

Farewell Trion

Traditional

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C

4 4 7 0 0 2 2 9 0 9 0 0 0 0 0 0

* ghost hammer, see rG7:s

C

2 0 0 0 2 0 0 2 0 0 7 9 0 9 0 7 0 0 0 2 0 2 0 0 0 0 0 0 0 0

* ghost hammer, see rG7:s

C

2 0 0 0 2 0 0 2 0 0 4 0 2 0 0 9 0 7 0 0 0 2 0 0 2 0 0 0 0 0 0 0

G7

C

2 5 0 0 2 5 0 0 2 5 0 0 7 9 0 9 0 7 0 0 0 2 0 0 2 0 0 0 0 0 0 0

* ghost hammer, sG7:notes

C

* extra beat, see notes

H

F

2 0 0 0 2 0 0 2 0 0 4 2 0 9 6 4 0 9 9 9 10 9 9 10 10 10 10 10 10 10

H

G7

C

* extra beat, see notes

H

F

9 10 12 10 9 10 9 4 5 0 9 6 4 0 9 9 9 10 9 9 10 10 10 10 10 10 10 10

The image displays three systems of fiddle tablature for the piece 'Farewell Trion'. Each system consists of two staves: a top staff for the right hand and a bottom staff for the left hand. Fingering numbers (0-4) are placed on the top staff, and bowing directions (up and down strokes) are indicated on the bottom staff. Chords G7 and C are marked above the staves. Measure numbers 25, 29, and 33 are placed at the beginning of their respective systems. Specific techniques are noted with 'H' (ghost hammer) and 'Sl' (slide). A repeat sign with first and second endings is shown at the end of the third system.

According to the Fiddler's Companion, this elegant tune comes originally from the repertoire of Alabama fiddler Mack Blalock (1914-1987), who said that he had learned it from his great uncle. It has been popularized by fiddler James Bryan, who came up with a playful variation to the A part which has morphed into a separate third part by most fiddlers today.

Note the ghost hammer in measures 5, 9 and 17. The ghost note in parentheses is not played, it is there to make sure the hammer-on sounds in the MIDI playback. A ghost hammer is a hammer onto a string that has not first been picked by the right hand. Since it is not already agitated, you have to smack it pretty good with the left hand finger, to make sure that it sounds loud enough.

Note also the extra beat at the beginning of the B part strain. While it is not uncommon to have one or more extra beats in an old-time tune, what are often called "crooked tunes," extending the pick-up phrase is unusual. Henry Reed's Santa Anna's Retreat is another tune that comes to mind, where there is an extra beat at the beginning of the A strain, at least the way Reed plays it.