

# Valley Forge

Traditional

Arrangement (c) Copyright 2010, by Donald J. Borchelt  
All rights reserved.

D H C String bend, see notes String bend, see notes

2/4

D See notes H C String bend, see notes String bend, see notes

6

1. D See notes 2. D See notes See notes

10

C D H

14

C 1. D 2. D C

18

String bend, see notes D C

22

String bend, see notes



Valley Forge - Traditional

26

C String bend, see notes



30

C String bend, see notes

1. D

2. D

34

C

38

D

C

1. D

42

2. D

C String bend, see notes

46

D C String bend, see notes

50

54

This unusual tune comes to the old-time repertoire through Ramona Jones, Grandpa Jones' fiddle playing wife, who learned the tune from the Arkansas folk singer and fiddler Jimmy Driftwood. Driftwood, who is best known for writing the song "The Battle of New Orleans" to the tune of the Eighth of January, told Jones that he learned the tune from an old fiddler named Absie Morrison, who may have been the original composer.

This is a three part tune, although the C part is really just a variant of the A part played an octave lower. Most versions follow the pattern AABBC, which is how I have tabbed it out here.

In trying to capture the gritty nature of the natural VII that dominates the melody, I have made liberal use of string bends throughout. String bends are handled a little strangely in the Tabledit program, and so the tablature display needs some explanation. At the very end of measure 3, really the first measure of the tune, the second string is fretted at the 14th fret, and choked upwards an entire half step, so that it reaches the pitch of the next fret. It is held in that choked position, and played again as the third note in the next measure. The tab shows the string being fretted at the 15th fret, but that is only to ensure that the MIDI playback is at the correct pitch. The note is still actually fretted at 14. The string is hit again two notes later, and now the bent string is released, so that the pitch is lowered back to the normal pitch of the string at the 14th fret. This is done again in the next measure, except that instead of picking the second string as the third note in the measure, the 1st string is played, fretted at 12. Overall, this basic move- bend up, hold, then release- is repeated again in measures 8-9, 22, 26, 30, 34, 48, and 52.

I also make use of the open 4th string throughout the tune as a drone. Sometimes the note is played as part of a right hand roll pattern as a substitute for the 5th string. This can be found in measures 4, 5 and 6, and in similar phrasing throughout the setting. When used in that way, it is important not to hit the string too hard; it wants to stay in the background, almost as if it were ringing in sympathy. At other times, I substitute the open 4th string for the melody note which is an octave higher, a trick I learned listening to the technique of finger style blues guitarists like Mississippi John Hurt. This is what is happening in measures 12, 14, 16, and 19, and in similar locations elsewhere. In this case, the note should be played a little louder, but still not so loud as to clang.