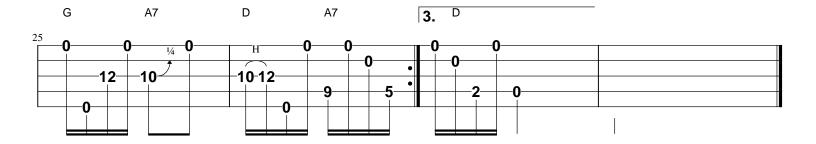
Sally Ann Johnson

Traditional

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All rights reserved. D G Α7 D _Sl.**O**-F# 1≻3 D Α D Α7 D G Α7 _Sl.**O** 1_3-10-D D Α7 G Α7 Po -Sl-**O** 10-9 10 10 D Α7 D G Α7 13 _Sl.**O**-10-**1-2** D Α7 Bm **-0**-Po ΗН Н 10-9 024 9-10--12-12-14--10--10¹12 10-10-10 2 0 G Α7 D Α7 D Bm **-0**-Н 9-10 12-14 -10<u>-</u> 12-12--10 10-10-12-

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This is one of the many elegantly simple tunes that Alan Jabbour collected from western Virginia fiddler Henry Reed (1884-1968), shortly before Reed's death. This setting is based on the AAB structure of Jabbour's original field recording of Reed, where the B, or high part, instead of resolving back to the tonic like the A part, flows instead from the dominant below the tonic back to the pick up notes of the A part. Not surprisingly, Reed gets some final resolution by ending on the A part. When Jabbour recorded the tune later with Ken Perlman, he chose to play the tune with a more conventional structure, so that his B part resolves to the tonic, and repeats itself, resulting in a standard AABB form.