

Arwen's Waltz

© Pete Showman (2006-2012)

The musical score is written for guitar in 3/4 time, key of G major. It consists of 30 measures, divided into two sections: Section A (measures 1-16) and Section B (measures 17-30). Section A begins with a double bar line and repeat signs, followed by a key signature change to G major. Section B concludes with a first ending (measures 29-30) and a second ending (measures 31-32) that ends with a double bar line and the word "FINE".

Section A (Measures 1-16):

- Measure 1: G
- Measure 2: G7
- Measure 3: C
- Measure 4: G
- Measure 5: G
- Measure 6: Bm
- Measure 7: A
- Measure 8: D
- Measure 9: G
- Measure 10: G7
- Measure 11: C
- Measure 12: G
- Measure 13: D
- Measure 14: G
- Measure 15: G
- Measure 16: G

Section B (Measures 17-30):

- Measure 17: G
- Measure 18: G7
- Measure 19: C
- Measure 20: G
- Measure 21: G
- Measure 22: Em7
- Measure 23: A
- Measure 24: D
- Measure 25: G
- Measure 26: G7
- Measure 27: C
- Measure 28: G
- Measure 29: G
- Measure 30: D
- Measure 31: G
- Measure 32: G

First Ending (Measures 29-30): G, D.S.

Second Ending (Measures 31-32): G, FINE

Dinah's Waltz

(Dinah's New Year's Waltz)

Pete Showman
January 1, 2010

A

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

B

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

Chords: D, A7, D, G, D, Bm, G, A, D, A7, D, G, D, A, G, D, D.S. al Coda, (Last time) D, A, Rit. G, D/F, A/E, D

Repeat signs and first/second endings are present in measures 1, 13, 17, 29, and 31.

© 2010, Pete Showman. Written for my wife Dinah on New Year's Eve 2009 and and New Year's Day 2010
Rev. 1/1/10, 9/25/10

Harrison's Favorite Jig

Pete Showman 2007

Jig ♩. = 110

A

D

A

D

G

D

A



B

D

A

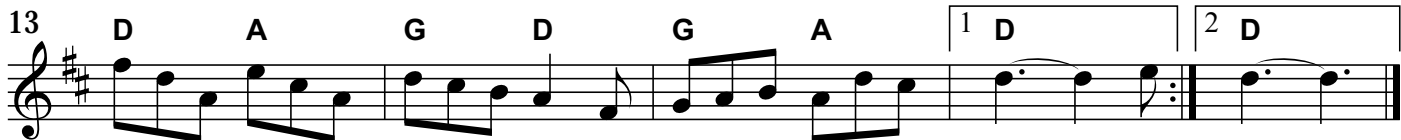
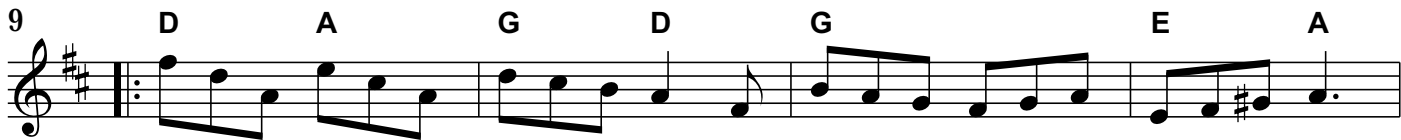
G

D

G

E

A



For my grandson Harrison Showman - August 31, 2007

♩ = 160

Isabella's Waltz

By Pete Showman

The musical score is written for two staves, treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as ♩ = 160. The score is divided into two sections, A and B. Section A starts at measure 1 and ends at measure 11. Section B starts at measure 22 and ends at measure 34. Chord symbols are placed above the notes. The score includes repeat signs and first/second endings.

Measures 1-11 (Section A):
Measures 12-16 (First Ending):
Measures 17-21 (Second Ending):
Measures 22-34 (Section B):

Molly O'Donnell's

by Pete Showman 2007

♩ = 110

A



Bm

A

G

F#m

D

5

9

13

B

17

21

25

29

(D.S. to repeat)

For my sister, Molly Showman O'Donnell pss 8/31/07 (r2 9/20/13)

Key: D maj.

Angelina Baker

Traditional, arr. Pete Showman

♩ = 90

aka Angeline the Baker

1. An - ge - lin - a Ba - ker ___ lives on the vil - lage green ___
 An - ge - lin - a Ba - ker, ___ (Oh) An - ge - li - in - a Ba - ker

And the way that I love her Beats all to be seen. ___
 An - ge - line, ___ An - ge - line, ___ Won't you please be mine? ___ The

1. first time I saw ___ An - ge - line was at the coun - ty fair. ___ Her
 An - ge - line is ___ hand - - some, An - ge - line is tall, ___ she

fath - er chased me ___ half-way home and told me to stay there. .
 Broke her lit - tle ___ an - kle bone from danc - in' at the Hall. _

Arr. by Pete Showman 9/30/05; re-typeset in ABC 3/5/12; rev 2: 8/25/15.

Stephen Foster wrote a song called Angelina Baker in 1851, with a different (though some say related) tune. Since this one is more common in old-time circles we've called the Foster version Angelina Baker's Gone, to distinguish them. Lyrics to this tune often seem to reflect a mix of Angeline, the Baker, and Foster's Angelina Baker. These lyrics are from Mudcat Cafe and other sources; they're arranged to work with the usual AABB repeat pattern.

2A. Angelina Baker, her age is forty-three
 I give her candy by the peck, but she won't marry me.
 Angelina Baker, Angeline I know
 Wish I'd married Angeline, twenty years ago.

2B. She won't do the bakin' because she is too stout
 She makes cookies by the peck and throws the coffee out.
 Angeline taught me to weep, she taught me to moan
 Angeline taught me to weep, and play on the old jawbone

Final chorus 1x (to 'A' part):
 Angelina Baker, Angelina Baker
 Angeline, Angeline, won't you please be mine?

Angelina Baker's Gone

C Am F G7

1. Way down on the old plan-ta - tion, that's where I was born; I

5 C Am F G7 C

used to beat the whole cre - a - tion, hoe - in' in the corn. Oh,

9 C Am F G7

then I'd work and then I'd sing, so hap - py all the day, 'til

13 C Am F G7 C

An - gel - in - a Ba - ke came and stole my heart a - - way.

Chorus:
17 C F C F G7

An - ge - li - - na Ba - ker! An - ge - li - - na Ba - ker's gone She

21 C F G C

left me here to weep a tear and beat on the old jaw - - bone. _____

2. I've seen my Angelina in the spring-time and the fall,
I've seen her in the corn-field and I've seen her at the ball;
And every time I met her she was smiling like the sun,
But now I'm left to weep a tear 'cause Angelina's gone.

Chorus (2x)

3. Angelina is so tall she never sees the ground,
She has to take a wellumscope to look down on the town.
Angelina likes the boys as far as she can see them,
She used to run old Massa 'round to ask him for to free them.

Chorus (2x)

4. Early in the morning of a lovely summer day,
I asked for Angelina, and they said "She's gone away."
I don't know where to find her, 'cause I don't know where she's gone.
She left me here to weep a tear and beat on the old jawbone.

Chorus (2x)

The Arkansas Traveler

1. Once upon a time in Arkansas, an old man sat in his little cabin door,
And fiddled at a tune that he liked to hear, a jolly old tune that he played by ear.

It was raining hard but the fiddler didn't care, he sawed away at the popular air,
Though his roof-tree** leaked like a water-fall, it didn't seem to bother the old man at all

2. A traveler was riding by that day, and stopped to hear the fiddler play;
The cabin was afloat and his feet were wet, but still the old man didn't seem to fret.

So the stranger said: "Now it seems to me, you'd better mend your roof," said he.
But the old man said, as he played away: "I couldn't mend it now, it's a rainy day."

3. The traveler replied: "That's all quite true, but this, I think, is the thing for you to do;
Get busy on a day that is fair and bright, then pitch the old roof till it's good and tight."

But the old man kept on playin' at his reel, and tapped the ground with his leathery heel:
"Get along," said he, "for you give me a pain; my cabin never leaks when it doesn't rain!"

** A roof-tree is a ridgepole running along the peak of the roof.

Arr. and typeset in ABC by Pete Showman 1/24/06; rev 3: 6/1/13

Ashokan Farewell

© 1982 Jay Ungar

Key: D
♩ = 100

Key: D
♩ = 100

Staff 1: **A** D G Em

Staff 2: 5 D Bm 1 G A7

Staff 3: 7 2 A7 D

Staff 4: 9 **B** D D7 G D

Staff 5: 13 D G A A7

Staff 6: 17 D C G D

Staff 7: 21 D Bm A7 D (to repeat tune)

The well-known tune written by Jay Ungar in 1982, used as the theme for Ken Burns' Civil War series on PBS. Hear Jay Ungar and Molly Mason play it: www.youtube.com/watch?v=2kZASM8OX7s

Typeset in ABC Plus by Pete Showman; rev 1: 7/11/2016

Bacon Rind

Traditional

Key: G
♩ = 90

Section A (Measures 1-8):

Measures 1-2: G (chord), (small notes optional*)

Measures 3-4: C (chord), (etc.*)

Measures 5-6: G (chord)

Measures 7-8: D (chord)

Section B (Measures 9-14):

Measures 9-10: G (chord)

Measures 11-12: C (chord)

Measures 13-14: D (chord)

Measures 13-14: 1 G (chord), 2 G (chord)

Measure 14: **

Arranged and typeset in ABC Plus by Pete Showman, based on a demonstration by Greg Canote at Walker Creek Music Camp in 2014 (www.youtube.com/watch?v=Y58B5H-maPc).

* It sounds like Greg is playing double-stops or drones, maybe like these, throughout much of the [A] part. See Mark Wardenburg's transcription at www.taterjoes.com/fiddle/ for a slightly different take, and with more slur suggestions.

** Fiddles: in measure 14, slide the 4th finger into the unison. (Listen to Greg!)

Rev 1: 7/7/2017.

Banjo Tramp

Traditional
 Arr. Pete Showman

Key: D
 ♩ = 90

The musical score for "Banjo Tramp" is written in D major and 2/4 time. It consists of two main sections, A and B, each with four staves of music. Section A (measures 1-16) and Section B (measures 17-30) are separated by a double bar line. Chord symbols (D, G, A) are placed above the notes to indicate the harmony. The piece concludes with the instruction "(to repeat tune)".

You can find many variations on this tune on YouTube and elsewhere; this is about how I play it. I've written out the A and B repeats because the endings are so different. The pattern as written here is just A-B.

Arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 8/29/2016.

Barlow Knife

Traditional old-time

Key: G
♩ = 100

5

9

13

etc.

Arranged and typeset in ABC by Pete Showman 6/11/2013.

A barlow is a style of pocket knife made since the 1600s, with a folding blade and a tapered handle whose hinge end is wrapped in a metal bolster for strength. This is mostly a fiddle tune but words like these are commonly sung once or twice, e.g. during the first halves of the A and B parts. There are many variations.

I've been livin' here all my life, an' all I want is a barlow knife.

Stag-horn handle and a barlow blade; best darn knife that ever was made.

And maybe in the C part:

Barlow knife, barlow blade, best darn knife that ever was made.

The Battle of Manassas #1

A Dorian

aka Battle of Bull Run, Abe's Retreat, Manassas Junction

♩ = 80

Traditional, arr. Pete Showman

The musical score is written in A Dorian mode (one sharp, F#) and 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign and a box labeled 'A'. The chords are Am (G), Am, D, Am, G, and Em. The second staff starts at measure 5 and includes a box labeled '1 Am' and a box labeled '2 Am'. The third staff starts at measure 9 and includes a box labeled 'B'. The fourth staff starts at measure 13 and includes boxes labeled '1 Am' and '2 Am'. The music features a mix of eighth and quarter notes, with some triplets indicated by a '3' below the notes.

Arr and typeset in ABC by Pete Showman 1/5/06; sl. rev. 3/5/12 (r2)

Key: G

Been to the East, Been to the West

Traditional

♩ = 100

A

G

B

** Also heard without the 'A' repeat (since 'A' is repetitive anyway!). (To 'A')

Arr. and typeset in ABC by Pete Showman 2/26/12.

Key: A Dorian

Betty Liken(s)

Traditional Old-Time

♩ = 90

(aka Betsy Liken(s), Granny Put the Kettle On)

Arr. Pete Showman

A Am G Am G Am
B Am G Am G Am G Am
 Am G Am G Am G Am

I learned the tune squared up, with a short 4-bar [B] part played twice (AABB), making it 8+8 bars, e.g. for a square or contra dance. But Henry Reed and others either play the [B] part four times, as shown here, or add minor variations to make a longer 8-bar [B] part, played twice. Either way it's non-square, with 8+16 bars. You can hear Henry Reed's version on the Library of Congress website, at www.loc.gov/item/afcreed000239/

Arranged and typeset in ABC Plus by Pete Showman; rev 1: 11/20/2017.

Big Eyed Rabbit

Traditional

Key: A

♩ = 95

Arr. Pete Showman; lyrics from Jena Rauti

Verse:

1. Yon - der comes a rab - bit, _____ fast as he can run;
2. Yon - der comes a rab - bit, _____ Slip - pin' through the sand,
3. Yon - der comes my dar - lin', _____ how _____ do I know?

5
If that rab - - bit don't watch out, gon - na
If that rab - - bit don't watch out, gon - na
Tell her* by her* pretty blue eyes, _____

* Or "him" and "his", if you prefer...

7
Shoot him wi - th my gun, I'll shoot him with my gun.
Fry him i - n my pan, I'll fry him in my pan.
Shin - in' bri-ight like gold, _____ Shin - in' bright like gold.

Chorus:

11
Big - eyed ra - - bit's gone, boys, big - eyed rab - bit's gone;
Big - eyed ra - - bit's gone, boys, big - eyed rab - bit's gone.

Arr. and typeset in ABC by Pete Showman 2/26/12; updated with lyrics from Jena Rauti 7/22/2014 (rev 2).

There are lots of lyric variations. Here's another typical combination (from mudcat.org and others):

1. Yonder comes a rabbit, how do I know?
Fur is shinin' in the sun, / Shinin' bright like gold, gold; shinin' bright like gold.
Chorus: Big-eyed rabbit's gone, boys, big-eyed rabbit's gone;
Big-eyed rabbit's gone, boys, big-eyed rabbit's gone.
2. Yonder comes a rabbit, fast as he can run;
If I see another one, gonna / Shoot him with my gun, I'll shoot him with my gun.
(Chorus)
3. Yonder comes a rabbit, slippin' through the sand,
Shoot that rabbit, he don't care, gonna / Fry him in my pan, I'll fry him in my pan.
(Chorus)

Big Sandy River

Key: A
♩ = 90

By Bill Monroe?

3 A A E

5 A E 1 A 2 A 3

9 B A D E A E

13 A D E 1 A 2 A 3

Arr. and typeset in ABC Plus by Pete Showman, 10/14/2016 (rev. 1).

The Big Scioty

(a.k.a. The Big Sciota)

♩ = 90

3

A G (D) G (D) G

5 C D 1 G 2 G 3

9 B G (D) Am Em C

13 Em C G (D) 1 G 2 G 3

(to repeat tune)

Big Scioty ("Sigh-OH-tee") is named for the Scioto ("Sigh-OH-ta") River, which runs south down the middle of the state of Ohio and joins the Ohio River at Portsmouth. West Virginia Fiddler and banjo player Burl Hammons is generally credited as the source of the tune; see a link below to his very crooked rendition. YouTube has many recordings of it, often "squared up", as is the version above.

ABC transcription by Pete Showman; rev. 3 9/18/2016

Here are links to a few interesting versions on the Web:

- * www.slippery-hill.com/recording/big-scioty (partial recording (Alan Jabbour's from 1970?) of Burl Hammons playing one of his wildly crooked versions)
- * www.youtube.com/watch?v=Gyj7m0QdFkM (A smoother -- and square -- version, with Aly Bain & Jay Ungar fiddling, guitar and Dobro solos by Russ Barenberg and Jerry Douglas, Molly Mason on bass and Jim Sutherland on bodhran)
- * www.youtube.com/watch?v=Dde7W7Xt6P4 (a nice version with two guitars)

The Big Scioty

Attributed to Earl Hammons
Transcribed & Arr. Pete Showman

Key: G
♩ = 90

A1

A2

B

Hammons sometimes duplicated measures 21 & 22, as shown

(to repeat tune)

The tune is generally considered to come from West Virginia fiddler Burl Hammons, by way of several recordings that apparently varied quite a bit. This transcription is based on the **first** AA.BB of a field recording made by Alan Jabbour and Carl Fleischauer around 1970, in which the tune is played quite differently each time around. (Part A2 is 8 measures long the first time, as shown here -- but then 6 measures, then only 4 measures! And sometimes (apparently randomly) Hammons duplicated bars 21 and 22 of the B part, as shown, making it 10 measures long rather than 8.) (The associated MIDI file plays A1A2.BB once without the extra measures, then again with them.)

Transcribed by Pete Showman Sept. 2016; arranged and typeset into ABC Plus (rev. 1) 5/18/2017.

Bill Cheatham

Key: A
♩ = 90

Traditional
Arr. Pete Showman

A

5

9

13

One of the first tunes I learned on the fiddle - with lots of A and D drones.
Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/25/2017.

Bill Katon's Tune

aka Jeff City / Jefferson City / Bill Katon's Hornpipe

Key: G

Traditional (Missouri old-time)

Arr. Pete Showman

$\text{♩} = 85$

1 A G D G C G

5 G D G D G

9 B G G C G ** D

13 G G C G ** D G

Bill Katon was a black fiddler born around 1865 who lived in Missouri. This melody is a blend of what I learned from Alabama fiddler James Bryan and from Missouri fiddler Charlie Walden. **Charlie uses an F in measures 11 and 15, rather than the E shown above. Arr. and typeset in ABC by Pete Showman 2/12; rev. 2: 6/5/2014.

Jeff City

Key: G

Gene Silberberg's version

Traditional, aka Bill Katon's Tune

$\text{♩} = 85$

1 A G C G D

5 G C D C G

9 B G G C G D

13 G G C G D G

Typeset in ABC by Pete Showman 2/12; rev. 2: 6/5/2014.

Billy in the Low Land

Traditional

Key: G major

♩ = 90

(Henry Reed)

Transcr. & Arr. Pete Showman
from Henry Reed's playing

4 **A** G C D7

5 G C D 1 G D G 2 G D G

9 **B** G C G C D

13 G** C (D) 1 D G 2 D G

** The last time, Reed played measure 13 as a slide not quite reaching high B, more or less like this:

^b4 3

Based on Alan Jabbour's recording and transcription of Henry Reed's playing. You can hear Alan Jabbour and Ken Perlman playing it here: <http://www.youtube.com/watch?v=xmWNHgrGMTU>. Both the original recording and Alan's transcription are available as part of the Henry Reed Collection at the U.S. Library of Congress: <http://memory.loc.gov/ammem/collections/reed/title.html>. Arr. and typeset in ABC by Pete Showman (r2: 2/15/2015).

Key: C Major
♩ = 90

Billy in the Lowground

Traditional

A

C

Am

5

C

Am

1 G C

2 G C

9

B

C

Am

13

C

Am

1 G C

2 G C

Mostly from abcnotation.com r3: 9/9/2013

Blake's March

Norman Blake
(Arr. Pete Showman)

$\text{♩} = 80$

A

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 1-8. Chords: G, C, G, C, D. Includes a repeat sign at the beginning.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 5-8. Chords: G, C, G, D. Includes first and second endings.

B1

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 9-12. Chords: G, C, G.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 13-16. Chords: C, G, D, G. Includes "opt. D drone (mel. var. 1)".

B2

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 17-20. Chords: G, C, G. Includes "(opt. D drone)".

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 21-24. Chords: C, G, D, G. Includes "opt. D drone (mel. var. 2)".

I bow it several different ways. Some examples are shown here.

ABC transcription by Pete Showman rev. 12/30/2010 (r2)

Bluewater Hornpipe

Hornpipe (not fast; swing it)

aka President Garfield's Hornpipe

Traditional, Arr. Lee Anne Welch

$\text{♩} = 80$

5

9

13

Typeset in ABC by Pete Showman. r1 1/28/2013

Boatin' Up Sandy

♩ = 80

I like to play it with long slurs, similar to what's shown here. Be creative.

A
 E Dor. Em D Em Em D
 4 A A Em Bm Am G
B
 A Dor. Am G Am G Am
 11 Am G Am G Am
 (to repeat)

Arr. Pete Showman 1989; typeset in ABC 3/19/12, r2 1/30/13.

Boatman

Traditional

Key: A maj.

♩ = 90

(aka Boatman Dance, The Boatman)

Arr. Pete Showman, Paul Clarke

This arrangement is a mix of what Paul Clarke (banjo) and Pete Showman (fiddle) play. Paul's message: "The parts end on an A note; it's not **Little Rabbit**" Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 10/30/2017

Bonaparte Crossing the Rhine

Traditional old-time

Arr. Pete Showman

Key: D

♩ = 100

Arranged and typeset in ABC by Pete Showman r2 6/24/2013.

(to repeat tune)

Bonaparte's Retreat

Traditional, arr. Pete Showman

(AB) x N -- or replace some 'A's with the
'C' part** e.g. AB-AB-CB-AB-CB-AB

Keys: D (orig.) & D-mix. ('C' part)

♩ = 100

Musical notation for the first system of 'Bonaparte's Retreat'. It consists of three staves of music in the key of D major (one sharp). The first staff starts with a boxed 'A' above the first measure, followed by a 'D' chord symbol. The second staff has a 'D' chord symbol above the first measure and a 'D' chord symbol above the eighth measure. The third staff starts with a boxed 'B' above the first measure, followed by a 'D' chord symbol above the first measure and an 'A' chord symbol above the fifth measure. The system ends with a double bar line and the word 'Fine' below it, with 'or to 'A' or 'C'' written to the right.

Optional: replace alternate, e.g. 3rd, 5th, etc, 'A's with this 'C' part:

Musical notation for the 'C' part of 'Bonaparte's Retreat'. It consists of two staves of music in the key of D major. The first staff starts with a boxed 'C' above the first measure, followed by a 'D7' chord symbol above the first measure. The second staff starts with a 'D7' chord symbol above the first measure. The system ends with the text 'To 'B' part' below it.

** The "Little Egypt" 'C' part is a later addition, maybe more favored by bluegrass and country musicians than by traditional old-time players.

Arr. and typeset in ABC by Pete Showman 2/25/12

Booth Shot Lincoln

Traditional

Pattern: A A B1B2

Key: G (but commonly in A)

(in G)

Arr. Pete Showman

♩ = 80

1 A G C G C

5 G C G D 1 G 2 G

9 B1 G C G C

13 G C G D G

17 B2 G C G C

21 G C G D G (to repeat tune)

I play the tune pretty simply, about as notated here, and not too fast; it seems like it should be a bit mournful. And though the tune is commonly played in A, I learned it in G, which is how it's usually played now in the South Bay Old-Time Jam.

Arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 9/8/2016.

Booth Shot Lincoln

Traditional
Arr. Pete Showman

Key: A (usual key)
AEAE or standard tuning
♩ = 90

Use drones and/or double-stops liberally throughout

(to repeat
tune)

Based on a version played in AEAE tuning at www.youtube.com/watch?v=HMqnSNpNgrk
(You can see the fiddler's cross-tuned fingering in the video.)

Notes:

Meas. 4, 12 and 20,
written above like this:

Were actually fiddled something like these:

Simple notation:

Slow/delayed E- to-F slide:

Sometimes middle note is A:

... and usually with a drone:

** (Or rock the bow here
to emphasize the A)

The A and B part endings
(meas 8, 16 & 24),
written above like this:

Were often also played like these (also variably, and with drones/double-stops):

Without the 3rd note:

Or starting on E-F as in meas. 4:

Or starting on G#-A:

Transcribed, arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 9/16/2016.

Buck Mountain

D Major
♩ = 90

Traditional

5

9

14

Slightly re-arr. and typeset in ABC by Pete Showman 3/19/2012, based on John Chambers' version.

** Measures 9 and 11 illustrate two ways to play the same passage.

Bull at the Wagon

Key: A Major

(Slow, syncopated version)

From The Lewis Brothers*,

♩ = 70 (bull, not antelope)

as taught to Pete Showman

A Syncopate, and accent the off-beat **E7**

* The Lewis Brothers, Dempson (b. ~1891; fiddle), and Denmon (b. 1894; guitar and fiddle) ranged in New Mexico near El Paso. They recorded four tunes on 78 RPM records in 1929, including Bull at the Wagon. There's an article based on an interview with Denmon here: www.oldtimemusic.com/FHOFDLewis.html. You can hear their recording here: www.youtube.com/watch?v=io9Y38_ek5c

A note on the tempo: Though the Lewis Brothers played Bull at the Wagon up-tempo (they played a lot for dances), I was taught to fiddle it at a fairly slow pace, with a lot of syncopation and strong off-beat up-bow chords (drones). I like it that way; the bulls I've seen pulling wagons have been plodding, not fast. So although some like to play it fast (and straight), those speedy versions seem to me like "Antelope at the Wagon." (My general philosophy about old-time tunes is to make what you like of them, rather than trying to emulate a particular old player.)

Basic A-part Melody (with bow marks, slurs and double-stops omitted):

Transcribed and typeset in ABC by Pete Showman 9/21/2015 (rev. 1)

Pete Showman Sep 22, 2015

BullAtTheWagon_r1.abc

Bully of the Town


Traditional

Key: C
♩ = 60

(Publ. by Charles F. Trevathan
in 1895, but apparently older.)

Verse (example)


A C Cdim C C7 > > >



1. Look - in' for that bul - ly, (that) bul - ly of the town; (I'm)

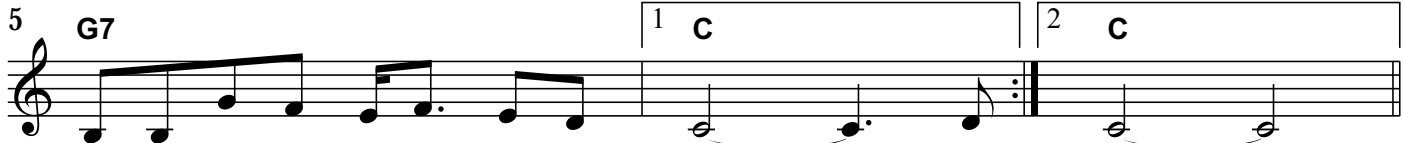
2. (I'm) Look - in' for that bul - ly, (that) bul - ly of the town; (I'm)

3 F D7



Look - in' for that bul - ly, that Bul - ly can't be found; I'm


5 G7 1 C 2 C



look - in for that bul - ly of the town _____


Chorus

B C G7 C



When I walk this lev - ee, 'round and 'round; Ev - 'ry day I may be found;

11 C F D7 G7 C



When I walk this lev - ee 'round, I'm look - in for that bul - ly of the town. (to repeat tune)

Commonly found in D, G or C; usually in C (as here) at the South Bay Old Time Jams. Melody and lyrics vary considerably; these are mostly from the vocal portion of a 1926 recording by "Gid Tanner & His Skillet Lickers" (in the key of B♭) at www.youtube.com/watch?v=SHfV4OioTQI (and www.youtube.com/watch?v=hkJ6ZyMLs4o).

Transcribed, arranged and typeset in ABC Plus by Pete Showman; rev. 1 July 16, 2017.

Campbell's Farewell to Red Gap

Key: A Mixolydian; AA.BB.CC

Traditional March or Reel

♩ = 180

Arr. Pete Showman

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three sections: Section A (measures 1-8), Section B (measures 9-24), and Section C (measures 25-32). Section A includes a first ending (1) and a second ending (2). Section C includes an alternative note (alt.) and first/second endings.

Arr. and typeset into ABC by Pete Showman 7/29/2014 (rev. 1)

Can You Dance a Tobacco Hill

Key: D major
♩ = 90

As played by Owen "Snake"
Chapman of eastern Kentucky

Musical notation for the first version of the song. It consists of two staves of music in D major, 2/4 time. The first staff is labeled 'A' and the second 'B'. Chords are indicated above the notes: D, G, D, A, D in the first staff; D, G, D, G, D, G, A, D in the second staff. The music features a mix of eighth and sixteenth notes with some slurs.

Transcribed into ABC Plus by Pete Showman, 6/20/2017, from a 1996 Snake Chapman recording (Up in Chapman's Hollow, Rounder CD 0378) at www.slippery-hill.com. Guitar chords are from the arrangement at notsba.org. Introduced to the South Bay Old-Time Jam by Jen Cardona.

Can You Dance a Tobacco Hill

Key: D major
♩ = 90

(As taught by David Bragger)

From Owen "Snake" Chapman
of eastern Kentucky

Musical notation for the second version of the song, including bowing suggestions. It consists of two staves of music in D major, 2/4 time. The first staff is labeled 'A' and the second 'B'. Chords are indicated above the notes: D, G, D, A, D in the first staff; D, G, D, G, D, G, A, D in the second staff. Bowing patterns are indicated with 'V' (up-bow) and 'v' (down-bow) above the notes. The first staff is labeled "Standard shuffle" and "Mel shuffle". The second staff is labeled "Syncopated shuffle" and "Mel shuffle".

David Bragger taught this nice version: Part 1 (up-tempo) is at www.youtube.com/watch?v=VhlCeq3tuno; Part 2 (slower, with bowing suggestions) is at www.youtube.com/watch?v=SIPs75aG8zA

For fiddle bowing, David suggests using a standard shuffle to begin the [A] part, as shown, then a "Mel shuffle" or "Mel phrase", a bowing pattern David says was often used by Mel Durham and Melvin Wine, for the last measure. Note the two 'up-bows' in a row are **not** slurred. For the [B] part, he suggested two possibilities. The one shown here uses what he called a "Synco shuffle" or "Syncopated shuffle" (which David said was often used by Tommy Jarrell), again followed by a "Mel phrase" at the end. As in the Mel phrase, the two successive up-bows in the Synco shuffle are not slurred; just pause or "hitch" the bow-stroke.

Transcribed into ABC Plus by Pete Showman, 6/20/2017. Guitar chords are from the arrangement at notsba.org.

Casey's Reel

Key: D

(a.k.a. Casey's Irish Reel, Casey's Hornpipe)

Traditional(?); from the playing of Dwight Lamb.

Arr. by Pete Showman

♩ = 90

Slide D-C#-D

Slide D-C#-D

(to repeat: slide D-C#-D)

A tune brought to the [South Bay Old-Time Jam](http://www.southbayoldtimejam.com) by Dorian Martinka, who learned it in a workshop from well-known fiddler Rafe Stefanini. This version is transcribed from the playing of Dwight Lamb on his album "Joseph Won a Coated Fiddle." You can hear a bit of Dwight's version (and buy the whole track, or album) at www.amazon.com/Caseys-Reel/dp/B0010V8GOK

Dorian notes that Rafe played it slightly differently in a couple places:

Rafe's variation for all four endings (1st & 2nd, A and B parts):

Rafe used this run for measure 12 (4th of the B part), rather than Dwight's AM7 arpeggio:

Arranged and typeset in ABC by Pete Showman 9/25/2015 (rev. 2b).

Cherokee Shuffle

Key: A
♩ = 90

Traditional
Arr. Pete Showman

occasional** ornament:
fiddles to 3rd pos'n

(to repeat tune)

A crooked tune, with 16+16 beats in [A], 20+20 in [B]. This is typical of how I might play it; see the Fiddler's Fakebook and the Phillips Collection for some variations. **Neither book has the high-C ornament shown above in measures 22-23. Some play that every time, as if it were the melody, but I was taught to use it sparingly as a bit of 'spice'. As a compromise I usually play it only the second time through [B], as shown.

Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/21/2017.

Key: A

Chinquapin Hunting*

♩ = 90-100

(from a Bruce Molsky / Tatiana Hargreaves performance) Traditional; transcribed & arr. Pete Showman

A A D A D A A (E) A
 0 0 0 etc

B A D A D A (E) A
 3

C D E7 D A (E) A
 3

*A chinquapin is a chestnut. Transcribed 6/2/2013 by Pete Showman, from a performance by Bruce Molsky and Tatiana Hargreaves at www.youtube.com/watch?v=TYS7xyNW8Mc (rev 2: 6/10/13)

D Major
♩ = 90

Cindy

Traditional

Verse **D**

A7



1. I wish I was an ap - ple, a hang - in' in a tree, and
2. I wish I had a quar - ter, for ev - 'ry gal I know, But
3. You ought to see my Cin - dy, she lives a - way down south, _____



ev' - ry time that Cin - dy passed, she'd take a bite of me. Get a - long
Cin - dy is the best of all, that's why I love her so. Get a - long
She's so sweet the hon - ey bees (just) swarm a - round her mouth. Get a - long



home, Cin - dy, Cin - dy, Get a - long home, Cin - dy, Cin - dy, Get a - long



home Cin - dy, Cin - dy, I'll mar - ry you some - day.

Arr. and typeset in ABC by Pete Showman 3/23/2012

A Dorian

Cold Frosty Morning

Traditional (arr. Pete Showman)

(Frosty Morning)

♩ = 90

A Am
 5 Am G 1 Am 2 Am
 9 B Am G
 13 Am G 1 Am 2 Am

Dorian mode: one more sharp than the corresponding minor (A minor has no sharps or flats, A dorian has 1 sharp).
 The main chords in Dorian are the minor of the key-name chord (here Am) and the major of the chord below (here G).

Arranged and typeset in ABC by Pete Showman 3/1/07; rev 2 3/6/12

Coleman's March

Key: D
♩ = 80

A

D G D A

5 D A G D Em A7 1 D 2 D

B

D A G D

9 D A G D Em A7 1 D 2 D

13 D A G D Em A7 1 D 2 D

Generally not too fast. Transcribed and typeset in ABC by Pete Showman from a YouTube performance by Justin Belew (at just over 60 bpm): www.youtube.com/watch?v=YHDVYc5tx1g. There's also a nice "fast" banjo version (at about 90bpm), at www.youtube.com/watch?v=TB3FbfXQJcU. Rev. 1: 7/31/2014.

Not too fast; swing it a little

Key: G

♩ = 90

Colored Aristocracy

(sometimes called 'Southern Aristocracy')

Originally a cakewalk?

Arr. Pete Showman

A

B

(to repeat tune)

This is typical of how I might play it, with ornaments like those shown in measures 11 and 17 added from time to time, and the notes in parentheses sometimes (often?) omitted. Several people suggest the tune was originally a cakewalk from the late 1800s; see for example www.tunearch.org/wiki/Annotation:Colored_Aristocracy. Your favorite search engine can lead you to lots more info about the title and the tune's evolution.

Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/25/2017

Contradanza de Sonoma

Traditional Mexican /
early Californian

Key: G

♩ = 58 (174 bpm)

A

Musical notation for section A, measures 1-8. The key signature is G major (one sharp) and the time signature is 3/4. The notation consists of two staves. The first staff begins with a repeat sign and a box containing the letter 'A'. Chord symbols 'G' and 'D7' are placed above the notes. The second staff begins with a measure rest for 5 measures, followed by notes and chord symbols 'G' and 'D7'. It concludes with two first endings: '1 G' and '2 G', each in a box, followed by a repeat sign and a final note.

B

Musical notation for section B, measures 9-16. The key signature is G major (one sharp) and the time signature is 3/4. The notation consists of four staves. The first staff begins with a repeat sign and a box containing the letter 'B'. Chord symbols 'G', '(E \flat)', and 'G' are placed above the notes. The second and third staves are first endings, both starting with a measure rest for 13 measures and a box containing '1 D7' and 'G'. The fourth staff is a second ending, starting with a measure rest for 13 measures and a box containing '2 D7' and 'G'. The section ends with a double bar line and the instruction '(to repeat tune)'.

Transcribed, arranged and typeset in ABC Plus by Pete Showman, based on a recording by the Alta California Orchestra and the playing of Bert Raphael, who brought it to the South Bay Old-Time Jam. Rev. 1: 6/25/2017.

Cowboy Waltz

Traditional?

From Woodie Guthrie

Key: D

♩ = 140

Chord progression: A, D, (F#m)*, D**, G, D, D, (F#m)*, D**, A, A7, A', D, (F#m)*, D**, G, D, D, 3, G, A, D, G, D, A7, D, B, D, G, A, A7, D, D, G, A, A7, D, 1 2

Notes: * Chord players should agree whether to do the optional F#m's. The melody chord is OK either way.

** You could play a 1-measure Bm here -- but then the low note in the melody chord must be a more-awkward 'B'.

Typeset and transcribed 3/21/2012 by Pete Showman, from a Dave Fox and Will Branch video on YouTube: www.youtube.com/watch?v=BiDzsZpz-YE which in turn was based on a recording by the New Lost City Ramblers. Woodie Guthrie also recorded it, playing fiddle(!) on his Buffalo Skinners album; see www.youtube.com/watch?v=oJ9wexPhUAI. Revised (r4) 1/22/13.

A simple version of Cripple Creek, more or less as I would sing it:

Key: A major
♩ = 90

Cripple Creek

Traditional old-time
Arr. Pete Showman

The slides are optional

A fancier version that could be used as a basic bluegrass break:

Key: A major
♩ = 90

Cripple Creek

Traditional
Arr. Pete Showman

Here are some example lyrics. You can find many more on the Web.

- A. I've got a gal at the head of the creek, goin' up to see her 'bout two times a week.
She's got eyes of darkest brown, makes my head turn all a-roun'
- B. Goin' up Cripple Creek, goin' on a run, goin' up Cripple Creek to have a little fun.
Goin' up Cripple Creek, goin' in a whirl, goin' up Cripple Creek to see my girl.

Here are the equivalent chords in G, for those who may be using a capo to play in A. There are 2 beats per measure. A slash '/' means to repeat the same chord on the 2nd beat.

[A part] | : G / | C G | G / | D G : |
[B part] | : G / | G / | G / | D G : |

Typeset in ABC by Pete Showman, 7/12/2015 (rev. 2).

Key: D Mixolydian (and D Maj.)
♩ = 90

Cuckoo's Nest

Traditional

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three systems of music, each with a box letter label (A, B, and B) indicating sections. The first system (measures 1-4) is labeled 'A' and contains chords D, A, C, and G. The second system (measures 5-8) contains chords D, G, A, and D, with first and second endings and a triplet. The third system (measures 9-12) is labeled 'B' and contains chords D, C, and A, with first and second endings. The fourth system (measures 13-16) contains chords D, C, and A, with first and second endings and a triplet, ending with a double bar line and the instruction '(D.C.)'.

Arr. and typeset in ABC by Pete Showman, about as I play it. 9/16/2015 (rev 1)

Cumberland

Larry Unger

Key: E Mixolydian

♩ = 45 (135 bpm)

A

Musical notation for section A, measures 1-16. The key signature is E Mixolydian (one sharp, F#). The time signature is 3/4. The notation consists of a single staff with a treble clef. Chord symbols A, E, D, and E are placed above the staff at measures 1, 3, 5, 7, 9, 11, 13, and 15. Measure 16 ends with a repeat sign.

B

Musical notation for section B, measures 17-38. The key signature is E Mixolydian (one sharp, F#). The time signature is 3/4. The notation consists of a single staff with a treble clef. Chord symbols E, D, E, D, E, D, E, and E are placed above the staff at measures 17, 19, 21, 23, 25, 27, 29, and 31. Measure 38 ends with a repeat sign.

(to repeat
tune)

From Larry Unger's website, www.larryunger.net/tunes.shtml. He says he started writing it in Portland, Cumberland County, Maine. Typeset in ABC Plus (and changed to E Mixolydian) by Pete Showman, 6/25/2017

Cumberland Gap

Traditional

Arr. Gary Breitbard, Pete Showman

Key: D
♩ = 90

A

5

1. Cum-ber-land Gap, Cum-ber-land Gap, we're all goin' down _ to Cum-ber-land Gap.
Cum-ber-land Gap, Cum-ber-land Gap, we're all goin' down _ to Cum-ber-land Gap.

B

9

C

13

17

This arrangement is based on the playing and singing of Gary Breitbard at the South Bay Monday-night old-time jam. Commonly the A part is played 4x (16 measures) as shown, with singing on 1 and 3 or 3 and 4, though Gary usually only does half that. There's a nice version by the Boston-area folk duo Notorious (Eden Macadam-Somer and Larry Unger) here: www.youtube.com/watch?v=GxaRov3Bmwg Thanks to Patti Bossert for helping with the transcription. Arr. and typeset into ABC by Pete Showman 7/2014; rev. 2 (4x A): 3/5/2015.

A few typical verses:

1. Cumberland Gap, Cumberland Gap, we're all goin' down to Cumberland Gap.
Cumberland Gap, Cumberland Gap, we're all goin' down to Cumberland Gap.
2. Pretty little girl if you don't care, leave my demijohn* sittin' right there;
If it ain't there when I get back, gonna raise hell in the Cumberland Gap.
3. Me and my wife and my wife's Pap, all went down to [the] Cumberland Gap;
Cumberland Gap, Cumberland Gap, we all went down to Cumberland Gap.

* Merriam-Webster says a demijohn is "a large narrow-necked bottle usually enclosed in wickerwork."
In this case it presumably contains liquor.

Keys: D mix / D Maj

Damon's Winder

Traditional; as Pete learned it
at our Monday night jam

♩ = 90

Musical score for the low part of Damon's Winder. It consists of four staves of music in D major, 4/4 time, with a tempo of 90. The score includes chord diagrams for A, D, C, G, (A7), and A. The first staff (measures 1-4) starts with a repeat sign and a first ending bracket. The second staff (measures 5-8) continues the melody and includes a second ending bracket. The third staff (measures 9-12) starts with a repeat sign and includes a first ending bracket. The fourth staff (measures 13-16) continues the melody and includes a second ending bracket.

At the Monday night old-time jam we usually play it starting with the low part. Very similar to Marmaduke's Hornpipe except for the C naturals and minor chords in meas. 3 & 4 (see notes in the Portland Collection).

Transcribed & arr. by Pete Showman 1/28/11. Rev. 3: 8/15/12 (modes and chords); rev 4 11/13/13 (drone on last note of meas 4)

Keys: D Maj / D mix.

Damon's Winder

Based on a Bruce Molsky
transcription (high part first)

♩ = 90

Musical score for the high part of Damon's Winder. It consists of four staves of music in D major, 4/4 time, with a tempo of 90. The score includes chord diagrams for A, D, G, (A7), and A. The first staff (measures 1-4) starts with a repeat sign and a first ending bracket. The second staff (measures 5-8) continues the melody and includes a second ending bracket. The third staff (measures 9-12) starts with a repeat sign and includes a first ending bracket. The fourth staff (measures 13-16) continues the melody and includes a second ending bracket.

Ceolas.org and the Portland Collection note this is almost the same as **Marmadukes Hornpipe** except for the C natural in meas. 11 & 12. It was recorded as Damon's Winder in 1934 by Kentucky fiddler J.W. Day under his pseudonym, Jilson Setters. Kerry Blech explains a winder is a type of dance set in Kentucky where the figure winds about.

Melody transcribed by John Lamancusa; arr. & re-typeset by Pete Showman 1/25/11

Rev 3: 8/15/12 (swap A & B; change B to mixolydian; adjust some chords)

G Major

♩ = 90

Dance All Night

(with a bottle in your hand)

Traditional; transcribed from the Skillet Lickers by Pete Showman

A

5

9

13

B

17

1, 3. Dance All Night with a bot - tle in your hand, a
 2. Dance All Night with the fid - dl - er's gal, _____

19

bot - tle in your hand, _____ with a bot - tle in your hand.
 Swing a - round the cor - ner with the oth - er fel - low's gal;

21

Dance All Night with a bot - tle in your hand,
 Swing that cal - i - co Sal - ly Ann,

23

1. Just be - fore _____ day, give the Fidd - ler a _____ dram.
 2. Well we don't give a darn, we'll catch it if we can.
 3. Good God a' - might - y, give the Fidd - ler a dram. _____

C

25

Arr. and typeset in ABC by Pete Showman 8/13/2014 based on the Skillet Lickers' version, recorded in the late 1920s or early 30s, at www.youtube.com/watch?v=49tsYtp3qQI. There are lots of other versions out there too.

Devil Ate the Groundhog

Traditional
Arr. Dave Barton

Key: G

♩ = 90

A

Musical notation for section A, measures 1-4. Chords: G C G D G C. First ending: 1 D7 G. Second ending: 2 D7 G. Third ending: 3.

B

Musical notation for section B, measures 5-8. Chords: G C G D G C. First ending: 1 D7 G. Second ending: 2 D7 G. Third ending: 3.

As I understand it, Devil was a dog, who presumably took the day's "catch". Arranged by Dave Barton; typeset into ABC by Pete Showman 7/7/2015.

Dinah

Traditional; arr. Pete Showman

Key: A

♩ = 90

5 9 13

(to repeat
tune)

Arr and typeset in ABC by Pete Showman 11/22/17.

Dry and Dusty 1

(Traditional version)

Traditional; arr. Pete Showman

Key: D

♩ = 90

5

9

Arr and typeset in ABC by Pete Showman 2/26/12. Also played with the B re-doubled.

Dry and Dusty 2

(Variant from the Canote brothers, brought to the South Bay Old-Time Jam by Patti Bossert)

Arr. Pete Showman

Key: D

♩ = 90

5

9

13

(to repeat tune)

* Fiddles: add D drones liberally when playing on the A string; listen to the recording.

This version was transcribed from the (unaccompanied) teaching recording at www.taterjoes.com/fiddle/

Arr and typeset in ABC by Pete Showman 10/17/17.

Pete Showman Oct 17, 2017

DryAndDusty_v1v2-r2.abc

Duck River

Key: D; Pattern AA.BB
♩ = 90

Traditional, from John Salyer
Transcribed & arr. by Pete Showman

1 A D G A G

5 D (G) G (or D) A D

9 B D G A

13 D (G) G (or D) A D

Transcribed (from a John Salyer recording at www.mne.psu.edu/lamancusa/tunes.html), arranged and typeset into ABC by Pete Showman, 6/10/2014 (rev. 2). Salyer is generally credited as the source for the tune in this form.

Lundy's pattern: AB.AB.AXB.AXB.A

Key: D Maj.; sl. syncopated

Ducks on the Millpond I

Emmett Lundy version

♩ = 100

Transcribed & arr. by Pete Showman

A **D** (Or play e-d-B-A) **A7** **D**

5 **D** **A7** **D** **FINE**

Lundy omits this extra part (a variation on A) the first two times, then plays it the 3rd and 4th times:

9 **X** **D** **A7** **D**

13 **D** **A7** **D**

17 **B** **D** **A7** **D**

21 **D** **A7** **D**

* These strong hits on the open D string are very brief but then let the string ring, almost like pizzicato (but bowed).

Small note-heads on open D are not emphasized. Notes in () are sometimes played, sometimes omitted or changed.

Transcribed 2/2014 from a 1941 recording of Emmett Lundy: (audio from the Library of Congress; on YouTube at tinyurl.com/DotM-EmmettLundy). Lundy (Galax, VA; 1864-1953) is generally credited as the modern source of the tune. You can read more about him at www.OLDTIMEMUSIC.COM/FHOFLUNDY.HTML. (Rev. 1: 2/19/2014)

Key: D Maj.

Ducks on the Millpond II

Rayna Gellert version

♩ = 100

Transcribed & arr. by Pete Showman

A **D** **(A7)** **D** 1 **A7** **D** 2 **A7** **D**

5 **B** **D** 1 **A7** **D** 2 **A7** **D**

** slide ~g into a (to repeat)

You can hear a clip of Gellert's blazing 130 bpm version at Amazon, from which this was transcribed: tinyurl.com/DotM-Gellert. She plays drones (or doublestops?) throughout, not shown here. (Rev 1: 2/19/2014)

♩ = 95

Ducks on the Pond

Traditional Old-Time

Key: A dorian

(Henry Reed; high part first)

from Henry Reed via Alan Jabbour

Musical score for the high part of 'Ducks on the Pond'. It consists of four staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The score is divided into two sections, A and B. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 9 and ends at measure 16. Chord symbols are placed above the notes: Am, G, (Em), Am, Am, G, Am, Am, Em, G, Em, G, Am, Am. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective staves. First and second endings are marked with '1' and '2' in boxes.

Transcribed by Pete Showman, from Alan Jabbour's 1966 field recording of Virginia fiddler Henry Reed (1884-1968). Jabbour described it as being similar to Lady of the Lake but with the high part first, "reflecting the widespread taste in the Appalachian South for instrumental tunes that begin with the high strain." Transcriptions are found in both high-part-first (*The Fiddler's Fakebook*) and low-part-first (*The Portland Collection*). Rev. 2: 7/25/14.

♩ = 95

Ducks on the Pond

Traditional Old-Time

Key: A dorian

(Dorian, low part first)

Arr: Portland Collection

Musical score for the low part of 'Ducks on the Pond'. It consists of four staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The score is divided into two sections, A and B. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 9 and ends at measure 16. Chord symbols are placed above the notes: Am, G, Am, Am, Am, G, Am, Am, Am, G, Am, G, Am, Am. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective staves. First and second endings are marked with '1' and '2' in boxes.

This is essentially the version in the Portland Collection (#1), also found various places on the Web. Being in Dorian it's closer to Henry Reed's playing than the Fiddler's Fakebook version, except that it starts with the low part. 8/13/12.

♩ = 95

Ducks on the Pond

Traditional Old-Time

Keys: A mix. and A dorian

(Mixolydian + Dorian, high part first)

(Fiddler's Fakebook arrangement)

A

B

This version is from the Fiddler's Fakebook (but with the modes corrected). The mixolydian A part and the C# and E-major chord in the B part feel quite different from Henry Reed's original. 8/13/12.

Eighth of January

(Battle of New Orleans)

D Major
♩ = 80

Traditional tune; words by Jimmy Driftwood
Arr. Pete Showman

Musical score for "Eighth of January" in D Major, 2/4 time. The score consists of four staves of music. The first staff starts with a boxed 'A' and has chords D, G, A7, D. The second staff starts with a '5' and has chords D, G, A7, D. The third staff starts with a boxed 'B' and has chords D, A7, D. The fourth staff starts with a '13' and has chords D, A7, D. The music is written in treble clef with a key signature of two sharps (D Major) and a common time signature of 2/4.

The tune was probably adapted from an earlier tune to commemorate the Battle of New Orleans, which was won by Andrew Jackson on January 8, 1815 during the War of 1812. High-school principal Jimmy Driftwood wrote the words much later, in the 1950's. They were recorded by Johnny Horton; the song won the 1959 Grammy Award for Song Of The Year, and Horton won the Grammy for Best Country And Western Performance the same year.

First verse and chorus:

1. Well, in eighteen fourteen we took a little trip
Along with Colonel Jackson down the mighty Mississip.
We took a little bacon and we took a little beans,
And we caught the bloody British near the town of New Orleans.

Ch. We fired our guns and the British kept a'comin';
There wasn't nigh as many as there was a while ago.
We fired once more and they began to runnin',
down the Mississippi to the Gulf of Mexico.

Arr. and typeset in ABC by Pete Showman 1/1/2006; rev 2 3/6/2012

Pattern: n x (AA B C B') + AA
Keys: Ador (A&B) + A (C part)

Falls of Richmond

Traditional old-time
Arr. Pete Showman, based on
the Fuzzy Mountain String Band
and the Fiddler's Fakebook

♩ = 100

A Am G Am G Am

5 Am G Am | 1 G Am | 2 G Am

FINE

B Am G Am G Am

* * *

C ** A E A

4

B' Am G Am G Am

* * *

D.C.

** Or slide up to the high A. * The asterisked notes are somewhat ambiguous: C natural or C#?

Arranged and typeset in ABC by Pete Showman 6/21/2013, based on the Fuzzy Mountain String Band's version on their fine Summer Oaks and Porch album, with a lot of help from the Fiddler's Fakebook (and Audacity). Their album notes say it was learned from Burl Hammons, Marlinton, W. Va. "Fiddle tuned ADAE. We first thought Mr. Hammons meant to say 'fall' ... referring to the Civil War. There are, however, waterfalls on the James River in Richmond..." As usual, the playing on the album varies each tune through; this is typical. Rev. 2 1/13/2014.

Pattern: N x (AABB) +AA

Flop-Eared Mule

(in D and A)

Traditional

♩ = 90

D and A seems the most common pair of keys. Typically when playing a tune with a key-change, you end with the part in the first key, as shown. But if you were playing for square or contra dancers you'd end after the [B] part to keep the tune "square". Melody and chords mostly from the Phillips collection. Typeset into ABC Plus by Pete Showman; rev. 1 7/22/2017.

Pattern: N x (AABB) +AA

Flop-Eared Mule

(in G and D)

Traditional

♩ = 90

Fly Around My Pretty Little Miss

Traditional

Key: D

♩ = 90

(Susannah Gal)

[A] Chorus and example verse

Fly a-round my pret-ty lit-tle miss, fly a-round my dai-sy,
Cheeks as red as a blo-om-in'—rose, eyes of dark-est brown; I'm

5
Fly a-round my pret-ty lit-tle miss, you al-most drive me cra-zy.
going to see my pret-ty lit-tle miss, be-fore the sun goes down.—

[B] Instrumental:

9 D G D A

13 D G D A 1 D 2 D

Some more verses -- sing them as you like in the A part, more or less alternating with the chorus:

The higher up the cherry tree
the riper grows the cherry;
The more you hug and kiss the girls,
the sooner they will marry

Coffee grows on white oak trees,
the river flows with brandy
If I had my pretty little miss
I'd feed her sugar candy

I'll put my knapsack on my back,
my rifle on my shoulder
I'll march away to Mexico
and there I'll be a soldier

(Now I) reckon you think, my pretty little miss,
that I can't live without you
I'll let you know before I go, that
I don't care about you

Pattern: Nx (AB) +A

Keys: D Maj & G Maj.

♩ = 85

Foxtrot Rag

By Gordon Stobbe

Arr. Pete Showman, John Chambers(?)

A

D G D

5 D E A

9 D G F#

13 G D A D FINE

B

17 G

21 D G

25 G

29 C G E A D G A D.C.

A tune by Gordon Stobbe of Nova Scotia, brought to the South Bay Old-Time Jam by Julianna Bozsik, October 2017. This transcription and arrangement is adapted (and corrected) from the version on John Chambers' ABC site. Edited and formatted in ABC Plus by Pete Showman; rev 1, 11/5/2017.

G Major

Gearshift Polka

V. G tland, Sweden

Play 'A' 4x the first time, then 2x

Polkett e. Bred Paltbro**

As learned from Sarah Kirton

♩ = 90

5

9

13

** "Polkette after the Paltbro Brothers." Transcribed in ABC and re-arr. by Pete Showman 4/2/2012.

G Maj.
♩ = 100

The Girl I Left Behind Me

Traditional, arr. Pete Showman

5

9

13

(D.S. to repeat)

Arr. by Pete Showman 9/20/2005; re-typeset in ABC 1/31/2014 (r1)

Key: G
♩ = 80

Girl With the Blue Dress On

Traditional

A

5

B

9

13

Arranged and typeset in ABC by Pete Showman 6/10/2013

Key: D

Goin' Up Town

Traditional; arr. Pete Showman

♩ = 90

(Goin' Uptown)

Musical score for "Goin' Up Town" in D major, 2/4 time. The score consists of five staves of music. The first staff starts with a boxed 'A' and a 'D' chord. The second staff has a '5' at the beginning, followed by 'D', 'G', 'A', and two boxed '1 D' and '2 D' measures. The third staff starts with a boxed 'B' and a 'D' chord. The fourth staff has '13' at the beginning, followed by 'A', 'D', and 'A'. The fifth staff has '17' at the beginning, followed by 'D', 'G', and 'A'. The sixth staff has '21' at the beginning, followed by 'A', 'G', 'A', and 'D'. A '3' is written below the final measure of the sixth staff.

Arr and typeset in ABC by Pete Showman 8/13/12. This starts out sounding similar to Ragtime Annie -- so be careful! This version is more or less how I learned it years ago. I've thought of it as a cakewalk, but don't find any references to that origin. See tunearch.org/wiki/Annotation:Goin%27_Up_Town for more info.

Various credited to
Canadian fiddlers Andy
DeJarlis or Don Messer

Good Neighbor Waltz

Key: D

♩ = 150 (50 bpm)

(aka Good Neighbour's Waltz)

via Charlie Walden

1 A D G Em

5 A D

9 D G Em

13 A 1 D

15 2 D

17 B D G Em

21 A D

25 D G Em

29 A D 1 2 3 4 2 3 4 (to repeat tune)

Transcribed, arranged and typeset in ABC Plus by Pete Showman 4/24/2017, from a YouTube video of Charlie Walden teaching the tune: www.youtube.com/watch?v=iqYh0zm5FVQ et seq.

Charlie Walden played it with repeats, as shown, and ended with one fancy A part. But on his "Jolly Old Time Music" recording, Canadian fiddler Andy DeJarlis (who may or may not have composed it) played it without the repeats, and ended on the B part.

Goodbye Girls, I'm Going To Boston

(square version)

G and G mixolydian

Traditional

♩ = 100

Musical score for "Goodbye Girls, I'm Going To Boston" (square version). The score is written in G major and G mixolydian mode. It consists of four staves of music. The first staff starts with a repeat sign and a box labeled 'A'. The second staff continues the melody. The third staff starts with a box labeled 'B'. The fourth staff concludes the piece with a double bar line and repeat dots. Chord symbols G, C, D7, and F are placed above the notes. The key signature has one sharp (F#).

Typeset in ABC by Pete Showman 2/17/2012 (r1).

Goodbye Girls, I'm Going To Boston

(crooked version)

G mixolydian

Traditional.

♩ = 95

This crooked, modal version is from
Brian Sullivan and Lisa Johnson

Musical score for "Goodbye Girls, I'm Going To Boston" (crooked version). The score is written in G mixolydian mode. It consists of four staves of music. The first staff starts with a repeat sign and a box labeled 'A'. The second staff continues the melody. The third staff starts with a box labeled 'B'. The fourth staff concludes the piece with a double bar line and repeat dots. Chord symbols G, F, and (G) are placed above the notes. The key signature has no sharps or flats. The time signature is 2/2.

Transcribed and arr. by Pete Showman 2/19/2012; rev 2: 8/19/2012

A note at www.banjohangout.org/archive/175137 mentions a 1917 recording of a crooked version from Kentucky fiddler Hillard Smith. You can hear Brian and Lisa's recording, from which this was transcribed, at harmonias.com/our-music/Goodbye_Girls,_I'm_Going_to_Boston.mp3 (note that's not "harmonicas").

Key: D

Goodbye Liza Jane

Trad.; arr. P. Showman

$\text{♩} = 100$

A

D A D G D A

5 D A D G D A 1 D 2 D

B

9 D G D A D

13 D G D A 1 D 2 D

Arr. and typeset in ABC by Pete Showman 2/26/12, with bits from "fuzzy memory", Paul Clarke and Gene Silverberg's "Tractor Tavern" books

Granny

Key: A Mixolydian (mostly)

♩ = 90

From the Hollow Rock String Band
(Alan Jabbour et al.), via Gary Breitbard

1 **A**

5 **A** **G** **A**

9 **B** **A** **G** **A** **G** **A**

Arr. by Gary Breitbard and Pete Showman; typeset in ABC 8/20/2014 (rev. 1)

Grasshopper Sittin' on a Sweet Potato Vine

Key: D
♩ = 90

Arr. Pete Showman

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a boxed 'A' and contains measures 1-4 with chords D, G, and D. The second staff begins with a '5' and contains measures 5-8 with chords D, A, and D. The third staff begins with a boxed 'B' and contains measures 9-12 with chords A, D, G, and D. The fourth staff begins with a '13' and contains measures 13-16 with chords A, D, A, and D. The final two measures of the fourth staff are marked with '1' and '2' above the notes, indicating a first and second ending.

Arr. and typeset in ABC Plus by Pete Showman, 8/29/2016 (rev. 1).

Key: A Dorian

Greasy Coat

Traditional

♩ = 90

(Pete's simple version)

Arr. Pete Showman

A

Am G Am G Am G Am

Am G 1 Am 2 Am

B

Am G Am

Am G 1 Am 2 Am

Some lyrics (for the first half of the 'A' part, occasionally):

~2. I don't drink and I don't smoke and I don't wear no greasy coat.

~3. I don't smoke and I don't chew and I don't go with girls that do.

Arr. and typeset in ABC by Pete Showman, 8/14/2014 (rev. 1).

Key: A Dorian

Greasy Coat

♩ = 90

(A notier version, from ABCnotation.com / John Chambers)

Am G Em Am Am G Em Am

Am Am Em Am G 1 Em Am 2 Em Am

Am G Am D

Am G Am G 1 Em Am 2 Em Am

Re-typeset in ABC by Pete Showman, 7/14/2014 (rev. 1).

Pete Showman Aug 14, 2014

GreasyCoat_v2v2-r1b.abc

D major
♩ = 100

Green Willis

(The Raw Recruit)

Traditional - New England

3 A D A 3

5 D A 1 D 2 D 3

9 B D G A

13 D G A 1 D 2 D

Adapted from a transcription by Mary Lou Knack for the OBeX tune book

Key: G
♩ = 80

Grey Eagle #2

Traditional; as learned by Patti Bossert
from Greg Canote; Arr. Pete Showman

One of several tunes called Grey (or Gray) Eagle . This version was brought to the South Bay Old-Time Jam by Patti Bossert; she learned it from Greg Canote, who taught it in G. Greg said he got it from Marion Thede's "The Fiddle Book" (in A; see below). Transcribed, arranged and typeset into ABC Plus by Pete Showman. Rev. 1: 8/10/2017.

Key: A
♩ = 80

Grey Eagle #2

Traditional; arr. Greg Canote

Greg Canote's arrangement in A, in Gene Silberberg's "Fiddle Tunes I Learned at the Tractor Tavern." Typeset in ABC Plus by Pete Showman, Rev. 1: 8/10/2017.

Key: A
♩ = 80

Gray Eagle #2

Traditional; arr. Marion Thede, Pete Showman

From Marion Thede's "The Fiddle Book" (p.137); her transcription of Bill Evans's playing in AEae cross-tuning. Chords and typesetting into ABC Plus by Pete Showman. Rev. 1: 8/10/2017.

(The) Growling Old Man and Grumbling Old Woman

Pattern: AABB (or ABB or AB)*

Keys: A Dorian & A Mixolydian (sort of**)

♩ = 80

Traditional

Arr. Pete Showman

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of two main sections, A and B, each with a repeat sign at the beginning.

Section A: Labeled with a boxed 'A'. It begins with the mode 'A Dorian'. The first staff contains measures 1-4 with chords Am, G, Am, G, Am. The second staff contains measures 5-8 with chords Am, G, Am, and a first ending (1) G Am, followed by a second ending (2) G Am. The section ends with a repeat sign.

Section B: Labeled with a boxed 'B'. It begins with the mode 'A Mix.** A'. The first staff contains measures 9-12 with chords G and A. The second staff contains measures 13-15 with chords A, G, and Am, followed by a first ending (1) Em Am. The section ends with a repeat sign.

Section 16: Labeled with '16' and a boxed '2'. It contains measures 16-17 with chords Em and Am, followed by a repeat sign and the instruction '(to repeat tune)'.

* This repeat-pattern is how I learned it, with 16 bars of both [A] and [B], squared up for dancing; the [A] part is essentially 4 bars played 4x. The Fiddler's Fakebook shows it as non-square, with only an 8-bar [A] part (four bars played twice) but with the 16-bar [B] part as above. Gene Silberberg's "Fiddle Tunes I Learned at the Tractor Tavern" has 8+8 bars: square, but shorter.

** The mode of the [B] part wanders, with F always sharp but C both sharp and natural (i.e. A Mixolydian and Dorian), and even a G# (A Major?); then with the last two measures mixed: A Dorian notes (only F#), but the Em chord suggesting the (A) Minor mode.

Arranged and typeset into ABC Plus by Pete Showman. Rev. 1: 8/8/2017.

Key: A maj.

♩ = 90

Grubb Springs

(sometimes spelled Grub Springs)

Traditional old-time

Arr. Pete Showman Jan. 2015

A

B

Notes:

* Adding Sophie's low A is easier in AEae tuning (fiddle fingering 0+3), but can be done in standard tuning too (1+4).

** Measures 1, 3 and 5 are essentially the same; three (of many) variations are shown here.

Play them differently from each other if you like, or just vary the way you play them from one time to another.

+ Or instead of the triplet in mea. 9 and 13, start the next measure's D note early, maybe with a slide.

++ Or meas. 10 could be played more like meas 12, e.g.:

Typeset in ABC by Pete Showman, 2/15/2015 (rev. 2). A mix of what I hear at the South Bay Old-Time Jam and the version taught by Sophie Vitells (in AEae tuning, no repeats) at www.youtube.com/watch?v=RKuEG1fl6-Q. There's also a rather fancier version by Brian Grim at www.youtube.com/watch?v=45wR35qIIPA

There are places called Grubb Springs in (at least) Boone County Arkansas and near Tupelo, Mississippi.

AB.AB.AB'*Hammares Gånglåt*From the Village of Skattungbyn
(near Orsa, Dalarna, Sweden)

A Gånglåt is a stately walking tune

♩ = 75

Arr. Sarah Kirton, Pete Showman, Steven Block

A Swedish Gånglåt (walking tune), from Sarah Kirton. Sarah writes "I think Hammare must have been a person, or a farm name (or both - often the case) because it's from the village of Skattungbyn -- so Hammare couldn't be the village. Arranged and typeset in ABC by Pete Showman; v1 r2 1/29/13

An alternative arrangement for the B part from Steven Block is below. Sarah notes that in Swedish tradition, different harmonies (and thus chords) are typically used on different passes through the tune. She suggests playing the darker B part first (Dm-A chords), then substituting the brighter alternate B' part below (F-C chords) -- e.g. playing AB.AB.AB'.

Key: D maj.

Harrington Valley Two-Step

by Calvin Vollrath

♩ = 90

(Charlie Walden)

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. The first staff (measures 1-8) features a melody with a repeat sign and a boxed 'A' above measure 2. Chords 'D' and '**' are indicated above measures 2 and 4 respectively. The second staff (measures 5-8) continues the melody with a boxed 'A' above measure 5 and a first ending bracket labeled '1' above measures 6-7. Chords 'D' and '*' are indicated above measures 6 and 7. The third staff (measures 9-12) starts with a boxed 'B' above measure 9, followed by a staccato+rest pattern in measure 10. Chords 'D' and 'G' are indicated above measures 10 and 11. The fourth staff (measures 13-15) shows a 'bluegrass-style' pickup with a boxed '1' and 'A' above measure 13, followed by a triplet of eighth notes. Chords '***' and '3' are indicated above measures 13 and 15. The fifth staff (measures 13-15) shows an alternative pickup with a boxed '2' and 'A' above measure 13, followed by a triplet of eighth notes. Chords 'D' and '*' are indicated above measures 14 and 15. The score ends with the instruction '(to repeat tune)'.

Taught by Missouri fiddler Charlie Walden at a February 2015 workshop. Charlie began with the basic tune, e.g. playing both meas. 2 and 4 as meas. 2 is written above, then added some other bits, including slides and unisons as shown above, and (below) "bluegrass-style" pickups, notier versions of meas. 4 (and 2), and finally some "hokum" bowing in meas. 13-15. The tune is one of hundreds composed by Canadian fiddler Calvin Vollrath (www.calvinvollrath.com/compositions).

* A "bluegrass-style" start for any of the pickups (meas. 0, 8 and 16):

A short musical notation showing a pickup of four eighth notes: F#4, A4, B4, D5. A '1, etc.' is written above the final note.

** Charlie often played meas. 4, and sometimes 2, something like this:

A musical notation for measure 4 showing a sequence of eighth notes: F#4, A4, B4, D5, C#5, B4, A4, G4. A '4' is written above the first note.

*** Some "hokum" bowing for meas. 13-16 (1st ending):

A musical notation for measures 13-16 showing a triplet of eighth notes in measure 13, followed by a slide in measure 14, and a triplet of eighth notes in measure 15. Chords 'A' and '3' are indicated above measures 13 and 15 respectively.

Notes: 1. Charlie says the parts would not be repeated for a contra or square dance, but often would be for a dance like a two-step, or for "listening music." 2. In the first measure of the 'B' part, the staccato+rest pattern suspends the music to fit a "balance" in a dance. If there's no balance, just play a high-A half-note instead.

Transcribed and typeset in ABC by Pete Showman. Rev 2: 2/23/2015.

Hollow Poplar

G major
♩ = 90

Traditional

Arr. Portland Collection I & Pete Showman

1 A G C

5 G D 1 G 2 G

9 B G D C

14 C G D 1 G 2 G

Arr. and typeset in ABC by Pete Showman 4/22/06; rev 2 3/6/12.

Key: D Dorian*
♩ = 90

Home with the Girls in the Morning

Traditional
(Appalachian)

Arr. & typeset by Pete Showman

* Most versions I've found on the Web are in D Dorian, as shown here, but it can also be played in A Dorian (one string higher on fiddle or mandolin) -- though that puts it too high for some of us to sing.

Typeset in ABC by Pete Showman, 8/2012. I learned the tune from John Gregorin. This is a blend of how I play it and the version at abcnotation.com, which credits John Chambers' collection as the source. Rev 2, 6/15/2014.

Fiddlehangout describes it as "an Appalachian modal tune that's been around since the 1800's. ... [It] has a surprising major chord in the second part of the tune that rings out against the minor sound. A great tune to play at a jam. It is often played in D Dorian ... (Dm & C chords, with the D major chord played in [only the second half of] the second part)."

Here are some lyrics, from Mandolin Cafe. The verse can be sung on the first or second half of A; if the chorus is sung on the second half of B, the major chord falls on **story**.

1. When I was a younger man;
Come and hear my story; I'd
Sing and dance the whole night through,
Come home with the girls in the morning.

2. Had a dream the other night, I
Thought I was in glory. (I)
Sang and danced the whole night long,
Come home with the girls in the morning

C. Come on Grandpa, sing your song,
Come and tell your **story**.
Tell us how you danced all night,
Come home with the girls in the morning.

C. Come on Grandpa, sing your song,
Come and tell your **story**.
Tell us how you danced all night,
Come home with the girls in the morning.

G Major
♩ = 100

Hop Kiln Road

By John Gregorin

5 G D C G | 1 D G | 2 D G

9 G C D G C D

13 G C D G C D | 1 G | 2 G

Typeset in ABC by Pete Showman 9/20/2011; r2 4/2/2012; r3 1/9/14.

D Major

Hungarian Railroad

By Magnus Bäckström (Sweden)

♩ = 100

(Den Ungerska Järnvägens Polkett)

Optionally double the 'A' part the first time. Play the 'C' tag only the last time.

1 A D A

5 1 A D

9 2 A A7 D

13 B D A D

17 D A D

21 C Tag: D

Rit.

Not exactly how I learned it but supposedly the original. Inspired by the annunciator tune played in Hungarian railroad. See jodykruskal.com/tune_of_the_month/march_2008.html. Typeset in ABC by Pete Showman 4/2/2012 (r1)

Ingers Brudvals

av Pelle Svensson
Arr. Sarah Kirton, Pete Showman

♩. = 52

mel

5 (Bm) G A 1,3 2,4 D

9 B D A

13 Bm F#m

17 G A D G

21 D A D 1 2 (to repeat A)

A tune brought to us by Sarah Kirton. Typset in ABC: Pete Showman 10/26/10; r4 2/1/13

Key: A Dorian (mostly)
♩. = 100

Jefferson and Liberty

Traditional, based on an 1800s
English song, "The Gobby O"
Arr. Pete Showman

Musical score for "Jefferson and Liberty" in 6/8 time, key of A Dorian. The score consists of four staves of music. Staff 1 (measures 1-4) starts with a repeat sign and a box labeled 'A' above the first measure. Chords are Am and G. Staff 2 (measures 5-8) continues with Am and G, followed by two first endings (1 and 2) both marked with Am. Staff 3 (measures 9-12) starts with a repeat sign and a box labeled 'B' above the first measure. Chords are Am, Em, C, and G. Staff 4 (measures 13-16) continues with Am, Dm, Am, E7, and two first endings (1 and 2) both marked with Am.

A combination of John Chambers' arrangement on abcnotation.com and the way I learned it.

Typeset in ABC Plus by Pete Showman; rev. 1: 710/2016

John Chalmers suggested some different chords:

```
: Am / | Am / | G / | G / |  
| Am / | Am / | Am E7 | Am / :|  
  
: Am / | C / | C / | G / |  
| Am / | C F | C E7 | Am :|
```

Key: D

♩ = 100

Jefferson and Liberty Quadrille

(A Scottish Jig, "The Muckin' o' Geordie's Byre")

(Not related to the usual "Jefferson and Liberty")

From Nebraska fiddler Bob Walters, via Charlie Walden

The tune is a traditional Scots jig and song.

Arr. Pete Showman

** Charlie usually plays these figures staccato, as written; almost like an eighth note plus an eighth rest -- but sometimes he plays them legato.

You can hear and watch Charlie playing the tune slowly here: www.youtube.com/watch?v=MJQKBct18X4, and hear **The Mucking of Geordie's Byre** being sung here: www.youtube.com/watch?v=3fvQMzW0tnQ

Typeset in ABC Plus by Pete Showman 8/27/2016 (rev. 2)

Keys: G and Em

Jimmy in the Swamp

Traditional

$\text{♩} = 100$

A

G

**

D

5

G

**

**

1 D G

2 D G

9

B

Em

G

**

13

Em

G

D

G

** The melody can be simplified,
e.g. by omitting notes in (),
or substitutions such as these:

Meas. 2 or 6

Meas. 12

Arr. and typeset by Pete Showman 2/21/12. Sources included Lrary Brandon's transcription from John Hartford's "Wild Hog in the Redbrush," and transcriptions by Paul Clarke and Steven Block.

Jimmy Shank

Arr. Pete Showman

Key: A

♩ = 90

A A D E A D A

5 A D E A E | 1 A | 2 A

9 B A D E A E A

13 A D E A E | 1 A | 2 A

Arranged and typeset in ABC by Pete Showman; rev. 1: 7/31/2014.

I learned this from John Gregorin. This transcription is based on how I know it, with some variations from a transcription of Rhys Jones's playing (by Mark Wardenburg?), found at TaterJoes.com

Johnny Cope

Key: A Mixolydian

♩ = 90

Traditional

Arr. Pete Showman, Erik Hoffman

1 **A** A ****** (G) G

5 A D A E A

9 **B** A G

13 A A E A

**** Measure 4 option: G can be played for the full measure, or just the last half.**

Arranged and typeset in ABC Plus by Pete Showman, based on the tune as introduced by Weiwei Chen at the South Bay Old Time Jam on Monday July 31, 2017. Some unclear parts were filled in from Erik Hoffman's transcription. Rev. 2: 8/3/17.

(Erik's transcription can be found at www.larkcamp.com/LarkLibrary/Contra/HoffmanKnepper/JohnBrowns.pdf)

Key: D

Johnny, Johnny, Don't Get Drunk

Traditional

♩ = 90

(aka Johnny, Johnny, Don't Come Home Drunk)

Arr. Pete Showman

A

Musical notation for section A, measures 1-8. The first staff (measures 1-4) has a D chord above the first measure and G and A chords above the last two measures. The second staff (measures 5-8) has D, G, A, and D chords above the measures.

B

Musical notation for section B, measures 9-14. The first staff (measures 9-12) has a D chord above the first measure, a note with a tilde (~) above the second measure, and G and A chords above the last two measures. The second staff (measures 13-14) has D, G, D, G, A, and D chords above the measures.

Arr. Pete Showman 12/11/2010. Kind of an average of the ways I usually play it. See the Portland Collection for some variations. r3 2/1/2013.

Pattern: Nx (AA BB CC) +AA (+tag?)

Josie Girl

(Josie-O)

Arr. Pete Showman, based on
the playing of Charlie Acuff

Key: G

♩ = 90

Some lyrics, sung "every now and then":

Sung to A2: Where's that girl, where's she gone, where's that girl with the Josie on?

Sung to B1: Stole my heart and away she's gone, where's the girl with the Josie on?

tunearch.org says it's "[a] tune from the repertoire of Art Stamper (as "Josie-O"), and Charlie Acuff (b. 1919, who learned it from his grandfather, Charlie Boyd Acuff, as 'Josie Girl'). A 'josie' is a type of cape with an attached outer cover."

This transcription is based on Charlie Acuff's playing at www.youtube.com/watch?v=KBhXfgyhJUw. Charlie played AA BB CC, which seems the most common order. He ended after part 'A2', but with a tag added. On the other hand the Toggle Mountain Rounders (www.youtube.com/watch?v=zPnBeE_EMNc) play it squared up as BBBB CC AA. I've also found it played CC AA BBBB.

Transcribed and typeset in ABC Plus by Pete Showman. Rev2: 10/17/2016.

Juliann Johnson

Traditional

D major

♩ = 90

Arr. Pete Showman & Portland Collection I

Musical score for Juliann Johnson in D major, 4/4 time. The score consists of four staves of music. The first staff is labeled 'A' and contains measures 1-4. The second staff is labeled '5' and contains measures 5-8, with first and second endings. The third staff is labeled 'B' and contains measures 9-12. The fourth staff is labeled '13' and contains measures 13-16, with first and second endings. Chord symbols D, G, and A are placed above the notes. The key signature has one sharp (F#) and the time signature is 4/4.

Arr. and typeset in ABC by Pete Showman 4/23/06; rev 2 3/6/12

Key: A Mixolydian
♩ = 90

June Apple

Traditional, arr. Pete Showman

Musical score for "June Apple" in A Mixolydian, 4/4 time. The score is divided into two main sections, A and B. Section A consists of two staves of music. The first staff starts with a boxed 'A' above it. The second staff has boxed 'A' and 'G' above it, followed by two first endings labeled '1 A' and '2 A'. Section B also consists of two staves. The first staff has boxed 'A', 'G', and 'D' above it. The second staff has boxed 'A', 'G', '1 A', and '2 A' above it. The piece ends with the instruction '(to repeat tune)'.

This is about how I usually play it, though I sometimes simplify it a time or two if I get tired of playing (or hearing) so many notes. For example you could start the A part like this, leaving out some of the "fill" notes:

Simplified musical notation for the start of section A. It shows a single staff with a boxed '1' above the first measure, followed by notes for chords A and G.

You can find lots of other variations; for example,

the Fiddler's Fakebook and the Phillips Collection both do measure 2 like this:

Musical notation for measure 2 from the Fiddler's Fakebook and Phillips Collection. It shows a single staff with a boxed '2' above the first measure, followed by notes for chord A.

and the Fiddler's Fakebook starts the B part like this (another example of a less-notey variation):

Musical notation for the start of section B from the Fiddler's Fakebook. It shows a single staff with a boxed '9' above the first measure, followed by notes for chords A, G, and D.

Arr. and typeset in ABC Plus by Pete Showman 7/4/2016.

Kansas City Kitty

Pattern: AABA xN

Key: G;

♩ = 90

Music by Walter Donaldson

Words by Edgar Leslie

Arr. Pete Showman, David Barton

Verse

G Eb7 G E7

1. I left Frisco Kate, Swing-in' on the Golden Gate, When
2. I left Ma and Pa, Out in Oh-ma-ha-ha-ha, When

5 A7 D7 G Eb7 G

Kan-sas Ci-ty Kit-ty smiled at me. _____
Kan-sas Ci-ty Kit-ty smiled at me. _____

Chorus:

9 B7 E7

She comes from Mis-sou-ri and she showed me, _____

13 A7 D7

Like a Tex-as steer she buf-fa-loed me. _____

Verse (cont.):

17 G Eb7 G E7

3. Ev-'ry Jim and Jack, Got the well-known Hack-en Sack, When

21 A7 D7 G Eb7 G

Kan-sas Ci-ty Kit-ty smiled at me. _____

This version is based in part on two March, 1929 recordings: one by Harry Reser & orch. (Tom Stacks vocals) at www.youtube.com/watch?v=OkQVDvHYL3s, and the other by Tommy Dorsey, Glenn Miller, et al. (instrumental), at www.youtube.com/watch?v=WYGJihZ_02M. Chords from David Barton.

Adapted and typeset in ABC by Pete Showman 8/2014 (rev. 2: 3/7/2015).

D Major
♩ = 90

Katy Bar the Door

(Katie Bar the Door)

Transcr. & Arr. Pete Showman.
Derived from the banjo playing
of Roscoe Parrish (1897-1984)

1 A D A7

5 A7 G A 1 D 2 D

9 B D A

13 D G A 1 D 2 D

Transcribed (and considerably simplified) by Pete Showman from a nice fiddle rendition here:
www.stringband.mossyroof.com/KatyBartheDoor.mp3. The fiddler isn't identified but sounds a lot like Greg Canote.

Rev 1, 8/13/2012

Kiowa Special

Keys: D maj. and B min.

♩ = 90

Traditional(?)

From John Gregorin

A

Musical notation for section A, measures 1-8. The key signature is D major (two sharps). The time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: D (measures 1-2), G (measure 3), D (measures 4-5), G (measure 6), D (measures 7-8), and A (measure 8, with a tilde). Measure numbers 5 and 9 are written at the start of the first and second lines of music respectively.

B

Musical notation for section B, measures 9-13. The key signature is D major. The time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: Bm (measures 9-10), F#m (measures 11-12), and Bm (measures 13-14). A double asterisk (**) is placed above the melody in measure 10. Measure numbers 9 and 13 are written at the start of the first and second lines of music respectively. The first line ends with a repeat sign. The second line has two endings: 1 Bm and 2 Bm A.

** Alt. meas 10:

Alternative notation for measure 10, showing a different melodic line for the second half of the measure.

*Some omit the A last time

Typeset in ABC Plus by Pete Showman 3/14/2011; r2 3/6/12

The Kitchen Girl

♩ = 90

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff, labeled 'A', is in A Mixolydian mode and contains measures 1-4. The second staff, labeled '5', continues the melody in A Mixolydian mode with measures 5-8, including first and second endings. The third staff, labeled '9', is in A Dorian mode and contains measures 9-12. The fourth staff, labeled '13', continues the melody in A Dorian mode with measures 13-16, also including first and second endings. Chord symbols are placed above the notes: A mix., A, G, A, E, A, G, A, G, E, A, A Dorian, Am, G, Am, Am, E, Am, G, Am, G, Am, Am.

Here the 'A' and 'B' parts are in different modes, Mixolydian and Dorian (C# in 'A', C natural in 'B'). The Fiddler's Fakebook has a variant with the 'B' part also written in Mixolydian, with C#s.

Arr. and typeset in ABC by Pete Showman 3/3/07; rev. 3: 3/25/13.

Key: A mixolydian
♩ = 90

Lady of the Lake

Traditional
Arr. Pete Showman, Sarah Kirton,
Paul Clarke, Karl Franzen

1 A

5 D G 1 A 2 A

9 B A G A

13 A G 1 A 2 (last time) A

This version is essentially from Sarah Kirton, who says she learned it from Paul Clarke, with chords from Karl Franzen (all members of the band **Peak Nouveau**). Typeset in ABC by Pete Showman 7/27/2014.

Key: D Maj.
♩ = 90

Liberty

Trad., arr. Pete Showman,
more or less as I play it

A

5 **D** ** **G** **A7** | 1 **D** | 2 **D**

B

9 **D** **A7**

13 **D** **G** **A7** | 1,3 **D** | 2 **D** (to repeat: D.S.)

16 4 **D** (e.g. last time)

** I "mix and match" these bowing variations (and probably others) in measures 1, 3 and 5. Measures 9 and 13 also show two variations on the same basic melody. There are lots of ways to play this. I've posted some other variations at www.fiddlers.org/beginners/

Arr. and typeset in ABC by Pete Showman 1/31/2014.

Little Billy Wilson

Traditional old-time
Arr. Pete Showman

Key: A
Pattern: AA.B.CC
♩ = 90

1 A A D A E

5 A D A E 1 A 2 A

9 B A E A E A

13 A E A E A

17 C A D A E

21 Bm D A D 1 E A 2 E A

Arr. and typeset into ABC by Pete Showman. There are lots of variations of Little Billy Wilson out there; this is about how I play it. I think I learned the tune from John Gregorin. Rev. 1: 7/31/2014.

G Major; swing it a little

Little Brown Hand

Arr. Dave Barton

♩ = 85

One Step

(repeat as desired)

Arr. by Dave Barton (rev. 8/9/2001), typeset in ABC by Pete Showman 1/11/2014.

Little Liza Jane

Traditional, arr. Pete Showman

$\text{♩} = 100$

A

D

A



1. I got a gal and you got none, Little Li - - za Jane!
2. Come my __ love and stay with me, Little Li - - za Jane!
3. House and __ lot in Bal - ti - more, Little Li - - za Jane!

5

D

A

D

**



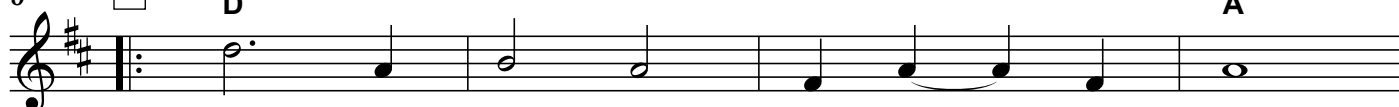
I got a gal who calls me "hon", Little Li - - za Jane!
I will __ take good care of thee, Little Li - - za Jane!
Street cars __ run right by the door, Little Li - - za Jane!

9

B

D

A



Oh! E - - liz - - a, Little Li - - za Jane!

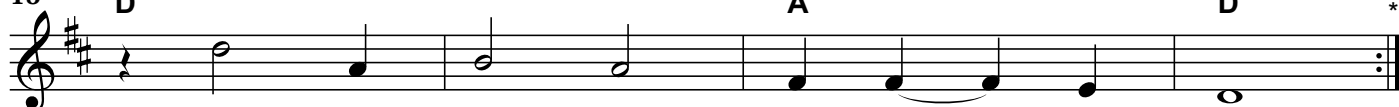
13

D

A

D

**



Oh! E - - liz - - a, Little Li - - za Jane!

** Typically repeat for instrumental, no repeats for vocal version.

These verses are a semi-random selection from dozens on the Web.

Typeset in ABC by Pete Showman 2/11/12 (r1)

Key: A maj.

Little Rabbit

Traditional

♩ = 90

(aka Little Rabbit, Where's Your Mammy?)

Arr. Pete Showman

A A ** E A D 1 A 2 A
 *or up-triplet efg **or down-triplet agf
B A E A E 1 A 2 A
C A 1 (E) A 2 (E) A
D A D A (D) A
 A D A E 1 A 2 A
E A
 rab - - bit where's your mam - - my? Lit - tle
 rab - - bit where's your mam - - my? Lit - tle
 E 1 A 2 A
 rab - bit where's your mam -my? Lit -tle (to repeat
 rab - bit where's your mam -my? tune)

2. She's_ died and gone to glor-y, she's_ died and gone to glor-y._
 She's_ died and gone to glor-y, she's_ died and gone to glor-y._

3. I_ hope some day to see her, I_ hope some day to see her._
 I_ hope some day to see her, I_ hope some day to see her._

This arrangement is about how I play it. See the [Fiddler's Fakebook](#) and [The Phillips Collection](#) for other variations.

Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/25/2017

Maggots in the Sheep's Hide

Traditional
Arr. Pete Showman

$\text{♩} = 100$

A



There are a couple quite different versions floating around. Ann Whitesell taught a version similar to this one at our Monday-night old-time jam. Typeset in ABC by Pete Showman, based on John Chambers' version at abcnotation.com/tunePage?a=trillian.mit.edu/~jc/music/book/HillCountryTunes/HillCountryTunes/0198

Rev 1: 2/24/12

G Major
♩ = 90

Magpie

Traditional, arr. Pete Showman

13

Transcribed and arr. by Pete Showman 4/2/2012.

"The Medley"

Year of Jubilo & Golden Slippers

Traditional gospel
 Arr. Pete Showman, with help from
 versions at abcnotation.com

Keys: D

♩ = 90

Year of Jubilo (2x)

Musical notation for Year of Jubilo (2x) in D major, 2/2 time. The piece consists of two systems of four staves each. The first system (measures 1-8) is marked with a boxed 'A' and includes chords D and A7. The second system (measures 9-16) is marked with a boxed 'B' and includes chords G, D, and A7. Measure 13 contains a double bar line and the instruction '(repeat Jubilo)'. Measure 14 contains the instruction '(Golden Slipp.)'. Measure 15 contains the instruction 'To [A]' and measure 16 contains 'to [C]'. Chord progressions are indicated above the staff, including (G), D, A7, and D. First and second endings are marked with '1' and '2' in boxes.

Golden Slippers (3x)

Musical notation for Golden Slippers (3x) in D major, 2/2 time. The piece consists of three systems of four staves each. The first system (measures 17-20) is marked with a boxed 'C' and includes chords D and A7. The second system (measures 21-24) is marked with A7 and includes first and second endings. The third system (measures 25-28) is marked with a boxed 'D' and includes chords D, D7, G, Em, and E7. The fourth system (measures 29-32) is marked with A7 and includes chords D and A7. Measure 32 contains the instruction '1st & 2nd times: D.S.' and '(pickup when repeating tune)'. Chord progressions are indicated above the staff.

A medley played often enough at the South Bay Old Time Jam that we just call it "The Medley" -- or sometimes "Mike Bell's Favorite"
 Arranged and typeset into ABC Plus by Pete Showman; rev. 1: 11/27/2017

Merrivweather

A

Musical notation for the first system of the A section, measures 1-8. The key signature is G major (one sharp). The time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: G (measures 1-2), Am (measures 3-4), G (measures 5-6), C (measure 7), and D (measure 8). Measure 8 ends with a double bar line and repeat dots.

Musical notation for the second system of the A section, measures 9-13. The key signature is G major. The melody continues with eighth and quarter notes. Chords are indicated above the staff: G (measures 9-10), Am (measures 11-12), C** (measure 12), and D (measure 13). Measure 13 ends with a double bar line and repeat dots.

Arr. and typeset in ABC by Pete Showman 10/17/2013, about as I play it. The A part is essentially the arrangement in the Portland Collection (vol. 1).

** The Portland Coll. arrangement uses D throughout measure 12:

Musical notation for measure 12 of the Portland Collection arrangement. The key signature is G major. The melody is a quarter-note sequence: G4, A4, B4, C5. The chord is D (G4, A4, B4, C5).

Midnight on the Water

by Luke Thomasson,
arr. Pete Showman

Key: D
♩. = 40

Sometimes played with fiddle(s) in "dead man's tuning": DDAD.

This arrangement is a mix of how I play it and some ideas from **The Waltz Book** and various performances on YouTube.

Some accompanists like to play the first four measure of each part as shown in parentheses above:

| D | DM7 | D6 | D | (These walk down the D scale: D is D-F#-A-D; DM7 adds a C#; D6 makes it a B.)

The 'A' drone suggested above technically doesn't clash, but doesn't sound great and doesn't support this progression. Another option is to try to play those extra notes on the fiddle (or mandolin) along with the melody, for example:

Or try playing the extra notes low, e.g.:

Transcribed, arranged and typeset in ABC Plus by Pete Showman 11/30/2017.

Miller's Reel in A

♩ = 90-100

Traditional, Arr. Pete Showman

Musical score for Miller's Reel in A, arranged by Pete Showman. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It consists of three systems of staves. The first system (measures 1-4) is marked with a boxed 'A' and contains the notes A4, D4, E4, A4, E4. The second system (measures 5-8) is marked with 'A', 'D', 'E', 'A', 'D' and includes first and second endings. The third system (measures 9-12) is marked with a boxed 'B' and contains the notes A4, E4, B7, E4. The fourth system (measures 13-16) is marked with 'A', 'D', 'A', 'D (E)', 'A' and includes first and second endings. The piece concludes with a triplet of notes.

Arr. and typeset in ABC by Pete Showman 5/07. A blend from various sources, more or less as I play it.
Rev 2: 10/17/2013

Miller's Reel in G

♩ = 90-100

(J.P. Fraley version)

Traditional; J.P. Fraley ver.
Arr. Pete Showman

Musical score for Miller's Reel in G, arranged by Pete Showman. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of three systems of staves. The first system (measures 1-4) is marked with a boxed 'A' and contains the notes G4, C4, D4, G4, D4. The second system (measures 5-8) is marked with 'G', '(Bm)', 'Em', 'D', 'D7' and includes first and second endings. The third system (measures 9-12) is marked with a boxed 'B' and contains the notes G4, D4, (Am), D4. The fourth system (measures 13-16) is marked with 'G', 'Em', 'D', 'D7' and includes first and second endings. The piece concludes with a triplet of notes and the instruction '(D.S. to repeat)'.

Transcribed and arr. by Pete Showman from J.P. and Annadeene Fraley's "Wild Rose of the Mountain" album (1974)
The recording ends on the A part, and probably didn't use minor chords. Rev 1: 10/20/2013

Mississippi Palisades

Key: G
♩ = 90

By Chirps Smith
Arr. by Pete Showman

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a boxed letter 'A' above the first measure, which contains a triplet of eighth notes. Above the second staff, there are two boxed letters '1' and '2' above the first and second measures of a two-measure phrase, respectively. Above the third staff, there is a boxed letter 'B' above the first measure, which contains a triplet of eighth notes. Above the fourth staff, there are two boxed letters '1' and '2' above the first and second measures of a two-measure phrase, respectively. Chord symbols (G, D, C) are placed above the notes. The piece concludes with a final triplet of eighth notes in the fourth staff.

Based primarily on a video (www.youtube.com/watch?v=HBsdtMR1r3o) of Chirps Smith playing it slowly (at about 95bpm), with some variations from John Lamancusa's transcription at www.mne.psu.edu/lamancusa/tunes.html. You can also hear Chirps playing it a bit faster (and a bit fancier) at www.youtube.com/watch?v=UWLgXUnUxOc.
Transcribed, arranged and typeset in ABC Plus by Pete Showman Rev. 1: 8/11/17.

Key: D Maj.
♩ = 90

Mississippi Sawyer

Traditional,
Arr Pete Showman

5

9

13

(to repeat tune)

I've heard lots of variations on this tune; this is one way I play it, with a mix of shuffle bowing (e.g. meas. 1, 3 and 5) and individual eighth notes (e.g. meas. 6, 7 and 10). You can also play it an octave low for variety.

Arr. and typeset in ABC by Pete Showman 2/2006; r2 2/9/2014.

G major
♩ = 90

Nail That Catfish to the Tree

© Steve Rosen

Transcribed by Pete Showman, 2015

3 A G D 3

5 G D 1 G 3 2 G

9 B C D 3

13 1 C D G

17 2 C D G 3 (to repeat)

Transcribed from Steve Rosen's playing on his page nailthatcatfish.tripod.com/nailthatcat.html. Steve plays the tune at several speeds so you can hear it "straight from the horse's mouth. I mean the horse's fiddle". This is transcribed from the medium-speed version. You can read more about the tune there, and read about Steve (and order Nail That Catfish T-shirts) on his home page, www.steverosen.com.

Steve writes "'Nail That Catfish to the Tree' is a fiddle tune I wrote a long time ago.... **note that the B2 has a different ending than the B1.**"

Notes: The notations in measures 1, 3 and 19 probably aren't quite what Steve plays, though they give the idea. It sounds like he's playing an open-D drone and hitching or rocking the bow to break the melody note while continuing the drone. And generally he plays more drones than are shown here. Also he describes measures 9, 13 and 17 as being just double-stops, but I've notated what I hear him playing, with (usually) the upper notes coming in delayed a half beat. But as Steve says, "Many slight variations on the melody are played." So do what feels right and sounds good.

Here's a YouTube video of the Volo Bogtrotters (Steve Rosen's band) playing several tunes, including Nail That Catfish [to the tree] at around 7:30 into the video: www.youtube.com/watch?v=mnUNzthyw0c

Transcribed 6/29/2015 by Pete Showman (Rev. 1)

D major
♩ = 90

Needlecase I

Traditional, arr. Pete Showman

Musical score for Needlecase I, arranged by Pete Showman. The score is in D major and 2/4 time, with a tempo of 90. It consists of four staves of music. The first staff begins with a boxed 'A' and a repeat sign. The second staff has a boxed '5' at the beginning. The third staff has a boxed 'B' at the beginning. The fourth staff has a boxed '13' at the beginning. Chord symbols are placed above the notes: D, G, D, A, A7, D, and A. The score includes first and second endings, a triple measure, and a 'D.S. to repeat' instruction at the end.

Arranged and typeset in ABC by Pete Showman, more or less as I learned it. Rev. 2: 6/30/2014.

(D.S. to repeat)

D major
♩ = 90

Needlecase II

Traditional, arr. Dave Barton

Musical score for Needlecase II, arranged by Dave Barton. The score is in D major and 2/4 time, with a tempo of 90. It consists of four staves of music. The first staff begins with a boxed 'A' and a repeat sign. The second staff has a boxed '5' at the beginning. The third staff has a boxed 'B' at the beginning. The fourth staff has a boxed '13' at the beginning. Chord symbols are placed above the notes: D, G, A, D, A, D, G, A, A7, D, and A. The score includes first and second endings, a triple measure, and a 'D.S. to repeat' instruction at the end.

Arranged by Dave Barton 2008; rev. 11/9/13. Typeset in ABC by Pete Showman; rev. 2: 6/30/2014.

(D.S. to repeat)

New Five Cents

Traditional

Key: D

♩ = 90

(Also called New Five Cent Piece and Buffalo Nickel*)

Arr. Pete Showman

1 A

5 D G A 1 D 2 D

9 B D D A

13 D G A D

17 D D A

21 D G A 1-3 D to repeat: D.S. 4 D Last time

* And **Ruffled Drawers**. There is an entirely different tune that's also called **Buffalo Nickel**.

Some borrowed lyrics that fit the melody (suggested at tunearch.org):

I wisht I had a new five cents, wisht I had a dime,
I wisht I had a new five cents, to give that gal of mine.

Arranged and typeset in ABC Plus by Pete Showman, 2004, 2006, 2016. This illustrates some variations I might use (e.g. in measures 5-6 vs. 1-2, and measure 10 vs. 9), though not usually all at once. But I pretty regularly play the pickups in the second 'B' differently than in the first 'B', as shown, so have written B2 out. You can find other settings in the **Phillips Collection of American Fiddle Tunes**, Gene Silberberg's **Tunes I Learned at the Tractor Tavern**, and on the Web.

The Buffalo Nickel (1913-1938)



The tune, or at least the name, is believed to commemorate the "new" Buffalo Nickel of 1913. We had another set of four new five-cent pieces in 2004-5 to commemorate the Lewis and Clark Expedition's centennial. In 2006 the nickel's design reverted to an update of the 1938 Jefferson/Montecello design, as mandated by Congress.

Rev. 3: 7/10/2016.

North Carolina Breakdown

♩ = 90

Traditional, arr. Pete Showman

3 A G (Em)

5 G Em G 1 D G 3 2 D G

9 B C G

13 C G 1 D G 2 D G 3

Arr. & typeset in ABC by Pete Showman 2/25/2012

Oklahoma News

Key: D

♩ = 90

From Kansas fiddler Bert Payne

via Spencer and Rains.

Arr. by Pete Showman

Musical score for "Oklahoma News" in D major, 2/4 time. The score consists of four staves of music. Staff 1 (measures 1-4) is marked with a box 'A' and chord D. Staff 2 (measures 5-8) is marked with chords D, G, A, and two first endings (1 D, 2 D) with a triplet of eighth notes. Staff 3 (measures 9-12) is marked with a box 'B' and chords D, G, D (slide), A, and D, ending with a triplet of eighth notes. Staff 4 (measures 13-16) is marked with chords D, A, G, D, A, and two first endings (1 D, 2 D) with a triplet of eighth notes. The final measure of the second ending is marked '(to repeat tune)'.

This simplified transcription is based on Tricia Spencer and Howard Rains's playing of the tune at a Silicon Valley House Concert workshop in September, 2016. You can see and hear their playing in Wayne Grabowski's video at www.youtube.com/watch?v=iBYsFeKCIaQ. Listen for Tricia's slides, drones (or double-stops) and energetic, pulsing bowing style. Tricia says they learned the tune from a recording by Kansas fiddler Bert Payne (b. 1873). Transcribed, arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 8/11/17.

Old Chattanooga

Traditional
Arr. Pete Showman

Pattern: AA.BB

Key: G

♩ = 90

A

3 G C

5 G D G G (or slide f# to g)

B

9 G C slide

13 G D G slide G 3 (to repeat tune)

This is based partly on a nice version by Charlie Hunter of Birmingham Alabama on fiddle, with Jim Holland on guitar and a "backup clogger", at www.youtube.com/watch?v=HHkzEzawRJ0. Listen to Charlie's bowing and his variations from one time to the next, which I think make this pretty basic tune much more interesting.

Arranged and typeset in ABC Plus by Pete Showman; rev. 3: 10/17/2016.

Old Jimmy Sutton

♩ = 100

Here are four ways to play sections of the A part, more or less interchangeable:

And some B part variations:

FINE

From time to time sing something like this (maybe an octave lower), replacing the B part:

1. Here's a song a - bout old Jim - my Sut - ton, if you
 2. Jimmy and I _____ we went _____ hunt - in',
 3. Cow and sheep _____ walkin' in a pas - ture, _____
 4. Sheep says, "Cow, _____ I have a sore _____ toe," _____

19

Can't play _____ that you can't _____ play _____ nuth - in'
 "Bang" went the gun and down _____ went the mut - ton
 Cow says _____ "Sheep, can't you walk a lit - tle fast - er?"
 Cow says _____ "Sheep, I did _____ not _____ know." _____

Chorus:

Sheep, sheep! Baaaa! Baaaa!

I mostly learned the tune and some lyrics from Gary Breitbard, at the Monday night old-time jam -- with a little help from the Web. I'd thought for years I should learn it, because I have a friend whose legal name is Jimmy Sutton.

Arr. and typeset in ABC by Pete Showman 2/25/12. Rev 2 (added B' melody and revised lyrics) 8/20/12.

Old Joe Clark

♩ = 90

(Simple version with some lyrics, and an example break)

Arr. Pete Showman

A

1. Old Joe Clark, the preach-er's son, he
 2. Old Joe Clark he had a mule, his
 3. Old Joe Clark he had a house, _____

A

preached all over the plain. The
 name was Mor-gan Brown. And
 fif-teen stor-ies high. And

A **If you play the E chords, use G# notes instead of G#s: G(E*)* **A**

on-ly text he ev-er knew was "high, low, jack and game."
 ever-y tooth in that mule's head was six-teen inch-es 'round.
 ever-y stor-y in that house was filled with chick-en pie.

B

Fare thee well, Old Joe Clark, fare thee well I say;

A *G(E*)* **1 A** **2 A**

Fare thee well, Old Joe Clark, I'd best be on my way.

C **A** -- Instrumental Break -- **G**

-- Instrumental Break --

A *G(E*)* **1 A** **2 A**

-- Instrumental Break --

D **A** **G**

-- Instrumental Break --

A *G(E*)* **1 A** **2 A**

-- Instrumental Break --

Key: D; swing it.

Old Man, Old Woman

Traditional

♩ = 80

(The Old Man and the Old Woman)

Arr. Pete Showman

A

5

B

9

13

(to repeat tune)

Transcribed and typeset in ABC by Pete Showman, r2 1/9/2014.

This is more or less as I learned it, in D. It's also commonly found in G; see below.

Key: G; swing it.

Old Man, Old Woman

Traditional

♩ = 80

(The Old Man and the Old Woman)

Arr. Pete Showman

A

5

B

9

13

(to repeat tune)

Transposed into G in ABC by Pete Showman, r2 1/9/2014.

Old Piss

Key: D Maj.

♩ = 90

Traditional fife tune

Arr. by Mary Alice Bernal*

Musical score for "Old Piss" in D Major, 2/4 time. The score consists of four staves of music. The first staff starts with a boxed 'A' and has chords D, A, G, D. The second staff starts with a '5' and has chords D, A, D, D. The third staff starts with a boxed 'B' and has chords D, G, A, D. The fourth staff starts with a '13' and has chords D, G, A, D. The score includes repeat signs and first/second endings. The piece ends with a '(to repeat tune)' instruction.

* Slightly revised (melody-chords removed) and typeset in ABC by Pete Showman; rev. 1: 6/16/2014.

Brought to our Monday-night jam by Larry Joba. Mary Alice Bernal writes: "As learned by ear from Alan O'Bryant. American reel [or march], southwestern Pennsylvania. D Major. Standard tuning. AABB. According to Andrew Kuntz's great website, The Fiddler's Companion, www.ibiblio.org/fiddlers/index.html [note: this site is moving to www.tunearch.org], Samuel Bayard (Hill Country Tunes), 'stated that Old Piss was one of the best-known tunes among southwest Pennsylvania fifers.' Source for [Bernal's] notated version: Alan O'Bryant (mandolin and banjo player based in Nashville, TN) from playing at local OT jam sessions."

Old Sledge

Key: G
♩ = 90

Traditional
Arr. Pete Showman

A

G C G D G D

5 G C G D G 1 2

10 B G C G C G D

14 G C G D G 1 2

(to repeat tune)

Transcribed, arranged and typeset into ABC Plus by Pete Showman, based on how it's played at the South Bay Old-Time Jam, as taught by Patti Bossert. Rev 2: 10/22/2017 (melody corrections from Patti).

Old Yeller Dog ...

(Old Yellow Dog)

Key: D

♩ = 90

... Come Trottin' Through the Meeting House

Traditional

A D

Old yel - ler dog come trot - tin' through the meet - ing house,

3 **A** D

trot - tin' through the meet - ing house, trot - tin' through the meet - ing house.

5 D

Old yel - ler dog come trot - tin' through the meet - ing house,

7 **A** D

down in Al - a - - bam'

9 **B** D slides G D Bm

like a dog's howl

Brave boys here, _____ brave _____ boys _____ there;

13 D G D A D

Brave boys here, _____ down in _____ A - l - a - - bam'

Arranged and typeset in ABC Plus by Pete Showman, based on how I hear and play the tune at the South Bay Old Time Jam. Lyrics from tunearch.org. (Elsewhere sometimes it's "down in North Carolina" and/or "brave girls".)

Rev. 1: 8/3/17.

Ookpik Waltz

by Frankie Rodgers

Key: G

(Sometimes mis-named, e.g. Ootpik, Utpik, "Eskimo" Waltz)

Arr. Pete Showman;
chords from Dave Barton

♩ = 52

9 Em (G) Bm Em C D C 1 G FINE 2 G

17 B Em Bm Am Em 3 3

25 Em Bm Am C D D.S.

This tune always makes me think of the late John Stout, a violinist and member of the Santa Clara Valley Fiddlers Association who played it beautifully (with the run shown in measure 24) at the monthly jams in the 1970s and '80s. The tune was composed around 1965 by Canadian (B.C.) fiddler Frankie Rodgers (1936-2009). The name "Ookpik" means "snowy owl" in Inuktitut, referring both to the bird and to the popular handcrafted souvenir toy owls.

Ookpik soon became quite popular with fiddlers, and has undergone the usual sorts of folk-music transformations. See an approximation of the original below. Note that the [B] part is half the length of the [A] (or the same length but not repeated), and that the tune ends after one [A] part, as shown. More at the Traditional Tune Archive: www.tunearch.org/wiki/Annotation:Ookpik_Waltz.

The original version, as played by Frankie Rodgers

Transcribed & arr. by Pete Showman

♩ = 55

9 Em C D G 1 FINE 2

17 B Em Am Em D D.S.

³ My attempt to transcribe Frankie Rodgers' playing doesn't do it justice. Listen to it here: www.youtube.com/watch?v=B2IwkS4xHlc (but turn down your volume).

Both versions arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/26/17

Key: G

Ora Lee

Traditional old-time

♩ = 75

(Related to the song Aura Lee)

Arr. David M. Barton, Pete Showman

A G Am D G
 5 G Am D 1 G 2 G
 9 **B** G
 13 C D 1 G 2 G
 (to repeat tune)

This old-time tune is a variant of the Civil-War-era song Aura Lee (whose melody has also been used for other songs, including, much later, by Elvis Presley as "Love Me Tender"). This transcription is based in part on an attangement by Dave Barton, which in turn was based on Bob Carlin and Norman Blake's "Banging and Sawing" CD. Adapted and typeset in ABC Plus by Pete Showman. Rev 1: 8/6/2017.

D major

Over the Waterfall

♩ = 90

(a basic version)

Traditional, arr. Pete Showman

Musical score for the basic version of 'Over the Waterfall'. It consists of four staves of music in D major (one sharp) and 2/4 time. The score includes chord diagrams for A, D, G, C, and A7. The first staff (measures 1-4) is marked with a box 'A'. The second staff (measures 5-8) includes a first ending (1 G) and a second ending (2 G). The third staff (measures 9-12) is marked with a box 'B'. The fourth staff (measures 13-16) includes a first ending (1 D) and a second ending (2 D) with the instruction '(to repeat)'. The piece concludes with a final D chord.

D major

Over the Waterfall

♩ = 90

(a fancier version)

Traditional, arr. Pete Showman

Musical score for the fancier version of 'Over the Waterfall'. It consists of four staves of music in D major (one sharp) and 2/4 time. The score includes chord diagrams for A, D, A7, G, and C. The first staff (measures 1-4) is marked with a box 'A'. The second staff (measures 5-8) includes a first ending (1 G) and a second ending (2 G). The third staff (measures 9-12) is marked with a box 'B'. The fourth staff (measures 13-16) includes a first ending (1 D) and a second ending (2 D) with the instruction '(to repeat)'. The piece concludes with a final D chord.

Arr and typeset in ABC by Pete Showman. r4 2/8/2012

Key: D

Paddy Won't You Drink Some Cider 1

♩ = 90

(aka Cider; Paddy Won't You Drink Some Good Old Cider, etc.)

Traditional Old-Time

Arr. Pete Showman

A D G D G (A) D D

5 D G D A7 D

9 D G

11 D A7 D

13 D G

15 D A7

B D G A D

21 D G A D

1. Pad - dy won't you have some, Pad - dy won't you drink some
 2. Big _____ grey _____ horse and wide oak sad - - dle,
 3. Lit - tle ci - der last night, some the night be - fore, _____

Pad - dy won't you get some good _____ old ci - - der?
 Pret - ty lit - tle girl to ride _____ a - - strad - - dle
 Go - in' back to - mor - row night to get a lit - tle more. _____

1: You _____ be the grey horse, I'll _____ be the ri - - der,
 2,3: Pad - dy won't you have some, Pad - dy won't you drink some

We'll _____ go to Wat - son's and get some ci - - der.
 Pad - dy won't you get _____ some good old ci - - der?

This transcription is representative of the variations in a nice version by The Bucking Mules (Joseph Decosimo, fiddle & vocals; Luke Richardson, banjo), at www.youtube.com/watch?v=w56ulHn-Auk. Listen to Joseph's nice drones and double-stops, and all the variations he plays. (There are lots of melody and lyric variations on the Web, but almost all have the [A] part twice as long as the [B] part, as here, with half of the [A] part sometimes sung, sometimes instrumental.)

Arranged and typeset in ABC Plus by Pete Showman. Rev 1: 10/23/2017.

Key: D

Paddy Won't You Drink Some Cider 2

♩ = 90

(Short [A], as played at the South Bay Old-Time Jam)

Traditional Old-Time
Arr. Pete Showman

The image shows two staves of musical notation in treble clef with a key signature of two sharps (D major) and a common time signature. The first staff is labeled with a boxed 'A' and contains six measures of music with notes and rests. Above the staff are the chord symbols D, G, D, G, and D. The second staff is labeled with a boxed 'B' and contains six measures of music with notes and rests. Above the staff are the chord symbols D, G, A, G, and D. Both staves end with a double bar line and repeat dots.

This transcription is more or less as led by Bert Raphael at the South Bay Old-Time Jam.

Note: most versions on the Web have an [A] part that's twice as long.

Transcribed, arrange and typeset into ABC Plus by Pete Showman. Rev. 1: 10/23/2017


Key: G

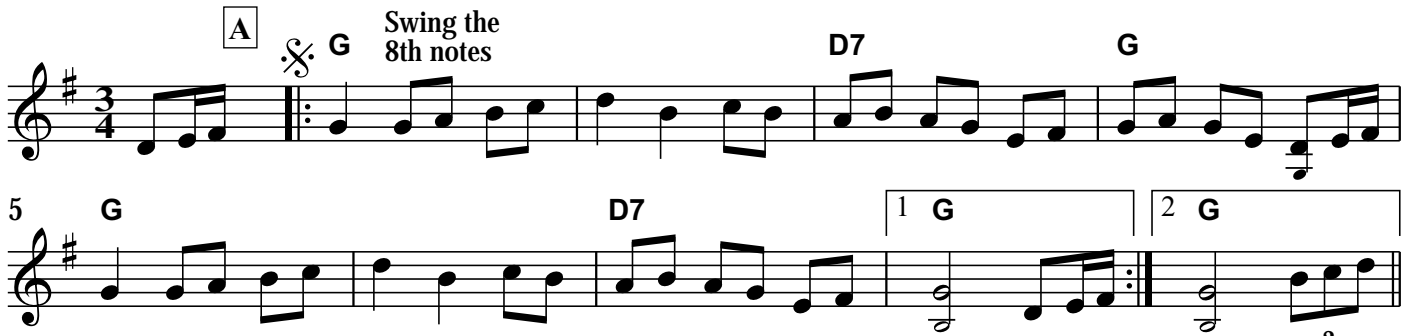
Peeler Creek

♩ = 145

(aka Kenny Hall's "Feed Your Babies Onions")

Transcribed & arr. by Pete Showman
from a Skip Gorman / Ron Kane recording

A  **G** Swing the 8th notes **D7** **G**



5 **G** **D7** | 1 **G** | 2 **G** 3

9 **B** **Em** **B** 3

13 **Em** **D7** | 1,3 **G** | 2 **G** to repeat | 4 **G** to end

3 **D.S.** **FINE**

Reportedly collected by Kenny Hall while in Texas; also played as a mazurka in Ireland. This version is from a nice recording by Skip Gorman and Ron Kane, on their Powder River CD. They do a twin fiddle version the 2nd time (and then add The Clayhole to make it a medley). Transcribed, arranged and typeset in ABC by Pete Showman, r1 5/15/14. Thanks to Bob Palasek for bringing the Gorman/Kane recording to my attention in 2004.

Some lyrics Kenny Hall apparently used to sing for Part A:

Oh, feed your babies onions so you can find them in the garden after dark,
Feed your babies onions so you can find them in the dark.

A couple of recordings (the first is a sample of the Powder River track from which this was transcribed):

www.amazon.com/Peeler-Creek-The-Clayhole/dp/B00FGIE7D2

www2.maine-fiddle.org/peeler-creek/peeler-creek-2/

Possum Up a Gum Stump

Traditional old-time

Arr. Pete Showman

♩ = 90

Arr. and typeset in ABC by Pete Showman, r1 4/2/2013

(to repeat)

The Possum's Tail is Bare

Key: D Major

♩ = 90

From fiddler Melvin Wine

Arr. Pete Showman

1. Well the squir-rel's got a bush-y tail, stum-py is the bear's; The
rab-bit's got no tail at all, just a lit-tle bunch of hair(s). Oh, the
Pos-sum's tail is bare, the pos-sum's tail is bare. The
Rac-coon's tail is ringed all a-round but the pos-sum's tail is bare (to repeat)

Typeset in ABC by Pete Showman 7/2015 (rev. 3: 7/30/15), based on several recordings and transcriptions, including transcriptions from David Barton and Mark Wardenburg. The melody shown here is a fairly simple version to fit the lyrics.

West Virginia fiddler Melvin Wine is generally credited as the source; he can be heard in a 1994 recording at cdm272901.cdmhost.com/cdm/ref/collection/p15131coll4/id/741. There's what seems to be a pretty complete transcription of Wine's playing at drfiddle.com/show_tune.php?id=426.

I've shown the verse as being sung during the A part repeat, followed immediately by the chorus on the first B part. But do as you like. There are many variations on the lyrics on the Web; this is the combination I like best, but here are some others:

From Melvin Wine's 1994 recording:

1. Well the squirrel he's got a bushy tail, puffy grows the hair;
The old coon's tail is ringed all around but the possum's tail is bare.
The possum's tail is bare, oh the possum's tail is bare.
Old coon's tail is ringed all around but the possum's tail is bare.
2. Take an old possum by the tail, then we skin him on a rail,
Never ever more will he be there, grinning at the moon.
Just grinning at the moon, just grinning at the moon;
Never ever more will he be there, grinning at the moon.

Another add-on verse, also found for Bile 'Em Cabbage Down:

2. Oh the possum's up a 'simmon [or apple] tree, the raccoon's on the ground.
Raccoon says to Possum "Won't you knock some 'simmons [apples] down?"
Oh, the possum's tail is bare,

Purple Lilies Polka

Key: D
Mind the 3 extra beats in A2
and the missing beat in B !
♩ = 90

Traditional Gu-Achi* tune

Musical score for Purple Lilies Polka, showing measures 1 through 26. The key signature is D major (one sharp) and the time signature is 2/4. The score is divided into sections A and B. Section A (measures 1-8) includes a first ending (measures 7-8) and a second ending (measures 9-10). Section B (measures 11-26) includes a double bar line and repeat sign at the end.

* An example of Tohono O'odham Fiddle Music as played by the Gu-Achi Fiddlers. This tune and several others have become popular with many old-time fiddlers. A web search for Gu-Achi fiddlers will turn up several recordings of the music.

The Tohono O'odham are native Americans living near Tucson, Arizona. According to a University of Arizona publication (msw.arizona.edu/content/tohono-oodham-fiddle-music), "O'odham fiddle music was a result of the arrival and influence of European missionaries, which began in 1539." [...] "The Jesuit and Franciscan missionaries taught their European instruments to the Tohono O'odham communities so they could play music for Catholic masses and other Church occasions. ... It is believed that the American 49'ers traveled through the San Xavier community. This is probably where the Tohono O'odham learned the polka, mazurka, waltz and schottische dance music." The music was played for several types of dances, typically on two fiddles with guitar and drum accompaniment. Many of the tunes evolved, and are now what we would call "crooked", meaning they have extra or missing measures or half-measures here and there, compared to the original tunes, or to most tunes in these styles.

A mix of transcriptions and arrangements from John Lamancusa and Pete Showman. Typeset in ABC by Pete Showman 2/24/2015 (rev. 1).

Key: D

♩ = 90

Quince Dillion's High-D Reel

(aka "Quince Dillon's ...", "Quincy Dillon's ...")

Traditional

Arr. Pete Showman

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 16 measures. Section A (measures 1-8) begins with a 'D' chord and ends with a 'fiddles to 3rd pos'n' instruction and a high-D note. Section B (measures 9-16) begins with a 'D' chord and includes a 'C' chord. The score includes various chord markings (D, A, C) and fingering instructions (1, 2, 4).

Good practice for fiddlers, getting into 3rd position and finding that high D!

About the name(s): the **Traditional Tune Archive** (tunearch.org) has an essay that says Quincy 'Dillon' was a Civil-War-era fifer, who taught the tune to fiddler Henry Reed (who gave it its descriptive name, and who was later recorded, playing this and many other tunes, by archivist Alan Jabbour). Reed is apparently the only known source. Gene Silberberg's book **Tunes I Learned at the Tractor Tavern** asserts that Dillion spelled his name with the extra 'i', but that it's "commonly pronounced" like 'Dillon', without that 'i'. (The Tune Archive essay also says that Dillon, or Dillion, signed his name with an 'X' on his enlistment papers -- so maybe he didn't spell it at all!)

Under whichever name, the tune is also in the **Fiddler's Fakebook** and the **Phillips Collection [of Traditional American Fiddler Tunes]**, all with slightly different arrangements. In all three the 'high D' part comes first (as it does above), whereas Alan Jabbour played it the other way around: www.youtube.com/watch?v=uIrRn2Y1mpE. The recording he made of Henry Reed playing it is ambiguous: it missed the start of the tune, and Reed faded out at the end after his accompanist stopped, rather than finishing properly. You can hear that recording at the Library of Congress website: www.loc.gov/item/afcreed000178/

The arrangement here is more or less how I play it, with the melody somewhat simplified compared to those sources (but still with the high-D part first).

Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/23 /2017.

Key: A Mix.

Red Haired Boy / Little Beggarman

♩ = 80

(basic version, as a hornpipe)

Traditional Irish

** A variation for the next-to-last measures of the A and/or B parts:

The tempo for a hornpipe dance is fairly slow (lots of fancy footwork), and is played with a syncopated feel. Here the dotted rhythm is only written out in the first couple of measures to illustrate, but it extends throughout the tune. I like the hornpipe feel -- and the slower pace makes it easier to add ornaments (or to sing the words for Little Beggarman; for that, omit the A and B repeats and maybe play it in a lower key like D Mix.). But nowadays you'll often hear hornpipes played as if they were reels: fast, and with an even beat.

Key: A Mixolydian

Red-Haired Boy

Traditional Irish

♩ = 90

(fancier version, as a reel)

Arranged and typeset in ABC by Pete Showman, Nov. 2005; rev 2: 9/19/2015

Key: A

Red Prairie Dawn

By Garry Harrison

♩ = 90

(The original, as played (at 128 bpm) by Garry Harrison)

Arr. Pete Showman

Musical score for Red Prairie Dawn, original version by Garry Harrison. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. It includes various chords (A, F#m, D, E) and performance instructions like "slow slide" and "F#m". The score features two first endings and a repeat sign.

Transcribed, arranged and typeset in ABC Plus by Pete Showman, from Garry Harrison's CD "Garry Harrison and the Mule Team: Red Prairie Dawn". Rev. 1: 10/24/2016; minor rev. 5/17/2017.

Key: A

Red Prairie Dawn

By Garry Harrison

♩ = 90

(As played by Laura Carrivick et al. (in G, at ~90 bpm))

Arranged by Pete Showman

Musical score for Red Prairie Dawn, transposed version by Pete Showman. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. It includes various chords (A, F#m, D, E) and performance instructions like "slow slide" and "F#m". The score features two first endings and a repeat sign.

Transcribed, arranged, typeset in ABC Plus and transposed to the key of A by Pete Showman May 2017, from the playing of Laura Carrivick at www.youtube.com/watch?v=KrhnwCPak3U; Rev. 2: 6/29/2017.

Key: G major

♩ = 90

Red Wing

(as instrumental)

Music by Kerry Mills (1907),

lyrics by Thurland Chattaway

Arr. Pete Showman

A

B

1 2 3

1 2

D.S.
(to repeat)

Red Wing (lyrics by Thurland Chattaway)

There once was an Indian maid,
 A shy little prairie maid,
 Who sang a lay, a love song gay,
 As on the plain she'd while away the day;

She loved a warrior bold,
 This shy little maid of old,
 But brave and gay, he rode one day
 To battle far away.

Chorus:

Now, the moon shines tonight on pretty Red Wing
 The breeze is sighing, the night bird's crying,
 For afar 'neath his star her brave is sleeping,
 While Red Wing's weeping her heart away.

She watched for him day and night,
 She kept all the campfires bright,
 And under the sky, each night she would lie,
 And dream about his coming by and by;

But when all the braves returned,
 The heart of Red Wing yearned,
 For far, far away, her warrior gay,
 Fell bravely in the fray.

Repeat chorus

Arranged and typeset in ABC by Pete Showman 3/31/2006 (rev. 3: 3/20/2016)

Key: G major

Red Wing

Music by Kerry Mills (1907),

♩ = 90

(simplified melody; in-line lyrics)

lyrics by Thurland Chattaway

Arr. Pete Showman

A

1. There once was an In - dian maid, a shy lit - tle prai - rie
 loved a _____ war - rior bold, this shy lit - tle maid of

2. (She) watched for him day and night, She kept all the camp - fires
 when all the braves re - - turned, the heart of _____ Red Wing

4 **G C D7 G Em**

maid, Who sang a _____ lay, a love song _____ gay, as (to
 old, But brave and _____ gay, he rode one _____ day, to (to
 bright, And un - - der the sky, each night she would lie, And
 yearned, For far, far a - way, her war - rior _____ gay Fell

7 **1 A D**

(1.) on the plain she'd while a - way the day; She
 (2.) dream a - - bout his com - ing by and by; But

9 **2 A D G**

(1.) bat - - tle far a - - way. Now, the
 (2.) brave - - ly in the fray. Now, the

B

11 **C G**

moon shines to - night on pret - ty Red Wing; the breeze is
 far 'neath his star her brave is sleep - ing, While Red Wing's

15 **1 D G G7**

sigh - - ing, _____ the night bird's cry - - ing, _____ For a -

19 **2 D G D.S.**

weep - - ing _____ her heart a - - way. _____ (2. She)

Arranged and typeset in ABC by Pete Showman 3/31/2006 (rev. 3: 3/20/2016)

Key: Am
♩ = 90

Remember What You Told Me

From the Canote Brothers
(and Jimmy Triplett)

A

C

5 C Am

B

9 Am G Am Em

13 Am Em Am Em

1 Am 2 Am

You can hear Greg Canote (fiddle), Jere Canote (guitar) and Candy Goldman (banjo) playing the tune. at stringband.mossyroof.com/RememberWhatYouToldMe.mp3. You can hear Jimmy Triplett's version here: music.cliggo.com/artist/Jimmy_Triplett/tracks.

(to repeat
tune)

Transcribed (from the Canotes' version), arranged and typeset in ABC Plus by Pete Showman. Rev 1: 8/4/2017.

Roaring River

Traditional Alabama tune

Key: G

♩ = 90

(Low part first)

Transcribed by Pete Showman, from
the playing of Monte Sano Crowder

A

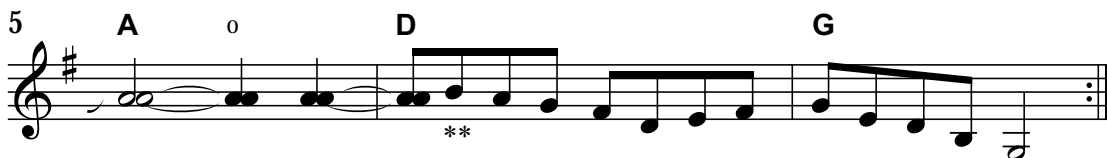
G * see note

C

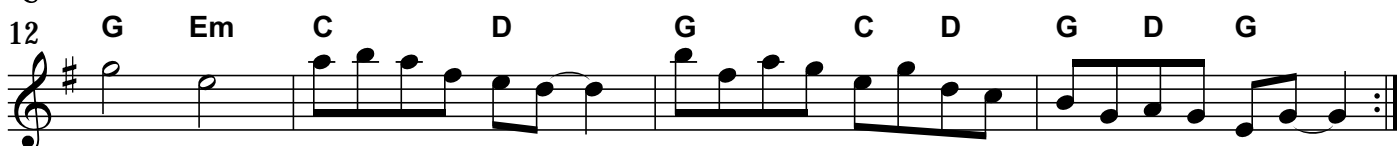
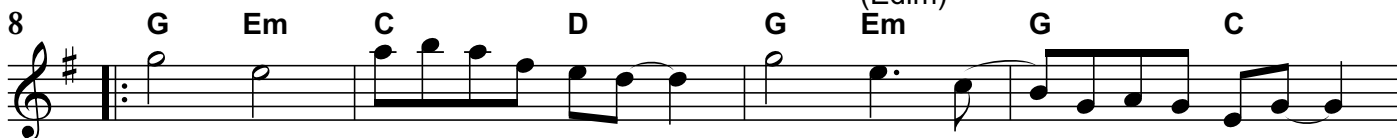
G



* As Crowder played the first measure, the B stands out as the melody on A1 but the G dominates on A2.



B



A crooked tune (2x7-bar low part with 2x8-bar high part). This version is based on a nice 1978(?) recording of Alabama fiddler Monte Sano Crowder (1914-2012), found here: www.slippery-hill.com/recording/roaring-river (slightly below pitch). Fiddlers: listen to the bowing.

Crowder and the Canotes play the tune low-part-first, as here, but it's also often played high-part-first, for example in the recording of a Clifftop jam on John Lamancusa's great tunes page: www.mne.psu.edu/lamancusa/tunes.html.

Recording notes:

** Crowder played a C (or a B half-sharp?) rather than the B shown here, but it sounds odd unless played quickly.

Part [A] guitar bass-line: G G | B E | D B | G B | A E | D F# | G B ||

Part [B] guitar bass-line: G B | E B | B Bb | A G | G BAB | C E | D F# | E F# G ||

Transcribed, arranged and typeset in ABC Plus by Pete Showman, July 2016 (rev. 2: 8/29/16)

Rocky Mountain

Key: D

♩ = 90

After the playing of Bert Raphael

Arr. by Pete Showman

Musical score for "Rocky Mountain" in D major, 2/4 time. The score consists of four staves of music. The first staff starts with a boxed 'A' and has chords D, G, D, A. The second staff starts with a '5' and has chords D, G, D, A, followed by first and second endings for D. The third staff starts with a boxed 'B' and has chords D, G, D, A. The fourth staff starts with a '13' and has chords D, G, D, A, followed by first and second endings for D.

Transcribed, arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 10/9/17.

A bit crooked (one extra beat before and in the middle of each B part)

Rose in the Mountain

D major

Traditional, from John Salyer's playing

$\text{♩} = 80$

A D
 9 D G A 1 D 2 D
 18 B D A D A D A D A
 26 A D G ? A 1 D 2 D

Arr. and typeset in ABC by Pete Showman 2/21/12; rev2 4/20/13. Sources: John Salyer recording (high part first, 125 bpm) and "Old Time Kentucky Fiddle Tunes" #138, Jeff Todd Titon

Key: D

♩ = 90

Rose of Alabama

(as played at the South Bay Old Time Jam)

Based on the melody of the song, apparently by A.F. Winnemore ca. 1850; modified here (a few notes changed, repeat AABB and key changed from G to D). Arranged by Pete Showman July 2016

Originally a song, not about lost love but rather about a lost banjo.

A

5 D G D A7 | 1 D | 2 D

B

9 G D

13 D G D A7 | 1 D | 2 D (D.S.)

(To repeat tune)

Arranged and typeset in ABC Plus by Pete Showman July 2016, from Larry Joba's playing at the South Bay Old-Time Jam. Rev 2: 8/4/2017.

Key: G

♩ = 85

Rose of Alabama

(Song: original key, updated lyrics)

Tune apparently by A.F. Winnemore (and his Band of Seranaders);
original lyrics (modified here) by S.S. Steele; copyright © 1851).
Re-arranged by Pete Showman July 2016

Not a song about lost love, but rather about a lost banjo.

Verse:

1. A - way from Mis - sis - sip - pi's vale, with my old hat_ for a sail, I
2. I land - ed on the sand - y bank, I sat up - on a hol - low plank, And
5 crossed up - on a cot - ton bale, to Rose of Al - a - - ba - ma.
there I made the ban - jo twank, for Rose of Al - a - - ba - ma.

Chorus:

9 Oh, brown Ro - sey, The Rose of Al - - a - - ba - ma, A
13 sweet to - bac - co po - sey is the Rose of Al - - a - - ba - ma; A
17 sweet to - bac - co pos - ey is the Rose of Al - - a - - ba - ma. (D.S.)
(To repeat tune)

3. And as I sat there, by and bye, the moon rose, white as Rosey's eye,
Then like a rac-coon, out so sly, stole Rose of Alabama.
4. I asked her to sit where she pleased, so across my legs she took her ease.
"It's good to sit upon your knees," said Rose of Alabama.
5. The river rolls, the crickets sing, the lightning bug he flashed his wing,
And like a rope, my arms I fling, 'round Rose of Alabama.
6. I hugged so long I cannot tell, for Rosey seemed to like it well;
My banjo in the river fell; Oh, Rose of Alabama!
7. Like an alligator after prey I plunged in, but it floated away,
But all the time it seemed to say "Oh, Rose of Alabama."
- 8 And every night, in moon or shower, to hunt that banjo for an hour;
I meet my sweet tobacco flower, my Rose of Alabama.

Adapted, arranged and typeset in ABC Plus by Pete Showman, from the original piano sheet-music. Rev 2: 10/17/16.

Key: D

Rosin the Bow

Trad. English

♩ = 90

(In D, as we usually do it at the Monday jams)

(Also in G or C)

5

9

13

Arr. and typeset in ABC by Pete Showman 4/3/2013

Key: G

Rosin the Bow

Trad. English

♩ = 90

(aka Rosin the Beau)

(Also in D or C)

5

9

13

Arr. and typeset in ABC by Pete Showman 4/3/2013

Key: D mix

Sadie at the Back Door

Jere Canote

Swing the 8th notes

(More or less as played by the Canotes

♩ = 100

at American Banjo Camp, 2009)

Musical score for 'Sadie at the Back Door' (original version). It consists of four staves of music in G major (one sharp) and 2/4 time. The score includes two main sections, A and B, each with a repeat sign. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 9 and ends at measure 12. There are two endings for each section. The first ending leads back to the start of the section, and the second ending leads to a double bar line. The score includes various musical notations such as chords (D, C), accidentals, and performance instructions like 'slide' and '(D.S.)'. A tempo marking of 100 bpm is indicated.

By Jere Canote; apparently Sadie is a cat. Transcribed and typeset in ABC by Pete Showman 4/2013 (r2 4/16/13)
 Here's a link to the source: www.youtube.com/watch?v=X4ht2GEzzA (Jere and Greg Canote playing the tune at 108 bpm).

** Greg plays a shuffle on the fiddle somewhat as suggested by the small note-heads, though it varies. To simplify it, omit the small notes.

Key: D mix

Sadie at the Back Door

Jere Canote

♩ = 90

(Simplified)

Arr: Pete Showman

Musical score for 'Sadie at the Back Door' (simplified version). It follows the same structure as the original score but with simplified notation. It consists of four staves of music in G major and 2/4 time. The score includes two main sections, A and B, each with a repeat sign. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 9 and ends at measure 12. There are two endings for each section. The score includes various musical notations such as chords (D, C), accidentals, and performance instructions like 'slow slide' and '(D.S.)'. A tempo marking of 90 bpm is indicated.

Key: G

♩ = 90

Sail Away Ladies

Arr. Pete Showman 2016

(Based on JP Fraley's version)

A

Add D or A drones or chord-based double-stops liberally, e.g. as shown.

Musical notation for section A, measures 1-13. Chords: G, C, D, G.

B

Musical notation for section B, measures 17-21. Chords: G, C, D7, G, D. Includes first and second endings.

JP Fraley's version of the tune, which he reportedly said he learned from his father, is quite different from the more common "Sally Ann" variant.

Transcribed and typeset in ABC by Pete Showman, from JP Fraley's "Wild Rose of the Mountain" CD.

Rev 2: 5/1/2016

Key: D

♩ = 90

Sail Away Ladies

Traditional

("Sally Ann" version, with lyrics) From John Hartford, Bruce Molsky, et al.

1a. (Well,) I got a home in Ten-nes-see, (Sail a-way la-dies, sail a-way)
 1b. If I _____ ev - er get my way, (Sail a-way la-dies, sail a-way)

5 That's the place I want to be. (Sail a-way la - dies, sail a - way)
 Ten - nes - see is where I'll stay. (Sail a-way la - dies, sail a - way)

9 Don't you ro-ck 'em da - dee-o,* Don't you rock 'em da - dee-o,

13 Don't you ro-ck 'em da - dee-o,* Sail a-way la - dies, sail a-way. (D.S.)

* Or "die-dee-o"

- 2a. (If) Ever I get my new house done, (Sail away ladies, sail away)
 (I'll) give the old one to my son. (Sail away ladies, sail away)
- 2b. (If) Ever I finish this porch and stair, (Sail away ladies, sail away)
 (I'll) sit around in my rockin' chair. (Sail away ladies, sail away)

Chorus

- 3a. - Ain't no use to sit and cry, (Sail away ladies, sail away)
 you'll be an angel by and by. (Sail away ladies, sail away)
- 3b. - Come along boys** and go with me, (Sail away ladies, sail away)
 we'll go down to Tennessee. (Sail away ladies, sail away)

** Or "girls" or "children,"

Chorus

This basic tune seems the most common for **Sail Away Ladies**; it's essentially the same as **Sally Ann**. Lyrics and repeat patterns vary considerably; these lyrics were combined from various sources, and set up for an ABBB pattern. As a song it's usually played with half-length verses in an AB pattern, or ABB, as Bruce Molsky does it (the second B being instrumental); see his **Lost Boy** album, or for example here: www.youtube.com/watch?v=eHyk2ILWvsQ (in C).

Transcribed (2005) by Pete Showman from various sources; typeset in ABC 2016 (rev. 2: 5/3/2016)

Key: D
♩ = 90

Saint Anne's Reel

Traditional Fr. Canadian
Arr. Pete Showman

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 13 measures. Measure 1 is the start of section A, marked with a box 'A'. Measures 2-4 continue section A. Measure 5 is the start of section B, marked with a box 'B'. Measures 6-8 continue section B. Measure 9 is the start of section C, marked with a box 'C'. Measures 10-12 continue section C. Measure 13 is the end of section C. The score includes various musical notations such as slurs, accents, and dynamic markings. Chord symbols (D, G, A) are placed above the notes. Measure numbers 5, 9, and 13 are indicated at the start of their respective lines. A first ending bracket labeled '1 D' spans measures 6-7, and a second ending bracket labeled '2 D' spans measures 8-9. A final ending bracket labeled '2 D' spans measures 12-13. The text '(slurs to taste)' is written above measures 2-4. The text '(to repeat tune)' is written below measure 13.

For fiddlers: The runs of four quarter notes could be bowed individually, or slurred in pairs (as suggested in measures 1 and 9) or "shuffle bowed" (slurring the first two notes but not the second two). As always, bowing is "to taste," to get the sound you want.

** Meas 2 and 6 are interchangeable example variations, as are 9 and 13. The first (or second) ending of the 'A' part could also be (for example):

The example variation shows a musical staff with a treble clef and a key signature of one sharp (F#). It starts with a measure number '8' above the staff. The notation shows a sequence of four quarter notes: G4, A4, B4, and C5. A first ending bracket labeled '1' spans the last two notes (B4 and C5). The staff ends with a double bar line.

Arranged 2001 2005, 2016 by Pete Showman; typeset in ABC Plus 7/25/2016 (rev. 3).

Key: G

♩ = 90

Sally Ann

(aka Great Big Taters in Sandy Land*)

Traditional old-time
Transcribed and arr. Pete Showman 2014

A

Musical notation for section A, measures 1-8. The key signature is G major (one sharp). The time signature is common time (C). The notation is on a single treble clef staff. Measure 1 starts with a repeat sign. Chords G, C, and G are indicated above the staff. Measures 5-8 include a first ending bracket (1) and a second ending bracket (2). Measure 7 starts with a repeat sign.

B

Musical notation for section B, measures 9-14. The key signature is G major (one sharp). The time signature is common time (C). The notation is on a single treble clef staff. Measure 9 starts with a repeat sign. Chords G, D, and G are indicated above the staff. Measure 13 starts with a repeat sign.

* **Sally Ann** and **Great Big Taters in [the] Sandy Land** are often considered to be the same tune, though as usual there are lots of variants under both names. They're also quite similar to some versions of **Sail Away Ladies**. This version was transcribed from the first part of a performance by fiddler Bruce Molsky with guitarist Steve Kaufman. You can hear their performance at www.youtube.com/watch?v=w0LyrKyv7N0; listen for some of Bruce's fiddle variations and his tasteful drones and double stops.

Transcribed, arranged and typeset into ABC by Pete Showman, 8/2/2014 (rev. 1b).

Sally Ann Johnson

Traditional, from Henry Reed

Pattern: n x (AAB) +A

Key: D

♩ = 90

1 **A** D G (D)** D G

5 D G (D)** D A7 D

9 **B** D G*** D G A7 D

13 D G*** G A7 D

Optional "Coda": single [A] part (no repeat), a la Henry Reed:

17 D G D G

21 D G D A7 D

Henry Reed ended with a final single (i.e. unrepeated) A part, as shown.

** Both the Fiddlers Fakebook and Phillips show this early D, but it seems unnecessary.

*** Measures 10 and 14 are usually the same; often played as in m.10, but m.14 is how Henry Reed played them.

Arr. and typeset in ABC Plus by Pete Showman, 10/14/2016 (rev. 1).

Sally Goodin'

Key: A

♩ = 90

Traditional

Just the melody, more or less as I play it:

Musical notation for the melody of Sally Goodin'. It consists of two staves of music in treble clef, key of A major (two sharps), and 3/4 time. The first staff starts with a measure of A chord, followed by a series of eighth notes. The second staff starts with a measure of A chord, followed by a series of eighth notes, including a double-stop (4 0) and a measure with a 4 0 fingering. Both staves end with two measures of E and A chords, labeled 1 and 2.

Fiddle variation with mostly open-string drones (and a few double-stops for the E chords):

Musical notation for a fiddle variation of Sally Goodin'. It consists of two staves of music in treble clef, key of A major (two sharps), and 3/4 time. The first staff starts with a measure of A chord, followed by a series of chords and double-stops. The second staff starts with a measure of A chord, followed by a series of chords and double-stops, including a double-stop (4 0) and a measure with a 4 0 fingering. Both staves end with two measures of E and A chords, labeled 1 and 2.

Drone adjacent string to fit the chord, using an open string where possible. Use slightly more bow pressure on the melody string. Arr. and typeset in ABC by Pete Showman 4/23/12.

Key: Am/A Dorian

Sally in the Garden

Traditional

♩ = 80

(sometimes ... with the Hog-Eye Man)

Arr. Pete Showman

(Square version. Not too fast.)

Musical score for the square version of "Sally in the Garden". It consists of four staves of music in 3/4 time. The first staff (measures 1-8) is labeled with a boxed 'A' and contains chords Am and G. The second staff (measures 5-8) contains chords Am, Em Am (first ending), and Em Am (second ending). The third staff (measures 9-12) is labeled with a boxed 'B' and contains chords Am, E, Am, E, and Am. The fourth staff (measures 13-16) contains chords Am, G, Am (first ending), and Am (second ending).

Key: Am/A Dorian

Sally in the Garden

Traditional

♩ = 80

(A crooked version: extra measure in both parts)

Arr. Pete Showman

Musical score for the crooked version of "Sally in the Garden". It consists of four staves of music in 3/4 time. The first staff (measures 1-8) is labeled with a boxed 'A' and contains chords Am and G. The second staff (measures 5-8) contains chords Am, G, Am (first ending), and Am (second ending). The third staff (measures 10-13) is labeled with a boxed 'B' and contains chords Am, E, and Am. The fourth staff (measures 14-17) contains chords Am, G, Am (first ending), and Am (second ending).

I usually play something like the square version above, but crooked versions like the second one (9 bars per part) seem more common. The version in the **Fiddler's Fakebook** mixes a 9-bar [A] part with an 8-bar [B] (though they also show an alternative 9-bar [B]). Some (especially banjo versions) also have "notier" parts, as illustrated in the [B] part of the crooked version. Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/27/2017

Key: A Mixolydian (+Dorian?)
♩ = 90

Sandy Boys

Traditional old-time
Arr. Pete Showman 2014

Drone freely on A, etc., as suggested below.

Arranged and typeset in ABC by Pete Showman; rev. 1: 8/9/2014.

** Some play it as straight Mixolydian (G-naturals and all C#s) but in a few places I like to mix in C-naturals (Dorian mode), or maybe C "halfway-sharps" (slides that go past C-natural, but may not make it to C#), or slow slides to C# that hang somewhere near C-natural for a bit -- and then contrast those with the accented C#s in measures 7, 11, 12 and 15.

Sandy River Belle

Key: G
♩ = 90

Traditional
Arr. Pete Showman

Musical score for Sandy River Belle in G major, 2/4 time. The score consists of four staves of music. The first staff is labeled 'A' and contains measures 1-8. The second staff is labeled '5' and contains measures 5-8. The third staff is labeled 'B' and contains measures 9-12. The fourth staff is labeled '13' and contains measures 13-16. Chord symbols G, C, D7, and D are placed above the notes. The music features eighth notes, slurs, and accents.

Some say the tune is named for a woman but both the sound and the name make me think of a paddle-wheel steamer. (As Alan Jabbour noted in his Library of Congress notes on Henry Reed's version, river steamers often had such names.) Partly for that reason I like it at a moderate tempo, maybe 90 to 100 bpm.

I also like the sound of it on a clawhammer banjo, so I like to play it with a lot of eighth notes to keep some of that feel, and with cross-string slurs that remind me of banjo pull-offs and hammer-ons.

This arrangement is more or less how I play it on the fiddle, though I vary the bowing, slurs and use of drones some from one time to the next; what's shown here is only one of many possibilities. See the Fiddlers Fakebook for a smoother version. (I've always played it in G, but the version in the Fiddlers Fakebook that sounds most like this is notated in D.)

Arranged and typeset in ABC by Pete Showman, 2005; rev 2 7/19/2016.

Santa Anna's Retreat

Key: A dorian

A bit crooked: extra half-length

meas. at start of 'A'; half-length 'B'.

Traditional, arr. Pete Showman

$\text{♩} = 90$

A

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 1 is a repeat sign. Measures 2-5 contain notes with chords Am, G, and Am above them.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 6 is a repeat sign. Measures 7-10 contain notes with chords Am, G, Em, and Am above them.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 10 is a repeat sign. Measures 11-14 contain notes with chords Am, G, and Am above them.

Arr. and typeset by Pete Showman 2/26/12, based on melodies from John Chambers, the Fiddler's Fakebook and "what I hear." Chambers says: "Henry Reed reported this tune was played in 1848 by retreating Mexican forces. The c notes are mostly indicated as slightly sharp."

Key: D

♩ = 90

Sarah Armstrong

(Sarah Armstrong's Tune)

Traditional old-time
Arr. Pete Showman, Dave Barton

A D G D A D A
 5 D G D A 1 D 2 D 3
 B D A G D
 13 D A G 1 D 3 2 D

Pennsylvania fiddler Sarah Armstrong played this tune around 1944 for Samuel Bayard, who published it in his collection "Hill Country Tunes".

Arr Pete Showman, Dave Barton; typeset in ABC by PS 6/12/2013 (r1)

Saturday Night Waltz

Key: G

Traditional?

♩ = 140

A

G

C

D

C

G

One of several waltzes by this name. Play it with repeats or without (use the second endings), as you prefer.
Arr. and typeset in ABC by Pete Showman, r1 2/24/12

Key: G

♩ = 90

Seneca Square Dance

(aka Waiting for the Federals)

Traditional

Arr. Pete Showman

A G (C) G
 5 G D 1 G 2 G
 9 B G C7
 13 C G D 1 G 2 G
 (to repeat tune)

This is pretty much how I play it. Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/20/2017

Key: A Dorian
♩ = 90

Shaking Down the Acorns 1

From Gary Breitbard
Arr. by Pete Showman

This version, in A-Dorian with an AA.BB pattern and short parts, is how I learned it from Gary Breitbard, and is how it's shown in **The Phillips Collection**. But it's often played instead in A-Mixolydian (i.e. with C#), e.g. at www.slippery-hill.com/recording/shaking-down-acorns -- and with three [A] parts and a longer, repeated [B] part, as below. Transcribed, arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 10/21/17.

Shaking Down the Acorns 2

Key: A Mixolydian
♩ = 90

(aka Shaking Off the Acorns)

Attributed to the Hammons family
Arr. by Pete Showman

This version is based on Roger Netherton's playing at Clifftop 2013 (www.youtube.com/watch?v=-DwRiXLVLZQ); the [A] part, in A Mixolydian, is played three times. The [B] part is played twice but is twice as long as in the above version. The [B] part's mode is ambiguous because there are no C notes (so neither natural as in Dorian nor sharp as in Mixolydian). Transcribed, arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 10/21/17.

Key: A mixolydian
♩ = 90

Shelvin' Rock 1

By Ernie Carpenter
Arr. Pete Showman, as learned
in various Bay Area jams.

Musical notation for Shelvin' Rock 1, measures 1-6. The key signature is one sharp (F#) and the time signature is common time (C). The notation is in treble clef. Measure 1 is the start of a first ending, marked with a box 'A'. Measures 2-5 contain the main melody with chord markings A, G, A, G, A above the notes. Measure 6 is the start of a second ending, marked with a box 'B'. It contains two endings: ending 1 (measures 7-8) and ending 2 (measures 9-10). The piece concludes with a final chord marked '0'.

Arr. Pete Showman 8/15/2014 (rev. 1).

Key: A mixolydian
♩ = 90

Shelvin' Rock 2

Ernie Carpenter
Arr. Pete Showman

Musical notation for Shelvin' Rock 2, measures 1-6. The key signature is one sharp (F#) and the time signature is common time (C). The notation is in treble clef. Measure 1 is the start of a first ending, marked with a box 'A'. Measures 2-5 contain the main melody with chord markings A, G, A, G, A above the notes. Measure 6 is the start of a second ending, marked with a box 'B'. It contains two endings: ending 1 (measures 7-8) and ending 2 (measures 9-10). The piece concludes with a final chord marked '0'.

Arr. Pete Showman 7/7/2014 (rev. 1).

Based on the uncredited version at www.youtube.com/watch?v=6pfUetH4ZrQ. The fiddler in the video alternates playing A as written, and an octave lower. A cousin of Ernie Carpenter commented on the video: "[Ernie] wrote Shelvin' Rock in honor of the birth place, an overhanging rock, of our shared great-great grandfather."

Keys: A major and B dorian

Shenandoah Falls

Traditional Old-Time

♩ = 95

Arr. by Sarah Kirton

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves of music:

- Staff 1 (Measures 1-4):** Starts with a repeat sign. Chords: A (boxed), A, D (with a triplet '3'), A, Bm, E.
- Staff 2 (Measures 5-8):** Chords: A, D (with a triplet '3'), A, E. Ends with two first endings: '1 A' and '2 A'.
- Staff 3 (Measures 9-12):** Starts with a repeat sign. Chords: B (boxed), Bm, A. Measure 10 contains a double asterisk (**).
- Staff 4 (Measures 13-16):** Chords: Bm, A, E. Ends with two first endings: '1 A' and '2 A'.

Typeset in ABC by Pete Showman; r5 3/19/12

**One of many ways measures 10 - 12 can be played.

Pattern: AB **

The Shepherd's Wife

Traditional Irish

♩. = 50

(Waltz)

Arr. Pete Showman

A

Musical notation for section A, measures 1-16. Chords: G, C, G, Am, D, G, C, D, G.

B

Musical notation for section B, measures 17-32. Chords: G, D7, Em, Bm, C, G, A7, D, G, D7, Em, Bm, C, D7, G.

(to repeat)

Typeset 2/28/2013 by Pete Showman. Rev 3: 9/25/2014

** I learned it with an AB pattern, but have also heard it played AAB and AABB.

Pattern: AB

Star of the County Down

Traditional Irish

♩. = 50

(Waltz)

Arr. Pete Showman

A

Musical notation for section A, measures 1-16. Chords: Am, F, C, G, Am, G, (Em), Am, F, C, G, Am, (Em), Am.

B

Musical notation for section B, measures 17-32. Chords: C, G, Em, Am, Em, Am, F, C, G, Am, Em, Am.

(to repeat)

Key: D
♩ = 90

Shoot Two Bits

Traditional, from Missouri fiddlers Bob Walters (1889-1960)
and Cyril Stinnett (1912-1986); Arr. Pete Showman

3

5

2

6

3

3

This is more or less how I hear it at our South Bay Old Time Jam, as taught to us by Patti Bossert.

** Charlie Walden plays a 'd' instead of a 'c' here, but I prefer the 'c', and it fits the A chord better. You can hear and watch Charlie teaching the tune here: www.youtube.com/watch?v=-OQgtNohI24

Typeset in ABC Plus by Pete Showman 7/8/2016 (rev. 1)

Key: G

Shove That Pig's Foot

a Little Further Into the Fire

Traditional
Arr. Pete Showman

♩ = 90

Musical score for "Shove That Pig's Foot" in G major, 4/4 time. The score consists of four staves of music. The first staff starts with a boxed 'A' and has chords G, C, G, D. The second staff starts with a '5' and has chords G, C, G, (D), with first and second endings for D7 and G. The third staff starts with a boxed 'B' and has chords G, C, G, C, D. The fourth staff starts with a '13' and has chords G, C, G, (D), with first and second endings for D7 and G. The piece ends with a double bar line and a fermata over the final note.

(to repeat
tune)

A "pig's foot" is apparently a blacksmithing tool shaped somewhat like a pig's cloven hoof.
Arr. and typeset into ABC by Pete Showman 7/26/2014 (rev. 1).

Key: D

Snouts and Ears of America

♩ = 90

From the Bayard (Sarah Armstrong) collection

Arr. by Dave Barton from the playing of Marc Rennard.

3

5

9

13

(repeat as desired)

Transcribed and arr. by Dave Barton 2012 from a recording of Marc Rennard at a workshop in Saratoga, CA 8/16/2012. Re-typeset in ABC by Pete Showman 10/29/13 (r1)

Key: G
♩ = 100

Snow Deer

Traditional

5

9

13

17

21

25

29

Arranged and typeset in ABC by Pete Showman 6/10/2013

Key: D
♩ = 100

Snowflake Reel / Snowflake Breakdown

Wally Traugott

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a boxed section labeled 'A' and contains a triplet of eighth notes. The second staff continues the melody with another triplet. The third staff starts with a boxed section labeled 'B' and includes a key change to B-flat for the final two measures. The fourth staff features two first endings, each labeled '1 D' and '2 D', and concludes with a triplet. Chord symbols (D, A, Bb) are placed above the notes to indicate the harmonic accompaniment.

from www.fiddlestudio.com/2010/07/snowflake-reel.html

Re-typeset in ABC by Pete Showman 2/20/2012. Rev 2, 8/14/12

D major

Soldier's Joy

♩ = 90

(Basic melody)

Traditional, arr. Pete Showman

Musical score for 'Soldier's Joy (Basic melody)'. The score is in D major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a boxed 'A' and a repeat sign. The second staff starts at measure 5 and includes a boxed 'A' and first/second endings. The third staff starts at measure 9 and includes a boxed 'B'. The fourth staff starts at measure 13 and includes first/second endings, a 'D.S.' marking, and a '(repeat as desired)' instruction.

D major

Soldier's Joy

♩ = 90

(Fancier break)

Traditional, arr. Pete Showman

Musical score for 'Soldier's Joy (Fancier break)'. The score is in D major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a boxed 'A' and a repeat sign. The second staff starts at measure 5 and includes a boxed 'A' and first/second endings. The third staff starts at measure 9 and includes a boxed 'B'. The fourth staff starts at measure 13 and includes first/second endings, a 'D.S.' marking, and a '(repeat as desired)' instruction.

Transcribed and arr. by Pete Showman 2005; typeset in ABC 10/29/13 (r1)

Spotted Pony

Traditional

Key: D major
♩ = 90

A

D A D G D A

5 D A D G D 1 D A D 2 D A D

B

9 D G D A

13 D G D 1 A D 2 A D (to repeat)

* The first and second endings of part A show a couple of possible variations. The leading notes and slides leading into each line are also optional variations. Try other variations too, e.g. measure 4 could be played as shown to the right.

Arranged and typeset in ABC by Pete Showman 11/2014; rev2: 2/24/2015

Key: A Mixolydian (&/or A Dorian)
♩ = 90

Squirrel Hunters

Traditional
From John Hartford's playing

A

A (or Am, or Em)

5

B

A (or Am)

13

** Measure 2 (or 6) is
sometimes like this:

Transcribed and typeset in ABC by Pete Showman, from the playing of John Hartford (fiddle), with Mark Schatz (Bass), Mike Compton (mandolin) and Chris Sharp (guitar), playing at the Kentucky Folk Festival at Berea College in Bardstown, KY in 1998. Apparently John got it from Samuel Bayard's "Dance to the Fiddle, March to the Fife," tune no. 220. See www.youtube.com/watch?v=gV98pfwsM3k. Watch the video to see John's smooth bowing and fingering; there are good closeups of the fiddle. (rev. 2: 3/20/2016)

Notes on the Mode(s) and Chords

*** These C notes often sound half-way between C \flat and C \sharp , but I think usually more towards C \flat . As I hear John's playing it's partly A-Mixolydian (C \sharp) and partly A-Dorian (C natural), though some transcriptions push all the C's one way or the other.

The mode of the tune is often ambiguous, e.g. there are no C notes in the first two measures, so you can't tell if it's A-Mixolydian (major) or A-Dorian (minor) -- and as noted above, when they do occur they sound halfway between natural and sharp. The typical A-Mixolydian "A & G" accompaniment shown is what I mostly hear, but the chords could also be "Am & G", as for A-Dorian. Ideally accompanists could play A chords without the third (C) note, to make them ambiguous too.

The D chord at the ends of the parts is **not** typical for A Mixolydian (more like D major) but it seems to be what's played -- even though in John's fiddle chord the A note seems to dominate over the D (suggesting an A key). You could also play an A chord (and make the lower note of the melody chord 'E' instead of 'D').

Some transcriptions substitute Em for the A chords at least in the [A] part; do that if you prefer.

Step Around Johnny

Key: D
♩ = 90

Traditional
Arr. Pete Showman

1 A D G D 3

5 D G D A 1 D 2 D

9 B D G D

13 D A 1 D 2 D

Arr. and typeset in ABC by Pete Showman, 6/30/2014 (rev. 1).
Sometimes for fun we play it with **Johnny, Johnny, Don't Get Drunk** (also in D).

Sugar In My Coffee-O

Key: G
♩ = 90

Traditional
From Greg Canote's playing

"Potatoes" introduction



A



B



(to repeat)

Transcribed and typeset in ABC by Pete Showman, based on the playing of Greg Canote at Walker Creek Music Camp, October 2014; see www.youtube.com/watch?v=1UPno8r51gM (about 102 bpm). (Thanks to Wayne Grabowski for the video.) (rev. 1: 5/2/2016)

Key: G
♩ = 90

Swinging on a Gate

Traditional Contra
Arr. Pete Showman

A

Musical notation for section A, measures 1-8. The key signature is G major (one sharp). The time signature is common time (C). The melody consists of eighth notes. Chords are indicated above the staff: G, Am, G, D, G, Am, D, G.

B

Musical notation for section B, measures 9-16. The key signature is G major (one sharp). The time signature is common time (C). The melody consists of eighth notes. Chords are indicated above the staff: G, Em, Am, D7, G, Em, C, Am7, D, G.

(to repeat
part or tune)

Arranged and typeset in ABC Plus by Pete Showman Rev 1: 8/3/2017.

Key: G
♩ = 120

Tennessee Waltz

Lyrics by Redd Stewart,
music by Pee Wee King (1946)
Arr. by Pete Showman

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. Chords are indicated above the staff lines. The lyrics are written below the notes. The score includes a variety of note values, rests, and triplets. The lyrics are: "I was danc-in' with my dar-lin' to the Ten - - nes-see Wa-ltz, When an old friend I hap-pened to see _____. I in - tro-duced him to my loved one, and ____ while they were danc - in', My friend stole my sweet - - heart from me. _____ I re - mem - ber the night and the Ten - nes - see _____ Waltz, and I know just how much I have lost. _____ Yes, I lost my lit - tle dar - lin' the ____ night they were play-ing That beau - - ti - - ful Ten - - nes - - see Waltz. _____"

Chords: G, Bm, G7, C, Em7, A7, D7, Bm, G7, C, D7, G, B7, C, G, Em7, A7, D7, G, Bm, G7, C, D7, G, G, G.

Key: A Mixolydian

Texas

Traditional, from Henry Reed

♩ = 90

(aka New Castle, or sometimes Newcastle)

Arr. Pete Showman

This is more or less how I learned and play the tune. (This is also very similar to the version in Gene Silberberg's **Tunes I Learned at the Tractor Tavern.**) Note that it's crooked: an extra beat (17) in the first part, and only 13 beats in the second part (both repeated, for totals of 34 and 26 beats). The tune comes from fiddler Henry Reed via Alan Jabbour; see below.

Transcribed, arranged and typeset into ABC Plus by Pete Showman, Rev 1: 11/20/2017.

Key: A Mixolydian (mostly)

Texas

Arr. Alan Jabbour, Pete Showman

♩ = 90

(aka New Castle; Henry Reed version)

This is a slightly modified version of the transcription Alan Jabbour made from his field recording of fiddler Henry Reed, of Glen Lyn, Virginia (in cut time, chords added). Reed called the tune "Texas" the first time he played it for Jabbour, but called it "New Castle (the name of the county seat of nearby Craig County) during a later session. You can hear the original Henry Reed recording (at about 128 bpm) on the Library of Congress website: www.loc.gov/item/afcreed000134/

Typeset in ABC Plus by Pete Showman, r1: 11/20/2017

Pattern: AA BB

Texas Barbwire

Traditional?

Key: G

(More or less as taught by Harry Liedstrand)

From Kenny Hall

♩ = 90

The musical score is written in G major (one sharp) and 2/2 time. It consists of four staves of music.

 - **Staff 1 (Measures 1-4):** Labeled with a boxed 'A'. It begins with a repeat sign. The melody is syncopated, with slurs and accents (v) over the notes. Chords G, C, and G are indicated above the staff.

 - **Staff 2 (Measures 5-8):** Continues the melody from staff 1. It includes a double bar line and two endings. The first ending (1) has a chord G and accents. The second ending (2) has a chord G.

 - **Staff 3 (Measures 9-12):** Labeled with a boxed 'B'. It starts with a repeat sign and features a different melodic line. Chords G and D are indicated above the staff.

 - **Staff 4 (Measures 13-16):** Continues the 'B' section. It also has two endings. The first ending (1) has a chord G and accents. The second ending (2) has a chord G and an accent. The piece ends with a double bar line and the instruction '(to repeat)'.

Fiddlers can bow the syncopated first part various ways -- e.g. using either the long or shorter slurs shown dotted in measures 1 and 2. Try to arrange the first beat of each of these measures to be a strong, emphasized, down-bow.

Transcribed, arranged and typeset in ABC Plus by Pete Showman, from the playing of Harry and Cindy Liedstrand and Terry Barrett at a workshop at the Santa Clara Valley Fiddlers Association, November 6, 2016. Rev. 2: 11/13/2016.

Texas Gals

Traditional

(Texas Gales)

Arr. Pete Showman

♩ = 90

The musical score is written in treble clef with a common time signature (C). It consists of five systems of music, each with a key signature box (A, B, C) and a measure number (1, 5, 9, 13, 17, 21). The notes are primarily eighth and quarter notes, with some beamed eighth notes. Chord symbols (A, C, G, F) are placed above the staff. Repeat signs with first and second endings are used at measures 10-11, 14-15, and 20-21. The piece ends with a double bar line and repeat sign at measure 21.

Arranged and typeset in ABC by Pete Showman 12/4/2010; rev 2 7/19/2016

Tomahawk

Key: A
♩ = 90

Traditional
Arr. Pete Showman

A

A D A E

5 A D E

1 A 0 4 | 2 A 0 4

B

A (D7) A F#m

9 0 4 0

13 A (D7) E

1 A 0 4 | 2 A 0 4

(To repeat tune)

Arranged and typeset in ABC Plus by Pete Showman, as learned from Charlie Walden (see www.youtube.com/watch?v=s8jX_o4_TwY et seq.), who said he learned it from Bob Holt (Ozark fiddler, 1930-2004), who he thinks learned it from a recording by Tommy Magness (Nashville fiddler, 1916-1972).
Rev. 1: 7/18/2016.

Turkey in the Straw

Key: G major
♩ = 90

Traditional
Arr. Pete Showman

Musical score for "Turkey in the Straw" in G major, 2/4 time. The score consists of four staves of music. Staff 1 (measures 1-4) starts with a boxed 'A' and a 'G' chord. Staff 2 (measures 5-8) has a 'G' chord and two first/second ending boxes: '1 (D) G D G' and '2 (D) G D G'. Staff 3 (measures 9-12) starts with a boxed 'B' and 'G' chord, followed by a 'C' chord. Staff 4 (measures 13-16) has 'G', 'D', and 'G' chords, and two first/second ending boxes: '1 D G' and '2 D G'. The piece ends with '(to repeat tune)'.

This is mostly how I learned the tune. See [The Fiddler's Fakebook](#) or [The Phillips Collection](#) for some variations.

Arranged and typeset into ABC Plus by Pete Showman, March 2006. Edited (rev 2) 10/20/2017.

Valley Forge

Key: D Mixolydian;

C part is half length

♩ = 90

Traditional

Arr. John Lamancusa, Pete Showman

A

Musical notation for section A, measures 1-8. The key signature is one sharp (F#). The time signature is common time (C). The notation is on a single staff with a treble clef. Chord symbols D and C are placed above the staff. Measure 1 starts with a repeat sign. Measure 5 has a '5' above the staff. The section ends with a double bar line and repeat dots.

B

Musical notation for section B, measures 9-12. The key signature is one sharp (F#). The time signature is common time (C). The notation is on a single staff with a treble clef. Chord symbols D and C are placed above the staff. Measure 9 starts with a repeat sign. The section ends with a double bar line and repeat dots.

Musical notation for section C, measures 13-16. The key signature is one sharp (F#). The time signature is common time (C). The notation is on a single staff with a treble clef. Chord symbols D and C are placed above the staff. Measure 13 starts with a repeat sign. The section ends with a double bar line and repeat dots.

C

Musical notation for section C, measures 17-20. The key signature is one sharp (F#). The time signature is common time (C). The notation is on a single staff with a treble clef. Chord symbols C and D are placed above the staff. Measure 17 starts with a repeat sign. The section ends with a double bar line and repeat dots.

* Measures 1 and 5 show two variations on this basic tune:

Musical notation for a basic tune variation, showing two notes (D and G) on a staff with a treble clef and a key signature of one sharp (F#).

** A variation for meas. 7

Musical notation for a variation for measure 7, showing a sequence of notes on a staff with a treble clef and a key signature of one sharp (F#).

A mix of transcriptions and arrangements from John Lamancusa, John Gregorin and Pete Showman (in part from www.youtube.com/watch?v=Hi8QDhrCgAc). Typeset in ABC by Pete Showman 2/11/2015 (rev. 1).

Keys: D Major / D mixolydian
♩ = 90

Waiting For Nancy

Anon.

D Maj **A** D D A A

5 D D A A **1 D** **2 D**

9 **B** D mix. C C

13 C C A **1 D** **2 D**

Adapted from the version at abcnotation.com, which came from Musica Viva - <http://www.musicaviva.com>
("the Internet center for free sheet music downloads.") via trillian.mit.edu. Re-arr. Pete Showman; rev 1: 8/22/12

Walkin' in the Parlor

Traditional

Arr. Pete Showman

Key: D

♩ = 90

A part options: add open-A drone throughout, or play it an octave down.

Musical notation for the first part of the song, measures 1-16. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: A, D, G, D, A, D, (G), A, D in measures 1-8; D, G, D, A, D, (G), A, D in measures 5-8; B, D, A, D, A, D in measures 9-12; D, A, D, A, D in measures 13-16. Measure numbers 5, 9, and 13 are indicated at the start of their respective lines.

Arr. and typeset in ABC by Pete Showman 8/21/12, 1/29/13. See also the 1973 Highwoods String Band recording and the Fiddler's Fakebook.

Below is a notier variation on the 'B' part.

Musical notation for a notier variation on the 'B' part, measures 17-24. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: D, A, D, A, D in measures 17-20; D, A, D, A, D in measures 21-24. Measure numbers 17 and 21 are indicated at the start of their respective lines.

Key: C

♩ = 90

Walkin' Up Town

Traditional

(Not to be confused with Goin' Uptown) Arr. Colin Hume & Pete Showman

A

Chords: C F C F (Dm)** C G

5 C F C Am D7 G G7

9 C F C F (Dm) C G

13 C F C Am Dm G7 C

B

17 C C7 F (Dm) C G7

21 C A7 D7 G G7

25 C C7 F (Dm) C G7

29 C F C Am Dm G7 C

** Colin's Dm fits, but I like the tension created by holding the F.

Adapted by Pete Showman from British dance-caller Colin Hume's arrangement at www.colinhume.com.

Rev 1, 8/13/12

Key: D

♩ = 45

Waltz of the Little Girls

Valse des Petites Jeunes Filles

Traditional Belgian waltz

Arr. Pete Showman

A D G
 5 Em A7
 9 D G
 13 Em A7 D
 17 B A7 D A D
 21 A D A 1 D 2 D FINE
 (to repeat tune)

Arr. and typeset in ABC by Pete Showman 1/2006; r3 10/17/2016

Key: D (and a bit of D Mix.)

♩ = 90

Washington's March

Traditional

Arr. Pete Showman

A

B

This setting is mostly as learned from Sarah Kirton. The tune comes from West Virginia fiddler Edden Hammons; you can hear him playing it here: www.youtube.com/watch?v=irYc6bG78lw. The tune is often played in with the fiddle tuned D^Dad.

Hammons played measures 3 and 4 differently from what's shown above, and plays 7 and 8 differently from 3 and 4. His 'A' part is roughly like this:

A'

Arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 7/18/2016.

Key: G

Westphalia Waltz

A Polish waltz adapted by
Texas fiddler Cotton Collins

Basic version, Arr. Pete Showman

♩. = 52

Musical score for Westphalia Waltz in G major, 3/4 time. The score consists of 11 staves of music. It features a key signature of one sharp (F#) and a 3/4 time signature. The music is divided into sections A and B. Section A starts at measure 1 and ends at measure 12. Section B starts at measure 13 and ends at measure 32. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings. Chord symbols (G, D7, C, D) are placed above the notes. There are also first and second endings marked with '1' and '2' in boxes. The piece concludes with a double bar line and repeat dots.

A basic version of the waltz. In an article Joe Weed wrote for the October 2008 **Fiddler's Rag**, he reports that the tune was apparently based on a Polish waltz called **Pytala Sie Pani**. Texas fiddler Steve Okonski had learned the tune from Polish musicians in Chicago during the Depression, and brought it back to Bremond, Texas, home of another Polish community. Another fiddler, Cotton Collins, reportedly adapted it and called it the Westphalia Waltz.

Try varying the three-note decorations -- they can be simplified (e.g. omit the notes in parentheses) or replaced with something else (e.g. invert them), or omitted entirely, to taste.

Arranged and typeset in ABC Plus by Pete Showman 8/31/10 (rev 1)

Whiskey Before Breakfast

Traditional(?)
Arr. Pete Showman

Key: D
♩ = 90

(to repeat tune)

This is how I learned it. I prefer this first (and fifth) measure, similar to the version in the Fiddler's Fakebook, to the perhaps more common "D-F#-A" beginning. Metis fiddler Andy DeJarlis (Northwestern Canada) is credited with popularizing the tune in the 1950s, and some suggest he wrote it (or at least adapted it from earlier tunes). See below for a transcription from his **Backwoods Fiddle Tunes** LP (128 bpm; www.youtube.com/watch?v=7RZ25JBzQR8).

Whiskey Before Breakfast

From Andy DeJarlis's playing;
transcr. and arr. by Pete Showman

Key: D
♩ = 100

(to repeat tune)

Arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 8/20/2016.

Wild Rose of the Mountain

A mixolydian

From J.P. Fraley

Old Time (Kentucky)

$\text{♩} = 80$

A A G A G A E

6 A G A E A

11 B A G A G E

16 A G A E A

A nice "crooked" tune -- that is, a tune with extra beats (four 3/2 measures, 22 beats per part). Play it with a little swing
ABC transcription based on J.P. Fraley's playing in an Aly Bain video posted on YouTube, and the Fiddler's Fakebook

Transcribed and typeset in ABC by Pete Showman 2/23/11.

Willafjord

Key: D

♩ = 80

Traditional Shetland tune

Arr. Pete Showman

The musical score is written in treble clef with a key signature of two sharps (D major) and a common time signature. It consists of two systems of music, each with two staves. The first system starts with a boxed 'A' above the first staff. The first staff of system A has four measures with chords D, G, D, and A above them. The second staff of system A starts at measure 5 and has chords D, G, and A above the first three measures, followed by two first endings labeled '1 D' and '2 D'. The second system starts with a boxed 'B' above the first staff. The first staff of system B has four measures with chords D, G, D, and A above them. The second staff of system B starts at measure 13 and has chords D, G, and A above the first three measures, followed by two first endings labeled '1 D' and '2 D'. The score includes various musical notations such as slurs, accents, and repeat signs.

(The Portland Collection has a slightly different melody from the way I learned it.)

Played with a sort of "calypso" beat: (123 123 12). So for example it could be re-grouped like this:

The notation shows a single staff in treble clef with a key signature of two sharps. The time signature is 3+3+2 over 8. The first three measures are grouped together with a brace above them. The first measure has a chord D above it, the second has G, and the third has D. The melody consists of eighth notes. The notation ends with "(etc.)".

One theory: Shetland sailors picked up the calypso rhythm from one of the Caribbean islands during their travels.

Arranged and typeset into ABC Plus by Pete Showman. Rev. 1: 8/8/2017.

Yew Piney Mountain

Key: A Mixolydian

Crooked: 10-measure A, shifted B

From Paul Clarke & Harmon's Peak

♩ = 90

11 **B** A

16 1 G A | 2 G A

(to repeat
tune)

Based on the version on the **Harmon's Peak - Traditional American Music** CD; a mix of the banjo and fiddle parts, transcribed by Paul Clarke (of Harmon's Peak) and Pete Showman. The notes in () are usually played by banjo, less often by fiddle. Also many of the fiddle slides to C# in the [A] part seem to end closer to C-natural, giving it a somewhat minor feel. Typeset in ABC by Pete Showman 8/24/14; rev 2 6/9/2015.

Key: G

You Married My Daughter,

But Yet You Didn't

Traditional New England reel

Arr. Pete Showman

♩ = 90

Arranged and typeset in ABC by Pete Showman; rev. 1: 7/31/2014.

(To repeat
tune)

** Meas. 7, 15: This is how I learned it, but some play dBAF | G here, or other variants like dcBA | G (i.e. just down the scale). Notes: The notation in the Fiddler's Fakebook is off by a half measure from the way most of us do it. The odd title might start a riddle: "Q: You married my daughter, but yet you didn't. Who are you?" A: a minister or priest.