

**FERDINAND  
"JELLY  
ROLL"  
MORTON**

**The Collected Piano Music  
James Dapogny**

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# State and Madison

[Introduction]

Ferd Morton, Chas. Raymond and Bob Peary

$\text{♩} = \text{c.} 112-122$

346

*mf*

(1)

1 2 3

[A-1]

(2)

4 1 2 3

(3)

4 5 6 7 8

(4)

9 10 11 12

(5)

13 14 15 16

State and Madison

[A-2]

1 2 3

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4 5 6 (3)

7 8 9

10 11 12 13

14 15 (4) 16



[B-1]

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of 16 measures, numbered 1 through 16. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and chords. There are several slurs and phrasing marks. Measure 1 has a '7' above the treble staff and 'L.H. 7' below the bass staff. Measure 9 has 'L.H.' above the bass staff. Measures 11 and 12 have '(5)' and '(6)' below the bass staff. Measures 13, 14, 15, and 16 show complex chordal textures with many sharps and naturals. The page number '348' is in the top left, and the title 'State and Madison' is on the left side.

1 2 3 4

5 6 7

8 9 10

11 12 13

14 15 16

[B-2]

L. H.

(7)

(8)

6

7

8

9

10

11

12

13

14

15

16

[Transition]

1

2

3

4



[C-1]

1 2 3

4 5 6 7

8 (9) (10) 10

11 12 13

14 15 (11) (10)

[C-2]

The musical score consists of five systems, each with a treble and bass staff. The key signature has one flat (B-flat). Measure numbers 1 through 15 are indicated at the bottom of the staves. Measure 10 includes a fingering of (10) in the bass staff. Measures 4, 5, and 6 feature triplets in the treble staff. Measures 12 and 13 include fingerings (12) and (13) in the bass staff. The notation includes various chords, arpeggios, and melodic lines with slurs and ties.



1. A B $\flat$  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 $\flat$  major triad, that is the G written here and the E $\flat$  below it and the B $\flat$  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.