

SCVFA Beginners' Circle / Slow-Jam Tunes

The Tunes, Listed Alphabetically

Abe's Retreat (see Battle of Manassas, p.3)	
Angeline the Baker	1
Arkansas Traveler	2
Battle of Manassas / Abe's Retreat	3
Boy's Lament for His Dragon, A	4
Buffalo Nickel (see New Five Cents, p.18)	
Chicken Reel	A2
Cold Frosty Morning	5
Devil's Dream	A1
Eighth of January	6
Fisher's Hornpipe	7
Gånglåt från Äppelbo	B1
Girl I Left Behind Me, The	8
Glalåten	B2
Hollow Poplar	9
Josephine's Waltz	10
Joys of Quebec	11
Juliann Johnson	12
Kesh Jig	13
Kitchen Girl	14
Liberty	15
Miller's Reel	16
Mississippi Sawyer	17
New Five Cents / Buffalo Nickel	18
Norrbommen	B2
Orevalsen	B1
Over the Waterfall (11/05)	19
Possum Up a Gum Stump (12/06)	20
Red-Haired Boy (12/05)	21
Red Wing (4/06)	22
Rickett's Hornpipe (12/06)	23
Road to Lisdoonvarna (11/06)	24
Salt River / Salt Creek (4/07)	25
Sandy River Belle (10/06)	26
Soldier's Joy Variations 1	27
Soldier's Joy Variations 2: drones	28
Spotted Pony	29
Temperence Reel	30
Tombigbee Waltz	31
Turkey in the Straw	A2
Waltz of the Toys	32
Wild Rose of the Mountain	33
<hr/>	
Appendices: Special Combinations	
App. A Devil's Dream Medley in D:	
Devil's Dream (in A and D)	A1
Chicken Reel + Turkey in the Straw ..	A2
App. B Four Scandinavian Tunes	
Gånglåt från Äppelbo	B1
Orevalsen	B1
Norrbommen	B2
Glalåten	B2

Angeline the Baker

Traditional
Arr. Pete Showman

D Major ♩ ~ 100

a.k.a. Angelina Baker

Basic melody

Basic melody sheet music in D major, 4/4 time. It consists of four staves of music. The first staff starts with a boxed 'A' and a repeat sign, followed by a 'D' chord. The second staff has 'D' and 'D G' chords, and ends with a first ending '1. D' and a second ending '2. D'. The third staff starts with a boxed 'B' and a 'D' chord, followed by 'D' and 'G' chords. The fourth staff has 'D' and 'G' chords, and ends with a first ending '1. D' and a second ending '2. D D.S.'. The piece concludes with '(Repeat as desired)'.

Variations

Variations sheet music in D major, 4/4 time. It consists of four staves of music. The first staff starts with a boxed 'A' and a repeat sign, followed by a 'D' chord with the instruction '(D chord drone: D & A strings)'. The second staff has 'D' and 'D G' chords, and ends with a first ending '1. D' and a second ending '2. D'. The third staff starts with a boxed 'B' and a 'D' chord, followed by 'D' and 'G' chords. The fourth staff has 'D' and 'G' chords, and ends with a first ending '1. D' and a second ending '2. D D.S.'. The piece concludes with '(Repeat as desired)'.

Note: Stephen Foster wrote a different song called Angelina Baker in 1851, with a different tune. It's probably the source of the alternate title, and the "jawbone" verse, at least.

Here are some lyrics gathered from several places. Usually the words are interspersed among many instrumentals. As often happens with old-time tunes that repeat, the words don't necessarily follow the repeat pattern well; I find most of these fit the 'A' part better. You can sing chorus-verse on the first A and first B (or just the A), or omit the repeats, or do something like this:

A1 Angeline the Baker lives on the village green
And the way that I love her beats all to be seen.

Chorus:

A2 Angeline the Baker, Angeline the Baker
Angeline, Angeline, won't you please be mine?

B1 The first time I saw Angeline, was at the county fair
Her daddy chased me halfway home,
and told me to stay there.

B2 Angeline is handsome, and Angeline is tall,
She broke her little ankle bone
from dancing in the hall.

A1 Angeline the Baker, her age is forty-three [or 23]
I give her candy by the peck, but she won't marry me.

Chorus:

A2 Angeline the Baker, Angeline the Baker
Angeline, Angeline, won't you please be mine?

B1 She won't do the bakin', because she is too stout
She makes cookies by the peck and throws the coffee out.

B2 Angeline taught me to weep, and she taught me to moan
Angeline taught me to weep, and play on the old jawbone

Final chorus (A1), then instrumental

The Arkansas Traveler

Traditional (arr. Bernie Waugh)

$\text{♩} = 90$ D major

A

D G A D Em A

D G A D ³ Em G A D

B

D G D A Bm Em A

D G D A Em G A D

- 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, that didn't seem to bother that man at all
- A traveler was riding by that day, and stopped to hear him a-practicing away
The cabin was afloat and his feet were wet, but still the old man didn't seem to fret.
So the stranger said: "Now the way 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."
- 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 a-playing 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."

The Battle of Manassas

(Battle of Bull Run, Abe's Retreat, Manassas Junction)

Traditional (arr. Pete Showman)

$\text{♩} = 75-80$ A dorian

* Examples of places where a slide can sound good. Also try slides instead of the triplet grace notes. To slide into the 'A' (measure 2), use fourth finger on D string. (You can also play the open 'A' string in unison with the slide.) Sliding somewhat slowly into that A emphasizes the effect of the note starting early (the tied 'A's').

Abe's Retreat

Another variant with a different feel

Traditional (arr. Rod Smith, traditionalmusic.co.uk)

$\text{♩} = 75-80$ A dorian

Also see Susan Songer's "Portland Collection" (first volume) for a somewhat similar version but in A Mixolydian (i.e. with two sharps; adds C# in the key signature). Note that the version here has very few 'C' notes (only in the four endings), so it's mostly ambiguous whether it's A Dorian (1#) or A Mixolydian (2#).

A Boy's Lament For His Dragon

(originally for bagpipes, as "The 72nd's Farewell to Aberdeen")

by William MacKay
arr. 2006 by Dave Barton*

D G D Em A A7

6 D G D Em A7 1. D 2. D

11 D C G D Bm D A7

15 D C G D A7 1. D 2. D

*based mostly on the arrangement in "The Portland Collection, Vol. 1" by Sue Songer.
rev. 11/18/06

Cold Frosty Morning

(Frosty Morning / Frosty Morn)

Traditional (arr. Pete Showman)

♩ = 90 A Dorian

Chords: A, Am, G, Am, Am, Am, Am, G, Am, G, Am, Am

More or less as played by Pete Showman

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 mode are the minor of the key-name chord (here Am) and the major of the chord below (here G).

Coded in ABC notation pss 3/1/07

Eighth of January

(Battle of New Orleans)

Traditional (see note) (Arr. Pete Showman (& Fiddlers Fakebook))

♩ = 75–80, D Major

Chords: A, D, G, A7, D, D, G, A7, D, D, A7, D, D, A7, D

1 A7 D | 2 A7 D

Fine

* The tune was probably adapted from an earlier tune to commemorate the Battle of New Orleans (during the War of 1812), which was won by Andrew Jackson on January 8, 1815. I don't know the name of the earlier tune, if any. I probably learned this version from the Fiddlers' Fakebook.

The lyrics written by Jimmy Driftwood (a high-school principal) came 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 and 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.

(etc.)

Fisher's Hornpipe

Traditional (Arr. Pete Showman)

Hornpipe ♩ = 90

* Or play this for the 4th measure of part B:

Various sources say the tune is believed to have been written by 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, "Sixteen Cotillons Sixteen Minuets Twelve Allemands and Twelve Hornpipes" (John Rutherford, London, 1778).

The Fiddlers Fakebook notates the first line like this:

Fishar's original supposedly starts like this (except that it was in the key of F):

A version in Ann Winnington's late 1800's personal tune book starts like this (though also in F):

pss 5/5/07 (orig. 9/28/06)

The Girl I Left Behind Me

Traditional
Arr. Pete Showman

G Major ♩ ~ 100

5 **A** G C G D

G C A D 1.G 2.G

10 **B** G G D

14 G C D 1.G 2.G D.S.
(Repeat as desired)

Hollow Poplar

Traditional (Portland Collection I & Pete Showman)

♩ = 90 G major

A G C
 G D G
B G D G
 C G D 1 G 2 G 3 G
 (to repeat tune) (last time only)

A variation on the first measure of B:

B G

Josephine's Waltz

Josefins Dopvals / Josephine's Christening Waltz

By Roger Tallroth (of the Swedish band Väsen)
(Arr. Pete Showman 2006)

Pattern: ABAB

$\text{♩} = 50$ (medium waltz)

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 3/4 time. It consists of ten staves of music. The first staff (measures 1-4) is marked with a boxed 'A' and contains a repeat sign. Chords G and Bm are indicated above the staff. The second staff (measures 5-8) has chords C, Am, and D. The third staff (measures 9-13) has chords G, Bm, and C. The fourth staff (measures 14-16) has a (D) chord and a first ending with Am and D chords, followed by a second ending with Am and D chords. The fifth staff (measures 17-20) is marked with a boxed 'B' and contains a repeat sign. Chords G, C, and G are indicated. The sixth staff (measures 21-24) has chords Am7, (Em)G, and D. The seventh staff (measures 25-28) has chords G, C, and G. The eighth staff (measures 29-32) has chords Am7, (Em)G, D, and an 'Intro/Tag -->' instruction. The ninth staff (measures 33-36) has chords Em, D, and C. The tenth staff (measures 37-40) has chords G, D, a first ending with G, and a second ending with G and D.C. (Da Capo).

The tune was written by Väsen guitarist Roger Tallroth for the baptism of his niece. Recordings include Väsen: "Spirit", Dervish: "At the End of the Day", and Alasdair Fraser & Natalie Haas: "Fire and Grace" (Culburnie Records CUL 121D, 2004)

Joys of Quebec

Traditional French Canadian (Arr. ~ Fiddlers Fakebook)

Reel ♩ = 110

A A E
 1 A 2 A
B A D A D A
 E 1 A 2 A

pss 9/1/06

Juliann Johnson

(Julie Ann Johnson)

Traditional (Arr. Pete Showman & Portland Collection I)

$\text{♩} = 90$ D major

A D G D A

B G D G 1 D 2 D

The Kesh Jig

The Kincora

A

B

(to repeat)

The Kitchen Girl

Traditional New England (arr. Pete Showman)

A Mixolydian

$\text{♩} = 90$ A Mixolydian / A Dorian

A Dorian

* I often play measure 5 the same as the first measure --- or sometimes like this:

** Another way to play measure 9 at the start of part 'B' (with a different pickup at the end of measure 8):

The way I play Kitchen Girl the two parts of the tune are in different modes: the high part is in A Mixolydian ("A mix."), with a C#, and the low part is in A Dorian, with a C natural. The Fiddlers Fakebook has both parts in A mix.

A few notes on modes

Musical modes correspond to different scales that start on the same note, using different combinations of natural notes and sharps or flats (the white and black keys on a piano). The seven standard European modes can also be found by playing scales using the same set of notes, such as just the white keys, but starting on different notes.

Two modes are familiar to most people who have experience with European-based music: Major and Minor. But especially in (European-based) folk music, the two modes used here are also common: Mixolydian and Dorian.

Within a key-name, these four modes can be ordered by how many sharps or flats are in the scale and key signature:

For A scales (tunes typically ending in A)

A Major	3 sharps, F#, C#, G#
A Mixolydian	2 sharps, F#, C#
A Dorian	1 sharp, F#
A minor	0 sharps

For D scales (tunes typically ending in D)

D Major	2 sharps, F#, C#
D Mixolydian	1 sharp, F#
D Dorian	0 sharps
D minor	1 flat, Bb

While three main chords are used to accompany Major and minor, only two are used for Mixolydian and Dorian. For example, these four modes when based on 'A' (scales that start on A) use mainly the following chords:

A Major:	A, D & E (I IV V)	A Mixolydian	A & G (I & VII)
A Minor:	Am, Dm & Em (I- IV- V-)	A Dorian:	Am & G (I- & VII) (the VII chord is still major)

– Pete Showman

Typeset in abcm2ps. pss 3/3/07

Liberty

(a basic version)

Trad (arr Pete Showman)

$\text{♩} = 90$

Liberty

(a fancier version, mixed shuffle bowing)

Trad (arr Pete Showman)

$\text{♩} = 90$

The slurs shown are just "serving suggestions": one way of managing bow direction. The goal is to keep the bowing fairly regular without being too robotic, and to come out "even" at the end of each part (at least). Try other patterns to see what you like, and try varying both bowing and the extra notes as you repeat the tune.

Shuffle bowing is alternating a quarter note with two eighths. The bow direction repeats after two patterns:

Miller's Reel

Traditional (Arr. after Portland Collection ver.)

Reel ♩ = 120

5 A D E A D Bm ¹ E A ² E A ₃

9 **B** A E B7 E ₃

13 A D A D Bm ¹ E A ² E A ₃

last updated 5/5/07

Mississippi Sawyer

Traditional (Arr Pete Showman)

$\text{♩} = 90$ D major

There are lots of variations on this tune; this is more or less how I play it. I like to carry the shuffle bowing pattern through some of the quarter-note runs as suggested by the slurs in measures 2 and 4, but to play the longer runs as separated notes, for example in measures 5 and 6. The slurs shown in those measures are one way to manage bow direction.

The staccato marks in the 'B' part suggest how I often bow it, with a sort of "pop" on the second note of each pair (but probably not as brief as a real staccato).

New Five Cents

Also called Buffalo Nickel

Traditional (Arr. Pete Showman)

Reel ♩ = 100

The musical score is written in D major (two sharps) and 2/4 time. It is a reel with a tempo of 100 beats per minute. The score is divided into two sections, A and B. Section A consists of two lines of music. The first line starts with a key signature change to D major and contains the notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second line continues with D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, and includes first and second endings. Section B also consists of two lines of music. The first line starts with a repeat sign and contains the notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second line continues with D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, and includes first and second endings.

The tune commemorates the "new" Buffalo Nickel authorized by President Abraham Lincoln. It seems appropriate again (under the generic name, at least) in the early 2000's, as several new nickel designs have been released to commemorate the Lewis and Clark expedition bicentennial.

Arrangement based on my playing and ideas from Gene Silverberg's "Tunes I Learned at the Tractor Tavern"
pss 9/21/06

Over the Waterfall

(a basic version)

Trad (arr Pete Showman)

♩ = 90

Musical score for 'Over the Waterfall (a basic version)'. It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked as ♩ = 90. The score includes two main sections, A and B, each with a repeat sign. Section A has a first ending with two options: 1. G and 2. G. Section B has a first ending with two options: 1. D and 2. D (to repeat). Chord symbols are placed above the notes: A, D, A, D, D, A, D, D, A, D, D, G, D, D, A, D, D, G, D, D, A7, D, D.

Over the Waterfall

(a fancier version)

Trad (arr Pete Showman)

♩ = 90

Musical score for 'Over the Waterfall (a fancier version)'. It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked as ♩ = 90. The score includes two main sections, A and B, each with a repeat sign. Section A has a first ending with two options: 1. G and 2. G. Section B has a first ending with two options: 1. D and 2. D (to repeat). Chord symbols are placed above the notes: A, D, A7, D, D, A7, D, D, A7, D, D, C, D, G, D, D, A7, D, D, G, D, D, A7, D, D.

Possum Up a Gum Stump

traditional American hoedown

arr. 1998 by David M. Barton
from various sources

Part A

1 *v* $\frac{3}{8}$ G C G D

6 G C D7 1. G 2. G *v* 3⁷

Part B

11 G C G D *v*

15 G C D7 1. G *v* 3⁷ 2. G *v* D.S. *Fine*

rev. 11/18/06

Red Haired Boy and Little Beggarman

(basic version, as a hornpipe)

Traditional (arr. Pete Showman)

♩ = 75–80 A mixolydian

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

The tempo for a hornpipe dance is fairly slow, and is played with a syncopated feel. (Here the dotted rhythm is only written out in the first couple of measures, but extends throughout the tune). People often play them as reels (faster, and with an even beat) but 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).

– Pete Showman

Red Haired Boy

(fancier version, as a reel)

Traditional (arr. Pete Showman)

♩ = 110–120 A mixolydian

A more modal-sounding alternative for the first and fifth measures of A:

Red Wing

Music Kerry Mills, words Thurland Chattaway; 1907 (Arr. Pete Showman)

♩ = 95 G major

A

G C G C (D7)

G (Em) |¹ A D |² A D G

B

C G

D G G7

C G

D G

Red Wing (words by Thurland Chattaway)

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

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

Chorus:

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

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

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

Repeat chorus

Road to Lisdoonvarna

(Simple melody, as a Jig)

Traditional Irish (Simple melody)

Jig, E Dorian ♩. = 90

Road to Lisdoonvarna

(As a slide)

Traditional Irish (Arr. Pete Showman)

Slide, E Dorian ♩. = 90

A slide is a piece in 12 / 8 time — similar to a jig, except the overall rhythm is 4 rather than 2. The Road to Lisdoonvarna is found notated both ways.

Long slurs are common in some styles of Irish fiddling. Experiment with different slur patterns.

PSS 9/1/06

Salt River / Salt Creek

Traditional

Reel ♩ = 100 A mixolydian

A A A D G G E

B 3rd pos A 1 1 2 3 1 2 3 1 1st pos 0 1 G

1 E A 2 E A

Based on Wendy Anthony's arrangement at www.melbay.com/mandolinsessions/jun05/wendy.html, which also has mandolin tab. This arrangement requires going above 1st position in the B part, with one approach shown above. A variant that avoids this could be substituted, such as the following:

Recorded in ABC notation pss 2/3/07

Salt River / Salt Creek

Traditional, PSS Variation

Reel ♩ = 100 A mixolydian

A A A D G G E

B A G

1 E A 2 E A

Sandy River Belle

Traditional (Arr. Pete Showman)

Reel $\text{♩} = 90$

The musical score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff is marked with a box 'A' and the second with a box 'B'. Chords G, C, D7, and D are indicated above the notes. The music features eighth-note patterns and slurs.

This arrangement is more or less how I play it, though as usual slurs and thus bowing will vary from one time to the next. I don't remember where I learned it, but it has always seemed like a nice banjo tune, and I guess I like to play it with a lot of eighth notes to keep that feel. See the Fiddlers Fakebook for a smoother version.

I hear the tune may be from around the Big Sandy River, and that there are other tunes with the same name. It's always seemed to me it might be named for a riverboat -- I guess the sound of it (and the name) makes me think of a paddlewheel steamer chugging along. I've always played it in G, but the version in the Fiddlers Fakebook that sounds most like this is notated in D.

– Pete Showman

9/26/06

D Major ♩ ~ 100

Soldier's Joy Variations

Pete Showman

Basic melody

Musical notation for the Basic melody section, consisting of four staves. The first staff starts with a treble clef, a key signature of two sharps (D major), and a common time signature. It begins with a repeat sign and a first ending bracket. Chord symbols A, D, and A7 are placed above the notes. The second staff continues the melody with a second ending bracket and chord symbols D, A, 1. D, and 2. D. The third staff starts with a measure rest and a boxed 'B' above it, followed by notes with chord symbols D, A, D, and A. The fourth staff continues with notes and chord symbols D, A, 1. D, and 2. D, ending with a double bar line and the instruction 'D.S.'. Measure numbers 5, 10, and 14 are indicated at the start of their respective staves. The instruction '(Repeat as desired)' is located at the bottom right of the section.

Shuffle Pattern

Musical notation for the Shuffle Pattern section, consisting of four staves. The notation is identical to the Basic melody section, including the same notes, rests, and chord symbols (A, D, A7, D, A, 1. D, 2. D). It also includes the same measure rests, boxed 'B', and 'D.S.' instruction. Measure numbers 5, 10, and 14 are indicated. The instruction '(Repeat as desired)' is located at the bottom right of the section.

Fancy / Break

Musical notation for the Fancy / Break section, consisting of four staves. The notation is identical to the previous sections, including the same notes, rests, and chord symbols (A, D, A7, D, A, 1. D, 2. D). It also includes the same measure rests, boxed 'B', and 'D.S.' instruction. Measure numbers 5, 10, and 14 are indicated. The instruction '(Repeat as desired)' is located at the bottom right of the section.

D Major ♩ ~ 100

Soldier's Joy Variations

Pete Showman

Basic melody

Basic melody sheet music in D major, 4/4 time. It consists of four staves of music. The first staff starts with a repeat sign and a first ending bracket. Chords A and D are indicated above the first staff. The second staff has a second ending bracket with first and second endings, with chords D and A7 above. The third staff has a repeat sign and a first ending bracket, with chords B, D, A, and D above. The fourth staff has a second ending bracket with first and second endings, with chords D, A, D, A, and D.S. above. Measure numbers 5, 10, and 14 are marked at the beginning of the second, third, and fourth staves respectively. The instruction "(Repeat as desired)" is at the bottom right.

Shuffle Pattern (Try it with drones, too!)

Shuffle Pattern sheet music in D major, 4/4 time. It consists of four staves of music. The first staff starts with a repeat sign and a first ending bracket. Chords A and D are indicated above the first staff. The second staff has a second ending bracket with first and second endings, with chords D and A7 above. The third staff has a repeat sign and a first ending bracket, with chords B, D, A, and D above. The fourth staff has a second ending bracket with first and second endings, with chords D, A, D, A, and D.S. above. Measure numbers 5, 10, and 14 are marked at the beginning of the second, third, and fourth staves respectively. The instruction "(Repeat as desired)" is at the bottom right.

Break with Drones

Break with Drones sheet music in D major, 4/4 time. It consists of four staves of music. The first staff starts with a repeat sign and a first ending bracket. Chords A and D are indicated above the first staff. The second staff has a second ending bracket with first and second endings, with chords D and A7 above. The third staff has a repeat sign and a first ending bracket, with chords B, D, A, and D above. The fourth staff has a second ending bracket with first and second endings, with chords D, A, D, A, and D.S. above. Measure numbers 5, 10, and 14 are marked at the beginning of the second, third, and fourth staves respectively. The instruction "(Repeat as desired)" is at the bottom right. Annotations include: "(Typical drone, on D and A strings)" above the first staff; "(continue drones to taste)" above the second staff; "(When melody is on the E string, drone the A)" above the second staff; "(etc.)" below the third staff; and "* Meas 7, etc.: drone = F instead of E to fit the chord." and "‡ Meas 17: try F drone instead of D" at the bottom.

Spotted Pony

Traditional (Arr. Pete Showman)

♩ = 90 D major

A D A D G D A

D A D G D ¹ D A D ² D A D

B D G D A

D (Bm) G D ¹ A D ² A D

(to repeat)

* The first and second endings of part A show a couple of possible variations.
The leading notes and slides leading into each line are also optional variations.

The last measure of the first line can also be played straight, e.g.

Temperence Reel

(Teetotaler Reel)

Traditional

Reel ♩ = 120

A **G** **Em** **D**

G **Em** **D** **G** **D** **G**

B **Em** **D** **Em**

Em **D** **G** **D** **G** **D** **G** **D.S.**

Based on a version found e.g. at www.blackflute.com/music/tunes/reels/temprnc.html

Recorded in ABC notation pss 2/3/07

Tombigbee Waltz

traditional Southern Old-Timey

arr. 2006 by Dave Barton

The musical score for "Tombigbee Waltz" is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The score consists of six staves of music, each with guitar chords indicated above the notes. Performance markings include accents (v) and slurs. The chords are: G, GM7, G6, G, Am, Am6, C, G, D7, G, GM7, G6, G, Am, Am7, C, D7, G, G/B, C, G, Am, Am6, C, D, G, G/B, C, G, Am, Am7, C, D7, G.

Measure numbers are indicated at the start of each staff: 7, 12, 18, 23, and 29. The final staff includes two boxed options for the ending: "to repeat tune" and "final only".

rev. 4/27/06

Waltz of the Toys

$\text{♩} = 55$

D Major

French Canadian

A ♩ D D D D
 5 A A A 1. D 2. D
B D G A D
 10 D (or Bm) Em A Bm (or D)
 14 Bm Em A D
 18 G D A 1. To Repeat 2. Last time D Fine
 22 D.S. al Fine

Wild Rose of the Mountain

(J.P. and Annadeene Fraley version)

Old Time

♩ = 70 A mixolydian

A

6

10

B

14

20

ABC transcription from the Fiddlers Fakebook (except for mode), Pete Showman 8/21/11

"Devil's Dream / Chicken Reel /
Turkey in the Straw" medley

Devil's Dream (A)

Trad (arr. based on Fiddler's Fakebook)

$\text{♩} = 90$ A Major

For a medley play in A, then in D, then another D tune

Devil's Dream (D)

(Same fingering; just play one string lower)

Trad (arr. based on Fiddler's Fakebook)

$\text{♩} = 90$ D Major

This can lead into another 'D' tune....

"Devil's Dream / Chicken Reel /
Turkey in the Straw" medley

Chicken Reel

Trad (arr. Fiddler's Fakebook & Pete Showman)

$\text{♩} = 90$ D Major

For the medley, now play Turkey in the Straw in D, too:

Turkey in the Straw

(In the key of D)

Trad (arr Pete Showman)

$\text{♩} = 90$ D Major

For reference, here it is in the more usual key of G:

Turkey in the Straw

(In original key of G)

Trad (arr Pete Showman)

$\text{♩} = 90$ G Major

Norrbommen

(Polska från Bingsjö)

e. Johnny Soling, et. al.

♩ = 100

Sarah writes:

A polska from Bingsjö, in eastern Dalarna. It's got even beats, with the major accent on the first beat, and a secondary accent on the third. So it REALLY doesn't feel anything like a waltz.

The tune is named after a guy nicknamed "Norrbom" who was from Hofven in the Finnskog region of Hälsingland.

A Norrbommen polska MIDI file is at < <http://www.folketshus.dk/cgi-bin/visnode.cgi?po-norrbom> >.

This version is slightly different than the one normally played, but gives a good idea of the style and accents.

It's usually played at a tempo of about 100 quarter notes/min. There are also a few other examples on the net.

Glalåten

♩ = 132

Notes from Sarah (ed. by Pete Showman):

Glalåten, "The Happy (Glad) Tune" is a polska from Rättvik, also in eastern Dalarna, Sweden.

Its three beats have different lengths: the first is shortest, the middle one is the longest, and the third is almost as long as the first one. The accents are on beats one and three.

A MIDI version can be found at < <http://www.folketshus.dk/cgi-bin/visnode.cgi?po-gladlzzz> > (there spelled in Danish: "Gladlåten"), adjusted some for the uneven beat, but not quite right. Another MIDI file can be found at <http://www.abacci.com/music/miditune.asp?tuneID=1823> -- also not quite right.