

# St. Louis Tickle

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

Arr: Tom Thomason  
 TablEdited by Tom Thomason

8va

A 7 sus 4  
Capo 2

D

G7

C

F maj 7

C

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

T = L.H. Thumb

8va

FM

C

C

First section

4

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

8va

F maj 7

F

C

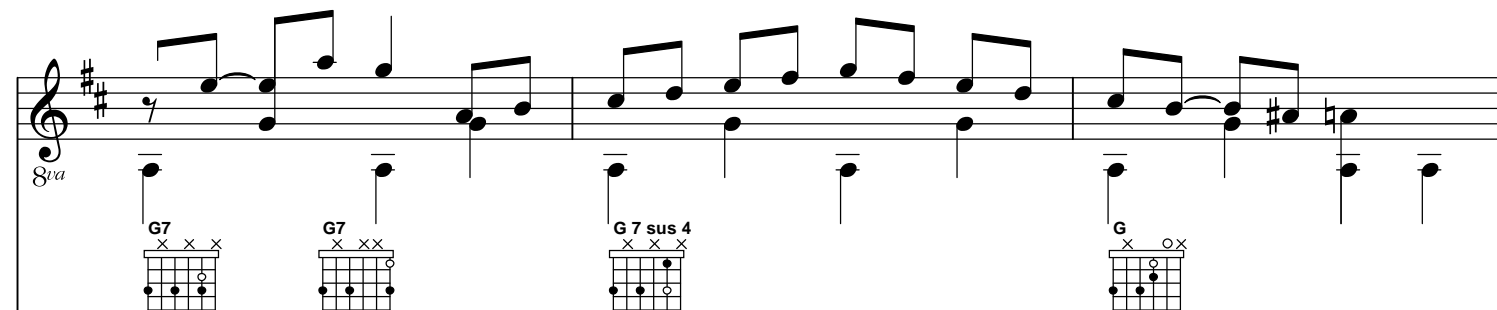
G7

7

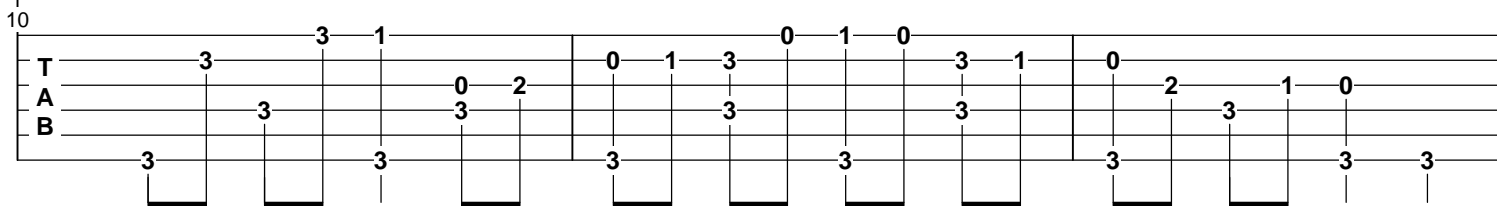
T 1 0 1 0 1 0 1 1 0 3 2 3 2 3 2  
 A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 B 1 1 1 1 1 1 1 1 1 2 3 3 3 3 3

T T T

Musical notation for measures 7-9. Treble clef, key signature of two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. Chord diagrams are provided for G7, G7, G7 sus 4, and G.



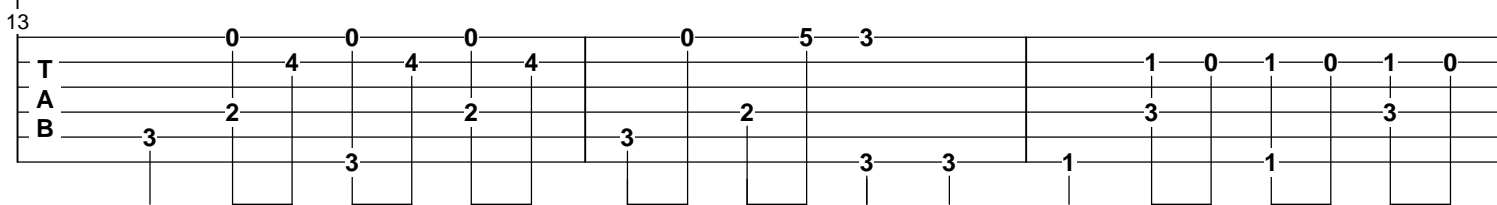
Fingerings for measures 7-9. Treble clef (T), Alto clef (A), and Bass clef (B) lines are shown with finger numbers (0-4) and slurs.



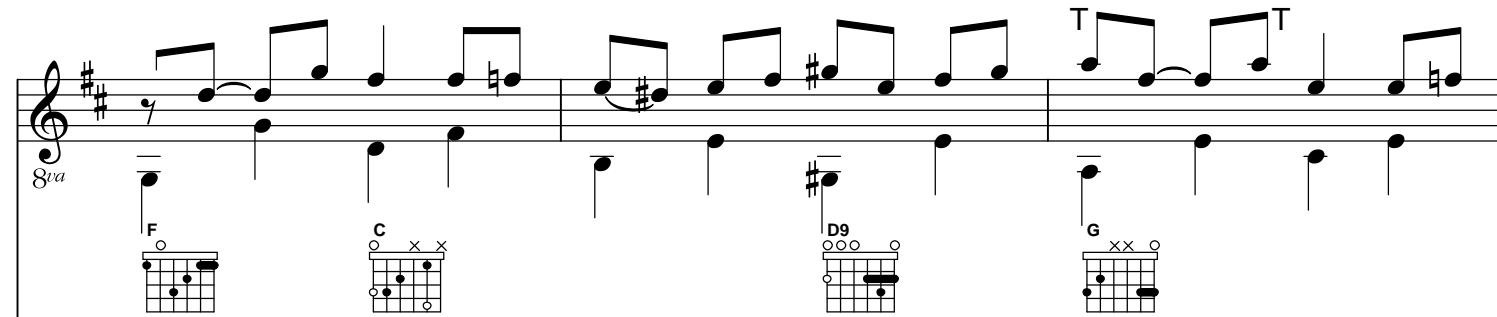
Musical notation for measures 10-12. Treble clef, key signature of two sharps. The melody is in the treble clef, and the bass line is in the bass clef. Chord diagrams are provided for C, C, and F maj 7.



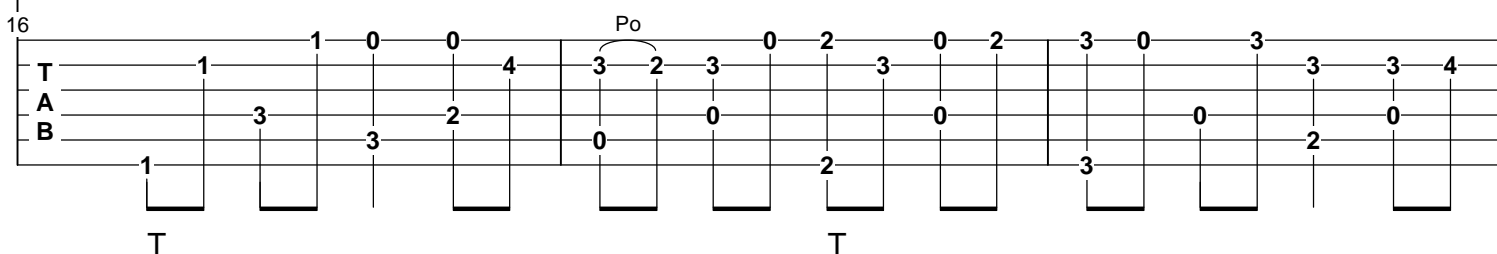
Fingerings for measures 10-12. Treble clef (T), Alto clef (A), and Bass clef (B) lines are shown with finger numbers and slurs.



Musical notation for measures 13-15. Treble clef, key signature of two sharps. The melody is in the treble clef, and the bass line is in the bass clef. Chord diagrams are provided for F, C, D9, and G.



Fingerings for measures 13-15. Treble clef (T), Alto clef (A), and Bass clef (B) lines are shown with finger numbers and slurs. A 'Po' (Percussion) marking is present above measure 14.



1. 2.

8va

D9 G G G7

19

T A B

8va

T

A 7 sus 4 D G7 C F maj 7 C

Second section

22

T A B

8va

T

F maj 7 C D9

26

T A B

8va

DM G7 G7 F maj 7

29

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

A 0 0 3 5 5 3 3 3 3 0 1 0 2 3 0 3

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

8va

C F maj 7 C

33

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

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

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

8va

D7/9 G7 C C# min/5- C C7

36

T 0 1 3 0 1 3 1 3 3 3 1 1 3 0

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

B 0 3 3 3 3 0 3 3 3 3 3 3 3 3

H 2-3 0

8va

Third section

F maj 7

F maj 7 Am

39

T		10	10	10	1	0	1	3	1	1	1	1
A	5	10	9	7					2	2	2	2
B	0	7	8	7			3	3	0	3	2	0

8va

F maj 7

C7

F# maj/5-

C7

42

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

8va

C7

8

7xx7xx7xx

45

T	6	3	5	6	3	5	8	8	8	8	2	3	4	5	10	10	10
A				3		3	8	8	8		2	3	4	5	10	9	7
B	0			3		3	8	8	8		2	2	4	0	7	8	7

Musical notation for measures 48-50. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff shows guitar chord diagrams. Measure 48: F maj 7. Measure 49: F maj 7, Am, F maj 7. Measure 50: F maj 7.

48

Fingerings for measures 48-50. The top staff is labeled T, the middle A, and the bottom B. Measure 48: T (1 0 1 3 1), A (3), B (1). Measure 49: T (1 1 1), A (2 2 2), B (3 3 0). Measure 50: T (3 1 3 1), A (2 3), B (1).

Musical notation for measures 51-53. The top staff is a treble clef with a key signature of two sharps. The bottom staff shows guitar chord diagrams. Measure 51: G7. Measure 52: G7. Measure 53: G7, G7.

51

Fingerings for measures 51-53. The top staff is labeled T, the middle A, and the bottom B. Measure 51: T (0 0 3 0 3 3), A (3), B (3). Measure 52: T (0 0 3 3 3), A (3), B (3). Measure 53: T (3 3 4 5 5 7), A (3), B (3).

Musical notation for measures 54-56. The top staff is a treble clef with a key signature of two sharps. The bottom staff shows guitar chord diagrams. Measure 54: C7. Measure 55: C7. Measure 56: C7.

54

Fingerings for measures 54-56. The top staff is labeled T, the middle A, and the bottom B. Measure 54: T (8), A (6 5), B (3). Measure 55: T (H H), A (2 3 0), B (3). Measure 56: T (8), A (1 1 3 4), B (0 1 2 3). Measure 57: T (0 0 4 4 4), A (3 3 3), B (3).

Fourth section

8va

C9 F maj 7 F6/maj 7 F min 6 F maj 7

57

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

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

T T T

8va

C(6) F maj 7 B 7 dim

60

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

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

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

8va

C C9 C9

63

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

A 2 2 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

Musical notation for measures 66-68. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody consists of eighth and quarter notes. The bottom staff shows bass notes. Chord diagrams are provided: F maj 7 (measures 66-67) and a barre chord (measures 67-68).

Fingerings for measures 66-68. The top staff shows fingerings for the Treble (T), Alto (A), and Bass (B) parts. The bottom staff shows the bass line with fingerings. Trills (T) are indicated above the bass line.

Musical notation for measures 69-71. The top staff is a treble clef with a key signature of two sharps. The melody continues. The bottom staff shows bass notes. Chord diagrams are provided: a barre chord (measures 69-70), C (measures 70-71), and F (measures 71-72).

Fingerings for measures 69-71. The top staff shows fingerings for the Treble (T), Alto (A), and Bass (B) parts. The bottom staff shows the bass line with fingerings. Trills (T) are indicated above the bass line.

Musical notation for measures 72-74. The top staff is a treble clef with a key signature of two sharps. The melody continues. The bottom staff shows bass notes. Chord diagrams are provided: F (measures 72-73), two barre chords (measures 73-74), G (7) (measures 74-75), and G (measures 75-76). Trills (T) are indicated above the bass line.

Fingerings for measures 72-74. The top staff shows fingerings for the Treble (T), Alto (A), and Bass (B) parts. The bottom staff shows the bass line with fingerings. Trills (T) are indicated above the bass line. The word "Po" is written above the bass line in measures 73 and 74.



8va

First section (repeat and variation)

75

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

A 5 5 3 3 3 3 1 0 2 3 1 2 3 2 2

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

3 0 2 3 1 3 3 0 3 0

8va

T

T

79

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

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

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

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

8va

T

T

82

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

A 5 5 3 3 3 3 3 3 1 0 2 3 1 2 3

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

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

T

T

8va

C

F6/maj 7

C (6)

86

T A B

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

3 2 2 2 3 0 3 2 3 3 2 2 2

3 0 1 0 0 0 0 0 0 0 0 0 0

8va

D7/9

G 7 sus 4

C

89

T A B

0 1 3 0 1 3 1 3 3 5 6 7 7 6 6 6

0 0 3 3 0 0 0 0 0 0 0 0 0 0 0

2 0 3 3 2 3 4 0 6 6 6 0 6 6

8va

C

C

92

T A B

5 4 5 3 3 5 7 8 7 8 7 6 7 6 5 4 3 3

6 6 6 6 0 0 5 5 5 5 5 5 5 5 5 5 5 5

0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

8va

G7 G# min/5- Am E7 D7

95

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

8va

G7 G7 Gm7 G7

98

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

8va

G7 G7 G7

101

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

T

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.

Tom Thomason  
April, 1998

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

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