

Peacherine Rag

Scott Joplin (1901)

Arr: Tom Thomason (1975)
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8va

Intro

E 0 2 4 2 0 2 4 5 4 0 2 2 1 2 4 0
B
G
D
A 4 4 3 4 1 2
E

8va

First section

T 4 4 1 2 3 0 0 4 2 0 0 4 2 0 0 0 4 2
A 4 4 1 2 3 1 1 1 1 1 2 1 2 0 1 1 1 1
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

8va

B B B7 A M add9

T 4 4 2 4 2 0 4 2 2 4 4 2
A 4 4 2 4 4 2 2 2 2 4 4 2
B 2 4 2 2 4 6 2 4 2 2 4 4 2

8va

B7 C7 E E E M B M6

11

T 5 5 6 7 0 2 4 0 0 4 2 0 4 2 0

A 4 4 5 4 2 1 2 3 1 1 1 1 1 1 2 1

B 2 2 2 3 4 2 2 1 2 2 2 2 2 2 2 1

8va

G#(7) C#7 C#7

15

T 4 4 7 5 9 11 12 0 0 4 4 7 5 4

A 5 5 6 9 9 10 7 7 8 8 5 5 6 6

B 3 6 6 4 4 0 6 6 6 6 4 6 4 6

8va

F#7 E M

19

T 4 4 0 2 0 2 0 0 1 2 3 0 1 2

A 2 2 2 2 0 2 1 1 2 3 2 2 2 2

B 3 3 2 2 2 0 4 4 1 2 3 2 0 2

8va

F#(9) B B B

Second section

22

T	2	4	2	9	11	9	7	11	9	9	7	9	7
A	3	3	3	11	11	11	8	8	8	8	10	8	8
B	4	4	4	9	9	9	9	9	9	9	9	9	9

8va

F# 7 B M D# m7 B 11XXXXX

26

T	12	12	11	11	9	9	14	11	11	9	9	7	7	14
A	11	11	11	13	9	11	11	8	8	8	11	11	11	11
B	9	9	9	9	9	9	9	9	9	9	9	9	9	9

8va

B M7 B7

30

T	2	4	2	9	11	9	7	11	9	4	2	2	4	5	2
A	3	3	3	11	11	11	8	8	8	6	6	6	4	4	4
B	4	4	4	9	9	9	9	9	9	2	2	2	2	2	2

8va

34

T 4 5 4 6 4 0 2 4 2 4 2 0 4 4 4 2 2

A 4 4 4 3 4 3

B 0 0 2 0 1 1 2 1 4 4 3 4 4

0 0 2 0 1 1 2 1 4 4 3 4 4

E M
O X X

B M add9/5-

1. 2.

8va

37

T 0 0 0 0 0 4 2 0 0 4 2 0

A 1 2 1 1 1 1 1 1 1 1 2 0 1

B 1 4 4 1 1 2 2 1 2 2 2 1

2 2 2 2 0 2 2 2 2 2 2 1

B 7

E M

B M 6

First section (repeat)

8va

41

T 0 0 4 2 4 4 2 4 4 2 0

A 1 1 1 1 4 4 2 4 4 6 2 2 2 2

B 2 2 2 2 2 4 2 4 4 6 2 4 2 4

0 2 2 2 2 2 4 2 2 4 2 4

E M

A M add9

F# m6

Musical notation for measures 44-47, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a melody line and a bass line. Chord diagrams are provided for A M add9, B 7, G# m/5+, and E M.

44

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

Musical notation for measures 48-51, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a melody line and a bass line. Chord diagrams are provided for E M, B M6, G# 7, A M6, and A# 7 dim.

48

T	0	0	4	2	0	4	4	7	5	9	11	12	0	0
A	1	1	1	2	1	5	5	6	6	9	9	10	7	7
B	0	2	2	2	1	3	6	6	4	4	9	9	6	6

Musical notation for measures 52-55, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a melody line and a bass line. Chord diagrams are provided for C# m7, G# m6, F# M add9, and E 7.

52

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

8va

A

A# min/5-

F#

B9

Third section

55

T

A

B

Ⓟ

8va

A M add9/5-

E7

E7

E7

58

T

A

B

8va

A6

A M

A M

61

T

A

B

③ ④

Musical notation for measures 64-67. The treble staff is marked *8va*. The bass staff shows fingerings for the left hand. Chord diagrams are provided for measures 64, 65, and 66:

- Measure 64: F# M/5+ (x x x x x x)
- Measure 65: A M add9/5- (x x x x x x)
- Measure 66: A M add9/5- (x x x x x x)

64

T 2 2 3 2 2 0 2 0 2 0 2 0

A 3 3 3 3 2 2 2 2 2 2 2 2

B 1 1 2 2 1 1 2 2 1 1 2 2

Bass line notation for measures 64-67, showing fingerings for the right hand (T, A, B) and the left hand (T, A, B).

Musical notation for measures 67-70. The treble staff is marked *8va*. The bass staff shows fingerings for the left hand. Chord diagrams are provided for measures 67 and 69:

- Measure 67: O x x x x (x x x x x x)
- Measure 69: A M (x x x x x x)

67

T 3 4 3 2 1 3 1 3 1 2

A 2 4 4 2 4 1 4 1 0 2

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

Bass line notation for measures 67-70, showing fingerings for the right hand (T, A, B) and the left hand (T, A, B).

Musical notation for measures 70-73. The treble staff is marked *8va*. The bass staff shows fingerings for the left hand. Chord diagrams are provided for measures 71 and 72:

- Measure 71: x x x x x (x x x x x x)
- Measure 72: A M (x x x x x x)

70

T 7-5 2 2

A 4-2 2 2

B 0 4-2 2 5 0 2 0 2 4 0 0 2

Bass line notation for measures 70-73, showing fingerings for the right hand (T, A, B) and the left hand (T, A, B).

8va

Fourth section

E

E7

A7

73

T 0 2 3 4 2 0 0 2 3 5 5 2 0 0 0

A 1 2 2 2 3 3 2 2 2 2 2 2 2 2 2

B 2 2 0 2 2 0 2 0 2 0 2 0 4 2

8va

D

B7

77

T 2 2 2 5 7 5 9 9 12 11 9 7 9 7 7

A 3 3 2 3 0 3 0 7 6 8 9 9 9 10 8 7

B 0 4 0 3 0 7 10 10 7 9 9 7 7 7

8va

E

E

E7

80

T 0 12 4 2 0 0 2 2 3 5 5 2

A 0 9 9 0 2 3 3 3 2 2 2 2

B 1 9 2 1 2 2 2 2 2 2 2 2

7 0 2 2 4 0 0 2 2 0 2

84

T 0 0 0 2 2 2 5 4 2 0 0 0
 A 2 2 2 3 3 1 4 4 2 2 2 2
 B 0 2 4 0 4 1 4 4 2 0 0 1

87

T 0 0 5 5 5 5 2 2
 A 2 2 1 1 2 2 2 2
 B 1 1 1 2 0 2 0 0

First published in 1901, this was the first Joplin rag I arranged after having done "The Entertainer".

Not considered by some to be one of Joplins most memorable rags, it is nevertheless a pleasant piece with certain echoes of his greatest hit "Maple Leaf Rag" from 1897.

Looking at the piece now, I can see that at the time I arranged this I was being very ambitious and was determined to get in as many of the original notes as possible. This led to the piece being rather difficult to play (but I sure was proud of myself when it was finally finished). :)

The piece uses unusually many grand barré chords for being one of my arrangements, some of them with a span that demands a lot of flexibility in the left hand. I wouldn't recommend this piece for anyone playing on a classical, 12 fret instrument. You'd have to play it without a capo and that would lead to problems in the second section.

The first of these difficult chords appears in measures 26-27. The chord position itself is relatively simple but the amount of work assigned to the ring and little fingers and the length of the extension when you arrive at the middle of 27 make it a real effort.

The most difficult passage of all appears two measures later in 29. This contains the longest stretch of any of my arrangements. The 7-9-11 stretch in the second half of the first beat is already a strain but the further extension to 14 really tests the flexibility of your fingers. The trick is to lift the 7th fret barré (while leaving the index finger in place on the 6th string) and str-e-e-e-tch your pinky out to that 14th fret. As soon as you've picked the C# you can release the 6th string B and catch the F# at the 11th fret with your middle finger. Don't forget that the C# is only a 1/16th note so you just have to touch it momentarily. Good luck!

If it's any consolation, I have to practice this passage for a couple of weeks before I can really play it correctly. This particular passage is one of the reasons I play this piece with a capo. It shortens the stretch just that little bit necessary for me to be able to play it at all!

In measure 56, I fret the 2nd fret of the 4th string simply as a precaution in case I should hit the wrong string with my thumb by mistake. Fretting this note also provides an attractive overtone to the chord. You could skip this note entirely and just damp that string with the index finger which is fretting the 5th string. In either case, the 2nd string D note is fretted by flattening whichever finger you're using to fret the 3rd string.

The partial E7 in the beginning of 59 is fretted this way to set you up for the quick 4->6 slide at the end of the second beat and the bass note which follows.

The A6 in 61-62 is held throughout both measures with the middle and ring fingers adding the melody notes on the 3rd string as needed.

The whole of measure 73 is played out of a standard E chord with your little finger playing all of the extra melody notes.

I actually play the D chord in 77 using a 3 string barré on the 2nd fret.

Now we're coming into the home stretch (and I do mean stretch). When you get to measure 78, make sure to use your middle finger to fret the 7th fret bass note followed by the index on the 6th fret of the 6th string. Note that this bass note is marked as a 1/16th note as is the entire chord immediately following the 12th fret E note. The final 9th fret C# should be fretted with your little finger, setting you up for the 7th fret barré in the beginning of 79.

From this point on the chords used regain their sanity and the rest of the piece shouldn't give you any problems. If you've gotten this far: ****Congratulations****, I hereby pronounce you a master ragtimer! 8^)

Any questions concerning this or any other of my tablatures can be sent to me at:

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