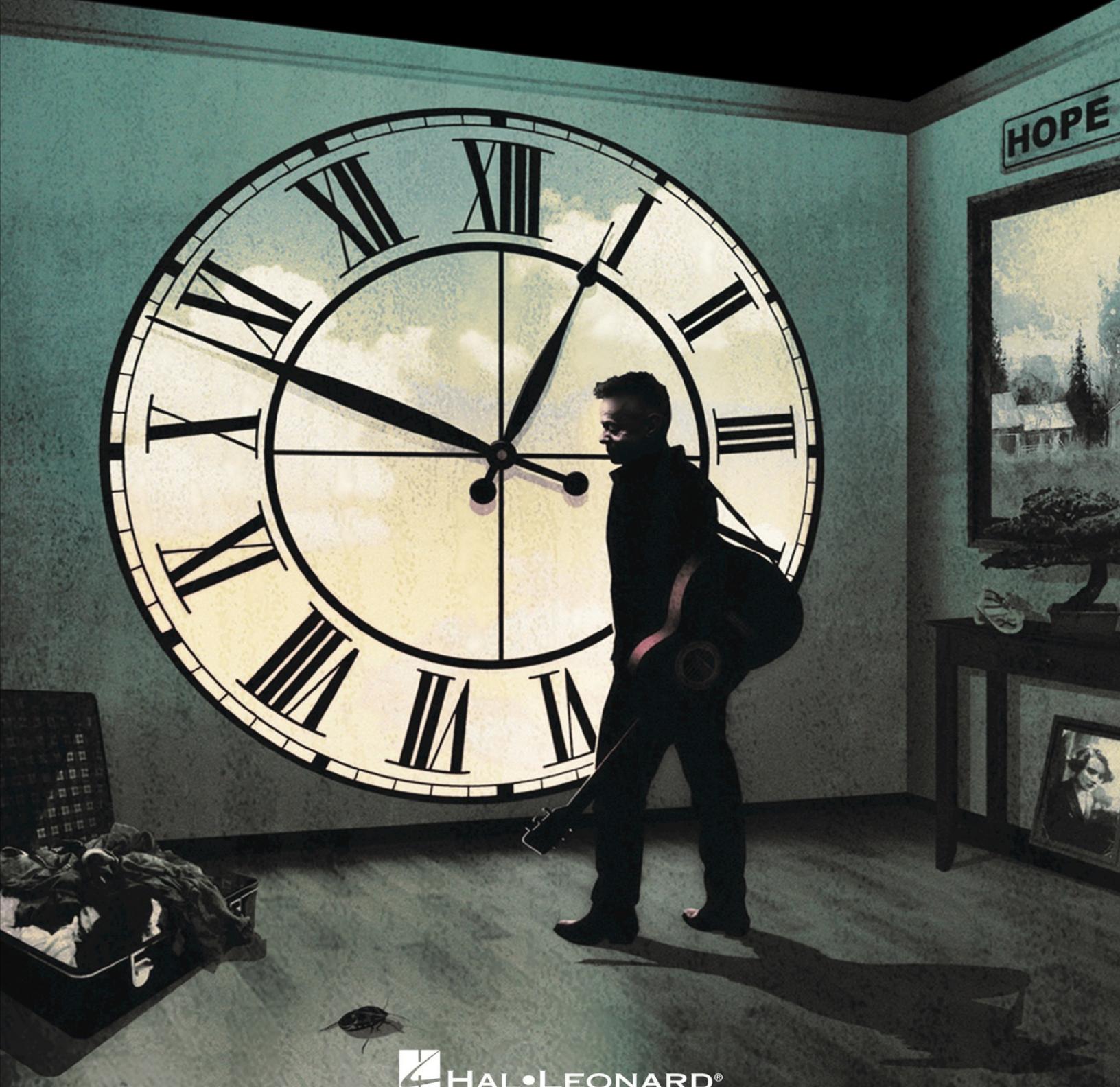




TOMMY EMMANUEL

IT'S NEVER TOO LATE

C.G.P.



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TOMMY EMMANUEL

IT'S NEVER TOO LATE

HOPE



HAL•LEONARD®



TOMMY EMMANUEL

C.G.P.
IT'S NEVER TOO LATE

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GUITAR NOTATION LEGEND

Only Elliot

By Tommy Emmanuel

Capo II

A

Moderately fast $\text{♩} = 132$

E9sus4 E
*(D9sus4) (D) (D9sus4)

E D/E E D/E A/E D
(D) (C/D) (D) (C/D) (G/D) (C)

Gtr. 1 (acous.)

mf
w/ pick & fingers

*Symbols in parentheses represent chord names respective to capoed guitar.

Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Chord symbols reflect implied harmony.

B

A/C# F#m E/G# A
(G/B) (Em) (D/F#) (G)

Dmaj7 G#m7
(Cmaj7) (F#m7)

A#m7 F#m
(G#m7) (Em)

Dadd9 E/G# A Dmaj7 G#m7
(Cadd9) (D/F#) (G) (Cmaj7) (F#m7)

**T = Thumb on 6th string

To Coda

A#m7 F#m
(G#m7) (Em)

Dadd9 E/G#
(Cadd9) (D/F#)

E/G#

A
(G)

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CD
(C)C[#]7b13
(B7b13)F[#]m
(Em)D7
(C7)C[#]7b13
(B7b13)F[#]m
(Em)

Sheet music for section C showing four measures of chords and a guitar tab with sixteenth-note patterns.

*P.M. -

Guitar tab for section C with sixteenth-note patterns and specific note markings.

*Refers to downstemmed notes only, throughout.

D
(C)C[#]7b13
(B7b13)F[#]m
(Em)B/D[#]
(A/C[#])

Sheet music for section C transitioning to section D with different chords and sixteenth-note patterns.

P.M. -

P.M. -

let ring -

Guitar tab for section C transitioning to section D with sixteenth-note patterns and specific note markings.

1.

D/E
(C/D)E
(D)D/E
(C/D)A/E
(G/D)D
(C)A/C[#]
(G/B)F[#]m
(Em)E/G[#]
(D/F[#])A
(G)

1. 2.

A/C[#]
(G/B)F[#]m
(Em)C[#]7/G[#]
(B7/F[#])

Sheet music for section D with eighth-note patterns and a guitar tab below it.

P.M. -

let ring -

let ring -

Guitar tab for section D with eighth-note patterns and specific note markings.

DF[#]m
(Em)C[#]7b9/G[#]
(B7b9/F[#])Dmaj7
(Cmaj7)E/G[#]
(D/F[#])Asus³
(Gsus³)A G[#]m11 C[#]7/G[#]
(G) (F[#]m11) (B7/F[#])

Sheet music for section D with eighth-note patterns and a guitar tab below it.

let ring -

let ring -

let ring -

let ring -

Guitar tab for section D with eighth-note patterns and specific note markings.

F#m
(Em)

C#7b9
(B7b9)

C#o/B
(Bo/A)

Bm
(Am)

Musical score for measures 1-4. The top staff shows chords: F#m, C#7b9, C#o/B, and Bm. The bottom staff shows guitar fingerings: (0) 2 4, 0 0; 0 2 3, 2 3 2 0; 2 2 1 1, 3 5 7; 7 6 5 5, 5 5. The text "let ring" appears above the first two measures. "P.M." is written below the third measure.

Badd9
(Aadd9)

B
(A)

E9sus4
(D9sus4)

E9
(D9)

E9
(D9)

Musical score for measures 5-8. The top staff shows chords: Badd9, B, E9sus4, E9, E9sus4, and E9. The bottom staff shows guitar fingerings: 5 5 6 6, 5 5 6 6; 0 0 0 0, 0 0 0 0; 10 9 8 7, 10 9 8 7; 0 0 0 0, 0 0 0 0; 10 9 8 7, 10 9 8 7; 0 0 0 0, 0 0 0 0. "P.M." is written below the first measure.

D/E E D/E A/E D A/C# F#m E/G# A

(C/D) (D) (C/D) (G/D) (C) (G/B) (Em) (D/F#) (G)

D.S. al Coda

⊕ **Coda**

E/G#
(D/F#)

A
(G)

Musical score for the Coda section. The top staff shows chords: D/E, E, D/E, A/E, D, A/C#, F#m, E/G#, and A. The bottom staff shows guitar fingerings: 8 7 5 5, 3 3 0 0; 0 0 X 0, X 2 X 0; 0 2 2 3. The text "T" is written below the second measure.

Musical score for the Coda section. The top staff shows chords: E/G# and A. The bottom staff shows guitar fingerings: (2) 2 0 4, 0 (0) 2 0 3. The text "T" is written below the first measure.

Dmaj7
(Cmaj7)

G#m7
(F#m7)

A#m7
(G#m7)

F#m7
(Em7)

Dmaj7
(Cmaj7)

E/G#
(D/F#)

A
(G)

Musical score for the final section. The top staff shows chords: Dmaj7, G#m7, A#m7, F#m7, Dmaj7, E/G#, and A. The bottom staff shows guitar fingerings: 0 3 (3) 5, 5 2 7; 0 2 4, 4 6 0; 3 0 2 0, 3 X 2 2 0 4 0; 0 2 0 3. The text "rit." is written below the last measure. The text "T" is written below the first measure.

*Refers to downstemmed notes only.

It's Never Too Late

By Tommy Emmanuel

Capo II

A

Moderately slow $\text{♩} = 94$

C \sharp m \flat 6

*(Bm \flat 6)

Dadd $^{\#4}_9$

(Cadd $^{\#4}_9$)

Gtr. 1 (acous.)

The music consists of a staff with a treble clef, a key signature of one sharp, and common time. It features eighth-note patterns with grace notes. Below the staff is a standard six-string guitar tab with fret numbers. The tab shows a repeating pattern of chords and notes. Dynamics include *mp* (mezzo-forte) and instructions to play with pick and fingers, letting the ring throughout.

*Symbols in parentheses represent chord names respective to capoed guitar.

Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Chord symbols reflect implied harmony.

F \sharp m9

(Em9)

Dadd $^{\#4}_9$

(Cadd $^{\#4}_9$)

This section continues the musical phrase. The staff shows eighth-note patterns with grace notes. The tab below shows a continuation of the chord progression and note patterns from section A.

B

C \sharp m(add4)
(Bm(add4))

F \sharp m
(Em)

C \sharp m(add4)
(Bm(add4))

F \sharp m9
(Em9)

This section begins with a treble clef and common time. It includes a dynamic instruction **. The tab shows a mix of strumming and fingerpicking. The music concludes with a final strumming instruction: **Strum 3rd time only; 1st & 2nd times, omit notes in parentheses.

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Aadd9
(Gadd9)

Bm
(Am)

E/G#
(D/F#)

2 0 2 0 0 | 1 0 2 2 0 2 2 | 3 0 2 0 3 | 2 0 2 0 3

3 3 0 2 0 0 | 0 2 0 2 0 2 | 2 0 2 0 2 | 2 0 2 0 2

*T = Thumb on 6th string

Dadd^{#4}
(Cadd^{#4})

F#m(add9)
(Em(add9))

Dadd^{#4}
(Cadd^{#4})

3 5 0 3 | 0 4 3 4 | 3 5 0 2 2 0 | 3 4 3 4

3 4 3 4 | 0 2 0 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 0 2

F#m9
(Em9)

Aadd9
(Gadd9)

Bm
(Am)

E/G#
(D/F#)

(0) 3 0 0 | 2 0 2 0 | 1 0 2 2 0 2 | 2 3 5 7

4 0 0 | 3 0 3 | 0 2 0 2 | 0 2 0 2

0 0 0 | 3 0 3 | 0 2 0 2 | 0 2 0 2

C

Bm(add9)
(Am(add9))

Bm
(Am)

Aadd9
(Gadd9)

A
(G)

Eadd4/G#
(Dadd4/F#)

E/G#
(D/F#)

**P.M. -

7 5 7 5 5 7 0 | 5 0 5 3 0 0 0 | 2 3 2 3 3 2 0 3 0

5 7 5 7 0 | 3 0 3 3 0 0 0 | 2 2 0 2 2 0 0 0

0 0 0 | 3 0 3 3 0 0 0 | 2 2 0 2 2 0 0 0

**Refers to downstemmed notes only.

1st time, P.M. is slight.

Bm
(Am)

Bm(add9)
(Am(add9))

Bm
(Am)

Aadd9
(Gadd9)

A
(G)

P.M.-----

(0) 0 3 7 | 5 7 5 5 0 | 5 0 0 3 0 0 0 |

2 2 0 0 | 0 7 0 0 | 3 3 3 3 |

Eadd4/G \sharp
(Dadd4/F \sharp)

E/G \sharp
(D/F \sharp)

Bm
(Am)

Bm(add9)
(Am(add9))

Bm
(Am)

P.M.-----

T T

3 3 2 0 3 0 | 0 2 2 0 0 0 | 5 7 5 5 7 0 |

2 0 2 0 | 0 2 2 0 | 0 7 0 0 |

Aadd9
(Gadd9)

A
(G)

Eadd4/G \sharp
(Dadd4/F \sharp)

E/G \sharp
(D/F \sharp)

Bm(add9)
(Am(add9))

P.M.-----|

T T

5 5 3 0 3 0 | 2 3 3 2 0 3 0 | 0 2 4 1 0 | 1 4 2 0 |

3 3 3 0 0 0 | 2 2 2 0 0 0 | 0 0 0 0 0 0 |

To Coda \bullet

F \sharp m7
(Em7)

Bm
(Am)

(2) 2 4 1 0 | 1 0 1 0 1 3 | (3) 0 2 0 2 | 1 0 1 0 1 3 |

0 0 0 0 0 0 | 2 2 2 2 2 2 | 0 0 0 0 0 0 |

1.

F[#]m9
(Em9)

Musical score for measures 1 and 2. The top staff shows a piano part with a bass line. The bottom staff shows a guitar part with fingerings (3, 4) and string numbers (0, 2, 2, 2). Measure 1 ends with a double bar line. Measure 2 continues with a similar pattern.

2.

F[#]m9
(Em9)

D

Bm(add9)/D
(Am(add9)/C)

C[#]7sus4
(B7sus4)

Musical score for section D. The top staff shows a piano part. The bottom staff shows a guitar part with fingerings (T, 7, 10, 9, 10, 8) and string numbers (9, 10, 8, 10, 8). The guitar part includes a break indicated by a dashed line.

Bm(add9)/D
(Am(add9)/C)

C[#]7sus4
(B7sus4)

Musical score for section D. The top staff shows a piano part. The bottom staff shows a guitar part with fingerings (T, 7, 10, 9, 10, 8, 10, 9, 10, 8, 10, 8, 10, 7, 10, 9, 7) and string numbers (8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 7, 10, 9, 7).

Bm(add9)/D
(Am(add9)/C)

Badd9/D[#]
(Aadd9/C[#])

Esus4 Eadd4
(Dsus4) (Dadd4)

Musical score for sections Badd9/D[#] and Esus4/Eadd4. The top staff shows a piano part. The bottom staff shows a guitar part with fingerings (T, 7, 10, 9, 10, 8, 10, 9, 10, 8, 10, 9, 7, 10, 9, 7, 5) and string numbers (8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 7, 9, 5).

E

D
(C) Dsus2
(Csus2) Dadd9
(Cadd9)

F#m(add4)
(Em(add4))

Bm7
(Am7)

F#m(add4)
(Em(add4))

Bm7
(Am7)

F#m(add4)
(Em(add4))

Bm7
(Am7)

F#m(add4)
(Em(add4))

Bm7
(Am7)

Musical score for F#m(add4) and Bm7 chords. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a guitar neck with fingerings: (5) 5 5 5 5 | 5 8 9 5 | 5 8 9 5 | 5 8 9 | 0 3.

Coda

F#m9
(Em9)

Bm
(Am)

F#m
(Em)

Musical score for F#m9, Bm, and F#m chords. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a guitar neck with fingerings: (3) 0 0 | 0 2 0 | 0 2 1 | 0 2 0 | 0 2 0 | 0 0 0.

F

F#m(add4)
(Em(add4))

Musical score for F#m(add4) chord. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a guitar neck with fingerings: 0 0 | 2 0 0 | 5 8 9 5 | 9 5 8 9 5.

Bm7
(Am7)

F#m(add4)
(Em(add4))

Musical score for Bm7 and F#m(add4) chords. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a guitar neck with fingerings: (5) 5 5 5 | 5 8 9 5 | 5 8 9 5 | 5 8 9 5 | 5 8 9 5.

Guitar neck for the final section, showing a repeating pattern of notes: (5) 5 5 5 | 5 8 9 5 | 5 8 9 5 | 5 8 9 5 | 5 8 9 5.

Bm7
(Am7)

5 8 5 8 5 | 5 8 5 8 5 | 5 8 5 8 5 | 5 8 5 8 5 | 5 8 5 8 5 | 5 8 5 8 5 |

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

F#m(add4)
(Em(add4))

Bm7
(Am7)

5 8 5 8 5 | 5 8 5 8 5 | 5 8 5 8 5 | 5 8 5 8 5 | 5 8 5 8 5 | 5 8 5 8 5 |

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

F#m(add4)
(Em(add4))

5 8 5 8 | 5 8 5 8 | 5 8 5 8 | 5 8 5 8 | 5 8 5 8 | 5 8 5 8 |

7 7 7 7 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

Bm7
(Am7)

F#m9
(Em9)

5 8 5 8 5 | 8 9 5 8 5 | 8 9 5 8 5 | 8 9 5 8 5 | 8 9 5 8 5 | 8 9 5 8 5 |

7 7 7 7 7 | 0 3 0 4 2 0 | 0 3 0 4 2 0 | 0 3 0 4 2 0 | 0 3 0 4 2 0 | 0 3 0 4 2 0 |

The Bug

By Tommy Emmanuel

A

Moderately fast $\text{♩} = 146$

*C♯m

Gtr. 1 (acous.)

mf
w/pick & fingers

T 0 7 0 9 0 0 | 7 0 9 0 8 0 7 0 | 0 7 0 9 0 0
A 11 11 | 10 10

*Chord symbols reflect implied harmony.

E/B

7 0 9 0 8 0 7 0 | 0 7 0 9 0 0 | 7 0 9 0 8 0 7 0
(10) 9 9

C♯m(add9)/G♯

E7♯5/G♯

C♯m

(0) 6 4 6 4 0 | 3 5 3 0 | 0 7 0 9 0 0
6 6 5 6 | 6 6 11 11

C(♯5)

7 0 9 0 8 0 7 0 | 0 7 0 9 0 0 | 7 0 9 8 7
(11) 10 10

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G[#]m7C[#]mF[#]7b9

Bm11

Fm(maj13)

Staff notation shows chords G[#]m7, C[#]m, F[#]7b9, Bm11, and Fm(maj13). Tablature below shows fingerings and picking patterns. A note on the 6th string is marked with a downward arrow.

*P.M. - - - - -

7 4 2 3 2 0 0 0 2 0 1
4 6 4 6 2 2 2 0 2 2 1
4 4 4 4 2 2 2 0 2 2 1
4 4 4 4 2 2 2 0 2 2 1
4 4 4 4 2 2 2 0 2 2 1

**T = Thumb on 6th string

*Refers to downstemmed notes only, throughout.

**T = Thumb on 6th string

B

Amaj9

Am(maj9)

D9

Staff notation shows chords Amaj9, Am(maj9), and D9. Tablature below shows fingerings and picking patterns. A note on the 6th string is marked with a downward arrow.

P.M. - - - - -

7 9 7 9 0 6 0 6 0 10 0 10 5 4 5 4 4
9 7 7 0 6 0 6 0 10 0 10 5 4 5 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C[#]m7F[#]7b9B7/F[#]

E

A7

E

Staff notation shows chords C[#]m7, F[#]7b9, B7/F[#], E, A7, and E. Tablature below shows fingerings and picking patterns. A note on the 6th string is marked with a downward arrow.

P.M. - - - - -

4 4 2 4 2 3 3 2 0 2 0 2 0 2 0 1 0 2 0 1
4 4 4 4 4 2 2 2 1 0 2 0 2 0 2 1 0 2 0 1
4 4 4 4 4 2 2 2 1 0 2 0 2 0 2 1 0 2 0 1

Amaj9

Am(maj9)

D9

Staff notation shows chords Amaj9, Am(maj9), and D9. Tablature below shows fingerings and picking patterns. A note on the 6th string is marked with a downward arrow.

P.M. - - - - -

7 9 7 9 0 6 0 6 0 10 0 10 5 4 5 4 4
9 7 7 0 6 0 6 0 10 0 10 5 4 5 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

8

Amaj13

Am(maj13)

The image shows a musical score for guitar. The top half consists of four staves of standard notation, each with a treble clef, a key signature of A major (two sharps), and a common time signature. The bottom half shows the corresponding tablature for a six-string guitar. The tablature uses a six-line staff where each line represents a string, numbered 6 at the bottom and 1 at the top. The notation includes various note heads, stems, and rests. Below the staff, there are four sets of instructions: '*let ring -----' followed by a dashed line, 'let ring -----' followed by a dashed line, 'let ring -----' followed by a dashed line, and 'let ring -----' followed by a dashed line. Below these, the letters 'P.M.' are written above a horizontal dashed line.

*Refers to upstemmed notes only, throughout.

Emaj13

C \sharp 7**_{b9}**
₁₃

F#9

C7

B7

let ring -----|

P.M. -----

Amaj13

Am(maj13)

The image shows a musical score for guitar. The top part is a staff with six lines and four spaces, indicating pitch. The bottom part is a tablature staff with six horizontal lines representing the guitar's neck, where each line corresponds to a string. The tablature shows fingerings and picking patterns. Below the staff, there are four measures of music with the instruction "let ring -----" followed by "P.M." (P.M. stands for "Pizzicato Mute").

G[#]m7C[#]m7F[#]7**_{b9}**

Bm11

Fm(maj13)

P.M. ----- T

D

Amaj9

Am(maj9)

D9

P.M. -----

C[#]m7F[#]7**_{b9}**B7/F[#]

w/ humming ad lib.

A7

E

P.M. -----

Amaj9

Am(maj9)

D9

P.M. ----- P.M. -----

To Coda ♪C \sharp m7F \sharp 7b9B7/F \sharp Asus $\frac{5}{3}$

A7

E

Music score for guitar. The top staff shows chords: C \sharp m7, F \sharp 7b9, B7/F \sharp , Asus $\frac{5}{3}$, A7, and E. The bottom staff shows a bass line with fingerings: 4, 4, 0; 3, 2, 0, 2; 0, 0, 0, 1; 0, 2, 0, 1.

EC \sharp mC(\sharp 5)

Music score for guitar. The top staff shows chords: C \sharp m and C(\sharp 5). The bottom staff shows a bass line with fingerings: 0, 7, 0, 9, 0; 7, 0, 9, 0, 8, 0, 7, 0; 0, 7, 0, 9, 0, 0.

E/B

Music score for guitar. The top staff shows chords: E/B. The bottom staff shows a bass line with fingerings: 7, 0, 9, 0, 8, 0, 7, 0; 0, 7, 0, 9, 0, 0; 7, 0, 9, 0, 8, 0, 7, 0.

C \sharp m(add9)/G \sharp E7 \sharp 5/G \sharp C \sharp m

Music score for guitar. The top staff shows chords: C \sharp m(add9)/G \sharp , E7 \sharp 5/G \sharp , and C \sharp m. The bottom staff shows a bass line with fingerings: (0) 6, 6, 4, 6, 4, 0; 6, 5; 3, 5, 3, 0; 6; 11; 0, 7, 0, 9, 0, 0.

C(\sharp 5)

Music score for guitar. The top staff shows chords: C(\sharp 5). The bottom staff shows a bass line with fingerings: 7, 0, 9, 0, 8, 0, 7, 0; 0, 7, 0, 9, 0, 0; 7, 0, 9, 0, 8, 0, 7.

1.

2.

D.S. al Coda

G[#]m7 C[#]m7 F[#]7_{b13}^{b9} Bm11 Fm(maj13)

P.M. ----- | T | (1) | (0) 0 2 3 |

Coda

F[#]7_{b9} B7/F[#] C[#]m7 F[#]7_{b9} B7/F[#] E7

P.M. ----- | P.M. ----- | 3 2 0 0 | 2 2 | 4 4 0 2 | 3 2 0 0 | 2 2 | 2 0 7 5 | 2 |

B7_{b13} E7 F[#]7/E Fmaj7/E

P.M. ----- | rit. | (5) 8 0 3 | 2 2 0 2 | 0 0 4 2 | 0 0 3 2 | 0 0 4 0 | 0 0 3 0 |

Free time

E7

let ring ----- | steady gliss. |

0 10 12 10 11 10 | 9 9 12 10 11 | 12 12 12 | 12 | 10 7 |

El Vaquero

By Chet Atkins and Wayne Moss

A

Fast $\text{♩} = 157$

E(\flat 9)

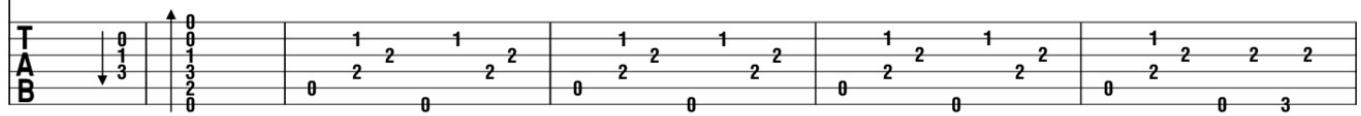
Am

Gtr. 1 (acous.)



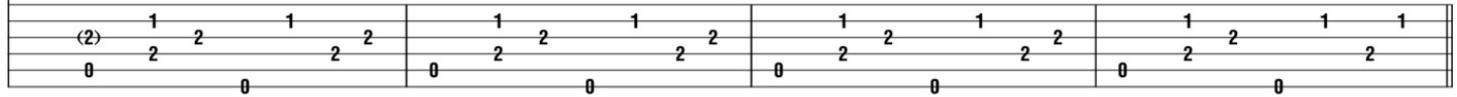
*w/ thumbpick & fingers

**



*Downstemmed notes w/ thumbpick,
Upstemmed notes w/ fingers.

**Strum w/ index & middle fingers.



B

Am
Fill 1

D/F \sharp
End Fill 1

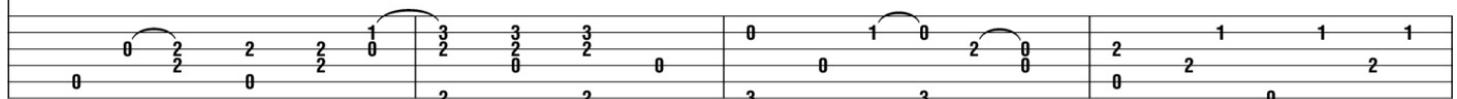
G

Am



***P.M. ----- †T -----

†T = Thumb on 6th string



***P.M. 6th - 4th strings only.

†T = Thumb on 6th string

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D/F#

G

*P.M. - - - - -

(1) 2 1 1 | 0 2 2 2 1 | 3 3 3 0 | 3 3 2 0

0 2 2 0 | 0 0 2 0 | 2 2 0 | 3 3 3 0

**As before*

A/E

Dm/F

D/F#

P.M. - - - - -

*P.M. - - - - -

T - - - - -

0 2 2 0 | 2 2 2 0 | 0 3 1 1 0 1 | 2 2 0 0 2 0

2 0 0 2 2 0 | 0 0 2 0 0 1 | 1 0 1 0 2 0 | 0 0 2 2 0

G

E7/G#

F/E

G/B

P.M. - - - - -

T - - - - -

P.M. - - - - -

*P.M. - - - - -

3 3 2 3 | 4 4 4 x | 5 9 5 6 | 7 8 7 7

0 0 0 0 | 4 4 0 0 | 0 7 0 7 | 7 9 7 7

C

E(b9)

P.M. - - - - -

let ring - - - - -

8 8 8 | 12 9 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

10 9 | x | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

C

2nd time, Gtr. 1: w/ Fill 1

Am

D/F#

G

let ring - - - - -

*P.M. - - - - -

T - - - - -

(0) 0 0 | x x | 2 2 2 0 | 1 3 3 2 | 3 2 0 | 0 0 1 0 | 2 0

0 0 0 0 | x x | 0 0 0 0 | 2 3 3 2 | 0 2 0 0 | 3 0 1 0 | 0 2 0

Am

D/F#

Musical score for Am chord, D/F# key signature. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. The bass line consists of eighth notes. The guitar tablature below shows fingerings: 2, 1, 2, 1; 0, 2, 1; 0, 2, 1; 0, 2, 2, 2; 0, 2, 1; 2, 3, 3, 2, 3, 2, 0. A note at the end is labeled "As before".

G

A/E

Dm/F

Musical score for G chord, A/E chord, and Dm/F chord. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The middle staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are eighth notes with some sixteenth-note patterns. The bass line consists of eighth notes. The guitar tablature below shows fingerings: 3, 3, 2, 3; 2, 0, 2, 2; 0, 2, 2, 2; 0, 2, 1, 0, 1. A note at the end is labeled "As before".

D/F#

G

E7/G#

F/E

Musical score for D/F# chord, G chord, E7/G# chord, and F/E chord. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The middle staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are eighth notes with some sixteenth-note patterns. The bass line consists of eighth notes. The guitar tablature below shows fingerings: 2, 3, 2, 0, 0; 3, 0, 2, 3; 4, 3, 4, 0; 4, 3, X, X, 5, 9, 5, 6. A note at the end is labeled "As before".

G/B

C

E(♭9)

Musical score for G/B chord, C chord, and E(♭9) chord. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The middle staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are eighth notes with some sixteenth-note patterns. The bass line consists of eighth notes. The guitar tablature below shows fingerings: 7, 8, 7, 7; 8, 10, 8, 8; 9, 10, 9, 0, 0, 0, 0, 0, 0.

N.C.

Am

N.C.

Musical score for N.C., Am chord, and N.C. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The middle staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are eighth notes with some sixteenth-note patterns. The bass line consists of eighth notes. The guitar tablature below shows fingerings: 0, 0, 0, 0; 0, 1, 0, 3, 1, 0; 1, 0, 2, 2, 0, 1, 2, 2; 0, 1, 2, 2, 3, 4.

D

A

Am(maj7)/E A

Am(maj7)/E

A

E7

N.C.

*P.M.-----

*As before

A

Am(maj7)/E A

Am(maj7)/E

A

E7

*P.M.-----

F♯11

Bm(add11)

P.M.-----

B7

Am6/E

E

C♯mb2/E Bm/E

*P.M.-----

E

F♯m7/E

Em7

E(♭9)

Am

E/G♯

let ring-----

P.M.-----

F

Am7/G E/G♯ Am D/F♯

*P.M. ----- T -----

1 0 1 2 0 1 2 1 0 2 0 . | 0 2 2 2 2 0 1 2 3 2 3 2 3 0 .

2 3 3 3 3 3 3 4 4 4 4 4 4 4 4 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

*As before

G Am

P.M. -----

0 1 0 2 0 | 2 1 1 1 1 | 0 2 1 1 1 | 0 2 2 2 1

0 3 3 3 0 | 0 2 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0

D/F♯ G A/E

*P.M. -----

T -----

3 3 3 2 0 | 3 3 2 3 0 | 0 2 2 2 0 | 0 2 2 2 0

2 2 2 2 0 | 3 3 3 0 0 | 0 0 0 0 0 | 0 0 0 0 0

Dm/F D/F♯ G E7/G♯

P.M. ----- T ----- P.M.

1 1 0 1 | 2 0 2 0 | 3 3 2 3 0 | 4 0 4 4 0

2 0 1 0 | 2 2 0 0 | 3 3 0 0 0 | 4 4 4 4 0

F/E Em7 C E(b9)

*P.M. -----

5 9 5 | 7 8 7 | 8 10 8 | 9 10 9

0 7 0 | 7 9 7 | 8 10 8 | 0 0 0

N.C.

Am

Musical score for the first section. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is a guitar tab with a capo at the 9th fret. The music consists of eighth-note patterns.

Guitar tab for the first section. The tab shows a sequence of notes and chords across six strings. Fingerings are indicated above the strings, and strumming patterns are shown below the strings.

E/G \sharp

Am/G

N.C.

Am

Musical score for the second section. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is a guitar tab with a capo at the 9th fret. The music consists of eighth-note patterns.

Guitar tab for the second section. The tab shows a sequence of notes and chords across six strings. Fingerings are indicated above the strings, and strumming patterns are shown below the strings.

E/G \sharp

Am7/G

N.C.

Am

Musical score for the third section. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is a guitar tab with a capo at the 9th fret. The music consists of eighth-note patterns.

Guitar tab for the third section. The tab shows a sequence of notes and chords across six strings. Fingerings are indicated above the strings, and strumming patterns are shown below the strings.

*Thumpick held as pick.

Free time

Musical score for the free time section. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is a guitar tab with a capo at the 9th fret. The music consists of eighth-note patterns.

Guitar tab for the free time section. The tab shows a sequence of notes and chords across six strings. Fingerings are indicated above the strings, and strumming patterns are shown below the strings.

Hope Street

By Tommy Emmanuel

A

Moderately slow $\text{♩} = 94$ ($\text{♩} = \overline{\text{♪♪}}$)

Em

C

D/F♯

B7

N.C.

Gtr. 1 (acous.)

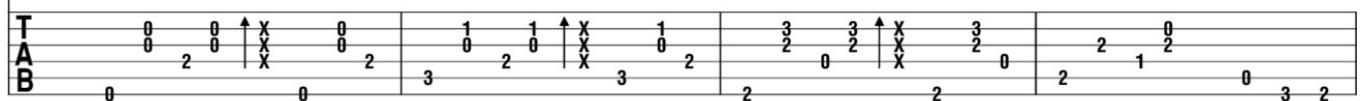


*w/ thumbpick & fingers

**P.M.

**P.M.

†T



*Downstemmed notes w/ thumbpick,

Upstemmed notes w/ fingers

**P.M. down-stem notes only.

***Strum w/ index & middle fingers.

Em

C

D/F♯

B7

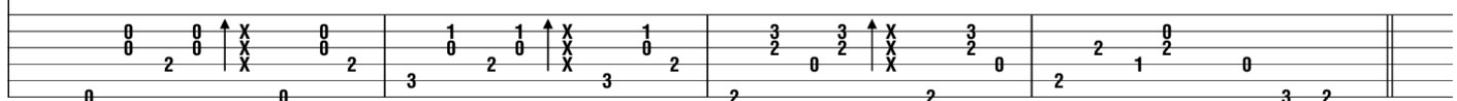
N.C.



**P.M.

**P.M.

P.M.



B

E

Esus² E

Esus²

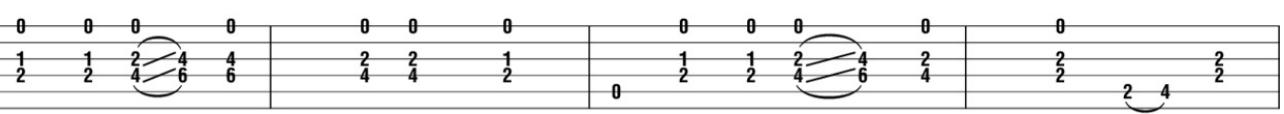
E

E/A

Esus²/A E/A Esus²/A

A5

A/C♯



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E Esus $\frac{5}{4}$ E Esus $\frac{5}{4}$ E/A Esus $\frac{5}{4}$ /A E/A Esus $\frac{5}{4}$ /A A5 A/C \sharp

0 0 0 0 | 0 0 0 | 0 0 0 | 0
2 2 4 6 | 4 2 4 | 2 2 4 6 | 2
0 | 0 1 2 2 4 2 | 2 2 2 4 | 2

C

F \sharp m7 Eadd9/G \sharp Amaj13 D/F \sharp A/E

*P.M. --- | --- *P.M. --- | ---
T --- | --- T --- | ---
↑ X 2 5 2 5 | 2 4 2 5 4 2 | 3 2 2 3 2 | 0 2 0 2 | 0 2 0 2 | 0 2 0 2
2 2 4 4 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0
*As before

F \sharp m7 Eadd9/G \sharp Amaj13 D/F \sharp G/B

P.M. --- | --- *P.M. --- | ---
T --- | --- T --- | ---
2 2 4 5 2 5 | 0 2 0 2 0 0 | 3 2 2 3 2 | 2 2 2 3 2 | 0 2 0 2 0 0
2 4 4 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

F \sharp m7 Eadd9/G \sharp Amaj13 D/F \sharp A/E

P.M. --- | --- *P.M. --- | ---
T --- | --- T --- | ---
2 2 4 5 2 5 | 0 2 0 2 0 0 | 3 2 2 3 2 | 2 2 2 3 2 | 0 2 0 2 0 0
2 4 4 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

D

E Esus $\frac{5}{4}$ E Esus $\frac{5}{4}$ E/A Esus $\frac{5}{4}$ /A E/A Esus $\frac{5}{4}$ /A A5 A/C \sharp

simile on repeat

E Esus $\frac{5}{4}$ E Esus $\frac{5}{4}$ E/A Esus $\frac{5}{4}$ /A E/A Esus $\frac{5}{4}$ /A A5 A/C \sharp
EF#m7 Eadd9/G \sharp Amaj13D/F \sharp

A/E

let ring -----

*P.M. -----

*P.M. -----

*As before

F#m7 Eadd9/G \sharp Amaj13D/F \sharp

G/B

let ring -----

P.M. -----

T -----

F#m7

Eadd9/G#

Amaj13

2nd time, Gtr. 1: w/ Fill 1

D/F#

Am7

*As before

F

*P.M. - - - - -

T - - - - -

let ring - - - - -

*P.M. - - - - -

P.M. - - - - -

*P.M. - - - - -

T - - - - -

Fill 1

Gtr. 1

let ring - - - - -

P.M. - - - - -

T - - - - -

Em

Em/G

Em

Cmaj7

D5/C

Em Em/G Em Cmaj7 D5/C

P.M. -----|

T -----|

Bm7

Em7

Aadd9/C♯

Bm7 Em7 Aadd9/C♯

*V

V

*Strum upward w/ thumpick.

Am(add9)/C

Aadd9/C♯

Am(add9)/C Aadd9/C♯

V

V

V

G

B7

Em

C

B7 Em C

let ring -----|

Harm.

**P.M. -----|

**As before

D/F#

B7

N.C.

Em

C

P.M. -----
T -----

*P.M. -----
*P.M. -----

*As before

H

D/F#

B7

N.C.

E

Esus $\frac{5}{4}$

E

E

P.M. -----
T -----

E/A

Esus $\frac{5}{4}$ /A

E/A

Esus $\frac{5}{4}$ /A

A5

A/C $\frac{5}{4}$

E

Esus $\frac{5}{4}$

E

Esus $\frac{5}{4}$

E

E/A

Esus $\frac{5}{4}$ /A

E/A

Esus $\frac{5}{4}$ /A

A5

A/C $\frac{5}{4}$

I

F#m7

Eadd9/G \sharp

Amaj13

D/F#

A/E

*P.M. -----

T -----|

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has an upstroke (X) at the 2nd fret; string 5 has an upstroke (X) at the 5th fret; string 4 has an upstroke (X) at the 2nd fret; string 3 has an upstroke (X) at the 5th fret; string 2 has an upstroke (X) at the 2nd fret; and string 1 (high E) has an upstroke (X) at the 4th fret. The 5th fret on string 3 is marked with a circled 2.

F#m7

Eadd9/G \sharp

Amaj13

*RM

*As before

D/F#

G/B

let ring

P.M. -

T

Fretboard diagram for guitar string 6. The diagram shows a scale pattern starting at the 2nd fret. The notes are marked with numbers 2, 3, 2, 2, 2, 2, 0, X, 7, 7, 7, 7, 0, X, X, X. Arrows indicate the direction of the scale: up at the 2nd fret, down at the 7th fret, up at the 7th fret, down at the 7th fret, and down at the 0th fret.

F#m7

Eadd9/G \sharp

Amaj13

D/F#

Am7

let ring ---

*P.M. - - - - -

T -----

1

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: string 6 (low E) has a '2' at the 2nd fret; string 5 (B) has an 'x' at the 1st fret and a '2' at the 2nd fret; string 4 (G) has an 'x' at the 1st fret and a '4' at the 4th fret; string 3 (D) has a '5' at the 5th fret; string 2 (A) has a '2' at the 2nd fret; and string 1 (E) has a '0' at the 0th fret.

D/F#

Am7

let ring ----- | *let ring* -----

*P.M. ----- | T -----

J

C/G G B7 Em C

let ring ----- | *P.M. -----

D/F#

B7 N.C. Em C

P.M. ----- | *P.M. -----

T ----- |

**As before*

Free time

Eadd9

D/F# B7 N.C. Free time
Eadd9

P.M. ----- | *P.M. -----

T ----- |

let ring ----- | *let ring* -----

****----- |

***Played as even eighth notes.*

Blood Brother

By Tommy Emmanuel

Gtr. 1: Drop D tuning:
(low to high) D-A-D-G-B-E

A

Moderately slow $\text{♩} = 86$

N.C.

Dsus2

N.C.

Gtr. 1 (acous.)

B

Dsus2

Dm(add $\frac{11}{9}$)

Dm \flat 13

Gm/D

B \flat /D

*slight accent

**w/ pick & fingers

Dm(add9)

Dm(add $\frac{11}{9}$)

Dm \flat 13

Gm/D

Dm7 \sharp 5

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

** 5 0 6 7 7 7 0 0 2 3 0 1 3 | 0 3 3 3 3 3 3 0 3 0 6 8 6 0 0

Dm(add9)

E7 \flat 9/B

let ring -----| let ring -----| let ring -----|

** 5 6 0 6 0 6 0 3 0 1 3 1 0 | 1 3 3 3 3 3 1 1 2 3 1 0 3 1 0

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A7sus4**b**13 A7 A7sus4**b**13 E7**b**9/B A7sus4**b**9

*As before

C

Dmb13 Gm/D Bb/D Dm(add9) Dm(add $\frac{11}{9}$)

Dmb13 Gm/D Dm7#5 Dm(add9)

E7b9/B A7 A7sus4**b**13

D

E7**b**9 A7sus4**b**9 Dsus2

Down pick/strum *Up pick/strum

Dsus2/C

Dsus2/B

B♭maj13

let ring ----- | let ring ----- | let ring ----- |

0 2 2 3 2 0 3 2 3 3 2 0 2 2 3 0 | 0 2 3 2 3 3 2 0 3 2 0 3 2 1

Cadd9

Dm(add^{II}₉)

Dsus2

let ring ----- | let ring ----- | let ring ----- |

V 2 0 V 1 3 1 0 | 0 3 0 2 3 0 | cont. sim. 0 0 2 2 3 0

Dsus2/C

Dsus2/B

B♭maj13

Cadd9

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

0 2 2 3 2 0 3 2 0 3 2 0 2 2 3 2 0 3 2 0 3 2 0 3 2

E

D5

N.C.

let ring ----- |

2 2 3 2 2 3 2 0 3 2 0 3 2 2 2 3 2 0 3 2 0 3 2 0 3 2

D5

Dm(add^{II}₉)

p ----- | mf ----- |

let ring ----- |

2 2 3 2 3 2 0 3 2 0 3 2 2 2 3 2 0 3 2 3 2 2 3 2 0 1 3

F

Dm**b**13 Gm/D B**b**/D Dm(add9) Dm(add¹¹₉)

let ring ----- | let ring ----- | let ring ----- |

*As before

Dm**b**13 Gm/D Dm7[#]5 Dm(add9)

let ring ----- | let ring ----- | let ring ----- |

E7**b**9/B A7sus4**b**13 A7 A7sus4**b**13

let ring ----- | let ring ----- |

G

E7**b**9 A7sus4**b**9 Dsus2

let ring ----- | let ring ----- |

Dsus2/C Dsus2/B B**b**maj13

let ring ----- | let ring ----- | let ring ----- |

Cadd9

Dsus2

let ring ----- | let ring ----- | let ring ----- |

2 0 3 3 3 0 0 2 3 0 0 0 | 2 3 2 3 2 0 3 2 3 2 3 0 0 | 0 2 2 3 0 0 2 2 3 0 0 0

1 1 1 3 1 x x 3 | 2 3 2 3 2 0 3 2 3 2 3 0 0 | 1 2 3 2 0 3 2 3 2 3 0 0 | 0 2 2 3 0 0 2 2 3 0 0 |

Dsus2/C

Dsus2/B

let ring ----- | let ring ----- |

0 2 3 3 3 0 0 2 3 0 0 0 | 0 3 2 3 2 0 3 2 3 2 3 0 0 | 0 3 2 3 2 0 3 2 3 2 3 0 0 | x x x x x x x x x x x x |

3 2 0 3 3 0 2 3 3 2 3 0 0 | 2 3 2 3 2 0 3 2 3 2 3 0 0 | 2 3 2 3 2 0 3 2 3 2 3 0 0 | x x x x x x x x x x x x |

H

Dm/F

B♭maj13

Cadd9

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

0 0 0 0 0 0 0 0 0 0 0 0 | 2 3 2 3 2 3 2 3 2 3 2 3 | 0 0 0 0 0 0 0 0 0 0 0 0 | 2 3 2 3 2 3 2 3 2 3 2 3 |

3 2 0 3 3 0 2 3 3 2 3 0 0 | 1 x 3 3 1 x 3 3 1 x 3 3 1 x 3 | 3 2 0 3 3 0 2 3 3 2 3 0 0 | 3 2 0 3 3 0 2 3 3 2 3 0 0 |

E7

Am

G

Dadd9/F♯

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

V 0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 |

3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 |

0 |

2 |

D5

D5/E

Dm/F

let ring ----- | let ring ----- |

*T

0 |

3 |

2 0 |

4 |

*T = Thumb on 6th string

E7

N.C.(A7**b**9)

let ring - - - - - Harm.

f

let ring - - - - - Harm.

J = 86

Harm.

let ring - - - - - Harm.

rit.

mf

cont. sim.

I

Dsus2

Dsus2/C

let ring - - - - -

let ring - - - - -

Dsus2/B

B**b**maj13

Cadd9

let ring - - - - - let ring - - - - - let ring - - - - -

Dsus2

Dsus2/C

let ring - - - - - let ring - - - - -

Dsus2/B

B♭maj13

Cadd9 Dm(add₉¹¹)

let ring -----+ let ring -----+ let ring -----+ let ring -----+

2 3 0 3 2 1 0 3 2 2 3 2 0 1 0 2 1 0 3 1 0 2 3 0 1 3

J

Dm♭13

Gm/D

B♭/D

Dm(add9)

Dm(add₉¹¹)

let ring -----+ let ring -----+ let ring -----+ let ring -----+

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

*As before

Dm♭13

Gm/D

Dm7♯5

Dm(add9)

let ring -----+ let ring -----+ let ring -----+

3 5 5 6 3 6 8 6 8 6 5 6 7 0 6 7 7 0 7 0 6 0 3 0

E7♭9/B

A7

A7sus4♭13

let ring -----+ let ring -----+ let ring -----+

3 1 1 1 1 1 1 1 1 1 1 1 1 2 0 2 5 0 0 0 0 0 3 0

K

E7♭9/B

A7sus4♭9

Dsus2

let ring -----+ let ring -----+

P.M. P.M.

1 1 3 0 1 0 3 3 1 2 0 X X 5 8 0 0 2 3 0 0 2 3 2 3 2 3 2 3 2 2 2 3 3 0

Dsus2/C

Dsus2/B

B♭maj13

let ring ----- | let ring ----- | let ring ----- |

Cadd9

Dsus2

let ring ----- | let ring ----- | let ring ----- |

Dsus2/C

Dsus2/B

let ring ----- | let ring ----- |

B♭maj13

Cadd9

Dsus2

let ring ----- | f | let ring ----- |

Dsus2/C

Dsus2/B

B♭maj13

let ring ----- | let ring ----- |

Cadd9

Dsus2

let ring ----- | let ring ----- | let ring ----- |

Guitar tablature for Cadd9 and Dsus2 chords. The first measure shows a Cadd9 chord with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The second measure shows a Dsus2 chord with fingers 2, 3, and 4 on the 6th, 5th, and 4th strings respectively. The third measure shows a Dsus2 chord with fingers 2, 3, and 4 on the 6th, 5th, and 4th strings respectively.

Dsus2/C

Dsus2/B

B♭maj13

Cadd9

let ring ----- | *mf* | let ring ----- | let ring ----- |

Guitar tablature for Dsus2/C, Dsus2/B, B♭maj13, and Cadd9 chords. The first measure shows a Dsus2/C chord with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The second measure shows a Dsus2/B chord with fingers 2, 3, and 4 on the 6th, 5th, and 4th strings respectively. The third measure shows a B♭maj13 chord with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The fourth measure shows a Cadd9 chord with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively.

L

D5

N.C.

D5

let ring ----- | let ring ----- |

Guitar tablature for D5, N.C., and D5 chords. The first measure shows a D5 chord with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The second measure shows a N.C. (None Chord) with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The third measure shows a D5 chord with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively.

N.C.

Dm(add9)

N.C.

let ring ----- | let ring ----- |

Guitar tablature for N.C., Dm(add9), and N.C. chords. The first measure shows a N.C. (None Chord) with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The second measure shows a Dm(add9) chord with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The third measure shows a N.C. (None Chord) with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively.

D5

N.C.

Dsus2

p *rit.* *mf* | *mf* | 1/2

Guitar tablature for D5, N.C., and Dsus2 chords. The first measure shows a D5 chord with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The second measure shows a N.C. (None Chord) with fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The third measure shows a Dsus2 chord with fingers 2, 3, and 4 on the 6th, 5th, and 4th strings respectively.

Miyazaki's Dream

By Tommy Emmanuel and Clara Rolls

A

Free time
*Am7add4

Gtr. 1 (acous.)

mp
w/ pick & fingers
Harm.

T 5 5 5 7 7 5 8 0 1 3 5 3 1 0
A 12 12 12 12 12 12 12 12 12 12 12 12 12 0
B 12 12 12 12 12 12 12 12 12 12 12 12 12 3

*Chord symbols reflect implied harmony.

Am

Am7add4

G

Harm.

1 5 5 5 7 7 5 8 0 1 3 5 3 1 0
2 12 12 12 12 12 12 12 12 12 12 12 12 12 0
2 12 12 12 12 12 12 12 12 12 12 12 12 12 3

Moderately slow $\text{♩} = 92$

Am

G

Am

G

Em

G

Em

G

let ring throughout

Am

G

Am

G

Em

G

Em

G

rit.

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B

A tempo

Em

Dm

Em

Dm

7 9 8 7 8 5 6 7 7 5 7 9 8 7 8 5 6 7 7 x

C6

Am

G⁶

Fmaj7sus2

5 5 5 3 0 1 2 2 1 2 5 0 5 5 5 3 0 1 3 3 0 1

rit.
*T

*T = Thumb on 6th string

A tempo

Em

Dm

Em

Dm

7 9 7 8 8 7 8 5 6 7 7 5 7 9 8 7 8 7 8 5 6 7 6 5 6

C6

Am

G⁶

Fmaj7sus2

5 5 5 3 0 1 2 2 0 0 5 0 5 5 5 3 0 1 3 3 0 1

rit.
T

C

A tempo

Fadd9/A

Gadd9/B

Asus2

5 3 6 6 3 7 5 8 8 5 7 10 7 9 10 7 10 7 9

Fadd9/A

Gadd9/B

Asus2

Fmaj7#11

Chord progression: Fadd9/A - Gadd9/B - Asus2 - Fmaj7#11.

Fadd9/A: 5, 5, 6, 6, 3 (F, A, C, D, G)

Gadd9/B: 5, 5, 8, 8, 5 (B, D, G, B, E)

Asus2: 7, 10, 9, 10 (A, C, E, G)

Fmaj7#11: 7, 10, 9, 10 (F, A, C, E)

D

Asus2

Fmaj7#11

F6

Chord progression: Asus2 - Fmaj7#11 - F6.

Asus2: 7, 10, 9, 10 (A, C, E, G)

Fmaj7#11: 7, 10, 9 (F, A, C, E)

F6: 10, 10, 10, 12 (F, A, C, E)

Em7

Am

F6

Chord progression: Em7 - Am - F6.

Em7: 10, 10, 12 (E, G, B, D)

Am: 10, 12, 10, 8 (A, C, E, G)

F6: 10, 10, 10, 12 (F, A, C, E)

Em7

Am

F6

Chord progression: Em7 - Am - F6.

Em7: 10, 10, 12 (E, G, B, D)

Am: 10, 12, 10, 8 (A, C, E, G)

F6: T, T, T, T (F, A, C, E)

Gsus2

C/E

Am

G

F6

Gsus2

C/E

Chord progression: Gsus2 - C/E - Am - G - F6 - Gsus2 - C/E.

Gsus2: 0, 3, 2, 1 (G, B, D, E)

C/E: 2, 2 (C, E)

Am: 0, 1 (A, C, E)

G: 3, 0 (G, B, D, E)

F6: T, T, T, T (F, A, C, E)

Gsus2: 1, 2, 1, 2 (G, B, D, E)

C/E: 0, 3, 2, 1 (C, E)

Am G Am G Em G Em G

Am G Am G Em G Em

E

A tempo

Em Dm Em Dm

C6 Am G⁶ Fmaj7sus2

F

Fadd9/A Gadd9/B Asus2

Fadd9/A

Gadd9/B

Asus2

Fmaj7#11

Music score for Fadd9/A, Gadd9/B, Asus2, and Fmaj7#11 chords. The score consists of two staves. The top staff shows a treble clef and a bass clef, with a tempo of 120 BPM indicated by a '120' above the staff. The bottom staff shows a standard six-string guitar neck with fret numbers. The first measure (Fadd9/A) has notes at 0, 3, 3, 5, 5, 6, 6. The second measure (Gadd9/B) has notes at 7, 5, 5, 7, 8, 8, 5. The third measure (Asus2) has notes at 0, 7, 7, 10, 10, 9, 10. The fourth measure (Fmaj7#11) has notes at 8, 7, 7, 9, 10, 10.

G

Asus2

Fmaj7#11

F6

Music score for Asus2, Fmaj7#11, and F6 chords. The score consists of two staves. The top staff shows a treble clef and a bass clef, with a tempo of 120 BPM indicated by a '120' above the staff. The bottom staff shows a standard six-string guitar neck with fret numbers. The first measure (Asus2) has notes at 7, 10, 9, 10. The second measure (Fmaj7#11) has notes at 7, 10, 9, 7. The third measure (F6) has notes at 3, 0, 3, 2, 0, 1. The fourth measure (F6) has notes at 3, 1, 2, 1, 2.

Gsus2

C/E

Am

G

F6

Music score for Gsus2, C/E, Am, G, and F6 chords. The score consists of two staves. The top staff shows a treble clef and a bass clef, with a tempo of 120 BPM indicated by a '120' above the staff. The bottom staff shows a standard six-string guitar neck with fret numbers. The first measure (Gsus2) has notes at 3, 0, 3, 2, 0, 1. The second measure (C/E) has notes at 1, 2, 0, 1, 0, 1. The third measure (Am) has notes at 0, 1, 0, 1, 0, 1. The fourth measure (G) has notes at 3, 2, 0, 1, 0, 1. The fifth measure (F6) has notes at 3, 1, 2, 1, 2, 1.

Gsus2

C/E

Am

F6

Music score for Gsus2, C/E, Am, F6, and a final section of F6 chords. The score consists of two staves. The top staff shows a treble clef and a bass clef, with a tempo of 120 BPM indicated by a '120' above the staff. The bottom staff shows a standard six-string guitar neck with fret numbers. The first measure (Gsus2) has notes at 3, 0, 3, 1, 0. The second measure (C/E) has notes at 2, 2, 2, 1, 7, 8. The third measure (Am) has notes at 10, 10, 10, 12, 12, 10, 8. The fourth measure (F6) has notes at 8, 10, 8, 10, 10, 12, 12, 10, 8. The fifth measure (F6) has notes at 8, 10, 8, 10, 10, 12, 12, 10, 8.

Em7

Am

F6

Music score for Em7, Am, and F6 chords. The score consists of two staves. The top staff shows a treble clef and a bass clef, with a tempo of 120 BPM indicated by a '120' above the staff. The bottom staff shows a standard six-string guitar neck with fret numbers. The first measure (Em7) has notes at 10, 8, 10, 10, 12, 10, 8. The second measure (Am) has notes at 10, 9, 10, 8, 10, 8, 10. The third measure (F6) has notes at 8, 10, 8, 10, 10, 12, 12, 10, 8.

Em7

Am

G Am G Em

G Em

G

Am

G

Am

G

Em

G

Em

H

Free time

Am7add4

G

Am

Am7add4

Tempo I

G Am

G Am

G

Em

G

Em

Free time
Fmaj13#11

One Day

Composed by Martin Taylor

Drop D tuning, capo II:
(low to high) D-A-D-G-B-E

A

Free time

N.C.

Gtr. 1 (acous.)

Sheet music for guitar part A, measures 1-4. The music is in 3/4 time with a key signature of one sharp. The first measure shows a single note followed by a sixteenth-note pattern. The second measure features a sixteenth-note pattern with a grace note. The third measure has a sixteenth-note pattern with a grace note and a harmonic. The fourth measure ends with a sixteenth-note pattern and a harmonic. The guitar tab below shows the strings D, A, D, G, B, E. Fingerings include '3' under the 3rd string in measures 2-4, and 'Harm.' above the 10th fret of the 6th string. String names T, A, B are also present. Dynamic 'mf' is indicated at the beginning.

w/ thumbpick & fingers
let ring throughout

Harm. - - -

Harm.

Sheet music for guitar part A, measures 5-8. The music continues in 3/4 time with a key signature of one sharp. Measures 5-6 show a sixteenth-note pattern with a grace note. Measures 7-8 end with a sixteenth-note pattern and a harmonic. The guitar tab shows the strings D, A, D, G, B, E. Fingerings include '3' under the 3rd string in measure 6, and 'Harm.' above the 10th fret of the 6th string. String names T, A, B are also present.

Harm. - - -

Sheet music for guitar part A, measures 9-12. The music continues in 3/4 time with a key signature of one sharp. Measures 9-10 show a sixteenth-note pattern with a grace note. Measures 11-12 end with a sixteenth-note pattern and a harmonic. The guitar tab shows the strings D, A, D, G, B, E. Fingerings include '3' under the 3rd string in measure 10, and 'Harm.' above the 10th fret of the 6th string. String names T, A, B are also present.

Harm. - -

Harm. - -

Sheet music for guitar part A, measures 13-16. The music continues in 3/4 time with a key signature of one sharp. Measures 13-14 show a sixteenth-note pattern with a grace note. Measures 15-16 end with a sixteenth-note pattern and a harmonic. The guitar tab shows the strings D, A, D, G, B, E. Fingerings include '3' under the 3rd string in measure 14, and 'Harm.' above the 10th fret of the 6th string. String names T, A, B are also present.

Harm.

Harm. - - -

Harm. ---

§ B

Moderately slow $\text{♩} = 92$

2nd time, Gtr. 1: w/ Fill 1

E (D)	E/D \sharp (D/C \sharp)	C \sharp m (Bm)	Emaj7/G \sharp (Dmaj7/F \sharp)	A (G)
----------	---------------------------------	----------------------	---	----------

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.

E (D)	Esus2/D \sharp (Dsus2/C \sharp)	C \sharp m (Bm)	C \sharp m/B (Bm/A)	F7/A \sharp (E7/G \sharp)	B7 (A7)
----------	---	----------------------	--------------------------	-----------------------------------	------------

rit.

Fill 1
Gtr. 1

A tempoA
(G)G[#]m7
(F[#]m7)G^{#7}^{#5}
(F^{#7}^{#5})A
(G)E/G[#]
(D/F[#])

10 0 10 7 9 10 9 12 | 10 9 10 0 3 | 5 3 3 3 3 | 3 4 0 4 0 3 0
10 9 11 | 4 4 4 5 5 4

F[#]m9
(Em9)A/B
(G/A)G^{#7}/B[#]
(F^{#7}/A[#])C[#]m
(Bm)C[#]m/B
(Bm/A)

{ 3 0 0 3 0 | { 3 0 5 4 0 { 3 1 2 0 | { 3 2 4 0 2 0 3
{ 4 2 4 | { 0 1 2 4 | { 1 2 4 0 | { 2 4 0 2 0 3

To Coda ⊕F^{#7}
(E7)E/G[#]
(D/F[#])A
(G)E/G[#]
(D/F[#])F[#]m9
(Em9)A/B
(G/A)B7b9
(A7b9)

rit.
1 0 1 3 0 | { 3 0 0 3 0 | { 3 2 4 0 3 4 3 3 0
2 2 4 | { 5 4 2 4 0 5 5 | { 2 4 0 3 4 3 3 0

C**A tempo**E
(D)E/G[#]
(D/F[#])A
(G)E/G[#]
(D/F[#])A
(G)

0 2 3 2 0 3 | 0 2 0 10 9 7 7 7 5 2
0 2 4 5 | 5 4 0 11 9 7 0 7 6 (6) 2

E
(D)Asus2 B5 E
(Gsus2) (A5) (D)E/G#
(D/F#)A
(G)E/G#
(D/F#)

1.

2.

*D.S. al Coda*F#m
(Em)A/B
(G/A)E
(D)Esus4
(Dsus4)E
(D)E/D#
(D/C#)

CodaF#m9
(Em9)G#7/B#
(F#7/A#)C#m
(Bm)C#m/B
(Bm/A)F#7
(E7)E/G#
(D/F#)

D*A tempo*A
(G)E/G#
(D/F#)F#m9
(Em9)A/B
(G/A)B7b9
(A7b9)E
(D)E(5)
(D(5))

rit.

E6
(D6) E(\sharp 5)
(D(\sharp 5)) E
(D) E(\sharp 5)
(D(\sharp 5))

E
Free time
N.C.

E6
(D6) E(\sharp 5)
(D(\sharp 5))

*Refers to upstemmed notes only

A tempo
E
(D)

**P.M. -----

*Refers to downstemmed notes only

Eadd $\frac{9}{2}$
(Dadd $\frac{9}{2}$)

***P.M. -----

(3)

***Gradually lift

Traveling Clothes

By Tommy Emmanuel

Capo III

A

Moderately $\text{♩} = 120$

B♭5 A♭5/B♭ B♭5 A♭5/B♭ B♭5 A♭5/B♭ B♭5 A♭5/B♭
*(G5) (F5/G) (G5) (F5/G) (G5) (F5/G) (G5) (F/G)

Gtr. 1 (acous.)

mf
w/ pick & fingers
let ring throughout

1/2

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.

B♭5 A♭5/B♭ B♭5 A♭5/B♭ B♭5 A♭5/B♭ B♭5 A♭5 B♭5
(G5) (F5/G) (G5) (F5/G) (G5) (F5/G) (G5) (F5) (G5)

B

Gm
(Em)

B♭
(G)

Gm
(Em)

C

B♭
(G)

Gm
(Em)

E♭
(C)

B♭/D
(G/B)

**P.M. -----

**Refers to 4th, 5th & 6th strings only.

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E♭add9
(Cadd9)

B♭/D
(G/B)

C9/E
(A9/C♯)

F/A
(D/F♯)

Guitar tablature for measures 1-4. The top staff shows a melodic line with grace notes and eighth-note patterns. The bottom staff shows the corresponding fingerings: (3) 3 2 0 0 3 | 2 0 2 0 | 4 0 2 2 0 0 2 | 2 3 0 2 0 0 0. Measure 4 includes a bracketed section with a circled 'T' and a note with a 'T' below it.

*T=Thumb on 5th or 6th strings, as indicated.

B♭
(G)

A♭maj13
(Fmaj13)

E♭add9
(Cadd9)

B♭/D
(G/B)

Guitar tablature for measures 5-8. The top staff shows a melodic line with grace notes and eighth-note patterns. The bottom staff shows the corresponding fingerings: 0 0 3 | 0 0 3 | 3 3 2 0 0 3 | 2 0 2 0 3. Measures 6-8 include a circled 'T' above each string.

D

D♭add#11
(B♭add#11)

A♭/C
(F/A)

A♭add#4
sus2
(Fadd#4)
sus2

B♭
(G)

Guitar tablature for measures 9-12. The top staff shows a melodic line with grace notes and eighth-note patterns. The bottom staff shows the corresponding fingerings: T 0 1 | T 1 0 3 | 1 0 3 2 1 | 0 0 3 | 0 0 0 0. Measures 10-12 include a circled 'T' above each string.

4th time, To Coda ♪

Gm
(Em)

B♭
(G)

Gm
(Em)

Guitar tablature for the 4th time, To Coda section. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows the corresponding fingerings: 0 2 0 2 | 0 0 0 0 | 0 2 0 2 | 0 0 0 0. The section ends with a repeat sign and a colon.

ED \flat add9 \sharp 11
(B \flat add9 \sharp 11)Cm
(Am)

*P.M. -----

T T T T

1 3 0 1 3 1 | 0 1 3 1 0 | 1 3 1 0 3 2 | 0 1 3 2 0 | 0 1 1 0

1 3 3 1 | 1 3 3 | 1 3 1 | 0 2 2 | 0 2 0

*As before

B \flat
(G)B \flat /D
(G/B)

T ----- T T T T T T

2 3 0 4 | 1 3 3 0 | 3 0 3 4 0 | 3 0 3 4 0 | 5 6 7 8 0 7 | 7 0 7 8 0 7 | 7 0 7 8 0 7

D \flat add9 \sharp 11
(B \flat add9 \sharp 11)Cm
(Am)

**P.M. -----

T T T T

1 3 0 1 3 1 | 0 1 3 1 0 | 1 3 1 0 2 | 0 1 3 2 0 | 0 1 1 0

*As before

F7/A
(D7/F \sharp)Gm
(Em)F
(D)

T T T T

5 5 3 2 | 0 0 2 2 | 0 0 2 2 | 0 2 0 0 | 0 2 3 0 3

1st time, D.S. (no repeat)
2nd time, D.S. al Coda

E♭add9
(Cadd9) B♭/D
(G/B) D♭sus2/A♭
(B♭sus2/F)

T *P.M. -----
----- T

*As before

⊕ Coda

F

E♭
(C)

B♭/D
(G/B)

D♭add♯11
(B♭add♯11)

A♭/C
(F/A)

G

A♭add♯4
sus2
(F add♯4)
sus2

B♭
(G)

Gm
(Em)

B♭
(G)

H

Gm
(Em)

B♭5
(G5)

A♭5/B♭
(F5/G)

B♭5
(G5)

A♭5/B♭
(F5/G)

B♭5
(G5)

A♭5/B♭
(F5/G)

B♭5
(G5)

A♭/B♭
(F/G)

B♭5
(G5)

A♭5/B♭
(F5/G)

B♭5
(G5)

A♭5/B♭
(F5/G)

B♭5
(G5)

A♭5/B♭
(F5/G)

B♭5
(G5)

A♭[§]
(F[§])

B♭5
(G5)

T.E. Ranch

By Tommy Emmanuel

A

Fast $\text{♩} = 156$

*Asus2 F#m11 Asus2

Gtr. 1 (acous.)

mf
w/ pick & fingers
let ring throughout

**T T

*Chord symbols reflect implied harmony.
**T = Thumb on 5th & 6th strings

B

G Dadd9/F# A F#m7 A

3 0

***P.M. ---

3 0

***Refers to downstemmed notes only, throughout.

G⁵ A F#m7 A

2 0 2 0

3 0

P.M. ---

2 0 2 0

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Em

D/F#

G5

Sheet music for three chords: Em, D/F#, and G5. The music consists of two staves. The top staff is for the vocal part, showing eighth-note patterns. The bottom staff is for the guitar, with tablature indicating strings and frets. The guitar tab shows the following notes:

0	2	3	2	0	T	T	3	0	0	0	0
2	2	2	0	2	2	2	0	2	0	3	3
0	0	0	0	0	0	0	2	2	3	3	0

P.M.

C

D/F#

Esus4

E

A

Sheet music for four chords: D/F#, Esus4, E, and A. The music consists of two staves. The top staff is for the vocal part, showing eighth-note patterns. The bottom staff is for the guitar, with tablature indicating strings and frets. The guitar tab shows the following notes:

0	2	3	3	2	0	3	0	0	2	2	0
2	2	2	0	2	2	0	0	2	0	0	0
0	0	0	0	0	0	0	1	2	0	1	2

P.M.

S

F#m7

A

G⁶

A

Sheet music for four chords: F#m7, A, G⁶, and A. The music consists of two staves. The top staff is for the vocal part, showing eighth-note patterns. The bottom staff is for the guitar, with tablature indicating strings and frets. The guitar tab shows the following notes:

0	2	0	2	0	2	0	2	0	2	0	2
2	2	0	2	2	0	2	0	2	0	2	0
0	0	0	0	0	0	0	1	2	0	1	2

P.M.

T

T

2

0

2

0

0

2

0

Sheet music for four chords: F#m7, A, G⁶, and A. The music consists of two staves. The top staff is for the vocal part, showing eighth-note patterns. The bottom staff is for the guitar, with tablature indicating strings and frets. The guitar tab shows the following notes:

0	2	0	2	0	2	0	2	0	2	0	2
2	2	0	2	2	0	2	0	2	0	2	0
0	0	0	0	0	0	0	1	2	0	1	2

F#m7

A

Em

Sheet music for three chords: F#m7, A, and Em. The music consists of two staves. The top staff is for the vocal part, showing eighth-note patterns. The bottom staff is for the guitar, with tablature indicating strings and frets. The guitar tab shows the following notes:

0	2	0	2	0	2	0	2	0	2	0	2
2	2	0	2	2	0	2	0	2	0	2	0
0	0	0	0	0	0	0	1	2	0	1	2

P.M.

T

T

2

0

2

0

2

2

0

Sheet music for three chords: F#m7, A, and Em. The music consists of two staves. The top staff is for the vocal part, showing eighth-note patterns. The bottom staff is for the guitar, with tablature indicating strings and frets. The guitar tab shows the following notes:

0	2	0	2	0	2	0	2	0	2	0	2
2	2	0	2	2	0	2	0	2	0	2	0
0	0	0	0	0	0	0	1	2	0	1	2

D/F#

G5

D/F#

E

P.M. -----

T T T T

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

2 2 0 3 3 0 2 0 2 2 0 0 0

D

A13

C#m

Bm7

E

P.M. -----

7 9 7 9 7 5 5 4 5 6 6 0 2 3 2 0 3 0 1 0 2 0 2 0

9 9 7 5 6 5 4 6 0 2 3 2 0 3 0 1 0 2 0 2 0

0 7 0 4 4 0 2 2 0 2 2 0 0 0 1 0 2 0 0 2 0

A13

C#m

Bm7

E

P.M. -----

7 9 7 9 7 5 5 4 5 6 6 0 2 3 2 0 3 0 1 0 2 0 2 0

9 9 7 5 6 5 4 6 0 2 3 2 0 3 0 1 0 2 0 2 0

0 7 0 4 4 0 2 2 0 2 2 0 0 0 1 0 2 0 0 2 0

1st time, To Coda 1

2nd time, To Coda 2

F#m7

C#m7

G

D/F#

P.M. -----

9 12 10 4 5 7 5 4 6 4 6 3 5 3 0 3 0 2 3 0 3 2 0 2 0

9 11 9 11 4 4 4 0 0 0 2 0 0 2 0 0 2 0 2 0 2 0 2 0

Fmaj13/C

Asus2

F#m11

Asus2

E

Fmaj13/C Asus2 F#m11 Asus2

T T

D.S. al Coda 1

Φ Coda 1

F

G Dadd9/F#

A

G Dadd9/F# A

P.M. - - - - -

Fmaj13/C

G

Asus2

F#m11

Asus2

F#m11

Am

T T

H

Am/G#

Am/G

D7/F#

Am

P.M. - - - - -

T - - - - -

Am/G# Am/G Am7/F# Fmaj7/A F#m7

P.M. T

G9 G G7 Bb/F Bbsus²/F

P.M. T

I

Bb/F Am Am/G# Am/G D7/F# Am

T P.M. T

Am/G#

Am/G Am7/F# Fmaj7/A

P.M. T

F#m7

G9

G

G7

Bb/F

P.M.

T -----

JBb sus²/₄/F

Bb

E7b9

T -----

D.S. al Coda 2

⊕ Coda 2

K

Fmaj7#11

G6

A

Fmaj13/C

P.M. -----

T

L

A13

C♯m

Bm7

P.M. -----

E

A13

C♯m

Bm7

P.M. -----

E

F♯m7

C♯m7

G

P.M. -----

M

D/F♯

Fmaj13/C

Asus2

P.M. -----

F#m11

Asus2

F#m11

F6add#11

Musical score showing four measures of guitar chords and bass lines. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The first measure is F#m11, the second is Asus2, the third is F#m11, and the fourth is F6add#11. The bass line is indicated by 'T' above the bass staff, which consists of six horizontal lines. The bass notes are marked with vertical stems and arrows indicating direction: down, up, or straight.

T

T

T

Gadd9

F6add#11

Musical score showing two measures of guitar chords and bass lines. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The first measure is Gadd9 and the second is F6add#11. The bass line is indicated by 'T' above the bass staff, which consists of six horizontal lines. The bass notes are marked with vertical stems and arrows indicating direction: down, up, or straight.

2

0

2

0

2

0

2

0

(3)

1

3

0

1

0

0

Gadd9

F6add#11

Musical score showing two measures of guitar chords and bass lines. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The first measure is Gadd9 and the second is F6add#11. The bass line is indicated by 'T' above the bass staff, which consists of six horizontal lines. The bass notes are marked with vertical stems and arrows indicating direction: down, up, or straight.

2

0

0

2

2

0

0

0

(3)

1

3

0

1

0

0

Gadd9

Asus2

Musical score showing two measures of guitar chords and bass lines. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The first measure is Gadd9 and the second is Asus2. The bass line is indicated by 'T' above the bass staff, which consists of six horizontal lines. The bass notes are marked with vertical stems and arrows indicating direction: down, up, or straight.

2

0

0

2

2

0

3

0

(3)

1

3

0

2

0

0

Hello And Goodbyes

By Tommy Emmanuel and Virgil Donati

A

Moderately slow $\text{♩} = 78$

Gtr. 1 *B \flat
(acous.)

C B \flat Am

mf
w/ pick & fingers
let ring throughout

T 3 3 3 3 3 5 5 5 5 | 3 3 3 3 3 1 2 1 1
A 1 3 1 3 3 5 3 5 | 1 3 1 3 0 2 2 0 2 2
B 1 3 1 3 3 5 3 5 | 1 3 1 3 0 2 2 0 2 2

*Chord symbols reflect implied harmony.

Gtr. 2 (acous.)

B \flat C A \flat maj7 G7sus4

Gtr. 1

3 3 3 3 3 5 5 5 5 | 5 5 4 5 5 4 ↑3
1 3 1 3 3 5 3 5 | 4 4 3 3 3 3 3 3

B

B \flat C B \flat Am

Rhy. Fig. 1

1 3 5 6 5 7 6 6 | 6 5 6 6 7 6 8

1 3 3 3 3 5 5 5 5 | 1 3 3 3 3 1 2 2 1 1
0 2 2 0 2 2 0 2 2

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B♭

C

A♭maj7♯11

G7sus4

G7

8/10 8 6 7 8 6 5 7 5 3 3 4 4 3 3

1 3 1 3 3 5 5 3 5 5 4 5 4 4 3 3 4 3

B♭

C

B♭

Am

1 3 5 6 5 7 6 6 6 5 6 6 7 6 8 7

1 3 3 3 1 3 3 3 5 5 5 5 1 3 3 3 3 1 0 2 2 1 0 2 2 1 1

B♭

C

A♭maj7♯11

G7sus4

G7

8/10 8 6 7 8 6 5 7 5 3 6 4 6 4 3 5 3 1 3 1 0 1

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

Fmaj9

Gsus4 G

Fmaj7/A

Bb $\frac{5}{2}$

Sheet music for four chords: Fmaj9, Gsus4 G, Fmaj7/A, and Bb $\frac{5}{2}$. The first three chords are in common time, while Bb $\frac{5}{2}$ is in 4/4. The lyrics "let ring" are indicated above each chord. The guitar tab below shows fingerings: 3 0 for Fmaj9, 3 5 5 for Gsus4 G, 8 0 6 for Fmaj7/A, and 8 8 8 0 for Bb $\frac{5}{2}$.

End Rhy. Fig. 1

Sheet music for the end of Rhythm Figure 1. It starts with a strum simulation ("strum sim.") followed by a series of eighth-note patterns. The guitar tab shows various strumming and picking techniques.

 $\text{x} \boxed{\text{C}}$

Db6

Dbmaj9

Bbm7

Bb9sus4

Sheet music for four chords: Db6, Dbmaj9, Bbm7, and Bb9sus4. The Db6 and Dbmaj9 chords feature slurs and grace notes. The Bbm7 and Bb9sus4 chords are played with eighth-note patterns. The guitar tab shows fingerings and strumming patterns.

Rhy. Fig. 2

Sheet music for Rhythm Figure 2. It consists of two parts: a strum simulation section and a section where the thumb (T) plays the 6th string. The guitar tab shows various strumming and thumbing techniques.

Eb9m9

Ab13sus4

Ab

Ab9sus4

Ab

Sheet music for five chords: Eb9m9, Ab13sus4, Ab, Ab9sus4, and Ab. The Ab9sus4 chord uses a 13th position. The guitar tab shows fingerings and strumming patterns.

End Rhy Fig. 2

Sheet music for the end of Rhythm Figure 2. It consists of a series of eighth-note patterns. The guitar tab shows fingerings and strumming patterns.

D♭6

D♭maj9

B♭m7

B♭9sus4

Sheet music showing four measures of guitar chords and fingerings. The first measure is D♭6 (4-6). The second measure is D♭maj9 (7-9, 8-10, 10-11). The third measure is B♭m7 (9-10, 8-10, 9-11). The fourth measure is B♭9sus4 (6-6, 6-9).

Rhy. Fig. 3

Sheet music for Rhythmic Figure 3. It consists of two staves. The top staff shows a repeating pattern of eighth-note chords with various rhythmic patterns below them. The bottom staff shows a repeating pattern of sixteenth-note chords with various rhythmic patterns below them.

To Coda ⊖

E♭m9

F7♯5

Sheet music showing two measures of chords. The first measure is E♭m9 (9-9, 7-7, 6-6). The second measure is F7♯5 (7-10, 9-8, 5-6, 4-5).

Sheet music showing two staves. The top staff shows a repeating pattern of eighth-note chords with various rhythmic patterns below them. The bottom staff shows a repeating pattern of sixteenth-note chords with various rhythmic patterns below them.

G♭maj9

E♭/G

Sheet music showing two measures of chords. The first measure is G♭maj9 (2-3, 3-6, 6-6). The second measure is E♭/G (2-4, 6-6, 6-4, 4-4). A 1/2 note is indicated above the second measure.

Sheet music showing two staves. The top staff shows a repeating pattern of eighth-note chords with various rhythmic patterns below them. The bottom staff shows a repeating pattern of sixteenth-note chords with various rhythmic patterns below them.

D♭add9/A♭

F7sus4

F7

End Rhy. Fig. 3

D

Gtr. 1: w/ Rhy. Fig. 1

B♭ C B♭ Am B♭ C

Gtr. 2

A♭maj7♯11

G7sus4

G7

B♭

C

8va -----

B♭

Am

B♭

C

loco

$\text{A}^{\flat}\text{maj7}^{\sharp} \#11$ G7sus4 G7 Fmaj9 Gsus4 G Fmaj7/A

E

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

$\text{B}^{\flat} \text{G}^{\flat}$ $\text{D}^{\flat} \text{6}$ $\text{D}^{\flat} \text{maj9}$

$\text{B}^{\flat} \text{m7}$ $\text{B}^{\flat} \text{9sus4}$ $\text{E}^{\flat} \text{m9}$

$\text{A}^{\flat} \text{13sus4}$ A^{\flat} $\text{A}^{\flat} \text{9sus4}$ A^{\flat} $\text{D}^{\flat} \text{6}$ $\text{D}^{\flat} \text{maj9}$

$\text{B}^{\flat} \text{m7}$ $\text{B}^{\flat} \text{9sus4}$ $\text{E}^{\flat} \text{m9}$

Gtr. 1: w/ Rhy. Fig. 3

A♭13sus4

A♭

A♭9sus4

A♭

D♭6

D♭maj9

B♭m7

B♭9sus4

E♭m9

F7♯5

G♭maj9

E♭/G

D♭add9/A♭

F7sus4

F7

w/ pick & fingers

F

B♭

Gm(add9)

Gtr. 2

Gtr. 1

C7sus4 Cm7 C7sus2 Cm7 Dm E♭ F9sus4

6 10 6 6 8 6 10 10/11 10 8 11 10

B♭ B♭maj9 B♭ Gm7 G9sus4 Gm7

(10) 8 8 10 8 6 6 8 6 3 3 6 3 5 5 3 5 7 3 6 8

string noise

Cm7 C7sus2 Cm7 Dm E♭maj9 F9sus4

(6) 6 7 5 3 5 3 3 5 3 1 3 3 5 3 5 6 3 4 6 3 6 5 6 8 6 8 10 11

E♭maj9

Guitar tablature for E♭maj9 chord. The top two staves show sixteenth-note patterns with various slurs and grace notes. The bottom staff shows a power chord pattern with fingerings: 6, 7, 8, 6; 6, 7, 8, 6; 6, 7, 8, 6; 6, 7, 8, 6; 6, 7, 8, 6; 6, 7, 8, 6; 6, 7, 8, 6.

Fadd9/A

Fadd₁₁⁹/A

A♭maj7

Guitar tablature for Fadd9/A, Fadd₁₁⁹/A, and A♭maj7 chords. The top staff shows sixteenth-note patterns. The middle staff shows a strumming pattern with fingerings: (10) 13 13 13, 10 11 10; 12 10 10. The bottom staff shows a strumming pattern with fingerings: 13 13, 13 11, 11 10, 10 10; 10 8, 8 7, 7 5, 5 5; 7 8, 10 11.

w/ pick & fingers

strum sim.

Guitar tablature showing a strumming simulation section. The top staff shows sixteenth-note patterns. The bottom staff shows a strumming pattern with fingerings: 5 5 5 5 6 6 6 6 6 6, 0 0 0 0 0 0 0 0 0 0; 4 5 4 5 4 5 4 5 4 5; 3 3 3 3 3 3 3 3 3 3.

G7

Gsus4

G

Guitar tablature for G7, Gsus4, and G chords. The top staff shows sixteenth-note patterns. The middle staff shows a strumming pattern with fingerings: 11 10 10 (10) 8, 8 8 8 7 7 8, 10 5, 7 5; 8, 8 8 7 7 9, 8 10 0, 8 7 9. The bottom staff shows a strumming pattern with fingerings: 3 3 3 3 3 3 3 3 3 3; 4 4 4 4 4 4 4 4 4 4; 3 3 3 3 3 3 3 3 3 3; 1 2 3 3 3 3 3 3 3 3; 3 0 0 0 1 0 0 0 0 0.

w/ pick

let ring -----

Guitar tablature showing a strumming simulation section. The top staff shows sixteenth-note patterns. The bottom staff shows a strumming pattern with fingerings: 3 3 3 3 3 3 3 3 3 3; 4 4 4 4 4 4 4 4 4 4; 3 3 3 3 3 3 3 3 3 3; 1 2 3 3 3 3 3 3 3 3; 3 0 0 0 1 0 0 0 0 0.

Fmaj7/A

B♭add9

Fmaj7/A (2 measures): The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret. Both measures have a dynamic of *let ring*.

B♭add9 (2 measures): The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret. Both measures have a dynamic of *let ring*.

The top part consists of a sixteenth-note pattern starting at the 5th fret, followed by a sustained note at the 6th fret, and then a sixteenth-note pattern starting at the 5th fret.

The bottom part consists of a repeating eighth-note pattern starting at the 5th fret, with the 6th fret being muted (x) and the 7th fret being open (0).

⊕ Coda

F7♯5

F7 G♭maj7

A♭9sus4

F7♯5: The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret.

F7: The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret.

G♭maj7: The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret.

A♭9sus4: The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret.

The top part consists of a sixteenth-note pattern starting at the 5th fret, followed by a sustained note at the 6th fret, and then a sixteenth-note pattern starting at the 5th fret.

The bottom part consists of a repeating eighth-note pattern starting at the 5th fret, with the 6th fret being muted (x) and the 7th fret being open (0).

Gtr. 1: w/ Rhy. Fig. 2

D♭6

D♭maj9

B♭m7

B♭9sus4

Gtr. 2

D♭6: The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret.

D♭maj9: The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret.

B♭m7: The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret.

B♭9sus4: The first measure shows a sixteenth-note pattern starting at the 5th fret. The second measure shows a sixteenth-note pattern starting at the 7th fret.

E♭m9 A♭13sus4 A♭ A♭9sus4 A♭

Gtr. 1: w/ Rhy. Fig. 3 (1st 4 meas.)

D♭6 D♭maj9 B♭m7 B♭9sus4

E♭m9 F7♯5

Gtr. 2

G♭maj7 A♭9sus4 D♭maj9

Gtr. 1

One Mint Julep

By Rudolph Toombs

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

A

Moderately ♩ = 106 (♩ = ♩)

*A5

F6

A5

Gtr. 1 (acous.)

f ————— *mp*
w/ pick & fingers

**T ----- | T

*Chords symbols reflect basic harmony.

**T = Thumb on 5th & 6th strings

F6

A5

F6

G G# A7

f ————— *mp* ————— *mf*

T ----- | T T ----- |

B

A7

D9/F#

A7

let ring --- | *let ring* ----- |
***P.M. ----- | P.M.

***Refers to downstemmed notes only when in opposite stemming, throughout.

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D9/F♯

D9/F♯

P.M. -----|

1/2

A7

E7

D9/F♯

let ring -----|

let ring -----|

let ring -----|

P.M. -----|

1/2

G A5

F6

A7

let ring -----|

mp

mf

C

A7

D9/F♯

A7

let ring -----|

let ring -----|

P.M. -----|

1/4

D9/F#

let ring ----- |
P.M. ----- |

1/4

Guitar tablature for D9/F#:

2	5	3	5	5	2	0
2	0	0	0	0	2	2
2	0	0	0	0	2	2

0	1	0	2	3	2	0
2	2	2	2	2	2	2
0	1	0	2	3	2	0

0	1	2	1	2	1	2
2	0	X	1	2	1	2
0	X	1	2	1	2	1

A7

E7

D9/F#

let ring ----- |
P.M. ----- |

let ring ----- |
let ring ----- |
let ring ----- |

Guitar tablature for A7, E7, and D9/F#:

2	5	3	5	1	2	5	3	5	5	2	0
2	0	0	0	1	0	0	0	0	0	2	2
2	0	0	0	1	0	0	0	0	0	2	2

8	6	9	7	0	8	7	0	0	0	2	0
6	8	9	7	0	8	7	0	0	0	2	0
8	6	9	7	0	8	7	0	0	0	2	0

1	2	0	0	0	2	0	0	0	0	2	0
0	1	2	0	0	2	0	0	0	0	2	0
1	2	0	0	0	2	0	0	0	0	2	0

G

A5

A

B7 C7 C#7

let ring ----- |
mp

mf

Guitar tablature for G, A5, A, B7, C7, and C#7:

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

2	3	4	5	6	4	5	6	4	5	6	4	5
2	3	4	5	6	4	5	6	4	5	6	4	5
2	3	4	5	6	4	5	6	4	5	6	4	5

DC#7^{b9}/G#

C9/G

P.M. ----- |
T ----- |

P.M. ----- |
T ----- |

T

let ring ----- |

Guitar tablature for D, C#7/b9/G#, and C9/G:

6	7	8	4	4	5	4	3	4	3	4	5	6
4	4	4	4	0	4	4	4	4	4	4	4	5
6	6	6	6	0	4	4	4	4	4	4	4	5

3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3

3	7	5	8	5	5	8	5	5	8	5	5	6
3	7	5	8	5	5	8	5	5	8	5	5	6
3	7	5	8	5	5	8	5	5	8	5	5	6

B7b9

10 8 7 6 5 | 1 2 4 6 7 9

9 7 6 5 | 3 0 | 2 3 6 4 | 6 4 6 8 | 7 9

3

E7#9

P.M.

rake -----| let ring -----|

1/2 7 7 8 7 6 5 4 | 0 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0 | 8 8 8 8 8 8 8 8

11 10 9 7 9 7 8 9 7 6 5 4 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 6 6 6 6 6 6 6 6

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 | 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 | 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 | 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

E

A7 D9/F# A7

let ring ---| let ring ---|

P.M. -----| P.M. -----|

5 3 5 2 2 | 0 1 2 4 3 1 2 2 | 2 2 2 2 2 2 2 | 5 3 5 2 2 2 2 2 | 1 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1

D9/F#

let ring ---| let ring ---|

P.M. -----| P.M. -----|

5 3 5 2 2 | 0 1 2 1 0 2 2 | 2 2 2 2 2 2 2 | 0 1 2 1 0 2 2 | 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 | 0 1 2 1 0 2 2 | 2 2 2 2 2 2 2 | 0 1 2 1 0 2 2 | 1 1 1 1 1 1 1 1

0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 | 1 1 1 1 1 1 1 1

A7 E7 D9/F#

let ring ----- | *let ring* ----- | *let ring* ----- | *let ring* ----- |

P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- |

1/4

G A5 B9 C9

let ring ----- | *mp* ----- | *mf* ----- |

F

C#9b13

let ring ----- | H.H. H.H. H.H. H.H. H.H. H.H. H.H. H.H. H.H. ----- |

T ----- | T T T T T T T T T T |

4 4 3 4 4(16) 4(16) 3(15) 4(16) 4(16) 3(15) 4(16) 4(16) 3(15) 3 4(16) 4(16) 3(15) 3

C9

let ring ----- | H.H. ----- |

T T T T T T T T T T |

3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 |

3(15) 3(15) 3(15) 3(15) 3(15) 3(15) 3(15) 3(15) 3(15) 3(15) | 2(14) 2(14) 2(14) 2(14) 2(14) 2(14) 2(14) 2(14) 2(14) 2(14) |

B7

H.H. H.H. H.H. H.H. H.H. H.H. H.H. H.H. ----- |

let ring ----- |

6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 |

9 7 9 7 9 7 9 7 | 9 7 9(19) 8(20) 7(19) 9(21) 10 8 | 10 8 10 8 9(21) 10 8 10 8 | 10 8 10 8 8(20) 10 8 10 8 |

B7

let ring - - - -

H.H. H.H. H.H. H.H. H.H. H.H. H.H. H.H.

9 7 9 7 8 7 8 9
8(20) 7(19) 7(19) 9(21) 7(19) 9(21) 7(19) 8(20)

E9

A5/E

let ring - - - -

H.H. H.H. H.H. H.H. H.H. H.H. H.H.

T T 7 8 8 7 T T
6 7 6(18) 7(19) 7(19) 6(18) 7(19) 6 7
7(19) 7(19) 7(19) 7(19) 7(19) 7(19) 7(19) 0

G

A7/E

D9/F#

let ring - - - -

P.M. - - - -

5 3 2 0 2 1
2 0 0 0 2 0
0 0 0 0 0 0

A

P.M. - - - -

12 12 12 12 12 11/12 12 12 12 12 11/12 12 12 12 12 12 12 12 12 12
14 14 14 14 14 13/14 14 14 14 14 13/14 14 14 14 14 14 14 14 14 14 14 14
0 0

D13

Sheet music for D13 position, featuring six staves of tablature. The first five staves show sixteenth-note patterns with slurs and grace notes. The sixth staff shows eighth-note patterns with slurs.

P.M. -----

Sheet music for D13 position, featuring six staves of tablature. The first five staves show sixteenth-note patterns with slurs and grace notes. The sixth staff shows eighth-note patterns with slurs.

A7

Sheet music for A7 position, featuring six staves of tablature. The first five staves show sixteenth-note patterns with slurs and grace notes. The sixth staff shows eighth-note patterns with slurs.

P.M. -----

Sheet music for A7 position, featuring six staves of tablature. The first five staves show sixteenth-note patterns with slurs and grace notes. The sixth staff shows eighth-note patterns with slurs.

E7

D9/F#

G

A5

Sheet music for E7, D9/F#, G, and A5 positions, featuring six staves of tablature. The first five staves show sixteenth-note patterns with slurs and grace notes. The sixth staff shows eighth-note patterns with slurs.

let ring -----

P.M. -----

Sheet music for T position, featuring six staves of tablature. The first five staves show sixteenth-note patterns with slurs and grace notes. The sixth staff shows eighth-note patterns with slurs.

D7 D#7 E7

D9/F#

G

A5

Sheet music for D7, D#7, E7, D9/F#, G, and A5 positions, featuring six staves of tablature. The first five staves show sixteenth-note patterns with slurs and grace notes. The sixth staff shows eighth-note patterns with slurs.

let ring -----

P.M. -----

Sheet music for T position, featuring six staves of tablature. The first five staves show sixteenth-note patterns with slurs and grace notes. The sixth staff shows eighth-note patterns with slurs.

D7 D[#]7 E7

let ring -----

P.M. -----

D9/F[#]

A5

F

A5

P.M. -----

F

N.C.(A7)

~~~ T T

1/4

1/2

(Bb) (A7)

A

F6 A5 F A

(=)

N.C.

G9 G#9 A9

rit.

# The Duke

## By Tommy Emmanuel

Drop D tuning:  
(low to high) D-A-D-G-B-E

**A**

Moderately slow  $\text{♩} = 92$

\*Bm

Gtr. 1 (acous.)

Aadd9

w/ pick & fingers  
let ring throughout

\*Chord symbols reflect implied harmony.

Gadd9

F#m(add4)

Fadd9<sup>#4</sup>

Em

A7sus4

A9sus4

B°7

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G A7 D Dmaj9/F# Gmaj7 A6

A tempo

Bm G Am(add9) A D/F#

Harm. ----- rit.

Gmaj7 A6 Dmaj7 G A7

D Dmaj9/F# Gmaj7 A6 Bm G

### A tempo

The image shows a musical score for guitar. The top staff is a melodic line in G major (two sharps) with a treble clef. It includes markings for 'Am(add9)' and 'A'. The bottom staff is a harmonic line in G major, indicated by a bass clef and a 'Harm.' instruction. The harmonic line features a series of notes with specific fingerings: (0), 0, 12, 12, 10, 7, 8, 5, 5, 6, 10, 7, 9. There are also 'rit.' (ritardando) and 'Harm.' (harmonic) markings. The guitar neck diagram below the staff shows the fret positions corresponding to these notes.

D

## A tempo

Gm(maj13) Em(add9) A9sus4 D

*rit.*

T

Fretboard diagram for the transition (T) measure:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 0 | 2 | 0 | 2 | 0 | 3 | 0 | 5 | 3 | 0 | 4 | 2 | 3 | 2 | 5 | 9 |
| 3 | 3 | 3 | 0 | 0 | 0 | 3 | 0 | 5 | 3 | 0 | 4 | 2 | 3 | 2 | 5 | 9 |
| 5 | 5 | 2 | 0 | 0 | 0 | 3 | 0 | 5 | 3 | 0 | 4 | 2 | 3 | 2 | 5 | 9 |

**E**

Bm

Aadd9

This section starts with a Bm chord. The guitar tab shows a repeating pattern of sixteenth-note chords. The first four measures show a sequence of Bm chords. The fifth measure begins with an Aadd9 chord, followed by a sequence of Bm chords. The tab includes fingerings (e.g., 6, 0, 10) and a hammer-on (11-9). The strings are numbered 9, 11, 9, 11, 9, 11 across the six strings.

Gadd9

F♯m(add4)

This section starts with a Gadd9 chord. The guitar tab shows a repeating pattern of sixteenth-note chords. The first four measures show a sequence of Gadd9 chords. The fifth measure begins with an F♯m(add4) chord, followed by a sequence of Gadd9 chords. The tab includes fingerings (e.g., 6, 0, 7, 7) and a hammer-on (6-5). The strings are numbered 5, 7, 5, 7, 5, 7 across the six strings.

Fadd⁹<sup>#4</sup>

Em

This section starts with an Fadd⁹<sup>#4</sup> chord. The guitar tab shows a repeating pattern of sixteenth-note chords. The first four measures show a sequence of Fadd⁹<sup>#4</sup> chords. The fifth measure begins with an Em chord, followed by a sequence of Fadd⁹<sup>#4</sup> chords. The tab includes fingerings (e.g., 6, 0, 5, 5) and a hammer-on (4-2). The strings are numbered 3, 5, 3, 5, 3, 5 across the six strings.

A7sus4

A9sus4

B°7

A7

This section starts with an A7sus4 chord. The guitar tab shows a repeating pattern of eighth-note chords. The first four measures show a sequence of A7sus4 chords. The fifth measure begins with an A9sus4 chord, followed by a B°7 chord, and then an A7 chord. The tab includes fingerings (e.g., 5, 5, 5, 5, 5, 5, 5, 5) and a hammer-on (2-4). The strings are numbered 0, 5, 7, 5, 7, 5, 7, 5 across the six strings.

**F**

A tempo

G

A9sus4

A7

This section starts with a ritardando (rit.). The guitar tab shows a repeating pattern of eighth-note chords. The first four measures show a sequence of A7sus4 chords. The fifth measure begins with a harmonic note (indicated by a wavy line) over an A9sus4 chord, followed by an A7 chord. The tab includes fingerings (e.g., 8, 9, 8, 9, 8, 9, 8, 9, 7, 9, 10, 9, 7, 9, 7, 9, 7, 9, 7, 9, 5, 6, 0) and a hammer-on (7-0). The strings are numbered 8, 9, 8, 9, 8, 9, 8, 9, 7, 9, 10, 9, 7, 9, 7, 9, 7, 9, 7, 9, 5, 6, 0 across the six strings.

D Dmaj7/F# G A9sus4 A7b9 D Dmaj7/F#

G A9sus4 Em7b5/Bb Bm E7 Gm(maj13) Em(add9) A9sus4

rit.

**Free time**

Bm Bm/A E9 Gm(maj13)

**A tempo**

Gmaj7/B

Gm(maj7)/Bb Dadd4/A Asus4 D

*let ring* -----

# Old Photographs

By Tommy Emmanuel

A

Moderately slow  $\text{♩} = 80$  ( $\text{♩} = \overline{\text{♩}\text{♩}}$ )

\*G

B7

Em

Gtr. 1 (acous.)

*mf*  
w/ fingers  
let ring throughout  
Harm.

\*Chord symbols reflect implied harmony.

Am9

D9sus4

D( $\sharp$ 5)

G6

B

D/F $\sharp$  D( $\sharp$ 5)/F $\sharp$

G

B7

Em

Am9

Cmaj7

D7 $\flat$ 9

1.  
G

D/F $\sharp$  D( $\sharp$ 5)/F $\sharp$

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2.

**C**

G                    Am7                    B♭6                    Fadd9/A                    G                    C/G

(3) 3 0 3 | 0 1 0 2 | 3 3 3 0 | 1 3 1 2 | 1 2 3 0 | 0 0 1 0 1 0  
3 0 3 | 0 1 0 2 | 3 3 3 0 | 1 3 1 2 | 1 2 3 0 | 0 0 1 0 1 0

\*T = Thumb on 6th string

G                    B♭6                    Fadd9/A                    G

0 0 0 0 | 3 3 3 3 | 1 3 3 0 | 1 3 1 2 | 1 2 3 5 | 3 4 0 0 | 3 3 0 1 3  
3 0 3 0 | 1 3 3 0 | 1 3 1 2 | 1 2 3 5 | 3 4 0 0 | 3 3 0 1 3

**D**

B7♭9/F♯                    (♩=♩)                    Em(add9)                    B/D♯                    Em(add9)

1 2 1 2 0 | 11 8 10 7 8 | 12 11 9 12 11 | 0 11 8 10 7 8  
2 2 1 2 0 | 11 8 10 7 8 | 11 9 11 9 11 | 0 11 8 10 7 8

(♩=♩)

B/D♯                    G/D                    A/C♯                    Cm(maj7)                    Dsus4<sub>b9</sub>

12 11 12 11 | 0 8 10 7 8 | 10 7 9 7 7 | 8 10 12 8 12 8 | 10 8 10 8 8  
11 11 11 0 9 7 9 9 9 8 8 10 10 8 8 8

A tempo

D

Dm11**b9**

D

*rit.* Harm.

**E**

G

B7

Em

Am9

Cmaj7

D7**b9**

G

Am7

**F**

B**b6**

Fadd9/A

G

C/G

G

B**b6**

T

**G**

(♪=♪)

Fadd9/A

G

B7b9/F#

Em(add9)

B/D#

Fingerings for the guitar tab (bottom staff):

- Measure 1: 1 3, 1 2, 1 3 5, 3 4, 0 0
- Measure 2: 3 3, 3 0, 3 3, 2 1, 2 0, 0
- Measure 3: 11 8 10 7 8, 0
- Measure 4: 12 9 11 9 11, 11 11

Em(add9)

B/D#

G/D

A/C#

Cm(maj7)

Fingerings for the guitar tab (bottom staff):

- Measure 1: 0 8 10 7 8, 11 11
- Measure 2: 12 9 11 12 11, 0
- Measure 3: 0 8 10 7 8, 7 0
- Measure 4: 10 9 10 9, 9 9
- Measure 5: 8 10 12 8 12 8, 8 8

(♪=♪)

Dsus<sub>b9</sub><sup>4</sup>

D

Dm11b9

D

A tempo

Fingerings for the guitar tab (bottom staff):

- Measure 1: 10 8 10 8 8, 0 0
- Measure 2: 10 7 10 7, 0 0
- Measure 3: 10 8 10 8 10, 10 0 0
- Measure 4: 7 7 10 7 10 7 10 7 10 7 10 7 10 7 10 7 10 7 10 7 12

rit.  
Harm.

**H**

G

B7

Em/B

Am9

Fingerings for the guitar tab (bottom staff):

- Measure 1: (7) 0 0 7 10, 3 3
- Measure 2: 7 8 10 9 7 9, 7 7
- Measure 3: 0 8 7 7 0 7, 7 7
- Measure 4: 0 8 7 7 0 7, 7 7
- Measure 5: 0 5 0 5, 0 0

D9sus4      D( $\#$ 5)      G6      D/F $\#$       D( $\#$ 5)/F $\#$

I

G

B7

Em

Am9

Cmaj7

D7 $\flat$ 9

Em

Aadd9/C $\#$

Cmaj7

D7 $\flat$ 9

B $\flat$ 6/F

Fadd9

G

C/G

G

\*Played as even eighth-notes.

# GUITAR NOTATION LEGEND

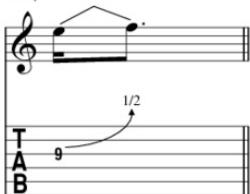
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

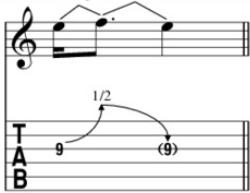
**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

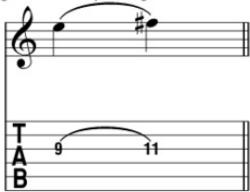
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



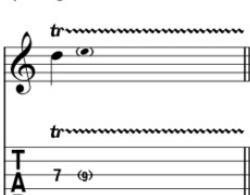
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



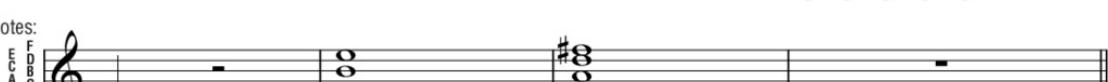
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



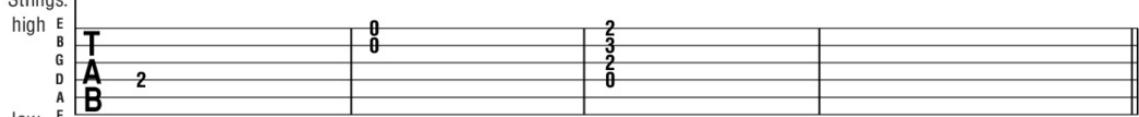
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



Notes:



Strings:



4th string, 2nd fret

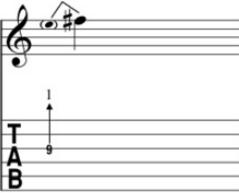
1st & 2nd strings open,

open D chord

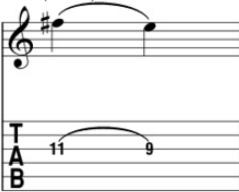
**WHOLE-STEP BEND:** Strike the note and bend up one step.



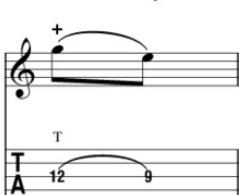
**PRE-BEND:** Bend the note as indicated, then strike it.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



D

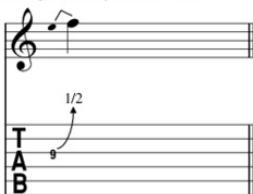
A

D

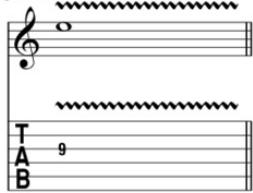
E G  
⑥ ⑥  
open 3fr



**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



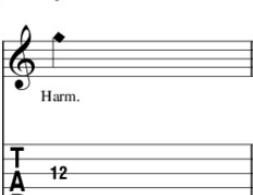
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



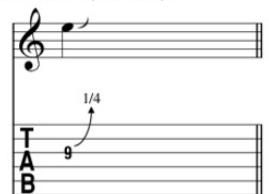
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



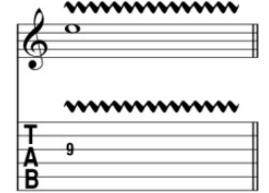
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



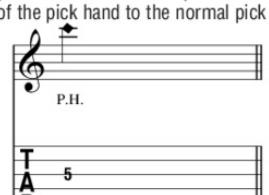
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



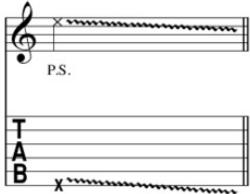
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



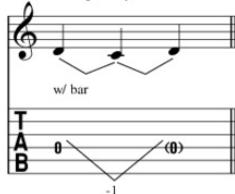
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



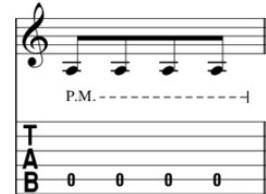
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



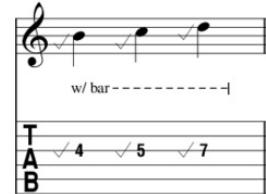
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Only Elliot It's Never Too Late The Bug El Vaquero Hope Street Blood Brother  
Miyazaki's Dream One Day Traveling Clothes T.E. Ranch Hellos and Goodbyes  
One Mint Julep The Duke Old Photographs



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