

Texas Style Fiddle Tunes For Mandolin  
by Peter Martin

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# Texas Style

## Fiddle Tunes

For

## Mandolin

In Music Notation and Mandolin Tablature

By Peter Martin

# Texas Style Fiddle Tunes

For

## Mandolin

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## Introduction

This book is a collection of common Texas style fiddle tunes, arranged to be played on the mandolin. These are tunes you will often hear played at mandolin contests. The tunes collected here are designed for advanced level players, though intermediate players will learn much about the instrument from these tunes as well.

I would appreciate any comments you may have on this book. Drop me a line at the address below. Thank you and good music to all.

## About the Author

Pete Martin is a musician living in Seattle, Washington. He has taught fiddle, mandolin, guitar and tenor guitar professionally since 1980. Pete plays Bluegrass, Texas style old-time fiddle and Jazz.

Pete has performed and recorded with many Northwest artists. With the Skyline Drifters he appeared on the Nashville Network Bluegrass show "Fire on the Mountain".

Pete has won or placed near the top in many regional and national instrumental competitions. In 1983, Pete placed in the top 5 at the Walnut Valley Mandolin Contest, Winfield, Kansas. In 1994, Pete was Adult Division National Fiddle Champion, held each year at Weiser Idaho.

Collecting and transcribing tunes and solos has been a hobby of his for years. At the suggestion of students and friends, Pete founded Petimar Press in 1994 to publish some of his collections. A list of available publications is at the web site below.

## Petimar Press

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## Reading The Music And Mandolin Tablature

The tunes are written in standard music notation and mandolin tablature. The standard music notation is on the top staff and the mandolin tablature is on the bottom staff.

The image shows a musical staff with a treble clef and a mandolin tablature staff below it. The tablature staff is labeled with strings E, A, D, and G from top to bottom. The notes in the standard notation are G4, A4, B4, C5, D5, and E5. The corresponding fret numbers on the tablature are 5, 0, 2, 3, 5, and 0.

The mandolin tablature (sometimes abbreviated *tab*) represents the four string pairs on the mandolin. When you see a number, it means play that string at that fret. Thus, in the tablature above, the first note is 5 on the D string. That means play the fifth fret on the D string. Timing for the notes is indicated by the written music notation. If you have any trouble reading standard music notation or mandolin tablature, I suggest purchasing one of the many good instruction books on the market.

Before each tune, difficult parts are explained in the text. Chords to the tunes are written above the music notation. For the most part, chords indicated are the chords played by the back up instruments, guitar and tenor guitar, on the recording. Other ways of playing the chords will be noted.

Measure numbers are written at the beginning of each line. Each new section of a tune is marked by a double bar line, with the corresponding part listed in the square box above the measure. Thus measure 18 of Cotton Patch Rag, indicated A2, starts a new section of the tune, the second time through of part A.

Symbols to help understand the playing mechanics are placed between the music notation and tablature staves whenever possible. Sometimes when there is no space between the staves, the fingering mechanics are written above the music notation. Cotton Patch Rag, measure #9 has the letters “h” and “p” between the staves. A **Hammer on** is indicated by “h”. This means that note is played by hammering the left hand finger onto the note so as to sound the note. A **Pull off** is indicated by “p”.

This means that note is played by pulling, or plucking, the left hand finger from the string so as to sound the note.

A clue to left hand fingering is found by marking the position your left hand uses to play a passage. **First position**, indicated by “1st pos.” means normal fingering. **Second position**, indicated by “2nd pos.” means shifting up one finger from first position. For example: in the key of C, a C note, third fret on the A string, is played with the middle finger of the left hand in first position. It is played by the index finger in second position. You have simply shifted one finger up the neck. **Third position**, indicated by “3rd pos.” means shifting up two fingers from first position. For example: in the key of C, a D note, fifth fret on the A string, is played with the ring finger of the left hand in first position. It is played by the index finger in third position. You have simply shifted two fingers up the neck.

A **slow strum** is indicated by a vertical wavy line, as in measure 41 - 42 of Shortnin’ Bread.

When learning each tune, play through the music slowly. You may want to listen to the recording while learning the tunes as well. Information on this is available from the address and or web site listed on page 4.

## Special Thanks...

to Larry Brandon, Tab Tabscott, Reuben Radding for proof reading. All my mandolin heroes including Sam Bush, Mike Compton; all my fiddlin’ heroes, Benny Thomasson, Gary Lee Moore, Joey McKenzie, Terry Morris, Kenny Baker, and numerous others. Special thanks to Carol for her support and love.

# Blue Eagle

A straight forward tune from fiddle legend Orville Burns, this is more based on the playing of fiddler Lewis Franklin. You can hear Lewis' version on County 707, "Texas Fiddle Favorites". I have transcribed his version in my book, "Texas Style Fiddle Transcriptions, Volume 2". See the back of this book for details.

This is a two part tune with variations. A1 and B1 are strait ahead reading of the melody. Note: *in all triplets where hammer ons ("h") or pull offs ("p") are **not** indicated, all noted are picked with the left hand.* This, in measures 17 to 30, all triplets are picked. The triplet in measure 34, part A# is executed by a hammer on and a pull off.

In measures 36, 66, 68, 74 and 76, you can play the E# note (third fret of the D string) with either the index or middle fingers.

# Blue Eagle

Traditional

Music Notation

A1

D

G

D

E  
A  
D  
G

Mandolin Tablature

A

D

G

G<sup>o</sup>

A

h h

D

A2

G

D

E  
A  
D  
G

A

D

G

G<sup>o</sup>

A

h p

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17 D B1 Bm D

21 A D G G#° A

25 D B2 Bm D

29 A D G G#° A

33 D A3 G D

hp

A D G G<sup>♯</sup> A

37

h h

D A4 G D

A D G G<sup>♯</sup> A

D B3 Bm D

A D G G<sup>♯</sup> A

57 D B4 Bm D

61 A D G G#° A

65 D A5 G D

69 A D G G#° A

73 D A6 G D

77 A D G G<sup>°</sup> A

0 2 0 4 2 0 6 4 | 2 4 6 0 4 2 0 2 4 | 0 4 0 5 2 4 5 0 | 3 2 0 5 4 2 0 4

81 D B5 Bm D

2 5 0 4 5 0 2 4 | 5 2 3 5 2 5 | 7 5 2 7 5 2 0 2 | 5 0 2 3 5 3 2 5

85 A D G G<sup>°</sup> A

3 2 0 5 4 2 0 2 | 5 2 3 5 2 5 | 7 5 2 7 5 2 0 2 | 3 2 0 5 4 5 0 5

89 D B6 Bm D

2 5 0 4 5 0 2 4 | 5 0 2 3 5 2 3 5 | 7 2 7 5 2 0 2 | 5 2 3 5 3 2 5

93 A D G G<sup>°</sup> A

3 2 0 5 4 2 0 2 4 | 5 0 2 3 5 2 3 5 | 7 2 7 5 2 0 2 | 3 2 0 5 4 5 0 5 | 2 5 5 4

# Cotton Patch Rag

We start right off with an ambitious, multi part arrangement of this Texas style standard tune. Basically a 3 chord tune in the key of C, this piece gives you an idea of how to expand a melody and make a more complete arrangement.

Measure 9, execute the triplet by picking the first note, 3rd fret on the E string, hammering on (“h”) to get the 5th fret note, and pulling off (“p”) to get the 3rd fret note. In measure 10, play the triplet by picking the first note, 3rd fret on the A string, hammering on (“h”) to get the 5th fret note, and hammering on (“h”) to get the 6th fret note. Other triplets throughout are explained the same way.

In measures 49 and 58, we slide up to third position, playing two E notes together. Play the middle finger on the 7th fret of the A string along with the open E string. The ring finger takes the eighth fret on the E string, the index finger the fifth fret, measures 50-51 and measures 58-59. Use the same fingering on the D and A strings, measures 52-53 and 60-61.

In measures 98-101, 106-109, 129-133 and 138-141 we are in second position. Use the following: third fret, index finger; 5th fret, middle finger, sixth and seventh fret, ring finger, eighth fret, pinkie.

In the section starting with measure 146, use the index and ring fingers, moving them one fret lower with each two measures.

The last note is a partial C6 chord, giving a more swing feel to the ending.

# Cotton Patch Rag

Traditional

Music Notation

E  
A  
D  
G

A1 C F

Mandolin Tablature

G C

G C F

h p h h

G

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C A2 F

2 2 3 2 3 2 3 2 3 2 0 2 || 3 3 3 5 3 0 5 6 | 0 3 0 5 3 5 1 3 | 0 3 0 3 1 5 1 5

G C

3 0 2 3 0 3 5 0 | 2 5 2 5 0 5 0 2 | 5 2 3 0 5 4 2 | 0 2 5 0 2 5 0 2

G C F

3 5 0 5 3 5 3 0 2 | 3 3 3 5 3 0 3 5 | 0 3 0 5 3 5 1 3 | 0 3 0 3 1 5 1 5

G

3 0 2 3 0 3 5 0 | 2 5 2 5 0 3 0 4 | 5 2 3 0 5 4 2 | 0 4 0 5 0 4 0 3

C B1 F

2 5 2 2 5 5 2 || 0 5 2 5 0 5 2 5 | 0 5 2 3 2 0 5 3 | 2 5 3 2 5 3 2 5

37

G C

3 2 3 5 3 2 0 2 | 4 0 5 4 0 5 4 0 | 5 4 0 4 5 4 0 4 | 5 0 2 5 3 5 2 5

41

G C F

3 2 0 5 2 5 2 0 4 | 5 0 2 5 0 2 5 0 | 2 2 2 5 2 0 5 3 | 2 5 3 5 2 5 3 5

45

G

2 5 3 5 3 2 5 2 | 4 0 3 4 0 3 4 0 | 3 4 0 2 3 2 0 4 | 0 4 0 5 2 5 0 5

49

C C1 Am C Am F Dm

2 2 2 2 2 0 0 0 || 0 0 8 5 5 5 | 8 5 5 8 5 0 | 0 8 5 5 5

sl 3rd pos.

53

F Dm G C

8 5 5 8 5 0 0 | 0 3 3 3 3 | 3 3 3 5 3 1 0 | 3 2 5 3 7 5 1 0

sl 1st pos.

57 **G** **C** **Am** **C** **Am** **F** **Dm**

sl 3rd pos. h p

61 **F** **Dm** **G**

sl 1st pos.

65 **C** **D1** **F**

69 **G** **C**

73 **G** **C** **F**

G

77

3 1 0 1 0 1 3 | 0 0 5 0 3 7 0 3 | 5 0 3 5 0 3 0 3 | 5 5 7 5 2 0 2

C                      A3                      F

81

3 3 3 3 3 3 3 | 3 6 3 0 6 3 0 | 6 3 0 6 3 6 3 0 | 5 6 3 0 6 3 0 6 3

h p

G                      C

85

0 6 3 0 6 3 0 5 | 2 5 2 5 0 3 0 4 | 5 2 3 0 5 4 2 | 0 2 5 0 2 5 0 2

G                      C                      F

89

3 5 0 5 3 5 3 0 3 | 6 3 0 6 3 0 6 3 | 0 6 3 0 6 3 0 5 | 6 5 6 3 0 3 6 0

h p

G

93

6 3 0 6 3 6 3 0 5 | 2 5 2 5 0 3 0 4 | 5 2 3 0 5 4 2 | 0 4 0 5 2 5 0 5

h p

97 C E1 F

2nd pos.

2 2 2 2 2 3 3 | 3 3 8 3 3 7 3 3 | 6 3 3 5 3 3 3 0 | 3 3 8 3 3 7 3 3

101 G C

1st pos.

6 3 3 5 3 3 3 | 0 2 2 3 3 | 3 3 3 5 3 1 0 5 | 3 5 0 3 0 5 3 5

105 G C F

2nd pos.

0 3 5 6 5 3 0 | 3 3 8 3 3 7 3 3 | 6 3 3 5 3 3 3 0 | 3 3 8 3 3 7 3 3

109 G C

1st pos.

6 3 3 5 3 3 3 | 0 2 2 3 3 | 3 3 3 5 3 1 0 5 | 3 5 0 3 0 5 2 5

113 C A4 F

2nd pos.

3 3 3 3 0 2 | 3 5 1 3 0 1 5 7 | 3 5 1 3 0 1 0 5 | 3 5 2 5 3 5 0 2

117

G C C#°

3 5 2 3 0 2 3 0 | 2 5 2 5 4 1 4 1 | 0 3 0 3 2 0 5 2 | 5 0 2 5 3 6 2 5

121

Dm G C F

0 3 0 3 2 3 2 0 5 2 | 3 5 3 0 3 5 | 0 3 0 5 3 5 1 3 | 0 3 0 3 1 5 1 5

125

G

3 0 2 3 0 3 5 0 | 0 2 2 2 2 2 3 3 3 5 3 1 0 5 | 3 5 0 3 0 5 2 5

129

C F1 F

2 3 3 3 3 5 5 || 5 7 3 5 7 3 5 3 5 8 3 7 5 7 3 7 | 3 5 3 5 7 3 5 3

133

G C

5 6 3 5 3 3 | 2 5 2 5 0 3 0 4 | 5 2 3 0 5 4 2 | 0 2 5 0 2 5 0 2

137

G C F

h p

2nd pos.

141

G

1st pos.

145

C G1 C°

3rd pos.

149

G C

2nd pos. 1st pos.

153

G C C°

h p

3rd pos.

157 **G**

2nd pos. 1st pos.

0 8 4 9 8 4 4 | 7 3 0 7 3 7 3 | 0 7 3 8 7 3 0 3 | 0 4 0 5 0 4 0 3

161 **C** **A5** **F**

2 2 2 | 0 2 3 2 3 5 3 0 | 3 5 0 3 0 5 3 5 1 3 | 0 3 0 3 1 5 1 5

165 **G** **C**

3 0 2 3 0 3 5 0 | 2 5 2 5 0 3 0 4 | 5 2 3 0 5 4 2 | 0 2 4 5 0 2 5 0 2

169 **G** **C** **F**

h p h h

3 5 0 5 3 5 3 0 2 | 3 3 3 5 3 0 3 5 6 | 0 3 0 5 3 5 1 3 | 0 3 0 3 1 5 1 5

173 **G** **C**

3 0 2 3 0 3 5 0 | 0 2 0 2 2 2 3 3 3 5 3 1 0 | 5 4 5 6 0 1 2 3 3

# Dusty Miller

Another tune common to many fiddle styles. This tune is usually played slower and more ornate in Texan fiddling.

The chords listed in the music are as played on the recording, typical of this tune in this style. Noticeably absent are G chords played in other fiddling styles. The end of the B parts has a circle of fifths substitution, F# B E A. All the C parts have an A C#m F#m substitution.

Carefully watch the accidentals throughout the tune, especially in the A parts. Also follow the tablature for fingerings. At the beginning of B1, measure 9, I play the A note (G string second fret) and the G# note (G string first fret) with the index finger. In measure 13, we encounter a Benny Thomasson phrase that crosses the G, D and A strings. This phrase happens again in B3. Play as indicated in the tablature to get the desired effect.

In part C1, measure 29, we move up to third position. This means play the index finger on the fifth fret, middle finger on the seventh fret, ring finger on the ninth fret. In measure 30, slide the index finger from the A note (fifth fret E string) to the F# note (second fret on E string). Use this fingering for the later third position sections. Extend the pinkie to get the 12th fret note (E) in measure 69.

In part B4, measure 81, The index finger takes the second fret G string, the pinkie the seventh fret D string.