FERDINAND "JELLY ROLL" MORTON

The Collected Piano Music

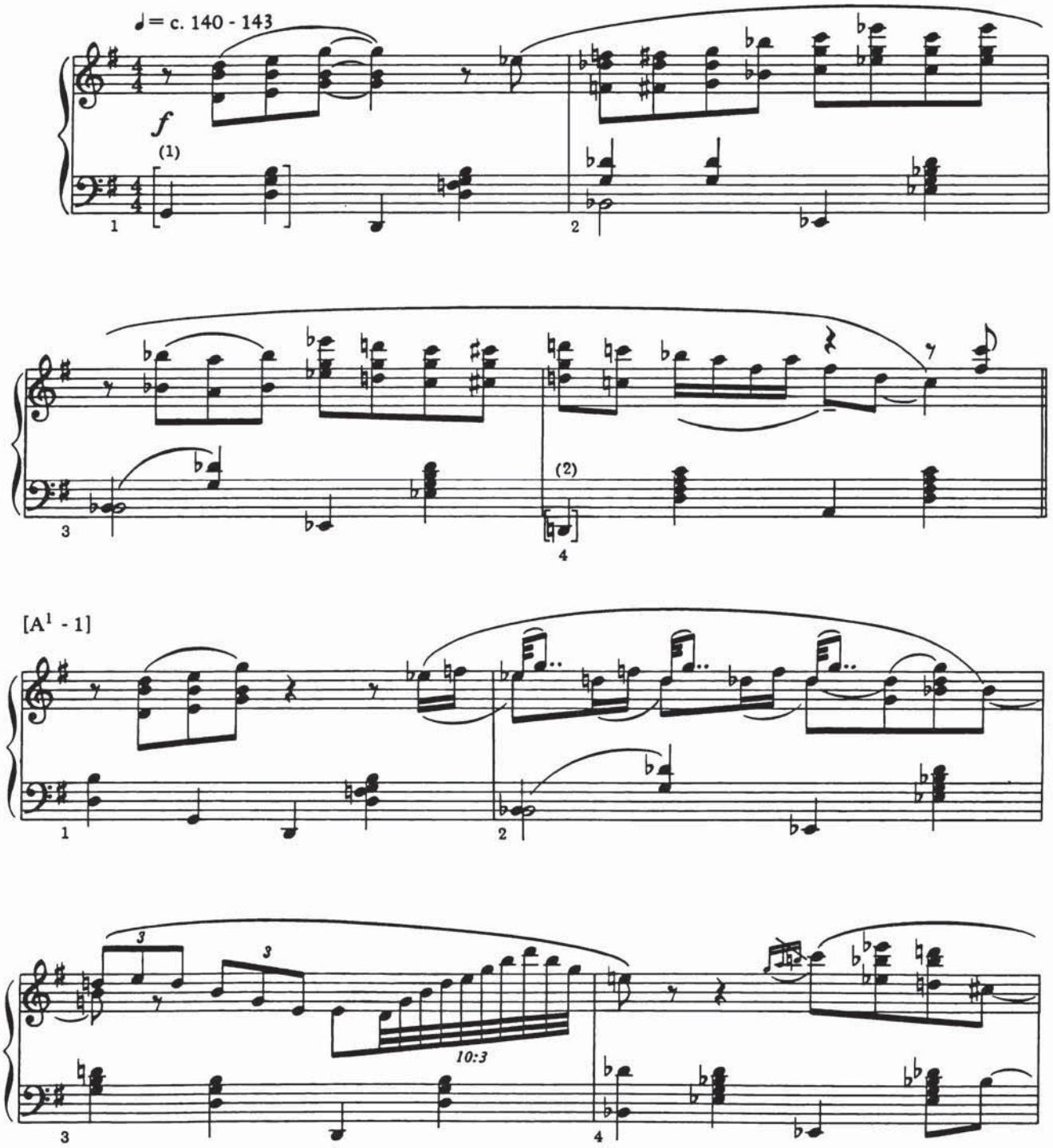
James Dapogny

Smithsonian Institution Press
Washington D.C.

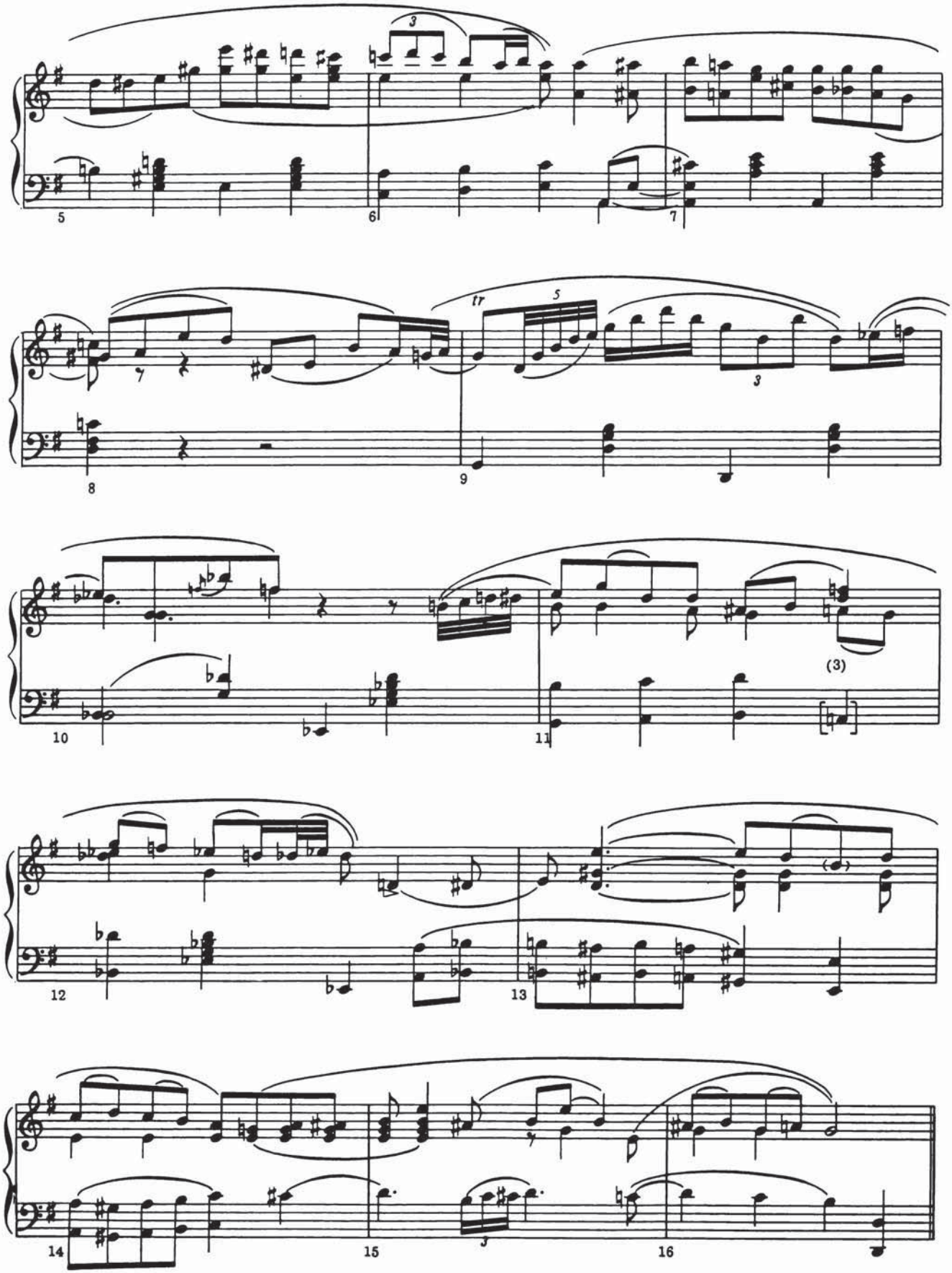
G. Schirmer
New York / London

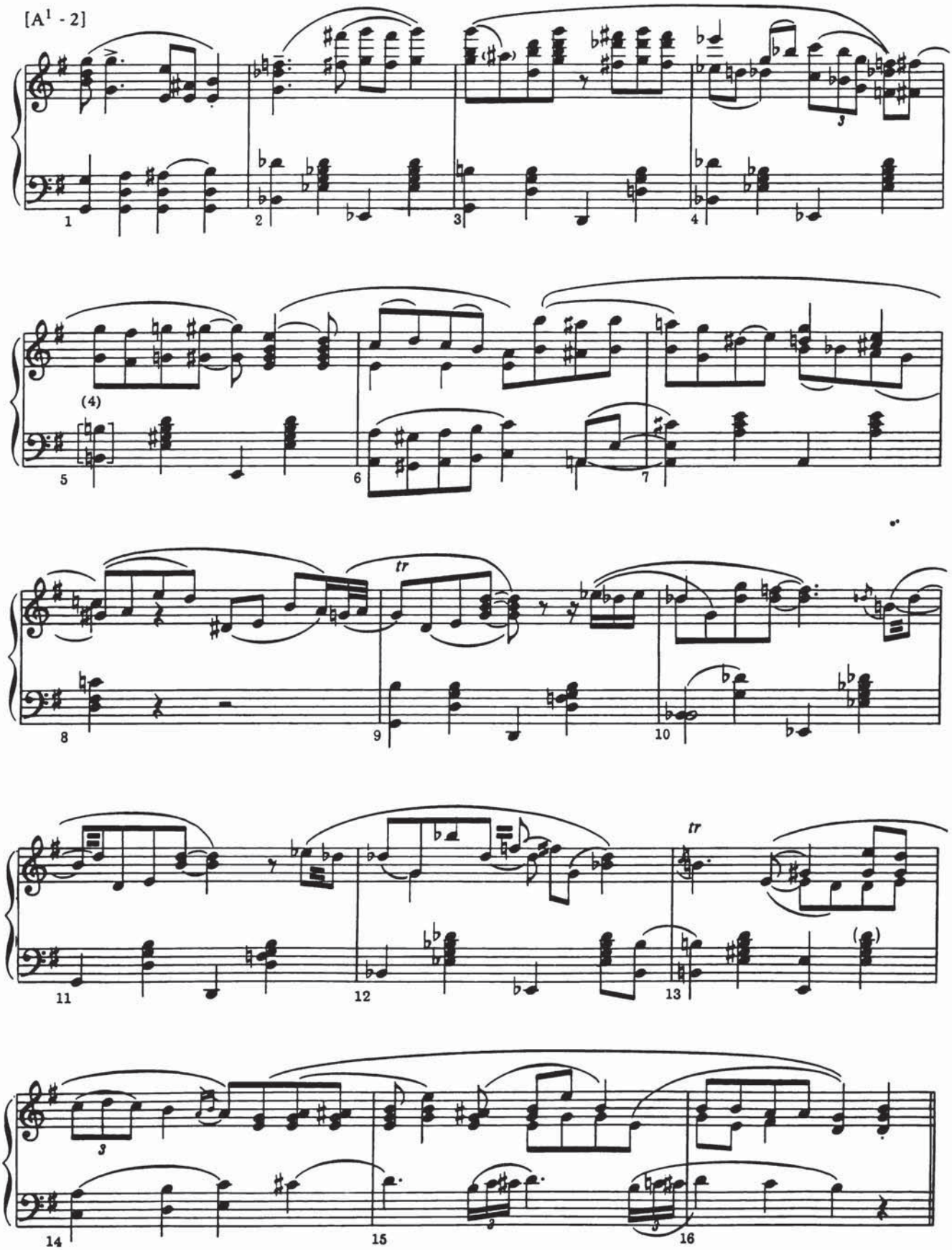
The Pearls

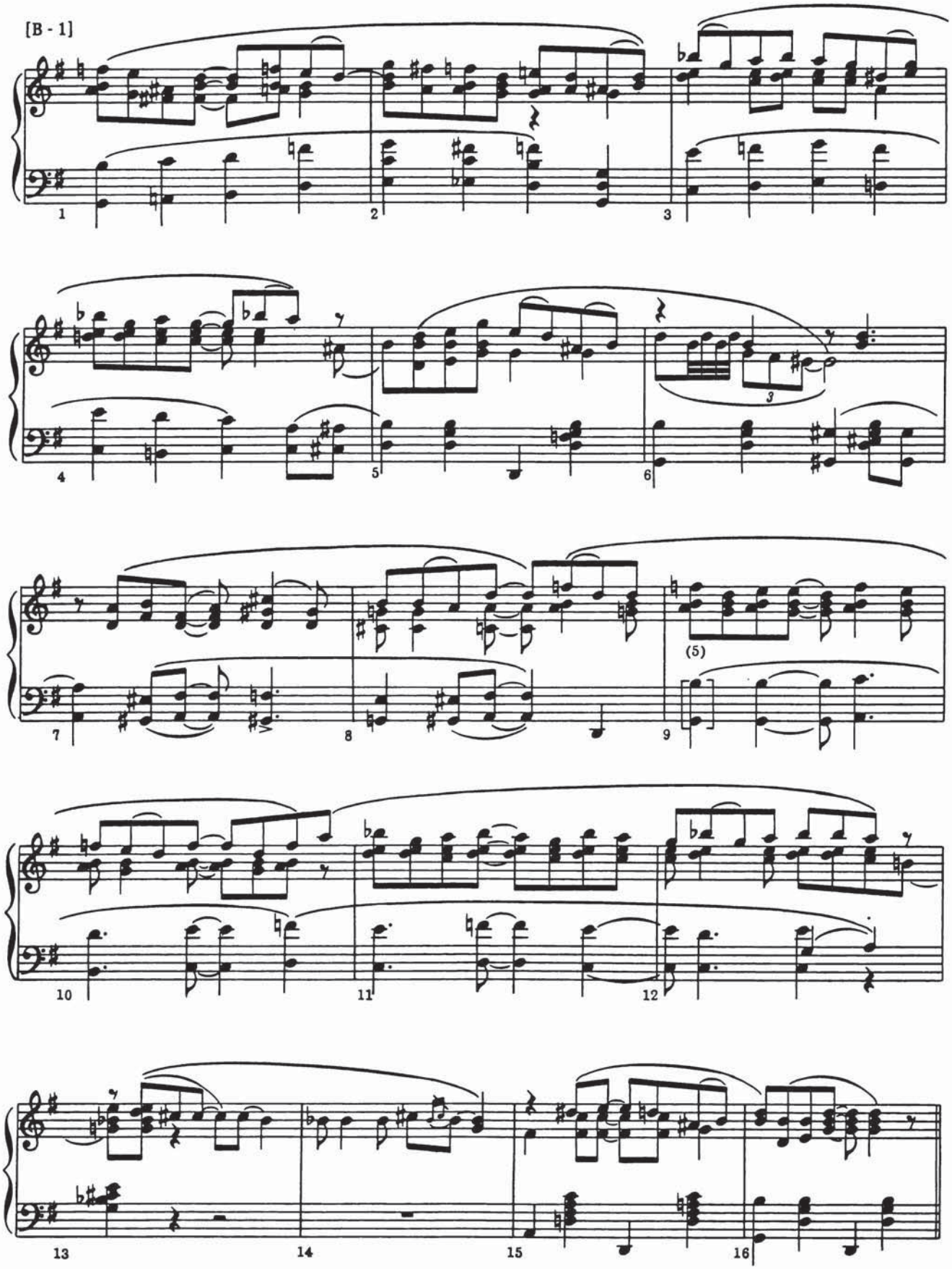
"Jelly Roll" Morton

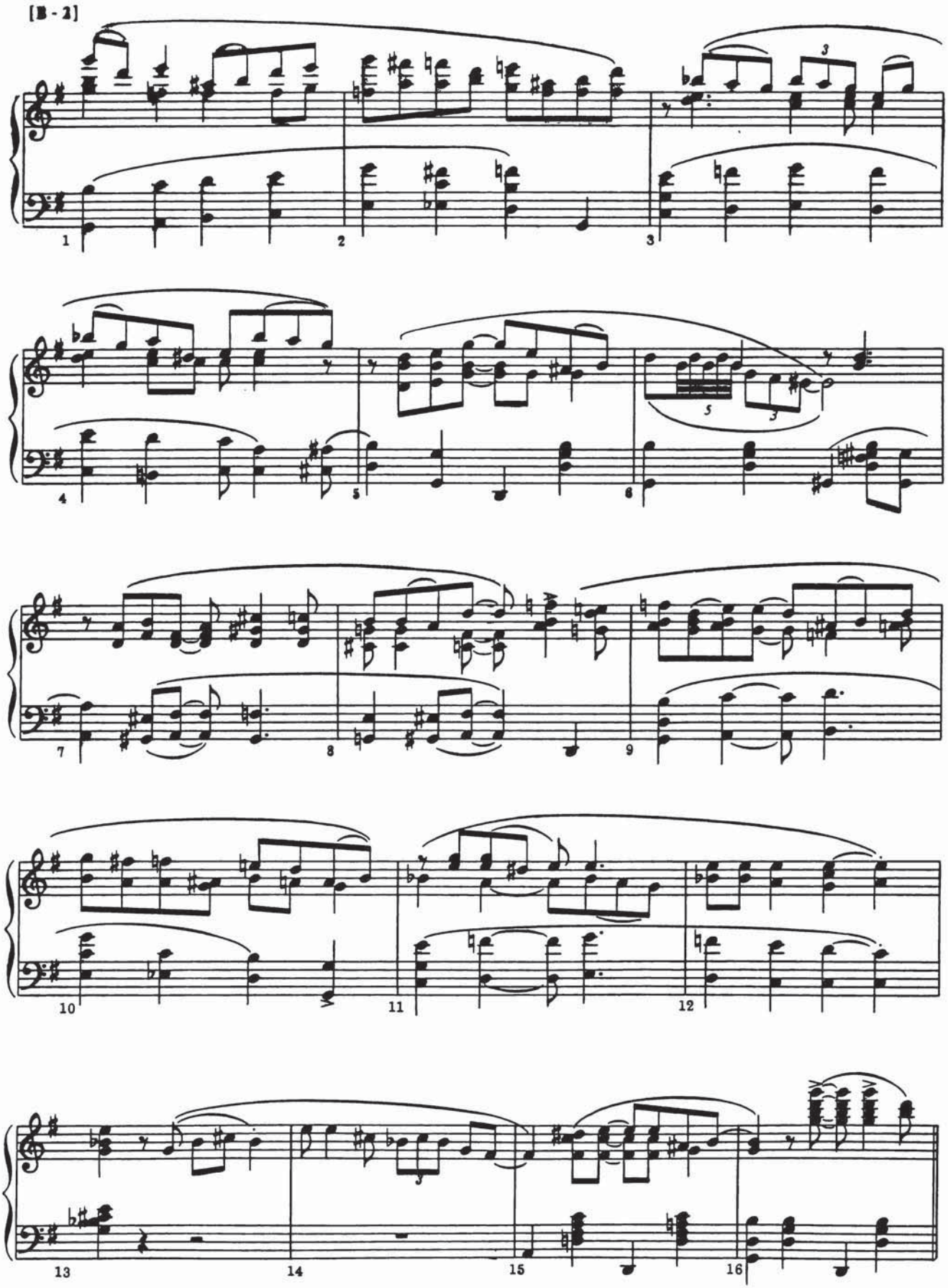


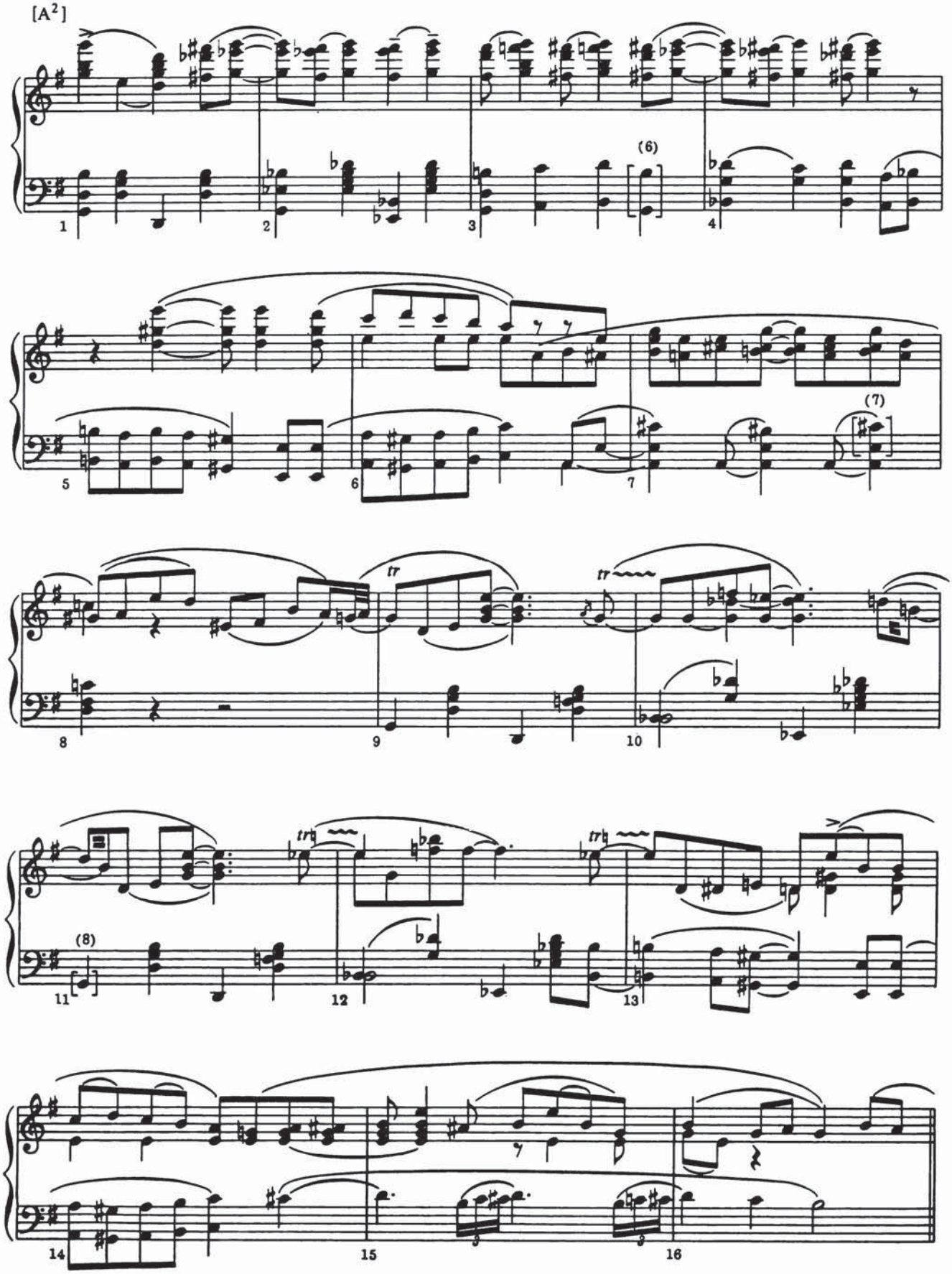
Copyright 1923 and 1925 by Edwin H. Morris & Company, Inc.
Renewed and assigned to Edwin H. Morris & Company, Inc.
Used by permission

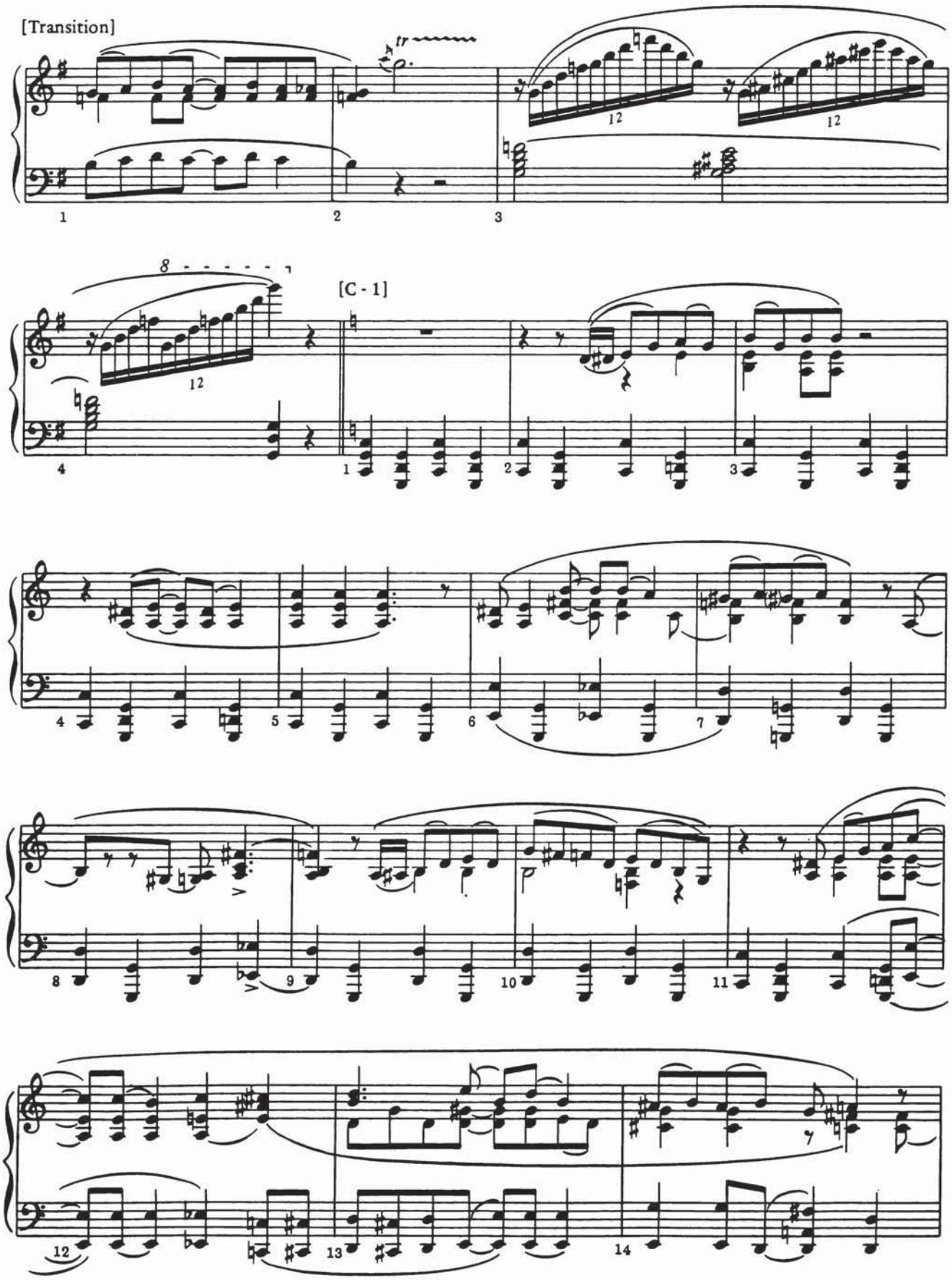

5
6
7
8
tr
9
10
11
(3)
12
13
14
15
16

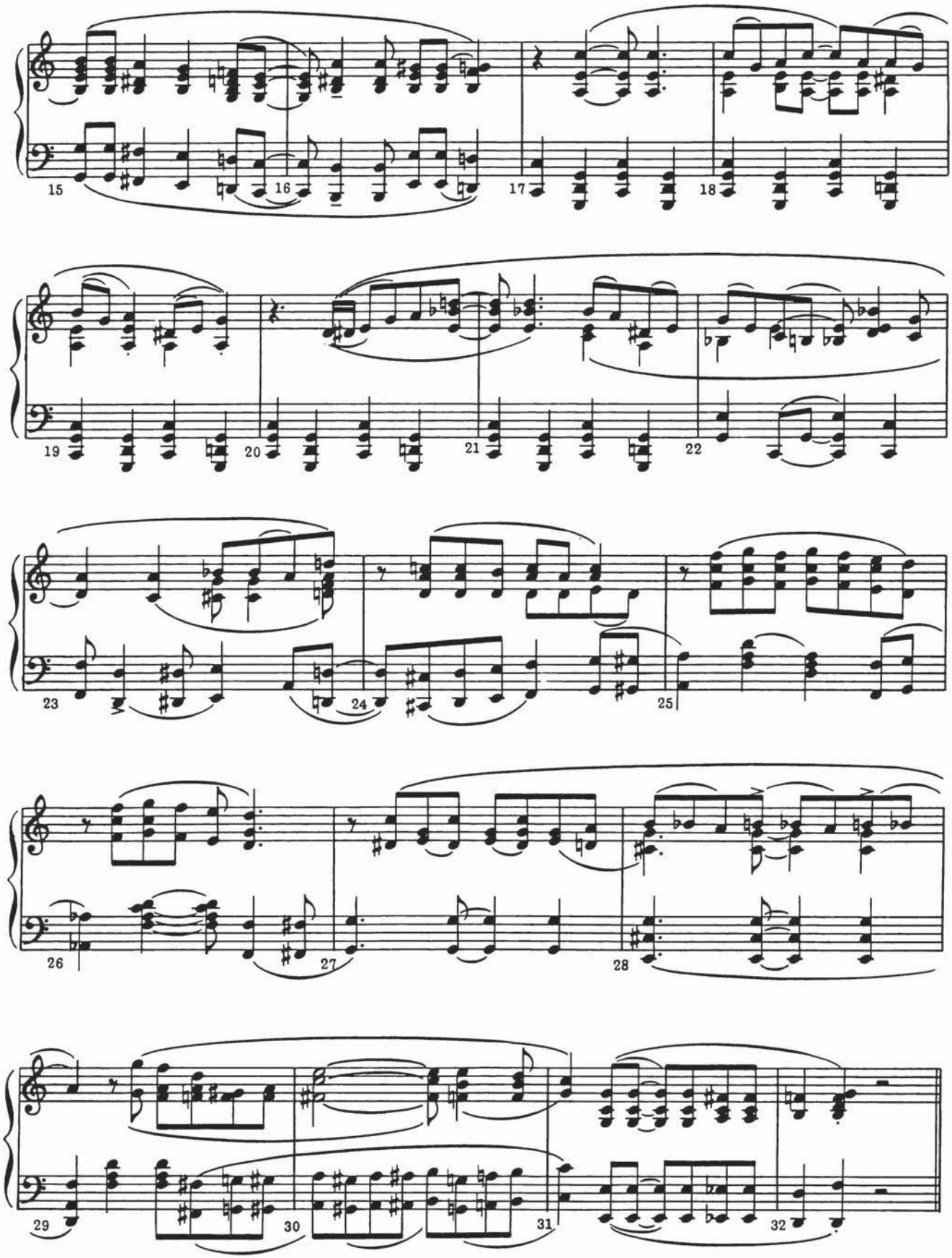

[A1 - 2]
(4)
tr
tr


[B - 1]
(5)

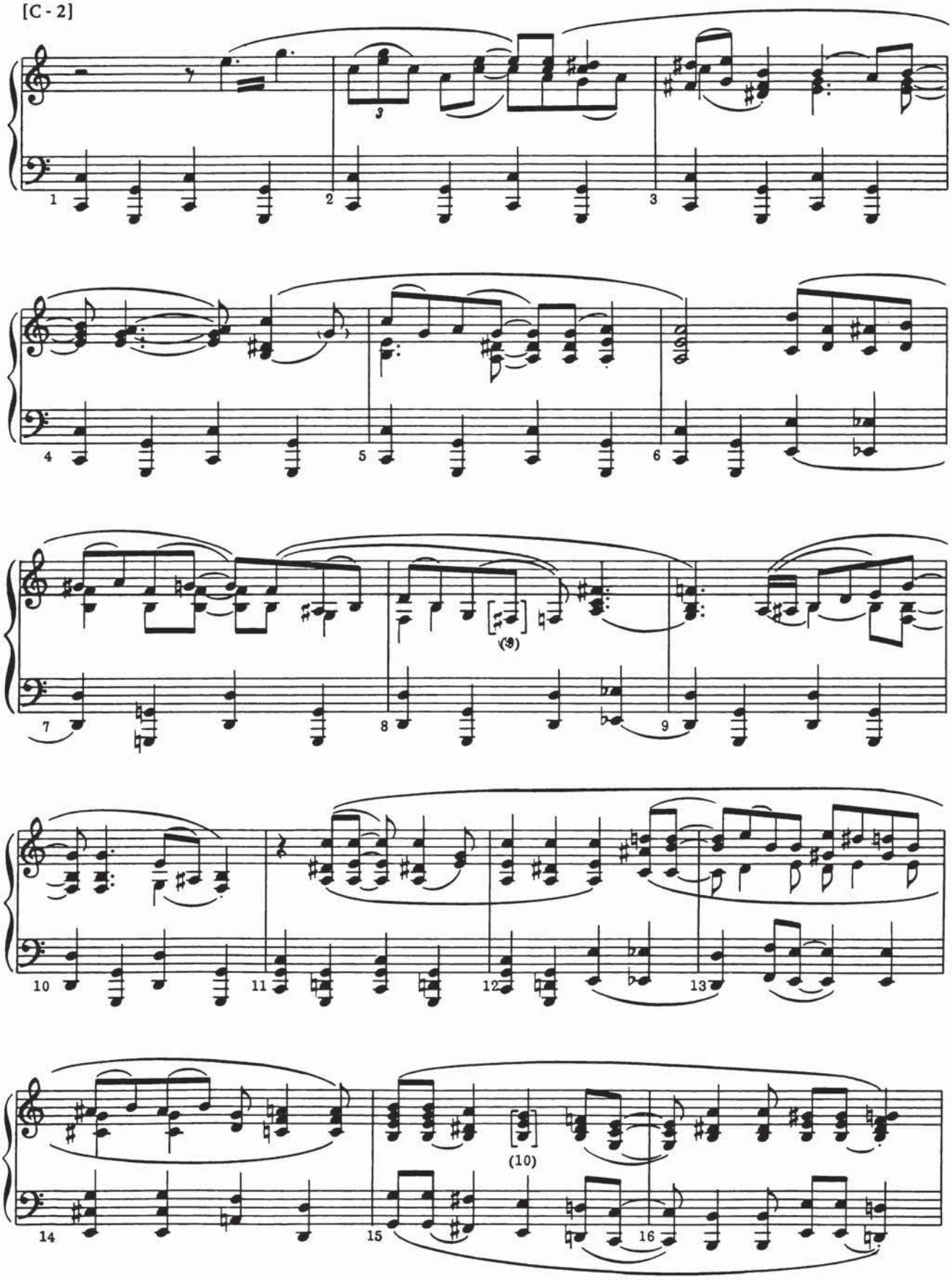

[B - 2]
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16

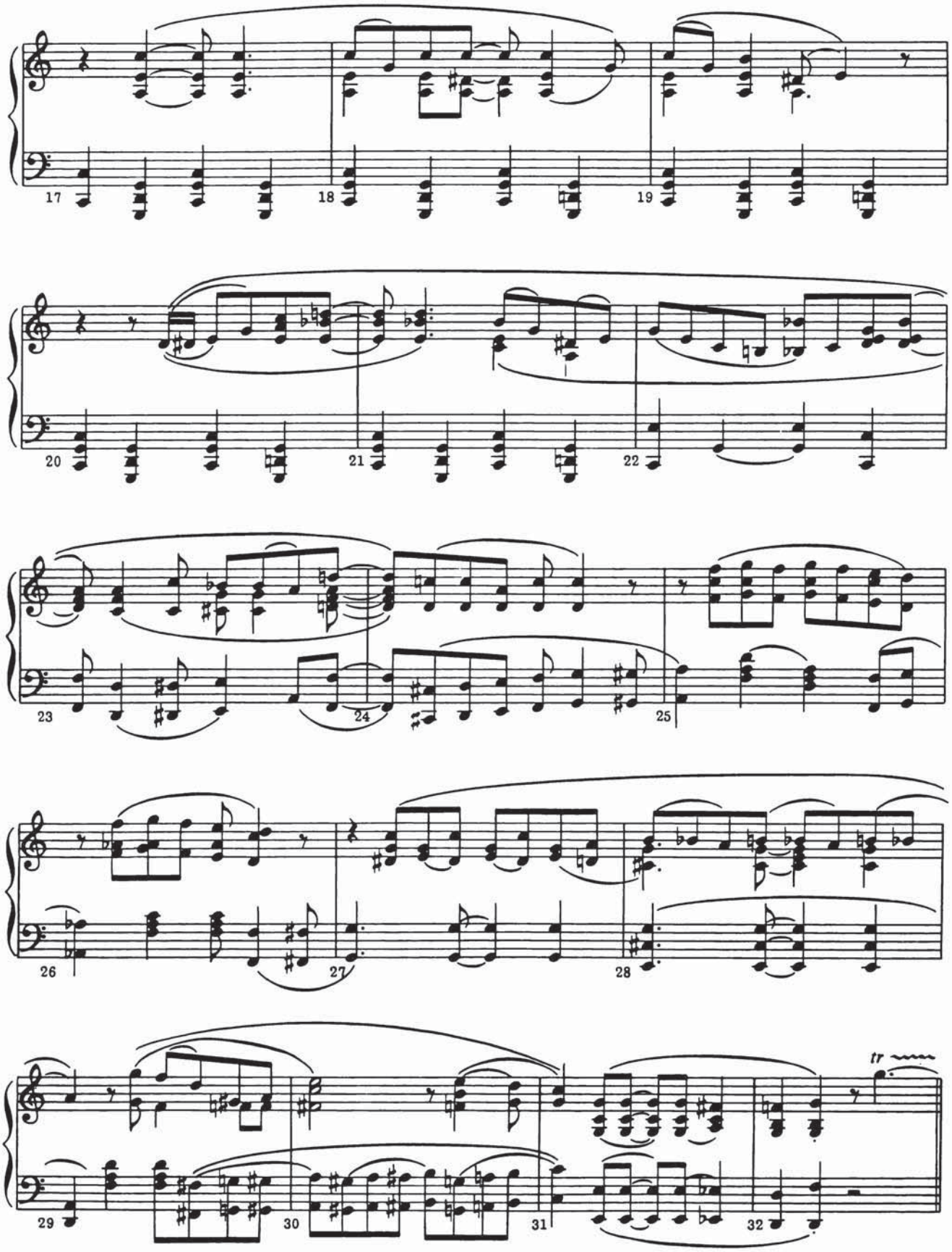

[A2]
(6)
(7)
tr
(8)

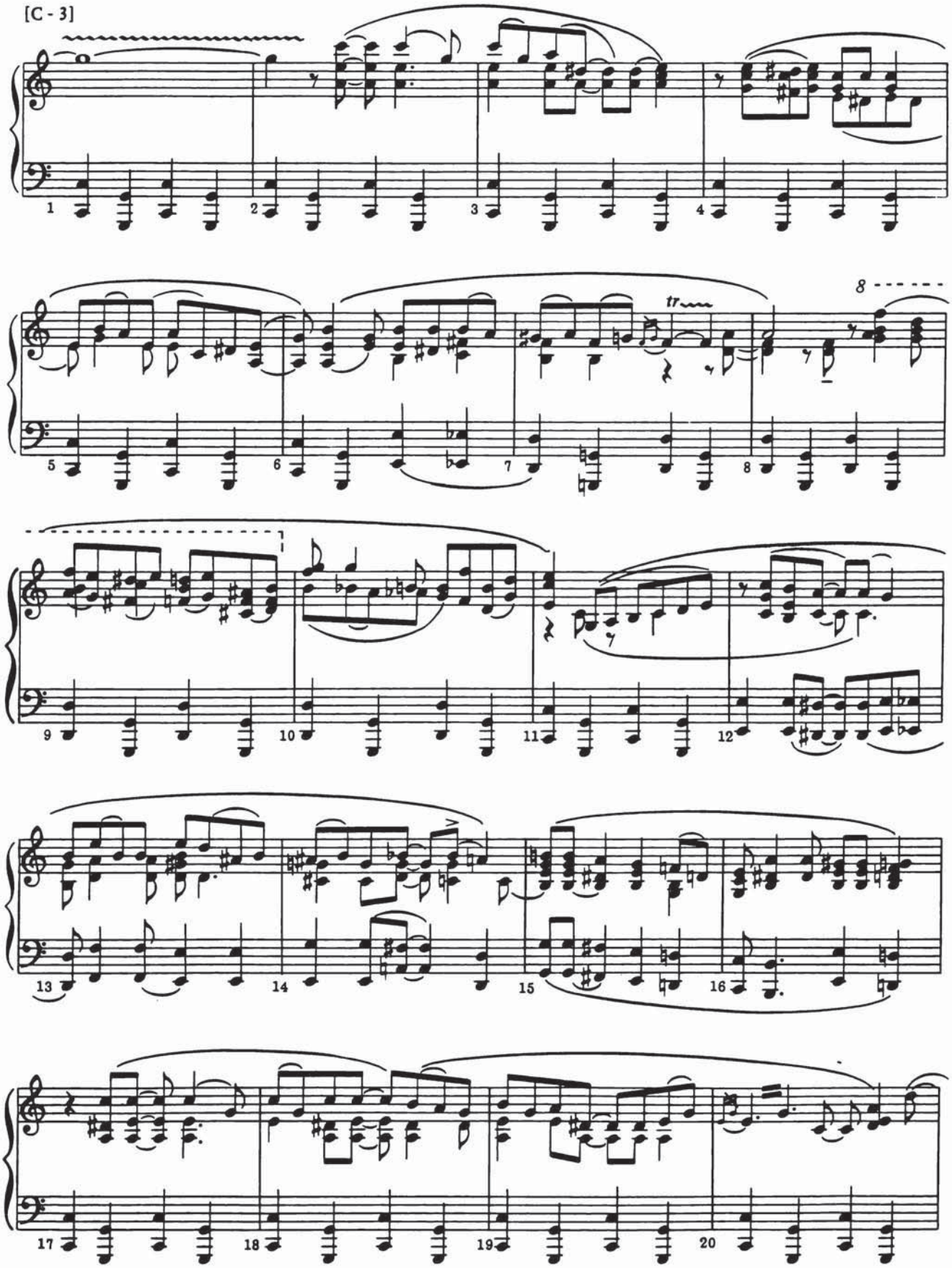

[Transition]
tr
12
12
8
12
[C - 1]

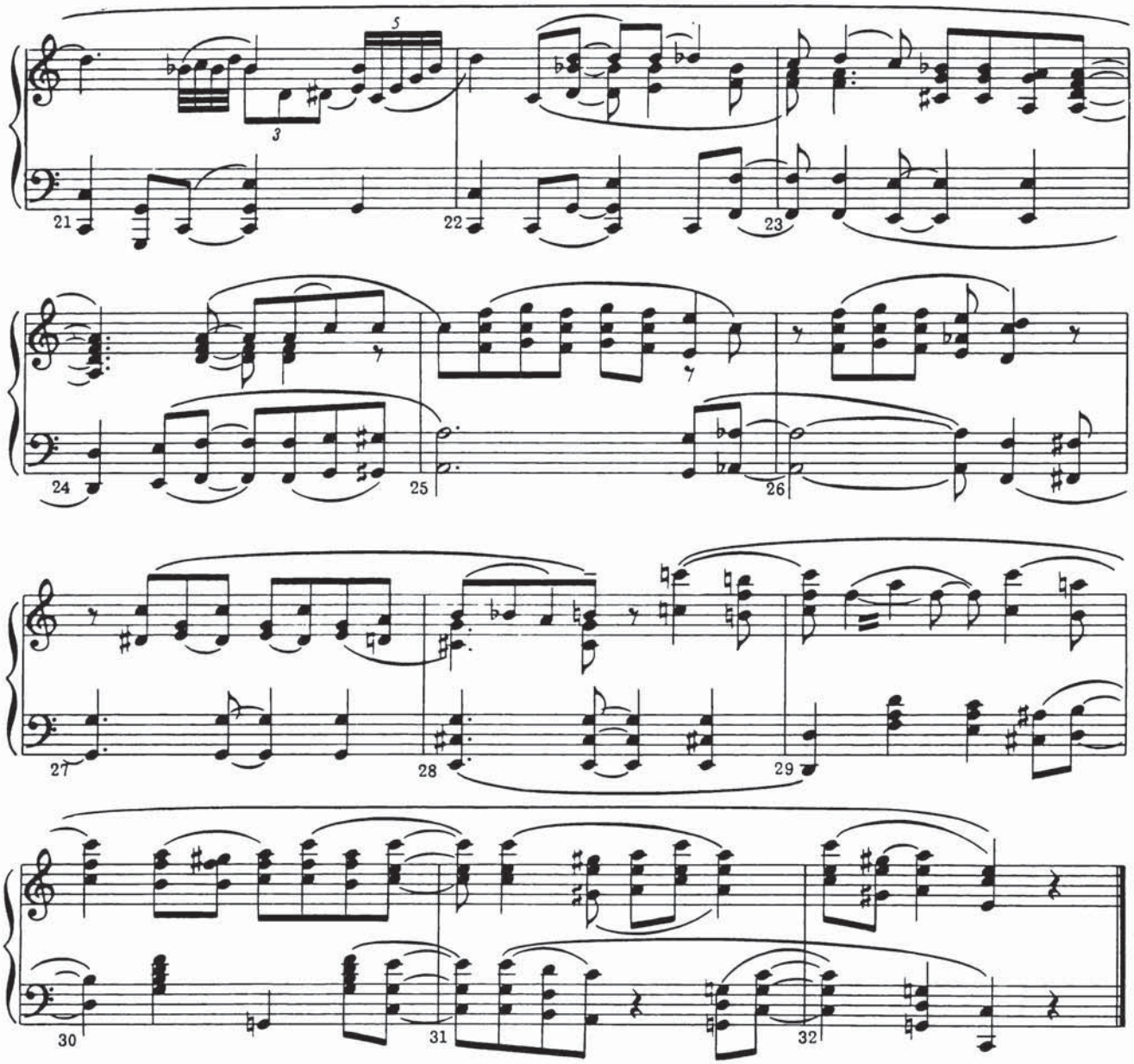

15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32

[C - 2]

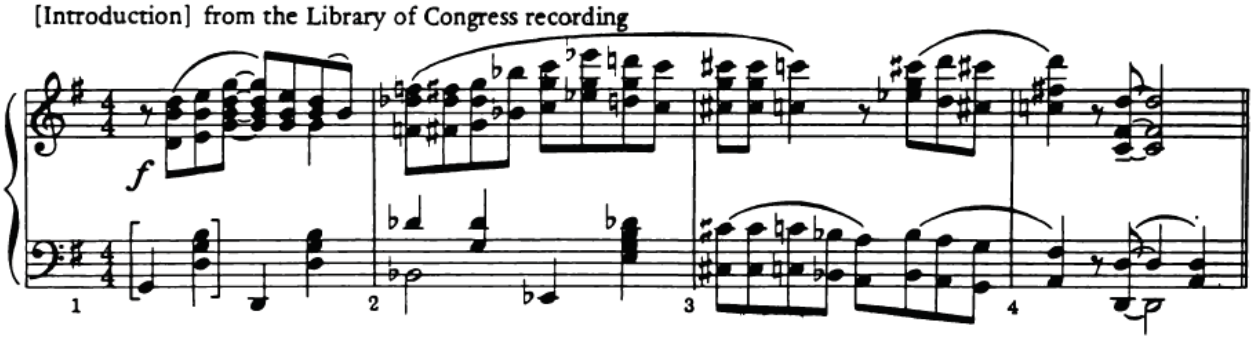



17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
tr

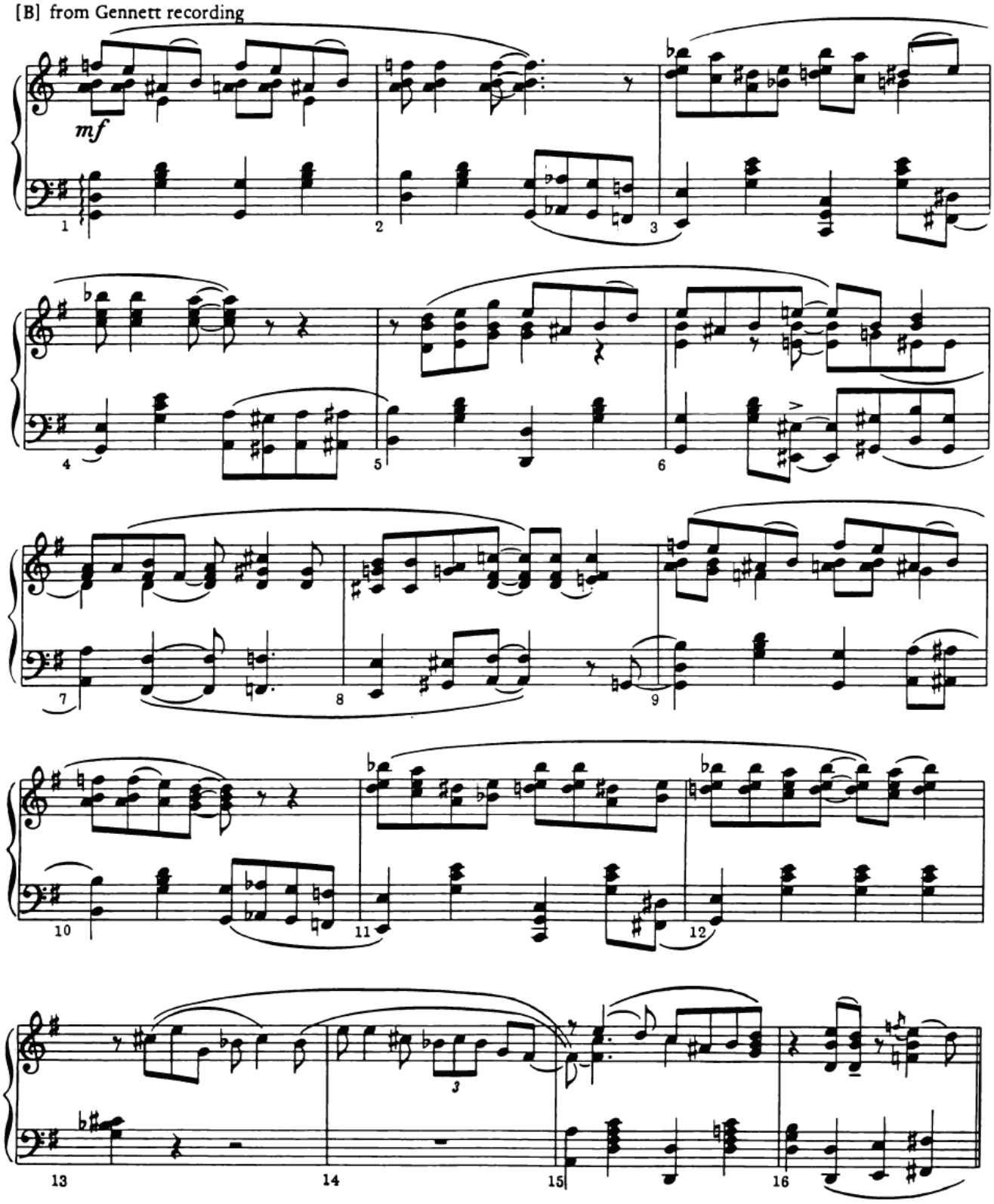

[C - 3]
tr
8


5
3
21
22
23
24
25
26
27
28
29
30
31
32

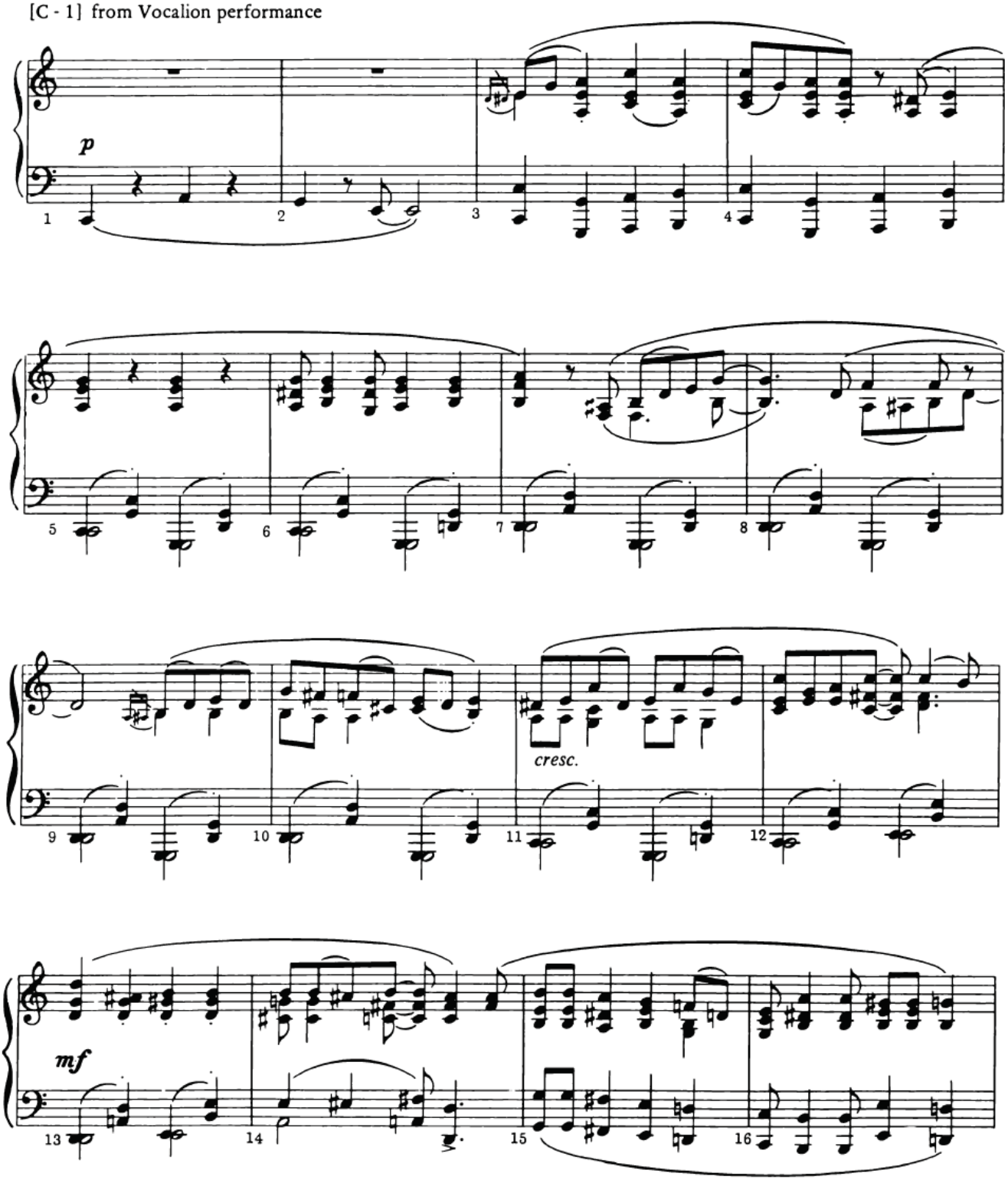
[Introduction] from the Library of Congress recording

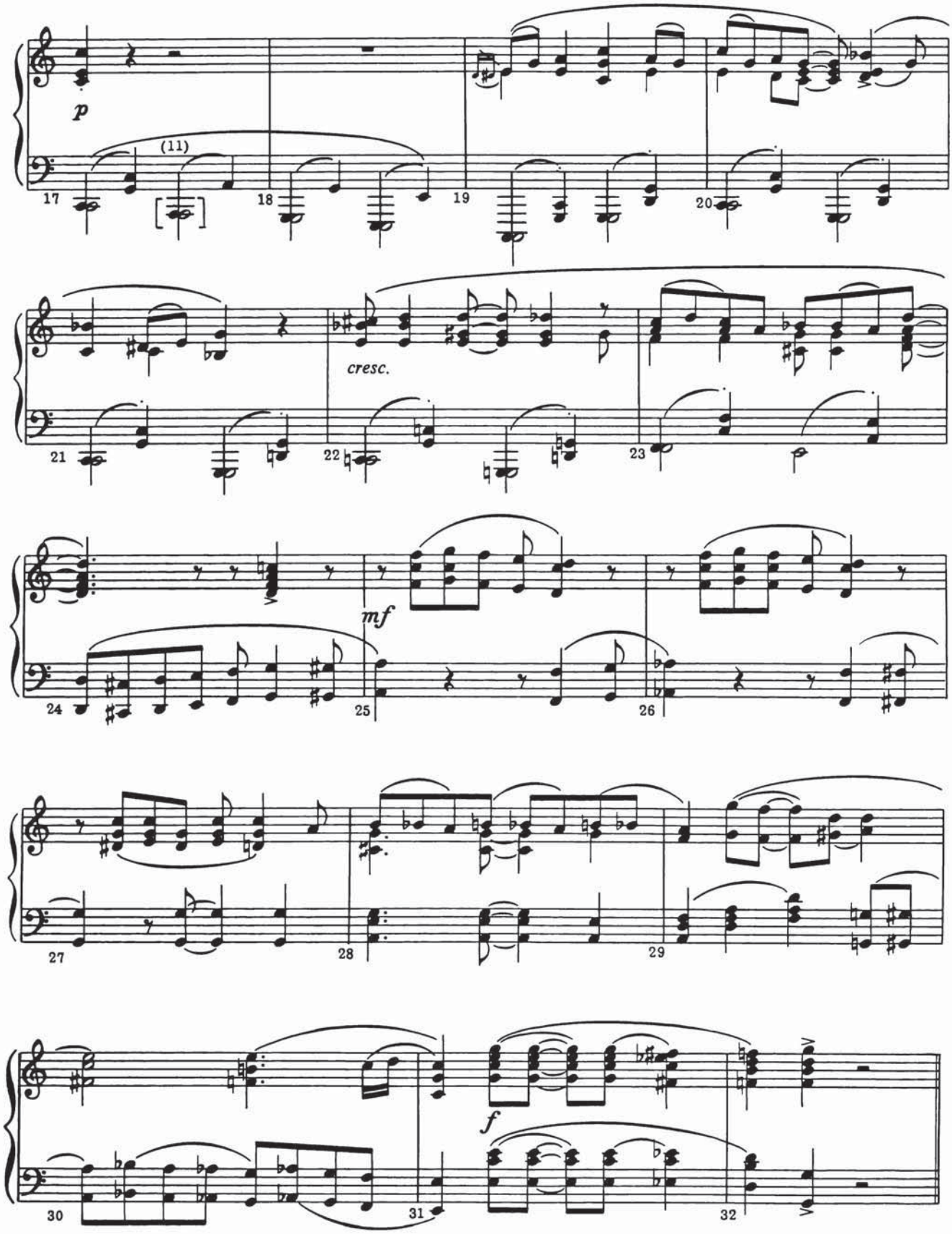


[B] from Gennett recording

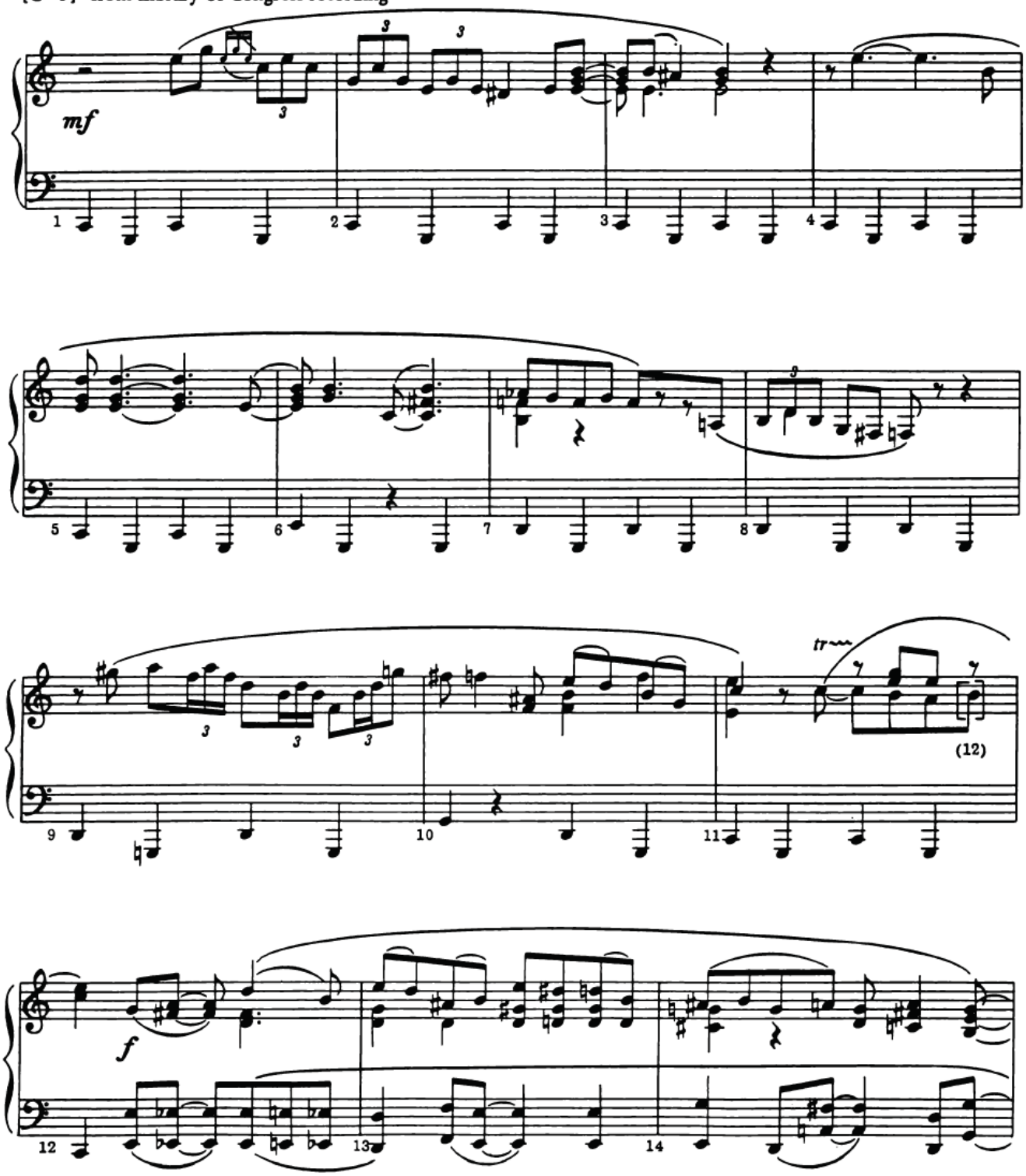


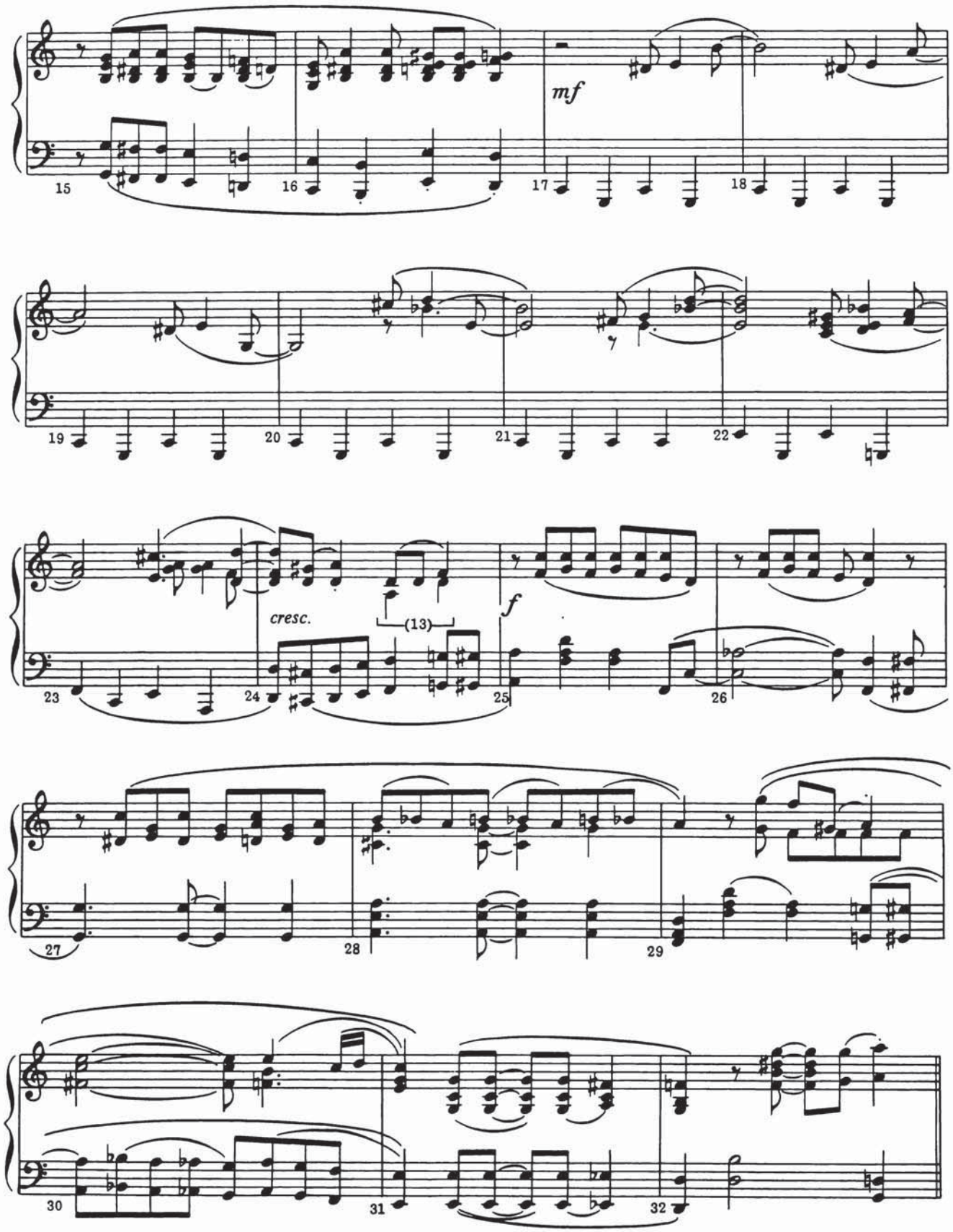
[C - 1] from Vocalion performance




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
cresc.
(13)
f

[C - 4]

1 2 3 4

(14) (14)

5 6 7

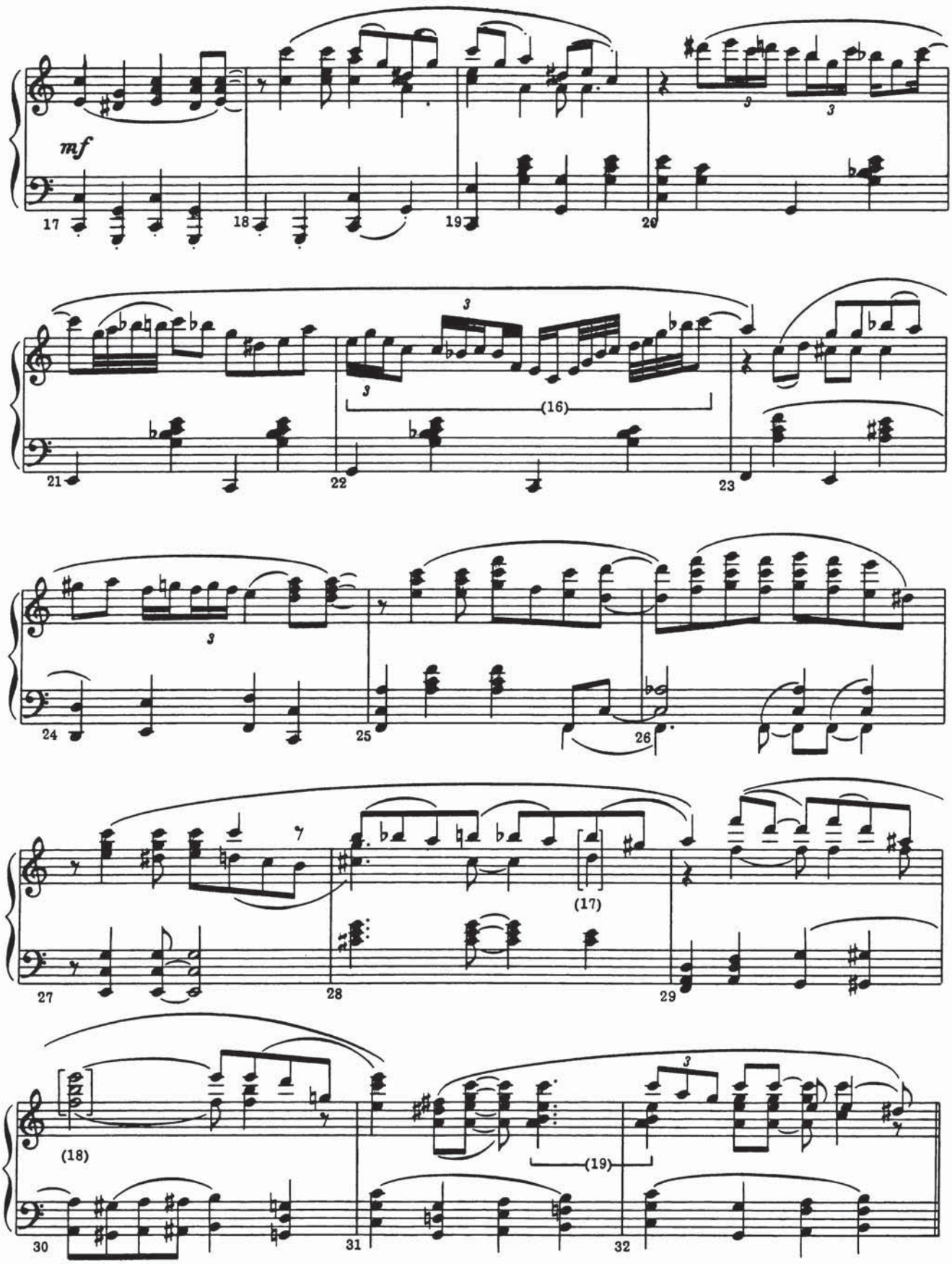
8 9 10

11 12 13

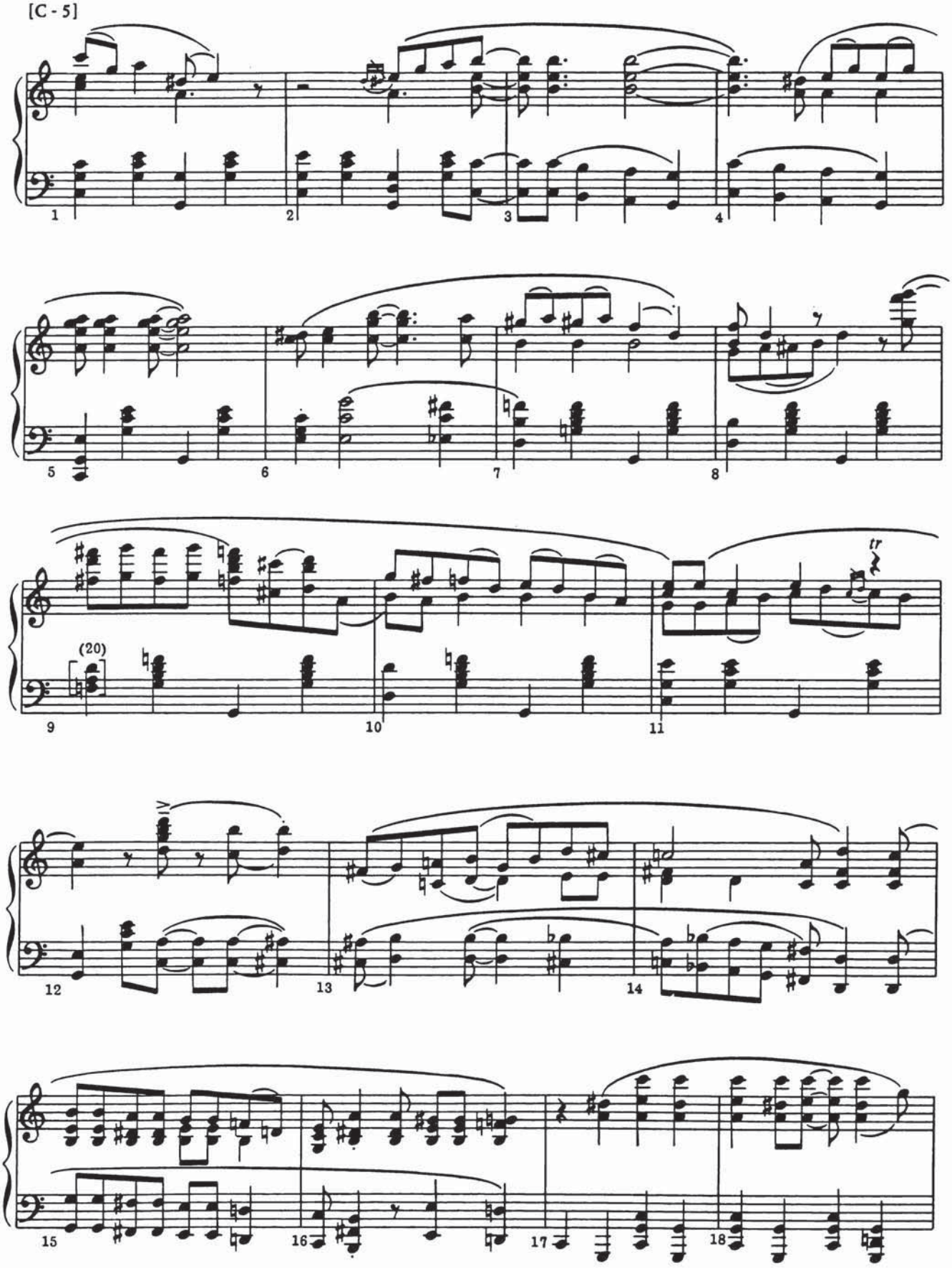
14 15 16

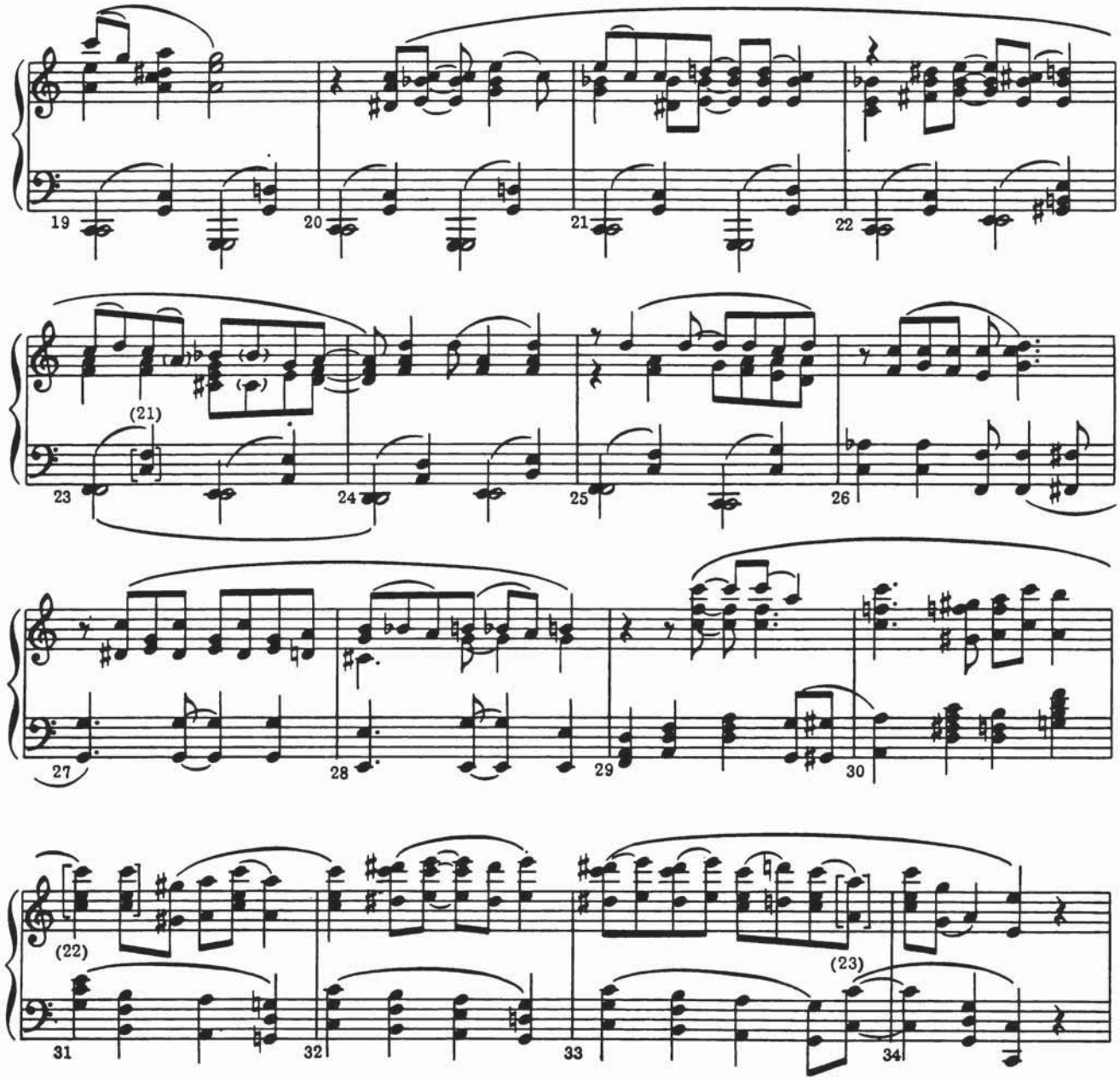
dim.

(15)

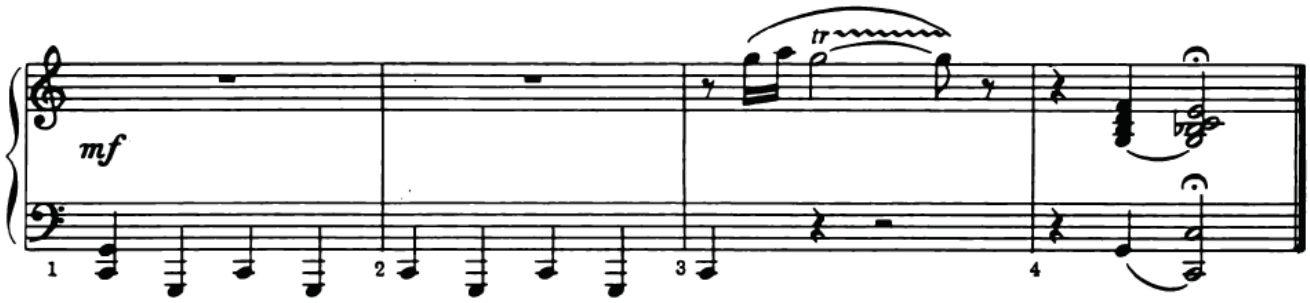

mf
(16)
(17)
(18)
(19)

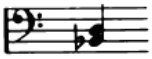
[C - 5]




19
20
21
22
(21)
23
24
25
26
27
28
29
30
(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.