

# Elzic's Farewell

## Traditional

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Gm (Am)      B♭ (C)      F (G)      Dm (Em)

Gm (Am)      B♭ (C)      Dm (Em)      1. B♭ (C) Gm (Am) | 2. B♭ (C) Gm (Am)

B♭ (C)      Gm (Am)      B♭ (C)      Gm (Am)

B♭ (C)      Gm (Am)      B♭ (C)      Gm (Am)      C (D)

B♭ (C)      Gm (Am)      C (D)      ⊕

1. B♭ (C) Gm (Am) | 2. B♭ (C) Gm (Am)      Back Up      B♭ (C)      F (G)

32

Dm (Em) Gm (Am) B♭ (C) Dm (Em)

37

Dm (Em) B♭ (C) Gm (Am) B♭ (C) Gm (Am) Dm (Em)

42

B♭ (C) Gm (Am) B♭ (C) Gm (Am) Gm (Am) C (D)

48

B♭ (C) Gm (Am) C (D) B♭ (C) Gm (Am) See notes

54

B♭ (C) F (G) Dm (Em) Gm (Am) B♭ (C)

59

Dm (Em) 1. B♭ (C) Gm (Am) 2. B♭ (C) Gm (Am) B♭ (C)

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**Gm (Am)      B♭ (C)      Gm (Am)      B♭ (C)      Gm (Am)**

64

**B♭ (C)      Gm (Am)      C (D)      B♭ (C)      Gm (Am)**

69

**C (D)      B♭ (C)      Gm (Am)      ⊕**

74

This old-time tune comes to us from West Virginia fiddler French Carpenter. Carpenter, Henry Reed, the Hammonds family, and a number of other West Virginia musicians are the source of a rich repertoire of a distinctive regional tunes, many of them modal in flavor. Elzic' Farewell is in Dorian mode, and I have heard a number of variations. I have heard it played as a two part piece, more often three. Most versions share something akin to the A part arranged here, but the B and C parts vary more widely. I played this as a two part tune, using the A and C parts, which I assembled from a number of different versions, but recently added the B part, which I learned from Boston area clawhammer picker Lenny Katz, at a Monday night jam session at Sandy's Music in Cambridge.

Note that the banjo is tune actually capoed on the second fret for the MIDI playback, in order to be in the same key as the fiddle. That means that you will have to put the capo on in order to play along with the MIDI. The chords written over the tab include the chord if played open, followed in parentheses the actual chord values when capoed. These are fiddle tunes, and so we should be able to accomodate the fiddle, when the opportunity arises.

In the up the neck version of the A part, in measures 52 and 56, both the first and second string are picked together, fretted at the 10th fret. I bar these notes with the index finger, and then use the ring finger to make the hammer. At the beginning of the following measure, I lift off the index finger bar as I am fretting the second string, 13th fret with the pinky finger. It is all a very natural movement when done that way. An added effect is the open third string drone, which is the fourth interval.