

# Forked Dear

Traditional

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The musical score is written for guitar in 2/4 time. It consists of 26 measures, divided into two systems of 13 measures each. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various guitar techniques such as slurs, accents, and double stops. Chord diagrams are provided above the staff for each measure. The first system (measures 1-13) includes chords D, G, D, A7, D, G, D, G. The second system (measures 14-26) includes chords A7, D, A, D, A, D, G, D, A7, D, G, A7, D. Measure 14 contains a circled cross symbol. Measure 22 includes a 'Po' (punch) marking. The score ends with a double bar line and repeat dots in measure 26.

30 **A** **A7** **D**

34 **A** **D** **G** **1. A7** **D**

38 **2. A7** **D** **A7** **D**

This is one of those tunes like Fire on the Mountain, Old French, Silver Bells, and Flop Eared Mule, that modulates, sort of, in the B Part. Old French, also in D, shows up later in this collection. The B part of Forked Dear seems to change keys, to A in this case, but at the last minute it resolves back to D. This is another tune almost always played out of D.

The parts here move along with a certain wavelike flow that isn't apparent when your struggling with the arrangement note by note. The arrangement turns its back on the strictly melodic scale patterns of the melody, in favor of more rhythmic patterns provided by what is basically a backward roll. The transition between measures 4 and 5 is particularly tricky, though the notes are easy to reach, because of the unusual configuration of the roll. Backward rolls just don't come as easily up to speed as the forward and reverse rolls that are much more common in bluegrass picking.

Generally, though, I've found the up the neck version, and the A part of the open position version, fairly easy to master and retain. The low B part, in contrast, I admit I have to work through ahead of time if I intend to play it. As good as it sounds when played at the right tempo, I'll often skip it in a jam session, and go pack to the up the neck B part instead, because I know I can get through it. All those inside rolls can be a real challenge.