

G7 C See notes

10 0 0 | 9 9 0 | 9 0 0 0 0 | 0 5 4 0 | 4 9 11 10 | 9

0 0 0 | 0 0 | 0 0 4 5 5 | 0 0 | 0 0

G7 C

9 9 0 0 | 0 0 0 0 | 0 2* 5 4 0 | 4 9 11 10 | 9

0 0 | 9 9 | 0 4 5 5 | 0 0 | 0 0

1. G7 C See notes Alternative break

See notes

10 0 0 | 9 9 0 | 9 0 0 0 | 4 0 0 0 | 2 0 0 0 | Gh5

0 0 0 | 0 0 | Gh5 4 0 0 0 | 0 0 | Gh5

G7 See notes C

Po H Po | 0 | Po | 2 0 0 0 5

4 0 0 2 4 2 0 | 2 0 0 Gh5 | 4 0 0 0 | 2 0 0 0

0 0 | 0 0 | 0 0 | 0 0

G7 C See notes

See notes

SI | 5 10 10 10 0 | 9 0 0 0 | Po | 2 0 0 0 Gh5

4 9 9 9 0 | 9 0 0 0 | Gh5 4 0 0 0 | 2 0 0 0 Gh5

0 0 | 0 0 | 0 0 | 0 0

G7 See notes C

Po H Po | 0 | Po | 2 0 0 0 5

4 0 0 2 4 2 0 | 2 0 0 Gh5 | 4 0 0 0 | 2 0 0 0

0 0 | 0 0 | 0 0 | 0 0

G7 C See notes

SI

G7 C See notes C

G7 C

G7 C 2. G7 C

This tune comes from the repertoire of North Georgia fiddler Robert Allen Sisson (1873-1951). This is one of ten tunes he recorded for Edison Records in February, 1925, including another great C tune, Rymers Favorite. The B part of Kentucky Wagoners is one of the most outright examples of anticipation that I have come across. This is a common practice among old time fiddlers, starting a melody note, usually the first in a strain, ahead of the beat, at the end of the previous measure. The melody of the B part starts on a low G, but Sisson consistently plays it a full half-beat, an eighth note ahead of the beat. It takes some getting used to. Also note that measures 34, 36, 38, 42, 44 and 46 feature a ghost hammer, where you hammer onto the 4th string at the 5th fret, without picking it first with the right hand. You could also play it by using a Reno style faux plectrum technique, picking the preceding note, the open 3rd string, with the thumb, then bringing the index down to pick the 4th string at the 5th fret, and then using the thumb again to pick the 4th string at the 4th fret at the beginning of the next measure. I prefer the ghost hammer.