



30 **G** **A7**

5 0 5 0 10 | 9 0 9 0 10 9 | 10 12 10 12 10 11 | 10 12 10 12 10 11

34 **D** **G** **C** **D7**

0 0 2 0 0 | 5 0 5 3 5 5 | 3 5 3 7 6 7 | 0 0 6 8 9 10

38 **G** **C** **D7**

10 0 9 0 10 0 | 5 0 5 3 5 5 | 3 5 3 7 6 7 | 0 0 6 8 9 10

42 **G** **G** **C** **D7**

10 10 5 5 0 0 | 5 0 5 3 5 5 | 3 5 3 7 6 7 | 0 0 6 8 9 10

46 **G** **C** **D7**

10 0 9 0 10 0 | 5 0 5 3 5 5 | 3 5 3 7 6 7 | 0 0 6 8 9 10

1. **G** **A7**

50

10 0 10 5 5 3 | 4 5 3 7 8 | 10 12 12 12 | 4 5 3 5 6 | 7 7 7 7

**D**

55

6 7 7 7 | 6 7 6 7 7 7 | 7 7 0 5 7 | 8 9 0 0 | 4 5 3 7 8

A7

60

D

65

G

A7

70

D

74

G

A7

78

D

G

C

D7

G

82

C

D7

G

87

92 C D7 G

96 C D7 G D

100 A7

104 D

108 A7 H

D 2. G

112

Sometimes called Raggedy Anne, this is one of those universal American tunes known by fiddlers from Nova Scotia to New Mexico, and its almost always played in the key of D. Harold Todd always included this tune in our sessions, it was one of his favorites. It has that lilting, see-saw motion in the early measures of the A part, which translates the rocking motion of the fiddler's bow directly into the melody. I can think of two other tunes which have a similar feel, the Black Mountain Rag, and the Chicken Reel, and of course there are more.

I generally don't fret the fifth string much anymore, but there is one spot in the upp the neck variation, in measure 104, where I do, in order to get the high note in a melodic phrase.

There is a third part which modulates to G, which I've included here in a melodic setting. You don't always hear the third part played, played, but it adds a nice extra interest to the tune.