

Half Past Four

Traditional

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2/4

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

6 D7 (E7) G (A) F (G) C (D) G (A)

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

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

18 G (A) 1. D7 (E7) G (A) 2. D7 (E7) G (A) Up the neck break C (D) G (A)

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

27 H SI 12-14 12 0 0 11 12 12-17 11 12 0 0 SI 12-14 15 16

Half Past Four - Traditional
C (D)

31

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

35

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

40

This fine old tune was introduced by fiddler Bruce Molsky, who learned it from a home recording of the legendary northeastern Kentucky fiddler Ed Haley (sometimes spelled Hayley), who reportedly influenced many of the old time Kentucky and West Virginia fiddlers of his day. This tune inserts the natural 7th chord in delightfully surprising way, in measures 7 and 25.

This setting uses the G variant tuning, with the second string dropped down to A. In order to play in the key of A, where the fiddle plays it, the banjo will have to be capoed to the 2nd fret. Great use is made of the 2nd string hammer from open to the 2nd fret, as a more pleasing run up the scale which maintains the rhythmic pattern of the right hand.