

# Old Granny Blair

Traditional

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G

D  
B  
G 2  
D 4  
G

0 2 0 0 0  
0 2 0 0 0  
0 2 0 0 0  
0 2 0 0 0

Po Sl  
4 5 2 0 7 7

G

D7

G

D7

5

0 0 0 0 0  
0 2 0 0 0  
0 2 0 0 0  
0 2 0 0 0

Po Sl  
2 0 2 4 5 2 0 2 0 7 7

G

D7

G

Em

9

0 0 0 0 0  
0 2 0 0 0  
0 2 0 0 0  
0 2 0 0 0

Po Sl  
2 0 2 9 8 9 7 9 9

C

G

D7

G

1-2 D7 G

13

0 0 0 0 0  
0 2 0 0 0  
0 2 0 0 0  
0 2 0 0 0

Po Sl  
2 0 2 7 7 7 9 2 0 2 0 8

Up the neck break

D7

G

D7

G

17

9 8 10 9 9  
0 0 0 0 0  
9 9 10 10 9 8 10 9 0 8 8

1/4

D7

G

D7

G

21

9 8 10 9 9  
0 0 0 0 0  
9 9 10 10 9 8 10 9 0 8 17

1/4

Em C G Old Granny Blair - Traditional

The image shows two systems of musical notation for the fiddle tune 'Old Granny Blair'. The first system, starting at measure 25, consists of seven measures. The second system, starting at measure 29, consists of five measures. The notation includes fret numbers (0-17) and chord symbols (Em, C, G, D7, G) above the staff. The first system ends with a double bar line. The second system begins with a repeat sign and a first ending bracket over the final two measures, which end with a double bar line. The notation includes various techniques such as hammer-ons (H), pull-offs (Po), and triplets (3.).

This tune comes from the playing of old time fiddler Estill Bingham (1899-1990) of Pineville, Kentucky. Bingham provided collector Bruce Greene with this "nonsense" lyric:

Old Granny Blair, what're you doing there?  
 Running through the cotton patch as fast as I can tear.  
 Legs like a deer and feet like a bear,  
 Running through the cotton patch as fast as I can tear.