

# St. Louis Tickle

Barney & Seymore {Theron C. Bennett} (1904)

Arr: Tom Thomason  
TablEdited by Tom Thomason

First system of musical notation for 'St. Louis Tickle'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. Below the staff are guitar chord diagrams for A7 sus 4, D, G7, C, F maj 7, C, and F maj. A capo is indicated as being on the second fret. The guitar tablature is written on six staves, with fingerings for the thumb (T), index (A), and middle (B) fingers. A legend indicates 'T = L.H. Thumb'.

Second system of musical notation. It continues the melody and includes chord diagrams for C, C, F maj 7, F, and C. A section labeled 'First section' begins with a double bar line. The tablature continues with fingerings for the thumb (T), index (A), and middle (B) fingers.

Third system of musical notation. It continues the melody and includes chord diagrams for G7, G7, G7, G 7 sus 4, and G. The tablature continues with fingerings for the thumb (T), index (A), and middle (B) fingers.

Fourth system of musical notation. It continues the melody and includes chord diagrams for C, C, F maj 7, F, and C. The tablature continues with fingerings for the thumb (T), index (A), and middle (B) fingers.



35

C D7/9 G7 1| C C# min/5- 2| C C7

Third section

40

F maj 7 F maj 7 Am F maj 7 C7 F# maj/5-

44

C7 C7 F# maj/5-

48

F maj 7 F maj 7 Am F maj 7 G7

52

G 7 C 7

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

56

Fourth section

C 9 F maj 7 F 6/maj F min 6 F maj 7

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

60

C (6) F maj 7 B 7 dim C

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

64

C 9 F maj 7

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

68

Chords: F, C, F, F

72

Chords: F, F, F, G(7), G, D, D, D, G7, C, C

First section (repeat and variation)

77

Chords: F maj 7, C, F maj 7, C

81

Chords: D9, D maj, G7, G7, G7, G7, F6/maj 7



1904 was a great year for ragtime. Published, for some obscure reason, under the name of Barney & Seymore, this piece was actually written by Theron C. Bennet. It doesn't really fall under the strict classification of "classical" ragtime but is, rather, a cakewalk. This was the first ragtime style piece I ever learned. The version I learned was a rather "folk" oriented arrangement by the well-known New York City singer/guitarist Dave van Ronk. At some point I dropped the number from my repertoire but came into contact with it again in an arrangement by Ton van Bergeyk in the middle 70's. I so like a couple (but not all) of the solutions that he used that I went back and created this arrangement using elements taken from both artists.

The last note in measure 8 should be fretted with the middle finger in order to take you into the correct chord position in measure 9. Leave your middle and ring fingers in place as anchors throughout the run taking place in measures 9-12.

I fret the A note on the second 1/8th of measure 27 by flattening my ring finger down from the 4th string above it. Don't release the 2nd fret, 4th string while doing this.

The transition from D to G on the 3rd beat of measure 29 is a little tricky as it requires you to move your middle finger from the 1st to the 6th string in a single 1/8th note interval. Practice makes perfect.

The C# on the 2nd beat of 59 is fretted by again flattening the middle finger fretting the 3rd string.

Now we get to the tough part. Although not often reflected in guitar arrangements, ragtime piano scores often call for section repeats to be performed a full octave higher than the first time around. This is easy enough for a pianist with a 7 1/2 octave range and separate hands for playing bass and melody but it usually ends up calling for us poor guitarists to either give up the bass line or learn to do 12 fret stretches!

The reason I had dropped Dave van Ronk's version of this tune was that, at the time, my left-hand thumb just couldn't hold the stretch necessary for his final variation of the first section. When I decided to put together my own version of it I discovered two things: Dave's variation didn't follow the rhythms of the original and my thumb had gotten enough exercise that I could now hold the stretch required.

There's not really a lot that needs to be said about this section. The melody line lies comfortably under the fingers and the bass line is, in itself, simple. The only problem is the 4 fret stretch while keeping the melody going.

Although I realize that the third chord in 97 could simply have been slid down two frets for the last chord, I prefer to make the change indicated as a sort of middle step for getting into the opening G chord in measure 98.

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Any questions you may have about this or any other of my tablatures can be sent to me at:

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