

Liberty

Traditional

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D G

D A F# D A 2/4

6 D G A7

1. D 2. D

10 A7 D

14 G A7 1. D 2. D

18 G D

22 G A7 1. D 2. D

27

Detailed description: This is a guitar sheet music page for the song 'Liberty'. It features six systems of music, each consisting of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a style typical of fingerstyle guitar, with various techniques indicated by letters like 'H' (hammer-on), 'P' (pull-off), and 'SI' (slide). Fingering numbers (1-4) are placed above notes. Chord diagrams are provided above the staff at the beginning of each system: D, G, A7, and D. The piece includes two first and second endings, marked with '1.' and '2.'. The music concludes with a double bar line and repeat dots at the end of the final system.

31 A7 D

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

35 G A7 1. D 2. D

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

40 G A7 1. D 2. D

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

45 G A7 1. D 2. D

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

49 A7 D

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

53 G A7 1. D 2. D D

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

58

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

This is another one of the old-time tunes popularized by Doc Watson, who as I recall played it in C. Fiddlers usually play the tune in D. At a festival years ago in Gatlinburg, I jammed on this tune with Grandpa Jones's wife Ramona, who played a great version, and was a terrific old-time fiddle player. It took me a long time to work up a version I really liked, and it turns out to be pretty simple.

When you lead into the tune with the hammer, you need to come down firmly with it, because that gives you the first note of the bell, implied by the title. Speaking of bells, the 12th fret note found in measures 13 and 17, marked with a diamond, is a harmonic note.

The up the neck version of the A-part sounds like what it is; I was noodling around one day jamming with somebody and faked my way through it, and saw no reason to change it later. The up the neck B part is more deliberate, and is actually a translation into D tuning of the version I used to play in double C. It works out very elegantly in this setting.