

# Angeline the Baker

Traditional (S. Foster)

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D  
A  
F#  
D  
A

2  
4

D

H

0 2 0 0-Sl 2 → 5 0 5 → 8 0 0 0 0 0 0 0 0 0

5 . 0 2 0 0 2 → 5 0 5 → 8 0 0 0 0 0 0 0 0 0

G D A7

6

H

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 0 9 9 0 9 → 12 0 7 9 7 0 0 9 10 9 0 0

1. D 2. D D

10

Sl

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 5 . 0 0 0 9 \ 12 9 10 0 9 10 0 0 9

G D

14

1/4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

12 9 10 10 9 0 9 10 11 10 9 10 0 0 9

A7 ⊕ 1. D 2. D Up the neck break

18

H

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 7 → 9 0 0 9 → 12 14 0 17 0 0 0 0 0 0 0 0

G D

22

H

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

17 17 17 12 14 17 14 14 14 14 12 14 17 17

A7 1. D 2. D

26

Sl

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

16 14 17 14 12 → 14 16 14 17 17 10 → 12 12 0 10 → 12 12 17

The image displays a guitar tablature for the song 'Angeline the Baker'. It consists of six systems of music, each with a staff and a corresponding chord diagram below it. The tablature includes various fret numbers (e.g., 19, 16, 17, 14, 12, 10, 9, 7) and techniques such as slides (Sl), bends (1/4), and hammer-ons (H). The chord diagrams are labeled with G, D, and A7. The piece is divided into two main sections, each with a first and second ending. The first ending of the second section concludes with a double bar line and a repeat sign.

This is one of two tunes in this collection originally credited to Stephen Foster, the other being Hard Times. There are some wonderful folk lyrics sung to this tune which basically echo, but deviate from the original Foster composition. One of my favorite verses, which I learned from the late Boston area picker Gene Kettelhohn, goes like this:

I bought Angeline a brand new dress,

Was neither blue nor brown,  
It was the color of the cloudy skies,  
Before the rain comes down.

This arrangement has a harmony part, which plays against the melody laid down by a clawhammer arrangement, which is tabbed in the fourth track. This is intentionally a relaxed, very loose harmony/counterpoint. It feels improvisational, which it essentially is, and I do vary it substantially every time I play it. Basically, you're just noodling around the melody. Now, this is a dangerous thing to recommend to a banjo picker. It only works if you play behind the lead instrument, in the background, complementing the melody of the lead instrument. If it's played too loud, a very common sin among bluegrass pickers, it will distract substantially from the lead player. This can cause serious conflict, musically and otherwise. Until you can play it gently and subtly, stick to vamping.