

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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**For information on the CD that goes with this
book, inquire at pete@petimarpress.com or
www.petimarpress.com**

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.

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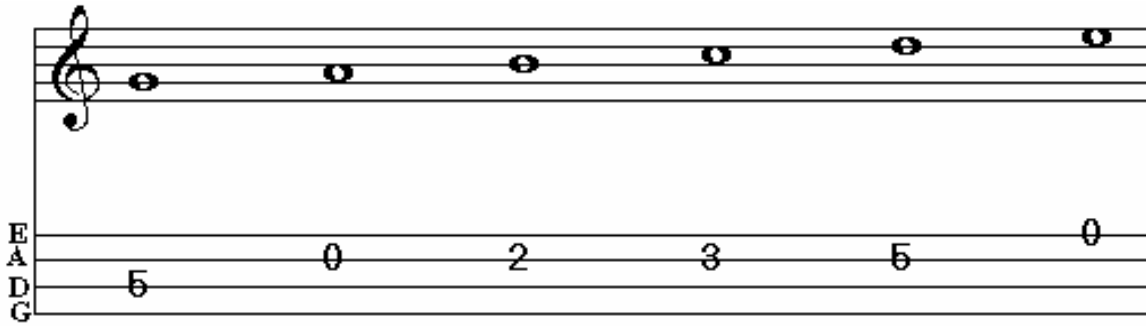
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Reading The Music And Mandolin Tablature

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 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^o

A

h h

D

A2

G

D

E
A
D
G

A

D

G

G^o

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[♯] A

37

h h

D A4 G D

A D G G[♯] A

D B3 Bm D

A D G G[♯] A

57

D B4 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 2 5

61

A D G G#° A

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

65

D A5 G D

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

69

A D G G#° A

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

73

D A6 G D

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

77 A D G G[♯] 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[♯] 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[♯] 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

Mandolin Tablature

G C

G C F

h p h h

G G

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

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

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

77 G

81 C A3 F

h p

85 G C

89 G C F

h p

93 G

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.

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

141

G

1st pos.

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

145

C G1 C°

3rd pos.

2 2 2 2 2 | 9 9 | 9 5 0 5 0 0 | 0 5 0 0 | 8 4 0 4 0 0 | 8 4

149

G C

2nd pos. 1st pos.

0 4 0 0 | 8 4 0 4 | 7 3 0 3 0 0 | 0 3 0 0 | 0 3 0 0 | 7 3 0 3 | 0 2 5 0 2 5 0 2

153

G C C°

h p

3rd pos.

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

157 **G**

2nd pos. 1st pos.

0 8 4 9 8 4 4 | 7 3 0 7 3 8 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.

Dusty Miller

Traditional

A1

Music Notation

A

D

A

E

Musical notation for section A1, measures 1-4. The key signature is three sharps (F#, C#, G#). The notation consists of a treble clef staff with a 2/4 time signature and a mandolin tablature staff below. The tablature is labeled with 'EADG' on the left. The notes in the treble staff correspond to the chords A, D, A, and E.

Mandolin Tablature

A

D

D^o

E

A

Mandolin tablature for section A1, measures 5-8. The notation consists of a treble clef staff and a mandolin tablature staff below. The notes in the treble staff correspond to the chords A, D, D^o, E, and A. The tablature includes fret numbers and a double bar line at the end.

B1

D

A

E

Musical notation for section B1, measures 9-12. The key signature is three sharps (F#, C#, G#). The notation consists of a treble clef staff with a 2/4 time signature and a mandolin tablature staff below. The notes in the treble staff correspond to the chords D, A, and E. There are triplets and slurs in the treble staff, and 'h h h h' markings in the tablature. The tablature includes fret numbers and a double bar line at the end.

A

D

D^o

F[#]

B

E

A

Mandolin tablature for section B1, measures 13-16. The notation consists of a treble clef staff and a mandolin tablature staff below. The notes in the treble staff correspond to the chords A, D, D^o, F[#], B, E, and A. The tablature includes fret numbers and a double bar line at the end.

B2 D A E

17 sl

1 2 2 2 2 2 2 6 | 2 6 2 4 5 4 2 6 | 4 6 2 6 2 4 0 4 | 2 7 4 2 0 4 2 6

A D D^o F# B E A

21

2 4 2 0 2 4 6 2 | 4 6 2 4 5 4 2 6 | 2 6 2 6 4 0 4 6 | 2 6 2 7 4 7 0

C1 E A

25

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

C#m F#m E A

29 3rd pos. sl 1st pos.

4 0 5 9 7 5 7 9 | 5 9 5 2 0 4 0 2 | 3 7 2 5 3 2 0 5 | 4 0 2 0 4 7 0

C2 E A

33 h h

4 2 0 4 2 0 4 5 7 | 0 2 0 5 4 2 0 4 | 5 0 2 5 0 4 5 4 | 2 0 6 0 2 4 0 2

37 C#m F#m E A

41 A2 D A E

45 A D D#° E A

49 A3 D A E

53 A D D#° E A

57 C3 E A

3rd pos. sl 1st pos. h h

9 7 5 9 7 5 7 9 | 5 9 5 2 0 4 0 2 | 3 2 3 5 7 3 5 3 | 0 2 4 5 7 5 2 0 5

61 C#m F#m E A

3rd pos. sl 1st pos.

4 0 5 9 7 5 7 9 | 5 9 5 2 0 4 0 2 | 3 7 2 5 3 2 0 5 | 4 0 2 0 4 7 0

65 C4 E A

3rd pos. sl 1st pos. h h

9 7 5 9 7 5 7 9 | 5 9 5 2 0 4 0 2 | 3 2 3 5 7 3 5 3 | 0 2 4 5 7 5 2 0 5

69 C#m F#m E A

3rd pos. sl 1st pos.

4 0 5 9 12 9 5 0 | 9 5 0 9 5 2 0 2 | 3 7 2 5 3 2 0 5 | 4 0 2 4 0 4 2 6

73 B3 D A E

2 2 0 2 6 2 0 2 | 0 2 4 0 5 4 2 6 | 2 2 0 2 6 2 0 2 | 7 0 2 0 4 2 0 4

A D D^o F# B E A

77

B4 D A E

81

A D D^o F# B E A

85

C5 E A

89

C#m F#m E A

93

97 C6 E A

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

101 C#m F#m E A

4 7 4 7 6 4 6 4 | 4 0 4 0 2 2 0 6 | 3 2 0 5 4 2 0 4 | 2 7 0 0 4 2

105 A4 D A E

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

109 A D D#° E A

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

113 A5 D A E

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

117

A D D^o E A

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

2 2 6 2 | 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

121

C7 E A

3rd pos. sl 1st pos. h h

5 5 9 7 5 7 9 | 5 9 5 2 0 2 0 2 | 3 2 3 5 7 3 5 3 | 0 2 4 5 7 5 2 0 5

5 5 9 7 5 7 9 | 5 9 5 2 0 2 0 2 | 3 2 3 5 7 3 5 3 | 0 2 4 5 7 5 2 0 5

125

C^om E A

3rd pos. h p 1st pos.

4 0 5 9 12 9 5 0 | 9 5 0 9 5 9 5 0 2 | 3 5 2 5 3 2 0 5 | 4 0 2 0 4 7 0

4 0 5 9 12 9 5 0 | 9 5 0 9 5 9 5 0 2 | 3 5 2 5 3 2 0 5 | 4 0 2 0 4 7 0

129

C8 E A

3rd pos. sl 1st pos. h h

5 9 5 9 7 5 7 9 | 5 9 5 2 0 4 0 2 | 3 2 3 5 7 3 5 3 | 0 2 4 5 7 5 2 0 5

5 9 5 9 7 5 7 9 | 5 9 5 2 0 4 0 2 | 3 2 3 5 7 3 5 3 | 0 2 4 5 7 5 2 0 5

133

C^om F^om E A

3rd pos. sl 1st pos. h p h p h p

4 0 5 9 7 5 7 9 | 5 9 5 2 0 4 0 5 | 4 5 4 0 5 4 5 4 0 6 | 4 5 4 2 6 2

4 0 5 9 7 5 7 9 | 5 9 5 2 0 4 0 5 | 4 5 4 0 5 4 5 4 0 6 | 4 5 4 2 6 2

Golden Eagle Hornpipe

What? Another “Eagle” tune? Grey Eagle, Blue Eagle, Golden Eagle. When you play this repertoire, you get a lot of Eagle titles.

This two part hornpipe is full of great musical devices. Follow the tablature for fingering suggestions. The G chord arpeggio pattern, measures (two and three, repeated in six and seven) is very tricky. In the chromatic run, measures four and eight, I play both the C# note (fourth fret, A string) and the C note (third fret, A string) with the middle finger of the left hand.

The B part of this tune is like a jazz solo. There is a circle of fifths chord progression (B, E, A, D) in two places. Chromatic runs, accidentals, chord arpeggio phrases, all with the long, flowing melodic lines so common in Texan fiddling.

In measure fourteen we switch to third position. The index finger plays the fifth fret notes on both the E and A string, the middle finger the seventh fret, the ring finger the eighth fret on the E string and the ninth fret on the A string. In measure 15, the C# note (fourth fret A string) is played with the index finger and the D note (fifth fret) is played with the middle finger. This is second position. On the open E note, switch back to first position. You can also play the B and C notes in measures fourteen and fifteen in first position by stretching your pinkie. Many fiddlers play the notes this way, but I find it tougher to play clean on mandolin.

However you decide to finger the notes, practice slowly and execute all passages cleanly. This tune has so many great note combinations, you’ll want your friends to hear them all!

Golden Eagle Hornpipe

Traditional

Music Notation

A

G

D

G

D

Mandolin Tablature

G

C

C#°

D

G

B

B

E

A

D

C

C#°

G

E

A

D

G

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Grey Eagle

A challenging piece played by almost every fiddler in Texas style. This is a long arrangement, 24 different parts. There are 10 different ways to play the A part alone. This is very common in this style, twisting the melody in many different directions and very rarely playing sections twice the same way.

In part A1, watch closely the position changes. I play the triplets in measure 7 as hammer ons. In measure 8, watch the fingering in the tablature. Practice this tricky phrase very slow, being very accurate, especially the pinkie finger. In part A2, measure 12, slide the index finger from the A note (fifth fret) to the F# note (second fret). Find the fingering for measure 16 in the tablature.

Stretch the pinkie to get the high E note, twelfth fret of the E string in measure 19. This fingering is throughout this piece. Practice slowly and be sure each note is clean!

Measure 94, part A6, I change to first position to get the E (open E string) and C# (fourth fret on A string) notes. You can stay in third position, playing the E note on the seventh fret of the A string and the C# note, eleventh fret of the D string. Many fiddlers play this passage with the latter fingering.

In section D4, beginning at measure 106, watch the tablature for fingerings.

In measure 131, section A7, slide the index finger from the F# note (2nd fret) to the A note (fifth fret). This sliding sound is common among fiddlers, adding an extra sound in the notes. This is the opposite action from what we saw in measure 12 (see above).

In section E4, measures 180 and 182, I play the B# notes (eighth fret of the E string) with my middle finger and the C# notes (ninth fret) with my ring finger. Sam Bush plays this kind of phrase quite often on tunes and solos in this key.

Grey Eagle

Traditional

Music Notation

1

A1

A D A

3rd pos. 1st pos.

Mandolin Tablature

5

E A D D^o E

h h h h

3 3

9

A A2 D A

3rd pos. sl 1st pos.

13

E A D D^o E

h h

3

17

A B1 D A

3rd pos. 1st pos.

5 2 0 4 0 4 2 0 | 6 2 0 2 4 0 5 9 12 9 5 0 9 5 0 4 5 0 4 0 7 4 0 4

21

E A D D#° E

3rd pos. 1st pos. h h

3 4 3 4 0 4 2 6 | 2 6 2 6 0 4 0 5 9 12 9 5 0 9 5 0 4 5 7 0 4 2 0 2 4

25

A B2 D A

3rd pos. 1st pos.

5 2 0 4 0 4 2 0 | 6 2 0 2 4 0 5 9 12 9 12 9 5 0 9 5 9 5 0 4 5 0 4 0

29

E A D D#° E

3rd pos. 1st pos.

3 4 3 4 0 4 2 0 | 6 2 0 2 4 0 5 9 12 9 5 0 9 5 0 5 4 5 0 4 2 0 2 4

33

A C1 D A

2nd pos. 3rd pos. 2nd pos.

5 2 0 4 0 4 0 | 7 4 0 7 4 0 7 0 9 5 0 9 5 0 9 0 7 4 0 7 4 0 7 0

37 E A D D^o E

1st pos. 2nd pos. 3rd pos. 1st pos.

2 0 6 4 2 0 4 7 4 0 7 4 0 7 0 9 5 0 9 5 0 9 0 5 9 0 5 4 7 0 4

41 A C2 D A

2nd pos. 3rd pos. 2nd pos. 1st pos.

2 6 2 6 0 4 0 7 0 4 0 7 0 4 0 9 0 5 0 9 0 5 0 7 0 4 0 7 0 2 4

45 E A D D^o E

2nd pos. h p 3rd pos. 1st pos.

2 0 6 4 2 0 4 7 4 0 7 4 7 4 0 7 9 5 0 9 5 0 4 5 0 2 4 0 2 4 5 2

49 A A3 D A

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

53 E A D D^o E

2 4 0 4 2 7 4 2 0 4 7 2 6 2 6 2 6 0 4 2 0 4 5 7 h h 0 2 4 0 5 2 0 5

57 A A4 D A

4 0 2 4 0 4 6 | 0 2 0 4 2 6 2 6 | 2 4 0 4 2 0 2 4 | 0 2 0 4 2 6 2 6

61 E A D D#° E

2 4 0 4 7 0 4 7 | 2 4 2 0 4 2 6 2 5 | 4 6 0 4 2 5 4 2 | 0 4 0 5 2 4 5 2

65 A D1 D A

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

69 E A D D#° E

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

73 A D2 A

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

77 E A D D^o E

5 4 2 0 6 0 2 6 | 0 6 0 2 4 5 0 3 | 2 0 5 0 2 4 5 7 | 5 2 0 5 4 5 3 2

81 A A5 D A

0 5 4 2 0 9 7 | 5 0 2 5 0 4 0 4 | 0 9 5 9 7 5 9 7 | 5 0 2 5 0 4 0 4

3rd pos. 1st pos. 3rd pos. 1st pos.

85 E A D D^o E

0 5 9 5 12 5 9 7 | 5 9 5 2 0 4 0 | 5 0 5 9 7 5 9 7 | 5 0 2 5 0 4 0 4

3rd pos. sl 1st pos. 3rd pos. 1st pos.

89 A A6 D A

2 0 6 2 0 4 0 4 | 5 4 5 4 0 4 0 | 5 0 5 9 7 5 9 7 | 5 0 2 5 0 4 0 4

3rd pos. 1st pos.

93 E A D D^o E

0 5 9 5 12 5 9 7 | 5 7 5 9 0 4 0 5 | 9 11 5 7 9 5 8 7 | 5 9 0 5 4 2 0 4

3rd pos. 1st pos. 3rd pos. 1st pos.

97 A D3 D A

101 E A D D^o E

105 A D4 D A

109 E A D D^o E

113 A E1 D A

117

E A D D^o E

121

A E2 D A

125

E A D D^o E

129

A A7 D A

133

E A D D^o E

137

A A8 D A

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

141

E A D D#° E

2 4 0 4 3 4 3 4 | 0 4 2 6 2 6 | 2 6 0 4 2 0 4 5 7 | 0 2 4 0 5 2 0 5

145

A C3 D A

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

149

E A D D#° E

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

153

A C4 D A

0 5 4 2 0 4 0 | 7 0 4 0 7 0 4 0 | 9 0 5 0 9 0 5 0 | 9 0 5 0 9 0 5 0

157 E A D D^o E

1st pos. hp

161 A A9 D A

165 E A D D^o E

169 A E3 D A

3rd pos.

173 E A D D^o E

1st pos.

177

A E4 D A

3rd pos.

181

E A D D#° E

1st pos.

185

A A10 D

sl 3rd pos.

188

A E A

1st pos.

191

D D#° E A

h h h h h p h p h p

Hotfoot Rag

This rag is heard quite often at fiddle contests in the west. My arrangement is based upon the two most influential figures in Texas fiddling, Major Franklin and Benny Thomasson.

In measure 13, part A1, slide with the middle finger from the D note (A string 5th fret) to the E note (A string seventh fret). Also the E chord in this measure adds a different twist. This is followed by a typical rag progression:

F F#dim C A D G C

In part A2, measures 22 and 28, I like to play the D# note (sixth fret A string) with the pinkie.

Part C1, measure 66 starts by sliding the ring finger up to the E note (seventh fret A string). Follow the tablature to see where to play the notes.

In part B3, measures 93 and 94, play the G# note (E string fourth fret) with the middle finger, the A note (E string fifth fret) with the ring finger, and the Bb note (E string sixth fret) with the pinkie.

Hotfoot Rag

Traditional

Music Notation

A1 C

F

1

E
A
D
G

Mandolin Tablature

C

D

5

G

C

F

9

E

F

F#°

C

A

D

G

13

sl 2nd pos. 1st pos.

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C A2 F

C D

G C F

E F F# C A D G

sl 2nd pos. 1st pos.

C B1 F

C D

37

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

G C F

41

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

h h

E F F#° C A D G

45

2 6 2 4 0 0 0 3 5 5 7 5 3 0 5 3 5 0 3 0 5 3 5 2 5 3 5 7 3 5 2

C B2 F

49

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

C D

53

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

57 **G** **C** **F**

61 **E** **F** **F#°** **C** **A** **D** **G**

65 **C** **C1** **F**

69 **C** **D**

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

77 C F F#° C A D G

1st pos.

5 3 3 3 3 3 5 5 5 5 3 3 3 3 6 3 0 5 3 2 0 5 2 5 0 5 0 5 2 5

81 C B3 F

h h

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

85 C D

h h

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

89 G C F

2 5 2 2 2 2 0 3 3 3 3 3 5 5 5 3 5 3 6 0 5 3 5 0 3 3 3 5 3 5 6

93 E F F#° C A D G

0 0 0 0 0 5 4 5 6 5 3 0 5 3 0 3 5 0 3 0 5 3 5 2 5 3 5 7 3 5 2

97 C A3 F

101 C D

105 G C

108 F E F F#°

111 C A D G C