

Cataract Rag

Robert Hampton (1914)

Arr: Lasse Johansson (1975-1998)
 Additional arr: Tom Thomason (1998)
 TabEdited by Thomason/Johansson (1998)

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Chord diagrams:
 G min: xx0233
 G min: xx0233
 F maj: x02333
 F maj: xx0233
 B min 7/5-: 5xx777
 B min 7/5-: 5xx777
 B min/5+: 7xx777

Tablature for measures 13-18:
 T: 3 3 3 2 3 3 3 5 3 3 1 2 2 0 2 1 1 3 1 1 5 6 8 6 8 7 9 9 2
 A: 5 3 3 5 5 3 3 5 4 3 2 2 2 3 2 2 7 7 7 7 7 7 7 7 7 7 2
 B: 3 3 3 2 3 3 3 5 3 3 1 2 2 0 2 1 1 3 1 1 5 6 8 6 8 7 9 9 2

19

Chord diagrams:
 F maj: xx0233
 D maj/5+: 6xx023
 G 7: 4xx3xx
 G 7: 3xx3xx
 F maj: xx0233

Tablature for measures 19-24:
 T: 3 5 3 3 2 1 1 5 7 5 1 1 6 5 5 5 3 5 5 3 1 10 8 6 5 8
 A: 3 3 3 3 2 1 7 5 7 3 2 0 7 6 5 5 3 3 3 3 2 10 8 6 5 8
 B: 3 3 5 6 7 8 1 2 3 0 2 3 0 1 2 3 0 2 3 3 3 4 0 2

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3

F maj

H Po

T A B

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Third section

Bb maj

Bb maj

D sus 4/5+

G min

Bb maj

T A B

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Chord diagrams:
Bb maj: 6 7 8 8 8 6
D min: 5 7 7 7 7 5
A maj: 5 7 7 7 7 5
D min: 5 7 7 7 7 5
Bb maj: 6 7 8 8 8 6
Bb maj: 6 7 8 8 8 6

Tablature (Measures 47-51):
T: 7 8 8 8 6 5 | 6 6 6 | 5 6 | 13 11 10 11 6 6 | 6 7 | 7 8 8 8 6 5
A: 7 8 8 8 6 5 | 5 7 7 7 7 5 | 6 7 7 7 7 5 | 10 10 7 7 8 | 7 8 8 8 6 5
B: 7 8 8 8 6 5 | 6 6 6 | 5 6 | 10 10 7 7 8 | 7 8 8 8 6 5

Tablature (Measures 52-56):
T: 8 7 8 7 0 0 | 0 0 2 3 2 0 1 | 2 0 2 4 0 3 | 6 6 7 7 | 8 7 8 7 0 0
A: 8 7 8 7 0 0 | 0 0 2 3 2 0 1 | 2 0 2 4 0 3 | 6 6 7 7 | 8 7 8 7 0 0
B: 8 7 8 7 0 0 | 0 0 2 3 2 0 1 | 2 0 2 4 0 3 | 6 6 7 7 | 8 7 8 7 0 0

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Chord diagrams:
D sus 4/5+: 3 3 3 3 3 3
G min: 3 0 1 2 3 3 5 4 5 6

Tablature (Measures 52-56):
T: 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 0 1 2 3 3 5 4 5 6 | 3 4 5 6 6 | 3 3 3 1 2 3 3 6
A: 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 0 1 2 3 3 5 4 5 6 | 3 4 5 6 6 | 3 3 3 1 2 3 3 6
B: 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 0 1 2 3 3 5 4 5 6 | 3 4 5 6 6 | 3 3 3 1 2 3 3 6

Tablature (Measures 57-61):
T: 3 3 0 1 0 | 0 0 2 4 0 3 | 1 3 4 | 3 3 0 1 0 | 1 3 1 | 1 1 1 1
A: 3 3 0 1 0 | 0 0 2 4 0 3 | 1 3 4 | 3 3 0 1 0 | 3 2 2 | 1 1 1 1
B: 3 3 0 1 0 | 0 0 2 4 0 3 | 1 3 4 | 3 3 0 1 0 | 3 2 2 | 1 1 1 1

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C min
Eb maj 6
Bb maj 6 G min

T 15 13 11 13 8 8 8 10 4 5 5 0 3 2 3 4 3 3 3 0 3
A 12 12 8 8 5 5 5 1 5 5 5 5 4 4 4 5 3 3 2 0 3
B 10 10 10 10 6 6 6 3 4 4 4 4 5 4 4 5 3 3 4 0 5
T 3 4 5 0 1 3 3 4 0 0 0 0 1 0 3 1 0 3 3 1
A 3 4 5 0 1 3 3 4 0 0 0 0 1 0 3 1 0 3 3 1
B 3 4 5 0 1 3 3 4 0 0 0 0 1 0 3 1 0 3 3 1

74

Fifth section
F7 sus 4
Eb maj add 9/5

T 3 3 3 3 3 4 4 4 4 4 4 6 5 8 6 8 10 8 10
A 3 3 3 3 3 3 4 4 4 4 4 5 5 8 6 7 10 8 10
B 3 3 3 3 3 3 3 4 4 4 4 3 5 5 8 7 10 8 10
T 3 3 2 2 3 4 0 0 1 2 3 1 2 1 1 1
A 3 3 2 2 3 4 0 0 1 2 3 2 2 3 3 3 2 2 3
B 1 1 0 0 3 0 1 2 3 0 2 3 4 0 3 1 0 3 3

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G 7 dim
F min 6F7

T
A
B

T
A
B

86

E 7 dim
G 7
D min/5+
D min/5+

T
A
B

T
A
B

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Coda

The image shows a musical score for 'Cataract Rag'. It consists of two main parts: a standard musical staff and a guitar tablature. The musical staff is in the key of B-flat major (one flat) and features a melody with eighth and sixteenth notes. The guitar tablature is positioned below the staff and includes fret numbers (0-8) and picking directions (up and down strokes) for the treble (T), acoustic (A), and bass (B) strings. The score is marked with a 'Coda' symbol at the beginning of the second system.

Many classical ragtime pieces simply cannot be done justice on a single guitar. The complex combinations of harmony, bass and melody, not too mention the physical separation between bass and melody on the guitar, make duets an ideal form for ragtime.

A real tour-de-force, this rag was written by Robert Hampton in 1914. Lasse arranged it as a duet in 1975 and recorded it together with Claes Palmqvist on the album "Novelty Guitar Instrumentals" issued by Kicking Mule Records (SNKF 117) . This particular piece also appeared on a CD entitled "Fingerpicking Guitar Delights" on the Shanachie label.

As with the majority of Lasse's arrangements, very little explanation is needed. The fact that there are two guitars sharing the load makes life fairly simple (not always the case, as will be seen in other, future pieces). The second guitar part consists mainly of bass runs and the chords used rarely need to be diagrammed as the tablature itself makes them clear.

The only real difficulties lie in the 3rd and 4th sections with their rapid cascades of 1/16th notes. Timing is crucial.