

Bill Cheatum

Traditional

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G (A) **C (D)**

2
4

6

G (A) **C (D)**

1. **D7 (E7)** **G (A)** 2. **D7 (E7)** **G (A)** **G (A)** **C (D)** **D7 (E7)** **G (A)**

10

G (A) **C (D)** **G (A)** **D7 (E7)** **G (A)** **C (D)** **D7 (E7)** **G (A)**

14

C (D) 1. **D7 (E7)** **G (A)** 2. **D7 (E7)** **G (A)**

18

C (D) **G (A)**

22

C (D) **D7 (E7)** **G (A)** **C (D)**

26

30 D7 (E7) G (A) C (D) G (A) D7 (E7) G (A) C (D)

35 C (D) D7 (E7) G (A)

39 C (D) G (A)

43 C (D) 1. D7 (E7) G (A) 2. D7 (E7) G (A) C (D) D7 (E7) G (A)

48 C (D) G (A) D7 (E7) G (A) C (D) D7 (E7) G (A) C (D)

53 1. D7 (E7) G (A) 2. D7 (E7) G (A) ⊕ D7 (E7) G (A)

This is one of the few tunes that I still play in a fairly straightforward melodic style. Bill Cheatum is common in the repertoire of most bluegrass pickers, and you will hear it sooner or later in any festival jam session, unlike, say, a more obscure tune like Abe's Retreat, or Cacklin' Hen. This is intentionally a "fast" arrangement; if another overzealous banjo picker (which is sometimes me, if I forget myself) picks up the tempo to breakneck speed, this arrangement, void of any long left hand stretches or intricate right hand patterns, can keep up easily.

The second version of the tune is a more traditional Scruggs style approach, which makes use of some double hammers and slides in the second part.

This is another one of the tunes that I believe first made it into the bluegrass repertoire through the picking of Doc Watson, back in the 70s. Watson always played a clean, articulate version of any fiddle tune he took on, and is the godfather of all of the elegant flat-pickers of today.