

The Rose in the Mountain

Traditional

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D See notes

Staff 1: D A F# D A, 2/4 time signature. Fingering: 10, 9, 0, 0, 10, 9, 0, 0, 10, 9, 0, 0, 10.

Staff 2: Measure 6. Chords: A7, D, G. Fingering: 9, 0, 0, 10, 0, 0, 10, 0, 0, 10, 9, 10, 9, 10, 0, 0, 2, 4, 0.

Staff 3: Measure 10. Chords: D, A7, D. Fingering: 5, 0, 0, 0, 0, 0, 10, 10, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Includes slurs and fingerings like SI 0, 1 → 3, 2 → 4.

Staff 4: Measure 14. Chords: A7, D. Fingering: 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Includes slurs and fingerings like H, 7 → 9.

Staff 5: Measure 18. Chords: G, D, A7, D. Includes "Variation" section. Fingering: 9, 10, 9, 10, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Includes slurs and fingerings like H, SI 0, 1 → 3, 2 → 4.

Staff 6: Measure 23. Chord: A7. Fingering: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Includes slurs and fingerings like Po, 2, 0, 2, 1.

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D A7

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This tune is attributed to old-time Kentucky fiddler John Salyer, whose 1940 recording can be found on the Digital Library of Appalachia website (see Links). I have wanted to learn this ever since I first listened to Adam Hurt's wonderful melodic clawhammer version posted on the Banjo Hangout. I was recently motivated to finally work on it after recently hearing a fiddler play through it at Tim Rowell's Thursday night old-time jam at the Minuteman Music Center in Lexington, Massachusetts.

Though far less melodic, my version owes a lot to Hurt's performance, especially the approach to the low variation of the A part, and the overall way Hurt handles the "crooked" aspects of the A part. Hurt plays the tune in Cumberland Gap tuning (g#C#F#BE), and it comes out on the key of E. I have set the tune in open D tuning, which is the fiddle key.

The opening measures have a lilt to them, which is the essence of the tune. I just the open 4th string liberally as a drone. These open drone notes should be played very gently, so that they ring in the background, almost as if they were ringing in sympathy.