

# Sally Johnson

Musical score for Sally Johnson, written in G major (one sharp) and 4/4 time. The score consists of five staves of music.

**Staff 1:** Measures 1-3. Chords: G (measures 1-2), D7 (measure 3), G (measure 4), C (measure 5). Section marker **A** is above measure 1.

**Staff 2:** Measures 4-6. Chords: G (measures 4-5), C (measure 6), G (measure 7), D7 (measure 8).

**Staff 3:** Measures 7-10. Chords: G (measures 7-8), C (measure 9), G (measures 10-11), C (measure 12), G (measures 13-14). Section marker **B** is above measure 13. A double bar line with repeat dots is at the end of measure 12.

**Staff 4:** Measures 11-14. Chords: C (measures 11-12), G (measures 13-14).

**Staff 5:** Measures 15-18. Chords: C (measures 15-16), G (measures 17-18), C (measure 19), G (measures 20-21). The piece ends with a double bar line and repeat dots at the end of measure 21.

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"Sally Johnson", also known as "Katy Hill", is an old-time breakdown from Virginia, Kentucky, Texas, Oklahoma, Arkansas, Georgia, Missouri and Iowa in G Major. The parts are played AB (Silberberg) or AABB (Brody, Phillips, Thede).

The title is often confused with "Sally Ann Johnson", a different tune altogether in the same key.

"Sally Johnson" is almost identical with the tune "Katy Hill", at least in modern versions. Drew Beisswenger points to similarities with "Ladies on a Steamboat".

Marion Thede (1967), who collected in the Midwest, says:

"One of the fiddlers learned the strains of 'Sally Johnson' in 1884 from a man of seventy who first learned it as a child of ten. It was a well-known tune during his childhood and today nearly all fiddlers still play this tune".

"Sally Johnson" was recorded for the Library of Congress by folklorist/musicologist Vance Randolph from Ozarks Mountain fiddlers in the early 1940's. Although associated in more recent times with Midwest and Southwest fiddlers, it was not exclusive to those regions. Georgia fiddler Lowe Stokes recorded it in 1930 and the Kentucky/Tennessee duo of fiddler Leonard Rutherford and guitarist John Foster recorded it for Gennett Records in 1929.

It was printed in Beisswenger & McCann's **Ozarks Fiddle Music** (2008), Brody's **Fiddler's Fakebook** (1983), Phillips' **Traditional American Fiddle Tunes, vol. 1** (1994), Silberberg's **Tunes I Learned at Tractor Tavern** (2002) and Thede's **The Fiddle Book** (1967).

It was recorded by Lowe Stokes, Eck Robertson on **Eck Robertson: Famous Cowboy Fiddler**, The Lewis Brothers on **Texas Farewell**, Solomon, Solomon and Hughes on **Texas Farewell**, Lowe Stokes on **Georgia Fiddle Bands**, Clark Kessinger on **The Legend of Clark Kessinger** (appears as "Sally Ann Johnson"), The Dillardards with Byron Berline on **Pickin' and Fiddlin**, The McGee Brothers and Arthur Smith on **Milk 'Em in the Evening Blues** (1968), Michael & McCreesh on **Dance Like a Wave of the Sea** (1978), Burnett and Rutherford (1929), Lazy Aces on **New York City's 1st Annual String Band Contest - November 1984**, The Lazy Aces on **Still Lazy after all These Years** (1986), Pete McMahan on **Kansas City Rag**, Mark O'Connor on **National Junior Fiddle Champion**, Dwight Lamb on **Hell Agin the Barn Door** (2005), Jim Herd on **Traditional Fiddle Music of the Ozarks, vol. 3** (2000), Eck Robertson (78 RPM) and Benny & Jerry Thomasson on **The Weiser Reunion** (1993).