

# Yew Piney Mountain

Traditional

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G F G

The first system of guitar tablature consists of two staves. The top staff shows fret numbers 0, 5, 7, 10, 10, 0, 0, 0, 3, and a slide (Sl) over the 3rd fret. The bottom staff shows the corresponding chord voicings. A 2/4 time signature is present at the beginning.

Choke to neutral tone, see notes F G F G

The second system of guitar tablature consists of two staves. The top staff shows fret numbers 5, 0, 3, 3, 0, 8, 10, 10, 10, 3, 3, 0, 0, 12, 0, 0, 8. The bottom staff shows the corresponding chord voicings.

F G F G

The third system of guitar tablature consists of two staves. The top staff shows fret numbers 0, 8, 10, 10, 0, 0, 0, 3, 5, 0, 3, 0, 3, 0, 3, 4, 4, 3, 0, 3, 0. The bottom staff shows the corresponding chord voicings.

F G Extra beat

The fourth system of guitar tablature consists of two staves. The top staff shows fret numbers 0, 0, 0, 3, 5, 0, 0, 3, 5, 0, 3, 5, 0, 5, 0, 3. The bottom staff shows the corresponding chord voicings. A 3/4 time signature is present at the beginning.

F G

The fifth system of guitar tablature consists of two staves. The top staff shows fret numbers 0, 3, 3, 0, 5, 5, 3, 0, 3, 3, 0, 3, 3, 0, 3, 0, 3, 5. The bottom staff shows the corresponding chord voicings.

F 1. F G Extra beat

The sixth system of guitar tablature consists of two staves. The top staff shows fret numbers 0, 3, 3, 0, 0, 3, 4, 4, 3, 0, 0, 3, 0, 0, 0, 0, 15. The bottom staff shows the corresponding chord voicings. A 3/4 time signature is present at the beginning.

Up the neck IFeak                      G

0 17 15 0    17 17 0 0    0 0 0 0    17 17 15 17 15

17                      17                      15                      15

0                      0                      0                      0

F                      G                      F                      G

15 15    0 17    17 17    17    Sl 0 17 15 0    17 17 0 17 0

0                      0                      0                      0                      0                      0

F                      G                      F                      G    Extra beat

0 15    0 0    1/4 0 0    1/4 0 0    3/4 0 0    Sl 0 0    0 0

15                      15                      15                      15                      10 12    12    12 12

0                      0                      0                      0                      0                      0

2/4                      2/4

0                      0                      0                      0                      0                      0

15                      15                      15                      15                      15                      15

0                      0                      0                      0                      0                      0

F                      G

17 15 12    15    1/4    0    Sl 0 0    0 0    0 0    0 0    1/4 0 0

17                      15                      15                      15                      15                      15                      15

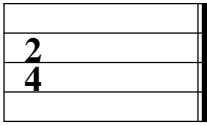
0                      0                      0                      0                      0                      0                      0

F                      G                      F                      G    Extra beat                      2. F                      G

1/4 0 0    0 0    3/4 0 0    Sl 0 0    Sl 0 0    H 0 0    0 0

15                      15                      10 12    12    0 5    0 3    0 0

0                      0                      0                      0                      0                      0



Yew Piney Mountain is a tune that can be found throughout West Virginia, with a substantial amount of variation among the fiddlers who play it. This version of comes from Nicut, West Virginia fiddler Lester McCumbers (1921-2015), whose unique versions of many of the old tunes like this one reveal an unrestrained melodic and rhythmic freedom that has very ancient roots. When McCumbers cross tunes in G for Yew Piney Mountain (GDgd), and when he plays the third degree of the scale, he generally hits a neutral tone somewhere between the Bb and the B, sometimes closer to the flatted note and sometimes closer to the major third. I decided that it sounded best in most places to hit the Bb and immediately choke upwards a quarter tone or more to best reach for the tone that McCumbers gets with his performance. When I am using my semi-fretless banjo, I can nail the note better without choking, at least in the open position break.