

Angelina

Tommy Emmanuel
From the Album 'Endless Road'

Played with pick and fingers

Transcribed by Kirby Jane

Dropped D
⑥ = D

Moderately ♩ = 60

A

**Chord names represent implied chords respective to capo position*

Capo fret 2

let ring throughout

s. guit.

The musical score for 'Angelina' is presented in three systems. Each system includes a standard guitar staff with a treble clef and a key signature of two sharps (F# and C#), a 4/4 time signature, and a dynamic marking of *mf* (mezzo-forte). The first system begins with a box labeled 'A' and a note that chord names represent implied chords relative to the capo position. The second system continues the melody and includes a 'let ring' instruction. The third system concludes the piece with a final 'let ring' instruction. The tablature (TAB) is written on a six-line staff below the guitar staff, with fret numbers (0-5) and bar lines. Chord names (Dsus2, Dm7/F#, Gadd9, Asus4, G9, D) are placed above the corresponding measures. The score is transcribed by Kirby Jane and is from the album 'Endless Road' by Tommy Emmanuel.

B

Chords: F#m, G, Bbdim, Csus2

Measure 9: F#m (T: 0-2, A: 3, B: 0), G (T: 4, A: 2, B: 4), Bbdim (T: 1, A: 3, B: 5), Csus2 (T: 10, A: 3, B: 5).

Measure 10: F#m (T: 1, A: 3, B: 5), G (T: 10, A: 3, B: 5), Bbdim (T: 1, A: 3, B: 5), Csus2 (T: 10, A: 3, B: 5).

Measure 11: F#m (T: 1, A: 3, B: 5), G (T: 10, A: 3, B: 5), Bbdim (T: 1, A: 3, B: 5), Csus2 (T: 10, A: 3, B: 5).

Chords: F6, E7, A7sus4, D, F#m, Bm7, Bbdim

Measure 12: F6 (T: 2, A: 3, B: 0), E7 (T: 1, A: 2, B: 4), A7sus4 (T: 1, A: 2, B: 4), D (T: 1, A: 2, B: 4), F#m (T: 1, A: 2, B: 4), Bm7 (T: 1, A: 2, B: 4), Bbdim (T: 1, A: 2, B: 4).

Measure 13: F6 (T: 2, A: 3, B: 0), E7 (T: 1, A: 2, B: 4), A7sus4 (T: 1, A: 2, B: 4), D (T: 1, A: 2, B: 4), F#m (T: 1, A: 2, B: 4), Bm7 (T: 1, A: 2, B: 4), Bbdim (T: 1, A: 2, B: 4).

Measure 14: F6 (T: 2, A: 3, B: 0), E7 (T: 1, A: 2, B: 4), A7sus4 (T: 1, A: 2, B: 4), D (T: 1, A: 2, B: 4), F#m (T: 1, A: 2, B: 4), Bm7 (T: 1, A: 2, B: 4), Bbdim (T: 1, A: 2, B: 4).

Chords: D/A, A, D, E7, G/A, A, D, F#m, G

Measure 15: D/A (T: 2, A: 3, B: 0), A (T: 1, A: 2, B: 4), D (T: 1, A: 2, B: 4), E7 (T: 1, A: 2, B: 4), G/A (T: 1, A: 2, B: 4), A (T: 1, A: 2, B: 4), D (T: 1, A: 2, B: 4), F#m (T: 1, A: 2, B: 4), G (T: 1, A: 2, B: 4).

Measure 16: D/A (T: 2, A: 3, B: 0), A (T: 1, A: 2, B: 4), D (T: 1, A: 2, B: 4), E7 (T: 1, A: 2, B: 4), G/A (T: 1, A: 2, B: 4), A (T: 1, A: 2, B: 4), D (T: 1, A: 2, B: 4), F#m (T: 1, A: 2, B: 4), G (T: 1, A: 2, B: 4).

Measure 17: D/A (T: 2, A: 3, B: 0), A (T: 1, A: 2, B: 4), D (T: 1, A: 2, B: 4), E7 (T: 1, A: 2, B: 4), G/A (T: 1, A: 2, B: 4), A (T: 1, A: 2, B: 4), D (T: 1, A: 2, B: 4), F#m (T: 1, A: 2, B: 4), G (T: 1, A: 2, B: 4).

Chords: Bbdim, Bm, Csus2, F6, E7, A7sus4

Measure 18: Bbdim (T: 1, A: 3, B: 5), Bm (T: 1, A: 2, B: 4), Csus2 (T: 1, A: 2, B: 4), F6 (T: 1, A: 2, B: 4), E7 (T: 1, A: 2, B: 4), A7sus4 (T: 1, A: 2, B: 4).

Measure 19: Bbdim (T: 1, A: 3, B: 5), Bm (T: 1, A: 2, B: 4), Csus2 (T: 1, A: 2, B: 4), F6 (T: 1, A: 2, B: 4), E7 (T: 1, A: 2, B: 4), A7sus4 (T: 1, A: 2, B: 4).

Measure 20: Bbdim (T: 1, A: 3, B: 5), Bm (T: 1, A: 2, B: 4), Csus2 (T: 1, A: 2, B: 4), F6 (T: 1, A: 2, B: 4), E7 (T: 1, A: 2, B: 4), A7sus4 (T: 1, A: 2, B: 4).

D Em7 F#m7 G6 A/G

Measures 21-23 of the guitar score. Measure 21 has a D chord, measure 22 has an Em7 chord, measure 23 has an F#m7 chord. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes a 'let ring' instruction. The guitar tablature is shown below the staff, with fret numbers and picking directions (up and down strokes) indicated.

Gm7 Fm7 G7/F D

Measures 24-26 of the guitar score. Measure 24 has a Gm7 chord, measure 25 has an Fm7 chord, measure 26 has a G7/F chord. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes a 'let ring' instruction. The guitar tablature is shown below the staff, with fret numbers and picking directions (up and down strokes) indicated.

C Bm Bbaug5 D/A

Measures 27-29 of the guitar score. Measure 27 has a Bm chord, measure 28 has a Bbaug5 chord, measure 29 has a D/A chord. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes a 'let ring' instruction. The guitar tablature is shown below the staff, with fret numbers and picking directions (up and down strokes) indicated.

E7 G D/F# Bm7 G

Measures 30-32 of the guitar score. Measure 30 has an E7 chord, measure 31 has a G chord, measure 32 has a D/F# chord. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes a 'let ring' instruction. The guitar tablature is shown below the staff, with fret numbers and picking directions (up and down strokes) indicated.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The bass part is written in bass clef. The score is divided into measures, with measure numbers 39, 40, and 41 indicated. Chord diagrams are provided above the guitar staff for G, D/F#, and E7. The guitar part features various musical notations, including eighth notes, quarter notes, and chords. The bass part includes a tablature line with fret numbers (0, 2, 4, 5, 3, 2, 4, 5, 3, 4, 2, 3, 4, 5) and a line of rhythmic notation (V, V, V, V, V, V, V, V, V, V, V, V, V, V). The score is presented in a clean, black-and-white format.

[illegible]

Chord progression: Bbdim D D E7 G/A A

Measure 51: Bbdim (Bb, Db, Fb, Ab) - D (D, F#, A, C#)

Measure 52: D (D, F#, A, C#) - D (D, F#, A, C#)

Measure 53: E7 (E, G#, B, D) - G/A (G, B, D, A) - A (A, C#, E, G)

Tablature (T, A, B strings):

Measure 51: (3) 2 0 3 0 0 2 | (2) 3 2 3 5 0 2 3 2 0

Measure 52: 4 0 1 1 3 0 0 2 | (2) 4 2 4 6 0 2 1

Measure 53: 2 0 0 2 0 0 2 0 2 | (0) 0 3 2 2 2 0

Em(add9) F#7(#5) Bm Bbaug

TAB 5 0 2 4 2 3 0 X X 2 0 3 2 0 2 X 0 3 3 7 7 9 0 7 7 9 7 7 8

D/A E7 P.M.4

TAB (7) 0 7 7 8 7 7 8 7 7 8 0 7 5 3 (3) 0 1 3 0 2 2 4 5

G D/F# Bm7 E7

TAB 0 0 2 4 2 3 0 3 2 5 3 5 3 4 (5) 4 2 2 3 4 4 3 5

E11 Dm/A Aadd9 let ring4

TAB 10 10 7 9 7 9 5 7 8 7 5 0 6 8 7 0 7 6 0 2

D F#m G Bbdim

TAB 0 2 3 0 2 3 2 0 3 0 2 3 5 2 2 X 3 4 (3) 4 X 0 2 0 2 2 0 2 2

Bm Csus2 F6 A7 D F#m

85 86 87

Bm7 Bbdim D/A F#m D E7 G/A A

88 89 90

D F#m G Bbdim Bm Csus2

91 92 93

F6 E7 A7sus4 D Em7 F#m7 G6

94 95 96

A/G Fm7 G7/F

97 98

G

D

G6

A/D

Fm7

99 100

T	3	0	2	0	5	7	8	7	5	(5)	5	7	X	5	3	3	3
A	0	0	0	0	5	7	7	6	6	(6)	5	6	7	5	3	3	3
B	0	0	0	0	5	7	7	6	5	5	5	6	7	5	3	3	3

H

D

G7/F

101 102 103

let ring ----- 4

T	(5)	3	3	0	0	2	2	0	0	0	0	0	0	0	0	0	0
A	(5)	4	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0
B	(3)	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

104 105 106

let ring ----- 4

T	<7>	<5>	<7>	<12>	<7>	<12>	<7>	<12>	<7>	<5>	<7>	<7>	<7>	<7>	<7>	<12>
A	<7>	<5>	<7>	<12>	<7>	<12>	<7>	<12>	<7>	<5>	<7>	<7>	<7>	<7>	<7>	<12>
B	<12>	<12>	<7>	<4>	<12>	<12>	<12>	<7>	<4>	<12>	<12>	<12>	<12>	<12>	<12>	<12>

107 108 109

let ring ----- 4

T	<12>	<12>	<12>	<7>	<7>	<12>	<7>	<5>	<7>	<12>	<7>	<7>	<12>	7	<7>
A	<12>	<12>	<12>	<7>	<7>	<12>	<7>	<5>	<7>	<12>	<7>	<7>	<12>	7	<7>
B	<12>	<12>	<12>	<7>	<4>	<12>	<12>	<12>	<7>	<4>	<12>	<12>	<12>	<12>	<7>

rit.

110 111 112

let ring ----- 4

T	2	3	2	0	3	2	4	2	0	(0)	3	2	2	4	(3)	(2)	(4)	(0)	(0)
A	(<7>)	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>
B	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>	<7>