Arwen’s Waltz

© Pete Showman (2006-2012)

For my granddaughter Arwen 8/17/06

(r7 3/15/12: further-revised harmony; r7a 3/13/14: font adjustments)
Dinah’s Waltz
(Dinah’s New Year’s Waltz)

Pete Showman
January 1, 2010

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

DinahsWaltz_v1d.abc
Harrison’s Favorite Jig

Jig \( \frac{\text{d}}{\text{n}} = 110 \)

\( \text{A} \)

\( D \quad A \quad D \quad G \quad D \quad A \)

1

2

\( B \)

\( D \quad A \quad G \quad D \quad G \quad E \quad A \)

1

2

For my grandson Harrison Showman - August 31, 2007
Jig in Bm/D

Molly O'Donnell's

by Pete Showman 2007

\[J = 110\]

For my sister, Molly Showman O'Donnell  pss 8/31/07  (r2 9/20/13)
Key: D maj.
\( \text{\textit{\textbf{Angelina Baker}}} \quad \text{Traditional, arr. Pete Showman} \)
\( \text{\textit{\textbf{aka Angeline the Baker}}} \)
\( \text{\textit{\textbf{}} \quad \text{\textit{\textbf{j = 90}}} \)

\[ \text{\textbf{A}} \quad \text{D} \quad \text{G} \]

1. Angelina Baker____ lives on the village green____
   Angelina Baker,____ (Oh) Angelina Baker

And the way that I love her Beats all to be seen._
   Angeline,____ Angeline,____ Won’t you please be mine?_ The

1. first time I saw _ Angeline was at the county fair._ Her
   Angeline is____ handsome, Angeline is tall,____ she

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

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

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

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

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

Final chorus 1x (to ‘A’ part):
   Angelina Baker, Angelina Baker
   Angeline, Angeline, won’t you please be mine?
Angelina Baker's Gone
By Stephen Foster, 1850

Key: C
J = 90

1. Way down on the old plantation, that's where I was born; I
    C Am F G7 C
    used to beat the whole creation, hoe' in' in the corn. Oh,

9
    C Am F G7 C
    then I'd work and then I'd sing, so happy all the day, 'til

13
    C Am F G7 C
    Angelina Baker came and stole my heart away.

Chorus:

17
    C F C F G7
    Angelina Baker! Angelina Baker's gone She

21
    C F G C
    left me here to weep a tear and beat on the old jawbone.

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

3. Angelina is so tall she never sees the ground,
    She has to take a wellumscope to look down on the town.
    Angelina likes the boys as far as she can see them,
    She used to run old Massa 'round to ask him for to free them.
    **Chorus (2x)**

4. Early in the morning of a lovely summer day,
    I asked for Angelina, and they said "She's gone away."
    I don't know where to find her, 'cause I don't know where she's gone.
    She left me here to weep a tear and beat on the old jawbone.
    **Chorus (2x)**

Transcribed from 1850 sheet music and typeset in ABC by Pete Showman, 4/2013 (rev.2: 3/6/2015)
(Chords deduced from original piano notation.)

Pete Showman Mar 6, 2015 AngelinaBakersGone-StephenFoster-C_r2.abc
Angelina Baker's Gone

By Stephen Foster, 1850

Key: D

J = 90

1. Way down on the old plantation, that’s where I was born; I
used to beat the whole creation, hoein’ in the corn. Oh,
then I’d work and then I’d sing, so happy all the day, ’til
Angelina Baker came and stole my heart away.

Chorus:

Angelina Baker! Angelina Baker’s gone. She
left me here to weep a tear and beat on the old jawbone.

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

Chorus (2x)

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

Chorus (2x)

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

Chorus (2x)

Transcribed and transposed from 1850 sheet music and typeset in ABC by Pete Showman, 4/2013 (rev.2: 3/7/2015)
(Chords deduced from original piano notation.)

Pete Showman  Mar 6, 2015

AngelinaBakersGone-StephenFoster-hiD_r2.abc
The Arkansas Traveler

Traditional, arr. Pete Showman

D major

\[ J = 90 \]

\[ \text{Traditional, arr. Pete Showman} \]

\[ \text{D major} \]

\[ J = 90 \]

\[ \text{Traditional, arr. Pete Showman} \]

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

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

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

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

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

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

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

Arr. and typeset in ABC by Pete Showman 1/24/06; rev 3: 6/1/13
The well-known tune written by Jay Ungar in 1982, used as the theme for Ken Burns’ Civil War series on PBS. Hear Jay Ungar and Molly Mason play it: www.youtube.com/watch?v=2kZASM8OX7s

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

Key: G

\[ j = 90 \]

\[ \text{Traditional} \]

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

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

\[ ** \text{Fiddles: in measure 14, slide the 4th finger up into the unison. (Listen to Greg!)} \]

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

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

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

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

And maybe in the C part:

Barlow knife, barlow blade, best darn knife that ever was made.
The Battle of Manassas #1
aka Battle of Bull Run, Abe’s Retreat, Manassas Junction

\( \text{A Dorian} \)

\( \text{j = 80} \)

Traditional, arr. Pete Showman

Arr and typeset in ABC by Pete Showman 1/5/06; sl. rev. 3/5/12 (r2)
**Been to the East, Been to the West**

*Traditional*

Key: G

\[
\text{\textbf{A}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{C}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{G}}
\]

\[ \text{\textbf{C}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{G}} \]

\[ \text{\textbf{C}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{G}} \]

**Also heard without the ‘A’ repeat (since ‘A’ is repetitive anyway!).**

\[ \text{\textbf{B}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{C}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{G}} \]

\[ \text{\textbf{B}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{C}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{G}} \]

\[ \text{\textbf{B}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{C}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{G}} \]

**Variation for second half of second A:**

\[ \text{\textbf{V}} \quad \text{\textbf{G}} \quad \text{\textbf{C}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{G}} \]

\[ \text{\textbf{V}} \quad \text{\textbf{G}} \quad \text{\textbf{C}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{G}} \]

\[ \text{\textbf{V}} \quad \text{\textbf{G}} \quad \text{\textbf{C}} \quad \text{\textbf{G}} \quad \text{\textbf{D}} \quad \text{\textbf{G}} \]

Arr. and typeset in ABC by Pete Showman 2/26/12.
I learned the tune squared up, with a short 4-bar [B] part played twice (AABB), making it 8+8 bars, e.g. for a square or contra dance. But Henry Reed and others either play the [B] part four times, as shown here, or add minor variations to make a longer 8-bar [B] part, played twice. Either way it’s non-square, with 8+16 bars. You can hear Henry Reed’s version on the Library of Congress website, at www.loc.gov/item/afcreed000239/

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

Traditional

Arr. Pete Showman; lyrics from Jena Rauti

Verse:

1. Yonder comes a rabbit, fast as he can run;
2. Yonder comes a rabbit, slippin’ through the sand;
3. Yonder comes my darlin’, how do I know?

If that rabbit don’t watch out, gonna tell her* by her* pretty blue eyes, ______
If that rabbit don’t watch out, gonna tell her* by her* pretty blue eyes, ______

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

Chorus:

Big-eyed rabbit’s gone, boys, big-eyed rabbit’s gone;
Big-eyed rabbit’s gone, boys, big-eyed rabbit’s gone.

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

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

1. Yonder comes a rabbit, how do I know?
   Fur is shinin’ in the sun, / Shinin’ bright like gold, gold; shinin’ bright like gold.
   Chorus: Big-eyed rabbit’s gone, boys, big-eyed rabbit’s gone;
   Big-eyed rabbit’s gone, boys, big-eyed rabbit’s gone.

2. Yonder comes a rabbit, fast as he can run;
   If I see another one, gonna / Shoot him with my gun, I’ll shoot him with my gun.
   (Chorus)

3. Yonder comes a rabbit, slippin’ through the sand,
   Shoot that rabbit, he don’t care, gonna / Fry him in my pan, I’ll fry him in my pan.
   (Chorus)
Big Sandy River

Key: A
\( \text{\(J\)} = 90 \)

\[
\begin{align*}
\text{Arr. and typeset in ABC Plus by Pete Showman, 10/14/2016 (rev. 1).}
\end{align*}
\]
Big Scioty ("Sigh-OH-tee") is named for the Scioto ("Sigh-OH-ta") River, which runs south down the middle of the state of Ohio and joins the Ohio River at Portsmouth. West Virginia Fiddler and banjo player Burl Hammons is generally credited as the source of the tune; see a link below to his very crooked rendition. YouTube has many recordings of it, often "squared up", as is the version above.

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

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

Attributed to Earl Hammons
Transcribed & Arr. Pete Showman

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

One of the first tunes I learned on the fiddle - with lots of A and D drones.
**Bill Katon’s Tune**

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

*Traditional (Missouri old-time)*

*Arr. Pete Showman*

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

**Jeff City**

*Gene Silberberg’s version*

*Traditional, aka Bill Katon’s Tune*

**Billy in the Low Land**

(Henry Reed)

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

**G major**

\[ \text{Trad.} \]

\[ \text{Henry Reed} \]

\( \downarrow = 90 \)

From Henry Reed's playing.

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

Billy in the Lowground

Traditional

\[
\text{\textbf{A}} \quad C
\]

\[
\text{\textbf{B}} \quad C
\]

\[
\text{\textbf{C}} \quad C
\]

Mostly from abconnotation.com  r3: 9/9/2013
I bow it several different ways. Some examples are shown here.

ABC transcription by Pete Showman rev. 12/30/2010 (r2)
Bluewater Hornpipe
aka President Garfield's Hornpipe

Traditional, Arr. Lee Anne Welch

d = 80

Typeset in ABC by Pete Showman. r1 1/28/2013
E Dorian & A Dorian

Theatre = 80

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

Arr. Pete Showman 1989; typeset in ABC 3/19/12, r2 1/30/13.
This arrangement is a mix of what Paul Clarke (banjo) and Pete Showman (fiddle) play. Paul’s message: "The parts end on an A note; it’s not Little Rabbit" Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 10/30/2017
Bonaparte Crossing the Rhine

Arranged and typeset in ABC by Pete Showman r2 6/24/2013.
Bonaparte's Retreat

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

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

J = 100

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

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

Arr. and typeset in ABC by Pete Showman 2/25/12
I play the tune pretty simply, about as notated here, and not too fast; it seems like it should be a bit mournful. And though the tune is commonly played in A, I learned it in G, which is how it’s usually played now in the South Bay Old-TIme Jam.

Booth Shot Lincoln

Traditional
Arr. Pete Showman

Use drones and/or double-stops liberally throughout

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

Notes:
Meas. 4, 12 and 20,
written above like this:
Were actually fiddled something like these:

- Simple notation:
- Slow/delayed E- to F slide:
- Sometimes middle note is A:
- ... and usually with a drone:

The A and B part endings
(meas 8, 16 & 24),
written above like this:
Were often also played like these (also variably, and with drones/double-stops):

- Without the 3rd note:
- Or starting on E-F as in meas. 4:
- Or starting on G#-A:

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

** Measures 9 and 11 illustrate two ways to play the same passage.
Key: A Major

Bull at the Wagon

(Slow, syncopated version)

From The Lewis Brothers*,
as taught to Pete Showman

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

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

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

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

Verse (example)

1. Look in' for that bully, (that) bully of the town;
2. (I'm) Look in' for that bully, (that) bully of the town;
3. Look in' for that bully, that Bully can't be found;
4. Look in' for that bully of the town

Chorus

When I walk this levee, 'round and 'round; Ev'ry day I may be found;
When I walk this levee 'round, I'm lookin' for that bully of the town.

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

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

Traditional

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

Verse (example)

<table>
<thead>
<tr>
<th>A</th>
<th>D</th>
<th>Ddim</th>
<th>D</th>
<th>D7</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>(I'm) Look</td>
<td>in' for that bul-ly,</td>
<td>(that) bul-ly of the town;</td>
<td>(I'm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>G</th>
<th>E7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Look</td>
<td>in' for that bul-ly,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A7</th>
</tr>
</thead>
<tbody>
<tr>
<td>look-in for that bul-ly of the town</td>
</tr>
</tbody>
</table>

Chorus

<table>
<thead>
<tr>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>D</th>
<th>G</th>
<th>E7</th>
<th>A7</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>When I walk this lev-ee 'round, I'm look-in for that bul-ly of the town. ___(to repeat tune)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Transcribed, arranged and typeset in ABC Plus by Pete Showman; rev. 1 July 16, 2017.
Campbell’s Farewell to Red Gap

Key: A Mixolydian; AA.BB.CC

Traditional March or Reel

Arr. Pete Showman

\[ J = 180 \]

Arr. and typeset into ABC by Pete Showman 7/29/2014 (rev. 1)
Can You Dance a Tobacco Hill

Key: D major
\( \mathbb{J} = 90 \)

As played by Owen "Snake"
Chapman of eastern Kentucky

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

Can You Dance a Tobacco Hill

(As taught by David Bragger)

From Owen "Snake" Chapman of eastern Kentucky

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

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

Traditional(?); from the playing of Dwight Lamb. 
Arr. by Pete Showman

Key: D

\[ J = 90 \]

\[
\begin{align*}
\text{A} & \quad \text{D} & \quad \text{A} & \quad \text{D} \\
\text{D} & \quad \text{A} & \quad \text{D} & \quad \text{Bm} & & (\text{A}) \\
\end{align*}
\]

Slide D-C#-D

\[
\begin{align*}
5 & \quad \text{D} & \quad \text{A} & \quad \text{D} \\
\end{align*}
\]

[ measures 1-2 ]

\[
\begin{align*}
1 & \quad \text{D} & \quad \text{A} & \quad \text{D} \\
2 & \quad \text{D} & \quad \text{A} & \quad \text{D} \\
\end{align*}
\]

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

Slide D-C#-D

\[
\begin{align*}
9 & \quad \text{B} & \quad \text{D} & \quad \text{G} & \quad \text{A} \\
\end{align*}
\]

[ measures 3-4 ]

\[
\begin{align*}
1 & \quad \text{D} & \quad \text{A} & \quad \text{D} \\
2 & \quad \text{D} & \quad \text{A} & \quad \text{D} \\
\end{align*}
\]

[to repeat: slide D-C#-D]

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

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

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

\[
\begin{align*}
1,2 & \quad \text{D} & \quad \text{A} & \quad \text{D} & \quad \text{A} \\
\end{align*}
\]

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

\[
\begin{align*}
12 & \quad \text{D} & \quad \text{A} & \quad \text{D} \\
\end{align*}
\]

Arranged and typeset in ABC by Pete Showman 9/25/2015 (rev. 2b).
A crooked tune, with 16+16 beats in [A], 20+20 in [B]. This is typical of how I might play it; see the Fiddler's Fakebook and the Phillips Collection for some variations. **Neither book has the high-C ornament shown above in measures 22-23. Some play that every time, as if it were the melody, but I was taught to use it sparingly as a bit of ‘spice’. As a compromise I usually play it only the second time through [B], as shown.

Chinquapin Hunting*
(from a Bruce Molsky / Tatiana Hargreaves performance)

Traditional; transcribed & arr. Pete Showman

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

Cindy

Traditional

Verse

1. I wish I was an apple, a hang-in’ in a tree, and
2. I wish I had a quarter, for ev’ry gal I know, But
3. You ought to see my Cindy, she lives a-way down south,

Chorus

home, Cindy, Cindy, Get a-long home, Cindy, Cindy, Get a-long

home Cindy, Cindy, I’ll mar-ry you some-day.

Arr. and typeset in ABC by Pete Showman 3/23/2012
Cold Frosty Morning
(Frosty Morning)

\[ J = 90 \]

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

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

\[ J = 80 \]

**Coleman’s March**

```
5
D A G D Em A7
1 D
2 D
```

```
9
B D A G D
```

```
13
D A G D Em A7
1 D
2 D
```

Generally not too fast. Transcribed and typeset in ABC by Pete Showman from a YouTube performance by Justin Belew (at just over 60 bpm): [www.youtube.com/watch?v=YHDVYc5tx1g](http://www.youtube.com/watch?v=YHDVYc5tx1g). There’s also a nice "fast" banjo version (at about 90bpm), at [www.youtube.com/watch?v=TB3FbXQJcU](http://www.youtube.com/watch?v=TB3FbXQJcU). Rev. 1: 7/31/2014.
Not too fast; swing it a little

Colored Aristocracy
(sometimes called 'Southern Aristocracy')

Key: G
\( \text{J} = 90 \)

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

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

Pete Showman  Nov 25, 2017

ColoredAristocracy_r1.abc
Contradanza de Sonoma

Traditional Mexican / early Californian

\[ j. = 58 \ (174 \text{ bpm}) \]

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

Cowboy Waltz

Traditional?

From Woodie Guthrie

\[ J = 140 \]

\[ \text{Woodie Guthrie also recorded it, playing fiddle(!) on his Buffalo Skinners album; see www.youtube.com/watch?v=oJ9wexPhUAI. Revised (r4) 1/22/13.} \]

Notes: * Chord players should agree whether to do the optional F#m’s. The melody chord is OK either way.
** You could play a 1-measure Bm here -- but then the low note in the melody chord must be a more-awkward ‘B’.

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

Key: A major  
\( \text{J} = 90 \)

Cripple Creek

Traditional old-time  
Arr. Pete Showman

Here is a simple version of Cripple Creek, more or less as I would sing it:

Key: A major  
\( \text{J} = 90 \)

Cripple Creek

Traditional old-time  
Arr. Pete Showman

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

Key: A major  
\( \text{J} = 90 \)

Cripple Creek

Traditional  
Arr. Pete Showman

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

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

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

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

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

Key: D Mixolydian (and D Maj.)

\[ j = 90 \]

Arr. and typeset in ABC by Pete Showman, about as I play it. 9/16/2015 (rev 1)
From Larry Unger’s website, www.larryunger.net/tunes.shtml. He says he started writing it in Portland, Cumberland County, Maine. Typeset in ABC Plus (and changed to E Mixolydian) by Pete Showman, 6/25/2017
This arrangement is based on the playing and singing of Gary Breitbard at the South Bay Monday-night old-time jam. Commonly the A part is played 4x (16 measures) as shown, with singing on 1 and 3 or 3 and 4, though Gary usually only does half that. There's a nice version by the Boston-area folk duo Notorious (Eden Macadam-Somer and Larry Unger) here: www.youtube.com/watch?v=GxaRov3Bmwg Thanks to Patti Bossert for helping with the transcription. Arr. and typeset into ABC by Pete Showman 7/2014; rev. 2 (4x A): 3/5/2015.

A few typical verses:

1. Cumberland Gap, Cumberland Gap, we’re all goin’ down to Cumberland Gap. Cumberland Gap, Cumberland Gap, we’re all goin’ down to Cumberland Gap.

2. Pretty little girl if you don’t care, leave my demijohn* sittin’ right there; If it ain’t there when I get back, gonna raise hell in the Cumberland Gap.

3. Me and my wife and my wife’s Pap, all went down to [the] Cumberland Gap; Cumberland Gap, Cumberland Gap, we all went down to Cumberland Gap.

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

**Traditional; as Pete learned it at our Monday night jam**

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

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

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

Melody transcribed by John Lamancusa; arr. & re-typeset by Pete Showman 1/25/11
Rev 3: 8/15/12 (swap A & B; change B to mixolydian; adjust some chords)
G Major

Dance All Night
(with a bottle in your hand)

Traditional; transcribed from the Skillet Lickers by Pete Showman

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

Pete Showman Aug 13, 2014

DanceAllNight-G_r1.abc
As I understand it, Devil was a dog, who presumably took the day’s "catch". Arranged by Dave Barton; typeset into ABC by Pete Showman 7/7/2015.
Key: A
\[ j = 90 \]

Dinah

Traditional; arr. Pete Showman

\[
\begin{align*}
\text{A} & \quad \text{D} \\
\text{E7} & \quad 1 \text{A} & \quad 2 \text{A} \\
\text{A} & \quad \text{E7} & \quad 1 \text{A} & \quad 2 \text{A} \\
\text{to repeat} & \quad \text{tune} & \\
\end{align*}
\]

Arr and typeset in ABC by Pete Showman 11/22/17.
Dry and Dusty 1
(Traditional version)

Key: D
\( \text{j} = 90 \)

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

Dry and Dusty 2
(Variant from the Canote brothers, brought to the South Bay Old-Time Jam by Patti Bossert)

Key: D
\( \text{j} = 90 \)

Arr. Pete Showman

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

This version was transcribed from the (unaccompanied) teaching recording at www.taterjoes.com/fiddle/
Arr and typeset in ABC by Pete Showman 10/17/17.
Key: D; Pattern AA.BB

\[
\text{Duck River}
\]

Traditional, from John Salyer

Transcribed & arr. by Pete Showman

\[
\text{j = 90}
\]

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

**Ducks on the Millpond I**

Transcribed & arr. by Pete Showman

Key: D Maj.; sl. syncopated

\[ J = 100 \]

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

**Ducks on the Millpond II**

Transcribed & arr. by Pete Showman

Key: D Maj.

\[ J = 100 \]

You can hear a clip of Gellert’s blazing 130 bpm version at Amazon, from which this was transcribed: tinyurl.com/DotM-Gellert. She plays drones (or doublestops?) throughout, not shown here. (Rev: 1/2/2014)
**Ducks on the Pond**  
Traditional Old-Time  

Key: A dorian  

(1884-1968). Jabbour described it as being similar to Lady of the Lake but with the high part first, "reflecting the widespread taste in the Appalachian South for instrumental tunes that begin with the high strain." Transcriptions are found in both high-part-first (The Fiddler’s Fakebook) and low-part-first (The Portland Collection). Rev. 2: 7/25/14.

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

Traditional Old-Time

(Mixolydian + Dorian, high part first)

(Fiddler’s Fakebook arrangement)

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

(Battle of New Orleans)

Traditional tune; words by Jimmy Driftwood
Arr. Pete Showman

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

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

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

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

Traditional

(A Based on the Hillbillies From Mars version)

Arr. by Pete Showman

Pattern: Nx (AA.B.A'.CC) +AA

A Dorian

\[ j = 90 \]

Arr. and typeset in ABC by Pete Showman, r1 6/14/2014, based on the version on the nice "Hillbillies from Mars" CD. You can hear the whole track at their website: www.hillbilliesfrommars.com; click on "Products".

Norman and Nancy Blake play a similar version at www.youtube.com/watch?v=GZ9EY-mPtU, but in Fm, and with the A' part repeated: AA.B.A'CC (and they end after the C part).
**Falls of Richmond**

Traditional old-time

Arr. Pete Showman, based on the Fuzzy Mountain String Band and the Fiddler’s Fakebook

Pattern: \( n \times (AA \ B \ C \ B') + AA \)

Keys: Ador (A&B) + A (C part)

\( J = 100 \)

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

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

Pete Showman  Jan 13, 2014  
FallsOfRichmond_r2.abc
Fisher’s Hornpipe

Traditional, arr. Pete Showman

D Major

\[ \text{\( j = 80 \)} \]

\[ \text{\( \begin{align*}
\text{A} & \quad \text{D} & \quad \text{G} & \quad \text{D} & \quad \text{G} & \quad \text{D} & \quad \text{G} & \quad \text{D} & \quad \text{A} \\
\text{B} & \quad \text{A} & \quad \text{D} & \quad \text{A} & \quad \text{E} & \quad \text{A} & \quad \text{E} & \quad \text{A} & \quad \text{D} \\
\end{align*} \)} \]

Generally attributed to James A. Fishar, ballet director of the Royal Theater at Covent Gardens in the 1770’s. It was called "Hornpipe 1" in a collection of dance tunes he published in 1778. Also common in F.

Arr. and typeset in ABC by Pete Showman 9/28/06; rev 3 3/6/12.
D and A seems the most common pair of keys. Typically when playing a tune with a key-change, you end with the part in the first key, as shown. But if you were playing for square or contra dancers you’d end after the [B] part to keep the tune "square". Melody and chords mostly from the Phillips collection. Typeset into ABC Plus by Pete Showman; rev. 1 7/22/2017.
Fly Around My Pretty Little Miss

Key: D

\( \text{Traditional} \)

\( \text{(Susannah Gal)} \)

[A] Chorus and example verse

\( \text{Chords: D, A} \)

Fly around my pretty little miss, fly around my daisy,
Cheeks as red as a bloomin’ rose, eyes of darkest brown; I’m

\( \text{D} \)

Fly around my pretty little miss, you almost drive me crazy.

\( \text{A} \)

Flying to see my pretty little miss, before the sun goes down.

[B] Instrumental:

\( \text{Chords: D, G, A} \)

\( \text{Strings:} \)

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

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

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

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

(Now I) reckon you think, my pretty little miss,
that I can’t live without you
I’ll let you know before I go, that
I don’t care about you
A tune by Gordon Stobbe of Nova Scotia, brought to the South Bay Old-Time Jam by Julianna Bozsik, October 2017. This transcription and arrangement is adapted (and corrected) from the version on John Chambers’ ABC site. Edited and formatted in ABC Plus by Pete Showman; rev 1, 11/5/2017.
G Major

Gearshift Polka

V. G tland, Sweden

Play ‘A’ 4x the first time, then 2x

Polkett e. Bred Paltbro**

As learned from Sarah Kirton

\[ J = 90 \]

** "Polkette after the Paltbro Brothers." Transcribed in ABC and re-arr. by Pete Showman 4/2/2012."
The Girl I Left Behind Me

Traditional, arr. Pete Showman

G Maj.

\[ j = 100 \]

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

(D.S. to repeat)
Girl With the Blue Dress On

Key: G

\( J = 80 \)

Arranged and typeset in ABC by Pete Showman 6/10/2013
Key: D
\[ d = 90 \]

**Goin' Up Town**

(Goin' Uptown)

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

Good Neighbor Waltz

(aka Good Neighbour’s Waltz)

Variously credited to Canadian fiddlers Andy DeJarlis or Don Messer via Charlie Walden

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

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

G and G mixolydian

\[ J = 100 \]

\[ \text{Typeset in ABC by Pete Showman 2/17/2012 (r1).} \]

\[ \text{A} \]
\[ G \] C D7 G
\[ 5 \]

\[ \text{B} \]
\[ G \] F (G) G
\[ 9 \]

\[ \text{13} \]
\[ G \] G F

\[ \text{Transcribed and arr. by Pete Showman 2/19/2012; rev 2: 8/19/2012} \]

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

Trad.; arr. P. Showman

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

Key: A Mixolydian (mostly)

\( \text{j} = 90 \)

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

Arr. by Gary Breitbard and Pete Showman; typeset in ABC 8/20/2014 (rev. 1)
Grasshopper Sittin’ on a Sweet Potato Vine

Key: D
\( \text{j} = 90 \)

Arr. Pete Showman

Arr. and typeset in ABC Plus by Pete Showman, 8/29/2016 (rev. 1).
Greasy Coat
(Pete’s simple version)

Key: A Dorian
\( \text{J} = 90 \)

Arr. Pete Showman

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

~2. I don’t drink and I don’t smoke and I don’t wear no greasy coat.
~3. I don’t smoke and I don’t chew and I don’t go with girls that do.

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

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

\[ j = 100 \]

\[ \text{Green Willis} \]

(The Raw Recruit)

Adapted from a transcription by Mary Lou Knack for the OBeX tune book
Grey Eagle #2

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

Key: G
\[ j = 80 \]

Grey Eagle #2

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

Key: A
\[ j = 80 \]

Grey Eagle #2

Traditional; arr. Greg Canote

Key: A
\[ j = 80 \]

Grey Eagle #2

Traditional; arr. Marion Thede, Pete Showman

Key: A
\[ j = 80 \]

Grey Eagle #2

Traditional; arr. Marion Thede, Pete Showman

Pete Showman  Aug 10, 2017

GreyEagle#2_G-A_v1v2v3-r1.abc
(The) Growling Old Man and Grumbling Old Woman

Pattern: AABB (or ABB or AB)*
Keys: A Dorian & A Mixolydian (sort of**)
\[j = 80\]

Arr. Pete Showman

A

A Dorian

Am

G

Am

G

Am

5

Am

G

Am

1 G Am

2 G Am

B

A Mix.*

9 A Mix.*

13 A

G

\[\sim\] A

Am

Em

Am

1

3

16

2

Em

Am

(to repeat tune)

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

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

Key: A maj.

\[ \text{Grubb Springs} \]

sometimes spelled Grub Springs

Arr. Pete Showman Jan. 2015

\[ \]  

Notes:

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

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

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

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

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

Typeset in ABC by Pete Showman, 2/15/2015 (rev. 2). A mix of what I hear at the South Bay Old-Time Jam and the version taught by Sophie Vitells (in AEae tuning, no repeats) at www.youtube.com/watch?v=RKuEG1fl6-Q. There’s also a rather fancier version by Brian Grim at www.youtube.com/watch?v=45wR35qlIPA

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

From the Village of Skattungbyn
(near Orsa, Dalarna, Sweden)

Arr. Sarah Kirton, Pete Showman, Steven Block

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

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

Pete Showman Jan 29, 2013

HammaresGanglat_v1v2-r3.abc
Taught by Missouri fiddler Charlie Walden at a February 2015 workshop. Charlie began with the basic tune, e.g. playing both meas. 2 and 4 as meas. 2 is written above, then added some other bits, including slides and unisons as shown above, and (below) "bluegrass-style" pickups, notier versions of meas. 4 (and 2), and finally some "hokum" bowing in meas. 13-15. The tune is one of hundreds composed by Canadian fiddler Calvin Vollrath (www.calvinvollrath.com/compositions).

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

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

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

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

Hollow Poplar
Traditional

Arr. Portland Collection I & Pete Showman

G major

\[ j = 90 \]

\[ = 90 \]

Arr. and typeset in ABC by Pete Showman 4/22/06; rev 2 3/6/12.
**Home with the Girls in the Morning**

*Traditional*

*(Appalachian)*

Arr. & typeset by Pete Showman

Key: D Dorian*

\[ j = 90 \]

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

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

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

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

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

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

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

By John Gregorin

G Major

\( J = 100 \)

G  D  G  D  G  D  G

5  G  D  C  G  1  D  G  2  D  G

9  G  C  D  G  C  D

13  G  C  D  G  C  D  1  G  2  G

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

By Magnus B.ckström (Sweden)

(Den Ungerska Järnvägens Polkett)

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

Not exactly how I learned it but supposedly the original. Inspired by the annunciator tune played in Hungarian railroad station.

See jodykruskal.com/tune_of_the_month/march_2008.html. Typeset in ABC by Pete Showman 4/2/2012 (r1)
A tune brought to us by Sarah Kirton. Typset in ABC: Pete Showman 10/26/10; r4 2/1/13
Jaybird

D Major

\( j = 90 \)

Transcribed and arr. by Pete Showman 10/6/2015.
Jefferson and Liberty

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

Key: A Dorian (mostly)  
\( \frac{\text{J}}{=\text{100}} \)

A combination of John Chambers’ arrangement on abcnotation.com and the way I learned it.
Typeset in ABC Plus by Pete Showman; rev. 1: 710/2016

John Chalmers suggested some different chords:

1. Am | Am | G | G |
2. Am | Am | Am E7 | Am |
Jefferson and Liberty Quadrille
(A Scottish Jig, "The Muckin’ o’ Geordie’s Byre")
(Not related to the usual "Jefferson and Liberty")

From Nebraska fiddler Bob Walters, via Charlie Walden
The tune is a traditional Scots jig and song.
Arr. Pete Showman

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

You can hear and watch Charlie playing the tune slowly here: www.youtube.com/watch?v=MJQKBctl8X4, and hear The Mucking of Geordie’s Byre being sung here: www.youtube.com/watch?v=3fvQMzW0tnQ

Typeset in ABC Plus by Pete Showman 8/27/2016 (rev. 2)
**The melody can be simplified, e.g. by omitting notes in ( ), or substitutions such as these:**

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

Arr. Pete Showman

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

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

Key: A Mixolydian
\(J = 90\)

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

(Erik’s transcription can be found at www.larkcamp.com/LarkLibrary/Contra/HoffmanKnepper/JohnBrowns.pdf)
**Johnny, Johnny, Don’t Get Drunk**  
*(aka Johnny, Johnny, Don't Come Home Drunk)*


Josie Girl
(Josie-O)

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

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

Key: G
J = 90

A

Josie Girl

Josie-O

Some lyrics, sung "every now and then":

Sung to A2: Where’s that girl, where’s she gone, where’s that girl with the Josie on?
Sung to B1: Stole my heart and away she’s gone, where’s the girl with the Josie on?

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

D major

\[ J = 90 \]

Juliann Johnson

Traditional

Arr. Pete Showman & Portland Collection I

Arr. and typeset in ABC by Pete Showman 4/23/06; rev 2 3/6/12
This is about how I usually play it, though I sometimes simplify it a time or two if I get tired of playing (or hearing) so many notes. For example you could start the A part like this, leaving out some of the "fill" notes:

You can find lots of other variations; for example,

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

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

Kansas City Kitty

Music by Walter Donaldson
Words by Edgar Leslie
Arr. Pete Showman, David Barton

Pattern: AABA xN
Key: G;
\( \text{J} = 90 \)

Verse

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

Chorus:

She comes from Missouri and she showed me,
Like a Texas steer she buffed me.

Verse (cont.):

3. Every Jim and Jack, Got the well-known Hacken Sack, When

This version is based in part on two March, 1929 recordings: one by Harry Reser & orch. (Tom Stacks vocals) at www.youtube.com/watch?v=OkQVDvHYL3s, and the other by Tommy Dorsey, Glenn Miller, et al. (instrumental), at www.youtube.com/watch?v=WyGJihZ_02M. Chords from David Barton.

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

\[ \text{Katy Bar the Door} \]

\text{(Katie Bar the Door)}

\text{Transcr. & Arr. Pete Showman.}

Derived from the banjo playing
of Roscoe Parrish (1897-1984)

\[ \text{D} \quad \text{A} \quad \text{D} \quad \text{A} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{D} \]

5

\[ \text{A7} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{A} \quad \text{D} \quad \text{A} \quad \text{D} \]

9

\[ \text{D} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{A} \quad \text{D} \quad \text{A} \quad \text{D} \]

13

\[ \text{D} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{A} \quad \text{D} \quad \text{A} \quad \text{D} \]

Transcribed (and considerably simplified) by Pete Showman from a nice fiddle rendition here:
www.stringband.mossyroof.com/KatyBartheDoor.mp3. The fiddler isn’t identified but sounds a lot like Greg Canote.
Rev 1, 8/13/2012
Kiowa Special

Keys: D maj. and B min.

From John Gregorin

\( \text{j} = 90 \)

A

```
D
G D G D A
D G D A
```

B

```
Bm
**
F\#m
```

* Alt. meas 10:

```
Bm
**
```

Some omit the A last time

Typeset in ABC Plus by Pete Showman 3/14/2011; r2 3/6/12
A Mixolydian & A Dorian

The Kitchen Girl

Traditional New England (arr. Pete Showman)

\[ \text{\textbf{\textit{The Kitchen Girl}}} \]

\[ \text{Traditional New England (arr. Pete Showman)} \]

\[ \text{\textit{A mix.}} \]

\[ \text{\textit{AG A E}} \]

\[ \text{\textit{A mix.}} \]

\[ \text{\textit{GA G E A A}} \]

\[ \text{\textit{B}} \]

\[ \text{\textit{Am G Am Am E}} \]

\[ \text{\textit{Am G Am G Am Am}} \]

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

\[ \text{Arr. and typeset in ABC by Pete Showman 3/3/07; rev. 3: 3/25/13.} \]
Lady of the Lake

Traditional

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

Key: A mixolydian

\[ \text{\textit{\textbf{Lady of the Lake}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]

\[ \text{\textit{\textbf{Traditional}}} \]

\[ \text{\textit{\textbf{Arr. Pete Showman, Sarah Kirton, Paul Clarke, Karl Franzen}}} \]
** I "mix and match" these bowing variations (and probably others) in measures 1, 3 and 5. Measures 9 and 13 also show two variations on the same basic melody. There are lots of ways to play this. I’ve posted some other variations at www.fiddlers.org/beginners/

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

Traditional old-time
Arr. Pete Showman

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

**Little Brown Hand**

One Step

\[ j = 85 \]

Arr. Dave Barton

---


---

Pete Showman  Jan 11, 2014
**Typically repeat for instrumental, no repeats for vocal version.**

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

Typeset in ABC by Pete Showman 2/11/12 (r1)
Pattern: (AA BB CC D_D_ EE) x3 (vocal on E part)

Key: A maj.

\[ J = 90 \]

Little Rabbit

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

Arr. Pete Showman

\[ \begin{align*}
    &\text{A} & &\text{A} & \text{**} & \text{E} & \text{A} & \text{D} \\
    &\text{**} & \text{or up-triplet efg} & \text{**} & \text{down-triplet agf} & \text{E} & \text{A} & \text{1} \\
    &\text{B} & \text{A} & \text{E} & \text{A} & \text{1} & \text{2} & \text{A} \\
    &\text{C} & \text{A} & \text{(E)} & \text{A} & \text{(E)} & \text{A} & \text{1} & \text{2} \\
    &\text{D} & \text{A} & \text{D} & \text{A} & \text{(D)} & \text{A} & \text{1} & \text{2} \\
    &\text{E} & \text{A} & \text{1} & \text{2} \\
\end{align*} \]

2. She’s died and gone to glor-y, she’s died and gone to glor-y. She’s died and gone to glor-y, she’s died and gone to glor-y.

3. I hope some day to see her, I hope some day to see her. I hope some day to see her.

This arrangement is about how I play it. See the Fiddler’s Fakebook and The Phillips Collection for other variations.

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

Arr. Greg Canote, Pete Showman

\( \text{\textcopyright Pete Showman, 2/24/2012} \)

See also "Little Liza Jane" and "Goodbye Liza Jane"
Maggots in the Sheep’s Hide

Traditional
Arr. Pete Showman

\[ j = 100 \]

\[ \begin{array}{cccccccc}
A & D & G & D & A & D & | & 1 \ D & | & 2 \ D \\
5 & D & G & D & A & D & | & 1 \ D & | & 2 \ D \\
9 & B & D & G & D & A & D & | & 1 \ D & | & 2 \ D \\
13 & G & B & D & A & D & A & | & 1 \ D & | & 2 \ D \\
\end{array} \]

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

Rev 1: 2/24/12
Magpie

Traditional, arr. Pete Showman

G Major

\( \text{\textit{Traditional, arr. Pete Showman}} \)

Transcribed and arr. by Pete Showman 4/2/2012.
"The Medley"

Year of Jubilo & Golden Slippers

Traditional gospel

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

Keys: D

\[ J = 90 \]

Year of Jubilo (2x)

Golden Slippers (3x)

A medley played often enough at the South Bay Old Time Jam that we just call it "The Medley" -- or sometimes "Mike Bell's Favorite"

Arranged and typeset into ABC Plus by Pete Showman; rev. 1: 11/27/2017

Pete Showman  Nov 27, 2017

Medley-Jubilo-Golden_r1.abc
Arr. and typeset in ABC by Pete Showman 10/17/2013, about as I play it. The A part is essentially the arrangement in the Portland Collection (vol. 1).

** The Portland Coll. arrangement uses D throughout measure 12:
Pattern: (AABB) xN (16+32 bars)

Key: D
\( \begin{array}{c} \text{J}. = 40 \end{array} \)

Midnight on the Water

by Luke Thomasson,
arr. Pete Showman

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

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

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

\[ \begin{array}{cccc} D & DM7 & D6 & D \end{array} \] (These walk down the D scale: D is D-F#-A-D; DM7 adds a C#; D6 makes it a B.)

The ‘A’ drone suggested above technically doesn’t clash, but doesn’t sound great and doesn’t support this progression.

Another option is to try to play those extra notes on the fiddle (or mandolin) along with the melody, for example:

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

Transcribed, arranged and typeset in ABC Plus by Pete Showman 11/30/2017.
Miller’s Reel in A

Traditional, Arr. Pete Showman

\[ J = 90-100 \]

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

Miller’s Reel in G

(J.P. Fraley version)

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

\[ J = 90-100 \]

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

By Chirps Smith
Arr. by Pete Showman

Key: G

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

Key: D Maj.
J = 90

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

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

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

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

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

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

Needlecase I

Traditional, arr. Pete Showman

\[ \text{\textcopyright Pete Showman  Jun 30, 2014 Needlecase_v1v2-r2.abc} \]

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

Needlecase II

Traditional, arr. Dave Barton

\[ \text{\textcopyright Pete Showman  Jun 30, 2014 Needlecase_v1v2-r2.abc} \]

New Five Cents

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

Arr. Pete Showman

Key: D

$\text{\textit{Traditional}}$

$\text{i= 90}$

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

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

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

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

The Buffalo Nickel (1913-1938)

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

Rev. 3: 7/10/2016.
North Carolina Breakdown

Traditional, arr. Pete Showman

\[
\begin{align*}
\text{\( j = 90 \)} & \\
\text{Arr. & typeset in ABC by Pete Showman 2/25/2012}
\end{align*}
\]
Oklahoma News

From Kansas fiddler Bert Payne
via Spencer and Rains.
Arr. by Pete Showman

Key: D
\( \text{j} = 90 \)

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

Key: G

\( \text{J} = 90 \)

Pattern: AA.BB

Old Chattanooga

Traditional

Arr. Pete Showman

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

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

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

```
[A] D A D A D A
5
D A D A
```

To B or B’

And some B part variations:

```
[B] D A D A D A
13
D A D A
```

To A part

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

```
[B’] D A D A D A
19
D A
```

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

Chorus:

```
21
D A D A A
```

Sheep, sheep! Baaaa! Baaaa!

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

Arr. and typeset in ABC by Pete Showman 2/25/12. Rev 2 (added B’ melody and revised lyrics) 8/20/12.
Key: A Mixolydian

Old Joe Clark

Traditional

j = 90

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

Arr. Pete Showman

To sing with the repeats you could sing on A2 and B1. Arr. and typeset in ABC by Pete Showman, rev 2: 9/27/2015

Pete Showman Sep 27, 2015

OldJoeClark_r2.abc
Old Man, Old Woman
(The Old Man and the Old Woman)

Key: D; swing it.

\[ \text{\( \text{\textit{Old Man, Old Woman}} \) (The Old Man and the Old Woman)} \]

\text{Arr. Pete Showman}

\[ \text{Transcribed and typeset in ABC by Pete Showman, r2 1/9/2014.} \]

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

Key: G; swing it.

\[ \text{\( \text{\textit{Old Man, Old Woman}} \) (The Old Man and the Old Woman)} \]

\text{Arr. Pete Showman}

\[ \text{Transposed into G in ABC by Pete Showman, r2 1/9/2014.} \]
Old Piss

Traditional fife tune
Arr. by Mary Alice Bernal*

Key: D Maj.
\[ j = 90 \]

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

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

Key: G
$\textit{j} = 90$

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

(Old Yellow Dog)

... Come Trottin' Through the Meeting House

Traditional

Key: D

\[ \text{\(J = 90\)} \]

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

Rev. 1: 8/3/17.
Pattern: (AAB) xN + A (+tag)

Key: G

\[ J. = 52 \]

\[ \text{Ookpik Waltz} \]

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

by Frankie Rodgers

Arr. Pete Showman;

chords from Dave Barton

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

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

\[ J. = 55 \]

The original version, as played by Frankie Rodgers

Transcribed & arr. by Pete Showman

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

Pete Showman Nov 26, 2017

OokpikWaltz-both_r1.abc
This old-time tune is a variant of the Civil-War-era song Aura Lee (whose melody has also been used for other songs, including, much later, by Elvis Presley as "Love Me Tender"). This transcription is based in part on an arrangement by Dave Barton, which in turn was based on Bob Carlin and Norman Blake’s "Banging and Sawing" CD. Adapted and typeset in ABC Plus by Pete Showman. Rev 1: 8/6/2017.
Over the Waterfall

(a basic version)

Traditional, arr. Pete Showman

D major

\[ J = 90 \]

\[
\begin{array}{c}
\text{A} & D & A & D \\
D & A & D & C & G & G \\
\end{array}
\]

Over the Waterfall

(a fancier version)

Traditional, arr. Pete Showman

D major

\[ J = 90 \]

\[
\begin{array}{c}
\text{A} & D & A7 & D \\
D & A7 & D & C \\
\end{array}
\]

Arr and typeset in ABC by Pete Showman. r4 2/8/2012
Paddy Won't You Drink Some Cider 1

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

Traditional Old-Time
Arr. Pete Showman

Key: D

\[ \text{J} = 90 \]

\[
\begin{align*}
\text{A} & \quad D \quad G \quad D \quad G \\
\text{(A)} & \quad D \quad G \\
\end{align*}
\]

1. Paddy won't you have some, Paddy won't you drink some
2. Big grey horse and wide oak saddle,
3. Little cider last night, some the night before,

\[
\begin{align*}
\text{D} & \quad \text{A7} \\
\text{D} & \quad \text{D} \\
\end{align*}
\]

Paddy won't you get some good old cider?
Pretty little girl to ride astraddle
Go'in' back tomorrow night to get a little more.

\[
\begin{align*}
\text{D} & \quad \text{A7} \\
\text{D} & \quad \text{D} \\
\end{align*}
\]

1: You be the grey horse, I'll be the rider,
2,3: Paddy won't you have some, Paddy won't you drink some

\[
\begin{align*}
\text{D} & \quad \text{A7} \\
\text{D} & \quad \text{D} \\
\end{align*}
\]

We'll go to Watson's and get some cider.
Paddy won't you get some good old cider?

\[
\begin{align*}
\text{D} & \quad \text{D} \\
\text{G} & \quad \text{A} \\
\text{D} & \quad \text{D} \\
\text{D} & \quad \text{D} \\
\end{align*}
\]

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

Pete Showman Oct 23, 2017
Key: D  
\[= 90\]

**Paddy Won’t You Drink Some Cider 2**  
(Short [A], as played at the South Bay Old-Time Jam)  
Traditional Old-Time  
Arr. Pete Showman

This transcription is more or less as led by Bert Raphael at the South Bay Old-Time Jam.  
Note: most versions on the Web have an [A] part that’s twice as long.  
Transcribed, arrange and typeset into ABC Plus by Pete Showman.  Rev. 1: 10/23/2017
Reportedly collected by Kenny Hall while in Texas; also played as a mazurka in Ireland. This version is from a nice recording by Skip Gorman and Ron Kane, on their Powder River CD. They do a twin fiddle version the 2nd time (and then add The Clayhole to make it a medley). Transcribed, arranged and typeset in ABC by Pete Showman, r1 5/15/14. Thanks to Bob Palasek for bringing the Gorman/Kane recording to my attention in 2004.

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

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

A couple of recordings (the first is a sample of the Powder River track from which this was transcribed):
www.amazon.com/Peeler-Creek-The-Clayhole/dp/B00FGIE7D2
www2.mainefiddle.org/peeler-creek/peeler-creek-2/
Pig Ankle Rag

Traditional (from the
Highwoods String Band, ...)

Key: D major; swing it

\( \text{J} = 80 \)

Arr. and typeset in ABC by Pete Showman 9/6/12.

I learned this from Darwyn Patz, probably in the early 1980s. This is about how I play it; somewhat differently from other notations I’ve seen. Hear the Highwoods String Band’s recording on “No. 3 Special,” Rounder #74. Also in the Fiddler’s Fakebook, among other collections. Arrangement ideas from Darwyn Patz, Storms Moody, Dave Barton.

Variations (simpler versions of measures 8 and 9-11 or 21-23)
Possum Up a Gum Stump

Traditional old-time
Arr. Pete Showman

\( J = 90 \)

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

(to repeat)
The Possum’s Tail is Bare

Key: D Major
\( \text{j} = 90 \)

From fiddler Melvin Wine
Arr. Pete Showman

1. Well the squirrel’s got a bushy tail, puffy grows the hair;
   The old coon’s tail is ringed all around but the possum’s tail is bare.
   The possum’s tail is bare, oh the possum’s tail is bare.

2. Take an old possum by the tail, then we skin him on a rail,
   Never ever more will he be there, grinning at the moon.
   Just grinning at the moon, just grinning at the moon;
   Never ever more will he be there, grinning at the moon.

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

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

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

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

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

From Melvin Wine’s 1994 recording:

1. Well the squirrel he’s got a bushy tail, puffy grows the hair;
   The old coon’s tail is ringed all around but the possum’s tail is bare.
   The possum’s tail is bare, oh the possum’s tail is bare.

2. Take an old possum by the tail, then we skin him on a rail,
   Never ever more will he be there, grinning at the moon.
   Just grinning at the moon, just grinning at the moon;
   Never ever more will he be there, grinning at the moon.

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

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

Traditional Gu-Achi* tune

Key: D
Mind the 3 extra beats in A2 and the missing beat in B!
\( \text{j} = 90 \)

\[ \text{A} \]

\[ \text{D} \quad \text{A7} \]

\[ \text{B} \]

\[ \text{A7} \quad \text{D} \]

\[ \text{G} \quad \text{A7} \]

\[ \text{A7} \quad \text{D} \]

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

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

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

Trad. dance tune

Key: C

(aka La Varsovienne (French) or La Varsoviana (Spanish))

Arr. Pete Hicks

---

```
Play AA.BB or AA.BB.CC

Put Your Little Foot

Trio (commonly omitted) (slightly staccato again)

1. [A] Put your little foot, put your little foot, put your little foot right there;
   Put your little foot, put your little foot, put your little foot right there.
   [B] Take a step to the right, take a step to the left,
   Take a step to the rear but forever stay near.

2. Put your arm around, put your arm around, put your arm around my waist;
   Hold your arm around, hold your arm around, hold your arm around my waist.
   While the moon’s shining bright and the music’s just right,
   And you’re holding me tight, we will dance through the night.
```


Pete Hicks arranged this for the February 2010 issue of the SCVFA Fiddler’s Rag. He wrote:

*This is a very old dance tune called La Varsovienne or Put Your Little Foot. La Varsovienne is an expression meaning, “the lady from Warsaw”. It is actually the name of a dance in 3/4 time, similar to a Mazurka, which originated in Poland in the 1850’s. It found its way to Paris and became a very popular ballroom dance [and to Texas where one variant became Put Your Little Foot]. Originally the piece was an eight part composition by Francisco Alonso, but I have only heard it as a two or three part tune.*

Here are a couple of verses. The first two lines are sung to A1 or A2, the last two to B1.

---

Pete Showman Apr 26, 2013
Quince Dillion’s High-D Reel

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

Traditional

Arr. Pete Showman

Key: D

\[ \text{\textbf{A}} \]

\[ \text{\textbf{D}} \]

\[ \text{\textbf{A}} \]

\[ \text{\textbf{D}4} \]

\[ \text{fiddles to 3rd pos'n} \]

\[ \text{\textbf{D}} \]

\[ \text{\textbf{A}} \]

\[ \text{\textbf{D}} \]

\[ \text{\textbf{D}} \]

\[ \text{\textbf{A}} \]

\[ \text{\textbf{1}} \]

\[ \text{\textbf{2}} \]

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

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

Under whichever name, the tune is also in the Fiddler’s Fakebook and the Phillips Collection [of Traditional American Fiddler Tunes], all with slightly different arrangements. In all three the 'high D’ part comes first (as it does above), whereas Alan Jabbour played it the other way around: www.youtube.com/watch?v=ulrRn2Y1mpE. The recording he made of Henry Reed playing it is ambiguous: it missed the start of the tune, and Reed faded out at the end after his accompanist stopped, rather than finishing properly. You can hear that recording at the Library of Congress website: www.loc.gov/item/afcreed000178/

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

**Red Haired Boy / Little Beggarman**

(basic version, as a hornpipe)  

Traditional Irish

\[
\begin{align*}
&A\quad A \\
&D\quad A \\
&G
\end{align*}
\]

**Red-Haired Boy**

(fancier version, as a reel)  

Traditional Irish

\[
\begin{align*}
&A\quad A \\
&D\quad A \\
&G
\end{align*}
\]

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

Key: A
J = 90
(The original, as played (at 128 bpm) by Garry Harrison)
Arr. Pete Showman


Key: A
(As played by Laura Carrivick et al. (in G, at ~90 bpm)) Arranged by Pete Showman

Transcribed, arranged, typeset in ABC Plus and transposed to the key of A by Pete Showman May 2017, from the playing of Laura Carrivick at www.youtube.com/watch?v=KrhnwCPAk3U; Rev. 2: 6/29/2017.

Pete Showman Jun 29, 2017
Red Wing (lyrics by Thurland Chattaway)

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

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

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

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

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

Repeat chorus

Red Wing

Music by Kerry Mills (1907),
lyrics by Thurland Chattaway
Arr. Pete Showman

Key: G major
J = 90

1. There once was an Indian maid, a shy little prairie
   loved a warrior bold, this shy little maid of

did

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

GC

maid, Who sang a lay, a love song gay, as (to 1.)
old, But brave and gay, he rode one day, to (to 2.)
bright, And under the sky, each night she would lie, And
yearned, For far, far away, her warrior gay Fell

AD

7 on the plain she'd while away the day; She
(1.) dream about his coming by and by; But
(2.) battle far away. Now, the

A D G

9 moon shines tonight on pretty Red Wing; the breeze is
far 'neath his star her brave is sleeping, While Red Wing's

C G

B sighing, the night bird's crying, For a-

D7 G Em

15 weeping her heart away. (2. She)

D.S.
**Remember What You Told Me**

*From the Canote Brothers (and Jimmy Triplett)*

**Key:** Am  
**Tempo:** j = 90

**A**

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

Roaring River

Traditional Alabama tune

Key: G

\[ \text{Transcribed by Pete Showman, from the playing of Monte Sano Crowder} \]

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

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

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

Recording notes:

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


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

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

Key: D
\( \text{\texttt{j}} = 90 \)

After the playing of Bert Raphael
Arr. by Pete Showman

Transcribed, arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 10/9/17.
A bit crooked (one extra beat before and in the middle of each 'B' part)

**Rose in the Mountain**

*D major*

Traditional, from John Salyer’s playing

\[ \text{\( \frac{\text{\( \frac{72}{30} \)}}{\text{\( \frac{72}{30} \)}} \)} \]

\[ \text{\( \frac{9}{4} \)} \]

\[ \text{\( \frac{26}{18} \)} \]

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

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

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

Rose of Alabama

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

Verse:
1. Away from Mississippi's vale, with my old hat for a sail, I
2. I landed on the sandy bank, I sat upon a hollow plank, And
   crossed upon a cotton bale, to Rose of Alabama.

Chorus:
9. Oh, brown Rossey, The Rose of Alabama, A
13. sweet tobacco possey is the Rose of Alabama; A
17. sweet tobacco possey is the Rose of Alabama. (D.S.) (To repeat tune)

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

Adapted, arranged and typeset in ABC Plus by Pete Showman, from the original piano sheet-music. Rev 2: 10/17/16.
Rosin the Bow
Trad. English
(In D, as we usually do it at the Monday jams)
(Also in G or C)

Key: D

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

Rosin the Bow
Trad. English
(aka Rosin the Beau)
(Also in D or C)

Key: G

Rosin the Bow
Arr. and typeset in ABC by Pete Showman 4/3/2013
Sadie at the Back Door

(More or less as played by the Canotes at American Banjo Camp, 2009)

By Jere Canote; apparently Sadie is a cat. Transcribed and typeset in ABC by Pete Showman 4/2013 (r2 4/16/13)

Here’s a link to the source: www.youtube.com/watch?v=X4ht2GEDZZA (Jere and Greg Canote playing the tune at 108 bpm).

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

Sadie at the Back Door

(Simplified)

Arr: Pete Showman
Key: G

\( \text{Sail Away Ladies} \)

(Based on JP Fraley’s version)

\( \text{Arr. Pete Showman 2016} \)

\( \text{J} = 90 \)

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

\[ \text{Transcribed and typeset in ABC by Pete Showman, from JP Fraley’s "Wild Rose of the Mountain" CD.} \]

Rev 2: 5/1/2016

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

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

Key: D  \( \text{\texttt{\textbackslash}} = 90 \)

1a. (Well,) I got a home in Tennessee, (Sail away ladies, sail away)
1b. If I ever get my way, (Sail away ladies, sail away)

That’s the place I want to be. (Sail away ladies, sail away)

Tennessee is where I’ll stay. (Sail away ladies, sail away)

Don’t you rock ‘em da-dee-o,* Don’t you rock ‘em da-dee-o,

Don’t you rock ‘em da-dee-o,* Sail away ladies, sail away.

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

Chorus

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

** Or "girls" or "children,"

Chorus

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

Transcribed (2005) by Pete Showman from various sources; typeset in ABC 2016 (rev. 2: 5/3/2016)
** Meas 2 and 6 are interchangeable example variations, as are 9 and 13. The first (or second) ending of the ‘A’ part could also be (for example):

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

Traditional old-time

Transcribed and arr. Pete Showman 2014

Key: G
\[ \text{A} \]
\[
\begin{align*}
G & | (D) \quad E \quad C \quad (D) \\
5 & | G \quad B \quad D \quad G \\
7 & | G \quad B \quad D \quad G
\end{align*}
\]

\[ \text{B} \]
\[
\begin{align*}
G & | A \quad G \quad D \quad G \\
9 & | G \quad B \quad D \quad G \\
13 & | G \quad B \quad D \quad G
\end{align*}
\]

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

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

Traditional, from Henry Reed

Pattern: $n \times (AAB) + A$

Key: D

$\mathbb{j} = 90$

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

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

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

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

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

\[ j = 90 \]

Sally Goodin’

Traditional

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

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

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

Key: Am/A Dorian

J = 80

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

(Square version. Not too fast.)

Arr. Pete Showman

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

Pete Showman Nov 27, 2017

SallyInTheGarden_r1.abc
Pattern: AA.BB A’A’.BB etc.

Key: D

$J = 105$

**Sandy**

(More or less as taught by Harry Liedstrand)

*From Kenny Hall*

Note: The \[A\] part above is an octave higher than in Kenny Hall’s book. Harry suggested playing it high (as above) the first time, and then an octave lower (i.e. as Kenny wrote it out, and as shown below), “almost like a \[C\] part”, alternating AA.BB A’A’.BB etc. (Singing, especially for men, might be an octave lower than shown on both parts.)

For his book, Kenny said "This is another Texas tune I got from Mrs. Clara Desmond in 1946" [along with Hobb Dye, among others].

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

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

** Some play it as straight Mixolydian (G-naturals and all C#s) but in a few places I like to mix in C-naturals (Dorian mode), or maybe C "halfway-sharps" (slides that go past C-natural, but may not make it to C#), or slow slides to C# that hang somewhere near C-natural for a bit -- and then contrast those with the accented C#s in measures 7, 11, 12 and 15.
Some say the tune is named for a woman but both the sound and the name make me think of a paddle-wheel steamer. (As Alan Jabbour noted in his Library of Congress notes on Henry Reed’s version, river steamers often had such names.) Partly for that reason I like it at a moderate tempo, maybe 90 to 100 bpm.

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

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

Arranged and typeset in ABC by Pete Showman, 2005; rev 2 7/19/2016.
Key: A dorian
A bit crooked: extra half-length meas. at start of 'A'; half-length 'B'.

\[ \text{\textbf{Santa Anna's Retreat}} \]

\textit{Traditional, arr. Pete Showman}

\[ j = 90 \]

\[ \text{\textbf{A}} \]

\[ \text{Am G} \]

\[ \text{Em Am} \]

\[ \text{B} \]

\[ \text{Am G} \]

\[ \text{Am} \]

Arr. and typeset by Pete Showman 2/26/12, based on melodies from John Chambers, the Fiddler’s Fakebook and "what I hear." Chambers says: "Henry Reed reported this tune was played in 1848 by retreating Mexican forces. The c notes are mostly indicated as slightly sharp."
Pennsylvania fiddler Sarah Armstrong played this tune around 1944 for Samuel Bayard, who published it in his collection "Hill Country Tunes".

Arr. Pete Showman, Dave Barton; typeset in ABC by PS 6/12/2013 (r1)
\textbf{Saturday Night Waltz}

\begin{align*}
\text{Key: G} && \text{Traditional?} \\
\begin{array}{c}
\text{A} \\
\text{B} \\
\text{C}
\end{array} && \\
\text{D} \\
\text{G} \\
\text{E} \\
\text{F} \\
\text{G}
\end{align*}

One of several waltzes by this name. Play it with repeats or without (use the second endings), as you prefer.

Arr. and typeset in ABC by Pete Showman, r1 2/24/12
Seneca Square Dance  
(aka Waiting for the Federals)  
Arr. Pete Showman

This is pretty much how I play it. Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/20/2017
This version, in A-Dorian with an AA.BB pattern and short parts, is how I learned it from Gary Breitbard, and is how it’s shown in The Phillips Collection. But it’s often played instead in A-Mixolydian (i.e. with C#), e.g. at www.slippery-hill.com/recording/shaking-down-acorns -- and with three [A] parts and a longer, repeated [B] part, as below. Transcribed, arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 10/21/17.

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

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

Key: A mixolydian
\( j = 90 \)

\[ A \]

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

Shelvin’ Rock 2

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

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

Shenandoah Falls

Traditional Old-Time
Arr. by Sarah Kirton

\( j = 95 \)

**One of many ways measures 10 - 12 can be played.**
**The Shepherd’s Wife**

*Traditional Irish*

(Waltz)

Arr. Pete Showman

---

**Star of the County Down**

*Traditional Irish*

(Waltz)

Arr. Pete Showman

---


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

_Chord symbols are in ABC notation._

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

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

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

Typeset in ABC Plus by Pete Showman 7/8/2016 (rev. 1)
Shove That Pig’s Foot

a Little Further Into the Fire

Traditional
Arr. Pete Showman

A "pig’s foot" is apparently a blacksmithing tool shaped somewhat like a pig’s cloven hoof.

Arr. and typeset into ABC by Pete Showman 7/26/2014 (rev. 1).
Snouts and Ears of America

From the Bayard (Sarah Armstrong) collection

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

Key: D

\( J = 90 \)

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

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

Key: D  
\( \text{\(j\)} = 100 \)

Wally Traugott


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

(D basic melody)

Traditional, arr. Pete Showman

D major

J = 90

Transcribed and arr. by Pete Showman 2005; typeset in ABC 10/29/13 (r1)
Key: D major
\[ j = 90 \]

Spotted Pony

Traditional

\[ \text{A} \]

\[ \text{B} \]

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

Arranged and typeset in ABC by Pete Showman 11/2014; rev2: 2/24/2015
Key: A Mixolydian (&/or A Dorian)  

**Squirrel Hunters**  

Traditional  

From John Hartford’s playing  

\[ J = 90 \]

From John Hartford’s playing

---

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

### Notes on the Mode(s) and Chords

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

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

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

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

---

Pete Showman  Mar 20, 2016  

SquirrelHunters_r2.abc
Step Around Johnny

Key: D

\( \text{\textcopyright 2014 Pete Showman} \)

Sometimes for fun we play it with \textit{Johnny, Johnny, Don’t Get Drunk} (also in D).
Sugar In My Coffee-O

Traditional

From Greg Canote’s playing

"Potatoes" introduction

Key: G
\[ \text{\texttt{\textbackslash j = 90}} \]

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

Key: G

\( \text{j = 90} \)

\[ \text{Arranged and typeset in ABC Plus by Pete Showman \ Rev 1: 8/3/2017.} \]
Tennessee Waltz

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

Key: G

I was dancin’ with my darlin’ to the Tennessee Waltz, When an old friend I happened to see

introduced him to my loved one, and while they were dancin’, My friend stole my sweetheart from me

I remember the night and the Tennessee Waltz, and I know just how much I have lost

Yes, I lost my little darlin’ the night they were playing That beautiful Tennessee Waltz

Pete Showman Dec 28, 2014

TennesseeWaltz_lowG_r1.abc
Texas

Traditional, from Henry Reed

Arr. Pete Showman

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


Texas

Arr. Alan Jabbour, Pete Showman

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

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

Pete Showman Nov 20, 2017
Pattern: AA BB

Texas Barbwire

(More or less as taught by Harry Liedstrand)

From Kenny Hall

Key: G

\( j = 90 \)

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

Texas Gals
(Texas Gales)

Traditional
Arr. Pete Showman

\[ \text{\textcopyright Pete Showman 12/4/2010; rev 2 7/19/2016} \]

Arranged and typeset in ABC by Pete Showman 12/4/2010; rev 2 7/19/2016
Arranged and typeset in ABC Plus by Pete Showman, as learned from Charlie Walden (see www.youtube.com/watch?v=s8jX_o4_TwY et seq.), who said he learned it from Bob Holt (Ozark fiddler, 1930-2004), who he thinks learned it from a recording by Tommy Magness (Nashville fiddler, 1916-1972). Rev. 1: 7/18/2016.
This is mostly how I learned the tune. See *The Fiddler’s Fakebook* or *The Phillips Collection* for some variations. Arranged and typeset into ABC Plus by Pete Showman, March 2006. Edited (rev 2) 10/20/2017.
Valley Forge

Traditional

Arr. John Lamancusa, Pete Showman

Key: D Mixolydian;
C part is half length
\( \text{\textbf{\( j = 90 \)}} \)

\[ \text{\textbf{\( A \)}} \]

\[ \text{\textbf{\( B \)}} \]

\[ \text{\textbf{\( C \)}} \]

* Measures 1 and 5 show two variations on this basic tune:
  ** A variation for meas. 7

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

Anon.

Keys: D Major / D mixolydian

\[ j = 90 \]

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

Arr. Pete Showman

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

```
[54x551]DA D A D
[54x334]DA D A D
```

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

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

```
[54x390]DA D A D
[54x334]DA D A D
```

Pete Showman  Jan 29, 2013  
WalkinInTheParlor_r1.abc
Walkin' Up Town
(Not to be confused with Goin' Uptown)

Arr. Colin Hume & Pete Showman

Key: C

\( \text{J} = 90 \)

\[ \text{C F C F (Dm)** C G} \]

\[ \text{C F C Am D7 G G7} \]

\[ \text{C F C Am Dm G7 C} \]

\[ \text{C C7 F (Dm) C G7} \]

\[ \text{C A7 D7 G G7} \]

\[ \text{C C7 F (Dm) C G7} \]

\[ \text{C F C Am Dm G7 C} \]

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

Adapted by Pete Showman from British dance-caller Colin Hume's arrangement at www.colinhume.com.
Rev 1, 8/13/12
Waltz of the Little Girls

Valse des Petites Jeunes Filles

Traditional Belgian waltz
Arr. Pete Showman

Key: D
\( \frac{3}{4} \)  \( \frac{4}{4} \)

Arr. and typeset in ABC by Pete Showman 1/2006; r3 10/17/2016
Key: D (and a bit of D Mix.)

Washington’s March

Traditional
Arr. Pete Showman

\[ \text{\textit{\textbf{Washington’s March}}} \]

\[ \text{\textit{Traditional}} \]

\[ \text{Arr. Pete Showman} \]

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

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

\[ \text{Arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 7/18/2016.} \]
Westphalia Waltz

A Polish waltz adapted by Texas fiddler Cotton Collins

Basic version, Arr. Pete Showman

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

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

Arranged and typeset in ABC Plus by Pete Showman 8/31/10 (rev 1)
Key: D
\(j = 90\)

Whiskey Before Breakfast
Traditional(?)
Arr. Pete Showman

This is how I learned it. I prefer this first (and fifth) measure, similar to the version in the Fiddler’s Fakebook, to the perhaps more common "D-F#-A" beginning. Metis fiddler Andy DeJarlis (Northwestern Canada) is credited with popularizing the tune in the 1950s, and some suggest he wrote it (or at least adapted it from earlier tunes). See below for a transcription from his Backwoods Fiddle Tunes LP (128 bpm; www.youtube.com/watch?v=7RZ25JbzQR8).

Key: D
\(j = 100\)

Whiskey Before Breakfast
From Andy DeJarlis’s playing;
transcr. and arr. by Pete Showman

Wild Rose of the Mountain

A mixolydian

From J.P. Fraley

Old Time (Kentucky)

\[ \text{\( \frac{11}{1} \)} \]

\[ \text{\( \frac{16}{4} \)} \]

A nice "crooked" tune -- that is, a tune with extra beats (four 3/2 measures, 22 beats per part). Play it with a little swing.

ABC transcription based on J.P. Fraley’s playing in an Aly Bain video posted on YouTube, and the Fiddler’s Fakebook.

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

Key: D
\( j = 80 \)

A

\[
\begin{align*}
&D > > G > > D > > A > > \\
&D > > G > > A > > 1 D &| &2 D
\end{align*}
\]

(B)

\[
\begin{align*}
&D > > G > > D > > A > > \\
&D > > G > > A > > 1 D &| &2 D
\end{align*}
\]

(13)

\[
\begin{align*}
&D > > G > > A > > \\
&D > > G > > A > > 1 D &| &2 D
\end{align*}
\]

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

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

\[
\begin{align*}
&D \quad G \quad D
\end{align*}
\]

(etc.)

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

Key: A Mixolydian

Yew Piney Mountain

From Paul Clarke & Harmon’s Peak

\( J = 90 \)

Based on the version on the Harmon’s Peak - Traditional American Music CD; a mix of the banjo and fiddle parts, transcribed by Paul Clarke (of Harmon’s Peak) and Pete Showman. The notes in ( ) are usually played by banjo, less often by fiddle. Also many of the fiddle slides to C# in the [A] part seem to end closer to C-natural, giving it a somewhat minor feel. Typeset in ABC by Pete Showman 8/24/14; rev 2 6/9/2015.
You Married My Daughter,
But Yet You Didn’t

Key: G

\[
\text{\textit{Traditional New England reel}}\nonumber
\text{Arr. Pete Showman}\nonumber
\]

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

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