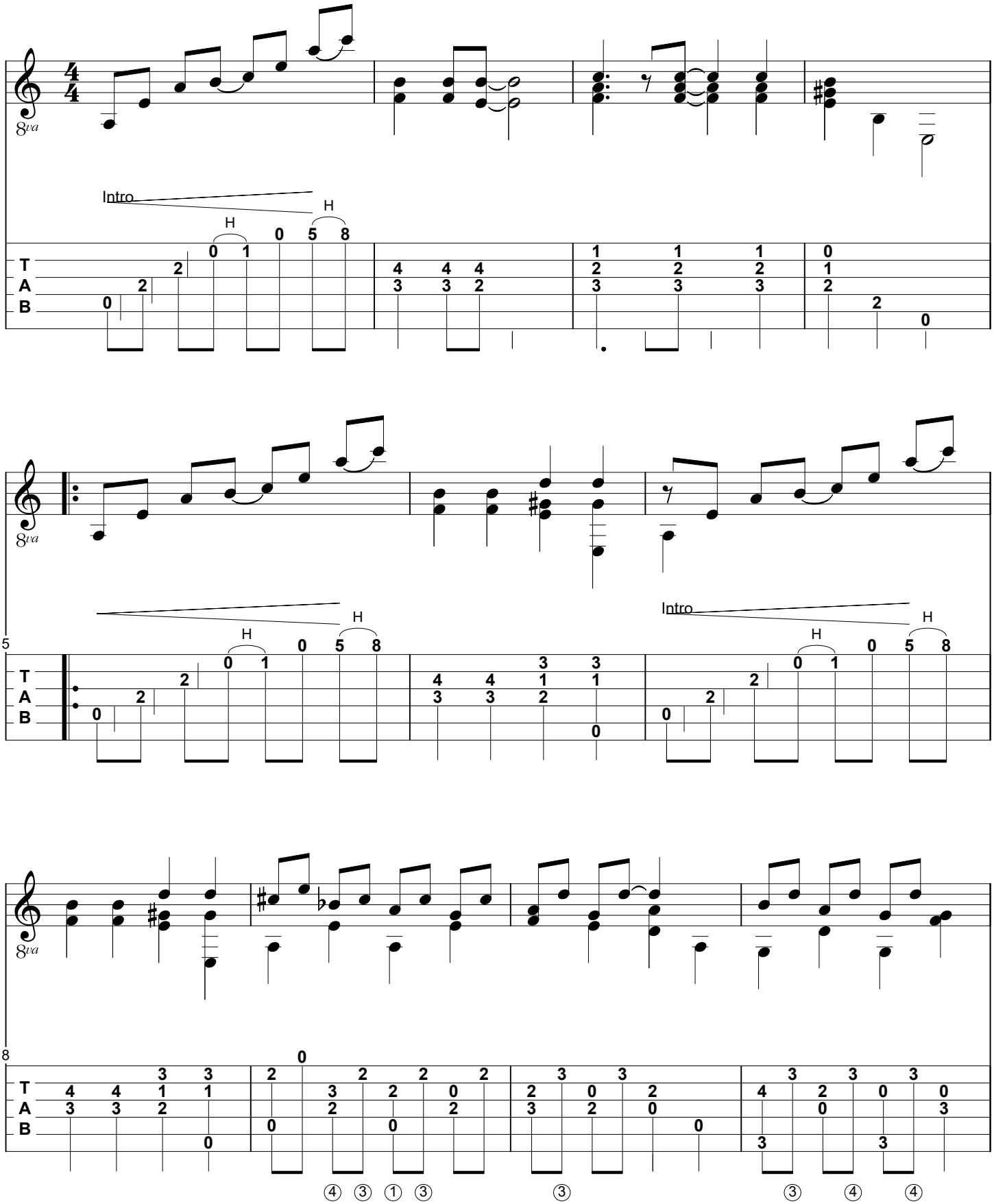
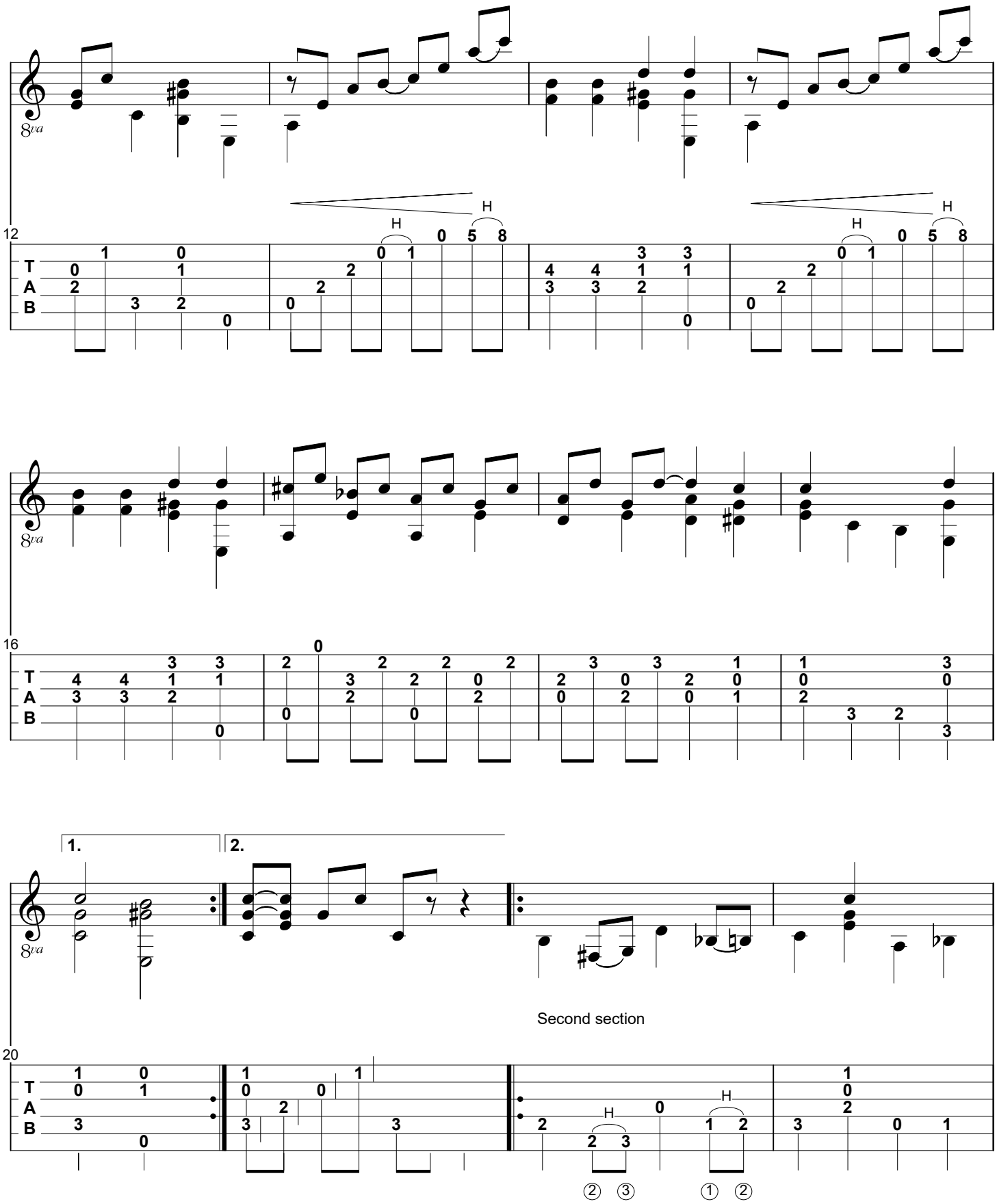
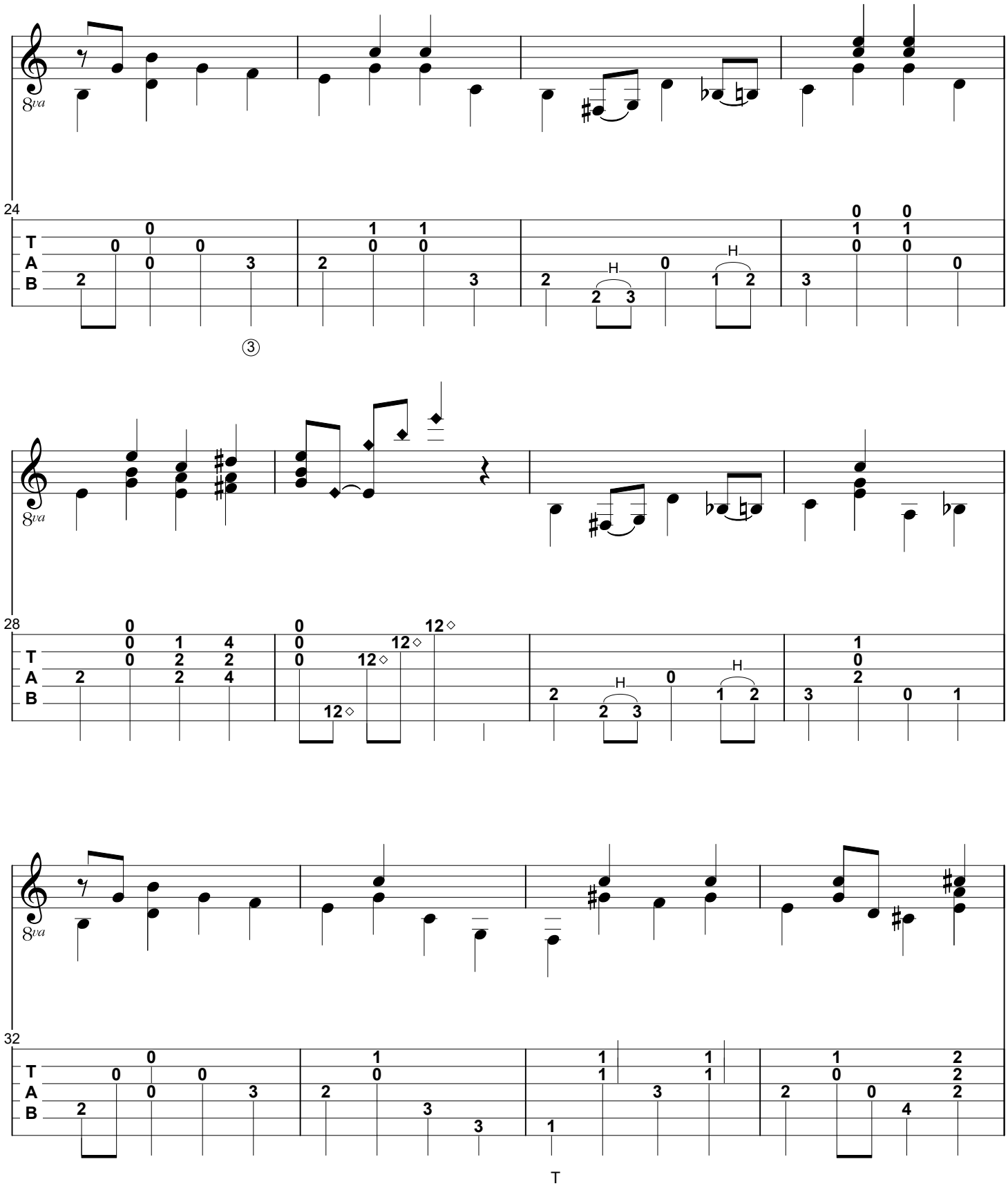
Ragtime Nightingale

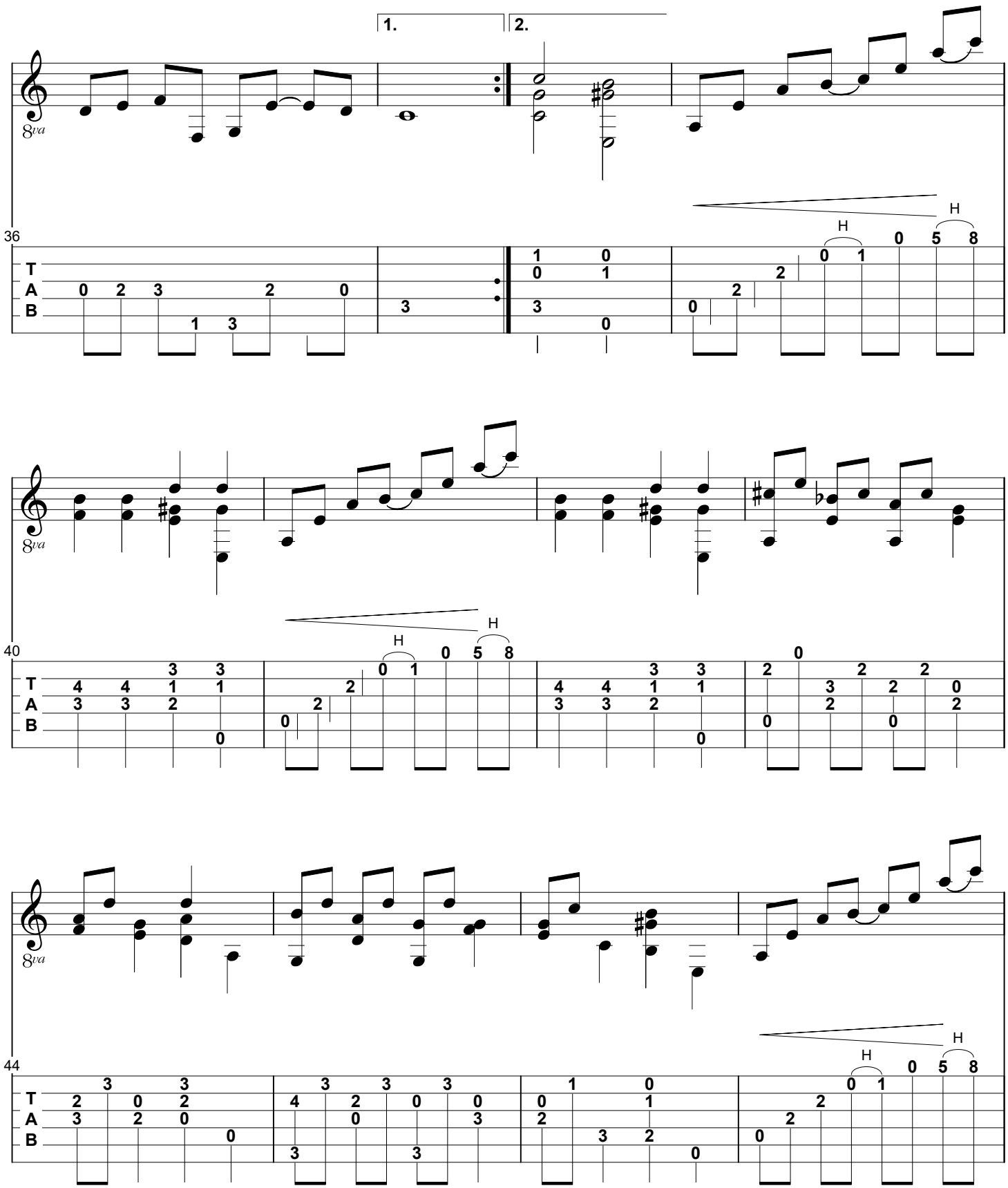
Joseph F. Lamb (1915)

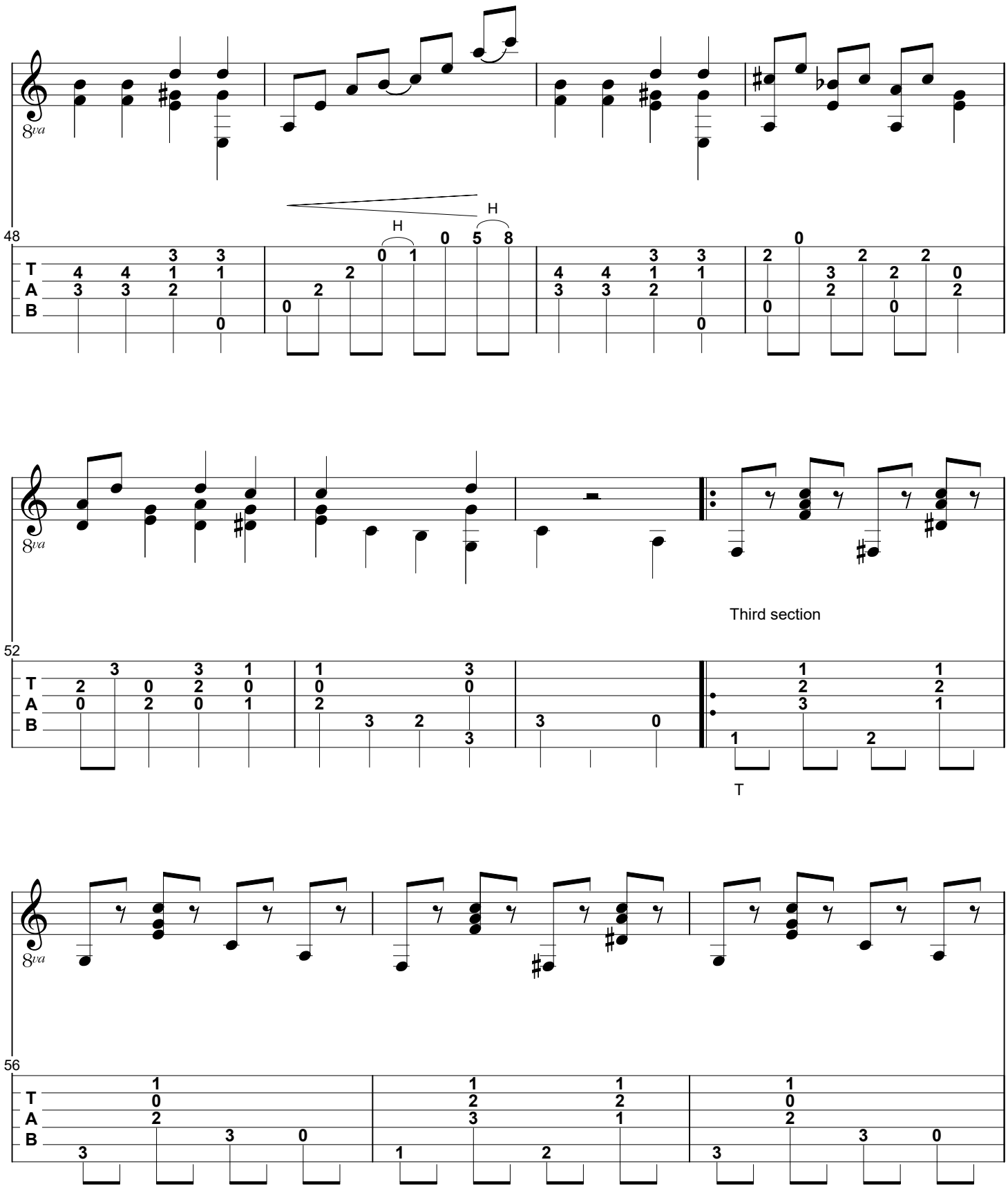
Arr: Lasse Johansson (1975-1998)
Incidental arr: Tom Thomason (1998)
TablEdited by Johansson/Thomason (1998)

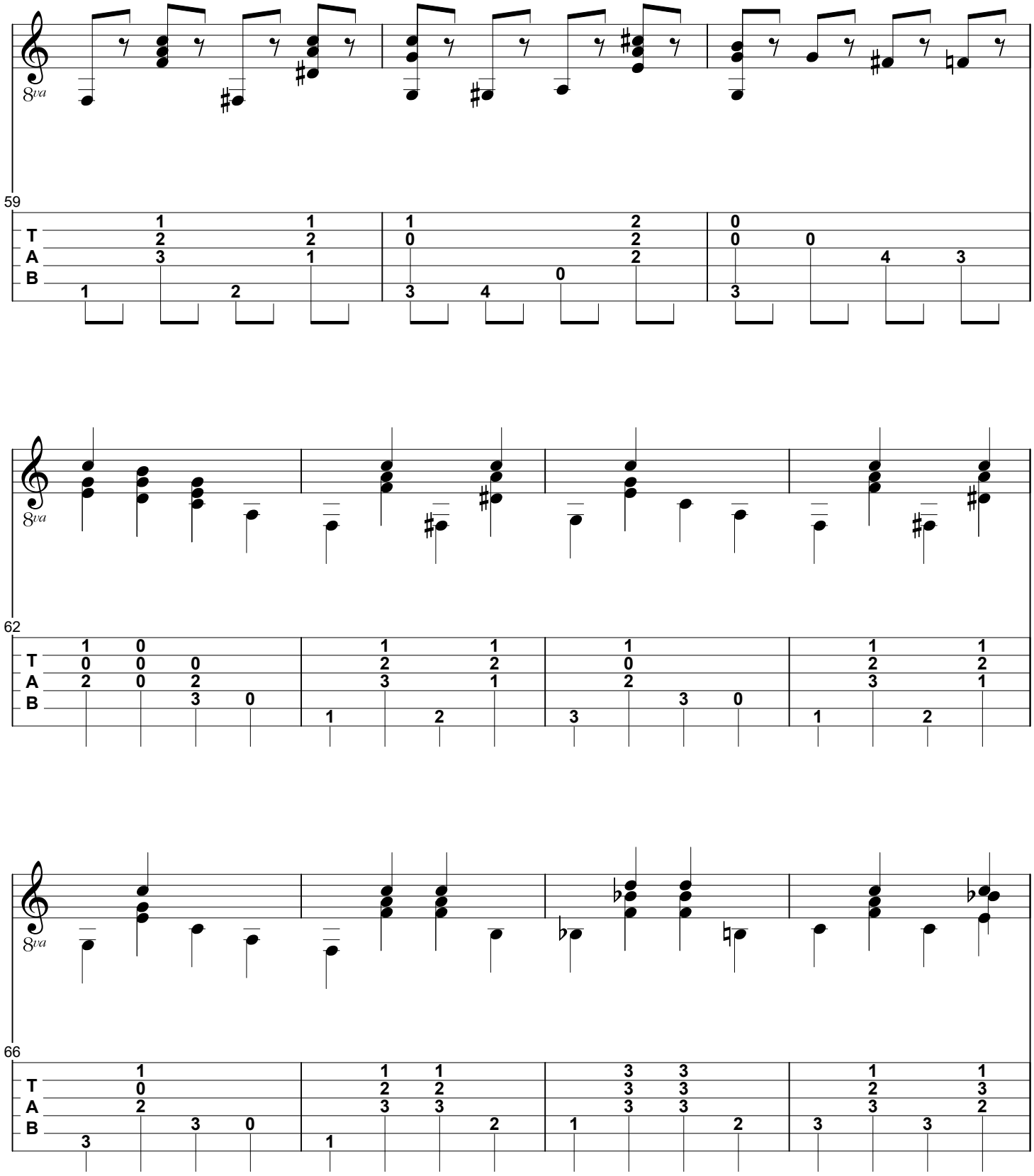


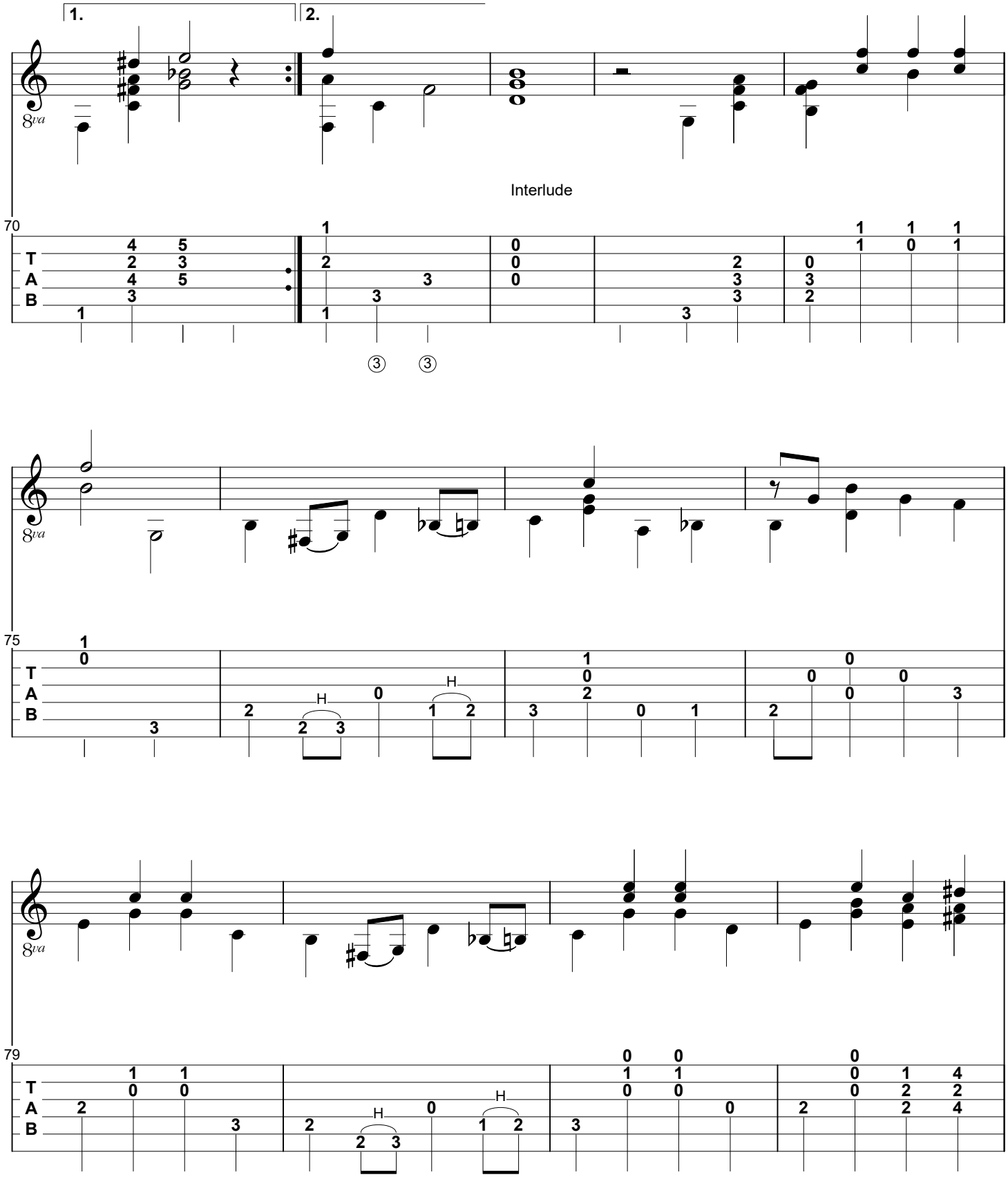

8va
12
T
A
B
H
8va
16
T
A
B
1.
2.
8va
Second section
20
T
A
B
H
H
② ③ ① ②

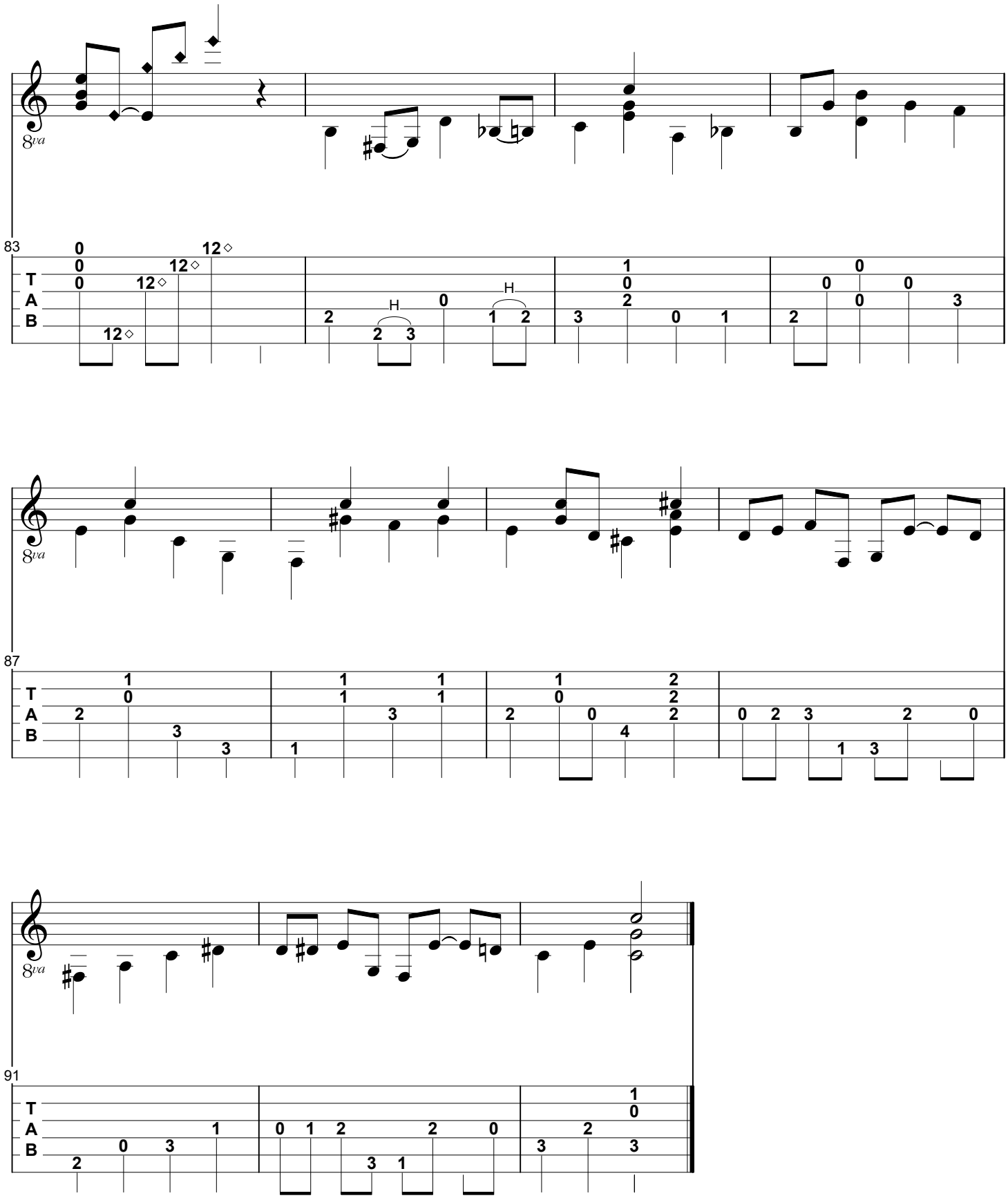

8va
24
T
A
B
③
8va
28
T
A
B
8va
32
T
A
B
T


1.
2.
8va
36
T
A
B
H
40
44


8va
48
H
H
Third section
52
T
8va
56


8va
59
T
A
B
8va
62
T
A
B
8va
66
T
A
B


1.
2.
8va
Interlude
70
T
A
B
③ ③
8va
75
T
A
B
H
8va
79
T
A
B
H



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 AABBCCinterludeB. 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 accomodate 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.