

Mozzarella Tarantella

Tommy Emmanuel
From the album 'Live One'

Played with thumbpick

Transcribed by Kirby Jane

⑥ = D

Moderately Fast, Half-time feel ♩ = 155

A

Free time

Fingerings listed are suggestions by the transcriber and may not reflect actual performance

**Chord names reflect implied harmony*

s.guit.

mf

let ring

Dm*

1 2 3 4

TAB

<12> <12> <12> (10) 8 0 (0) 8 10 8 0 8 10 8

let ring

5 6 7 8

TAB

<12> <12> <12> <12> (<12>) 6 0 (0) 6 7 7 0 6 7 7

B

Dm7

C#/D

Dm7

C#/D

9 10 11 12

mp **mp** **mp**

V V V V

TAB

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

0 0

Dm7C#/DDm7Dm6

13 14 15 16

mf mf

mf

let ring

Dm7C#/DDm7C#/D

17 18 19 20

mf mf

mf

let ring

Dm7C#/DDm7Dm6

21 22 23 24

mf mf

mf

let ring

D *Omit note in parentheses second time* G A D F#sus4/D# Gsus4/F

25 26 27 28

D G A Dmaj7add#9

29 30 31 32

D G A D F#sus4/D# Gsus4/F

33 34 35 36

D G A Dmaj7

37 38 39 40

Da Coda



Am7add9(no5)/D

D

Musical notation for measures 41-44. Measure 41 starts with a repeat sign. Measure 43 has an accent (>) over the first two notes. Measure 44 has a 'D' above the first two notes. Below the staff is a 'let ring' instruction with a dashed line. Below that is a TAB section with three lines of fret numbers.

T	0	0	0	0	0	0	0	7	8	7	7	7	7
A	0	5	0	5	0	5	(0)	0	0	5	0	7	7
B	7	7	7	7	7	7	(5)	7	7	7	7	7	7
	0	0	0	0	0	0	0	0	0	0	0	0	0

Am7add9(no5)/D

D

G/D

D

Fmaj7add9/G

Musical notation for measures 45-48. Measure 45 starts with a repeat sign. Measure 47 has a 'D' above the first two notes. Measure 48 has a 'G/D' above the first two notes. Below the staff is a 'let ring' instruction with a dashed line. Below that is a TAB section with three lines of fret numbers.

T	0	0	0	0	0	5	7	5	7	8	(8)	7	6
A	0	5	0	5	0	5	0	5	7	7	7	7	5
B	7	7	7	7	7	7	7	7	7	9	(9)	7	7
	0	0	0	0	0	0	0	0	0	0	0	0	0

G7sus4

Musical notation for measures 49-52. Measure 49 has a 'G7sus4' above the first two notes. Measure 51 has a 'G7sus4' above the first two notes. Measure 52 has a 'G7sus4' above the first two notes. Below the staff is a 'let ring' instruction with a dashed line. Below that is a TAB section with three lines of fret numbers.

T	(6)	0	6	6	6	(6)	0	6	8	(8)	7	6	5
A	(5)	7	5	0	5	(5)	7	5	6	(5)	6	7	7
B	(7)	7	7	7	7	(7)	7	7	5	(7)	7	7	(5)
	5	5	5	5	5	5	5	5	5	5	5	(5)	

1.

F11

F7sus4add9

Fsus2(#5)/D#

Fsus2(#5)

Musical notation for measures 53-56. Measure 53 has an 'F11' above the first two notes. Measure 54 has an 'F7sus4add9' above the first two notes. Measure 55 has an 'Fsus2(#5)/D#' above the first two notes. Measure 56 has an 'Fsus2(#5)' above the first two notes. Below the staff is a 'let ring' instruction with a dashed line. Below that is a TAB section with three lines of fret numbers.

T	(5)	4	5	3	(3)	3	(3)	3	(3)	1	(1)	1	1	1	1	1	1
A	3	3	5	4	(4)	4	(2)	2	(2)	2	2	2	2	2	2	2	2
B	5	5	5	3	(3)	3	(0)	0	(0)	0	0	0	0	0	0	0	0
	3	3	3	3	3	3	0	1	1	1	1	1	1	1	1	1	1

Fsus4add9

Fsus2(#5)/D#

Fsus2(#5)

C6/D

A musical score for the song "The Rose Tree". The score is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is simple and consists of several measures, some of which are marked with measure numbers 57, 58, 59, 60, and 61. The notes are mostly quarter and eighth notes, with some rests. The score ends with a double bar line and repeat dots.

```
let ring :=
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E

D.S. al Coda

C6/D Dm7

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a treble clef and a key signature of two sharps. The first measure is marked with a measure number of 62. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score includes measure numbers 62, 63, and 64. The melody ends with a double bar line and repeat signs.

F

Am7add9(no5)/D

D

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music is written in a simple, folk-like style. The melody is primarily composed of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with quarter and eighth notes. The score includes measure numbers 65, 66, 67, and 68. There are some musical notations such as slurs, ties, and dynamic markings (like 'v' for vibrato) that are typical of a musical score.

let ring

TAB		.	0	0=0		0	0	0		(0)	0	0=0		7 ⁸	7	7	7	
		0	0	5=0		5	0	5		(5)	0	5=0		7	7	7	7	
		7	7			7	7	7		7	7	7		7	7	7	7	
				7			7	7			7	7			7			
		0	0			0	0			0	0			0	0			

Am7add9(no5)/D

Play notes in parentheses second time only

D

G/D

D

Fmaj7add9/G

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a treble clef and a key signature of one sharp. The first measure is marked with the number 69. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The second measure is marked with the number 70. The third measure is marked with the number 71. The fourth measure is marked with the number 72. The melody ends with a double bar line.

$$\text{let ring}$$

TAB

0 0 0 | 0 0 | 5 7 5 | (8) 7 6 |

0 5 0 | 5 0 5 | 7 7 7 | (9) 7 5 |

7 7 7 | 7 7 7 | 7 7 7 | 7 7 7 |

G7sus4

let ring -

TAB

(6)	0	6	6	6	0	8	(8)	7	6	5
(5)	7	5	0	5	7	6	(5)	7	7	7
(7)	7	7	7	7	7	7	(5)	7	7	7
5	5	5	5	5	5	5	5	5	(5)	5

1.

F11 F7sus4add9 F#sus2(#5)/D# F#sus2(#5)

let ring -

TAB

(5)	4	5	3	(3)	3	(3)	3	(1)	1	1	1	1	1	1	1
3	3	5	3	(4)	4	(2)	2	(2)	2	2	2	2	2	2	2
5	5	5	5	(3)	3	(0)	0	(0)	0	0	0	0	0	0	0
3	3	3	3	0	0	1	1	3	3	3	3	3	3	3	3

2.

F11 F7sus4add9 F#sus2(#5)/D# F#sus2(#5) C6/D

let ring -

TAB

4	5	3	(3)	3	(3)	3	(1)	1	1	1	1	3	(3)	3	3	3	3	3
3	3	3	(4)	4	(2)	2	(2)	2	2	2	2	1	(1)	1	1	1	1	1
5	5	5	(3)	3	(0)	0	(0)	0	0	0	0	0	(0)	0	0	0	0	0
3	3	3	0	0	1	1	3	3	3	3	3	0	(0)	0	0	0	0	0

G

C6/D Dm7

let ring -

TAB

3	0	2	3	0	1	2	0	1	2	3	2	1	0	0	0	3	5	0	3	0	3	1/4
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



D G A D F#sus4/D# G#sus4/F

89 90 91 92

V

TAB

0 0 3 2 0 4 2 0 X X 0 0 X 2 2 0 0 3 2 0 4 2 0 X X X 0 1 1 3 3 5 1 3

D G A Dmaj7add#9

93 94 95 96

V

TAB

0 0 3 2 0 4 2 0 X X X 0 0 X X 2 2 2 3 0 3 2 0 2 3 3 2 0 3 0 3 2 0 2 3 0

D G A D F#sus4/D# G#sus4/F

97 98 99 100

V

TAB

X X X 0 3 2 0 4 2 0 X X X 0 0 X X 2 2 2 (0) 0 3 2 0 4 2 0 X X X 0 1 1 3 3 5 1 3

D G A Dmaj7

101 102 103 104

V

TAB

0 0 3 2 0 4 2 0 X X X 0 0 X X 2 2 2 2 3 0 3 2 0 2 3 3 2 0 3 0 4 2 0 2 3 0

I

Dm7 C#/D Dm7 C#/D

105 106 107 108

f *f* *f*

P.M. V P.M. V P.M. V P.M. V

TAB 0 0 6 5 0 7 5 0 (0) 0 0 2 1 0 3 1 0 (0) 0 0 6 5 0 7 5 0 (0) 0 0 2 1 0 3 1 0

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

Dm7 C#/D Dm7 Dm6

109 110 111 112

P.M. V P.M. V P.M. V

let ring

TAB 0 0 6 5 0 7 5 0 (X) 0 0 2 1 0 3 1 0 (X) 0 0 6 5 0 7 5 0 <7> 6 <7> <7> 0 0

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

Dm7 C#/D Dm7 C#/D

113 114 115 116

mf *mf* *mf*

P.M. V P.M. V P.M. V

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

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

Dm7 C#/D Dm7 Dm6

117 118 119 120

let ring

TAB

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

0 0 0 0 0 0 0 0

^ □ □ □ ^ □ □ □ ^ □ □ □

Dm7 C#/D Dm7 C#/D

121 122 123 124

mp mp

P.M. -----

TAB

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

0 0 0 0 0 0 0 0

^ □ □ □ ^ □ □ □ ^ □ □ □ ^ □ □ □

Dm7 C#/D Dm7 Dm6

125 126 127 128

P.M. -----

let ring

TAB

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

0 0 0 0 0 0 0 0

^ □ □ □ ^ □ □ □ ^ □ □ □

J Dm D D

129 130 131 132 133

mf

let ring -----

f

TAB

<12> <12> <12> <12> (<12>) 6 0 (0) 6 X 3 2 4 0 0 (3) (2) (4) (0) (0) (3) (2) (4) (0) (0)