

Little Maggie

solo violin

Larry Polansky

1984

LITTLE MAGGIE
Performance Notes

SINGING

The violinist should sing all the verses. It is not necessary, in fact it is not preferred, that the violinist be a trained singer in any way. What is looked for is a natural, rather informal singing style, the most important quality being a relaxed and uninhibited manner. The notation for the voice should serve as a guide, but the performer may take liberties with it if he/she wants. The voice part may be sung in any octave. Since the voice notation is largely drawn from the singing of bluegrass bands, and in particular, the Stanley Bros. performance of "Little Maggie", vocal ornamentation within that style can serve as a model for the violinist.

CHORDAL ACCOMPANIMENT

Below each line of music, in (mostly) uppercase letters, the chord changes of the piece are provided. Ideally, these chords should be played by the violinist, on a detachable footpedal device of the kind that rock organists frequently use. In this case, only the roots of the chords (and possibly fifths, if the footpedals are so equipped), are necessary. The accompaniment might also be played by a separate accompaniest, on a simple sounding organ, Casio or other electronic keyboard, harmonium, or any other sustaining instrument with a relatively simple waveform and no vibrato. The dynamics of the accompaniment should vary slightly in response to the violin part --for example, softer in Variation III, louder at the end and in the Introduction. In general, however, they should be fairly constant--soft enough so as not to interfere with the nuances of the violin part, but loud enough to be heard and felt clearly. If the violinist is miked (which is preferable in a large hall, and even in a small one to allow the player more dynamic freedom, especially in the soft sections), the accompaniment should be combined in the output mix so that it blends spatially with the violin. Throughout most of the piece, the chords consist of major triads, but in certain variations (like II), more extended chords are used. The accompaniest or violinist might also take certain liberties with the rhythmic feel of the chords--syncopating slightly to taste, and in response to the rhythmic movement of the piece, but in general the chords should

change on the indicated beats. Voicings of the chords are left to the player. If a string instrument is used (like an autoharp, pedal steel, dobro, or even guitar), simple interconnecting runs between the chords may be played, but with discretion. The accompanist should also take care to follow the violinist's tempi closely.

HARMONICS

All harmonics are notated by their sounding pitch, the "node" (diamond shaped note in parentheses), and the string (in roman numerals). This fingering schema is often omitted if the harmonic is a second (octave), in which case there is only one way to play it on the indicated string, and when a given harmonic is used frequently in succession. Since many of the harmonics, especially the higher ones (4th, 5th, 6th and 7th), have several (n-1) places where they might be played, the notated fingerings are to be taken as suggestions only. Even the string on which a harmonic is played (for example, the high D which is the same on the IV and III string) can often be changed if the violinist feels it necessary. Since many of the harmonics are quite difficult to produce, their reliability will vary greatly from violin to violin, bow to bow, and player to player, and the violinist may occasionally substitute artificial harmonics or even fingered pitches as a last resort. For many of the higher harmonics, a rather tenuous sound (hard to avoid) is desired—with a high percentage of bow noise (this is especially true in Variation III and in parts of the Introduction). Open strings are notated in the same fashion as harmonics, but without a node of course.

TEMPI

The entire piece should be played in a fast fiddle-tune tempo, though there is room for a great deal of liberty from variation to variation, and even within the variations. The Introduction and Fiddle Tune (at the end) should both be quite fast, but Variations III and V, for example, might be played slower to bring out the sonorities more. Variation IV should be played as fast as possible.

PIZZICATI

Several styles of pizzicati are used in the piece—from normal pizz. to thumbed strumming and even the use of a plectrum. Often, the violinist might find it expedient to switch the position of the instrument for the extended pizzicato sections (Variation I; Verse V; Variation V), but this is left to the player. If Variation V (or even Variation I) is played with a plectrum, either a plastic or hard felt type may be used. If any of the pizzicato harmonics prove to difficult to

sound at the indicated tempi, the player may substitute a different fingering (string), or even play them as stopped pitches rather than break the tempo.

INTRODUCTION

Only two pitches are used in the Introduction, G and C#, and there is only one chord (G).

DYNAMICS

Two types of dynamics, parenthetical and not, are used. Parenthetical dynamics signify slight changes within the prescribed markings, and might almost be considered phrasing or "breathing" suggestions to the player.

INTONATIONS

In Variation II, the intonations of pitches should correspond as closely as possible to the harmonic series on G (as indicated in the footnote in that variation). In the Introduction, the C# might be played consistently flat about a quarter-tone (or as an 11th harmonic to G), but this is optional. Throughout the rest of the piece, intonation should more closely resemble that of traditional fiddling than 12-tone equal tempered, for example: slightly flat (just) thirds (about 14 cents), flat sevenths (seventh harmonics, about 31 cents narrow of tempered), and true fifths. This should not be done in any mechanical fashion, or even considered to be "microtonal", but rather naturally by ear, and the playing of Tommy Jarrell and others might be used as an aural model

SLURS AND PHRASINGS

Slur markings do not necessarily indicate bow changes, but are meant to simply give a sense of the desired phrasing. In addition, the indicated bowings may be altered slightly at the players' discretion, although in certain cases, when there is an obvious "motivic" reason for them, they should be respected even if they prove difficult. The same applies to indicated fingerings--the player may take certain liberties with them, but not without some consideration as to their musical purpose!

Thanks to Malcolm Goldstein for originally suggesting and inspiring the piece,
and to Jody Diamond for her care and support during its composition.

Larry Polansky (Boston, 1981---Berkeley, 1984)

♩ ≈ 100-120, but variable. In general fast, like a fiddle tune.

I. Introduction

The musical score consists of several staves with the following annotations and markings:

- Staff 1:** Starts with *pizz.* and *f (strong)*. Includes *arco.* and *5:4* time signature. Ends with *no vib.* and a fermata.
- Staff 2:** Features *molto vib.* and *5:4*. Includes *(Fnatural sempre)* and *(continuous)*.
- Staff 3:** Includes *5:4*, *poco vib.*, *decresc.*, *sub f*, and *(5:4)*.
- Staff 4:** Includes *(more vib.)*, *5:4*, *little vib.*, and *getting louder and louder*.
- Staff 5:** Starts with a boxed number **13**. Includes *(forcefully)*, *(near bridge)*, *(ord.)*, *sub p*, *f*, *sub p*, *(bridge)*, and *(ad lib)*.
- Staff 6:** Includes *(ord.)*, *sub f*, and *7:4* time signature.
- Staff 7:** Includes *(L.V., lightly)*, *(simile)*, and *7:4*.
- Staff 8:** Includes *molto vib.*, *(decresc.)*, *(decresc.)*, *f*, *ff*, and *almost nothing*.

29

(Full bow) Furious

Musical staff 1: Treble clef, starting with a series of sixteenth notes, followed by a half note, and ending with a full bow stroke. Dynamics include *pp* and *sub f*.

32 Maintain intensity (no vib)

Musical staff 2: Treble clef, featuring a series of sixteenth notes with a 5:4 ratio indicated. Dynamics include *pp* and *sub f*.

Musical staff 3: Treble clef, featuring a series of sixteenth notes with a 5:4 ratio indicated. Dynamics include *pp* and *sub f*.

Musical staff 4: Treble clef, featuring a series of sixteenth notes with a 5:4 ratio indicated. Dynamics include *pp* and *sub f*.

Musical staff 5: Treble clef, featuring a series of sixteenth notes with a 5:4 ratio indicated. Dynamics include *pp* and *sub f*.

Musical staff 6: Treble clef, featuring a series of sixteenth notes with a 5:4 ratio indicated. Dynamics include *pp* and *sub f*.

46

Musical staff 7: Treble clef, featuring a series of sixteenth notes with a 5:4 ratio indicated. Dynamics include *pp* and *sub f*.

Musical staff 8: Treble clef, featuring a series of sixteenth notes with a 5:4 ratio indicated. Dynamics include *pp* and *sub f*.

Very soft, static

58

pp

but still clear!

(Ham. (a) only)

5/4

sul tasto

no vib.

(static)

pp

5/4

67

ff

III

(a little near the bridge)

no accents

(Pivoting)

(no accents)

(Hold notes down, play in position)

III

(no accents)

74

ff

III

(short bows)

(towards the bridge)

(Low)

cresc.

cresc.

pp

sub ff

(near bridge, short bows)

Loc.

(as fast as possible)

85

al. (as fast as possible) *al.* (as fast as possible)

near bridge *ord.* *molto no vib. lib.* *increase vib.*

molto vib. *pocho vib.* *Sva* *Loc. no vib sul tasto* *sul tasto, very quiet (uneven glissando)* *(tighten pitch)*

ff *mf* *ff* *pp*

92

near the bridge

7:4 7 7:4 7 7:4 7:4 5:4 7 7 7

ff

Clear and expressive. *sub pp* *Sva*

(long bows) *Legato - let all notes ring.* *ff* throughout, *vib. ad lib.*

7:4 7:4 (8) (8) (7) (7) (8)

sub ff

96

loc. (Bow each slur)

Sva *Sva*

6:4 5:4 3 5:4 5 5:4 5

ff *softer* *cresc.*

cresc. *ff* *cresc.*

N.B. Ms. 96-101 should be played "in position" as much as possible - so that the sound will be continuous.

106

(hiatt/bow) (as an aside)

(cres) > sub p (sotto voce)

(cresc.) (at previous dynamic)

(cresc.) fff

(cresc.)

(longer bows)

p (sotto voce)

(p) (p) sotto voce

fff

decresc.

decresc.

112

(dying away slowly)

decresc.

(f)

(mf)

decresc.

(decresc.)

(p)

(5) (5) (6) (5) (6) (5) (5) 6 6 (6) (7) 7:4 >

(decresc.)

(decresc.)

> 7:4 7 (8) (8) (8) (8) 8 (8) (8) (8)

(decresc.)

(decresc.)

121

(8) (8) (8) (8) 8 (8) (8) (8)

(decresc.)

(decresc.)

near bridge at the point

no vib.

pppp

Verse I

(sing freely)

Voice: "Well mon - der stands lit - tle Mag - gie, 3 with a dram glass in her hand. She's

Vln. (accompaniment just loud enough to balance voice)

G F D G D G

no vib. ----- pmo vib.

Voice: drink - ing a - way, her trou - bles, and - a - count - ing smooth - er mar.

Vln.

G F D G D G

136

Variation I

(gliss. lightly, continuously, out of meter)

mp - mf

(slowly alternate bow to achieve triple stop effect)

(gl.)

G F D G

(pizz.)

pizz

mf

150

G (sempre)....

no vib.

(G)

5:4

N.B. chord symbols always appear below the measure.

pull-off
5:4
(pull-off)
G (sempre)...

(H.O.) 5:4 (H.O.)
(P.O.)
II

(H.O.) 5:4
(P.O.) 5:4
poco vib. ad lib.
II III

(P.O.) 5:4
arco 5:4
(P.O.) 5:4

(P.O.) 5:4
arco 5:4
pizz. 5:4
arco (no vib.) 5:4

165

arco (molto vib.) (wide vib.) (ord. vib.) arco 5:4

(arco.) 5:4 (arco) 5:4 F pizz. 5:4

N.B. Pull-off (P.O.): second note is not plucked by right hand but sounded by left-hand
 Hammer-on (H.O.): "hammer" or "pull-off" motion, in guitar/mandolin/banjo style.

174

(pizz.) (5:4) arco 5:4 pizz. 5:4

mf ff

G F

III IV

III IV

(accent notes on G string)

Constant and Steady

180

pizz. 5:4 5:4 5:4 arco 3 3 strummed*

F G

5 6

5 6

187

F G

6 6

6 6

no vib...

190

G F

(arco) 3 arco 3 3 3 3 3 3

II III III III

molto vib

*N.B (mm. 182-191) This passage may be too difficult - too fast - to play in normal position. The violinist may find it necessary to hold the instrument like a mandolin, and pizzicato with the thumb in a rapid alternating stacc. The heel could also be held against the chest (as in some traditional fiddling) to facilitate the transitions to and from arco. The passage may, as a last resort, be played arco.

196

Musical score for measures 196-205. The notation includes treble clef, 5/4 time signature, and various chords (F, D, G). Performance instructions include *(arco)*, *pizz-arco*, and *Pizz (essa:arco)*. Fingering numbers (I-IV) and slurs are present throughout the piece.

205

Musical score for measures 205-211. The notation includes treble clef, 5/4 time signature, and various chords (G, D). Performance instructions include *(pizz.)*, *mf*, *(molto nb.)*, and *(ord.)*. Fingering numbers (I-IV) and slurs are present throughout the piece.

211

Musical score for measures 211-220. The notation includes treble clef, 7/4 time signature, and various chords (G, F, D). Performance instructions include *(pizz.)*, *ff*, *f*, *calmo*, *(cresc.)*, *(ord.)*, *(aliss.)*, *(arco)*, and *(pizz)*. Fingering numbers (I-IV) and slurs are present throughout the piece.

220 *Pizz.* 7:4 7:4 7:4 7:4

G 3 5:4 3 G 5:4 (loud and furious) 5:4

226 G D D 5:3

G *sub pp* (pizz.) (f) G 7:4 *molto vib.*

232 D (ord.) 5:4 D 6 G

getting louder and louder Strong with a continued, building ferocity...

(3) D G Loud 3 G 5:4 (pizz.) 7:4

cresc. (pizz.) cresc.

*N.B. Pizzicato harmonics may be played as stopped pitches if they prove too difficult to sound.

241 (pizz)

Handwritten musical score for measures 241-246. The score is written on two staves. The top staff is in treble clef with a key signature of one flat (Bb). It features complex rhythmic patterns with various time signatures: 7:4, 5:4, and 4:3. The bottom staff is in bass clef, marked "sub p" and "Free". It includes guitar chord diagrams for D and G, and dynamic markings such as "cresc." and "ff".

Handwritten musical score for measures 247-250. The top staff continues the melodic line with time signatures 5:4 and 4:3, marked with "cresc." and "pizz". The bottom staff shows guitar accompaniment with "cresc." markings and chord diagrams for G and D.

Handwritten musical score for measures 251-254. The top staff features a series of chords with "cresc. poco a poco" markings. The bottom staff continues the guitar accompaniment with "cresc." markings and chord diagrams for G.

Handwritten musical score for measures 255-260. The top staff contains dense rhythmic patterns with time signatures 4:3, 5:4, 6:4, and 4:3, marked with "(3x)", "cresc.", and "simile". The bottom staff shows guitar accompaniment with "cresc." and "simile" markings and chord diagrams for G.

Handwritten musical score for measures 261-264. The top staff features dense rhythmic patterns with time signatures 7:4 and 4:3, marked with "(3x)", "cresc.", and "simile". The bottom staff shows guitar accompaniment with "cresc." markings and chord diagrams for G.

Handwritten musical score for measures 265-268. The top staff is marked "Sotto voce arco (all downbows)" and "sub p". The bottom staff is marked "Voice: 'Well'" and includes a triplet of notes. The score concludes with a "3" under a final note.

263

Verse II

Voice: how can I ever stand, just to see those two blue

Vln. (Bounce low gently, as an accompaniment)

G F D G D

Voice: eyes? A-shin-ing like two dia-monds like two

Vln.

G G F D

Voice: dia-monds in the

Vln. *Very legato, flowing...*

271 Variation II* (L.V sempre in variation)

G D G (ossia sempre) G (for rest of page)

(Vln.)

277

* Until 285, tempo may be rubato, even a little slow.

270

Quieter and calmer.

G (semple)

molto

285

In strict time, but stronger. (L.V.)

pp

G

cresc. poco a poco.....

(3X)

(*cresc.*)

cresc.

(*cresc.*)

G

..... *simile* (*cresc.*)

297

Am7

(*cresc.*)

(3X)

Bdim7

(*cresc.*)

11:8

6:4

6:4

#F7 (*cresc.*)

D (P) (*cresc.*)

simile.....

305

13:8 7:4 7:4

simile... (*cresc.*) (*cresc.*)

Eb maj7 F

15:8

(*cresc.*) (*cresc.*)

F#m7 G

313

17:16 4:8 4:8

(*simile...*) (*cresc.*) Am (*mf*) *cresc.*

G#7

19:16 5:4 5:4 5:4

(*cresc.*) (*cresc.*)

Bbmaj7 Bdim7

7:4 7:4 11:8 11:8

(*cresc.*) (*cresc.*)

C C#

325

23:16 6:4 6:4 6:4

(*cresc.*) (*cresc.*)

C#7 D (*mf*)

5:4 5:4 5:4 13:8 13:8

(*cresc.*) (*cresc.*)

Eb minmaj7 Ebmaj7

harm. #:

cents deviation from tempered: +15 +14 -14 -14 +22 +11 -51 0

* In this variation intonations should be as close to the harmonic series (above) as possible.

** G and D harmonics optional from this point on...

333

9:8 3:2 9:8 7:4 7:4 7:4 7:4

(cresc.) (cresc.)

(... simile...)

E7 (cresc.) F (cresc.)

29:16 5:4 5:4 5:4 5:4 3:2

(Repeat 5x)

(cresc. over 5 repeats)

F#m7 (f) F#dim7

341

17:16 17:16 17:16

mp-mf Very smooth, undramatically...

G Db7

17:16 17:16 17:16

(mp-mf)

Db7 (sempre) (mp-mf)

17:16 17:16 17:16 17:16

(mp-mf)

(Db7) (mp-mf)

351

17:16 17:16 17:16

(mp-mf)

(Db7) (mp-mf)

17:16 17:16 17:16

(mp-mf)

(Db7) (mp-mf)

357

17:16 17:16 17:16

(Db7) 17:16 *mf* (..... simile) 17:16

(Db7) 17:16

364

17:16 7:4 7:4 7:4

static, near bridge (C)

Db7 Db7 D

ord (vib. ad lib.) (calming down) 5:4 5:4

mp-mf

369

static, near bridge (a little softer) Expressive (vib. ad lib)

ord. 3:2

D Rubato, winding down 4:3

(Full, flowing bows....)

I II

376

near the point-lighting

3:2

(L.V.)

384

(... bow ad lib...)

Vce: "Pret-ty"

(decresc...)

Verse III (D) (D)

Vce. flo-wers were made for bloom-ing. Bright stars were made to

Vln. *al.* *al.* *al.* *al.*

G F D G D

Vce. shine. Pret-ty girls were made for Lov-in Pret-ty

Vln. *full harmonic slightly*

G G F D

396

Variation III

Vce. Mag-gie was made for mine!!

Vln. *Quiet* *(no vib.)* *(2nd x)* *(no vib.)* *sub pp*

G D G G

(L.H. piez only) 1st x ppp 2nd x pp

G F D

404

Musical staff for exercise 404, top line. It features a series of eighth notes with stems pointing up, followed by chords. A *rit.* marking is present above the final two chords.

Musical staff for exercise 404, bottom line. It shows a long note with a *arco* marking, followed by a triplet of eighth notes. Chords G, F, G, and D are indicated below the staff. A *poco vib.* marking is above the triplet, and *(cresc.)* markings are below the G and D chords.

410

Musical staff for exercise 410, top line. It contains a triplet of eighth notes, followed by a long note with a *gl.* marking, and another triplet of eighth notes. A *no vib.* marking is above the long note.

Musical staff for exercise 410, bottom line. It shows a long note with a *gl.* marking, followed by a triplet of eighth notes. Chords G, F, G, and P are indicated below the staff. A *(Bend str. with L.H.)* marking is above the G chord, and *(cresc.)* markings are below the G and F chords.

416

Musical staff for exercise 416, top line. It features a long note with a *gl.* marking, followed by a triplet of eighth notes.

Musical staff for exercise 416, bottom line. It shows a long note with a *rock bow* marking and a *sub pp* marking, followed by a triplet of eighth notes. Chords D, G, G, and G are indicated below the staff. A *II* marking is above the first G chord, and a *III* marking is above the final G chord.

424

Musical staff for exercise 424, top line. It contains a long note with a *(or II)* marking, followed by a triplet of eighth notes.

Musical staff for exercise 424, bottom line. It shows a long note with a *(see following page)* marking, followed by a triplet of eighth notes. Chords G, D, F, and D are indicated below the staff. A *II* marking is above the G chord, and a *III* marking is above the final D chord.

432

Handwritten musical score for measures 432-445. The score consists of five staves of music. The first staff shows a sequence of chords: G, D, G, G, G. The second staff continues with D, D, G, G, G. The third staff has G, G, G, G, G. The fourth staff includes a box labeled 'III' and a note with the instruction '(slightly towards bridge or wherever harmonic sound best)'. The fifth staff has a note with the instruction 'Quietly sedato'.

452

Handwritten musical score for measure 452. The staff shows a sequence of chords: G, D, D, G, D. The final chord is marked with '(soft)'.

* (From previous page): Natural harmonic fingerings and notes indicated in this variation can be taken as suggestions. For example, any of the six notes on the III string producing high C (7th harmonic) as a natural harmonic will suffice - and the player should use that which presents the easiest fingering and/or strongest sonority. String indications should be adhered to.
 In general, rather tenuous non-vibrato sounds with a lot of bow-noise are not only unavoidable but desirable.

456

Staff 1: Treble clef, G major key signature. Chords: G, G, D, G. Includes slurs and fingerings.

Staff 2: Treble clef. Chords: G, G. Includes annotation "(at heel)" and "(ord.)".

Staff 3: Treble clef. Chords: G, F, G. Includes annotation "Lyrical, expressive Dynamics, vib. ad lib." and "decrease.".

Staff 4: Treble clef. Chords: G, D, G. Includes annotation "(G) decrease" and "mf-mf".

Staff 5: Treble clef. Chords: F, D, G, D. Includes annotation "II or III (harm. E only)" and "5:4".

478

Staff 6: Treble clef. Chords: G, G, G, D. Includes annotation "stronger".

Staff 7: Treble clef. Chords: F, D, G, D. Includes annotation "no vib" and "sub 2".

484

Staff 8: Treble clef. Chords: G, G, F, G, D. Includes slurs and fingerings.

488

II III
 5:4 5:4 (towards the bridge) 11:8
 D G G G
 7:4 5:4
 G G G
 delesc. (delesc.)

494

G G G G G
 ord.
 3 3
 sul. fusto

500

D G D D G
 sub 22 (harm. A only) III (harm. A, B) IV
 sub 22 8va
 (4) I I I I I
 (8va) D (8va) G 8va I D
 F D G I D

510

(loc.) G G G I III D I
 3

514

Musical score for measures 514-520. The top staff shows a melodic line with notes G, D, G, D. The bottom staff shows a bass line with notes G, D, G. There are dynamic markings like *ff* and *mf*. Fingerings are indicated with numbers in parentheses. A tempo marking *Andante* is present. The text "Voile, 2nd x: 'I'm a" is written above the bottom staff.

520

Voice IV

Vce. *mf* going down to the de-pot, (p.o.) with a suit-case in my

Vln. *mf*

Musical score for measures 520-525. The top staff is for Voice IV and the bottom staff is for Violin. The lyrics are "going down to the de-pot, (p.o.) with a suit-case in my". The bottom staff has notes G, F, D, G, D. There are dynamic markings like *mf* and *ff*.

Vce. hand. I'm a going to leave this coun-try I'm a

Vln. *mf*

Musical score for measures 525-530. The top staff is for Voice and the bottom staff is for Violin. The lyrics are "hand. I'm a going to leave this coun-try I'm a". The bottom staff has notes G, G, F, D. There are dynamic markings like *mf*.

528 Variation IV

Vce. gone to some far dis-tant Land" at the bridge

Vln. *ord.*

Musical score for measures 528-535. The top staff is for Voice and the bottom staff is for Violin. The lyrics are "gone to some far dis-tant Land" at the bridge. The bottom staff has notes G, D, F, G. There are dynamic markings like *ord.* and *ff*. A note: "(Tempo in this variation can be varied - but in general should be as fast as possible)" is written to the right.

Brittle and fierce (poco vib.)

Musical score for measures 535-545. The top staff shows a melodic line with notes G, F, D, G. The bottom staff shows a bass line with notes G, F, D, G. There are dynamic markings like *ff* and *sub p*. Fingerings are indicated with numbers in parentheses. A tempo marking *Andante* is present.

532

5:4 5:4 6 5:4 5:4 *halo halo* *towards bridge* 5:4

sub2 2 mp f ff

G G F D

ord. n. motto vib. *norm vib.* 7:4

mp f ff

G D G (I) (let I str. ring) simile... G

538

5:4 5:4 (I) (II) 6 (II) 6 II 7:4 (II) 7:4 I II III X (simile) 5:4

(slide slightly on II str.)

f ff (with a steady dynamic) F

5:4 (I) (II) (III) (IV) 5:4

f ff

D G D G D G

sub2 *ff* *mf* (III)...

sub2 ff mf (III)...

F D G D G

547

6 3 3 6 5:4 *hi: hata* (4)

sub mf *sub mf* *calmer* F I. II. D

sub mf sub mf calmer F I. II. D

G D G D

5:4 (4)

ff

G D G D

552

Bring out melody (all downbows)

(Downbows f) all other pitches p) 5:4

II I sub pp I 4:8 II sub p f 5:4

556

(quiet) Towards bridge (move to ord.) (quiet) to ord.

(alternate bows)

ord. into vib. ff (scaring!) submf

562

towards bridge ---> ---> ord.

Strong, with dynamic and expressive freedom.

no vib

no vib ff

571

Slight decresc....

ff Slight decresc....

574

Musical score for measures 574-579. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a complex melodic line with many accidentals and a bass line with chords. Chords are labeled with Roman numerals: I, II (L.V.), II, III, IV, and V. Dynamic markings include *mp*, *mf*, and *f*. A section of the score is marked "towards bridge, hard" with a *f* dynamic. There are also some handwritten annotations like "5:4" and "5".

580

Musical score for measures 580-586. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a complex melodic line with many accidentals and a bass line with chords. Chords are labeled with Roman numerals: G, F, G, D, G, D, G. Dynamic markings include *f*, *mp*, *mf*, *cresc...*, and *sub pp*. A section of the score is marked "bridge" with a dashed arrow and "ord." (ordine). There are also some handwritten annotations like "5:4" and "5".

587

Musical score for measures 587-594. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a complex melodic line with many accidentals and a bass line with chords. Chords are labeled with Roman numerals: G, G (IV), D, G, G. Dynamic markings include *mf*, *f*, *sub p*, and *sub pp*. A section of the score is marked "ord." (ordine) and "all accents.....". There are also some handwritten annotations like "5:4", "5", and "5:4".

(Strum, like a mandolin!) let it ring!

595

595

603

603

Voice: "Go a-

605

Verse I

605

Vce. *ways* *Go-ways* *lit-tle* *Mary-gie.* *Go and* *do* *the best* *you*

Vln. (pizz.) *(simile)* *gt.*

Vce. *can.* *I'll* *find me* *a-noth-er* *woman,* *you can*

Vln. *(simile)* *(IV)* *(IV)*

Vce. *find you* *a-noth-* *er* *man."*

Vln.

Variation V

614

* (pizz.)

pp-p (tempo flexible)

G G G G

Resonant, L.V. throughout

(L.H. pull off)

2. 2.

(pizz.) 000 000 (3X)

mp-f (dynamics ad lib.)

G (lock into tempo) G

D D D D

622

ax

G G G G

ax (simple) 11:8 3X

(ix) (no repeat)

D G F F

630

11:8 3X

ax

D G G G

ax

pp (bring out melody)

G G G G

* this entire variation may be played with a plectrum.

(pizz)

D G D G

64a

G G G

pizz/poco (arco) (softly)

mp/mf G (simile...)

(Bow changes/slight accords on indicated rhythms)

(... ad lib ...)

653 Verse VI

G F D G D

G G F D

ban - jo - on her knee"

D G (simile....)

662

Variation VI (kick-off) (for Tommy Jowell)

G (G....) cresc....

Towards the bridge.

mf subpp II I

ord.

mf cresc. cresc. cresc. f

(G)

668

(G)

5:4

7:4

Fast. Boisterous, as a fiddle tune A little brittle, with a rough bow sound.
 (all double-stops with vibrato ad lib.)

f

II I

G

G

F

Sul tasto

submp 5:4

I F (I) (I) (f)

G

Sul tasto

slightly towards bridge

ord.

towards the bridge

sub mf 5:4

677

(5:4) III III II I II I (I) f (II)

G

G

G

(at the head)

(continuing loud dynamics ad lib.)

f

III

683

(...slightly at heel...)

(IV)

G G G

(ord.)

(slide freely into and between pitches)

G G G

69a

G F D G G

G (G) G v F D G

698

G D G (IV) G

G G (V) G

704

F G F G 5:4 F

707

Handwritten musical notation on a staff. The melody is written in treble clef with a key signature of one flat. Chords are indicated below the staff: D, D, G, F, G, F. Fingerings are shown with numbers 1-4. A slur covers the first six notes. Above the staff, there are markings: *Sva*, *D₂*, *(Sva)*, and *Sva*. Below the staff, there are arrows indicating string bends or slides: $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$. A circled *(loc)* is written below the final chord.

Handwritten musical notation on a staff. The melody is written in treble clef. Chords are indicated below the staff: F, G, F, G, Gb, F, Gb, F. Fingerings are shown with numbers 1-4. Above the staff, there are markings: *(loc.) (Sva)*, *(Sva)*, *(loc.) (Sva)*, *(Sva)*, *(loc.) Sva*, and *(loc.) Sva*. Below the staff, there are arrows indicating string bends or slides: $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$.

Handwritten musical notation on a staff. The melody is written in treble clef. Chords are indicated below the staff: Gb, F, F, Db, C, bb, Gb, F. Fingerings are shown with numbers 1-4. Above the staff, there is a marking: *loc.* Below the staff, there are arrows indicating string bends or slides: $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$.

Handwritten musical notation on a staff. The melody is written in treble clef. Chords are indicated below the staff: F, G, G, G, A, G. Fingerings are shown with numbers 1-4. Above the staff, there are markings: *move away* and *move towards bridge*. Below the staff, there are arrows indicating string bends or slides: $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$.

Handwritten musical notation on a staff. The melody is written in treble clef. Chords are indicated below the staff: G, G, G, D. Fingerings are shown with numbers 1-4. Above the staff, there is a marking: *as one gesture*. Below the staff, there are arrows indicating string bends or slides: $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$.

Handwritten musical notation on a staff. The melody is written in treble clef. Chords are indicated below the staff: G, D, D, D, D, D. Fingerings are shown with numbers 1-4. Above the staff, there are markings: *as one gesture*. Below the staff, there are arrows indicating string bends or slides: $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$.

Handwritten musical notation on a staff. The melody is written in treble clef. Chords are indicated below the staff: D, G, D, D, D, D, D, D, D, D, D, D. Fingerings are shown with numbers 1-4. Above the staff, there are markings: *as one gesture*. Below the staff, there are arrows indicating string bends or slides: $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$.

Handwritten musical notation on a staff. The melody is written in treble clef. Chords are indicated below the staff: G, F, D, D, D, D, D, D, D, D, D, D. Fingerings are shown with numbers 1-4. Above the staff, there are markings: *as one gesture*. Below the staff, there are arrows indicating string bends or slides: $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$, $\overleftarrow{}$, $\overrightarrow{}$.

Handwritten musical score for guitar, consisting of eight staves of music. The score includes various musical notations such as notes, rests, and chords, along with performance instructions and dynamic markings.

- Staff 1:** Starts with a treble clef and a 5:4 time signature. Chords F, D, and G are indicated. Performance instructions include "molto vib." and "not quite a gliss. (II)".
- Staff 2:** Continues the melodic line with notes and rests. Chords G, F, and D are indicated.
- Staff 3:** Features a 7:4 time signature. Chords G, F, and D are indicated. Performance instructions include "molto vib." and "7:4".
- Staff 4:** Includes a section labeled "(separate lines)". Chords G, F, and D are indicated.
- Staff 5:** Starts with a 6:4 time signature. Chords Eb, F, and G are indicated. Performance instructions include "lyrically (molto vib.)", "no vib.", and "mf cresc. poco a poco...".
- Staff 6:** Features a section with "(cresc.)" markings. Chords C, D, G, F, and D are indicated.
- Staff 7:** Includes a section with "(cresc. poco a poco)" markings. Chords G, D, G, and G are indicated.
- Staff 8:** Starts with a 5:4 time signature. Chords F and G are indicated. Performance instructions include "Very resonant!", "no vib.", "molto vib.", and "mf".

lightly, bouncing bow.

lightly... (at the point)
 5:4 5:4
 cresc. (cresc.)

dig in more! (ord.) *robto v.b... sing out!*

(continue loud, ad lib.)

Harsh! (at the keel) *(more flowing)*

at the bridge *(slide between pitches)* *(no slides)* *(mod. ord.)*

sub ppp (br)

sub p

(Very quiet almost no bow pressure.)

G D (d d)

(ord.) a little *drus*, poco *vib.*

D G G mf mf (don't slide) G

Calming....

G G

(Gradually alter tempo to fast fiddle tune →)

Tacet until ready

G D G

(Fiddle tune) (Free) with *Libertus* as to intonation and accents. As a fiddle tune, not too loud, but strong. (Parenthetical pitches barely sounded.)

G D G

G D G

G D G

G C D D G G

Staff 1: Musical notation with guitar chords C, D, G, G. Time signatures 5/4, 6/4, 7/4 are indicated.

Staff 2: Musical notation with guitar chords C, D, G, G.

Staff 3: Musical notation with guitar chords G, C, D, G. Time signature 5/4 is indicated.

Staff 4: Musical notation with guitar chords G, C, D, G. Time signature 5/4 is indicated.

Staff 5: Musical notation with guitar chords G, G, G, G. Fingerings I, II, III are indicated.

Staff 6: Musical notation with guitar chords G, G, G, G. Time signature 5/4 is indicated.

Staff 7: Musical notation with guitar chords G, D, G, G, D, D, G. Time signatures 5/4 and 7/8 are indicated.

Staff 8: Musical notation with guitar chords G, C, D, G, G. Time signature 5/4 is indicated.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings. Chord symbols G, C, D, and G are written below the staff. A box labeled 'B' is present above the staff. The number '36' is written at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings. Chord symbols C, D, G, and G are written below the staff. A dynamic marking '(f)' is present at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings. Chord symbols G, G, and C are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings. Chord symbols D, G, D, and G are written below the staff. Annotations include '5:4', '7:4', '5-Sub 22', and 'Loc.'

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings. Chord symbols G, C, D, and G are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings. Chord symbols G, D, G, and G are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings. Chord symbols G, C, D, G, and G are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings. Chord symbols G, G, D, and G are written below the staff.

5:4
7:4
Vce: "Well" 37

G G C D D G D

Vce.
Vln.

You-der stands lit-tle
Ma-a-gie with a dram glass in her

G F D G no aug D

Vce.
Vln.

hand. She's drink-ing a-way her trou-bles, and-a

G F D

Vce.
Vln.

cov-ting some oth-er man!! (to bridge...)

G D G (to bridge...)

1.1

1.2