

Ragtime Nightingale

Joseph F. Lamb (1915)

Arr: Lasse Johansson (1975-1998)
Incidental arr: Tom Thomason (1998)
TablEdited by Johansson/Thomason (1998)

The musical score is presented in three systems. Each system includes a treble clef staff with a common time signature (C), a guitar staff with fret numbers and bar lines, and a bass staff with fret numbers and bar lines. The guitar staff includes chord diagrams for E maj, E sus 4/5+, D min 7, E sus 4/5+, A 7, F# min 7/5+, G 7, and C maj. The bass staff includes a 'C' time signature and 'H' (half) markings. The first system is labeled 'Intro' and 'First section'. The second system is labeled 'E sus 4/5+' and 'C maj'. The third system is labeled 'E sus 4/5+', 'A 7', 'F# min 7/5+', 'G 7', and 'C maj'. The score is written in a style typical of guitar tablature, with fret numbers and bar lines indicating the sequence of notes and chords.

13

E sus 4/5+ E sus 4/5+ A 7 A sus 4

T 1 0 1 2 3 0 2 1 3 0 2 1 2 3 0 5 5 6 5 5 3 0 3 1 3 4

A 2 2 2 0 3 2 4 2 2 2 3 2 1 3 0 6 6 5 5 0 2 3 1 3 4

B 0 2 2 0 3 2 4 0 2 2 0 3 2 4 0 5 0 5 0 0 0 0 3 4

H 0 1 5 8 H 0 1 5 8

19

D min

Second section

T 0 3 4 5 3 5 1 0 0 1 8 7 5 4 3 5 6 7 0 0 1 8 8 7 5 4 3 7 8 7 5 4 5 7 8 7 5

A 0 4 3 2 3 2 0 1 0 7 3 2 0 1 0 8 8 7 5 4 3 5 6 0 0 7 3 0 7 6

B 0 4 3 0 2 3 0 3 0 2 3 2 3 3 0 2 3 2 7 6 0 0 7 3 0 7 6

H 0 1 2 3 H 1 2 3

51

A 7

A sus 4

D 7 sus 4

Third section

T
A
B

58

D 7 sus 4

E sus 4/5+

F maj

T
A
B

Musical score for measures 64-70. The score includes a treble clef staff with a key signature of one flat and a 2/4 time signature. The melody features eighth-note patterns and triplets. The bass staff shows guitar fretting for strings T, A, and B. Chord diagrams are provided for F sus 4, D 7 sus 4, and A sus 4/5+.

64

F sus 4

D 7 sus 4

A sus 4/5+

T A B

Musical score for measures 70-76. The score includes a treble clef staff with a key signature of one flat and a 2/4 time signature. The melody features eighth-note patterns and triplets. The bass staff shows guitar fretting for strings T, A, and B. Chord diagrams are provided for D min. The section is labeled "Interlude" and "Second section (repeat)".

70

D min

Interlude

Second section (repeat)

T A B

The image displays a musical score for the piece "Ragtime Nightingale" by Joseph F. Lamb. It is arranged for two guitars and piano. The top two staves are standard musical notation for the guitars. The bottom two staves are guitar tablature, with the top staff labeled 'T' and the bottom staff labeled 'A' and 'B'. The tablature includes fret numbers (0-8) and fingering numbers (1-5). A guitar chord diagram is shown above the second measure of the bottom two staves. The score is divided into measures, with a measure number '90' indicated on the left side of the bottom two staves.

NOTE: As you can see, this tablature has been created in three modules. This has been done so that each guitar part can be printed out separately as well as to provide space for chord notations for both parts. Although the duet version is opened by default, the sound is being produced by the solo modules. These also contain all the chord and fingering information.

Written by Joe Lamb in 1915, "Ragtime Nightingale" is, in my humble opinion, one of the most beautiful rags ever written. Inspired, in part, by a classical piece entitled "Nightingale Song" by Ethelbert Nevin (quotes from which are to be found in the first section as well as the trio), it's balance of melody between the right and left hands make it perfect for a duet arrangement.

Lasse Johansson recorded it with Claes Palmkvist on their debut album "March & Two-Step in 1974. The arrangement presented here differs slightly from the one I was given by Lasse in 1975, Lasse having updated it as late as this year (1998), I have, in addition, taken the liberty of restoring the playing sequence of Lamb's original piano score. This makes the playing order AABBACCinterludeB. Lasse and Claes played it AABBCinterludeB. This involved the addition of an additional ending (measure 70) which doesn't exist in the original recording.

Although originally written in 2/4 time, the transcription has been put into 4/4 to accommodate the quintuplet in measure 46.

Most of the arrangement is surprisingly easy to play. The only real trouble lies in the third section where the first guitar plays a series of chord positions which may present difficulties for some. I've detailed the fingerings as closely as possible and, with a bit of practice, they're not impossible to play.