

# Listen to the Mockingbird

Traditional

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This guitar sheet music is for the traditional song "Listen to the Mockingbird". It is arranged for guitar in the key of G major and 2/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The first measure is marked with a treble clef and a 2/4 time signature. The music is written on a six-string guitar staff. The first system (measures 1-5) features a G7 chord in the first measure, followed by a C chord in the fifth measure. The second system (measures 6-10) features a G7 chord in the sixth measure and a C chord in the tenth measure. The third system (measures 11-14) features a C7 chord in the thirteenth measure. The fourth system (measures 15-18) features an F chord in the fifteenth measure, a G7 chord in the seventeenth measure, and a C chord in the eighteenth measure. The fifth system (measures 19-22) features a G7 chord in the nineteenth measure and a C chord in the twenty-second measure. The sixth system (measures 23-26) features a G7 chord in the twenty-third measure and a C7 chord in the twenty-sixth measure. The seventh system (measures 27-30) features a G7 chord in the twenty-seventh measure and a C7 chord in the thirtieth measure. The music includes various guitar techniques such as slurs, ties, and grace notes. The piece ends with a final C7 chord in the thirtieth measure.

31 **F** **G7** **C** 1.

35 **G7** **C** **G7**

40 **C** **G7**

44 **C** **C7** **F**

48 **G7** **C** 2.

Detailed description of the fiddle tablature: The score is written on five-line staves. Measure numbers 31, 35, 40, 44, and 48 are placed at the start of their respective systems. Chord symbols (F, G7, C, C7) are positioned above the staves. Fingerings (0-4) and techniques like slides (Sl), pull-offs (Po), and double stops are indicated. A first ending bracket with a repeat sign and a first ending symbol (a circle with a cross) is shown at the end of the piece.

I've played this arrangement of the old trick fiddling tune for many years now, and I'm still fond of it. It's the only tune in this collection in regular C tuning. The first A part is almost straight Scruggs style, except for a little melodic figure at the end, and I've even borrowed a lick, the transition between measures 7 and 8, from Earl's Home Sweet Home, which I believe he reports came from pickers before him. The B-part, of course, slightly imitates the Mockingbird's singing, though far more modestly than the fiddle version.

The up the neck variant of the A part is more of a work-out, with some carefully placed bass note slides and runs juxtaposed with the upper register melody. These require some decent left hand stretches that I rarely put myself through anymore, but I can still reach these. Measure 36 has one of the few instances where I fret the fifth string, something else I almost never do anymore. It's part of a melodic double stop figure, and it will take a little practice.