# FOLK/TRADITIONAL MUSIC
# OF WEST VIRGINIA
# ARRANGED FOR CLASSICAL GUITAR ENSEMBLE

JÚLIO RIBEIRO ALVES

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Folk/Traditional Music of West Virginia Arranged for Classical Guitar Ensemble,

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Includes list of consulted works.

Cover photo of the view from Ms. Jean Snedegar's back porch in Elkins, WV © 2004 by Ros Frost.

To Kristen, my other half in the Mountain State

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# Acknowledgements

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Many thanks also to Jean Snedegar (for providing the gorgeous picture on the cover of the book), fiddle players Scott Proudy and John Gallagher (for meeting with me to demonstrate the intricacies of fiddle playing and for giving me the opportunity to have my "debut" accompanying the fiddle. I will dearly remember that evening!), Marshall University colleagues Thomas Walker (for his assistance with copyright issues) and Mark Zanter (for revising the finale notation of the scores and parts), and guitarists Rodrigo Almeida, Erik Anderson and Jonathan Thorne (for performing the pieces in Huntington, WV and in Costa Rica).

# Preface

My motivation for writing this book grew from my desire to better understand the people and the music heritage of West Virginia and to share the findings of my experience, with the guitar community, in the form of guitar ensemble arrangements. The music in this book is fun on many accounts: fun to listen to, fun to dance as it is played, and also fun to play as concert pieces. I personally had the joyful experience of performing several of them with my students both in Huntington, WV and in Costa Rica during 2012-2014. On all occasions, the music was well received by the audiences.

All the arrangements were written for three guitars. Nevertheless, the majority of them can be adjusted to allow the addition of a fourth guitar in the ensemble. This can be done by assigning two guitars to play the GUITAR 3 part in the following way: one playing the quarter-note bass line ("GUITAR 4") and the other playing the harmonies expressed in the rhythmic figure of the eighth-note rest followed by the eighth note ("GUITAR 3"). The individual parts were not assigned any page number.

In the process of arranging the pieces, I remained as loyal as possible to what I heard in the recordings and to what I consulted in the notated versions of the tunes. Nevertheless, I occasionally had to make decisions concerning the notation of some notes, rhythms, and articulation, in order to allow the pieces to sound more idiomatic on the guitar. In the arrangements, slurs of more than two notes are not prescriptions, but options based on my personal belief that they can make certain passages sound much more interesting than the two-note slurs traditionally employed in classical guitar playing. At the same time, two-note slurs were occasionally added to some passages in the tunes.

My suggestion to the guitar ensemble players, when pondering about the appropriate tempo for playing the arrangements of the fiddle tunes, is to keep in mind that the articulation of notes on the fiddle has different challenges than on the guitar. In this sense, they might consider slowing down the tempo of some tunes, in

contrast to the faster tempo expressed in the fiddle recordings, to allow an easier melodic flow on the guitar. I sincerely believe the arrangements in this book can be successfully used for disseminating the music of West Virginia among various audiences. I also hope they ignite, in many people, the desire to know more about the vast music heritage of this wonderful state which has become home for my family and me.

# Notes about the Arrangements

## *Abe's Retreat*

This tune has several versions. The one used for this arrangement was by Wilson Douglas (1922-1999), who lived in Rush Fork, in Clay County and learned to play the fiddle from his grandmother Forest Rose Morris (1978-1968).[1] In the arrangement, the melody played by GUITAR 1 is enriched by the counterpoint line played by GUITAR 2, while both guitars are accompanied by GUITAR 3. The suggested tempo for the quarter note is 100 beats per minute. The source used for this arrangement was the audio recording from the CD "Wilson Douglas: Fiddle Tunes from Central West Virginia".[2]

## *Banjo Tramp*

This is a tune by Ward Jarvis (1894-1982). He was a worker of West Virginia's timber industry and lived in Braxton County for several years until the late 1940's.[3] In the arrangement, the original tune played by GUITAR 2 is harmonically supported by the part played by GUITAR 3 and the banjo-like pattern played by GUITAR 1. The suggested tempo for the quarter note is 90 beats per minute. The source used for this arrangement was the Milliner-Koken Collection of American Fiddle Tunes.[4]

## *Camp Chase*

The interesting story about this tune makes it even more exciting to play. According to fiddle player David Franklin Carpenter (1899-1964), known as "French Carpenter", *Camp Chase* was a "tune of freedom" for his grandfather who was released from an Ohio prison camp during the Civil War after playing this fiddle tune in the prison

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[1] Erynn Marshall, *Music in the Air Somewhere: The Shifting Borders of West Virginia's Fiddle and*

[2] *Wilson Douglas: Fiddle Tunes from Central West Virginia*. Not on label (Wilson Douglas self-released), CD, 1998.

[3] Clare Milliner and Walt Koken, *The Milliner-Koken Collection of American Fiddle Tunes* (Kennett Square, PA: Mudthumper Music, 2011), 766.

[4] Milliner and Koken, 23.

contest.[5] The suggested four-note and five-note slurs can promote an easier melodic flow for the guitar at a faster tempo. The suggested tempo for the quarter note is 120 beats per minute, although the player may consider replacing them by slurs of two and three notes if a slower tempo is chosen. In the second section, the original tune is split between GUITAR 1 and GUITAR 2, creating an interesting dialogue between the parts. The source used for this arrangement was the audio recording from the LP "Elzics Farewell".[6]

## *Cherokee Polka*

Ed Haley (1882-1951) made his living playing music, many times accompanied by his wife Martha on the mandolin.[7] In this arrangement, GUITAR 1 and GUITAR 2 exchange the main melody during the first two phrases. In the last two measures of the second phrase, GUITAR 1 switches roles with GUITAR 3 while both guitars accompany the melody played by GUITAR 2. Invertible counterpoint is used between the three guitars in the last phrase. The suggested tempo for the quarter note is 85 beats per minute. The source used for this arrangement was the Milliner-Koken Collection of American Fiddle Tunes.[8]

## *Come Back Boys, and Let's Feed the Horses*

Burl Hammons (1908-1993) was the nephew of fiddle player Edden Hammons. He lived in Pocahontas County and his playing was recorded during the period between the years 1969-1973 by Dwight Diller, Carl Fleishchauer and Alan Jabbour.[9] The source used for this arrangement was the Milliner-Koken Collection of American Fiddle

[5] Milliner and Koken, 755.

[6] *Elzics Farewell: Old-Time Songs and Tunes from Clay Co., WV*. French Carpenter and Jenes Cottrell. Kanawha Records, LP 301, 1978.

[7] Milliner and Koken, 762.

[8] Milliner and Koken, 103.

[9] Milliner and Koken, 763.

Tunes,[10] although the present arrangement contains two small differences from the version in the Milliner-Koken book. First, the meter is unassigned in the original but indicated in the arrangement. The other difference relates to the notation of some faster notes, indicated as triplets and quadruplets in the Milliner-Koken book but purposefully interpreted as "grace notes" in the arrangement (to allow the guitarist to decide between playing them or not, since it is idiomatic for the fiddle to connect several notes under one bow stroke while the same is not the case on the guitar). The suggested tempo for the quarter note is 100 beats per minute.

## *Elzic's Farewell*

This is the only arrangement in the book to use *scordatura* tuning. In the arrangement, the original introduction of the tune is divided between GUITAR 3 and GUITAR 2 until the melody is first played by GUITAR 1. Although the dialogue between GUITAR 2 and GUITAR 3 in the central section is not part of the original tune, it provides a temporary relief in density (by leaving the main melody out, similar to the introduction) and establishes a structural pillar in this palindrome-like design. In the final section, the melody returns played by GUITAR 2, while GUITAR 1 has a slightly varied version of the *scordatura* plucking part previously played by GUITAR 2. The suggested tempo for the quarter note is 95 beats per minute. The source used for this arrangement was the Milliner-Koken Collection of American Fiddle Tunes.[11]

## *Folk Songs of Central West Virginia Medley*

This medley features three songs from Central West Virginia. The first song, *The Train that Took My Gal from Town* was sung by Jenes Cottril of Clay County during the West Virginia Folk Festival in 1964.[12] The tune of *The Murder of Jay Legg* comes

[10] Milliner and Koken, 123.

[11] Milliner and Koken, 188-9.

[12] Michael E. Bush, ed., *Folk Songs of Central West Virginia* (Ravenswood, WV: Custom Printing Company, 1970), 2: 26.

from the singing of Ms. Laurie B. Drake of Ivydale, West Virginia.[13] *Jesse James* is a song about the famous outlaw. The version used for this arrangement was selected because of its interesting syncopated rhythm. In the medley, GUITAR 1 and GUITAR 2 alternate the role of carrying out the melody while GUITAR 3 provides the accompaniment. The suggested tempo for the quarter note is 145 beats per minute. The sources used for this medley were the first and second volumes in the collection "Folk Songs of Central West Virginia".[14]

## *Forked Deer*, *Indian Nation*, *Jack of Diamonds*, and *Jodie*

The arrangements are based on versions by Edden Hammons (1874-1955, *Forked Deer*)[15], Burl Hammons (*Indian Nation*)[16], Sam Hacker (1900-1976, *Jack of Diamonds*)[17], and Delbert Hughes (1905-1989, *Jodie*)[18], all in the Milliner-Koken Collection of American Fiddle Tunes. In the arrangements of *Forked Deer* and *Indian Nation*, the original tunes are played by GUITAR 1 during the first section and by GUITAR 2 in the second section, while both guitars are accompanied by the continuous finger picking pattern played by GUITAR 3. In *Jack of Diamonds* and *Jodie*, the melody is fragmented between GUITAR 1 and GUITAR 2 in the second section, creating an interesting dialogue between them. The suggested tempos for the quarter note are 95 beats per minute (*Forked Deer*), 105 beats per minute (*Indian Nation* and *Jack of Diamonds*), and 120 beats per measure (*Jodie*).

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[13] Bush, 2:51.

[14] Michael E. Bush, ed., *Folk Songs of Central West Virginia* (Ravenswood, WV: Custom Printing Company, 1969), 1:56.

[15] Milliner and Koken, 212.

[16] Milliner and Koken, 320.

[17] Milliner and Koken, 326.

[18] Milliner and Koken, 339.

## *John Henry, John Hardy, Old Jimmy Johnson*

I also refer to this as *The "J's" Medley*. The first "J" stands for John Henry, an African-American descendent who became notable in West Virginian Folklore for dying after winning a contest in which he operated a steel-powered drill against a driller during the construction of the Great Bend Tunnel. The second "J" is for John Hardy, a gambler sentenced to be hanged after killing a man in a poker game. According to the story, he embraced the Christian faith and was baptized on "his way to the gallows".[19] The last "J" refers to a certain Jimmy Johnson, who was old and most likely made his living selling "moonshine."[20] In the medley, each guitar plays one of the melodies of the "J's". The suggested tempo for the quarter note is 155 beats per minute. The sources used for the arrangement were the first and second volumes in the collection "Folk Songs of Central West Virginia".

## *Melvin Wine Medley*

Born in Stout's Run (Braxton County, WV), Melvin Wine (1909-2003) became one of the most respected fiddle players in West Virginia. The source used for this medley was the Milliner-Koken Collection of American Fiddle Tunes. The opening tune of the medley, *Keys to the Kingdom*[21], was chosen for representing his deep religious beliefs, which at some point led him to stop playing the fiddle for more than twenty years.[22] The second tune, *Jump Jim Crow*[23], was a favorite tune among young fiddlers who came to Mr. Wine for instruction after he began winning fiddle contests held at several folk festivals such as the "Vandalia Festival", the "Appalachian String-Band Festival", and the "West Virginia State Folk Festival". He said to have played the tune

[19] Bush, 1:50-3.

[20] Bush, 2:11.

[21] Milliner and Koken, 358.

[22] Marshall, 11.

[23] Milliner and Koken, 352.

so many times at the latter that he "wore the feathers off the crow".[24] The source for the last tune of the medley, *The Moon behind the Hill,*[25] was the recording from the interactive CD-ROM included with the DVD "One More Time: The Life and Music of Melvin Wine".[26] The suggested tempos for the dotted quarter note is 75 beats per minute (in *Keys to the Kingdom*), and for the quarter note is 115 beats per minute (in *Jump Jim Crow*), and 80 beats per minute (in *The Moon behind the Hill*).

## *Old Greasy Coat*

This is a nice tune by Edden Hammons. It is lively and clearly conceived as music for dancing. Built on the A Mixolydian mode, it quickly hints the key of A major in the middle of the first section. In the second section, the steady alternation of the A major and G major chords creates a suitable atmosphere for improvisation. In this context, those playing Guitar 1 and Guitar 2 may choose to add new lines to the original melody while playing this section. The suggested tempo for the quarter note is 105 beats per minute. The source used for this arrangement was the Milliner-Koken Collection of American Fiddle Tunes.[27]

## *Silver Lake*

There is very little information about Emory Bailey. He was born in Shock (Calhoun Co., WV) and was recorded by Marvin Artley in 1953.[28] Guitarist Lester McCumber (who lived in Nicut, also in Calhoun Co.) accompanied Bailey on the guitar when he was a teenager.[29] Like many fiddle tunes, this one begins with a four-measure phrase that is almost literally repeated in the first section. In the arrangement, GUITAR 2

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[24] John Lilly, ed., *Mountains of Music: West Virginia Traditional Music from Goldenseal* (Chicago: University of Illinois Press, 1999), 11.

[25] Milliner and Koken, 430.

[26] Melvin Wine. *"One More Time": The Life and Music of Melvin Wine*, Augusta Heritage Center, CD-ROM, 2004.

[27] Milliner and Koken, 466.

[28] Milliner and Koken, 750.

[29] Marshall, 15.

and GUITAR 3 provide the accompaniment for the melody played by GUITAR 1. In the second section, GUITAR 1 continues carrying on the original tune, while GUITAR 2 uses the beginning of the tune an octave lower (for almost two measures) followed by a contrapuntal line based on the same melodic ideas presented by GUITAR 1. The suggested tempo for the quarter note is 100 beats per minute. The source used for this arrangement was the Milliner-Koken Collection of American Fiddle Tunes.[30]

## *West Virginia Folk Song Medley*

The source used for this medley was the book "Folk Songs Mainly from West Virginia" by Professor Jonathan Harrington Cox. The medley features three songs collected by Professor Cox between 1925 and 1926. The first is *The Wreck of the Old Southern Ninety-Seven,* [31] a song about the derail of the "Old 97" (a train known at the time as "Fast Mail") which occurred on September 27, 1903 near Danville, VA. The second song, *The Prisoner's Song,* [32] brings the lament of a lonely prisoner who hopelessly wishes, more than anything, to be with the woman he loves. The sad fate of an alcoholic man and his family is the subject of the last song of the medley *The Drunkard's Doom*[33]. The keys used in Professor Cox's book (C major in *The Wreck of the Old Southern Ninety-Seven* and E-flat Major in *The Prisoner's Song* and *The Drunkard's Doom*) are changed to D major, allowing the melodies to be played in a more comfortable register on the guitar. The suggested tempo for the quarter note is 135 beats per minute.

## *West Virginia Gals, West Virginia Hills, and West Virginia Special*

This tune *West Virginia Gals* was played by Henri Reed (1884-1968), who lived in Monroe Co., WV. Although he never became a professional player, several of his tunes became known through Allan Jabour's "Hollow Rock String Band". Jabour, who

[30] Milliner and Koken, 607.

[31] Jonathan H. Cox, *Folk Songs Mainly from West Virginia* (New York: Da Capo Press, 1977), 8.

[32] Cox, 71.

[33] Cox, 82.

is now known as one of the main researchers of old-time music was Reed's apprentice. The same rationale used in the arrangements of *Jack of Diamonds* and *Jodie* was applied in this arrangement, with the melody divided between GUITAR 1 and GUITAR 2 during the second section. The suggested tempo for the quarter note is 100 beats per minute.

One of the four official state songs, *West Virginia Hills*, was completed in Gilmer County, in 1885.[34] The arrangement in this book is based on a later version that has a slightly different melody.[35] In the arrangement, GUITAR 1 plays the entire melody of the song accompanied by GUITAR 2 and GUITAR 3. The suggested tempo for the quarter note is 145 beats per minute.

The tune *West Virginia Special* is by Clark Kessinger, who lived in Charleston, WV. The arrangement begins with GUITAR 1 playing the melody supported by the accompaniment parts of GUITAR 2 (playing a continuous flow of the rhythmic figure compound by an eighth-note rest followed by an eighth-note chord) and GUITAR 3 (playing a bass line built on quarter notes.) The roles of soloist and accompanist are redistributed among the voices as a result of the invertible counterpoint in the second section. The suggested tempo for the quarter note is 95 beats per minute. The source used for both arrangements was the Milliner-Koken Collection of American Fiddle Tunes.[36]

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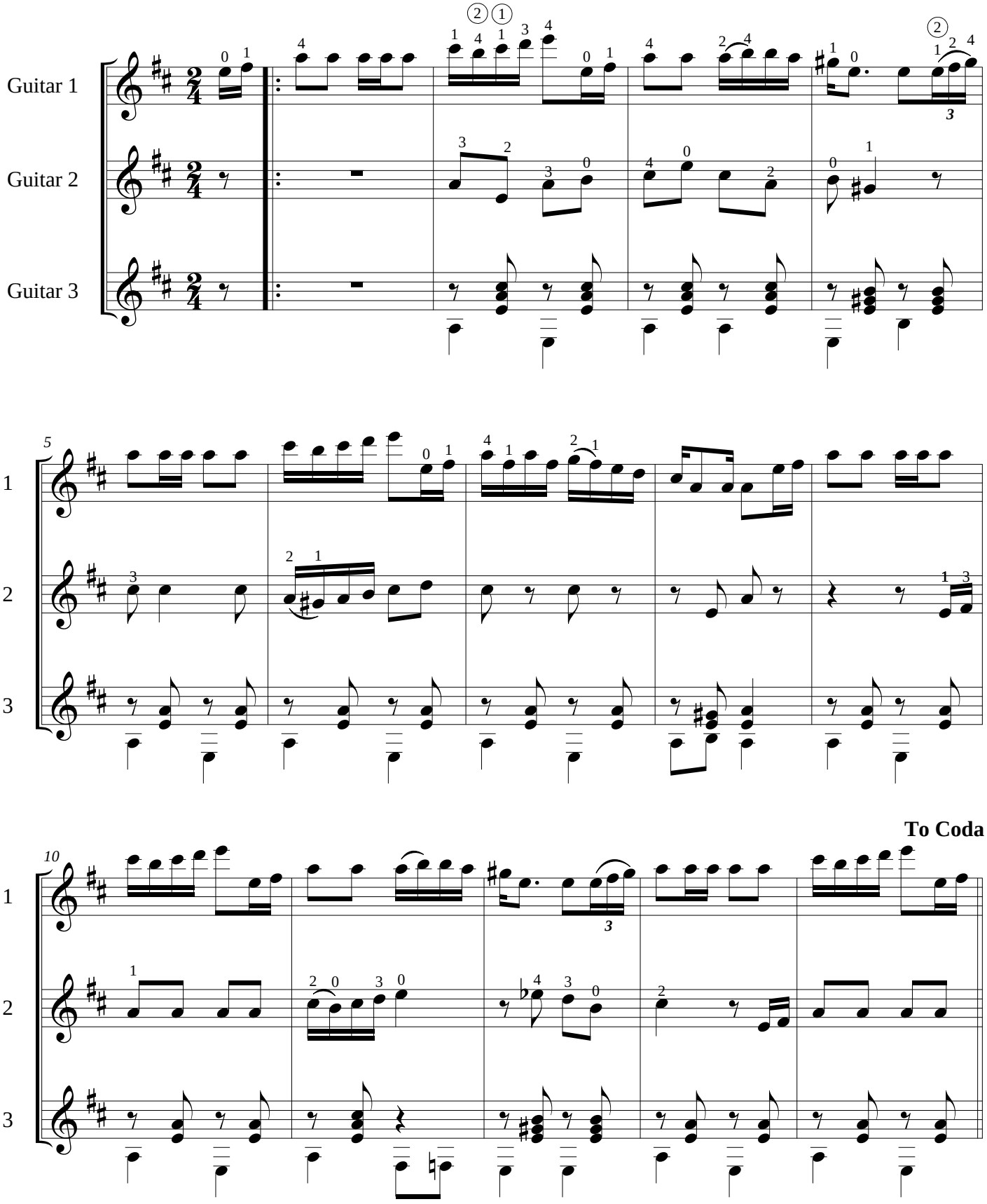
[34] The West Virginia Encyclopedia, "The West Virginia Hills," http://www.wvencyclopedia.org/articles/1062 (accessed December 30, 2014)

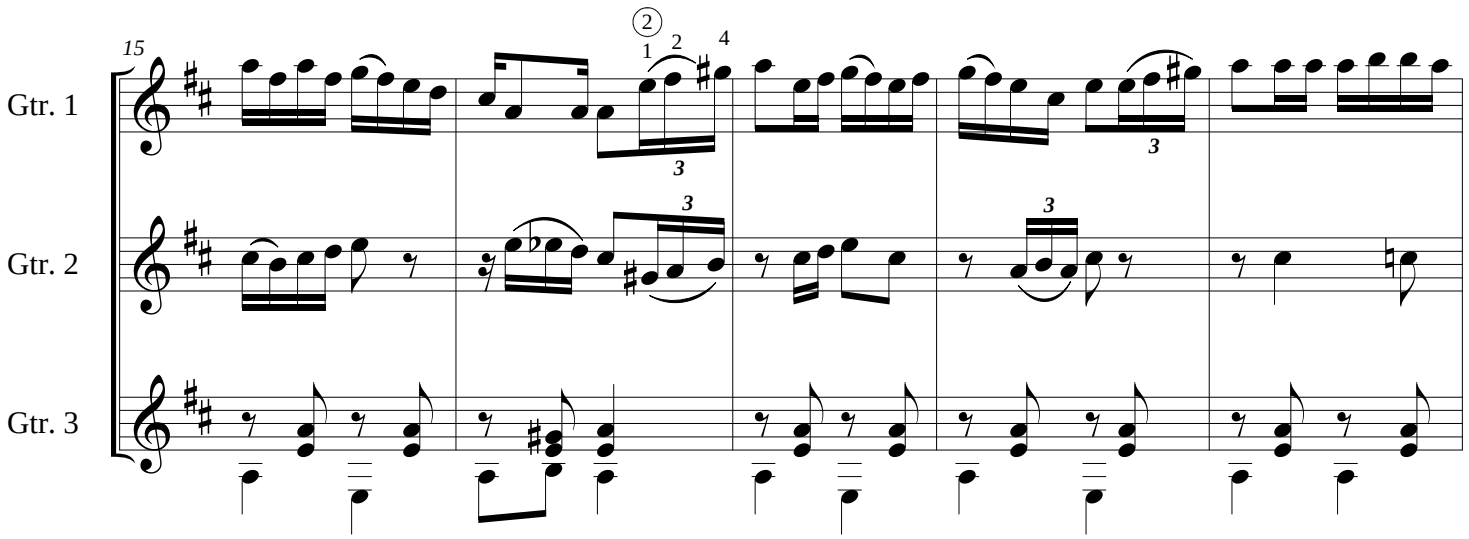
[35] Online Sheet Music, "West Virginia Hill Sheet Music by E. H. Engle," http://www.onlinesheetmusic.com/west-virginia-hills-p270269.aspx (accessed December 30, 2014)

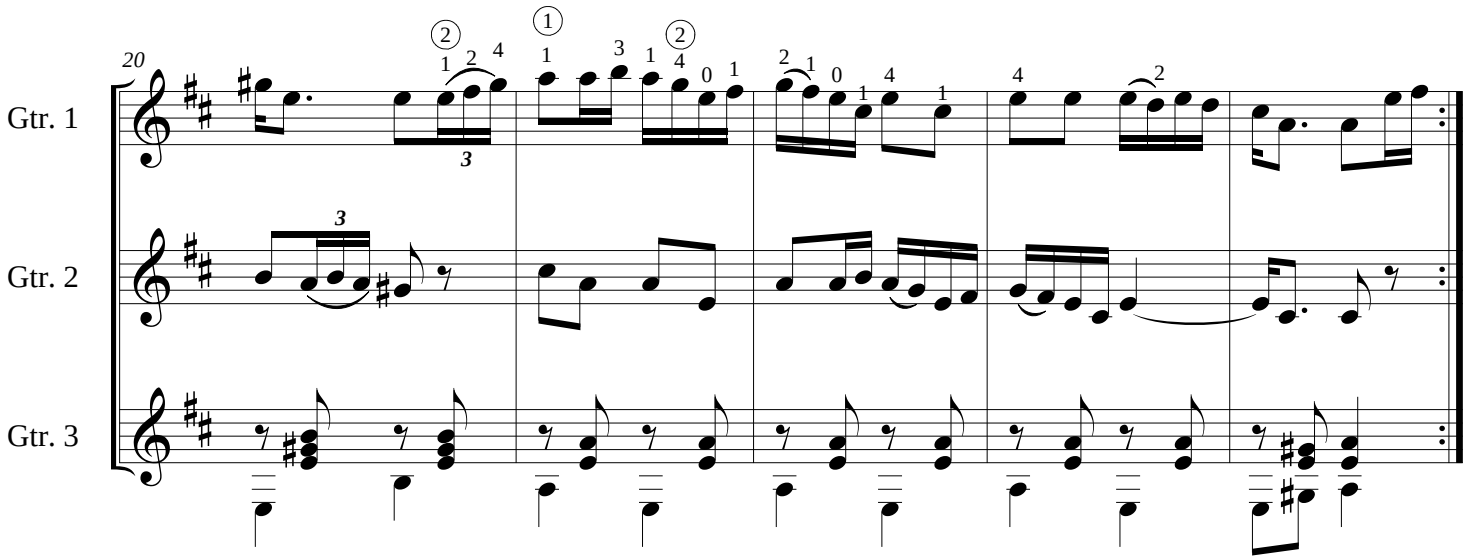
[36] Milliner and Koken, 715.

# Abe's Retreat

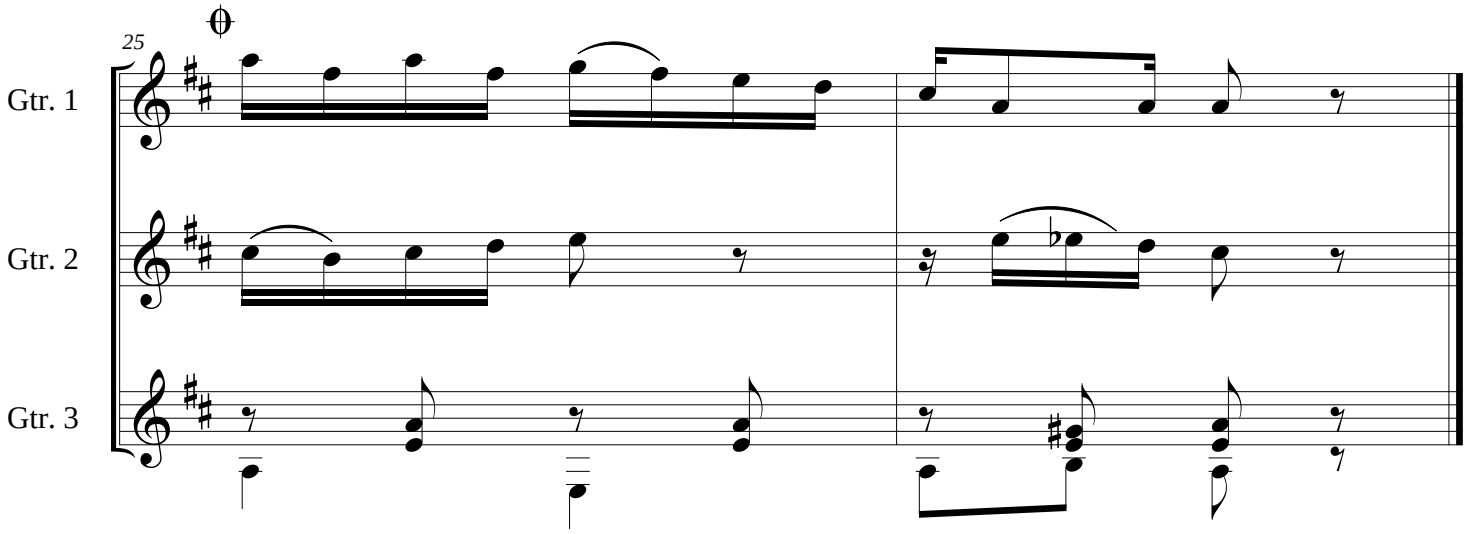
Wilson Douglas (1922-1999)
Arr.: Julio Ribeiro Alves





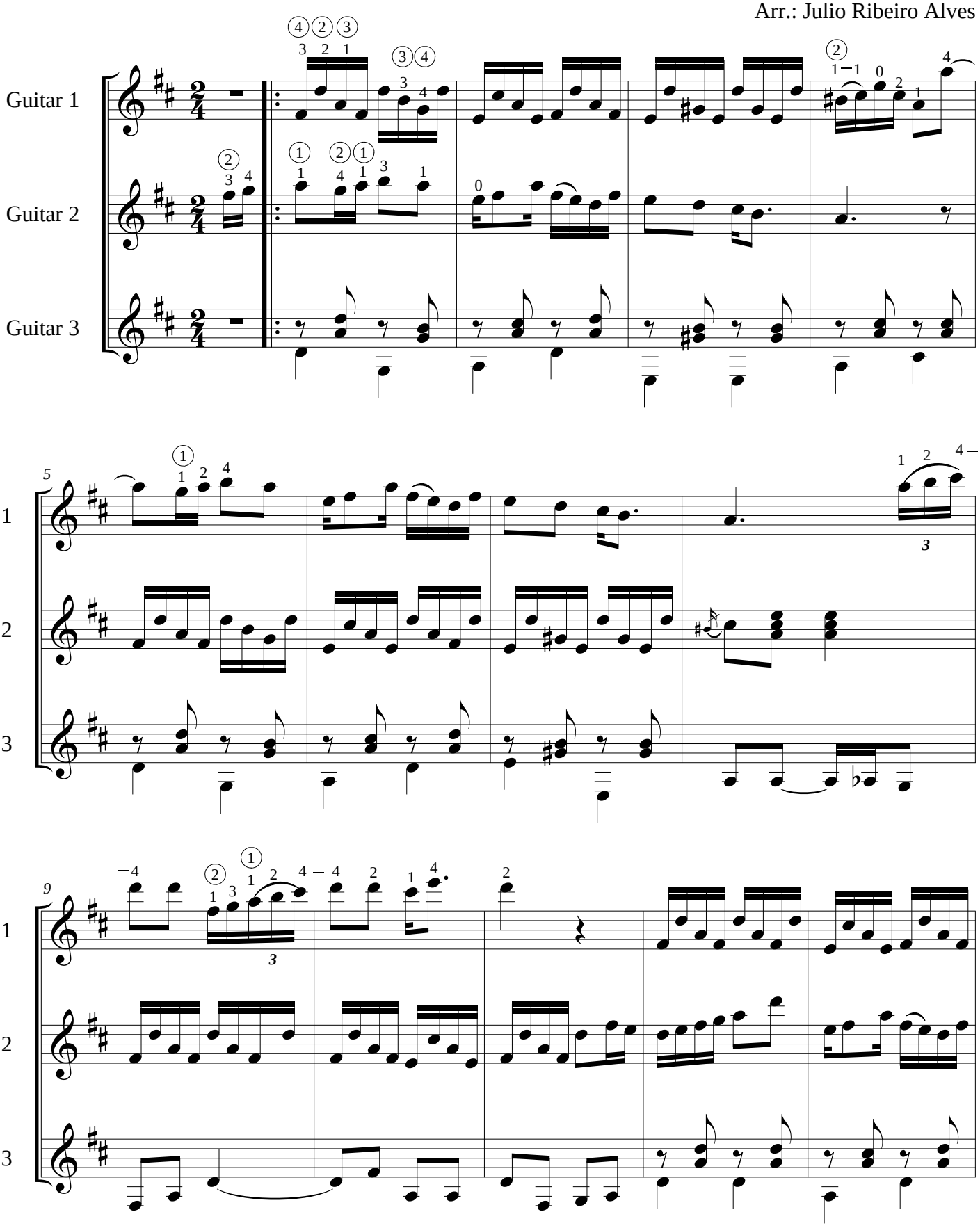



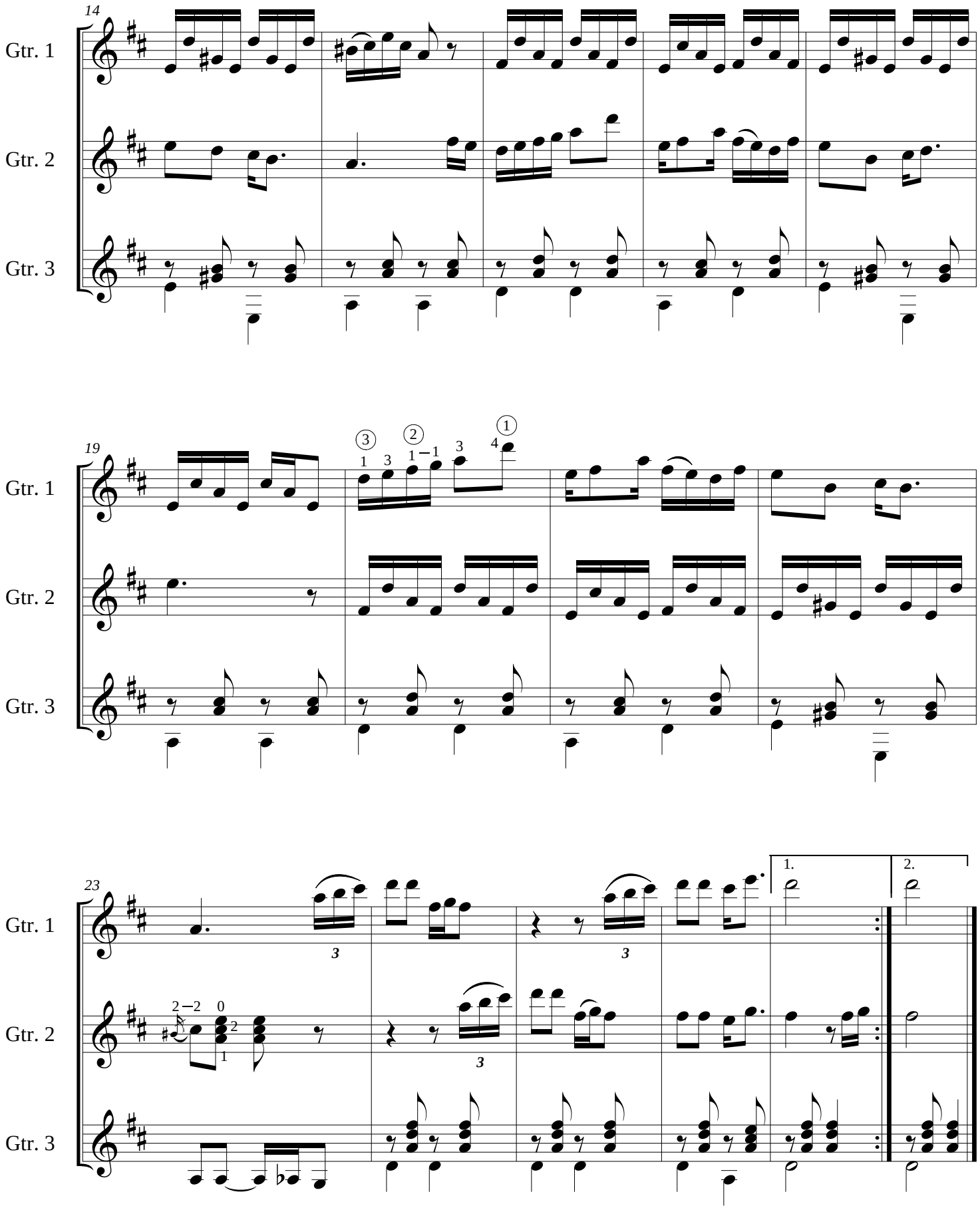

**D.C. al Coda**



# Banjo Tramp

Ward Jarvis (1894-1982)
Arr.: Julio Ribeiro Alves

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Gtr. 1
Gtr. 2
Gtr. 3
19
Gtr. 1
Gtr. 2
Gtr. 3
23
Gtr. 1
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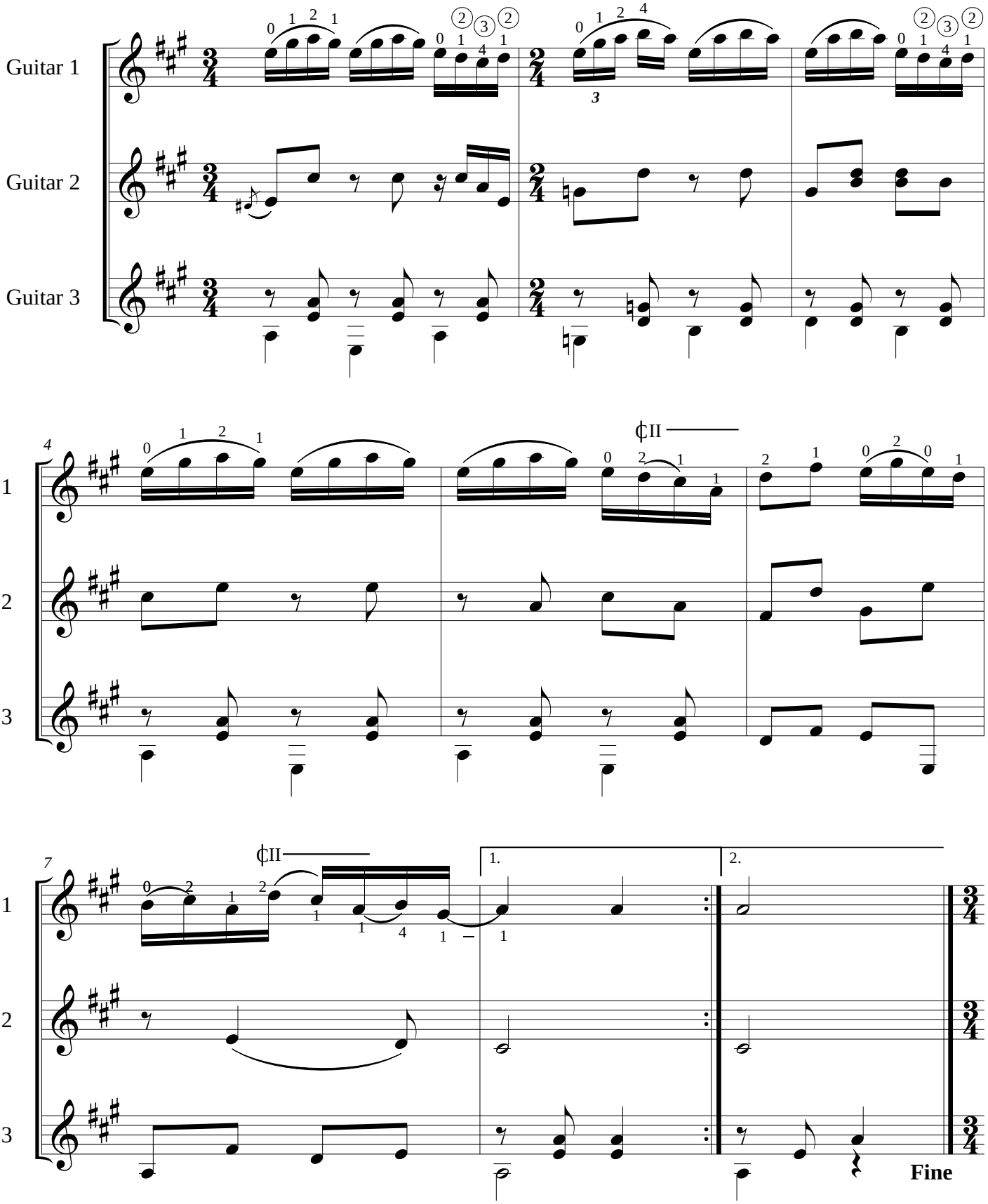
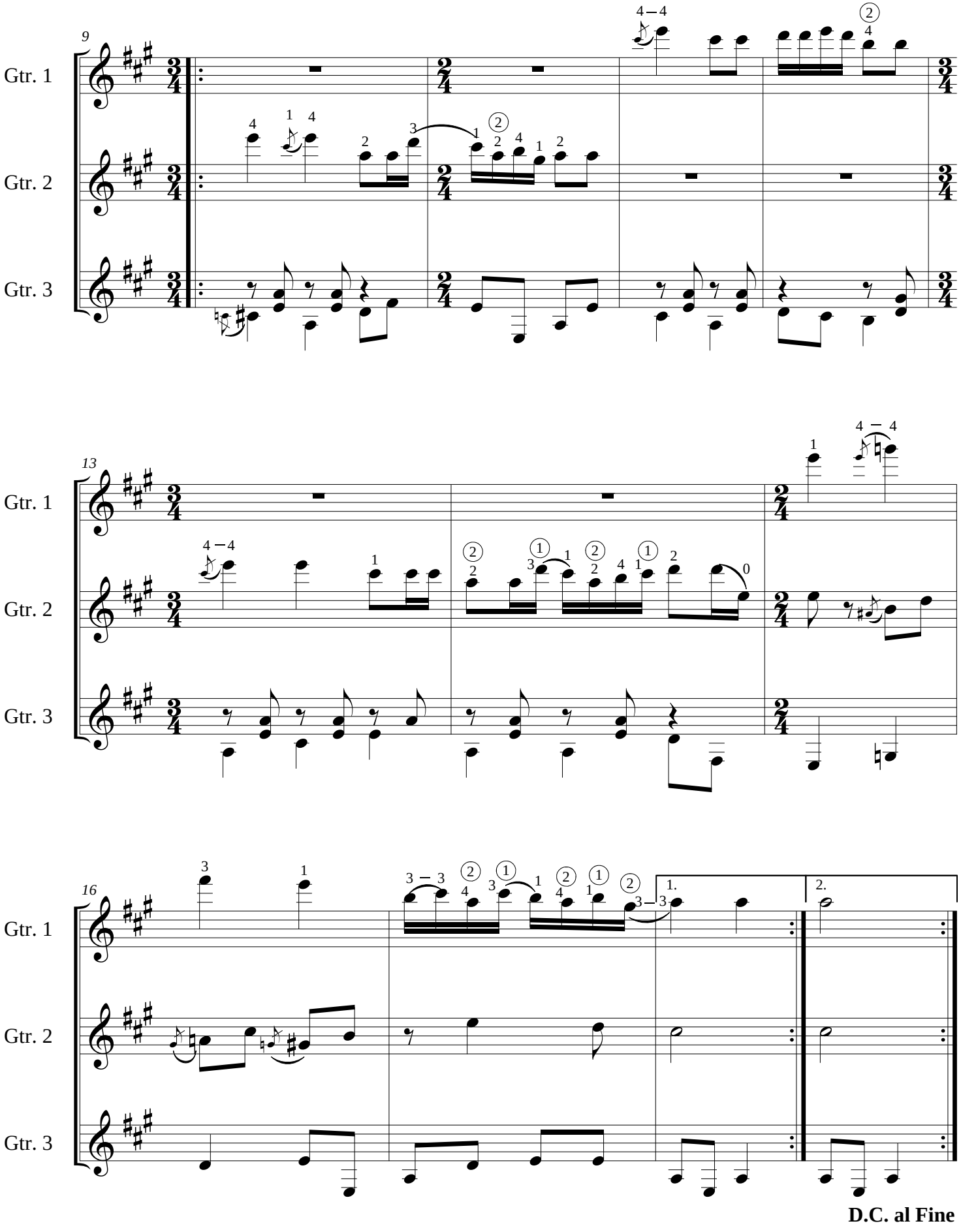
Gtr. 3
1.
2.

# Camp Chase

French Carpenter (1899-1964)
Arr.: Julio Ribeiro Alves




9
Gtr. 1
Gtr. 2
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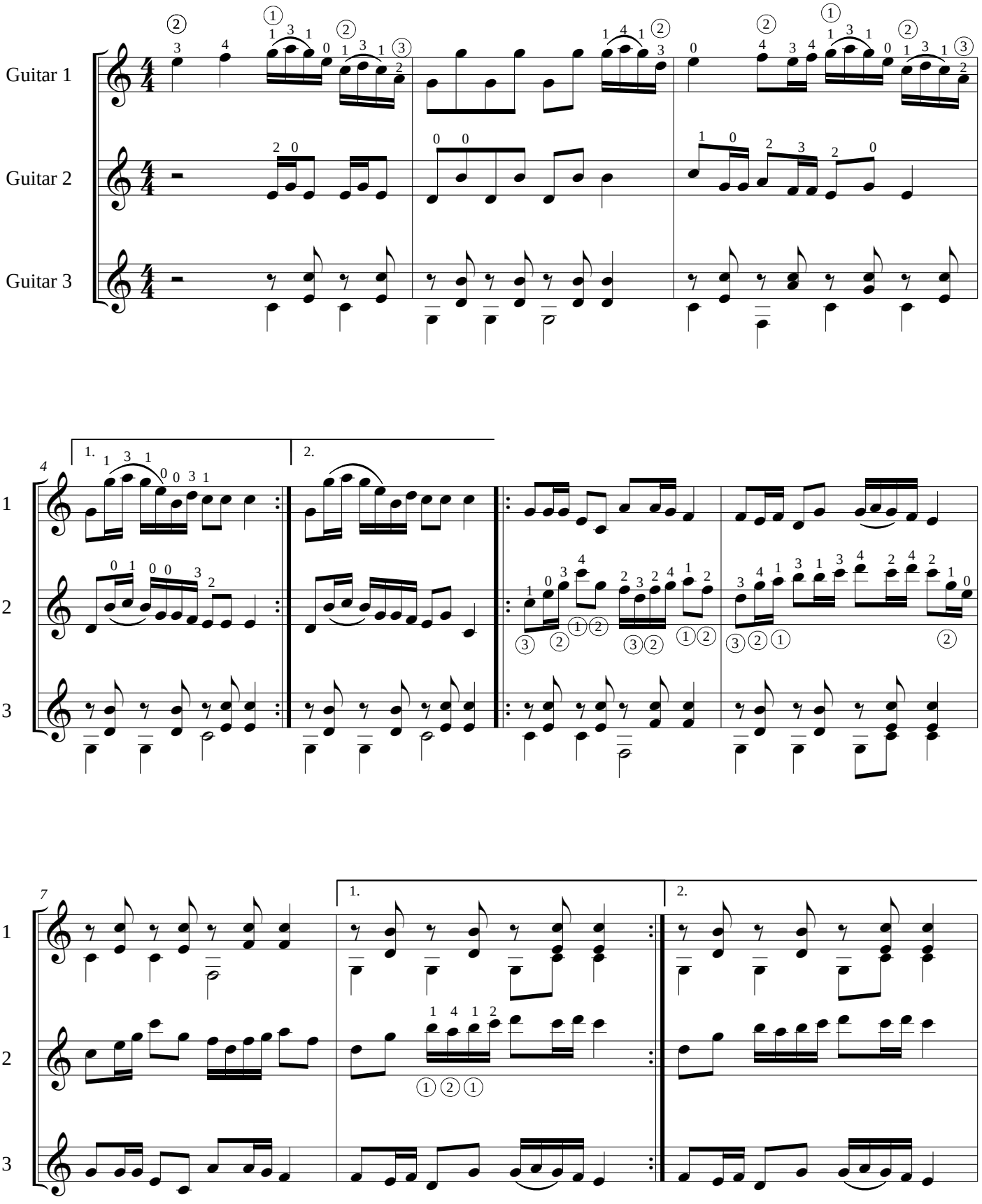
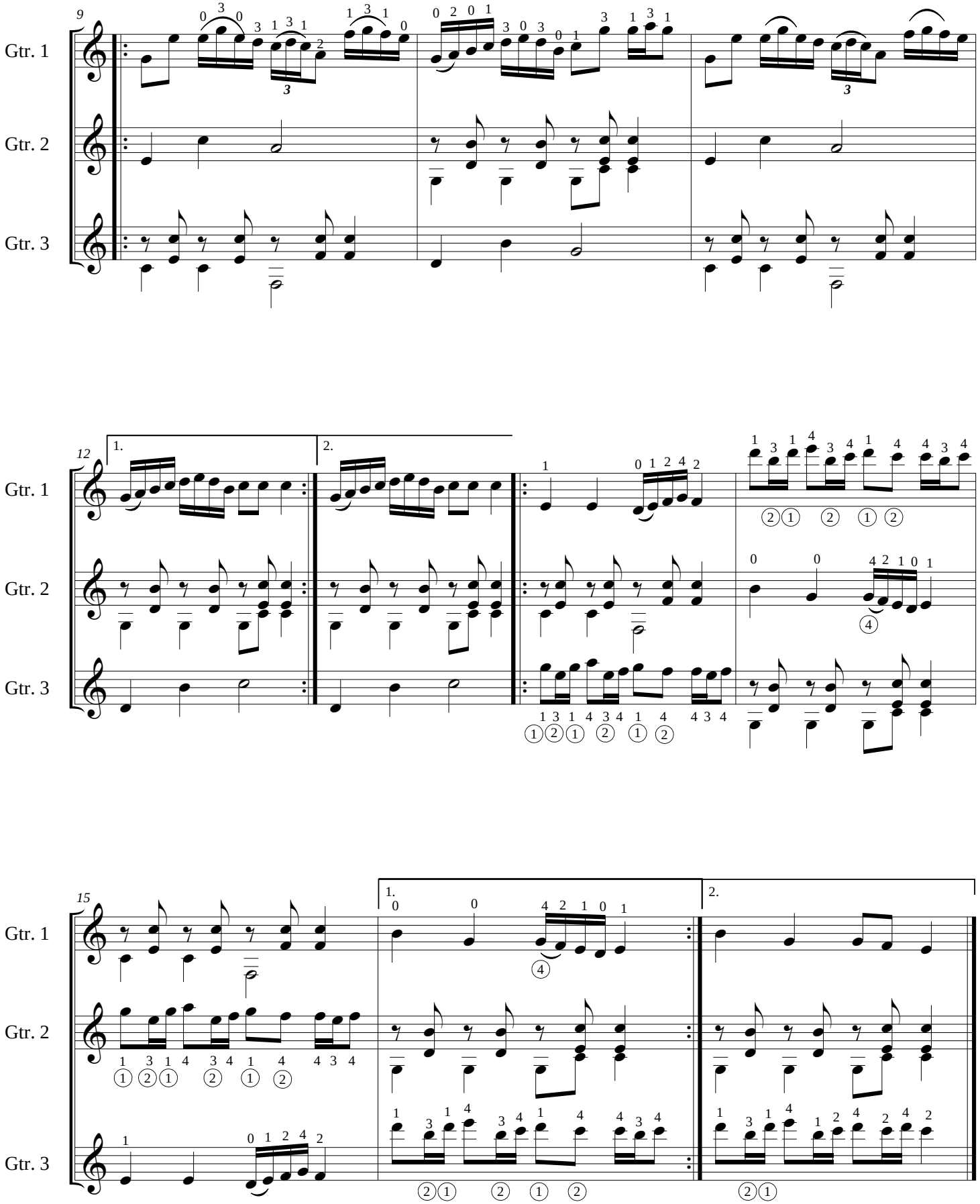
1.
2.
D.C. al Fine

# Cherokee Polka

Ed Haley (1883-1951)
Arr.: Julio Ribeiro Alves

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Gtr. 1
Gtr. 2
Gtr. 3
12
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Gtr. 1
Gtr. 2
Gtr. 3
15
1.
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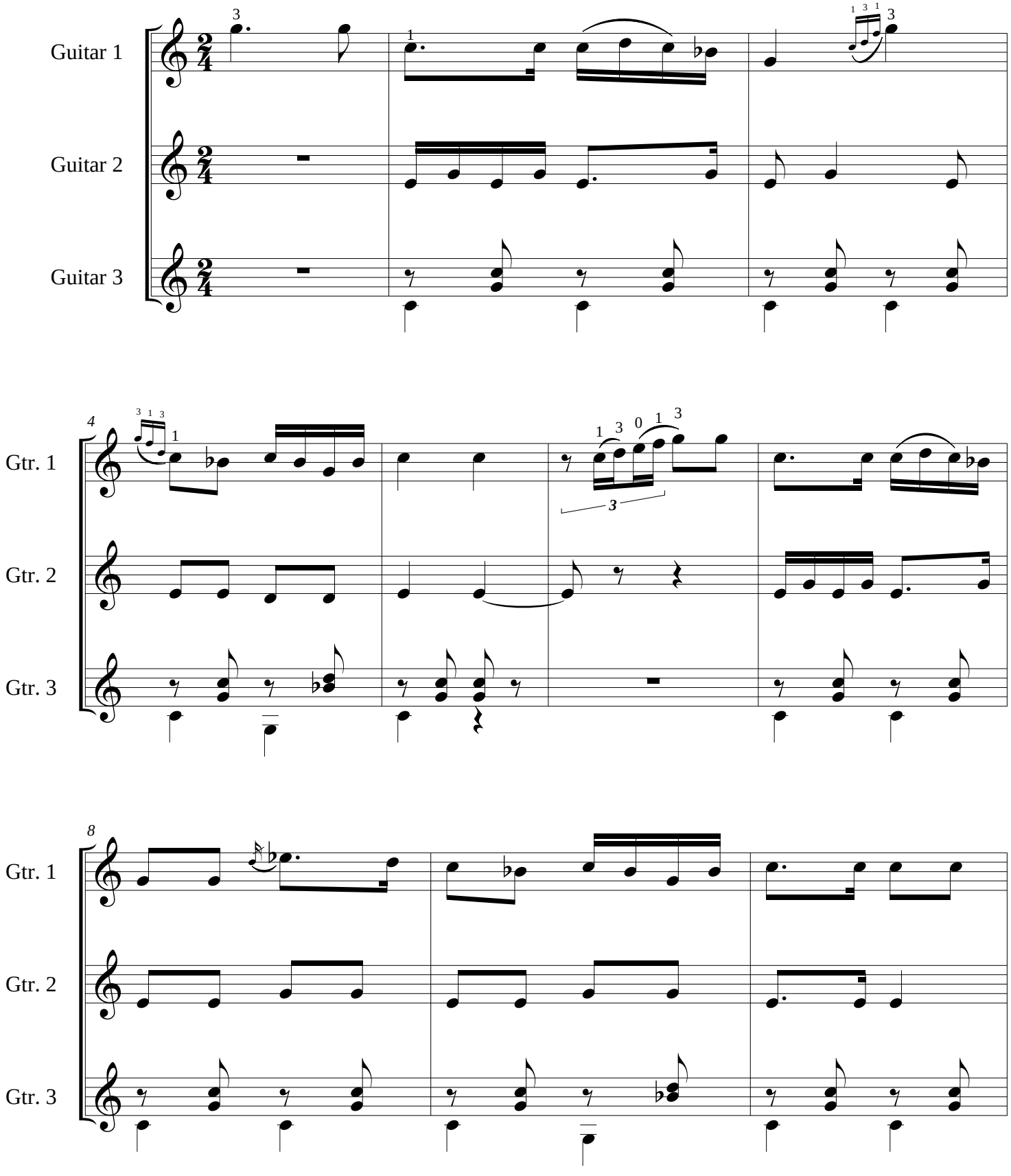
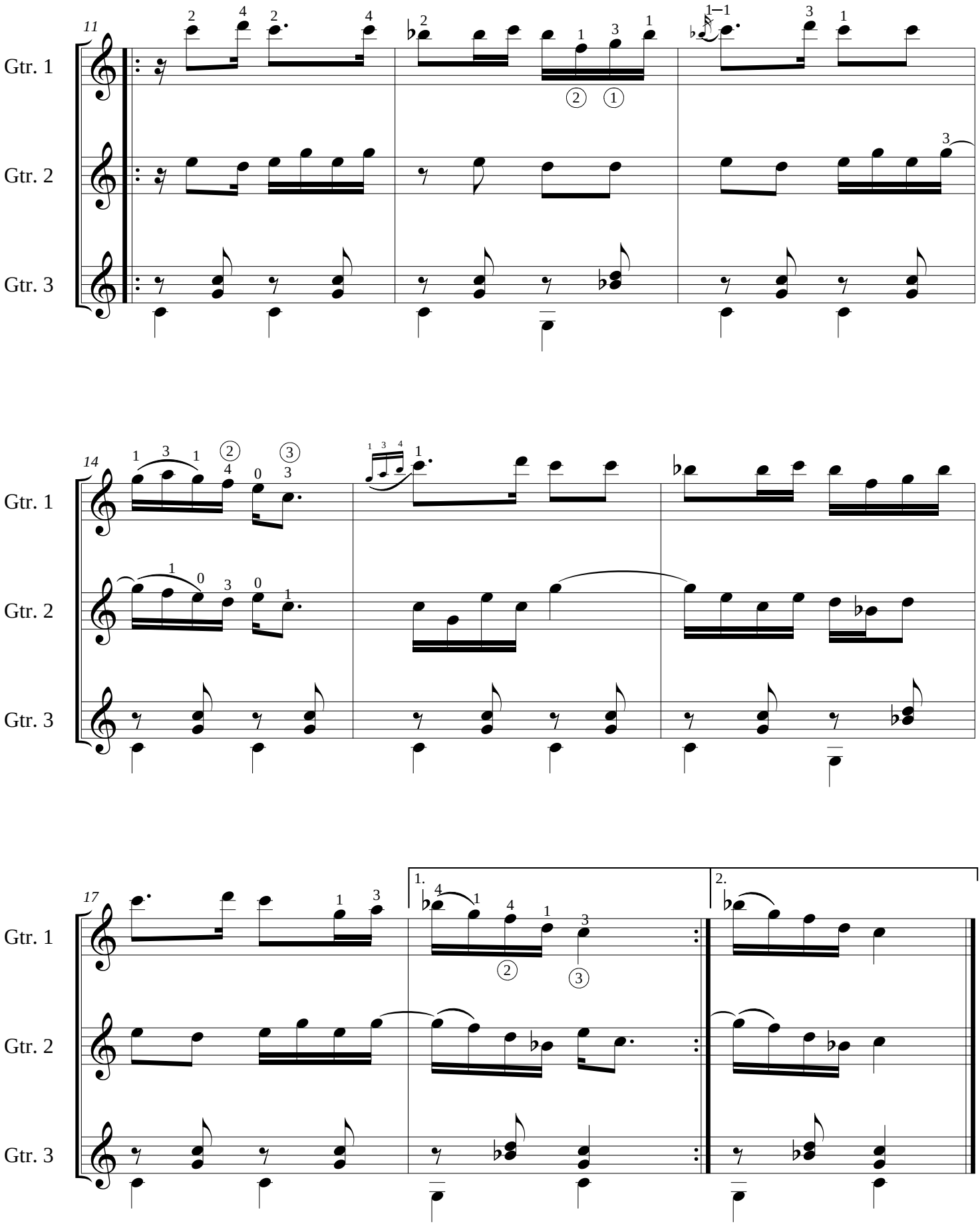
Gtr. 1
Gtr. 2
Gtr. 3

# Come Back Boys, and Let's Feed the Horses

Burl Hammons (1908-1993)
Arr.: Julio Ribeiro Alves

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Gtr. 1
Gtr. 2
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Gtr. 1
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17
1.
2.
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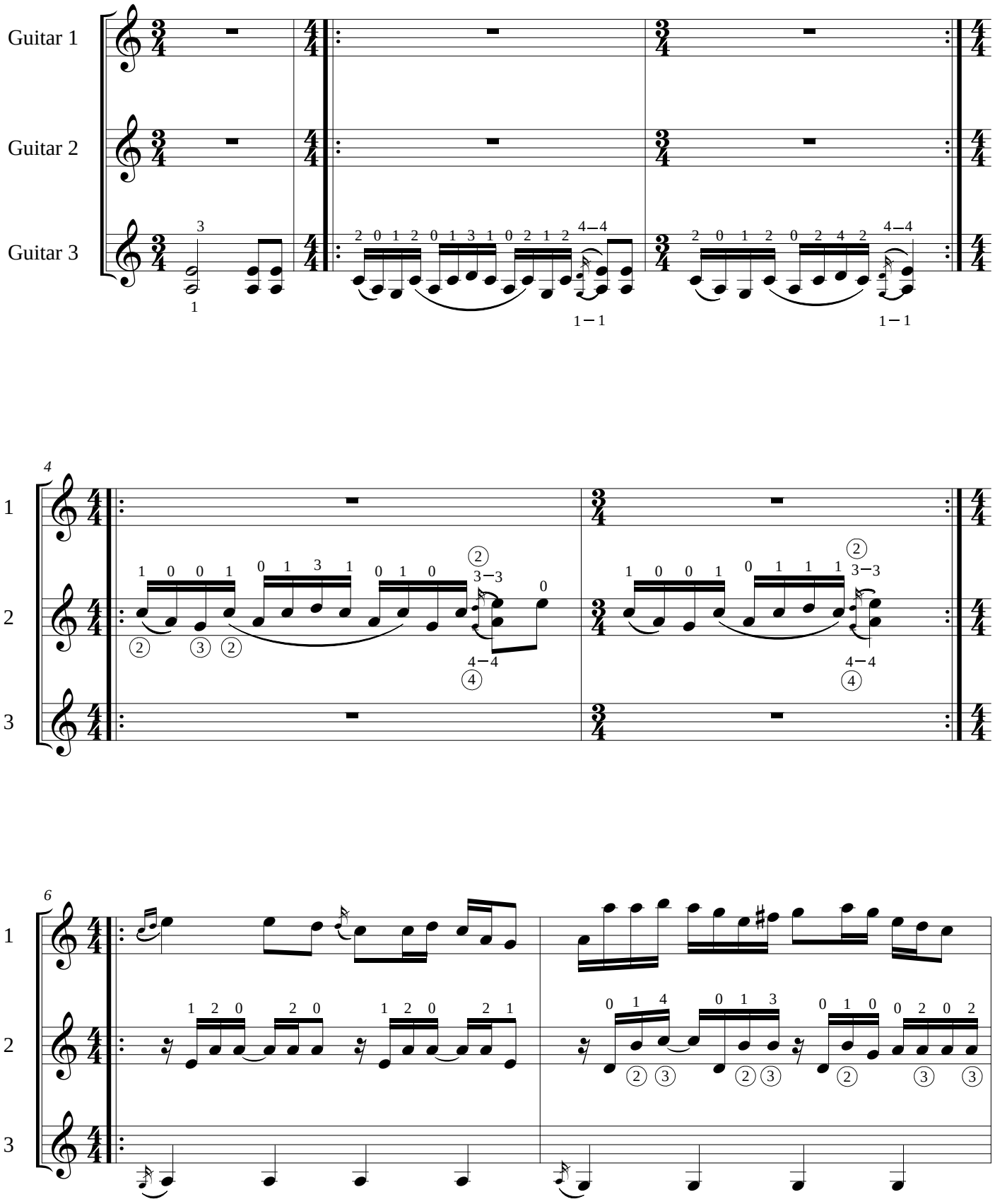
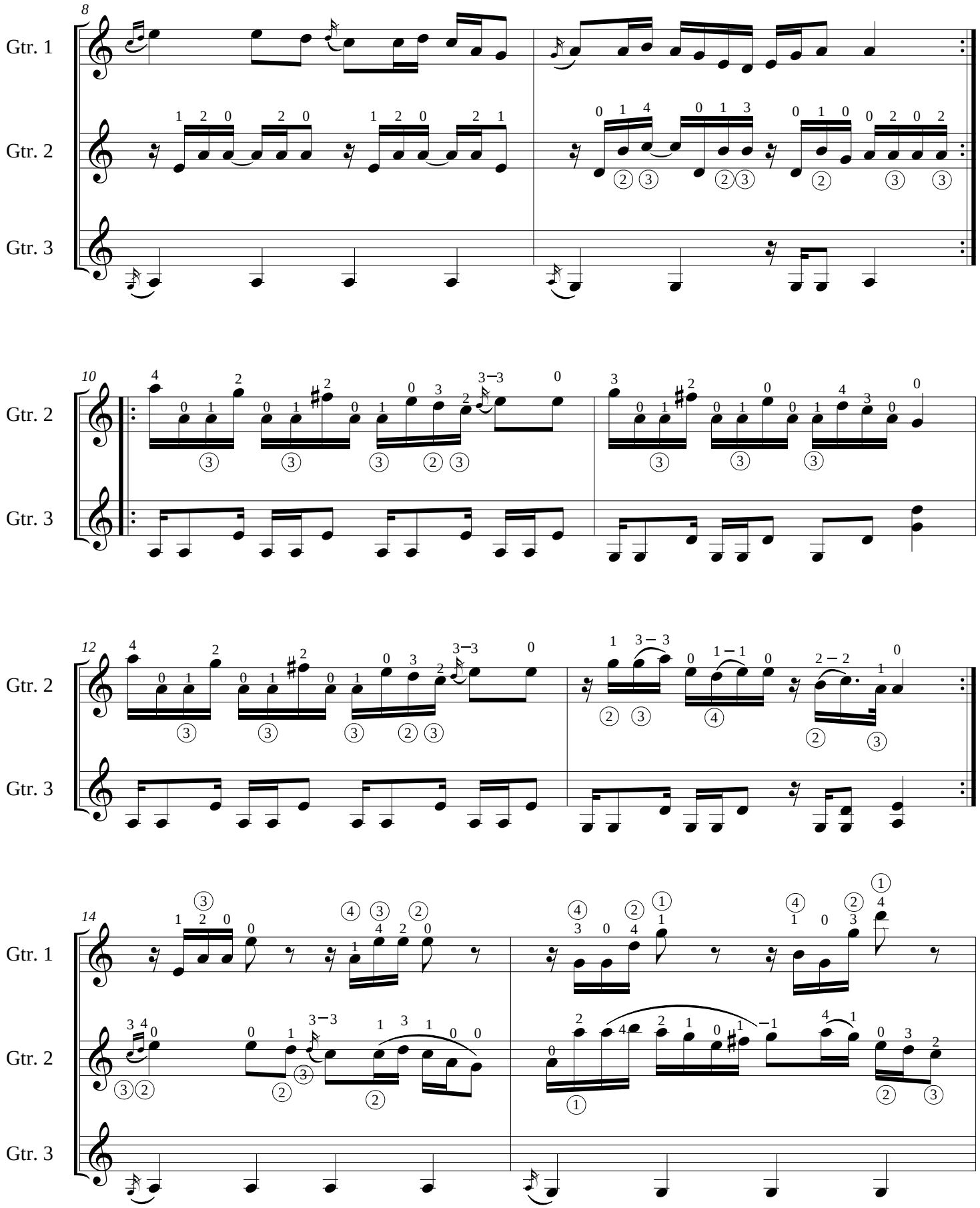
Gtr. 2
Gtr. 3

# Elzic's Farewell

French Carpenter (1899-1964)
Julio Ribeiro Alves

(Guitars 1 and 2: 2nd string in A)

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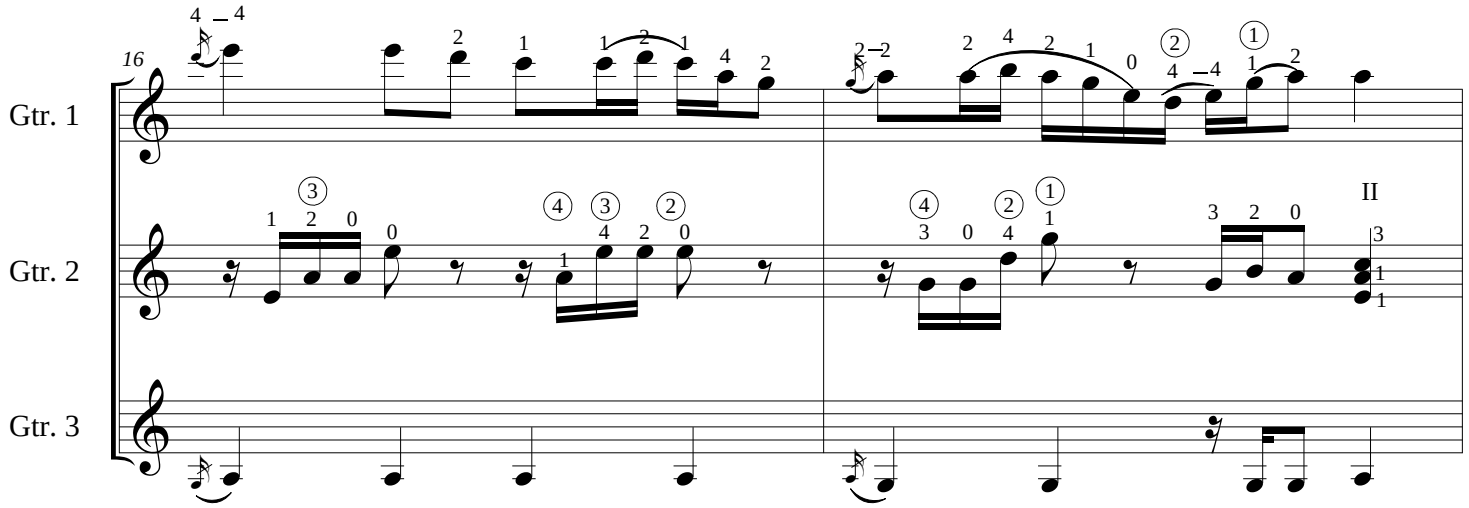
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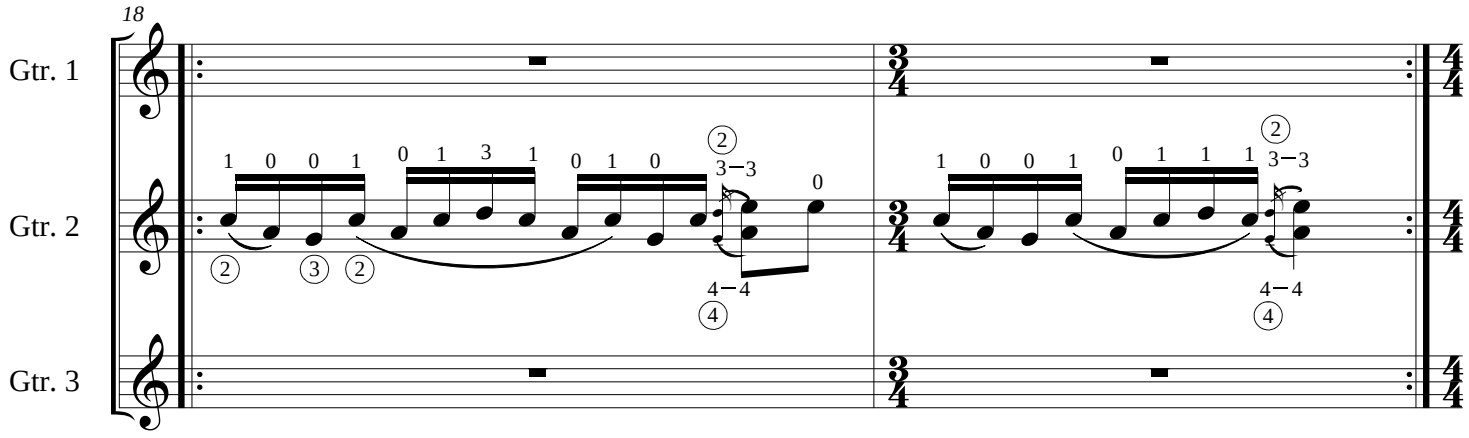
Gtr. 3
II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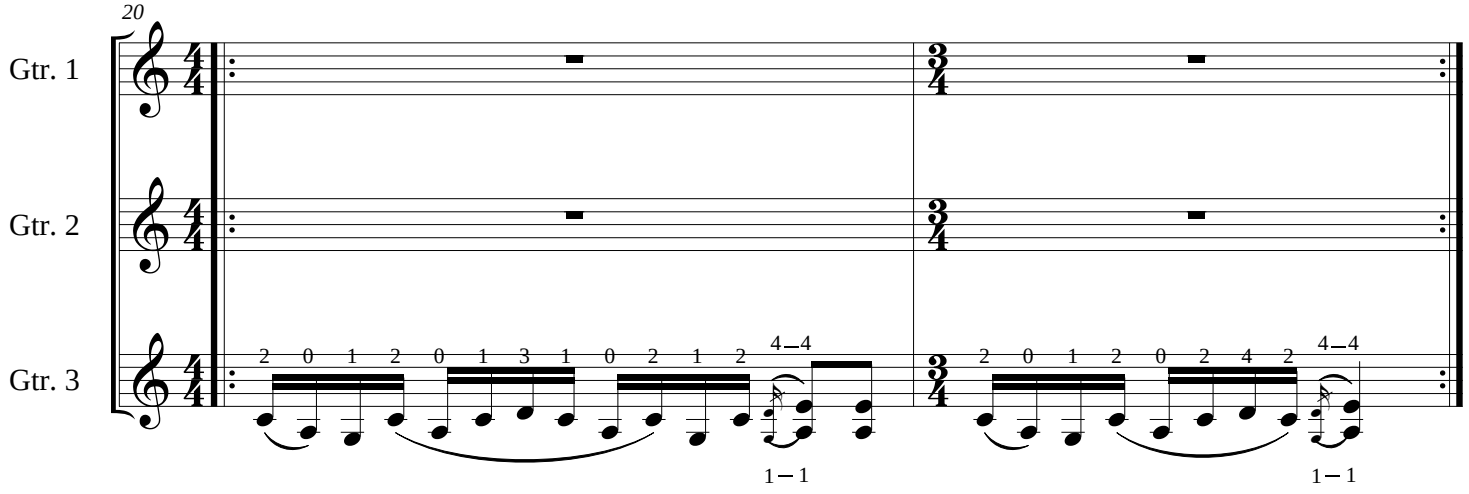
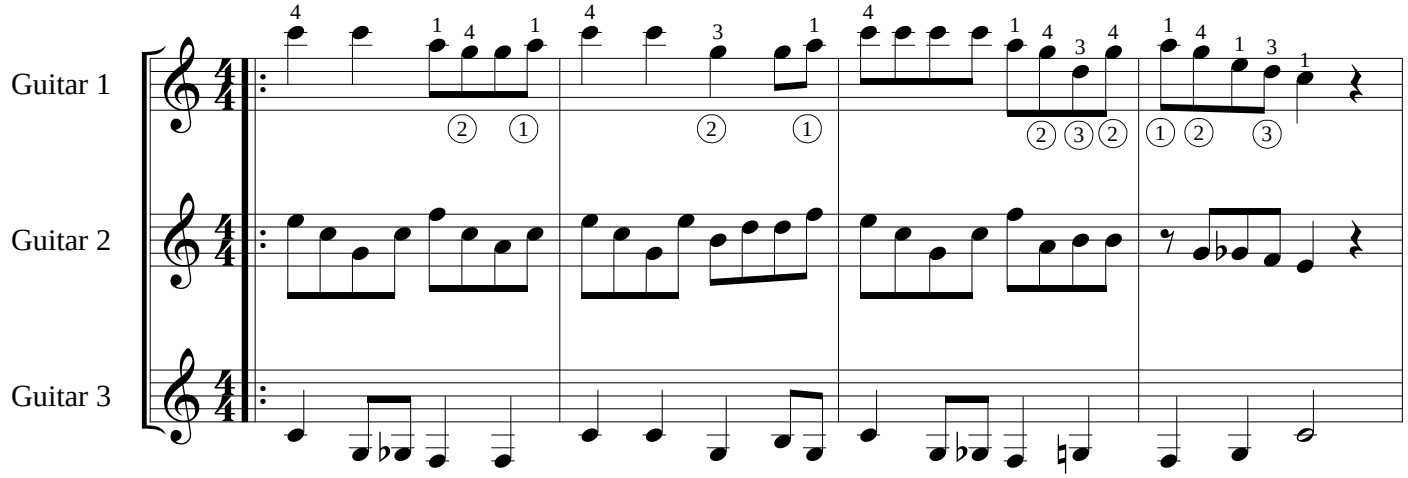
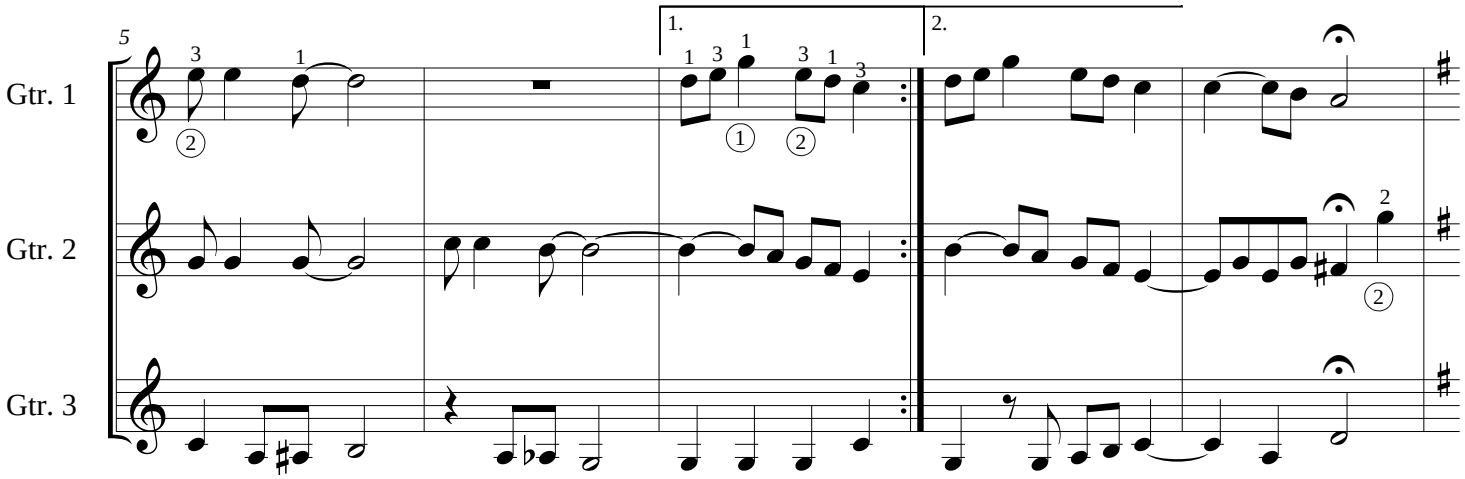

20
Gtr. 1
Gtr. 2
Gtr. 3

# Folk Songs of Central West Virginia Medley

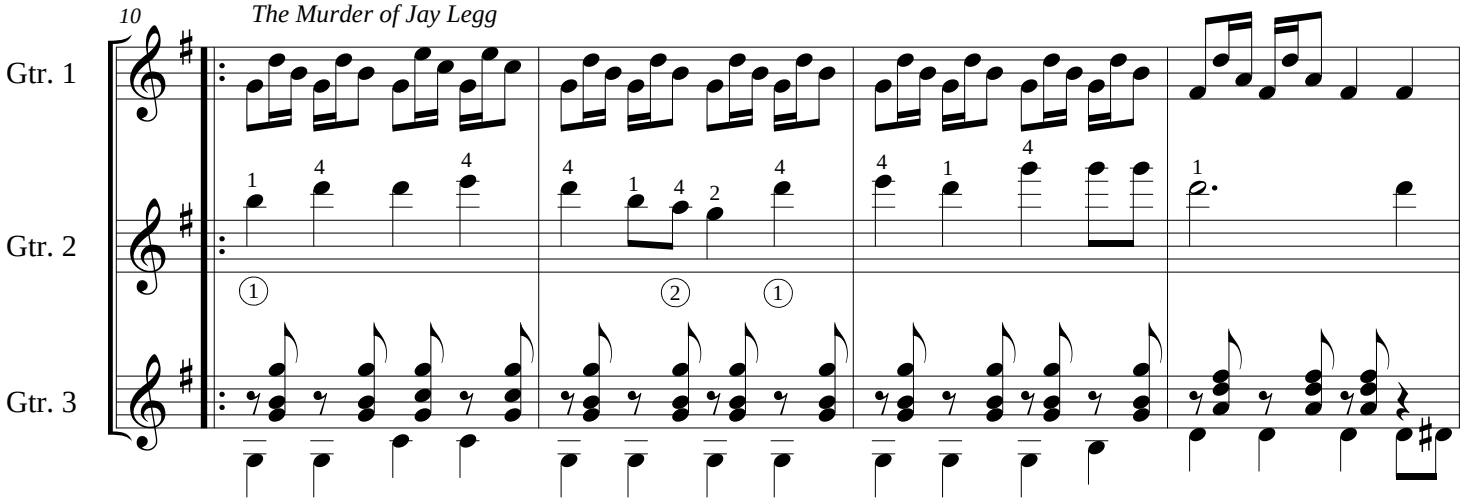
Arr.: Julio Ribeiro Alves

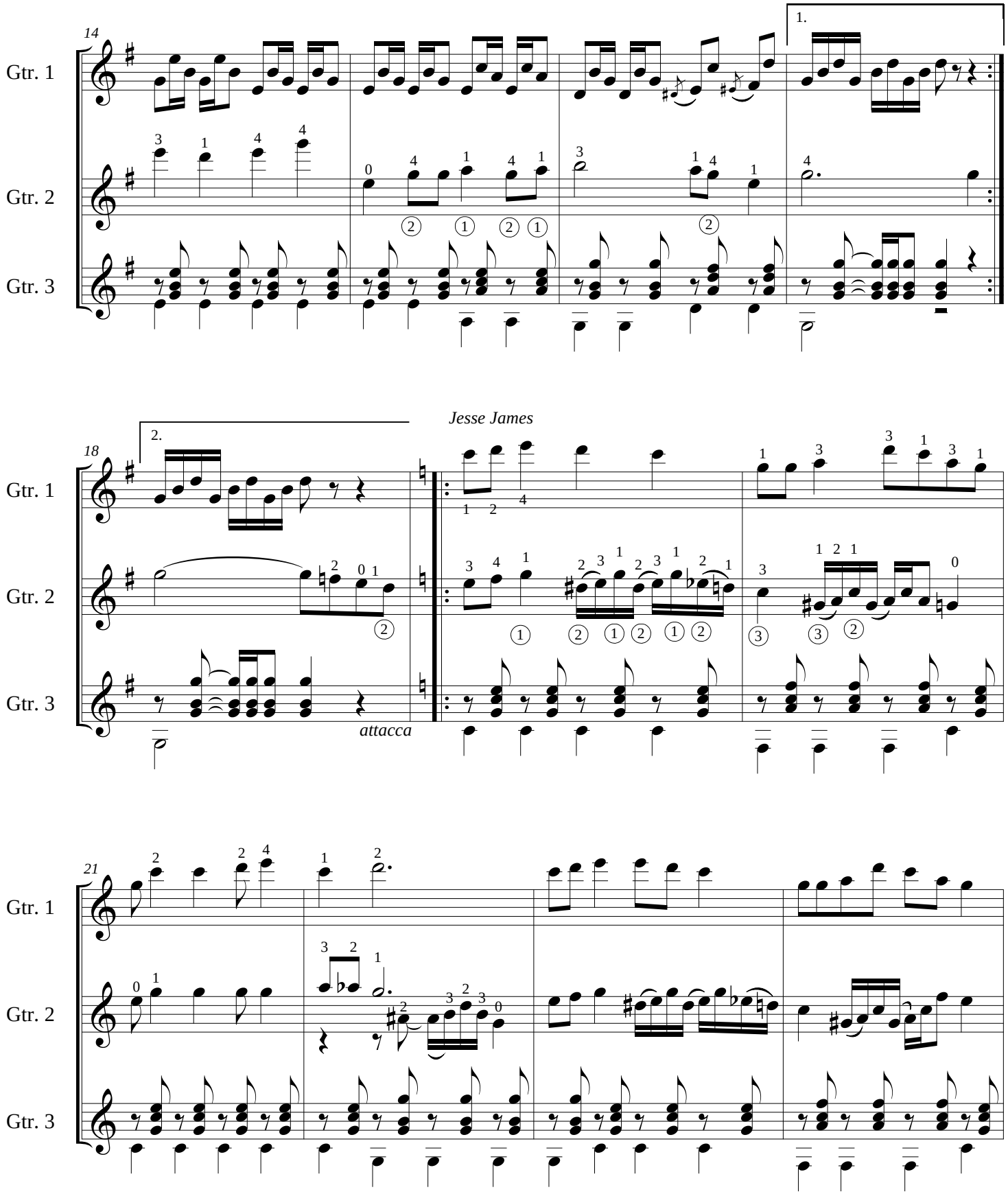
*The Train That Took My Gal From Town*

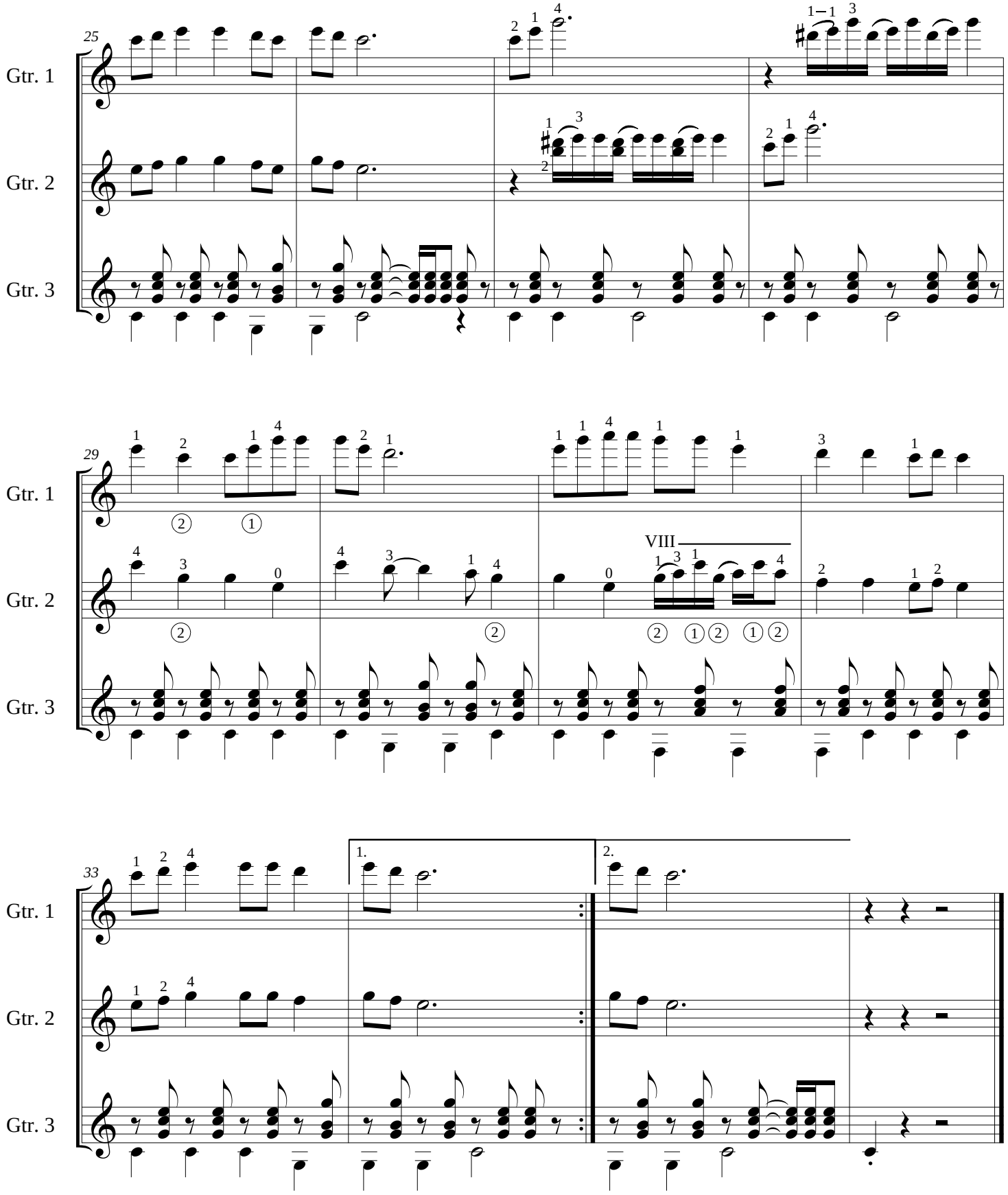



*10* *The Murder of Jay Legg*

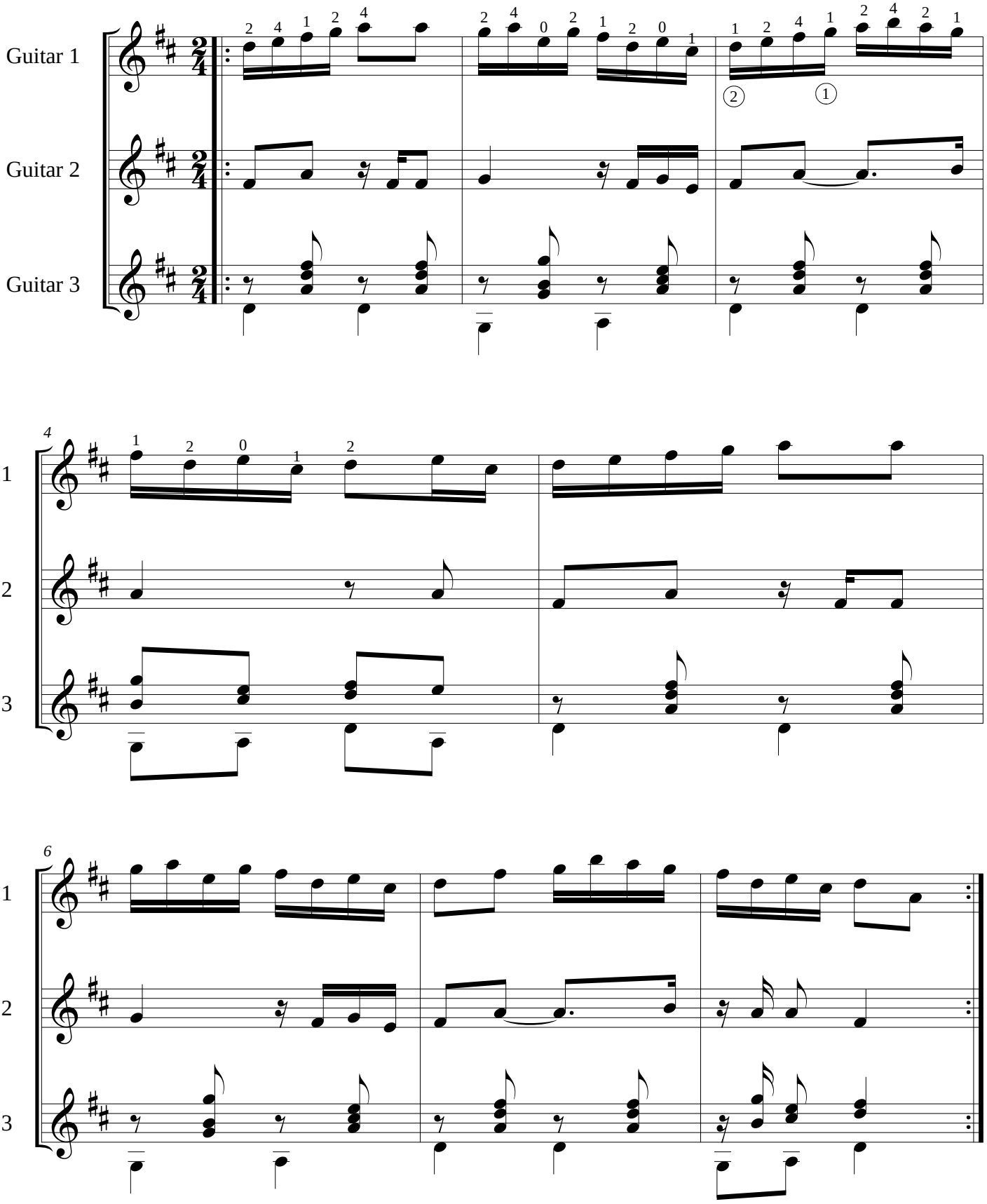


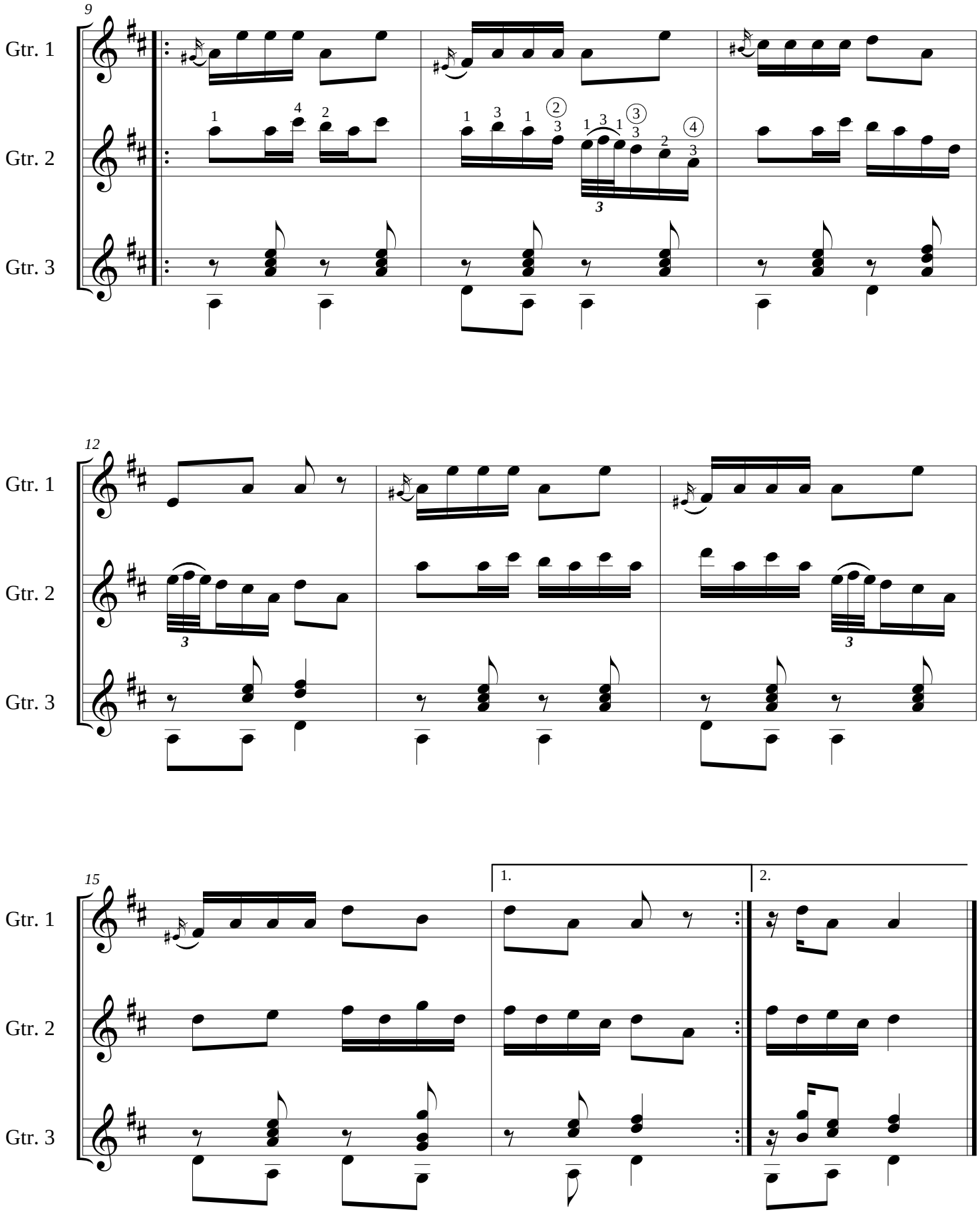

14
1.
Gtr. 1
Gtr. 2
Gtr. 3
18
2.
Jesse James
attacca
21


25
Gtr. 1
Gtr. 2
Gtr. 3
29
Gtr. 1
Gtr. 2
Gtr. 3
VIII
33
Gtr. 1
Gtr. 2
Gtr. 3
1.
2.

# Forked Deer

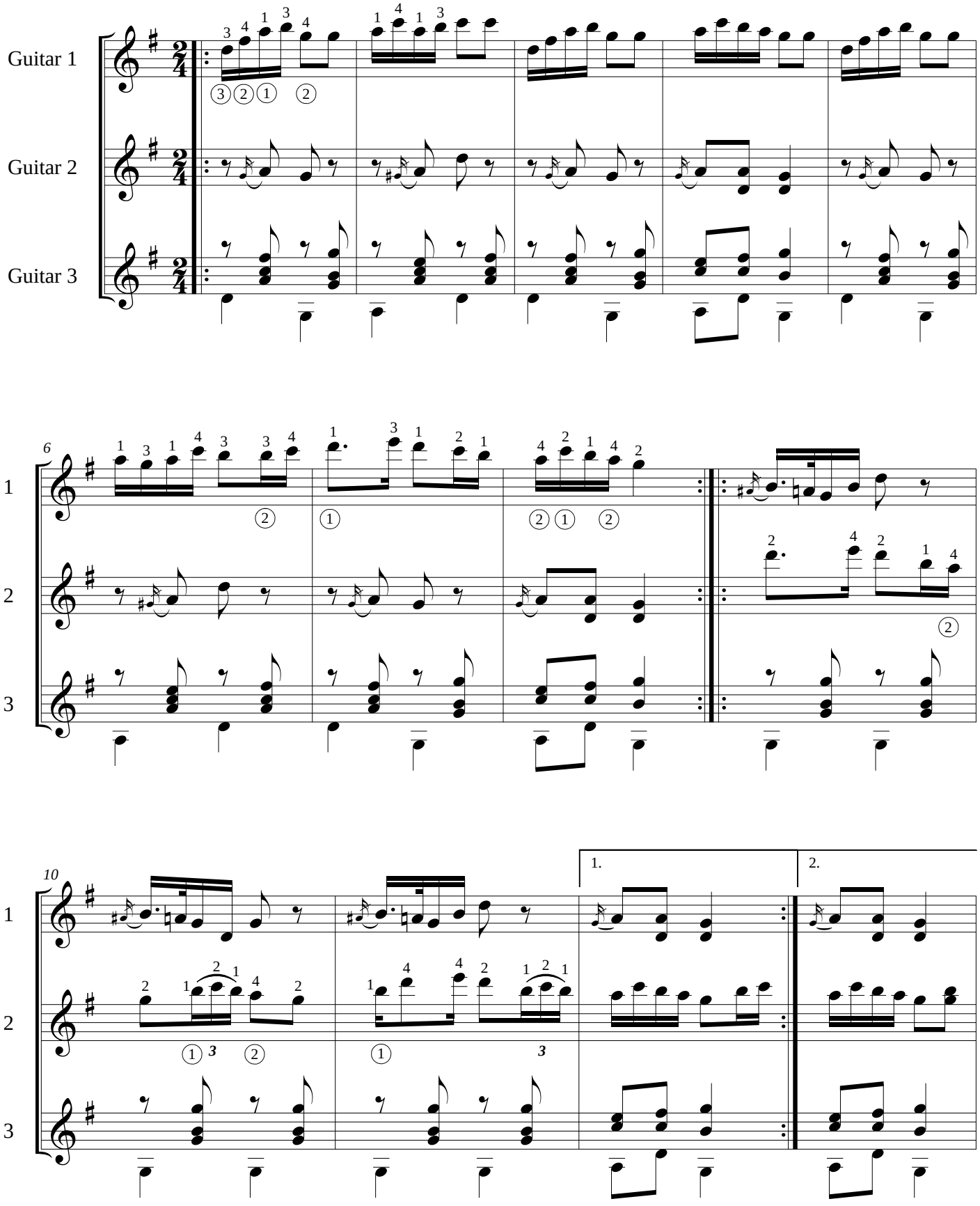
Edden Hammons (1874-1955)
Arr.: Julio Ribeiro Alves

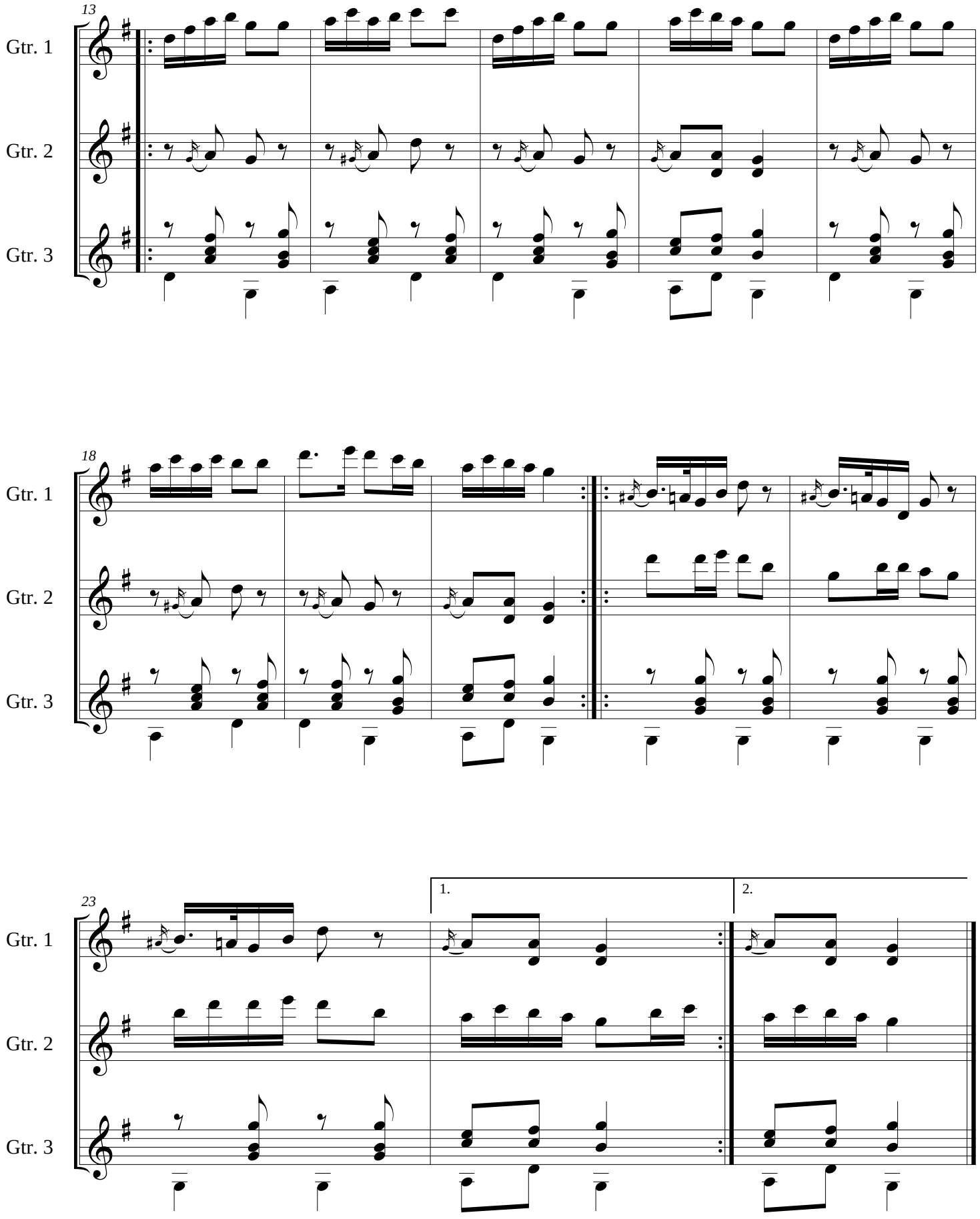



9
Gtr. 1
Gtr. 2
Gtr. 3
12
Gtr. 1
Gtr. 2
Gtr. 3
15
1.
2.
Gtr. 1
Gtr. 2
Gtr. 3

# Indian Nation

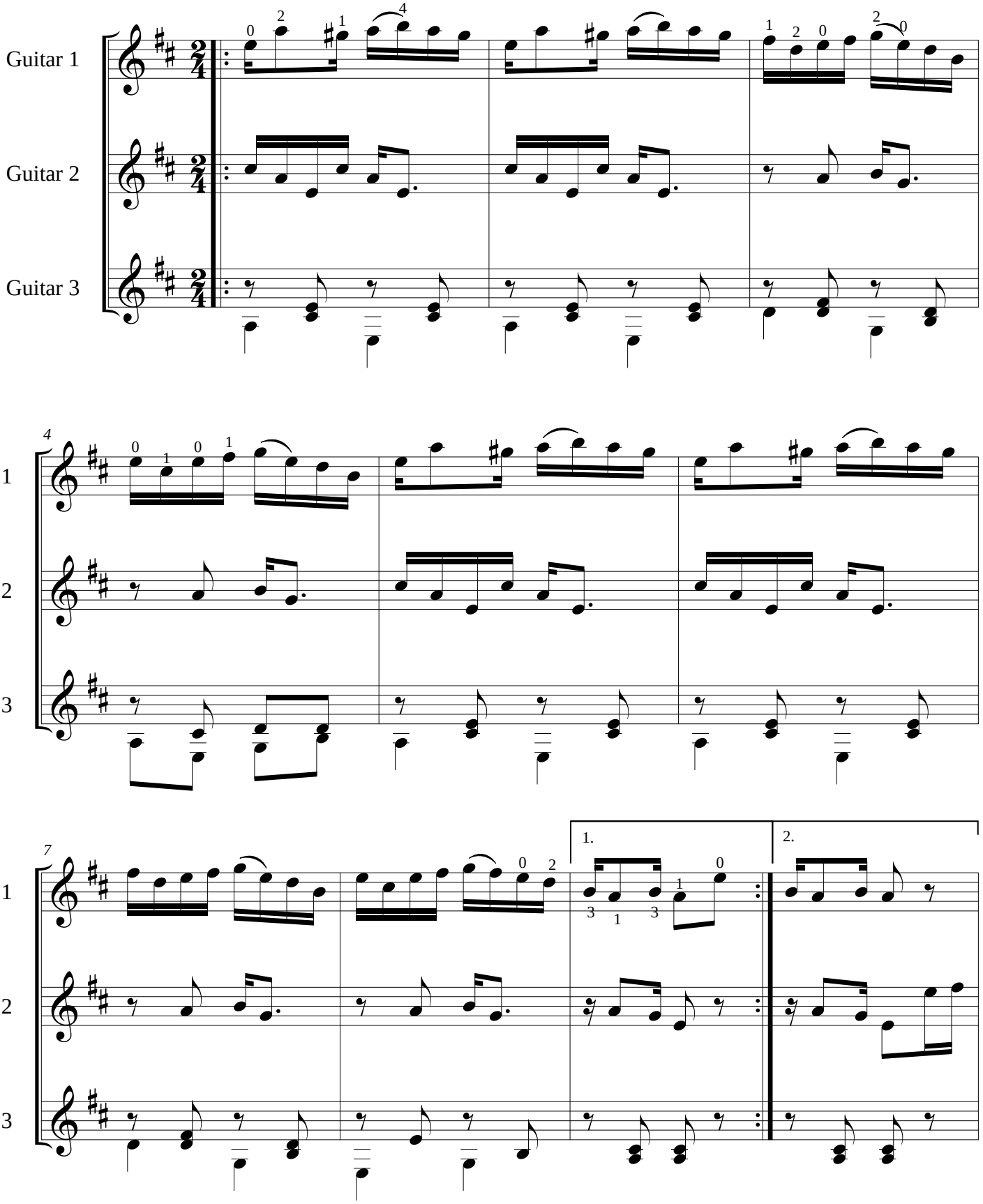
Burl Hammons (1908-1993)
Arr.: Julio Ribeiro Alves

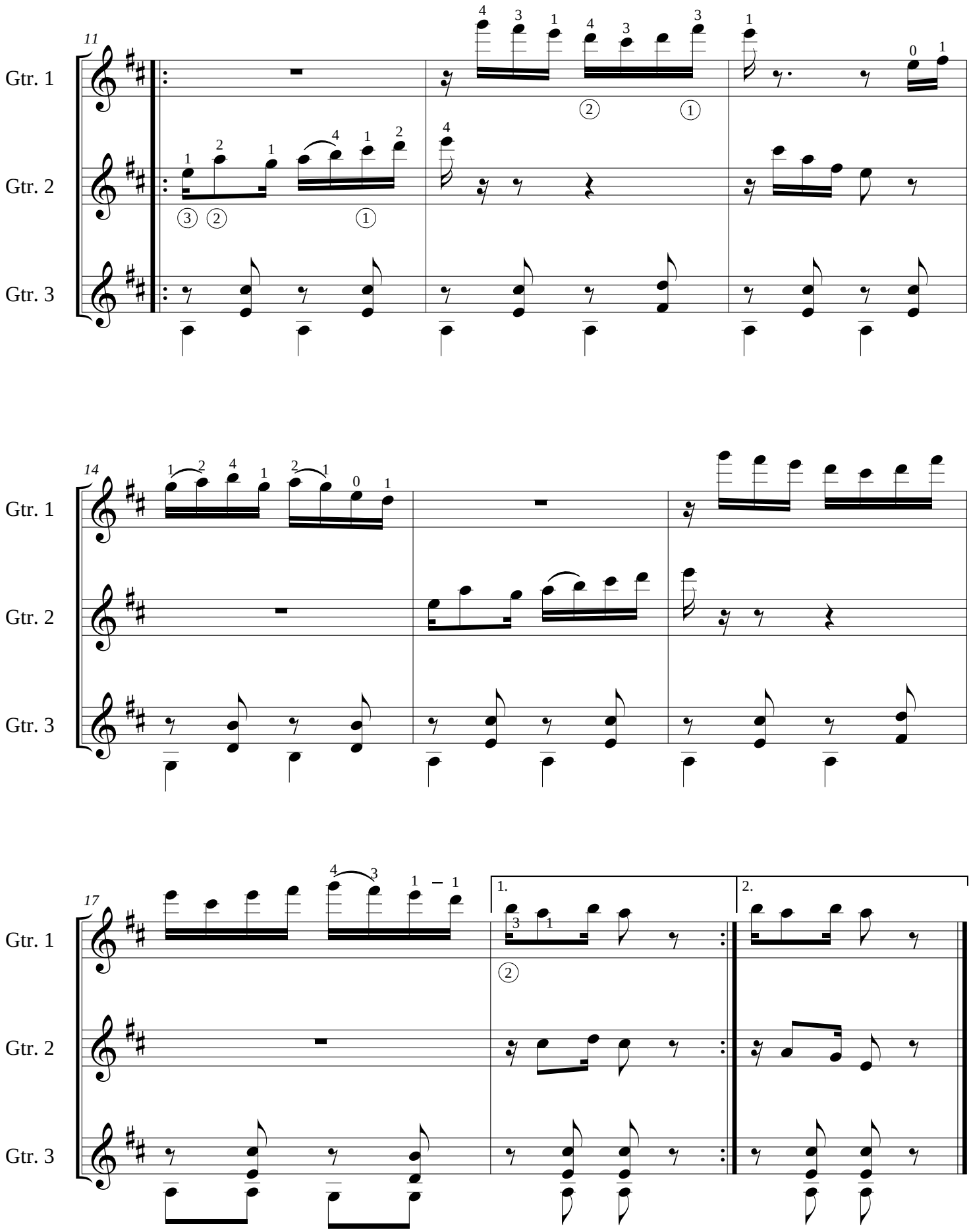



13
Gtr. 1
Gtr. 2
Gtr. 3
18
Gtr. 1
Gtr. 2
Gtr. 3
23
1.
2.
Gtr. 1
Gtr. 2
Gtr. 3

# Jack of Diamonds

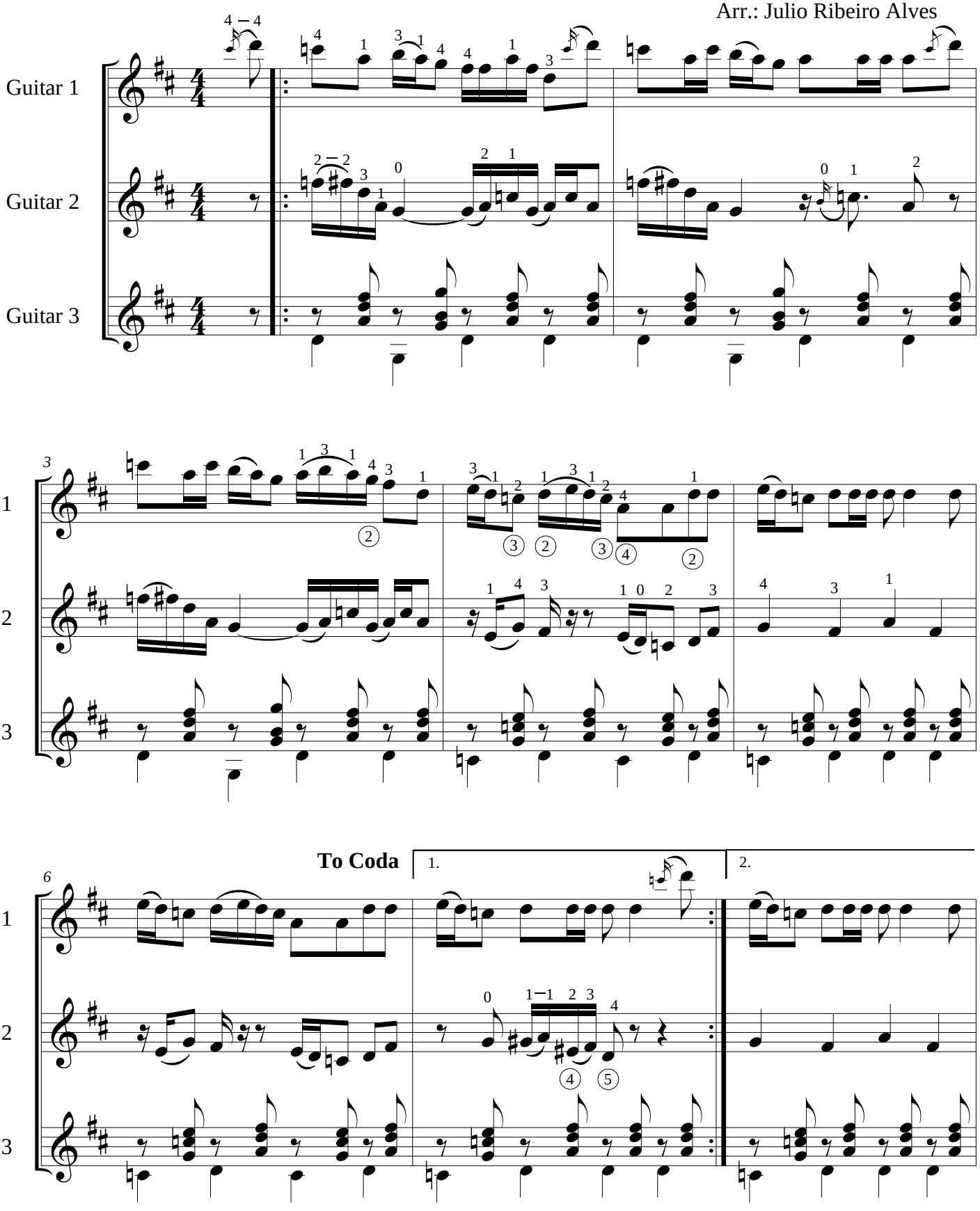
Sam Hacker (1900-1976)
Arr.: Julio Ribeiro Alves

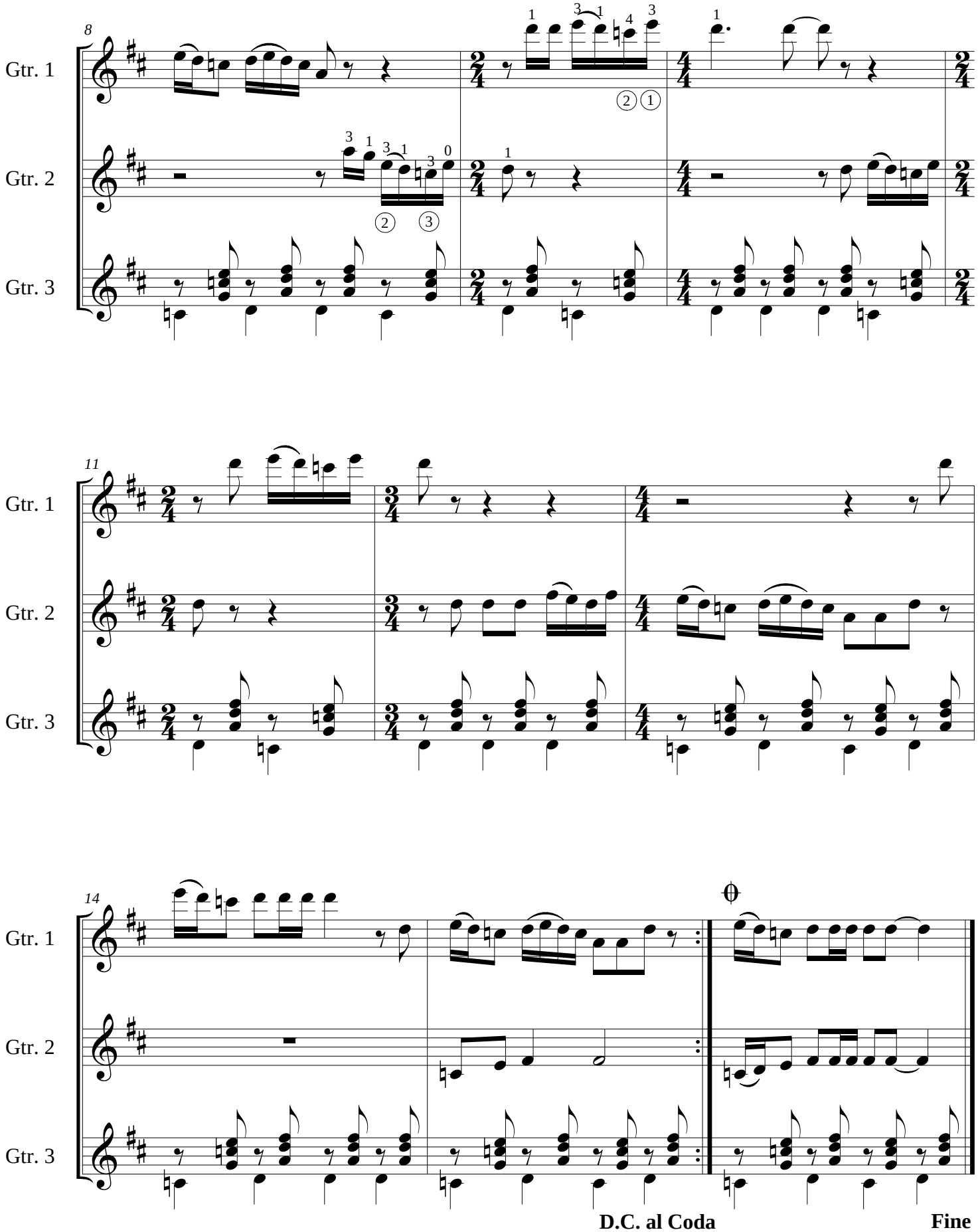



11
Gtr. 1
Gtr. 2
Gtr. 3
14
Gtr. 1
Gtr. 2
Gtr. 3
17
Gtr. 1
Gtr. 2
Gtr. 3
1.
2.

# Jodie

Delbert Hughes (1905-1989)
Arr.: Julio Ribeiro Alves

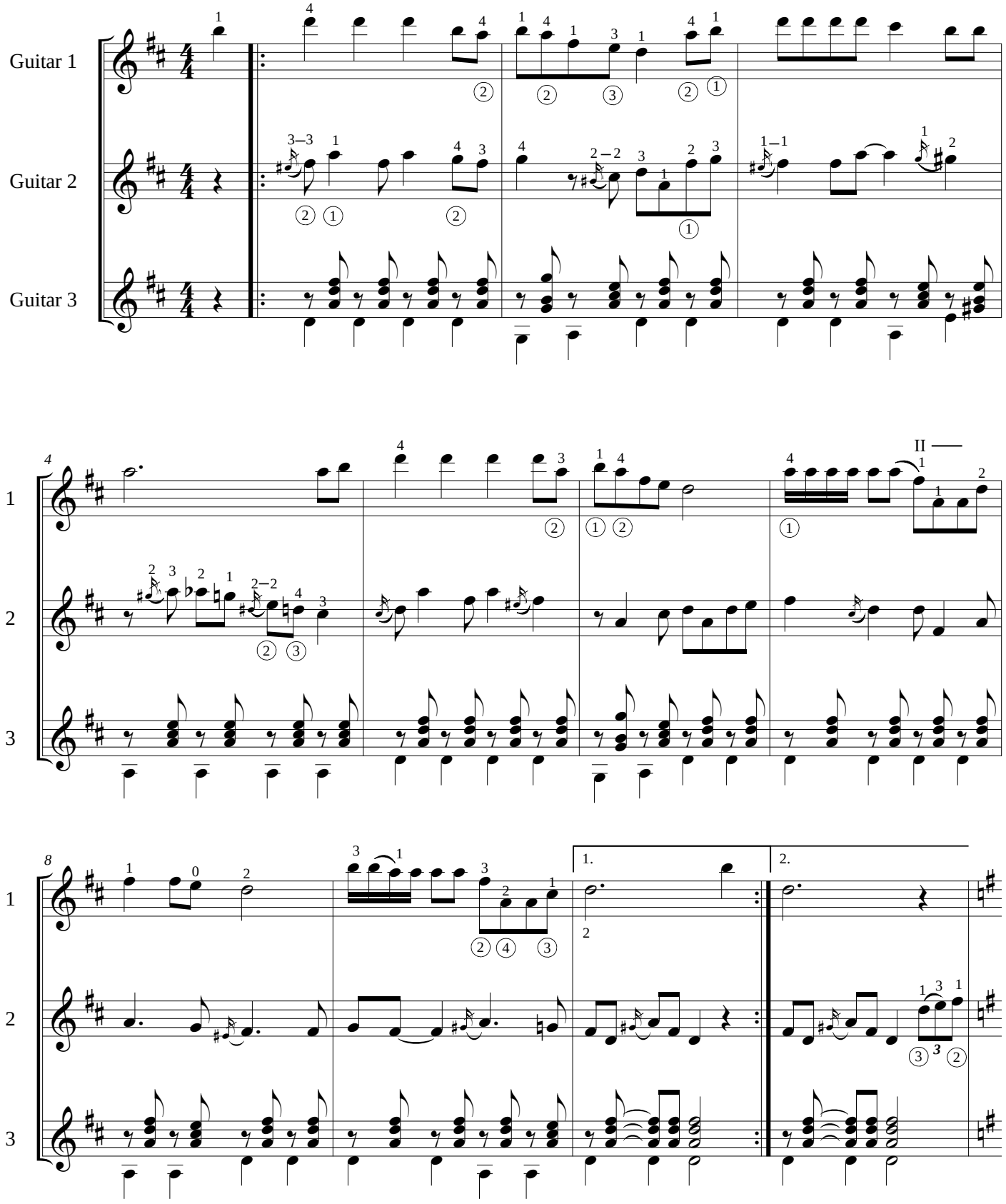


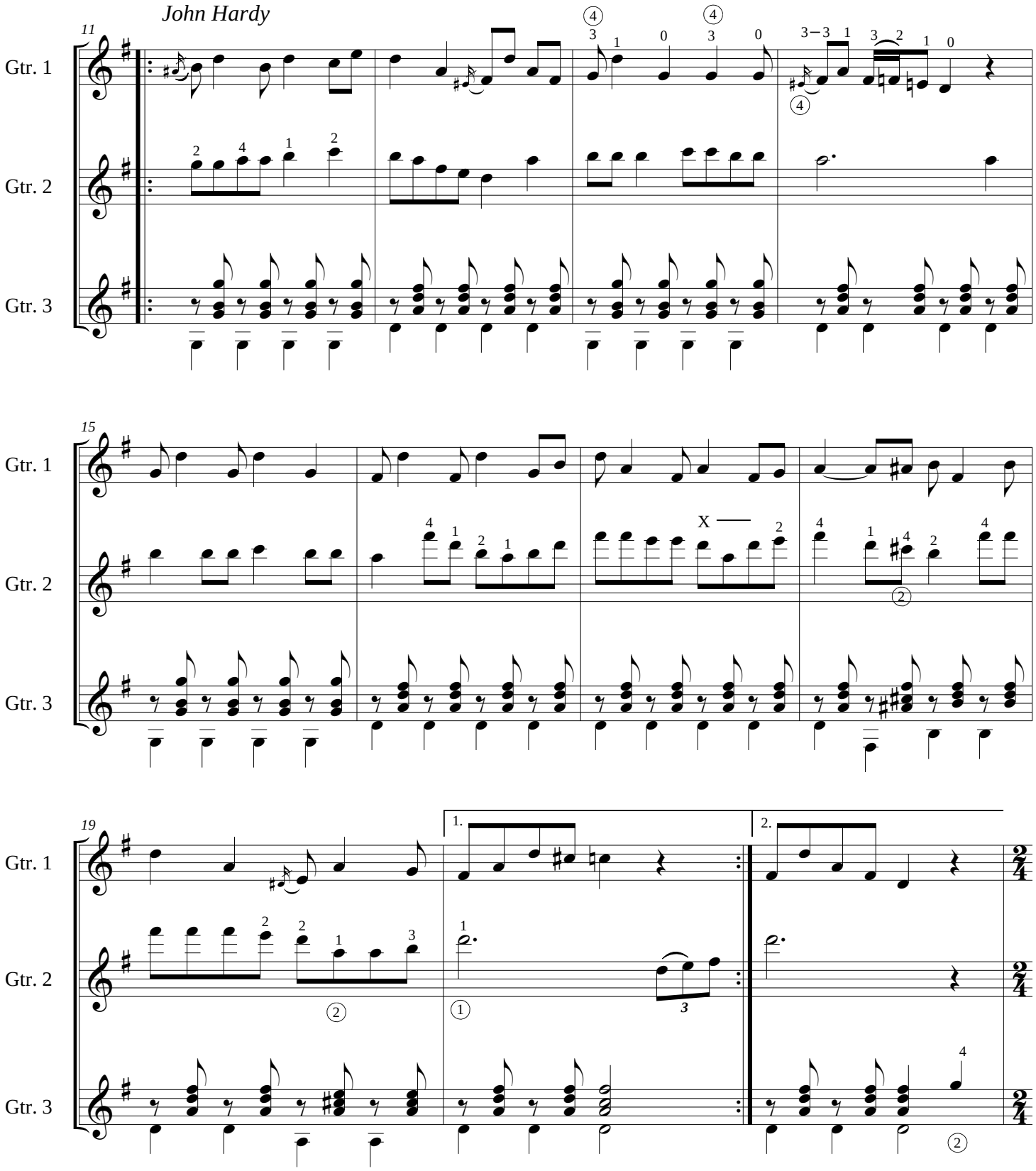

8
Gtr. 1
Gtr. 2
Gtr. 3
11
Gtr. 1
Gtr. 2
Gtr. 3
14
Gtr. 1
Gtr. 2
Gtr. 3
D.C. al Coda
Fine

# John Henry/John Hardy/Old Jimmy Johnson

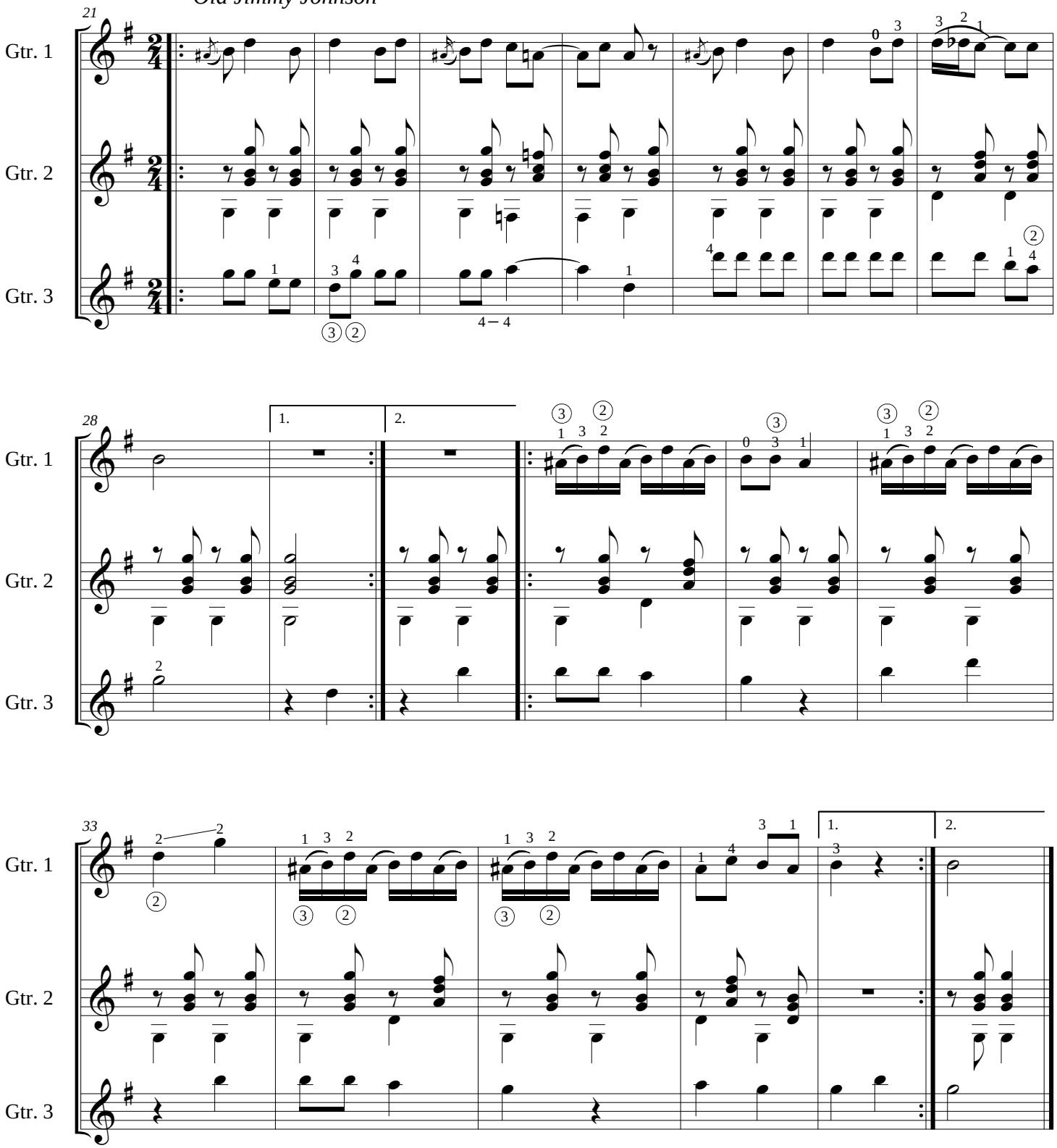
*John Henry*

Arr.: Julio Ribeiro Alves




John Hardy
11
Gtr. 1
Gtr. 2
Gtr. 3
15
Gtr. 1
Gtr. 2
Gtr. 3
19
1.
2.
Gtr. 1
Gtr. 2
Gtr. 3

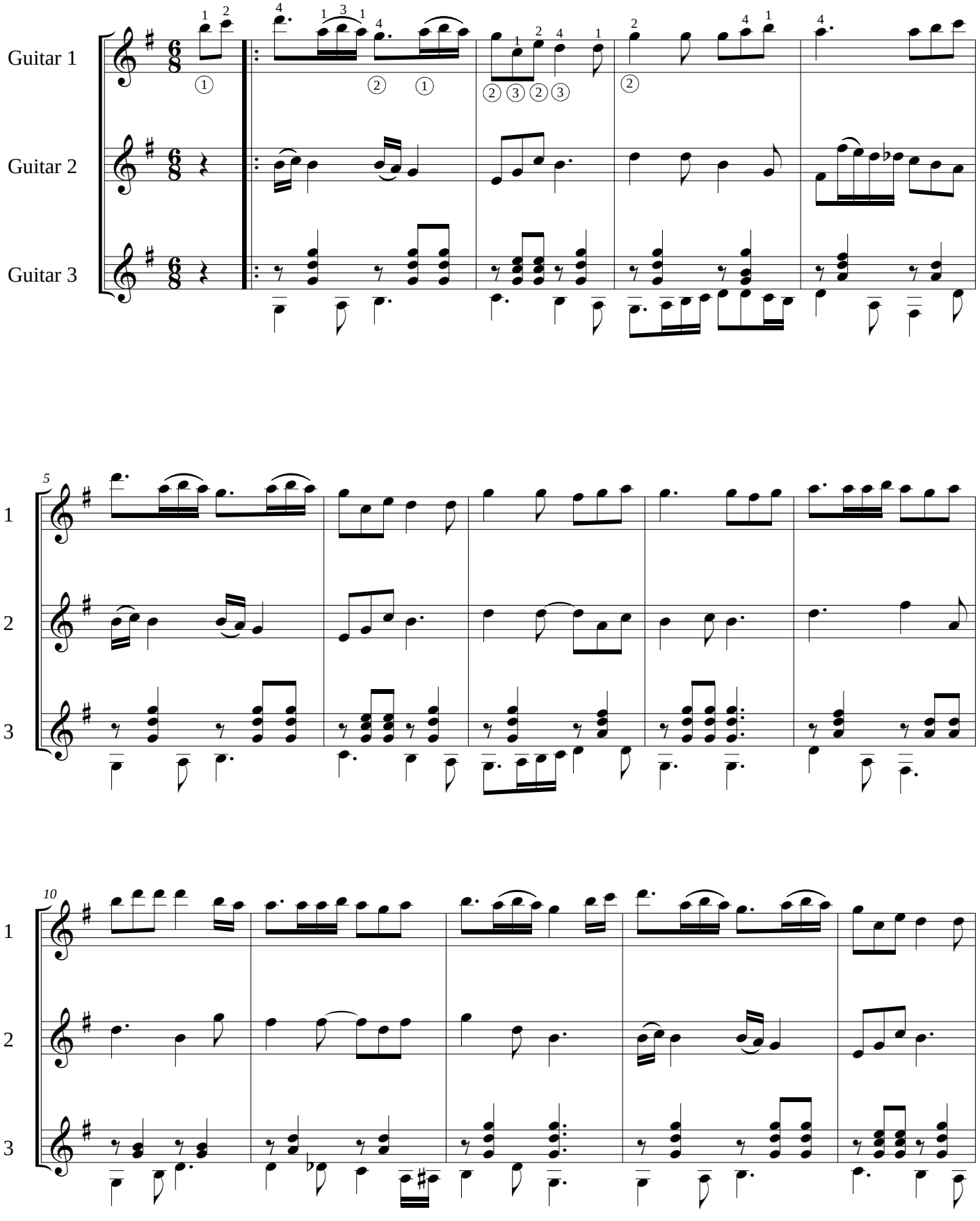
*Old Jimmy Johnson*

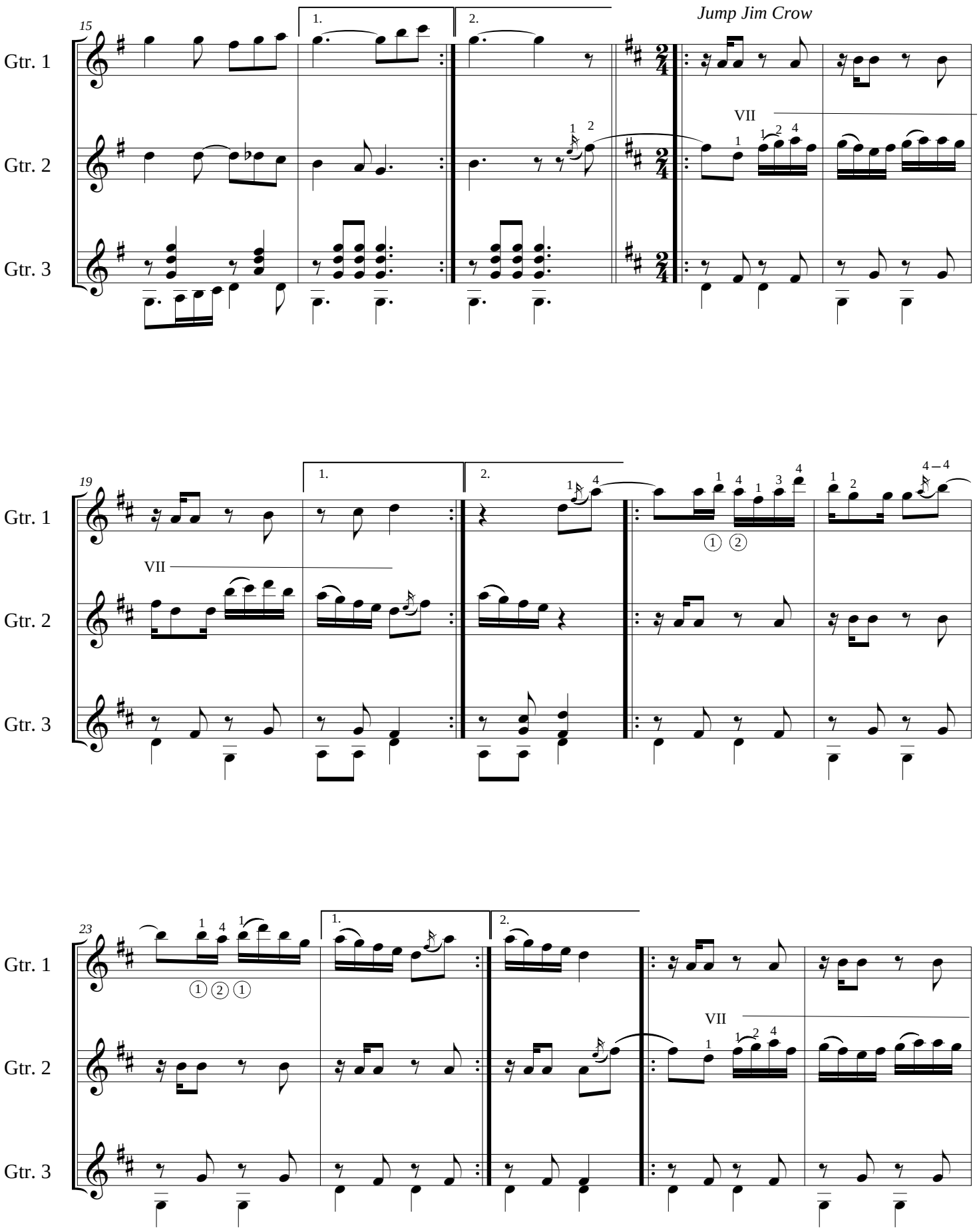


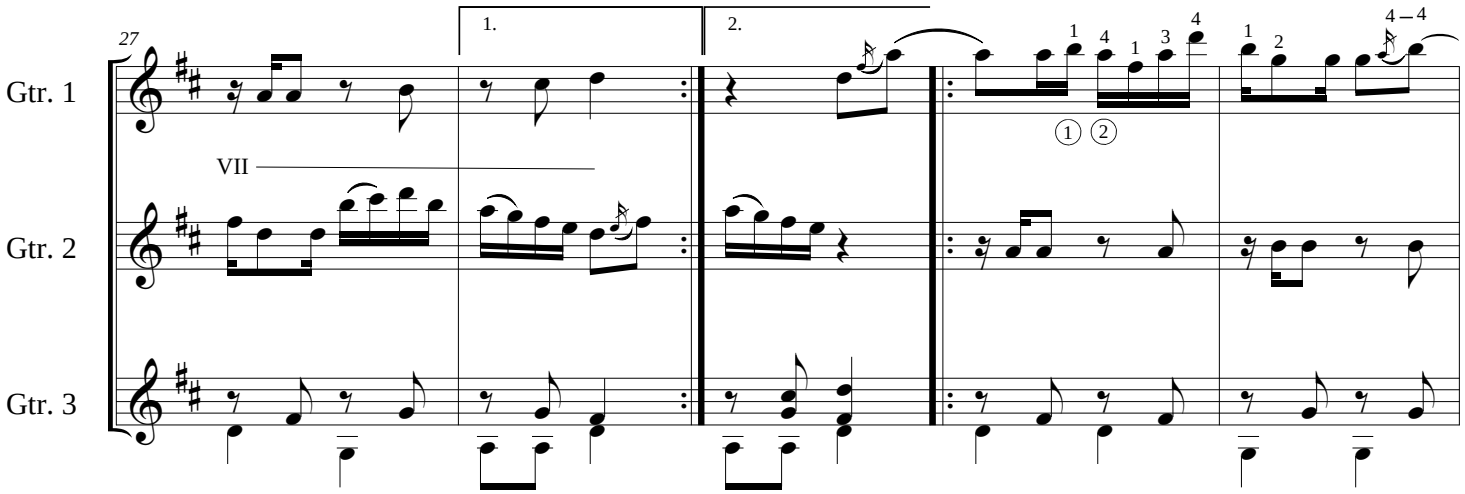
# Melvin Wine Medley

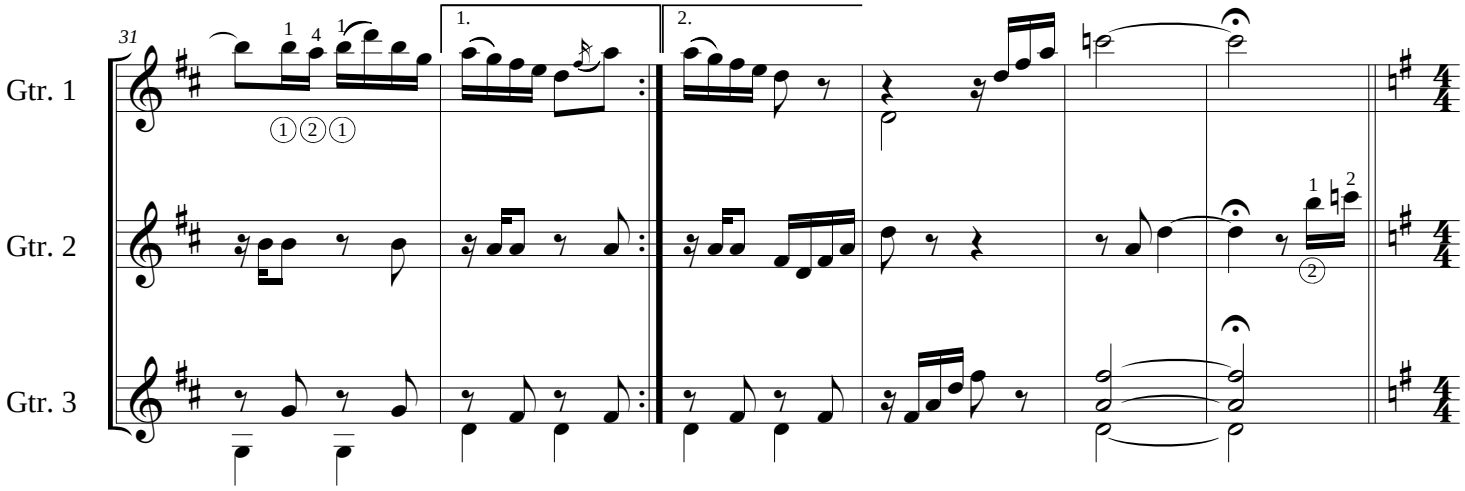
*Keys to the Kingdom*

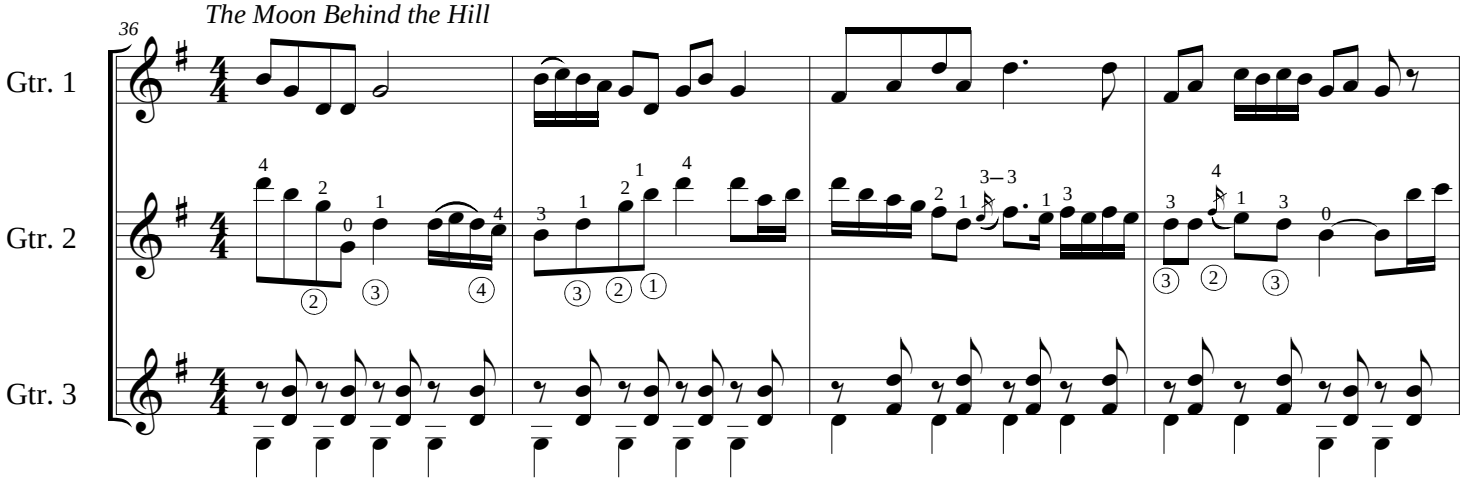
Melvin Wine (1909-2003)
Arr.: Julio Ribeiro Alves

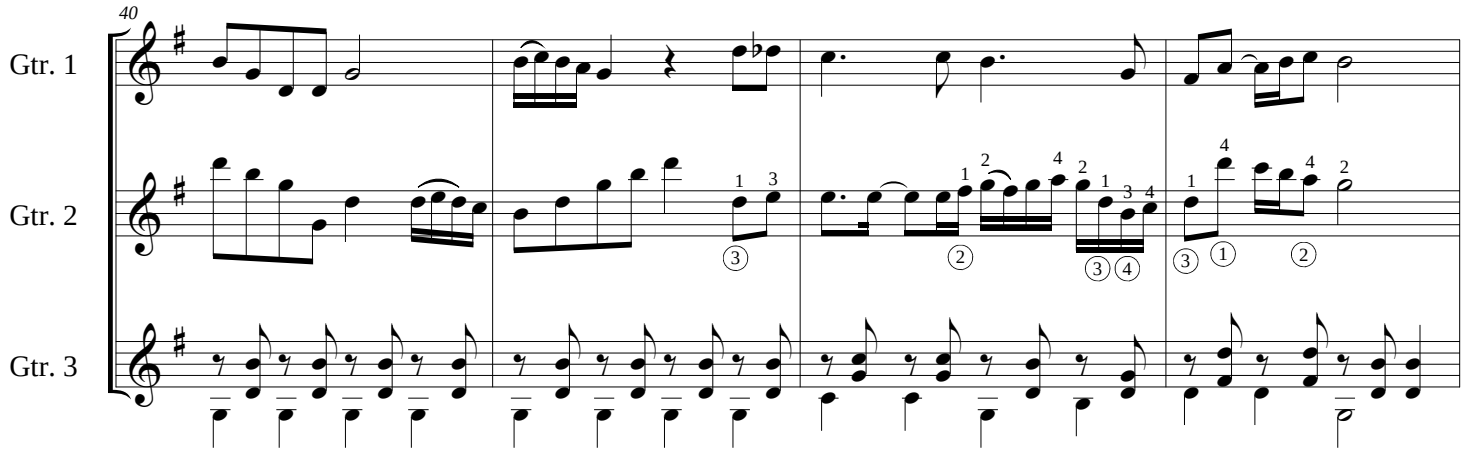


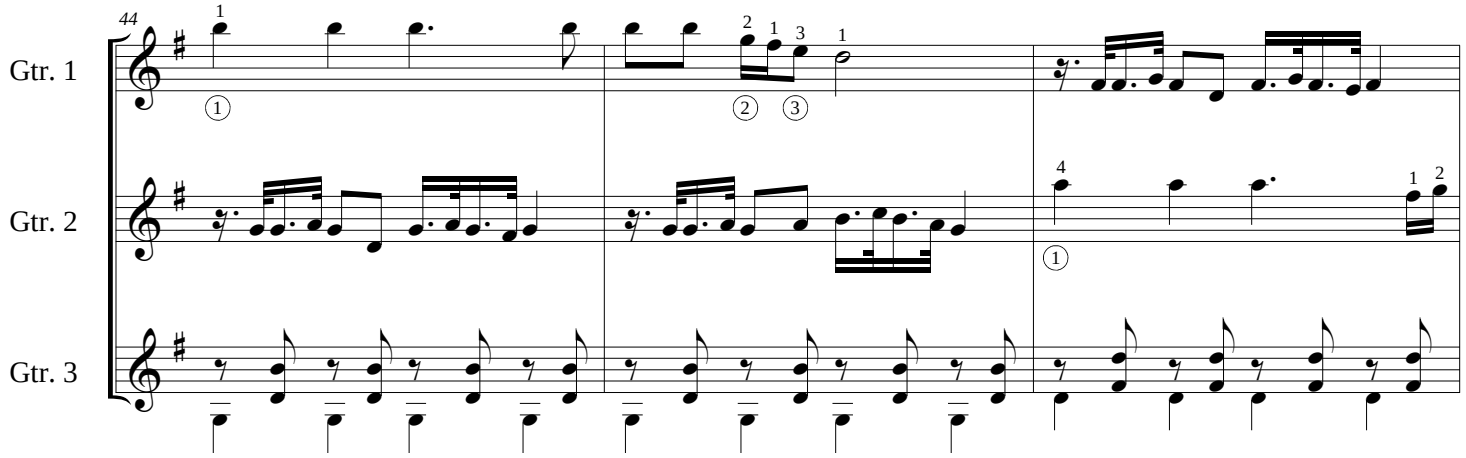

15
Jump Jim Crow
Gtr. 1
Gtr. 2
Gtr. 3
19
23

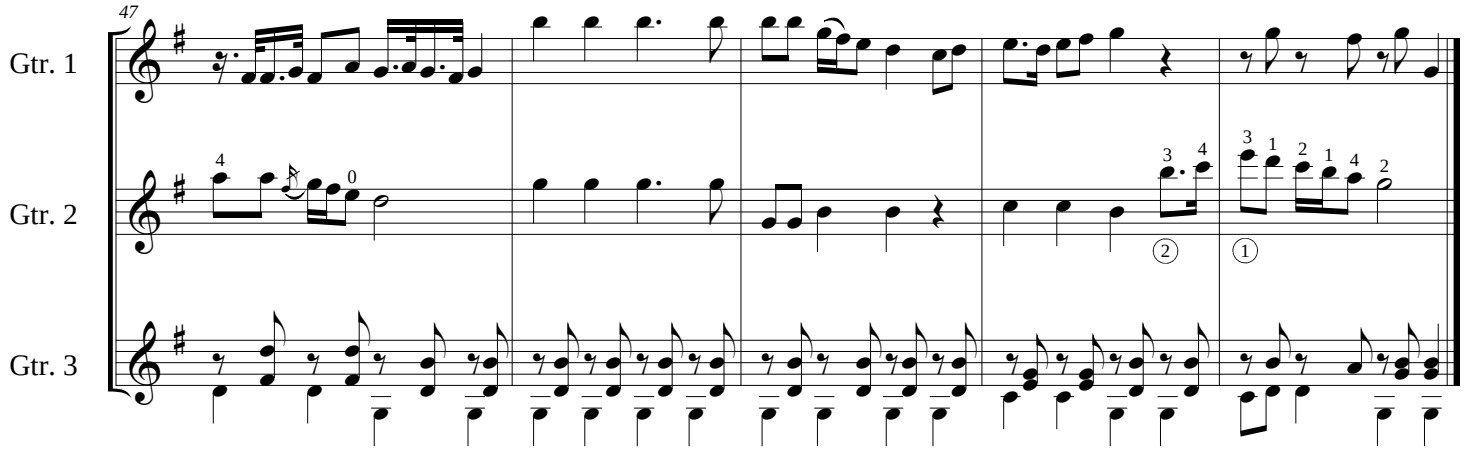

27
1.
2.
Gtr. 1
VII
Gtr. 2
Gtr. 3


31
1.
2.
Gtr. 1
Gtr. 2
Gtr. 3


36
The Moon Behind the Hill
Gtr. 1
Gtr. 2
Gtr. 3

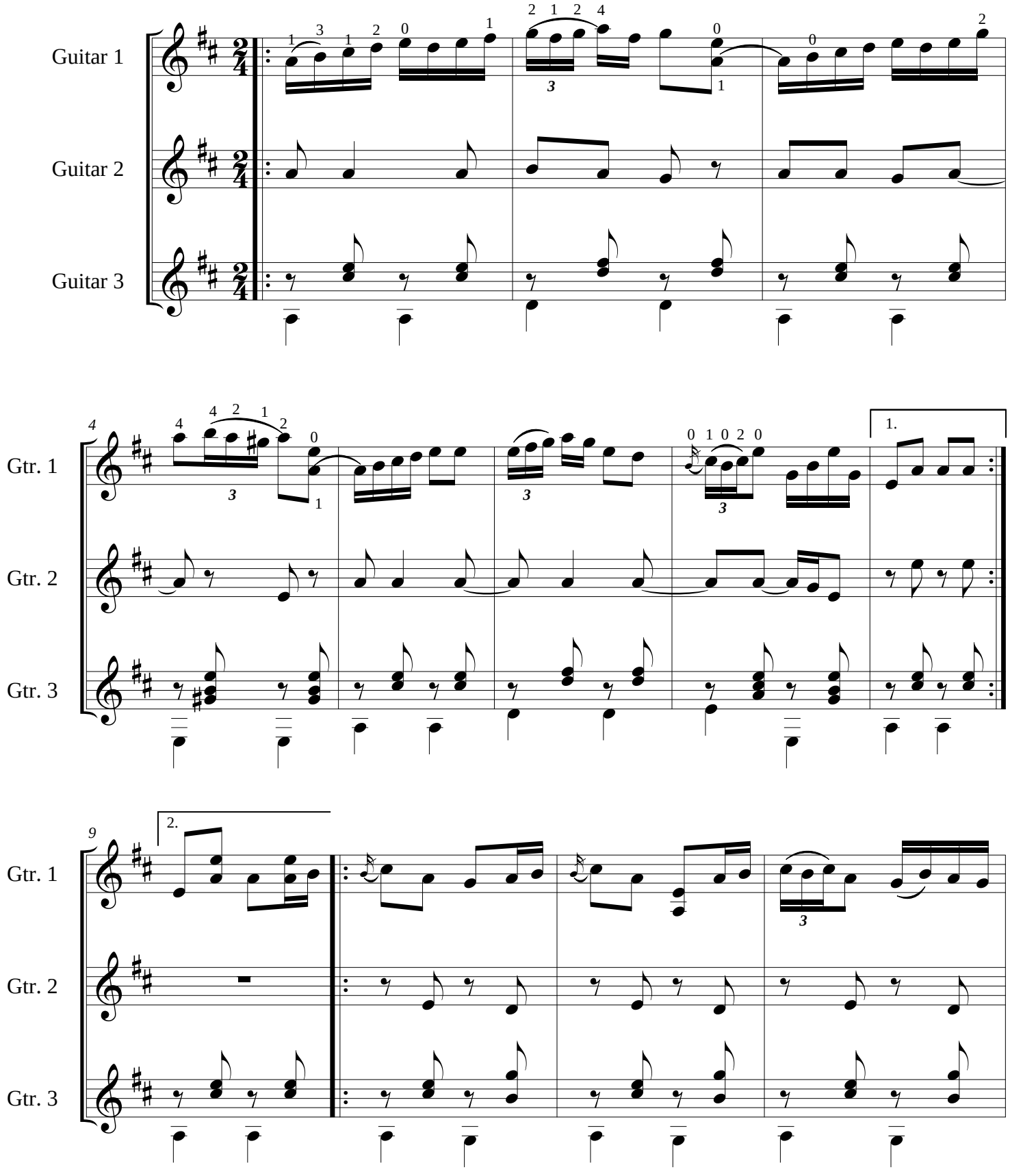

40
Gtr. 1
Gtr. 2
Gtr. 3

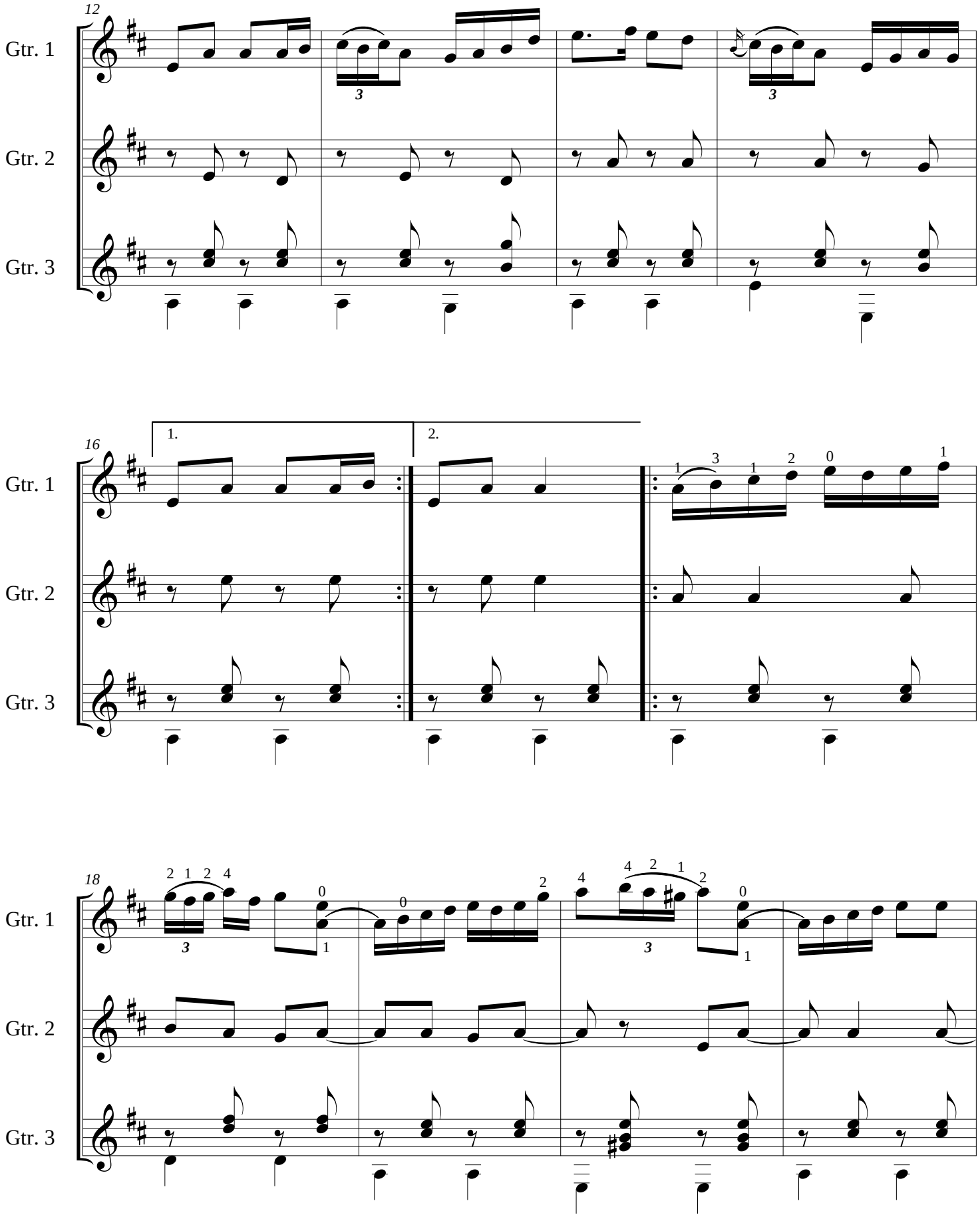

44
Gtr. 1
Gtr. 2
Gtr. 3

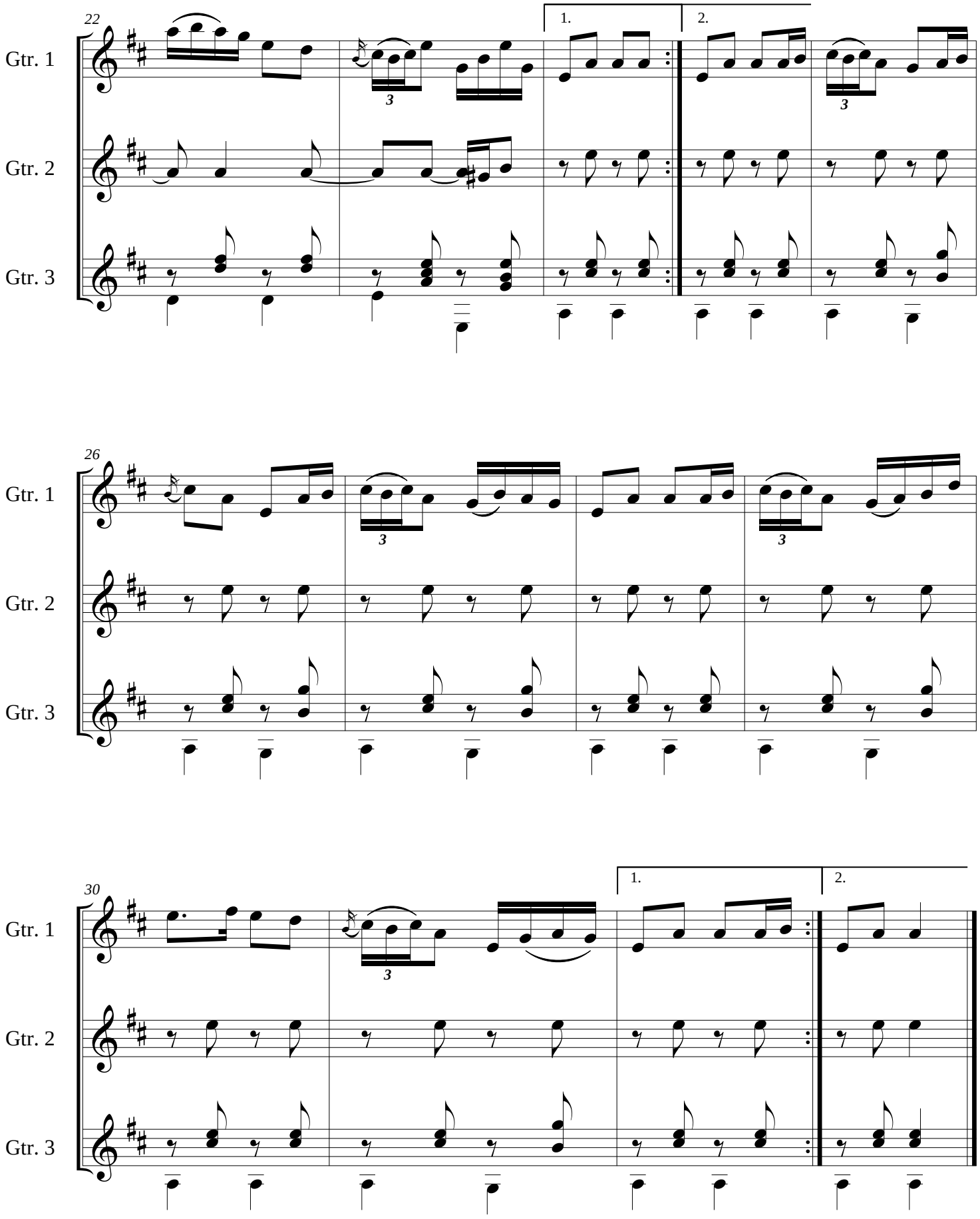

47
Gtr. 1
Gtr. 2
Gtr. 3

# Old Greasy Coat

Edden Hammons (1874-1955)
Arr.: Julio Ribeiro Alves

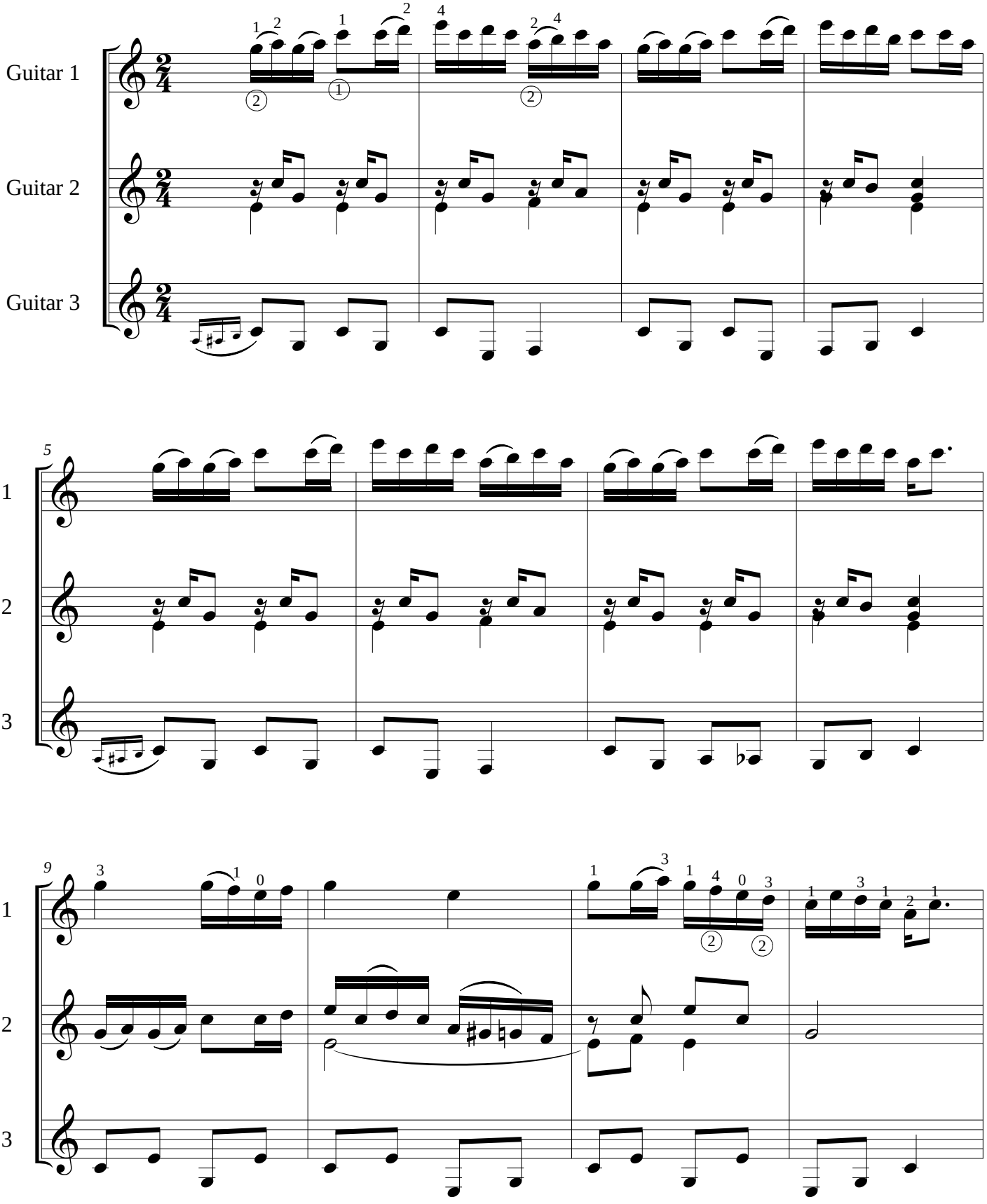


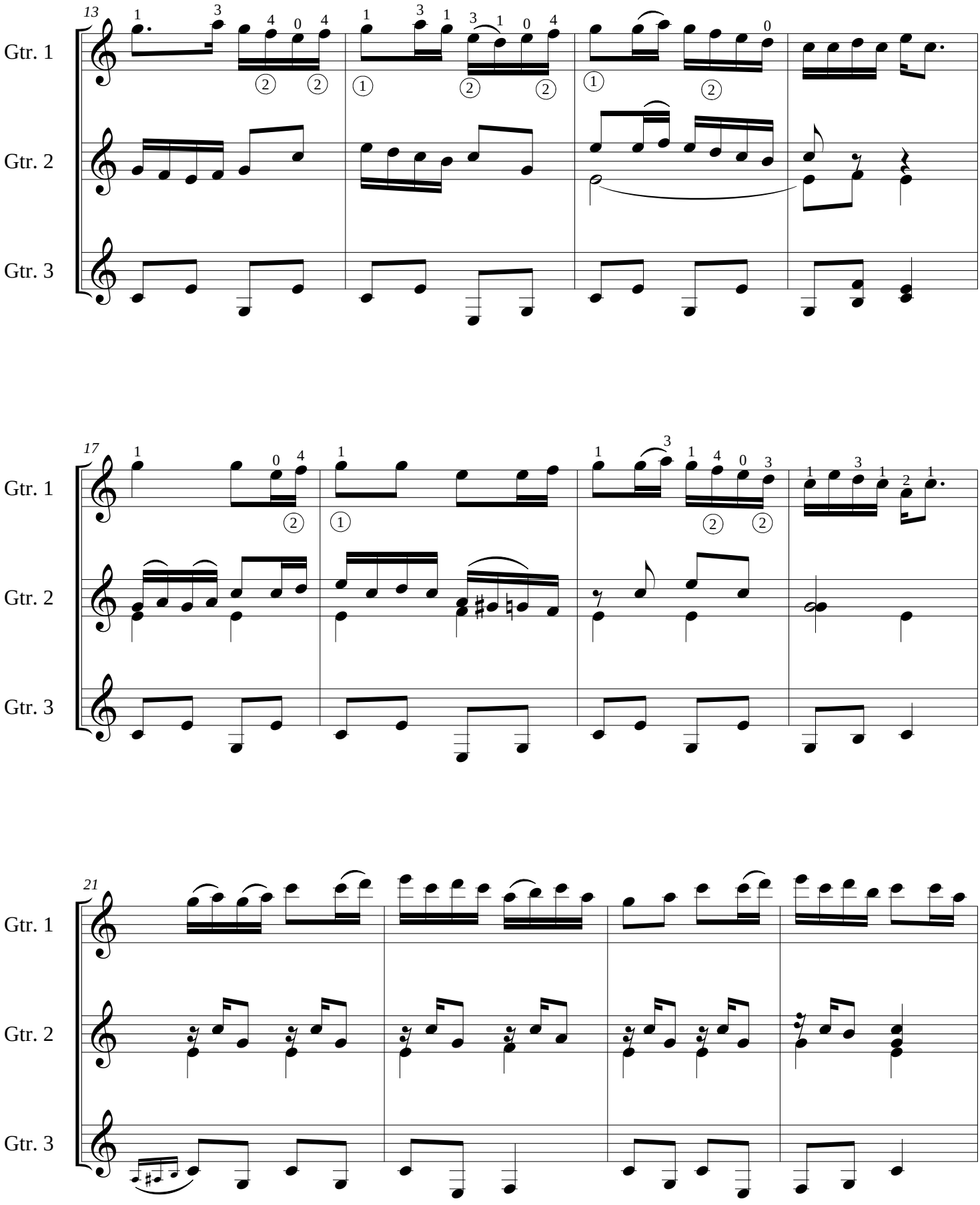

12
Gtr. 1
Gtr. 2
Gtr. 3
16
1.
2.
Gtr. 1
Gtr. 2
Gtr. 3
18
Gtr. 1
Gtr. 2
Gtr. 3

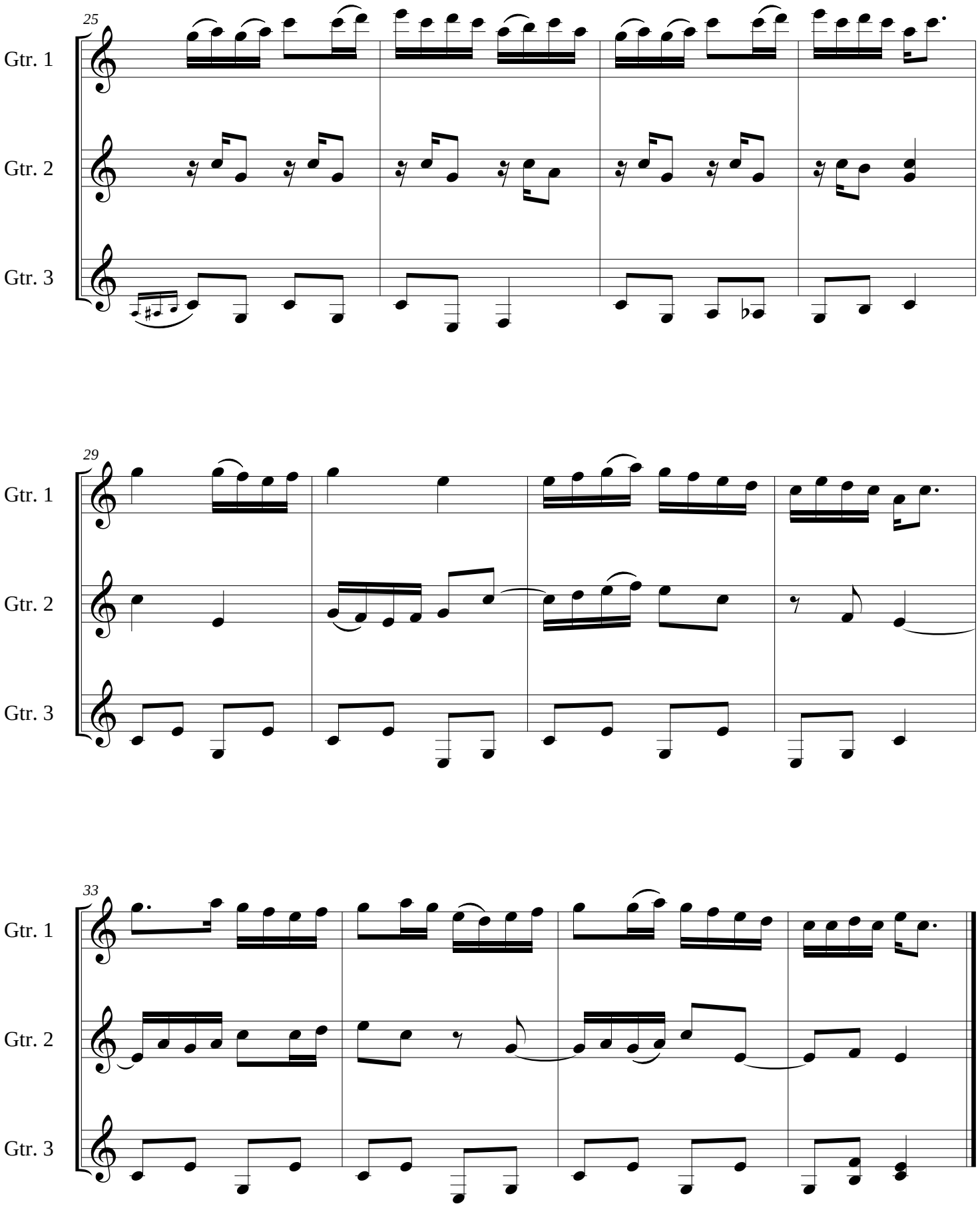

22
Gtr. 1
Gtr. 2
Gtr. 3
1.
2.
3
26
Gtr. 1
Gtr. 2
Gtr. 3
3
3
30
Gtr. 1
Gtr. 2
Gtr. 3
1.
2.
3

# Silver Lake

Emory Bailey (1897-1960)
Arr.: Julio Ribeiro Alves



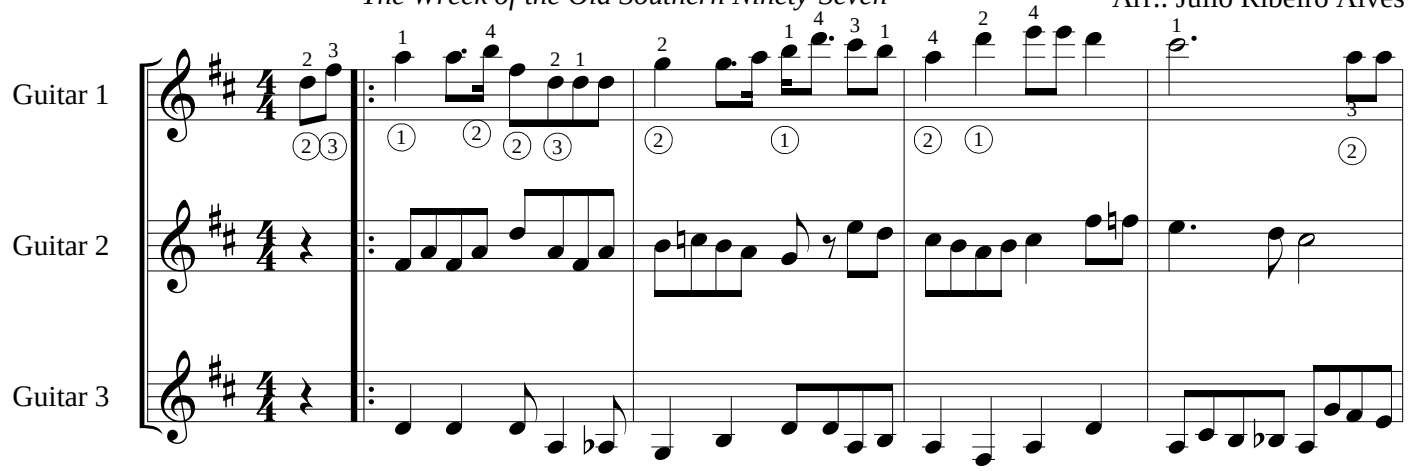

13
Gtr. 1
Gtr. 2
Gtr. 3
17
Gtr. 1
Gtr. 2
Gtr. 3
21
Gtr. 1
Gtr. 2
Gtr. 3

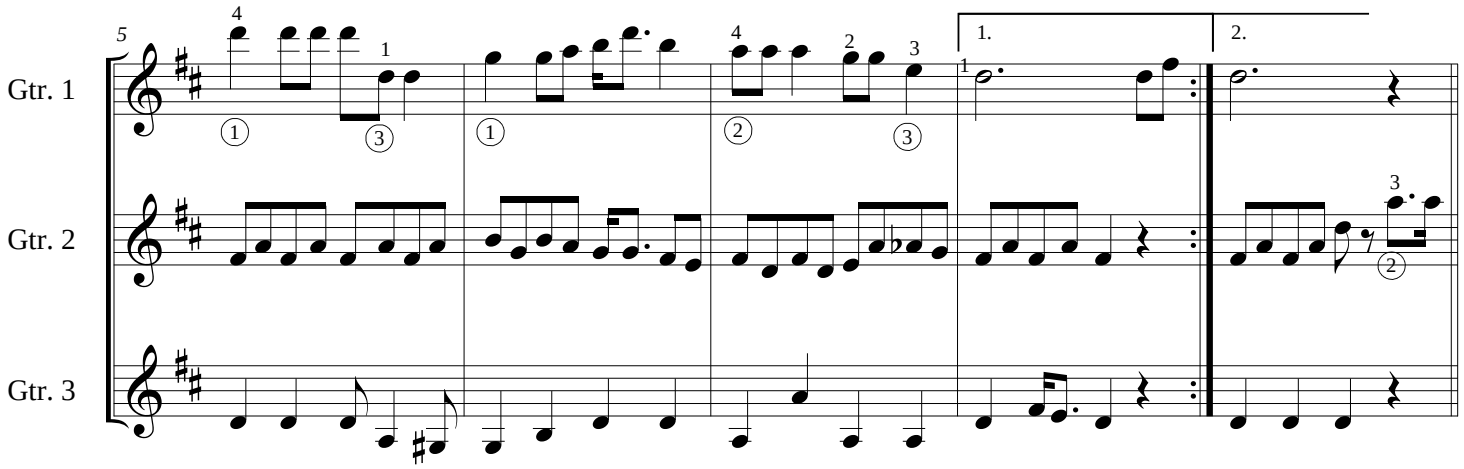

25
Gtr. 1
Gtr. 2
Gtr. 3
29
Gtr. 1
Gtr. 2
Gtr. 3
33
Gtr. 1
Gtr. 2
Gtr. 3

# West Virginia Folk Song Medley

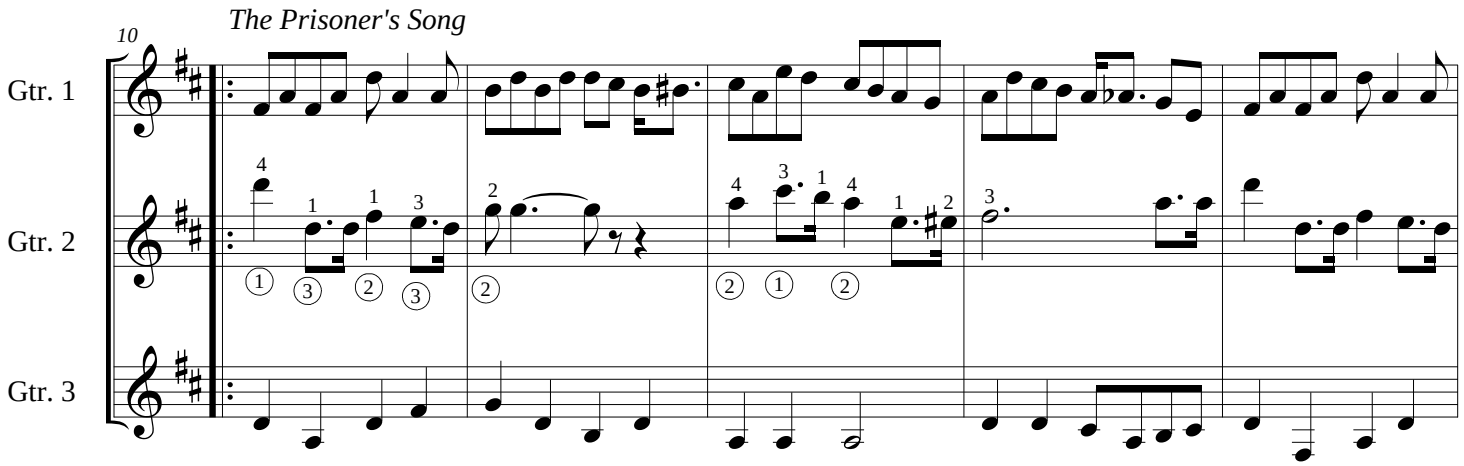
*The Wreck of the Old Southern Ninety-Seven*

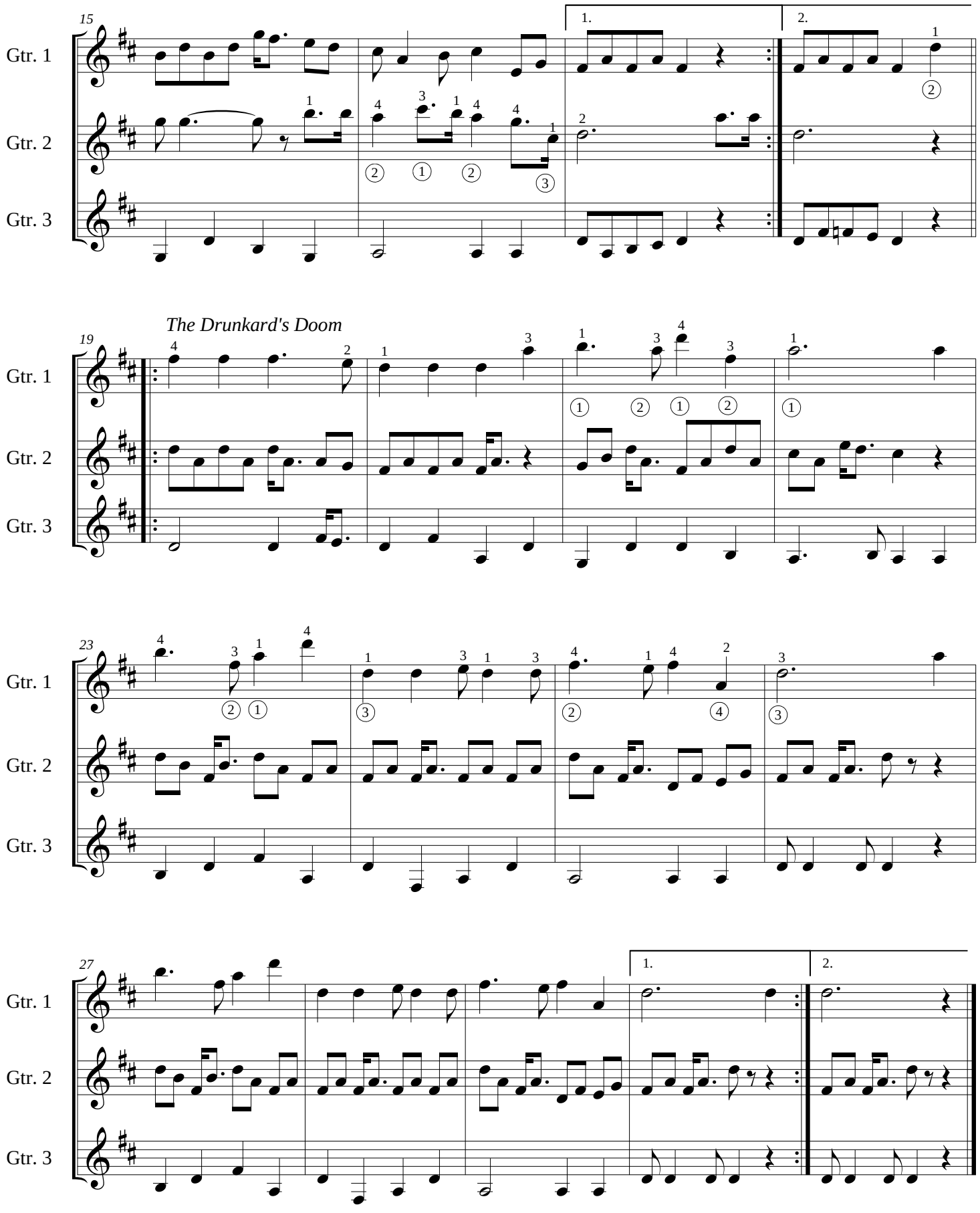
Arr.: Julio Ribeiro Alves



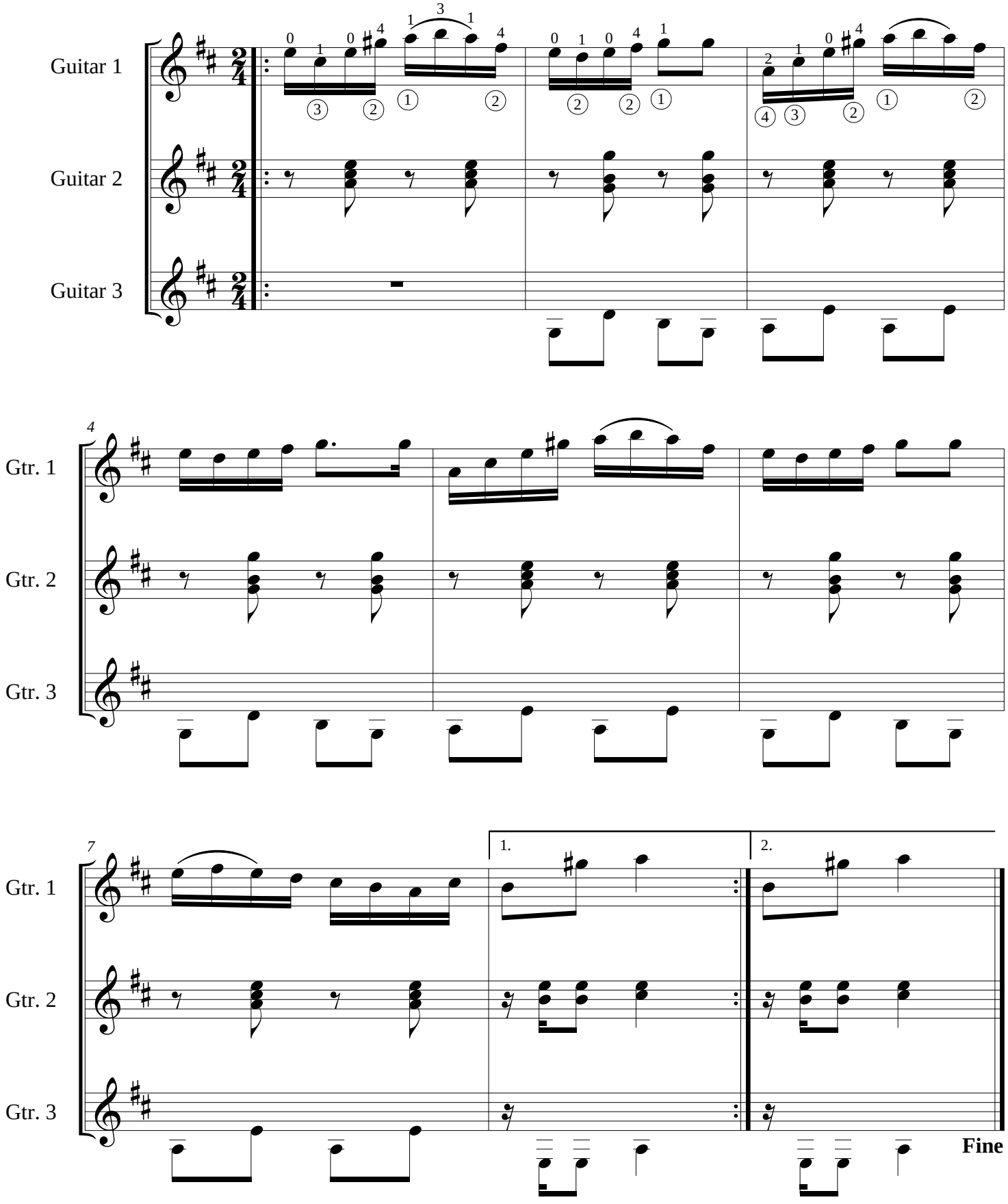

*The Prisoner's Song*

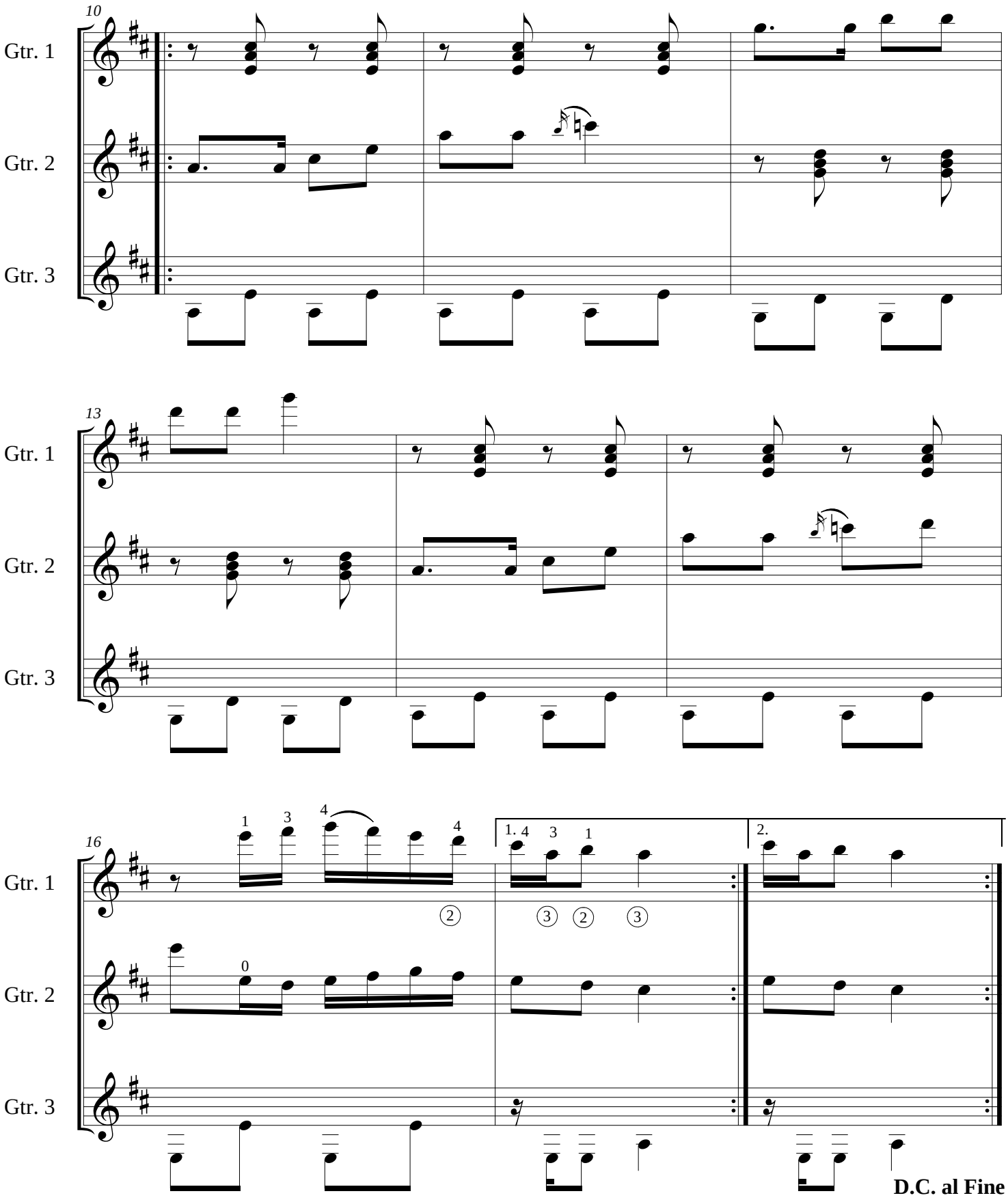



15
1.
2.
Gtr. 1
Gtr. 2
Gtr. 3
The Drunkard's Doom
19
Gtr. 1
Gtr. 2
Gtr. 3
23
Gtr. 1
Gtr. 2
Gtr. 3
27
1.
2.
Gtr. 1
Gtr. 2
Gtr. 3

# West Virginia Gals

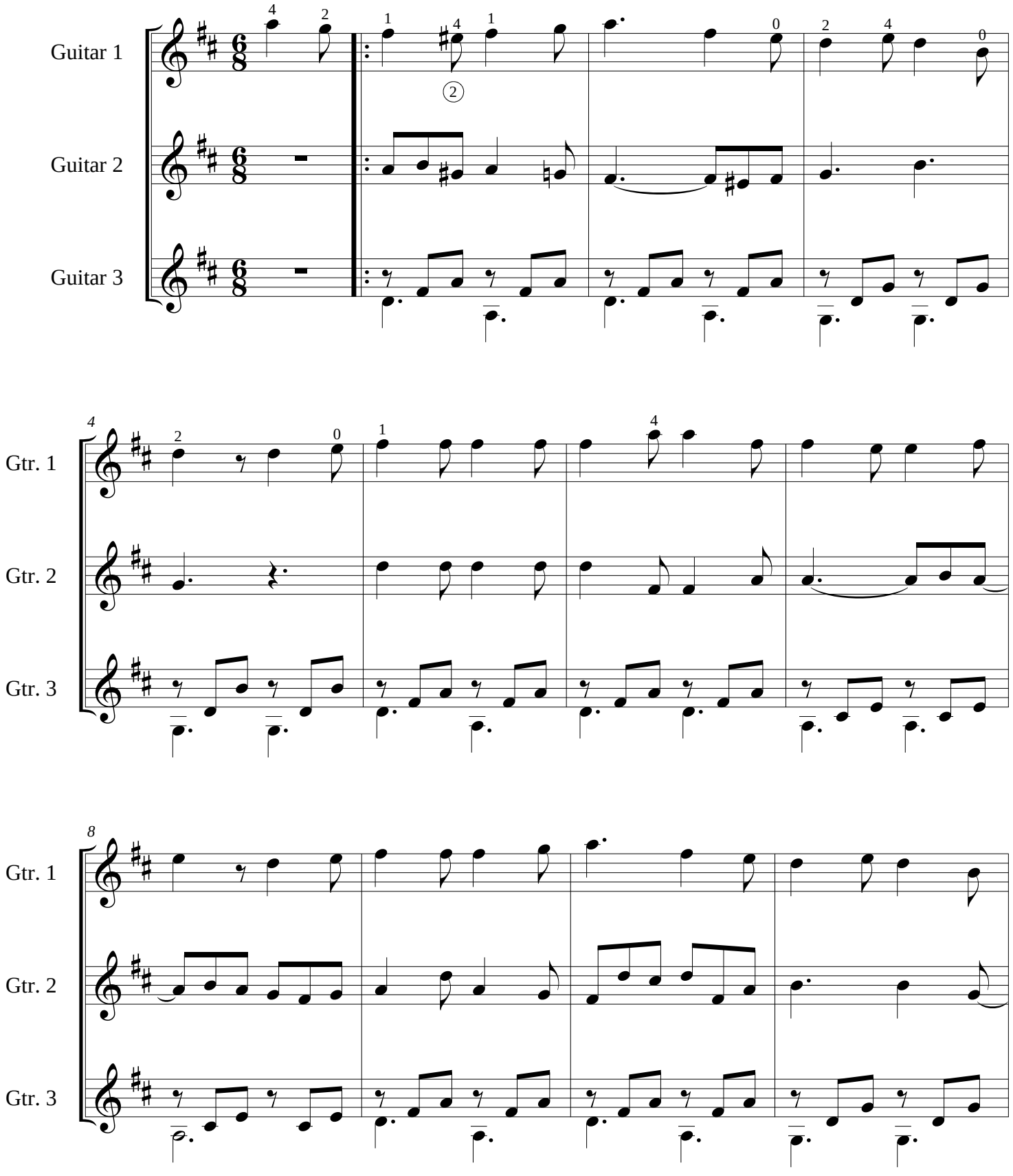
Henry Reed (1884-1968)
Arr.:Julio Ribeiro Alves

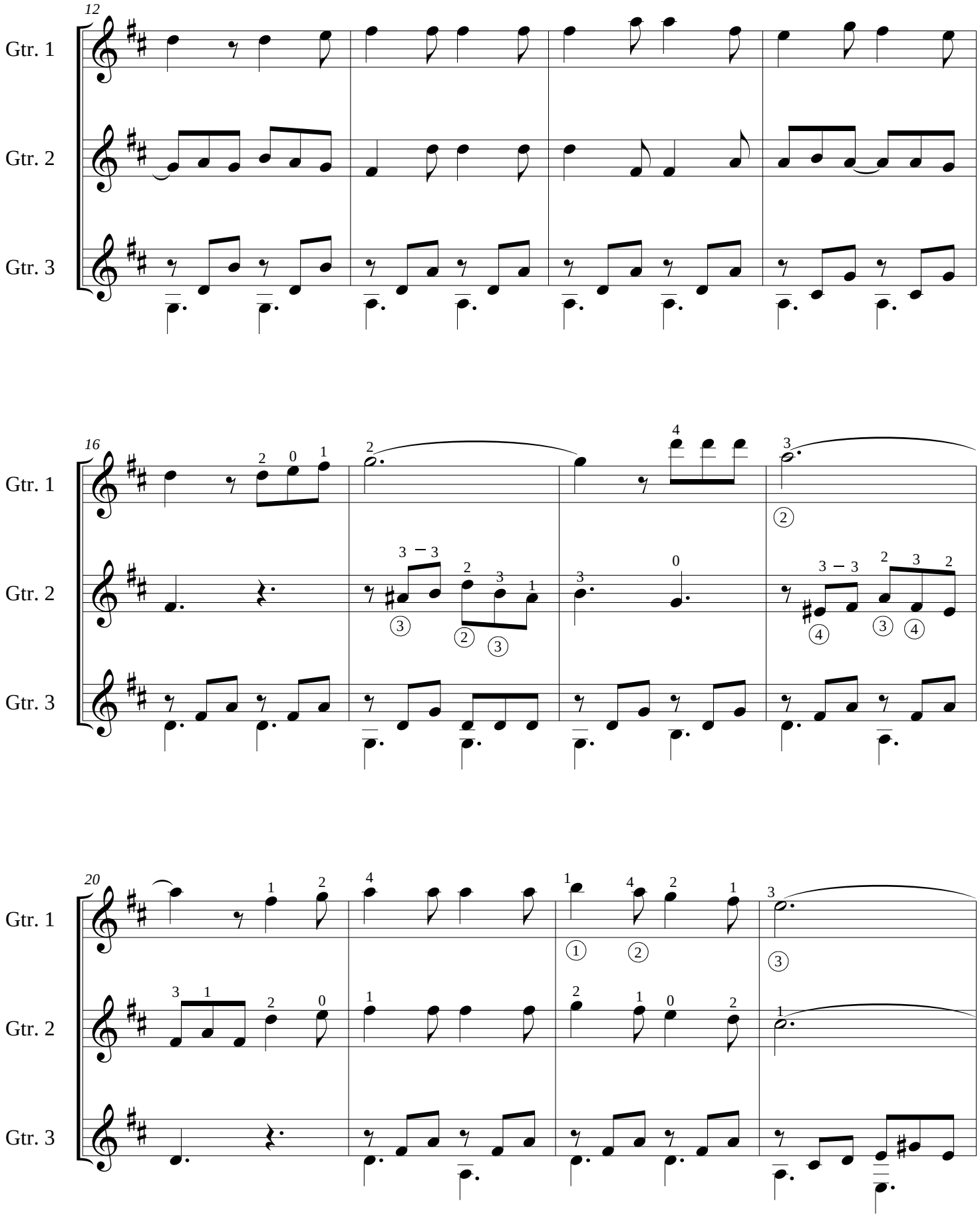


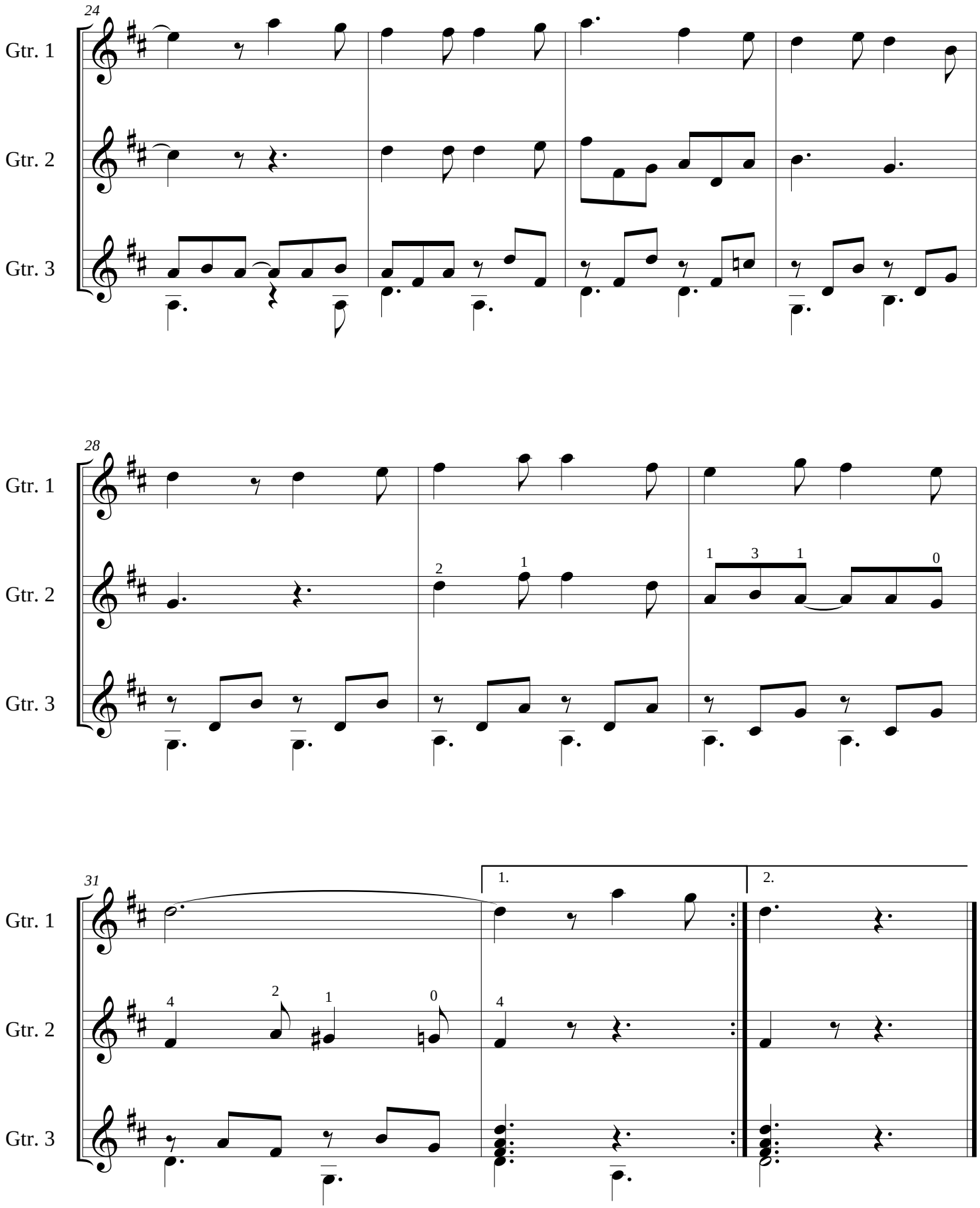

10
Gtr. 1
Gtr. 2
Gtr. 3
13
Gtr. 1
Gtr. 2
Gtr. 3
16
Gtr. 1
Gtr. 2
Gtr. 3
1. 2.
D.C. al Fine

# West Virginia Hills

Music by H.E. Engle
Words by Walter Seacrist
Arr.: Julio Ribeiro Alves

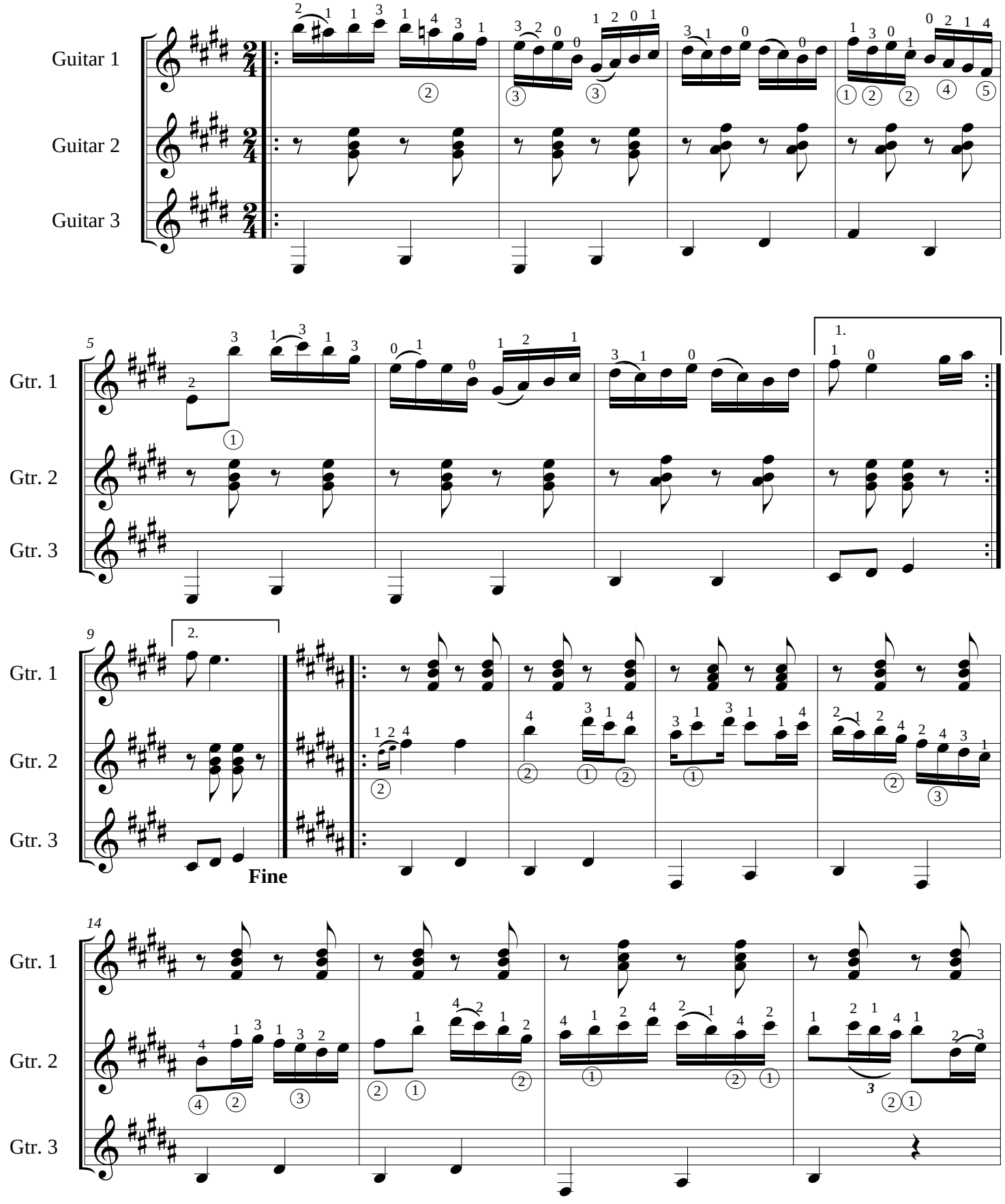


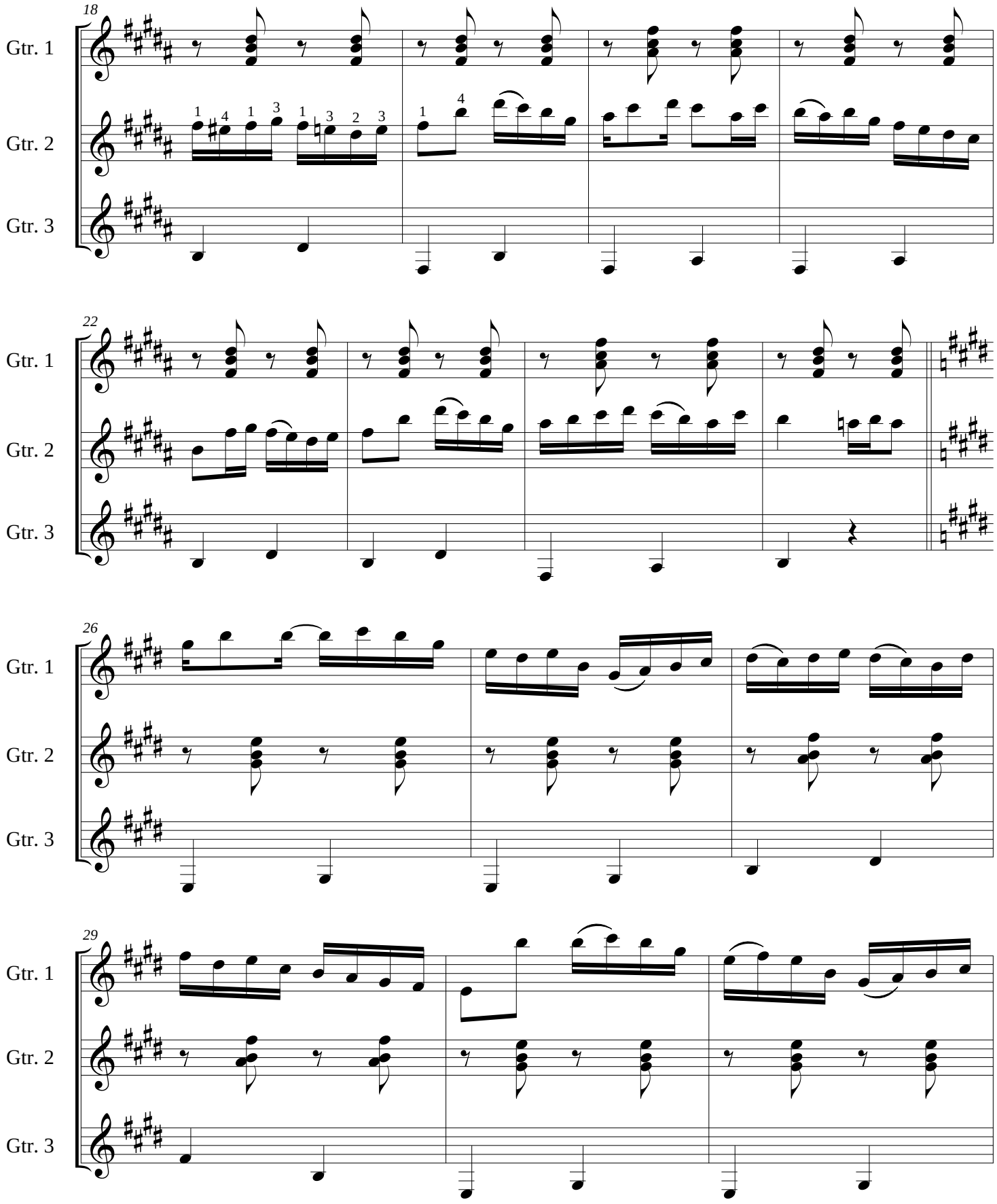

12
Gtr. 1
Gtr. 2
Gtr. 3
16
Gtr. 1
Gtr. 2
Gtr. 3
20
Gtr. 1
Gtr. 2
Gtr. 3

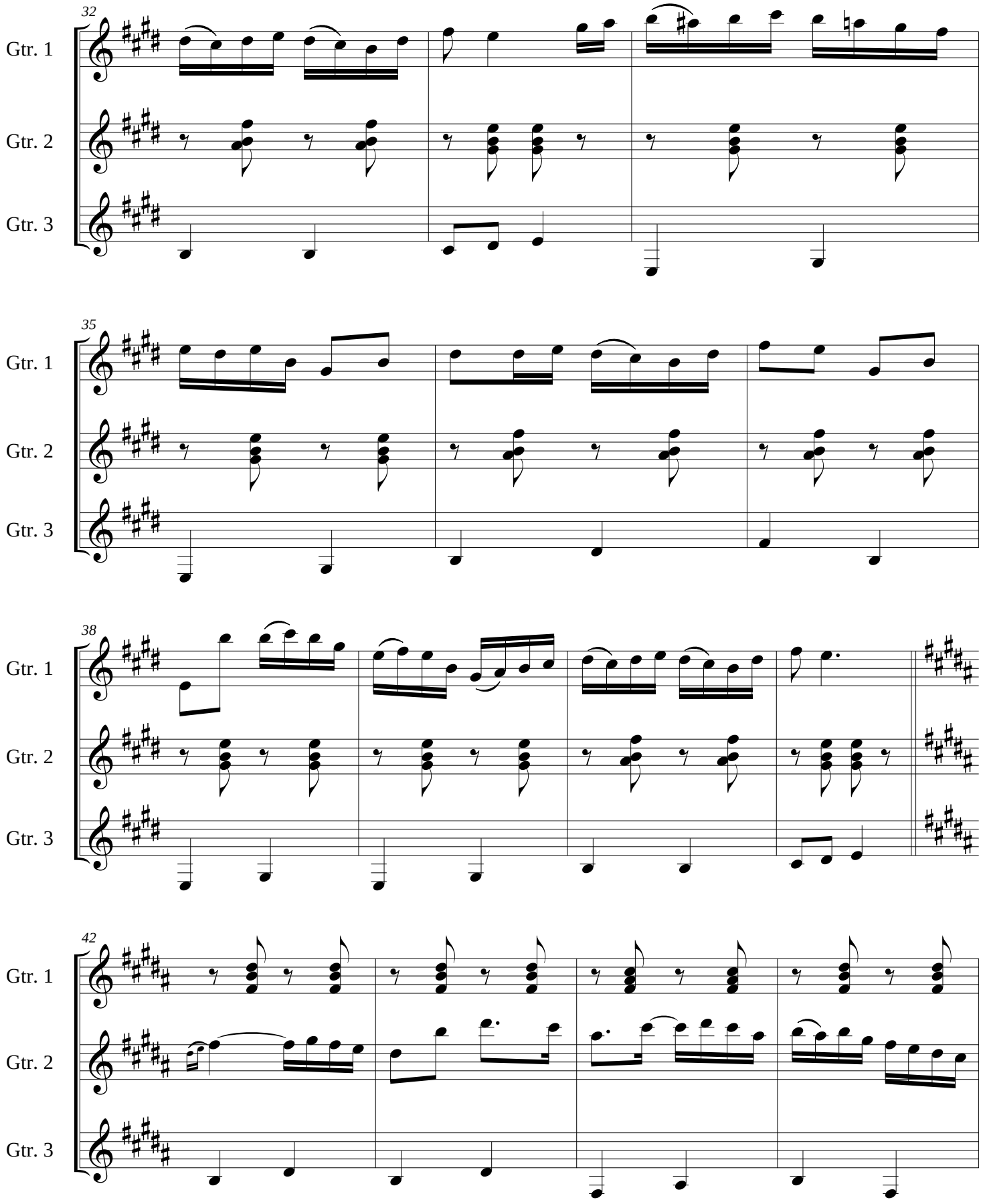

24
Gtr. 1
Gtr. 2
Gtr. 3
28
Gtr. 1
Gtr. 2
Gtr. 3
2
1
1
3
1
0
31
Gtr. 1
Gtr. 2
Gtr. 3
1.
2.
4
2
1
0
4

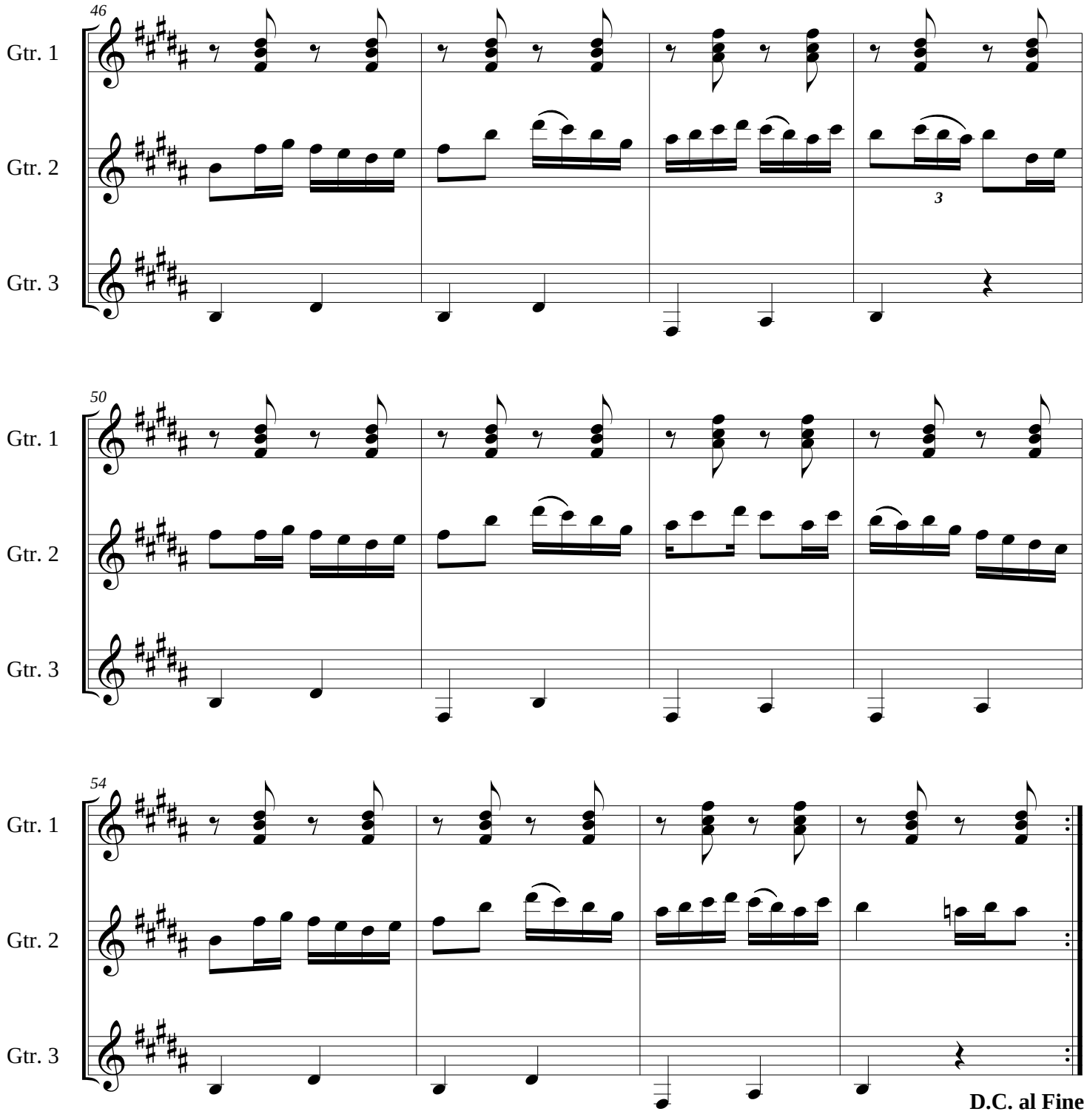
# West Virginia Special

Clark Kessinger (1896-1975)
Arr.:Julio Ribeiro Alves




18
Gtr. 1
Gtr. 2
Gtr. 3
22
Gtr. 1
Gtr. 2
Gtr. 3
26
Gtr. 1
Gtr. 2
Gtr. 3
29
Gtr. 1
Gtr. 2
Gtr. 3


32
Gtr. 1
Gtr. 2
Gtr. 3
35
Gtr. 1
Gtr. 2
Gtr. 3
38
Gtr. 1
Gtr. 2
Gtr. 3
42
Gtr. 1
Gtr. 2
Gtr. 3


46
Gtr. 1
Gtr. 2
Gtr. 3
3
50
Gtr. 1
Gtr. 2
Gtr. 3
54
Gtr. 1
Gtr. 2
Gtr. 3
D.C. al Fine

## LIST OF CONSULTED WORKS

Books and scores:

Boette, Marie. *Singa Hipsy Doodle and Other Folk Songs of West Virginia.* Parsons, WV. McClain Printing Company, 1971.

Bush, Michael E. *Folk Songs of Central West Virginia,* Vol.1. Ripley, WV: The Author, 1969.

_____ *Folk Songs of Central West Virginia*, Vol.2. Ripley, WV: The Author, 1970.

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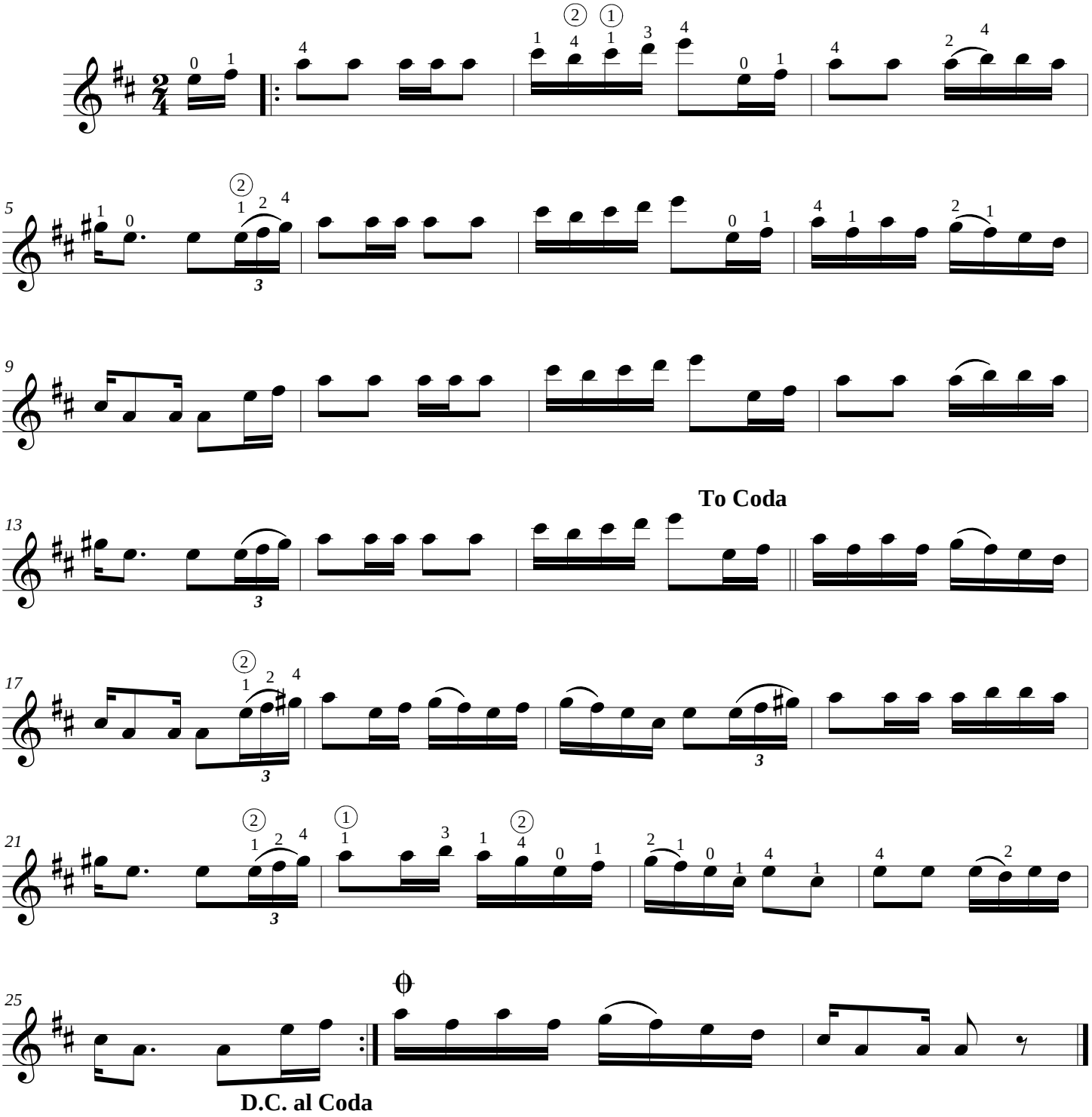
Guitar 1

# Abe's Retreat

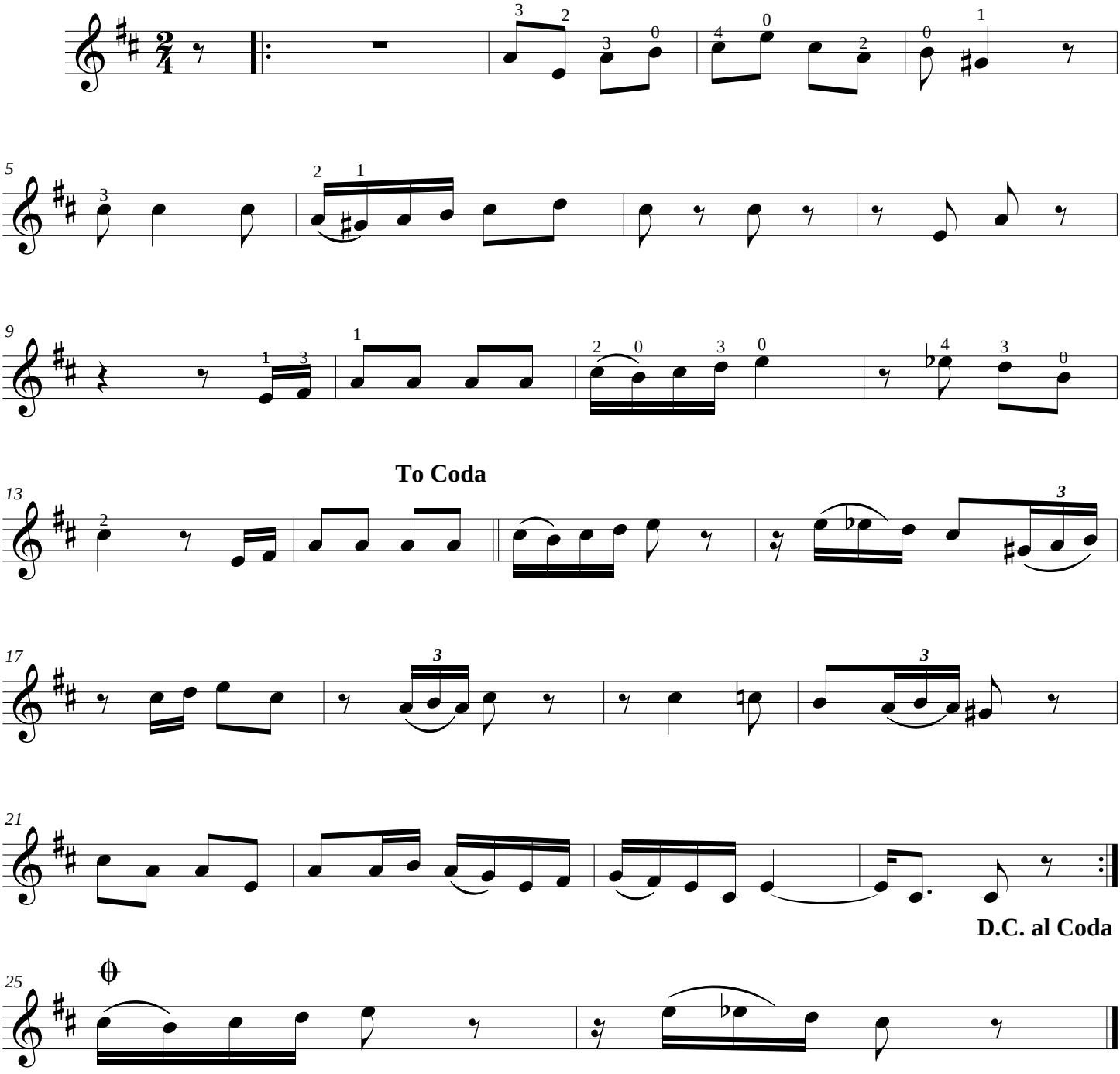
Wilson Douglas (1922-1999)
Arr.: Julio Ribeiro Alves



Guitar 2

# Abe's Retreat

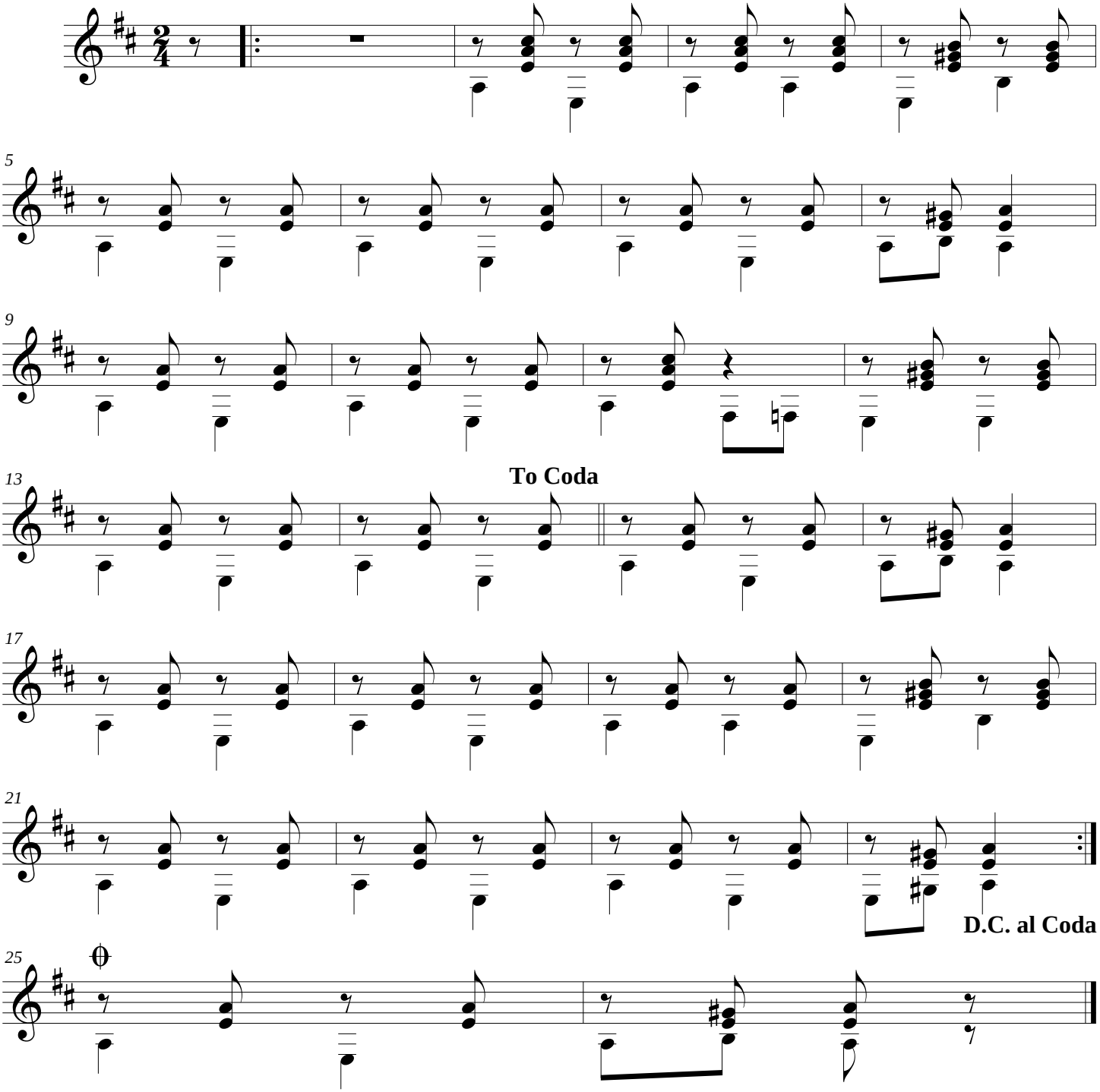
Wilson Douglas (1922-1999)
Arr.: Julio Ribeiro Alves



Guitar 3

# Abe's Retreat

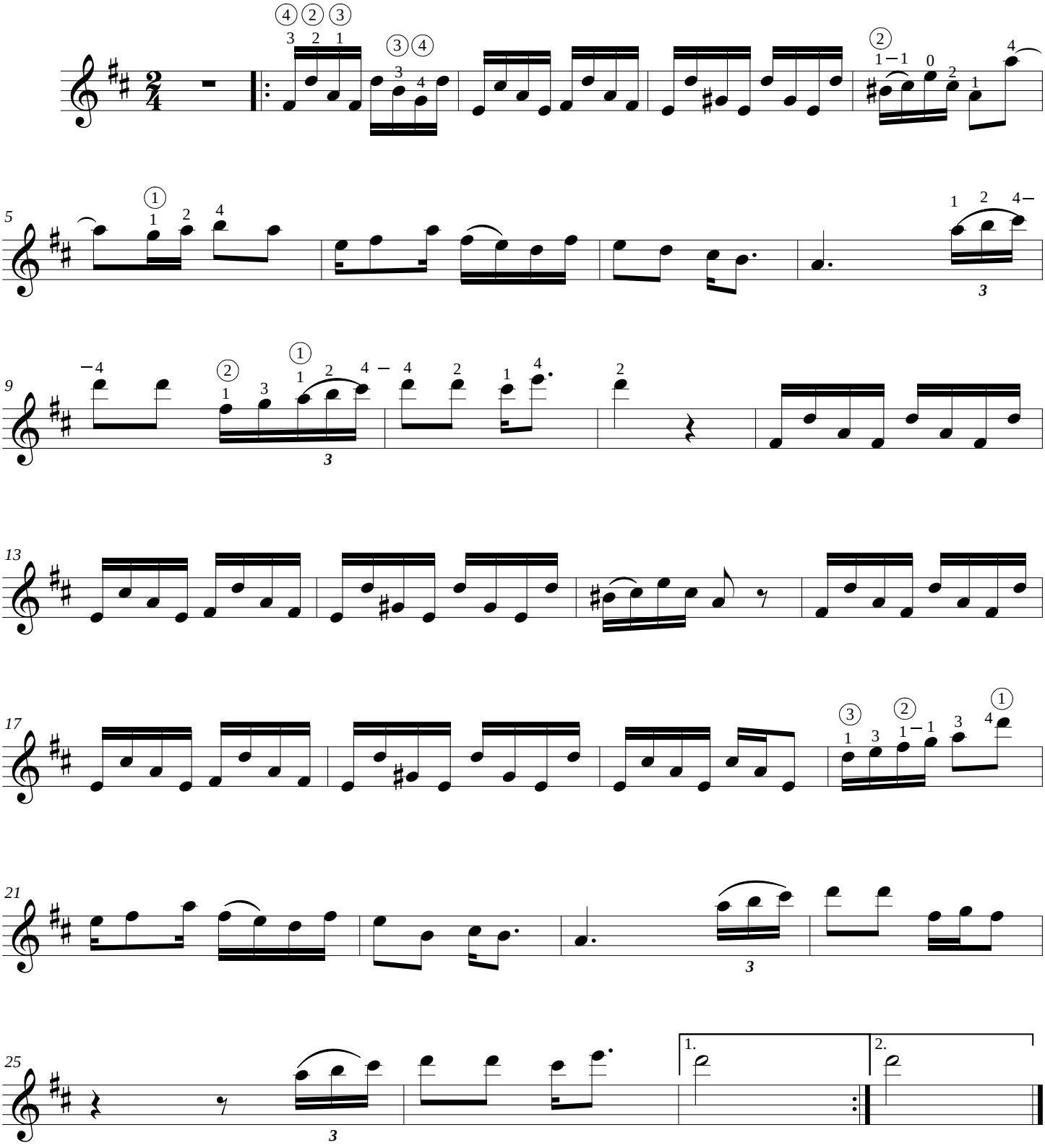
Wilson Douglas (1922-1999)
Arr.: Julio Ribeiro Alves



Guitar 1

# Banjo Tramp

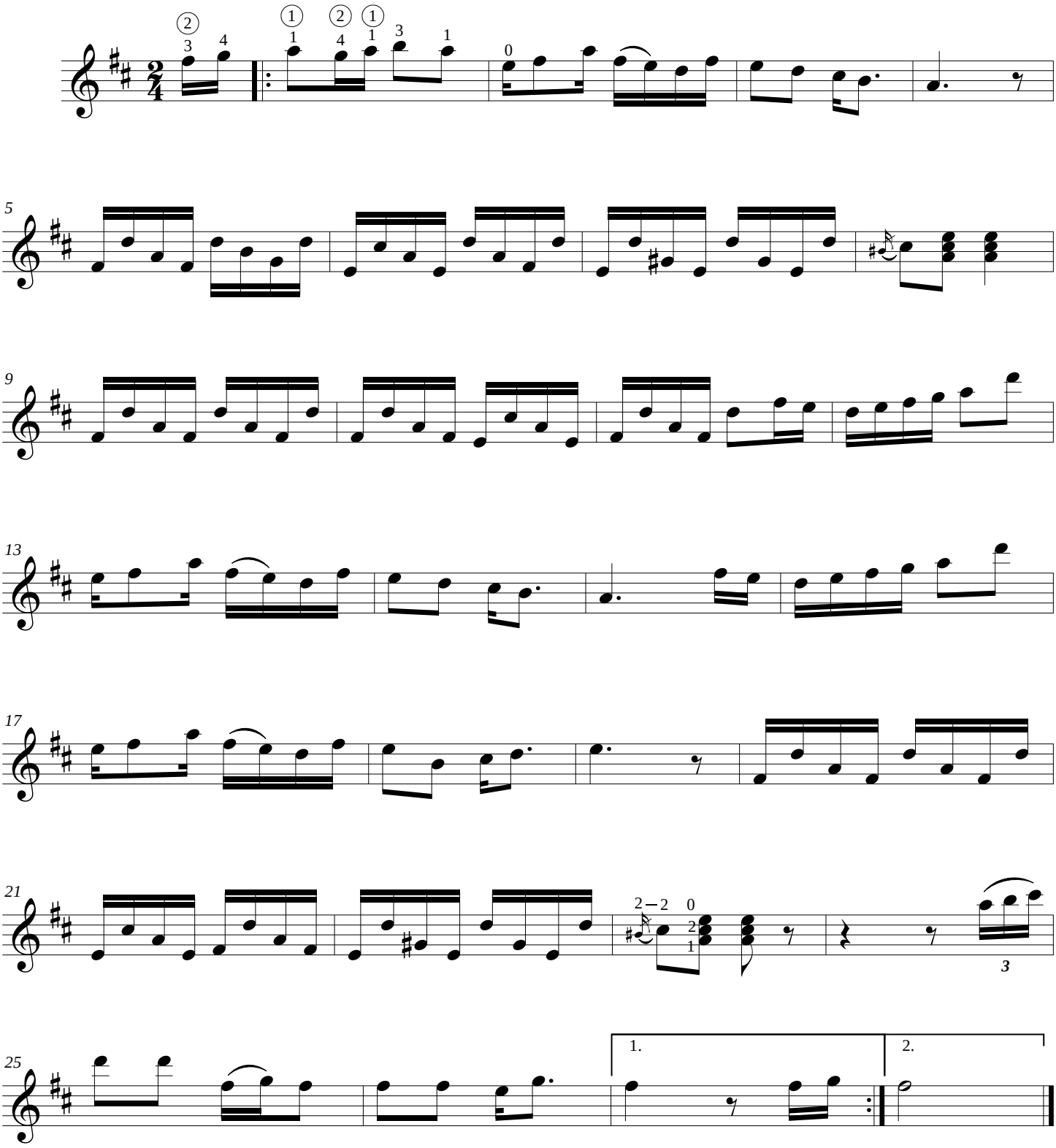
Ward Jarvis (1894-1982)
Arr.: Julio Ribeiro Alves



Guitar 2

# Banjo Tramp

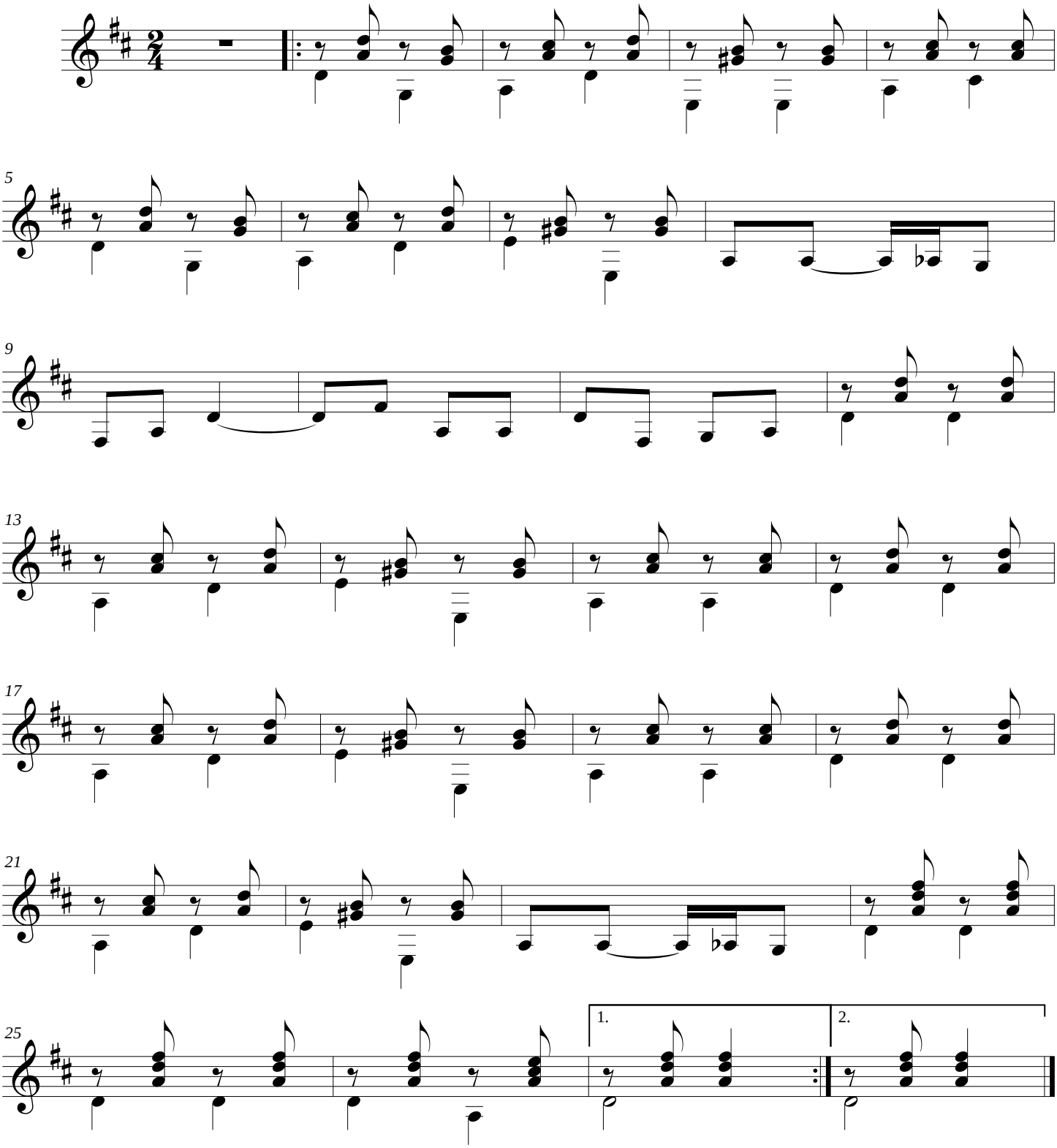
Ward Jarvis (1894-1982)
Arr.: Julio Ribeiro Alves



Guitar 3

# Banjo Tramp

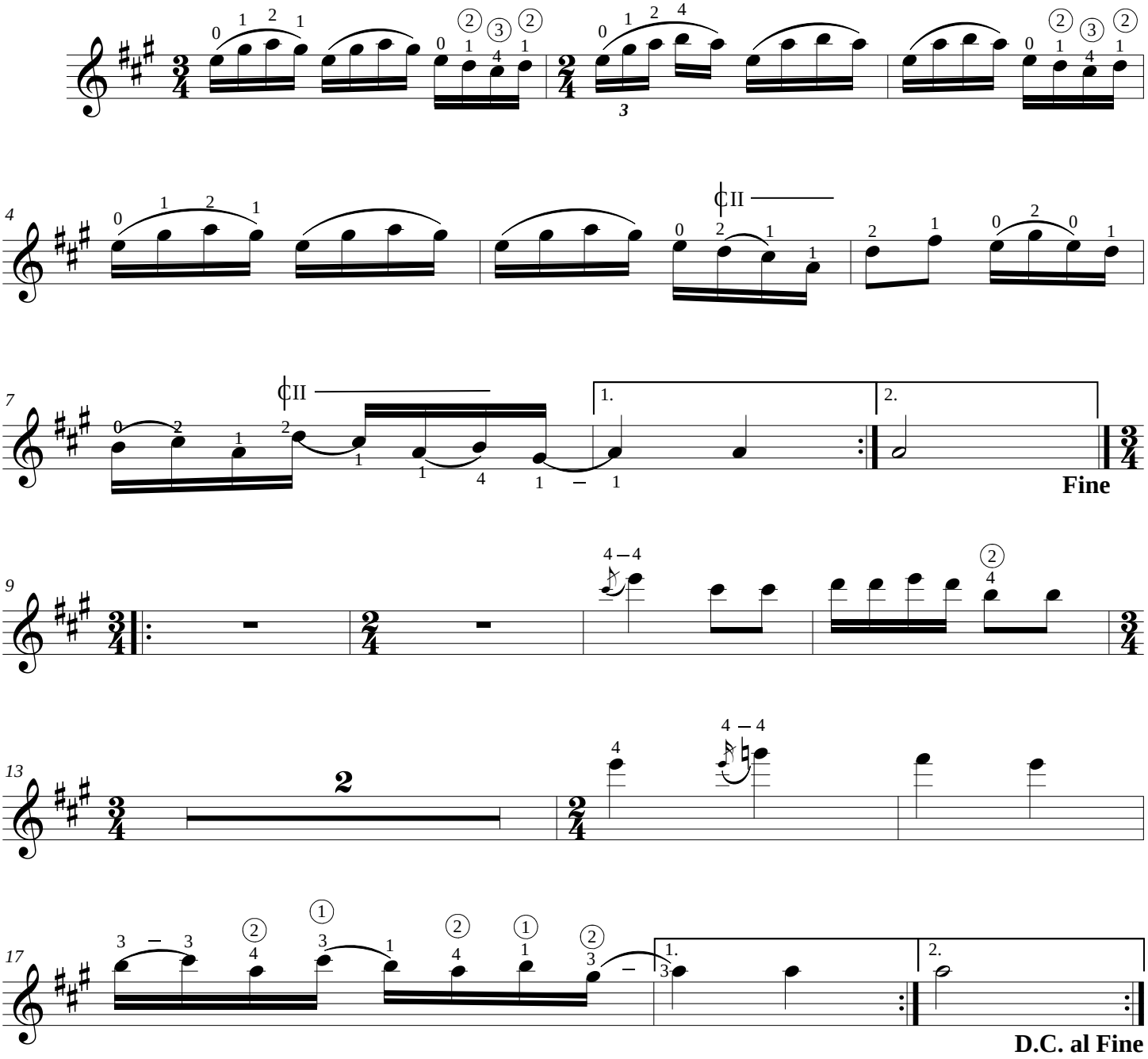
Ward Jarvis (1894-1982)
Arr.: Julio Ribeiro Alves



Guitar 1

# Camp Chase

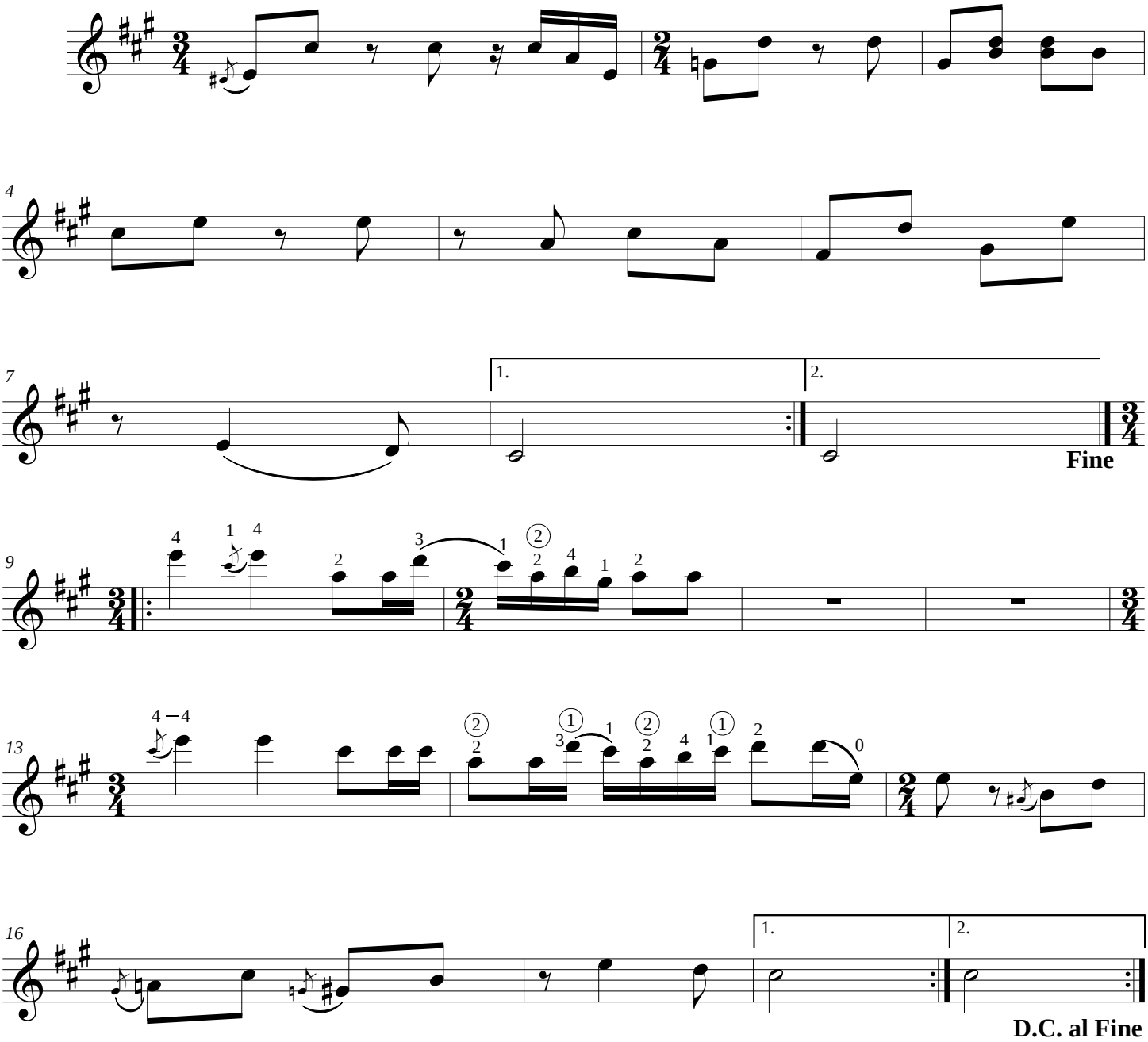
French Carpenter (1899-1964)
Arr.: Julio Ribeiro Alves



Guitar 2

# Camp Chase

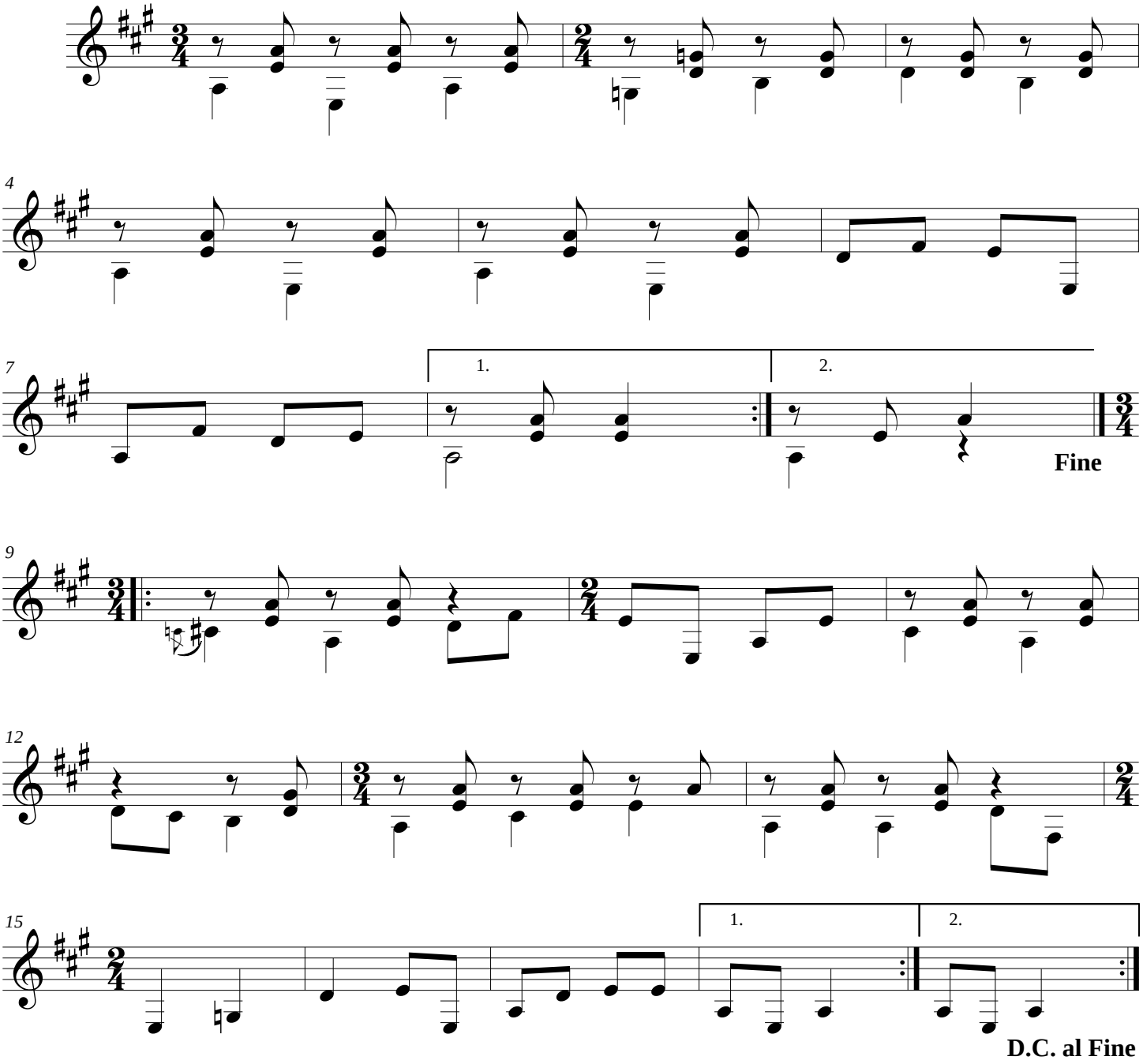
French Carpenter (1899-1964)
Arr.: Julio Ribeiro Alves



Guitar 3

# Camp Chase

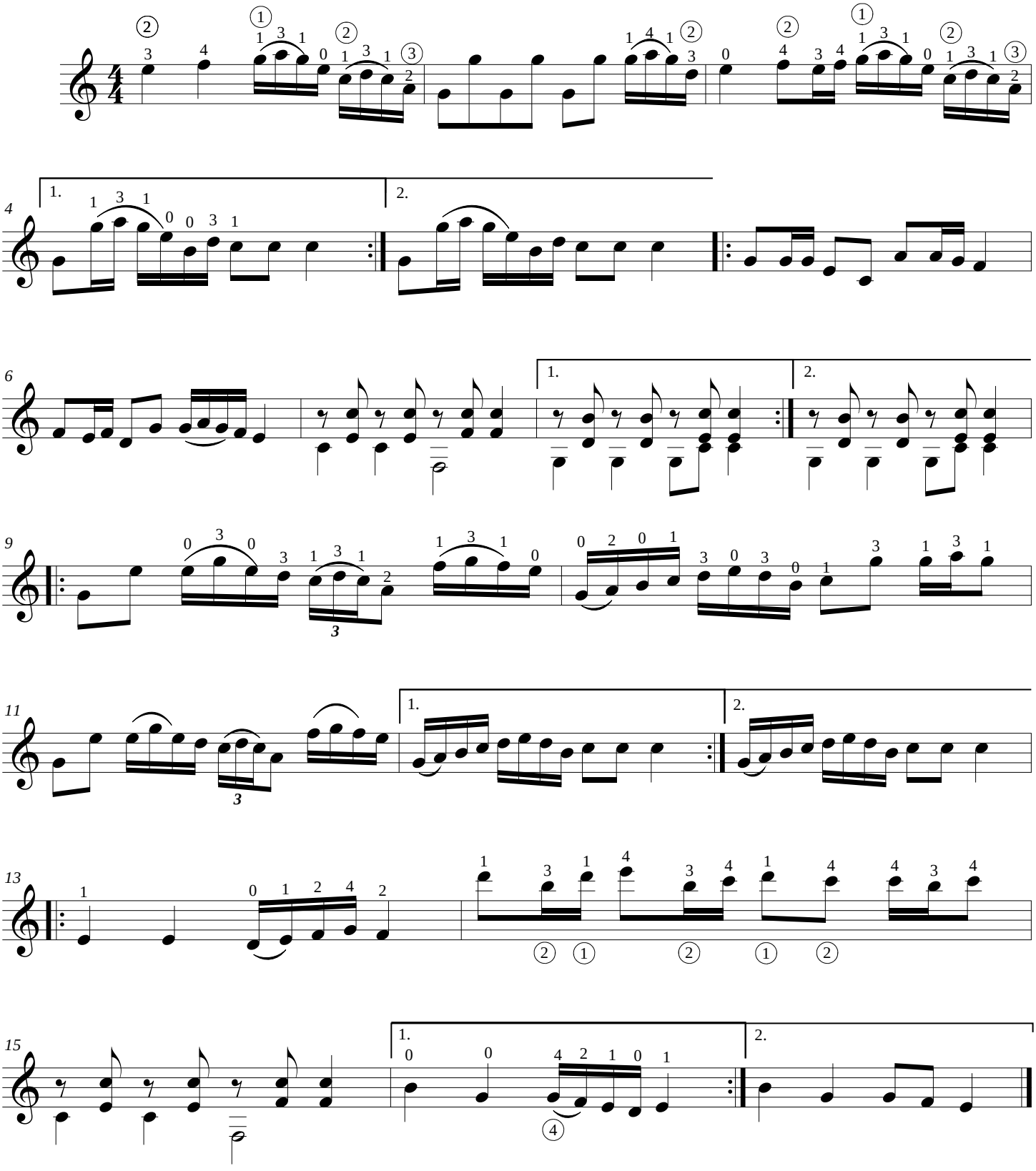
French Carpenter (1899-1964)
Arr.: Julio Ribeiro Alves



Guitar 1

# Cherokee Polka

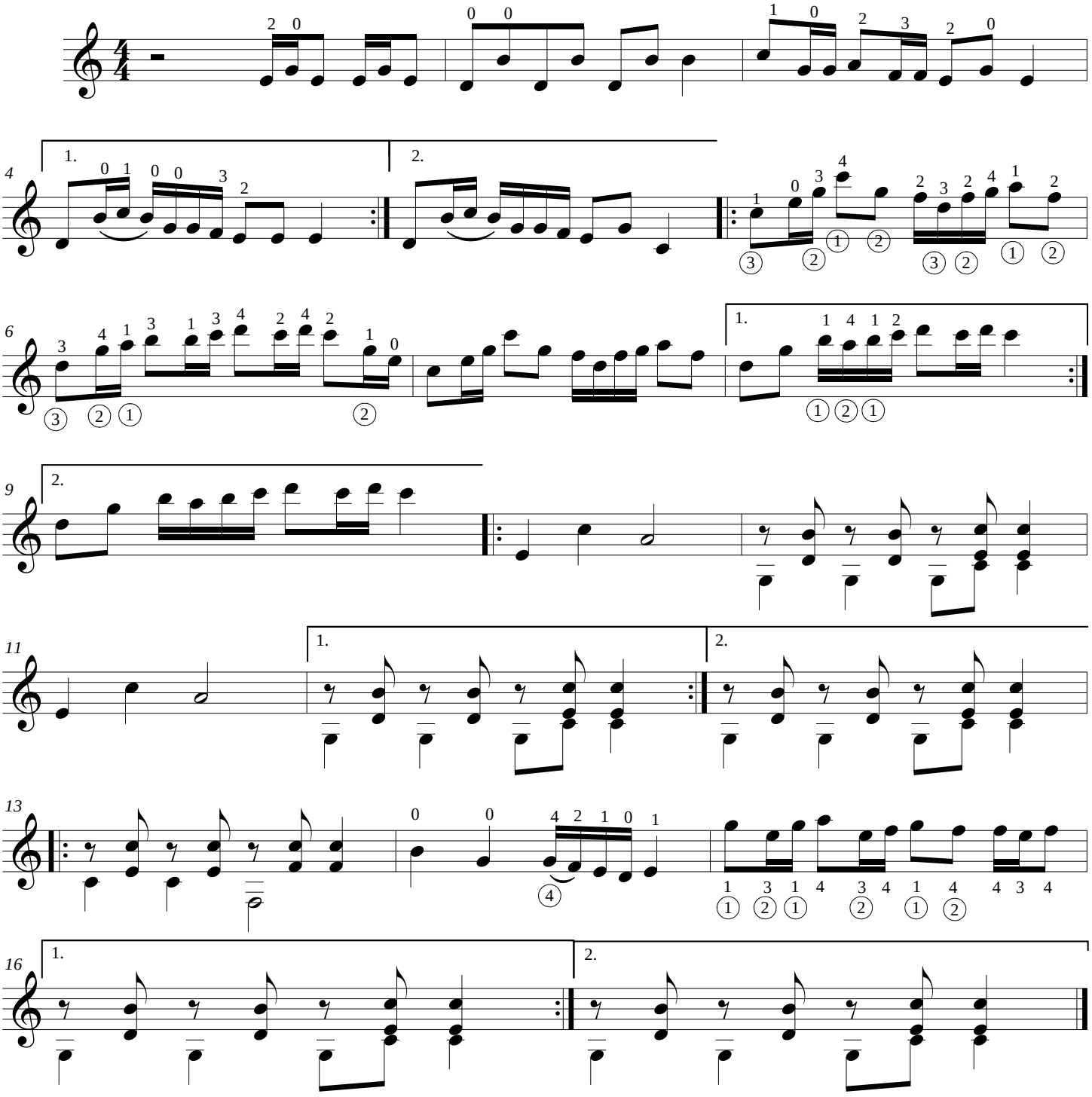
Ed Haley (1883-1951)
Arr.: Julio Ribeiro Alves



Guitar 2

# Cherokee Polka

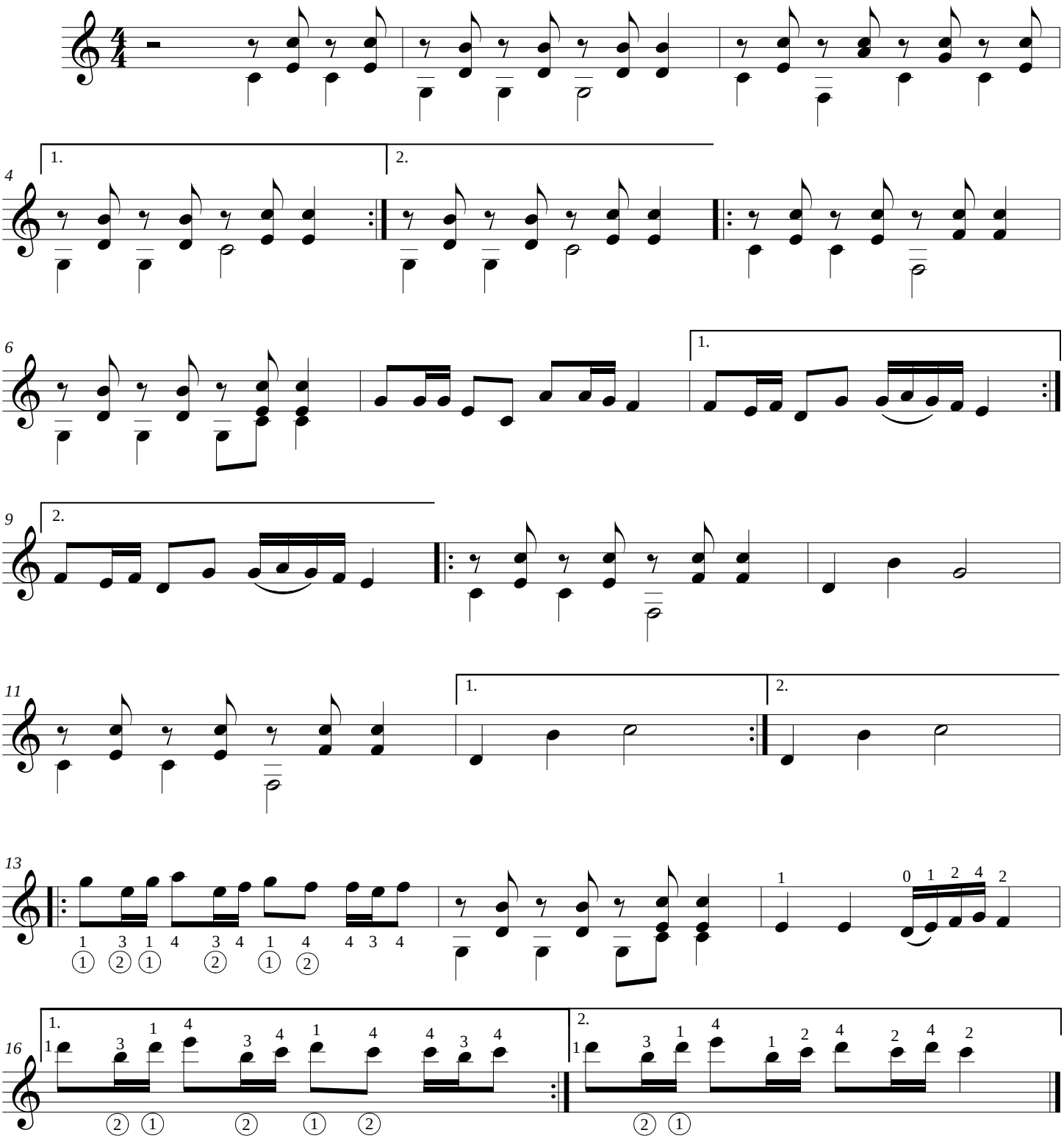
Ed Haley (1883-1951)
Arr.: Julio Ribeiro Alves



Guitar 3

# Cherokee Polka

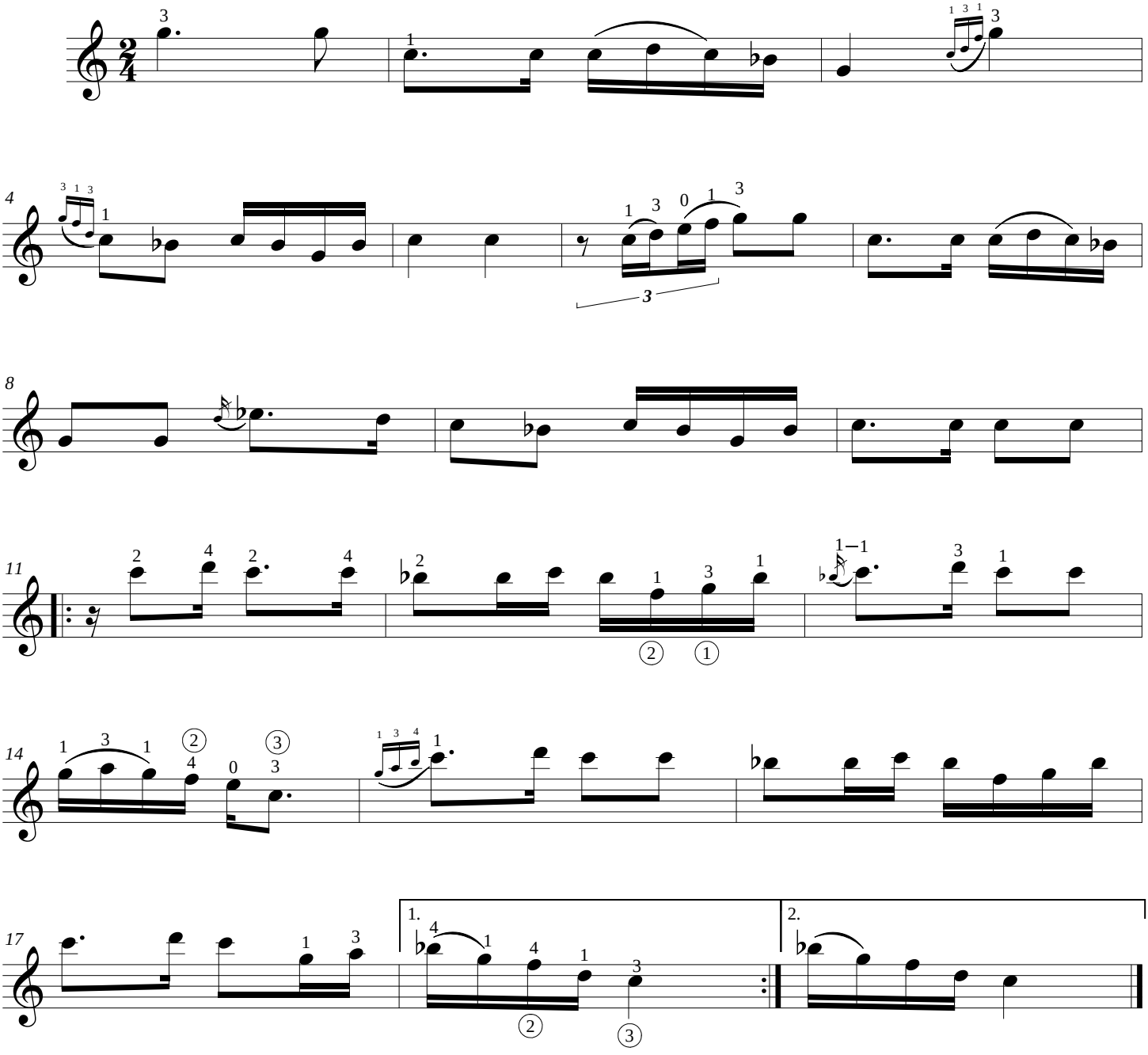
Ed Haley (1883-1951)
Arr.: Julio Ribeiro Alves



Guitar 1

# Come Back Boys, and Let's Feed the Horses

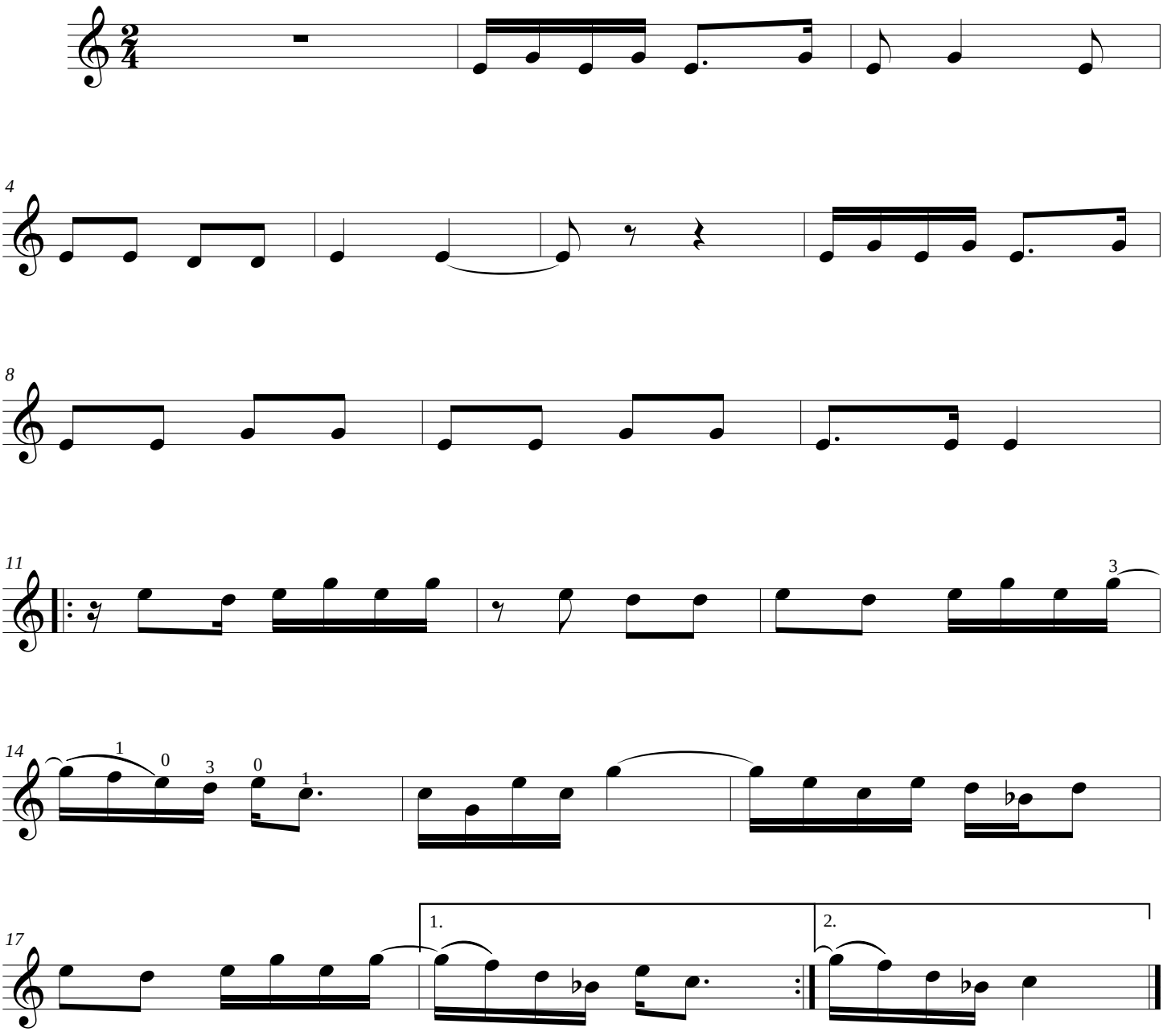
Burl Hammons (1908-1993)
Arr.: Julio Ribeiro Alves



Guitar 2

# Come Back Boys, and Let's Feed the Horses

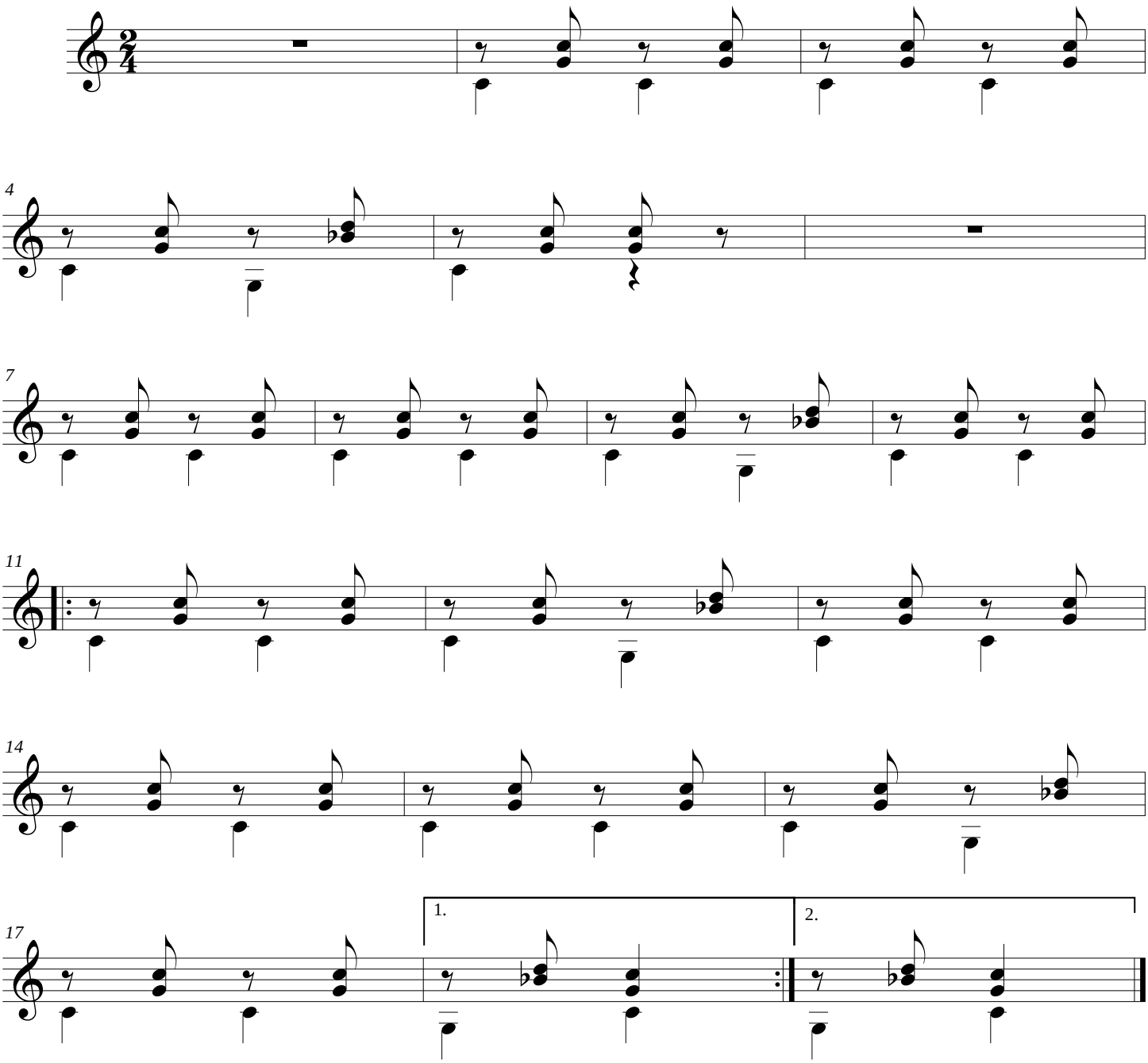
Burl Hammons (1908-1993)
Arr.: Julio Ribeiro Alves



Guitar 3

# Come Back Boys, and Let's Feed the Horses

Burl Hammons (1908-1993)
Arr.: Julio Ribeiro Alves

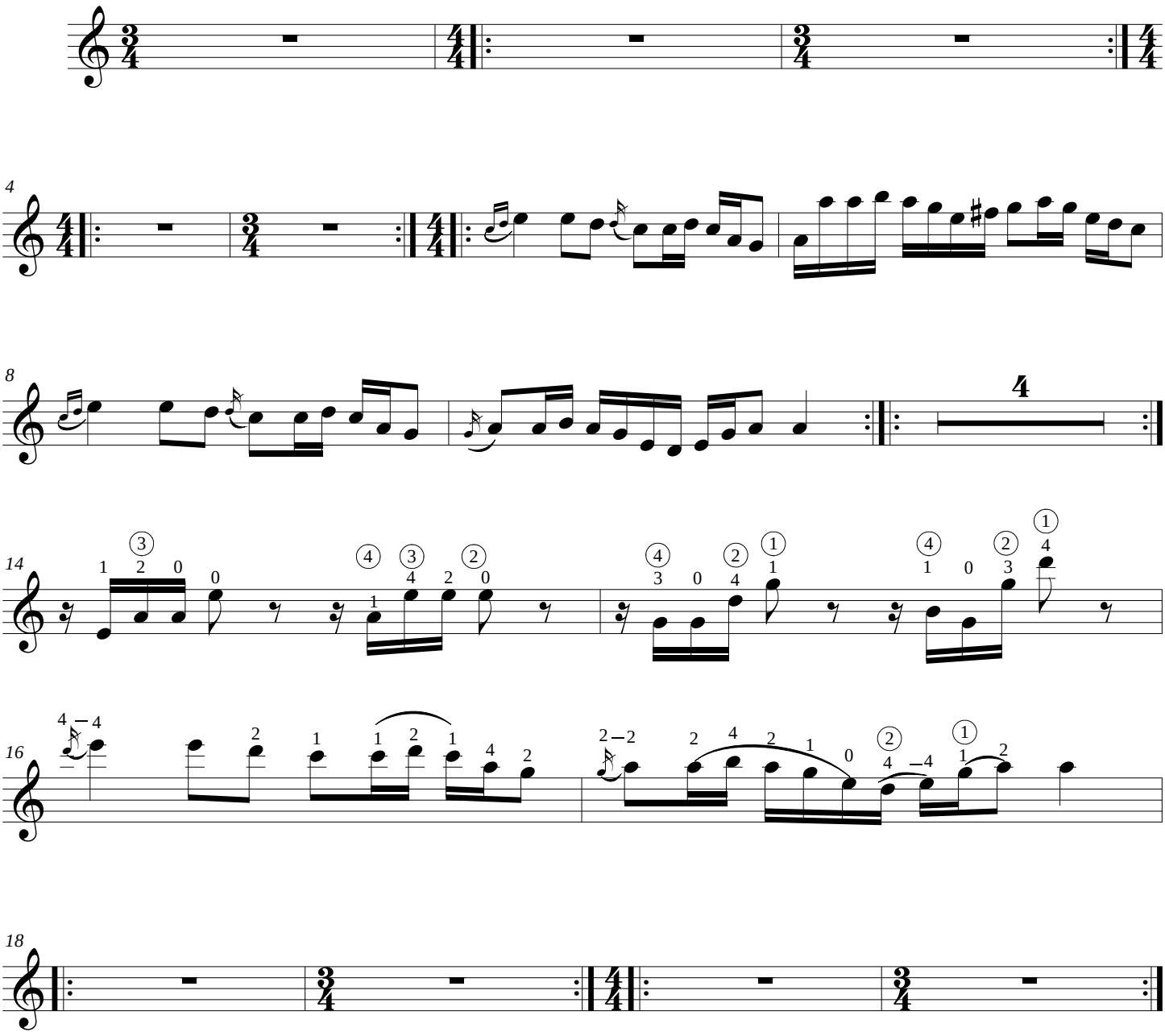


Guitar 1

# Elzic's Farewell

French Carpenter (1899-1964)
Julio Ribeiro Alves

(Guitar 1, 2nd string in A)

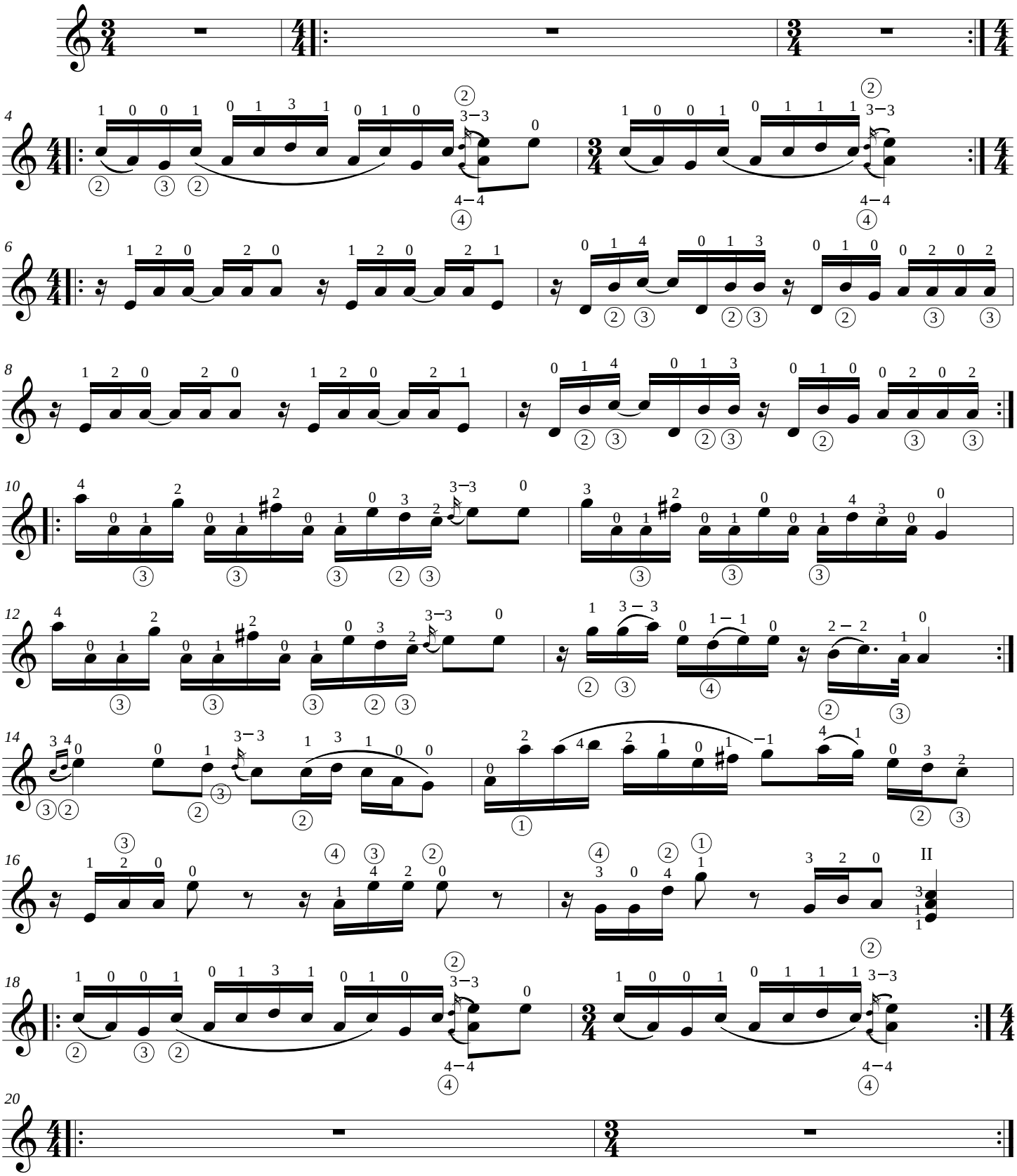


Guitar 2

# Elzic's Farewell

French Carpenter (1899-1964)
Julio Ribeiro Alves

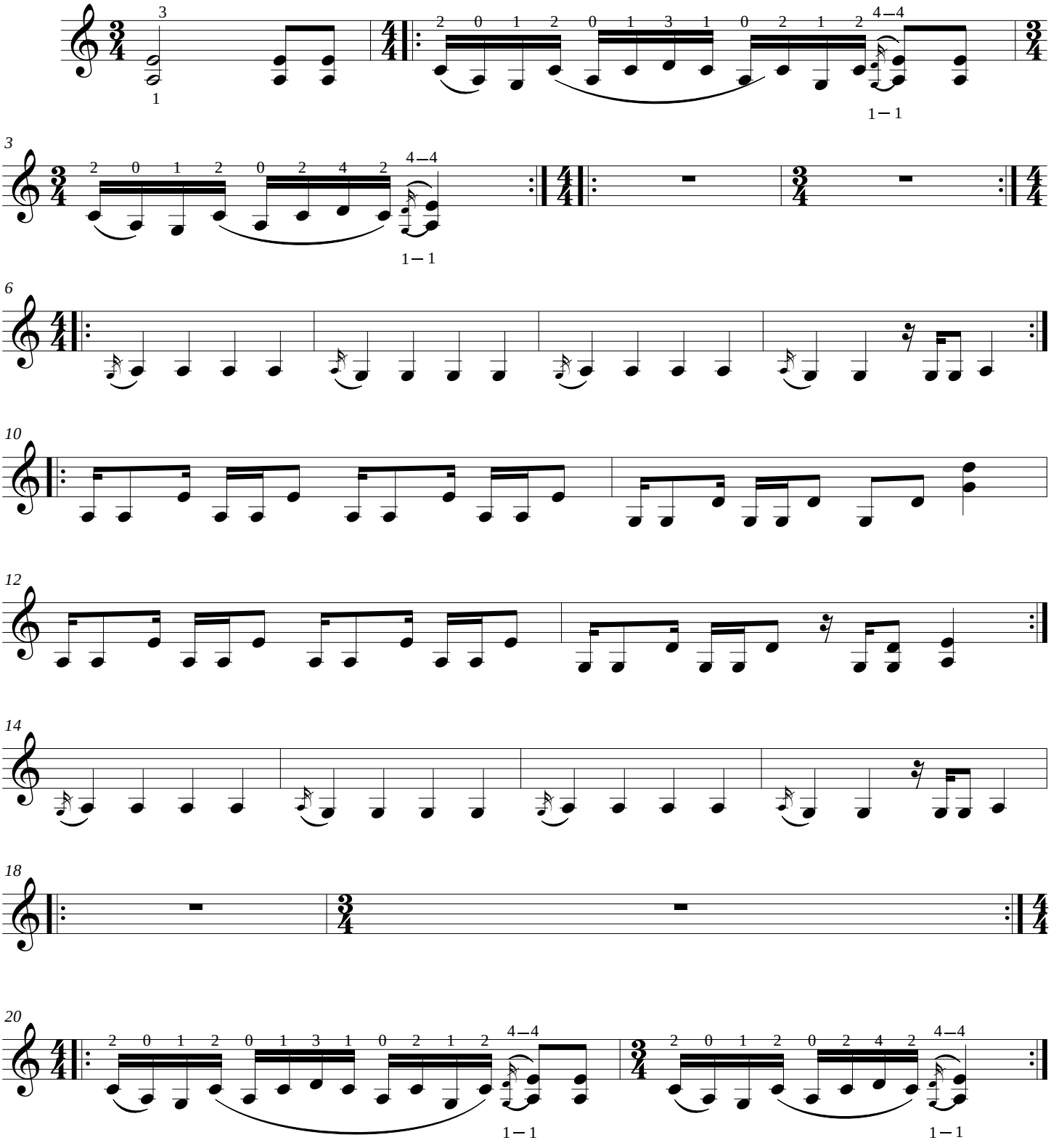
(Guitar 2, 2nd string in A)



Guitar 3

# Elzic's Farewell

French Carpenter (1899-1964)
Julio Ribeiro Alves

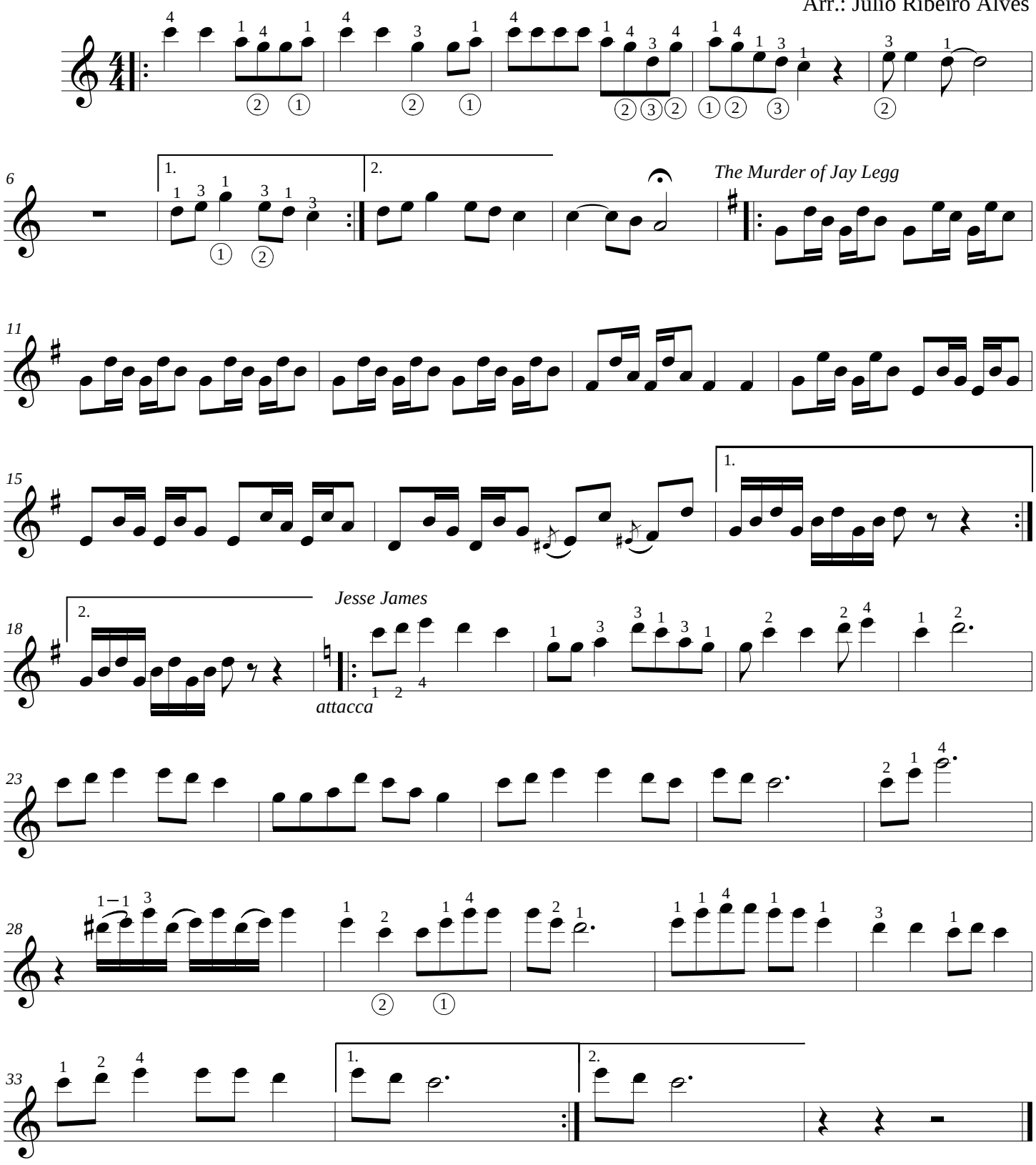


Guitar 1

# Folk Songs from Central West Virginia Medley

*The Train That Took My Gal From Town*

Arr.: Julio Ribeiro Alves

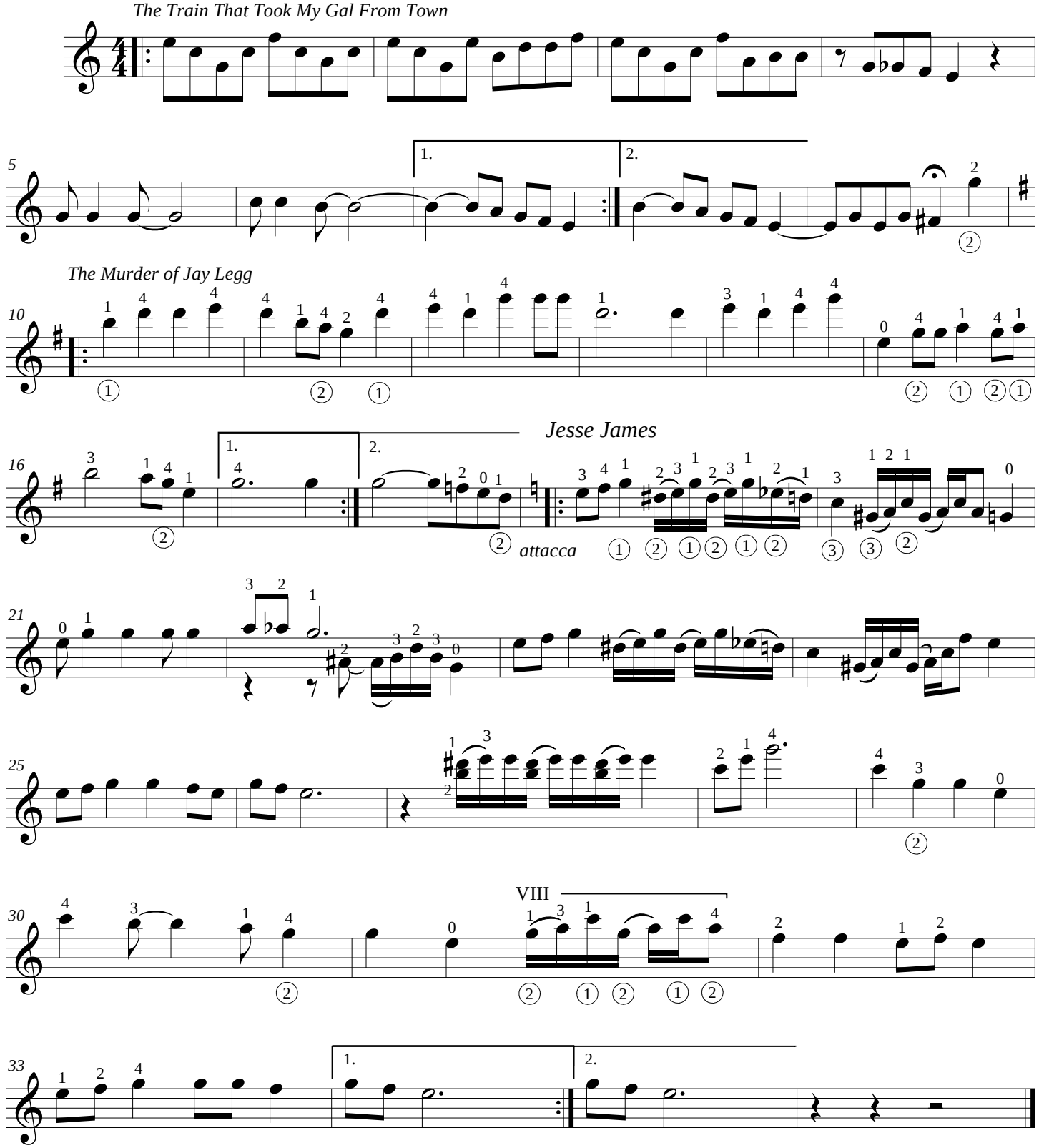


Guitar 2

# Folk Songs from Central West Virginia Medley

Arr.: Julio Ribeiro Alves

*The Train That Took My Gal From Town*

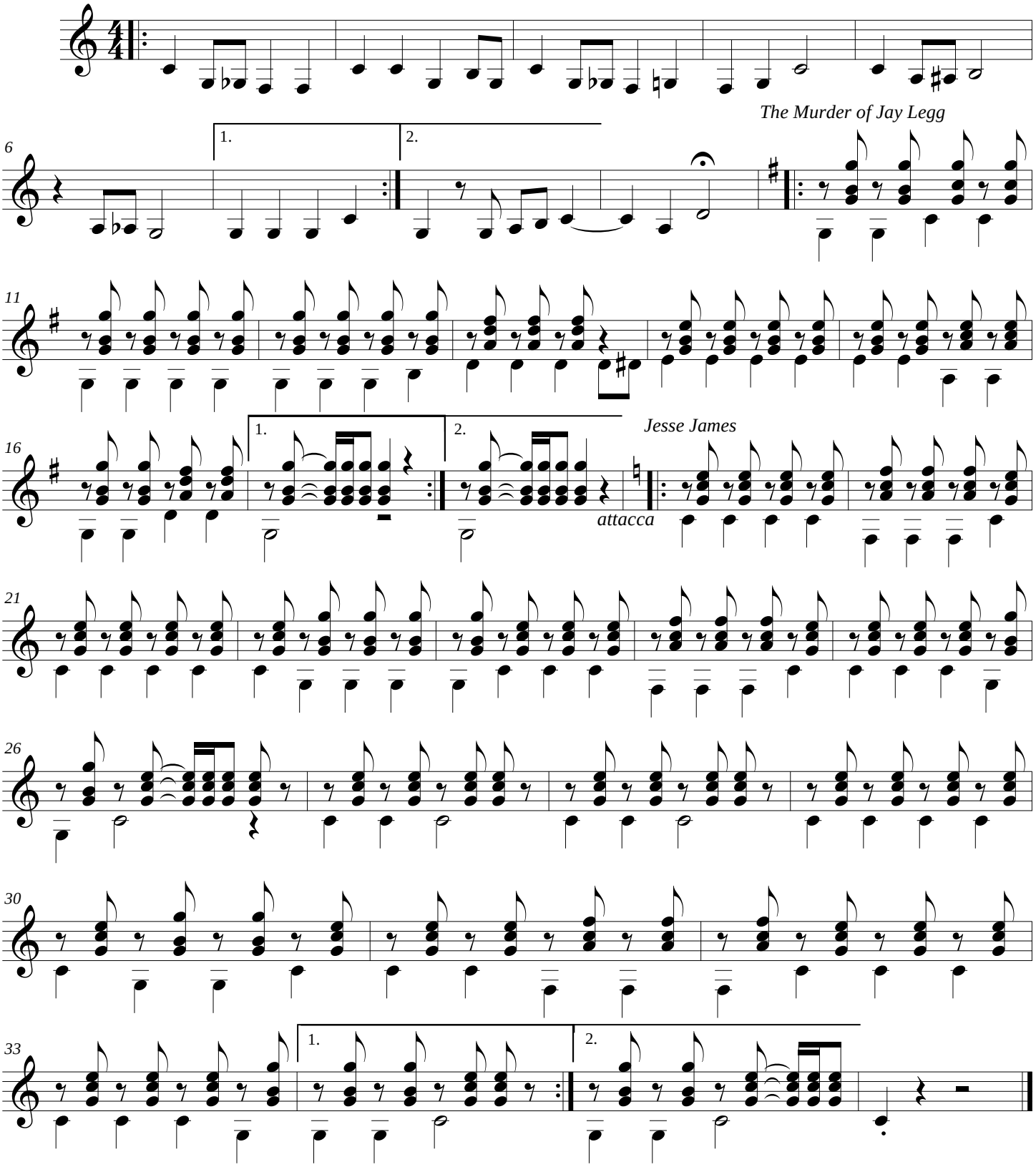


Guitar 3

# Folk Songs from Central West Virginia Medley

*The Train That Took My Gal From Town*

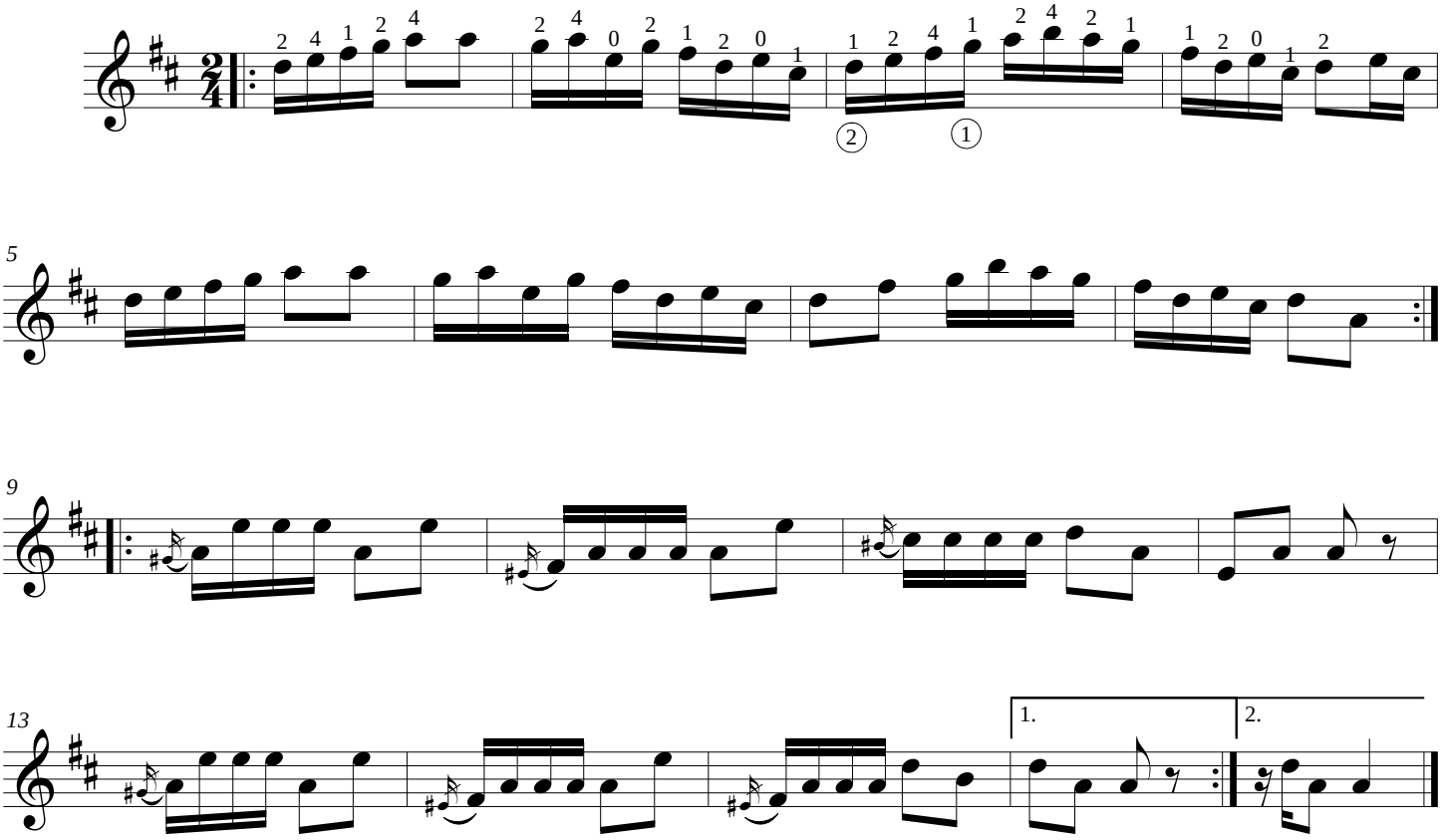
Arr.: Julio Ribeiro Alves



Guitar 1

# Forked Deer

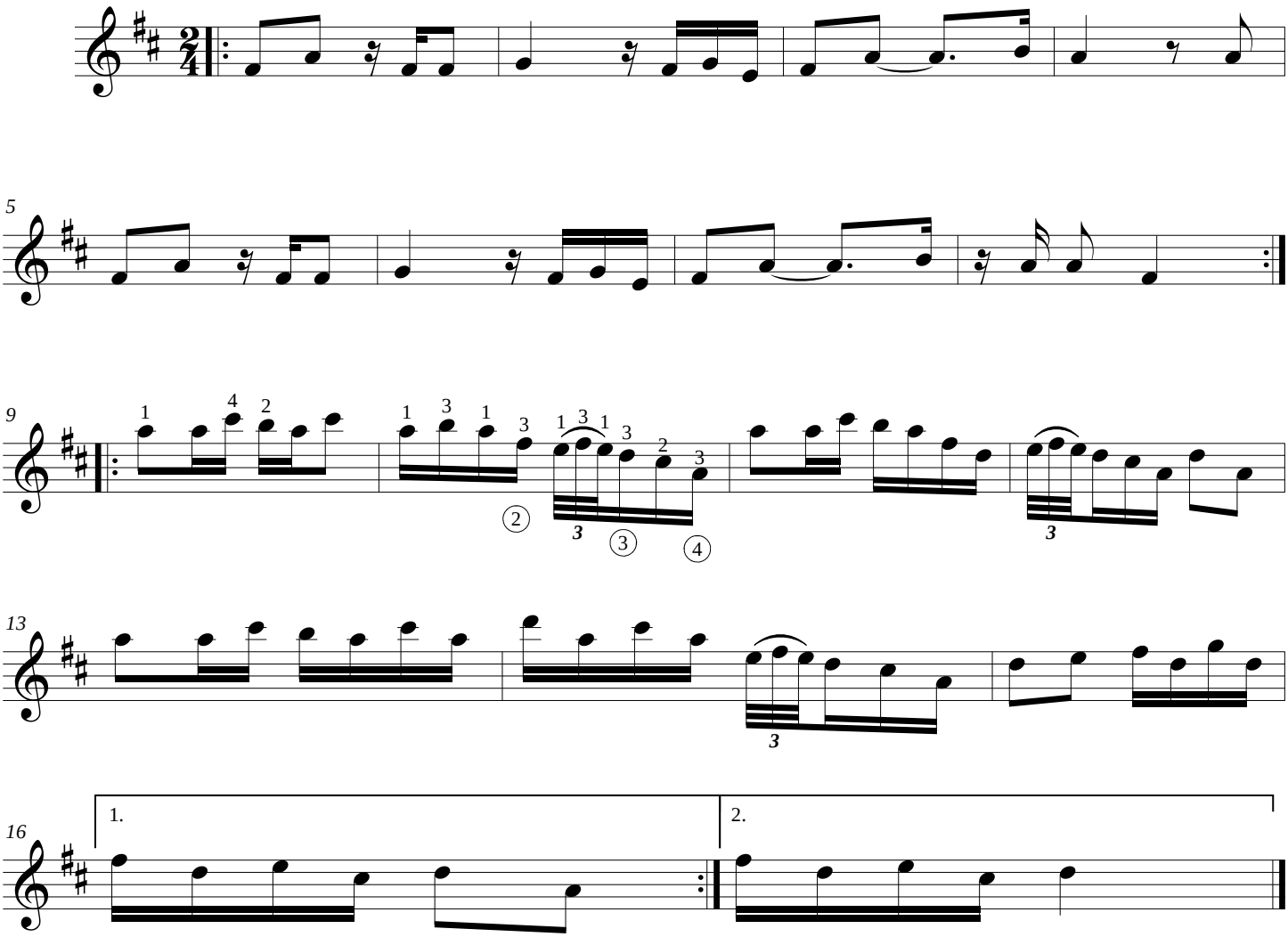
Edden Hammons (1874-1955)
Arr.: Julio Ribeiro Alves



Guitar 2

# Forked Deer

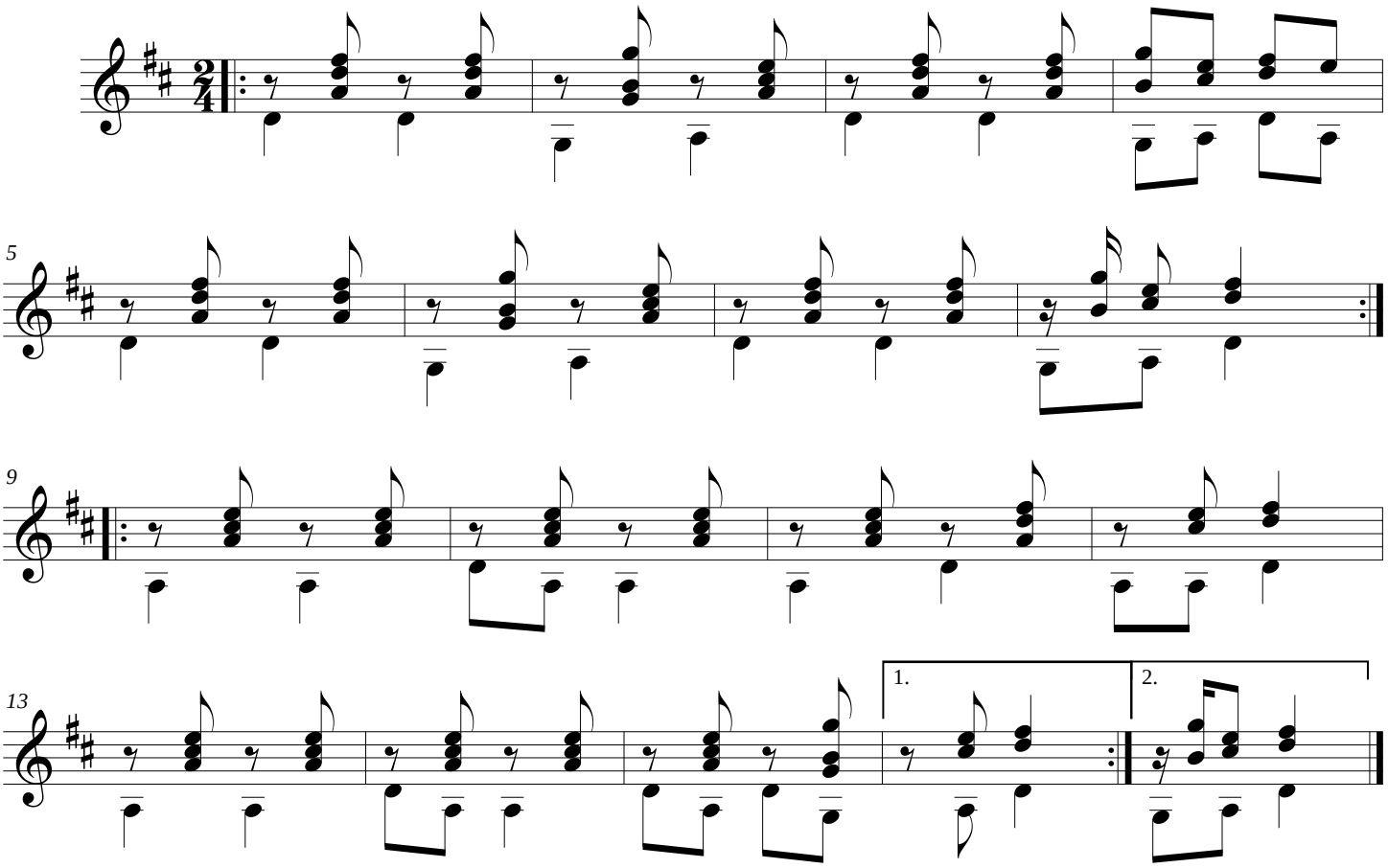
Edden Hammons (1874-1955)
Arr.: Julio Ribeiro Alves



Guitar 3

# Forked Deer

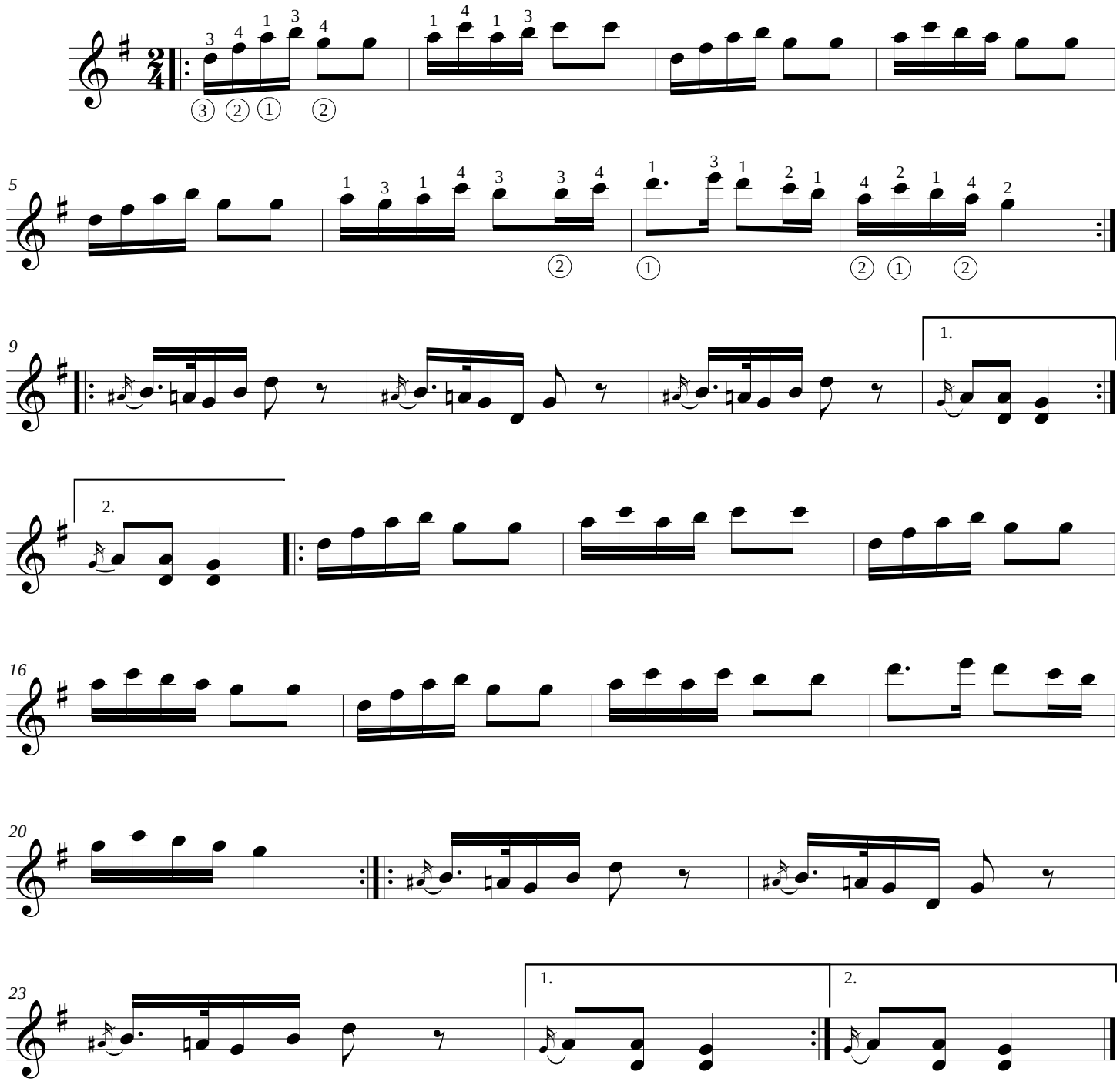
Edden Hammons (1874-1955)
Arr.: Julio Ribeiro Alves



Guitar 1

# Indian Nation

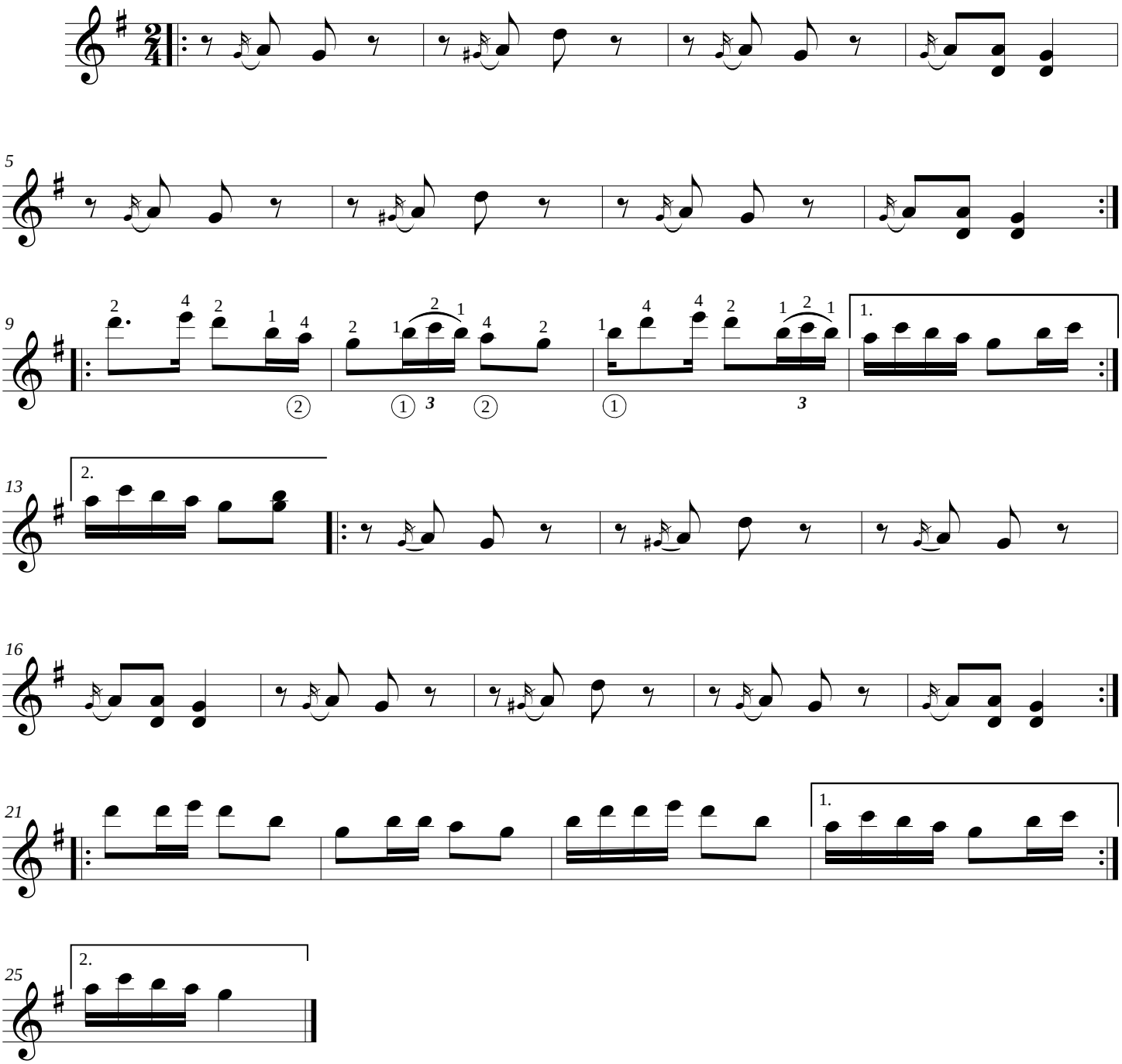
Burl Hammons (1908-1993)
Arr.: Julio Ribeiro Alves



Guitar 2

# Indian Nation

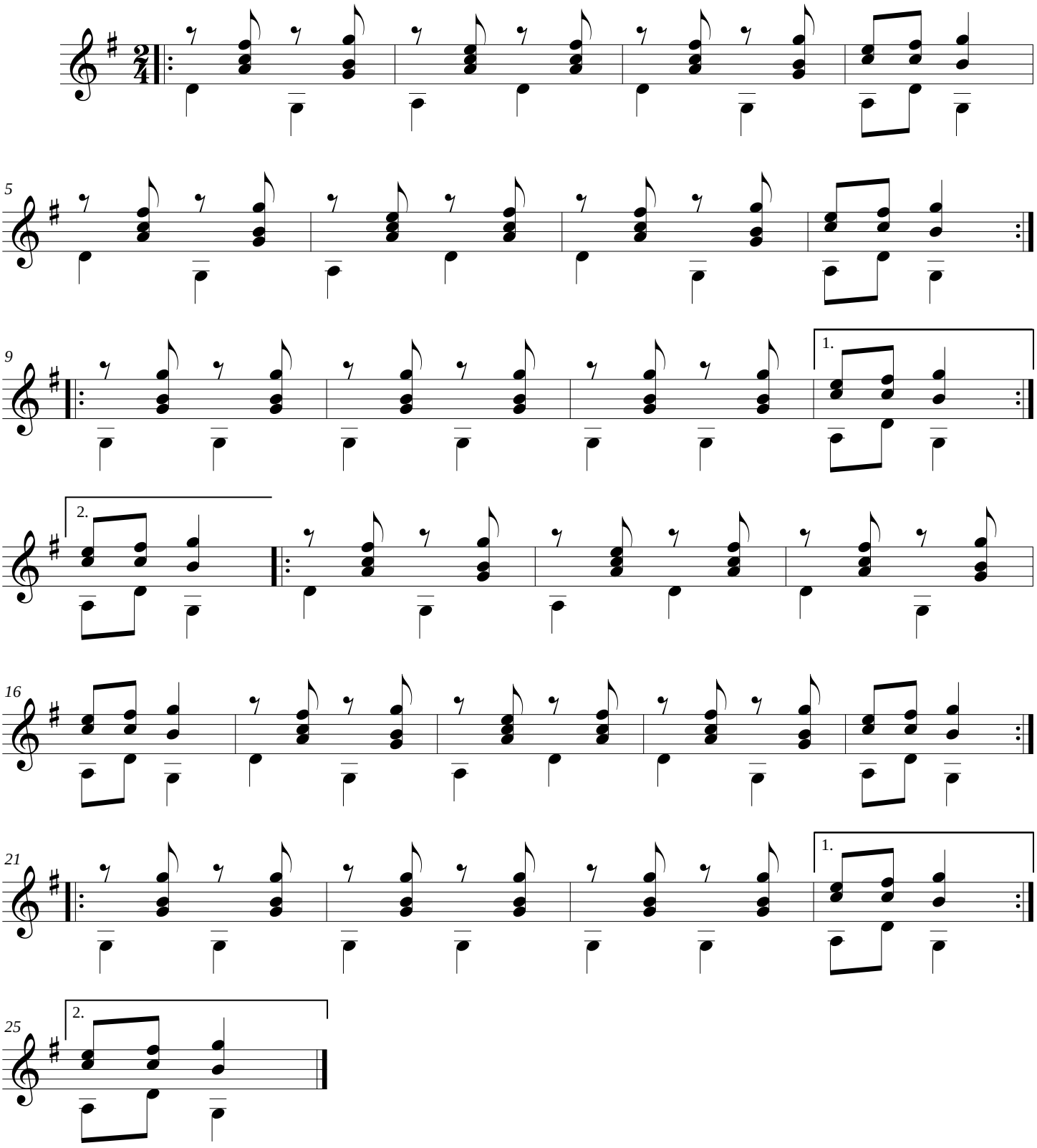
Burl Hammons (1908-1993)
Arr.: Julio Ribeiro Alves



Guitar 3

# Indian Nation

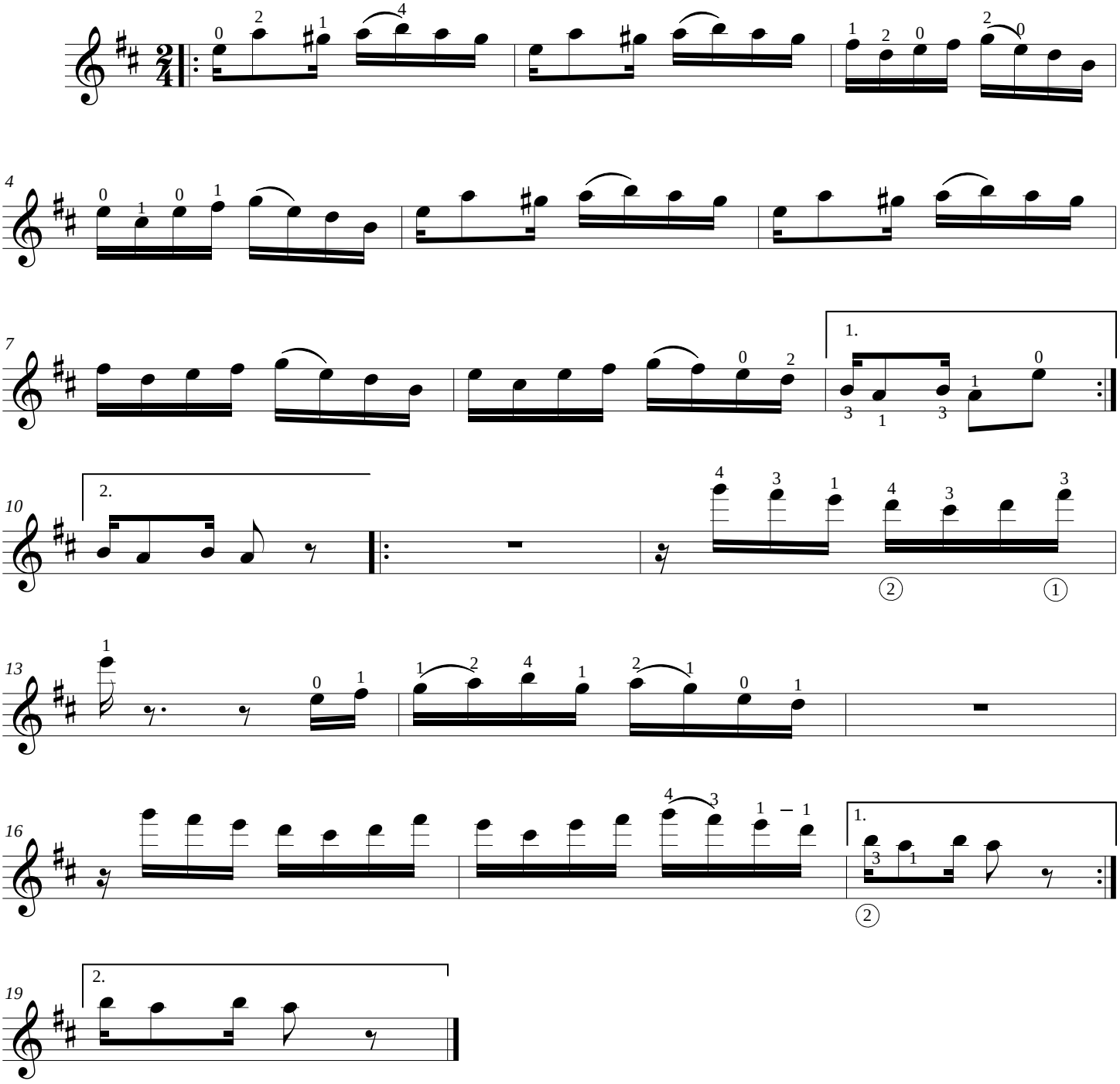
Burl Hammons (1908-1993)
Arr.: Julio Ribeiro Alves



Guitar 1

# Jack of Diamonds

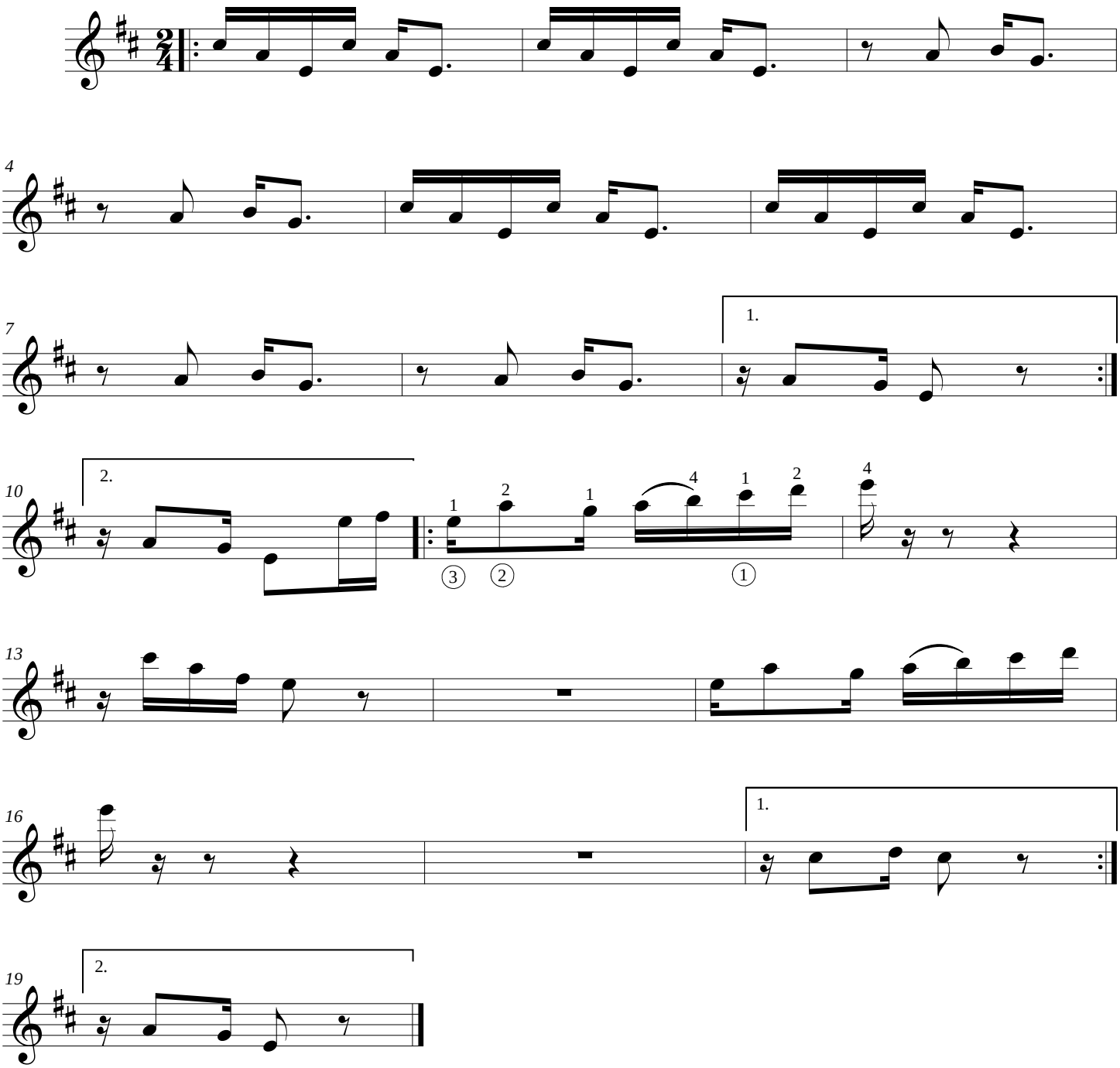
Sam Hacker (1900-1976)
Arr.: Julio Ribeiro Alves



Guitar 2

# Jack of Diamonds

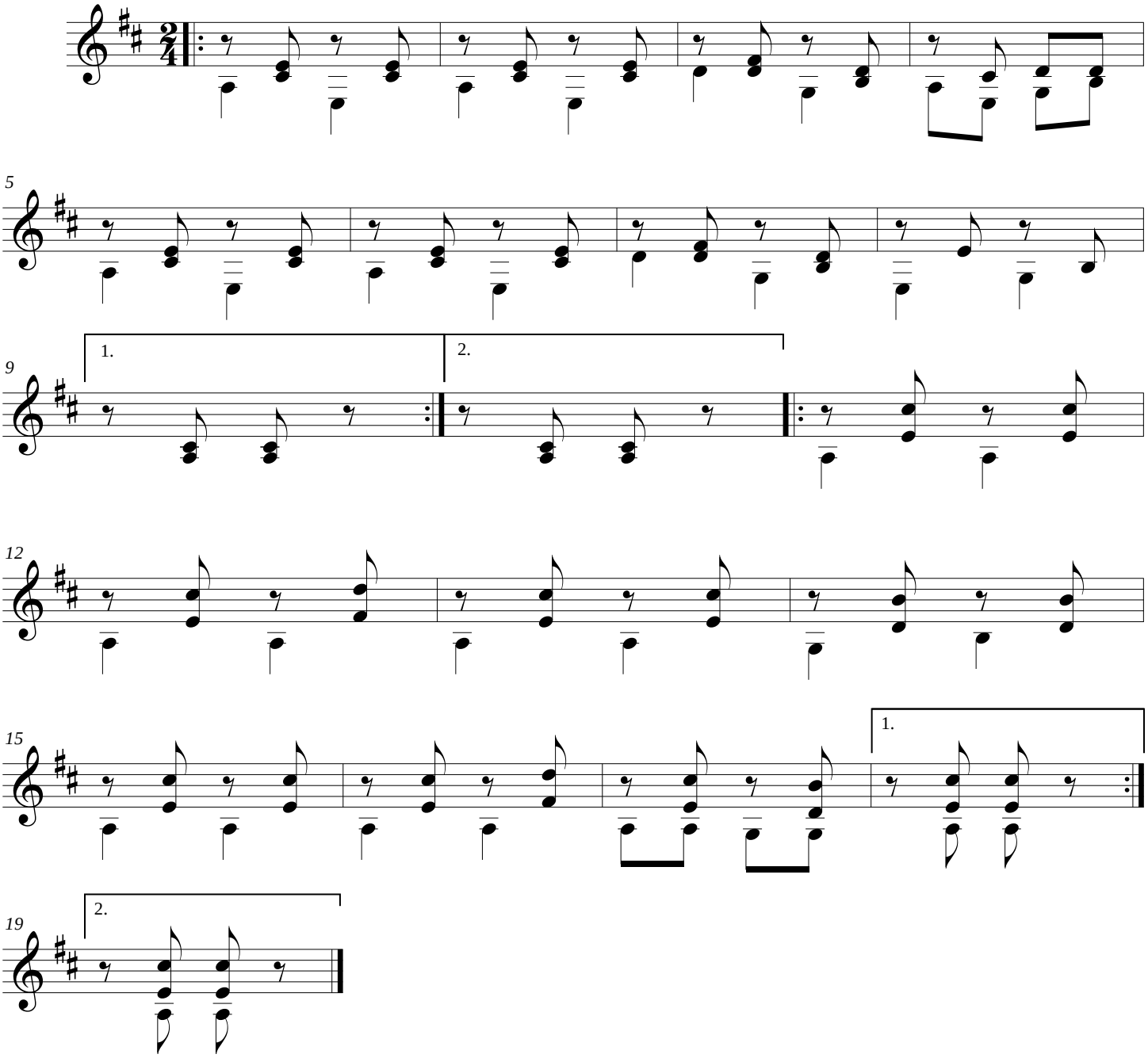
Sam Hacker (1900-1976)
Arr.: Julio Ribeiro Alves



Guitar 3

# Jack of Diamonds

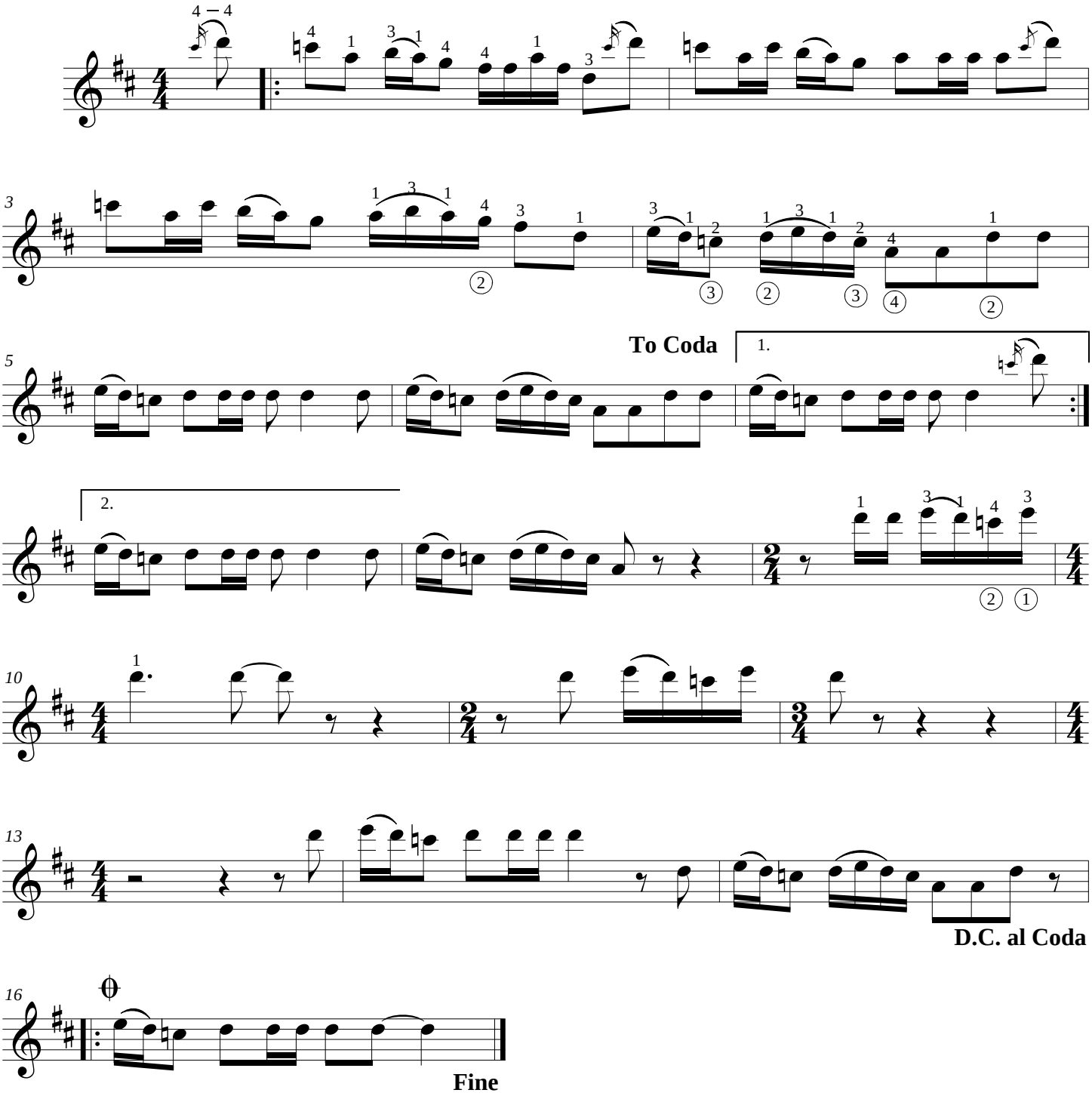
Sam Hacker (1900-1976)
Arr.: Julio Ribeiro Alves



Guitar 1

# Jodie

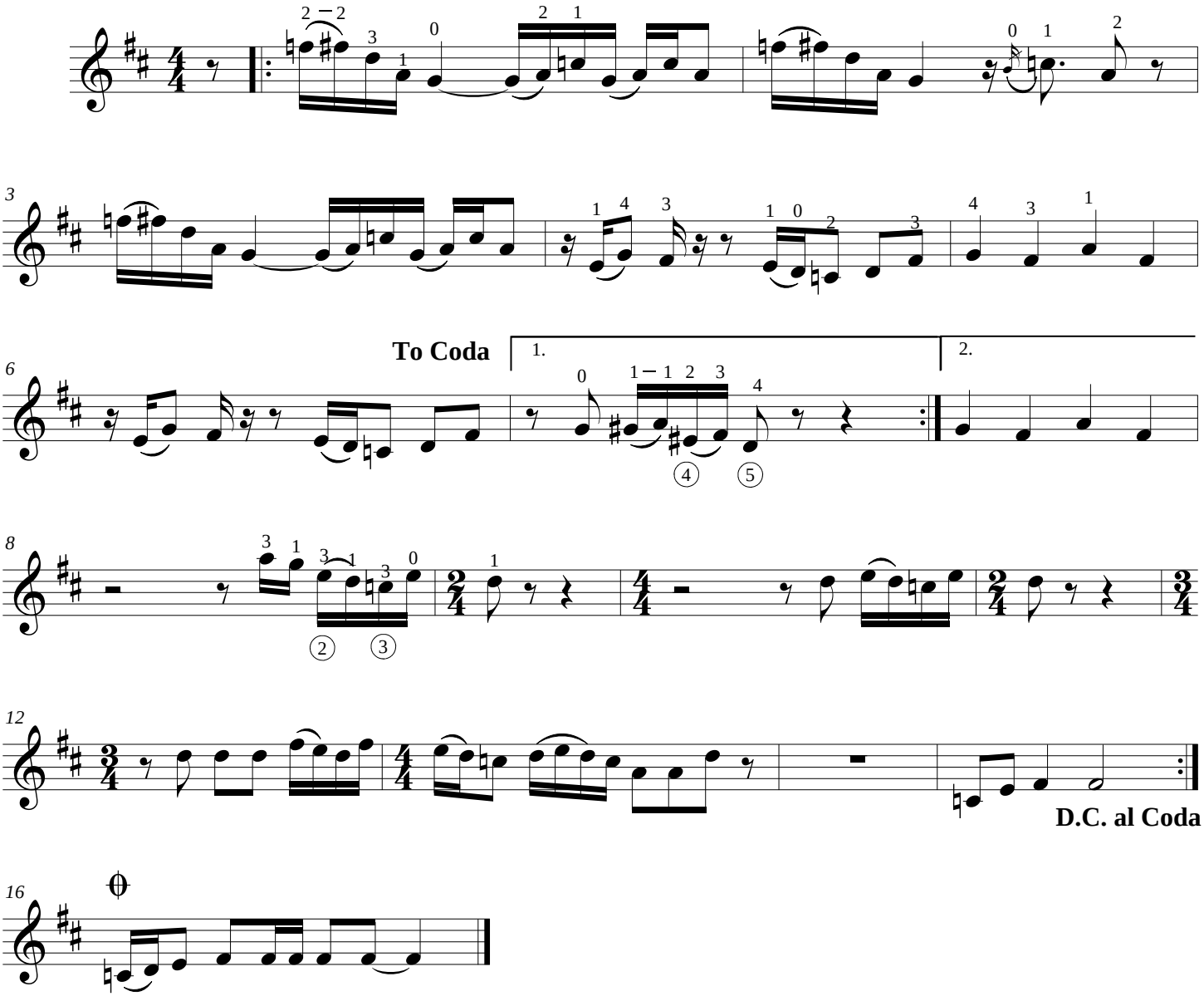
Delbert Hughes (1905-1989)
Arr.: Julio Ribeiro Alves



Guitar 2

# Jodie

Delbert Hughes (1905-1989)
Arr.: Julio Ribeiro Alves

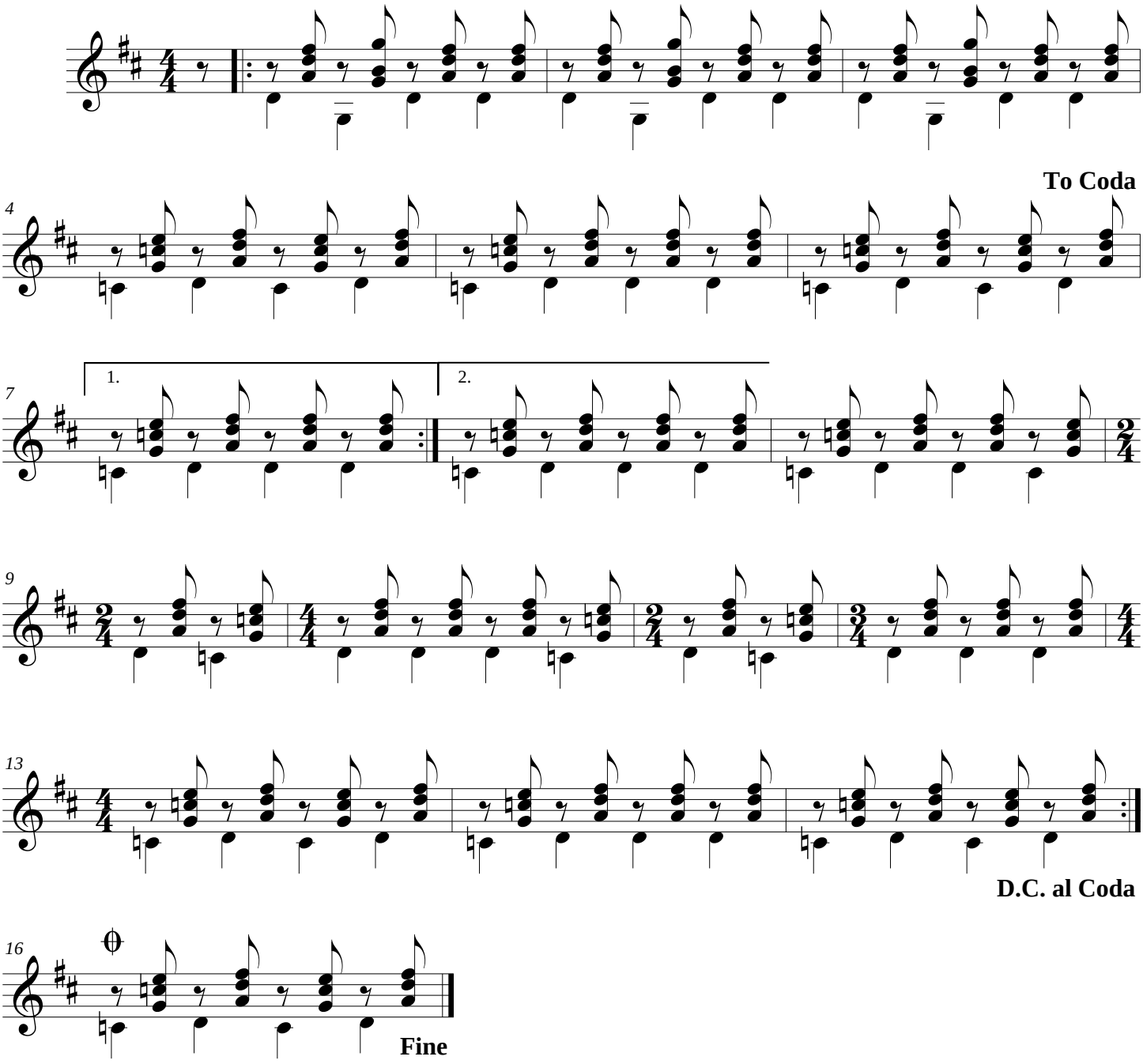



**Fine**

Guitar 3

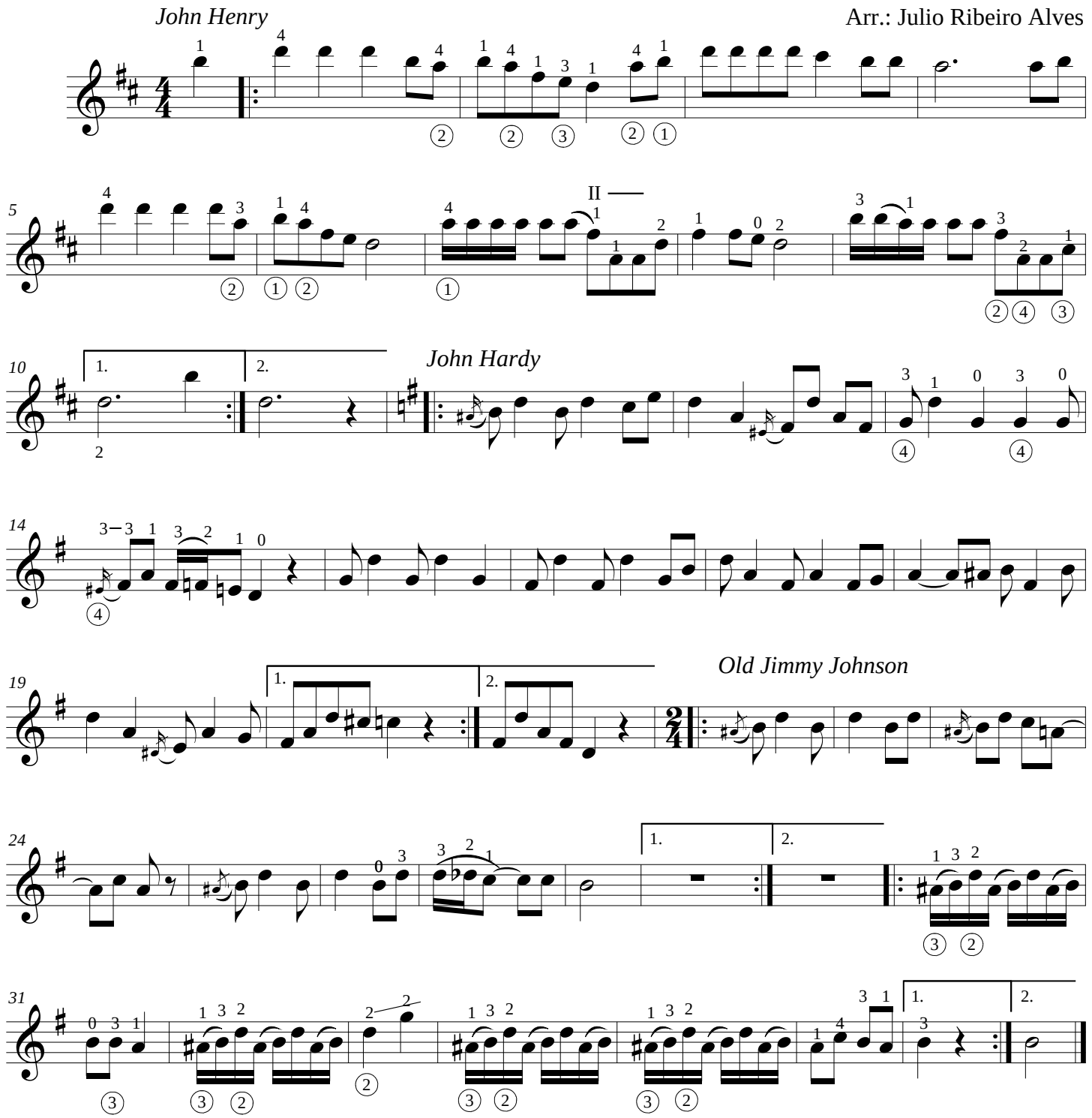
# Jodie

Delbert Hughes (1905-1989)
Arr.: Julio Ribeiro Alves



Guitar 1

# John Henry/John Hardy/Old Jimmy Johnson

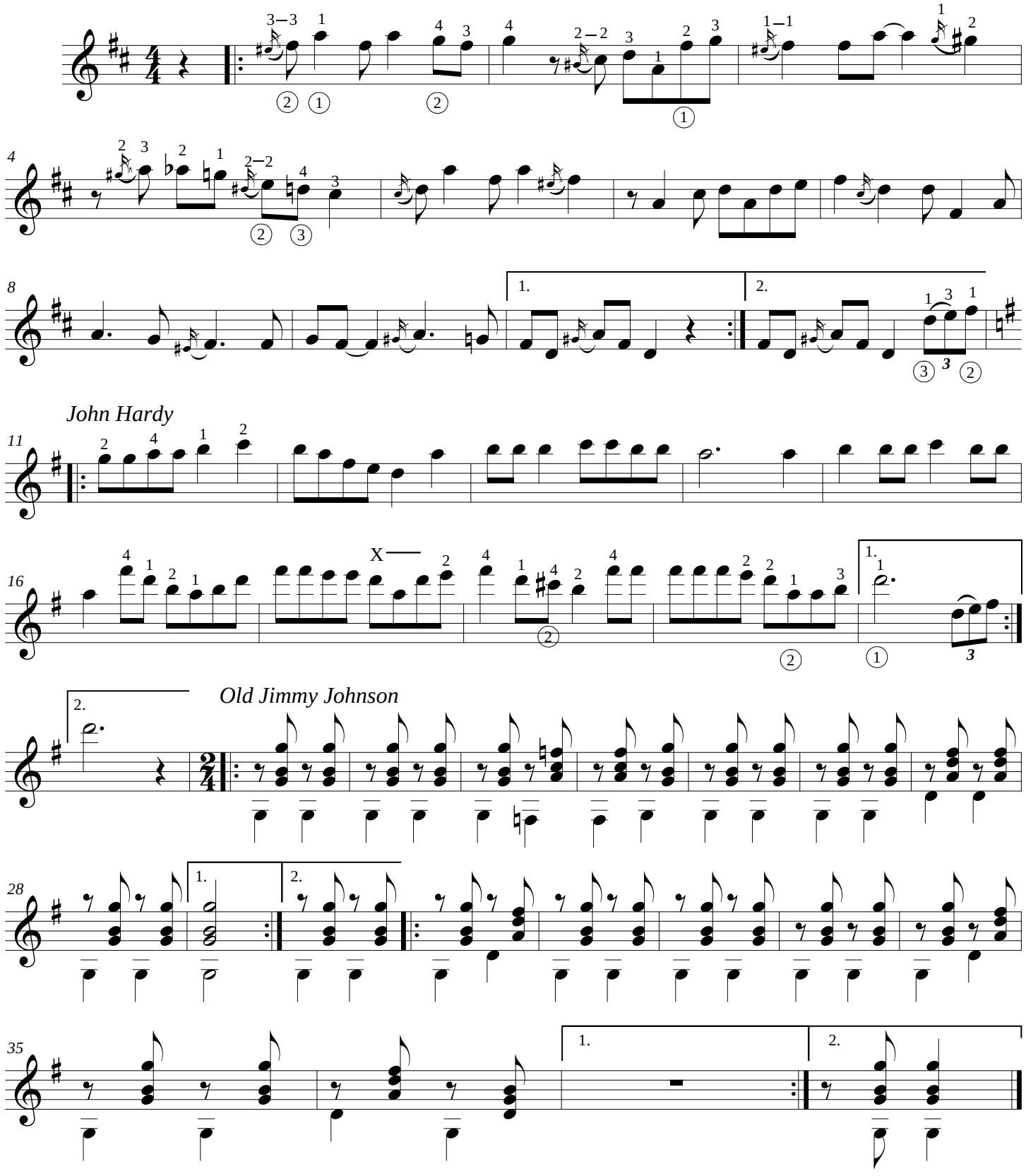


Guitar 2

# John Henry/John Hardy/Old Jimmy Johnson

*John Henry*

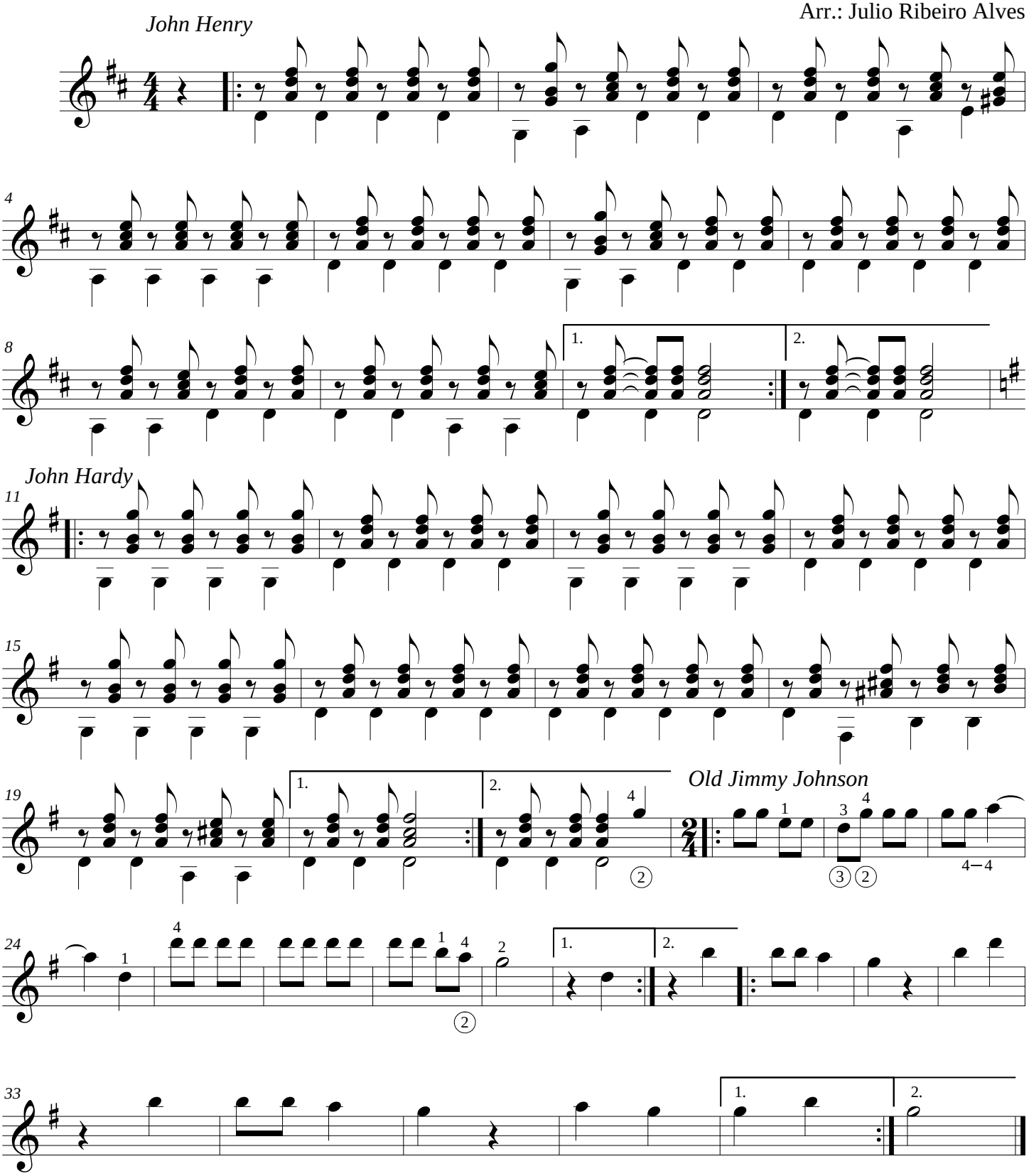
Arr.: Julio Ribeiro Alves



Guitar 3

# John Henry/John Hardy/Old Jimmy Johnson

Arr.: Julio Ribeiro Alves

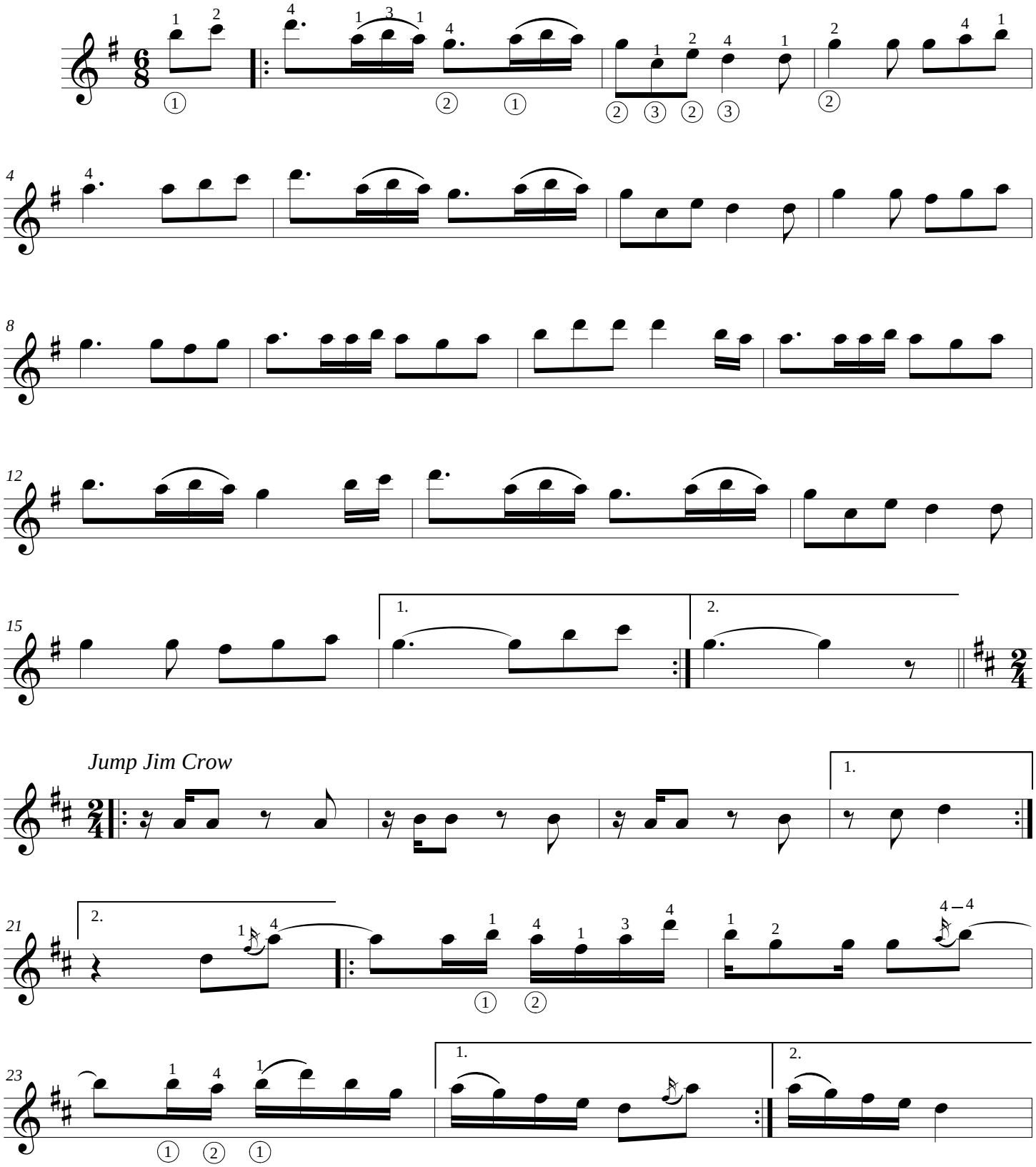


Guitar 1

# Melvin Wine Medley

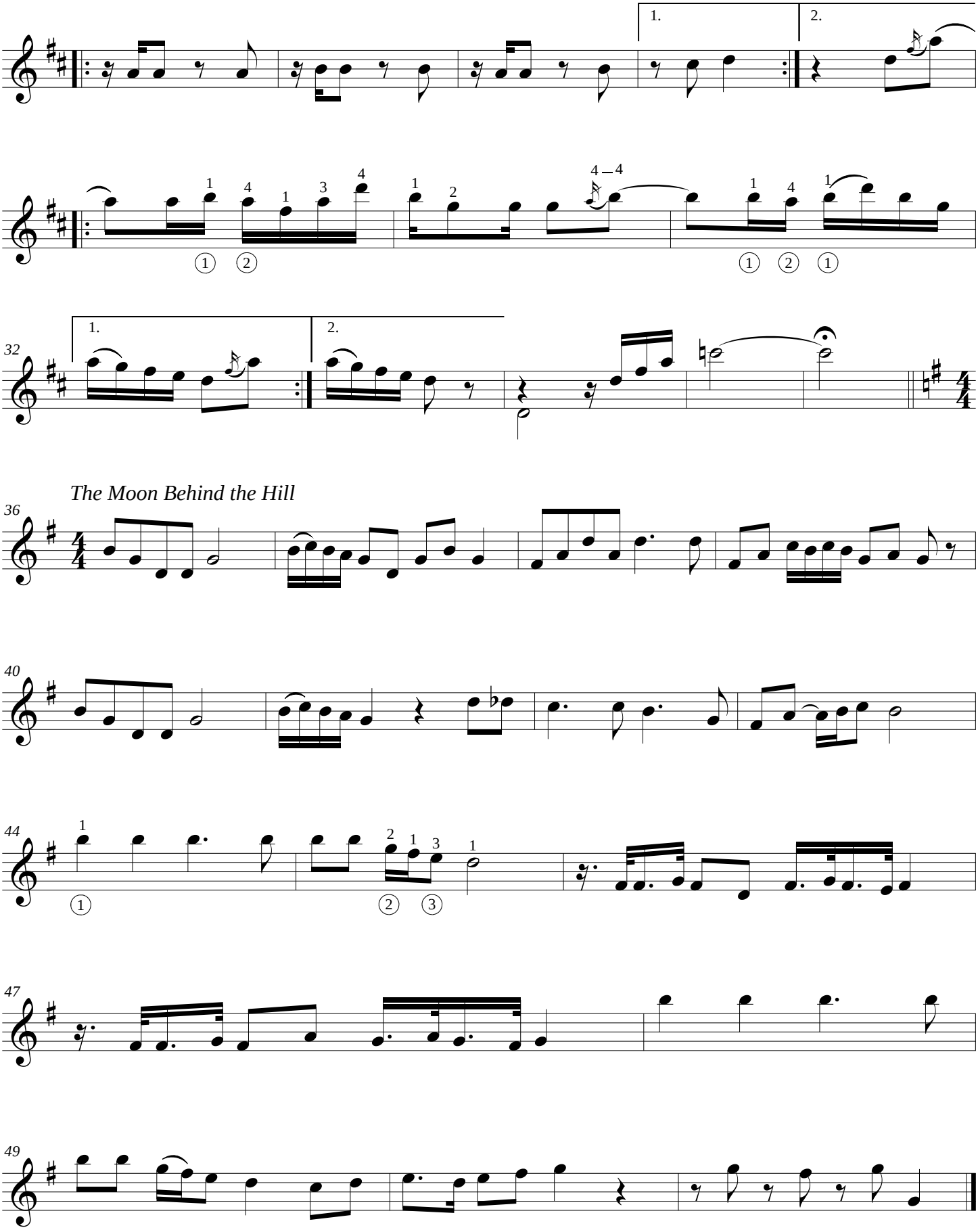
Melvin Wine (1909-2003)
Arr.: Julio Ribeiro Alves

*Keys to the Kingdom*



*Jump Jim Crow*

# Melvin Wine Medley

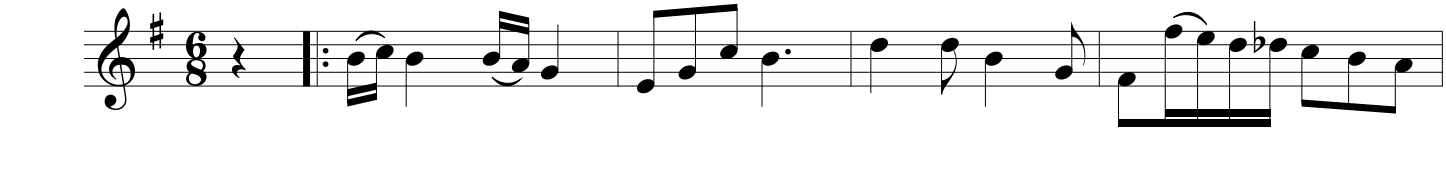


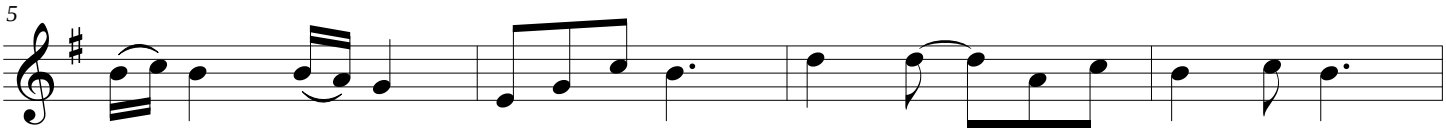
Guitar 2

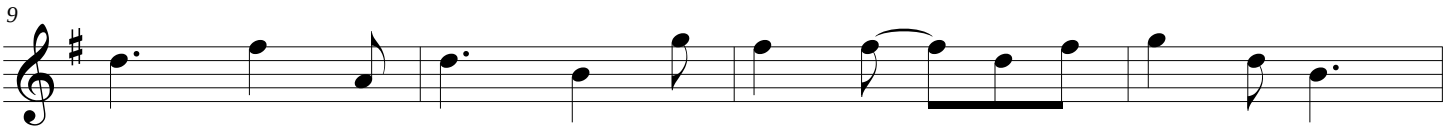
# Melvin Wine Medley

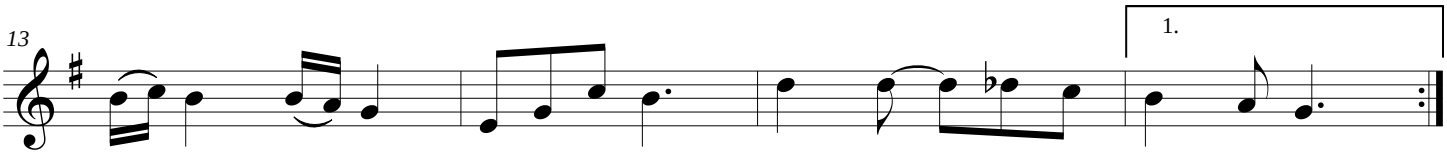
Melvin Wine (1909-2003)
Arr.: Julio Ribeiro Alves

*Keys to the Kingdom*

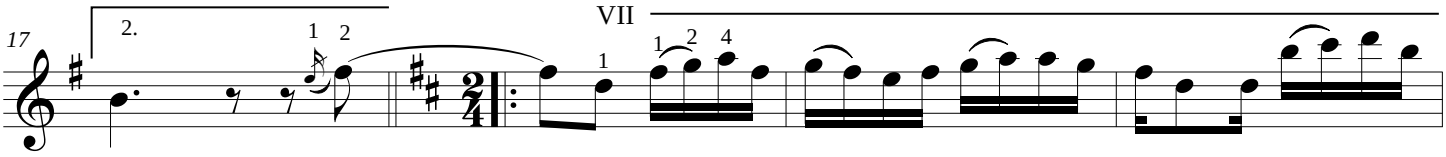


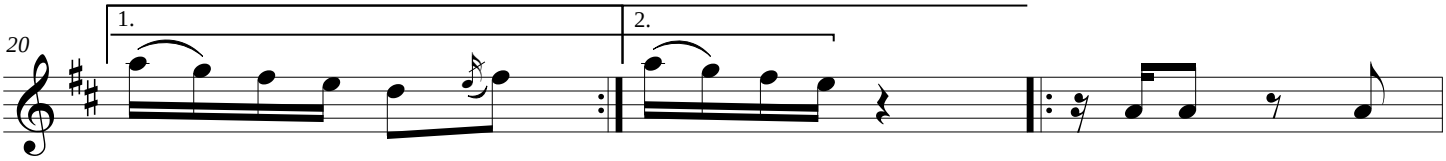


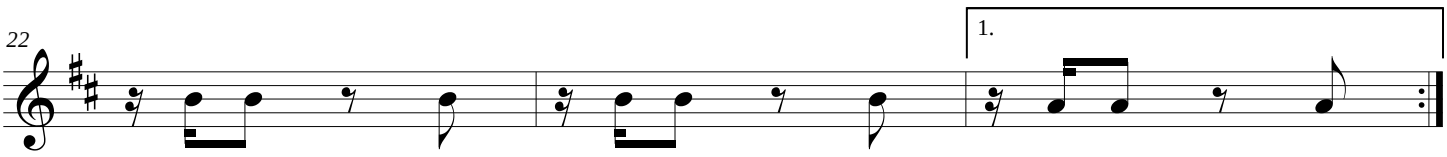


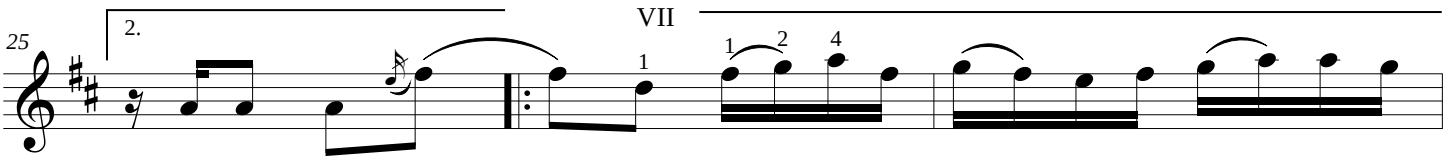



*Jump Jim Crow*

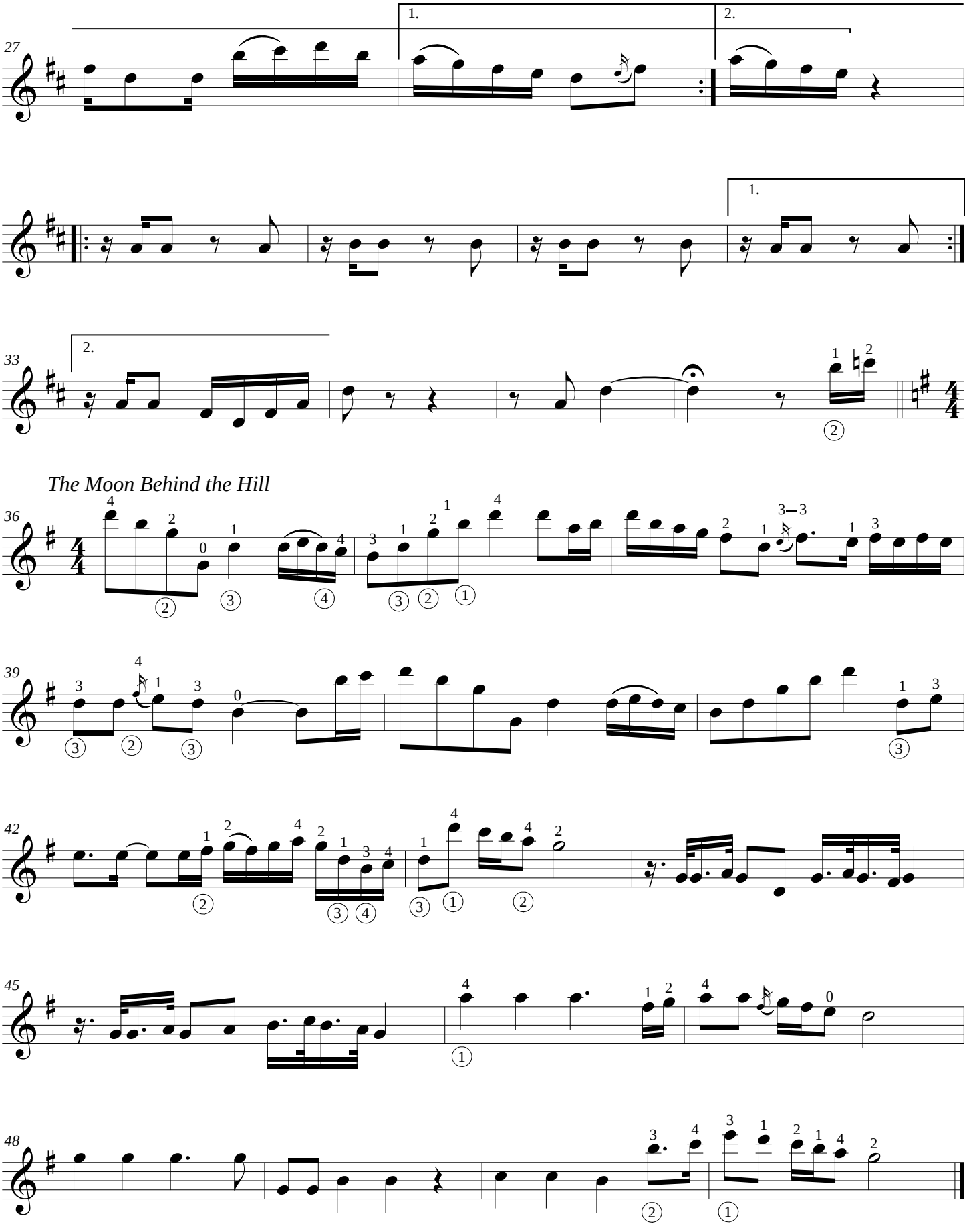


# Melvin Wine Medley

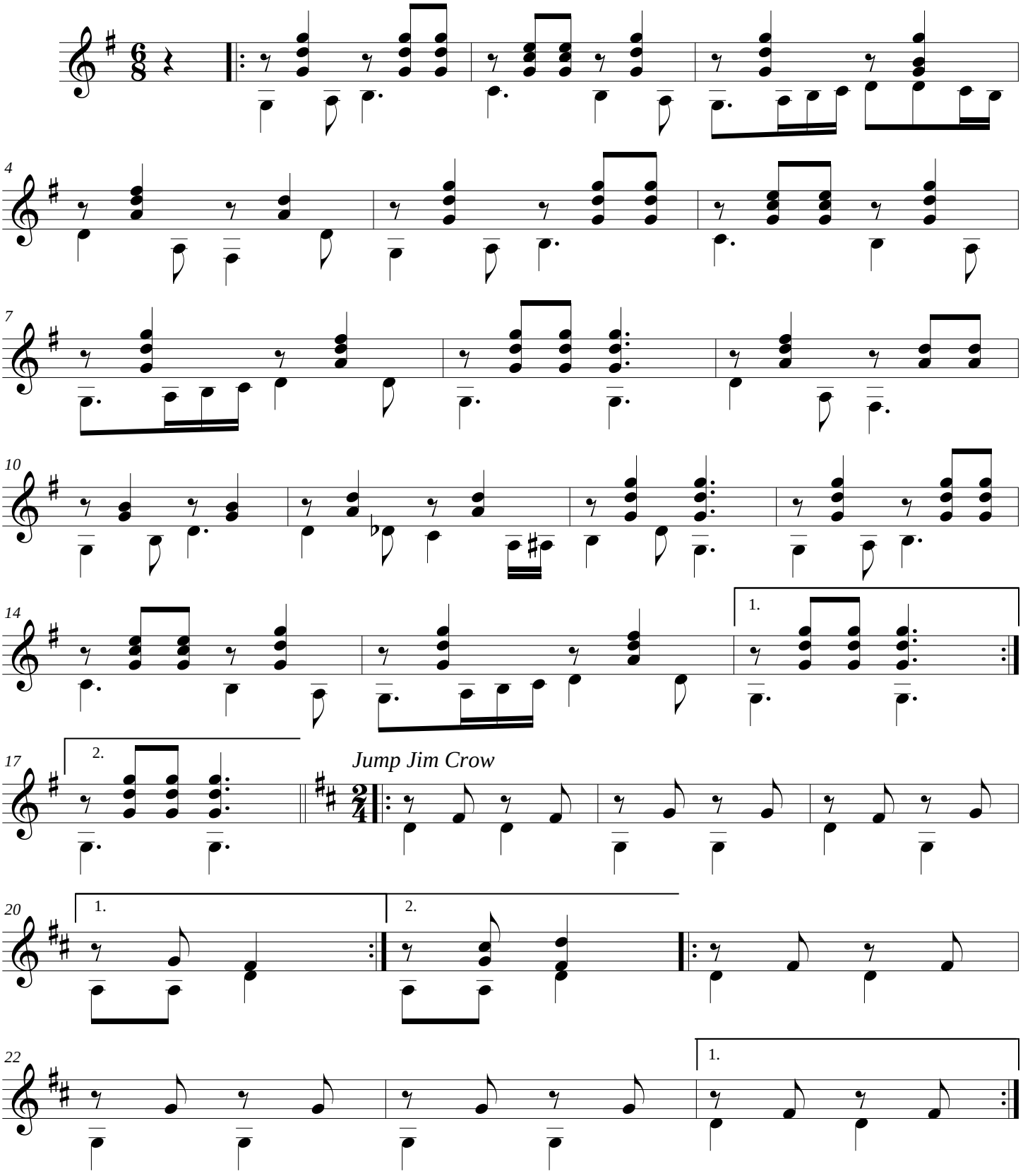


Guitar 3

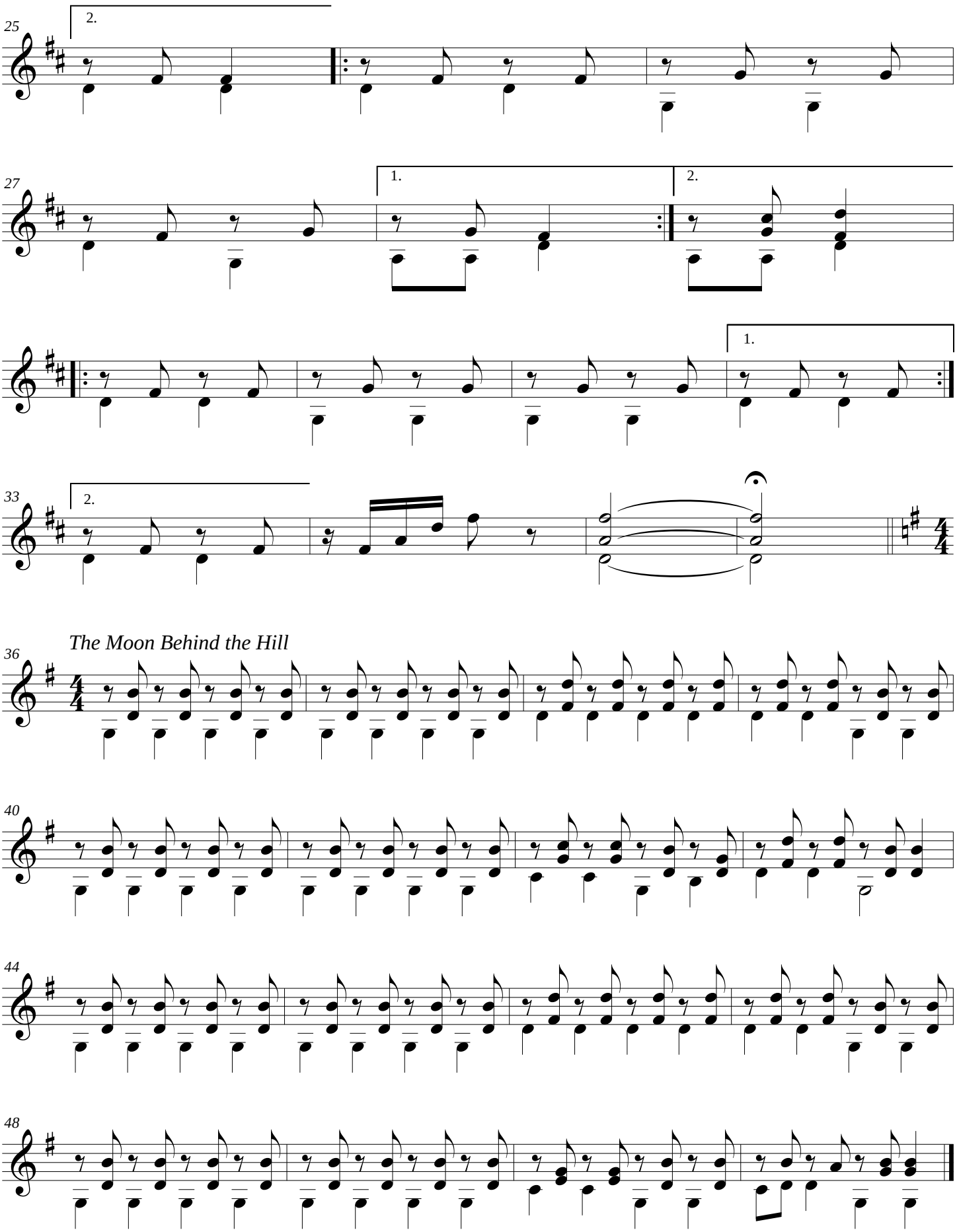
# Melvin Wine Medley

Melvin Wine (1909-2003)
Arr.: Julio Ribeiro Alves

*Keys to the Kingdom*



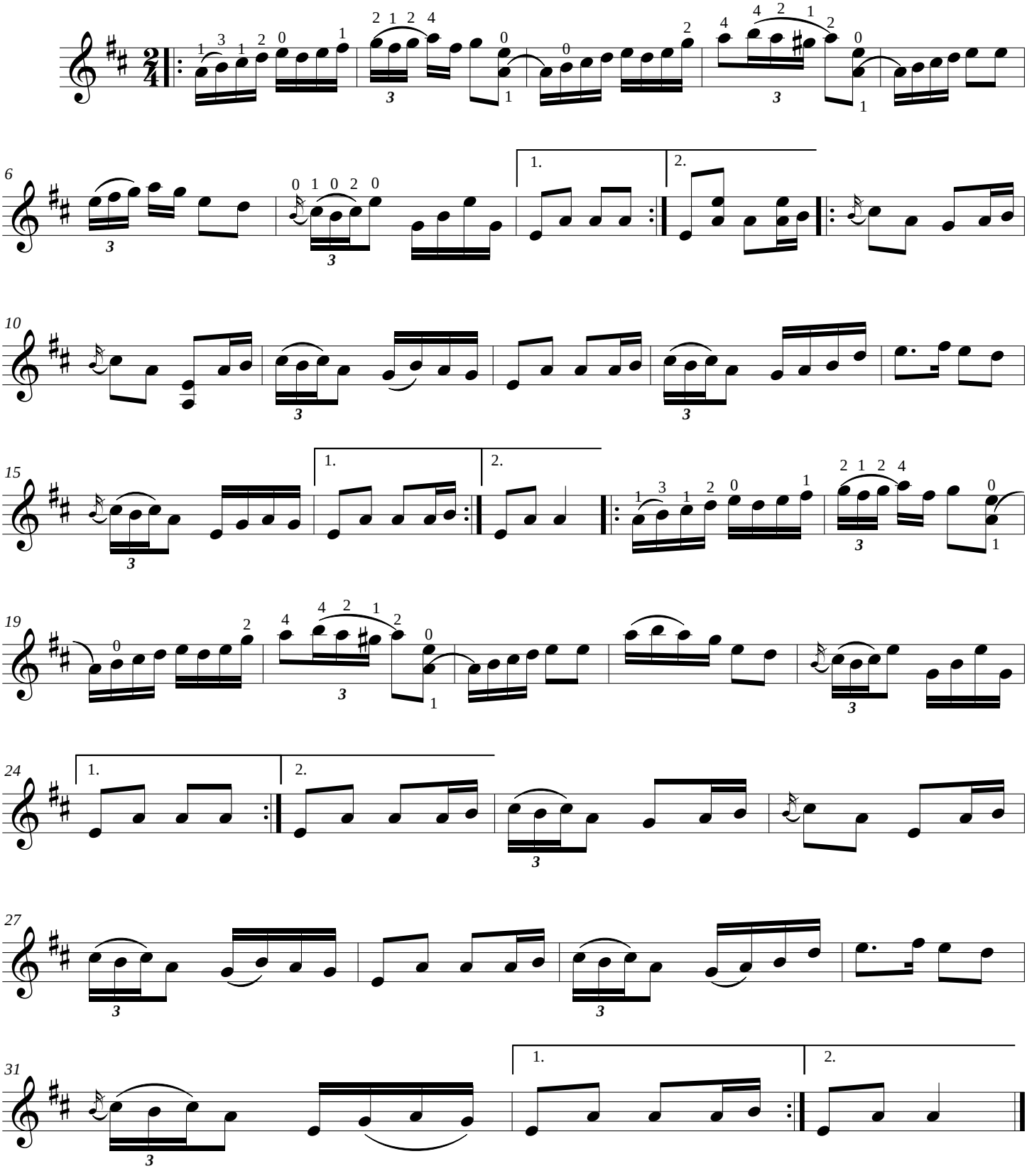
Melvin Wine Medley



Guitar 1

# Old Greasy Coat

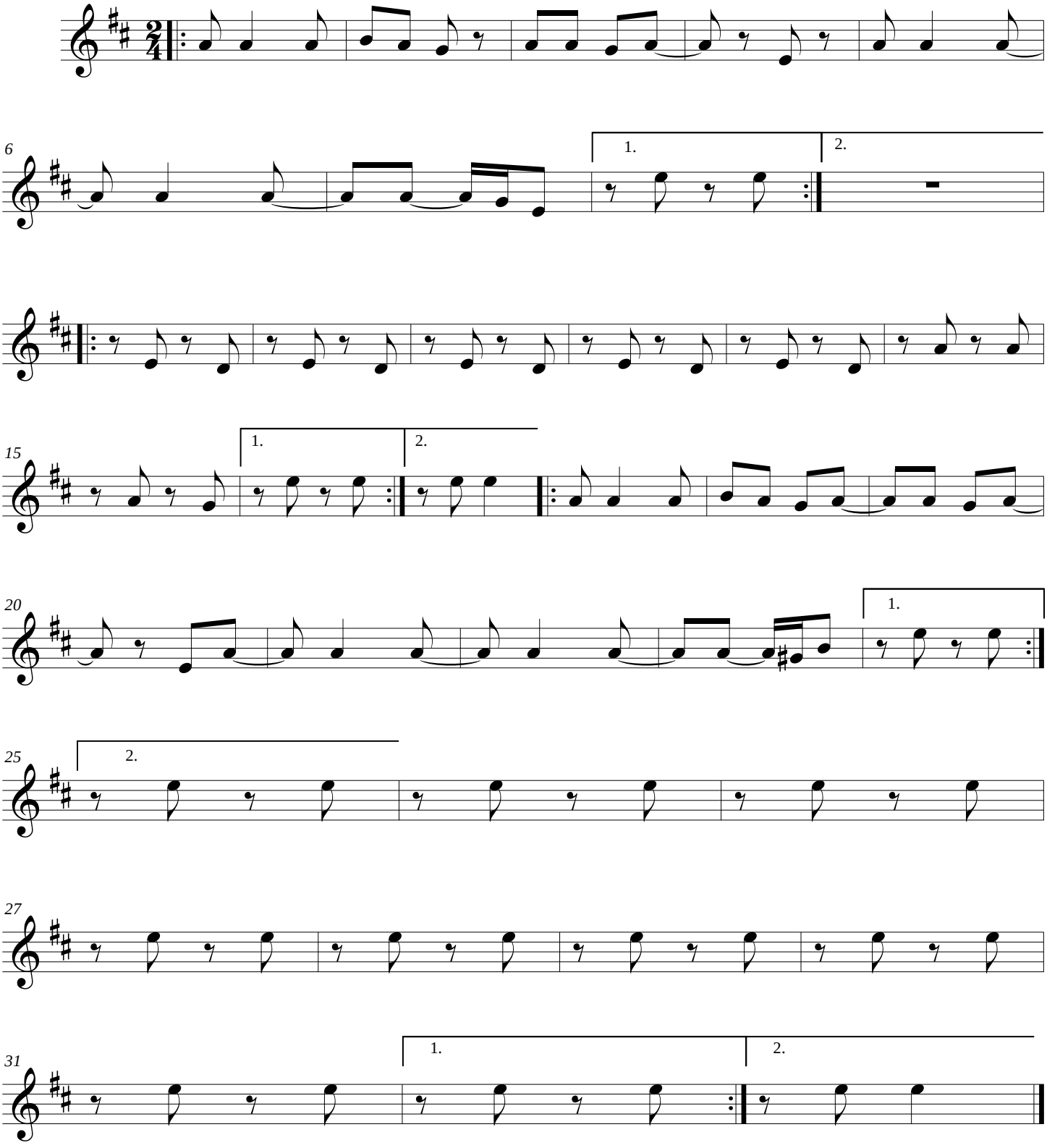
Edden Hammons (1874-1955)
Arr.: Julio Ribeiro Alves



Guitar 2

# Old Greasy Coat

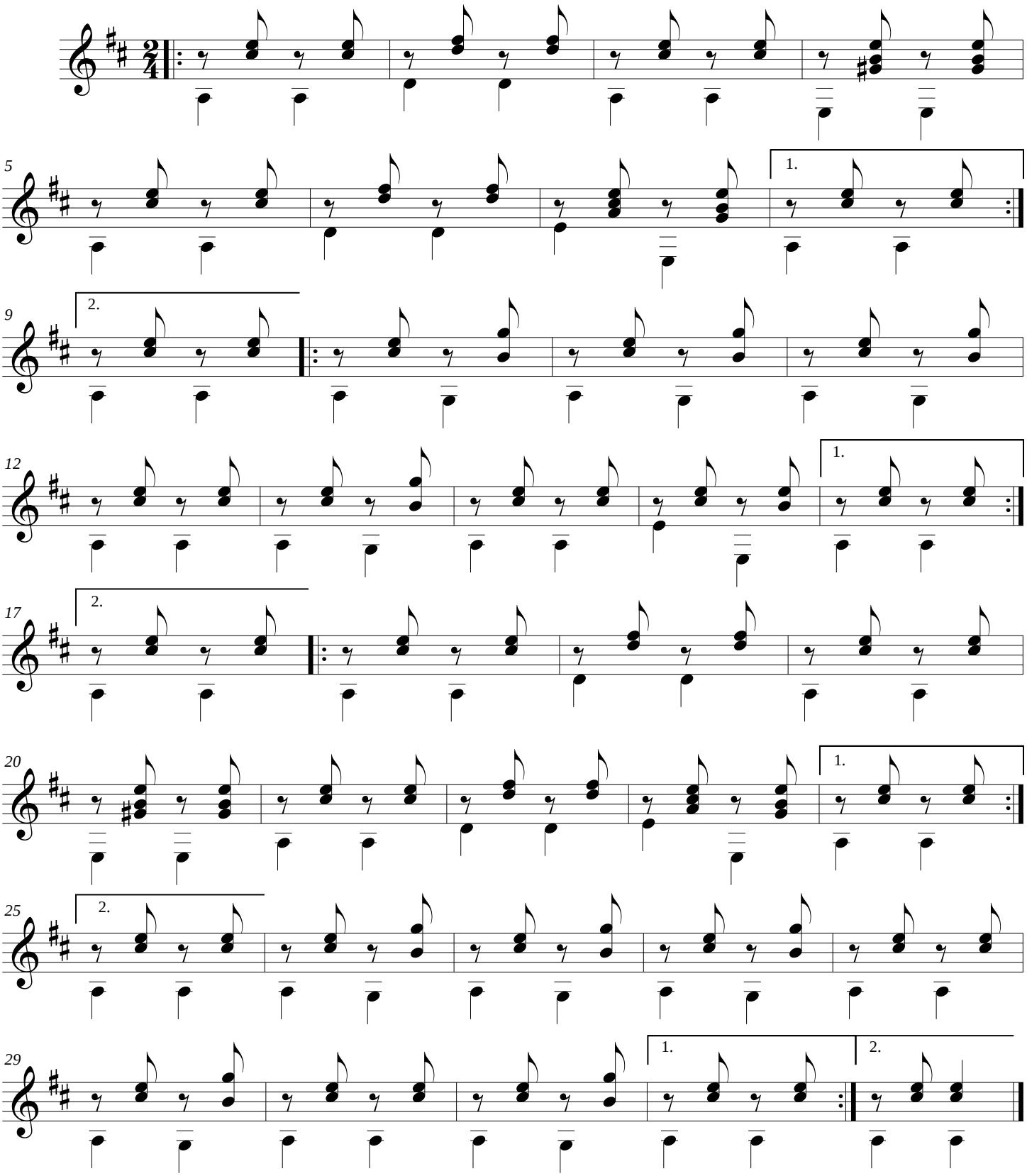
Edden Hammons (1874-1955)
Arr.: Julio Ribeiro Alves



Guitar 3

# Old Greasy Coat

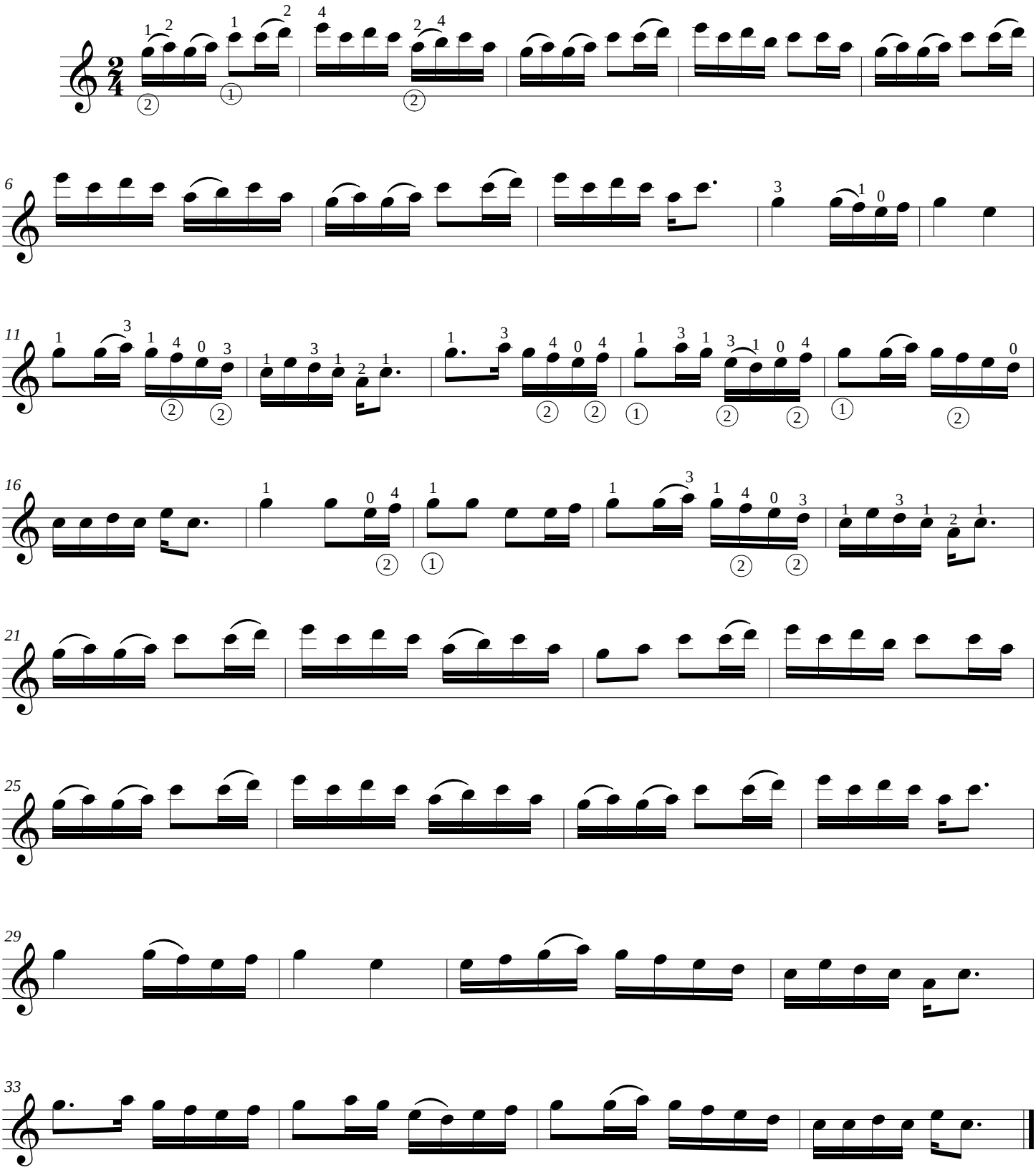
Edden Hammons (1874-1955)
Arr.: Julio Ribeiro Alves



Guitar 1

# Silver Lake

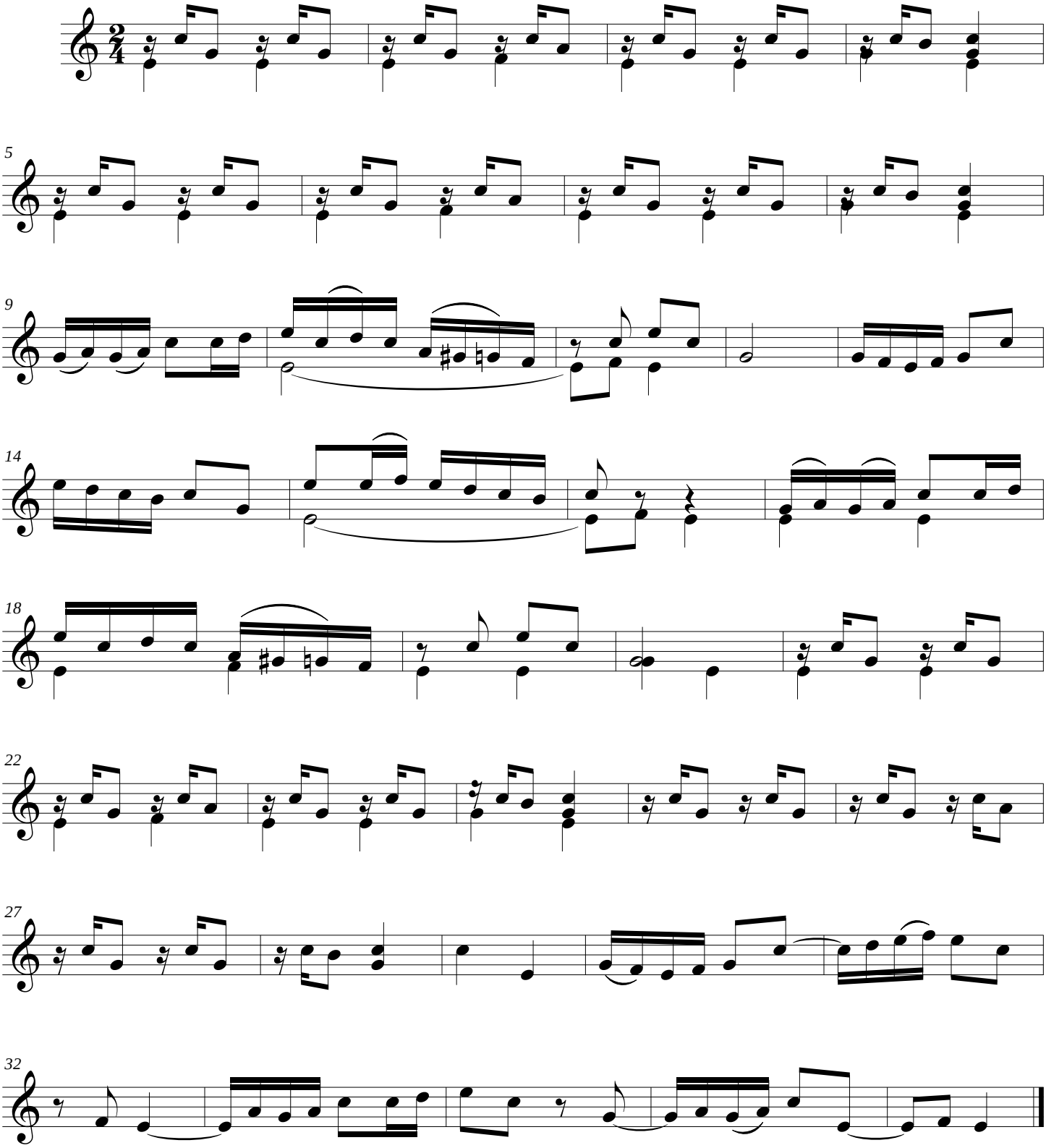
Emory Bailey (1897-1960)
Arr.: Julio Ribeiro Alves



Guitar 2

# Silver Lake

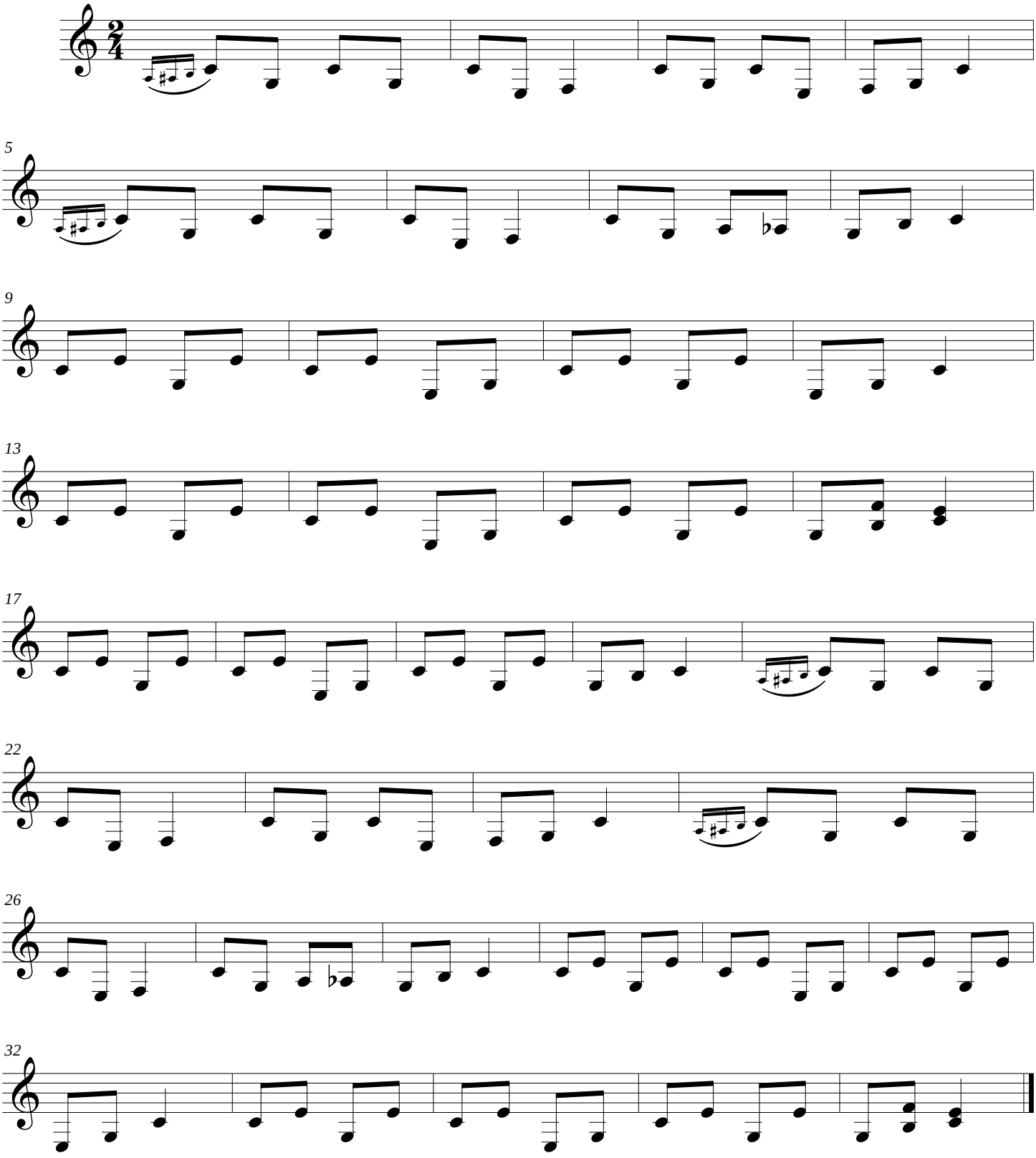
Emory Bailey (1897-1960)
Arr.: Julio Ribeiro Alves



Guitar 3

# Silver Lake

Emory Bailey (1897-1960)
Arr.: Julio Ribeiro Alves

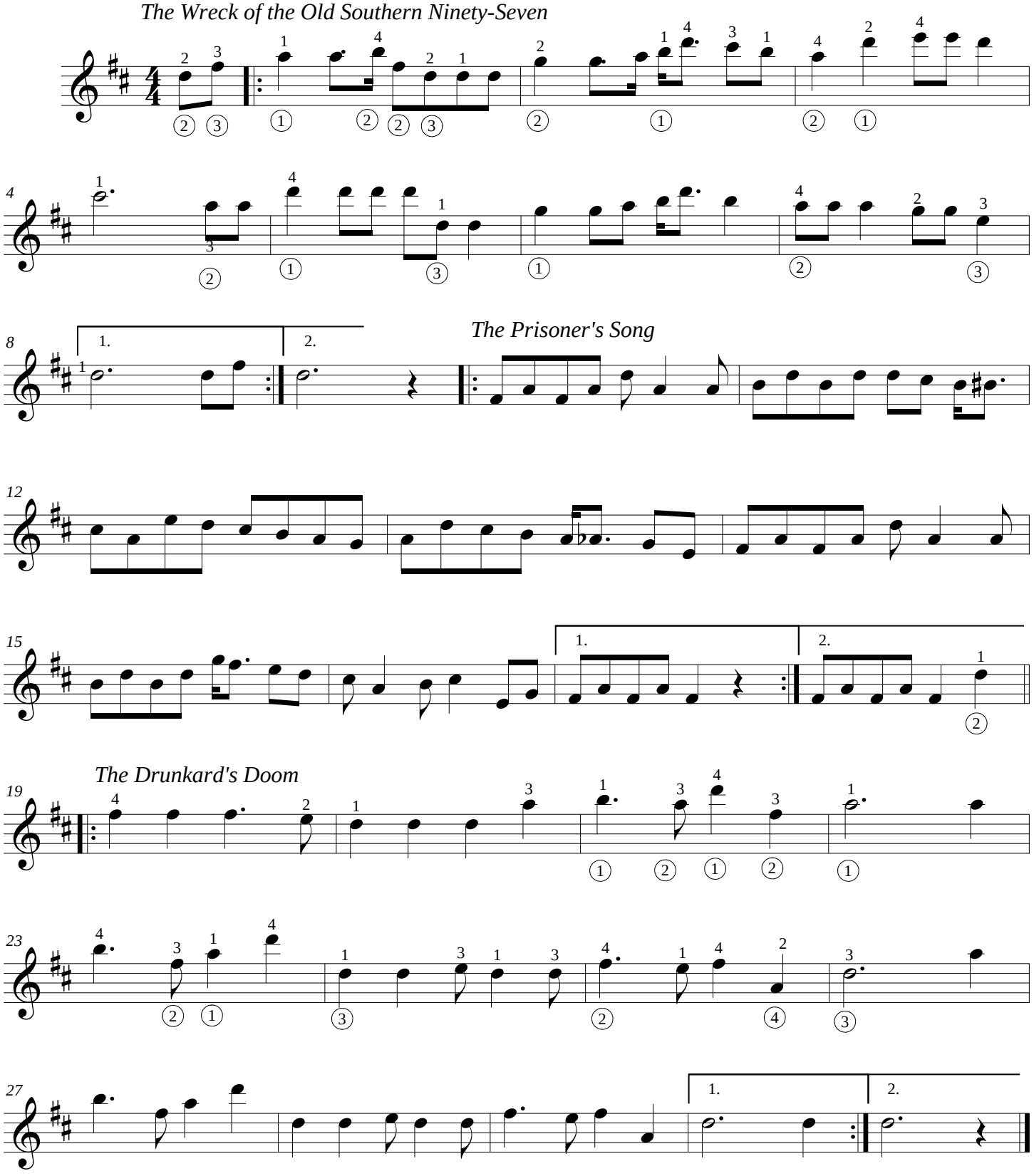


Guitar 1

# West Virginia Folk Song Medley

Arr.: Julio Ribeiro Alves

*The Wreck of the Old Southern Ninety-Seven*



*The Prisoner's Song*

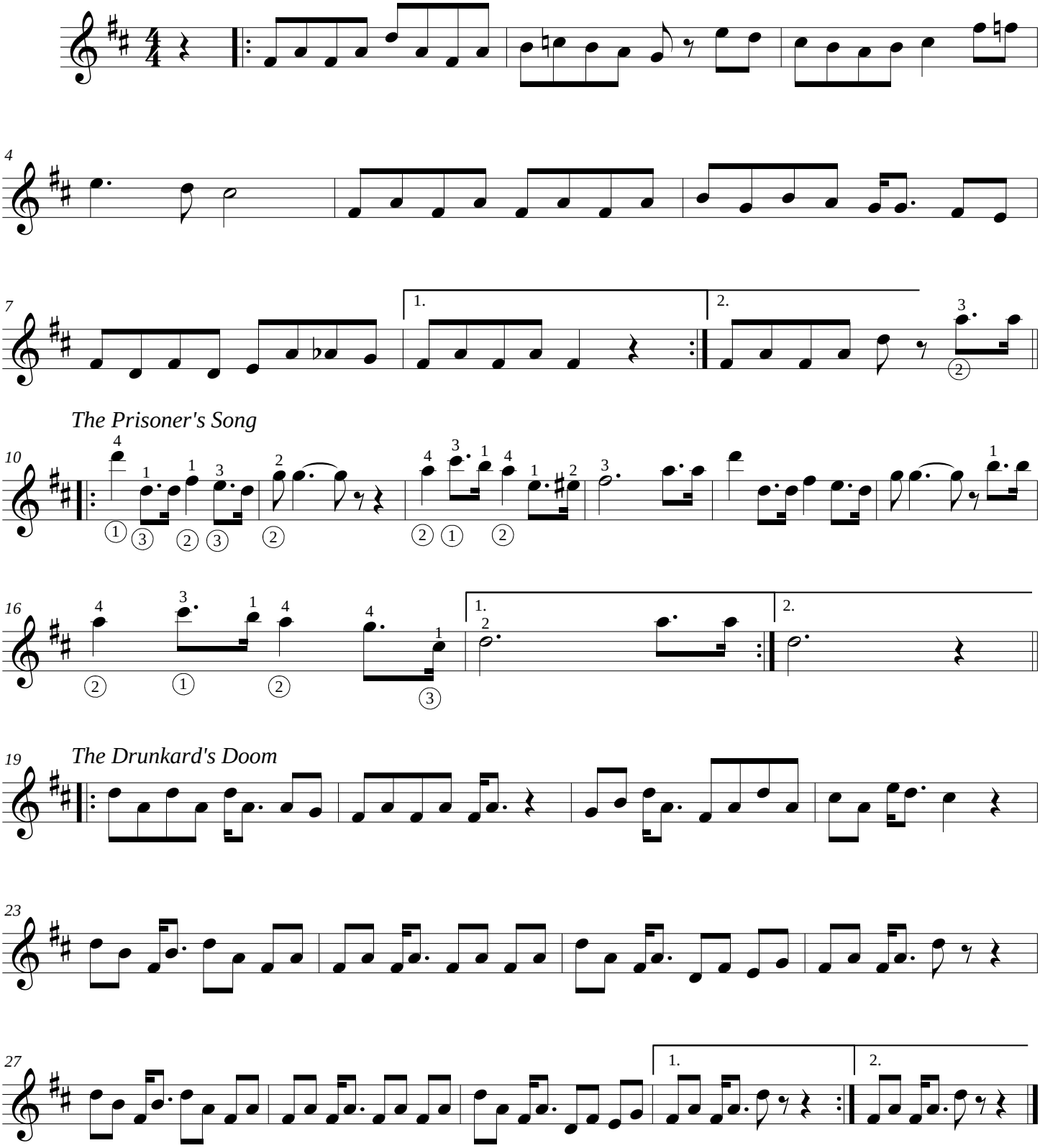
*The Drunkard's Doom*

Guitar 2

# West Virginia Folk Song Medley

*The Wreck of the Old Southern Ninety-Seven*

Arr.: Julio Ribeiro Alves

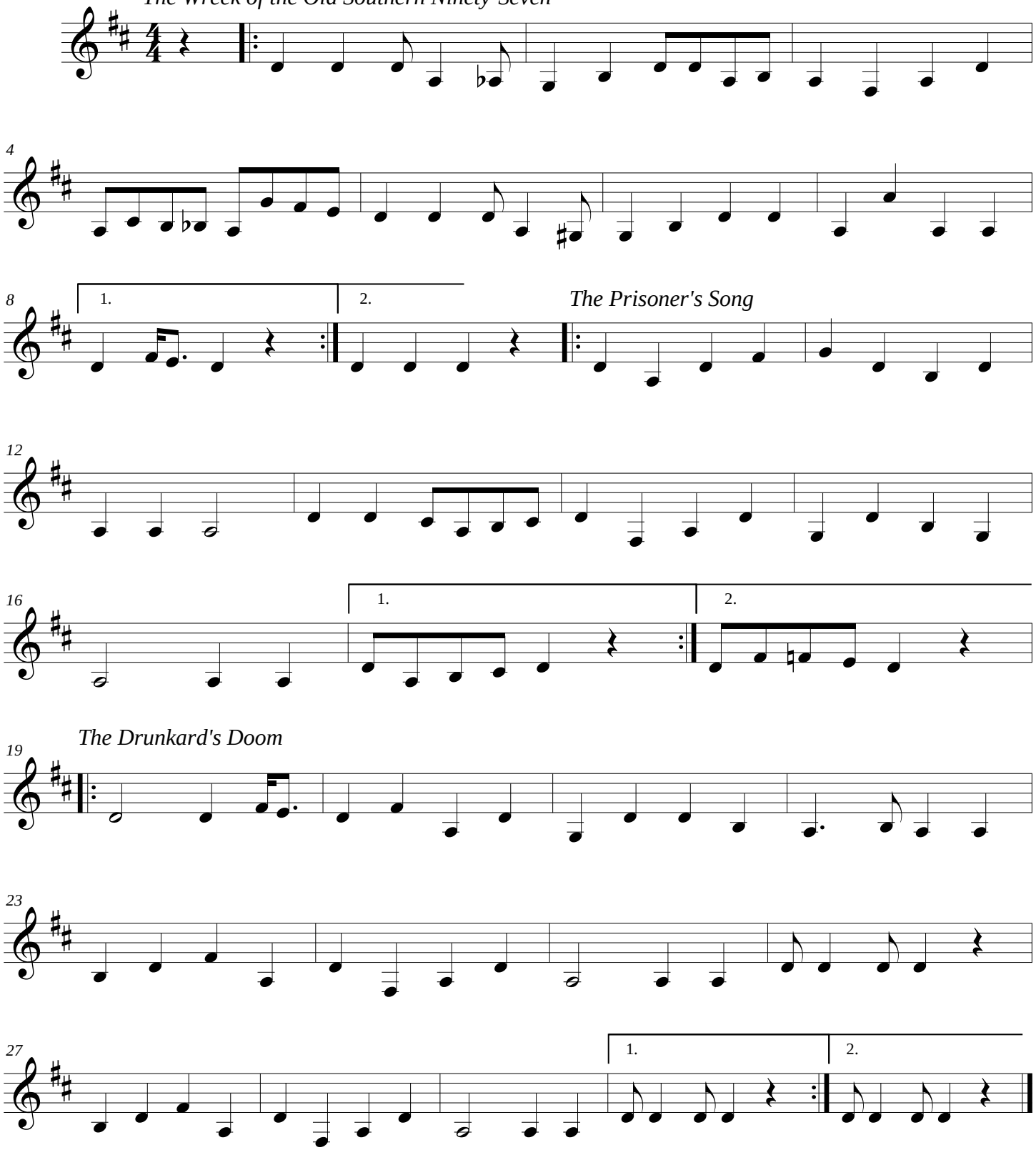


Guitar 3

# West Virginia Folk Song Medley

Arr.: Julio Ribeiro Alves

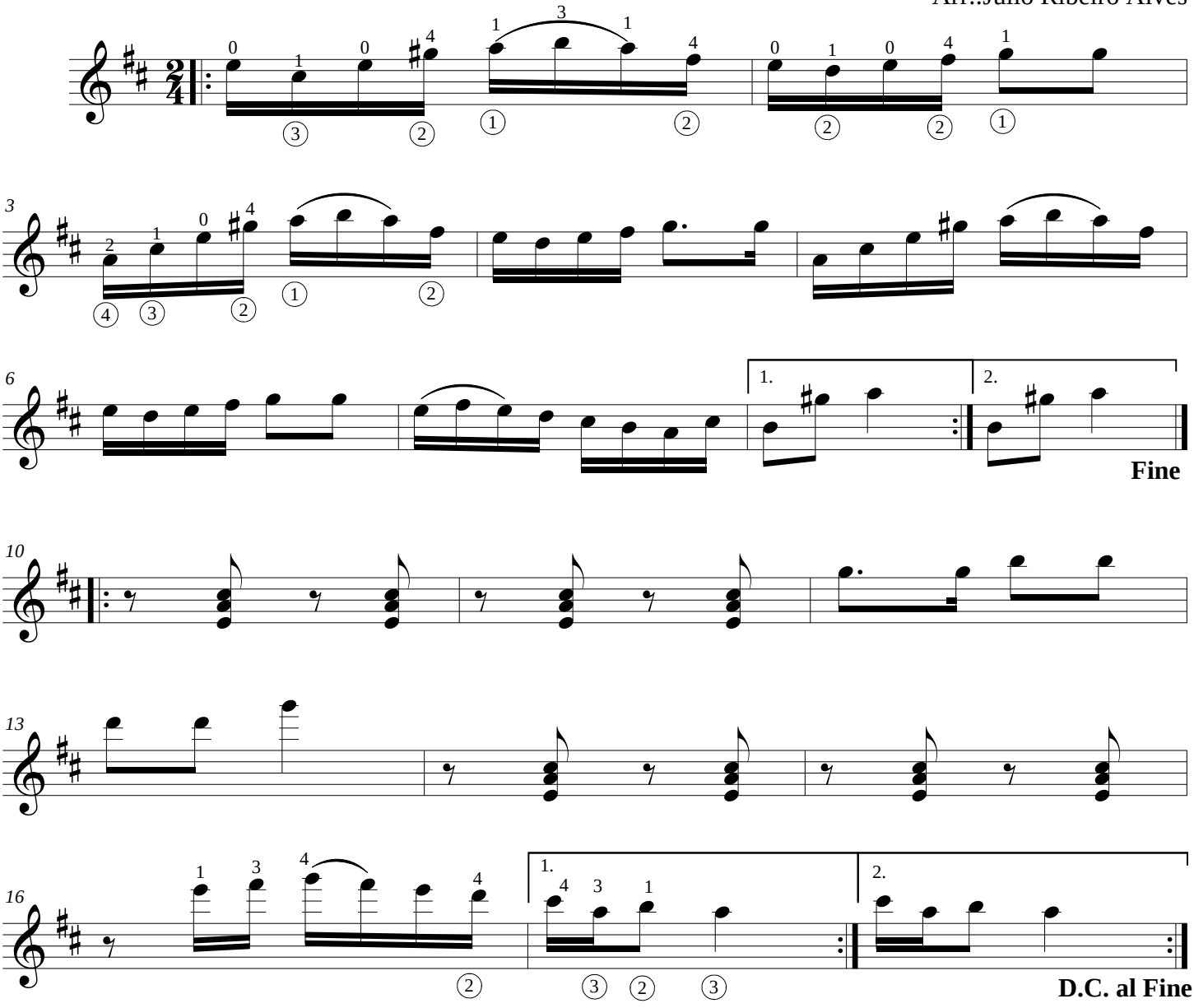
*The Wreck of the Old Southern Ninety-Seven*



Guitar 1

# West Virginia Gals

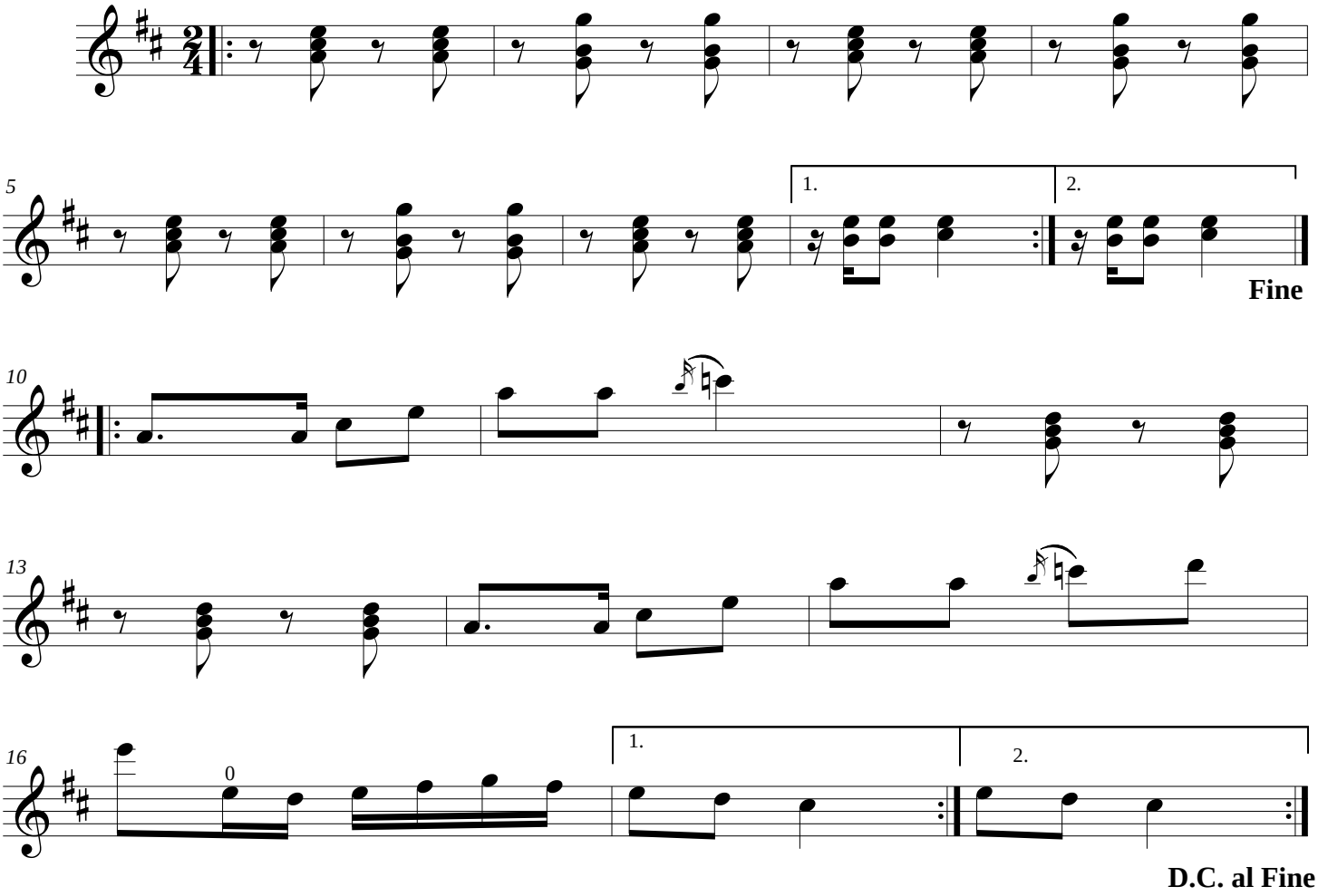
Henry Reed (1884-1968)
Arr.:Julio Ribeiro Alves



Guitar 2

# West Virginia Gals

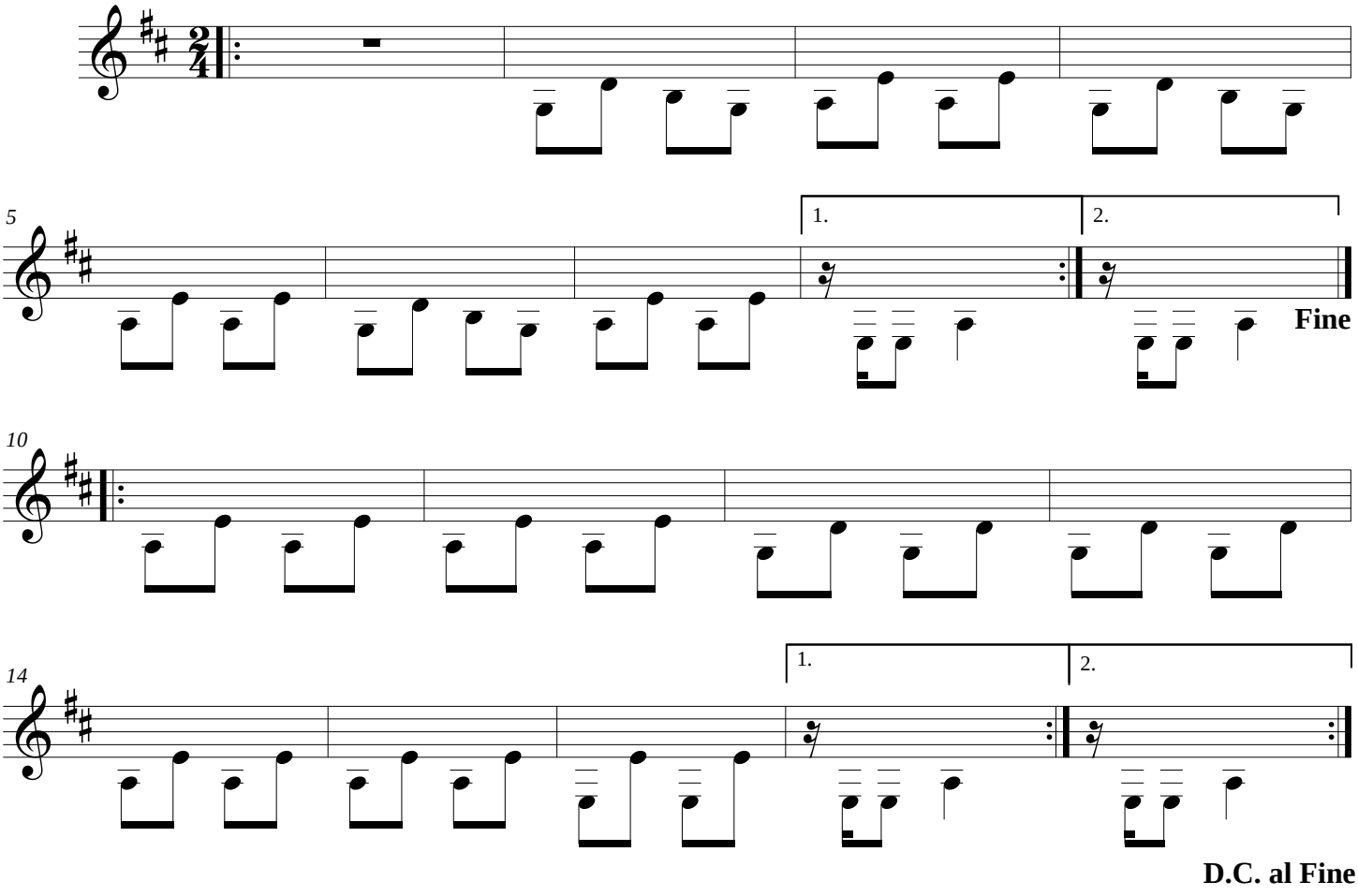
Henry Reed (1884-1968)
Arr.:Julio Ribeiro Alves



Guitar 3

# West Virginia Gals

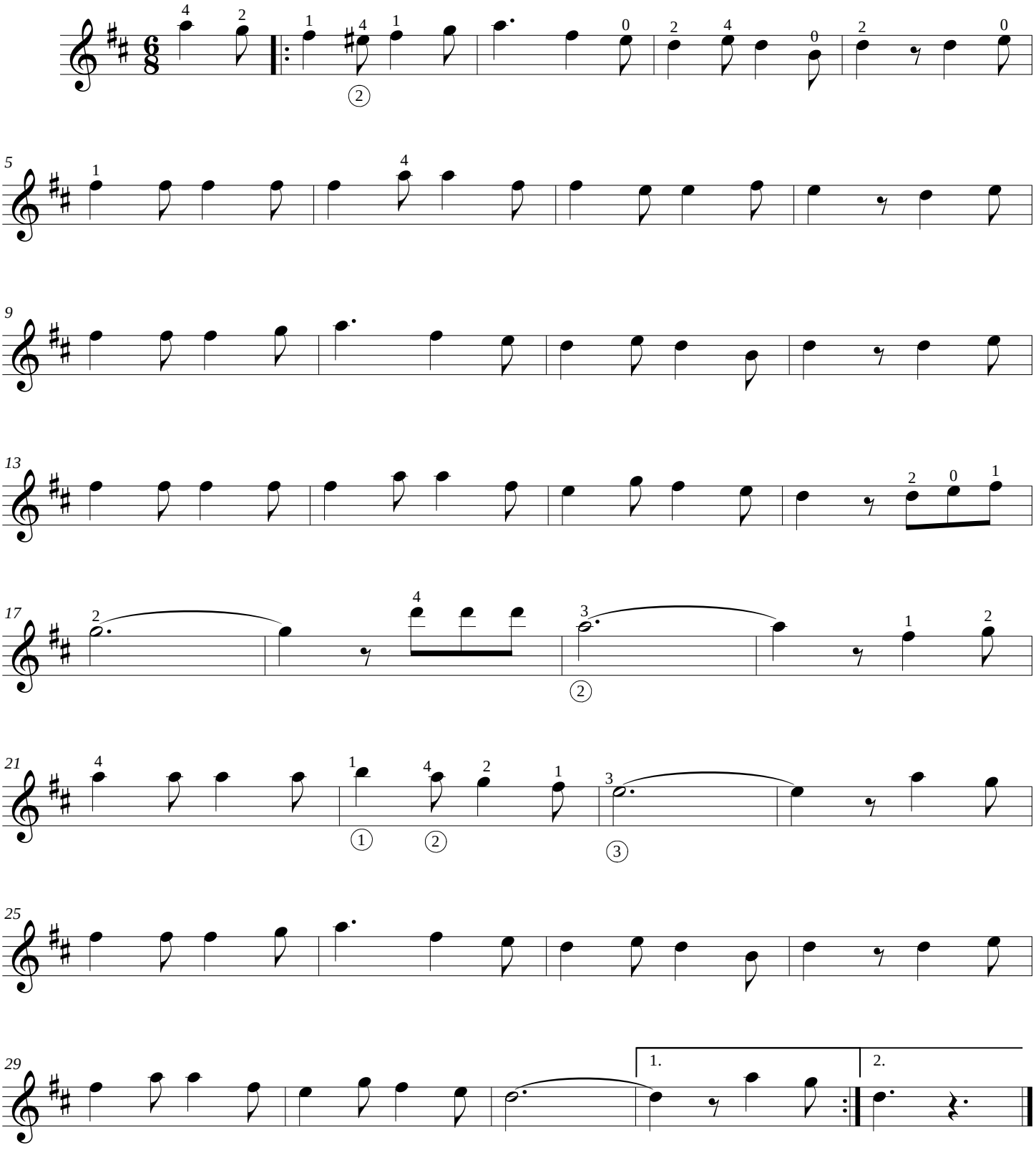
Henry Reed (1884-1968)
Arr.:Julio Ribeiro Alves



Guitar 1

# West Virginia Hills

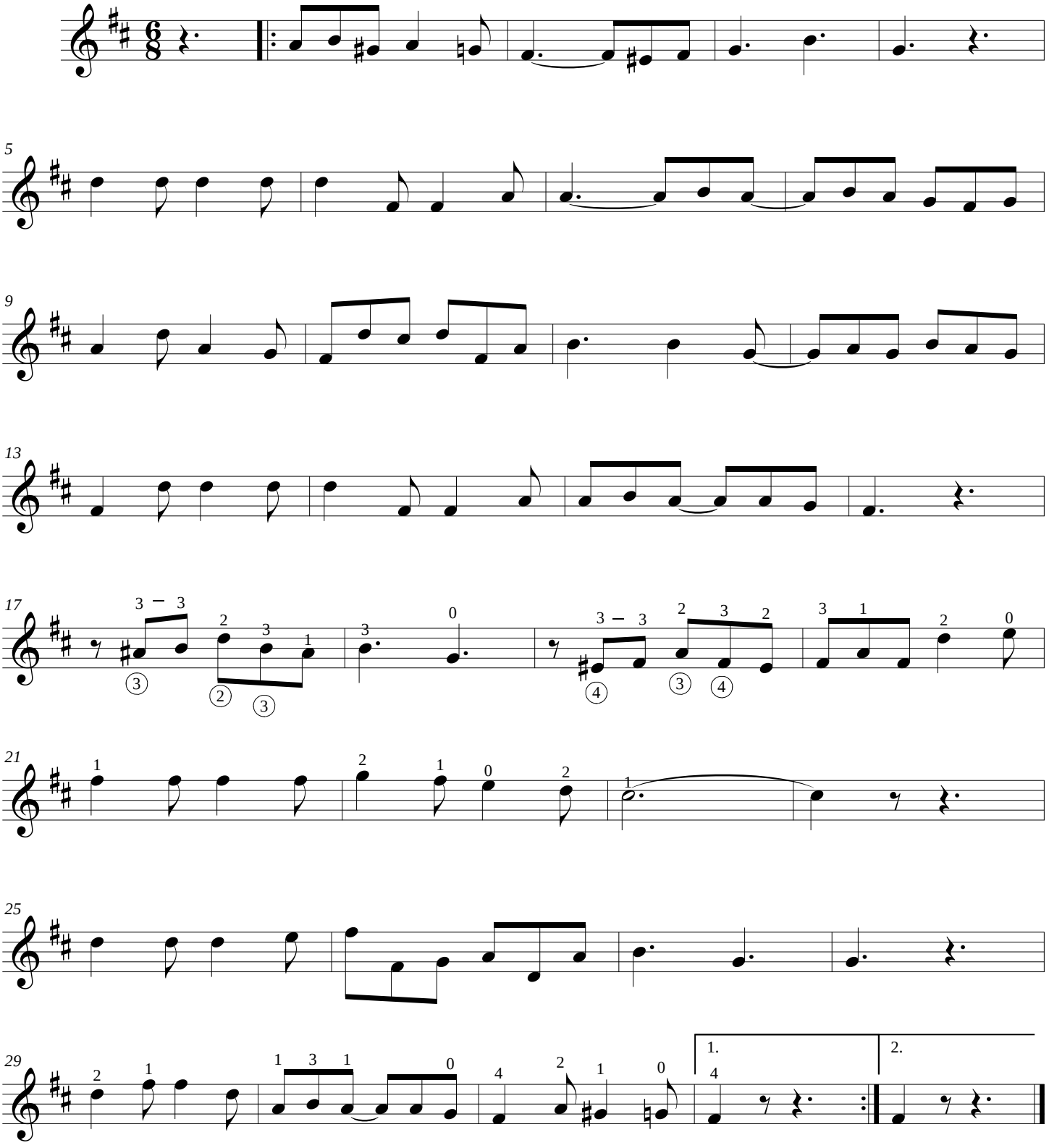
Music by H.E. Engle
Words by Walter Seacrist
Arr.: Julio Ribeiro Alves



Guitar 2

# West Virginia Hills

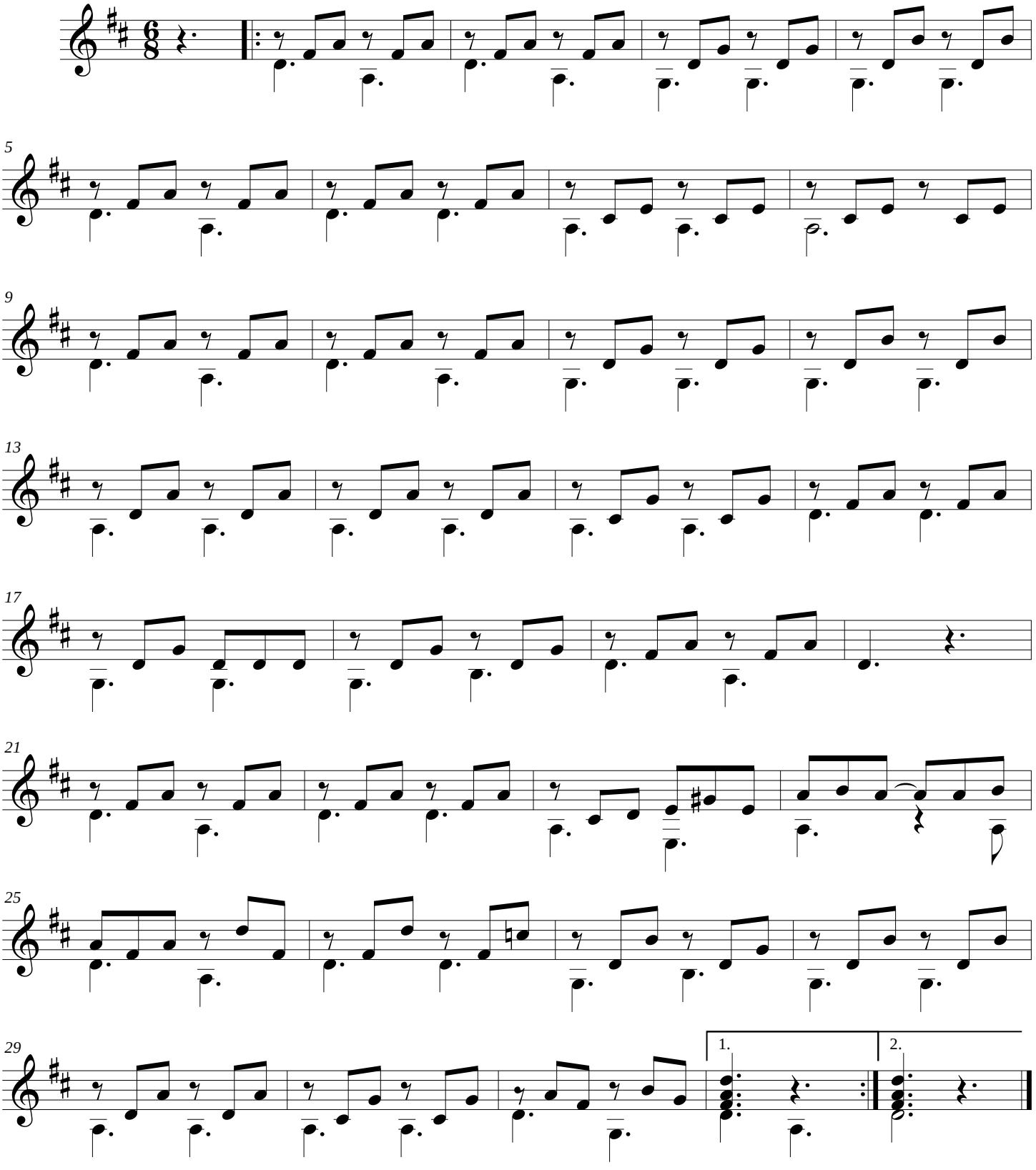
Music by H.E. Engle
Words by Walter Seacrist
Arr.: Julio Ribeiro Alves



Guitar 3

# West Virginia Hills

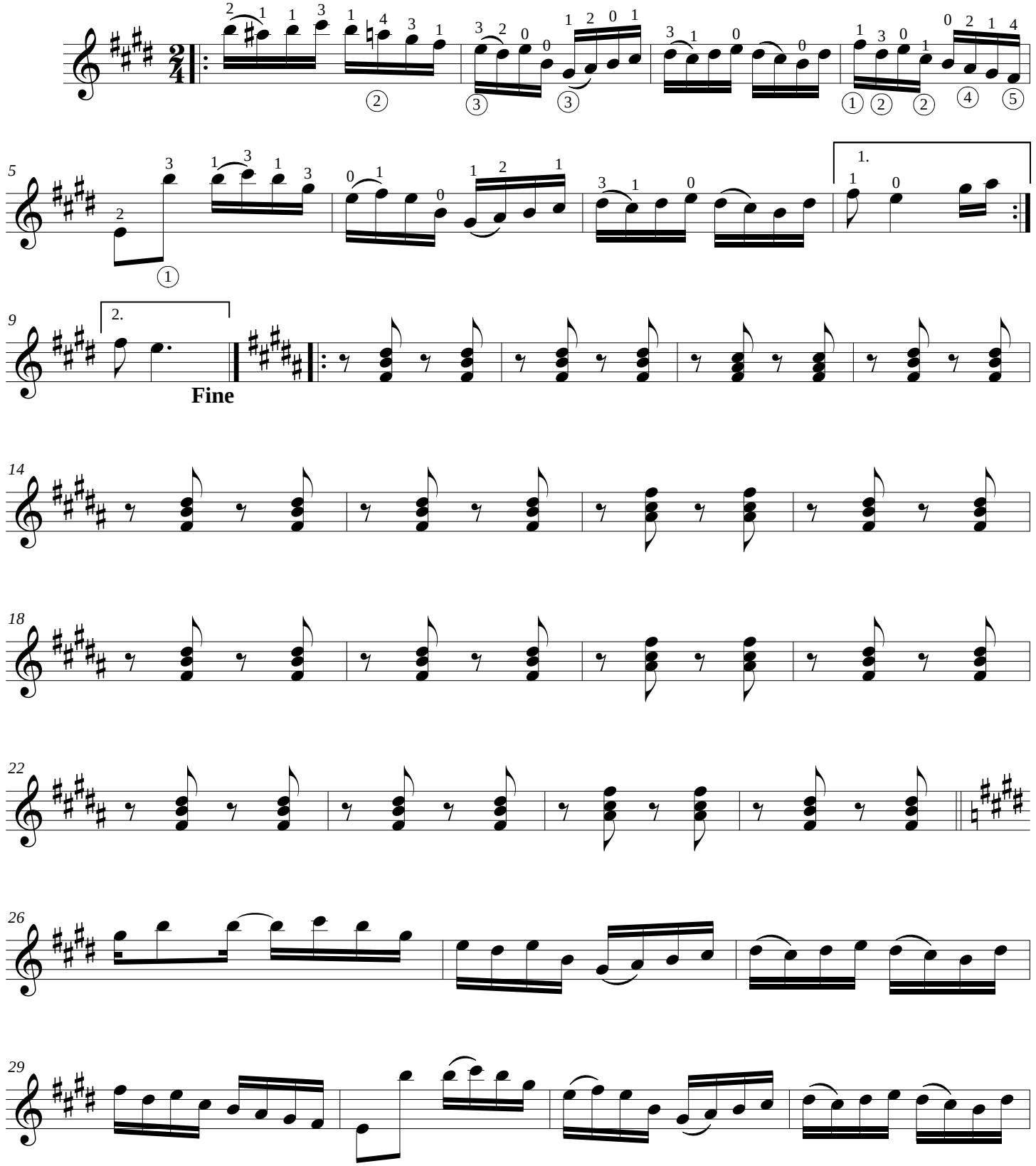
Music by H.E. Engle
Words by Walter Seacrist
Arr.: Julio Ribeiro Alves



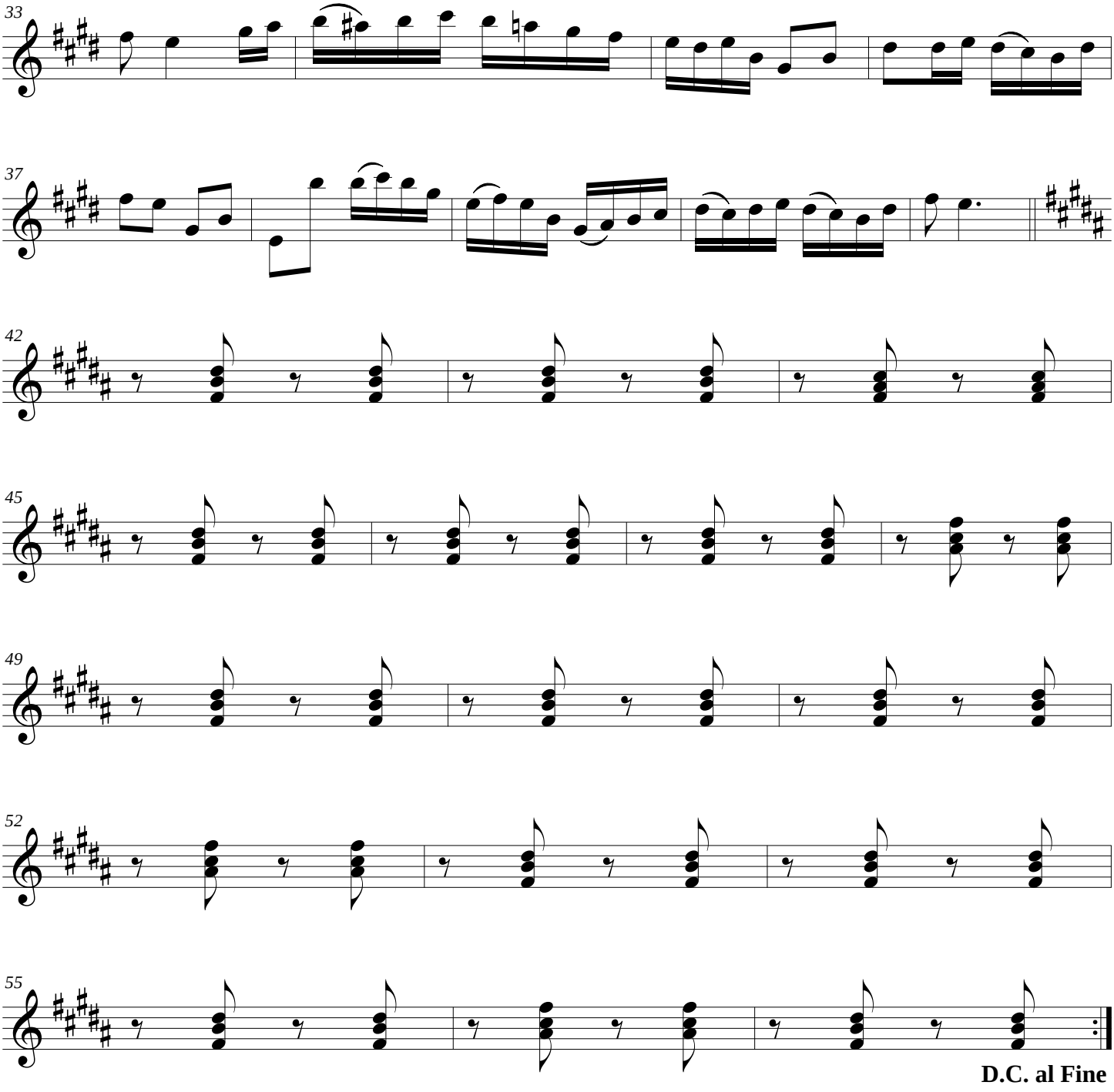
Guitar 1

# West Virginia Special

Clark Kessinger (1896-1975)
Arr.:Julio Ribeiro Alves



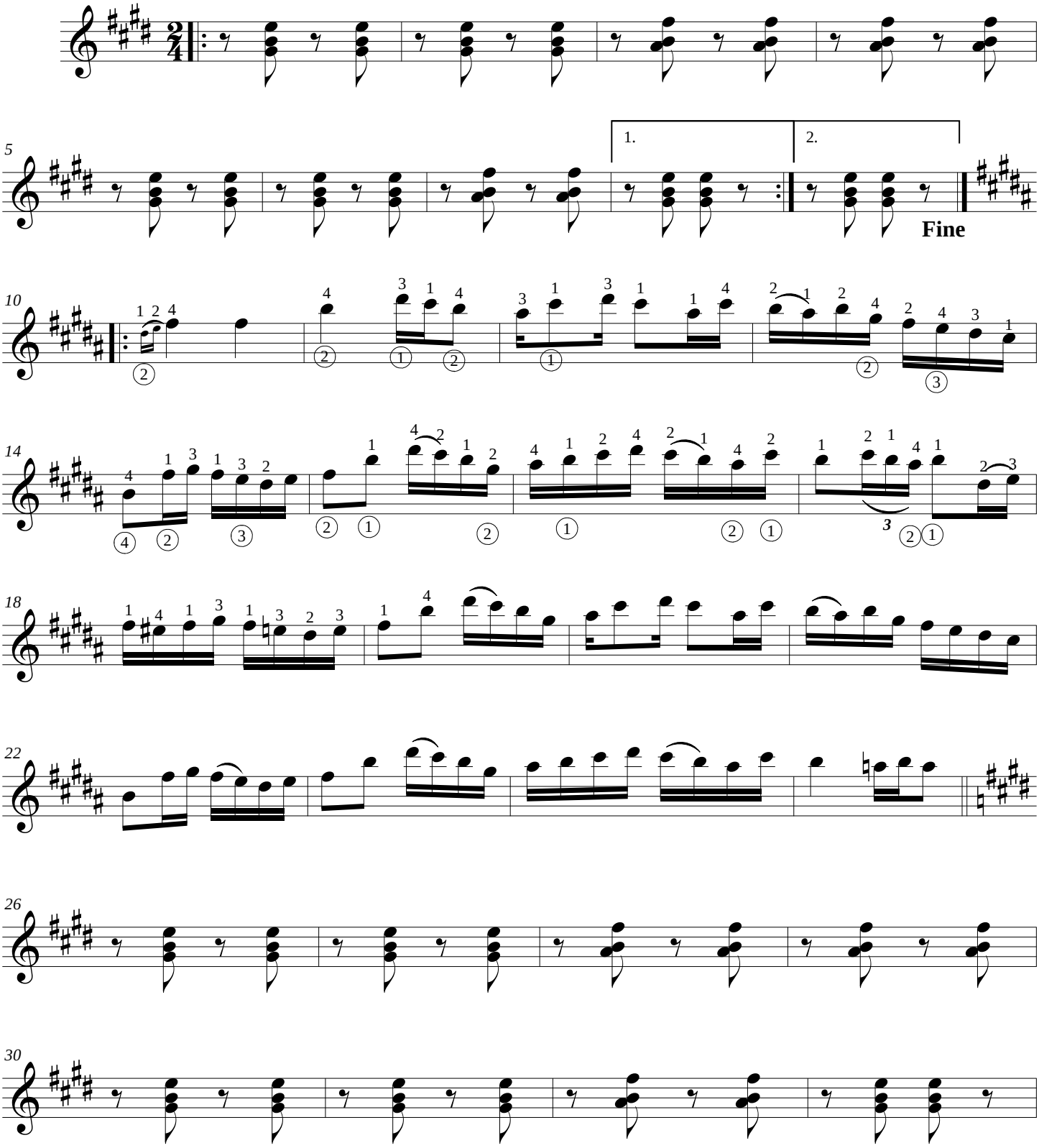
West Virginia Special



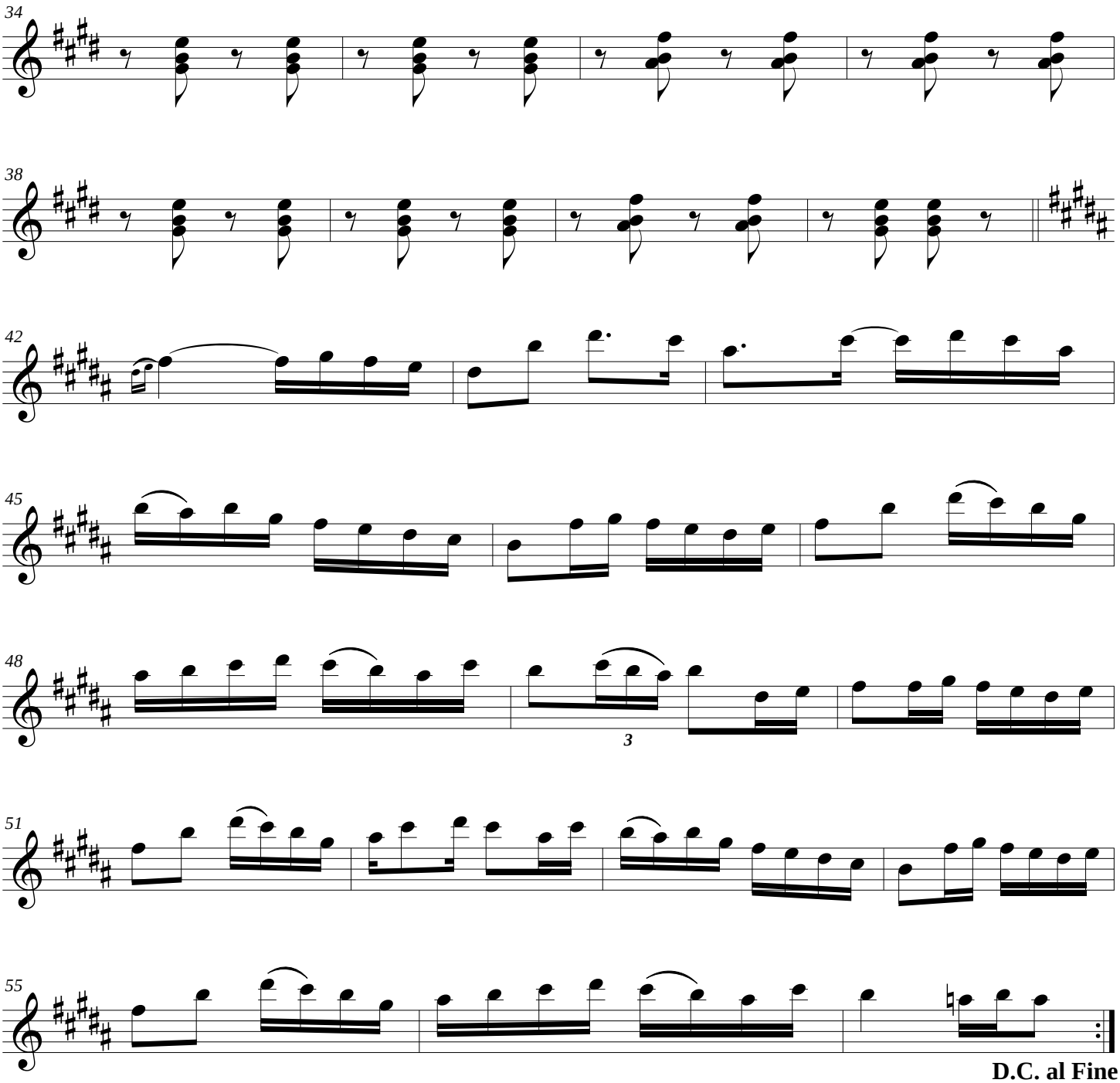
Guitar 2

# West Virginia Special

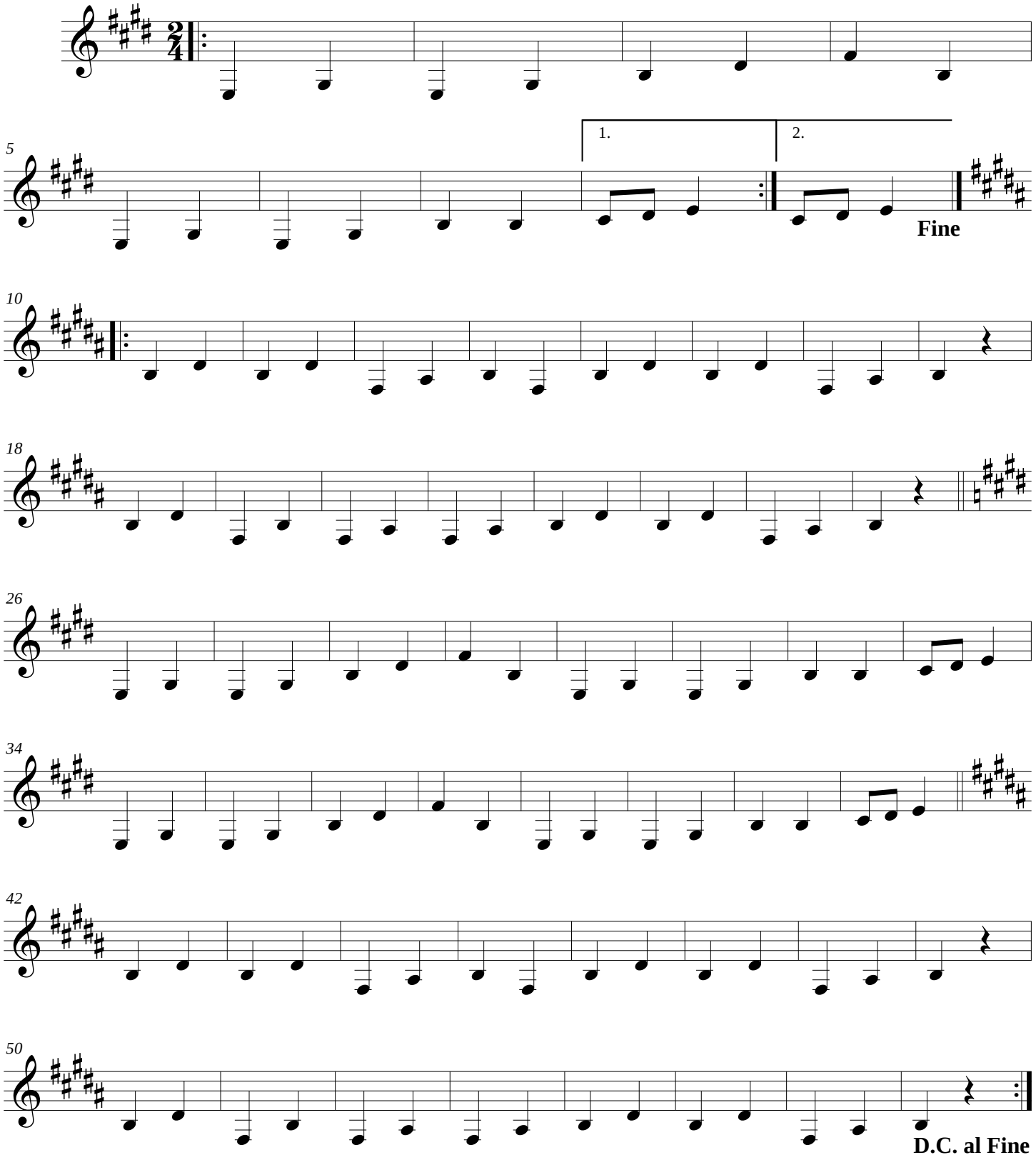
Clark Kessinger (1896-1975)
Arr.:Julio Ribeiro Alves



# West Virginia Special



Guitar 3

# West Virginia Special

Clark Kessinger (1896-1975)
Arr.:Julio Ribeiro Alves