

Peacherine Rag

Scott Joplin (1901)

Arr: Tom Thomason (1975)
TablEdited by Tom Thomason (1998)
Updated for TablEdit v. 2.61 (Nov. 2002)

Intro

First section

16

T 5 9 11 12 7 7 8 8 4 4 7 5 4 4 4 0 2 0 2 0

A 6 9 9 10 6 6 6 6 4 4 6 6 2 2 2 2 1 1 2 3

B 4 4 4 4 0 6 4 4 2 2 2 2 0 4 4

①

Po

21

2.

Second section

T 0 2 4 2 9 11 9 7 11 9 9 7 7 9 7

A 1 3 3 3 11 11 11 8 11 8 8 8 10 9 8

B 2 4 4 4 9 9 7 7 7 9 7 7 9 9

26

2.

T 12 12 11 11 9 9 14 11 11 9 9 7 7 14 2 4 2

A 11 11 11 9 13 11 8 7 7 11 11 11 11 3 3 3

B 9 9 9 9 11 9 9 9 9 9 9 9 9 4 4 4

Po

31

T 9 11 9 7 4 2 2 4 4 6 4 0 2 2 4 2

A 11 11 11 11 11 9 6 4 5 5 4 0 4 4 2 0

B 9 9 9 8 8 8 4 4 4 4 0 2 0 1 1 2 1

36

1. 2.

First section (repeat)

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

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

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

41

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

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

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

Musical notation for measures 46-50. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature with six lines labeled T, A, and B. The tablature includes fret numbers and a 'y' symbol indicating a natural harmonium.

Musical notation for measures 51-55. The top staff is a treble clef with a key signature of three sharps. The bottom staff is a guitar tablature. Measure 53 includes a 'Po' (pizzicato) marking. A double bar line is present at the end of measure 55, followed by the text 'Third section'.

Musical notation for measures 56-60. The top staff is a treble clef with a key signature of three sharps. The bottom staff is a guitar tablature. Measure 59 includes a circled 'T' symbol below the staff. Measure 60 includes a circled 'S' symbol above the staff.

61

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

A 2 3 4 2 4 2 3 4 2 2 0 2 2 2 2 2 3 3 3 3 3 2 2 2 2 2 2 2 2 4

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

③ ④

66

T 2 0 2 0 3 4 3 1 1 1 3 1 2 7 5 2 2

A 2 2 2 2 2 4 2 4 6 2 1 2 4 0 2 0 2 4 2 2

B 1 1 2 2 4 0 2 4 2 2 2 0 0 4 5 0 2 0 2 4 0 2 2

71

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

A 2

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

Fourth section

Musical notation for measures 76-80. The top staff shows the melody in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff shows guitar tablature for the same measures, with strings labeled T (Treble), A (Acoustic), and B (Bass). Measure numbers 76, 77, 78, 79, and 80 are indicated at the start of each measure.

Musical notation for measures 81-85. The top staff shows the melody in treble clef. The bottom staff shows guitar tablature. Measure numbers 81, 82, 83, 84, and 85 are indicated. A 'Po' (Percussion) symbol is present above measure 85.

Musical notation for measures 86-90. The top staff shows the melody in treble clef. The bottom staff shows guitar tablature. Measure numbers 86, 87, 88, 89, and 90 are indicated. First and second endings are marked with '1.' and '2.' above the staff.

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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April, 1998