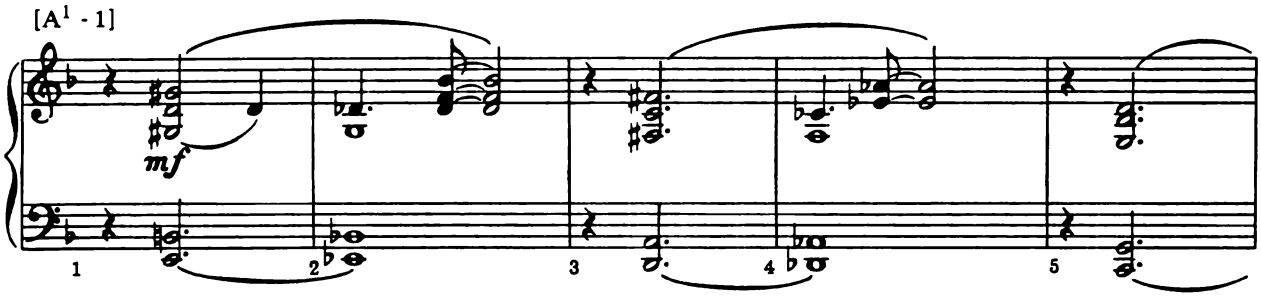
"Jelly Roll" Morton

[Introduction]

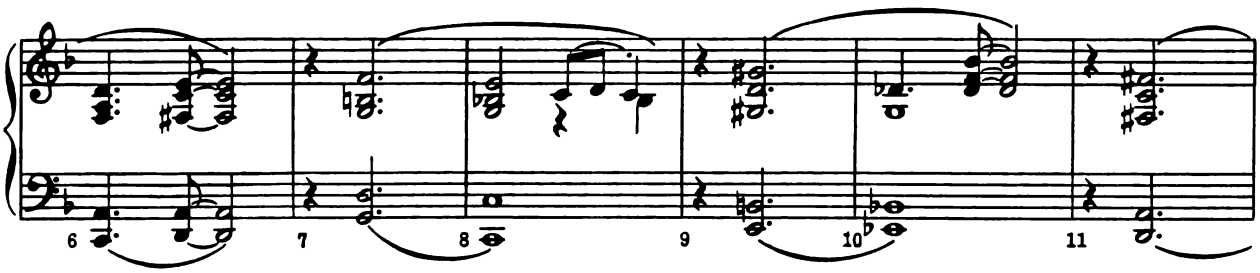
♩ = c. 192-195

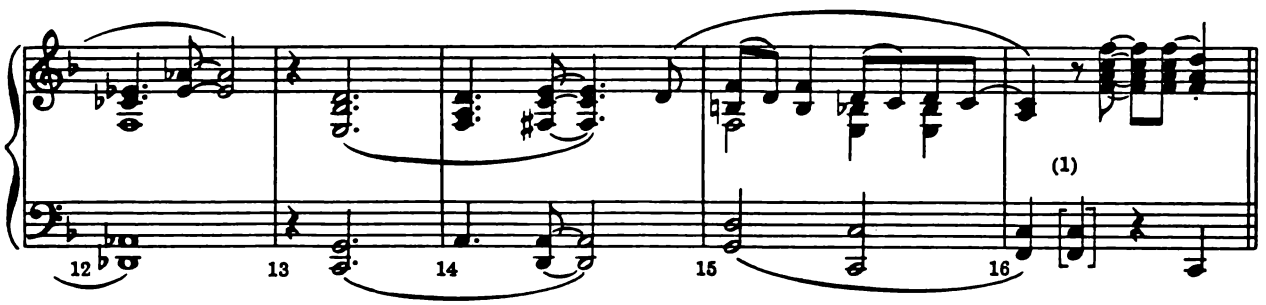
380



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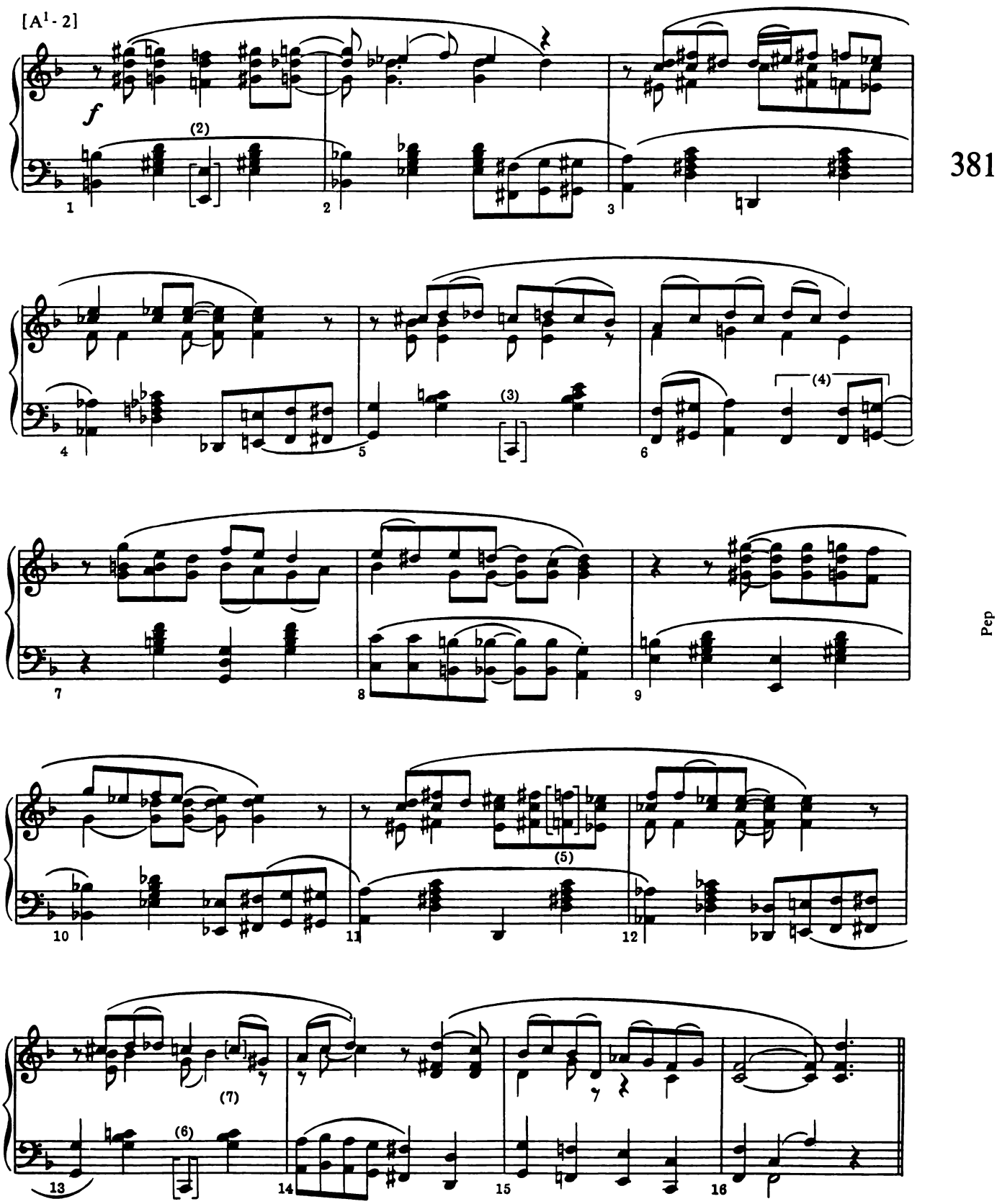
[A1 - 2]
f
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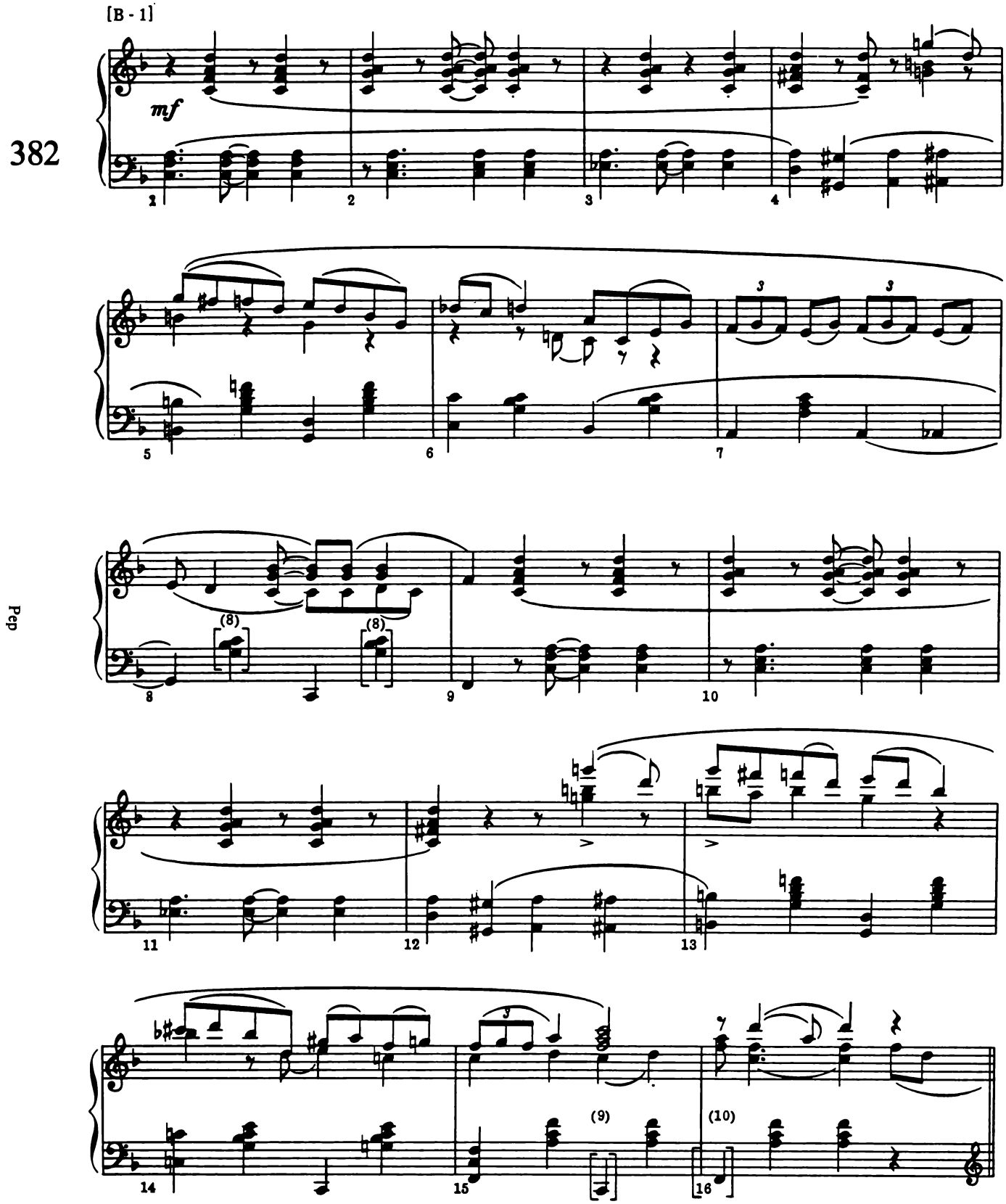
Pep


[B - 1]
mf
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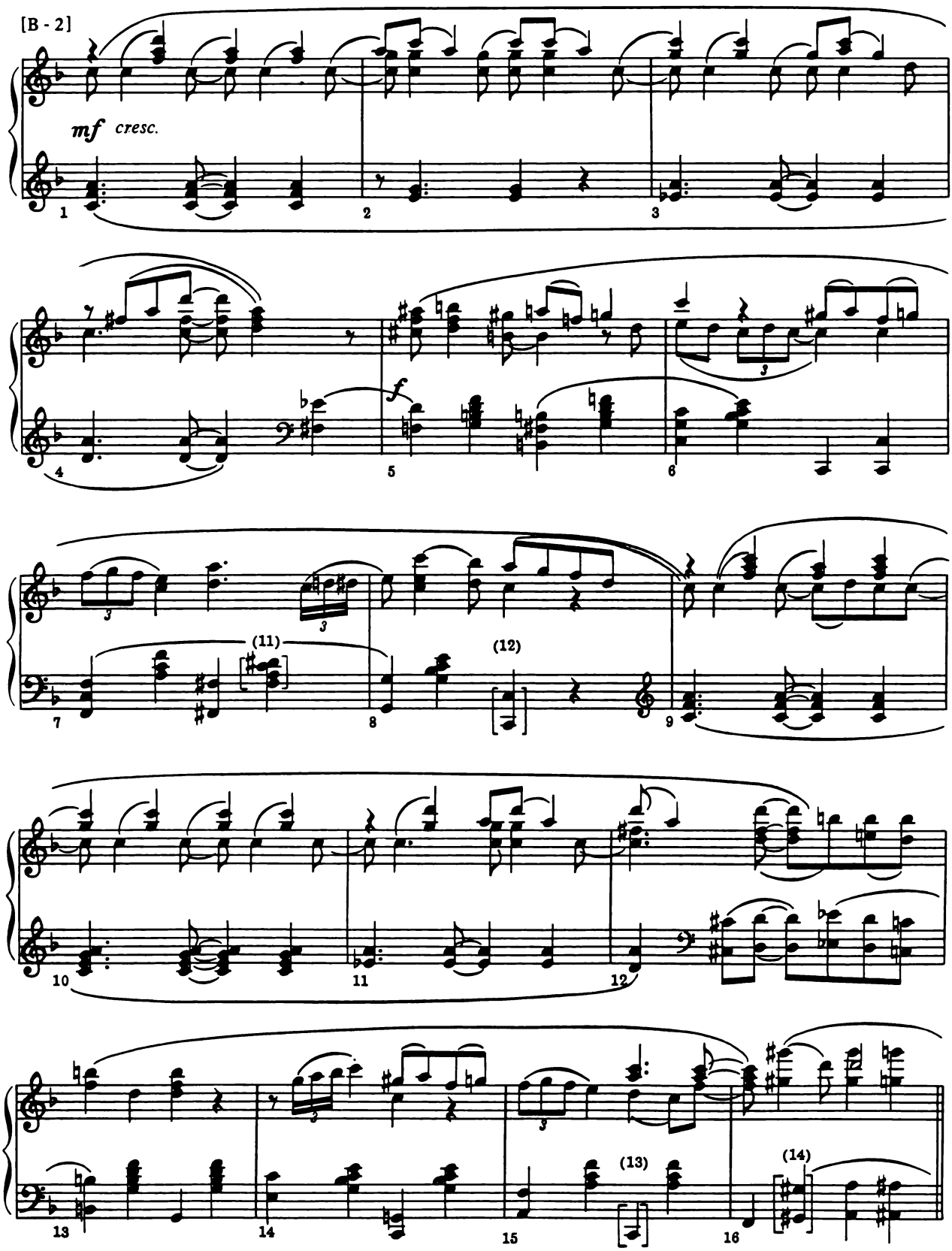
[B - 2]
mf cresc.
f
(11)
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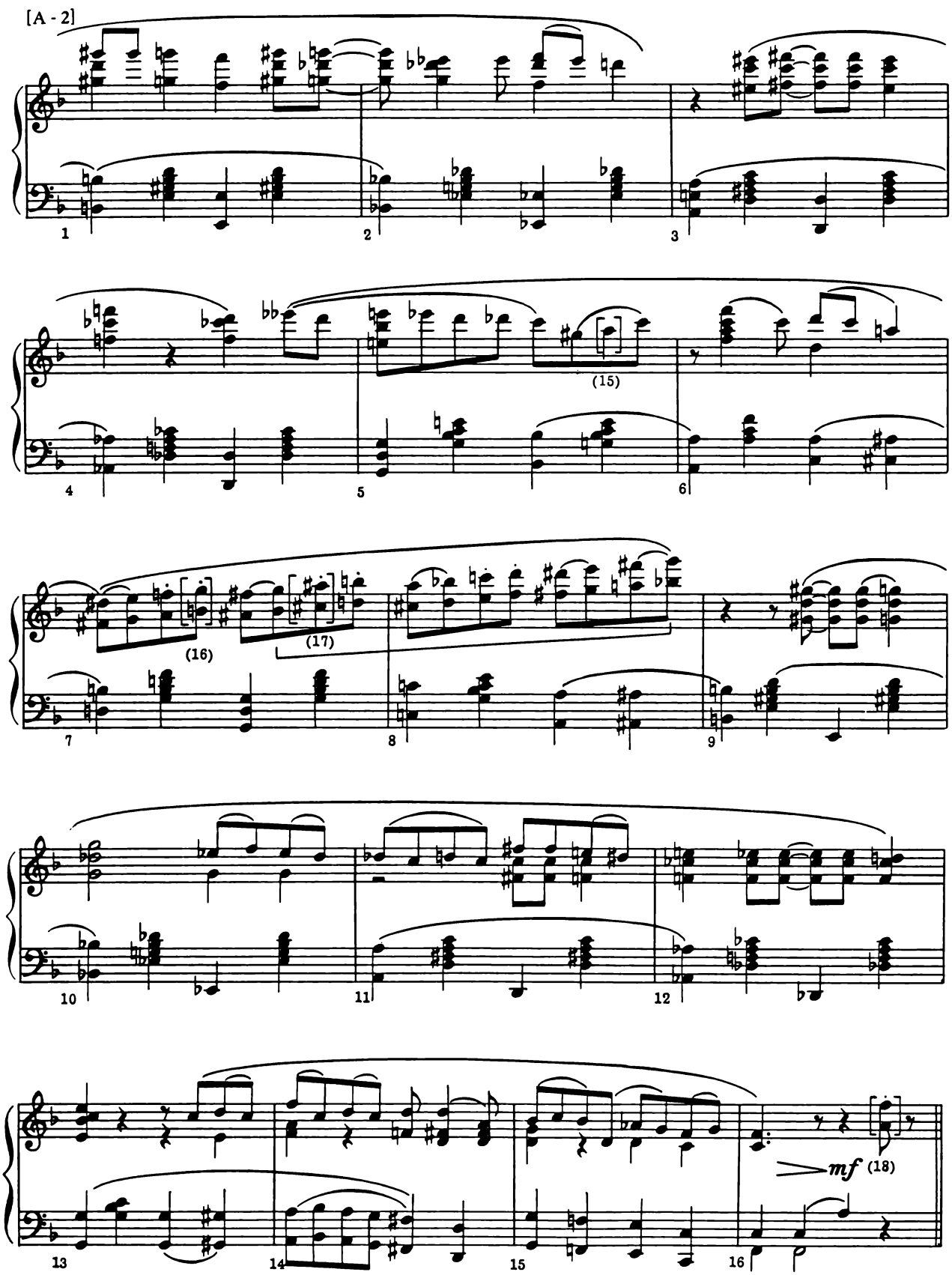
Pep


[A - 2]
(15)
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Pep
mf (18)

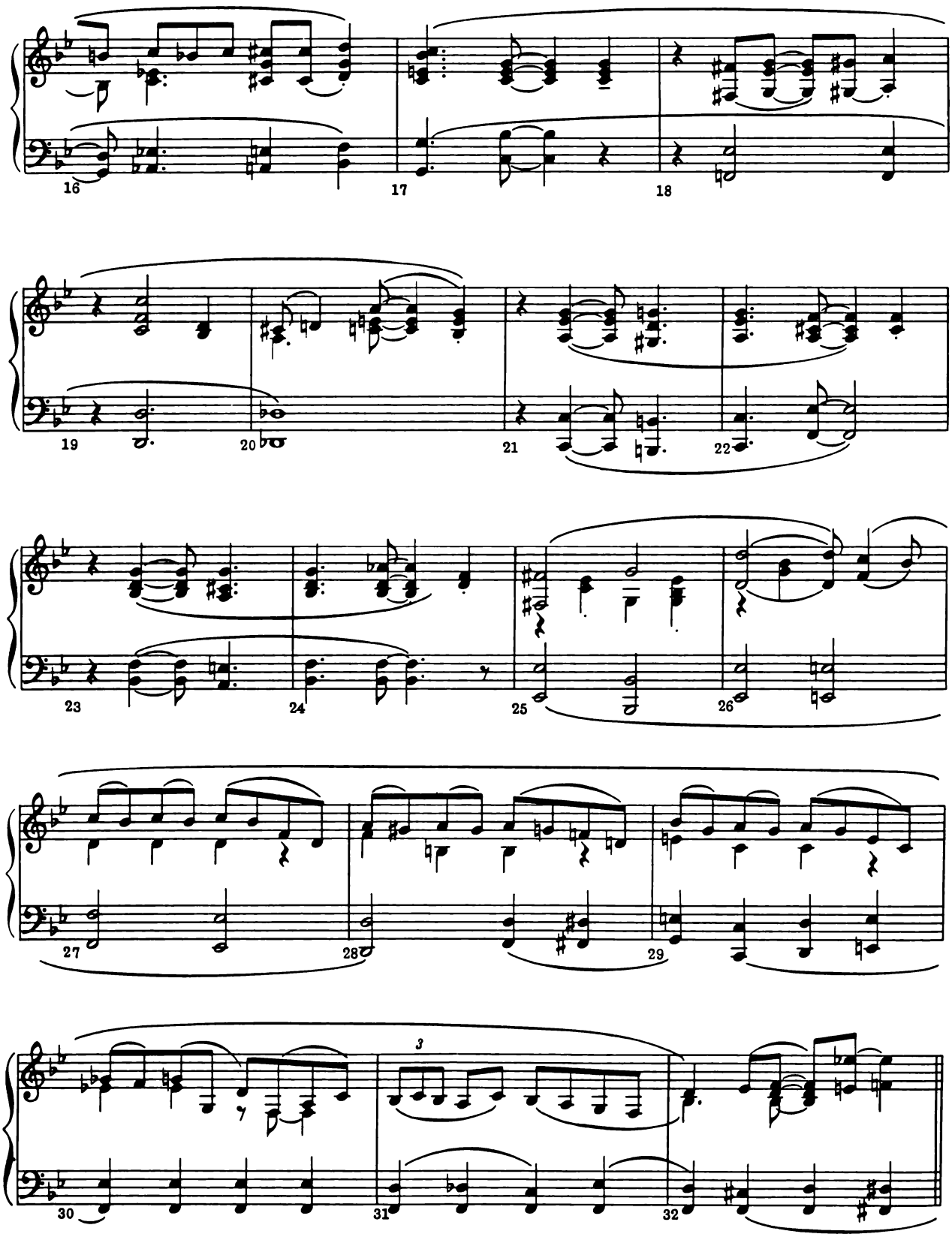
[Transition]

[C - 1]

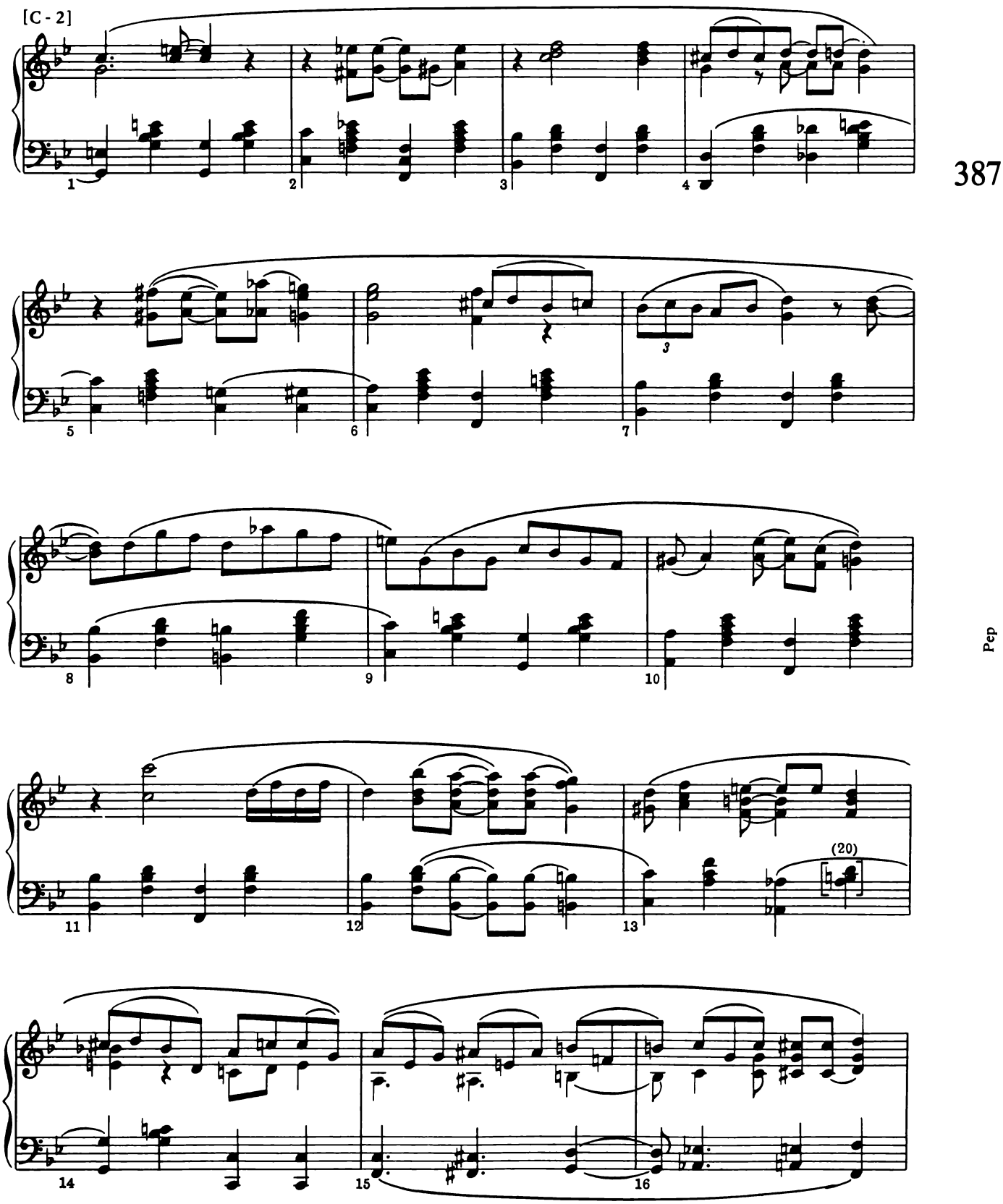
*mf*

(19)

Pep




Pep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Pep
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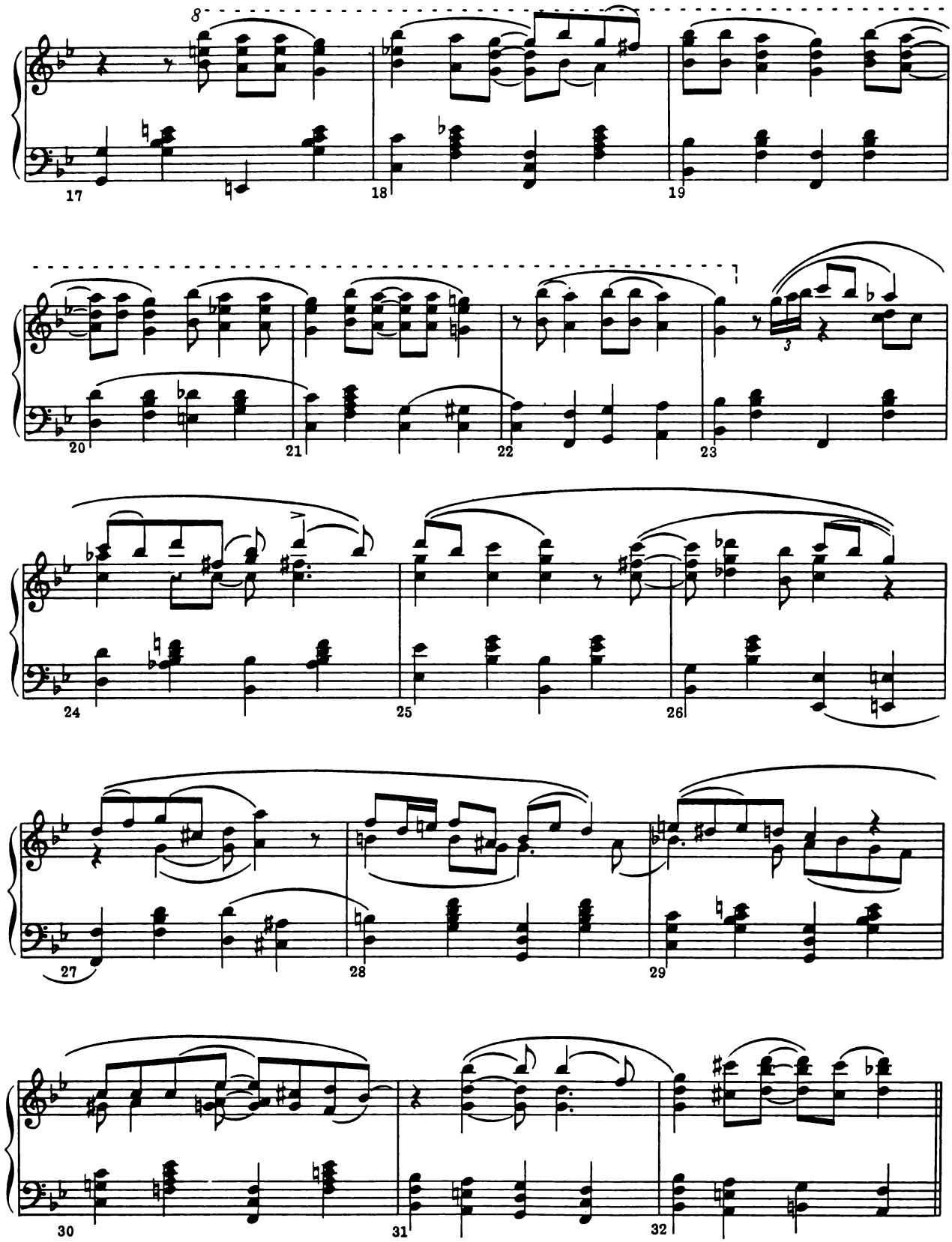
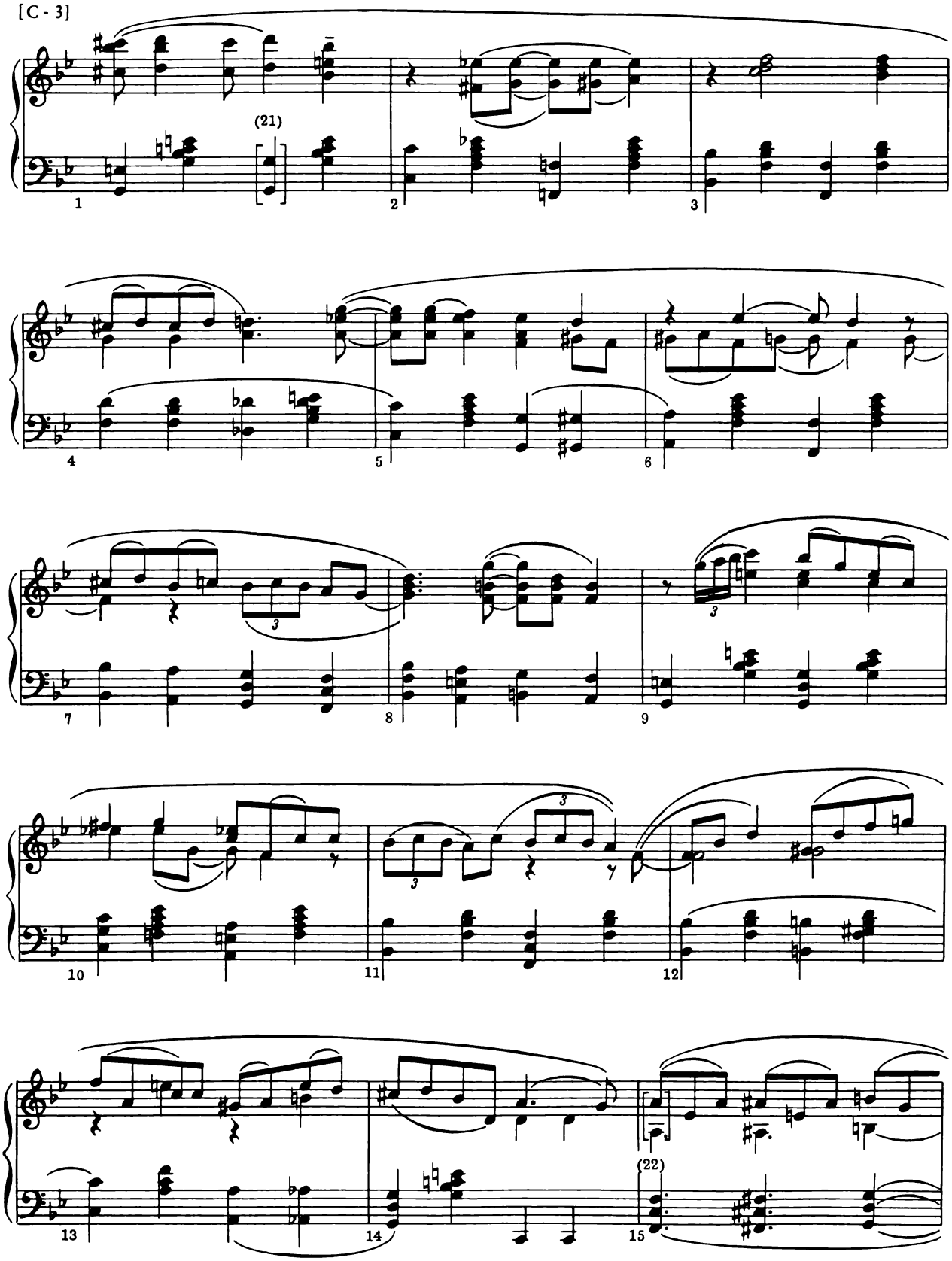
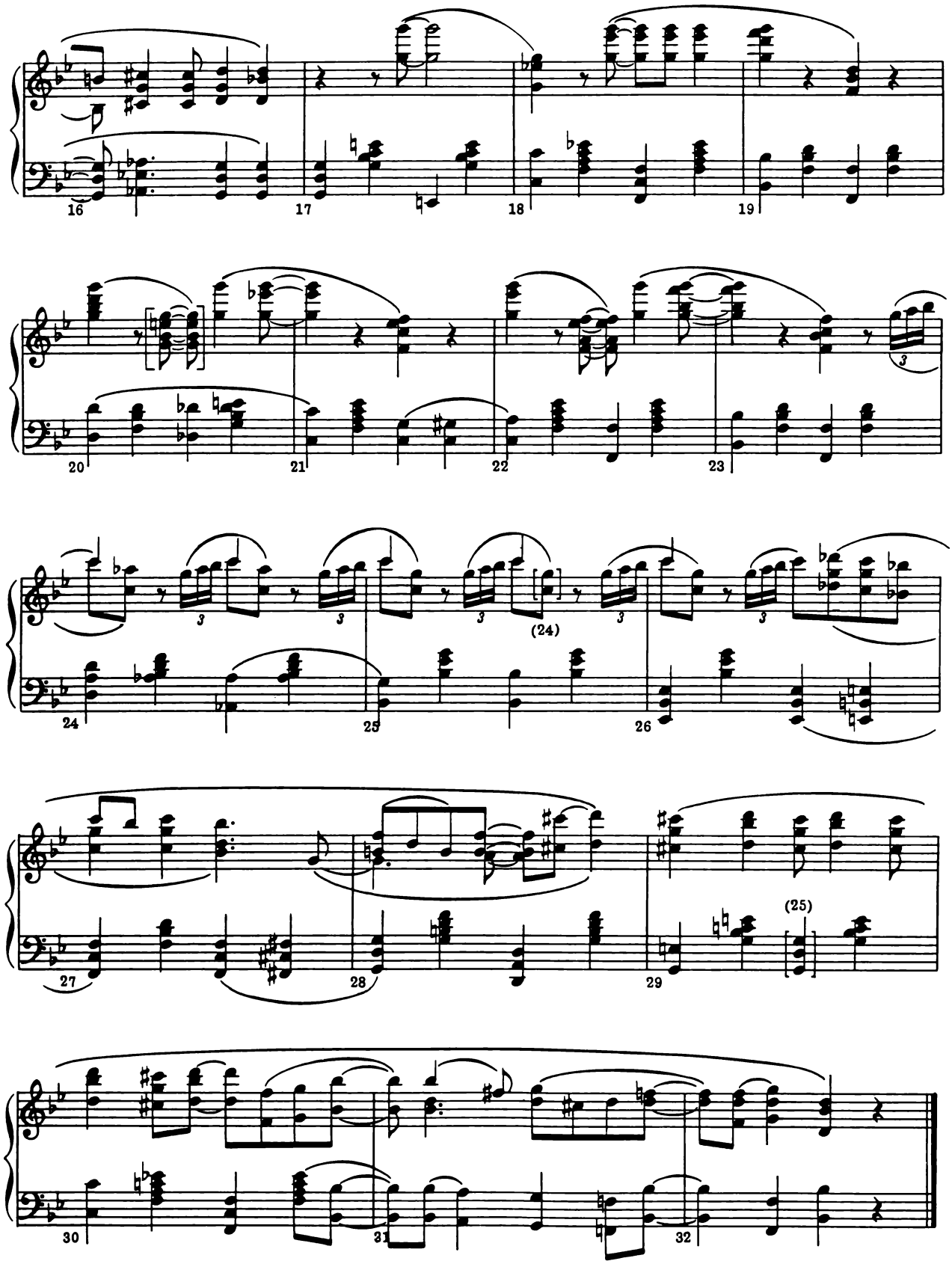



Pep

[C - 3]



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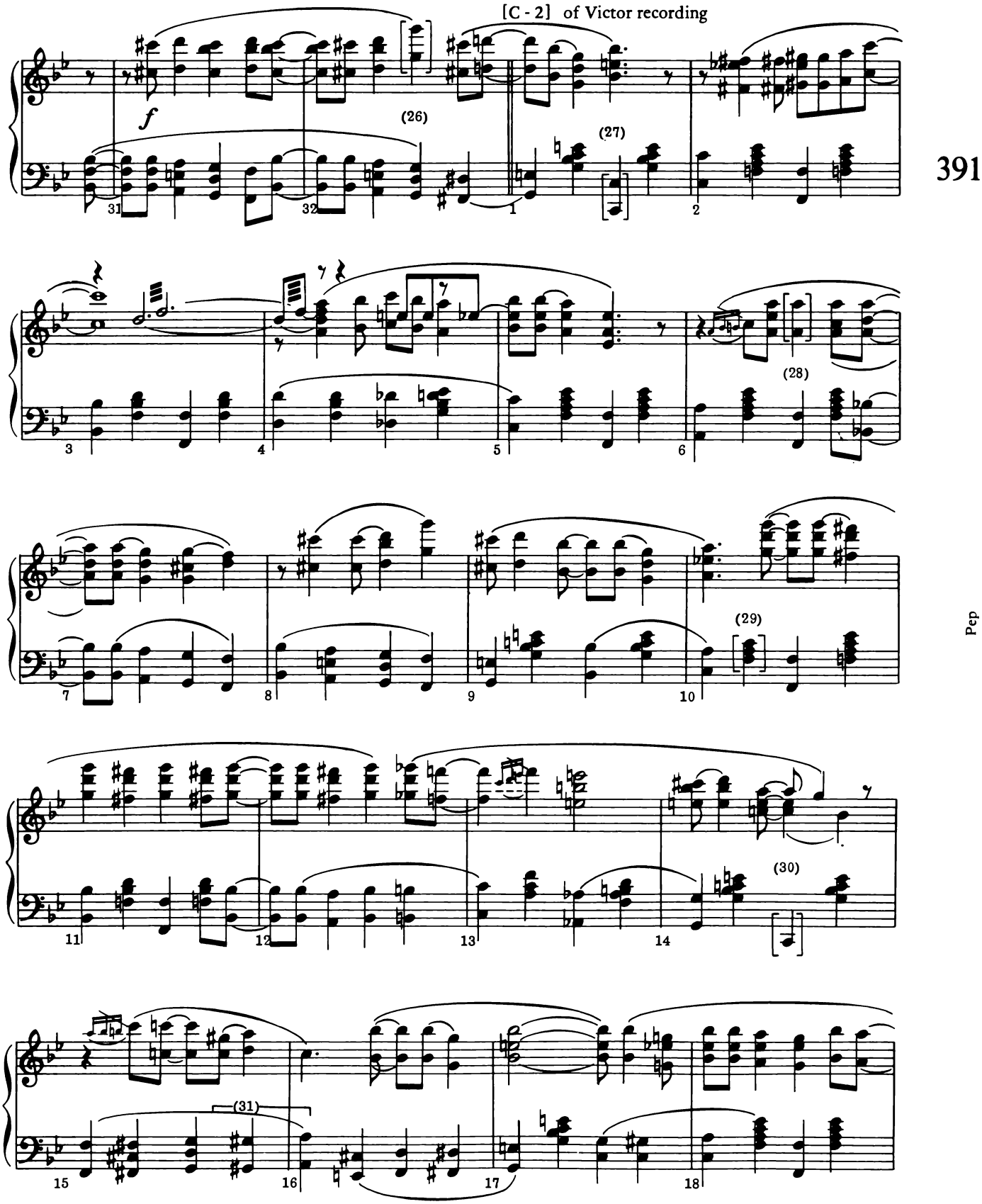
[C - 2] of Victor recording
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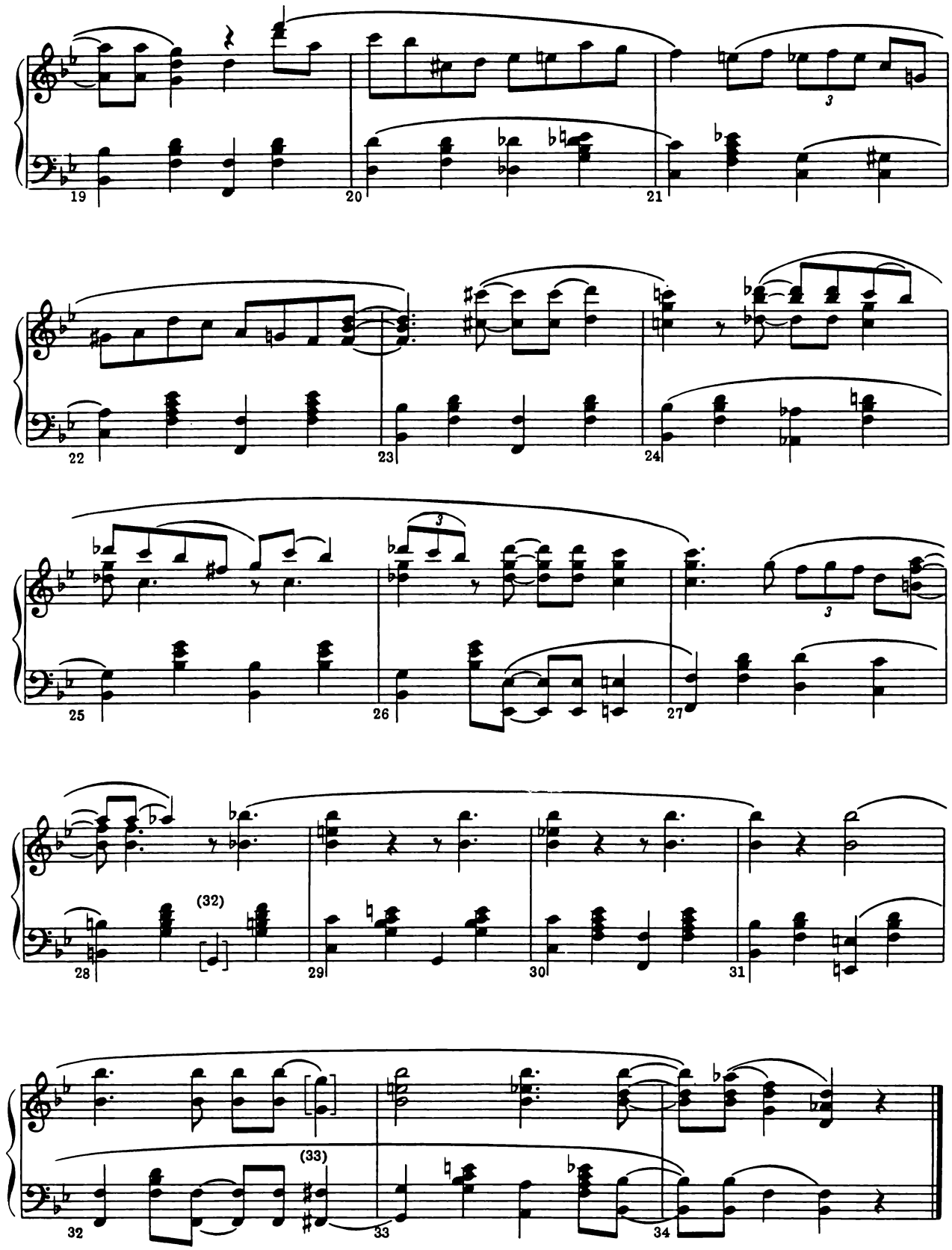
Pep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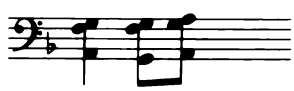
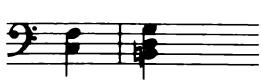
1. The bottom pitch is actually an E♮.
2. Morton actually plays an F octave a second higher.
3. Morton actually plays a D a second above the written C.
4. In this half measure Morton actually plays:



5. The upper note is actually an E♭ a second below the higher written F.
6. A B♮ below also sounds with the C.
7. Morton actually plays a B♮.
8. Morton plays only the B♭.
9. Morton actually plays a D a second above the written C.
10. A G sounds with the F.
11. Morton actually plays D above middle C and B♮ and G below.
12. Morton actually plays a D octave a second higher.
13. Morton actually plays a D a second above the written C.
14. Morton actually plays an F♯ octave a second below.
15. A B♮ sounds with the A.
16. The G is not actually present.
17. Morton makes several mistakes in this ascending figure. The edition provides a likely version of what Morton attempted.
18. Morton actually played G and B♮, a second higher than the F and A written.
19. These notes are very faint.
20. Morton actually plays middle C and the B♭ below.
21. Morton actually plays an A octave a second higher.
22. The higher pitch is actually a B♮.
23. This is a conjectural solution. What Morton actually played, containing an E♭, is not clear.
24. Morton also plays a D between the G and the C.
25. This is conjectural. What Morton plays is unclear.
26. An A above the upper G also sounds.
27. A D above the upper C also sounds.
28. A G♯ below the upper A also sounds.
29. A D above the C also sounds. Morton probably intended to play the chord as it appears on the fourth beat of this measure.
30. Morton actually plays a D a second above this C.
31. What Morton plays here is unclear. It contains
or might be only:



32. Morton actually plays an A a second above.
33. An A above the upper G also sounds.

# CREEPY FEELING

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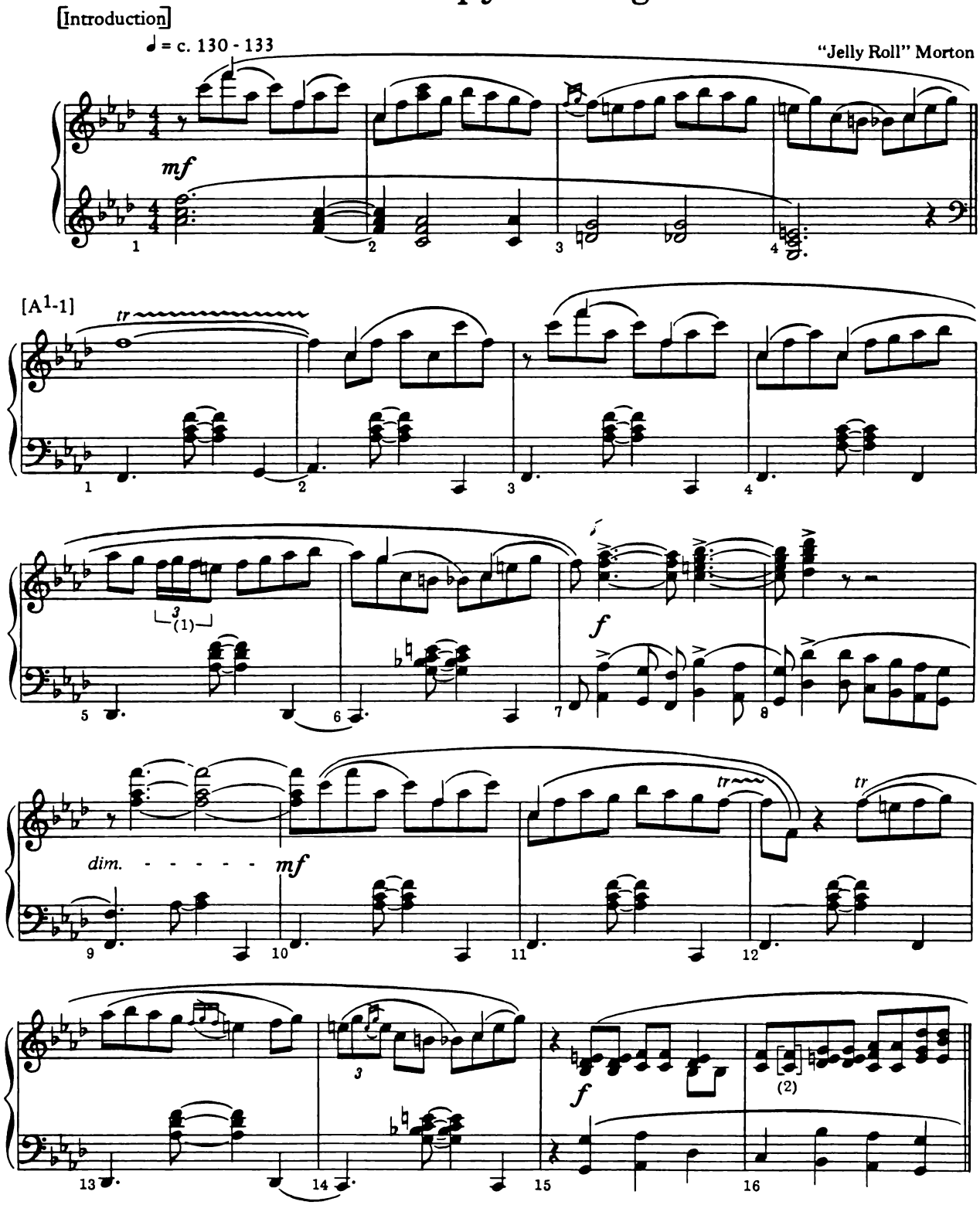
RECORDINGS:

*May 21-July, 1938: piano solo, recorded (1683) in the Library of Congress by Alan Lomax; ♩ = c. 130 increasing to c. 133.
December, 1938: piano solo; Jazzman 12 (MLB-146); ♩ = c. 162.

396

Creepy Feeling

# Creepy Feeling





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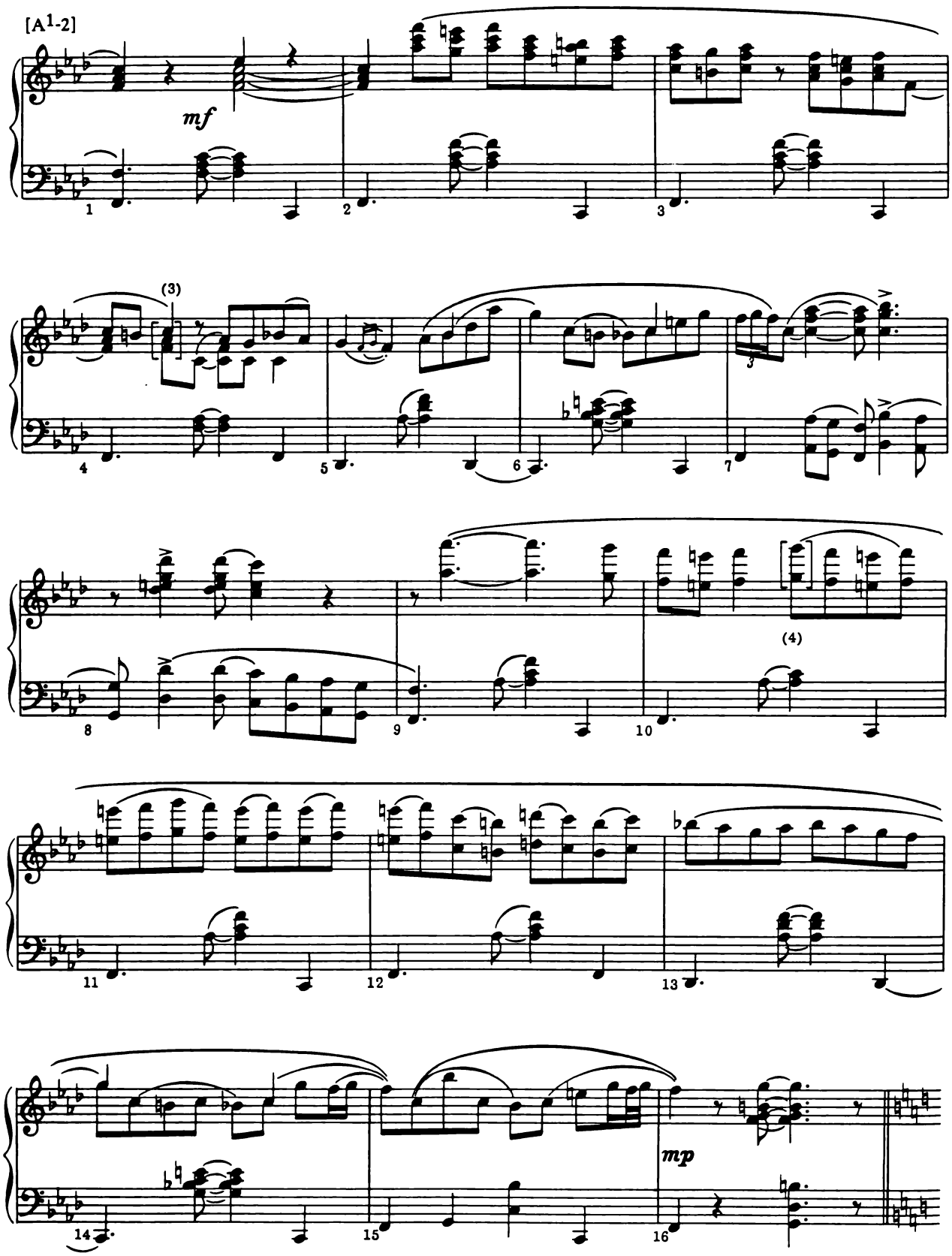
[A1-2]
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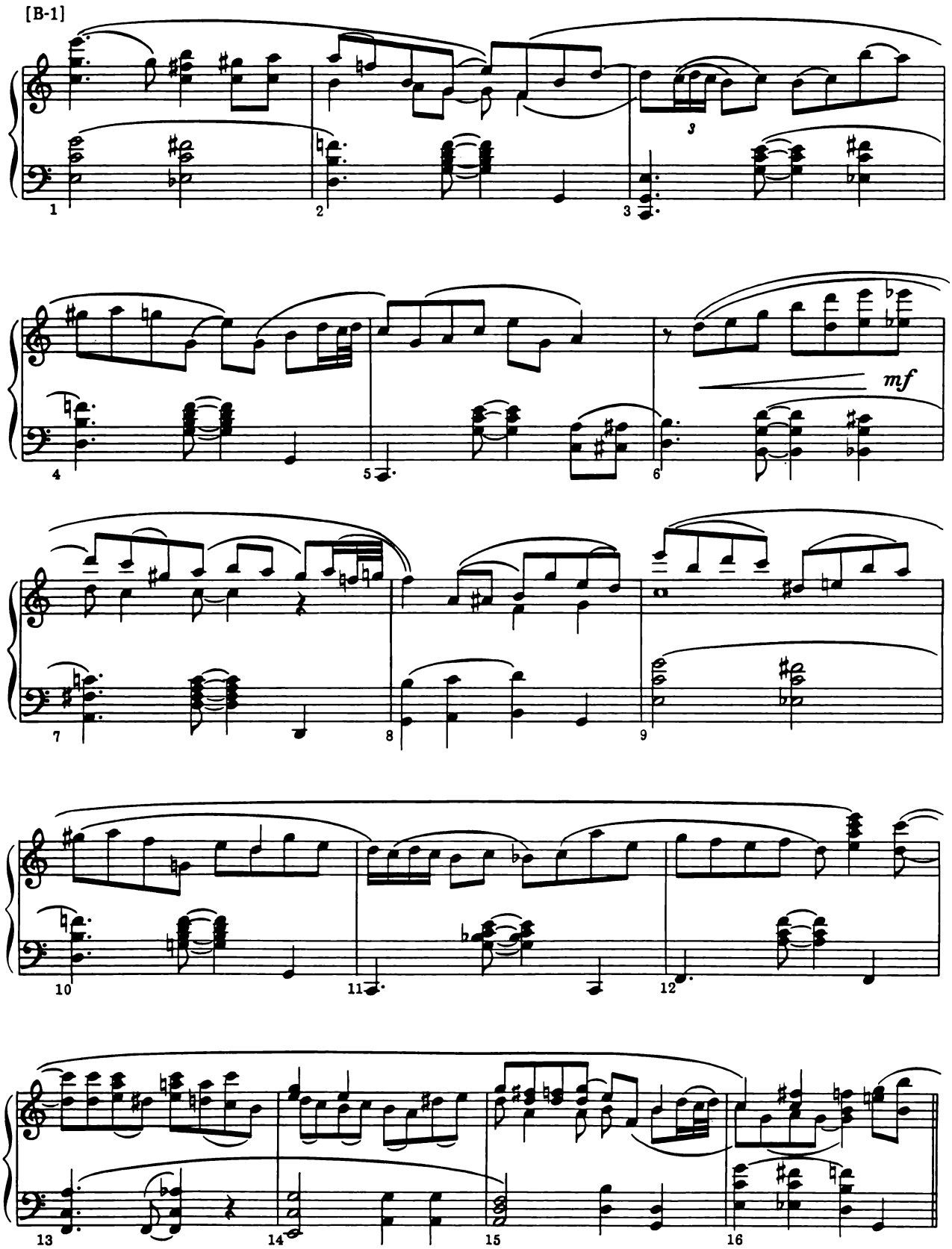
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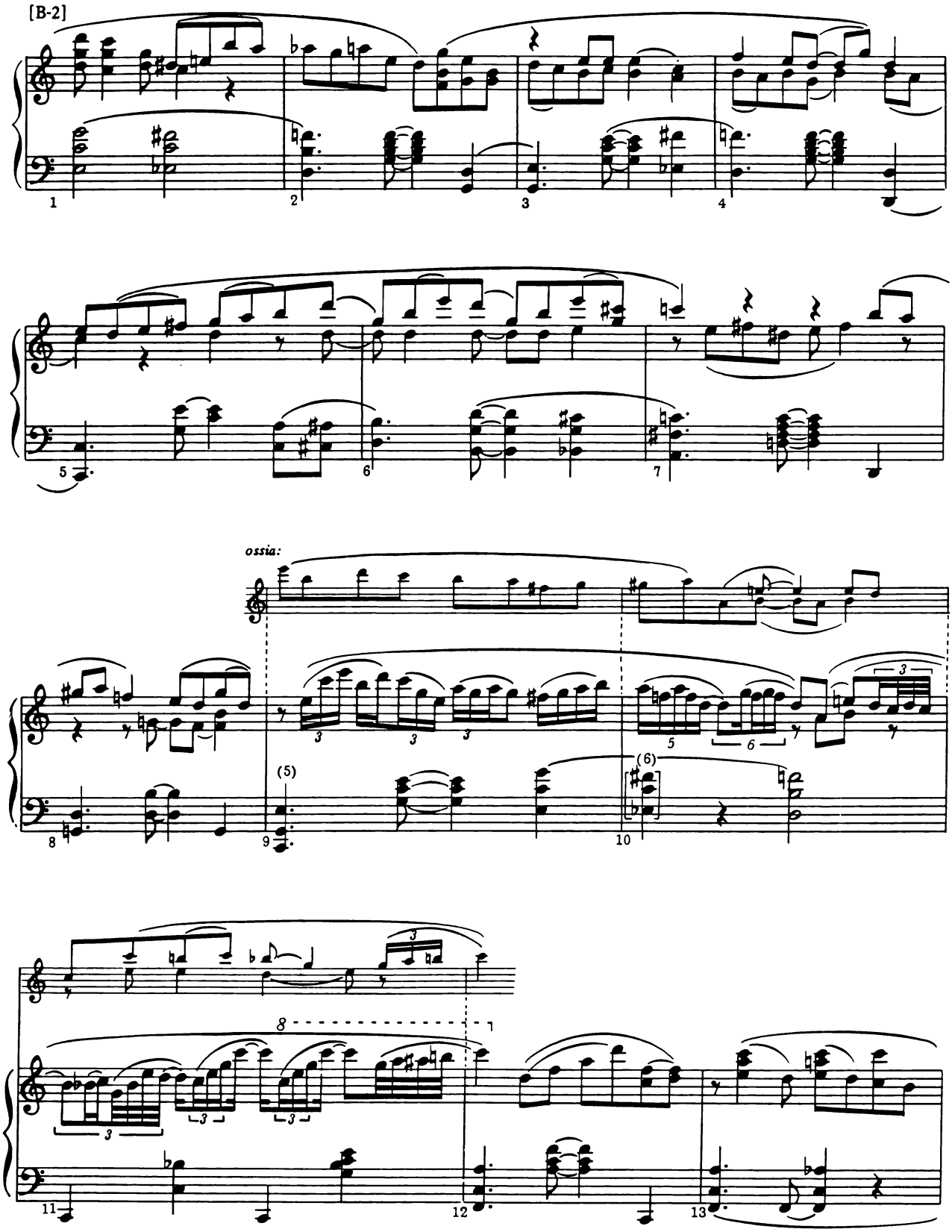
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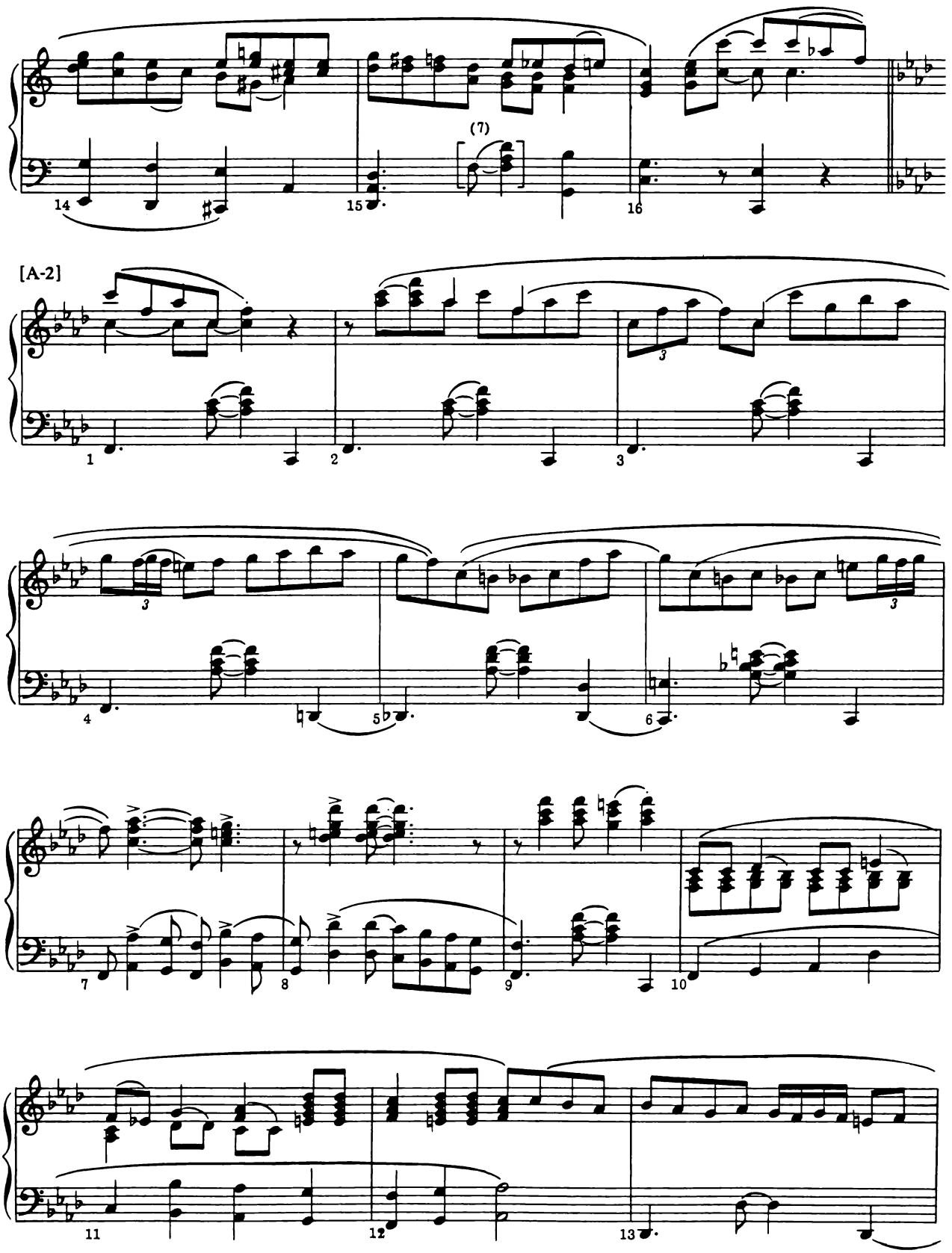
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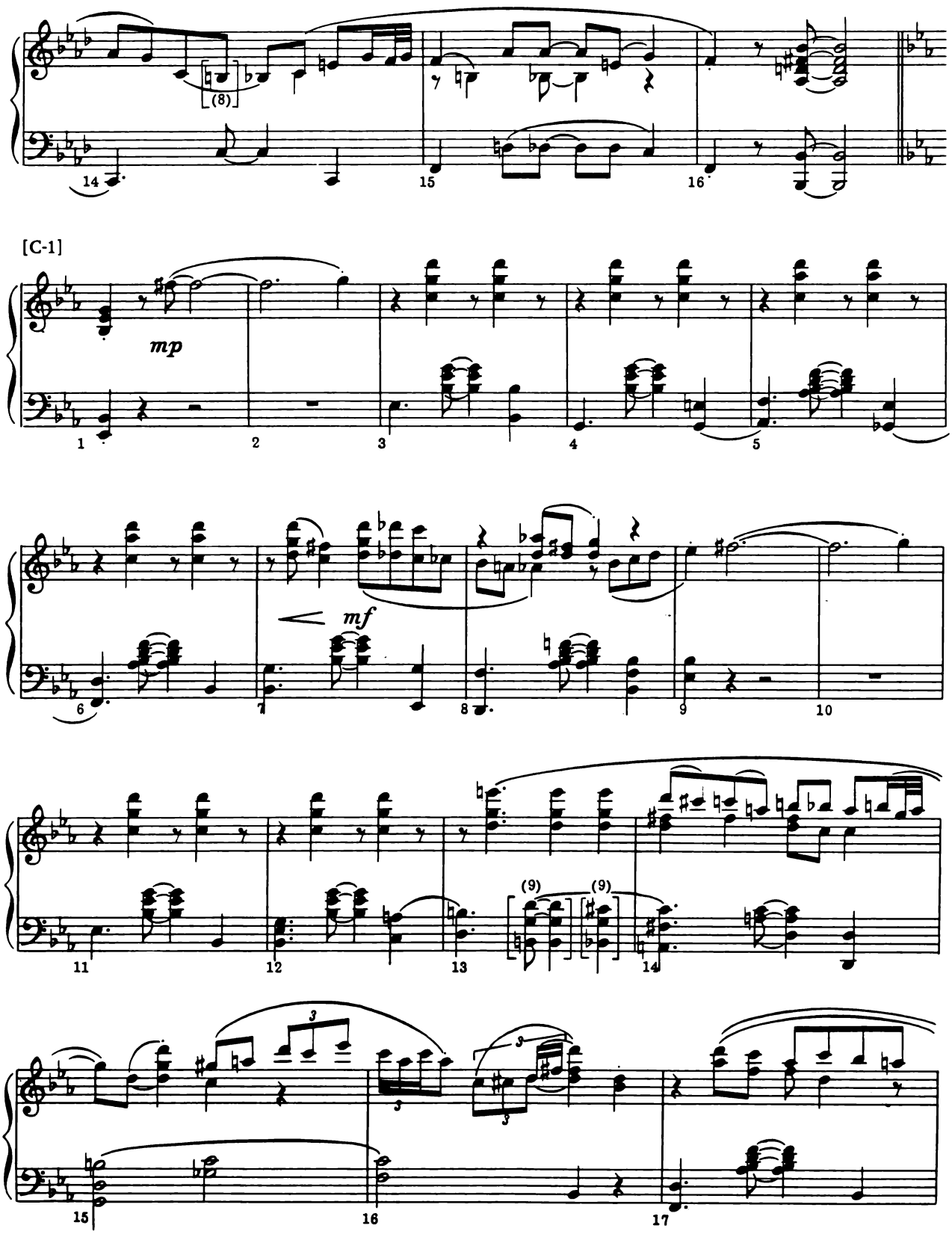
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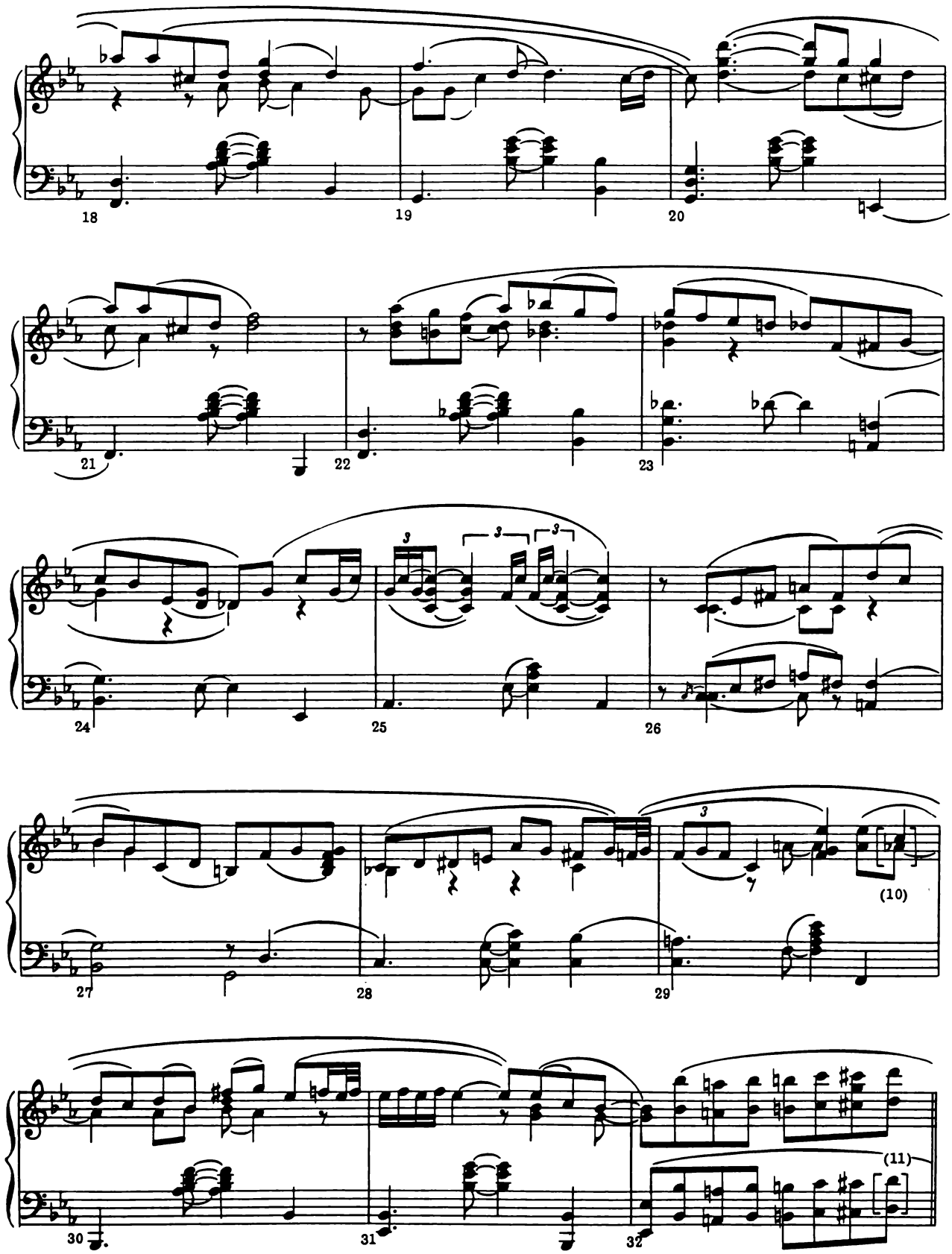
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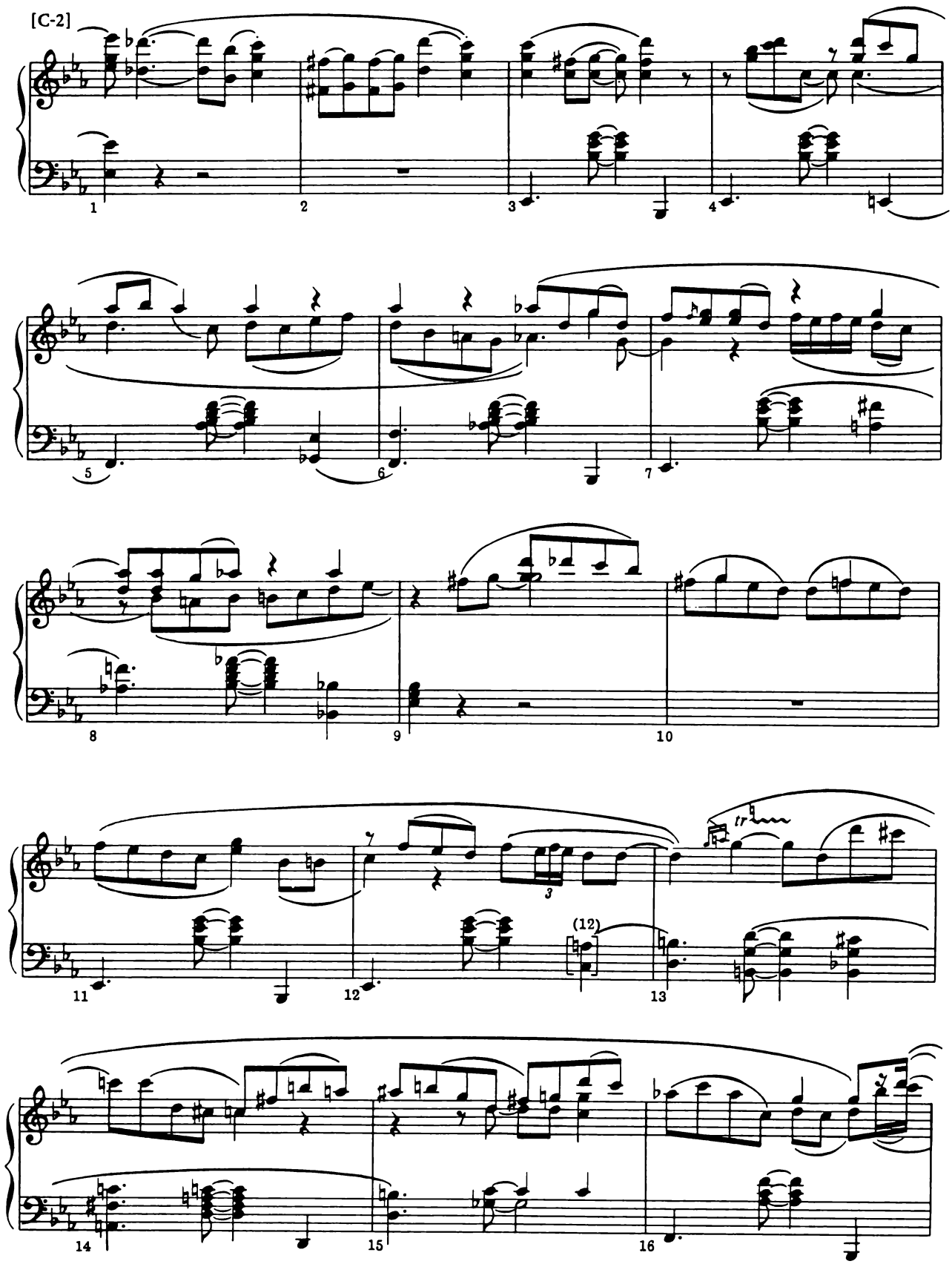
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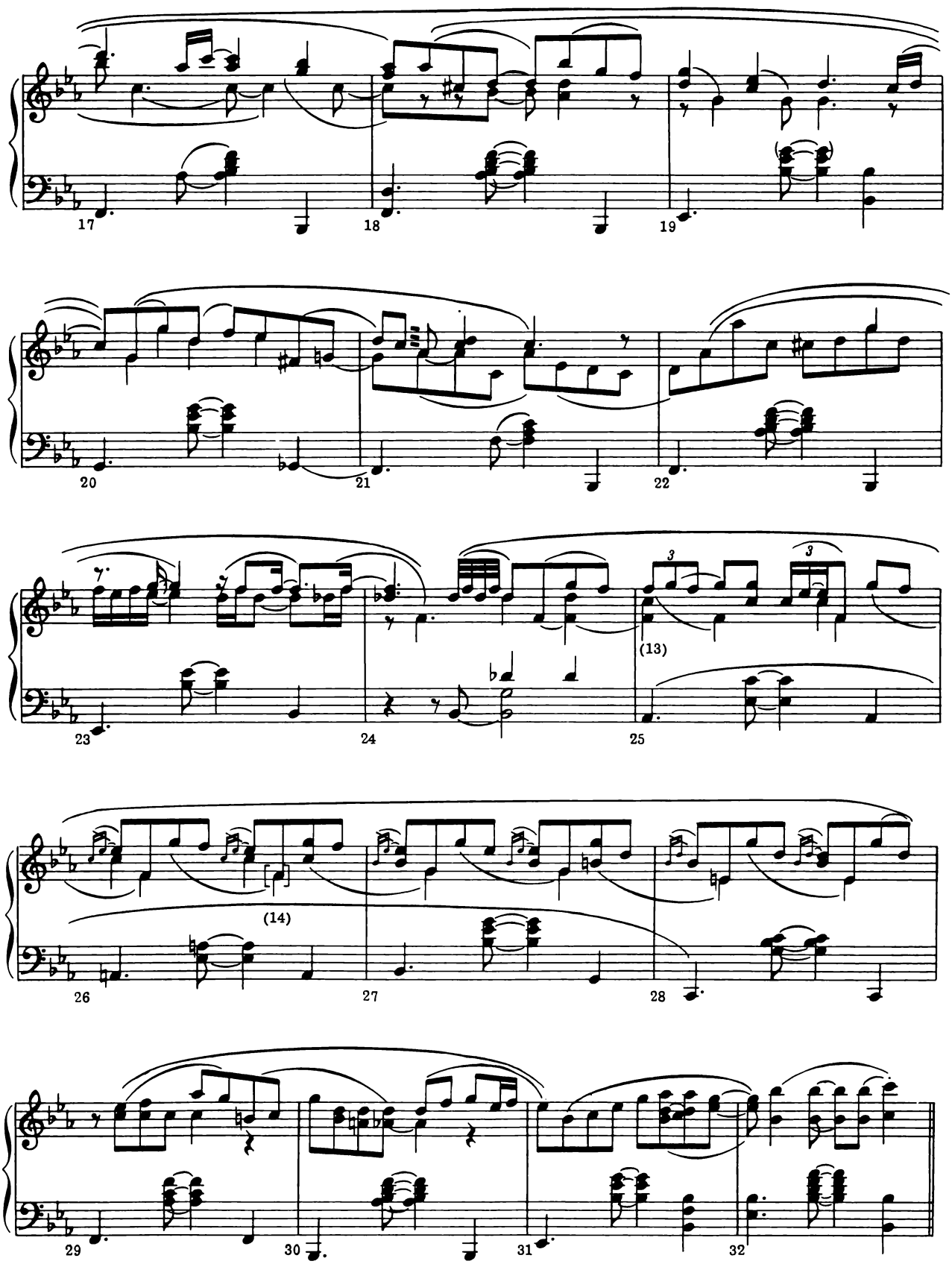
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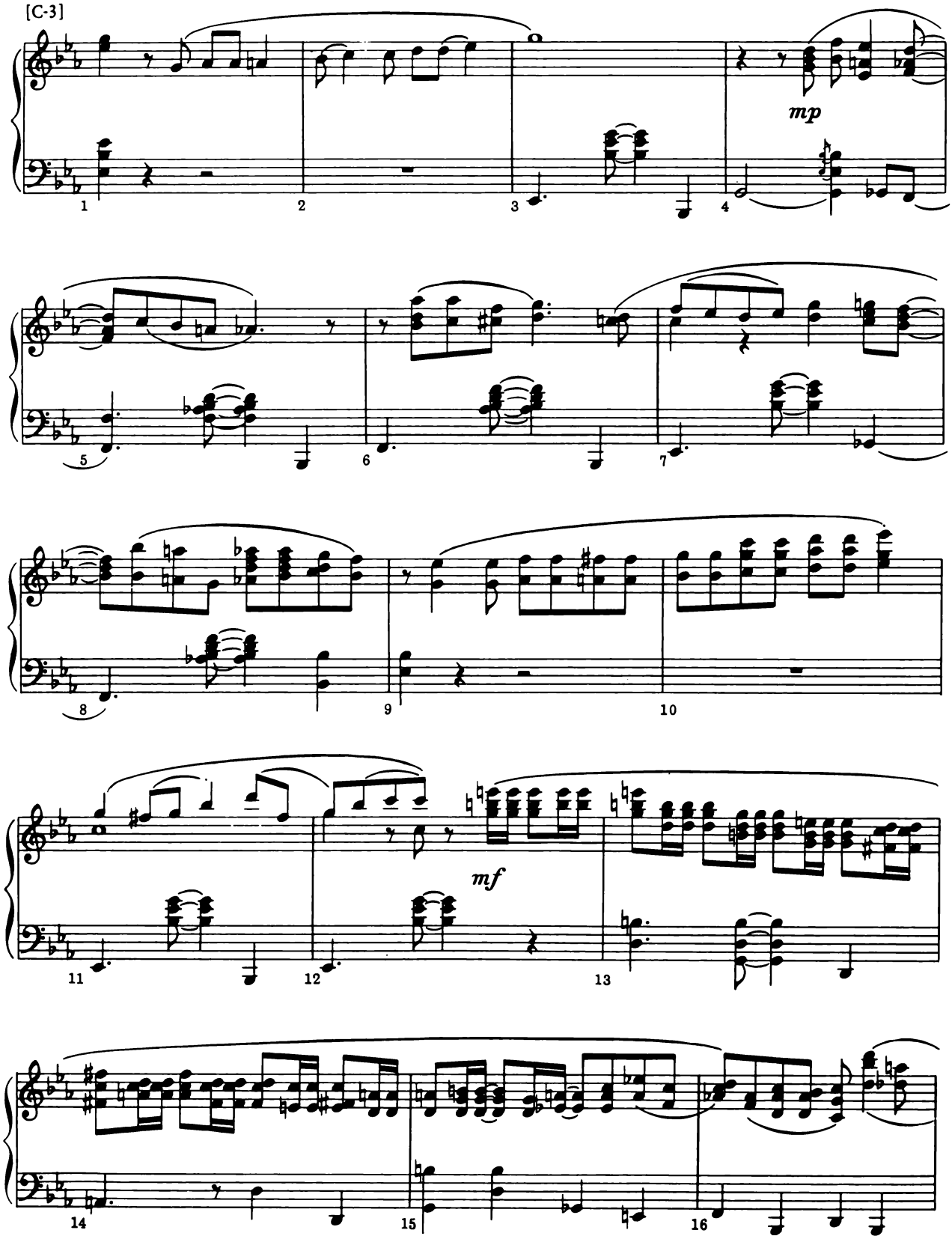
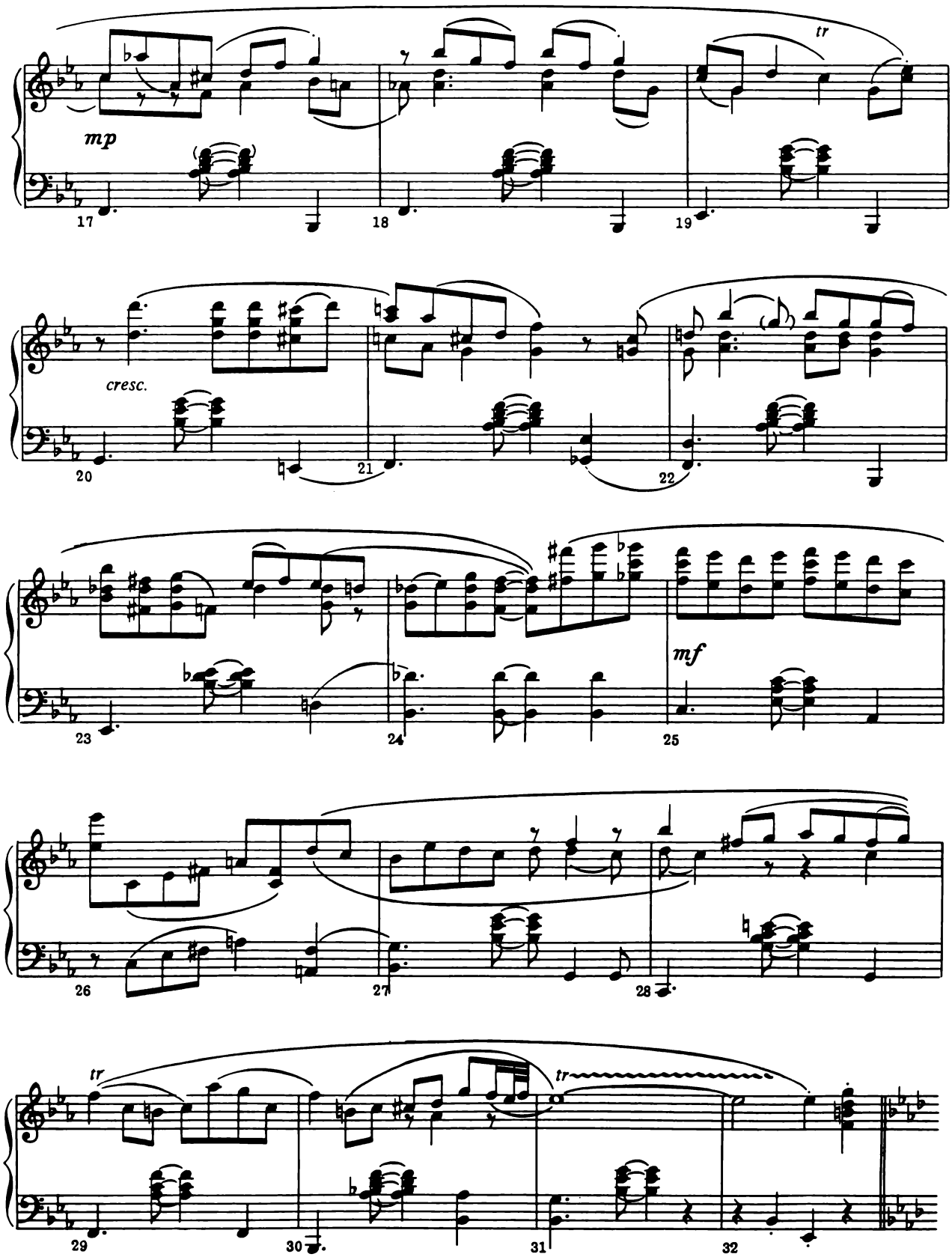
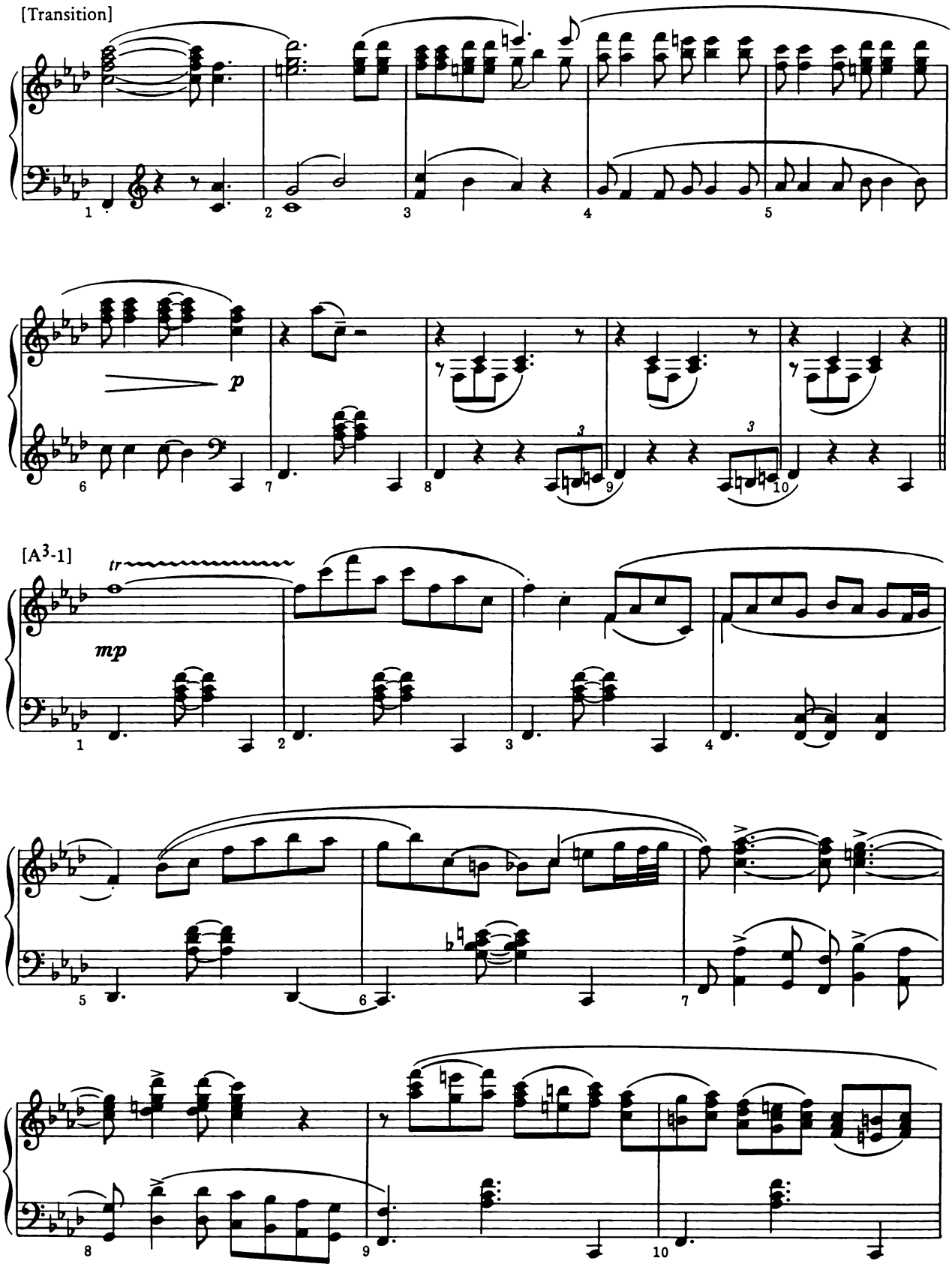
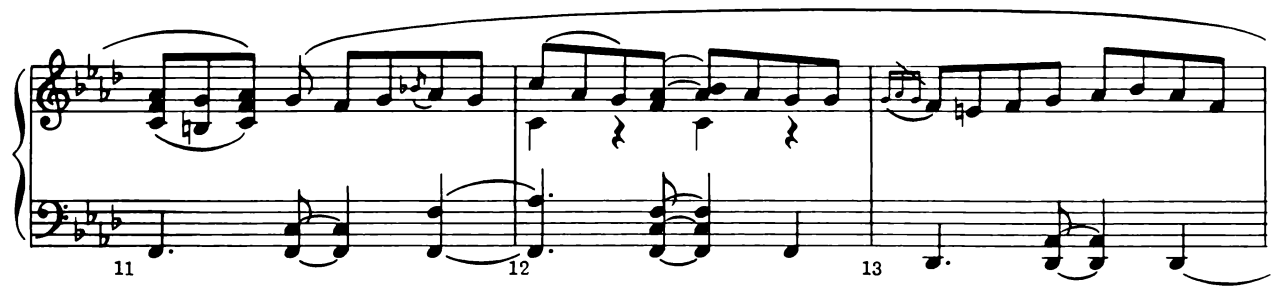
[C-3]

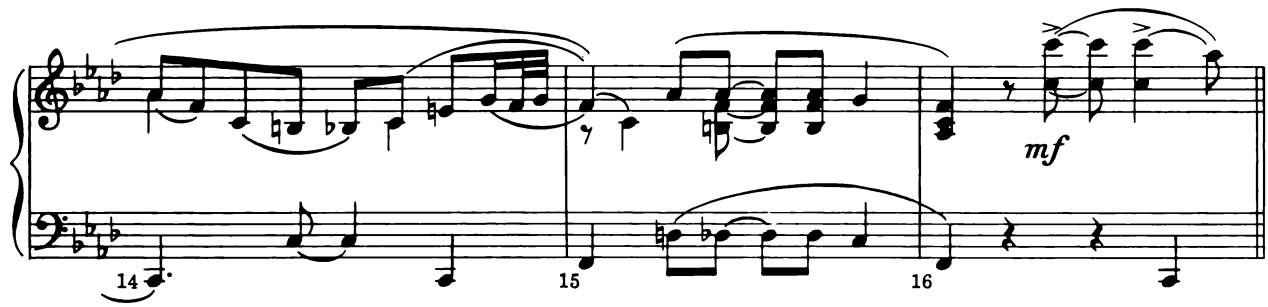


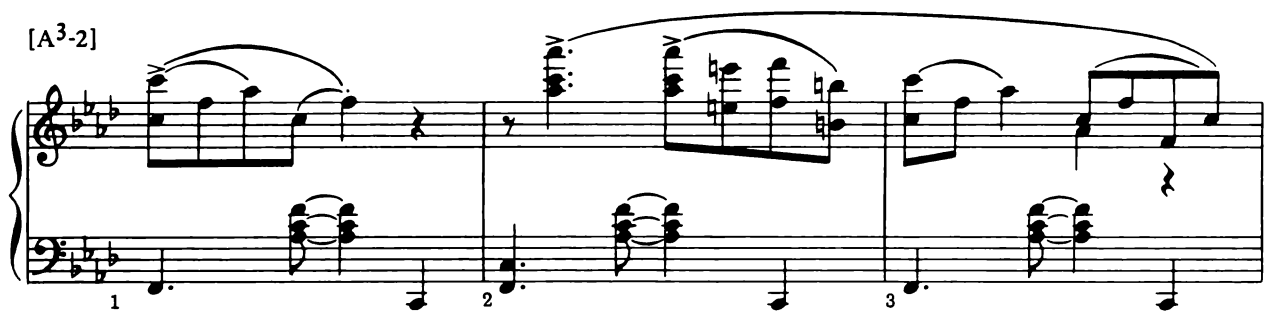

Creepy Feeling

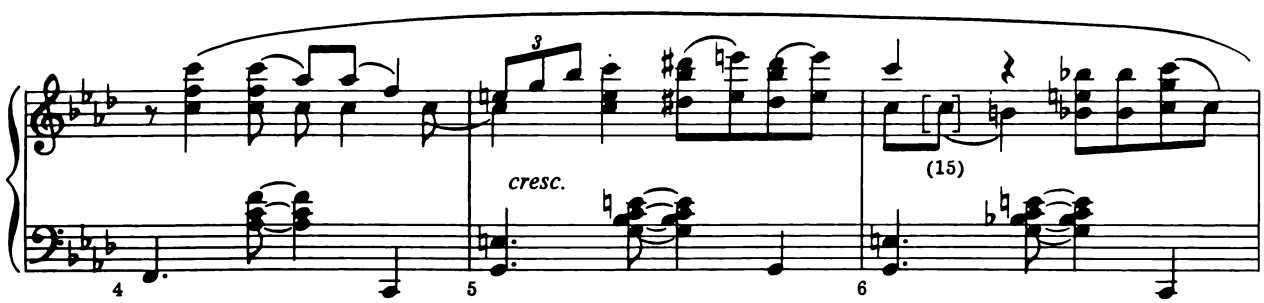

mp
tr
17
18
19
cresc.
20
21
22
mf
23
24
25
26
27
28
tr
tr
29
30
31
32

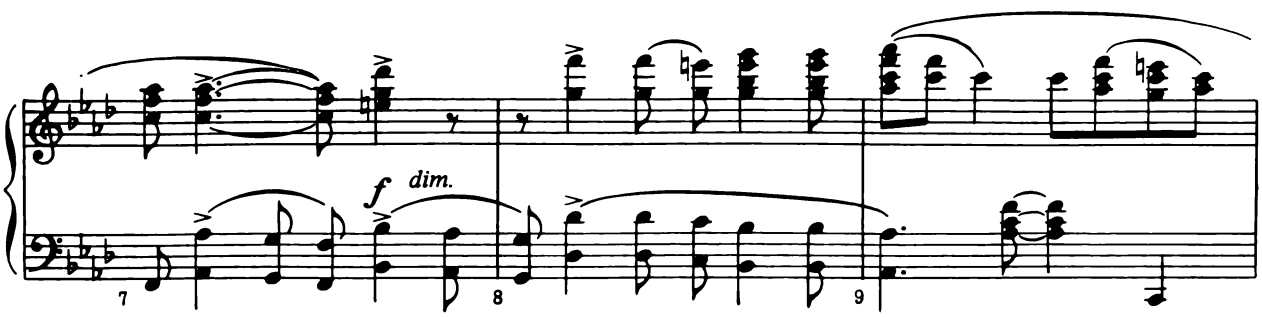

[Transition]
p
[A3-1]
tr
mp

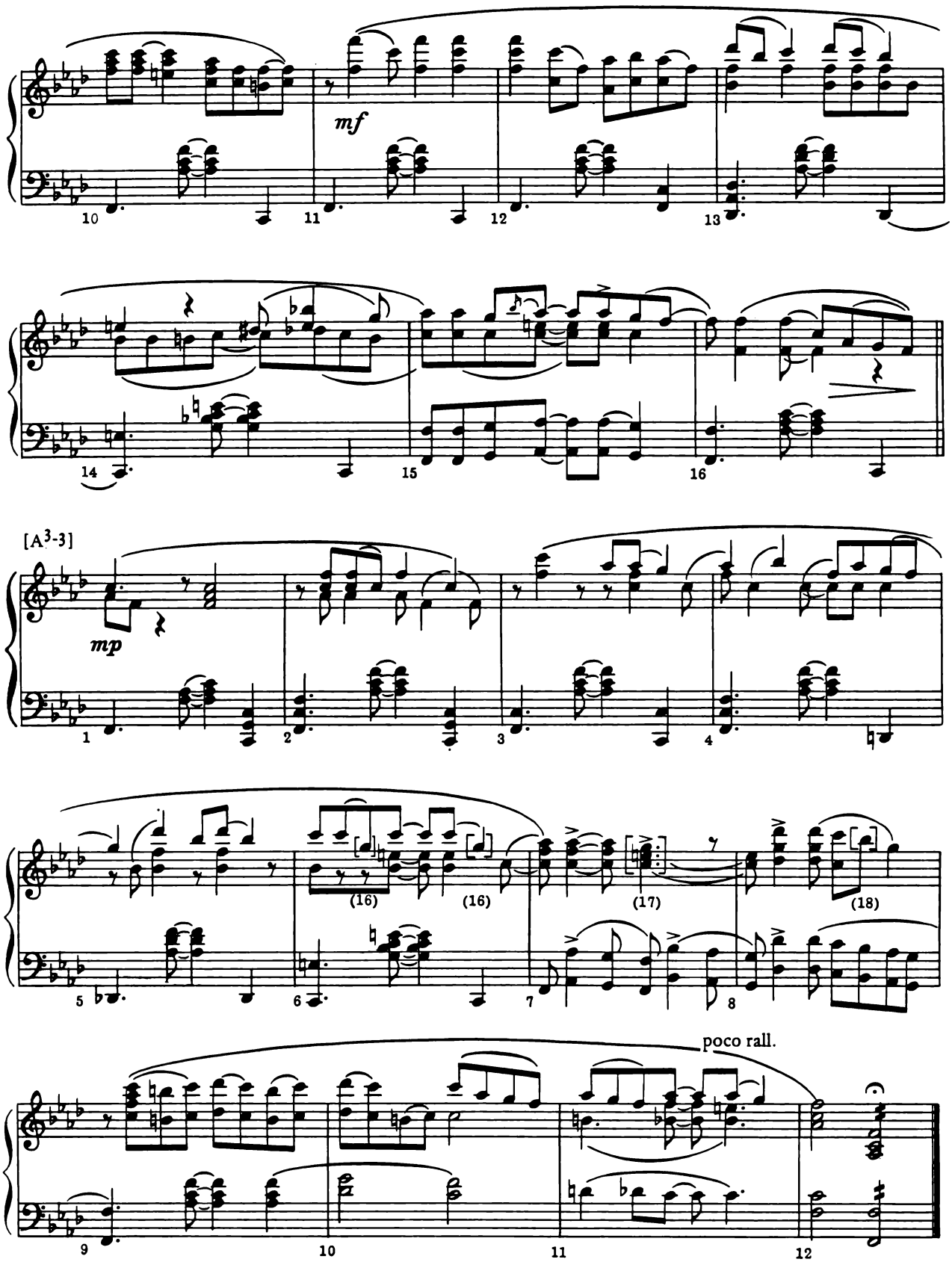

11
12
13


mf
14
15
16


[A3-2]
1
2
3


3
cresc.
(15)
4
5
6


f
dim.
7
8
9


mf
10
11
12
13
14
15
16
[A3-3]
mp
1
2
3
4
(16)
(16)
(17)
(18)
5
6
7
8
poco rall.
9
10
11
12

1. This is rushed.
2. The upper note is actually an E♭.
3. This chord also contains a B♭.
4. The lower pitch is actually an F.
5. The line above is a simpler version of the highly ornamented line Morton actually plays.
6. The highest note is actually an F.
7. This is partly conjectural. What Morton plays is not clear.
8. A C sounds with the B♮.
9. The upper note is actually not present.
10. The two pitches are not attacked precisely together.
11. Morton does not actually play this octave.
12. This A♮ in this interval is played very quietly.
13. The four measures beginning with measure 25 are more rhythmically fluid, and many of the pitches sustained longer, than the notation indicates.
14. Morton actually plays an E♮.
15. A D sounds with the C.
16. Following a pattern which he often uses elsewhere, Morton actually plays A♮ here.
17. An A♭ above the G also sounds.
18. An A♭ also sounds with the B♭.

# SPANISH SWAT

COPYRIGHT:

Not copyrighted during Morton's lifetime.

RECORDING:

*May 21-July, 1938: piano solo, recorded (1685) in the Library of Congress by Alan Lomax; ♩ = c. 106 increasing to c. 126.

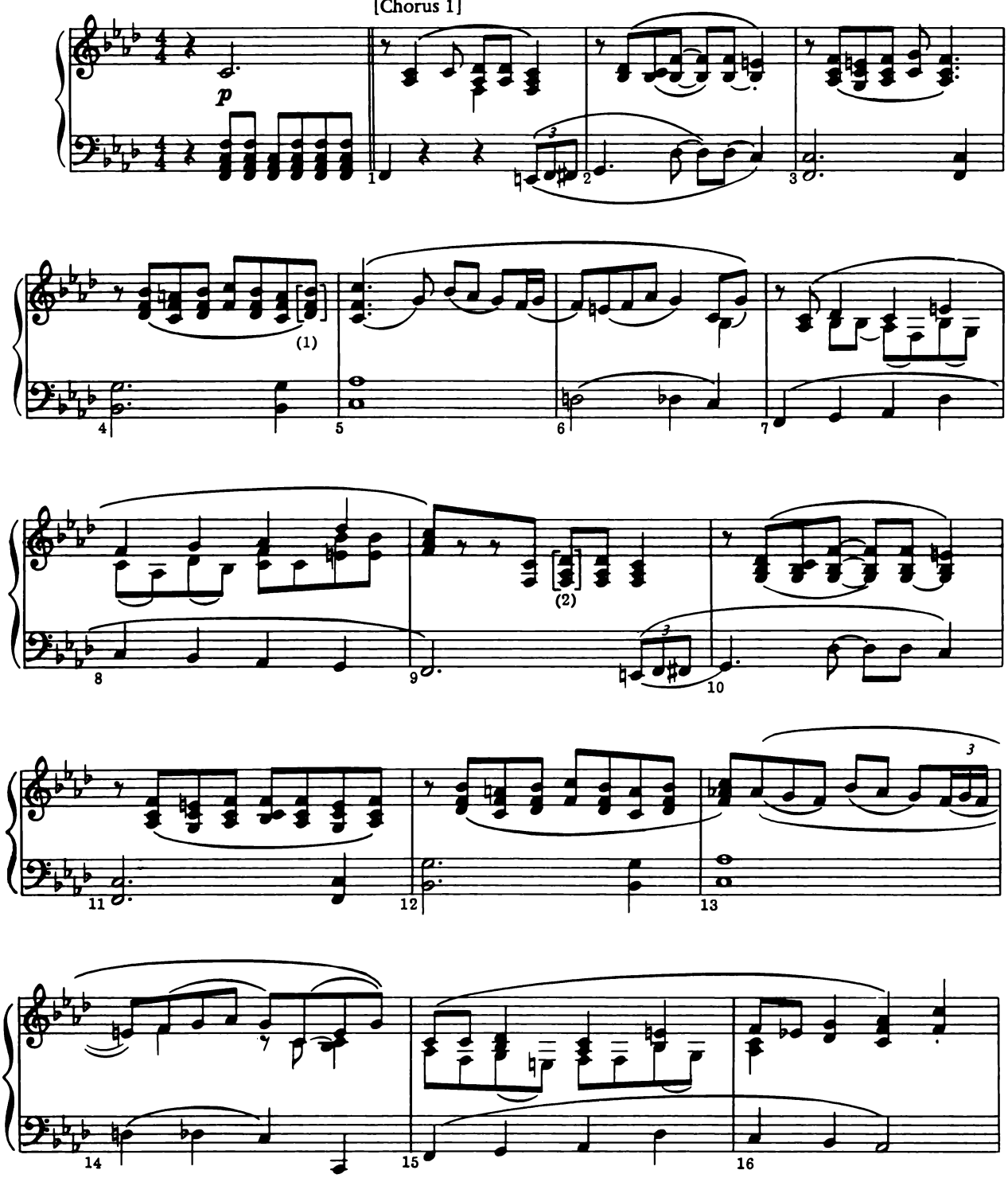
# Spanish Swat

"Jelly Roll" Morton

414

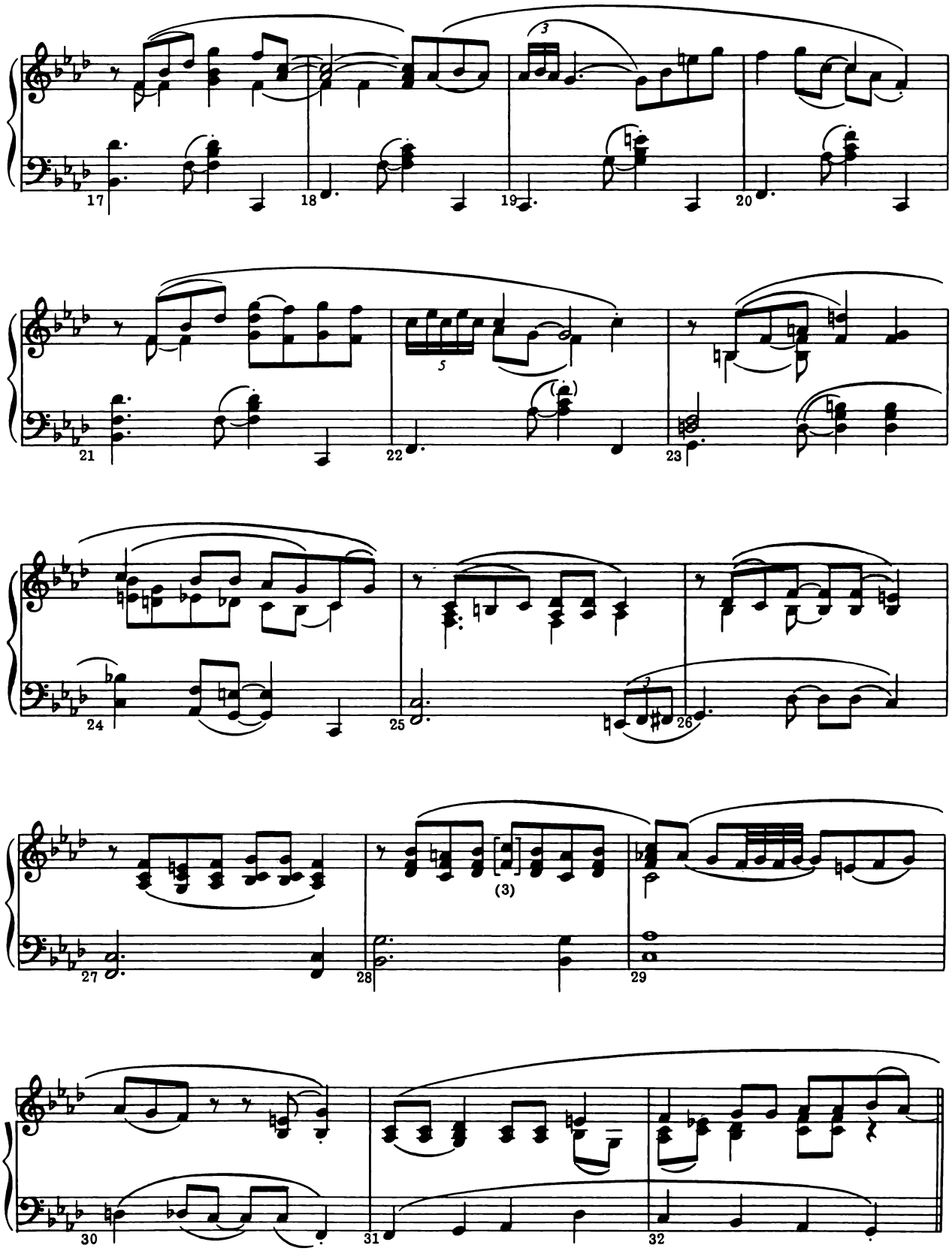
♩ = c. 106-126

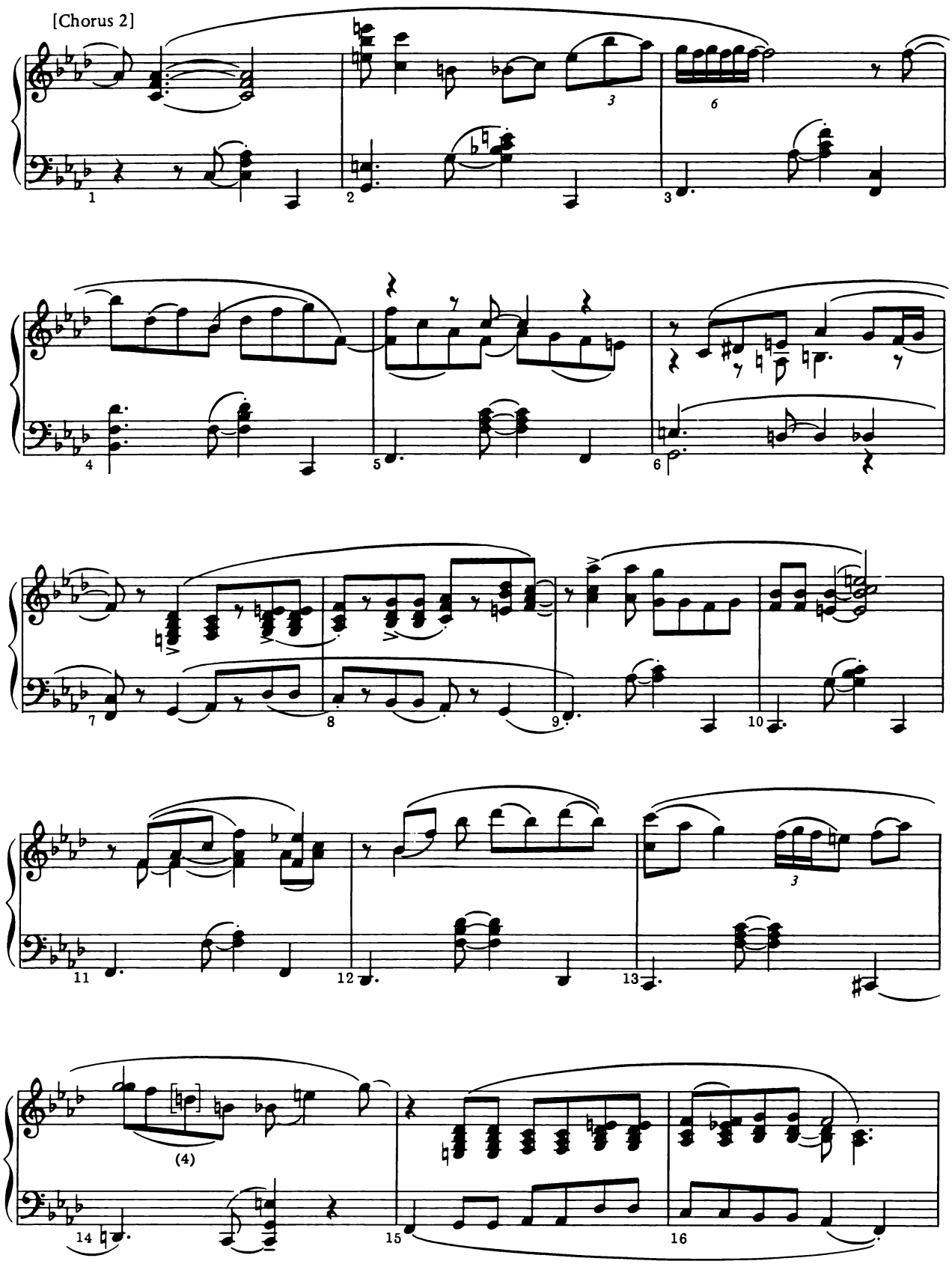
[Chorus 1]

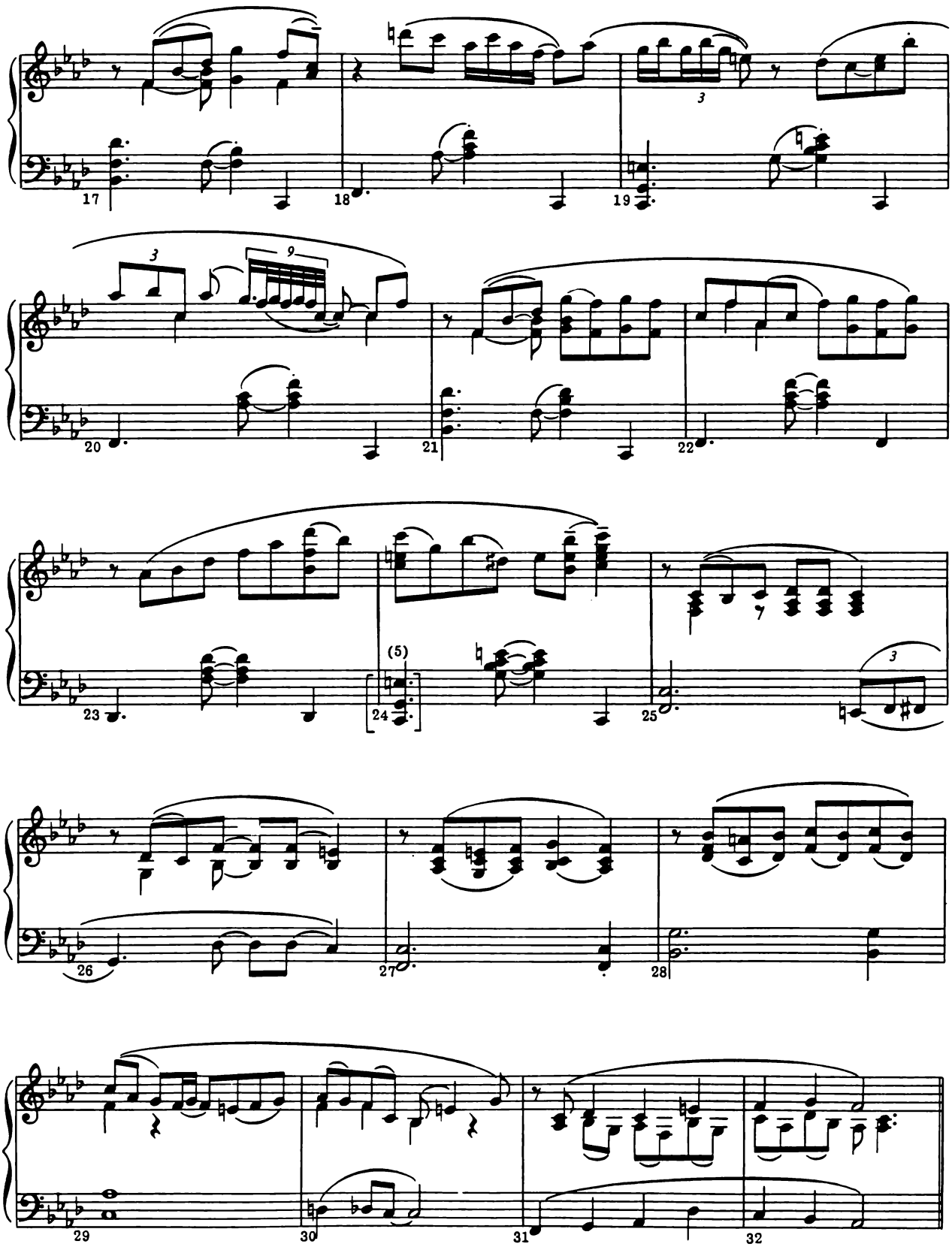


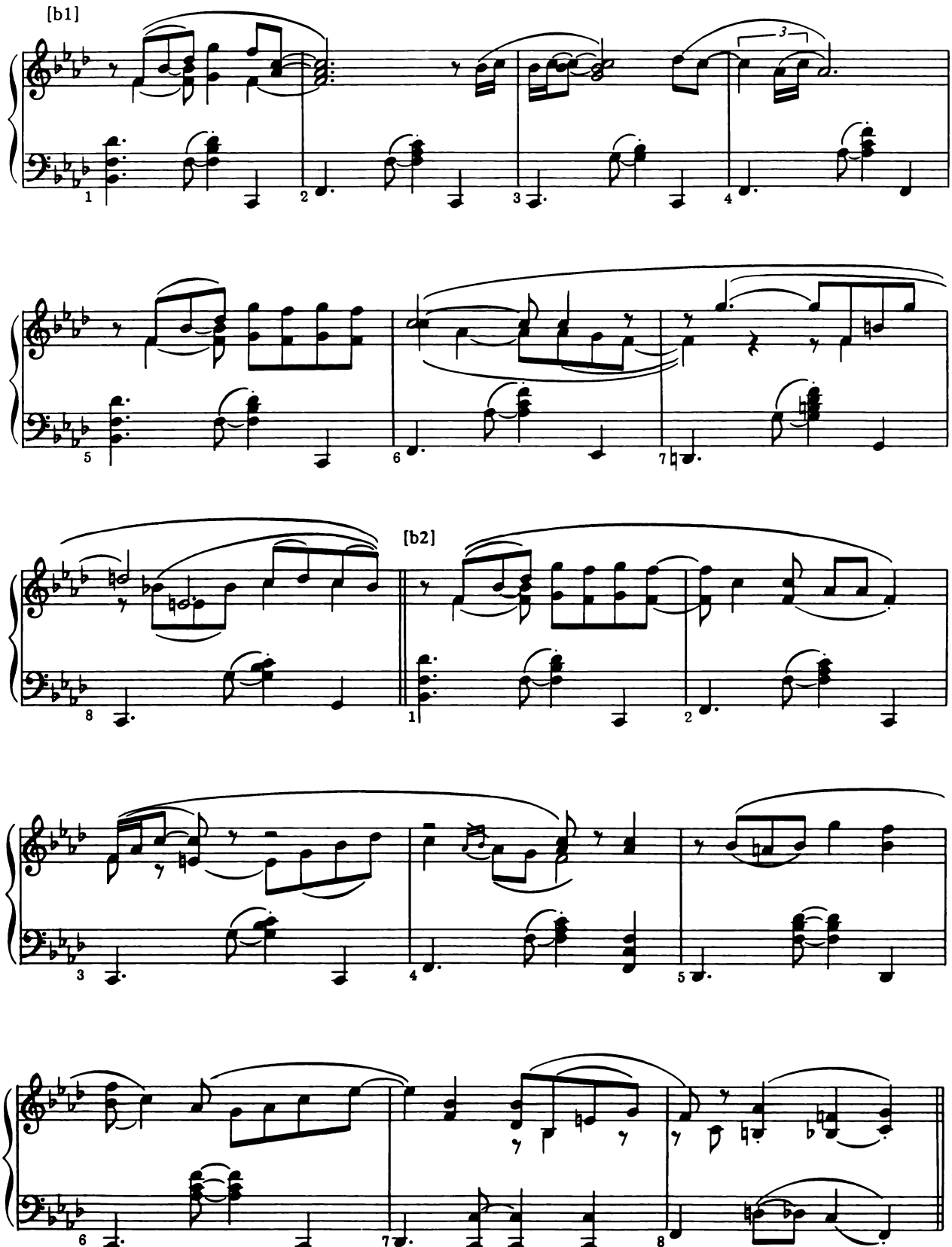


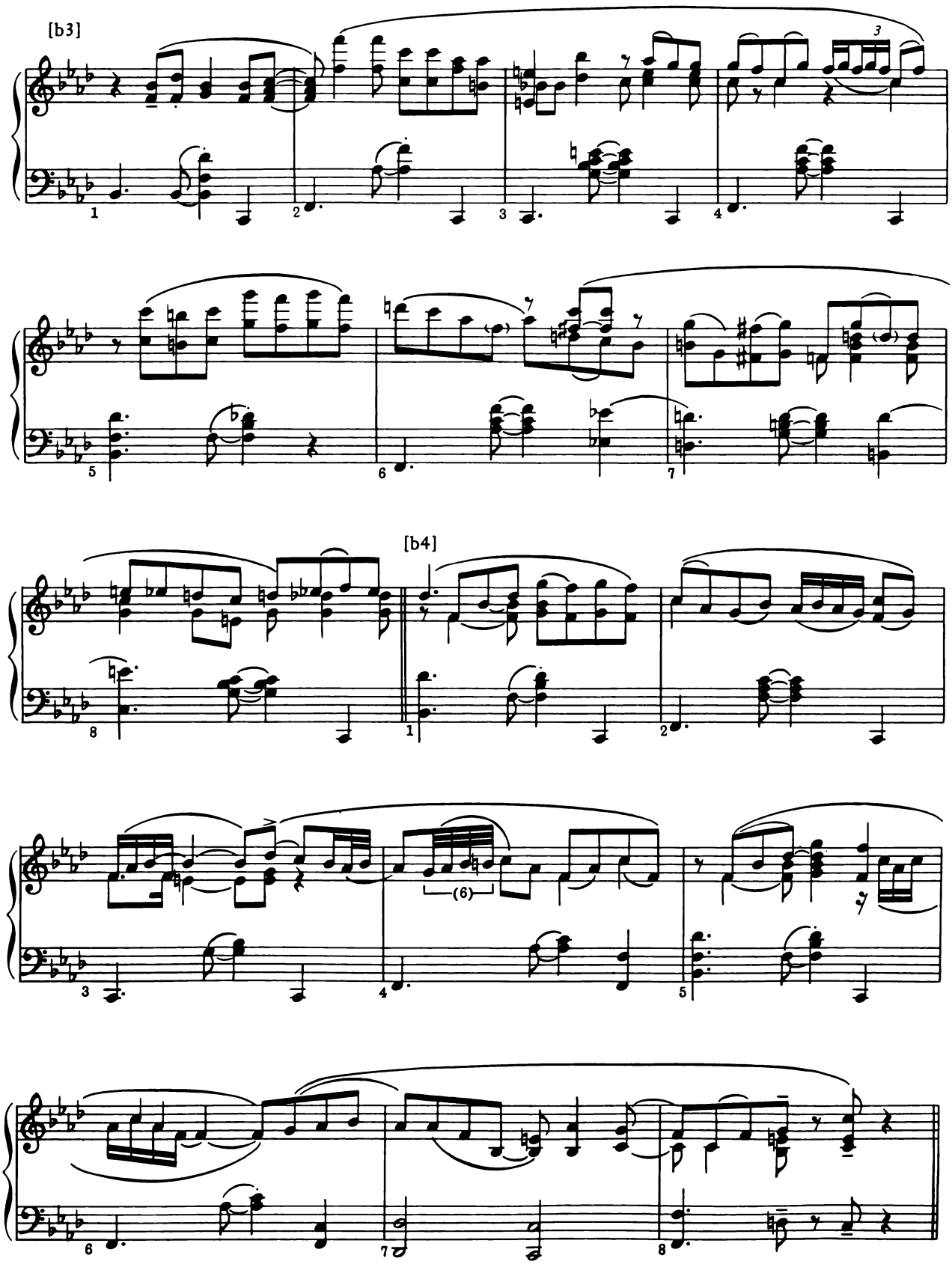
©Copyright 1948 by the Estate of F.J. Morton



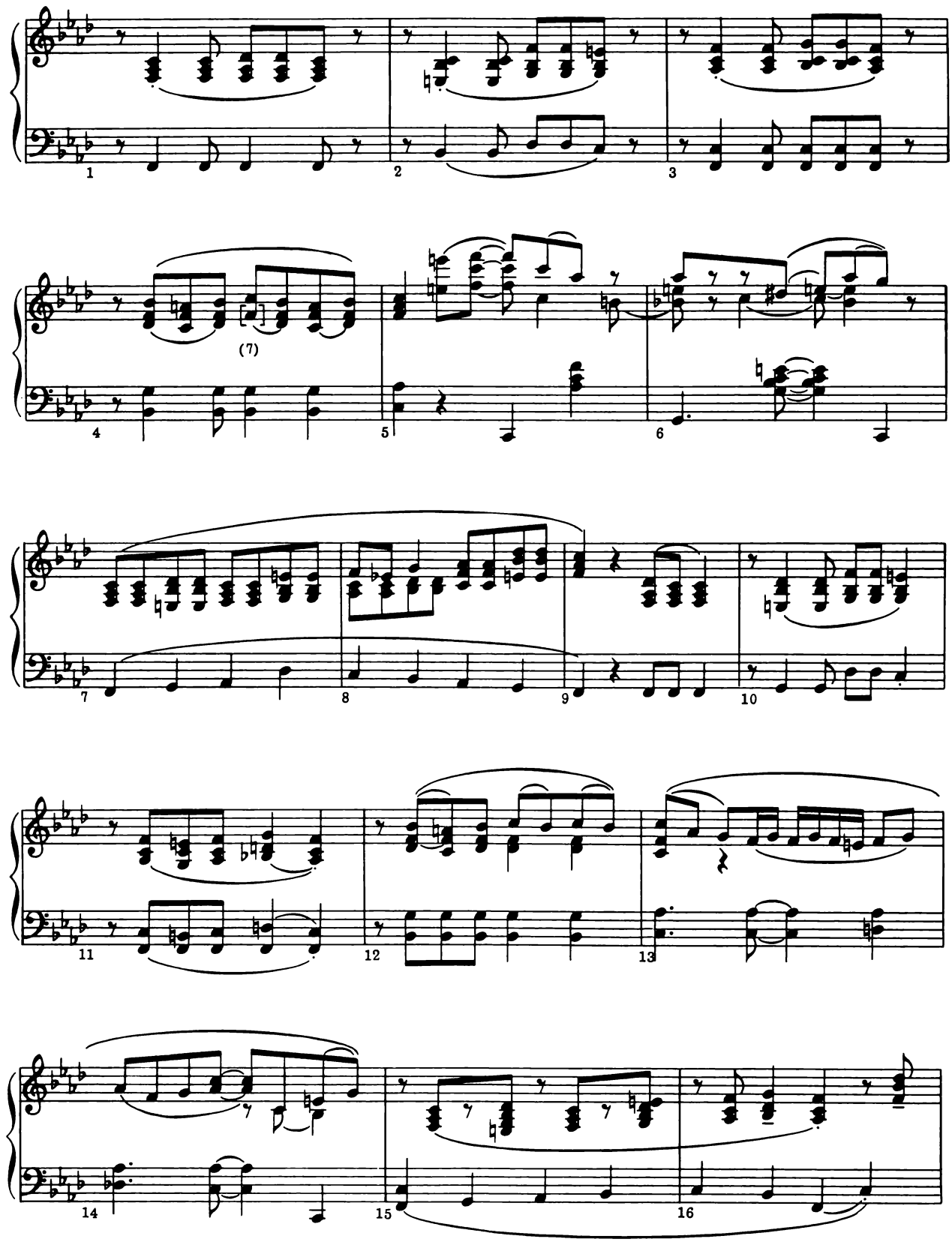

[Chorus 2]

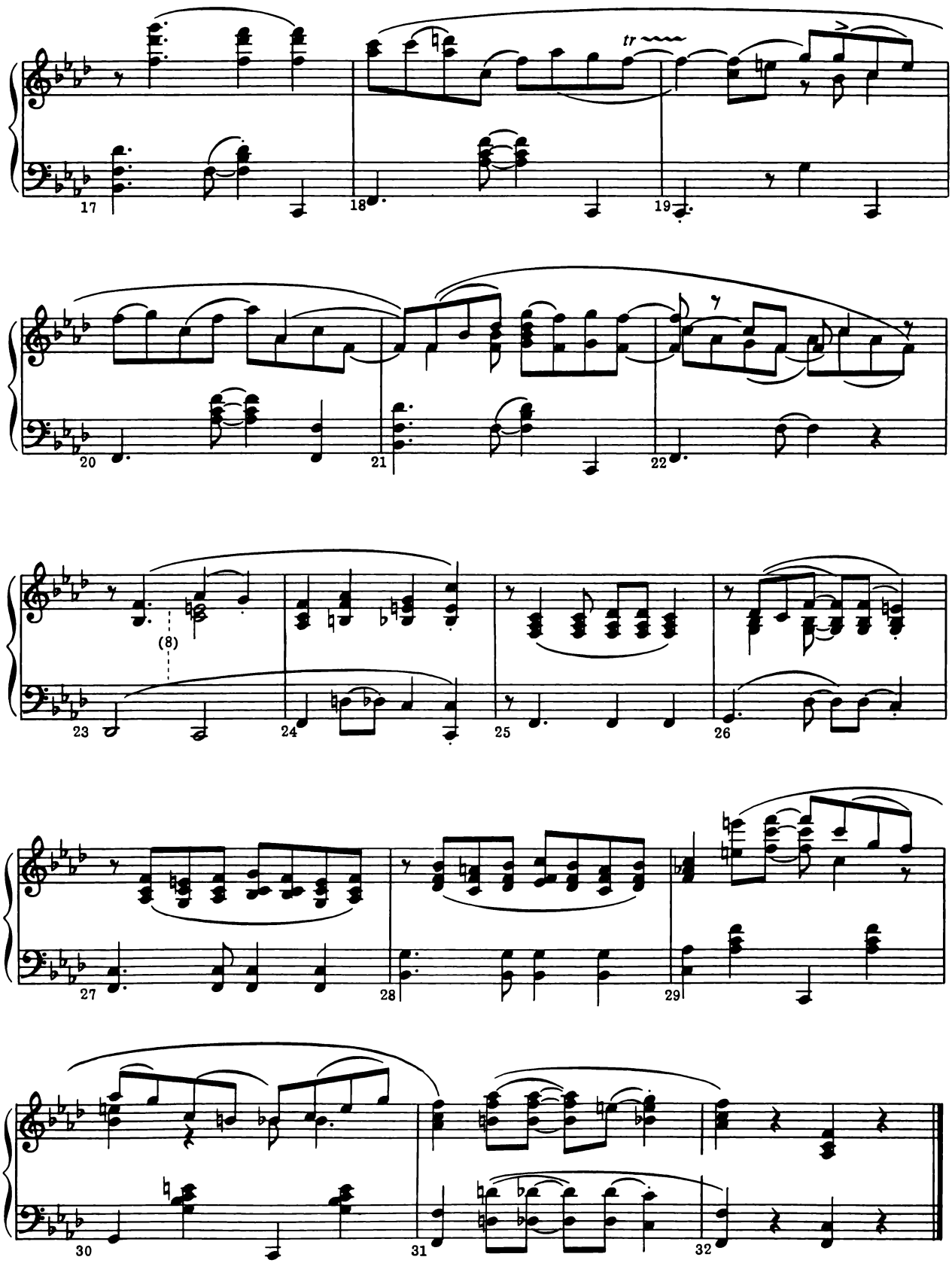



[b1]
[b2]


[b3]
[b4]
(6)

[Chorus 3]




tr
17
18
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20
21
22
(8)
23
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25
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27
28
29
30
31
32

1. The B♭ is actually not present.
2. The chord also contains a B♭ below middle C.
3. Morton also plays a D♭ above middle C in this chord.
4. Morton strikes a C with the D♮.
5. The low C is faint.
6. Morton actually plays an A♮, not an A♭, in the group of thirty-second notes.
7. The lower F is not actually present.
8. This is the point at which the disc ended.

# THE PEARLS

COPYRIGHT:

August 20, 1923: piano solo version, Morton holograph; Melrose Brothers Music Company,
April 1, 1925: orchestration; Melrose Brothers Music Company.

RECORDINGS:

+ July 18, 1923: piano solo; Gennett 5323 (11547); ♩ = c. 153,
+ April 20, 1926: piano solo; Vocalion 1020 (C-160); ♩ = c. 170 increasing to c. 178,
June 10, 1927: Jelly-Roll Morton's Red Hot Peppers; Victor 20948 (38662-3); ♩ = c. 150,
+ May 21-July, 1938: piano solo, recorded (1677) in the Library of Congress by Alan Lomax; ♩ = c. 138 increasing to c. 149,
*c. August, 1938: piano solo, private recording subsequently issued commercially (Swaggie JCS-116 and S-1213); ♩ = c. 140 increasing to c. 143.

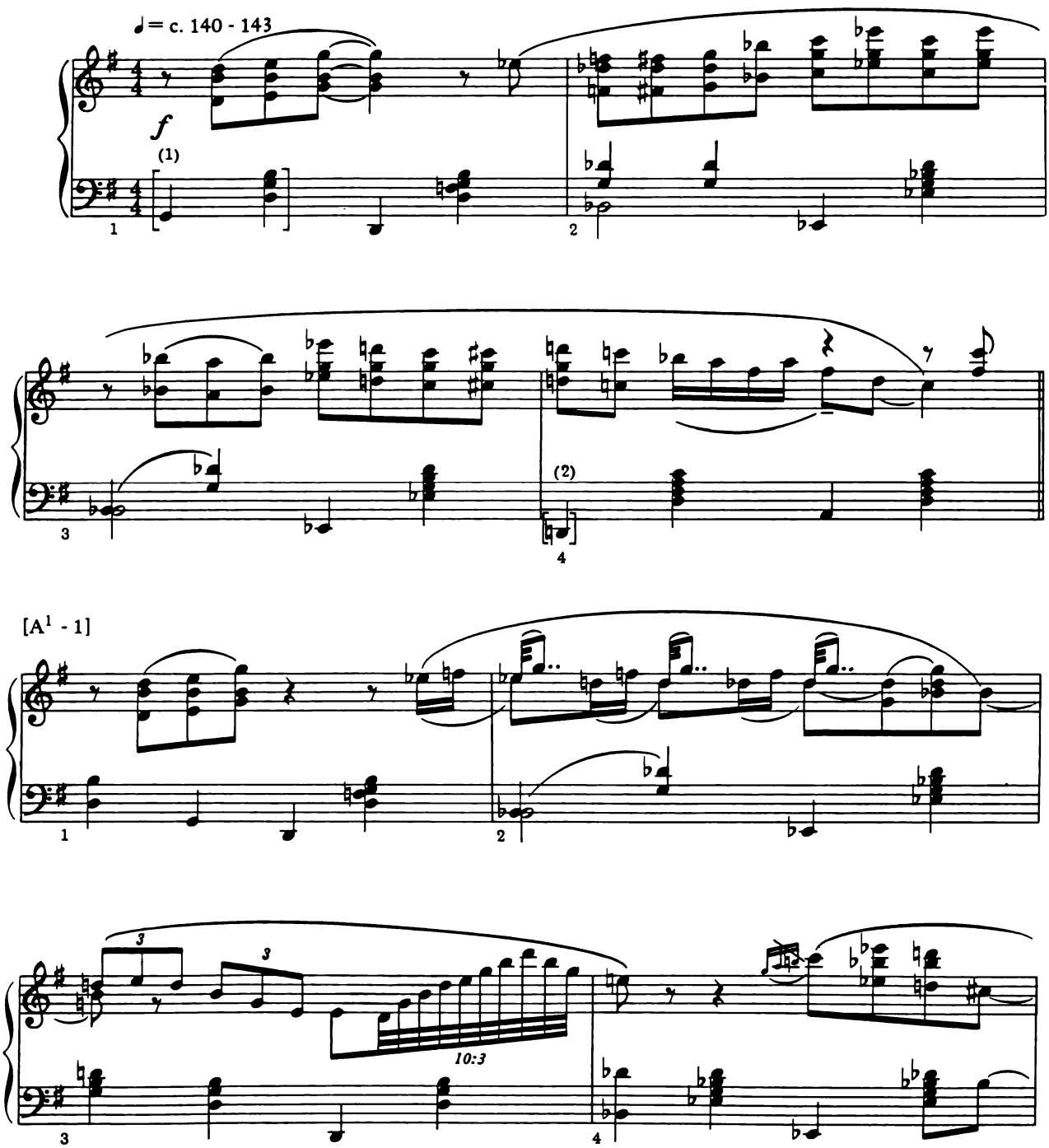
[1]Alan Lomax, *Mr. Jelly Roll* (New York: Duell, Sloane and Pearce, 1950).

424

# The Pearls

"Jelly Roll" Morton

[Introduction]





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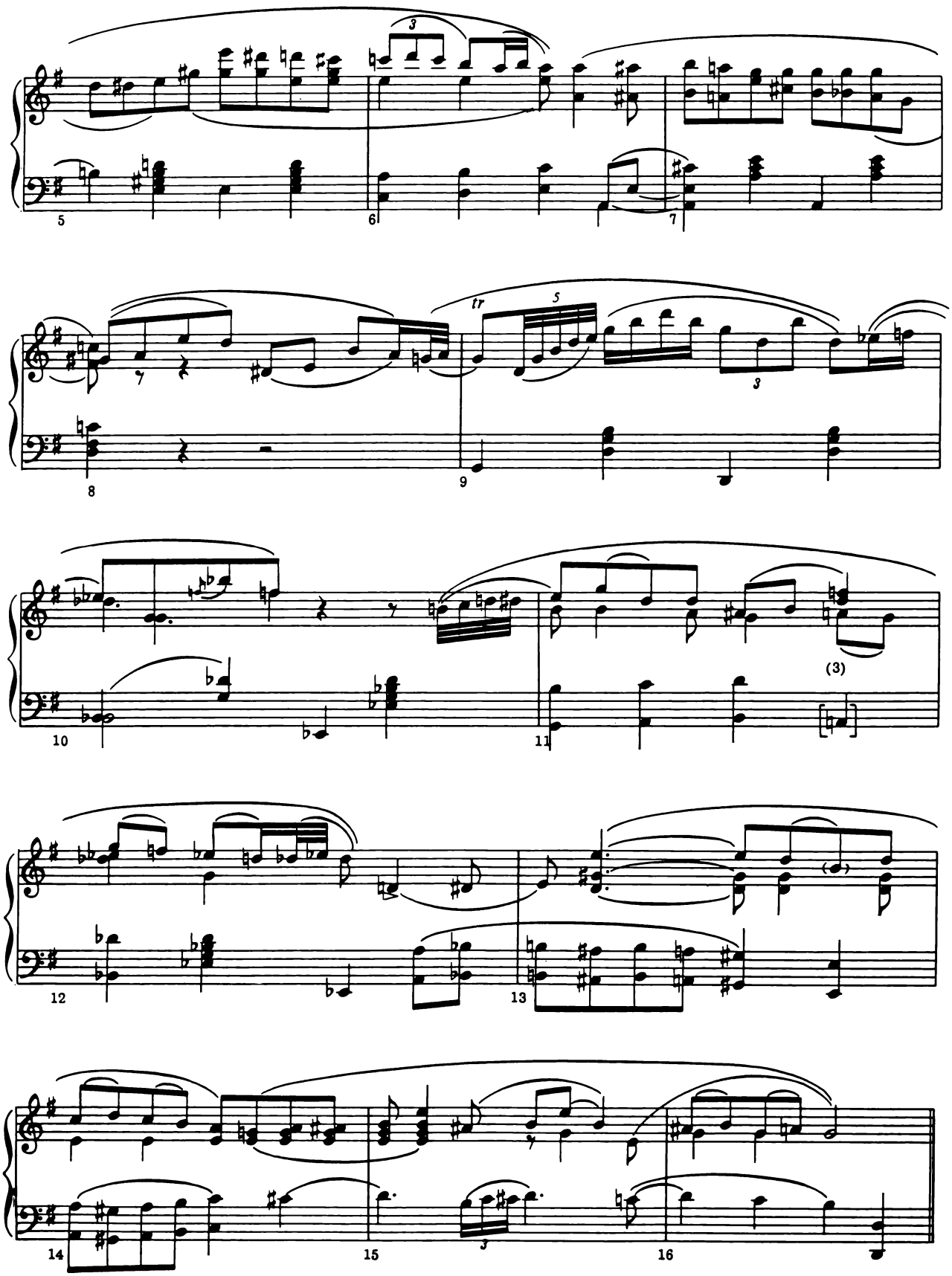

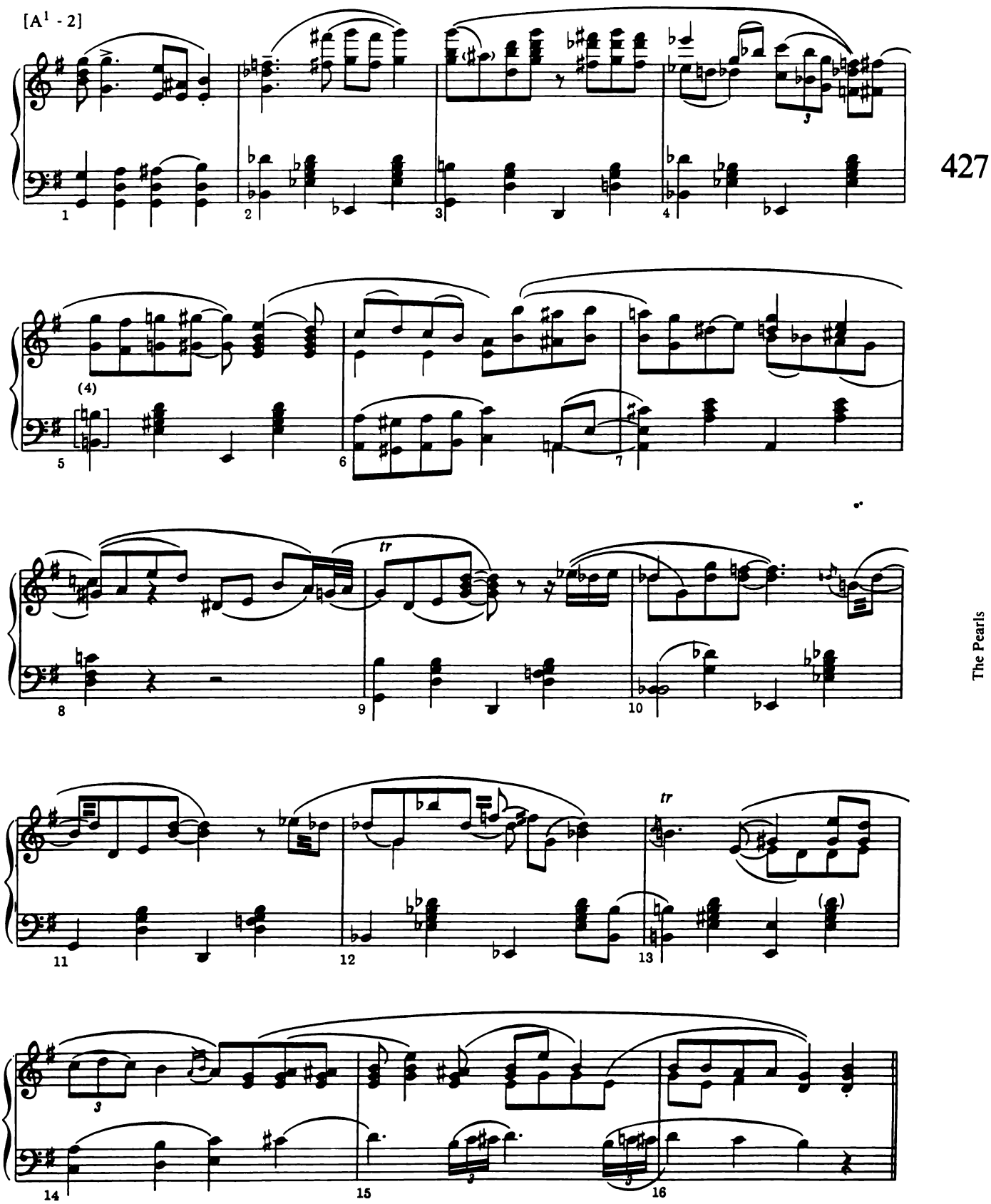
[A1 - 2]
1
2
3
4
(4)
5
6
7
tr
8
9
10
tr
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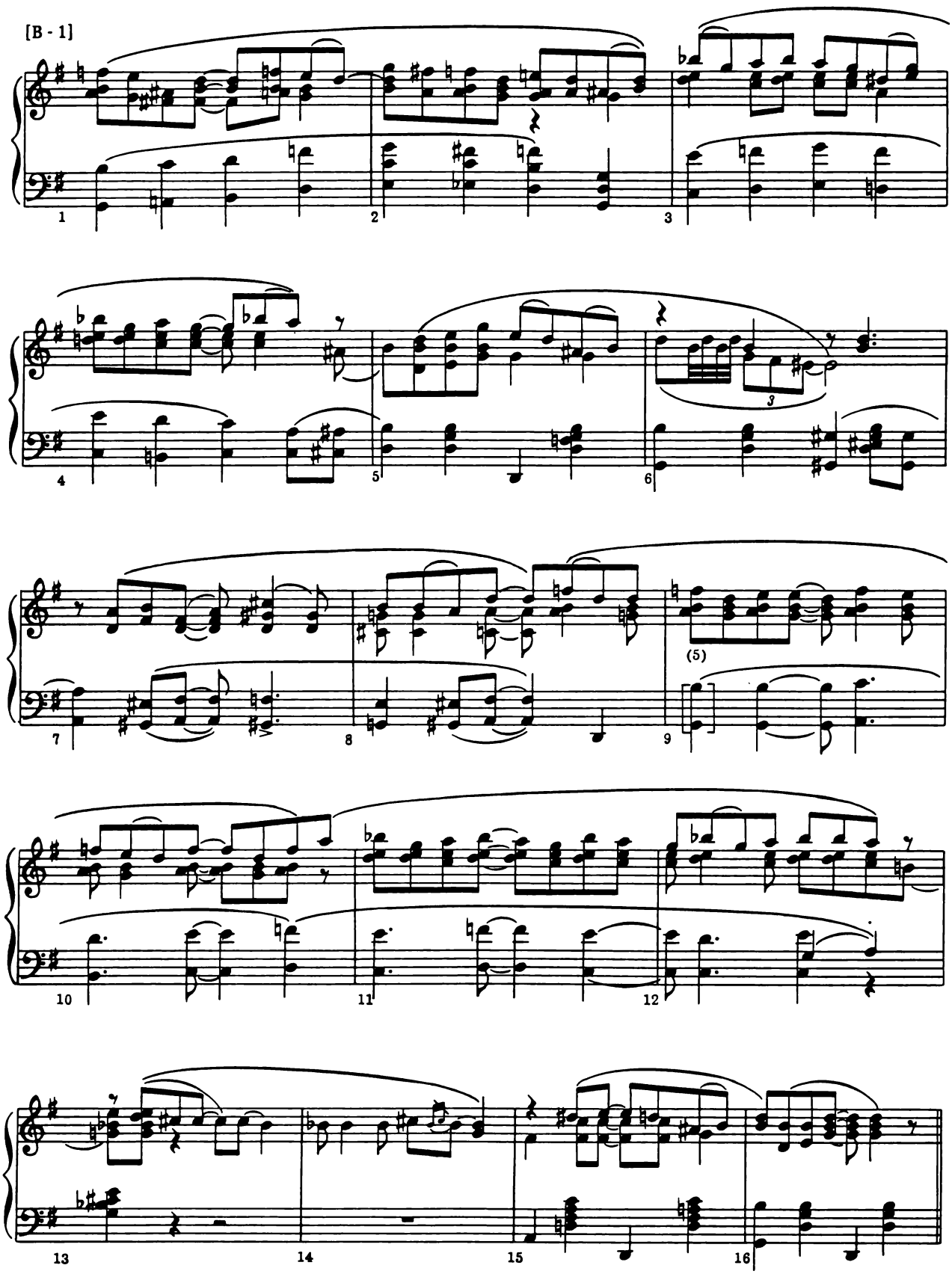
14
15
16


[B - 1]
1
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8
9
(5)
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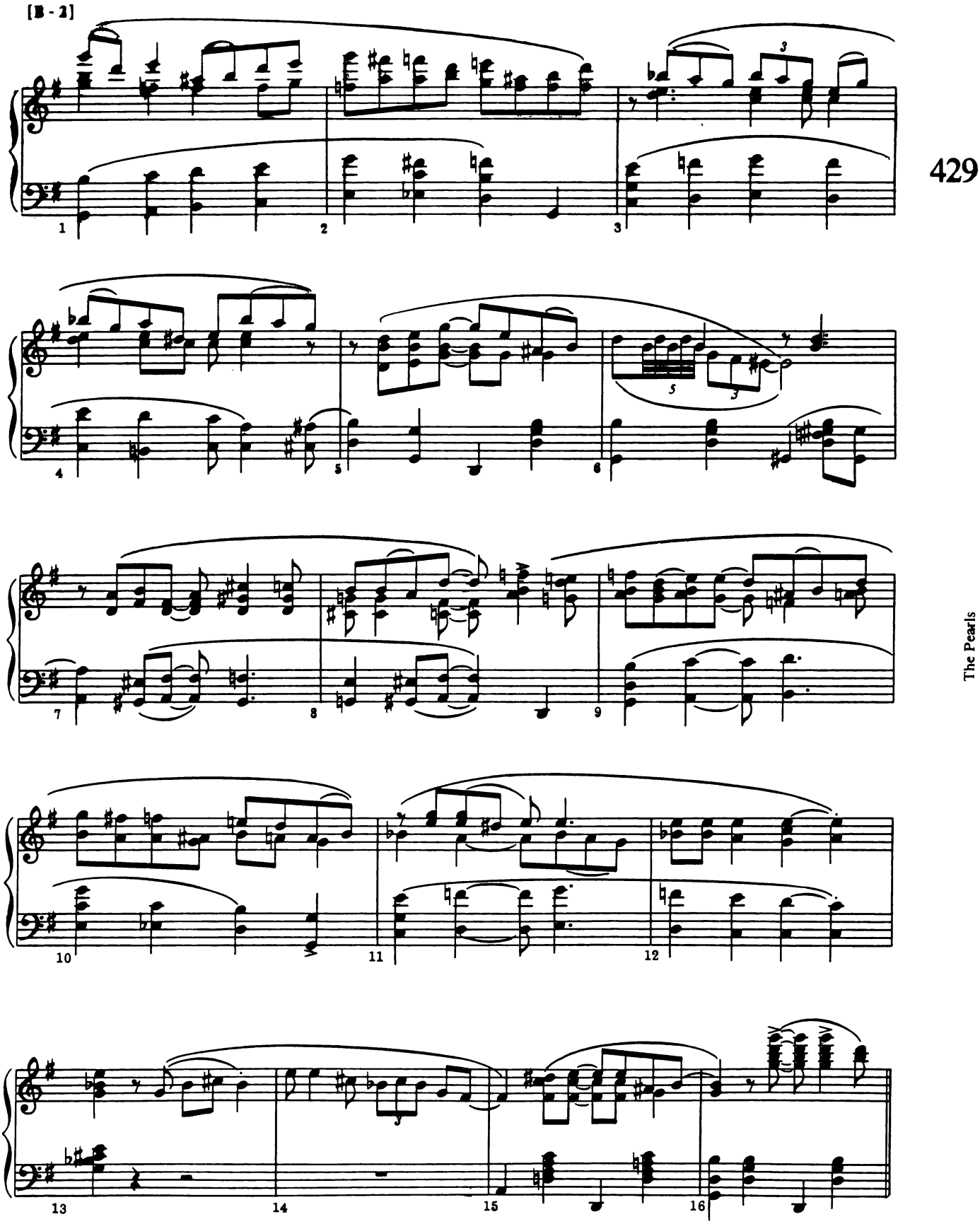
14
15
16


[B - 2]
1
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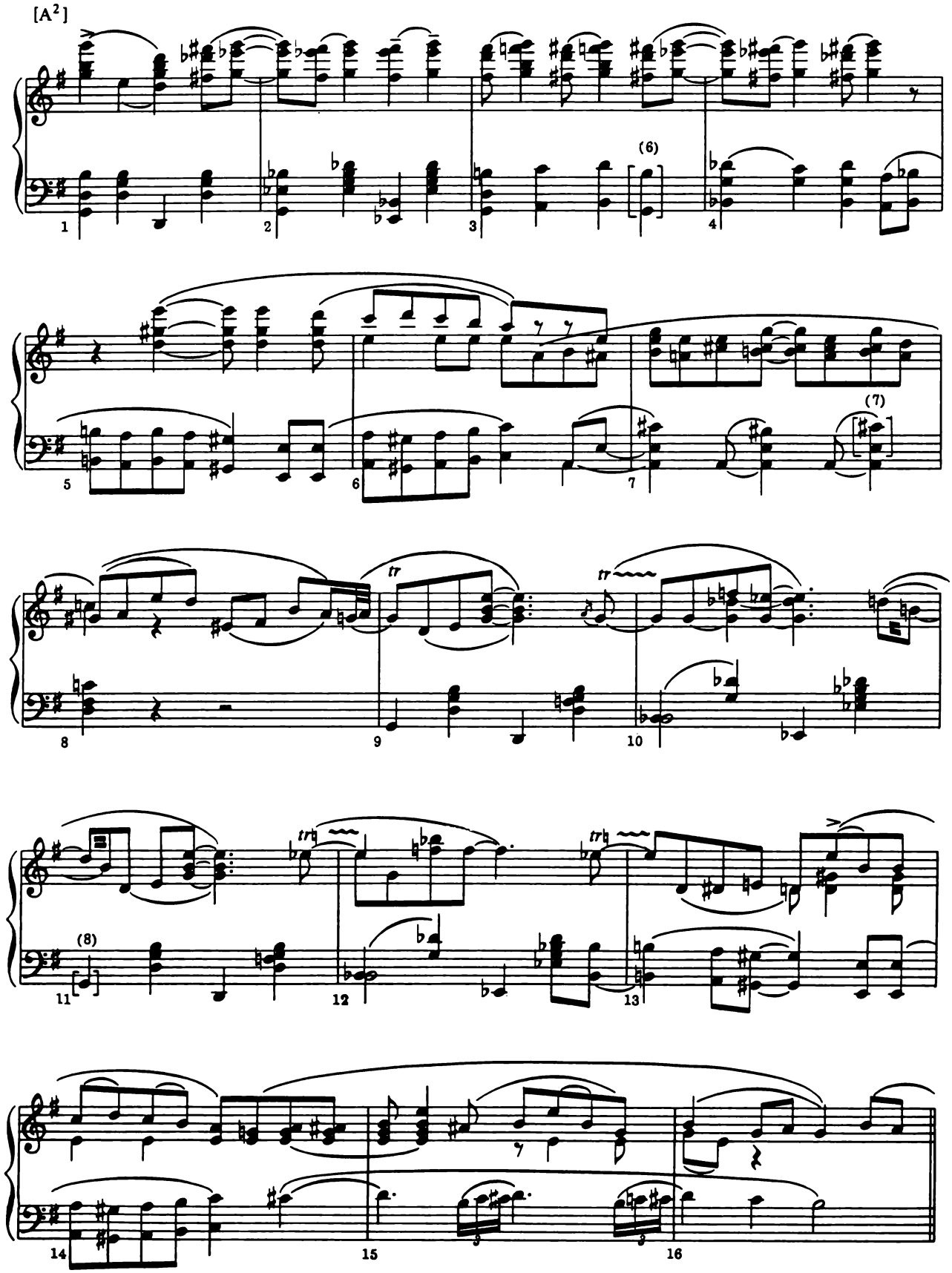
12
13
14
15
16


[A²]
(6)
(7)
(8)
tr
1
2
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9
10
11
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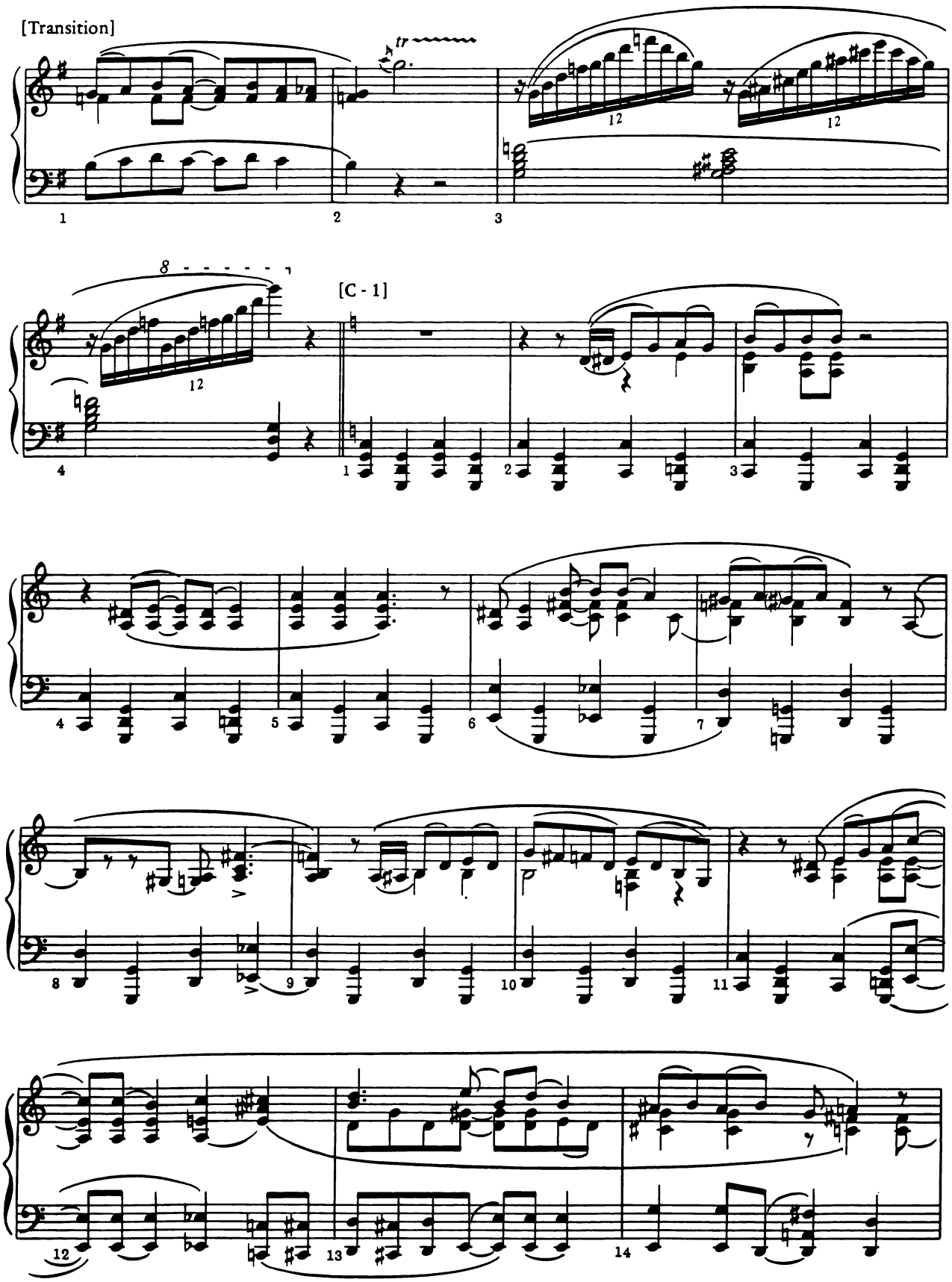
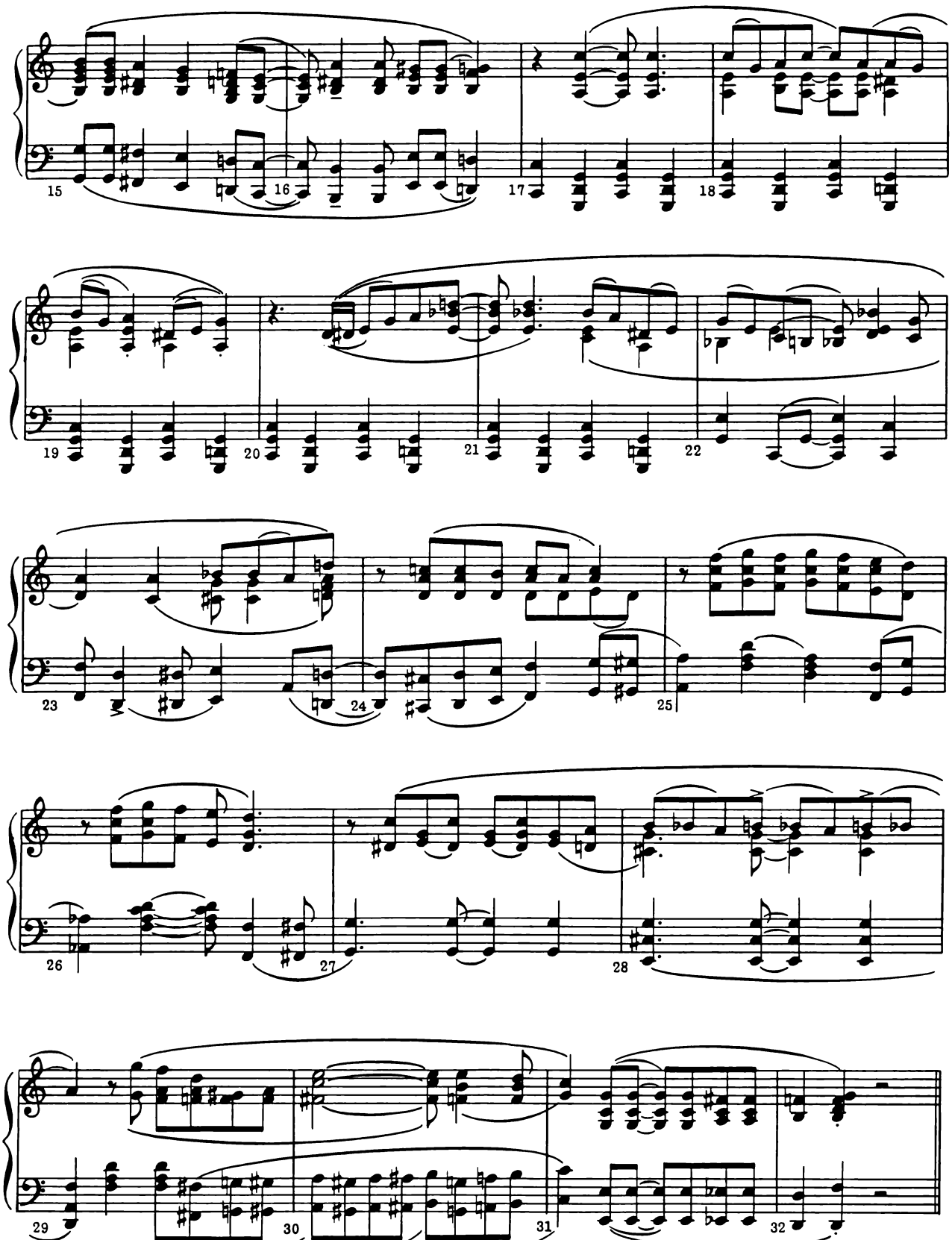
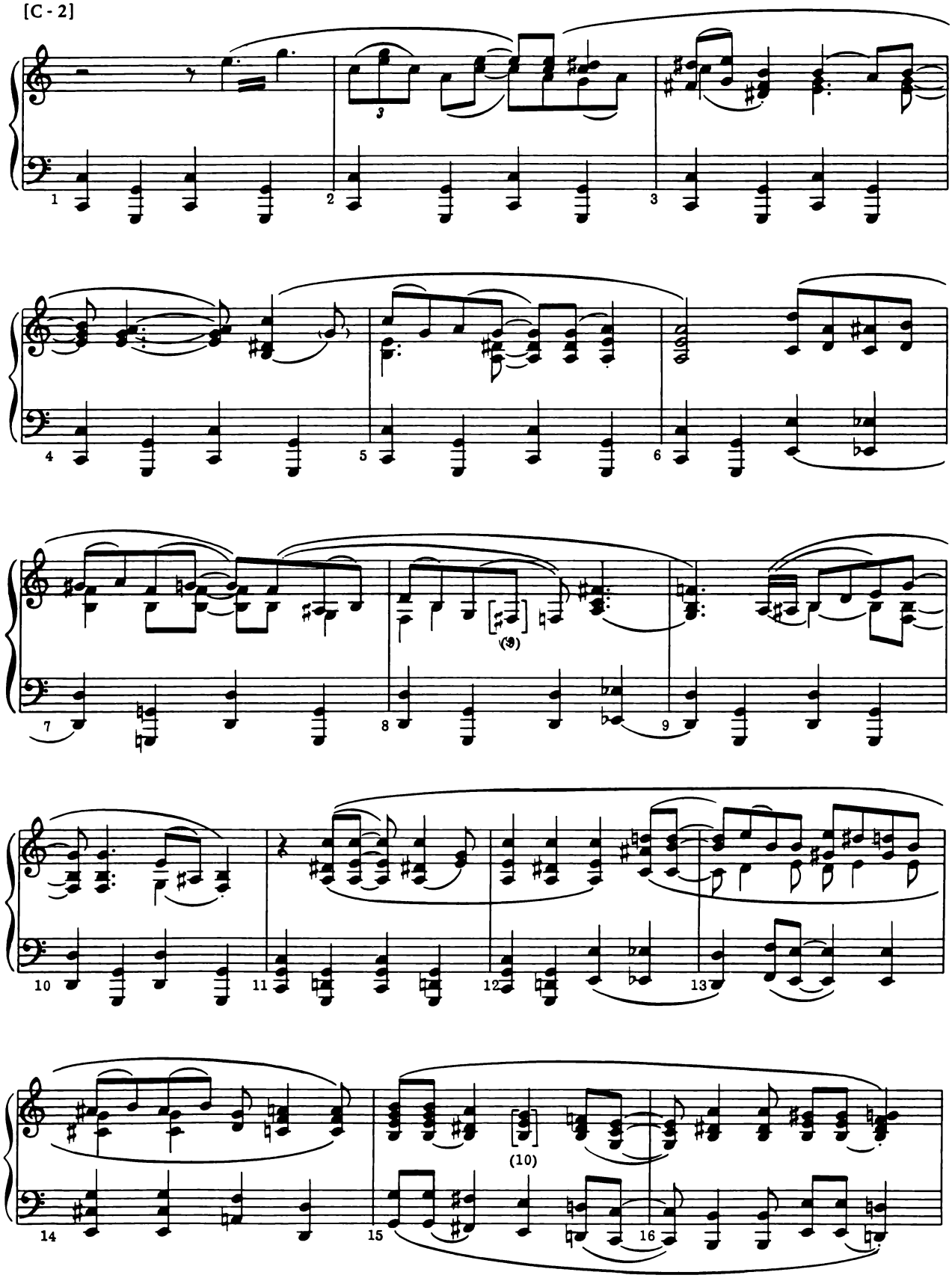
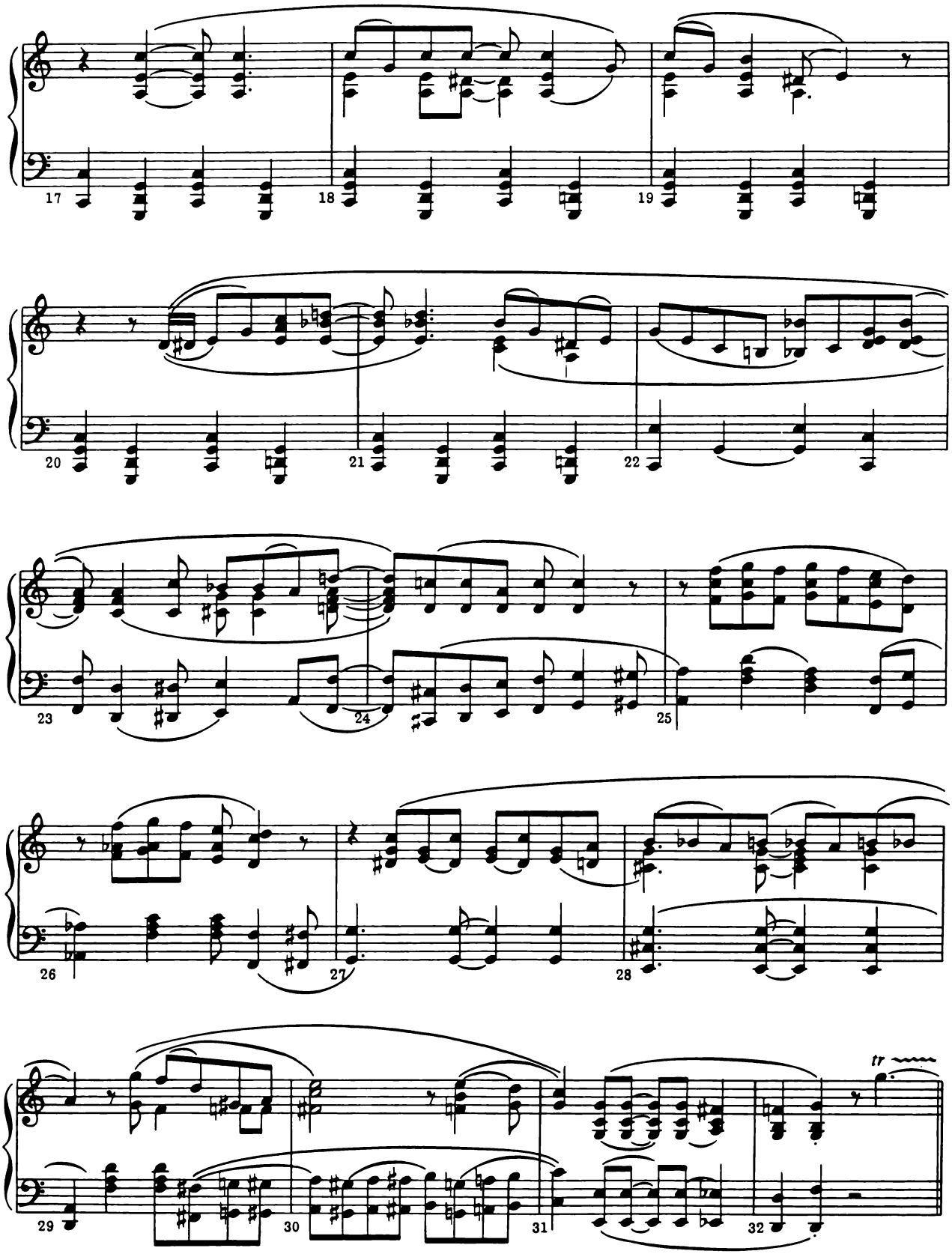
13
14
15
16


[Transition]
tr
12
12
8
[C - 1]
12



[C - 2]




17
18
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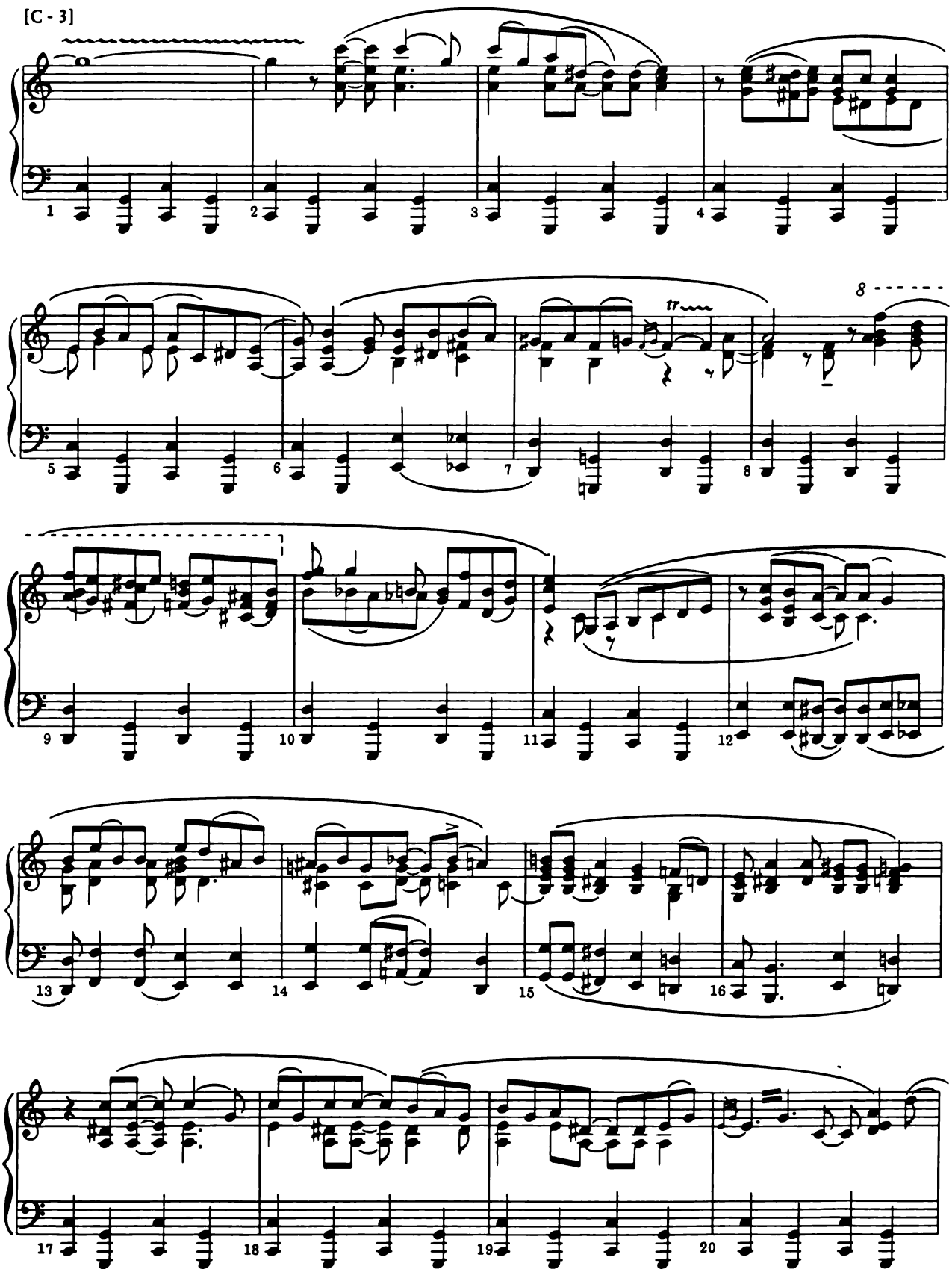
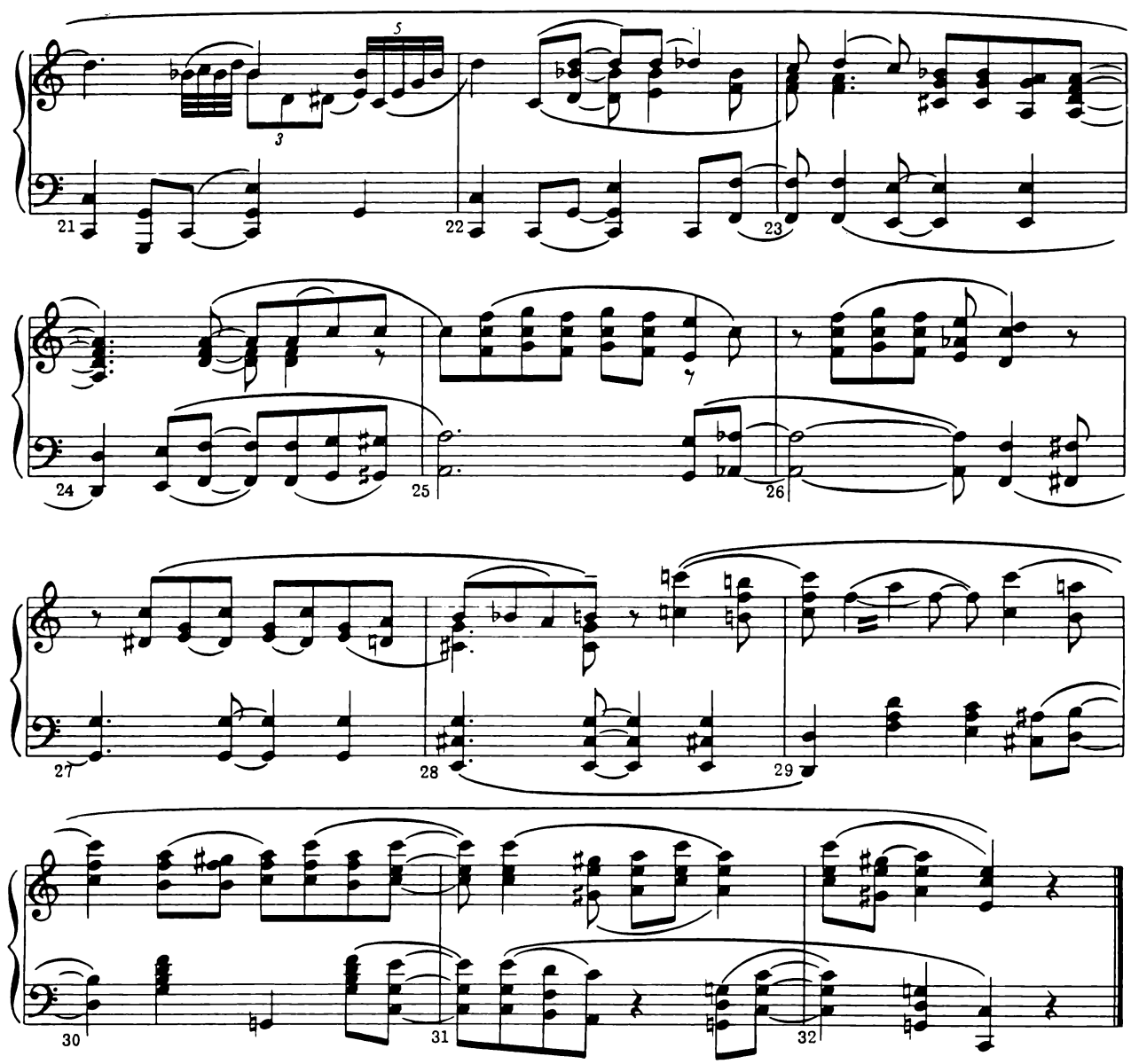
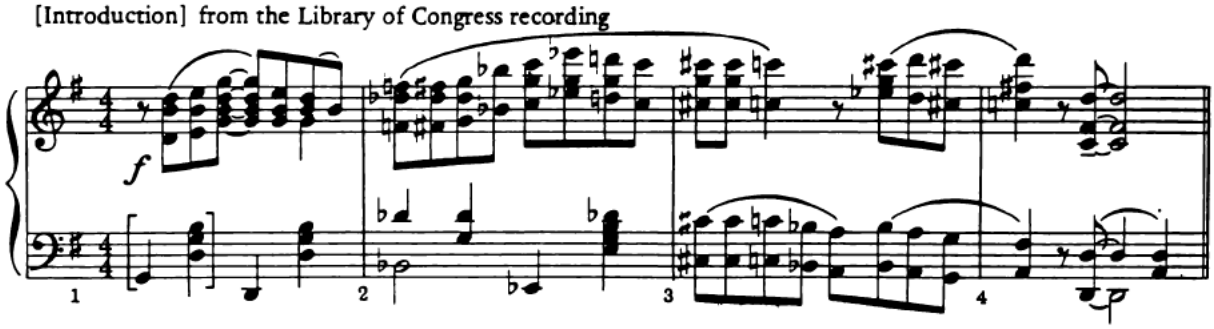
27
28
29
30
31
32
tr

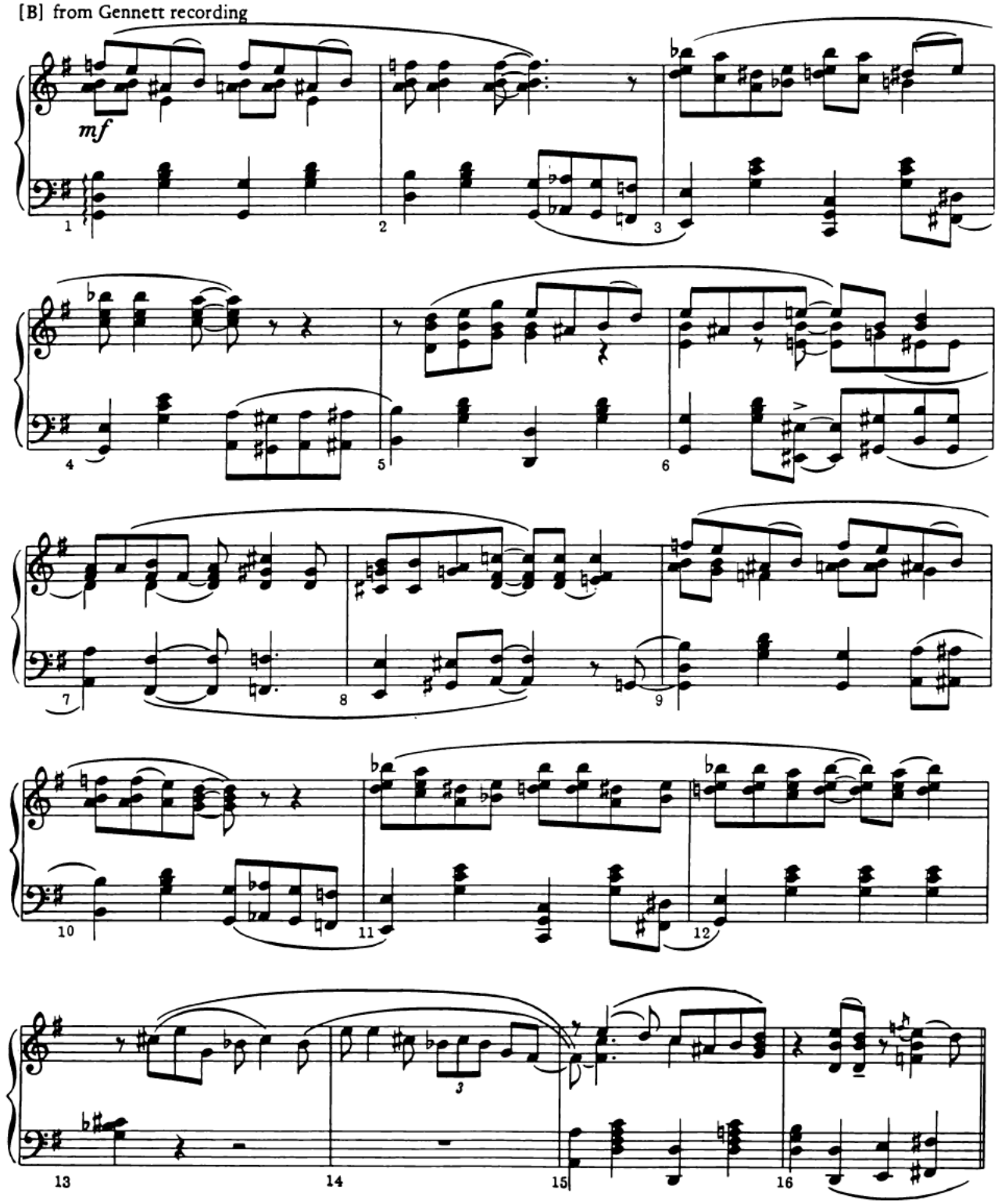

[C - 3]
8
tr



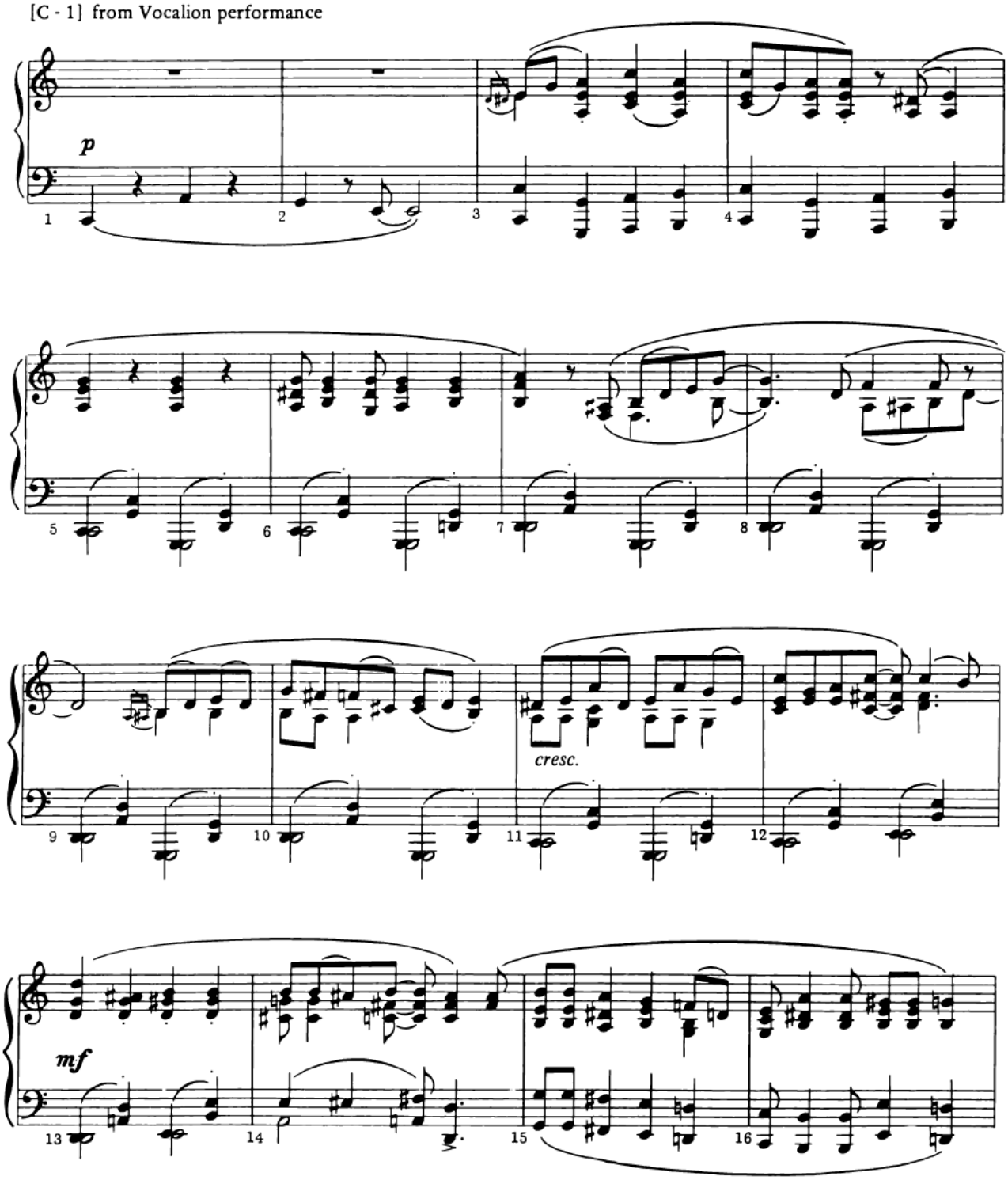
[Introduction] from the Library of Congress recording

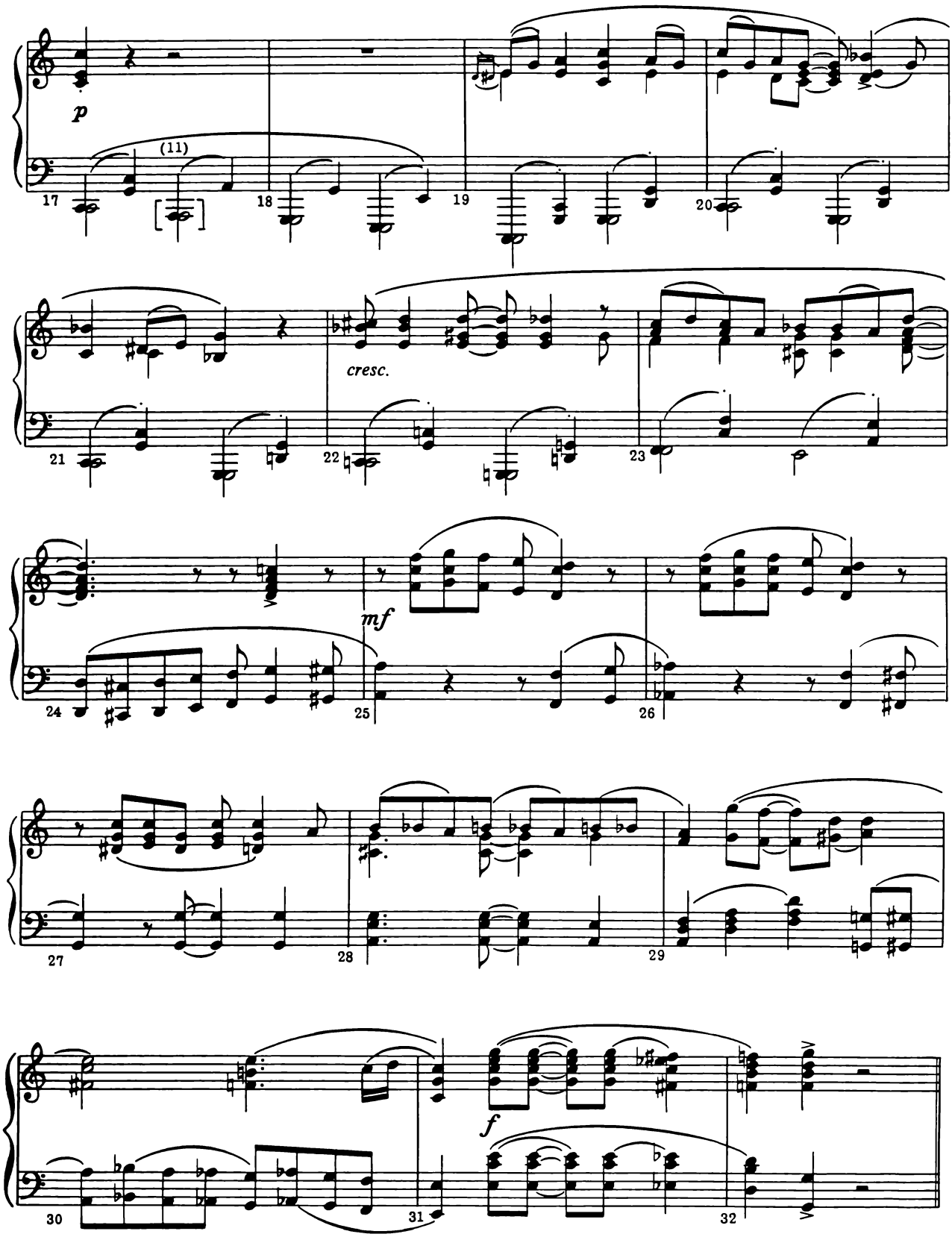


[B] from Gennett recording

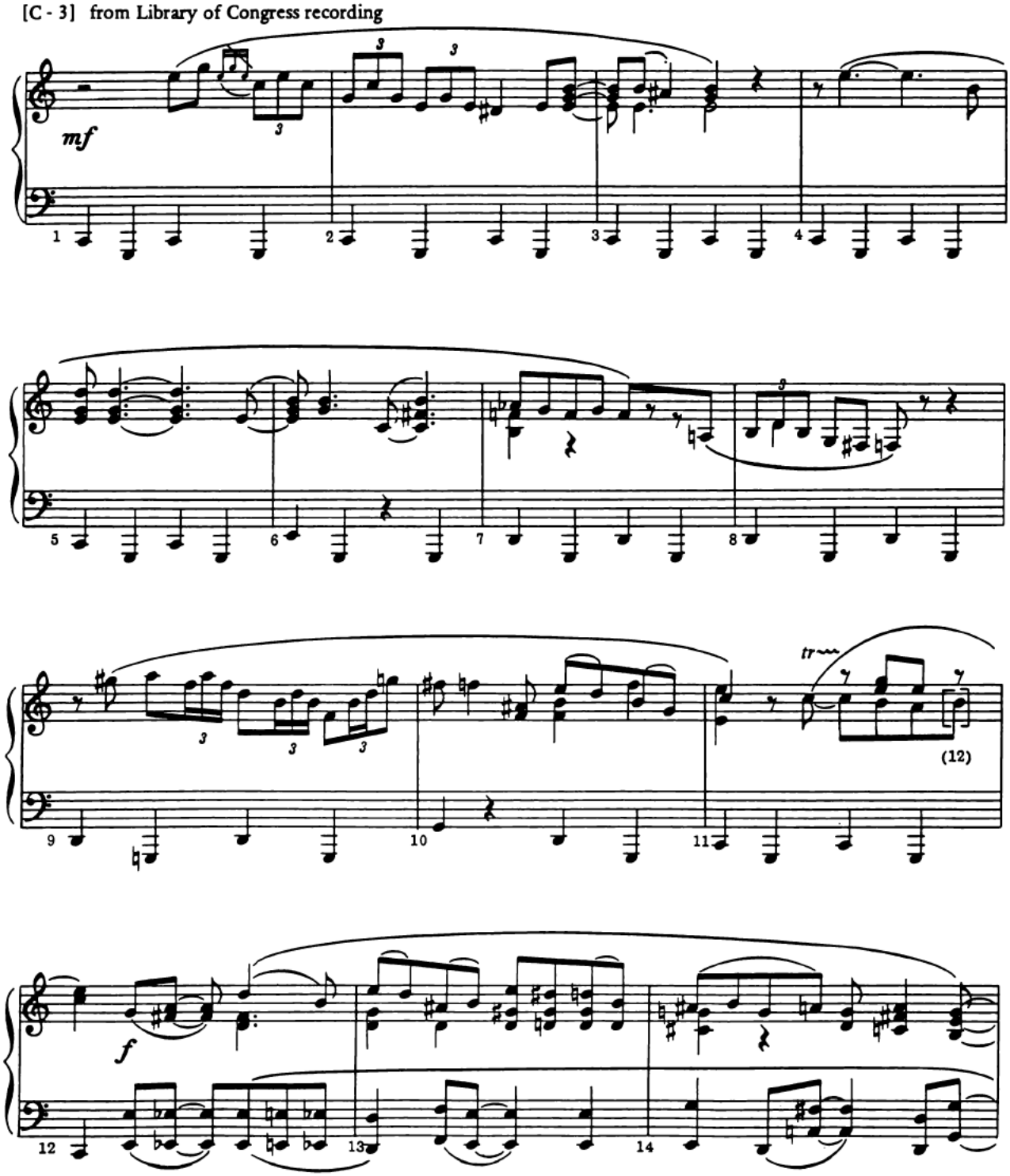


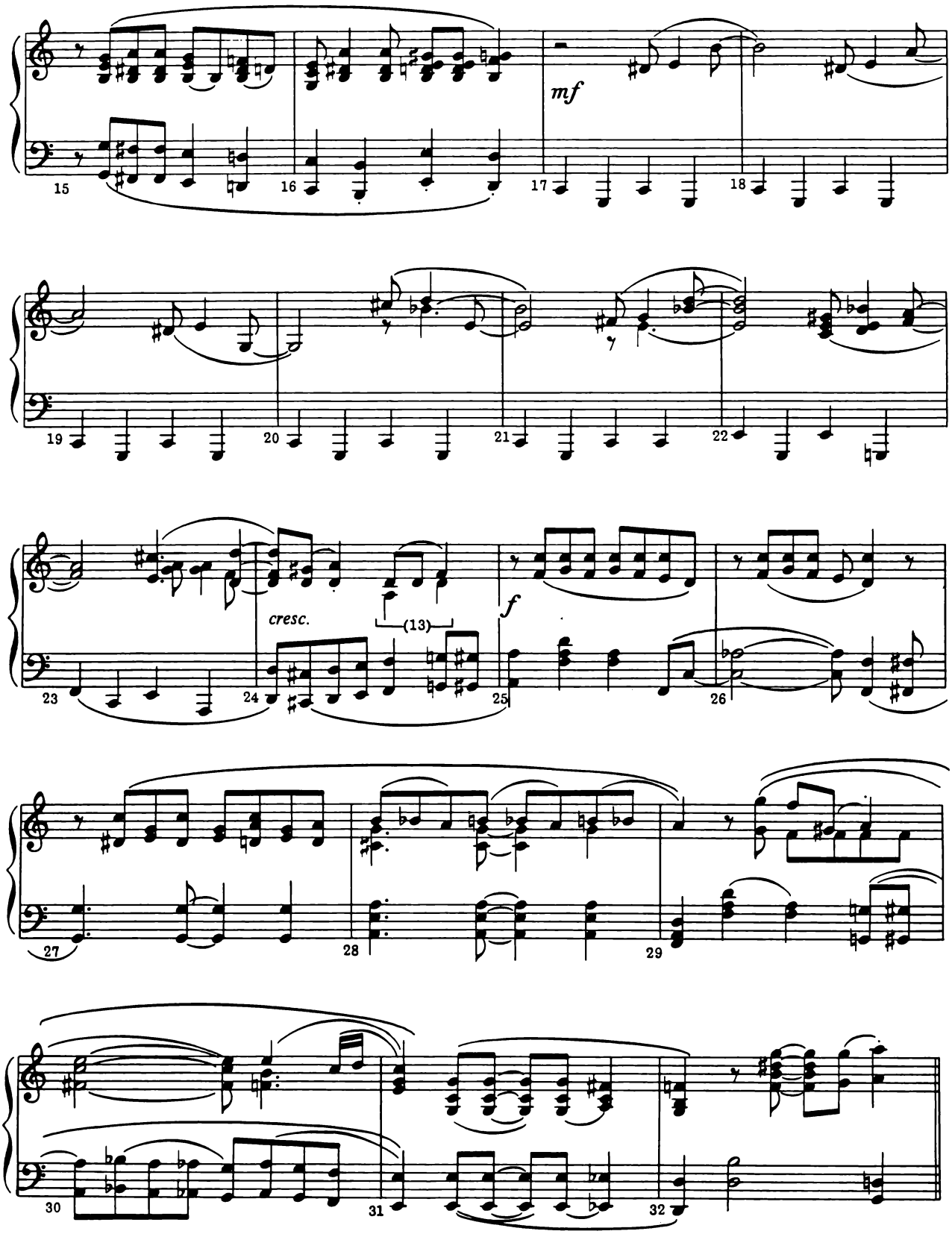
[C - 1] from Vocalion performance




p
(11)
17
18
19
20
cresc.
21
22
23
mf
24
25
26
27
28
29
f
30
31
32

[C - 3] from Library of Congress recording




mf
15
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cresc.
(13)
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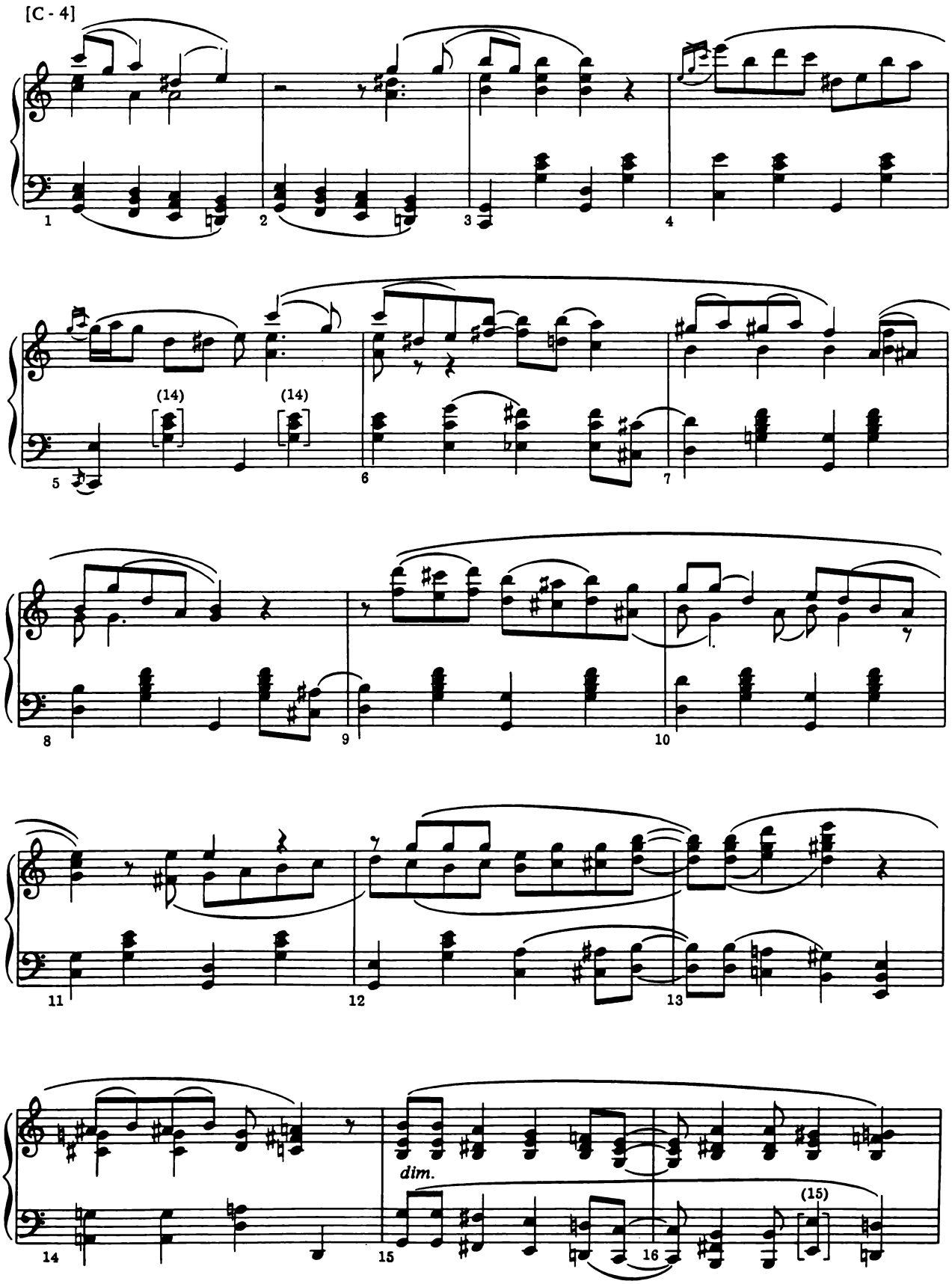
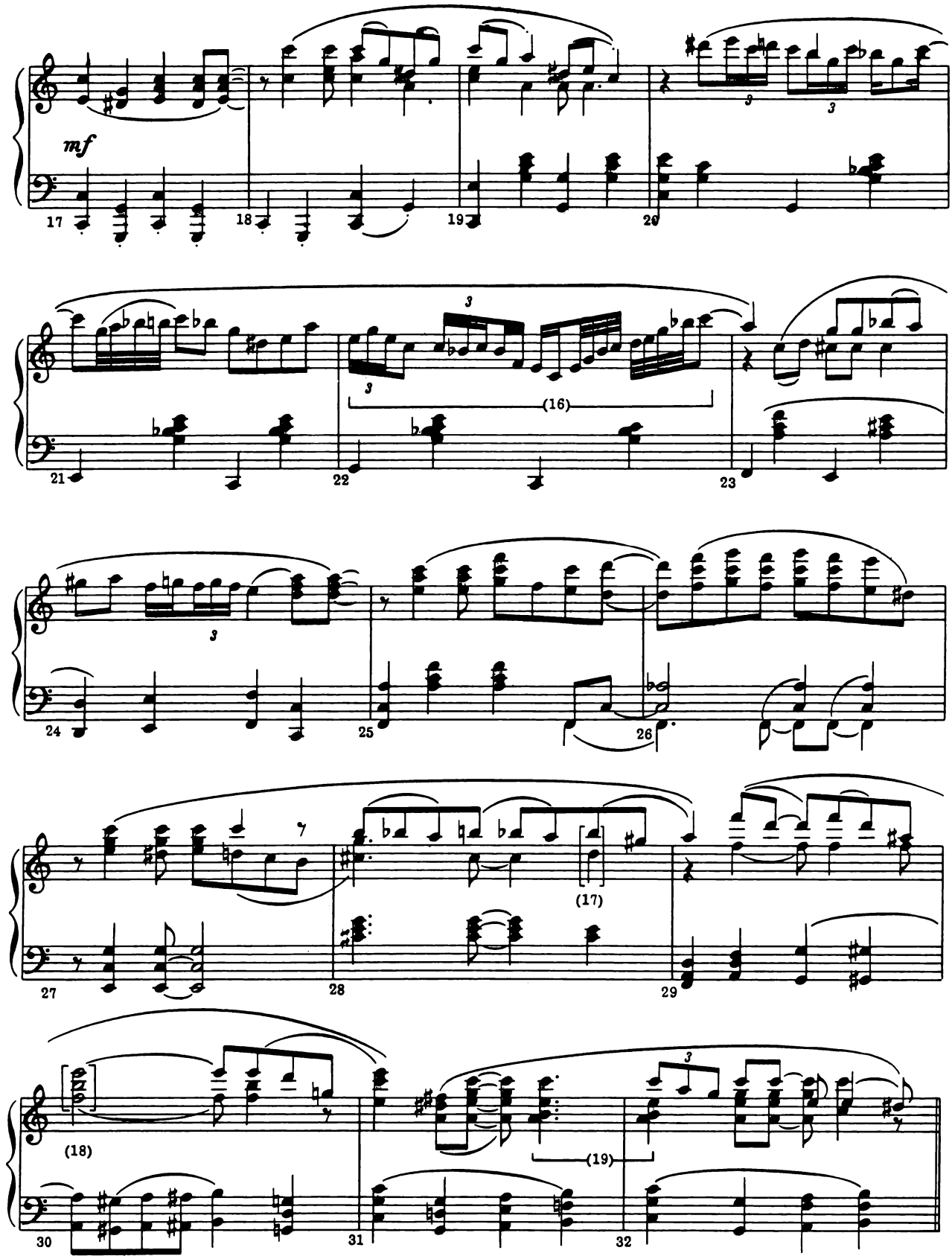
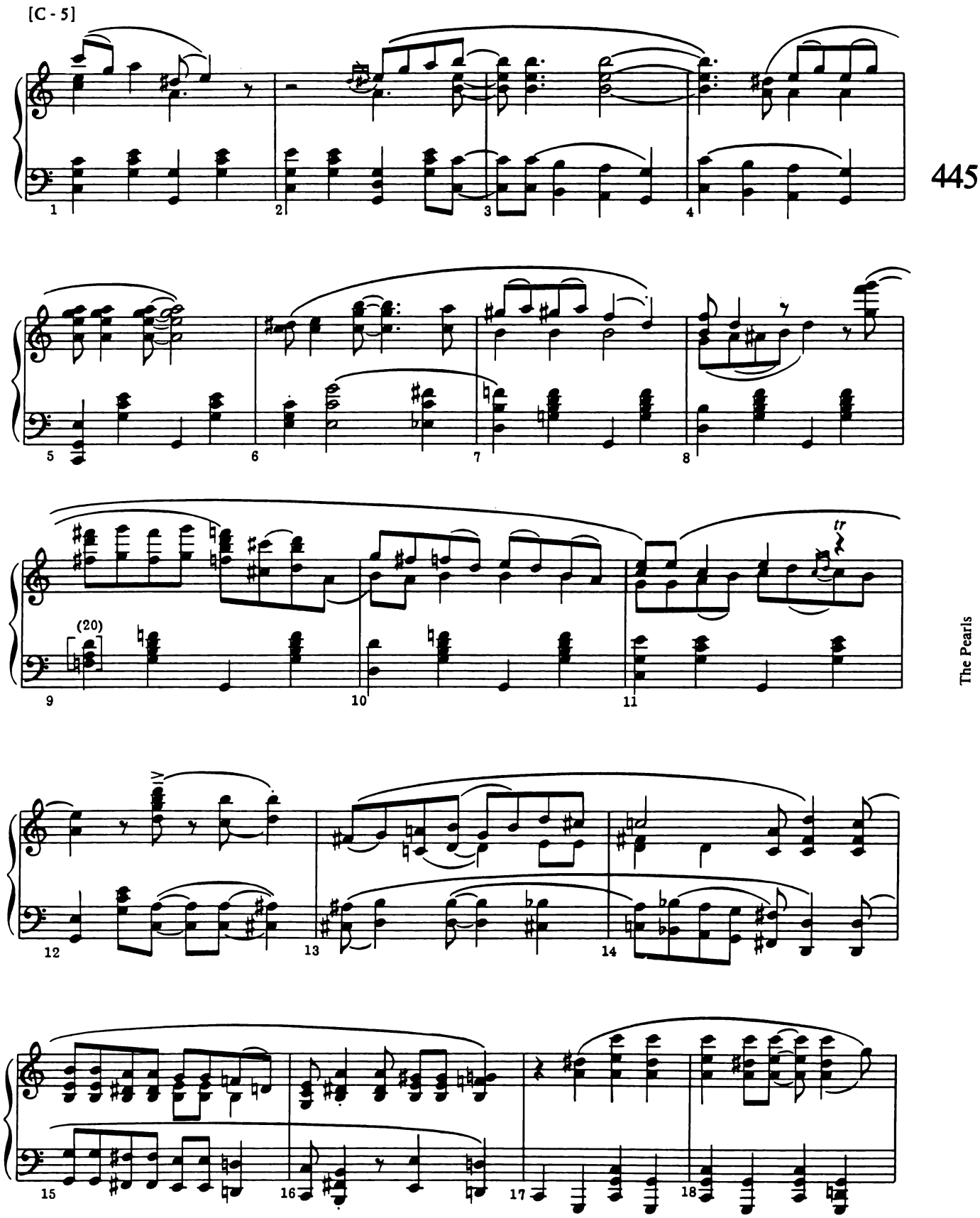
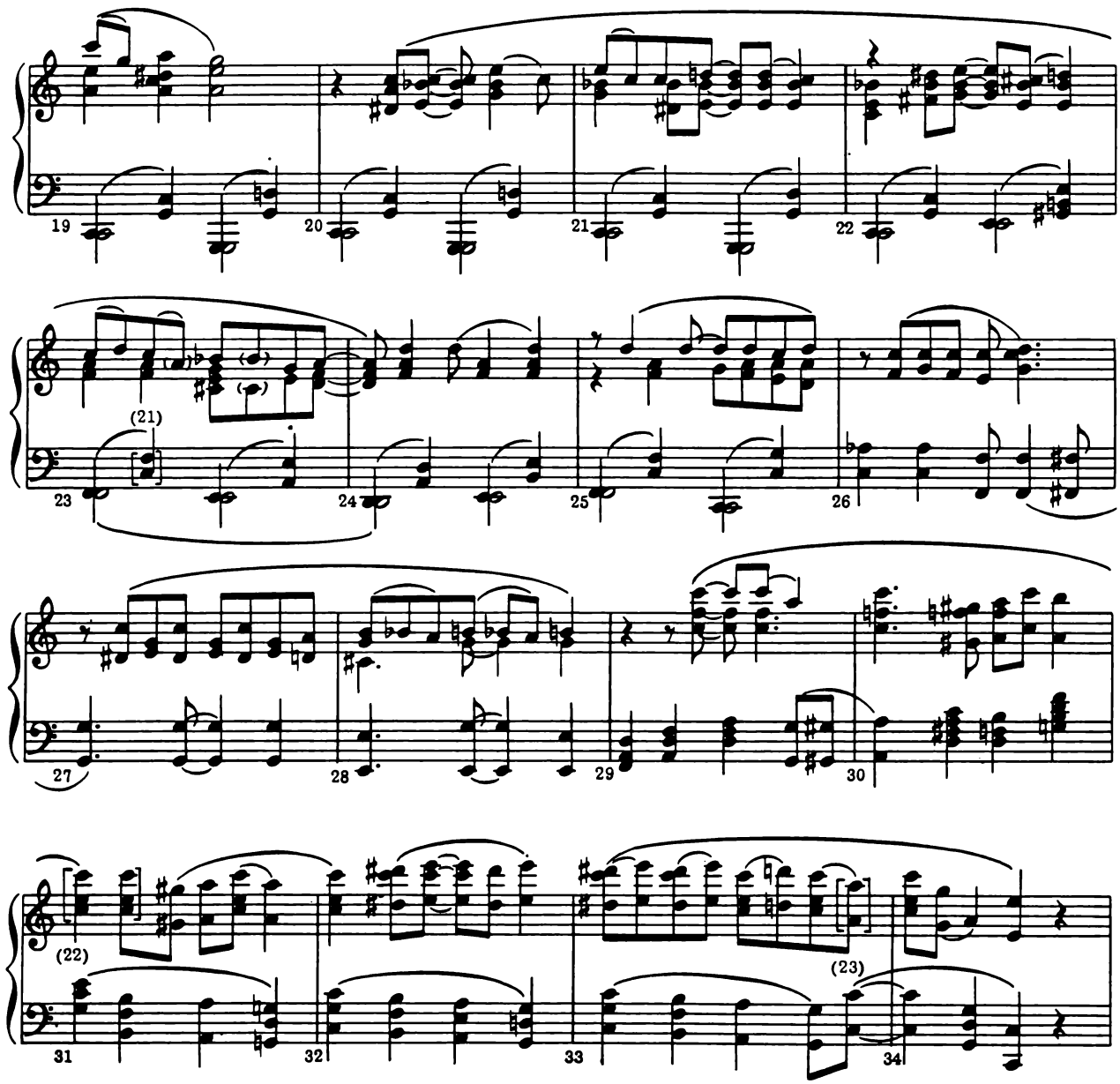

[C - 4]
(14)
(14)
dim.
(15)


mf
(16)
(17)
(18)
(19)


[C - 5]
(20)
tr


19
20
21
22
(21)
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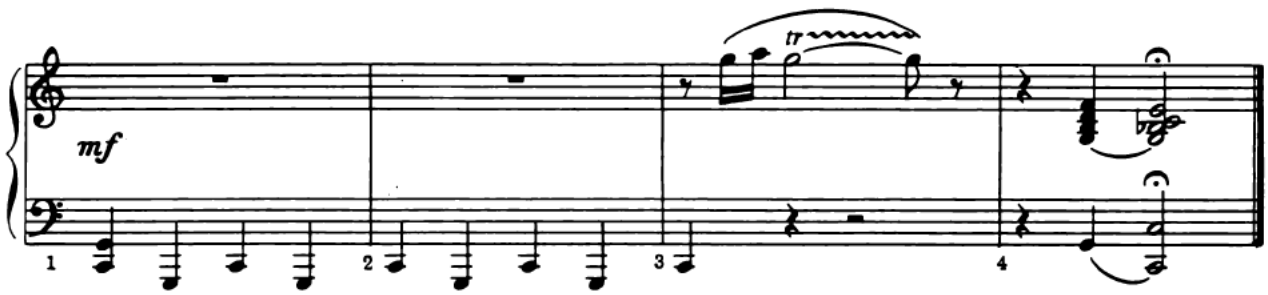
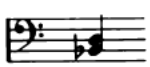
(22)
31
32
33
(23)
34

[Ending] from Gennett recording






1. This is what Morton is likely to have played. The recording here is not clear.
2. Morton actually plays the G a fourth higher.
3. Morton may have meant to play a tenth here, with the middle C above the A.
4. Morton actually played a tenth here with the higher B and the G a tenth below.
5. The upper pitch is actually an A.
6. The lower pitch is actually an A a second above the written G.
7. The upper pitch is actually a B♯, not a C♯.
8. Morton actually plays an A a second above the written G.
9. Morton actually plays a very quiet D above middle C rather than this F♯.
10. An A above the G also sounds.
11. A G below the A also sounds.
12. An A below the B also sounds.
13. This two-measure span is very difficult to hear. Morton may have played more than is indicated here.
14. These chords also contain B♭'s below the middle C, a mistake.
15. Morton actually played a D octave a second below.
16. The rhythm of this measure, and of the previous two, is somewhat less precise than the notation indicates.
17. With the B and D Morton also plays an F. Although these pitches can be seen as anticipations of pitches of the harmony next to appear, it is likely that Morton would have preferred to play a C♮ or C♯ and G, as he did in other performances of this measure.
18. Here, too, Morton anticipates harmonies which appear later. He would probably have preferred to play an F♯ instead of the F and C♮ instead of B.
19. Morton may not have intended to play the B's in these chords.
20. Morton may have meant to play a B rather than the A between D and F.
21. Morton actually plays: 
22. Morton actually plays F's, not E's, in these chords.
23. There is a G below, or instead of, the higher A.

# FINGERBUSTER
## *also known as* FINGERBREAKER

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Not copyrighted during Morton's lifetime.

RECORDING:

*December, 1938: piano solo, Jazz Man 12 (MLB-145); ♩ = c. 277 increasing to c. 305.



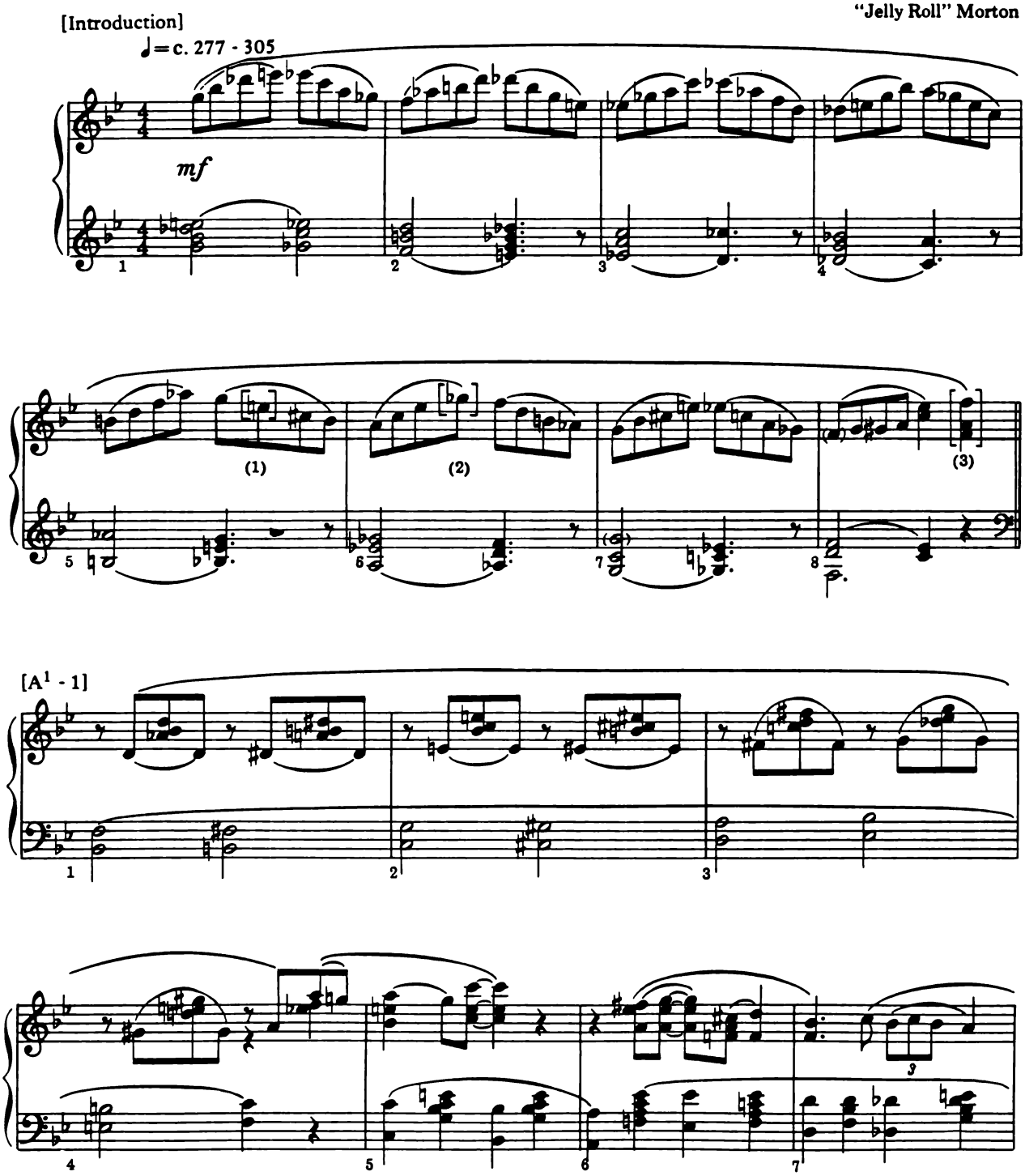
[1]Lomax, *op. cit.*

450

# Finger Buster

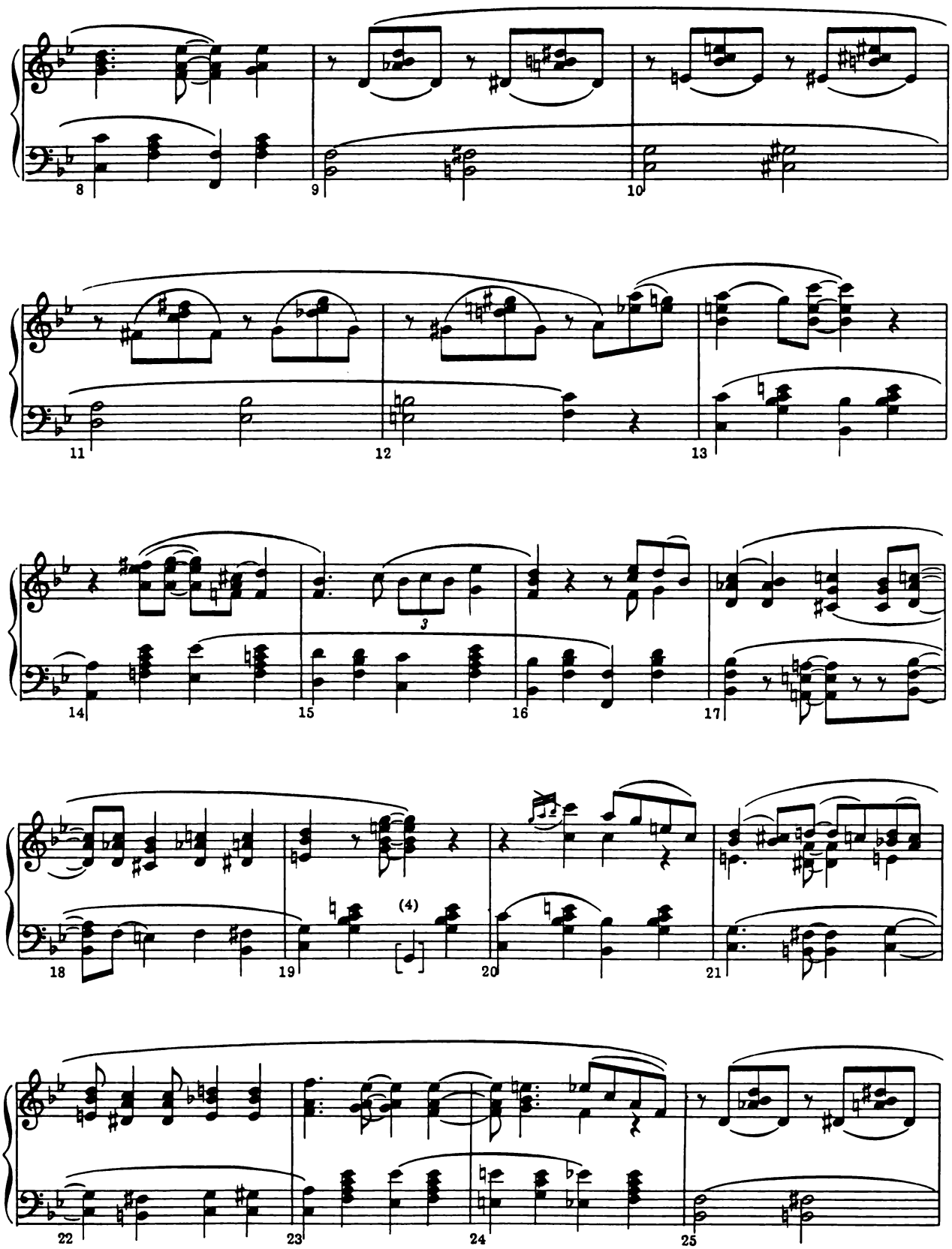
"Jelly Roll" Morton








©Copyright 1942 by Roy J. Carew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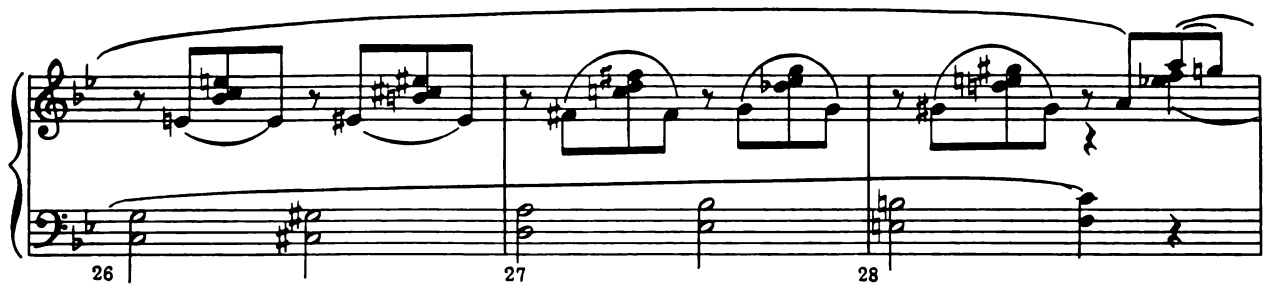
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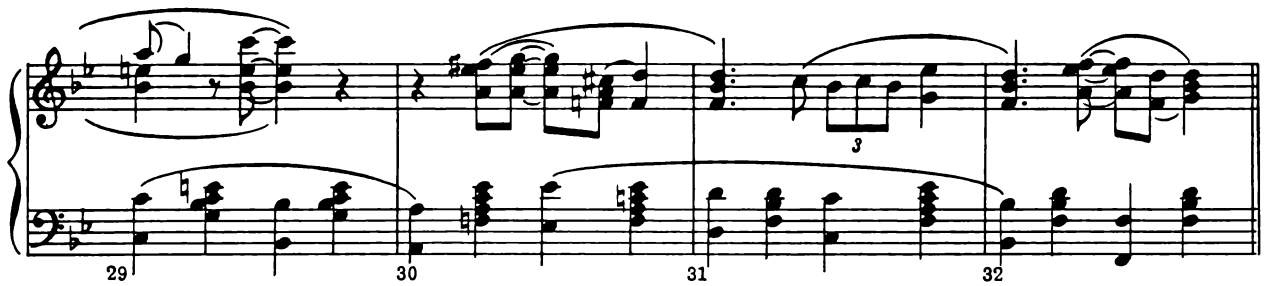
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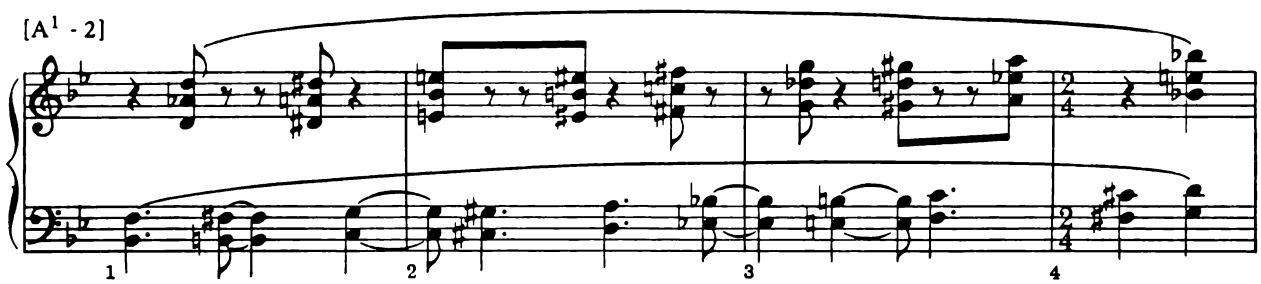
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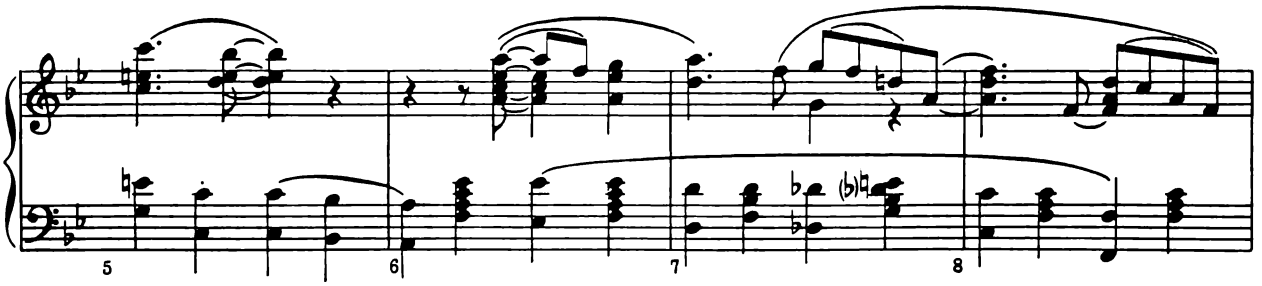
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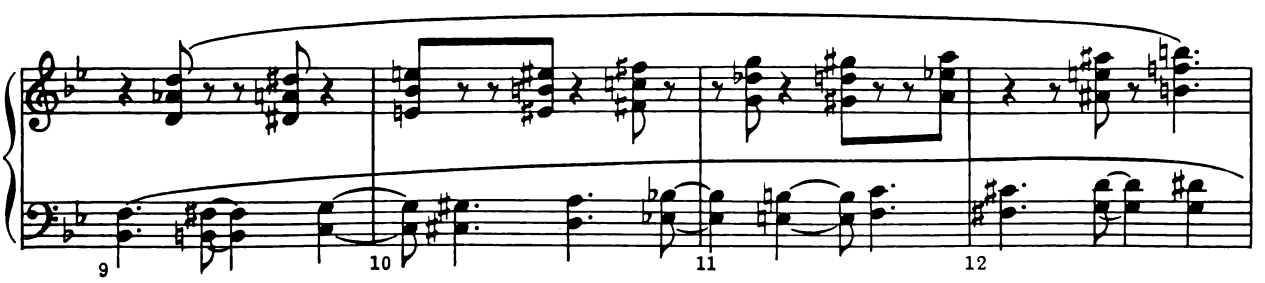
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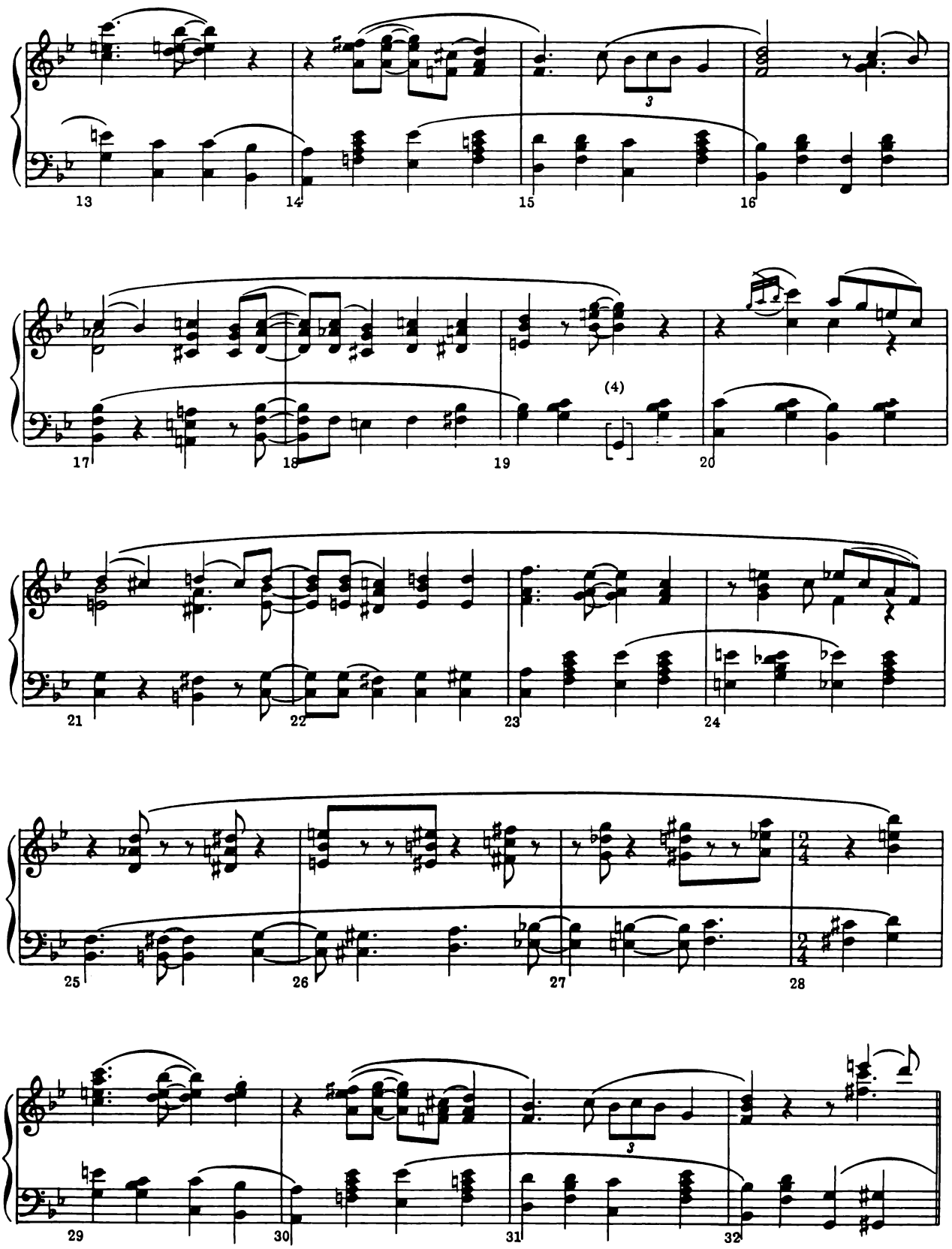
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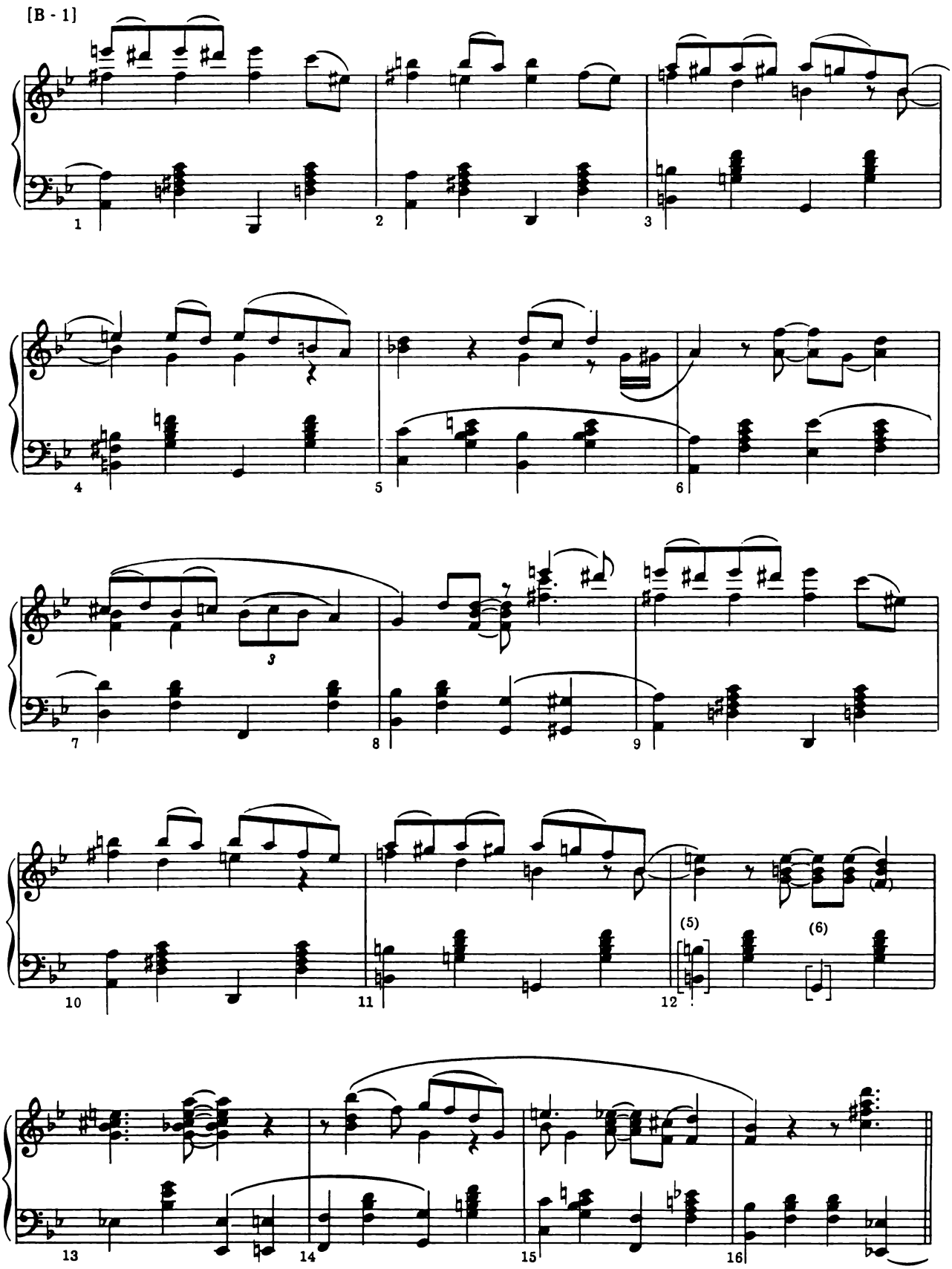
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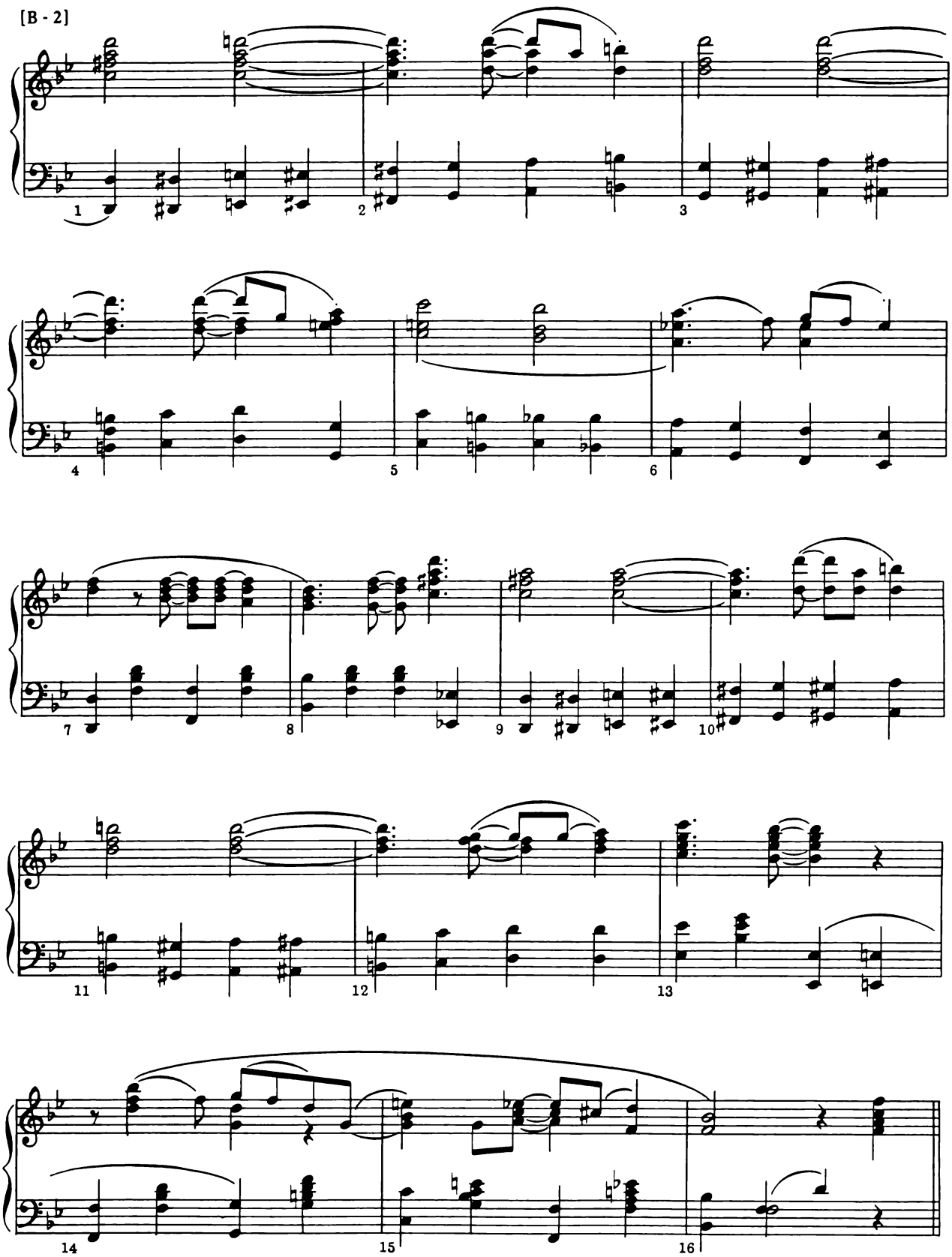
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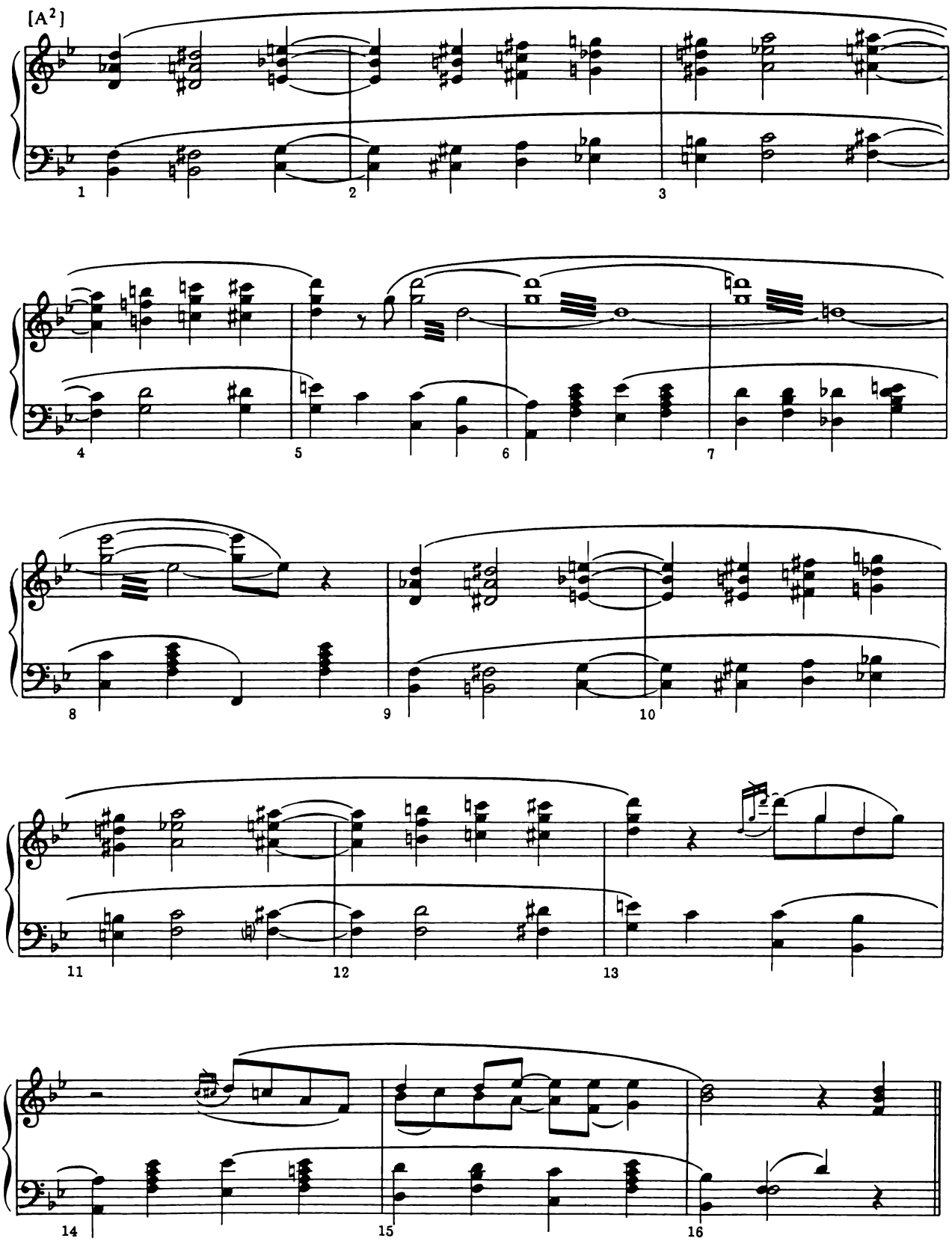
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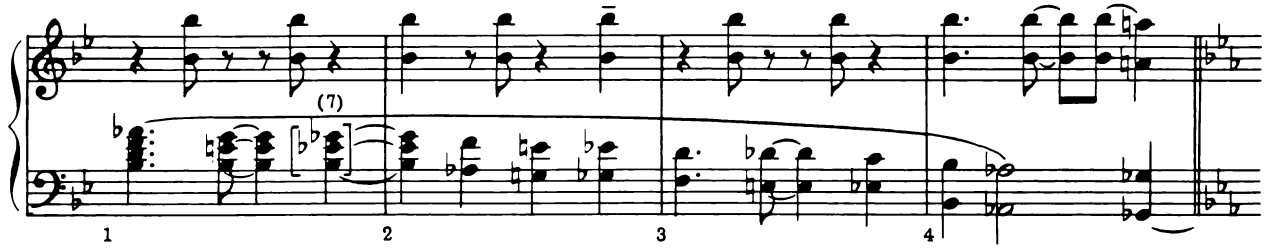


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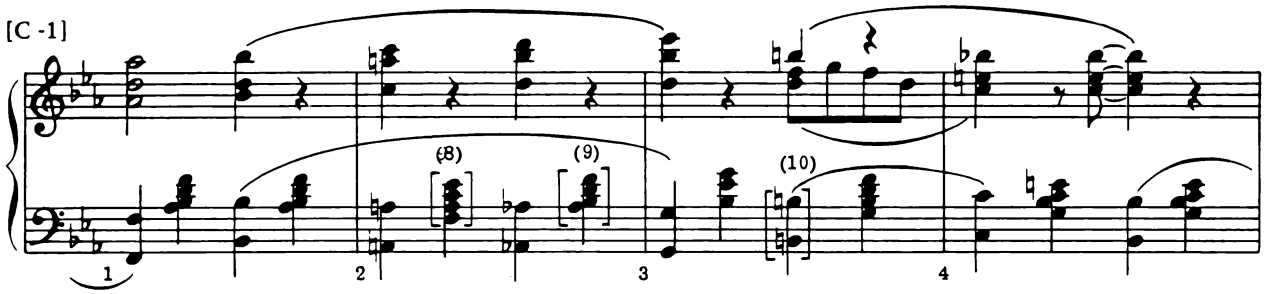


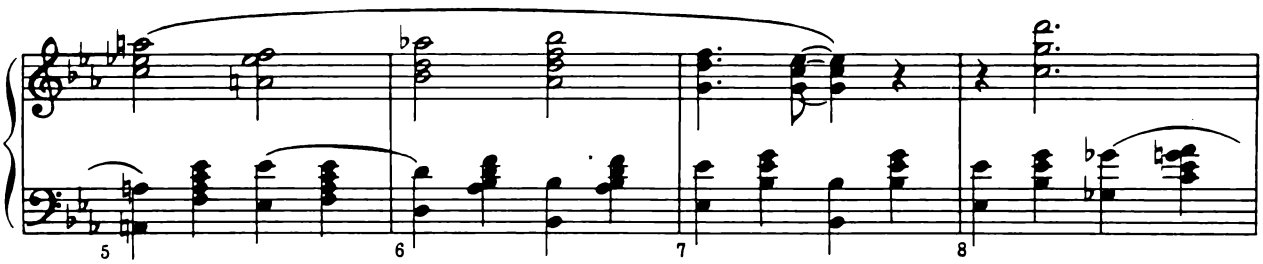


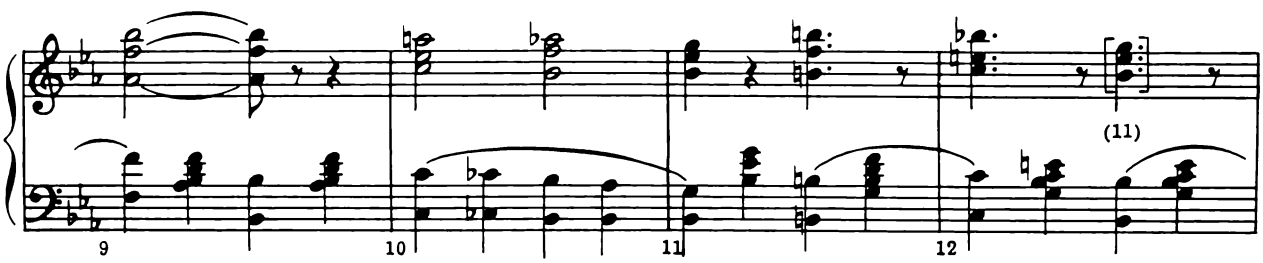


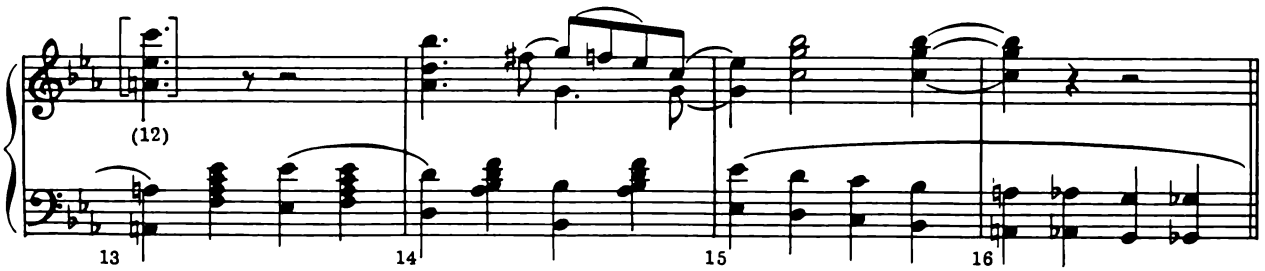

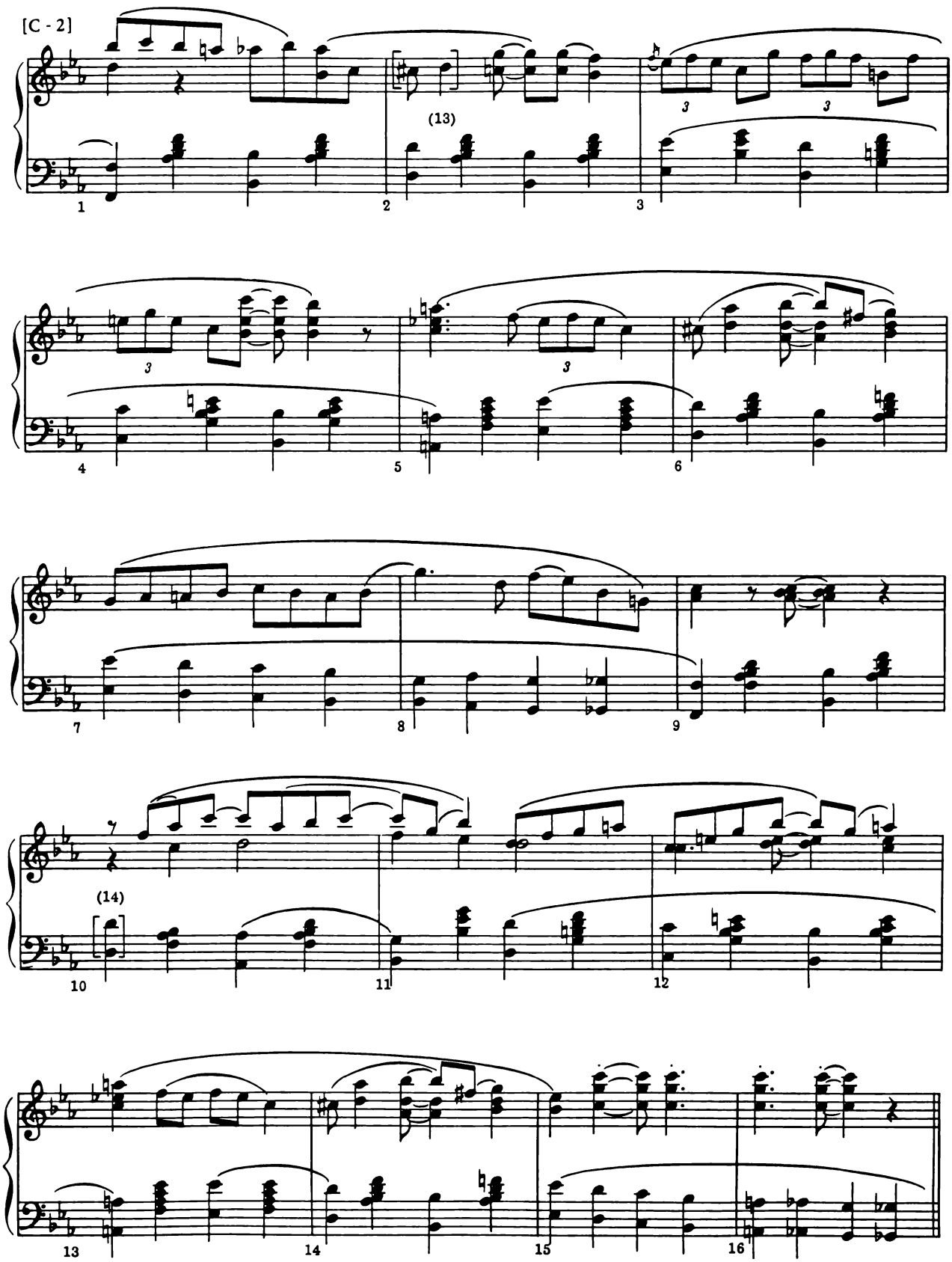
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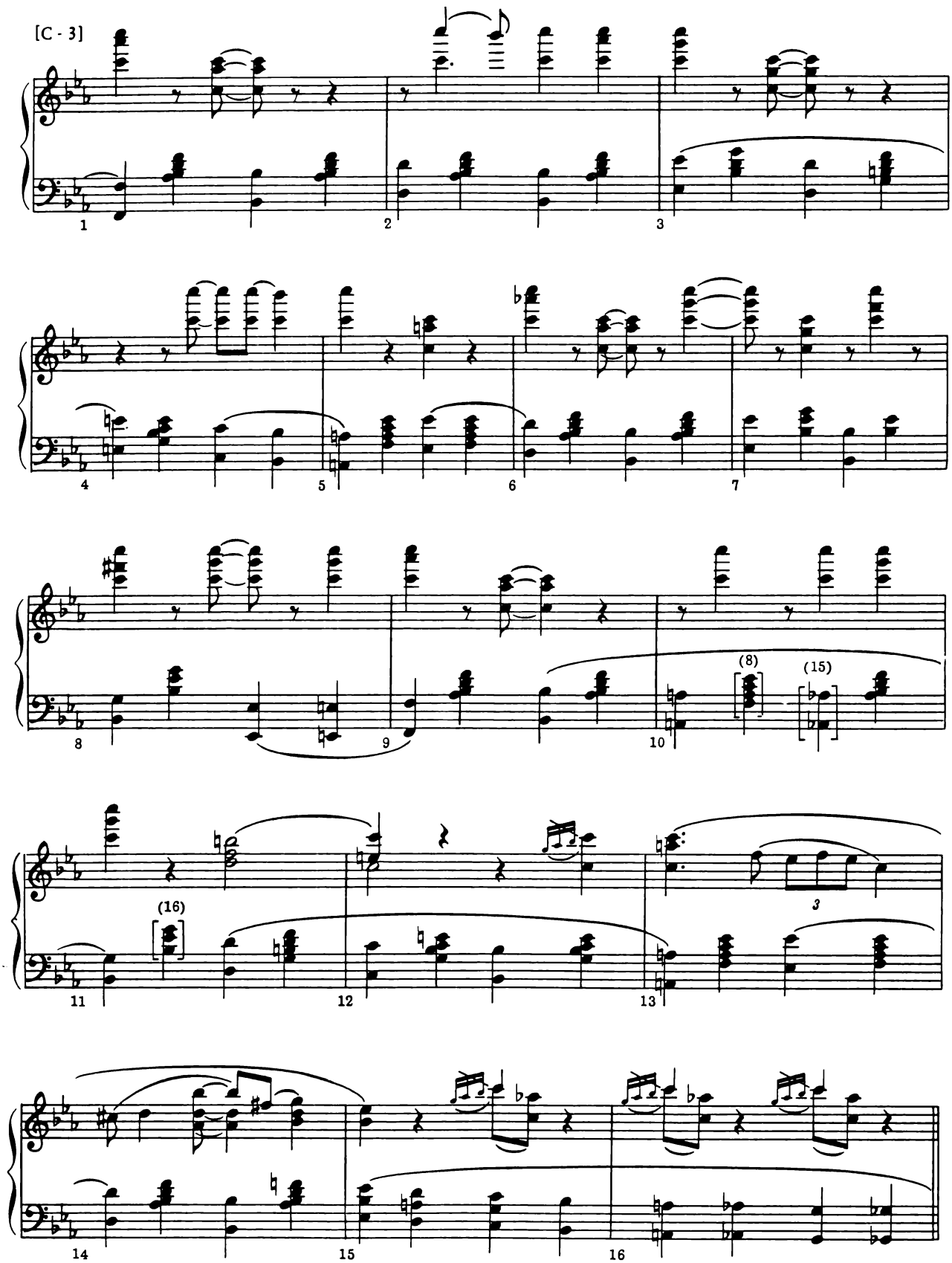
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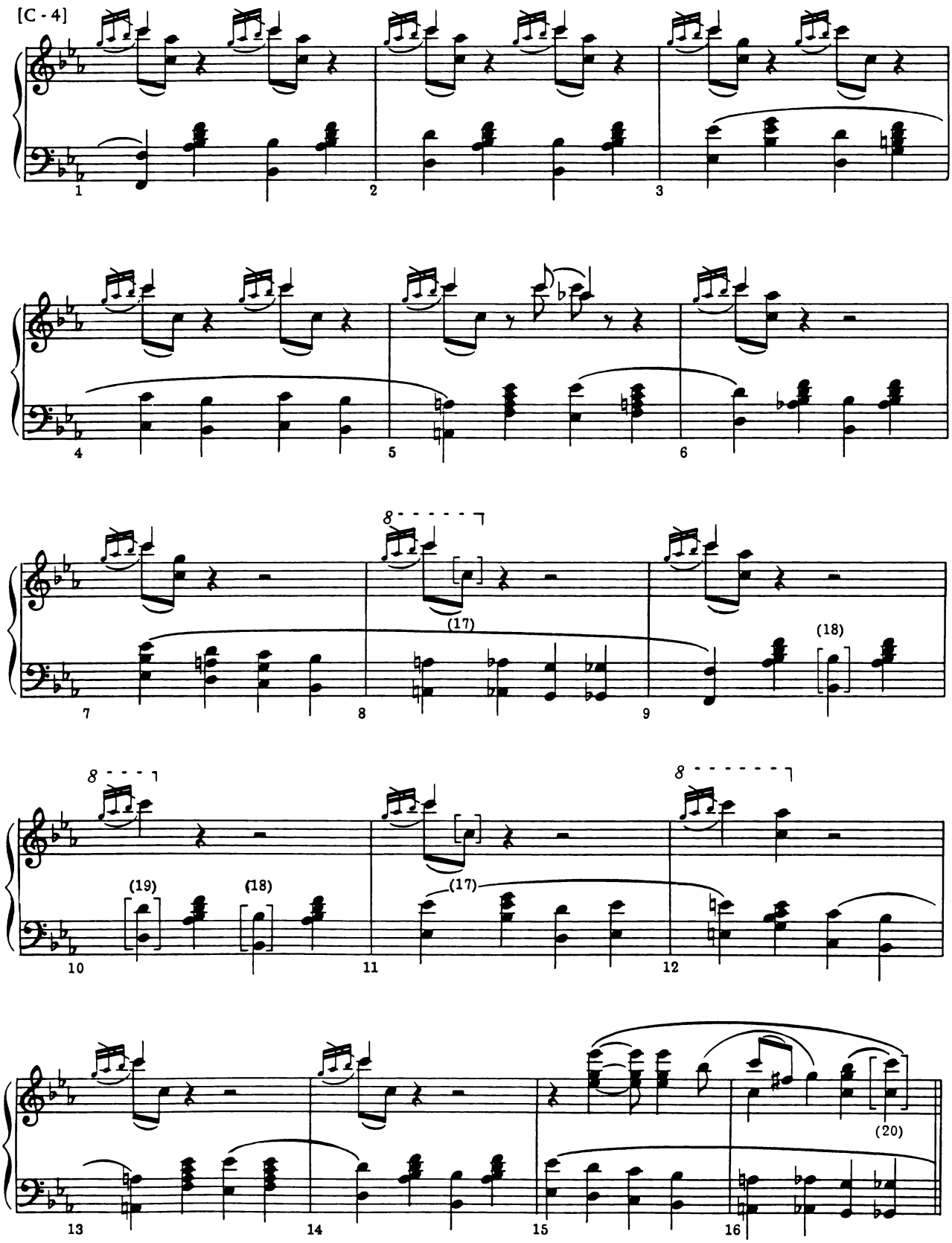
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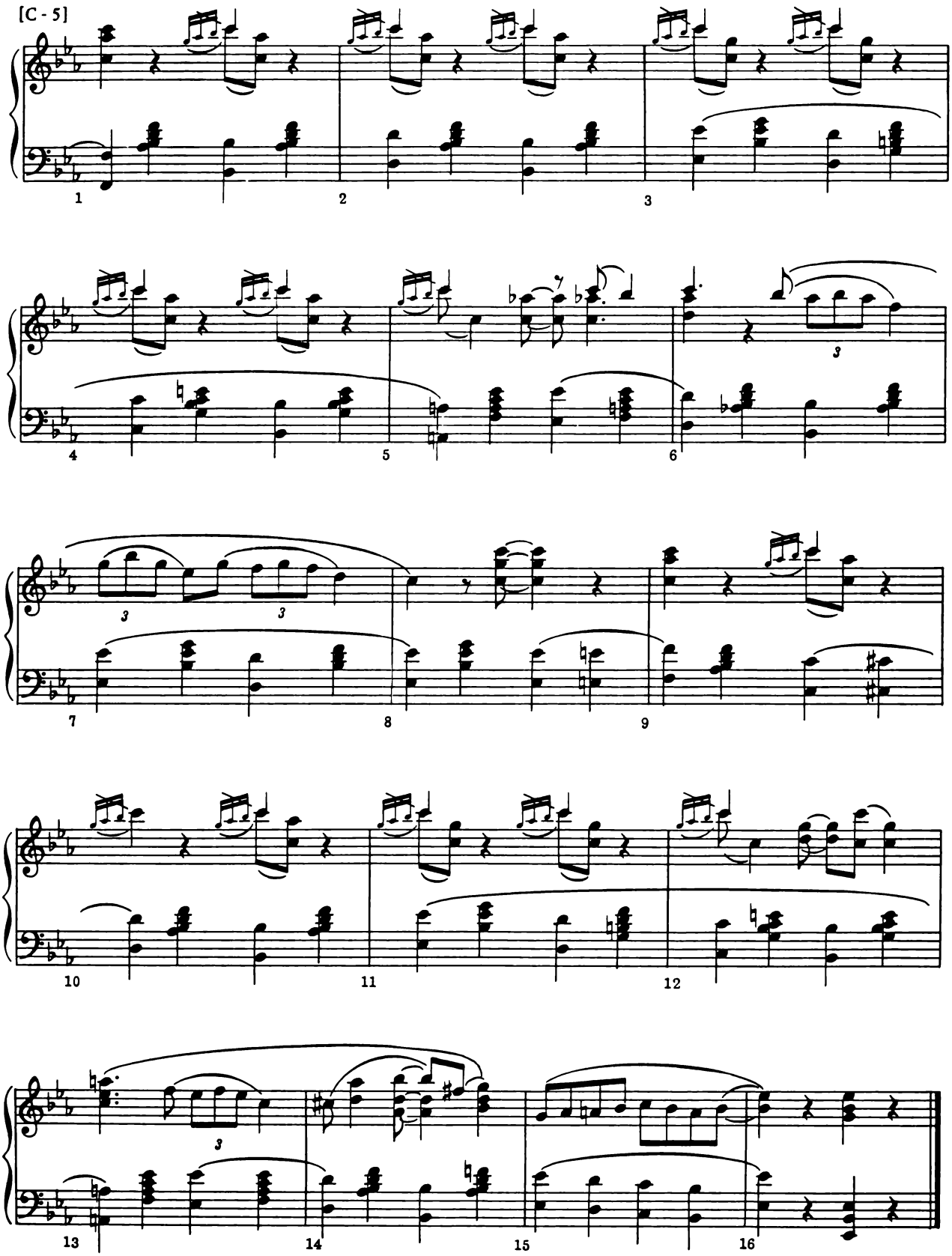
[C - 5]
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1. Morton actually plays an F.
2. Morton does not actually play the G♭.
3. A G also sounds in this chord.
4. Morton actually plays the F a second below.
5. Morton actually plays an A octave a second below.
6. Morton actually plays a single A a second below.
7. The middle pitch is actually a D.
8. Morton actually plays a B♭ dominant seventh chord as in the left hand's second and fourth beats of the previous measure.
9. Morton actually plays an E♭ major chord as on the second beat of the next measure.
10. A middle C also sounds.
11. Morton plays the notated G and an E♭ and an A♮ below it.
12. A B♮ below the high C also sounds.
13. This is rushed.
14. Morton actually plays a C octave a second below.
15. The upper note is actually an A♮.
16. Morton actually plays a B♭ dominant seventh chord as on the fourth beat of the previous measure.
17. Morton also plays a D a second above the C.
18. The upper note is actually A♮.
19. A C♯ below the upper D also sounds.
20. A D above the lower C also sounds.

# HONKY TONK MUSIC

COPYRIGHT:

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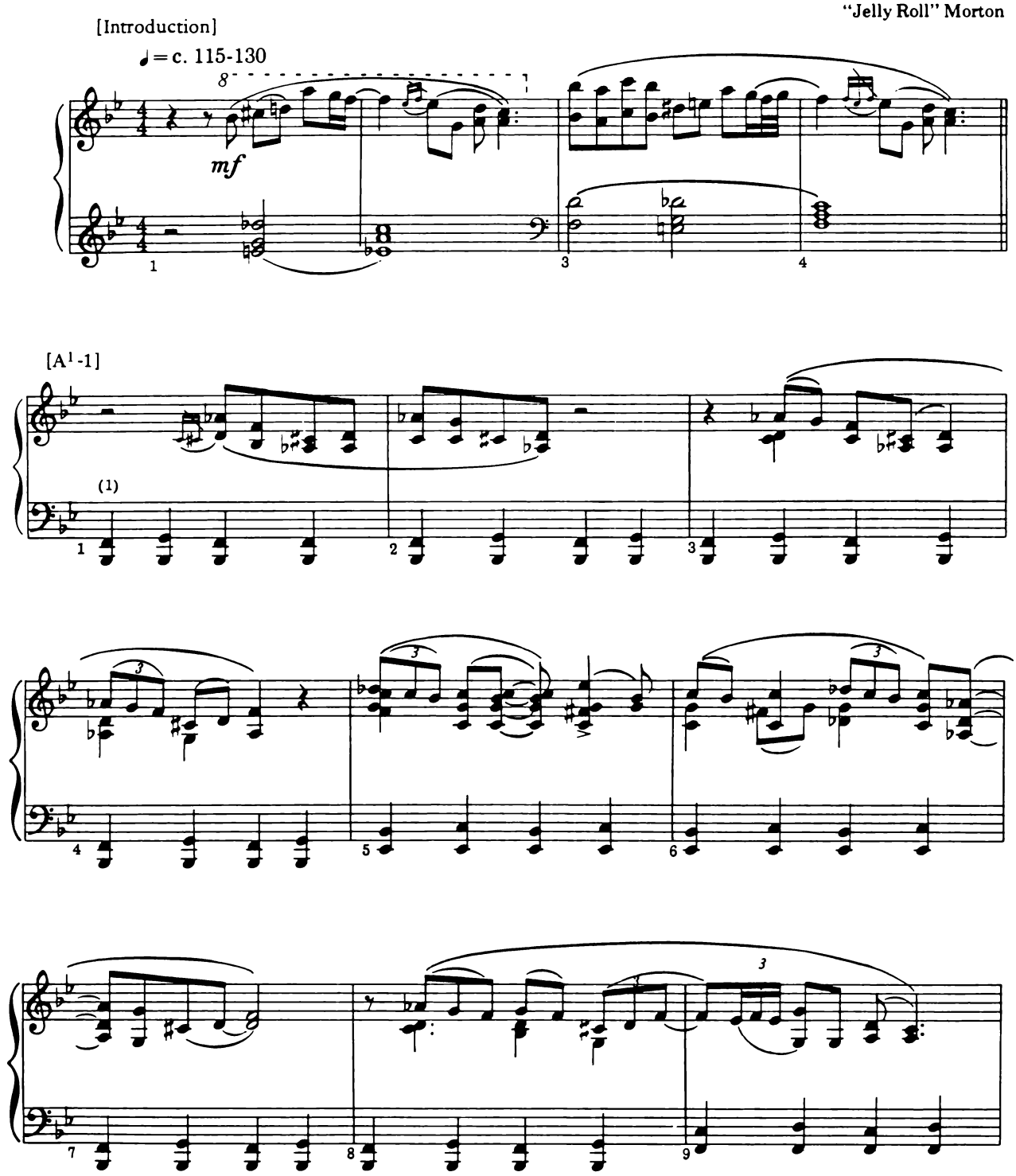
RECORDING:

*December, 1938: piano solo; Jazz Man 11 (MLB-149); ♩ = c. 115 increasing to c. 130.

# Honky Tonk Music

"Jelly Roll" Morton





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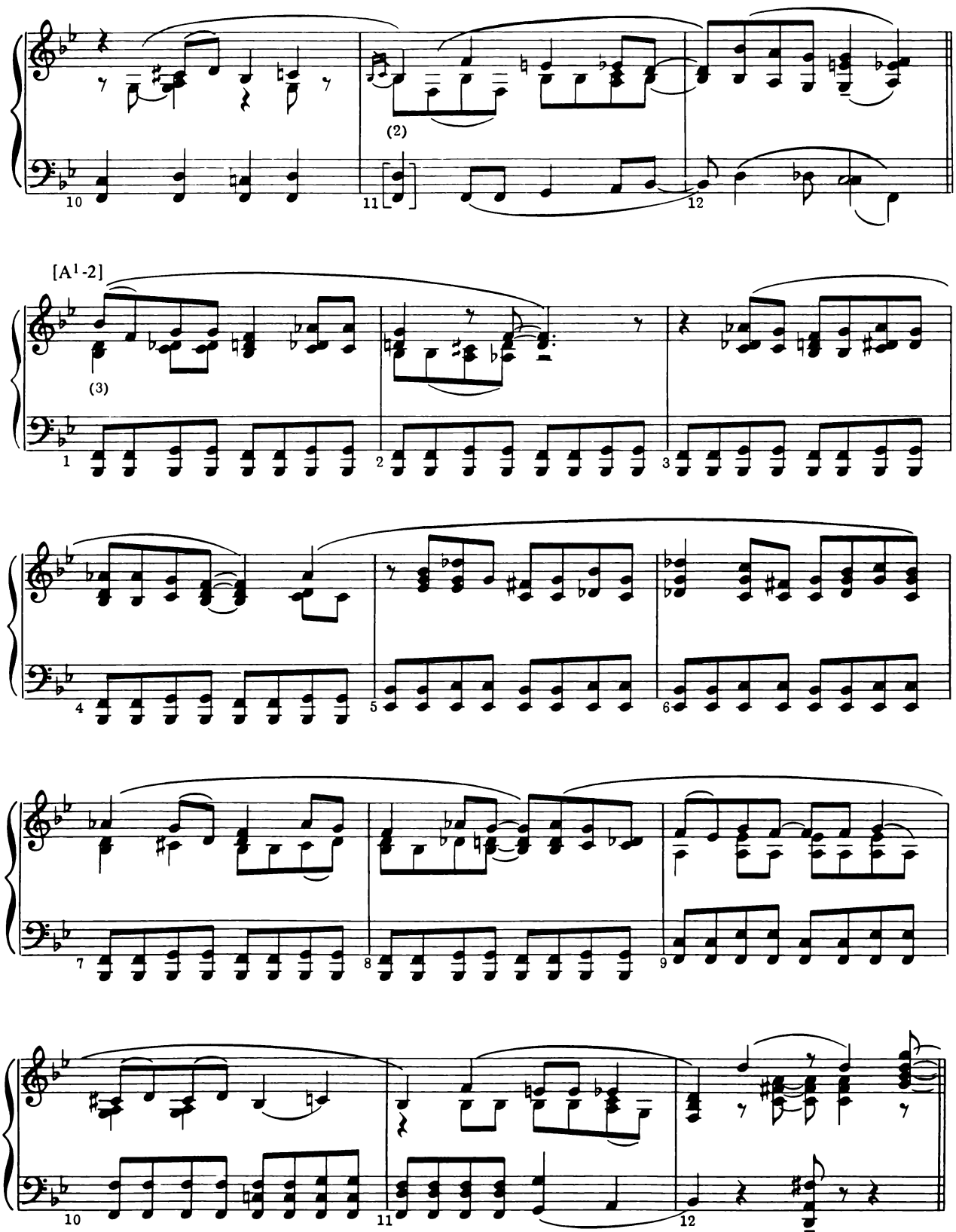
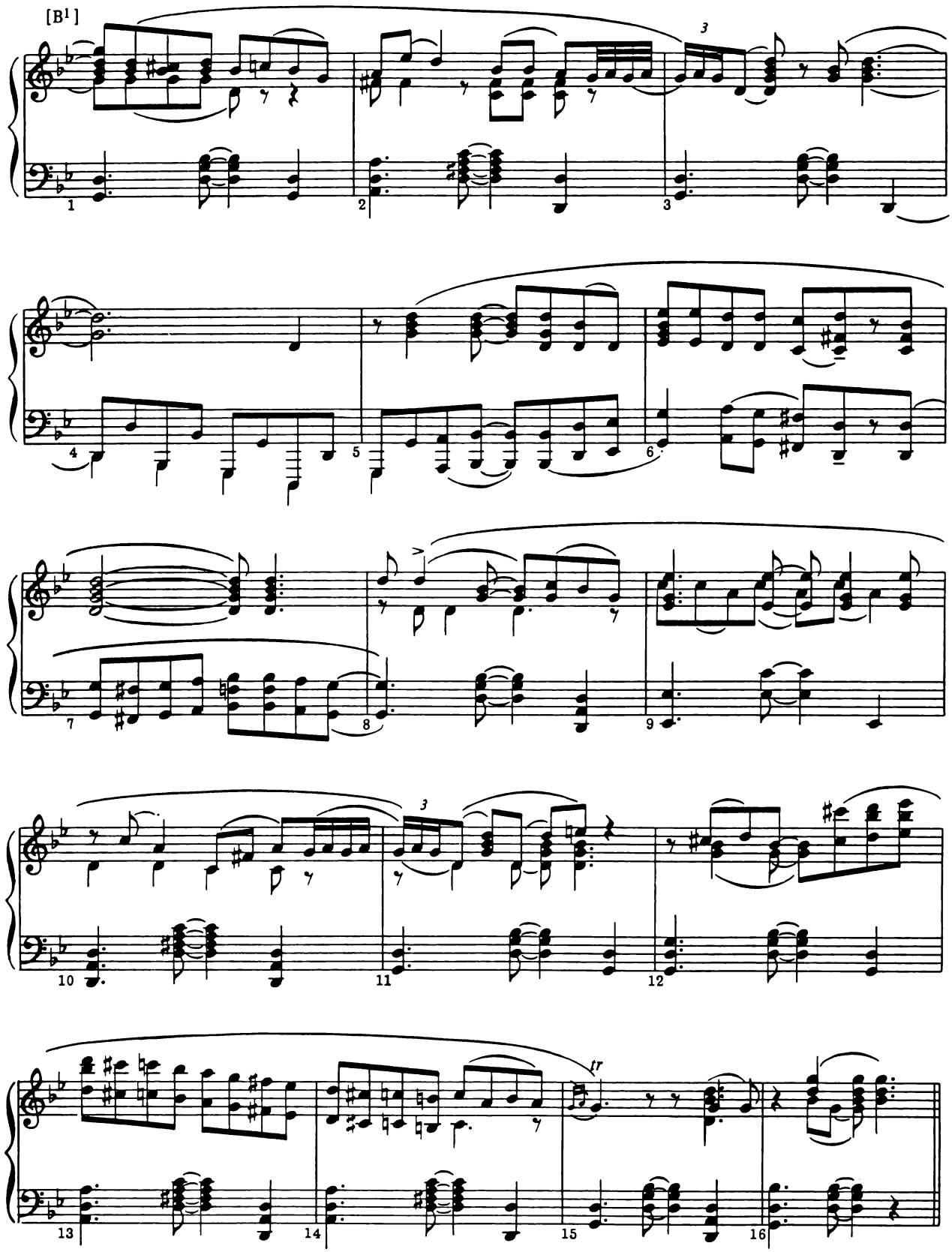
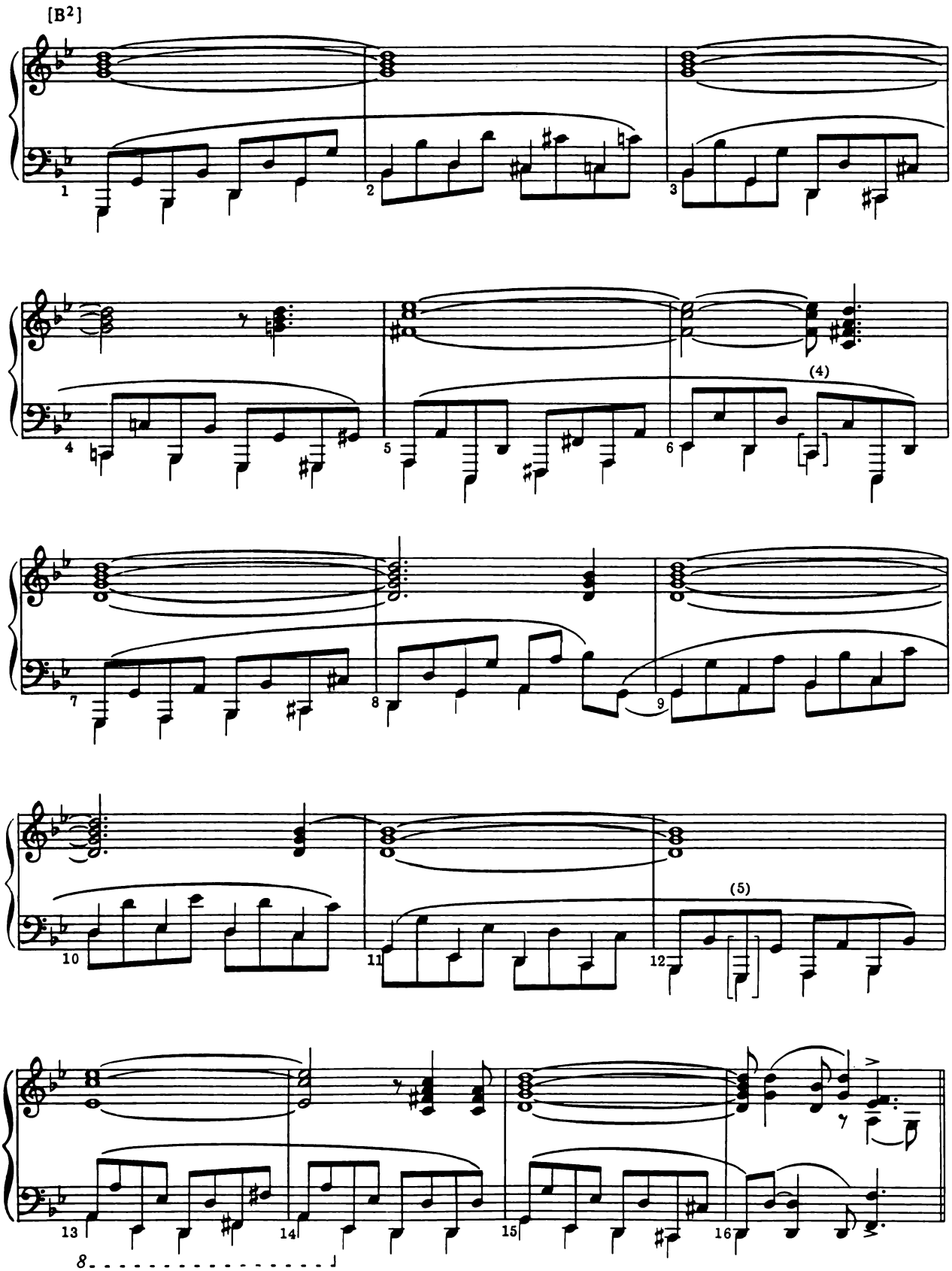


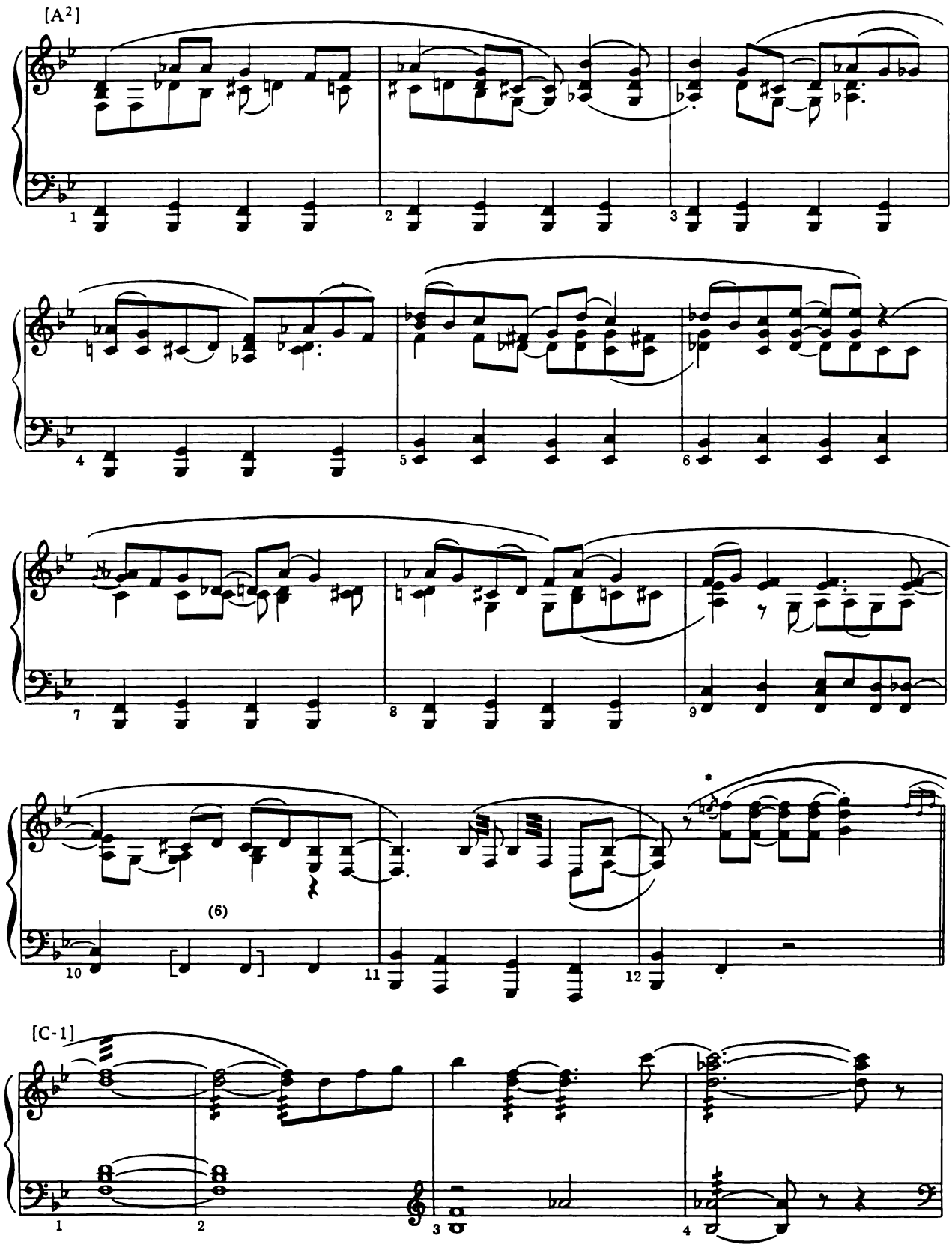

Honky Tonk Music




Honky Tonk Music

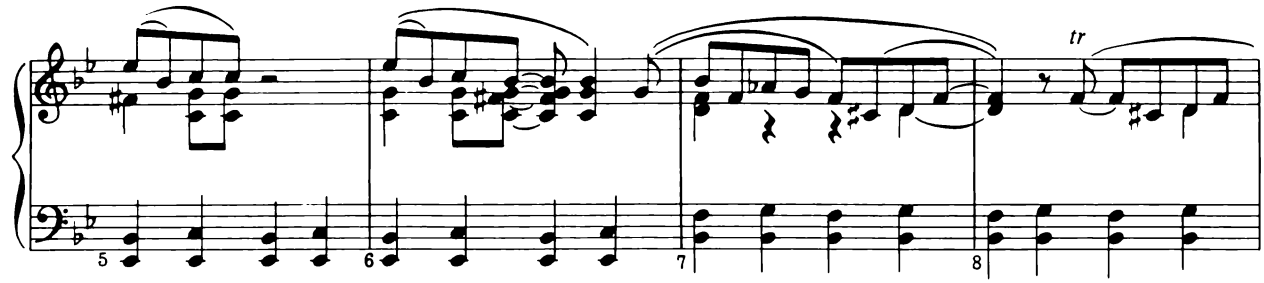


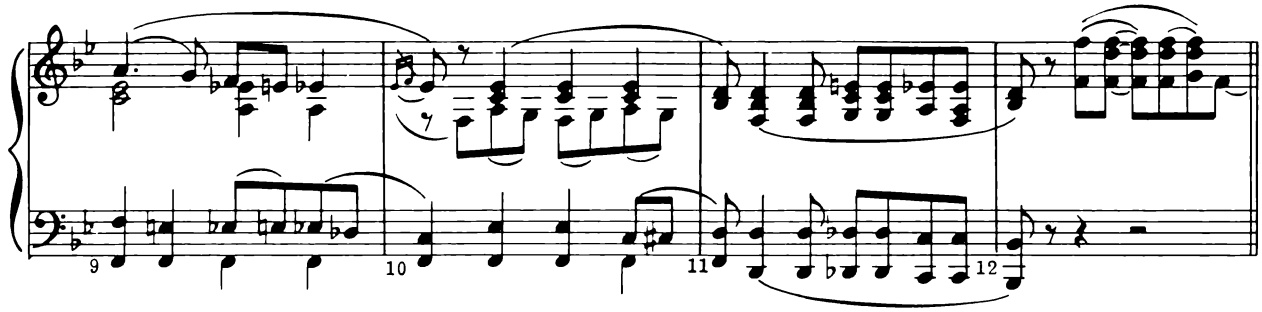

Honky Tonk Music

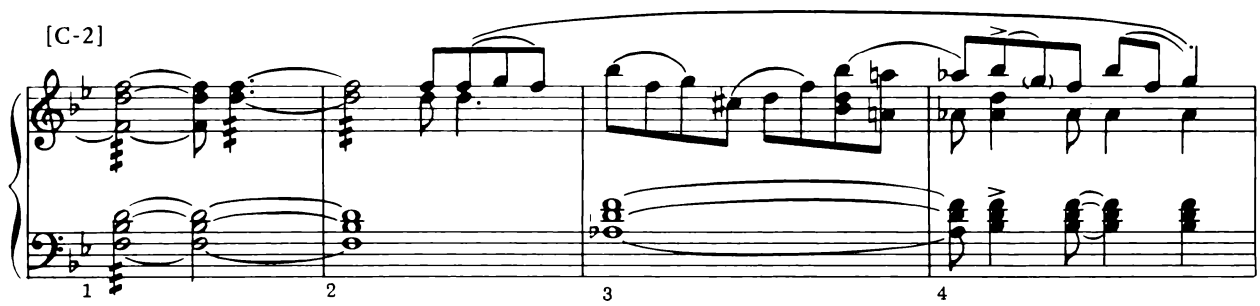


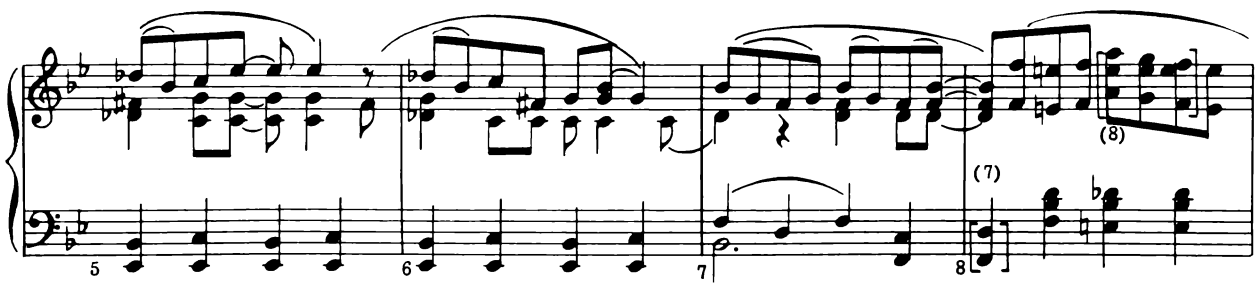

* Simultaneous grace note.

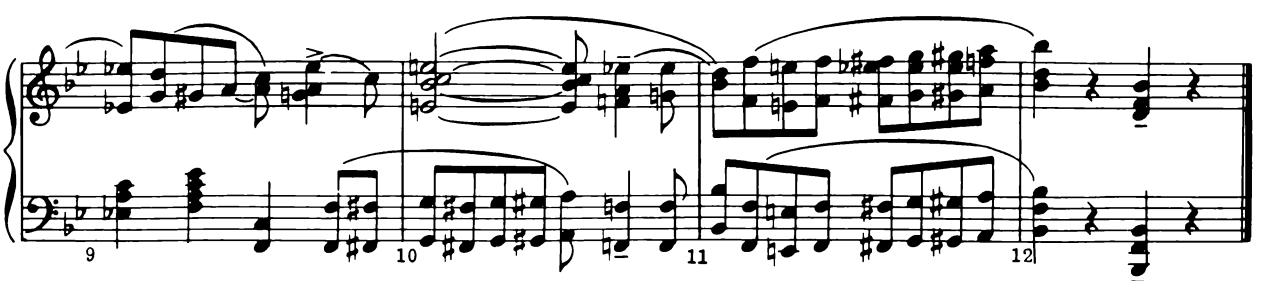
Honky Tonk Music




Honky Tonk Music

1. Throughout, when using this left-hand figure, Morton introduces variations in its articulation. The variations are similar to those he uses in performing the same figure in *Jungle Blues* (q.v.).
2. The lower F is actually not present.
3. Morton begins this chorus by playing all eighth notes swung but switches to even eighth notes in both hands by measure 4. Once the chorus is over, he reverts to swung eighth notes throughout.
4. A B♮ below the C also sounds.
5. An A above the G also sounds.
6. The recording is unclear here. This solution is conjectural.
7. The upper note is actually a C a second below the written D.
8. The pitch between the A's, G's, and F's is actually an E♭.

# THE CRAVE

COPYRIGHT:

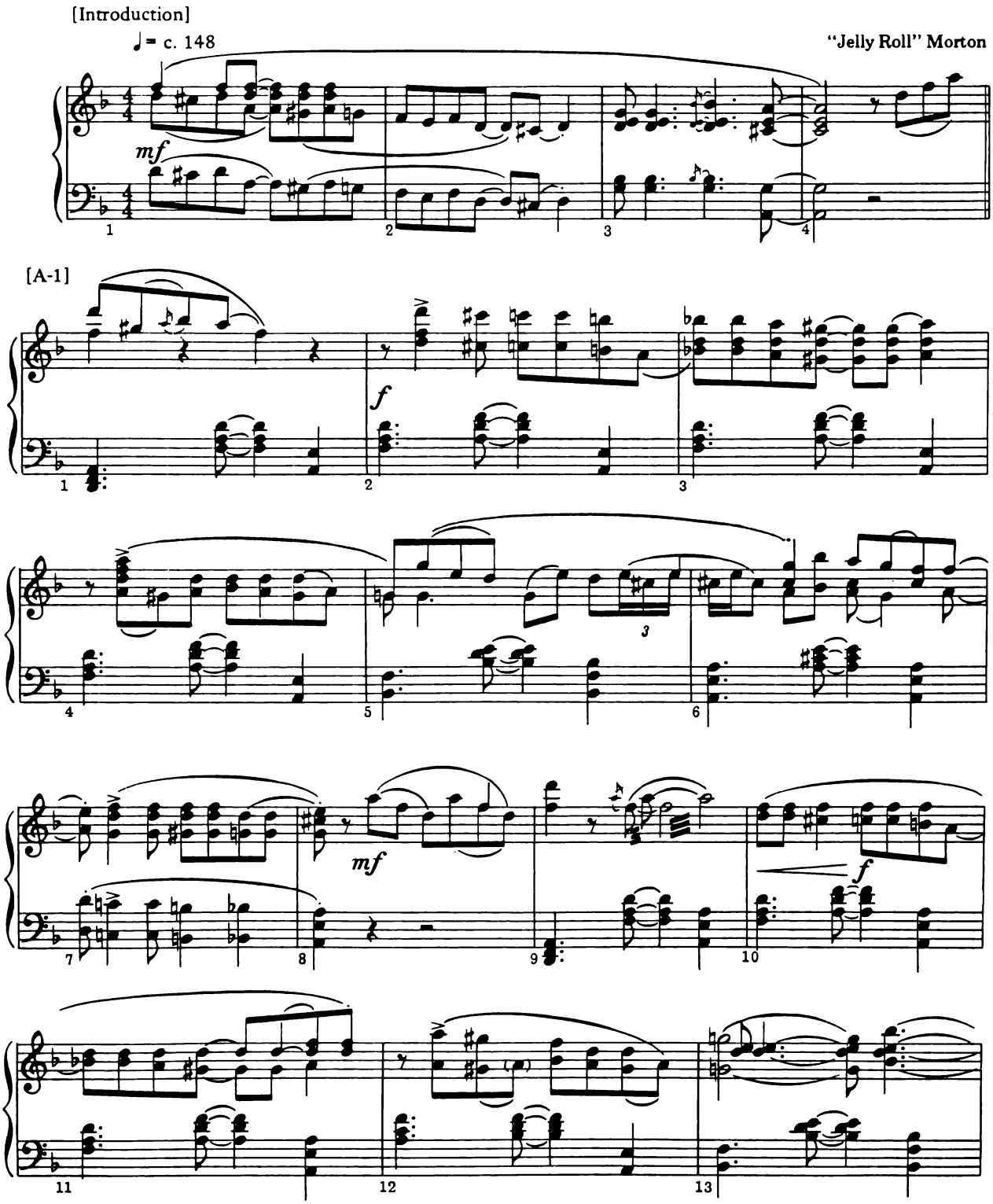
December 20, 1939: lead sheet*, Morton holograph; Tempo-Music Publishing Company.

RECORDINGS:

+ May 21-July, 1938: piano solo, recorded (master number unknown) in the Library of Congress by Alan Lomax; ♩ = c. 138 increasing to c. 143,
*December 14, 1939: piano solo; General 4003 (R-2562); ♩ = c. 148.

474

# The Crave





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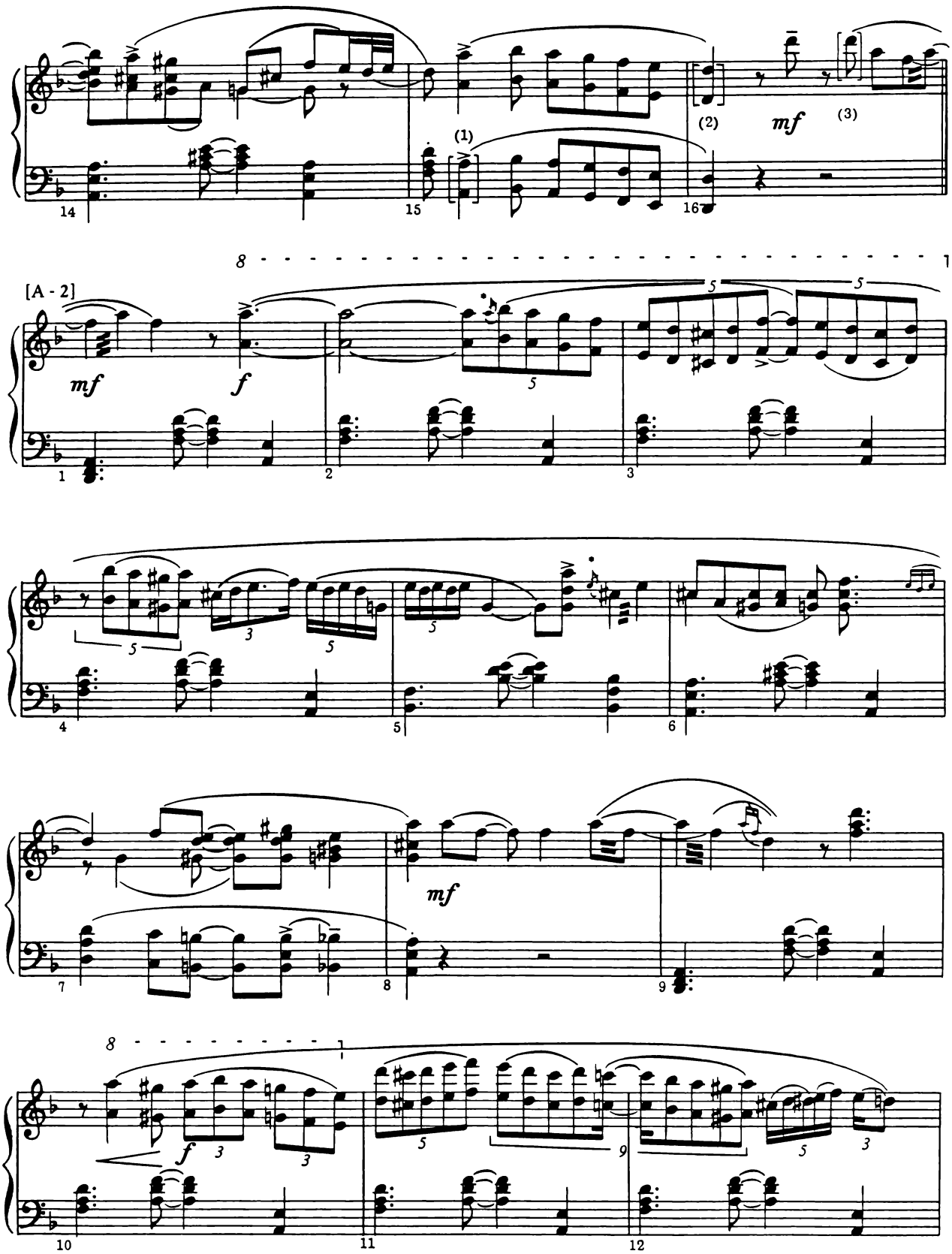
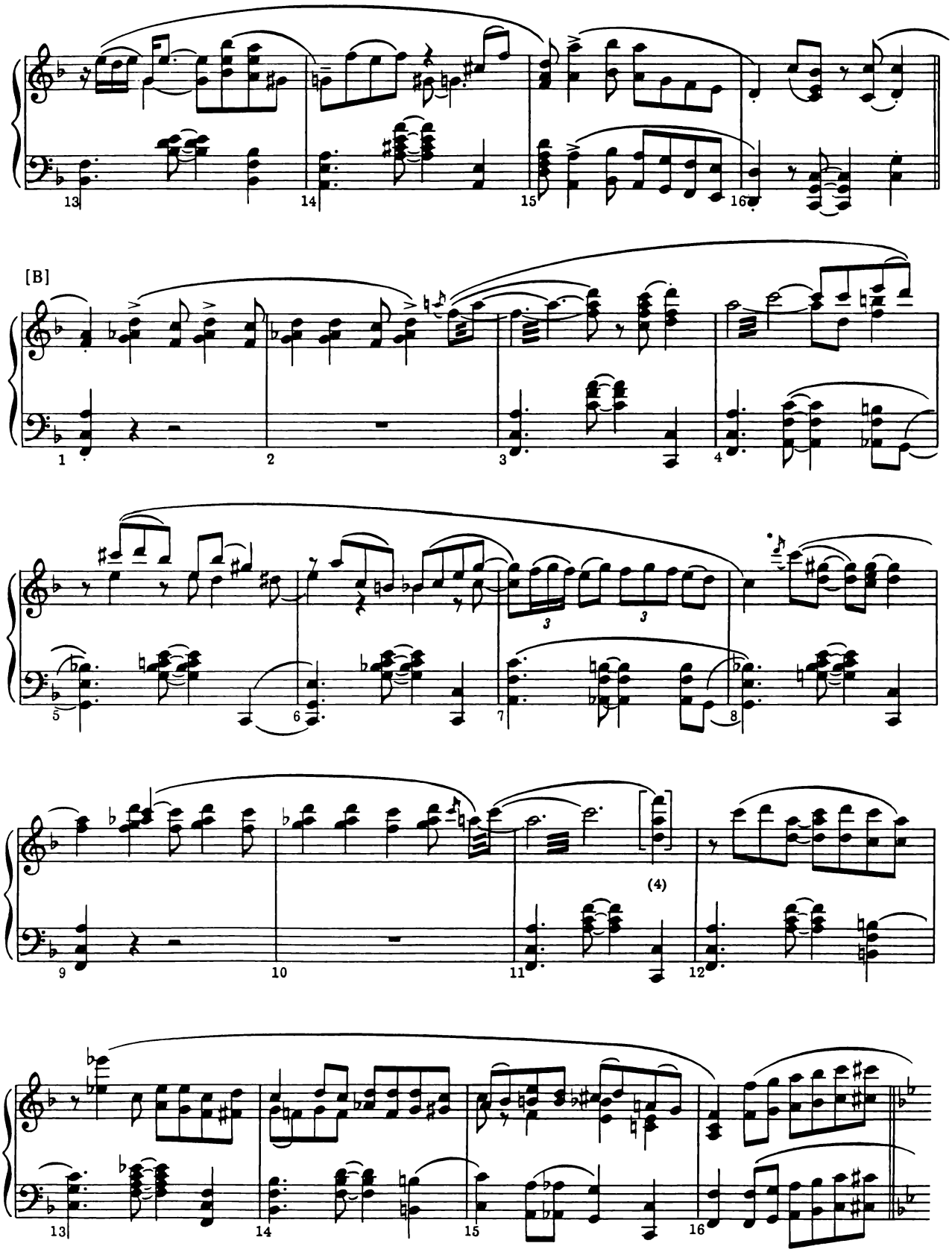


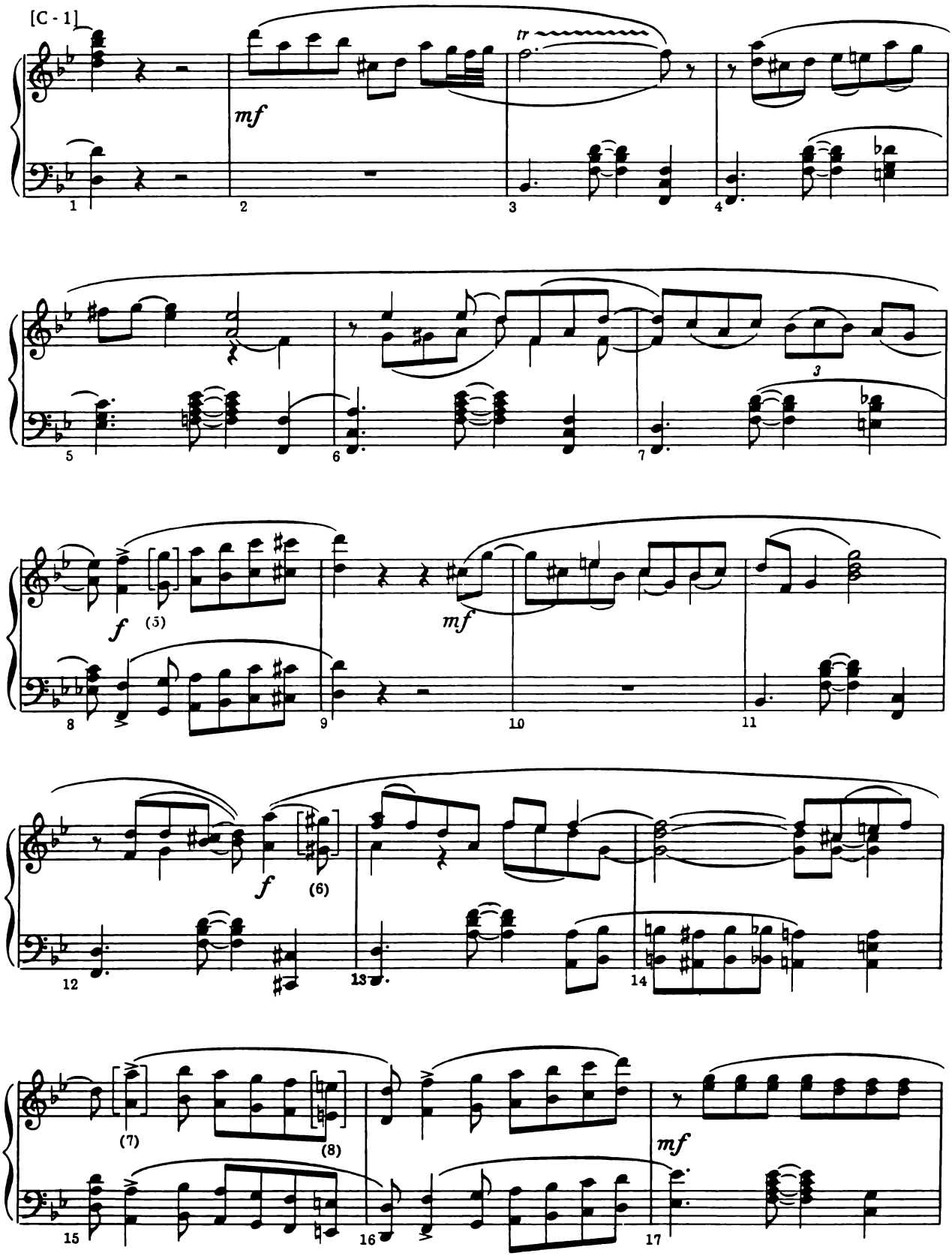



• Simultaneous grace note






* Simultaneous grace note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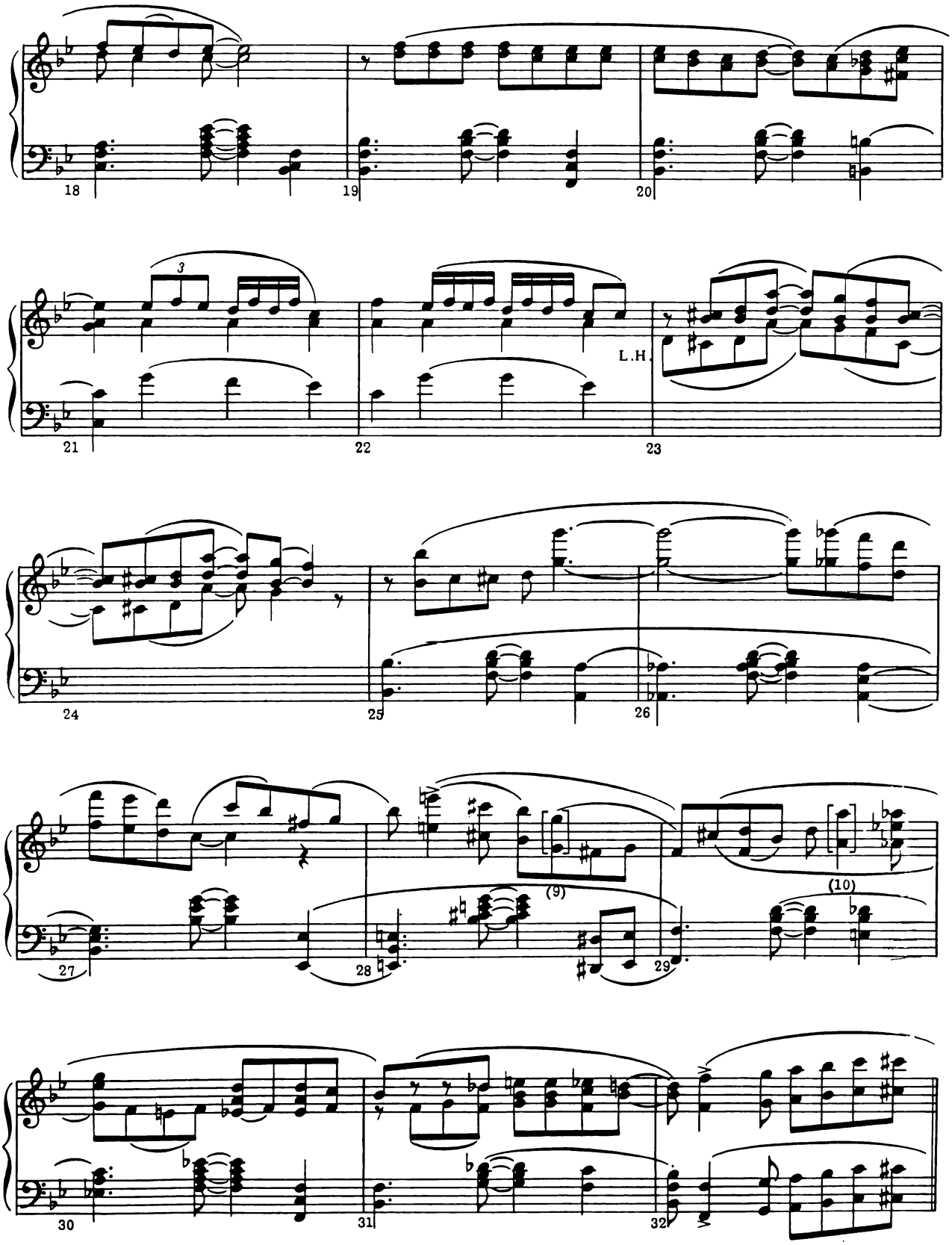
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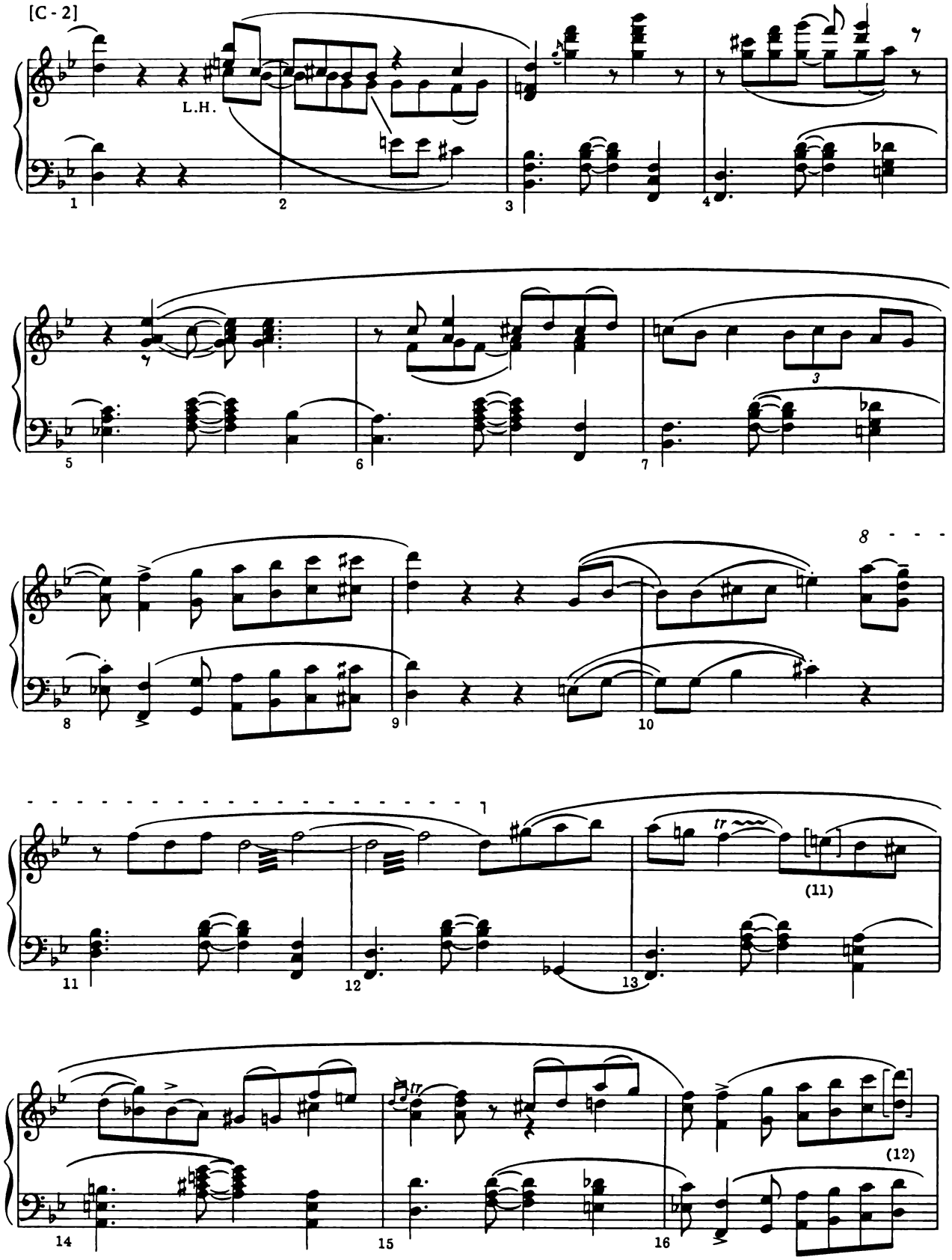
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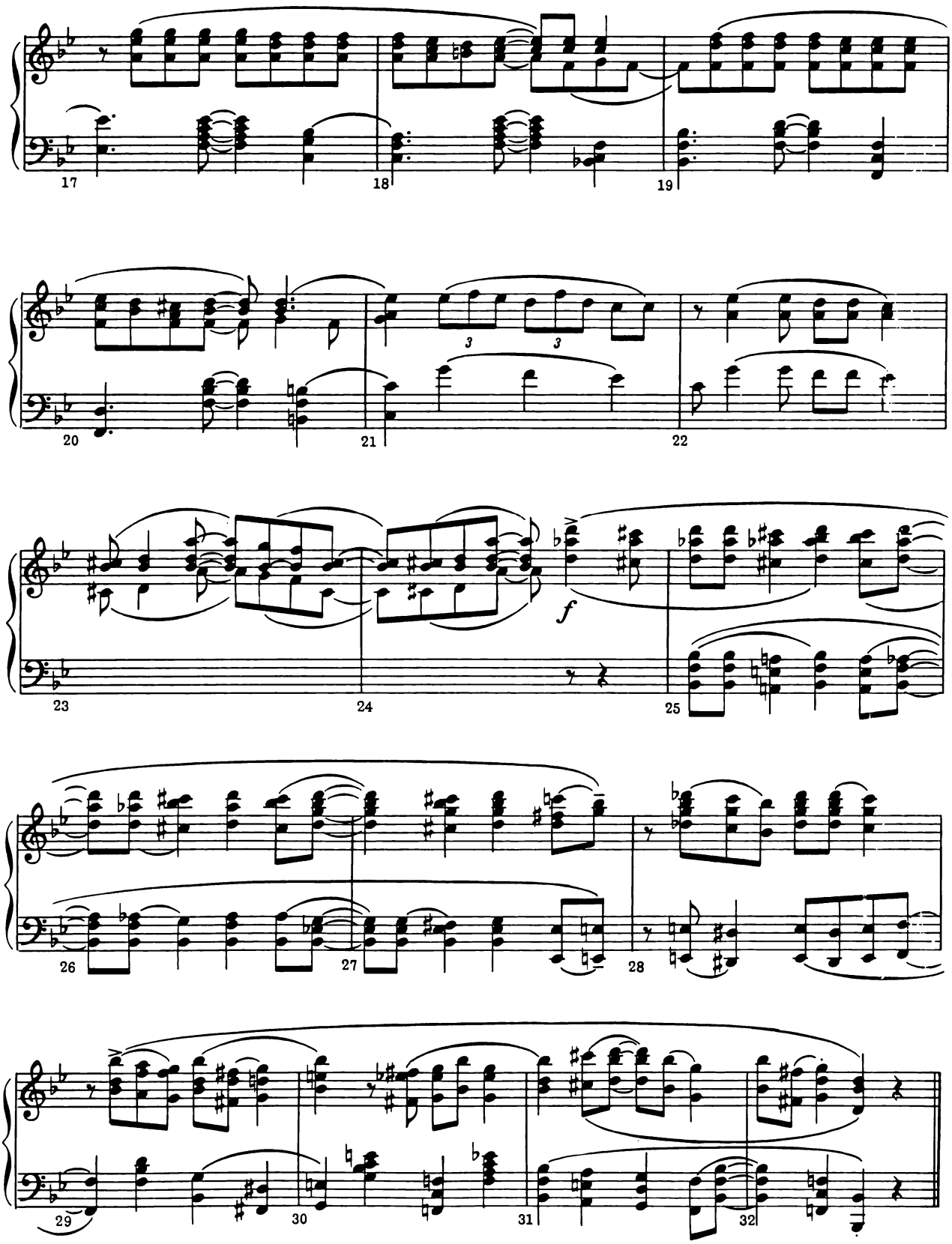
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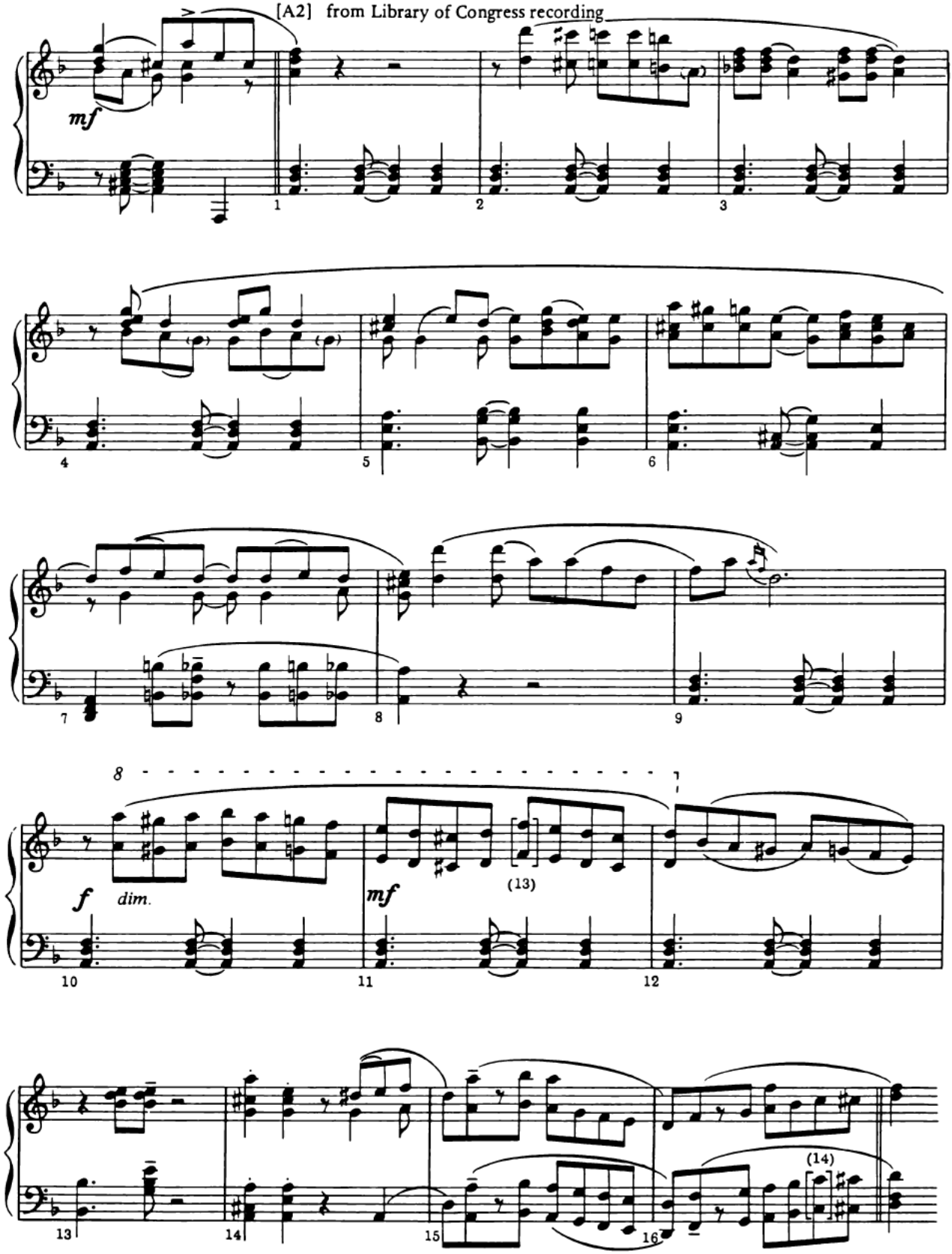
[A2] from Library of Congress recording
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(14)

1. A G a second below the higher A also sounds.
2. A C a second below the higher D also sounds.
3. An E is sounded with the D, and held after the D is released.
4. An E a second below the F also sounds.
5. An F a second below the upper G also sounds.
6. A G♮ below the lower G♯ also sounds.
7. A G a second below the lower A also sounds.
8. The lower note is actually F above middle C.
9. The upper note is actually A a second above the written higher G.
10. The upper note is actually B♭ a second above the higher A.
11. A D sounds with the E♮.
12. A C♯ a second below the higher D also sounds.
13. An E between the F's also sounds.
14. A B♮ between the C's also sounds.

# MISTER JOE
## *originally recorded as* BUFFALO BLUES

COPYRIGHT:

April 2, 1928 (as *Buffalo Blues*): lead sheet*, Morton holograph; Triangle Music Publishing Company,
September 26, 1939: lead sheet*, Morton holograph; Tempo-Music Publishing Company.

RECORDINGS:

March 13, 1928 (as *Buffalo Blues*): Johnny Dunn and His Band with Morton, piano; Columbia 14358-D (145760-1); ♩ = c. 126 decreasing to c. 118,
December 14, 1939: piano solo; General 4004 (R-2564); ♩ = c. 149 increasing to c. 151.

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Mister Joe

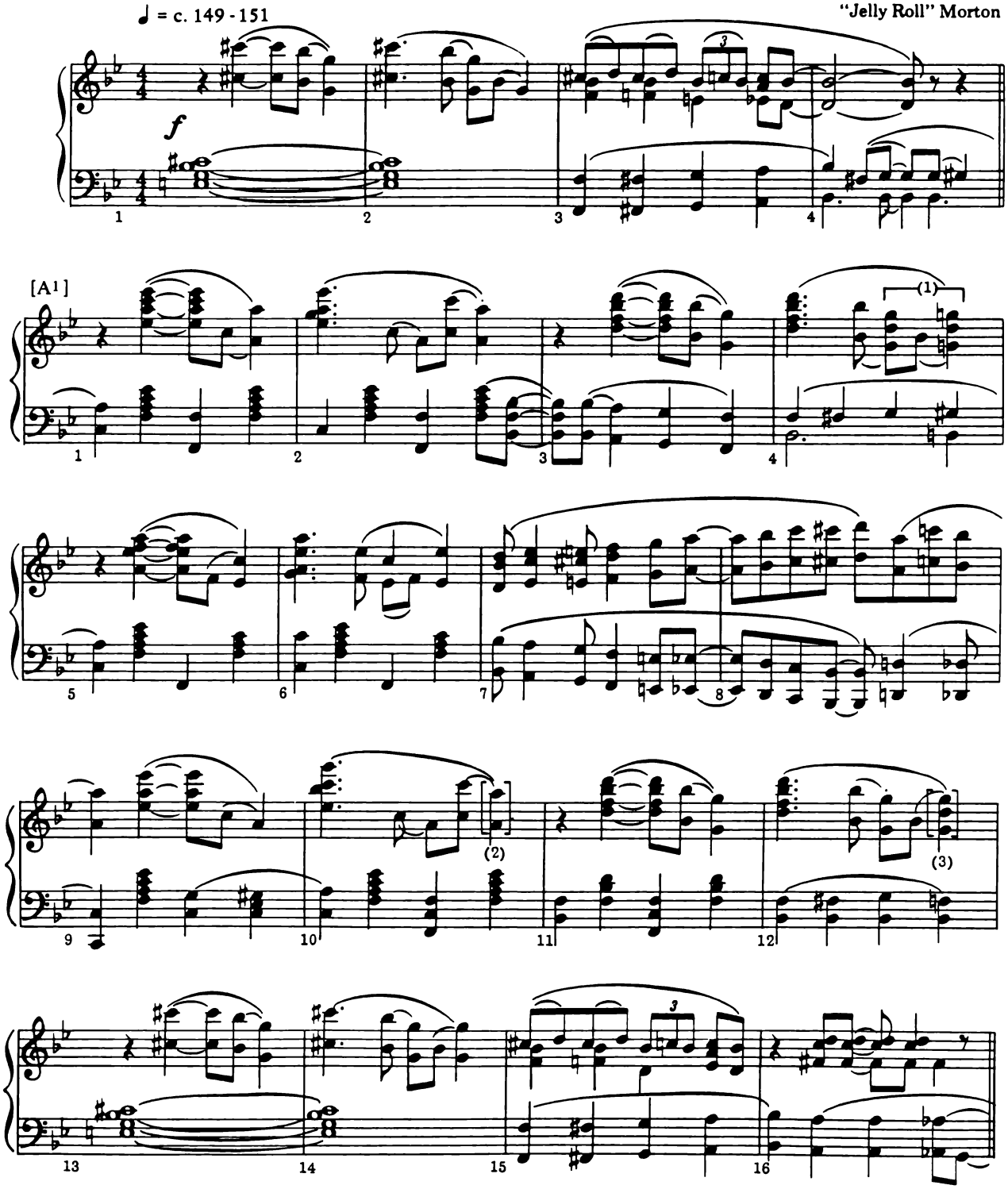
# Mister Joe

[Introduction]

♩ = c. 149 - 151

"Jelly Roll" Morton





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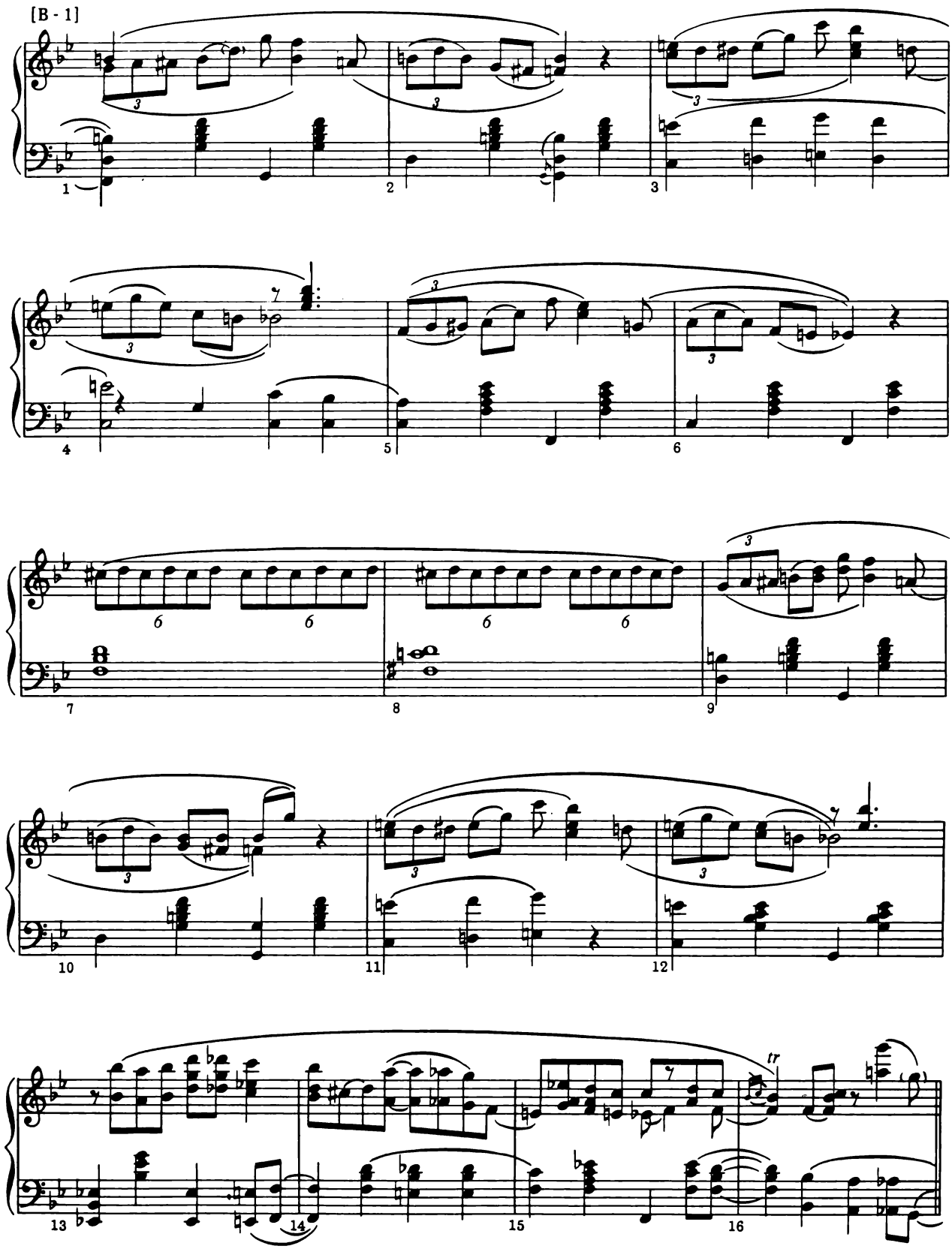

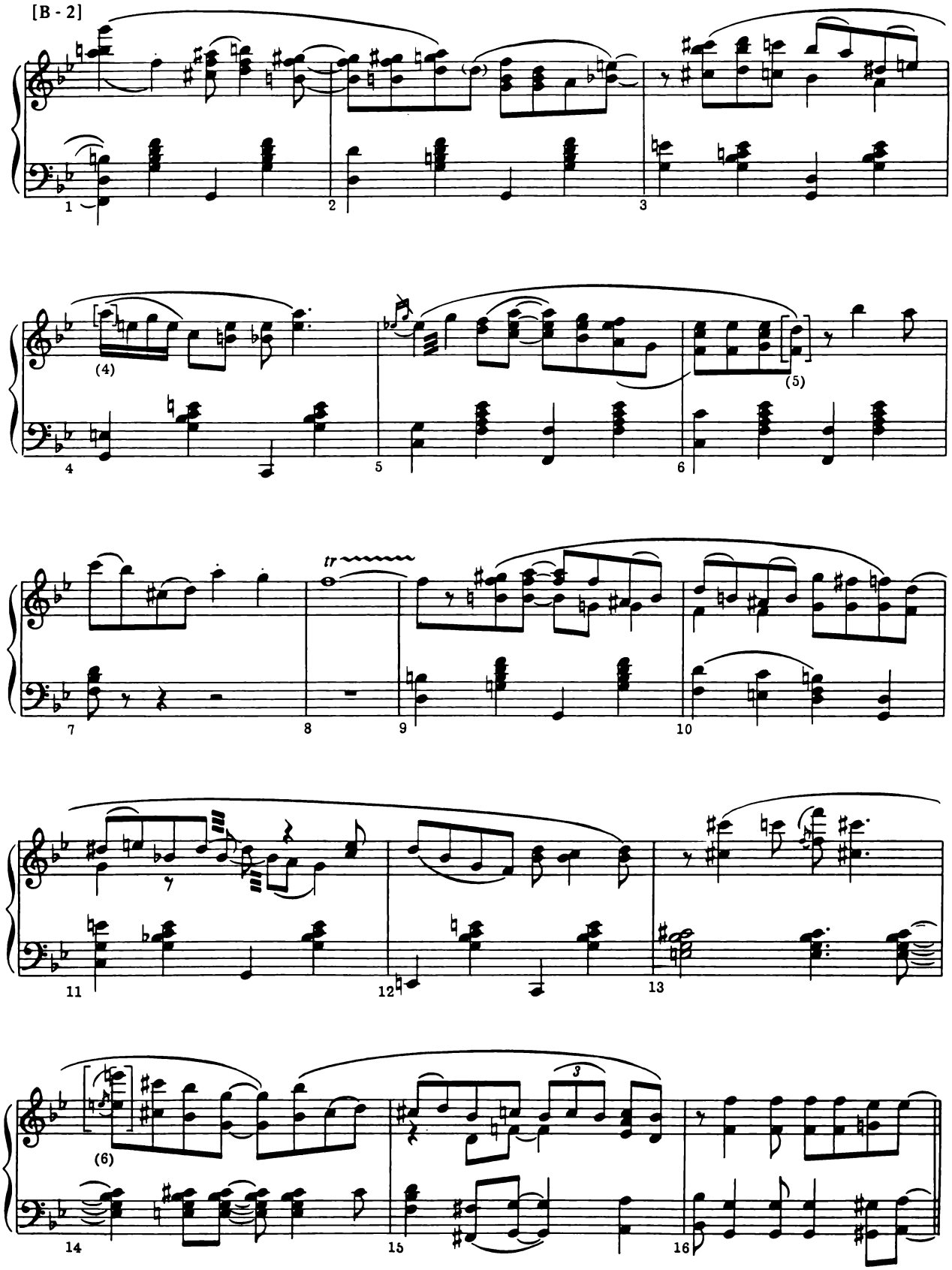
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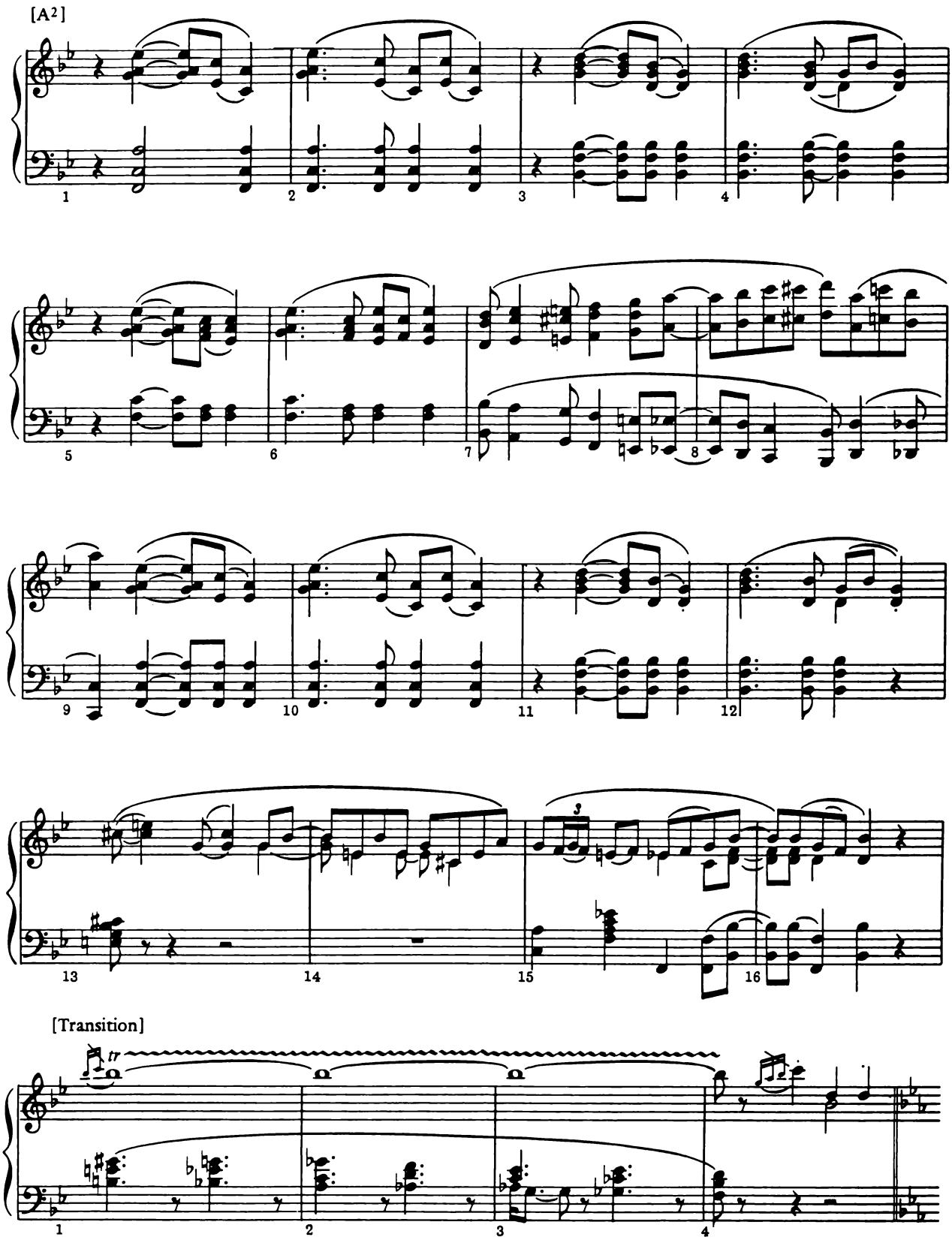
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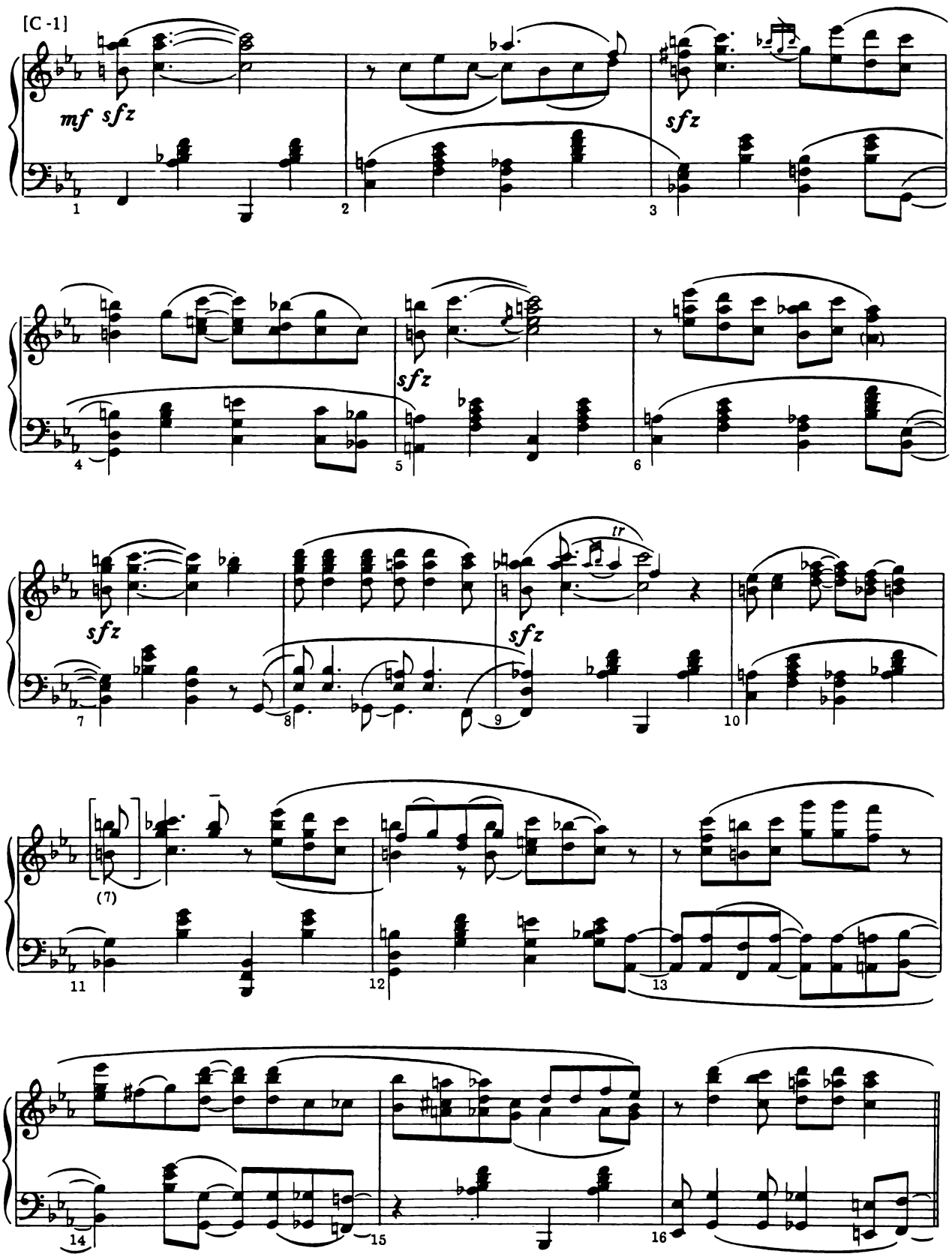
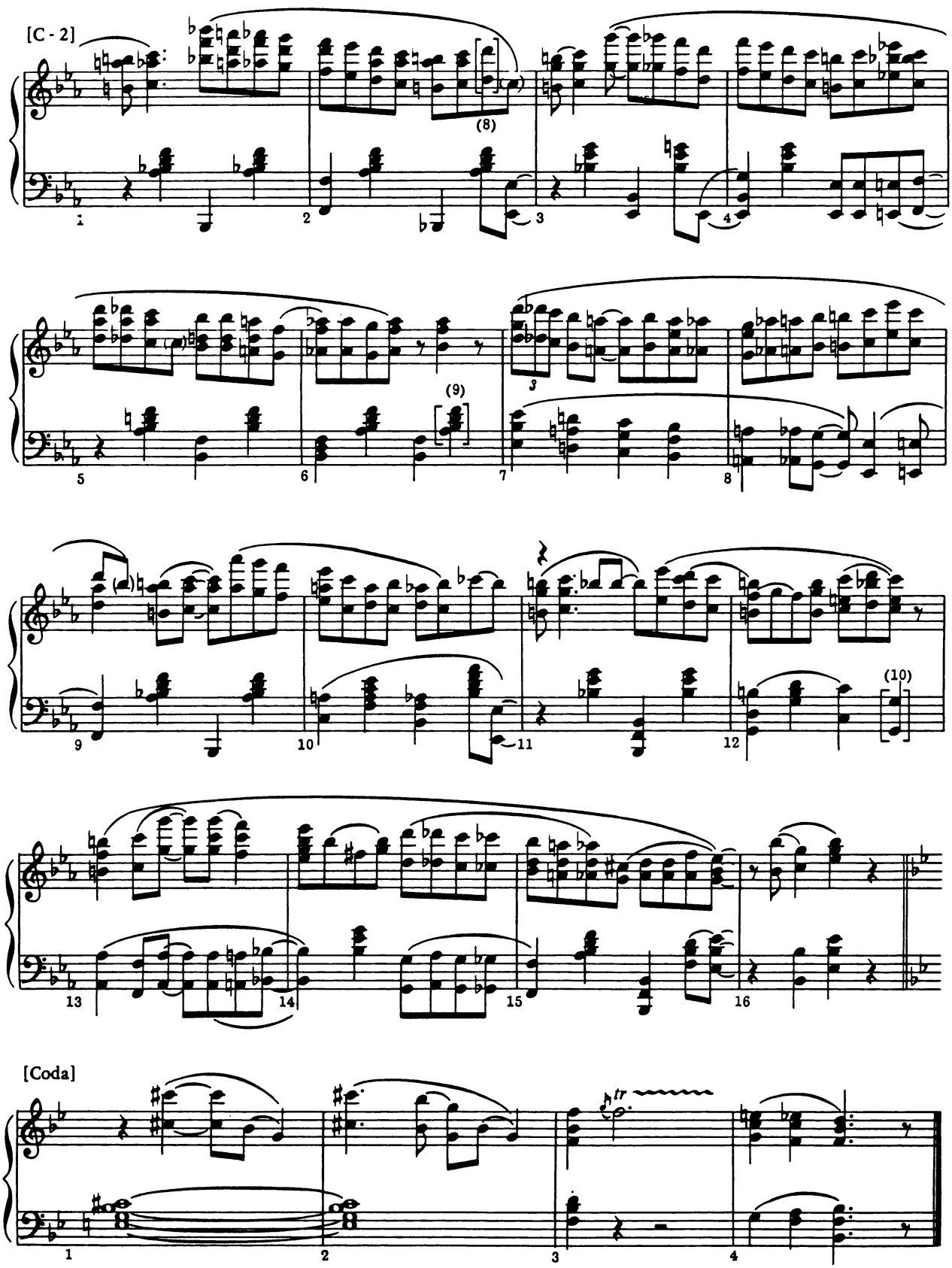
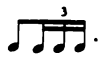
16
[Transition]
tr
1
2
3
4


[C -1]
mf sfz
sfz
sfz
sfz
tr
sfz
(7)


[C - 2]
(8)
(9)
(10)
[Coda]

1. The inner notes between the G's are actually E♭'s a second higher.
2. The upper note is actually B♮.
3. The note between the G's is actually an E♭.
4. A B♮ also sounds above the A, and the rhythm is perhaps closer to  .
5. Between the D and F Morton also plays a B♭.
6. A D between the two E♮'s also sounds.
7. The upper note is actually a faintly played D♭.
8. The upper note is actually not present.
9. Morton actually plays an E♭ major chord with B♭ below middle C and the E♭ and G above.
10. Morton actually plays an octave F a second lower.

# KING PORTER STOMP

COPYRIGHT:

December 9, 1924: orchestration; Melrose Brothers Music Company.

RECORDINGS:

July 17, 1923: piano solo; Gennett 5289 (11537); ♩ = c. 187 increasing to c. 196,
December, 1924: King Oliver, cornet solo with Morton, piano; Autograph 617 (685); ♩ = c. 190 increasing to c. 201,
1924: piano roll; Vocalstyle 50480,
April 20, 1926: piano solo; Vocalion 1020 (C-166); ♩ = c. 168 increasing to c. 189,
May 21-July, 1938: two piano solo versions, recorded (1639, 1674) in the Library of Congress by Alan Lomax; ♩ = c. 193 increasing to c. 243; and ♩ = c. 166 increasing to c. 168,
*December 14, 1939: piano solo; General 4005 (R-2565); ♩ = c. 183 increasing to c. 185,
July 14, 1940: piano solo with Nat Levine, drums; recorded from "NBC Chamber Music Society of Lower Basin Street" radio broadcast; ♩ = c. 197 increasing to c. 219.

496

King Porter Stomp

# King Porter Stomp

[Introduction]

♩ = c. 149 - 151

"Jelly Roll" Morton



*mf*

[A - 1]



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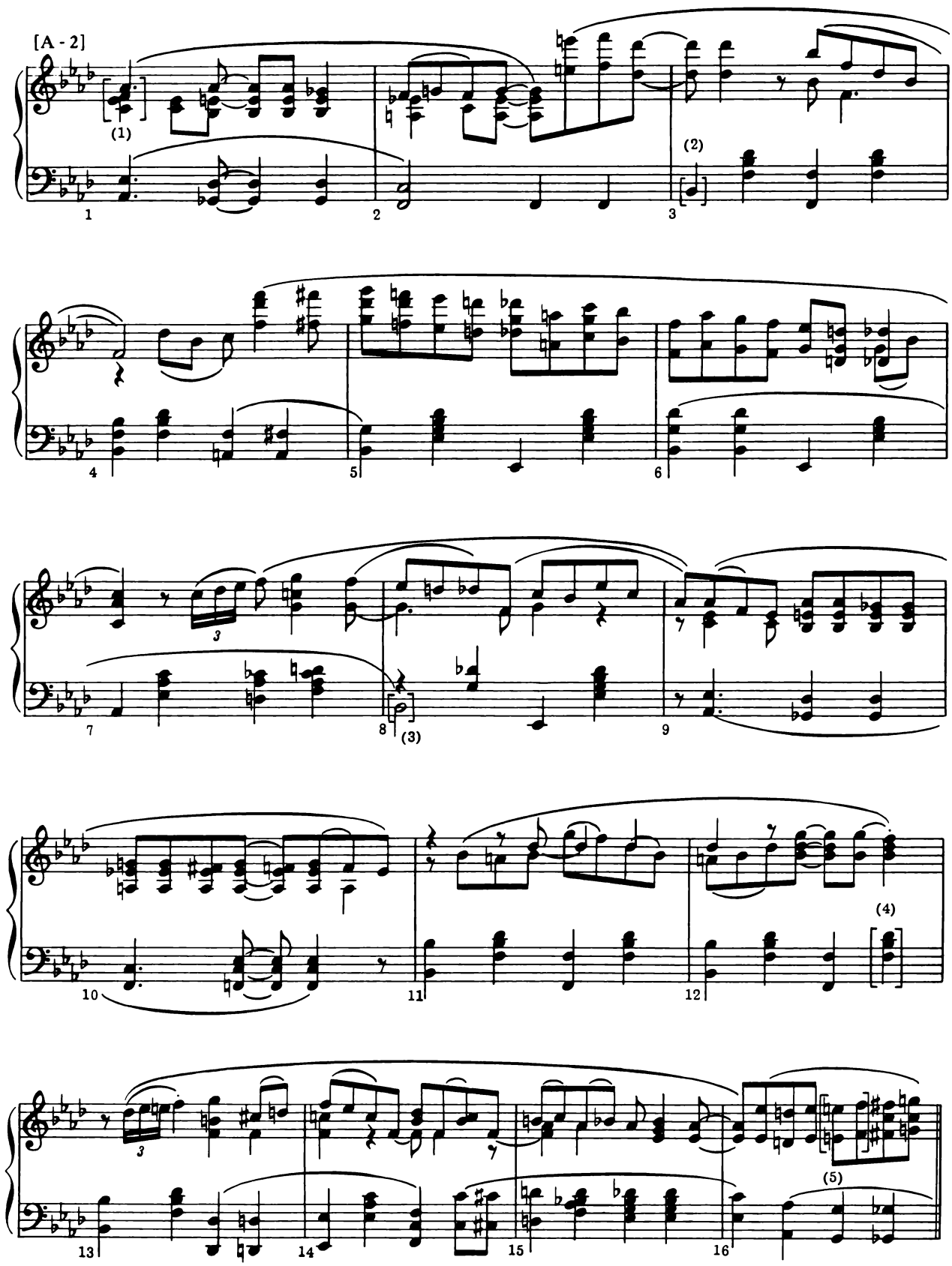
[A - 2]
(1)
(2)
(3)
(4)
(5)
1
2
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7
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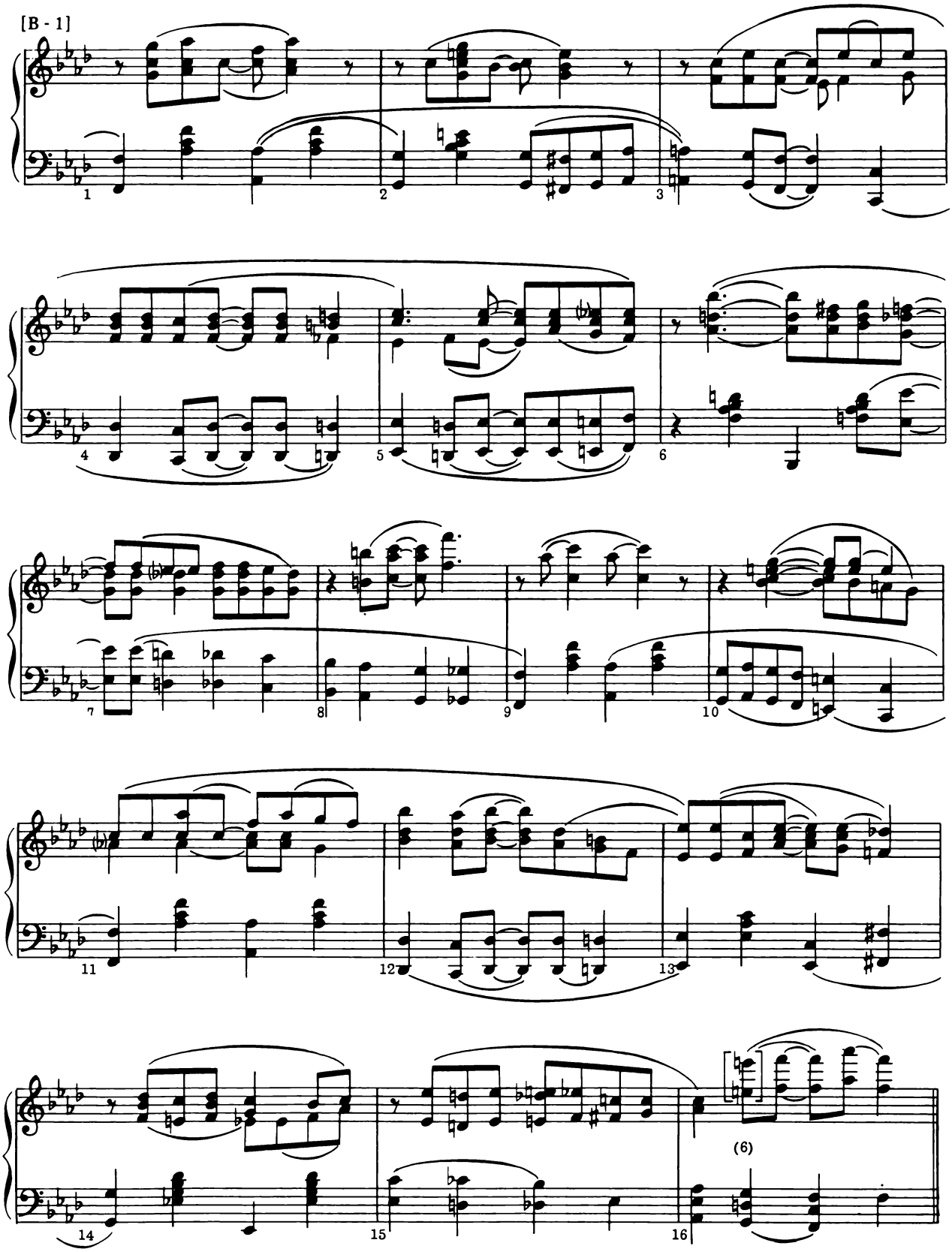
9
10
11
12
13
14
15
16


[B - 1]
1
2
3
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7
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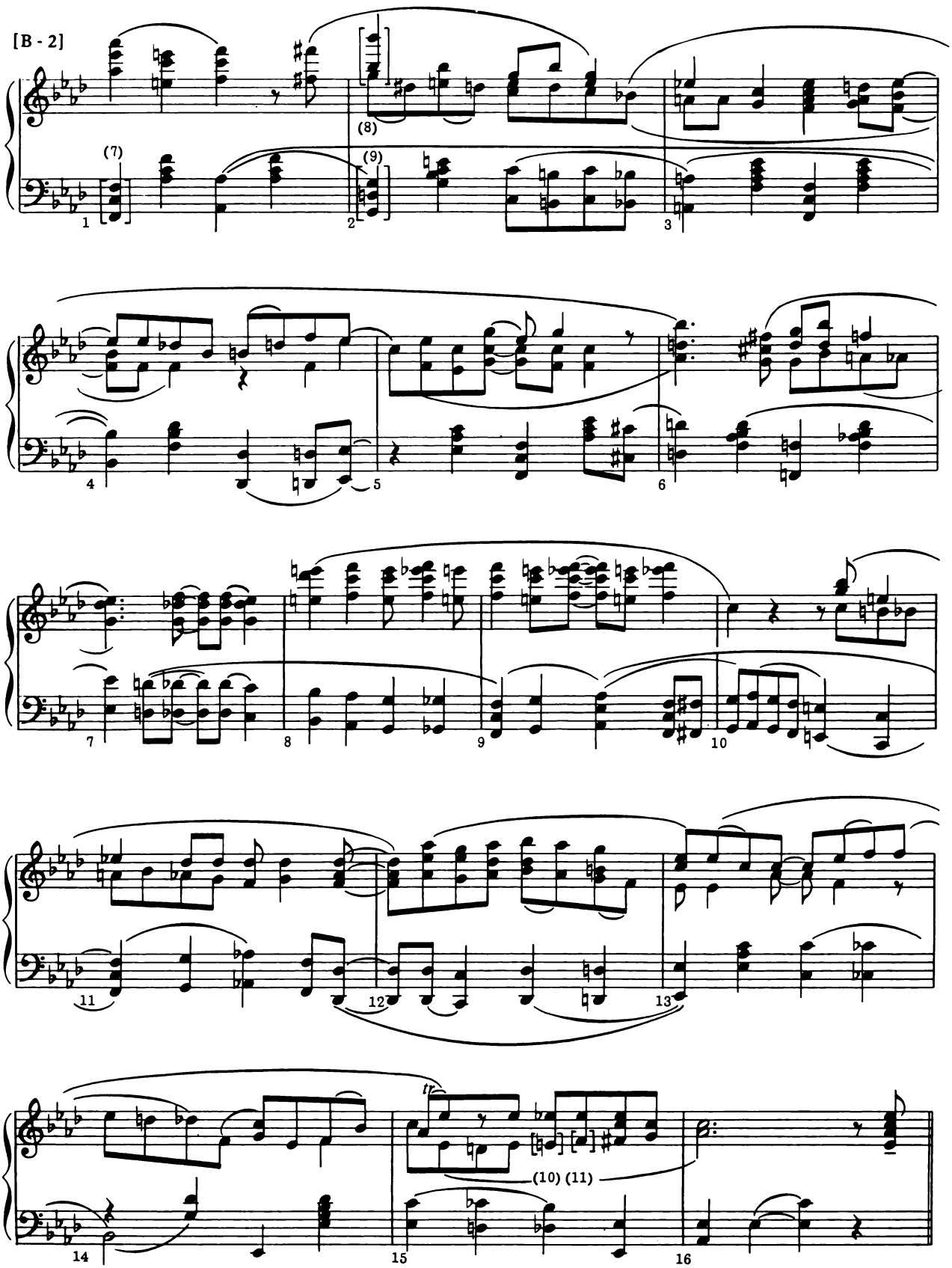
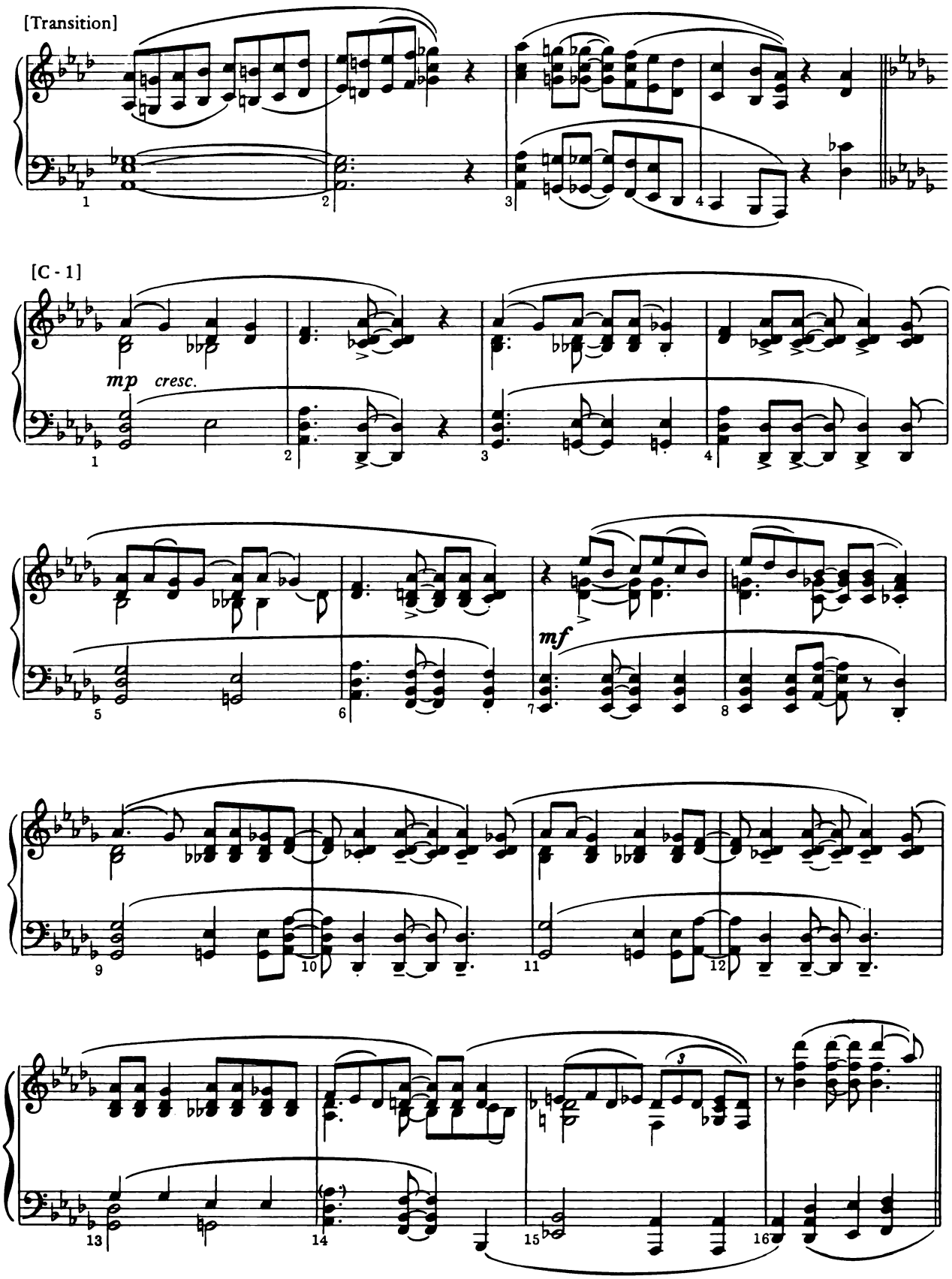
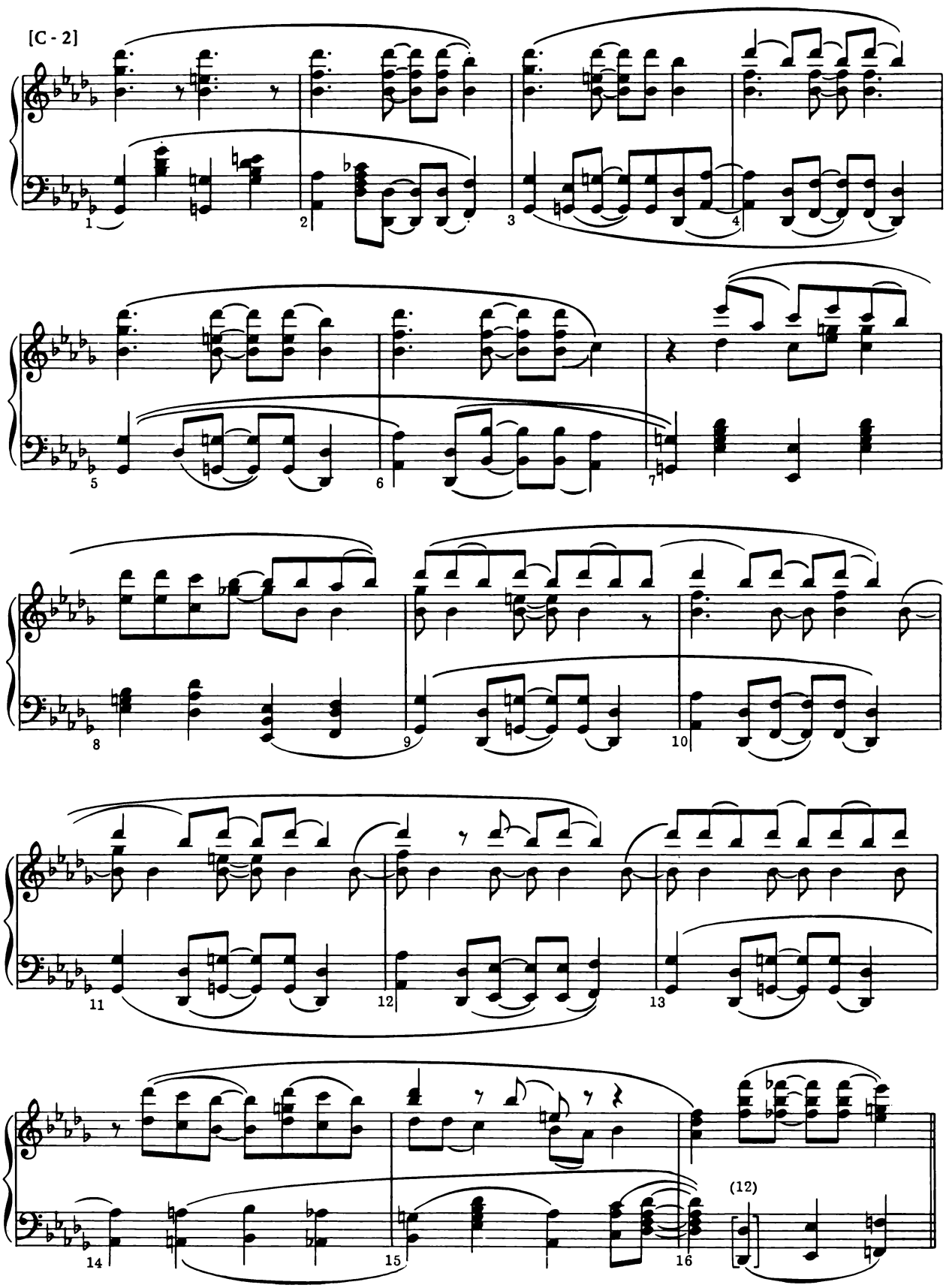
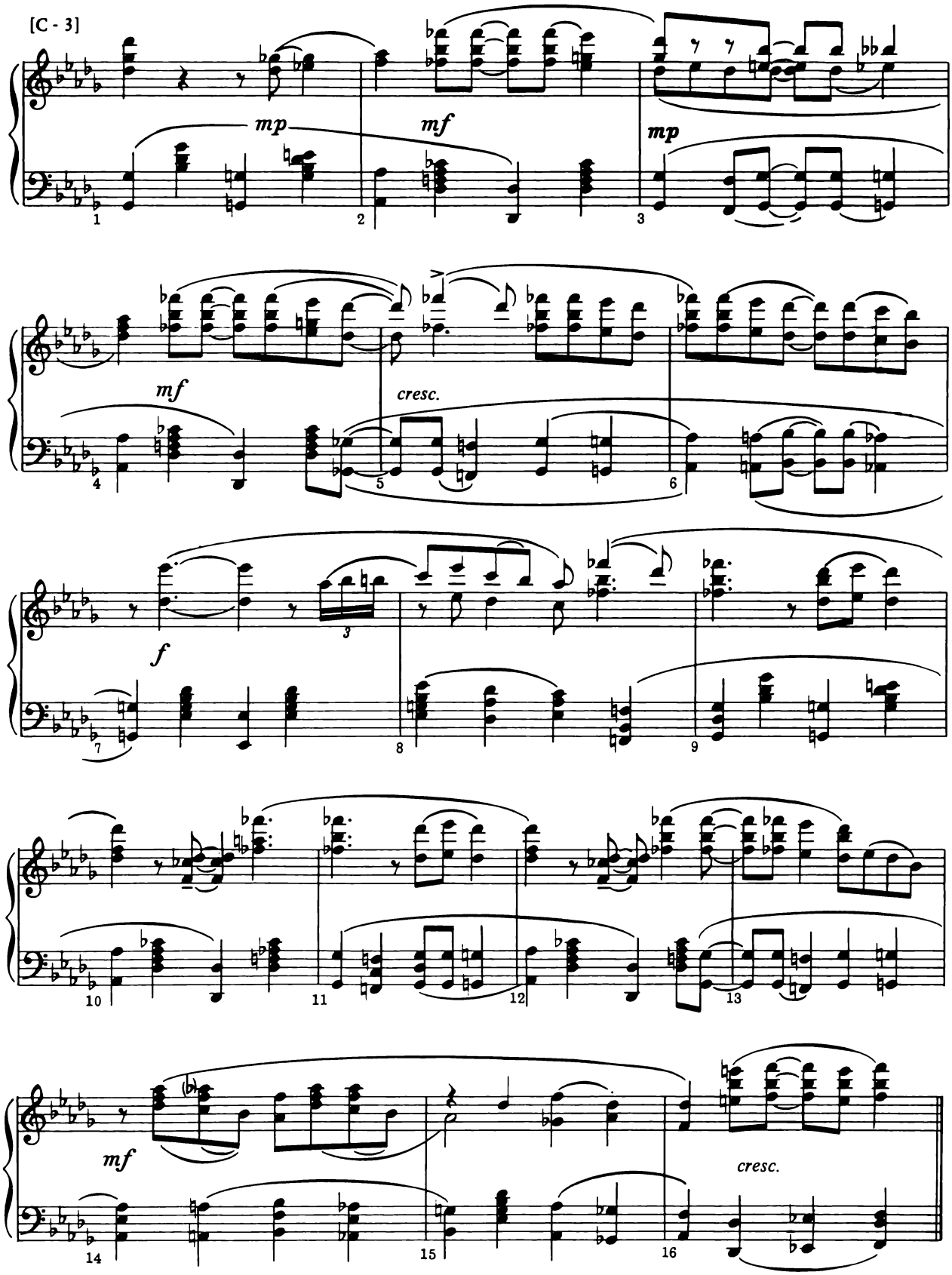
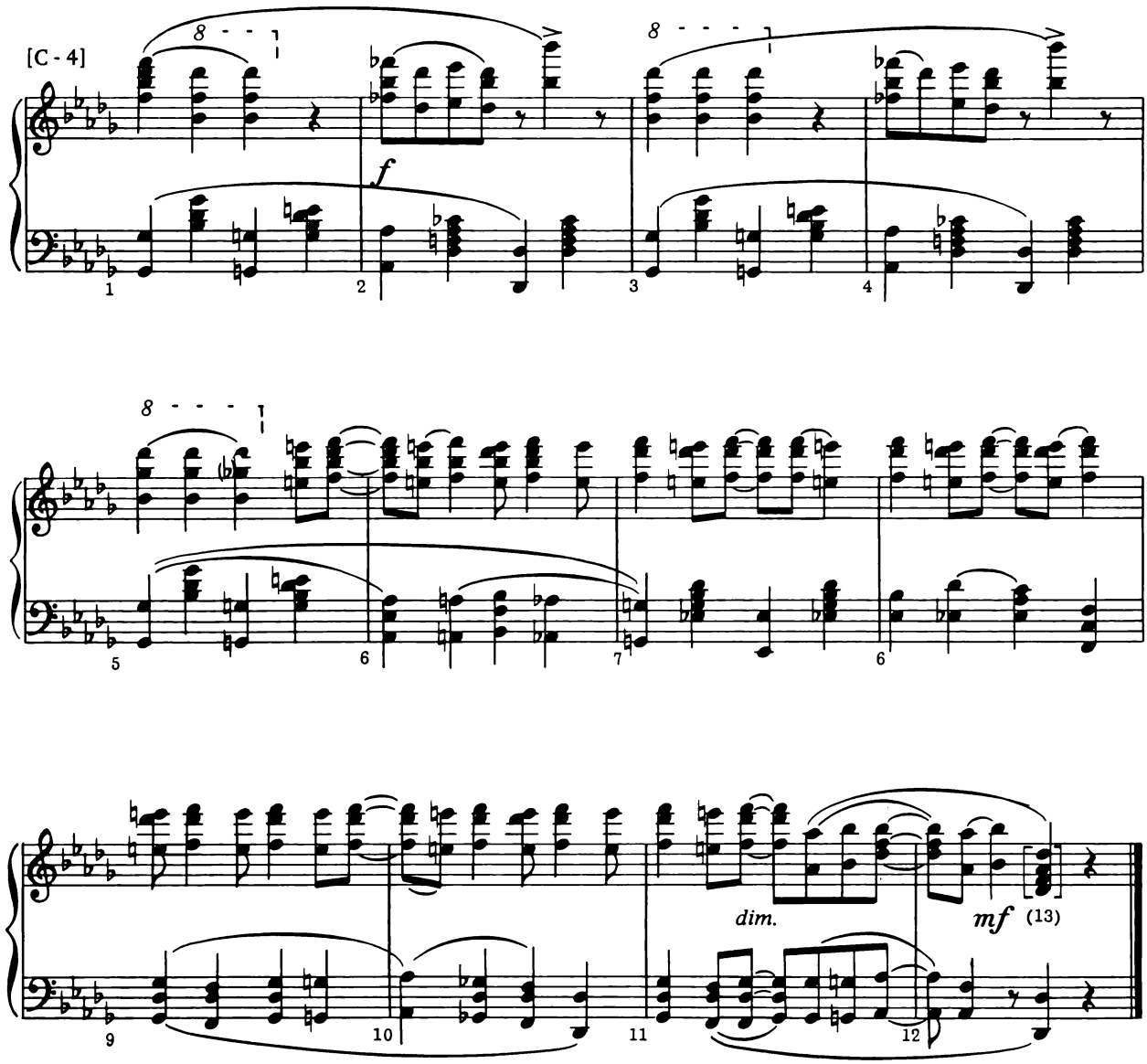
11
12
13
14
15
16
(6)


[B - 2]
(7)
(8)
(9)
(10) (11)
tr


[Transition]
[C - 1]
mp
cresc.
mf


[C - 2]
(12)


[C - 3]
mp
mf
mp
mf
cresc.
f
mf
cresc.


[C - 4]
f
dim.
mf (13)

1. This chord also contains a D♭ above middle C.
2. Morton actually plays an A♭ a second lower.
3. This B♭ appears slightly earlier than the notation indicates.
4. The D♭ is not present or very faint.
5. The lower pitch in each of these intervals is actually an E♭ above middle C.
6. A D♮ between the E♮'s also sounds.
7. The lowest note is faint.
8. An F below the lower G also sounds.
9. The lower G is not actually present.
10. The lower note is actually a D♮.
11. The lower note is actually not present.
12. The upper pitch is actually an E♭.
13. The chord also contains a G♮.