

Poor Little Mary, Sitting in the Corner

Traditional

Arrangement (c) Copyright 2015 by Donald J. Borchelt

C

G

All rights reserved.

The image displays a six-line guitar tablature for the song "Poor Little Mary, Sitting in the Corner". The music is in 2/4 time and features various chords (C, G, Em) and techniques like slides (Sl), pull-offs (Po), and hammer-ons (H). The tablature includes fret numbers, bar lines, and chord diagrams.

Line 1: $\frac{2}{4}$ - $\text{Sl } 0$ 0 Po | $2 \rightarrow 3$ 0 2 0 | 2 0 2 0 2 0 | $\text{Sl } 0$ 0 Po 2 0

Line 2: 0 | 0 0 0 | 0 $2 \rightarrow 3$ 0 2 0 | 2 0 2 0 2 0

Line 3: $\text{Sl } 0$ 0 0 Po | $2 \rightarrow 5$ 0 0 2 0 | 2 0 2 0 2 0 | 0 $2 \rightarrow 3$ 0 2 0

Line 4: 2 0 2 0 0 Po | $2 \rightarrow 5$ 0 0 Po 2 0 | 2 0 2 0 2 0 | 2 0 2 0 2 0

Line 5: 0 $2 \rightarrow 3$ 0 2 0 Po | 2 0 2 0 2 0 | $2 \rightarrow 5$ 0 0 Po 2 0 | $2 \rightarrow 5$ 0 0 2 0

Line 6: 2 0 2 0 0 Po | 0 0 0 0 Sl | 9 0 0 7 9 0 | 9 0 0 7 9 0

Chord diagrams are provided below the staff lines: C, G, C, G, C, G, C, G, Em, C, G, Em.

D Em D

Em G

D Em

D

G

1. Up the neck break

C G C

G C G

G C G

This guitar tablature is arranged in seven systems, each with a treble and bass staff. The notes are indicated by numbers 0-19 on the strings. Chord names (C, G, D, Em, SI, Po) are placed below the strings. The piece features various techniques such as double stops, triplets, and slides. A specific instruction '* See notes' is present above the Em chord in the third system.

System 1: C G C

System 2: C G C

System 3: G Em * See notes D Em

System 4: D Em

System 5: G Em D

System 6: Em D Em

System 7: Em D Em

Poor Little Mary, Sitting in the Corner - Traditional

G Return to top 2.

This unusual tune comes from the playing of fiddler Enos Canoy (1909-1970), of Magee, Simpson County, Mississippi, recorded for the Library of Congress in May, 1939 by Herbert Halpert and Abbott Ferriss. Canoy was accompanied fellow fiddler Jim Myers beating straws on the fiddle for percussion. On Canoy's original recording, the fiddle is crossed tuned AEAE, and played in the key of A, but most fiddlers today play it in G, standard tuning.

In the B part of the up the neck break, I bring my thumb over to fret the 5th string at the 12th fret, and later at the 17th fret, I technique I rarely use anymore, but I thought it worked well here with the unusual tonality of this high part.