

# THE COMPLETE FIDDLE TUNES I EITHER DID OR DID NOT LEARN AT THE TRACTOR TAVERN

Gene Silberberg

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This collection contains the tunes from the original *Fiddle Tunes I Learned at the Tractor Tavern*, and *93 Tunes I Didn't Learn at the Tractor Tavern*, plus a few extra strays. I wrote these tunes out because that was the only way I knew to remember and keep track of them. As far as I know, these tunes are all old tunes in the public domain. If you find one that isn't, black it out with a heavy marker. I attached a copyright to discourage wholesale copying, but feel free to copy any song you want. I mean to share these tunes with like-minded musicians who, like myself, are attracted to this wonderful music. I'd be delighted to hear any comments you have about the collection. Email me at [janegene@comcast.net](mailto:janegene@comcast.net) or [silber@u.washington.edu](mailto:silber@u.washington.edu).



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## PREFACE

### About These Tunes

This collection contains the tunes in the original *Fiddle Tunes I Learned at the Tractor Tavern* and *93 Tunes I Didn't Learn at the Tractor Tavern* plus several other strays. I learned almost all these tunes at various jam sessions in the Seattle area: the Tractor Tavern, when it was running Monday night open band contra dances some years ago, the Northwest Folklife Festival held every Memorial Day weekend at the Seattle Center, the workshops and jam sessions at Centrum's Festival of Fiddle Tunes in Port Townsend, Washington, Lottie Mott's coffee house (now defunct) in the south end of town, the third Sunday open band contra dances, and the floating biweekly old-time jam sessions. I transcribed the tunes as they were played (omitting the obvious turnarounds), which, as everyone connected with fiddle music knows, sometimes is different than the way the tunes are played elsewhere, or by different fiddlers. We hope they usually have some connection to the way the tune was played originally.

After collecting the 465 tunes in *Fiddle Tunes I Learned at the Tractor Tavern*, I slowed down the pace of recording quite a bit. I concentrated on tunes I enjoyed playing, and especially those played by the local octogenarians—Glenn Berry, Floyd Engstrom, Harry Johnson, Gil Kiesecker and Jim Evans. (I tapped out Carthy Sisco in the first volume.) Also, Fred Stoneking from Missouri came to Fiddle Tunes in 2003 and played many wonderful tunes. These, combined with a few more gems from Vivian and Phil Williams and other local fiddlers of lesser age, some recorded music from the East Texas Serenaders and Kenny Baker and you have it. For the most part, I've only included tunes I really enjoy—they have actual melodies and are fun to play.

As in the previous volumes, I put in the chords that either were played or seem musically correct to me. There are places where some guitar players favor a passing IV chord when others stay on the tonic key; others use a V chord in the same place. It's really a matter of taste. In some cases, the guitarists simply played the wrong chords, and I have chosen not to memorialize their mistakes. In some other cases, I just plain old disagreed with the chords I heard and I put in the ones I liked. So there! Don't take them as authentic, or the "true chords;" there's often a legitimate disagreement about which chords sound nicest.

It is worthwhile to point out that transcriptions are really at best abstract representations of tunes. You simply can't learn to fiddle by reading fiddle books. You have to listen to others, and get the music to swing in a way that is all but impossible to write down. My own attitude is that if I'm going to read music, I'll play Mozart string quartets. What transcriptions do is show you the basic structure of the tune. You can't fiddle if you don't know the tune. So I use tune books to help me learn a new tune, and to remind me of tunes I used to know and how they go (as in the old bridge saying, "one peek is worth two finesses"). I've found that I now play many tunes differently than when I first wrote them down (and played them).

It has been brought to my attention in jam sessions that I have sometimes reversed the A and B parts of tunes. I occasionally turned on my tape recorder in the middle of the tune and when it came to transcribing it, what I thought was the A part in some instances turned out to be the B part. To make things even more complicated, some fiddlers play some tunes one way and others play the parts in the reverse order. There are probably still some tunes in here that I have backwards. Oh well.

To the best of my knowledge, these are all old tunes. Most of them are old-time, southern tunes, for no other reason than I gravitated towards that

genre. They also seem to be less available in transcriptions than the northern tunes. I am grateful to Kerry Blech, Pete Martin and Sue Songer for alerting me to tunes that were still under copyright. I hereby hold them harmless if any remain. Although I have copyrighted this volume, I did that just to prevent wholesale copying. Feel free to copy any part of the book you see fit.

Many tunes have the inscription "Swing the eighth notes!" These tunes are really in 12/8 time rather than 4/4 time. In 12/8 time, there are still four beats to the measure, but each beat is broken into triplets. The "swing" rhythm is to play quarter note, eighth note. See, e.g., the tune *Swing Away*. This is a different rhythm than a dotted eighth note followed by a sixteenth note. In that rhythm, commonly used in classical music, the dotted eighth note has three times the time value as the sixteenth note ( $1/8 + (1/2)(1/8) = 3/16$ ). In jazz or swing rhythm, the first note in the pair has only twice the time value of the second note. Syncopated jazz should really be written out in 12/8. However, it is very cumbersome to read this rhythm, and even more cumbersome to transcribe. So I have written these tunes in 4/4 time, but I have indicated that the notes are not to be played evenly as written. Also, many times fiddlers swing the rhythm only slightly, less than the 12/8 time rhythm described above.

Lastly, I am truly staggered by the number of tunes the human brain can distinguish, even ones based on such elementary chords as found here. There are probably thousands more. And I haven't even touched the Irish/English/Scottish/Cape Breton/Scandinavian literatures.

### About Me

I grew up in a home where there were two kinds of music: classical music and junk. My mother was a very fine classical pianist and I took some lessons from her as a small boy. That didn't work, so I then took violin lessons at the Manhattan School of Music during junior high and high school, played in my high school orchestra, didn't get very good, and quit. I even sold my violin. Some years later I bought a tenor banjo and played traditional jazz for about twenty-five years, first with the Uptown Lowdown Jazz Band, and then with the Rainier Jazz Band. The music theory I learned at the MS of M was of lasting importance. In the early nineties I wandered into the Folklife Festival and the fiddlers there inspired me to take up the violin again. I bought a \$100 fiddle at Sandy Bradley's auction, and, finding I was finally willing to practice, eventually bought a better instrument and took classical lessons to improve my technique. The progress was glacial, but I did improve. Aside from all this, I've sustained life for the past thirty-plus years as a professor of economics at the University of Washington. I've had a great time learning these tunes and I hope this book will help others to do the same.

### Sex Tips For Fiddlers

OK, this is really about music theory, but I wanted to grab your attention because this is really useful. Learn some of these basic ideas and learning new tunes and their chords will be much easier and more enjoyable.

### The Major Scale

I'm going to assume you have a piano or keyboard handy, because it's very difficult to visualize these concepts on a fiddle, and especially a guitar, where the musical intervals between the strings varies. So get thee to a piano. Middle C is the white note right before the two black keys in the center of the keyboard. The C major scale is special: it consists only of the white keys: C D E F G A B C. The interval from the first C to the last one is an octave. An octave is

always the interval between the two notes at either end of the scale in that key. On the music staff this C major scale is written thusly, with each succeeding note occupying the next line or space, whichever comes first:



Although each succeeding note in the scale occupies the next line or space on the staff, the intervals between these notes are not the same. There is a black key between C and D and another black key between D and E. The interval between C and D is called a *whole step*; the interval between E and F, where there is no intervening black key, is called a *half step*. The black key between C and D is called either C sharp (denoted C $\sharp$ ) or D flat (denoted D $\flat$ ). "Sharp" means to raise the pitch—here, by a half tone, or step—and "flat" means to lower the pitch, in this case by a half tone. The next black key, between D and E is D sharp (D $\sharp$ ) or E flat (E $\flat$ ). Likewise, the black key between F and G is F $\sharp$  or G $\flat$ , the next black key is G $\sharp$  or A $\flat$ , and lastly we have A $\sharp$  or B $\flat$ .

We see then that the C major scale consists, starting on middle C, of a whole step, another whole step, then a half step, then three more whole steps, and ending with a half step. Let's number these notes in order: The first note, middle C, is 1, D is 2, E is 3, F is 4 and so on until we come to the next C which is 8. (The first note, the one that defines the key of this scale, is referred to as the *tonic* note.) All major scales have this same structure: half steps between notes 3 and 4 and between 7 and 8, the rest being whole steps. I have indicated these half steps with slurs between the notes.

Consider now the G major scale. The first G above middle C is the second line in the treble clef; for this reason this clef is often called the G clef, because the scroll of the clef circles around this line. The G major scale proceeds up the white keys until the seventh tone. The half tone from B to C falls conveniently on steps 3 and 4 of this scale. However, when we get past tone 6, E, we need another whole step, and E to F is only a half step. So we need to raise the F to F $\sharp$  to make this a whole step, and then the last step, F $\sharp$  to G is the required half step. When a tune is written in the key of G we indicate that F is raised to F $\sharp$  by placing a sharp on the top line of the staff (which is F). In this manner, unless otherwise indicated, all F notes are universally raised to F $\sharp$ .



The key with two sharps is D. Starting on D right above middle C, we come to E, but then to get another whole tone, we need to go to F $\sharp$ . The fourth tone has to be a half step above this, so that is G. We then come to A, to B, and then to C $\sharp$ , for the whole tone between notes 6 and 7 in this scale. Lastly, we go from C $\sharp$  back to D for that last half step. The key signature of D is indicated with two sharps, on F $\sharp$  and C $\sharp$ .



You should experiment further and satisfy yourself that the A major scale requires three sharps, adding G $\sharp$  to the previous two, and the scale of E requires four sharps, adding D $\sharp$  to the previous three.

Lastly, we should mention the “flat” keys, the first of which is F. F is the first fully enclosed space at the bottom of the treble clef; on the piano, it is the white key immediately preceding the group of three black keys. Starting the scale we come to G and A as the first two whole steps. We then need a half step, so we have to go to the black key which could be called either A $\sharp$  or B $\flat$ , but it is always referred to as B $\flat$  in this key signature. We then proceed further with three more whole steps, coming to C, D and E, and finish with the half step E to F. So the key signature of F has one flat, B $\flat$ .



The key with two flats is B $\flat$ , and you should confirm that when you play the major scale starting on B $\flat$ , you encounter the black note E $\flat$  in addition to B $\flat$ . Fiddlers and guitar players generally despise playing in these flat keys, because the open strings on these instruments don't appear in many of these scales. Playing in G, D and A is much easier because the open strings are usually part of these scales. Jazz, which is frequently played with clarinets and trumpets, mostly use these flat keys, because standard clarinets and trumpets are tuned to B $\flat$ . Their B $\flat$  is like C on the piano, and to make matters worse, trumpet and clarinet music is in fact written so that what looks like C to the rest of us (no sharps or flats) actually means B $\flat$ , but which they call C. The person who first decided to do this should, in my humble opinion, be revived from the dead so we could then shoot him, but there it is.

### The Basic Chords

It's useful to hold two notes down on the piano, or play two notes simultaneously on the fiddle or guitar and see what they sound like together. For example, if you play C and D together you get a kind of unpleasant dissonant sound. C and E together have a nice pleasant harmony. C and F and C and G together have a sort of open hollow sound together. The interval C to G is called a *perfect fifth*; the interval between C and F is a *perfect fourth*. The basic C major chord is the three notes C E G played together. It has the tonic note, C, as its root, at the bottom of the chord. There are actually three “inversions” of this chord, C E G, E G C and G C E, which have slightly different sounds, but they are all C chords. Notice the structure of the basic chord: the interval between C and E contains two whole steps, or major seconds—C to D and D to E. This interval is called a major third. The interval between the next two notes in the C major chord, E to G, is not as large. It consists of a half step, or minor second, E to F, plus a whole step, F to G. This smaller third, consisting of a major second (whole step) and a minor second (half step) is called a minor third. All basic major chords, where the root key is the bottom note in the chord, consist of a major third followed by a minor third. The whole interval between the bottom note C and the top note G, again, is a perfect fifth. The G major chord is G B D (all white keys, incidentally). Notice the two black keys between G and B; this is a major third. Between B and D there is only one black key, and this interval is a minor third. The D chord is D F $\sharp$  A, and the A major chord is A C $\sharp$  E. Play these notes and observe the intervals and understand what they sound like. Lastly, the F major chord is F A C, consisting of the major third F to A and the

minor third A to C. The  $B\flat$  chord is  $B\flat$  D F. In all these basic chords, the intervals between the root or tonic note and the top note are perfect fifths: C to G, D to A, etc.

### Minor Chords and Scales

Minor chords are formed with a minor third followed by a major third, in contrast to the major chords where the major third comes first. For example, the C minor chord is C  $E\flat$  G. The third tone of the scale is flatted, in this case from E to  $E\flat$ . The interval from C to  $E\flat$  flat is a minor third; from  $E\flat$  to G is a major third. Likewise, the G minor chord is G  $B\flat$  D, and the D minor chord is D F (natural) A (F "natural" meaning not F sharp). Notice that the D minor chord, and likewise the A minor chord A C E and the E minor chord E G B are all formed on the white keys. We will return to this later.

The fundamental aspect of the minor scale is the flatted third tone. That is, instead of starting with two major seconds (whole tones) followed by a half tone (minor second), e.g., C D E F G, we start with a whole tone followed immediately by a half tone, followed by a whole tone: C D  $E\flat$  F G. The rest of the scale gets a bit more complicated because classical musicians distinguish different kinds of minor scales. I think of the standard minor scale as the scale you get starting on A and playing only the white keys. (Classical musicians refer to this as the *Aeolian* scale.) Notice that the third tone is flatted relative to the major scale, and so are the sixth and seventh tones. The A major scale has three sharps, the A minor scale has none, because the three tones that are sharps in the major key are the natural or white keys in the minor scale. The D minor scale starts on D and goes up the white keys, but uses  $B\flat$  instead of B natural. The E minor scale has an  $F\sharp$  but all the other keys are white. Play these scales and get used to the way they sound.

Notice that C major and A minor have the same key signatures, that is, the same number of sharps or flats, as do G major and E minor, and F major and D minor. These scales are the respective *relative minors* or *relative majors* of the other scale. The relative minor of any major scale is the minor scale that starts a minor third down from the first note of the major scale. You then proceed up the scale using the same notes as that (relative) major scale. The relative minor chords often show up in pieces to provide contrast. For example, see "Jimmy in the Swamp," which is one of many tunes starting in G major and switching to its relative minor (E minor) for the B section.

### The Circle of Fifths

The chromatic scale is what you play when you start on any note and proceed up by half steps, playing every standard note. On the piano, you play this scale by playing all the white and black keys, or on the guitar, by playing each successive fret until the tonic or first tone is reached. If you count while you are doing this, you will see that there are twelve tones before you get back to the first tone in the scale one octave higher. One could define tones between any two of these standard notes, but they sound strange to western ears and we don't do it much. It's interesting as to why there are in fact twelve tones in the scale, and not thirteen or eleven or some other number.

Musical sounds are produced by something vibrating at a certain pitch, or frequency. The pitch A to which we commonly tune the second string of our fiddles is called a "440 A" because the string vibrates back and forth 440 times per second. We get the pitch one octave above this by having the string vibrate at twice this rate, i.e., 880 vibrations per second. The tone one octave below, (one full tone up from the open G string on the fiddle) is 220. These vibrations fit neatly into each other when a tone and some octave of it are played together, and

we hear a clean open sound. The interval from A to E is a (perfect) fifth, E being the fifth tone of the A major (or minor) scale. Similarly, starting on C, the fifth tone is G and the fifth tone above G is D. Fifths have a kind of open hollow sound when the two notes are played together. The reason for this is that what we hear as a perfect fifth is when the pitch of the higher note is exactly 50% higher than the lower note. That is, the frequency of the higher note is  $3/2$  times the frequency of the lower note. So starting on 440 A, the frequency of the next higher E (the open E string on the violin) is 660 vibrations per second. The frequency of the open D string is 293.33, since multiplying this by  $3/2$  (1.5) yields 440.

Now here is a fundamental aspect of the musical tones we use in western music. On a standard piano, play that last C way down in the base notes. Now proceed upward by intervals of fifths. The next note a fifth higher is G, the note a fifth still higher is D, then A, then E, B, F $\sharp$ , C $\sharp$  and so forth. Keep going, making sure you hear that open fifth sound. If you do this, you will notice that you will play every single note of the chromatic scale exactly once, and you will land up finally on the top note of the piano, that highest C on the keyboard. This progression is known as the circle of fifths. It is the fundamental reason why the scale we use in western music has twelve tones.

A brief diversion for the math nerds: Although you probably won't notice it on your piano, if you really tuned up your piano this way, listening for those perfect fifths as you went up the keyboard, when you got to the high C you'd notice that it wasn't really a perfect C relative to the original C you started on! The reason is that pitch of an octave is 2 times the pitch of the original tone, and as we go up further by octaves, we get  $2 \times 2 \times 2 \times \text{etc.}$  times the lowest tone. By contrast, the pitch of all these successive fifths above a tone are all  $(3/2) \times (3/2) \times (3/2) \times \text{etc.}$  times the frequency of the original tone. This can never equal a power of 2 times the original pitch because we are always multiplying a number by 3, which can never produce an even number. Therefore, when pianos are tuned, they must be "tempered," meaning that the tones are adjusted slightly so that each octave sounds the same. If you started on middle C and tuned the notes to perfect fifths relative to that C, the piano would sound great in C, but when you played, say, in E $\flat$ , it would sound out of tune. The general "fix" for this is, since there are twelve notes in the chromatic scale, is that each successive half tone, e.g., C to C $\sharp$ , is tuned to a pitch  $2^{(1/12)}$  above the lower note. After we go through 12 such intervals, we come to  $2^{(12/12)}$  or exactly twice the frequency. The open fifth, say, C to G consists of seven such half steps, so the fifth tone is tuned to  $2^{(7/12)}$  above the lower pitch. But  $2^{(7/12)} = 1.4983$ , very close to the 1.5 that we would hear as a truly perfect fifth. So pianos are tempered in this fashion to produce scales that can be played in any key.

### The Pentatonic Scale

Coming full circle, so to speak, consider the first five tones as we proceed by fifths above some tonic tone. In C major, we come first to G, then D, then A, and lastly E. Playing these five notes within one scale defines a pentatonic (literally, five tones) scale. (There are other pentatonic scales, but not in fiddle music.) This scale is C D E G A (C). In D major, the pentatonic scale is D E F $\sharp$  A B (D). There are many, many old-time fiddle tunes that use only these notes. My favorite is Briar Picker Brown. Also, we have Julie Ann Johnson, Barlow Knife, Shooting Creek. Some tunes are based on these notes but sometimes use one or two others in passing. It's a handy scale to learn; it makes learning unfamiliar old-time tunes easier, when you can recognize the pattern.

## The Basic Chords

For the most part, the same few chords are used in almost all fiddle tunes and western folk songs. They are the one, four and five chords, which we denote with their Roman numerals I, IV and V. Play the C major chord, starting on middle C. This chord consists of the white notes C E G. Now shift each note in this chord one white key to the right. The next chord, starting on D, is D F A, the D minor chord. Shifting again we come to the chord starting on the third tone of the scale, E: E G B. This is another minor chord. When we now move to the fourth tone, F, we get the IV chord, F major: F A C. The V chord G B D is likewise a major chord. The chord beginning on the sixth tone is a minor chord, but the chord beginning on B, the seventh tone is neither major nor minor. It consists of two minor thirds: B to D and D to F. This is called a diminished chord, and it is rarely used in fiddle music, but see the waltz, *Rose of Sharon*. In popular and classical music this chord is used extensively as a passing chord between two other chords.

The reason why the I, IV and V chords are the basic building blocks of the harmonies used in fiddle tunes is that using only notes of a given scale, they are the only major chords. In the countless G tunes, for example, the main chords you encounter are C and D. Take a look at the tune *Hollow Poplar*, in G. It starts on the I chord, G, and then moves to the IV chord, C in measure three, then back to the I chord, then goes to the V chord before returning back to the I chord at the end of the first section of the tune. This is a very common chord progression in fiddle tunes. I always think of these chords as being I, IV or V chords, rather than the actual chord names G, C, D, etc. The advantage is, that when you switch keys, say, to D, the chord structure is still apparent. The tune *Liberty* has this same chord structure, but here the I, IV and V chords are D, G and A.

The V chord actually has a special role in these tunes. It is the chord that almost always takes us back to the tonic (I) chord at the end of the tune. In this context, the V chord is really a shortened version of the very important chord known as the V7 chord. In C major, the V chord is the G chord, G B D. But if we add the seventh tone of the G scale, F (not F#, we're in the key of C), we get the V7 chord G B D F. Play this chord and follow it with the C chord, G C E. Notice how this "G7" chord resolves naturally into the C chord. For this reason, in most popular and even classical music, the V7 is almost always the next to the last chord in the piece, the last chord being the I chord which defines the key in which the tune is written. In the key of G, the V7 chord is the D chord (D being the fifth tone of the G scale) with C (natural), the seventh tone of D, added: D F# A C. The V7 chord in D is A7: A C# E G. I have found that most guitarists don't play the seventh with the V chord, but I like it when it resolves to the I chord. The only V7 chord guitarists seem to use regularly is B7, the V7 chord in E major, but that is only because B7 is an easier chord to play on the guitar than B.

In popular music, some of which appears in fiddle music, adding the seventh tone is used to lead the tune into the chord a fourth tone higher. (Note that the I chord is a perfect fourth above the V chord.) Look at the famous old tune *Red Wing*, written almost 100 years ago by Kerry Mills, which I have written out in G. The seventh tone is added to the I chord in measure 2, making the chord G7 (G B D F), which resolves to the IV chord C in measure 3. It then goes back to the I, V7 and I chords G, D7 and G. Then, in measure 7, it goes to an A7 chord. This chord, built on A, the second tone in the g major scale, is the II7 chord. The II7 chord resolves naturally to the chord a perfect fourth above the second tone; this is the V chord D. But since we really need to get back to G, the tonic key of the piece, we use the V7 chord D7, instead of just a plain D, and this chord resolves naturally to G.

Popular music of the 1920s took this progression of seventh chords to great lengths. In the archetypal song “Five Foot Two,” played in C, the tune starts out in C and then goes through the progression E7, A7, D7 G7 and back to C. This “circle of sevenths” virtually defines the music of that era. E7 is in fact the V7 chord of A; A7 is the V7 chord of D; each chord is the V7 chord of the next chord in the sequence. By using the seventh tone in these chords we keep resolving to the next chord. Note also that the key signature of each chord in the sequence has one less sharp than the previous key signature. This circle of sevenths doesn’t appear a great deal in fiddle music, but it does show up in some of those old popular pieces that moved into the fiddle literature.

### The Mixolydian and Dorian Scales

There are two scales other than the standard major and minor scales that appear in fiddle music that are worth knowing about. The *Mixolydian* scale is the regular scale with the seventh tone flatted. It’s the G major scale you get if you start on G and play only the white keys. That is, instead of F#, the scale uses F natural. In general, these scales have one less sharp than the normal major scale. The G Mixolydian scale has the same key signature as C; the D Mixolydian scale has the same key signature as G (one sharp—F#); A Mixolydian looks like D, etc. Playing in this scale is like substituting the I7 chord for the ordinary I chord. Take a look at Sandy Boys, or Cluck Ol’ Hen, which are written in A Mixolydian. Notice the prominent G natural in the tune instead of G#. Yet the tune is definitely in A. The melody note, by landing on G natural, makes the I chord the I7 chord A7: A C# E G. To me, it gives these tunes an old-time mountain sound.

The *Dorian* scale knocks another sharp off the key signature, so that D Dorian looks like C major in the key signature, i.e., no sharps. You get this scale in D if you start on D and go up the white keys only, so you don’t get the usual F# and C#. This scale is mostly used in Irish music (and also in blues). It sounds like D minor but there is always that prominent C major chord in there. Many fiddlers refer to this as “modal.” Take a look at Frosty Morning. It’s sort of A minor, but it really has that Dorian feel by repeatedly going from A minor to G major chords. The first part of the tune avoids F# altogether, but it is used in the second section (which some people turn into A major). One could just consider this an A minor tune, but minor tunes really have a different, more melancholy feel to them. Likewise, Julia Delaney is written in D Dorian. Its key signature looks like C major or A minor. What makes it “modal,” i.e., Dorian, is its constant shifting between D minor and C major chords. I have precious few Dorian tunes in this collection, but rest assured, if you play Irish music, you’ll encounter this scale all the time.

Well that’s about it. Hope you hung in there. There’ll be a quiz next Tuesday.

# "A D G C"

1

Arr. Glenn Berry, from John Tate

3 A D G

6 C A D

12 G C A

18 D G C

24 A D G

30 C Tag A

3

## A & E Waltz

Arr. Vivian Williams

1 A A7 D 3 A A E

9 A A7 D 3 A A E

17 E B7 E

25 E B7 E E7

3

I have recently found out that this piece is by Andy DeJarlis, the late great Canadian fiddler and tunesmith. The eighth notes are swung slightly, in the manner indicated in the pickup measure.

## Ace of Spades

Arr. Glenn Berry

Three staves of music in 4/4 time, key of D major. The score includes various musical notations such as treble clefs, key signatures, time signatures, and chord symbols (A, D, E). It features numerous triplets and a key signature change to E major at measure 9. Measure numbers 1, 3, 5, 7, 9, 11, 13, and 15 are indicated.

## Acorn Hill Breakdown

Arr. Carthy Sisco

Three staves of music in 4/4 time, key of D major. The score includes treble clefs, key signatures, time signatures, and chord symbols (D, Em, G, A). It features a key signature change to E major at measure 7. Measure numbers 1, 7, and 12 are indicated.

## Ain't That Skippin' and a Flyin'

Arr. Bruce Reid

Three staves of music in 4/4 time, key of D major. The score includes treble clefs, key signatures, time signatures, and chord symbols (A, D, E). It features a key signature change to E major at measure 7. Measure numbers 1, 7, and 13 are indicated.

# Acorn Stomp

The musical score for "Acorn Stomp" is written in 4/4 time and consists of ten staves. The key signature has one flat (B-flat). The score includes various chords and measure numbers:

- Staff 1: Chords C7, F, Bb, F. Measure numbers 1, 5.
- Staff 2: Chords G7, C7, C7, F, Bb. Measure numbers 9, 13.
- Staff 3: Chords F, C7, F, C7, F. Measure numbers 17.
- Staff 4: Chords C7, F [Improvise break -----], C7, C7, F. Measure numbers 21, 25.
- Staff 5: Chords F, Bb, F, C7, F. Measure numbers 29, 33.
- Staff 6: Chords F, C7, F, F, C7, F, F. Measure numbers 37, 41.
- Staff 7: Chords F, C7, F, F, C7, F. Measure numbers 45.
- Staff 8: Chords F, F, G7, C7, F. Measure numbers 49, 53.
- Staff 9: Chords F, C7, F, F. Measure numbers 57.
- Staff 10: Chords F, G7, C7, F, F, C7, F. Measure numbers 61.

From the East Texas Serenaders

# Adeline Waltz

Adeline Waltz musical score, measures 1 through 61. The key signature is B-flat major (two flats). The time signature is 3/4. The score is written on a single staff in treble clef. Chord symbols are placed above the staff at various intervals: Eb (measures 1, 3, 5), Bb7 (measures 9, 13, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61), Eb7 (measures 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61), Ab (measures 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61), F7 (measures 33, 37, 41, 45, 49, 53, 57, 61), and Bb (measures 33, 37, 41, 45, 49, 53, 57, 61). Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, and 61 are indicated at the start of their respective lines.

From the East Texas Serenaders. In measures 33 and 34, I think the lower note is really the melody, and the top note is the harmony, but either one sounds OK alone.

# Alma Waltz

Arr. Mississippi Mud Steppers

Alma Waltz musical score, measures 1 through 17. The key signature is G major (one sharp). The time signature is 3/4. The score is written on a single staff in treble clef. Chord symbols are placed above the staff at various intervals: C (measures 1, 5, 9, 13, 17), G (measures 1, 5, 9, 13, 17), G7 (measures 1, 5, 9, 13, 17), D (measures 1, 5, 9, 13, 17), and Bb (measures 1, 5, 9, 13, 17). Measure numbers 1, 5, 9, 13, and 17 are indicated at the start of their respective lines.

Their tune, my chords. Theirs were weird.

# Altamont

Arr. Greg Canote

# Angeline the Baker

More than half the people I encounter play this tune in the reverse order of the two parts shown. The tune derives from Steven Foster's "Angelina Baker." My reading of the original is that this order is closest to the original, for what that's worth. Also, I like the V chord at the end of each part as shown, but this is for you to decide yourself.

# Angus Campbell

Arr. Glenn Berry

# Back Up and Push

Arr. Floyd Engstrom

Musical score for 'Back Up and Push' in 4/4 time. The score consists of five staves of music. Chords are indicated above the notes: F, C, G, C, F, C, G, C, F, C, G, C. The melody features eighth and sixteenth notes, with some measures containing triplets. The piece ends with a double bar line.

# Banks Hornpipe

Fast. Swing the eighth notes!

Musical score for 'Banks Hornpipe' in 4/4 time. The score consists of five staves of music. Chords are indicated above the notes: Eb, Bb, Ab, F7, Bb7, Eb, Ab, Bb7, Eb, Eb, Eb, Bb, F7, Bb7, Eb, F7, Bb7, Eb, Bb7, Ab, Bb7, Eb, Bb7, F7, Bb7, Eb, Ab, Bb7, Eb. The melody features eighth and sixteenth notes, with some measures containing triplets. The piece ends with a double bar line.

Nice if played after a slow Air, particularly Glories of a Star.

## Apple Blossom

1 7 12

D D Bm D

D A D D G

D D A D

Musical score for 'Apple Blossom' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff contains measures 1-6, the second staff measures 7-11, and the third staff measures 12-15. Chords are indicated above the notes: D, D, Bm, D, D, A, D, D, G, D, D, A, D.

## Ball and Chain Hornpipe

Arr. Kenny Baker

1 7 12

A Bm A E A Bm

A E A A Bm A

E A Bm A E A

Musical score for 'Ball and Chain Hornpipe' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff contains measures 1-6, the second staff measures 7-11, and the third staff measures 12-15. Chords are indicated above the notes: A, Bm, A, E, A, Bm, A, E, A, A, Bm, A, E, A. Triplet markings (3) are present under measures 10, 11, 14, and 15.

## The Banshee

1 9

G C G D G

C G D Am Em Em

Am Em C D7

Musical score for 'The Banshee' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff contains measures 1-5, the second staff measures 6-10, and the third staff measures 11-14. Chords are indicated above the notes: G, C, G, D, G, C, G, D, Am, Em, Em, Am, Em, C, D7.

# Bavarian Waltz

Arr. Harry Johnson

The musical score for 'Bavarian Waltz' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score consists of eight staves of music. Chords A and E are indicated above various measures. The music includes first and second endings for several sections.

Staff 1: Chords A and E are indicated above the first and third measures respectively.

Staff 2: Chords A and E are indicated above the first and third measures respectively.

Staff 3: Chords E, A, E, and A are indicated above the first, third, fifth, and seventh measures respectively.

Staff 4: Chords E, A, E, and A are indicated above the first, third, fifth, and seventh measures respectively.

Staff 5: Chords A and A are indicated above the first and third measures respectively.

Staff 6: Chords A and E are indicated above the first and third measures respectively.

Staff 7: Chords A and E are indicated above the first and third measures respectively.

Staff 8: Chords A and A are indicated above the first and third measures respectively.

Harry plays the A part twice and the other parts once, on each pass through the tune.

# Barlow Knife

Arr. Mel Durham

1 7 13 20

G D G G D C G G D

G G D C G G

D G G D G D G D G D G D G D G

"I've been married all my life, and all I've got is a Barlow Knife"

# Bear Creek Hop

Arr. Roger Cooper

1 7 13 20

A E A A

E A B1 A E A

A E A B2 A A7

A A E A

*l.h. pizz* *sim.*

# Beaumont Rag

Arr. Vivian Williams

1 C7 F C7 F F7 B $\flat$  F G7 C7 F C7 F C7 F B $\flat$  F G7 C7 F C7 F B $\flat$  F G7 C7 F C7 F B $\flat$  F G7 C7 F


1 5 9 13 17 21 25 29 33 37 41 45 49 53 57 61

3 3 3 3

# Beaver Valley Breakdown

11

Arr. Greg Canote



Musical score for "Beaver Valley Breakdown" in 4/4 time, arranged by Greg Canote. The score consists of four staves of music. Chords are indicated above the notes: C, F, G, C, G7, C, C7, F, G7, C, G7, C. The melody features eighth and sixteenth notes, with some measures containing triplets. The key signature has one sharp (F#).

# Belle of Lexington

Arr. Peter Boveng



Musical score for "Belle of Lexington" in 4/4 time, arranged by Peter Boveng. The score consists of three staves of music. Chords are indicated above the notes: D, A, D, D, G, D, A, D, G, D, A, D. The melody features eighth and sixteenth notes, with some measures containing triplets. The key signature has two sharps (F# and C#).

# Betsy Likens

Arr. Alan Jabbour, after Henry Reed

A Mixolydian



Musical score for "Betsy Likens" in 4/4 time, arranged by Alan Jabbour after Henry Reed. The score consists of three staves of music. Chords are indicated above the notes: A, [G], E, A, A, G, A, G, A, G, E, A. The melody features eighth and sixteenth notes, with some measures containing triplets. The key signature has two sharps (F# and C#).

# Bibb County Breakdown

Arr. Greg Canote

1 C

8 G C

14 G C C 3

20 G C

27 G C 3

This musical score is for 'Bibb County Breakdown' in 4/4 time, arranged by Greg Canote. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is primarily eighth and sixteenth notes. Chord symbols 'C' and 'G' are placed above the staff at measures 1, 8, 14, 20, and 27. Measure numbers 1, 8, 14, 20, and 27 are written at the start of their respective staves. A triplet of eighth notes is indicated with a '3' over the notes in measure 15.

# Big Eyed Rabbit

Arr. Bruce Reid

A D A

E A A E

A E A

This musical score is for 'Big Eyed Rabbit' in 4/4 time, arranged by Bruce Reid. It consists of three staves of music. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody features a mix of eighth, quarter, and half notes. Chord symbols 'A', 'D', 'E', and 'A' are placed above the staff at measures 1, 5, 9, 13, 17, and 21. Measure numbers 1, 9, and 17 are written at the start of their respective staves. The piece concludes with a double bar line and repeat dots.

# Big John McNeil

Arr. Jeff Anderson

1 A E A D E A A 3

7 E A E A A D E7 A

12

This musical score is for the piece 'Big John McNeil' by Jeff Anderson. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score consists of three staves. The first staff begins with a first ending bracket and contains measures 1 through 6, with a repeat sign at the end. The second staff contains measures 7 through 11, with a repeat sign at the end. The third staff contains measures 12 through 15, ending with a double bar line. Chord symbols A, E, and A7 are placed above the notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15. A triplet of eighth notes is indicated in measure 10.

# Big Sandy River

Arr. Stuart Williams

1 A E A 5 A 3

9 D E

13 A D E A

This musical score is for the piece 'Big Sandy River' by Stuart Williams. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score consists of three staves. The first staff begins with a first ending bracket and contains measures 1 through 8, with a repeat sign at the end. The second staff contains measures 9 through 12, with a repeat sign at the end. The third staff contains measures 13 through 16, ending with a double bar line. Chord symbols A, E, and A7 are placed above the notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16. Triplet markings are present in measures 3, 7, and 13.

# Bile Them Cabbage Down

1 G D G C G C G D G

This musical score is for the piece 'Bile Them Cabbage Down'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of three staves. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12, ending with a double bar line. Chord symbols G, D, C, and G7 are placed above the notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

# Bill Cheatham

1 7 12

A D A

D E A A D E A A

E A D E A A E A

## Billy in the Lowground

Vamp

Arr. Glenn Berry

1 3 3

C Amin

C Amin G C

9 C Amin C 3

Amin G C C Tag G Am

3 17

Some fiddlers play an F chord in the 3rd measure of the B section.

## Billy in the Lowground

Arr. Carthy Sisco

1 7 12

C Am C

Am Am

C

# Birdie

Arr. Carthy Sisco

15



Musical score for "Birdie" by Carthy Sisco. The score is written in 4/4 time and consists of four staves. The key signature is one flat (Bb). The melody is marked with measure numbers 1, 7, 13, and 21. Chords C, G, F, and G are indicated above the staff.

# Birdie

Arr. Mel Durham



Musical score for "Birdie" by Mel Durham. The score is written in 4/4 time and consists of three staves. The key signature is one sharp (F#). The melody is marked with measure numbers 1, 9, and 13. Chords G, C, D, and G are indicated above the staff.

# Blackbird

Arr. Art Stamper



Musical score for "Blackbird" by Art Stamper. The score is written in 4/4 time and consists of three staves. The key signature is two sharps (F# and C#). The melody is marked with measure numbers 1, 9, and 13. Chords G, D, and A are indicated above the staff.

## Black Hills Waltz

Swing the Eighth Notes!

Musical score for "Black Hills Waltz" in 3/4 time, key of A major. The score consists of four staves of music. Chord symbols are placed above the notes: A (measures 1-2), D (measure 3), A (measures 4-5), and E (measures 6-7). Trill ornaments are indicated by a '3' over the notes in measures 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, and 27. The piece ends with a double bar line at measure 28.

## Blackberry Blossom-G Minor

Arr. Scott Marckx

Musical score for "Blackberry Blossom-G Minor" in 4/4 time, key of G minor. The score consists of four staves of music. Chord symbols are placed above the notes: Gmin (measures 1-2), D7 Gmin (measures 3-4), D7 (measures 5-6), Gmin Gmin (measures 7-8), D7 (measures 9-10), Gmin (measures 11-12), D7 Gmin (measures 13-14), D7 (measures 15-16), Gmin (measures 17-18), D7 (measures 19-20), and Gmin (measures 21-22). The piece ends with a double bar line at measure 28.

# Blackberry Waltz

Arr. Fred Stoneking

1 *gliss* *gliss* 9 *gliss* 17 25

# Blue Eagle

Arr. Gary Lee Moore

1 D G D G A D 6 *tr* A D D Bmin 11 D A D Bmin *tr* A 16 D Alternate A etc.

# Black-eyed Susan

Arr. Lee Stripling

1 7 12

D G D D G

D A D G D A

D A7 D A D G D A D A7

Black-eyed Susan is a 4/4 song in D major. The melody consists of eighth and quarter notes. The first system (measures 1-6) includes a repeat sign at the end. The second system (measures 7-12) also includes a repeat sign at the end.

# Blackjack Grove

A Mixolydian

1 7 12

A7 A7 A

A7 E A A Major A E A E

A E A A7 E A

Blackjack Grove is a 4/4 song in A Mixolydian mode. The melody features a mix of eighth and quarter notes. The first system (measures 1-6) includes a repeat sign at the end. The second system (measures 7-12) also includes a repeat sign at the end.

# Blackthorn Jig

1 8 13

G C G C G D G D G C G C

G D G G

D G C G C G D G

Blackthorn Jig is a 6/8 jig in D major. The melody consists of eighth and quarter notes. The first system (measures 1-7) includes a repeat sign at the end. The second system (measures 8-13) also includes a repeat sign at the end.

## Blue Mountain Waltz

Arr. Fred Stoneking

Swing the eighth notes!

Blue Mountain Waltz musical score, arranged by Fred Stoneking. The score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of four staves of music. Chord symbols A, E, and B are placed above the notes. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated. The piece ends with a double bar line.

## Blue Ridge Breakdown

Arr. Carthy Sisco

Blue Ridge Breakdown musical score, arranged by Carthy Sisco. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of five staves of music. Chord symbols A, E, and D are placed above the notes. Measure numbers 1, 8, 14, 21, and 28 are indicated. The piece ends with a double bar line.

# Blue Mule

Arr. Kerry Blech

1 7 13

G D G

D G G C

D G D G

Blue Mule is a 4/4 piece in D major. The first system contains measures 1-6, the second system contains measures 7-12, and the third system contains measures 13-18. The melody features a mix of eighth and sixteenth notes, with some triplet eighth notes in measures 10 and 11. Chords are indicated above the staff: G, D, G, D, G, C, D, G, D, G.

# Blueberry Jig

Arr. Miche Baker-Harvey

1 5 9 13

D C D C

A D D C

D A D

Blueberry Jig is a 6/8 piece in D major. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-17. The melody is primarily composed of eighth notes. Chords are indicated above the staff: D, C, D, C, A, D, D, C, D, A, D.

# Bonaparte Crossing the Rhine

Swing the eighth notes!

1 5 9 13

D G D A D

G A D D G G D

A D G A D

Bonaparte Crossing the Rhine is a 4/4 piece in D major. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-13. The melody features a mix of eighth and sixteenth notes. Chords are indicated above the staff: D, G, D, A, D, G, A, D, D, G, G, D, A, D.

# The Boatman

Arr. George Reynolds

Swing the eighth notes!

This is a weird, crooked version of this tune.

# The Boatman

Arr. Melvin Wine

# Boys, My Money's All Gone

D Mixolydian

Arr. Scott Marckx/Jeannie Murphy

1 D C D

7 C A D D D C

12 G D D C G D D A D

The score is written on three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated by letters above the staff: D, C, A, G, and Bdim. The piece ends with a double bar line and repeat dots.

## "Brahms Polka"

Arr. Vivian Williams

1 G D A A7 A7 Bdim D

9 G D G D A D

17 A7 D A D

25 A7 D A D

The score is written on four staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody features eighth and quarter notes, with some triplets indicated by a '3' over a group of notes. Chords are indicated by letters above the staff: G, D, A, A7, and Bdim. The piece ends with a double bar line and repeat dots.

An arrangement of one of Brahms' Hungarian dances

## Brandywine

Arr. Carthy Sisco

1 G C G G C

7 G G C G

12 D G C G D G

The score is written on three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated by letters above the staff: G, C, and D. The piece ends with a double bar line and repeat dots.

# Briar Picker Brown

23

## Bring Out the Cider

Arr. Nathan and Tyler Hagood

[illegible]

# Brown's Dream

Arr. Red Wilson

## GDGD Tuning

Part A is also played one octave lower

# Buck Mountain

Arr. Peter Boveng

1 D G A D

6 D G A D

10 D G

15 A 1 2 D

The score for 'Buck Mountain' is in G major (one sharp) and 4/4 time. It consists of 15 measures. Measures 1-4 form the first phrase, measures 5-8 the second, and measures 9-15 the third. Chords are indicated above the staff: D (measures 1, 6, 10, 15), G (measures 3, 7), A (measures 4, 8, 11, 14), and D (measures 2, 5, 12, 13). A first ending bracket covers measures 15-16, and a second ending bracket covers measures 17-18.

# Buck Reel

Arr. by Bob Walters

1 D G D A D G

7 A A D D A A

12 D D A A D

The score for 'Buck Reel' is in G major (one sharp) and 4/4 time. It consists of 14 measures. Measures 1-4 form the first phrase, measures 5-8 the second, and measures 9-14 the third. Chords are indicated above the staff: D (measures 1, 5, 9, 13), G (measures 3, 7), A (measures 4, 8, 11, 14), and D (measures 2, 6, 10, 12).

Bob Walters (1889 - 1960) was a Nebraska fiddler. The guitar sometimes played a G (IV) chord in measures 10 and 14.

# Bucksnot

Arr. Barry Schultz

1 G Amin Amin G D7 G Amin

7 C D7 G G Bmin C G C

12 D7 G Bmin C G C D7 G

The score for 'Bucksnot' is in G major (one sharp) and 4/4 time. It consists of 14 measures. Measures 1-4 form the first phrase, measures 5-8 the second, and measures 9-14 the third. Chords are indicated above the staff: G (measures 1, 5, 9, 13), Amin (measures 3, 7, 11), D7 (measures 4, 8, 12), and C (measures 2, 6, 10, 14). Bmin is indicated in measure 10.

# Buffalo Gals

25

Buffalo Gals

Key: A major (F# C# G# D) 4/4 time

Chords: A, E, D, A, A, E, A

Measure numbers: 1, 9

The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a repeat sign followed by a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff concludes the piece with a double bar line.

# Buckshot

Arr. Floyd Engstrom

Buckshot

Arr. Floyd Engstrom

Key: A major (F# C# G# D) 4/4 time

Chords: A, E, D, A, A7, D, A, A7, A

Measure numbers: 1, 7, 12, 17

The score consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a repeat sign followed by a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff concludes the piece with a double bar line.

# Bull Moose

Arr. Miche Baker-Harvey/Gene Silberberg

Bull Moose

Arr. Miche Baker-Harvey/Gene Silberberg

Key: A major (F# C# G# D) 4/4 time

Chords: D, C, A, D, C, D, A, D

Measure numbers: 1, 3, 5, 9, 13

The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a repeat sign followed by a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff concludes the piece with a double bar line.

This tune was probably written by the late, great, Canadian fiddler Andy DeJarlis. I'm including it as a public service.

# Bull At the Wagon

Arr. Hank Bradley

1 A  
E  
A  
D  
E  
E  
13 A  
D  
E  
A  
17 A  
E  
21 A  
E  
E  
A

# Burt County Breakdown

Arr. Fred Stoneking

1 A  
A  
E  
5 E  
9 A  
A  
12 E  
E  
A

# Buzzard in a Pea Patch

Arr. Glenn Berry

1 D  
A  
D  
7 D  
A  
D  
G  
D  
E7  
13 E7  
A7  
D  
G  
D  
A  
D  
3

# Camp Meeting on the Fourth of July

27

Swing the eighth notes!

Arr. Greg Canote

1 D D A D

7 D A D D G D D

13 G D G <sup>3</sup> D D A D

3

This musical score is for the piece 'Camp Meeting on the Fourth of July' by Greg Canote. It is written in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo/style is 'Swing the eighth notes!'. The score consists of three staves of music. The first staff begins with a measure rest labeled '1'. Above the staff are four chord symbols: D, D, A, and D. The second staff begins with a measure rest labeled '7'. Above the staff are six chord symbols: D, A, D, D, G, and D. The third staff begins with a measure rest labeled '13'. Above the staff are six chord symbols: G, D, G, D, A, and D. A triplet of eighth notes is marked with a '3' and a bracket. The piece concludes with a double bar line.

# Cannonball Rag

Arr. Carthy Sisco

1 D

8 A7 D

18 D D7 G

26 G D A D

34 G D7

42 G

50 G G7 C

58 C G D G

This musical score is for the piece 'Cannonball Rag' by Carthy Sisco. It is written in treble clef, key of D major (indicated by two sharps), and 4/4 time. The score consists of eight staves of music. The first staff begins with a measure rest labeled '1' and has a 'D' chord symbol above it. The second staff begins with a measure rest labeled '8' and has 'A7' and 'D' chord symbols above it. The third staff begins with a measure rest labeled '18' and has 'D', 'D7', and 'G' chord symbols above it. The fourth staff begins with a measure rest labeled '26' and has 'G', 'D', 'A', and 'D' chord symbols above it. The fifth staff begins with a measure rest labeled '34' and has 'G' and 'D7' chord symbols above it. The sixth staff begins with a measure rest labeled '42' and has a 'G' chord symbol above it. The seventh staff begins with a measure rest labeled '50' and has 'G', 'G7', and 'C' chord symbols above it. The eighth staff begins with a measure rest labeled '58' and has 'C', 'G', 'D', and 'G' chord symbols above it. The piece concludes with a double bar line.

# Carthy's Waltz

Arr. Carthy Sisco

1 3 3 A

D D7 G D A

10 D D7 G D A 3 D

18 G G D G D 3 A

26 D D7 G D A 3 D

Detailed description: This block contains the first 30 measures of the musical score for 'Carthy's Waltz'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The score is divided into four systems of three staves each. Measure numbers 1, 10, 18, and 26 are indicated at the start of their respective systems. Chord symbols (D, D7, G, A) are placed above the staff at various intervals. Trill ornaments (marked with a '3' and a vertical line) are present in measures 3, 10, 18, and 26. The piece concludes with a double bar line at measure 30.

Carthy's adaptation based on "God Only Knows Who'll Take Her Home"

# Casey's Hornpipe

Arr. Cyril Stinnett

1 C F G C F

G C C F G

12 C F G C

Detailed description: This block contains the first 12 measures of the musical score for 'Casey's Hornpipe'. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three systems of four staves each. Measure numbers 1, 9, and 12 are indicated at the start of their respective systems. Chord symbols (C, F, G) are placed above the staff. Trill ornaments (marked with a '3' and a vertical line) are present in measures 1, 9, and 12. The piece concludes with a double bar line at measure 12.

Cyril Stinnett was a Missouri fiddler born in 1912.

# Chattanooga

1 G C G

7 G D G G

12 C G G D G

Detailed description: This block contains the first 12 measures of the musical score for 'Chattanooga'. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three systems of four staves each. Measure numbers 1, 7, and 12 are indicated at the start of their respective systems. Chord symbols (G, C, D) are placed above the staff. Trill ornaments (marked with a '3' and a vertical line) are present in measures 1, 7, and 12. The piece concludes with a double bar line at measure 12.

# Charmaine

Arr. Kenny Baker--straight melody

Musical score for 'Charmaine' (straight melody) in 4/4 time, key of A major. The score consists of four staves of music. Chords are indicated above the notes: A, A, A, Gdim, Bm7, E7, Bm7, E7, Bm7, E7, E7, E7aug, A, A, Em, F#, Bm, F#7, Bm, Bm, D, Dm6, A, F#7, Bm7, E7, A, E.

(Bearing only a slight resemblance to the E flat waltz written in 1926.)

# Charmaine

Arr. Kenny Baker -- swing solo

Musical score for 'Charmaine' (swing solo) in 4/4 time, key of A major. The score consists of five staves of music. Chords are indicated above the notes: A, A, A, A, A, A, E7, E7, E7, E7, E7, A, A, A, F#, F#, D, F#7, Bm, Bm, D6, Dm6, A, F#7, Bm7, E7, A, E.

# The Cheat

Arr. Phil and Vivian Williams

Musical score for 'The Cheat' in D major (two sharps) and 4/4 time. The score consists of three staves. The first staff contains measures 1 through 6, with a repeat sign at the end. The second staff contains measures 7 through 11, with a repeat sign at the end. The third staff contains measures 12 through 15, ending with a double bar line. Chord symbols are placed above the notes: D, G, D, D, A, D, G, D, A, D.

The title refers to a river in West Virginia.

# Chinquapin

Musical score for 'Chinquapin' in D major (two sharps) and 4/4 time. The score consists of three staves. The first staff contains measures 1 through 7, with a repeat sign at the end. The second staff contains measures 8 through 13, with a repeat sign at the end. The third staff contains measures 14 through 17, with a repeat sign at the end. Chord symbols are placed above the notes: A, E, E, A, D, A, D.

# Chorus Jig

Arr. Laurie Andres

Musical score for 'Chorus Jig' in D major (two sharps) and 4/4 time. The score consists of three staves. The first staff contains measures 1 through 8, with a repeat sign at the end. The second staff contains measures 9 through 12, with a repeat sign at the end. The third staff contains measures 13 through 16, ending with a double bar line. Chord symbols are placed above the notes: D, A, D, A, G, D, G, D, G.

# Chinese Breakdown

Arr. Vivian Williams

Chinese Breakdown (Arr. Vivian Williams) musical score. The score is in 4/4 time, key of D major (two sharps). It consists of five staves of music. Chords are indicated above the notes: D, A7, D, D7, G, A7, D, D, A, A7, D, G, A7, D. There are also triplets marked with a '3' and measure numbers 1, 9, 17, 25.

# Chuck In the Bush

Arr. Carthy Sisco

Chuck In the Bush (Arr. Carthy Sisco) musical score. The score is in 4/4 time, key of D major (two sharps). It consists of four staves of music. Chords are indicated above the notes: A, D, G, D, A, D, G, D, A, D, D, D, A, D, D, D, A, D. There are also measure numbers 1, 8, 15, 20. A section starting at measure 15 is labeled "C Repeat A section one octave lower".

Carthy plays one A, two B's, two C's and two D's. I'm not sure if it's a G chord in measures 2 and 6 or a D chord.

## Chuck In the Bush

Arr. Stuart Williams

1 D D A D D

7 D G A D D G D D

13 D G D D A D

This musical score is for the piece 'Chuck In the Bush' by Stuart Williams. It is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of three staves of music. The first staff begins with a measure rest of 1 measure, followed by a series of eighth and quarter notes. The second staff begins with a measure rest of 7 measures, followed by a series of eighth and quarter notes. The third staff begins with a measure rest of 13 measures, followed by a series of eighth and quarter notes. Chord symbols (D, G, A) are placed above the staff at various points.

## Cincinnati Hornpipe

Arr. Vivian Williams

1 D A D 5

A D A D A A

A D A D G D A D

This musical score is for the piece 'Cincinnati Hornpipe' by Vivian Williams. It is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of three staves of music. The first staff begins with a measure rest of 1 measure, followed by a series of eighth and quarter notes. The second staff begins with a measure rest of 9 measures, followed by a series of eighth and quarter notes. The third staff begins with a measure rest of 13 measures, followed by a series of eighth and quarter notes. Chord symbols (D, A, G) are placed above the staff at various points.

## Cindy

Arr. Stephanie Prausnitz

1 D D A D

9 G D G D A D

This musical score is for the piece 'Cindy' by Stephanie Prausnitz. It is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of two staves of music. The first staff begins with a measure rest of 1 measure, followed by a series of eighth and quarter notes. The second staff begins with a measure rest of 9 measures, followed by a series of eighth and quarter notes. Chord symbols (D, G, A) are placed above the staff at various points.

## Clark's Waltz

Arr. Fred Stoneking, from Pete McMahon

1 A A A A A E

A A 9 A A

E A A A 1 A 3

D A A A 2 A

D E A

Fred played double stops on most of the long notes.

## Clay Hole Waltz

Arr. Greg Canote

1 A D E A

10 A D E A

18 D A E A

26 D A E A

# Clinch Mountain Blues

Arr. Carthy Sisco

Musical score for Clinch Mountain Blues, arranged by Carthy Sisco. The piece is in 4/4 time and key of A major (indicated by three sharps: F#, C#, G#). The score consists of four staves of music. Chord progressions are indicated above the notes: A, A7, D, A, E, A, A7, D, A, E, A, D, A, E, A, D, A, E, A. The melody features eighth and quarter notes, with some measures containing beamed eighth notes.

# Cold Winter Night

Arr. Carthy Sisco

Musical score for Cold Winter Night, arranged by Carthy Sisco. The piece is in 4/4 time and key of G major (indicated by two sharps: F# and C#). The score consists of five staves of music. Chord progressions are indicated above the notes: Em, G, Em, B7, Em, Em, G, Em, B7, Em, Em, G, Em, B7, Em, Em, B7, Em. The melody features eighth and quarter notes, with some measures containing beamed eighth notes. There are first and second endings marked with '1' and '2' above the staff.

# Cluck Ol' Hen

35

A Mixolydian

gliss A7 D gliss A A7 A gliss A7 D gliss A A7 A A gliss A A G A A E A A gliss A G A E A

# Coker Creek

Arr. Carthy Sisco

B section is 11 measures!

G D G G C G C G D G

# Colored Aristocracy

G Emin C G A D G Emin C G D G Emin C G C G A D Emin C G C G D G

# Copper Kettle

Arr. J.P. Fraley

1 C G C C G C Amin 9

D7 G Amin 17

Amin C E E 25 F F G Amin

The score for 'Copper Kettle' is written in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. Chords are indicated above the staff: C, G, C, C, G, C, and Amin 9. The second staff continues the melody, featuring a D7 chord and a G chord, followed by Amin 17. The third staff concludes the piece with Amin, C, E, E 25, F, F, G, and Amin.

# Cotton-eyed Joe

1 G C G D G C G D

9 G C G D G C G D

The score for 'Cotton-eyed Joe' is written in 4/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. Chords are indicated above the staff: G, C, G, D, G, C, G, and D. The second staff continues the melody with the same chord sequence: G, C, G, D, G, C, G, and D.

# Cotton Patch Rag

Arr. Glenn Berry

1 C F

6 G tr C 3 1 2

11 C F G

16 C G C

The score for 'Cotton Patch Rag' is written in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. Chords are indicated above the staff: C and F. The second staff continues the melody, featuring a G chord, a trill (tr), a C chord, a triplet (3), and first and second endings (1 and 2). The third staff continues the melody with C, F, and G chords. The fourth staff concludes the piece with C, G, and C chords.

Glenn says this is the way the tune sounded "before the Texans got a hold of it".

# Cora Dye

Arr. Laurie Andres

Three staves of music for the piece 'Cora Dye'. The key signature is one sharp (F#) and the time signature is 4/4. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Chord symbols are placed above the notes: G, D, G, D, G, G, D, G, G. The second staff continues the melody with chords C, G, D, G, G, C, A. The third staff concludes the piece with chords D, G, C, G, D, G.

# Cotton-Eyed Joe

Arr. Joe Pancierzewski

Three staves of music for the piece 'Cotton-Eyed Joe'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The first staff begins with a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Chord symbols are placed above the notes: A, A, E, A, D. The second staff continues the melody with chords A, E, A, A, D. The third staff concludes the piece with chords E, E, A.

# Cowboy's Dream

Arr. Tony Mates

Three staves of music for the piece 'Cowboy's Dream'. The key signature is one sharp (F#) and the time signature is 4/4. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Chord symbols are placed above the notes: D, A, D, D, A, D, A, D. The second staff continues the melody with chords G, A, D, D, A, G. The third staff concludes the piece with chords A, D, D, A, G, A, D.

# Cowhide Boots

Arr. Carthy Sisco

Most fiddlers play the A and B sections opposite to that shown here, but this is the way Carthy plays it.

# Crapshooter's Rag

Arr. Floyd Engstrom

## Crazy Creek

Arr. Byron Berline

1 Am D Am A E C

7 F G E Am F

13 C F G E

From The Dillards with Byron Berline. The liner notes say that Berline doesn't remember where he first heard this tune.

## Cricket On a Hearth

Arr. Floyd Engstrom

1 D G D A D G

5 D G

9 A D D A

13 A Alternate measures 11 and 12 D A D

17 A D

## Crow Little Rooster

1 A E A A E

8 A D A E

13 A D A E A

# Crying Waltz

Arr. Floyd Engstrom

1 A

9 E7

17 A

25 D

A

E7

A

A7

D

D

A

E

A

3

3

## Cuckoo's Nest

1 D

A

C

G

5 D

D

G

D

A

D

C

D

G

D

A

D

3

9

13

This is the version of this tune I most commonly hear.

## Cuckoo's Nest

Arr. Dwight Lamb

1 D

A

D

G

D

A

D

D

A

D

D

3

9

13

A great arrangement from Dwight Lamb, of Onawa, Iowa

# Cuffey

Arr. Ray and Randi Leach

# Cumberland Gap

Arr. Gary Lee Moore

Alt. Gary Lee Moore

1 7 12

G Em G D G Em

G D G G C 3 G

D G G C G D G

## Cumberland Gap #2

**From Rich, Shera and Harley at Folklife 2001.**

## Cuttin' at the Point

1 8 13

D G D G D G

Musical score for "Cuttin' at the Point" in G major, 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff concludes the piece with a final cadence. Chords are indicated above the staff: D, G, D, G, D, G.

## Daly's Reel

Arr. Joe Pancerzewski

3 6 11

B $\flat$  F B $\flat$  F B $\flat$  Gm F F7 B $\flat$  F B $\flat$

Musical score for "Daly's Reel" in B-flat major, 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It begins with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff concludes the piece with a final cadence. Chords are indicated above the staff: B $\flat$ , F, B $\flat$ , Gm, F, F7, B $\flat$ , F, B $\flat$ .

## Dance All Night With a Bottle In Your Hand

Arr. Phil and Vivian Williams

1 7 12

D A D D G A D D G A D

Musical score for "Dance All Night With a Bottle In Your Hand" in D major, 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff concludes the piece with a final cadence. Chords are indicated above the staff: D, A, D, D, G, A, D, D, G, A, D.

The B part of this sounds like "Little Brown Jug." It goes well with it, though my Skillet Lickers recording has just the A part.

# "Dean's Favorite"

Arr. Alan Jabbour

43

"Dean" is Henry Reed's son, brother of James Reed, Jabbour's guitar accompanist.

The real name of the tune, if there ever was one, remains obscure. Dean apparently always requests it.

# Deer Walk

Arr. Tony Mates

# Denver Belle

Arr. Carthy Sisco

# Devil Ate the Groundhog

Arr. Scott Marckx, from Snake Chapman

# Devil in the Woodpile

Arr. Kerry Blech

# Devil In the Woodpile

Arr. Melvin Wine

## Devil's Dream

1 A Bm E A

7 D A E A A Bm

13 A D A E A

The musical score for "Devil's Dream" is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of three staves of music. The first staff starts with a measure rest, followed by a repeat sign. The melody is composed of eighth and sixteenth notes. Chords A, Bm, E, and A are indicated above the first staff. The second staff continues the melody with a repeat sign. Chords D, A, E, A, A, and Bm are indicated above. The third staff also continues the melody with a repeat sign. Chords A, D, A, E, and A are indicated above.

One of the first tunes I learned at NW Folklife. It's a great string-crossing exercise. I've heard both B minor and E in measures 3 and 11.

## Diamond Joe

1 D G D D D G D

8 D<sup>3</sup> G D D<sup>3</sup> A D G

14 D D A7 D

The musical score for "Diamond Joe" is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of three staves of music. The first staff starts with a measure rest, followed by a repeat sign. The melody is composed of eighth and sixteenth notes. Chords D, G, D, D, D, G, and D are indicated above. The second staff continues the melody with a repeat sign. Chords D<sup>3</sup>, G, D, D<sup>3</sup>, A, D, and G are indicated above. The third staff also continues the melody with a repeat sign. Chords D, D, A7, and D are indicated above.

## Dinah

1 A D A D A D A

3 3 3

9 A A A

13 F#min A E A

The musical score for "Dinah" is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of three staves of music. The first staff starts with a measure rest, followed by a repeat sign. The melody is composed of eighth and sixteenth notes. Chords A, D, A, D, A, D, and A are indicated above. The second staff continues the melody with a repeat sign. Chords A, A, and A are indicated above. The third staff also continues the melody with a repeat sign. Chords F#min, A, E, and A are indicated above.

A "D" chord also works in measure 12 instead of that F# min; I don't really know which is traditionally used.

# Dill Pickles Rag

By Charles Johnson, 1906. Arr. Gene Silberberg

Chord progression for measures 1-48:

- Measures 1-4: G
- Measures 5-8: G, A7, D7, G
- Measures 9-12: Em (A7), D7
- Measures 13-16: G, D7, G, D7, G, D7, G
- Measures 17-20: D7, G, A7, D7, D7, G, D7
- Measures 21-24: G, D7, G, A7, D7, G
- Measures 25-28: C
- Measures 29-32: G7, C, C, D7, G7, C
- Measures 33-36: G7, C, F, C, A7, D7, G7, C

Most backup guitarists play an A (or A7) in measures 3 and 4 (and 10 and 11), but in the original sheet music, Johnson used E minor. One usually ends on either the A or B parts, so I wrote in the appropriate pickup notes in the last measure.

## Dirty Sheet

Arr. Melvin Wine

Chord progression for measures 1-15:

- Measures 1-3: D, G, D
- Measures 4-6: A, D, G, D
- Measures 7-9: A, D, A, D, A
- Measures 10-12: D, G, D, A, D
- Measures 13-15: D

# Dominion Reel

Arr. Laurie Andres

3 1 C F C G C 5

F C G C 9 C F G C

D G C 13 F G C

# Don't You Remember the Time

Arr. Bruce Reid

1 C G7 C F C

12 G G7 C G7

23 C F C G C

# Drops of Brandy

Arr. Laurie Andres

1 A E A E A E

7 A E A E A

12 E A E A E

# Dry and Dusty

Arr. Oscar "Red" Wilson

1 7 13

D A D D A D

Musical score for 'Dry and Dusty' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a first ending bracket over measures 1-2, followed by a repeat sign. The melody is primarily eighth and quarter notes. Chords D, A, and D are indicated above the staff. The second staff continues the melody with eighth and quarter notes, including a dotted quarter note. Chords A, D, D, D, D, and A are indicated. The third staff concludes the piece with eighth and quarter notes. Chords D, D, D, A, and D are indicated. The piece ends with a double bar line and repeat dots.

# Dubuque

Arr. Carthy Sisco

1 7 12

D G A D G A D

Musical score for 'Dubuque' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a first ending bracket over measures 1-2, followed by a repeat sign. The melody is primarily eighth and quarter notes. Chords D, G, A, and D are indicated above the staff. The second staff continues the melody with eighth and quarter notes, including a dotted quarter note. Chords G, A, D, D, and G are indicated. The third staff concludes the piece with eighth and quarter notes. Chords D, G, A, and D are indicated. The piece ends with a double bar line and repeat dots.

# Ducks On the Mill Pond

1 7 12

D A D D A D

Musical score for 'Ducks On the Mill Pond' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a first ending bracket over measures 1-2, followed by a repeat sign. The melody is primarily eighth and quarter notes. Chords D, A, D, and D are indicated above the staff. The second staff continues the melody with eighth and quarter notes, including a dotted quarter note. Chords D, A, D, and D are indicated. The third staff concludes the piece with eighth and quarter notes. Chords A, D, D, D, A, and D are indicated. The piece ends with a double bar line and repeat dots.

# Durang's Hornpipe

Arr. Byron Berline\*

Measures 1-12 of Durang's Hornpipe. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: D (measures 1-2), A (measure 3), D (measure 4), G (measure 5), A (measure 6), D (measures 7-8), G (measure 9), G (measure 10), D (measure 11), A (measure 12), and D (measure 13).

\*Sort of. My arrangement of his version with the Dillards.

# The Dusty Miller

Arr. J.P. Fraley

Measures 1-30 of The Dusty Miller. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: A Myxolidian (measure 1), A (measures 2-3), G (measure 4), A (measures 5-6), E (measure 7), A (measures 8-9), A (measures 10-11), A (measures 12-13), A (measures 14-15), E (measure 16), A (measures 17-18), A (measures 19-20), G (measures 21-22), A (measures 23-24), G (measures 25-26), A (measures 27-28), E (measures 29-30), and A (measures 31-32). A glissando (gliss) is marked over measures 29-30.

The last two sections are alternate part A's.

JP says that his father was a miller--he milled flour--and the song title refers to millers being covered with dust at the end of the day.

## Durham's Reel, or Bull Durham

Arr. Stuart Williams, from Glenn Berry

1 A D

5 E E A

9 Ag liss D

13 Eg liss E A

Glenn Berry says this tune was written by one Buddy Durham, a radio fiddler in the 1930s. Durham's original B part was apparently very difficult, and this version emerged.

## Dusty Miller

Arr. Ruthie Dornfeld

1 A G A A G A

8 A G A A

14 G A A. G A

20 A. G G A A A

27 A G A G A G A

# Dusty's Hornpipe

Arr. Carthy Sisco

51

1 A D E A

9 A D E A

17 A D A E E A

25 A D A E A

Dusty's Hornpipe is a 4/4 piece in D major. The melody is played on a treble clef staff. The key signature has two sharps (F# and C#). The piece consists of 28 measures. Chords are indicated above the staff: A, D, E, and A. The melody features a mix of eighth and sixteenth notes, with some measures containing beamed eighth notes. The piece ends with a double bar line.

# E Jig

Arr. Miche Baker-Harvey

1 E E D E

7 B7 E E A B7

12 E A B7 E

E Jig is a 6/8 piece in E major. The melody is played on a treble clef staff. The key signature has three sharps (F#, C#, and G#). The piece consists of 12 measures. Chords are indicated above the staff: E, B7, and A. The melody features a mix of eighth and sixteenth notes, with some measures containing beamed eighth notes. The piece ends with a double bar line.

# Earl's Chair

Arr. Bill Jackson

1 G D 3 3 G

9 D A D Em Bm Em Bm Em Bm

13 D Em Bm 3 G 3 D A

Earl's Chair is a 4/4 piece in D major. The melody is played on a treble clef staff. The key signature has two sharps (F# and C#). The piece consists of 13 measures. Chords are indicated above the staff: G, D, A, D, Em, Bm, and A. The melody features a mix of eighth and sixteenth notes, with some measures containing beamed eighth notes. The piece ends with a double bar line.

# Early In the Evening

Arr. Joe Pancerzewski, from the Nelson Brothers

Three staves of music in 4/4 time, key of D major. The melody is written in treble clef. Chords are indicated above the notes: A, E, D, A, E, A, D, A, E, A, D, A, E, A, D. Measure numbers 1, 3, 5, 9, and 13 are marked.

# East Tennessee Blues

Arr. Stephanie Prausnitz

Four staves of music in 4/4 time, key of D major. The melody is written in treble clef. Chords are indicated above the notes: C, F, C, D, G, G7, C, C7, F, C, D, G, G7, C. Measure numbers 1, 6, 11, and 16 are marked.

# Eighth of January

Arr. Kerry Blech

Three staves of music in 4/4 time, key of D major. The melody is written in treble clef. Chords are indicated above the notes: D, A, D, A, D, D, G, A, D, D, G, A, D, D, A, D. Measure numbers 1, 8, and 15 are marked.

I most commonly encounter a square version of this tune, which eliminates the last four measures of the A part.

# Echoes of the Ozarks

Arr. Floyd Engstrom, from Pete MacMahan

1 B $\flat$  E $\flat$  B $\flat$

C7 F7 C7 F7 B $\flat$  E $\flat$  B $\flat$

B $\flat$  B $\flat$  C7 F7 B $\flat$

E $\flat$  B $\flat$  C7 F7 B $\flat$

# Echoes Of the Ozarks

Arr. Barry Schultz

Fast! 1 D G G7 D E7 A7

9 D G G7 D A D D7

17 G D D A7

25 D G G7 D A7 D

## Evelyn's Waltz

Arr. Fred Stoneking

1 3 5

9 13

3

21 25

29 33

37 41

45 49

53 57

61

Chords: D, Bm, D, G, A, D, Bm, D, E, A, D, D7, G, D, B7, E7, A7, D, Bm, D, G, A, D, Bm, D, E, A, D, Bm, D, D7, G, D, B7, E7, A7, D.

Fingerings: 1, 3, 5, 9, 13, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61.

## Far From Home

Arr. Cathie Whitesides

1 G C G

7 C D G Em Bm Em G

12 C D G C D G

3

Detailed description: This is a musical score for the song 'Far From Home' in G major, 4/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a repeat sign and a first ending bracket. Chords G, C, and G are indicated above the staff. The second staff continues the melody, with a triplet of eighth notes marked with a '3' below. Chords C, D, G, Em, Bm, Em, and G are indicated above. The third staff concludes the piece with a double bar line. Chords C, D, G, C, D, and G are indicated above.

## Farewell To Whiskey

1 G C G Bmin C Bmin C D

7 G D7 G G C G

12 C G C Bmin C D G D7 G

Detailed description: This is a musical score for the song 'Farewell To Whiskey' in G major, 4/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a repeat sign and a first ending bracket. Chords G, C, G, Bmin, C, Bmin, C, and D are indicated above. The second staff continues the melody. Chords G, D7, G, G, C, and G are indicated above. The third staff concludes the piece with a double bar line. Chords C, G, C, Bmin, C, D, G, D7, and G are indicated above.

Try Am6 in place of some of those C chords.

## Fat Back Meat and Dumplings

Arr. Glenn Berry

1 C G C

6 G C C

12 G C G C

Detailed description: This is a musical score for the song 'Fat Back Meat and Dumplings' in G major, 4/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a repeat sign and a first ending bracket. Chords C, G, and C are indicated above. The second staff continues the melody. Chords G, C, and C are indicated above. The third staff concludes the piece with a double bar line. Chords G, C, G, and C are indicated above.

Glenn plays those high F#s; I think it's on purpose.

# Fiddler's Dream

Arr. Stephanie Prausnitz

1. D G A7

7. 1. D 2. D

13. G A7 1. D 2. D

The score for "Fiddler's Dream" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody with a first ending bracket. The third staff concludes the piece with a final cadence. Chord symbols D, G, and A7 are placed above the staff at measures 1, 4, and 7 respectively. Measure numbers 1, 7, and 13 are indicated at the start of their respective staves.

# Five Miles From Town

1. G C G D G

6. G C G D G G D

11. D G G D D G

The score for "Five Miles From Town" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody with a first ending bracket. The third staff concludes the piece with a final cadence. Chord symbols G, C, D, and G are placed above the staff at measures 1, 4, 7, 10, 13, and 16 respectively. Measure numbers 1, 6, and 11 are indicated at the start of their respective staves.

# Five Miles of Ellum Wood

Arr. Bruce Reid

A Mixolydian

1. A

7. E A G D A E

13. A A G D A E A

The score for "Five Miles of Ellum Wood" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody with a first ending bracket. The third staff concludes the piece with a final cadence. Chord symbols A, E, G, D, and A are placed above the staff at measures 1, 4, 7, 10, 13, and 16 respectively. Measure numbers 1, 7, and 13 are indicated at the start of their respective staves.

# Flop-Eared Mule

Arr. Gene Silberberg

57

On the the second time on the B section, an A7 on the last note leads back nicely to the D chord for the A section.

# "Floyd's Tune"

Arr. Floyd Engstrom

Last I asked, Floyd couldn't remember the name of this tune.

# Fly Around My Pretty Little Miss

Arr. Tony Mates

## Folding Down the Sheets

Three staves of music in 4/4 time, key of D major. The melody is written on a treble clef. Chords are indicated above the notes: D, A, D, G, D, A, D, A, D, A, G. The piece ends with a double bar line.

## For Boots

By Gene Silberberg

Four staves of music in 3/4 time, key of D major. The melody is written on a treble clef. Chords are indicated above the notes: G, D7 (aug.), G, G, G7, C, G, E7, A7, D7, G, D7 (aug.), G, G7, C, C, Cm, G, E7, A7, D7, G. The piece ends with a double bar line.

I wrote this in memory of Richard C. Houlahan, known as "Boots" to his musician friends. Boots was a fine trumpet player who formed the Rainy City Jazz Band after World War II. He played traditional 1920s jazz, and especially New Orleans Jazz, with great sensitivity. We played together in the Rainier Jazz Band from 1980 until the mid nineties. He got the name Boots because a neighbor's dog of that name died shortly before his birth, and his older sister thought he was the dog's reincarnation. Boots was always grateful the dog wasn't named Fido. I originally wrote this as a two-step, but it was a lousy fiddle tune, so I made it a waltz.

## Forked Deer

Arr. Floyd Engstrom

Musical score for "Forked Deer" in D major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a repeat sign followed by a series of eighth and sixteenth notes. Chords D, G, D, D, A, and D are indicated above the staff. The second staff continues the melody with a repeat sign and a double bar line. Chords G, D, D, G, A, D, A, and A are indicated. The third staff concludes the piece with a double bar line. Chords D, A, D, G, A, and D are indicated. Measure numbers 1, 5, 9, and 13 are marked.

Everyone plays this slightly differently; I like Floyd's because it flows easily.

## The Forks of Sandy

Arr. Barry Schultz

Musical score for "The Forks of Sandy" in D major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a repeat sign followed by a series of eighth and sixteenth notes. Chords G and C are indicated above the staff. The second staff continues the melody with a repeat sign and a double bar line. Chords D, G, G, G, D, and G are indicated. The third staff concludes the piece with a double bar line. Chords G, D, G, and a "Tag" instruction are indicated. Measure numbers 1, 5, 9, and 13 are marked.

## Ike Forrester's Reel

Arr. Terry Wergeland

Musical score for "Ike Forrester's Reel" in D major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a repeat sign followed by a series of eighth and sixteenth notes. Chords D and A are indicated above the staff. The second staff continues the melody with a repeat sign and a double bar line. Chords A, D, A, D, A tr, and D are indicated. The third staff concludes the piece with a double bar line. Chords A, A, D, A, and D are indicated. Measure numbers 1, 7, and 13 are marked.

# Fortune

Arr. Vivian Williams

1 7 13

D A D G A D D D A D

# Forty-nine Cats In a Barrel

Arr. Gary Lee Moore

1 7 12

D G Bmin D G D G A D D G D G A D D

Gayle Hopson, Gary's great accompanist on guitar, walked through a lot of passing chords not shown above. The chords I put in sort of capture what he did, sort of.

# Francis Grant's Reel

Arr. Jack Link/Howie Meltzer

1 6 11 16

D A A# D G A D D

# Frieda

Arr. Carthy Sisco

61



Musical score for "Frieda" in G major, 4/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and quarter notes. Chords are indicated above the staff: D, G, D, A, D, G. The second staff continues the melody with chords A, A, D, D, G, D, A. The third staff has chords D, G, A, A, D, D, G. The fourth staff has chords D, A, D, G, D, A, D. A triplet of eighth notes is marked with a '3' over it. The piece ends with a double bar line and repeat dots.

Many of the quarter notes are played as two eighth notes--Carthy varies it.

# Frisco to Cape Cod

Arr. Miche Baker-Harvey, from Jeff Anderson



Musical score for "Frisco to Cape Cod" in G major, 3/4 time. The score consists of six staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of quarter and eighth notes. Chords are indicated above the staff: G, D, D, G. The second staff has chords G, D, A, D. The third staff has chords G, C, D, G. The fourth staff has chords G, C, D, G. The fifth staff has chords C, G, D, G, G7. The sixth staff has chords C, G, D, G. The piece ends with a double bar line and repeat dots.

# Frosty Morning

A Dorian

1 Am G Am Amaj (Opt.) G

7 Am G Am Am Amaj (Opt.) G

13 Am Dm Am Am G Am

# Frosty Morning

Arr. Melvin Wine

1 A A A D A E A A A D A

9 A A A D A

13 E A A A D A E A

# Gallop Malbay

Arr. Willie Beaudoin

1 A D A D A D A D

7 G A A D D A D D G

12 D A D A D D G A D

Willie Beaudoin, from Burlington VT, played this delightful Quebecois reel at Fiddle Tunes 2001.  
I'm quite sure Willie played the parts in this order, but some knowledgeable people tell me this is backwards.

# Gaspe Reel

Arr. Laurie Andres

63

Measures 1-18 of Gaspe Reel. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: D (measures 1-2), A (measures 3-4), D (measures 5-6), A (measures 7-8), D (measures 9-10), A (measures 11-12), D (measures 13-14), A (measures 15-16), and D (measures 17-18). The piece ends with a double bar line.

# At a Georgia Camp Meeting

By Kerry Mills, 1898. Arr. Gene Silberberg

Measures 1-48 of At a Georgia Camp Meeting. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: A (measures 1-2), D (measures 3-4), G (measures 5-6), D (measures 7-8), D (measures 9-10), G (measures 11-12), D (measures 13-14), D (measures 15-16), A (measures 17-18), D (measures 19-20), BA7 (measures 21-22), D (measures 23-24), A7 (measures 25-26), Ddim (measures 27-28), D (measures 29-30), A7 (measures 31-32), D (measures 33-34), C (measures 35-36), D (measures 37-38), D7 (measures 39-40), G (measures 41-42), D (measures 43-44), A7 (measures 45-46), D (measures 47-48), E7 (measures 49-50), A7 (measures 51-52), D (measures 53-54), D7 (measures 55-56), G (measures 57-58), F#7 (measures 59-60), G (measures 61-62), D (measures 63-64), E7 (measures 65-66), A7 (measures 67-68), and D (measures 69-70). The piece ends with a double bar line.

The typical routine for playing these old cakewalks is to play the A and B parts a number of times, and at the end, play the C part (the "trio") once and then go back to and end on the B part.

# Georgia Fox Trot

Arr. Peter Boveng

1. **D** **A** **A7**

7. **D** **D**

12. **D** **E7**

16. **A7** **D**

The score for "Georgia Fox Trot" is in 4/4 time with a key signature of two sharps (F# and C#). It consists of 16 measures. The first measure is a whole note chord D. Measures 2-3 are a half note chord D. Measures 4-5 are a half note chord A. Measures 6-7 are a half note chord A7. Measures 8-9 are a half note chord D. Measures 10-11 are a half note chord D. Measures 12-13 are a half note chord D. Measures 14-15 are a half note chord E7. Measure 16 is a half note chord A7. The piece ends with a double bar line.

# Gesthemane Waltz

Arr. Carthy Sisco

1. **A** **A7** **D** **Bm** **E7** **A** **E7**

10. **A** **A7** **D** **Bm** **E7** **A**

18. **E7** **A** **B7** **E7**

26. **A** **A7** **D** **Bm** **E7** **A**

The score for "Gesthemane Waltz" is in 3/4 time with a key signature of two sharps (F# and C#). It consists of 26 measures. The first measure is a whole note chord A. Measures 2-3 are a half note chord A7. Measures 4-5 are a half note chord D. Measures 6-7 are a half note chord Bm. Measures 8-9 are a half note chord E7. Measures 10-11 are a half note chord A. Measures 12-13 are a half note chord A7. Measures 14-15 are a half note chord D. Measures 16-17 are a half note chord Bm. Measures 18-19 are a half note chord E7. Measures 20-21 are a half note chord A. Measures 22-23 are a half note chord B7. Measures 24-25 are a half note chord E7. Measure 26 is a half note chord A. The piece ends with a double bar line.

D and B7 also sound OK instead of those B minors.

# Gill Saw

Arr. Fred Stoneking

65

1 D G D

7 A D D A A

12 D D A A D

The score for 'Gill Saw' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a double bar line. The second staff also begins with a repeat sign and a double bar line. The third staff ends with a repeat sign and a double bar line. Chord symbols are placed above the notes: D, G, D, A, D, D, A, A, D.

# Give the Fiddler a Dram

Arr. Peter Boveng

1 G F D G G F

7 D G G C A

12 D G C D G

The score for 'Give the Fiddler a Dram' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a double bar line. The second staff also begins with a repeat sign and a double bar line. The third staff ends with a repeat sign and a double bar line. Chord symbols are placed above the notes: G, F, D, G, G, F, D, G, G, C, A, D, G, C, D, G.

# Glise de Sherbrooke

Arr. Laurie Andres

1 G D G D G D

7 G D G C G D

13 G C G D G

The score for 'Glise de Sherbrooke' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a double bar line. The second staff also begins with a repeat sign and a double bar line. The third staff ends with a repeat sign and a double bar line. Chord symbols are placed above the notes: G, D, G, D, G, D, G, D, G, C, G, D, G, C, G, D, G.

# Glories of a Star

Slow

1. 2.

It's really nice to go directly into Banks Hornpipe after playing this.

## Goin' Down to Cairo

1. 2.

Another version of Good-bye Liza Jane

## Goin' Down To Georgio

Arr. Melvin Wine

1. 2.

# Goin' Down To Town

67

Arr. Melvin Wine

Two staves of music in 4/4 time, key of A major. The first staff starts with a treble clef and a key signature of two sharps. The second staff starts with a bass clef and a key signature of two sharps. Chords are indicated above the notes: A, D, E, D, A, A, E, A.

2X each as written and one octave below.

# Goin' to a Free State

Arr. Kerry Blech

Three staves of music in 4/4 time, key of A major. The first staff starts with a treble clef and a key signature of two sharps. The second staff starts with a treble clef and a key signature of two sharps. The third staff starts with a treble clef and a key signature of two sharps. Chords are indicated above the notes: A, A, E, A, A, E, A, A, E, A, A.

# Golden Dawn Waltz

Swing the eighth notes!

Arr. Glenn Berry

Five staves of music in 3/4 time, key of G major. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a treble clef and a key signature of one sharp. The fifth staff starts with a treble clef and a key signature of one sharp. Chords are indicated above the notes: G, Gdim, G, G, G, D, D, Ddim, D, D, D, G, G, Gdim, G, G, C, C, G, A7, D7, G, G, D, D, G, G, D7, G.

# Golden Eagle Hornpipe

Arr. Stuart Williams

1 7 13

G D G D G B7 Emin A

D D7 G D G

Golden Eagle Hornpipe musical score, measures 1-13. The key signature is one sharp (F#) and the time signature is 4/4. The score is written on three staves. Measure numbers 1, 7, and 13 are indicated at the start of each staff. Chord symbols G, D, B7, Emin, and A are placed above the notes. Measure 13 ends with a double bar line and repeat dots.

# Good for the Tongue

Arr. Cathie Whitesides

1 7 12

A D A D A E A D A D A E A D A E A

D A E A A D A D A

Good for the Tongue musical score, measures 1-12. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score is written on three staves. Measure numbers 1, 7, and 12 are indicated at the start of each staff. Chord symbols A, D, E, and A are placed above the notes. A triplet of eighth notes is marked with a '3' in measure 10. Measure 12 ends with a double bar line and repeat dots.

# Goodbye Girls, I'm Goin' to Boston

Arr. Bruce Reid

1 6 11

A D E A A D E A G A E A

D E A A A

Goodbye Girls, I'm Goin' to Boston musical score, measures 1-11. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score is written on three staves. Measure numbers 1, 6, and 11 are indicated at the start of each staff. Chord symbols A, D, E, and G are placed above the notes. Measure 11 ends with a double bar line and repeat dots.

# Good Night Waltz

Arr. Glenn Berry

Swing the eighth notes!

Chords and measure numbers:

- Measures 1-6: C (C major)
- Measures 7-13: G7 (G dominant 7th)
- Measures 14-20: C (C major)
- Measures 21-27: C7 (C dominant 7th), F (F major), C (C major)
- Measures 28-34: A7 (A dominant 7th), D7 (D dominant 7th), G7 (G dominant 7th), C (C major), [C7] (C dominant 7th), F (F major)
- Measures 35-41: F (F major), C7 (C dominant 7th), C7 (C dominant 7th)
- Measures 42-48: C7 (C dominant 7th), C7 (C dominant 7th), F (F major)
- Measures 49-53: F (F major)
- Measures 54-58: F7 (F dominant 7th), Bb (B-flat major), Bb (B-flat major)
- Measures 59-60: F (F major), C7 (C dominant 7th), F (F major), G7 (G dominant 7th)

Glenn swings the eighth notes quite broadly.

# Goodbye Liza Jane

Also one octave higher

1 D A D G D A D A D G

7 D A D D G D D A

12 D D G D D A D

The score for 'Goodbye Liza Jane' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff contains measures 1 through 6, the second staff contains measures 7 through 11, and the third staff contains measures 12 through 16. Chord symbols (D, A, G) are placed above the notes. The piece ends with a double bar line and repeat dots.

# Grand Hornpipe

Arr. John Summers

1 D G A D 5 G

A D D 9 G D A

D 13 G D A D 17 G

D A D 21 D A D

The score for 'Grand Hornpipe' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves. The first staff contains measures 1 through 5, the second staff contains measures 6 through 10, the third staff contains measures 11 through 16, and the fourth staff contains measures 17 through 21. Chord symbols (D, G, A) are placed above the notes. The piece ends with a double bar line and repeat dots.

# Grand Picnic

Arr. Charlie Martin

1 D G A D

7 G A D D G D

12 A D G A D

The score for 'Grand Picnic' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12. Chord symbols (D, G, A) are placed above the notes. The piece ends with a double bar line and repeat dots.

# Granny Will Your Dog Bite

Arr. Jeannie Murphy

1 A E A E A A E

7 A E A A G D A

12 A A G D A

# Granny Will Your Dog Bite

Arr. Vivian Williams

1 A D A D A D E A D A

7 A E A A A G A

12 E A A A G A E A 3

# Grasshopper on a Sweet Potato Vine

Arr. Stephanie Prausnitz

1 D G G D D

7 A D A A D G

12 G D A A D A D 3

# Grassy Creek

By Oscar "Red" Wilson

1 G C G

7 G D G G C

12 G G D G

# Green Green Grass Of Ireland

Arr. Jim Ketterman

D G D

D G A D

D G D A

D G A D

D D A A D

D D A A D

The eighth notes at the beginning of measures are really slow grace notes.

# Great Big Taters In the Sandy Land

73

Arr. Kerry Blech

1 D D D

7 A E A A A E A

13 A A E A A E

20 A A A E A

This musical score is for the piece 'Great Big Taters In the Sandy Land' by Kerry Blech. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piece consists of four staves of music. The first staff begins with a measure number of 1 and contains three measures with a 'D' chord above the first, third, and fifth measures. The second staff begins with a measure number of 7 and contains six measures with 'A' and 'E' chords above various measures. The third staff begins with a measure number of 13 and contains five measures with 'A' and 'E' chords, including a triplet of eighth notes in the third measure. The fourth staff begins with a measure number of 20 and contains five measures with 'A' and 'E' chords, also including a triplet of eighth notes in the first measure. The piece concludes with a double bar line.

## Green Willis

Arr. Peter Boveng

1 D A D

7 A D D G

13 A D D G A D

This musical score is for the piece 'Green Willis' by Peter Boveng. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piece consists of three staves of music. The first staff begins with a measure number of 1 and contains four measures with 'D' and 'A' chords above the first, third, and fifth measures. The second staff begins with a measure number of 7 and contains four measures with 'A', 'D', 'D', and 'G' chords above various measures. The third staff begins with a measure number of 13 and contains four measures with 'A', 'D', 'D', and 'G' chords, followed by two measures with 'A' and 'D' chords. The piece concludes with a double bar line.

## Grey Eagle

Arr. Greg Canote

1 A E A A

7 E A A D E

13 A A D E A

This musical score is for the piece 'Grey Eagle' by Greg Canote. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piece consists of three staves of music. The first staff begins with a measure number of 1 and contains four measures with 'A' and 'E' chords above various measures. The second staff begins with a measure number of 7 and contains four measures with 'E', 'A', 'A', and 'D' chords, followed by one measure with an 'E' chord. The third staff begins with a measure number of 13 and contains five measures with 'A', 'A', 'D', 'E', and 'A' chords. The piece concludes with a double bar line.

# Grey Eagle #2

Arr. Greg Canote

1 C G C C

7 C G C C C

12 G C C G C

Musical score for Grey Eagle #2, measures 1-12. The score is in 4/4 time and features a melody with various chords (C, G, C) and a key signature of one sharp (F#).

# Growling Old Men, Grumbling Old Women

A Dorian, A Mixolydian

Arr. Steve Trampe

1 Am G Am Am G

7 Am G Am A G A

12 A G Am C E Am

Musical score for Growling Old Men, Grumbling Old Women, measures 1-12. The score is in 4/4 time and features a melody with various chords (Am, G, A, C, E) and a key signature of one sharp (F#).

# Grubb Springs

Arr. Stephanie Prausnitz

1 A D A D A D

7 E A A A

12 A A E A

Musical score for Grubb Springs, measures 1-12. The score is in 4/4 time and features a melody with various chords (A, D, E) and a key signature of two sharps (F# and C#).

# Gulf Breeze Waltz

East Texas Serenaders

1 D 5 A 9 A

A 13 D 17 D

21 D G 25 G D 29 G

A D 33 A 37 A E

41 E 45 E A 49 A

A 53 D 57 D A

61 B7 E7 A 65 G 69 G

D 73 D 77 D G

81 G 85 G G7 C 89 C

G 93 A D G

1 4/4 C F G

7 1 2 C G C F

13 C G

18 1 2 C C G

25 C G G7 C

31 G C F C A7 D7 G7 C

## "Hank's Tune"

Arr. Glenn Berry

The image displays a musical score for the song "All the Great Berry" by The Beatles. The score is written for guitar and bass, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is divided into several sections: the main body of the song, a bridge, and a final section labeled "Back to B, to fin.".

The main body of the song consists of five staves of music. The first staff is labeled "A" and the second staff is labeled "9". The third staff is labeled "B" and the fourth staff is labeled "25". The fifth staff is labeled "fin" and ends with a double bar line. The bridge section is labeled "Bridge" and the sixth staff is labeled "33". The final section is labeled "Back to B, to fin." and ends with a double bar line.

The score includes various musical notations, including notes, rests, and accidentals. Chord diagrams are provided for several chords, including D, A, B, D7, G, and E. The guitar part is written on a treble clef staff, and the bass part is written on a bass clef staff. The score is presented in a clear, legible format, suitable for musicians to play.

Glenn Berry attributes this tune to Henry Mitchell, who apparently never mentioned its title.

# Hair Lip Susie

Arr. Charlie Martin

77

Musical score for 'Hair Lip Susie' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff contains measures 1 through 6, the second staff contains measures 7 through 11, and the third staff contains measures 12 through 15. Chord symbols are placed above the notes: D, G, D, A, D, G, A, D, D, G, D, A on the first staff; D, G, A, D, D, A, D, D on the second staff; and A, D, D, A, D, D, A, D on the third staff. The piece concludes with a double bar line and repeat dots.

# Hanged Man's Reel

Musical score for 'Hanged Man's Reel' in A major (two sharps) and 4/4 time. The score consists of four staves. The first staff contains measures 1 through 8, the second staff contains measures 9 through 16, the third staff contains measures 17 through 24, and the fourth staff contains measures 25 through 32. Chord symbols are placed above the notes: A, E, A, E, A, E, A, E, A, E, A, E, A, E, A on the first staff; A, E, A, E, A, A, E, A, E, A on the second staff; E, A, E, A, E, A, E, A on the third staff; and A, D, A, D, A, D, A, E, A, D, A, D, A, D, E, A on the fourth staff. The piece concludes with a double bar line and repeat dots.

# Haste to the Wedding

Arr. Vivan Williams

Musical score for 'Haste to the Wedding' in G major (one sharp) and 6/8 time. The score consists of three staves. The first staff contains measures 1 through 7, the second staff contains measures 8 through 12, and the third staff contains measures 13 through 16. Chord symbols are placed above the notes: D, G, D, A, D, G on the first staff; A, D, D, G, D on the second staff; and A, D, G, A, D on the third staff. The piece concludes with a double bar line and repeat dots.

## Hawks and Eagles



2X each as written and one octave lower.

## Heel and Toe Polka

Arr. Ray and Randi Leach



## Heel Fly



# "Hejsan Grabbar"

79

Arr. Alan Ede

Musical score for "Hejsan Grabbar" by Alan Ede. The score is written in treble clef, key of D major (two sharps), and 12/8 time. It consists of four staves of music. The first staff starts with a measure rest labeled '1'. The second staff starts with a measure rest labeled '7'. The third staff starts with a measure rest labeled '13' and includes an "Alternate B section" starting at measure 16. The fourth staff starts with a measure rest labeled '20'. Chord symbols G, D, and C are placed above the staff at various points.

# Hell Among the Yearlings

Arr. Gary Lee Moore/Vivian Williams

Musical score for "Hell Among the Yearlings" by Gary Lee Moore/Vivian Williams. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of six staves of music. The first staff starts with a measure rest labeled '1'. The second staff starts with a measure rest labeled '8'. The third staff starts with a measure rest labeled '14'. The fourth staff starts with a measure rest labeled '20'. The fifth staff starts with a measure rest labeled '26' and includes an "Alternate part B" starting at measure 29. The sixth staff starts with a measure rest labeled '31'. Chord symbols D, A, and G are placed above the staff at various points.

I learned the tune this way from Gary Lee Moore; Vivian Williams played it almost the same way, with the extra measure in part A.

# Hell Among the Yearlings

Arr. Glenn Berry

1 D D A D G

A D D A D

D A D

# Herman's Hornpipe

Arr. Floyd Engstrom

1 D A G D A D E A D A G D

A D A D A E A D A E A

A E A D A E A A D A D

A D E A A D A D A D E A

# Hippodrome

Arr. Sande Gillette/Terry Wergeland

1 D G G D A tr D

G G D A tr D B $\flat$  F B $\flat$  F B $\flat$

F B $\flat$  F B $\flat$  D A D

# "Hit the Floor, Drunk Old Man"

Arr. Mel Durham

1 D D A D D

7 *pizz* *arco* A D D D

13 D D D *pizz* *arco* A D *pizz* *arco*

20 A D *pizz* *arco* A D *pizz* *arco* A D

## Hobb Dye

Arr. Hank Bradley

1 G C G C G 3 G

9 G C D D G

Note the *glissandos* in measures 13 and 14.

## Hog Trough Reel

Arr. Stuart Williams

1 G C G D G

7 C G D G *tr* D C

13 G C G D G

# Hollow Poplar

Arr. Tony Mates

1 G C G

7 G D G G D

13 G C G D G

# Horse And Buggy-O

Arr. Fred Stoneking

1 A A D E A D

5 A D

9 A

13 D E A

# Hot Springs

Arr. Gary Lee Moore

1 F C F C F

7 C F A7 Dm Dm A7

12 Dm A7 Dm 3 Dm A Dm A Dm C7

3

# Hot Foot

Arr. Gary Lee Moore

1 C F C 5 C

D G C F E F C

C D7 G7 C 17 C F C

21 C D G C 25 C F

E F C C D7 G7 C 33 C

F C C D G C 37 C 41 C

F E 45 F C C D7 G7 C

C7 F C C7 49 C7 53 C7

F D G C7 F 57 C7

E 61 F C C D7 G7 C

Gary played many variations; the above captures the flavor of it but not all the notes.

# Tune in G

From Bob Walters

Bob Walters was a Nebraska Fiddler who died in 1960. On a 1958 tape he said he learned this tune from his great grand dad and joked that he thought it was a thousand years old.

# Hunting the Buffalo

Arr. Bob Olson

Bob plays F# minor in measures 8, 13 and 16, but today I prefer D major.

# John Howatt's Reel

Arr. Ruthie Dornfeld

# Hy Patillion (Petition)

Arr. Ralph Blizzard

First system: Treble clef, 4/4 time. Measures 1-4. Chords: C, F, G, C. Measure 5 has a '5' above it. Measure 6 has a 'C' above it. Measure 7 has an 'F' above it. Measure 8 has a 'G7' above it.

Second system: Treble clef, 4/4 time. Measures 9-16. Chords: C, C, F, C, G7. Measure 10 has a '1.' and '2.' above it. Measure 11 has a '1' above it. Measure 12 has a '9' above it.

Third system: Treble clef, 4/4 time. Measures 17-25. Chords: C, F, G7, C. Measure 17 has a '17' above it. Measure 25 has a '25' above it.

The long notes in the B part are played with a tremelo.

# I Lost My Love

Arr. Laurie Andres

First system: Treble clef, 6/8 time. Measures 1-4. Chords: Am, C, C. Measure 1 has a '1' above it.

Second system: Treble clef, 6/8 time. Measures 5-12. Chords: G, Am, G, Am, Am, Em, Am. Measure 7 has a '7' above it.

Third system: Treble clef, 6/8 time. Measures 13-20. Chords: Em, C, G, Am, G, Am. Measure 13 has a '13' above it.

# I Wished I Had My Time Again

Arr. Tony Mates

First system: Treble clef, 4/4 time. Measures 1-7. Chords: A, D, A. Measure 1 has a '1' above it.

Second system: Treble clef, 4/4 time. Measures 8-13. Chords: A, E, A, A, E. Measure 8 has an '8' above it.

Third system: Treble clef, 4/4 time. Measures 14-20. Chords: A, A, E, A. Measure 14 has a '14' above it.

## "Iberia Breakdown"

Arr. Kerry Blech

According to Kerry, the title of this tune is unknown; it is sometimes (incorrectly) referred to as Iberia Breakdown.

## I'd Rather Be An Old Time Christian Than Anything Else I Know

Arr. Melvin Wine

## I'm a Nice Old Man

Arr. Melvin Wine

Chorus:

I'm a nice old man, I'm a nice old man

I'm a jolly yankee farmer but I'm a nice old man

# In a Land Where We'll Never Grow Old

87

Arr. Melvin Wine

Musical score for 'In a Land Where We'll Never Grow Old' in G major, 3/4 time. The score consists of three staves. The first staff contains measures 1 through 9, with a first ending bracket over measures 7-9. The second staff contains measures 10 through 15, with a second ending bracket over measures 13-15. The third staff contains measures 16 through 21, with first and second ending brackets over measures 17-19 and 20-21 respectively. Chord markings are placed above the staff: D (measures 1, 2, 4, 5, 10, 11, 13, 14, 16, 17, 18, 20), G (measures 3, 6, 9, 12, 15, 19, 21), and A (measures 7, 8, 18, 19).

# In I Come, A Little Bee

Arr. Scott Marckx

Emin

Musical score for 'In I Come, A Little Bee' in G major, 12/8 time. The score consists of four staves. Chord markings are placed above the staff: G (measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), Emin (measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), G (measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), D (measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), and G (measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

# Indian Ate a Woodchuck

Arr. Mark Gaponoff, after John Salyer

Musical score for 'Indian Ate a Woodchuck' in G major, 4/4 time. The score consists of three staves. Chord markings are placed above the staff: C (measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), G (measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), and C (measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

# Indian Killed a Woodcock

Arr. Glenn Berry/Stuart Williams

Really 12/8 time--Swing the eighth notes!

Musical score for 'Indian Killed a Woodcock' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth notes, with a tempo/style instruction 'Really 12/8 time--Swing the eighth notes!'. Chords G, C, D, G, and C are indicated above the staff. The second staff continues the melody, featuring a triplet of eighth notes. The third staff concludes the piece with a double bar line and repeat dots.

## Indian Nation

Musical score for 'Indian Nation' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth notes. Chords G, G, D, and G are indicated above the staff. The second staff continues the melody, featuring a triplet of eighth notes. The third staff concludes the piece with a double bar line and repeat dots.

## Indian Reel

Arr. Howie Meltzer

Musical score for 'Indian Reel' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth notes. Chords G, D, G, and G are indicated above the staff. The second staff continues the melody, featuring a triplet of eighth notes. The third staff concludes the piece with a double bar line and repeat dots.

A nice import from Canada from Howie Meltzer.

The double slash marks indicate phrase endings; you need a little pause (rubato) there.

# Irishman's Heart to the Ladies

89

Arr. Warren Argo

1 A D A E A D A E A D A E A D A E A

10 A D A A D A E A D A E A

# Jacky Tar

Arr. Gary Lee Moore

1 Em G D Em G D Em G D Em G D Em G D Em

7 D Em Em D

12 G D Em

# Jack of Diamonds

Arr. Gary Lee Moore

1 A E A D A E A D A E A D A E A

9 D E A A D A E

13 A Bm D A E A A D

17 A E A Bm D A E A

21 A Bm D A E A

The last section, beginning in measure 17, is an alternate B section.

# Jack of Diamonds

Swing the eighth notes a bit!

Arr. Glenn Berry

The last section, beginning in measure 17, is an alternate B section, which Glenn plays after going back to the top.

# Jack Wilson

Arr. Bruce Reid

# Jan's Tune

Arr. Tony Mates, from Brad Leftwich

# Janet Beaton's

91

Arr. Terry Wergeland

1 7 13 20

B $\flat$  E $\flat$  B $\flat$  F B $\flat$  B $\flat$  B $\flat$  E $\flat$  B $\flat$  F B $\flat$  B $\flat$  B $\flat$  F B $\flat$  E $\flat$  B $\flat$  F B $\flat$

# Jawbones

Arr. Kenny Hall

1 9

G G D G G G D G D G D G

A part:

Jawbones she can walk and talk  
Jawbones eats with a knife and fork  
Set that jawbones on a fence  
Ain't seen nothing of a jawbones since.

B Part:

Love jawbones both night and day  
Love jawbones and fly away.

# Jaybird Died of a Whooping Cough

Arr. Greg Canote

1 7 13

G G D G C D G C D G

(Var.)

# Jaybird

Arr. Forrest Carroll

1 D A 5

A D G A

G A D

# Jean "Le Tip" or "LaFit"

Arr. Vivan Williams

1 D A D A D G 5

A D D D D D

A D D D A D

# Jeff City

1 G C G D G 2

C D G G G C G

D G G C G D G

# Jeff Anderson Waltz #1

Arr. Jeff Anderson

93

1 7 12 23 34 45 55

G G D D D7 G G G7 C G E7 A7 D7 G G C#dim G D D7 Ddim D7 Edim G G C#dim G G7 C C F#dim G E7 A7 D7 G

Jeff says this is an old waltz his grandfather played in N. Dakota. He says his grandparents never knew its name. It's Scandinavian in origin. They matched it with Over the Waves, because the chords match up. He also said he would have to tweak this transcription to get it exactly like he plays it.

# Jeff Anderson Waltz #2

Arr. Jeff Anderson

1 7 15 24

D D A D D G D A D D G D A D

This is another old waltz Jeff's grandfather played in N. Dakota. He says his grandparents never knew its name. It's Scandinavian in origin. He again said he would have to tweak this transcription to get it exactly like he plays it.

## Jenny Baker

1 7 13

D G D D A D G D

G D D A D D G D A

D G D G D A D

Sheet music for "Jenny Baker" in G major (one sharp) and 4/4 time. The piece consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a measure rest, followed by a repeat sign. The melody is composed of eighth and quarter notes. Chords are indicated above the staff: D, G, D, D, A, D, G, D. The second staff continues the melody, also with a repeat sign. Chords are G, D, D, A, D, D, G, D, A. The third staff concludes the piece with a double bar line. Chords are D, G, D, G, D, A, D.

## Jenny's Gone to Linton

Arr. Warren Argo

1 10

A D A E A D A E A

A D A A D A E A

Sheet music for "Jenny's Gone to Linton" in A major (three sharps) and 4/4 time. The piece consists of two staves of music. The first staff starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a measure rest, followed by a repeat sign. The melody is composed of eighth and quarter notes. Chords are indicated above the staff: A, D, A, E, A, D, A, E, A. The second staff continues the melody with a repeat sign. Chords are A, D, A, A, D, A, E, A.

## John Brown's Dream

Arr. Tony Mates

1 8 14 20

A A E A A

A E A A E A

A A E A A

A E A A E A

Sheet music for "John Brown's Dream" in A major (three sharps) and 4/4 time. The piece consists of four staves of music. The first staff starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a measure rest, followed by a repeat sign. The melody is composed of eighth and quarter notes. Chords are indicated above the staff: A, A, E, A, A. The second staff continues the melody with a repeat sign. Chords are A, E, A, A, E, A. The third staff continues the melody with a repeat sign. Chords are A, A, E, A, A. The fourth staff concludes the piece with a double bar line. Chords are A, E, A, A, E, A.

# Jimmy In the Swamp

95

Arr. Ruthie Dornfeld

1 6 11

G G D G C D D G Em B7 Em D G

Musical score for 'Jimmy In the Swamp' by Ruthie Dornfeld. The score is in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 5. The second staff starts at measure 6 and ends at measure 10. The third staff starts at measure 11 and ends at measure 15. Chords are indicated above the notes: G, G, D, G, C, D, D, G, Em, B7, Em, D, G.

# Johnny Don't Get Drunk

Arr. Carthy Sisco

1 7 13

D A D A D A D

Musical score for 'Johnny Don't Get Drunk' by Carthy Sisco. The score is in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 12. The third staff starts at measure 13 and ends at measure 18. Chords are indicated above the notes: D, A, D, A, D, A, D.

# Johnny Don't Get Drunk

Arr. Tony Mates

1 8 13

D A D G A D G A D G A D

Musical score for 'Johnny Don't Get Drunk' by Tony Mates. The score is in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 7. The second staff starts at measure 8 and ends at measure 12. The third staff starts at measure 13 and ends at measure 17. Chords are indicated above the notes: D, A, D, G, A, D, G, A, D, G, A, D.

I hear this version more commonly than Carthy Sisco's; in fact I've never heard anyone but Carthy play his version.

# Johnny the Blacksmith

Arr. Kenny Baker

1 A E A A E A A E A D

9 A A A

13 E A D A D E A

This musical score is for 'Johnny the Blacksmith' in 4/4 time, key of D major. It consists of three staves of music. The first staff contains measures 1 through 8, with a first ending bracketed over measures 1-4 and a second ending bracketed over measures 5-8. The second staff contains measures 9 through 12, with a first ending bracketed over measures 9-10 and a second ending bracketed over measures 11-12. The third staff contains measures 13 through 16, with a first ending bracketed over measures 13-14 and a second ending bracketed over measures 15-16. Chord symbols are placed above the notes: A, E, A, A, E, A, A, E, A, D, A, A, A, E, A, D, A, D, E, A.

# Johnny's Lover's Gone

1 D A D D A D

9 D G A D A D D G A D A D

17 A D D A D A A D D A D

This musical score is for 'Johnny's Lover's Gone' in 4/4 time, key of D major. It consists of three staves of music. The first staff contains measures 1 through 8, with a first ending bracketed over measures 1-4 and a second ending bracketed over measures 5-8. The second staff contains measures 9 through 16, with a first ending bracketed over measures 9-10 and a second ending bracketed over measures 11-16. The third staff contains measures 17 through 24, with a first ending bracketed over measures 17-18 and a second ending bracketed over measures 19-24. Chord symbols are placed above the notes: D, A, D, D, A, D, D, G, A, D, A, D, A, D, D, A, D, A, D, D, A, D.

# Johnson Boys

Arr. Jack Aldrich

1 D A D

7 D A D D

12 A D D A

This musical score is for 'Johnson Boys' in 4/4 time, key of D major. It consists of three staves of music. The first staff contains measures 1 through 6, with a first ending bracketed over measures 1-3 and a second ending bracketed over measures 4-6. The second staff contains measures 7 through 11, with a first ending bracketed over measures 7-8 and a second ending bracketed over measures 9-11. The third staff contains measures 12 through 15, with a first ending bracketed over measures 12-13 and a second ending bracketed over measures 14-15. Chord symbols are placed above the notes: D, A, D, D, A, D, D, A, D, D, A, D, D, A.

# Jonesboro

By Oscar "Red" Wilson

Musical score for "Jonesboro" in G major, 4/4 time. The score consists of three staves. The first staff (measures 1-6) features a melody with a glissando in measure 6. The second staff (measures 7-11) includes a triplet in measure 10. The third staff (measures 12-15) includes a glissando in measure 13. Chord markings G, D, and G are present above the first staff, and D, G, G, and G are above the second staff. Measure numbers 1, 7, and 12 are indicated at the start of their respective staves.

Some people play F natural in measures 2 and 6. In measure 13, Red plays a B flat to B natural gliss, then to the G

# Jordan is a Hard Road

Arr. Greg Canote

Musical score for "Jordan is a Hard Road" in G major, 4/4 time. The score consists of three staves. The first staff (measures 1-6) includes a grace note in measure 5. The second staff (measures 7-12) includes a triplet in measure 10. The third staff (measures 13-18) includes a triplet in measure 14. Chord markings G, A, D, G, C, G, D, G, C, C, D, and G are present above the staves. Measure numbers 1, 7, and 13 are indicated at the start of their respective staves.

# Judy's Reel/Maid Behind the Bar

Arr. Cathie Whitesides

Musical score for "Judy's Reel/Maid Behind the Bar" in G major, 4/4 time. The score consists of three staves. The first staff (measures 1-6) includes a triplet in measure 4. The second staff (measures 7-11) includes a triplet in measure 9. The third staff (measures 12-15) includes a triplet in measure 14. Chord markings D, Bm, G, A, D, Bm, A, D, D, Em, D, G, A, and D are present above the staves. Measure numbers 1, 7, and 12 are indicated at the start of their respective staves.

# Julia Delaney

Arr. Cathie Whitesides

D Dorian

1 Dm C Dm Dm A Dm Dm C Dm

7 A Dm Dm C Dm

12 A Dm C Dm C A Dm

# Julie Ann Johnson

1 D G D D A D G D

7 D G D A G G G

12 D G G D G D A

# Jump Jim Crow

Arr. Tony Mates

1 D G D A D D G

7 D A D D G A

12 A D D G A A D

# June Apple

Arr. Carthy Sisco

99

Measures 1-12 of the June Apple arrangement. The key signature is A major (three sharps) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the notes: A (measures 1-2), G (measures 3-4), A (measures 5-6), A (measures 7-8), D (measures 9-10), A (measures 11-12), E (measure 13), and A (measures 14-15). The piece ends with a double bar line and repeat dots.

# June Apple

A Mixolydian

Measures 1-12 of the June Apple arrangement in A Mixolydian mode. The key signature is A major (three sharps) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the notes: A (measures 1-2), G (measures 3-4), A (measures 5-6), A (measures 7-8), D (measures 9-10), A (measures 11-12), G (measures 13-14), and A (measures 15-16). The piece ends with a double bar line and repeat dots.

This is the standard June Apple; I only hear Carthy's version from Carthy.

# The Kaiser Waltz

Swing the eighth notes!

Measures 1-25 of The Kaiser Waltz. The key signature is A major (three sharps) and the time signature is 3/4. The melody is written on a single staff. Chords are indicated above the notes: D (measures 1-2), D7 (measures 3-4), G7 (measures 5-6), D (measures 7-8), A (measures 9-10), D (measures 11-12), D7 (measures 13-14), G7 (measures 15-16), D (measures 17-18), A7 (measures 19-20), D (measures 21-22), D (measures 23-24), and A (measures 25-26). The piece ends with a double bar line and repeat dots.

Pete Martin is the source of this waltz. This piece can stand a lot of *glissandos*, as indicated in measure 17 and *ff*. The D7 and G7 chords give this piece a "bluesy" feel.

# Kanawha March

Arr. Barry Schultz

The musical score for "Kanawha March" is written in 4/4 time and the key of D major (two sharps). It consists of 64 measures, divided into eight systems of eight measures each. The melody is written on a single staff, and the bass line is indicated by chords written below the staff. The chords are as follows:

- Measures 1-8: G, G, G, D
- Measures 9-16: D, D, D, D7, G
- Measures 17-24: G, G, G, G7, C
- Measures 25-32: C, D, G, D, G
- Measures 33-40: D, D, D, D, A
- Measures 41-48: A7, A7, D
- Measures 49-56: D, D, D, D7, G
- Measures 57-64: G, A, D, A7, D

I'll always be grateful to Barry Schultz for playing this one night at the Tractor Tavern.

# Kansas City Reel

101

Also played with G# throughout

Arr. Ruthie Dornfeld



Musical score for "Kansas City Reel" in 4/4 time, key of D major (F# and C#). The score consists of three staves. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 11. The third staff starts at measure 12 and ends at measure 15. Chords are indicated above the notes: A (measures 1, 2, 5, 6, 10, 11), E (measures 3, 4, 7, 8, 12, 13), and A# (measures 14, 15).

# Katie Bar the Door



Musical score for "Katie Bar the Door" in 4/4 time, key of D major (F# and C#). The score consists of three staves. The first staff starts at measure 1 and ends at measure 5. The second staff starts at measure 6 and ends at measure 10. The third staff starts at measure 11 and ends at measure 15. Chords are indicated above the notes: D (measures 1, 6, 7, 8, 11, 12), A (measures 2, 3, 4, 9, 10, 13, 14), and G (measures 5, 15).

# Katy Hill



Musical score for "Katy Hill" in 4/4 time, key of D major (F# and C#). The score consists of four staves. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 12. The third staff starts at measure 13 and ends at measure 19. The fourth staff starts at measure 20 and ends at measure 25. Chords are indicated above the notes: G (measures 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25), D (measures 6, 11, 16, 21, 24), and C (measures 12, 17, 22, 25).

## Katydid

Arr. Howie Meltzer

Meltzer Plays 2 A's, 1 B

## Kerry Mills' Barn Dance

Arr. Glenn Berry

Swing the eighth notes!

# Kennedy Rag

Arr. Lee Stripling, from his dad, Charlie Stripling

1 F F B $\flat$  C7

8 1 F C7 2 F F

14 F C7 1 F 2 F

The musical score for 'Kennedy Rag' is written in treble clef with a key signature of one flat (B $\flat$ ) and a 4/4 time signature. It consists of 14 measures. The first measure is a whole note chord F. Measures 2-4 are a first ending marked with a double bar line and repeat dots. Measures 5-6 are a second ending marked with a double bar line and repeat dots. Measures 7-8 are a first ending marked with a double bar line and repeat dots. Measures 9-10 are a second ending marked with a double bar line and repeat dots. Measures 11-12 are a first ending marked with a double bar line and repeat dots. Measures 13-14 are a second ending marked with a double bar line and repeat dots.

Charlie Stripling named this tune after his home town of Kennedy, Alabama.

# Kiley's Reel

Arr. Stuart Williams

1 A D E A E7 A D E

7 E A A D A

12 E A D A E7 A

The musical score for 'Kiley's Reel' is written in treble clef with a key signature of two sharps (F $\sharp$ , C $\sharp$ ) and a 4/4 time signature. It consists of 12 measures. The first measure is a whole note chord A. Measures 2-4 are a first ending marked with a double bar line and repeat dots. Measures 5-6 are a second ending marked with a double bar line and repeat dots. Measures 7-8 are a first ending marked with a double bar line and repeat dots. Measures 9-10 are a second ending marked with a double bar line and repeat dots. Measures 11-12 are a first ending marked with a double bar line and repeat dots.

# King's Lament/Dicky's Discovery

Arr. Mel Durham

1 D D A D

7 D D A D A

13 D A D A D A D

The musical score for 'King's Lament/Dicky's Discovery' is written in treble clef with a key signature of two sharps (F $\sharp$ , C $\sharp$ ) and a 4/4 time signature. It consists of 13 measures. The first measure is a whole note chord D. Measures 2-4 are a first ending marked with a double bar line and repeat dots. Measures 5-6 are a second ending marked with a double bar line and repeat dots. Measures 7-8 are a first ending marked with a double bar line and repeat dots. Measures 9-10 are a second ending marked with a double bar line and repeat dots. Measures 11-12 are a first ending marked with a double bar line and repeat dots. Measure 13 is a second ending marked with a double bar line and repeat dots.

# Kiowa Special

Arr. Howie Meltzer

1 6 11 16

To measure 3, A section

# Kitchen Girl

A Mixolydian, A Minor

Arr. Stephanie Prausnitz

1 7 12

# Lafayette

Arr. Scott Marckx

1 7 12

## Lady of the Lake (A major)

A Mixolydian

## Lady of the Lake (D major)

Arr. Greg Canote

## Lady of the Lake (G major)

Arr. Cathie Whitesides

# The Lady and the Logger

Arr. Melvin Wine



The lyrics below are from Jay Finkelstein who learned this song as "Soldier and the Lady" from Jim Rooney, a left-handed guitar player who he heard sing it at the Mount Auburn Club in Cambridge, Mass., in 1963. Rooney said he learned it from his father. Other versions exist.

## Soldier and the Lady (Read down the columns)

One mornin', one mornin', one mornin' in May  
I spied a fair couple a-makin' their way.  
And one was a maiden so young and so fair  
And the other was a soldier and a brave volunteer.

Good mornin', good mornin', good mornin' to thee  
And where are you goin' my pretty Lady? [lay-dee]  
I'm goin', I'm goin' to the banks of the sea  
To see the waters glidin', hear the nightingale sing.

They had not been standin' but a minute or two  
When out of his knapsack a fiddle he drew.  
And the tune that he played made the valleys all ring  
Oh see the waters glidin', hear the nightingale sing.

Pretty lady, pretty lady it's time to give o'er.  
Pretty lady, pretty lady it's time to give o'er.  
For I'd rather hear you fiddle, or the touch of one string  
Than see the waters glidin', hear the nightingale sing.

Oh soldier, oh soldier will you marry me?  
Oh no, pretty lady that never can be.  
I've a wife in old London and children twice three.  
Two wives in the army's too many for me.

I'll go back to London and stay for a year  
And often I'll think of you, my little dear  
And when I return it'll be in the spring  
To see the waters glidin', hear the nightingale sing.

# Lake Charles Waltz

Arr. Al Berard



My Cajun contribution.

# L & N Rag

Arr. Greg Canote

7 13 19 25 31

C F C D G C C F C D G C F E F C D G C

# Lamplighter's Hornpipe

Arr. Laurie Andres

1 7 13

A A Bmin E7 A E7 A A Bmin E7 A E7 A

# Land of Lincoln

Arr. Kenny Baker

1 A Am Am E7 Am E7 Am

7 Am E Am 3 B Am 3 E7

13 Am 3 E7 1 Am A7 2. 3

18 C D A7 D 3

23 A E7 A D Am 3 3

28 Am 3 E7 Am 3 Am E7 Am 3

Kenny Baker played A, B, C, D, C, D, A. Some people around here refer to parts A and D alone as "Old John Tate," after fiddler John Tate who played it.

# Larry O'Gaff

Arr. Laurie Andres

1 G C G D G

7 C G D G G D

12 G C G D G

# Laughing Boy

Arr. Carthy Sisco

1 A F#min A D

7 E A A

12 F#min A D E A

The score for 'Laughing Boy' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket. The second staff also has a repeat sign and a first ending bracket. The third staff concludes the piece with a double bar line.

# Lazy John

Arr. W. Bruce Reid

1 D G D G D

7 G D G C D

13 G C D G

The score for 'Lazy John' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket. The second staff also has a repeat sign and a first ending bracket. The third staff concludes the piece with a double bar line.

# Leake County Two Step

Arr. Peter Boveng

1 G D C D G

7 D G G D

13 G G D G

The score for 'Leake County Two Step' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket. The second staff also has a repeat sign and a first ending bracket. The third staff concludes the piece with a double bar line.

## Leather Britches

1 4/4 G G G

7 C D D G G G

12 D G G C D G

The score for "Leather Britches" is in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a first ending bracket and contains three measures of eighth-note patterns, each with a G chord above it. The second staff starts at measure 7 and contains two measures of eighth-note patterns with C, D, and D chords, followed by two measures with G chords. The third staff starts at measure 12 and contains four measures of eighth-note patterns with D, G, G, and C chords, ending with a double bar line.

## "Leon's Tune"

Arr. Glenn Berry

Swing the eighth notes!

1 4/4 A A E

7 E A A A 3 D

13 E E A A

The score for "Leon's Tune" is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff begins with a first ending bracket and contains four measures of eighth-note patterns with A, A, and E chords. The second staff starts at measure 7 and contains four measures of eighth-note patterns with E, A, A, and A chords, followed by a triplet of eighth notes and a D chord. The third staff starts at measure 13 and contains four measures of eighth-note patterns with E, E, A, and A chords, ending with a double bar line.

Glenn Berry attributes this tune to one Leon Moore, who died as a young man in the early 1940s, and who apparently never mentioned its title.

## Levantine's Barrel

Arr. Laurie Andres

1 4/4 D A D A D

7 A D G D A

13 D G D A D

The score for "Levantine's Barrel" is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff begins with a first ending bracket and contains four measures of eighth-note patterns with D, A, D, A, and D chords. The second staff starts at measure 7 and contains four measures of eighth-note patterns with A, D, G, D, and A chords. The third staff starts at measure 13 and contains four measures of eighth-note patterns with D, G, D, A, and D chords, ending with a double bar line.

# Let the Rest of the World Go By

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Lyrics by J. Keim Brennan, Music by Ernest R. Ball (1919). Arr. Gene Silberberg

**Verse**

D D A D D

D F#m F#m A E7 A7

**Chorus**

D D A7 A7 D D7 G D

B7 E7 A7 D D A7 A7

F#7 D D A7 A7 D

## Verse 1

Is the struggle and strife  
We find in this Life  
Really worth while after all? \_\_\_\_\_  
I've been wishing to-day  
I could just run away  
Out where the west winds call \_\_\_\_\_

## Chorus

With some one like you,  
a pal good and true,  
I'd like to leave it all behind, and go and find,  
Some place that's known  
To God alone  
Just a spot to call our own.  
We'll find perfect peace  
Where joys never cease,  
Our there beneath a kindly sky, [kindly sky]  
We'll build a sweet little nest  
Somewhere in the west,  
And let the rest of the world go by.

## Verse 2

Is the future to hold  
Just struggles for gold  
While the real world waits out-side, \_\_\_\_\_  
Away out on the breast  
Of the wonderful West  
Across the great Divide? \_\_\_\_\_

# Liberty

1 D G D

8 A D D D

13 A D A D

**Arr. Phil and Vivian Williams**

# Little Bertha

Arr. Gil Kiesecker

1 D G D D A D A G D D A D G D D A D

9 17 25 33

Gil put those extra measures in at the end of the A and B sections.

# Little Betty Brown

Arr. Jim Evans

D D A D G A D D D A D G A D D G A D

6 13 19

3 3

# Little Billy Wilson

Arr. Greg Canote

1 3 A D A E A 3

7 D A E A A E A

13 E A A E A E A A D

20 A E D A E A

This musical score is for the piece 'Little Billy Wilson' by Greg Canote. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some triplet markings. Chords are indicated by letters A, D, and E above the staff. The piece is 20 measures long, ending with a double bar line.

# Little Bitty Acorn in a Great Big Tree

Arr. Floyd Engstrom

1 D G D A D G

7 D A D D D

12 A D A D

This musical score is for the piece 'Little Bitty Acorn in a Great Big Tree' by Floyd Engstrom. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody features eighth and quarter notes, with a triplet marking at measure 12. Chords are indicated by letters D, G, and A above the staff. The piece is 12 measures long, ending with a double bar line.

# Little Brown Jug

Arr. Mark Gaponoff

1 D G A D D

6 G A D D G A

12 D D G A D

This musical score is for the piece 'Little Brown Jug' by Mark Gaponoff. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated by letters D, G, and A above the staff. The piece is 12 measures long, ending with a double bar line.

# Little Dutch Girl

[illegible]

# Little Rabbit

**Little Raccoon**

1 7 13

D G D A D

G A D D G D

A D G A D

## Log Chain

1

D G A D D G

7

A D A

12

D

## Lonesome Blues

Arr. Greg Canote

1 C G7 gliss C

9 G7 gliss C

The score for 'Lonesome Blues' is written in 4/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a whole note C4, followed by a quarter note D4, a quarter note E4, and a quarter note F#4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. This is followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a double bar line.

## Lost Girl

Arr. Greg Canote

1 G D G C

7 G C G G G

12 D G G G D G

The score for 'Lost Girl' is written in 4/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a whole note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a series of eighth notes: D5, E5, F#5, G5, F#5, E5, D5, C5. The second staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. This is followed by a series of eighth notes: A5, B5, C6, B5, A5, G5, F#5, E5. The third staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. This is followed by a series of eighth notes: A5, B5, C6, B5, A5, G5, F#5, E5. The piece ends with a double bar line.

## Lost Indian

Arr. Carthy Sisco

1 D Bmin G D

7 A D

12 Bmin G D A D

The score for 'Lost Indian' is written in 4/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts on a whole note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. This is followed by a series of eighth notes: A4, B4, C#5, D5, C#5, B4, A4, G4. The second staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. This is followed by a series of eighth notes: A5, B5, C#6, D6, C#6, B5, A5, G5. The third staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. This is followed by a series of eighth notes: A5, B5, C#6, D6, C#6, B5, A5, G5. The piece ends with a double bar line.

# Louisa Waltz

From the East Texas Serenaders

The musical score for "Louisa Waltz" is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of ten staves, each containing musical notation and chord symbols. The chords are as follows:

- Staff 1: A, G, G, G, D, D7
- Staff 2: D7, D7, G, G, G
- Staff 3: G, G7, C, C, G, D7
- Staff 4: G, B, D, D, D, D
- Staff 5: A, A, A, A, D
- Staff 6: D, D, D7, G, G
- Staff 7: D, A7, D, C, C, C (to A)
- Staff 8: C, G, G7, G7, G7
- Staff 9: C, C, C, C7, F
- Staff 10: F, C, Dm, G7, C

On their recording, the East Texas Serenaders play A B A C.

# Louisville

Arr. Carthy Sisco

1 G D G D G

9 G G D G D G

The score for 'Louisville' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two systems of two staves each. The first system starts with a repeat sign and a first ending bracket. The second system also starts with a repeat sign and a first ending bracket. Chord symbols G, D, and G are placed above the notes in the first system, and G, G, D, G, D, G are placed above the notes in the second system.

# Lovely Jane

Arr. Melvin Wine

1 D G D D A D

5 D G D G D A D 9 A

13 A G A A A G A

The score for 'Lovely Jane' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three systems of two staves each. The first system starts with a repeat sign and a first ending bracket. The second system starts with a repeat sign and a first ending bracket. The third system starts with a repeat sign and a first ending bracket. Chord symbols D, G, D, D, A, D are placed above the notes in the first system, D, G, D, G, D, A, D, A in the second system, and A, G, A, A, A, G, A in the third system.

# Lowery's Quadrille

Arr. Barry Schultz

1 D G D D A D G D

8 D A D D G D A

14 D G A A D D G

20 D A D G D l.h. pizz l.h. pizz A D

The score for 'Lowery's Quadrille' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four systems of two staves each. The first system starts with a repeat sign and a first ending bracket. The second system starts with a repeat sign and a first ending bracket. The third system starts with a repeat sign and a first ending bracket. The fourth system starts with a repeat sign and a first ending bracket. Chord symbols D, G, D, D, A, D, G, D are placed above the notes in the first system, D, A, D, D, G, D, A in the second system, D, G, A, A, D, D, G in the third system, and D, A, D, G, D, l.h. pizz, l.h. pizz, A, D in the fourth system.

# Lumberjack

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Arr. Glenn Berry

Glenn Berry adds a two note D7 chord at end and modulates to G; at end of that he adds an A7 and goes back to D

# Maggie Brown's Favorite

Arr. Cathie Whitesides

# Magpie

Arr. Gene Silberberg

# Make A Little Boat

Arr. Kenny Baker

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

D A D A D D A G A D A A A D A D

# Marmaduke

Arr. Glenn Berry

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

D A D G D A D G D A D

Tag Gliss

# Mari's Wedding

Arr. Phil Katz

1 4/4 G C D G C D

9 4/4 G C D G C D

The score for 'Mari's Wedding' is in G major (one sharp) and 4/4 time. It consists of two staves of music. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 18. The melody is simple and repetitive, with a consistent harmonic accompaniment. Chords are indicated above the notes: G, C, D, G, C, D in the first staff, and G, C, D, G, C, D in the second staff.

# Marsha's Waltz

Arr. Kenny Baker

3/4 C C C G

9 3/4 G G G7 C C

18 3/4 C 3 C C7 F F

27 3/4 C A7 D7 G7 C C C

36 3/4 C G7 G7 G7 G7

45 3/4 G7 G7aug C C C C

54 3/4 C7 F F C A7 D7 3 G7 C

The score for 'Marsha's Waltz' is in G major (one sharp) and 3/4 time. It consists of six staves of music. The melody is more complex than 'Mari's Wedding', featuring triplets and a variety of chords. Chords are indicated above the notes: C, C, C, G in the first staff; G, G, G7, C, C in the second; C, 3, C, C7, F, F in the third; C, A7, D7, G7, C, C, C in the fourth; C, G7, G7, G7, G7 in the fifth; and C7, F, F, C, A7, D7, 3, G7, C in the sixth. The piece ends with a double bar line after measure 60.

# Martha Campbell

Arr. Stephanie Prausnitz

Martha Campbell is a 4-measure piece in 4/4 time, key of D major. The melody consists of eighth-note patterns. Chords are indicated above the staff: D (measures 1-2), A (measure 3), and D (measure 4). The score is written on three staves, with measure numbers 1, 6, and 11 marked at the beginning of each line.

# Mason's Apron

Arr. Cathie Whitesides

Mason's Apron is a 15-measure piece in 4/4 time, key of A major. The melody features eighth-note patterns and triplets. Chords are indicated above the staff: A (measures 1-2), E (measure 3), A (measures 4-5), Bm (measures 6-7), A (measures 8-9), Bm (measures 10-11), E (measures 12-13), and A (measures 14-15). The score is written on three staves, with measure numbers 1, 7, and 13 marked at the beginning of each line.

# Matt's Polka--Bally Desmond #2

Arr. Miche Baker-Harvey

Matt's Polka--Bally Desmond #2 is a 15-measure piece in 4/4 time, key of A minor. The melody consists of eighth-note patterns. Chords are indicated above the staff: Am (measures 1-2), G (measure 3), Am (measures 4-5), G (measures 6-7), Am (measures 8-9), G (measures 10-11), Am (measures 12-13), G (measures 14-15). The score is written on three staves, with measure numbers 1, 7, and 12 marked at the beginning of each line.

# McMitchen's Reel

Arr. Bruce Reid

1 3 G C G D 3 G

7 C G D G D A

13 D G C G G D G

# Mexican Waltz

Arr. Floyd Engstrom

D G A

6 A D 1. 2. D D G

12 Em A A D 1. 2. D

Sometimes Floyd uses measure 1 for measure 2 also, and likewise measure 3 for measure 4.

# Mind Your Own Business

Arr. Mel Durham

1 C G C C G

8 C Am G C Am

15 G C A D G C

Mel Plays two A's and one B

# Melissa's Waltz

Swing the eighth notes!

Arr. Fred Stoneking

Chord progression for measures 1-26:

- Measures 1-4: C
- Measures 5-8: G
- Measures 9-12: C
- Measures 13-16: G
- Measures 17-20: C
- Measures 21-24: C7
- Measures 25-26: F

Measure numbers: 1, 7, 13, 19, 26.

# Mineola Rag

Arr. Gene Silberberg

Chord progression for measures 1-31:

- Measures 1-4: D
- Measures 5-8: A
- Measures 9-12: D
- Measures 13-16: A
- Measures 17-20: D
- Measures 21-24: G
- Measures 25-28: E
- Measures 29-32: A
- Measures 33-36: G
- Measures 37-40: D
- Measures 41-44: G
- Measures 45-48: G
- Measures 49-52: G7
- Measures 53-56: C
- Measures 57-60: C
- Measures 61-64: G
- Measures 65-68: A
- Measures 69-72: D
- Measures 73-76: G
- Measures 77-80: A

Measure numbers: 1, 8, 14, 20, 25, 31.

Adapted from the East Texas Serenaders. They seem to have played it in E flat. I usually end on the B part.

# Miller's Reel

Arr. Carthy Sisco

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1 A D A E A D

7 A E A A E

12 A D A E A

# Miller's Reel

Arr. Jack Link from J.P. Fraley

1 G C D G D G

6 C D G G A

12 D G C G D G

# Minona County

Arr. Floyd Engstrom

1 A A A E

9 A A A E A

17 D A A E

25 A A A E A

## Miss Gordon of Park

Arr. Terry Wergeland

1. F B $\flat$  F C F

7. C7 1. 2. C F. C F

13. C F C F C F.

20. C F C F B $\flat$  C F

The score for 'Miss Gordon of Park' is written in treble clef with a key signature of one flat (B $\flat$ ) and a common time signature. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a first ending (marked '1.') and a second ending (marked '2.'). The third and fourth staves continue the melody. Chord symbols (F, B $\flat$ , C, C7) are placed above the notes. The piece concludes with a double bar line.

Composed by William Marshall (1743-1833)

## Miss Murray of Lintrose

Arr. Calum MacKinnon

1. G C G G D G D 5 G C G

G D G 9 G C D

G 13 G C G D G D G

The score for 'Miss Murray of Lintrose' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melody. Chord symbols (G, D, C) are placed above the notes. The piece concludes with a double bar line.

## Mississippi Sawyer

1. D G D

7. A D D A 3

13. D A D

The score for 'Mississippi Sawyer' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melody. Chord symbols (D, A) are placed above the notes. The piece concludes with a double bar line.

# Muddy Road To Ducktown\*

Arr. Howard Marshall

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\*On his CD, Fiddling Missouri, Howard Marshall named this tune, which he knew from his childhood, Muddy Road to Moberly, after his hometown. He reports others saying it's really Ducktown (a civil war battle site), and to my ear, I think this is that tune. Bob Douglas's rendition on page 129 now seems to my ear like a jazzed-up version of this tune. Make sure the guitarist plays those wonderful "Missouri IV chords" in measure six of each section

# Missouri Spotted Pony

# Moses Hoe Your Corn

Arr. Greg Canote

Kerry Blech created this tune out of two older tunes.

# The Moon and Seven Stars

Arr. Cathie Whitesides

Musical score for 'The Moon and Seven Stars' in G major, 6/8 time. The score consists of four staves of music. Chords are indicated above the notes: D, G, D, G, A, D, G, D, A, D, E, A, G, D, G, D, G, A, D. The piece ends with a double bar line.

# Morning Glory

Arr. Carthy Sisco

Musical score for 'Morning Glory' in G major, 3/4 time. The score consists of six staves of music. Chords are indicated above the notes: A, E, D, A, A, E, A, E, A, D, A, D, A, E, A, D, A, D. The piece ends with a double bar line.

# Muddy Road to Duck Town

129

Arr. Bob Douglas

Musical score for 'Muddy Road to Duck Town' by Bob Douglas. The score is written in treble clef, key of A major (two sharps), and 4/4 time. It consists of four staves of music. The first staff starts with a double bar line and a repeat sign. Chords are indicated above the notes: A, A, A, E, A. The second staff continues the melody with chords A, E, A, A, A, E. The third staff has chords A, A, D, E, A, A, A, E. The fourth staff has chords A, D, A, E, A, A, E, A, D, E, A. The score ends with a double bar line and a repeat sign.

# Muddy Roads

Arr. Jack Link

Musical score for 'Muddy Roads' by Jack Link. The score is written in treble clef, key of A major (two sharps), and 4/4 time. It consists of three staves of music. The first staff starts with a double bar line and a repeat sign. Chords are indicated above the notes: G, G, G, D, G. The second staff has chords G, G, D, D, G, A, A. The third staff has chords D, D, G, A, A, D. The score ends with a double bar line and a repeat sign.

# Muddy Weather

Arr. Fred Stoneking

Musical score for 'Muddy Weather' by Fred Stoneking. The score is written in treble clef, key of A major (two sharps), and 4/4 time. It consists of three staves of music. The first staff starts with a double bar line and a repeat sign. Chords are indicated above the notes: G, G, D, G, C. The second staff has chords D, G, G, G. The third staff has chords D, G, C, D, D, G. The score ends with a double bar line and a repeat sign.

## My Darling Asleep

Chords: D, A, G, D, D, Bm, Em, A, D, A, G, D

7: D, Bm, A, D, D, G, D, G, D, Bm

12: Em, A, D, A, G, D, D, Bm, A, D

Those B minor chords could be D chords; it depends on how embellished you want it.

## My Love is But a Lassie/Too Young to Marry

Arr. Tony Mates

Chords: D, A, D, G, D, G, D, G, D, G, A, D, A, D, G, D, A, D

3, 3, 3

## Nancy Ann

Chords: A, E, A, E, A, E, A, G, A, G, A7, A

# Nancy Dalton

Arr. Greg Canote

Measure 11 could be a IV chord as shown, or a I (D) chord.

# Nancy Rollin

Arr. Bruce Reid

# Natchez Under the Hill

Arr. Floyd Engstrom

# Needle Case

Arr. Scott Marckx/Jeanie Murphy

Musical score for 'Needle Case' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff (measures 1-6) has chords D, G, D, A, D, G. The second staff (measures 7-11) has chords A, D, D, G, D. The third staff (measures 12-16) has chords A, D, G, A, D. The piece ends with a double bar line at measure 16.

# Nervous Breakdown

Arr. Floyd Engstrom

Musical score for 'Nervous Breakdown' in G major (one sharp) and 4/4 time. The score consists of six staves. The first staff (measures 1-5) has chords A, D. The second staff (measures 6-10) has chords A, E, A. The third staff (measures 11-15) has chords C, F, C, G. The fourth staff (measures 16-20) has chords C, F, C. The fifth staff (measures 21-25) has chords E, A, A, D. The sixth staff (measures 26-30) has chords A, E, A. The piece ends with a double bar line at measure 30.

# New Broom

Arr. Carthy Sisco

First system (measures 1-6): Treble clef, key of D major (F#), 4/4 time. Measure 1 starts with a first ending bracket. Chords: G (measures 2-3), D (measure 4), G (measures 5-6).

Second system (measures 7-12): Treble clef, key of D major. Measure 7 starts with a second ending bracket. Chords: C (measures 7-8), G (measures 9-10), D (measure 11), G (measures 12-13).

Third system (measures 13-18): Treble clef, key of D major. Measure 13 starts with a third ending bracket. Chords: D (measures 13-14), G (measures 15-16), C (measure 17), G (measures 18-19).

# New Broom

Arr. Gary Lee Moore

First system (measures 1-6): Treble clef, key of D major (F#), 4/4 time. Measure 1 starts with a first ending bracket. Chords: G (measures 2-3), D (measure 4), G (measures 5-6).

Second system (measures 7-12): Treble clef, key of D major. Measure 7 starts with a second ending bracket. Chords: C (measures 7-8), G (measures 9-10), D (measure 11), G (measures 12-13).

Third system (measures 13-18): Treble clef, key of D major. Measure 13 starts with a third ending bracket. Chords: G (measures 13-14), D (measures 15-16), G (measures 17-18), D (measures 19-20).

# New Five Cent Piece

Arr Carthy Sisco

First system (measures 1-6): Treble clef, key of D major (F#), 4/4 time. Measure 1 starts with a first ending bracket. Chords: D (measures 2-3), G (measure 4), D (measures 5-6).

Second system (measures 7-12): Treble clef, key of D major. Measure 7 starts with a second ending bracket. Chords: A (measures 7-8), D (measures 9-10), A (measures 11-12).

Third system (measures 13-18): Treble clef, key of D major. Measure 13 starts with a third ending bracket. Chords: D (measures 13-14), G (measures 15-16), A (measures 17-18), D (measures 19-20).

# New Orleans

Arr. Melvin Wine

A Mixolydian

Melvin was a trifle ambiguous about the number of beats in the last turnaround measure.

# New Shady Grove

Arr. Greg Canote

Fast

# "Oak Ridge Stomp"

Arr. Nile Wilson

# Off She Goes

135

Arr. Steve Trampe

Three staves of music in G major, 6/8 time. The first staff contains measures 1-5 with chords D, G, A, D, D, G, D, A, D, G. The second staff contains measures 6-11 with chords A, D, D, A, A, D, D, G, D. The third staff contains measures 12-15 with chords A, D, G, D, A, A, D. The piece ends with a double bar line.

# Off to California

Arr. Alan Ede

Four staves of music in G major, 12/8 time. The first staff contains measures 1-5 with chords G, C, G, C, G, Em, C, D. The second staff contains measures 6-9 with chords G, C, G, C, G, Em, D, G. The third staff contains measures 10-13 with chords G, Bm, Em, G, G, Em, C, D. The fourth staff contains measures 14-17 with chords G, C, G, C, G, Em, D, G. The piece ends with a double bar line.

# Oh My Little Darling

Three staves of music in A major, 4/4 time. The first staff contains measures 1-6 with chords A, A, D, D, A. The second staff contains measures 7-11 with chords A, E, A, A, A. The third staff contains measures 12-15 with chords D, A, A, E, A. The piece ends with a double bar line.

# Oklahoma Red Bird

Arr. Jack Link

Three staves of music in 4/4 time, key of B-flat major. The melody is written on the first staff, and the accompaniment is on the second and third staves. Chords are indicated above the notes: Bb (measures 1-2), F7 (measures 3-4), Bb (measures 5-6), Bb (measures 7-8), Bb (measures 9-10), F7 (measures 11-12), C7 (measure 13), F7 (measures 14-15), Bb (measures 16-17), and Bb (measures 18-19). Measure numbers 1, 5, 9, and 13 are marked at the beginning of their respective measures.

The quick C7 chord in measure 11 is probably optional.

# Old Buck

Arr. Mark Gaponoff

Three staves of music in 4/4 time, key of G major. The melody is written on the first staff, and the accompaniment is on the second and third staves. Chords are indicated above the notes: G (measures 1-2), G (measures 3-4), G (measures 5-6), G (measures 7-8), G7 (measures 9-10), G (measures 11-12), D7 (measures 13-14), G (measures 15-16), and G (measures 17-18). Measure numbers 1, 7, and 12 are marked at the beginning of their respective measures.

# Old Coon Dog

Arr. Vivian Williams

Three staves of music in 4/4 time, key of F major. The melody is written on the first staff, and the accompaniment is on the second and third staves. Chords are indicated above the notes: F (measures 1-2), G (measures 3-4), C (measures 5-6), F (measures 7-8), F (measures 9-10), C (measures 11-12), F (measures 13-14), C (measures 15-16), and F (measures 17-18). Measure numbers 1, 5, 9, and 13 are marked at the beginning of their respective measures.

# Old Favorite

137

Arr. Laurie Andres

1 G D G

7 D G Em Bm Em Bm Dsus

13 D7 Em Bm Em Bm G D G Emin Bmin Em Bm

20 Dsus D7 Em Bm Em Bm D

# Old French

Arr. Laurie Andres

1 D A D

7 D A D A G

13 A A G A

# Old Gray Cat

E Dorian

1 Em D Em

7 Em D

12 Em B7 Em B7 Em

# Old Joe

Arr. Stephanie Prausnitz

1 C G C

6 G C Am

11 Am E7 Am C F G C

The score for 'Old Joe' is in 4/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes. Chords C, G, and C are indicated above the first staff. The second staff continues the melody, with chords G, C, and Am indicated. The third staff concludes the piece, with chords Am, E7, Am, C, F, G, and C indicated. The piece ends with a double bar line.

# Old Man and Old Woman

Swing the eighth notes!

Arr. Stuart Williams, from Glenn Berry

1 D A D 5 D

A D D A G

D D A G A D

The score for 'Old Man and Old Woman' is in 4/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is characterized by swung eighth notes. Chords D, A, D, and D are indicated above the first staff. The second staff continues the melody, with chords A, D, D, A, and G indicated. The third staff concludes the piece, with chords D, D, A, G, A, and D indicated. The piece ends with a double bar line.

# Old Molly Hare

1 D G D A D D G

8 D A D D G D A D G

13 A D D G D A D G A D

The score for 'Old Molly Hare' is in 4/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is characterized by swung eighth notes. Chords D, G, D, A, D, D, and G are indicated above the first staff. The second staff continues the melody, with chords D, A, D, D, G, D, A, and G indicated. The third staff concludes the piece, with chords A, D, D, G, D, A, D, G, A, and D indicated. The piece ends with a double bar line.

# Old Mose

Arr. Gene Silberberg, from Greg Canote

1 C F C G C

7 F G C 3 C G C

13 G 3 C G G C

# Old Mother Flanagan

1 G G D G

7 D G G G

12 C G D G D G

Most fiddlers play this in G; I've also heard it in A.

# Old Old House

Arr. Carthy Sisco

1 A A7 D A A E

9 A A7 D A E A

18 E A E A E

26 A A7 D A E A

Arr. Glenn Berry, from John Tate

3 B $\flat$  E $\flat$  B $\flat$  E $\flat$

7 B $\flat$  F B $\flat$  C7

14 F7 B $\flat$  E $\flat$  B $\flat$

21 E $\flat$  D7 E $\flat$  E $\flat$  B $\flat$

28 G7 C7 F7 B $\flat$  B $\flat$  F

35 B $\flat$  E $\flat$  B $\flat$  F

42 B $\flat$  C7 F7

49 B $\flat$  E $\flat$  B $\flat$  E $\flat$

54 D7 E $\flat$  E $\flat$

59 B $\flat$  G7 C7 F7 B $\flat$

# Opera Reel

Arr. Laurie Andres

1 D D A D G A D D A D

8 G A D D A D G A D

14 D A D G A D A D A D A

20 D A D D A D A D A D A D A D A

27 D A D A D D A D A D A D A D

# Ostinelli's Reel

Arr. Tyler Hagood

1 A A E A

A E A A

9 A

A E A E

13 A E

E A A Tag

17 E A A E 3 A

3 3

# Out On the Ocean

Arr. Steve Trampe

1 G C D G C D G

9 Em D G C G D G

17 Em D G C G D G

For the turnaround in the A section, use the last measure of the second B section.

# Over the Waterfall

1 D A D D A D D A

7 D C G D G D D A

13 D D G D A D

# Owensberg

Arr. Carthy Sisco

1 G D G D G D G

7 D G C G

12 C G C

# Paddy On the Handcar

A Dorian

Am

Arr. Stuart Williams

Am

1 4/4 Am C Am

7 Am Am G

12 Am Am

The score for 'Paddy On the Handcar' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket. The second staff has a repeat sign and a second ending bracket. The third staff concludes the piece with a repeat sign and a final ending bracket.

# Paddy on the Railroad/Merry Blacksmith

Arr. Sande Gillette

1 4/4 D D G A D

7 D G A D D D

13 Em A D D G A D

The score for 'Paddy on the Railroad/Merry Blacksmith' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket. The second staff has a repeat sign and a second ending bracket. The third staff concludes the piece with a repeat sign and a final ending bracket.

# Paddy On the Turnpike

A Mixolydian

Arr. Melvin Wine

1 4/4 A G A

7 A E A A G A

12 E A A G A E A

The score for 'Paddy On the Turnpike' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket. The second staff has a repeat sign and a second ending bracket. The third staff concludes the piece with a repeat sign and a final ending bracket.

# Paddy on the Turnpike

Arr. Carthy Sisco

Musical score for 'Paddy on the Turnpike' in 4/4 time, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains measures 1 through 6, with chord markings A, G, A, and A above the staff. The second staff contains measures 7 through 11, with chord markings D, A, E, A, and A above the staff. The third staff contains measures 12 through 16, with chord markings E, A, D, A, and E above the staff. The piece concludes with a double bar line and repeat dots.

# Paris Waltz

Arr. Floyd Engstrom, From Arthur Smith

Musical score for 'Paris Waltz' in 3/4 time, key of D major. The score consists of seven staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains measures 1 through 5, with chord markings D, D, and A7 above the staff. The second staff contains measures 9 through 17, with chord markings A7, A7, A7, D, and D above the staff. The third staff contains measures 21 through 25, with chord markings D, D, A7, and A7 above the staff. The fourth staff contains measures 29 through 33, with chord markings A7, A7, D, D, and D above the staff. The fifth staff contains measures 37 through 41, with chord markings D, A7, A7, and A7 above the staff. The sixth staff contains measures 45 through 53, with chord markings A7, D, D, D, and D7 above the staff. The seventh staff contains measures 57 through 60, with chord markings G, G, D, A, and A7 above the staff. The piece concludes with a double bar line and repeat dots.

# Parowan Gallop

Arr. Warren Argo

1. D A D A

9 D A

13 D A D

The score for 'Parowan Gallop' is in 4/4 time, key of D major. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. Chords D and A are indicated above the first and fourth measures. The second staff continues the melody with chords A, D, D, and A. It also features a repeat sign and a first ending bracket. The third staff concludes the piece with chords D, A, and D, ending with a double bar line.

# Peacock Rag

From Arthur Smith

D G E7 A7

6 D 1. D 2.

11 B7 gliss. E7 gliss.

15 A7 D 1. 2.

The score for 'Peacock Rag' is in 4/4 time, key of D major. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. Chords D, G, E7, and A7 are indicated above the first four measures. The second staff continues the melody with chords D and D, featuring a first and second ending bracket. The third staff includes glissando markings (gliss.) and chords B7 and E7. The fourth staff concludes the piece with chords A7 and D, featuring a first and second ending bracket.

# The Waltz From Pennou Skoulm

Arr. Laurie Andres

G Am D G Am

D C D G Am D C D G Am D

The score for 'The Waltz From Pennou Skoulm' is in 3/4 time, key of D major. It consists of two staves of music. The first staff begins with a repeat sign and a first ending bracket. Chords G, Am, D, G, and Am are indicated above the first five measures. The second staff continues the melody with chords D, C, D, G, Am, D, C, D, G, Am, and D. It features a first ending bracket and a triple measure (3) at the end.

C works instead of those A minors, if you prefer that sound.

# Peekaboo Waltz

Arr. Glenn Berry

# Pere Leon

Arr. Sande Gillette

# Peter Francisco

Arr. Ed Cormier

# Peter Went a Fishing

Arr. Carthy Sisco

1 A E A

7 E A A

12 E A E A

# Peter Went a Fishin'

Bob Douglas Version

1 D E A D

7 G A D D A

12 D A G A D

# Pete's Breakdown

Arr. Vivian Williams

1 C G C C

5 C

9 Am E7

13 Am E7 Am

# Petronella

Arr. Alan Ede

1 D A D A D A

7 D A D D G A

13 D G A D

The score for 'Petronella' is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff contains measures 1 through 6, with a repeat sign after measure 2. The second staff contains measures 7 through 12, also with a repeat sign after measure 8. The third staff contains measures 13 through 18, ending with a double bar line. Chord symbols are placed above the notes: D, A, D, A, D, A in the first staff; D, A, D, D, G, A in the second; and D, G, A, D in the third.

# Pig Ankle Rag

A7 D A7

1 5

D G D A7 D

9

A7 D A7

13 17

[Improvise a break!----->]

G D A7 D

21

The score for 'Pig Ankle Rag' is in 4/4 time with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff contains measures 1 through 5, with a repeat sign after measure 2. The second staff contains measures 6 through 10, with a repeat sign after measure 8. The third staff contains measures 11 through 16, with a repeat sign after measure 14. The fourth staff contains measures 17 through 21, with a repeat sign after measure 19. Chord symbols are placed above the notes: A7, D, A7 in the first staff; D, G, D, A7, D in the second; A7, D, A7 in the third; and G, D, A7, D in the fourth. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated at the start of their respective measures. A bracketed instruction '[Improvise a break!----->]' spans measures 17 and 18.

# Pike's Peak

Arr. Carthy Sisco

C G C

1

G C C F

7

C G C

13

The score for 'Pike's Peak' is in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff contains measures 1 through 6, with a repeat sign after measure 2. The second staff contains measures 7 through 12, with a repeat sign after measure 9. The third staff contains measures 13 through 18, ending with a double bar line. Chord symbols are placed above the notes: C, G, C in the first staff; G, C, C, F in the second; and C, G, C in the third. Measure numbers 1, 7, and 13 are indicated at the start of their respective measures.

## Point Au Pic

1 C G C G C C7 F F C G C Am Am G G Am Am F C G C

A really delightful Quebequois tune.

## Polly Put the Kettle On

1 D A D A D A D D A D D A D D A D A D D A D D A D

## Possum Up a Gum Stump

Arr. Marge Tonge

Musical score for 'Possum Up a Gum Stump' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff contains measures 1 through 7, with chords G, C, G, D, G, and C indicated above. The second staff contains measures 8 through 12, with chords D7, G, G, C, and G indicated above. The third staff contains measures 13 through 16, with chords D, G, C, D7, and G indicated above. The piece ends with a double bar line and repeat dots.

## The Possum's Tail Is Bare

Arr. Melvin Wine

Musical score for 'The Possum's Tail Is Bare' in G major (one sharp) and 4/4 time. The score consists of two staves. The first staff contains measures 1 through 5, with chords D, G, D, A, D, G, A, and D indicated above. The second staff contains measures 9 through 13, with chords D, C, G, D, D, G, A, and D indicated above. The piece ends with a double bar line and repeat dots.

There are a zillion verses to this tune. The ones Melvin sang at Fiddle Tunes 2000 were:

Verse 1 (main verse):

Squirrel's got a bushy tail, Rabbit's got the hair,  
The ol' coon's tail has rings all around but the possum's tail is bare.

Chorus:

Oh the possum's tail is bare, oh the possum's tail is bare,  
The ol' coon's tail has rings all around but the possum's tail is bare.

Verse 2:

Take an old possum by the tail, then we'll skin him on a rail,  
Never ever more will he be seen, grinnin' at the moon.

Chorus:

Grinnin' at the moon, grinnin' at the moon,  
Never ever more will he be seen, grinnin' at the moon.

# President Garfield's Hornpipe

151



Garfield was assassinated the summer following his inauguration; he consequently left little presidential history. According to the usual impeccable internet sources, he was the first left-handed president, the last one born in a log cabin, and the only president to have been assassinated by a lawyer.

# Pretty Polly

Arr. Fred Stoneking



The B part of this tune is basically the A part played an octave lower.

# Pretty Betty Brown

Arr. Jim Kettermann



# Pretty Little Shoes

A Mixolydian

1 A7 A A7 A A7 A

8 A E7 A A A

13 A7 A A E7 A

# Pretty Little Shoes

Arr. Jim Ketterman

A A G A

7 A G A A G A A G

15 A A G A A G A

# The Punccheon Floor

Arr. Laurie Andres

1 G G G D G

7 D G D A D A D A

12 D A D A D A D A D D7

1. 2.

# Putner's Run

153

Arr. Scott Marckx

1 6 10

G C G D G

6 10

G C G D G

10

G D D G D G

Putner's Run is a 4/4 piece in D major. The first system contains measures 1-5, the second system measures 6-10, and the third system measures 11-15. The melody is primarily eighth and sixteenth notes. Chords G, C, and D are indicated above the staff.

# Quince Dillion's High D Reel

From the Henry Reed collection

1 5 9 13

D A D C

A7 D D C

Quince Dillion's High D Reel is a 4/4 piece in D major. The first system contains measures 1-5, the second system measures 6-10, and the third system measures 11-13. The melody is primarily eighth and sixteenth notes. Chords D, A, A7, and C are indicated above the staff.

Quince Dillion was a Civil War era piper; Henry Reed learned the tune from him. Alan Jabbour recorded Henry Reed. Although the composer spelled his name as shown in the title, it is commonly pronounced as Dillon, without the second i.

# Rachel

1 7 13

D G A D D

G A D D A

D D A D

Rachel is a 4/4 piece in D major. The first system contains measures 1-6, the second system measures 7-12, and the third system measures 13-16. The melody is primarily eighth and sixteenth notes. Chords D, G, A, and D are indicated above the staff.

The tune "Texas Quick Step" is this tune with the A and B part interchanged.

# Ragtime Annie

1 4/4 D A7

7 D D D

12 D G A7 A7

18 D D G

24 D A7 D G C D

30 G G C D G

Detailed description: This is a musical score for the piece 'Ragtime Annie'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of six staves of music. Above the first staff, the title 'Ragtime Annie' is written. Above the first staff, the measure numbers 1, 7, 12, 18, 24, and 30 are indicated. Chord symbols are placed above the notes: D and A7 above the first staff; D, D, and D above the second staff; D, G, A7, and A7 above the third staff; D, D, and G above the fourth staff; D, A7, D, G, C, and D above the fifth staff; and G, G, C, D, and G above the sixth staff. The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

# Railroading Through the Rockies

Arr. George Reynolds

1 4/4 D C D

7 C D D G D

12 A D G A. D

Detailed description: This is a musical score for the piece 'Railroading Through the Rockies', arranged by George Reynolds. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of three staves of music. Above the first staff, the title 'Railroading Through the Rockies' and the arranger's name 'Arr. George Reynolds' are written. Above the first staff, the measure numbers 1, 7, and 12 are indicated. Chord symbols are placed above the notes: D and C above the first staff; C, D, D, G, and D above the second staff; and A, D, G, A., and D above the third staff. The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

# Red Apple Rag

Arr. Greg Canote

1 C F C C

8 D G C F C

14 F C G C G

20 G C D D G

27 G C D D G

# Red Bird

Arr. Glenn Berry

1 A A E A

7 A E A A A

13 A E A A E A l.h. pizz A 3 D 3

20 A A 3 D 3 A E A

# Rainy Day

A Mixolydian

Arr. Melvin Wine

1 A G G A 3

7 G A A G 3 G

12 A G 3 G A

The score for "Rainy Day" is in A Mixolydian mode, 4/4 time. It consists of three staves of music. The first staff (measures 1-6) features a melody with eighth and sixteenth notes, accented by a '1' and a repeat sign. Chords A, G, and G are indicated above measures 2, 4, and 5 respectively. The second staff (measures 7-11) continues the melody with a '7' at the start and a repeat sign in measure 9. Chords G, A, A, G, and G are indicated above measures 7, 8, 9, 10, and 11. The third staff (measures 12-15) concludes the piece with a '12' at the start and a repeat sign in measure 14. Chords A, G, G, and A are indicated above measures 12, 13, 14, and 15.

# Red Fox Waltz

1 D D7 3 G G D D A

9 D D7 3 G G D A D

17 D. G A A D

25 D. G A A D 3

The score for "Red Fox Waltz" is in A Mixolydian mode, 3/4 time. It consists of four staves of music. The first staff (measures 1-8) features a melody with eighth and sixteenth notes, accented by a '1'. Chords D, D7, G, G, D, D, and A are indicated above measures 1, 2, 3, 4, 5, 7, and 8. The second staff (measures 9-16) continues the melody with a '9' at the start and a repeat sign in measure 14. Chords D, D7, G, G, D, A, and D are indicated above measures 9, 10, 11, 12, 13, 15, and 16. The third staff (measures 17-24) features a melody with eighth and sixteenth notes, accented by a '17'. Chords D., G, A, A, and D are indicated above measures 17, 18, 19, 20, and 24. The fourth staff (measures 25-32) concludes the piece with a '25' at the start and a repeat sign in measure 30. Chords D., G, A, A, and D are indicated above measures 25, 26, 27, 28, and 31. A '3' is written below measure 32.

# Red Haired Boy

A Mixolydian

A D A G A D

7 A A G D A

12 G A D A# E A

The score for "Red Haired Boy" is in A Mixolydian mode, 4/4 time. It consists of three staves of music. The first staff (measures 1-6) features a melody with eighth and sixteenth notes, accented by a '1'. Chords A, D, A, G, A, and D are indicated above measures 1, 2, 3, 4, 5, and 6. The second staff (measures 7-11) continues the melody with a '7' at the start and a repeat sign in measure 9. Chords A, A, G, D, and A are indicated above measures 7, 8, 9, 10, and 11. The third staff (measures 12-15) concludes the piece with a '12' at the start and a repeat sign in measure 14. Chords G, A, D, A#, and A are indicated above measures 12, 13, 14, 15, and 16.

# Red Skin Gal

Arr. Gary Lee Moore

1 7 13 19 25 31

G C D G A D G C D G G A D G D D G D G C G D G C G E7 A7 D G

# Red Wing

By Kerry Mills, 1907; arr. Gene Silberberg

1 5 9 13 17 21 25 29

G G7 C G D7 G A7 D7 G G7 C G D7 G A7 D7 G C G D7 G C G D7 G

# Red River Two-Step

Arr. Floyd Engstrom

Measures 1-19 of the musical score for "Red River Two-Step". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: A, D, A, B7, E7, E7, A, A, D, A, A, B7, E7, A, D, A, D, A, E, A. Measure numbers 1, 10, and 19 are marked at the beginning of their respective lines.

A nice rag from Floyd Engstrom

# Reel de Montreal

Measures 1-12 of the musical score for "Reel de Montreal". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: G, D, G, G, D, G, D, A, D, D, A, D. Measure numbers 1, 7, and 12 are marked at the beginning of their respective lines.

# Reel Eugene

Arr. Laurie Andres

Measures 1-13 of the musical score for "Reel Eugene". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: Bm, Em, F#7, Bm, Bm, Em, F#7, Bm, D, A, D, A, D. Measure numbers 1, 7, and 13 are marked at the beginning of their respective lines.

**Art. Vivian Williams**

**Art. Vivian Williams**

1. **Al. Vivian Williams**

7

12

Arr. Carthy Sisco

Arr. Carthy Sisco

**Arr. Jack Link**

**Arr. Jack Link**

# Richmond Cotillion

Arr. Tony Mates

Richmond Cotillion is a 4/4 piece in D major. The score consists of three staves. The first staff (measures 1-6) has a key signature of two sharps (F# and C#) and a 4/4 time signature. The second staff (measures 7-11) continues the melody. The third staff (measures 12-15) includes a 2nd ending marked with a '2nd' and a repeat sign. Chord symbols D, A, E, and A are placed above the staff.

# Rickett's Hornpipe

Rickett's Hornpipe is a 4/4 piece in D major. The score consists of three staves. The first staff (measures 1-6) has a key signature of two sharps (F# and C#) and a 4/4 time signature. The second staff (measures 7-12) includes a triplet marked with a '3'. The third staff (measures 13-18) continues the melody. Chord symbols D, A, G, and A are placed above the staff.

Many people use the last four measures of the A part to complete the B part as well.

# Riding On a Load of Hay

Arr. Laurie Andres

Riding On a Load of Hay is a 4/4 piece in D Dorian mode. The score consists of three staves. The first staff (measures 1-8) has a key signature of two sharps (F# and C#) and a 4/4 time signature. The second staff (measures 9-16) continues the melody. The third staff (measures 17-24) includes a key change to D major (no sharps or flats) for the final measures. Chord symbols Em, D, G, and A are placed above the staff.

## Road to Boston

Arr. Warren Argo

1 D A D D A D

9 D B7 Em A D Em A D

## Road to Lisdoonvarna

Arr. Laurie Andres

E Dorian Emin D Emin

7 A Emin Emin Bmin A

13 Bmin Emin Bmin A Emin

E Dorian is sort of E minor with C# instead of C natural.

## Rochester Schottische

Arr. Kerry Blech

1 D G D D G A D G

7 D A D D A D

13 A D A D A D

## Rock the Cradle, Joe

1 7 12

D A D A D

G D A D A D

Musical score for 'Rock the Cradle, Joe' in G major, 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a first ending bracket over measures 1-4, followed by measures 5-8. The second staff continues from measure 9, with a second ending bracket over measures 13-16. The third staff continues from measure 17, with a final ending bracket over measures 21-24. Chord symbols (D, A, G) are placed above the notes in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, and 24.

## Rock the Cradle Lucy

Arr. Mark Gaponoff

1 9

D A D gliss A

A D 9 D D A

A D A D

Musical score for 'Rock the Cradle Lucy' in G major, 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a first ending bracket over measures 1-4, followed by measures 5-8. The second staff continues from measure 9, with a second ending bracket over measures 13-16. The third staff continues from measure 17, with a final ending bracket over measures 21-24. Chord symbols (D, A, gliss) are placed above the notes in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, and 24.

## Rockin' the Weary Land

1 7 12

D D A D

D A A D G

D A D G D

Musical score for 'Rockin' the Weary Land' in G major, 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a first ending bracket over measures 1-4, followed by measures 5-8. The second staff continues from measure 9, with a second ending bracket over measures 13-16. The third staff continues from measure 17, with a final ending bracket over measures 21-24. Chord symbols (D, A, G) are placed above the notes in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, and 24.

## Rockingham Cindy

## Art. Greg Canote

163

1

7

13

20

G D G D G C D G C

G D G C G D G

# Rocky Road to Dublin

## From Kenny Baker

1 A D 3 E A A D

7 E E 3 A A D E 3

12 A A D E E A

**B minor instead of D works in measures 10 and 14, if you like that sound.**

# Roscoe

# Rose of Sharon

Arr. Gary Lee Moore

Swing the eighth notes a bit.

Gary Lee Moore plays this in G; Art Stamper plays it in A. I like to play it a couple of times in G and then go up to A. Almost nobody plays the C# diminished chord, but it's really nice. Hanging on the C chord instead works OK.

## Rose Tree #1

Arr. Tony Mates

## Rose Tree #2

Arr. Tony Mates

## Ross's Reel #4

Chords: C7, F, C7, F, C7, F, C7, F, C7, F, C7, F, C7, F, C7, F.

In the B part, some of the eighth notes on the same tone are played as triplets; really a fiddler's choice as to which ones.

## Rugged Road

Arr. Carthy Sisco

Chords: G, D, G, C, D, G, C, D, G.

## Run Johnny Run

Arr. Kenny Baker

Chords: D, A, D, D, A, D, D, A, D. Triplet markings (3) are present over some eighth notes in measures 8, 10, and 14.

Kenny Baker plays the B section alternatively one octave lower.

# Run Preacher Run

Arr. Kenny Hall

1 9

D A D D D A D

D G D A D D G D A D

# Run Smoke Run

Arr. Mel Durham

1 3 7 13

G G D G

D G D G D G

D G G D G D G

# Rye Straw

Arr. Alan Jabbour, after Henry Reed

1 7 13 19

A D A D A D E A A D A D

A D E A A D A E A

A D A D A D

A E A A D A D A E A

# Sackett Harbor

A Dorian

Arr. Laurie Andres

# Sacramento Mountain Rag

This is a convex combination of the way Floyd Engstrom and Gil Kiesecker play this tune.

The tune is sometimes called Sacramento Rag, but Floyd thinks Sacramento Mountain Rag is probably correct.

## Saddle Old Spike

Arr. Fred Stoneking

Arr. Fred Stoneking

Chords: A, A, F#m, A, D, E, A, A, A, A, F#m, A, D, E, A

Measure numbers: 1, 7, 12

The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff starts at measure 1 and ends at measure 11. The second staff starts at measure 7 and ends at measure 11. The third staff starts at measure 12 and ends at measure 16. The melody is primarily eighth and quarter notes, with some triplet eighth notes. Chords are indicated above the staff at various points.

## Saddle Up the Gray

Chords: G, G, D, G, G, G, D, G, C, D, G, C, D, G

Measure numbers: 1, 7, 13

The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 12. The third staff starts at measure 13 and ends at measure 17. The melody is primarily eighth and quarter notes, with some triplet eighth notes. Chords are indicated above the staff at various points.

## Sail Away Ladies

Arr. Carthy Sisco

Arr. Carthy Sisco

Chords: G, C, D, G, C, D, G, C, D, G

Measure numbers: 1, 7, 13

The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 12. The third staff starts at measure 13 and ends at measure 17. The melody is primarily eighth and quarter notes, with some triplet eighth notes. Chords are indicated above the staff at various points.

# Sail Away Ladies

Arr. Tony Mates from J.P. Fraley

1 7 12

G C D G G C

D G G C D

G D G C D G

Musical score for 'Sail Away Ladies' in G major, 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a repeat sign. The melody is composed of eighth and quarter notes. Chords G, C, D, G, G, and C are indicated above the staff. The second staff continues the melody, with a repeat sign after the fourth measure. Chords D, G, G, C, and D are indicated. The third staff continues the melody, ending with a double bar line. Chords G, D, G, C, D, and G are indicated.

# Sailor's Wife

Arr. Laurie Andres

1 7 12

Emin B7 Emin

B7 Emin G D

Emin B7 Emin B7 Emin

Musical score for 'Sailor's Wife' in G major, 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a repeat sign. The melody is composed of eighth and quarter notes. Chords Emin, B7, and Emin are indicated above the staff. The second staff continues the melody, with a repeat sign after the fourth measure. Chords B7, Emin, G, and D are indicated. The third staff continues the melody, ending with a double bar line. Chords Emin, B7, Emin, B7, and Emin are indicated.

# St. Joseph's Reel

1 7 12

D A D G A D A D

G A D D G E

A D G A D

Musical score for 'St. Joseph's Reel' in G major, 4/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a repeat sign. The melody is composed of eighth and quarter notes. Chords D, A, D, G, A, D, A, and D are indicated above the staff. The second staff continues the melody, with a repeat sign after the fourth measure. Chords G, A, D, D, G, and E are indicated. The third staff continues the melody, ending with a double bar line. Chords A, D, G, A, and D are indicated.

# Sal Will You Marry Me

1 4/4 G C G D G C

7 G D G G Em G

12 C G Em Em C

This musical score is for the song 'Sal Will You Marry Me'. It is written in G major (one sharp) and 4/4 time. The piece consists of 12 measures. The first measure is marked with a '1' and a repeat sign. The melody is primarily eighth and quarter notes. Chords are indicated above the staff: G, C, G, D, G, C in the first line; G, D, G, G, Em, G in the second line; and C, G, Em, Em, C in the third line. The piece ends with a double bar line and repeat dots.

# Sally Garden

Arr. Terry Wergeland

1 4/4 G G C D G

7 G C D G G C

12 G G C D G

This musical score is for the song 'Sally Garden', arranged by Terry Wergeland. It is written in G major (one sharp) and 4/4 time. The piece consists of 12 measures. The first measure is marked with a '1' and a repeat sign. The melody is primarily eighth and quarter notes. Chords are indicated above the staff: G, G, C, D, G in the first line; G, C, D, G, G, C in the second line; and G, G, C, D, G in the third line. The piece ends with a double bar line and repeat dots.

# Sally Johnson

Arr. Vivian Williams

1 4/4 G

7 C G D G G G

12 G C G D G

This musical score is for the song 'Sally Johnson', arranged by Vivian Williams. It is written in G major (one sharp) and 4/4 time. The piece consists of 12 measures. The first measure is marked with a '1' and a repeat sign. The melody is primarily eighth and quarter notes. Chords are indicated above the staff: G in the first line; C, G, D, G, G, G in the second line; and G, C, G, D, G in the third line. The piece ends with a double bar line and repeat dots.

# Sally Put a Bug on Me

Arr. Vivian Williams

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Musical score for 'Sally Put a Bug on Me' in 4/4 time, key of D major. The score consists of three staves. The first staff contains measures 1-6 with chords D, A, and D. The second staff contains measures 7-11 with chords A, D, A, and E. The third staff contains measures 12-15 with chords A, A, E, and A, ending with a 2nd ending bracket. Measure numbers 1, 7, and 12 are indicated at the start of their respective staves. A triplet of eighth notes is marked with a '3' in measures 10 and 14.

# Sally's Got Mud Between Her Toes

Arr. Geff Crawford

Musical score for 'Sally's Got Mud Between Her Toes' in 4/4 time, key of D major. The score consists of four staves. The first staff contains measures 1-5 with chords D, D, D, A, and D. The second staff contains measures 6-10 with chords G, D, A, D, and D, ending with a repeat sign. The third staff contains measures 11-16 with chords D, G, D, A, D, and D, ending with a repeat sign. The fourth staff contains measures 17-21 with chords D, D, A, D, A, and D. Measure numbers 1, 9, 13, and 17 are indicated at the start of their respective staves. A triplet of eighth notes is marked with a '3' in measure 10.

# Salt River

Arr. Barry Schultz

A Mixolydian

Musical score for 'Salt River' in 4/4 time, key of D major (A Mixolydian mode). The score consists of three staves. The first staff contains measures 1-6 with chords A, A, D, G, A, and A. The second staff contains measures 7-11 with chords A, G, A, A, and G. The third staff contains measures 12-15 with chords G, A, G, G, and A. Measure numbers 1, 7, and 12 are indicated at the start of their respective staves.

# Salty River

Arr. Chris Jong

Alt. Chris song

1 A A A A E A 5 A

A E A D A E A

E A D A E A

# Sam and Elzie

Arr. Greg Canote, from Vivian Williams

Arr. Greg Canote, from Vivian Williams

1 D G D

7 A D D G D

12 A D G A D

# Sandy Boys

## A Mixolydian

A Mixolydian

The image shows the first 13 measures of a musical score in A Mixolydian mode. The notation is on a single staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes of the A Mixolydian scale (A-B-C#-D-E-F#-G-A) are used throughout. Measure 1 is a whole note A. Measure 2 is a half note A, half note B. Measure 3 is a quarter note C#, quarter note D, quarter note E, quarter note F#. Measure 4 is a quarter note G, quarter note A, quarter note B, quarter note C#. Measure 5 is a quarter note D, quarter note E, quarter note F#, quarter note G. Measure 6 is a quarter note A, quarter note B, quarter note C#, quarter note D. Measure 7 is a quarter note E, quarter note F#, quarter note G, quarter note A. Measure 8 is a quarter note B, quarter note C#, quarter note D, quarter note E. Measure 9 is a quarter note F#, quarter note G, quarter note A, quarter note B. Measure 10 is a quarter note C#, quarter note D, quarter note E, quarter note F#. Measure 11 is a quarter note G, quarter note A, quarter note B, quarter note C#. Measure 12 is a quarter note D, quarter note E, quarter note F#, quarter note G. Measure 13 is a quarter note A, quarter note B, quarter note C#, quarter note D. The piece ends with a double bar line in measure 13.

# Sandy River Belle

1 7 12

G G D G C D G G G D G

Musical score for "Sandy River Belle" in G major, 4/4 time. The score consists of three staves. The first staff contains measures 1 through 6, the second staff contains measures 7 through 11, and the third staff contains measures 12 through 15. Chords are indicated above the notes: G, G, D, G, C, D, G, G, G, D, G.

# Sarah Armstrong

Arr. Greg Canote

D G D A D A D G D A D D Em A D 3 Em A D

Musical score for "Sarah Armstrong" in D major, 4/4 time. The score consists of three staves. The first staff contains measures 1 through 6, the second staff contains measures 7 through 11, and the third staff contains measures 12 through 15. Chords are indicated above the notes: D, G, D, A, D, A, D, G, D, A, D, D, Em, A, D, 3, Em, A, D.

# Saturday Night Breakdown

Arr. Laurie Andres

1 7 13 C G7 C C G7 C Am G7 C

Musical score for "Saturday Night Breakdown" in C major, 4/4 time. The score consists of three staves. The first staff contains measures 1 through 6, the second staff contains measures 7 through 12, and the third staff contains measures 13 through 16. Chords are indicated above the notes: C, G7, C, C, G7, C, Am, G7, C.

Alternatively, C chords instead of A minor in the B section.

# Say Old Man Can You Play the Fiddle?

Arr. Mel Durham

1 E B7 E E B7 E E B7 E E

8 B7 E E *gliss* E B7 E *gliss*

14 E E B7 E E B7 E

20 B7 E B7 E B7 E

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff includes a trill marked 'gliss'. The third and fourth staves continue the melody with various chord changes indicated above the notes.

Mel was not consistent as to where he began this piece; the last section appears to be an alternate A section.

## Scully's Reel

Arr. Terry Wergeland

1 Em D Em Am

7 B7 Em Em Am

12 D Em Am B7 Em

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melody with various chord changes indicated above the notes.

## Sheehan's Reel

Arr. Ruthie Dornfeld

1 G Am/C D G C

7 G C D G G D

12 G C D G

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melody with various chord changes indicated above the notes.

# Shannon Waltz

Arr. East Texas Serenaders

175

Intro

1 F B $\flat$  F B $\flat$  C7 F

A

9 F F 13 C7 17 C7

C7 C7 C7aug F 25 F

F 29 F F7aug B $\flat$  33 B $\flat$  F

glissando 37 C7 F 41 B F B $\flat$  F

C7 45 F 49 F B $\flat$  53 C7

57 F G7 61 C7

F 65 F B $\flat$  69 C7 F

# Shamrock Shoddy

Arr. Greg Canote

1 D A 5 D

A D 9 D A

D 13 A D

Greg played a very sharp G, maybe G $\sharp$ , in measures two, four and six. I prefer the plain old G natural.

# Seventeen Days In Georgia

Arr. Jack Link

1 C G C

7 F G C G

13 F C G C C

19 C C7 F F C G C

This musical score is for the hymn 'Seventeen Days In Georgia' in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style. Chords are indicated by letters above the notes: C, G, and C. The second staff continues the melody, with chords F, G, C, and G. The third staff has chords F, C, G, C, and C. The fourth staff has chords C, C7, F, F, C, G, and C. The piece ends with a double bar line.

## Sheep Shells Corn by the Rattle of His Horn

A Mixolydian

1 A D A E A A

7 D A E A D G D

13 A D G A E A

This musical score is for the hymn 'Sheep Shells Corn by the Rattle of His Horn' in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in a simple, folk-like style. Chords are indicated by letters above the notes: A, D, A, E, A, and A. The second staff has chords D, A, E, A, D, G, and D. The third staff has chords A, D, G, A, E, and A. The piece ends with a double bar line.

## The Shepherd's Wife

Arr. Steve Trampe

1 G G C G C D G

G C D G G G D Em Bm C

G C D G D Em Bm C D G

This musical score is for the hymn 'The Shepherd's Wife' in 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, folk-like style. Chords are indicated by letters above the notes: G, G, C, G, C, D, and G. The second staff has chords G, C, D, G, G, G, D, Em, Bm, and C. The third staff has chords G, C, D, G, D, Em, Bm, C, D, and G. The piece ends with a double bar line.

## Shoes and Stockings

177

**Art. Bruce Reid**

1. # 4/4 3 G C D 3 G C D 3 G

7 C D G D G G D G C G

13 C D G D G C G D G

# Shoo Fly

Arr. Vivian Williams

# Shooting Creek

Arr. Bruce Reid

**This seems to be basically a one-chord tune, but some quick IV or possibly V chords might be in order.**

## Shoot the Turkey Buzzard

Arr. Mel Durham

Sheet music for "Shoot the Turkey Buzzard" in G major, 4/4 time. The score consists of two staves. The first staff begins at measure 1 and ends at measure 9. The second staff begins at measure 10 and ends at measure 18. Chords are indicated above the notes: G, D, G, G, D, G, G, D, G, G, A, D, G, D, G.

## Shortenin' Bread

Arr. Alan Jabbour, after Henry Reed

Sheet music for "Shortenin' Bread" in G major, 4/4 time. The score consists of three staves. The first staff begins at measure 1 and ends at measure 8. The second staff begins at measure 9 and ends at measure 16. The third staff begins at measure 17 and ends at measure 24. Chords are indicated above the notes: G, C, G, C, G, C, D, G, G, C, G, C, G, C, D, G, D, G, G, C, D, G, D, G.

James Reed, Henry Reed's son, played a lot of passing chords not shown.

## Shove That Pig's Foot Further in the Fire

Arr. Tony Mates

Sheet music for "Shove That Pig's Foot Further in the Fire" in G major, 4/4 time. The score consists of three staves. The first staff begins at measure 1 and ends at measure 6. The second staff begins at measure 7 and ends at measure 11. The third staff begins at measure 12 and ends at measure 18. Chords are indicated above the notes: G, C, G, D, G, G, C, G, G, D, G, C, G, G, D, G.

# Silver Bell

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By Percy Wenrich, 1910; Arr. Gene Silberberg

1. G D7 G D7 G D7

G 1. G 2. C F C

G7 C 1. G C 2.

The musical score for "Silver Bell" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes. Chord symbols are placed above the staff: G, D7, G, D7, G, D7 in the first line; G 1., G 2., C, F, C in the second line; and G7, C 1., G, C, 2. in the third line. The piece concludes with a double bar line.

In the original sheet music, there is no key change, but this is the way I commonly hear (and like) this tune. Wenrich also wrote, Put On Your Old Grey Bonnet, Moonlight Bay, and many other fine tunes. He was a friend and advocate for Scott Joplin and other black ragtime composers.

# Silver Lake Blues

Arr. Floyd Engstrom

1. A A E A

9 A E A A7

17 D D A D

25 D D A7 D E7

The musical score for "Silver Lake Blues" is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is composed of eighth and quarter notes. Chord symbols are placed above the staff: A, A, E, A in the first line; 9 A, E, A, A7 in the second line; 17 D, D, A, D in the third line; and 25 D, D, A7, D, E7 in the fourth line. The piece concludes with a double bar line.

# The Skye Boat Song

Arr. Tony Mates

1. G Em Am D G C D 1. 2.

11 G D Em C

19 G D Em C D

The musical score for "The Skye Boat Song" is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is composed of quarter and eighth notes. Chord symbols are placed above the staff: G, Em, Am, D, G, C, D in the first line; 11 G, D, Em, C in the second line; and 19 G, D, Em, C, D in the third line. The piece concludes with a double bar line.

# Sleeping Giant

Arr. Glenn Berry

1 7 13 20 27

Chords: D, A, G, 3

This was probably written by the late great Canadian fiddler, Andy DeJarlis.

# Smash the Windows

Arr. Alan Ede

1 7 13 20

Chords: D, G, A, (2nd)

# Smith's Reel

Arr. Stu Williams

181

1 8 13

D D D A D

D A7 D D D G D

D A7 D D G D A7 D

3 3

# Smoky Mokes

By Abe Holzmann, 1898; arr. Gene Silberberg

1 17 33 49

A7 D A7

D A7 D Bm

A7 A7 D A7

D A7 D A7

D G D A7 D

G C G D7 G A7 D7

G C B7 C G A7 D7 G

The typical routine for playing these old cakewalks is to play the A and B parts a number of times, and at the end, play the C part (the "trio") once and then go back to and end on the B part.

# Snake River Reel

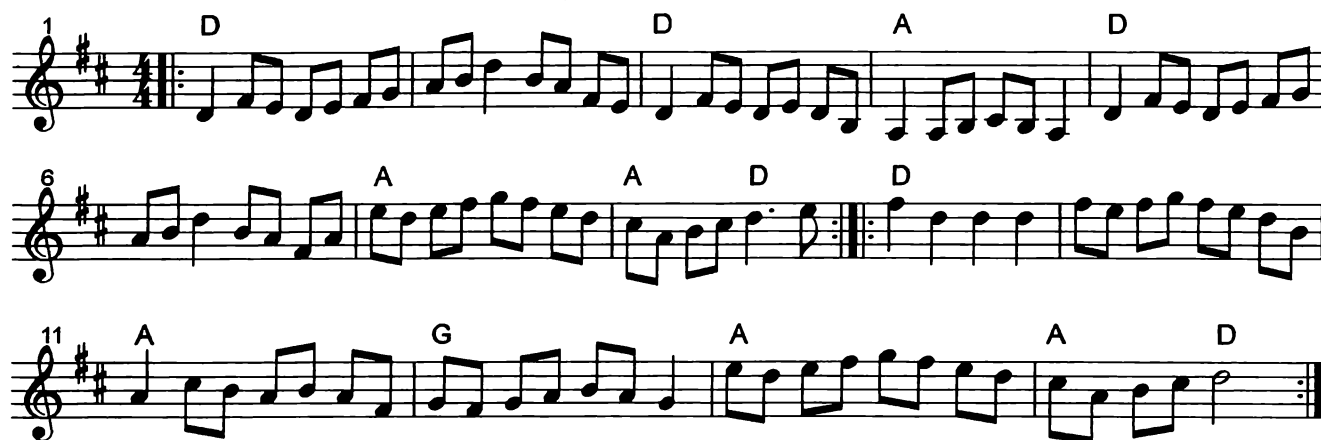
Arr. Stephanie Prausnitz



Musical score for Snake River Reel, arranged by Stephanie Prausnitz. The piece is in 4/4 time, key of D major (two sharps), and consists of 16 measures. The notation is on a single staff with a treble clef. Chords are indicated by letters D, G, A, and C above the notes. The score includes a repeat sign at the end.

# Soapsuds Over the Fence

Arr. Scott Marckx



Musical score for Soapsuds Over the Fence, arranged by Scott Marckx. The piece is in 4/4 time, key of D major (two sharps), and consists of 16 measures. The notation is on a single staff with a treble clef. Chords are indicated by letters D, A, and G above the notes. The score includes a repeat sign at the end.

# Soppin' the Gravy

Arr. Floyd Engstrom



Musical score for Soppin' the Gravy, arranged by Floyd Engstrom. The piece is in 4/4 time, key of D major (two sharps), and consists of 20 measures. The notation is on a single staff with a treble clef. Chords are indicated by letters D, A, and G above the notes. The score includes a repeat sign at the end.

# South Missouri

Arr. Floyd Engstrom

1 5

D G D A D G

A D D G D

A D G A A D

# Speed the Plow

Arr. Miche Baker-Harvey

1 5

A E D E A E

D E A A D A D D

E A D A D D E A

# Spider Bit the Baby

Arr. Carthy Sisco

1 6

C C Amin C

7 11

C G C C C

12 15

G C C C G C

Carthy also plays Part A one octave higher.

## Spotted Pony

1 D A D G D A D A D G

7 D A D D G D

12 D A D G D A D

## Springfield Gal

1 G C D G D

7 C D G G G

13 C G C D

## Ste. Anne's Reel

1 D G D D

7 G A D D Emin A

13 D D Emin A D

# Star of Bethlehem

185

Musical score for 'Star of Bethlehem' in G major (one sharp) and 4/4 time. The score consists of three staves of music. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 12. The third staff starts at measure 13 and ends at measure 18. Chord symbols are placed above the notes: D (measures 1-2), D (measures 3-4), A (measure 5), D (measures 6-7), G (measures 8-9), A (measures 10-11), D (measures 12-13), A (measures 14-15), D (measures 16-17), and D (measures 18-19).

# Star of the County Down

Musical score for 'Star of the County Down' in G major (one sharp) and 3/4 time. The score consists of three staves of music. The first staff starts at measure 1 and ends at measure 11. The second staff starts at measure 12 and ends at measure 21. The third staff starts at measure 23 and ends at measure 30. Chord symbols are placed above the notes: Em (measures 1-2), G (measures 3-4), D (measures 5-6), G (measures 7-8), C (measures 9-10), D (measures 11-12), Em (measures 13-14), G (measures 15-16), D (measures 17-18), G (measures 19-20), C (measures 21-22), Em (measures 23-24), G (measures 25-26), D (measures 27-28), G (measures 29-30), C (measures 31-32), and Em (measures 33-34).

# Starlight Waltz

Arr. Alan Ede

Musical score for 'Starlight Waltz' in G major (one sharp) and 3/4 time. The score consists of four staves of music. The first staff starts at measure 1 and ends at measure 8. The second staff starts at measure 9 and ends at measure 17. The third staff starts at measure 18 and ends at measure 25. The fourth staff starts at measure 26 and ends at measure 33. Chord symbols are placed above the notes: G (measures 1-2), C (measures 3-4), G (measures 5-6), D (measures 7-8), G (measures 9-10), C (measures 11-12), G (measures 13-14), D (measures 15-16), G (measures 17-18), C (measures 19-20), G (measures 21-22), D (measures 23-24), G (measures 25-26), C (measures 27-28), G (measures 29-30), D (measures 31-32), and G (measures 33-34).

# Staten Island Hornpipe

Arr. Stephanie Prausnitz

1 7 13

D A D A C

# Stony Creek

Arr. Vivian Williams/Howie Meltzer

1 7 12

A D E A E A D E A E D A E A E D A E A

This appears to be a different tune from a bluegrass tune of the same name.

# Step Around Johnny

1 5 9 13

D G D D G D A D A D

# Still On the Hill

Arr. Gil Kiesecker

Gil plays the last section (in A) only once at the end of the piece, as a Coda after playing the first two sections some number of times. Other fiddlers go back to the D parts.

# Stranger On a Mule

Arr. Denny Reid

## Stone's Rag

Arr. Glenn Berry

**A1** C F

**G** **G<sup>1.</sup>** C **2<sup>G</sup>** C <sup>3</sup>

**B** A D **G**

**G** C **B<sup>b</sup>** C **G**

**A2** C F

**G** **G<sup>1.</sup>** C **G<sup>2.</sup>** C

Glenn does not play the high C (F chord) second ending in the B part, but it is usually played by other fiddlers. Glenn swings the eighth notes very broadly. He alternately plays the different A sections.

## Strummin' on the Old Banjo

Arr. J.P. Fraley

1 **G** **C** **G** **G** **D** **G**

7 **C** **G** **G** **D** **G** **C** **G**

13 **D** **G** **C** **G** **G** **D** **G**

## Stuart Lundy's Tune

1 8 13

D G D A D G D

D A D D A D

D A D

Stuart Lundy's Tune is a 4/4 piece in D major. The melody consists of three staves. The first staff (measures 1-7) starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a series of eighth and quarter notes. The second staff (measures 8-12) continues the melody with a repeat sign at the end. The third staff (measures 13-15) concludes the piece with a final double bar line. Chords D, G, and A are indicated above the notes.

## Stump Tail Dog

Arr. Geff Crawford

3 1 3 5 C G

D G D G G C G D

Stump Tail Dog is a 4/4 piece in D major, arranged by Geff Crawford. The melody is spread across two staves. The first staff (measures 1-8) includes triplet markings (3 and 5) and a first ending bracket. The second staff (measures 9-15) continues the melody with a second ending bracket. Chords D, G, and C are indicated above the notes.

## Sugar In My Coffee-O

Also played in A

Arr. Mel Durham

1 7 13

G D G G D G

G D G G D G

Sugar In My Coffee-O is a 4/4 piece in D major, arranged by Mel Durham. The melody is spread across three staves. The first staff (measures 1-6) includes a first ending bracket. The second staff (measures 7-12) includes a second ending bracket. The third staff (measures 13-15) concludes the piece. Chords G and D are indicated above the notes.

# Sugar In the Gourd

Arr. Gary Lee Moore

1 A A E A D A

# Sugar in the Gourd

Arr. Carthy Sisco

1 A D E A A E A A E A A E A

# Sunny Home In Dixie

Arr. Greg Canote

1 G D G C D G G D G C D G

## Suppertime

Arr. Greg Canote

1

8

G D G D G D

Musical score for 'Suppertime' in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a first ending bracketed section starting at measure 1. The second staff begins at measure 8 and contains a second ending bracketed section. Chord symbols G and D are placed above the notes in measures 1, 3, 5, 7, 9, 11, 13, and 15.

## Swallowtail

1

5

9

13

Em D Em D Em D Bm Em Bm D Em

Musical score for 'Swallowtail' in G major, 6/8 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a first ending bracketed section starting at measure 1. The second staff begins at measure 5 and contains a second ending bracketed section. The third staff begins at measure 9 and contains a third ending bracketed section. Chord symbols Em, D, Bm, and Em are placed above the notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 25.

## "Sweeping the Town"

Arr. Warren Argo

1

7

13

D A D G D A D A D D A D A D

Musical score for 'Sweeping the Town' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a first ending bracketed section starting at measure 1. The second staff begins at measure 7 and contains a second ending bracketed section. The third staff begins at measure 13 and contains a third ending bracketed section. Chord symbols D, A, G, and Em are placed above the notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 25.

Apparently so named from a remark by Armin Barnett that nobody knew the name of this tune, but it was "sweeping the town." It appears, however, to be the Irish jig "Kitty McGee" turned into a reel.

# Sweet Bunch of Daisies

Arr. Kenny Baker

1 C F7 C F C C F7 C F7 C D7 G7 C F7 C F C F C A7 D G7 C

# Sweet Ellen

Arr. Greg Canote

1 D D A D D G A D D G A D G A D G A D

# Swing Away

1 A E A E E A E A A E D E A D E A

# Sweetest Flower

Arr. East Texas Serenaders

The musical score for "Sweetest Flower" is written in 2/4 time. It consists of eight staves of music. The first staff is labeled 'A' and contains measures 1-9. The second staff continues the 'A' section with measures 10-17. The third staff is labeled 'B' and contains measures 18-25. The fourth staff continues the 'B' section with measures 26-32. The fifth staff contains measures 33-37, including a first and second ending. The sixth staff contains measures 38-48. The seventh staff contains measures 49-57. The eighth staff contains measures 58-65. Chord symbols (A, C, G7, F, C7) are placed above the staff to indicate the harmonic structure. Measure numbers are written below the staff at intervals of 4 measures.

On the East Texas Serenaders recording, they play A, A, B, B, A, C, B, A, B, A.  
The second ending is used to transition to the A section.

# Swing Your Partner

Arr. Greg Canote

1 4/4 G G D D

9 G G D G G7

18 C F C F G G

26 C F C F G C

Detailed description: This is the musical score for 'Swing Your Partner' in G major, 4/4 time. It consists of four staves of music. The first staff (measures 1-8) features a melody with eighth and quarter notes, with chords G, G, D, and D above it. The second staff (measures 9-17) continues the melody, with chords G, G, D, G, and G7. The third staff (measures 18-25) has a more rhythmic melody with chords C, F, C, F, G, and G. The fourth staff (measures 26-32) concludes the piece with chords C, F, C, F, G, and C.

# Swinging on a Gate

1 4/4 G C G D G

7 C D G G Em Am

13 D G Em Am D G

Detailed description: This is the musical score for 'Swinging on a Gate' in G major, 4/4 time. It consists of three staves of music. The first staff (measures 1-6) has a melody with eighth and quarter notes, with chords G, C, G, D, and G. The second staff (measures 7-12) continues the melody, with chords C, D, G, G, Em, and Am. The third staff (measures 13-18) concludes the piece with chords D, G, Em, Am, D, and G.

# Take Me Back to Georgia

Arr. Carthy Sisco

1 4/4 C F G C C F

7 G C C G

12 C C G C

Detailed description: This is the musical score for 'Take Me Back to Georgia' in C major, 4/4 time. It consists of three staves of music. The first staff (measures 1-6) has a melody with eighth and quarter notes, with chords C, F, G, C, C, and F. The second staff (measures 7-11) continues the melody, with chords G, C, C, and G. The third staff (measures 12-15) concludes the piece with chords C, C, G, and C.

## Tar Bell

1 C C G C

7 F G C C F G

13 C C F G C

The musical score for 'Tar Bell' is written in 4/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a whole note C4, followed by a half note G4, a quarter note F#4, and a quarter note E4. This is followed by a repeat sign. The second staff continues the melody with a half note D4, a quarter note C4, a quarter note B3, and a quarter note A3. This is followed by a repeat sign. The third staff continues the melody with a half note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. This is followed by a repeat sign.

## Tell Her Lies and Feed Her Candy

1 A A E A

8 A E A A E A E

13 A A E A E A

The musical score for 'Tell Her Lies and Feed Her Candy' is written in 4/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts on a whole note A4, followed by a half note G#4, a quarter note F#4, and a quarter note E4. This is followed by a repeat sign. The second staff continues the melody with a half note D#4, a quarter note C#4, a quarter note B4, and a quarter note A4. This is followed by a repeat sign. The third staff continues the melody with a half note G#4, a quarter note F#4, a quarter note E4, and a quarter note D#4. This is followed by a repeat sign.

## Tennessee Girl

Arr. Forrest Carroll

1 D D D A D

9 D A D A D A

13 D A D A D A D

The musical score for 'Tennessee Girl' is written in 4/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts on a whole note D4, followed by a half note C#4, a quarter note B4, and a quarter note A4. This is followed by a repeat sign. The second staff continues the melody with a half note G#4, a quarter note F#4, a quarter note E4, and a quarter note D4. This is followed by a repeat sign. The third staff continues the melody with a half note C#4, a quarter note B4, a quarter note A4, and a quarter note G#4. This is followed by a repeat sign.

# Tennessee Mountain Fox Chase

Arr. Greg Canote

1 C F C F C F C

8 G C C C

14 C C

19 C Slap Bow---> G C

This musical score is for the piece 'Tennessee Mountain Fox Chase' by Greg Canote. It is written in treble clef with a key signature of one flat (Bb). The piece begins in 4/4 time and changes to 2/4 time at measure 14. The melody consists of eighth and quarter notes, often beamed together. Chords are indicated by letters C, F, G above the staff. A 'Slap Bow' instruction is present at measure 19, followed by a double bar line and a repeat sign. The piece ends with a final double bar line in 2/4 time.

## Teviot Bridge

1 A D A A E A

7 D A D A E A A D A

13 E A D A D A E A

This musical score is for the piece 'Teviot Bridge'. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The piece is in 6/8 time. The melody is composed of eighth and quarter notes. Chords are indicated by letters A, D, E above the staff. The piece concludes with a double bar line and repeat dots.

## Texas

A Mixolydian

Arr. Tony Mates

1 A A7 G D A A7

7 A E7 A A A D

12 D G A E7 A

This musical score is for the piece 'Texas' by Tony Mates. It is written in treble clef with a key signature of two sharps (F#, C#). The piece is in 4/4 time and changes to 2/4 time at measure 12. The melody features eighth and quarter notes. Chords are indicated by letters A, A7, G, D, E7 above the staff. The piece ends with a double bar line and repeat dots in 2/4 time.

# Texas Barbed Wire

Arr. Tony Mates

197

1 G C G

7 D G G D

12 G D G

The musical score for 'Texas Barbed Wire' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a measure rest and a repeat sign, followed by a series of eighth-note runs. Chords G, C, and G are indicated above the first three measures. The second staff continues the melody with eighth-note runs and includes a repeat sign. Chords D, G, G, and D are indicated above the measures. The third staff concludes the piece with eighth-note runs and a final repeat sign. Chords G, D, and G are indicated above the measures.

# Texas Fair

Arr. Kerry Blech

1 C G C C

7 G C C G

13 C C F G C

The musical score for 'Texas Fair' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a measure rest and a repeat sign, followed by a series of eighth-note runs. Chords C, G, C, and C are indicated above the first four measures. The second staff continues the melody with eighth-note runs and includes a repeat sign. Chords G, C, C, and G are indicated above the measures. The third staff concludes the piece with eighth-note runs and a final repeat sign. Chords C, C, F, G, and C are indicated above the measures.

# The World Turned Upside Down (The British Sorrow)

Arr. Phil and Vivian Williams

1 D A D G A A D A D

7 G A A A A

12 E A D A D G A A D

The musical score for 'The World Turned Upside Down (The British Sorrow)' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a measure rest and a repeat sign, followed by a series of eighth-note runs. Chords D, A, D, G, A, A, D, A, and D are indicated above the first nine measures. The second staff continues the melody with eighth-note runs and includes a repeat sign. Chords G, A, A, A, and A are indicated above the measures. The third staff concludes the piece with eighth-note runs and a final repeat sign. Chords E, A, D, A, D, G, A, A, and D are indicated above the measures.

Phil and Vivian have traced this tune to the American Revolution, where it was played by the British bands after their defeat (hence the titles).



# Three Ponies

Arr. Ray Leach

7

12

# Throw the Old Cow Over the Fence

Arr. Kerry Blech

6

11

# Train on the Island

Arr. Stephanie Prausnitz

1

3

6

12

## Tune in D and A

Arr. Bob Walters

Bob Walters (1889 - 1960) was a Nebraska fiddler.

## Turkey In the Cottonwoods

Arr. Joe Pancerzewski

## Twenty-eighth of January

Arr. Stephanie Prausnitz



# Uncle Pig

Arr. Gary Lee Moore

1 F C7 C7

7 C7 F F F B $\flat$

13 B $\flat$  D Gmin C7 F F

19 F C7 C7 C7 F F

26 F B $\flat$  B $\flat$  D7 Gmin C7 F

# Valley Forge

Arr. Stephanie Prausnitz

D Mixolydian

1 D C D D C

7 D D D C

13 D D C D C C

20 D C C D

[Alternate]

# W. Virginia Hornpipe

Arr. Stu Williams

203

Musical score for W. Virginia Hornpipe, arranged by Stu Williams. The piece is in 4/4 time and key of A major. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 12. The third staff starts at measure 13 and ends at measure 18. Chord markings are placed above the notes: A (measures 2-3), E (measure 4), A (measures 5-6), E (measures 7-8), A (measures 9-10), F#m (measures 11-12), A (measures 13-14), E (measures 15-16), and A (measures 17-18).

# Wagoner

Arr. Stuart Williams

Musical score for Wagoner, arranged by Stuart Williams. The piece is in 4/4 time and key of C major. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 12. The third staff starts at measure 13 and ends at measure 18. Chord markings are placed above the notes: C (measures 2-3), G (measures 4-5), C (measures 6-7), F (measures 8-9), G (measures 10-11), C (measures 12-13), C (measures 14-15), G (measures 16-17), and C (measures 18-19).

# Wait 'Till You Hear This One, Boys

Arr. Greg Canote

Musical score for Wait 'Till You Hear This One, Boys, arranged by Greg Canote. The piece is in 4/4 time and key of C major. It consists of four staves of music. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 13. The third staff starts at measure 14 and ends at measure 19. The fourth staff starts at measure 20 and ends at measure 25. Chord markings are placed above the notes: E7 (measures 2-3), A7# (measures 4-5), D7 (measures 6-7), G7 (measures 8-9), C (measures 10-11), G7 (measures 12-13), C (measures 14-15), G7 (measures 16-17), C (measures 18-19), C7 (measures 20-21), F# (measures 22-23), C (measures 24-25), G7 (measures 26-27), and C (measures 28-29).

# Wake Up Susan

Arr. Glenn Berry

1 3 A E A

7 3 A A

12 E A E A

Musical score for 'Wake Up Susan' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff contains measures 1-6, the second staff contains measures 7-11, and the third staff contains measures 12-15. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. Chord symbols (A, E) are placed above the staff to indicate the harmonic structure.

# Walking Down the Georgia Road

Arr. Isla Ross

1 D D G D 5 D

D A A A

9 A A D

13 A A D

Musical score for 'Walking Down the Georgia Road' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff contains measures 1-5, the second staff contains measures 6-9, and the third staff contains measures 10-13. The music features a mix of eighth and sixteenth notes, with some dotted rhythms. Chord symbols (D, G, A) are placed above the staff to indicate the harmonic structure.

# Waldorf Reel

1 G C G C G D G C G C

7 G D G G D

12 G C D G

Musical score for 'Waldorf Reel' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff contains measures 1-6, the second staff contains measures 7-11, and the third staff contains measures 12-15. The music features a mix of eighth and sixteenth notes, with some dotted rhythms. Chord symbols (G, C, D) are placed above the staff to indicate the harmonic structure.

# Walk Old Shoe

Arr. Bob Olson

1 D D A D

7 D A D D G D

12 A D G D A D

# Walker Street/The Traveler

Arr. Sande Gillette

1 G D G C D G D

7 G C D G G G

12 D G C G D G

# Walkin' in the Parlor

Arr. Oscar "Red" Wilson

1 D D A D D

7 D A D D D

12 A D D 3 3 D A D

# War Whoops

Arr. Geff Crawford

1 D G D A D D G

7 D A D D A D

12 A D D A D A D

The score for 'War Whoops' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. Chords are indicated above the notes: D, G, D, A, D, D, and G. The second staff continues the melody with chords D, A, D, D, A, and D. The third staff concludes the piece with chords A, D, D, A, D, A, and D, ending with a double bar line and repeat dots.

# Water Bound/Stay All Night

1 A E A D

7 A D E A D A 3

13 E D A E A 3

The score for 'Water Bound/Stay All Night' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. Chords are indicated above the notes: A, E, A, and D. The second staff continues the melody with chords A, D, E, A, D, A, and a triplet of eighth notes. The third staff concludes the piece with chords E, D, A, E, A, and a triplet of eighth notes, ending with a double bar line and repeat dots.

# Waynesborough

Arr. Toy Mates

1 G Am G

7 Am D7 G G Am

12 G Am D7 G

The score for 'Waynesborough' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. Chords are indicated above the notes: G, Am, and G. The second staff continues the melody with chords Am, D7, G, G, and Am. The third staff concludes the piece with chords G, Am, D7, and G, ending with a double bar line and repeat dots.

# Wednesday Night Waltz

Arr. Kenny Baker

207

Measures 1 - 32

Measures 33 - 64 are just another way Kenny Baker played this tune.

# Walking In My Sleep

Measures 1 - 10

# Wednesday Night Waltz

Arr. Melvin Wine

1 9 17 25

D D G D D E A D G D A D

This musical score is for the first system of 'Wednesday Night Waltz'. It consists of four staves of music in treble clef, 3/4 time, with a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated by letters D, E, G, and A above the staff. Measure numbers 1, 9, 17, and 25 are marked at the beginning of their respective staves. The piece ends with a double bar line at measure 28.

# West Fork Gals

1 7 12

D G A D D G A A D D A D A D

This musical score is for the second system of 'West Fork Gals'. It consists of three staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated by letters D, G, A, and F# above the staff. Measure numbers 1, 7, and 12 are marked at the beginning of their respective staves. The piece ends with a double bar line at measure 12.

# Whalen's Breakdown

Arr. Gil Kiesecker

1 7 12

C G C C F G C C F G C

This musical score is for the third system of 'Whalen's Breakdown'. It consists of three staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated by letters C, F, and G above the staff. Measure numbers 1, 7, and 12 are marked at the beginning of their respective staves. The piece ends with a double bar line at measure 12.

# Westphalia Waltz

209

1 G G Bdim Am/D D7

9 D7 Am D7 D7 G 1. 2.

25 G Bdim Am D7 D7

33 D7 D7 1. G 2. G

Most guitarists just use G chords instead of those B diminished chords, but I like the diminished chords. Also, the A minor chords are just substitutes for D7; playing D throughout is more common.

# "What'cha Goin' To Do With the Baby"

Arr. Mark Gaponoff

1 A A E A A

7 A E A A

12 A E A A E A

Gaponoff essentially slides into all those C#'s at the beginning of the measures.

# When the Leaves Begin to Turn Brown Again

Arr. Jack Link

1 G G D D 5 D

9 G G G

13 D D D G

# Whiskey Before Breakfast

1 7 12

D G D A D G D A D Em A7 D A G D G D A D

The bluegrassers all play that E minor chord in measure 11, but most old time backup players just play A.

# When the Roses Bloom Again By the River

Arr. Mike DeFosche

1 9 17 25

F F7 B $\flat$  B $\flat$  F C7 F F7 B $\flat$  F C7 F F B $\flat$  F C F F7 B $\flat$  F C7 F

# White River Bottom

Arr. W.B. Reid

1 7 12

D G D A D G D A D C D G A D

# Whistling Rufus

Arr. Barry Schultz

1 7 12 17 23 29

G A D C G

*gliss*

Measures 2, 6 and 10 are just variations of the same phrase. This is a typical way Barry embellishes a tune.

# White Rose Waltz

Arr. J.P. Fraley

1 9 17 25

C G C F C G

C G C F C G C

C E F C C G

G C F C G C

JP put a lot of space between the notes, as I have tried to indicate. He refers to this as a "stop waltz."

# Black and White Rag

Written by George Botsford (1908). Fiddle arrangement by Gene Silberberg, 2008

Chord symbols and measure numbers are indicated above the staff:

- Staff 1: D7 (1), G (5)
- Staff 2: D7 (9)
- Staff 3: G (13), E7 (17), Am (21)
- Staff 4: G (25), D7 (29), G (33)
- Staff 5: D7 (37), G (41), D7 (45)
- Staff 6: E7 (49), Am (53), G (57)
- Staff 7: G (61), D7 (65), C (69), A7 (73), D7 (77)
- Staff 8: G7 (81), C (85), C (89)

Bottsford wrote the parts in this order--the two G parts, G1, G2, and then the C part. That's the way I like to play it, ending on the first G part played once. I've tried to capture his second G part in a way that a fiddler can play it, but it's not easy for me to play. In the original, Bottsford did G1 (with repeat), G2 (with repeat), another G1 played once, then the C part (with repeat) and then he used the second G part, played in the key of C, as the final section of the piece.

# Wild Horses

Arr. Warren Argo

1 G D G G G D G G D G G Em Bm Em D G Em Bm Em D G D G D G

# Wild Rose of the Mountain

Arr. J.P. Fraley

1 A A A E A A E A E A E A

# Will There Be Stars In My Crown

Arr. Melvin Wine

1 G G D G G D G 9 G

C D G 17 G G

D G 25 G D

D G 33 G G G D

41 G C D G

The last section seems like a variation of the first, but Melvin only played the tune once, as written here, so I'm not sure if he meant this as a 48 measure tune or not.

# Willow Creek

Arr. James Bryan

1 D G A D 5 D

G 3 D A D 9 D 3 D G

A D 13 G D A D

17 D 3 D A 3

21 D G A D

# Woman of the House

Arr. Howie Meltzer

1 G D G

7 G D D G D D

12 A D G G D D G

The score for 'Woman of the House' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket. The second staff has a second ending bracket. The third staff concludes the piece with a double bar line.

A Canadian tune.

# Yankee Squirrel Hunter

Arr. Tony Mates

A Mixolydian A G A

1 A 5 A

9 A A7 3 G

13 A A7 3 G A

The score for 'Yankee Squirrel Hunter' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket. The second staff has a second ending bracket. The third staff concludes the piece with a double bar line.

# Yellow Barber

Arr. Stephanie Prausnitz

1 D A D G D

7 D G A D D A

12 D G D D G A D

The score for 'Yellow Barber' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket. The second staff has a second ending bracket. The third staff concludes the piece with a double bar line.

# Zach Wheat's Piece

216



Zach Wheat was a star of the Brooklyn Dodgers in the early 20th century. His connection to this tune is unknown.

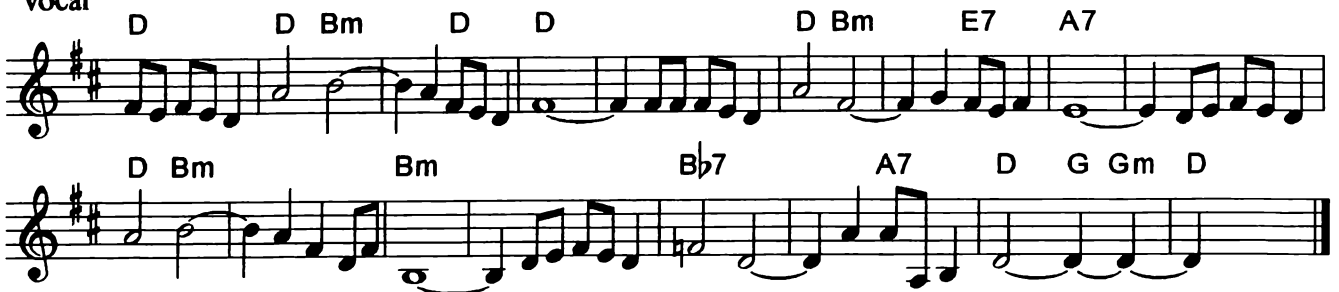
# When the Zephyrs of Heaven Shall Fan Me To Sleep

Arr. Ralph Blizard

Instrumental. Ralph swung the eighth notes quite a bit--they should be played like the indicated tied triplets.



Vocal



(Source: Stamps-Baxter Songbook) Ralph learned this old hymn with his sister at a gospel singing school. My thanks to Bob Palasek for his help with the lyrics.

First verse:

When my calling is over  
And setting the sun  
Comes the end of a journey  
My race is run  
Many miles have I traveled  
And hard the test  
But in heaven some morning  
I'll find sweet rest

Refrain:

When the zephyrs of heaven  
Shall fan me to sleep  
On the banks of the river  
A vigil I'll keep  
Milk and honey to feed me  
No more shall I weep  
While the zephyrs of heaven  
Shall fan me to sleep

Second verse:

I shall never stop fighting  
For truth and right  
Where every star is a jewel  
Beyond the night  
There's a victory waiting  
None can (?)  
With a promise from heaven  
I'll find sweet rest

# Dance Around Molly

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Arr. Fred Stoneking

Three staves of music in 4/4 time, key of A major (two sharps). The first staff contains measures 1-6, the second staff measures 7-11, and the third staff measures 12-15. Chord symbols A, E, and A are placed above the notes. Measure numbers 1, 7, and 12 are written at the start of their respective staves. The piece ends with a double bar line and repeat dots.

Fred varied the way he ended each part.

## Liza Jane

Arr. Greg Canote

Three staves of music in 4/4 time, key of A major (two sharps). The first staff contains measures 1-6, the second staff measures 7-11, and the third staff measures 12-15. Chord symbols A, D, E, and A are placed above the notes. Measure numbers 1, 7, and 13 are written at the start of their respective staves. The piece ends with a double bar line and repeat dots.

## Liza Jane #n

Arr. Phil and Vivian Williams

Three staves of music in 4/4 time, key of A major (two sharps). The first staff contains measures 1-6, the second staff measures 7-11, and the third staff measures 12-15. Chord symbols G, D, and C are placed above the notes. Measure numbers 1, 9, and 13 are written at the start of their respective staves. The piece ends with a double bar line and repeat dots.

