

Hy Patillion

Traditional

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D
C
C
g

2
4

C

F

H

0 0 0 2 0 2 0 SI 0

4 5 0 0 0 0 0 0

G7 C *Ghost Hammer, see notes F

5

Po 0 SI 0 0 2 2 0 2 0 0 SI 0

4 2 0 1→2 0 2→4 0 0 2 0 0 2 0 2 0 2→5 0

G7 C GH F

9

Po 0 SI 0 0 2 0 0 2 0 0 2 0 0 SI 0

4 2 0 1→2 0 0 4 5 0 0 0 0 0 2→5 0

G7 C *Ghost Hammer, see notes F

13

Po 0 SI 0 0 2 2 0 2 0 0 SI 0

4 2 0 1→2 0 0 2→4 0 0 2 0 0 2 0 2→5 0

G7 C GH F

17

Po 0 SI 0 0 2 0 2 0 5 6 5 7 5 7 7

4 2 0 1→2 0 0 0 0 0 0 0 0 0 0 0 0

G7

21

SI 5 9 9 10 SI 4 5 4 5 SI 7 5 7

7→9 3→4 5 4 4 5 5→7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0

25 C F

29 C G7

33 1. C Up the neck break F

37 G7 C *Ghost Hammer, see notes F

41 G7 C *Ghost Hammer, see notes F

45 G7 C *Ghost Hammer, see notes F

49 G7 C F

53

57

61

65

69

2. C Ending

This tune was first recorded by Chattanooga, Tennessee fiddler Jesse Young for Gannett Records in 1925. Young was accompanied on the recording by his brother, Alvin Young, on guitar and Homer Davenport on banjo. Davenport was an old time three finger picker who played in the unique Central Tennessee style of the McGee brothers, Uncle Dave Macon, and Walter Liggett.

The up the neck break, which starts in measure 35, is almost just the open position fingerings shifted up 12 frets, particularly the B part. Note the ghost hammer in measures 38 ad 45; 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.