

Hangman's Reel

Traditional

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G (A) D7 (E7) G (A) D7 (E7) G (A) D7 (E7)

6

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

11

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

16

D7 (E7) G (A) D7 (E7) G (A) D7 (E7)

21

G (A) C (D)

25

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C (D)

29

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

33

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

37

D7 (E7 G (A)

This was the signature tune of Grayson County fiddler Albert Hash, and represents a stylized Southern version of the French Canadian tune Hanged Man's Reel, or Le Reel du Pendu. Both the original Quebec/PEI version and the Southern version use the same fiddle cross tuning as Drunken Hiccups (AEac#). This is another one of those tunes with a story about how "he played the fiddle just before they were gonna hang him." In this case, the condemned man had to learn to play the fiddle in the hours left before his scheduled execution, if he wanted to avoid death, but whether he succeeded or not is lost to folklore.

This setting uses the G Variant tuning, gDGAD. It is usually fiddled in A, so a capo on the 2nd fret will be required. I have also heard versions in G and C.

In measure 6, the hammer on to the 4th string, 2nd fret is a ghost hammer, you are striking the string without plucking it. The ghost note just prior is inserted only to allow the hammer to sound in the MIDI playback, you don't actually strike the string.