

# Fly Around My Pretty Little Miss

Traditional

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This guitar tablature is for the song "Fly Around My Pretty Little Miss". It is arranged in a 2/4 time signature and features a key signature of one sharp (F#). The piece is in a traditional style and is primarily in the key of D major. The tablature is organized into systems, each with a measure number on the left. The first system (measures 1-6) starts with a D chord and includes a "Po" (power) chord at measure 3. The second system (measures 7-11) continues with G, D, and A7 chords. The third system (measures 12-16) includes a section with two endings, labeled "1." and "2.", and an "Open position break" at measure 15. The fourth system (measures 17-21) features a key change to G major, indicated by a "Si" (sharp) symbol on the first string, and includes a "Po" chord at measure 17. The fifth system (measures 22-26) continues in G major with various chord voicings and a "Si" symbol at measure 25. The sixth system (measures 27-31) returns to D major and includes a "Si" symbol at measure 27. The seventh system (measures 32-36) includes a section with two endings, labeled "1." and "2.", and a note "D tuners - see notes" at measure 32. The eighth system (measures 37-41) concludes the piece with various chord voicings and a "Si" symbol at measure 37. The tablature uses standard notation for fret numbers, accidentals, and articulation marks like "H" (hammer-on) and "P" (pull-off).

43

D      A7      D      D

52

I've also heard this tune called Suzannah Gal, and Fly Around My Pretty Little Pink. It starts with the up the neck version, which in general is not difficult, in terms of the stretches and patterns required of either the left or right hand. What is more difficult are the dynamics, which need to be somewhat delicate for this to sound right. In particular, watch out for the open second string in measure 3 and 7. If played very lightly, it blends nicely with the overall pattern, providing a clawhammer-like rhythmic pattern. If played too hard- and the same emphasis as the surrounding notes is too hard- then it will clang.

Another subtle spot is the double hammer in measure 23. I've tinkered with the timing and dynamic controls to try and depict the line accurately; the idea is that the two hammers are not executed at exactly the same speed; the second hammer is a little faster than the first. It's not a sixteenth note, though, but slower than that.

I have an 1964 Ode Style 2, Model 42 banjo that has the original choker style D tuners still installed. I got the idea one day to use the 2nd string tuner in the B part of the open position break, raising the string from A to B, and then lowering it back down again. This move is tabbed in measures 38 and 42. If you like this idea, but don't have tuners, you can get the same effect by using the index finger of your left had to pull the string at the peghead, an inch or so after the string leaves the post of the tuning peg.