

# Shaking Down the Acorns

Traditional

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G (A) See notes

See notes

2/4 - { 2 3 : 0 0 3 0 0 3 0 0 3

F (G) G (A) See notes

0 0 2 0 0 1 0 2 1 2 0 0 0 0 2 0 0 3 0 0 3

F (G) G (A) See notes

0 0 2 0 0 1 0 2 1 2 0 0 0 0 3 5 0 2 0 0 3

F (G) G (A) F (G)

0 0 2 0 0 1 0 2 1 1 0 0 0 0 1 3 0 5 0 1 2 0 1 3

G (A) F (G)

0 0 3 5 0 6 0 0 1 0 2 0 1 1 0 0 1 3 0 5 0 1 2 0 1 3 5

G (A) F (G)

0 7 6 0 0 1 0 2 0 1 2 3 5 6 0 0 7 6 0 0 7 6 0 0 5 7

G (A) Up the neck break

F (G) G (A)

F (G) G (A)

F (G) G (A) F (G)

G (A) F (G)

G (A) A part variation

Po

The musical score is presented in four systems, each consisting of two staves. The notation includes fret numbers (0-8) and picking patterns (Po, H, Sl) above the notes. Chord names are placed above the staves: F(G) and G(A). The score includes a second ending marked '2.' and various musical notations such as slurs, accents, and ghost notes (indicated by a 1/4 note symbol).

I first learned this tune from my clawhammer picking friend Tim Rowell, but it comes originally from West Virginia old time fiddler Edden Hammons (1874-1955). Hammons playing is very squirrely, sometimes he plays the melodic strain in the A part, the course part, three times, and sometimes four, and he varies it a great deal. I have normalized it, making three times throughout. My third break is based on the way Tim played it clawhammer style.

The ghost notes in parantheses in measures 3, 4, 8 and 12 are not played, they are only placed there to make sure the follow-up hammer-on sounds in the MIDI playback. A ghost hammer is a hammer onto a string that has not first been picked by the right hand. Since it is not already agitated, you have to smack it pretty good with the left hand finger, to make sure that it sounds loud enough.