

# Shenandoah Falls

Traditional

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The musical score is written for guitar in 2/4 time. It consists of eight systems of music, each with a staff of six lines representing the guitar strings. The notes are indicated by numbers 0-5 for frets, and letters H, Po, Sl for techniques like hammer-ons, pull-offs, and slides. Chord names are placed above or below the staff to indicate the harmonic structure. The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The piece is divided into two main sections, each with a first and second ending. The first ending is marked with a double bar line and a repeat sign, and the second ending is marked with a double bar line and a different repeat sign. The score ends with a final chord and a double bar line.

Chord names: G (A), C (D), G (A), D7 (E7), Am (Bm).

Measure numbers: 2, 6, 10, 14, 18, 22, 26.

Techniques: H, Po, Sl, 3, 4, 5, 7, 9, 11, 12, 14, 15.

Am (Bm) G (A)

30

Am (Bm) G (A) D7 (E7) 1. G (A)

34

2. G (A) C (D) G (A) D7 (E7)

38

G (A) C (D) G (A) D7 (E7) 1. G (A)

43

2. G (A) Am (Bm) G (A)

47

Am (Bm) G (A) D7 (E7)

51

1. G (A) 2. G (A) G (A)

55

I learned this tune a few years ago from Ed Britt; according to the Fiddler's Companion and the notes to the Portland Collection, it is a west coast tune introduced to us easterners by Vermont fiddler Pete Sutherland. Until recently, I have been playing a loose version with Ed in open G tuning. Finally, I sat down and worked up this version in gDGAD. In tinkering with it, I figured out that the alternate tuning makes the hammer/pull-off triplets much easier to accomplish, with that open A note. It also allows that ragtime flavored syncopated lick in the B part to be played with a pinch and hammer-on, which is perfect for the feeling of the tune. It could be gotten with either a linear melodic style or a Reno style single lick, and I sometimes substitute those for variation, but to my ear they don't sound as nice. I repeat the phrase with a hammer in the up the neck break.