

Shenandoah Falls

Traditional

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The musical score is written for guitar in 2/4 time. It consists of 28 measures, divided into two systems of 14 measures each. The notation includes fret numbers (0-15), accidentals, and various techniques such as hammer-ons (H), pull-offs (Po), slides (Sl), and triplets (3). Chord names are indicated above the staff: D7 (E7), G (A), C (D), Am (Bm), and D7 (E7). The score includes two first and second endings, marked with circled numbers 1 and 2. The key signature is one sharp (F#), and the time signature is 2/4.

Measures 1-5: D7 (E7), G (A), C (D), G (A).
Measures 6-10: G (A), G (A), C (D), G (A), D7 (E7).
Measures 11-15: G (A), Am (Bm), Am (Bm).
Measures 16-20: G (A), D7 (E7), 1. G (A), 2. G (A).
Measures 21-25: C (D), G (A), D7 (E7), 1. G (A), 2. G (A).
Measures 26-28: C (D), G (A), D7 (E7), 1. G (A), 2. G (A).

30 Am (Bm) G (A)

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

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

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

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

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

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

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.