

capo as serving as the nut on your banjo neck—the fret numbers are relative to the capoed fret position.

CRIPPLE CREEK

Sound Sources—Flatt & Scruggs *Foggy Mountain Banjo* and *The Essential Earl Scruggs*:
First and second banjo breaks

(G tuning) Key of A: Capo at 2nd fret

By EARL SCRUGGS

G *s* 0 0 0 0 0 0

0 0 0 0 0 0

T I T M T I T M T I T M T I T M T I T M T I T M

D_h 0 0 0 0 0 0

0 2 0 0 0 0

I M T I M T M I T T I M T M M T

1. **D_h** **G** *s* 0 0 0 0 0 0

0 0 0 0 0 0

T I T M T I T M T I M T I M T T I T M T M I T

2. **D_h** **G** 0 0 0 0 0 0

0 2 0 0 0 0

T I M T I M T T I T M T M I T T I T M T M I T

G *s* 0 0 0 0 0 0

0 0 0 0 0 0

T I T M T I T M T I T M T I T M T I T M T I T M

1. **D_h** **G** 0 0 0 0 0 0

0 2 0 0 0 0

T I T M T M T T I M T I T Fiddle

2. **D_h** **G** *s* 0 0 0 0 0 0

0 2 0 0 0 0

T I M T I T Fiddle

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Second break

The musical score is written for a single melodic line in 2/4 time. It consists of four systems of music, each with a treble clef and a key signature of one sharp (F#). The first system begins with a double bar line and a repeat sign, indicating the start of the second break. The chords and fingerings are as follows:

- System 1:** Chords G, C, G. Fingerings: M/T, M/T, M, I/T, T, I, M, T, M, M/T, s, 0, p, 0.
- System 2:** Chords D^h, G, D^h, G, G. Fingerings: 0, 2, 0, 0, 0, 2, s, 0, 0, 0, 0, 2, 4, 0, 0, 3, 0, s, 0.
- System 3:** Chords D, G. Fingerings: 0, 0, 0, 0, 2, s, 0, 0, 0, 0, 2, 0, 2, 0, 0, 4, 0, 0, 0.
- System 4:** Chords G, D, G. Fingerings: s, 0, 0, 0, 3, s, 0, 0, 0, 0, 2, 4, 0, 0, 2, 0, 0, 0, 0, 0, 4, 0, 0, 0, 0.

The late Paul Warren, born in Lyles, Tennessee in 1918, played fiddle on the *Foggy Mountain Banjo* recording of "Cripple Creek." He was a member of the Foggy Mountain Boys for many years, playing fiddle and singing the bass part in the group's harmony.

Paul knew many old-time tunes, and he and I almost always played at least one fiddle and banjo tune in concerts during the Flatt & Scruggs days.

One of his many musical credits was playing fiddle on Kitty Wells' classic recording of "It Wasn't God Who Made Honky Tonk Angels."

Paul used to say that his father, who played frailing-style banjo, and "Fiddlin'" Arthur Smith were his primary musical influences when he was growing up and learning to play fiddle.

