

The Last Steam Engine Train

by John Fahey, © 1965 (arrangement by Dale Cotton)

— A theme —

Tablature for the first part of theme A, measures 1-4. The strings are labeled e, B, G, D, A-2S->, and E. Chords E7, A6, and A7 are indicated above the staff. Fingerings and techniques like 8W, 8W, and 2S-> are shown.

Tablature for the second part of theme A, measures 5-8. Chords E and B7 are indicated. The final measure is labeled "E (ending for A repeat)" and includes a 2S-> technique.

Two alternative endings for theme A. The first is labeled "(if going to themes B or C)" and the second is labeled "(if going to theme D)". Both show different fingerings and techniques like 3W and 1.

— B theme (adapted from early Leo Kottke) —

Tablature for the first part of theme B, measures 1-4. Chords A and E are indicated. Fingerings like 5-4 and 3-2 are shown.

Tablature for the second part of theme B, measures 5-8. Chords A and E are indicated. Fingerings like 5-4 and 3-2 are shown.

Tablature for the third part of theme B, measures 9-12. Chords B7 and E are indicated. Fingerings like 3-2-0 and 0H1 are shown.

Tablature for the fourth part of theme B, measures 13-16. Chords B7 and E are indicated. The final measure includes a 2S-> technique.

Notes

1. Tab for John Fahey's own version of this composition can be acquired from the Stefan Grossman Guitar Workshop: <http://guitarvideos.com/audio/99802.htm> and heard here: <http://www.youtube.com/watch?v=vYSH1izToL4>.
2. This arrangement adds some new material, including a break adapted from a very early Leo Kottke cover (**B** theme). I hope I have managed to retain the original version's zany mix of bluegrass plus train imitations.
3. Play quickly, if you must, but not Kottke-fast; otherwise you won't be able to ham it up sufficiently. I find very heavy syncopation on the down beat works at least as well as sheer speed.
4. Repeat the first four bars of the **D** theme three times, not the usual two, so that section has a total of 16 bars.
5. There has long been some controversy, started by John Fahey himself, as to whether this piece is his own or his adaptation of a Sam McGee song., which you can hear here: <http://www.youtube.com/watch?v=-KaU1f1h7yl>. Pretty clear to me that John mutated the Sam McGee piece so greatly that the result certainly deserves to be known as his own composition.