

## SCVFA Beginners' Circle / Slow-Jam Tunes

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# Angeline the Baker

Traditional  
Arr. Pete Showman

D Major ♯ ~ 100

a.k.a. Angelina Baker

## Basic melody

## Variations

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

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, that didn't seem to bother that man at all
2. 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."
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 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)

♩ = 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)

♩ = 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, Am, Am, Am, Am, G, Am, 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

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

## Devil's Dream (A)

Trad (arr. based on Fiddler's Fakebook)

♩ = 90 A Major

A A Bm

A (Bm) D A

1 E A 2 E A

B A Bm

A D A 1 E A 2 E A (into D)

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)

♩ = 90 D Major

A D Em

D (Em) G D

1 A D 2 A D

B D Em

D G D 1 A D 2 A D

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)

♩ = 90 D Major

Musical notation for Chicken Reel in D Major. The piece is in 2/4 time. The first staff begins with a boxed chord 'A' above a measure containing a slurred eighth-note pair (F#4, G4) followed by a dotted quarter note (A4). The second staff continues with a similar pattern, including a boxed chord 'B' above a measure. The piece concludes with two first/second endings, each with boxed chords '1 A D sl.' and '2 A D' above the final measures.

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)

♩ = 90 D Major

Musical notation for Turkey in the Straw in D Major. The piece is in 4/4 time. The first staff starts with a boxed chord 'A' above a measure. The second staff features a boxed chord 'D' above a measure and a first/second ending with boxed chords '1 (A) D A D' and '2 (A) D A D'. The third staff includes a boxed chord 'B' above a measure. The fourth staff concludes with a boxed chord 'D' above a measure and a first/second ending with boxed chords '1 A D' and '2 A D'.

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)

♩ = 90 G Major

Musical notation for Turkey in the Straw in G Major. The piece is in 4/4 time. The first staff starts with a boxed chord 'A' above a measure. The second staff features a boxed chord 'G' above a measure and a first/second ending with boxed chords '1 (D) G D G' and '2 (D) G D G'. The third staff includes a boxed chord 'B' above a measure. The fourth staff concludes with a boxed chord 'G' above a measure and a first/second ending with boxed chords '1 D G' and '2 D G'.

# Eighth of January

## (Battle of New Orleans)

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

♩ = 75-80, D Major

\* 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 Winington's late 1800's personal tune book starts like this (though also in F):

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

# Gånglåt från Äppelbo

(a brisk, swinging walking tempo)

♩ = 90

Sarah Kirton writes:

A walking tune from Äppelbo, a village in southern Dalarna, Sweden. It should be played at a brisk, easy walking tempo – its purpose was to make walking long distances easier, like the old "I am a happy wanderer" song. This tune is probably known by every fiddler in all of Scandinavia, not just in Sweden.

A version can be heard as a midi at < <http://www.folketshus.dk/cgi-bin/visnode.cgi?mg-zppelbo> >. Google searches can also yield many mp3, etc. files.

# Vals fran Ore

(Orevalsen)

traditional (revised 1/6/07)

♩ = 140

\*\* this meas. often played like this

Sarah writes:

A popular waltz tune from Ore, in eastern Dalarna, Sweden. Orevalsen is such a standard among Scandinavian fiddlers that it's one of the first ones suggested when a new fiddler shows up who says they know some Scandinavian tunes. I also noticed it in some lists of American contest tunes.

You can hear a version of Orevalsen as a MIDI file at < <http://www.folketshus.dk/cgi-bin/visnode.cgi?va-ore> > or do a google search for Orevalsen, and you'll find everything from mp3s to ringtones.

# The Girl I Left Behind Me

Traditional  
Arr. Pete Showman

G Major ♩ ~ 100

Musical score for "The Girl I Left Behind Me" in G Major, 2/4 time. The score consists of four staves of music. The first staff starts with a boxed "A" and a repeat sign. The second staff has a boxed "B" at the beginning. The third staff has a boxed "B" at the beginning. The fourth staff has a boxed "B" at the beginning. Chords G, C, A, D, and D.S. are indicated above the notes. First and second endings are marked "1.G" and "2.G". A "D.S." marking is present at the end of the fourth staff. The instruction "(Repeat as desired)" is written below the fourth staff. Measure numbers 5, 10, and 14 are indicated at the start of the second, third, and fourth staves respectively.

# 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

♩. = 50 (medium waltz)

The musical score is written for guitar 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 chords G and Bm. The second staff (measures 5-8) contains chords C, Am, and D. The third staff (measures 9-13) contains chords G, Bm, and C. The fourth staff (measures 14-16) contains a first ending with chords (D), Am, and D, and a second ending with chords Am and D. The fifth staff (measures 17-20) is marked with a boxed 'B' and contains chords G, C, and G. The sixth staff (measures 21-24) contains chords Am7, (Em)G, and D. The seventh staff (measures 25-28) contains chords G, C, and G. The eighth staff (measures 29-32) contains chords Am7, (Em)G, D, and an instruction 'Intro/Tag -->'. The ninth staff (measures 33-36) contains chords Em, D, and C. The tenth staff (measures 37-40) contains a first ending with chords G and D, and a second ending with chords G and D.C.

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

Musical score for "Joys of Quebec" in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a boxed 'A' and an 'A' chord, followed by a melodic line. The second staff continues the melody with a first ending bracket over measures 4-5 (labeled '1' and 'A') and a second ending bracket over measures 6-7 (labeled '2' and 'A'). The third staff starts with a boxed 'B' and a series of chords: A, D, A, D, A. The fourth staff continues the melody with a first ending bracket over measures 8-9 (labeled '1' and 'A') and a second ending bracket over measures 10-11 (labeled '2' and 'A'). The key signature has two sharps (F# and C#) and the time signature is 2/4.

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

D G D G 1 D 2 D

**B** G D D 1 D 2 D

# The Kesh Jig

The Kincora

**A**

G D G D

G D G 1 D G 2 D G

**B**

G C G D

G C G D 1 G 2 G Fine / DC

(to repeat)

# The Kitchen Girl

Traditional New England (arr. Pete Showman)

A Mixolydian

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

A Dorian

**B** Am G Am Am E

\* 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

The musical score for Miller's Reel is presented in four staves. The key signature is A major (two sharps) and the time signature is common time (C). The tempo is marked as Reel ♩ = 120. The score includes the following elements:

- Staff 1:** Measures 1-4. Chords: A, A, D, E, A, E.
- Staff 2:** Measures 5-8. Chords: A, D, E, A, D, Bm. First ending (1) and second ending (2) are shown for measures 7-8. Measure 8 has a triplet (3).
- Staff 3:** Measures 9-12. Chords: B, A, E, B7, E. Measure 12 has a triplet (3).
- Staff 4:** Measures 13-16. Chords: A, D, A, D, Bm. First ending (1) and second ending (2) are shown for measures 15-16. Measure 16 has a triplet (3).

last updated 5/5/07

# Mississippi Sawyer

Traditional (Arr Pete Showman)

$\text{♩} = 90$  D major

5

9

13

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 systems, A and B. System A consists of two staves of music. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes. Chords D, G, and A are indicated above the notes. The second staff continues the melody and includes two endings: a first ending marked '1 D' and a second ending marked '2 D'. System B also consists of two staves. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes. Chords D and A are indicated above the notes. The second staff continues the melody and includes two endings: a first ending marked '1 D' and a second ending marked '2 D'.

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

# Norrbommen

(Polska från Bingsjö)

e. Johnny Soling, et. al.

$\text{♩} = 100$

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

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

$\text{♩} = 132$

A E A E A E A E E A E E A E E A A E A E (D.S.)

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.



# Over the Waterfall

(a basic version)

Trad (arr Pete Showman)

$\text{♩} = 90$

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 quarter note = 90. The first staff begins with a boxed 'A' and contains notes G4, A4, B4, A4, G4, F#4, E4, D4. The second staff contains notes D4, A4, D4, C4, followed by a first ending box with '1 G' and a second ending box with '2 G'. The third staff begins with a boxed 'B' and contains notes G4, A4, B4, A4, G4, F#4, E4, D4. The fourth staff contains notes D4, G4, D4, D4, A7, followed by a first ending box with '1 D' and a second ending box with '2 D (to repeat)'. There are repeat signs at the beginning and end of the piece.

# Over the Waterfall

(a fancier version)

Trad (arr Pete Showman)

$\text{♩} = 90$

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 quarter note = 90. The first staff begins with a boxed 'A' and contains notes G4, A4, B4, A7, D4, A7, D4. The second staff contains notes D4, A7, D4, C4, followed by a first ending box with '1 G' and a second ending box with '2 G'. The third staff begins with a boxed 'B' and contains notes G4, A4, B4, A7, D4, A7, D4. The fourth staff contains notes D4, G4, D4, A7, followed by a first ending box with '1 D' and a second ending box with '2 D (to repeat)'. There are repeat signs at the beginning and end of the piece.

# Possum Up a Gum Stump

traditional American hoedown

arr. 1998 by David M. Barton  
from various sources

## Part A

Musical notation for Part A, measures 1-10. The key signature is one sharp (F#). Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. A fermata is placed over the first measure. Above the staff, a 'V' symbol is positioned above the first measure, and a 'G' chord symbol is above the second measure. Above the staff, the following chord symbols are placed: G, C, G, D. Measure 6 has a 'G' chord symbol above it. Measure 7 has a 'C' chord symbol above it. Measure 8 has a 'D7' chord symbol above it. Measure 9 has a '1. G' chord symbol above it. Measure 10 has a '2. G' chord symbol above it, followed by a '3 7' triplet symbol above the final notes.

## Part B

Musical notation for Part B, measures 11-18. Measure 11 starts with a treble clef, a key signature of one sharp, and a common time signature. Above the staff, the following chord symbols are placed: G, C, G, D. A 'V' symbol is positioned above the final note of measure 12. Measure 15 has a 'G' chord symbol above it. Measure 16 has a 'C' chord symbol above it. Measure 17 has a 'D7' chord symbol above it. Measure 18 has a '1. G' chord symbol above it, followed by a '3 7' triplet symbol above the final notes. Measure 19 has a '2. G' chord symbol above it, followed by a 'D.S.' (Da Capo) instruction above the final notes. The piece concludes with the word 'Fine' written below the staff.

rev. 11/18/06

# Red Haired Boy

and Little Beggarman  
(basic version, as a hornpipe)

Traditional (arr. Pete Showman)

$\text{♩} = 75-80$  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)

$\text{♩} = 110-120$  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*

# Rickett's Hornpipe

American Old-Timey (no, it's not Irish!)

arr. 2006 by Dave Barton

*Play with a lilt\**

The musical score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a whole rest, followed by a triplet of eighth notes (G4, A4, B4) with a fermata. The second measure has a D chord and a quarter note G4. The third measure has an A chord and a quarter note A4. The fourth measure has a D chord and a quarter note B4. The fifth measure has an Em chord and a quarter note C5. The sixth measure has an A chord and a quarter note D5. The second staff starts at measure 6. It contains a D chord and a quarter note G4, an A chord and a quarter note A4, a D chord and a quarter note B4, and an A7 chord and a quarter note C5. The third measure is followed by a first ending box containing a D chord and a quarter note G4, and a triplet of eighth notes (G4, A4, B4). The fourth measure is followed by a second ending box containing a D chord and a quarter note G4. The third staff starts at measure 11. It contains a D chord and a quarter note G4, a G chord and a quarter note A4, a D chord and a quarter note B4, an Em chord and a quarter note C5, and an A chord and a quarter note D5. The fourth measure is followed by a triplet of eighth notes (G4, A4, B4). The fourth staff starts at measure 15. It contains a D chord and a quarter note G4, an A chord and a quarter note A4, a D chord and a quarter note B4, and an A7 chord and a quarter note C5. The third measure is followed by a first ending box containing a D chord and a quarter note G4, and a triplet of eighth notes (G4, A4, B4). The fourth measure is followed by a second ending box containing a D chord and a quarter note G4, and a triplet of eighth notes (G4, A4, B4) with the word "Fine" written above it. The score ends with the instruction "D.S." (Da Capo).

\*To play it as a hornpipe, each pair of eighth notes is played approximately as a dotted eighth and a sixteenth, and speed should be around 120 quarter-note beats per minute.

To play the tune as a reel, play much faster (such as 90 half-notes per minute) and lose most of the lilt (you will, anyway).

rev. 11/18/06

## 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.

# Salt River / Salt Creek

Traditional

Reel ♩ = 100 A mixolydian

**A** A A D G G E

**B** 3rd pos A 1st pos G

1 1 2 3 1 2 3 1 0 1

Based on Wendy Anthony's arrangement at [www.melbay.com/mandolinsessions/jun05/wendy.html](http://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

# Sandy River Belle

Traditional (Arr. Pete Showman)

Reel  $\text{♩} = 90$

A G C D7  
G D7 G  
B G D  
G D G

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



# Soldier's Joy Variations

## Basic melody

Pete Showman

Musical notation for the Basic melody section, including measures 1-14 and chord progressions (A, D, A7, D, A, 1.D, 2.D, B, D, A, D, A, 1.D, 2.D.S.).

(Repeat as desired)

## Shuffle Pattern

Musical notation for the Shuffle Pattern section, including measures 1-14 and chord progressions (A, D, A7, D, A, 1.D, 2.D, B, D, A, D, A, 1.D, 2.D, D.S.).

(Repeat as desired)

## Fancy / Break

Musical notation for the Fancy / Break section, including measures 1-14 and chord progressions (A, D, A7, D, A, 1.D, 2.D, B, D, A, D, A, 1.D, 2.D, D.S.).

(Repeat as desired)

# Soldier's Joy Variations

## Basic melody

Pete Showman

Musical score for the basic melody. It consists of four staves of music in D major (one sharp) and 4/4 time. The first staff starts with a repeat sign and a first ending bracket. Chords are indicated above the notes: A (measures 1-2), D (measures 3-4), A7 (measures 5-6). The second staff continues the melody with chords D (measures 7-8), A (measures 9-10), and a first ending bracket with chords 1. D (measure 11) and 2. D (measure 12). The third staff has chords D (measures 13-14), A (measures 15-16), D (measures 17-18), and A (measures 19-20). The fourth staff has chords D (measures 21-22), A (measures 23-24), D (measures 25-26), A (measures 27-28), a first ending bracket with chords 1. D (measure 29) and 2. D.S. (measure 30). Measure numbers 5, 10, and 14 are marked at the start of their respective staves. The instruction "(Repeat as desired)" is at the end.

## Shuffle Pattern (Try it with drones, too!)

Musical score for the shuffle pattern. It follows the same structure as the basic melody but with a shuffle rhythm. Chords and chord changes are identical to the basic melody. Measure numbers 5, 10, and 14 are marked. The instruction "(Repeat as desired)" is at the end.

## Break with Drones

Musical score for the 'Break with Drones' section. It follows the same structure as the previous sections but includes drone instructions. Chords and chord changes are identical. Above the first staff, it says "(Typical drone, on D and A strings)" and "(continue drones to taste)". Above the second staff, it says "(When melody is on the E string, drone the A)". Above the third staff, it says "(etc.)". Measure numbers 5, 10, and 14 are marked. The instruction "(Repeat as desired)" is at the end.

\* Meas 7, etc.: drone = F instead of E to fit the chord. ‡ Meas 17: try F drone instead of D

# Spotted Pony

Traditional (Arr. Pete Showman)

♩ = 90 D major

\* 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**  $\text{G}$   $\text{Em}$   $\text{D}$   
 $\text{G}$   $\text{Em}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$   
**B**  $\text{Em}$   $\text{D}$   $\text{Em}$   
 $\text{Em}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$   $\text{D.S.}$

Based on a version found e.g. at [www.blackflute.com/music/tunes/reels/temprnc.html](http://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 G major (one sharp) and 3/4 time. It consists of six staves of music. The chords and their positions are as follows:

- Staff 1: Measures 1-6. Chords: G (measures 1-2), GM7 (measure 3), G6 (measures 4-5), G (measure 6), Am (measures 7-8).
- Staff 2: Measures 9-14. Chords: Am6 (measures 9-10), C (measures 11-12), G (measures 13-14), D7 (measures 15-16), G (measures 17-18), GM7 (measures 19-20).
- Staff 3: Measures 21-26. Chords: G6 (measures 21-22), G (measures 23-24), Am (measures 25-26), Am7 (measures 27-28), C (measures 29-30), D7 (measures 31-32), G (measures 33-34).
- Staff 4: Measures 35-40. Chords: G/B (measures 35-36), C (measures 37-38), G (measures 39-40), Am (measures 41-42).
- Staff 5: Measures 43-48. Chords: Am6 (measures 43-44), C (measures 45-46), D (measures 47-48), G (measures 49-50), G/B (measures 51-52), C (measures 53-54).
- Staff 6: Measures 55-60. Chords: G (measures 55-56), Am (measures 57-58), Am7 (measures 59-60), C (measures 61-62), D7 (measures 63-64). The final two measures (65-66) are boxed and labeled "to repeat tune" (G) and "final only" (G).

# Waltz of the Toys

♩. = 55

D Major

French Canadian

The musical score is written in D Major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a boxed 'A' and a repeat sign. The second staff has a '5' below the first measure and includes first and second endings. The third staff starts with a boxed 'B'. The fourth and fifth staves contain chords in red text: 'D (or Bm)', 'Em', 'A', 'Bm (or D)', 'Bm', and 'Em'. The sixth staff includes first and second endings, with 'D.S. al Fine' written below. The second ending concludes with 'D' and 'Fine'.