

Sal's Got Mud Between Her Toes

Traditional

Arrangement (c) copyright 2010 by Donald J. Borchelt

D See notes

2/4

A7

See notes

A7

6

1.

D

2.

D

10

D See notes

G

14

D

A7

1.

D

2.


D

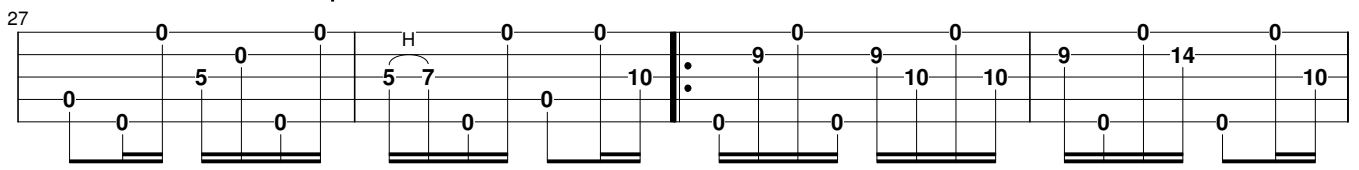
18

A7

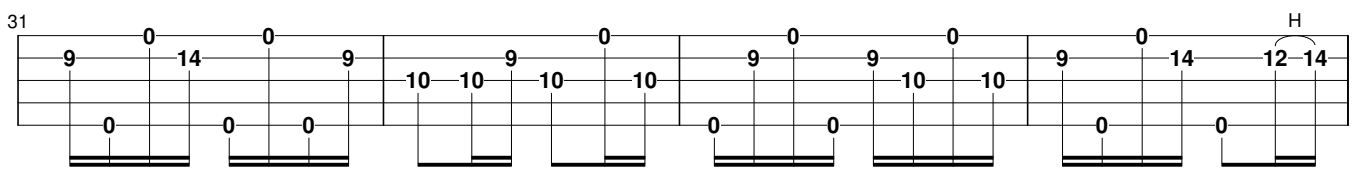
D

22

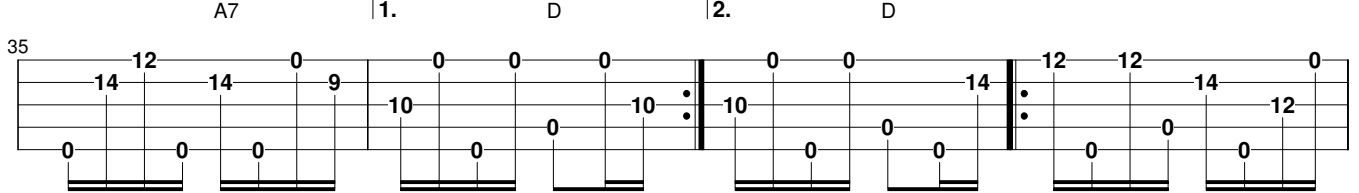
27 A7  D



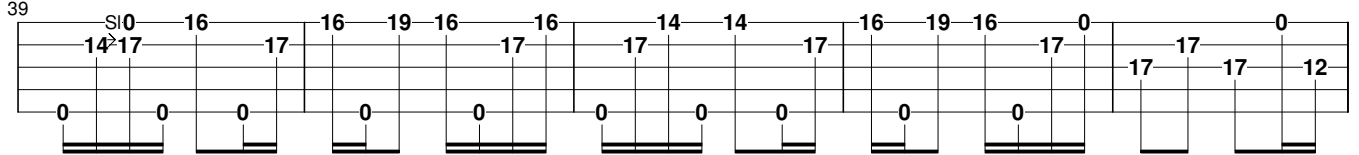
31 A7 D H



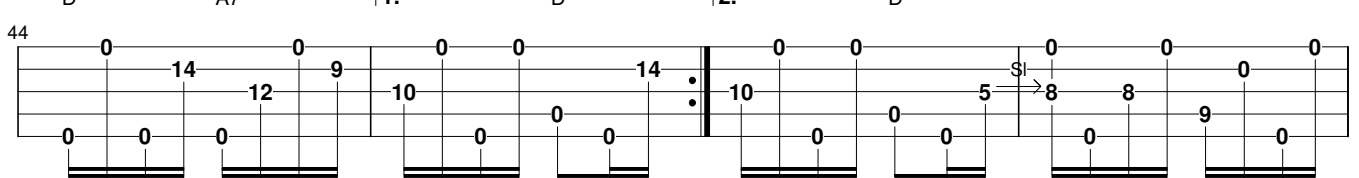
35 A7 1. D 2. D



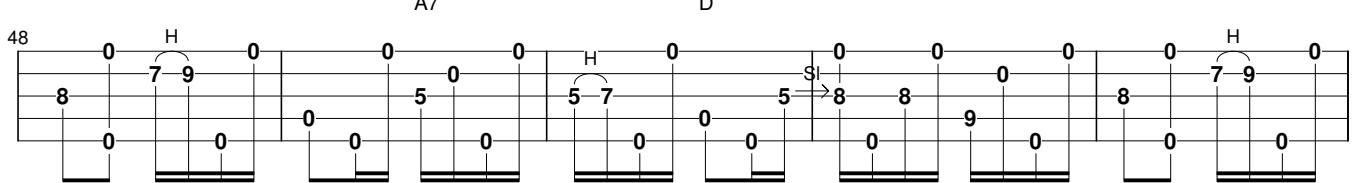
39 A7 D G



44 D A7 1. D 2. D



48 A7 D H



53

I first learned this tune at the Clifftop, West Virginia festival in 2009, from Robin Treatman and Mike Burns, to wonderful fiddlers from Oregon. The I went and forgot it, but I learned it again from a bunch of folks at Clifftop, 2010.

The C part of this tune, which starts on measure 21, is just a simpler variation of the B part. Note that on the fiddle, it is played an octave lower than the B part. That is not possible in the open position break, but I return to it for the up the neck break, where it is in the proper relative octave range.

A few things to look out for. In measure 3, and again in measure 7, that first hammer onto the 4th string is rally a "ghost" hammer, where you hammer onto the string without plucking it first. The ghost note which precedes it is just there to ensure that the MIDI playback sounds correctly. in measure 16, there is a ghost note right after the first note (at the 2nd string, 9th fret). This just indicates that there should be a hesitation before you start the slide to the 12th fret, and again it is written this way to induce the MIDI playback to get the correct, lazy sound of that slide.