

Maysville

The musical score for "Maysville" is presented in five staves of music. The first staff, marked with a boxed 'A', contains measures 1-4. The second staff, marked with a '5', contains measures 5-8. The third staff, marked with a boxed 'B', contains measures 9-12. The fourth staff, marked with a '13', contains measures 13-16, including a key signature change to G major and a time signature change to 2/4. The fifth staff, marked with a '17', contains measures 17-20, including a key signature change to G major and a time signature change to 4/4.

"Maysville" also known as "Over the Road to Maysville" is an old-time breakdown from Kentucky in C Major. The source, J.P. Fraley, shifted into the 3rd position to play some of the unison 'e' notes and stayed in that position for some succeeding notes. The second strain is 'crooked', or irregular, with extra beats added to the unison 'e' notes, which Fraley said the 'old-timers' called "dwelling notes". His version is also crooked in that there are 10 bars in each part instead of the 'square' eight. I have simplified the transcription by eliminating the double stops to highlight the melody.

Maysville is a small town on the Ohio River, the county seat of Mason County where J.P. Fraley's father, Richard, brought his tobacco crop to be sold. Fiddler John Hartford played the tune a bit up-tempo a few times, then down-tempo for later repeats; he says: "First you play the tune peppy (haulin' the tobacco) then you get paid off and get drunk and come home and you play the tune draggy". Hartford called the tune "Over the Road to Maysville". Hartford also notes that J.P. Fraley said that east Kentucky/West Virginia fiddler Ed Haley also played the tune.

J.P. Fraley (1924-2011), Denton, Kentucky, learned this from his father, Richard Fraley.

It was printed in Titon's **Old-Time Kentucky Fiddle Tunes** (2001).

It was recorded by J.P. & Annadeene Fraley on **Maysville** (1995), John Hartford on **Wild Hog in the Red Brush (and a Bunch of Others You Might Not Have Heard)** (1996) and by Adam Hurt on **Artifacts**.

I learned it from Adam Hurt's recording.