



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

best of
TOMMY EMMANUEL cgp





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from *Dare to Be Different*
Blue Moon

Words by Lorenz Hart
Music by Richard Rodgers

A

Moderately $\text{♩} = 135$ ($\text{♩} = \overline{\text{J}}^3$)

*C Am F G C Am

Gtr. 1 (acous.)

T A B

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

*Chord symbols reflect basic harmony.

F G7 C Am F G

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

B

C Am F G7 C Am

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

9

F D7sus4 D♭7 C Am F G6 E7/G♯

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

Am Am/G D7/F# F7 C Am

Fretboard diagrams below show fingerings: 001020, 010210, 010210, 123000, 123000, 123000.

F G7 C Am F D7sus4 Db7

Fretboard diagrams below show fingerings: 133000, 320032, 320032, 135333, 135333, 135333.

C Am F G6 E7/G# Am Am/G

Fretboard diagrams below show fingerings: 333232, 130010, 130010, 010003, 010003, 010003.

D7/F# F7 C Am C

Fretboard diagrams below show fingerings: 130011, 121121, 121121, 010011, 010011.

Fm6 D/F# Gm6 G6 C Fm6 D/F# G6add#9 G6 C

Fretboard diagrams below show fingerings: 332011, 343020, 343020, 332011, 332011, 332011.

Fm7 B♭7 Eb

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

G D/F♯ G7 C Am

let ring -----

F D7sus4 D♭7 C Am F6 G6 E7/G♯

Am Am/G F7 B♭maj7 C Am

F G7 C Am F G7

2/3 3

C

C Am F D7sus4 D \flat 7 C Am

Fretboard fingerings:

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

F6 G6 E7/G \sharp Am Am/G F7

Fretboard fingerings:

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

C A \flat 13 G7 \flat 9 C Am

Fretboard fingerings:

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

F D7sus4 D \flat 7 C Am F6 G6 E7/G \sharp

Fretboard fingerings:

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

Am Am/G F7 C

Fretboard fingerings:

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

Fm6 D/F# Gm6 G6 C

Musical score showing a treble clef staff with sixteenth-note patterns and a guitar neck diagram below it. The guitar neck diagram shows fingerings: (1) 1 2, 3 2, 0 0, 1; (2) 1 1, 2 2, 3 3, 3; (3) 3 3, 2 2, 0; (4) 1 1, 0 0, 2.

Guitar tablature for the first section of the chords. The strings are numbered 6 (bottom) to 1 (top). Fingerings: (1) 1 2, 3 2, 0 0, 1; (2) 1 1, 2 2, 3 3, 3; (3) 3 3, 2 2, 0; (4) 1 1, 0 0, 2.

Fm6 D/F# Gm6 G6 C

Fm7 B♭7

Musical score showing a treble clef staff with sixteenth-note patterns and a guitar neck diagram below it. The guitar neck diagram shows fingerings: (1) 1 1, 3 2, 0 0, 1; (2) 1 1, 3 3, 2 2, 0; (3) 1 1, 3 3, 2 2, 0; (4) 1 1, 0 1, 3.

Guitar tablature for the second section of the chords. The strings are numbered 6 (bottom) to 1 (top). Fingerings: (1) 1 1, 3 2, 0 0, 1; (2) 1 1, 3 3, 2 2, 0; (3) 1 1, 3 3, 2 2, 0; (4) 1 1, 0 1, 3.

E♭

G

D/F#

Fsus2

Musical score showing a treble clef staff with sixteenth-note patterns and a guitar neck diagram below it. The guitar neck diagram shows fingerings: (1) 3 3, 3 3; (2) 0 0, 2 2, 3 3; (3) 1 1, 3 3; (4) 1 1, 3 3.

let ring -----

*T

T

Guitar tablature for the third section of the chords. The strings are numbered 6 (bottom) to 1 (top). Fingerings: (1) 6 5 3, 6 5; (2) 3 3 3 3; (3) 0 0 2 2, 3 3; (4) 1 1 3 3.

*T = Thumb on 6th string

Em7

E♭13/B♭

D♭13/A♭

Musical score showing a treble clef staff with sixteenth-note patterns and a guitar neck diagram below it. The guitar neck diagram shows fingerings: (1) 3 3, 3 3; (2) 0 0, 2 2, 3 3; (3) 1 1, 3 3; (4) 1 1, 3 3.

Guitar tablature for the fourth section of the chords. The strings are numbered 6 (bottom) to 1 (top). Fingerings: (1) 0 0 0 0, 0 0; (2) 6 6 6 6, 6 6; (3) 6 6 6 6, 6 6; (4) X 4 4 4 4, 3 3 3 3.

C⁶ Am7 F D7sus4 D^{b7} C Am

let ring -----

F6 G6 E7/G[#] Am Am/G D7(no3rd) F

D7/F[#] A^{b9}

1/2

let ring -----

G11 C Dm7 D^{#7} C/E C⁶

from *Can't Get Enough*
Can't Get Enough

By Tommy Emmanuel and Randy Goodrum

A

Moderately $\text{♩} = 126$

N.C.

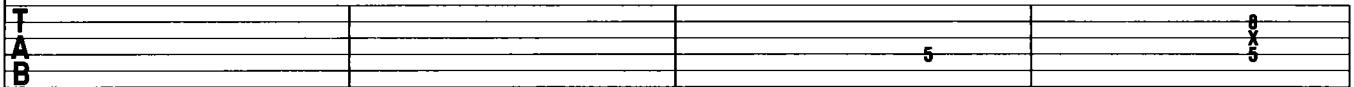
*G9

E♭maj7

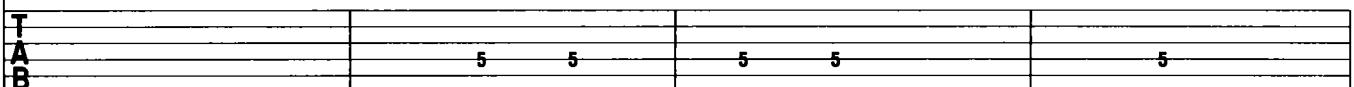
D11

Gtr. 2 (acous.)

(Kbyd. & percussion)



Gtr. 1 (elec.)



*Chord symbols reflect overall harmony.

G9

E♭maj7

Gtr. 2

mp ————— f

1/4 1/2 1/2 1/2 1/2 1

Gtr. 1

Gtr. 3 (elec.)

mp

w/ clean tone

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B

D11

G9

let ring -----

1/2

1/2

E♭maj7

D11

rake -

1/2

1/2

5

5-7 5

1/2

5

G9

E♭maj7

Musical score for G9 chord progression. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Fingerings are indicated above the strings: (5) (5) 3, 5 3 4, 5, 5 7 5 7, 5, 7 8 7, 8 10 8, 10, 7. The score ends with a fermata over the bass string.

Gtr. 1 tacet

Gtr. 3 tacet

D11

Am7

G/B

Musical score for D11 chord progression. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Fingerings: (10) 0 10 6 6, 0 6 10 0 10, (10) 0 0 10. A 1/2 measure rest follows. The next measure starts with 1. The score ends with a fermata over the bass string.

Riff A
Gtr. 4 (acous.)

Musical score for Riff A. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Fingerings: 5. The score ends with a fermata over the bass string.

C

D7

Em7 Am7

G/B

C

D7

Am7

Musical score for C, D7, Em7, Am7, G/B chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Fingerings: w/ pick & fingers - 3 5 3 5 6 7, 5 4 5 6 7. The score ends with a fermata over the bass string.

End Riff A

Musical score for concluding chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Fingerings: 3 5 3 5 6 7, 5 4 5 6 7. The score ends with a fermata over the bass string.

Gtr. 4 tacet

Gtr. 2

Gmaj7 C/F E♭maj7 D11

*Played behind the beat.

C

Gtr. 2

G9

Gtr. 5 tacet

E♭maj7

Gtr. 5 (elec.)

mf
w/ slight dist.
string noise

Gtr. 1

P.M.

Gtr. 2

D11

G9

Gtr. 1

P.M.

Gtr. 3

P.M.

5 5 5

5 7 5

5 5 5

Gtr. 3 tacet

Gtr. 1 tacet

E♭maj7

D11

Gtr. 2

Gtr. 1

Gtr. 4: w/ Riff A

Gtr. 2

Am7 G/B C D7 Em7 Am7 G/B C D7 Am7

w/ pick & fingers - - - - -

let ring -- - - - - -

Gtr. 2

Gmaj7 C/F E♭maj7 D11

let ring - - - - -

rake - - - - -

*Played behind the beat.

Gtr. 3

** - - - - -

**Played behind the beat.

D

Gtr. 3 tacet

Cm7

F7

Bm7

Harm. - - - - -

let ring - - - - -

Gtr. 2

E7 Amaj7 Gmaj7 Fmaj7

Harm. -----
let ring -----

12 9 10 9 12 10 9 10 11 10 10 10 8 7 8 9 8

(7)

Ebmaj7 D11

8 8 6 5 6 6 4 3 4 4 5

5 5 5 (5) 13 15 15 (15)

E

Gtr. 2 tacet

G9 Ebmaj7 D11

Gtr. 3

Gtr. 2

Gtr. 1

P.M. 1/2 P.M. --

G9

E♭maj7

D11

Gtr. 3

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

5 7 5 | 5 8 5 | 5

Gtr. 1

P.M. -----| P.M. --| 1/2 | P.M. -----| 1/2 |

5 5 | 5 5 | 7 | 5 5 5 | 7 7 5

FGtrs. 1 & 3 tacet
Gtr. 4: w/ Riff A

Am7 G/B C D7 Em7 Am7 G/B

Gtr. 5

8va -----| mp |

Gtr. 2

w/ pick & fingers -----|

8 8 7 8 7 5 3 | 3 5 0 3 5 5 7 | 8 8 7 6/10 | 9 9 7 9 7 5 4 |

Gtr. 5 tacet

C D7 Am7 Gmaj7 C/F E♭maj7

Gtr. 2

w/ pick & fingers -----| let ring -----|

8 8 7 5 6 5 3 | 8 5 8 5 9 | 8 5 8 5 |

9 9 7 5 4 1/9 |

Gtr. 3

5

D11

12 8 7 8 6 | 10 10 (10) 13 13 10 | 1/4 1/4

*Played behind the beat.

12 5 4 5 7 |

**Played behind the beat.

Cm7

F7

Bm7

E7

Gtr. 2

let ring let ring

4 6 7 8 | 8 6 5 3 | 0 2 4 2 | 7 12 12 10 9 | 9 11 12 9 10 |

Amaj7

Gmaj7

Fmaj7

Ebmaj7

12 12 10 9 | 10 11 10 10 | 10 8 7 | 8 9 8 | 8 8 6 5 | 6 7 | 6 6 6 4 | 3 4 5 4 |

D11

Gtr. 2

5 5 (5) | 10 10 10 13 | 10 10 10 (10) |

1/4

Gr. 5

f
w/ multi-tap delay
13

G

Gtr. 2 tacet

A♭9

Gtr. 5

*Played behind the beat.

F♭maj7

E♭11

Gtr. 5

A♭9

Gtr. 1 tacet

F♭maj7

Gtr. 1

**As before

Gtr. 3

Gtr. 3 tacet

E♭11

B♭m7

A♭/C

Gtr. 5

D♭

E♭7

Fm7

B♭m7

Cm7

D♭

E♭7

B♭m7

A♭maj7

D♭/G♭

F♭maj7

E♭11

8va

9 10 11 10 8 11 | 10 9 | 12 13 11 13 16 16 | 16 16

H

A9

Gtr. 5 *8va* - loco

11/13 11 13 11 13 12 9 10 8 | 12 11 9 10 | 12

Gtr. 2

1/2

Gtr. 1

P.M. -

9 7 7 7 7

Gtr. 5 tacet

Fmaj7

E11

Gtr. 2

11 9 10 9 10 12 10 12 | 12 9 | 10 8 8 10 10 12 10 12

Gtr. 1

P.M. -

7 7 7

A9

Gtr. 5

Gtr. 2

Gtr. 1

Gtr. 3

Gtr. 5 tacet

Gtr. 3 tacet

E11

Gtr. 2

Gtr. 1

P.M. -----

Gtr. 3

(2)

Gtr. 1 tacet

Bm7 A/C#⁷ D E7 F#m7 Bm7 A/C#⁷

Gtrs. 2 & 4

w/ pick & fingers -

10 10 9 10 9 7 5 7 5 7 7 9
 11 11 9 11 9 7 6 7 6 7 7 9
 10 10 9 10 10 11 13
 11 11 9 11 11 13

Gtr. 5

delay off

5 5 5 7

D E7 Bm7 A/C#⁷ D E7

w/ pick & fingers -

(12) 10 10 9 7 8 7 5 10 10 9 10 12 14 15 17 17 17
 (13) 11 9 7 6 11 11 9 11 13 14

8va

I

Gtr. 5 tacet

Fmaj7 E11 A9

8va

loco

mp pp

17 17 17 5

Gr. 1

p

w/ fingers
let ring

Gtr. 1

Fmaj7

E11

let ring

5 5 5 5 5 5 5 | 8 10 10 10 10 10 10 | 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 |

Gtr. 2

A9

Fmaj7

1/2 (4) 2 2 4 |

Gtr. 1

let ring | 1/2 (7) 5 7 7 7 | P.M. |

12 12 12 12 12 12 | 0 7 7 7 7 7 | 7 7 7 7 7 7 |

10 10 10 10 10 10 |

Gtr. 3

1/2 | 7 7 9 7 |

Gtr. 1 tacet

E11

Gtr. 2

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

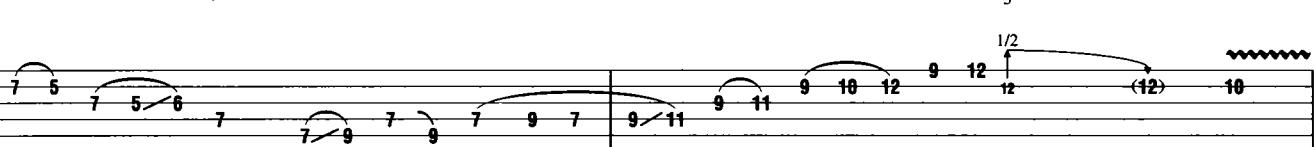
1/4

Gtr. 3

P.M. | 7 7 7 7 |

Gtr. 2 tacet

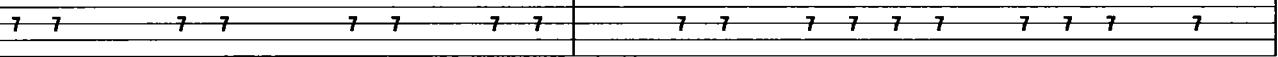
A9



Gtr. 1



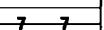
P.M. -----



Gtr. 3

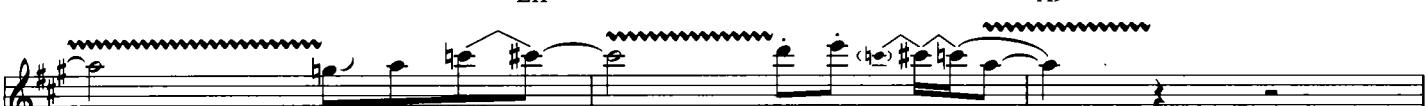


P.M. -----



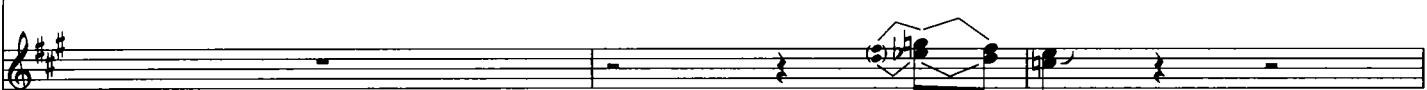
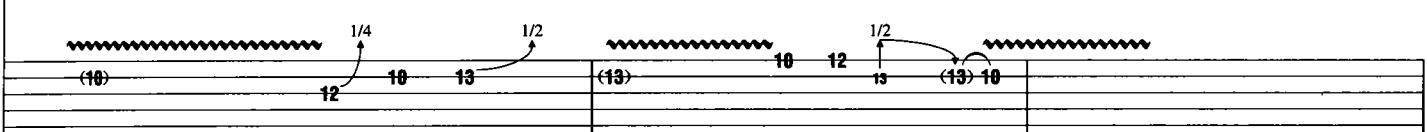
E11

A9

(10)
12

1/4

1/2



1/2

(7)

1/4

(7)

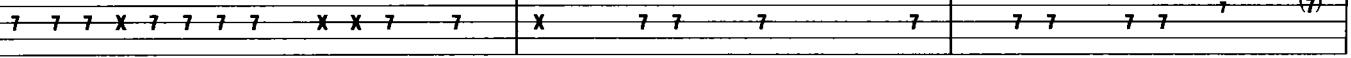


P.M. -----

P.M.

P.M. -----

1/2



Gtr. 5

8va -

19 17 20 (20)

1 1/2

Gtr. 2

10 (10) (10)

1/2 1/2 1/2

Gtr. 1

P.M. -

7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 3

1/4 1/4

loco

A9

1 12 12 12 10 11 10 12 14

1/2

(10) 8 5 5 0 7 5 7 5 7 6 5 3 4 2 5 4 2 0 3 2 0

P.M. -

7 7 7 7 5 5 7

7 7 7

P.M. -

Fmaj7

E11

Fmaj7

E11

1/4

1/4

P.M.

1/2

Begin fade
A9

Fmaj7

E11

(9)

1/2

10 12 13 10 10 10 12

P.M.

7 10 7

P.M.

(4) 5 5

7 7 7 7 7 7 7 7 7 7 9 9

(13)

w/ pick & fingers

10/12 12 12 11 10 8 9 10
7/9 9 9 8 7 5 6 7

7 7 7

P.M. 1/4 P.M.

Fmaj7

E11

8va -----

14 15 12 13 1/2 3 1/2 14 14

8va -----

15 17 15 16 15 13 18 1/2 14

8va -----

5 7 5 7

P.M. 5 7 5 7

7 x x 6 7 x x 5 7 x x 7 x x 5 7 x x 5 7 5 7

A9

Sheet music for guitar part A9. The score consists of six staves. The top two staves show melodic lines with various markings like '3', '1 1/2', and '(12)'. The third staff features a 'loco' section with a repeating pattern. The fourth staff includes a circled '(4)'. The fifth staff contains a measure with a circled '7'. The bottom staff shows rhythmic patterns with 'x' and '7' markings.

Fade out

Fmaj7

E11

Sheet music for guitar parts Fmaj7 and E11. The score consists of six staves. The first two staves are labeled 'Fmaj7' and 'E11' respectively. The third staff shows a melodic line with '3' and '1/4' markings. The fourth staff has a circled '10' and '8'. The fifth staff shows a melodic line with '5' and '7' markings. The bottom staff shows rhythmic patterns with 'x' and '7' markings.

from *Classical Gas*
Classical Gas
 Music by Mason Williams

A

Free time

**Am(add9)

Fadd#4

*Gtr. 1

*Orchestra arr. for gtr.

**Chord symbols reflect overall harmony.

Em

Fmaj13

Dm7

Cmaj7/E

Gm7

Asus2

Am

Gtr. 2 (acous.)

mp
w/ fingers

Gtr. 1

let ring -

G/B

Fadd \sharp /A

Esus4

Harm. -
let ring -

12

E

Am(add9)

Harm. -
let ring -

12

let ring -

pp

Gtr. 1 tacet

Am

G

G/F \sharp

Em

Am

Gtr. 2

6

mf

let ring throughout

= mp f

G G/F \sharp Em

6

mf

Am G/B C F D/F# G E7 F#m7b5 E7b9

mp *mf* *rit.* *H.H.* *H.H.* *H.H.* *H.H.*
let ring

*T

*T = Thumb on 6th string

B

Moderately $\text{♩} = 162$

Gtr. 2 tacet

Am7

D7

Am7

D7

8va

Gtr. 3 (elec.)

f
w/ dist.

17 15 17 17

Gtr. 4 (elec.)

mf
w/ dist.
P.M. ——————

P.M. ——————

7 7 7 5 5 4 | 4 5 5 5 5 | 7 7 7 7 5 4

8va

Am7 D7

17 17

loco

21 14

P.M. —————— 1/4 P.M. ——————

0 0 5 | 7 7 7 5 5 5 | 5 5 5 | 4 4 4

Gtrs. 3 & 4 tacet

G C F B \flat maj7 Bm7b5

Gtr. 2

f

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

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

E7 N.C.

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

C Am G G/F \sharp Em

Gtr. 2

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

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

Gtr. 4

mp

P.M.

5 5 5 5 5 5 | 3 3 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 |

Am G G/F \sharp Em

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

Gtr. 4

P.M.

5 5 5 5 5 5 | 3 3 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 |

Gtr. 4 tacet

Am

G/B

C

F

D/F#

G

E

P.M.

Half-time feel

Am7

D

Am7

D

Gr. 2

let ring -----

7 5 3 5 2
4 5 2

let ring -----

7 5 8 5 2
0

N.C.

Am7

D

let ring -----

2 1 0 3 1 0 2 0 3 4 0
3 5 8 5 2
0

let ring -----

7 5 8 5 2
0

0 2

G

C

F

B♭maj7

Bm7b5

let ring -----

3 0 3 0
0 3 0

let ring -----

1 1 0 1
1 0 1 1

let ring -----

3 2 3 2
1 0 1 2

let ring -----

0 3 0 2
2 0 2 0

E7

N.C.

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

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

C

Fm6

C

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

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

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

End half-time feel

Fm6 C Eb A_b E_b Ab

let ring - - - - |

1 1 0 3 0 1 3 | 3 4 3 6 4 4 3 4 | 6 5 3 6 4 4 3 4 | 6 5 3 6 4 4 3 4 |

F

B_b

G

C

A

D

B

E

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

4 5 6 6 5 7 | 7 8 7 8 9 10 | 9 10 10 11 12 11 | 10 11 12 11 10 0 |

5 6 7 | 8 9 10 | 11 12 11 | 12 11 0 |

D

Gr. 2 tacet

E

Am6/E

E^{o7}

8va - - - - | loco | 8va - - - - |

P.S.

16 17 | 17 19 17 | 17 19 17 18 |

E7

E5

8va

E**Half-time feel**

Gr. 3 tacet

Am

G

G/F#

Em

Gr. 2

Am

G

G/F#

Em

Am

G/B

C

F

D/F#

G

E

Am7

D

Am7

D

N.C.

Am7

D

Musical score for N.C., Am7, and D chords. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The middle staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings: 1 0 3 0 * 3 0 3 0 0 5, 5 8 5, 3 7 7 5 0 7 5, 7 6 5 5, 0 2.

Musical score for G, C, F, B♭maj7, and Bm7♭5 chords. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The middle staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings: 3 0 2 3 0 2, 3 2 3 2 1 0 1 2, 0 3 2 0 3 2, 1. A note "let ring" is indicated above the Bm7♭5 chord.

E

N.C.

Musical score for E and N.C. chords. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The middle staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings: (1) 3 1 0 3 1 3 1 0 2, 1, 0 1, 0. Notes "let ring" are indicated above the E and N.C. chords.

Musical score for C, Fm6, and C chords. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The middle staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings: 0 0 0 1, 1 1 0 0, 5 5 5 5 8.

End half-time feel

Musical score for Fm6, C, Eb, Ab, Eb, and Ab chords. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The middle staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows a guitar neck with fingerings: 6 6 (6) 5 7 5, 8 8 6 8, 4 4 3 4, 4 4 6 4. A note "let ring" is indicated above the Ab chord.

F B \flat G C A D B E

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

4 5 6 6 7 | 7 8 8 9 10 | 9 10 11 12 11 | 10 11 12 11 0 |

F

Gtr. 2 tacet
E

Am6/E

E \flat 7

8va

Gtr. 3

16 17 | 16 17 19 19 | 17 17 19 | 17 19 17 17 |

Am6/E

8va

18 18 17 18 | 18 19 | 19 19 | 19 19 | 17 17 |

E

Am6/E

8va

17 18 16 16 | 17 17 16 16 14 13 | 16 17 17 17 14 16 17 |

E \flat 7

8va

(17) 19 18 18 | 19 18 17 17 | 20 20 | 17 17 | 17 17 | 21 18 19 | 18 20 17 |

8va

Gtr. 3

Gtr. 2

G

Half-time feel

E C D $\frac{5}{6}$ E

8va

C D $\frac{5}{6}$ E

Harm.

Pitch: G

Gtr. 3 tacet
Dadd9/F♯

Cmaj7

w/ bar

rit.

(5)

(5)+1

(5)

pp

rit.

(4)

H

A tempo

Am G G/F♯ Em

Gtr. 2

let ring

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

Am G G/F♯ Em

Gtr. 2

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

let ring

Gtr. 4

P.M.

5 5 5 5 5 5 3 2 0 0 2

Gtr. 4 tacet

Am G/B C F D/F# G E

P.M. - - - - -

Half-time feel

Am7 D Am7 D

Gtr. 3

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

Gtr. 2

let ring 7 5 8 5 2 3 2 3 0 0 7 5 8 5 2

N.C. Am7 D

let ring - - - - -

Gtr. 2

Gtr. 4 divisi

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

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

*Applies to Gtr. 4 only.

Gtr. 3 tacet

G

C

F

B♭maj7

Bm7b5

Gtr. 2

let ring -----

Gtr. 4

P.M. -----

E

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

I

Gtr. 4 tacet

Am(add9)

A7

Gtr. 2

Dm/A

Gtr. 2

B/A

Gtr. 4

mp
w/ clean tone

Dm/A

let ring

Gtr. 4 tacet
A

Gtr. 2

Bb/A

B/A

B♭/A

Gtr. 2

Am G F

G Am G Am N.C.

from *Dare to Be Different*
Countrywide

By Tommy Emmanuel

A

Moderately $\text{♩} = 103$

N.C. *Am

Gtr. 3 (acous.)

Sheet music for Riff A, featuring two staves. The top staff is for Gtr. 3 (acous.) in treble clef, with dynamics *mf* and instructions "w/ fingers let ring throughout". The bottom staff shows guitar tablature for strings T, A, and B. The tab includes fingerings (e.g., 1, 2, 3) and chord symbols (e.g., 0, 2, 2). The section ends with "End Riff A".

*Chord symbols reflect implied harmony.

**Gtr. 2: w/ fingers, played *mf*. Composite arrangement

Gtrs. 1 & 2: w/ Riff A

Am

Gtr. 3

Sheet music for Gtrs. 1 & 2 with Riff A. It shows two staves: Gtr. 3 in treble clef and a composite tab for Gtrs. 1 & 2. The tab includes fingerings and chord symbols (e.g., 0, 2, 2).

B

Am

Gtr. 3

G

Am

Sheet music for Riff B, featuring three staves. The top staff is for Gtr. 3 in treble clef, dynamic *f*. The middle staff is a composite tab for Gtrs. 1 & 2. The bottom staff is a guitar tab for Gtr. 2. The section ends with a repeat sign.

Riff B

Gtr. 1

Sheet music for Riff B, featuring three staves. The top staff is for Gtr. 1 in treble clef. The middle staff is a composite tab for Gtrs. 1 & 2. The bottom staff is a guitar tab for Gtr. 2. The section ends with a repeat sign.

Riff B1

Gtr. 2

Sheet music for Riff B1, featuring three staves. The top staff is for Gtr. 2 in treble clef. The middle staff is a composite tab for Gtrs. 1 & 2. The bottom staff is a guitar tab for Gtr. 2. The section ends with a repeat sign.

G Am

End Riff B

End Riff B1

C G/B G Am Em

Gtr. 3

Riff C

*Gtrs. 1 & 2

*Composite arrangement

Am G F Em Am

End Riff C

Gtrs. 1 & 2: w/ Riffs B & B1

Gr. 3 G Am

G Am

Gtrs. 1 & 2: w/ Riff C (1st 4 meas.)

C G/B G Am Em

Am G F Em Am

Gtr. 3

Gtrs. 1 & 2

Fill 1 End Fill 1

C

A6 Badd11/A

Riff D End Riff D

G6 Dadd9/F♯

Riff E End Riff E

Gtrs. 1 & 2: w/ Riff D

A6

Badd11/A

Gtr. 3

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

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

F6

Bm7b5

E7

Gtr. 3

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

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

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2

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

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

§ D

Gtrs. 1 & 2: w/ Riffs B & B1

Am

Gtr. 3

Bm7b5 E7

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

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

Gtr. 1

3 3 3 1 | 3 0 | 0 3 4 | -

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

Gtr. 2

3 3 3 1 | 3 0 | 0 3 4 | -

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

1/4

Gtr. 3

G Am

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

G Am

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

Gtrs. 1 & 2: w/ Riff C

C G/B G Am

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

To Coda ⊕

Em Am G

Gtr. 4 (acous.)

mf

5 | 7 5 8 6/10 | 7 8 10

Gtr. 3

ff

2 0 7 | 4 5 7 9 | 8 10 7

E

Gtrs. 1 & 2: w/ Riff D
Gtr. 4 tacet

A6

F Em Am A6

12 10 12 10 8 7 8 (8) -

8 7 8 7 10 8 10 (10) -

2 2 5 2 0

Gtr. 3

Badd11/A

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

Gtrs. 1 & 2: w/ Riff E

G6

Dadd9/F \sharp

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

Gtrs. 1 & 2: w/ Riff D

A6

Badd11/A

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

F6

F6 Bm7b5 E7

D.S. al Coda

Gtr. 3

Bm7b5 E7

Gtrs. 1 & 2

Coda

Gtr. 4

F Em Am

12 10 12 10 8 7 8 (8) / 4 5 7 5 8 5 7 8 10

rit.

Gtr. 3

8 7 8 7 10 8 7 10 (10) / 7 4 5 7 9 8 10 7

rit.

Gtrs. 1 & 2

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

rit.

Gtr. 4 tacet
Fmaj7

Em7

Free time

Gtr. 3

Gtrs. 1 & 2

F

A tempo

Gtrs. 1 & 2: w/ Riff A (till fade)

Am

Gtr. 3

mf

G

Am

G

Am

G

Am

Begin fade

G

Guitar tablature for the first section. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar neck. The tab includes various note heads, stems, and slurs. Fingerings like '3' and '5' are indicated above the strings. A circled '5' is at the beginning of the first measure.

Am

Guitar tablature for the Am section. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar neck. The tab includes various note heads, stems, and slurs. Fingerings like '3', '5', and '7' are indicated above the strings. A circled '5' is at the beginning of the first measure.

Am

Guitar tablature for the Am section. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar neck. The tab includes various note heads, stems, and slurs. Fingerings like '3', '5', and '7' are indicated above the strings. A circled '5' is at the beginning of the first measure. The section ends with a 'P.M.' label and a wavy line.

Am

Guitar tablature for the Am section. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar neck. The tab includes various note heads, stems, and slurs. Fingerings like '5', '7', '4', '5', '6', '8', '7', '8', '9', '10', '7', '8', '7', '7', '9', '7', '5', '7', '5', '5', '7', '5', '7', '4', and '5' are indicated above the strings. A circled '5' is at the beginning of the first measure. The section ends with a 'P.M.' label and a wavy line.

Fade out

Am

Guitar tablature for the final section. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar neck. The tab includes various note heads, stems, and slurs. Fingerings like '0', '5', '7', '7', '10', '10', '11', '10', '10', '0', '10', '8', '10', and '10' are indicated above the strings. A circled '5' is at the beginning of the first measure. The section ends with a 'let ring' instruction and a wavy line.

from *Determination*
Determination
By Tommy Emmanuel

A

Moderately $\text{J} = 94$ ($\text{Eighth notes} = \text{Sixteenth notes}$)

*D7sus4

(Elec. percussion) **3** Gtr. I (clean)

T
A
B

*Chord symbols reflect overall harmony.

B

Gtr. 2 (dist.)

D7sus4 G7sus4 G7

w/ slapback delay

Gtr. 1

D7sus4 A7sus4 A7 D7sus4

slight P.M.

P.M. --

G7sus4 G7 Bb7sus4 A7sus4 D7sus4

P.M. -----+

1/2 1/4

10 10 10 10 10
13 13 13 13 13
12 12 12 12 12

G7sus4 G7 D7sus4

7 5 7 5 7 5 6
5 3 5 5
5 7 5 6
7 5 7 5 6, 5 3 5

10 10 10 10 10
13 13 13 13 13
12 12 12 12 12

A7sus4 A7 D7sus4 G7sus4 G7

rake 4

P.H. 3

Pitch: B

10 10 10 10
13 13 13 13
12 12 12 12

10 10
13 13
12 12

10 10 10 10
13 13 13 13
12 12 12 12

10 10
13 13
12 12

Bb7sus4 A7sus4 D7sus4 G7

C

5 (5) 3 5/7 5 6 5 3
5 5 3 5

10 10 10 10 10 10 10
10/12 10 (10) 12 12

10 10 10 10
13 13 13 13
12 12 12 12

10 10
13 13
12 12

3 5 5 5 5 5

D7 G7 D7[#]9

(12) (12) 10 (10)
1 6 8 7 5 7
6 5 3 5 3 5
3 5 3

10 10 10 10 10 10 10

5 3 5 5
3 5 3 5
4 4 4 4 4 4 4

G7 D7 E7

let ring

10/12 10 / 13 10 13 / 13 / 10 13 10 12 12 10 / 10 10 / 12 (12) 10 12 10 12 10 / 12 (12)

3 5 5 5 5 X X 5 5 3 4 4 6 0

D

A7 D7sus4

10 12 10 13 12 9 12 11 8 11 10 7 10 9 6 5 6 7 5 7 5 6 5 8 7 5 7 5 7 5 7 (7) 6 6 5 (5) 3

2 0 10 10 10 10
13 13 13 13
12 12 12 12

G7sus4 G7 D7sus4 A7sus4 A7

6 7 3 5 5 3 5 7 5 7 5 7 (7) 5 6 5 6 3 6 7 x 8 (8) 6

10 10 10 10
13 13 13 13
12 12 12 12

D7sus4 G7sus4 G7 Bb7sus4 A7sus4

P.M.

1/2

7 5 7 5 7 (7) 5 6 5 (5) 3 5 | 5 6 3 3 5 5 3 5 | 5 3 5 | 5 3 5 5 3 5 | 5 6 3 5 3 5 |

18 19 19 19 19 19 | x x x 19 | 19 19 19 19 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12 |

E

D7sus4 D7sus4 G7

(5) 5 3 5 | | 5 7 6 5 3 | 5 3 5 5 5 (3) 6 7 5 |

19 13 12 | 19 13 13 19 | 19 13 13 19 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12 |

Gtr. 1 tacet

D7sus4 A7sus4 A7

Gtr. 2

6 5 6 7 12 | 13 13 (12) 10 | 10 0 9 0 0 9 | 9 7 5 5 7 7 5 |

D7sus4

Gtr. 2

D7sus4

Gtr. 2

Gtr. 1

Gtr. 1

Bb7sus4

A7sus4

D7sus4

*T = Thumb on 6th string

F

G7

G7

D7

1/2 (12) 10 10 (10) 8 8 (8) 6 7 5 7 5 5 | 6 5 0 5 0 5 6 5 0 5 6 5 0 5 3 12 12

1/2 5 5 5 3 5 5 5 5 | 5 7

G7

D7

T (12) 10 12 10 12 (12) 10 12 10 10 12 10 13 | 13 10 0 13 10 13 12 10 12 10 12 10 12 10 12

10

3 5 5 5 5 3 5 3 4 5 7 5 7 5 7 | 7

Gtr. I tacet

E7

A7

grad. bend. 10 12 10 10 10 12 12 | 10 10 13 10 10 | (10) (10)

* Note on 3rd string sounds due to vibrato applied on 2nd string.

9 7

G

C/D

Gr. 2

B \flat /A

C/D

Dsus4/A

mp

P.M. 1/4 P.M. -1 P.M. 1/4

5 3 (3) 5 5 5 3 (3) 5 5 5 3 (3) 5

C/DB \flat /A

C/D

P.M. -1

5 5 3 5 1 3-5 3 5 5 5 (5) (5)

H

Gr. 2 D7sus4

G7

D7

(5) 3-5 3 (5) 5 3 5-7 7 3

Gtr. 1

10 10 10
13 12 1310 10 10 10 10 10
13 12 13 12 13 12**G7**

D7

1/4 1 hold bend 1 1/2

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

10 10 10 10 10 10
13 12 13 12 13 12

G7

Guitar tablature for the G7 chord. The top staff shows a complex pattern of notes with markings: a wavy line over the first measure, a bracket under the second measure labeled '3', a '1/2' bend on the third string, a '1' bend on the fourth string, a '1 1/2' bend on the fifth string, a '1/4' bend on the sixth string, and a circled '10' bend on the seventh string. The bottom staff shows a standard G7 chord with fingerings: 5 7 3 5 2 on the first four strings, followed by a sequence of notes: 10 10 12 10 12 (circled), 12 10 12 10 10, 13 10 10 10 10, and 10 10 12.

E7

A7

Guitar tablature for the E7 and A7 chords. The top staff starts with an E7 chord (3 5 7 9) with a 'let ring' instruction. The A7 chord (5 4 2 0) follows, with a 'Harm.' (harmonic) note at the 5th fret of the 4th string and a 'loco' (local) vibrato on the 3rd string. The bottom staff shows a sequence of notes: 5 3 2 0, 2 0, 1 0, 0 3 4, 5 4 2 0, 5, 6 7, and 5.

Pitch: G
*Depress string behind nut & vibrato.

I

D7sus4

G7sus4

G7

D7sus4

Guitar tablature for a repeating I chord progression. The top staff shows a repeating pattern of D7sus4, G7sus4, G7, and D7sus4 chords. The middle staff shows a repeating pattern of notes: 7 5 7 5 7 (7) 5 6 5 3, 5, 5 7 3 5 5 3, 5 7 5, 7 5 7 5 7 (7) 5 6 5, and 3. The bottom staff shows a repeating pattern of notes: 10 10 10 10 10 10 10 10, 13 13 13 13 13 13 13 13, 10 10 10 10 10 10 10 10, and 12 12 12 12 12 12 12 12.

A7sus4 A7 D7sus4 G7sus4 G7

10 10 10 10 10 10 10 10 10 10 10 10

B♭7sus4 A7sus4 D7sus4 B♭7sus4 A7sus4

5 3 5 5 7 5 7 6 0 5 7 5 7 6 0 5 7 5 7 6 0 10

10 12 10 12

J

D7sus4 D7 G7sus4 G7 D7sus4 D7

10 10 10 10 10 10 10 10 10 10

G7sus4

G7

D7sus4

D7

G7sus4

G7

Guitar tablature for the first section of the solo. The tab shows six lines of sixteenth-note patterns. Chords indicated above the staff are G7sus4, G7, D7sus4, D7, G7sus4, and G7. Fingerings and grace notes are marked. A note is labeled "Played behind the beat." with an asterisk.

Fret positions for the first measure: 13, 13, 13, 13 (over 12).

Fret positions for the second measure: 13, 13, 13, 13 (over 12), 13, 13, 13, 13 (over 12), 13, 13, 13, 13 (over 12).

Fret positions for the third measure: 13, 13, 13, 13 (over 12), 13, 13, 13, 13 (over 12), 13, 13, 13, 13 (over 12).

D7sus4

D7

G7sus4

G7

Guitar tablature for the second section of the solo. The tab shows six lines of sixteenth-note patterns. Chords indicated above the staff are D7sus4, D7, G7sus4, and G7. Fingerings and grace notes are marked.

Fret positions for the first measure: 3, 5, 5, 3.

Fret positions for the second measure: 6, 7, 6, 7.

Fret positions for the third measure: 5, 3, 5, 5.

Fret positions for the fourth measure: 10, 12, 10, 13, 10, 13.

Fret positions for the fifth measure: 13, 13, 13, 13 (over 12), 13, 13, 13, 13 (over 12), 13, 13, 13, 13 (over 12).

D7sus4

D7

G7sus4

G7

Guitar tablature for the third section of the solo. The tab shows six lines of sixteenth-note patterns. Chords indicated above the staff are D7sus4, D7, G7sus4, and G7. Fingerings and grace notes are marked.

Fret positions for the first measure: 10, 10, 13, 10, 10.

Fret positions for the second measure: 13, 10, 10, 13, 10, 10, 12, 10, 10.

Fret positions for the third measure: 12, 10, 10, 12, 10, 10, 12, 10, 10.

Fret positions for the fourth measure: 12, 10, 10, 12, 11, 10, 10.

Fret positions for the fifth measure: 10, 13, 10, 12, 12, 12, 12, 12.

Fret positions for the sixth measure: 5, 3, 5, 0, 5, 5.

D7sus4 D7 G7sus4 G7 D7sus4 D7

12 (12) 10 12 10 8 12 (12) 17 0 13 13 13 13 13 13 13 13

13 10 13 10 5 13 10 13 10 5

19 19 19 19 19 19 19 19 19 19 19 19

13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12

G7sus4 G7 D7sus4 D7

8va

10 13 10 13 12 10 12 10 13 15 13 15 13 15 15 15 15 15 15 15 15 15 15 15

12 12 12 12 12 12 12 12

19 19 19 19 19 19 19 19 19 19 19 19

13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12

Begin fade

G7sus4 G7 D7sus4 D7

8va

15 (15) 13 15 (15) 13 15 (15) 13 15 (15) 13 12 13 12 10 12 (12) 10 12 12 12 10 12 10 10

10

19 19 19 19 19 19 19 19 19 19 19 19

13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12

G7sus4 G7 D7sus4 D7

(10) 12 10 10 9 8 6 6 (9) 6 7 0 5 7 (7)

10 10 10 10 10 10 10 10 10 10

13 12 12 12 12 13 12 12 12 13 12

G7sus4 G7 D7sus4 D7

13 13 10 13 10 13 12 10 12 12 10 12 12 10 12 12 10 12 10 12 10 12 12 10 12

(7) 13 10 13 10 13 12 10 12 12 10 12 12 10 12 12 10 12 10 12 10 12 12 10 12

10 10 10 10 10 10 10 10 10

13 12 12 12 12 13 12 12 12 13 12 12 12 12

Fade out

G7sus4 G7 D7sus4 D7

6 6 6 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

w/ pick & fingers - -
P.M. - -

12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

10
13
12 10
13
12

from *Dare to Be Different*
Guitar Boogie Shuffle

By Arthur Smith

A

Fast Shuffle $\text{J} = 210$ ($\text{J} = \text{J}^3\text{J}$)

**E
Riff A

*Gtrs. 1 & 2 (clean)

T
A
B

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

*Composite arrangement **Chord symbols reflect implied harmony.

E7

A7

E

End Riff A

B7

E7

Gtr. 2

E

P.M. ----- |

P.M. ----- |

E7

A7

Gtrs. 1 & 2

P.M. --- |

E

1/2

1/2

B7

E

Gtr. 1

1/2

rake - 1/4

1/4

1/4

Gtr. 2

P.M.

1/2

P.M.

B

E

steady gliss.

P.M. - - -

A7

Gtrs. 1 & 2

E

B7

Gtr. 1

E

Gtr. 2

C

Gtr. 2 tacet

E7

2 (2)

P.M. -

A7

Gr. 1

E
B7
E

Gtrs. 1 & 2

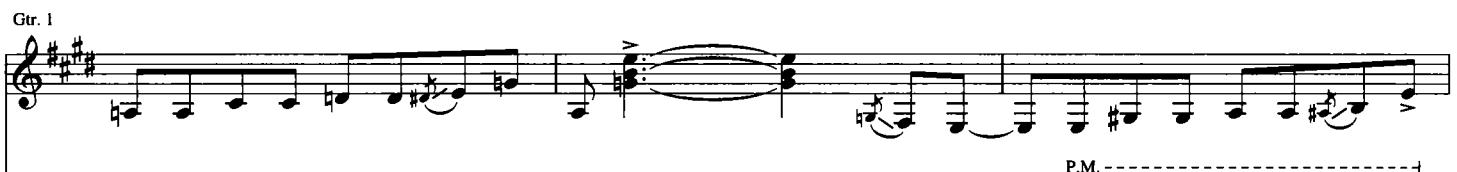
P.M. -



P.M.

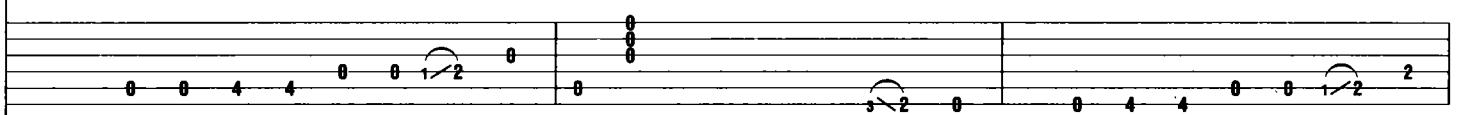


A7



E

P.M.



Gtr. 2

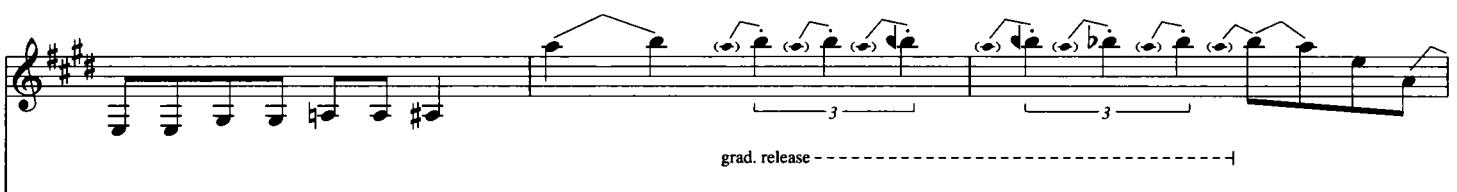


P.M.

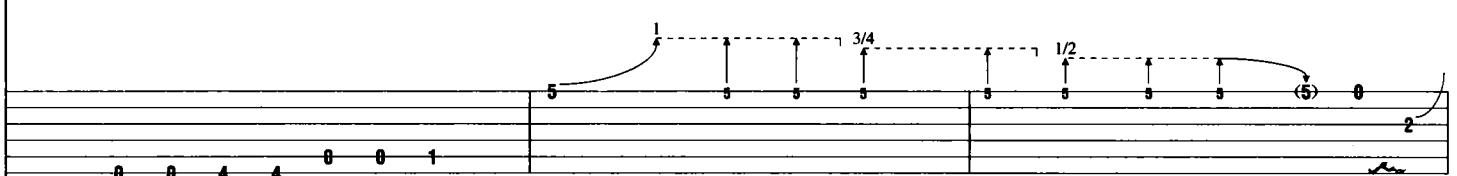


B5

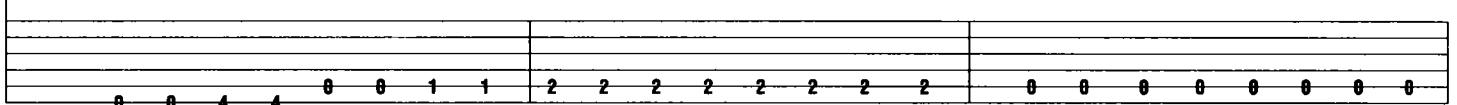
A5



grad. release



P.M.



D

G5

F5

E

Riff B

Musical score for Riff B in G major. The top staff shows a melodic line with various bends and slurs. The bottom staff shows the corresponding guitar tab with fingerings and string indications. The tab includes markings for "1 hold bend", "3/4", "1/2 hold bend", and "P.M." (Palm Mute).

Riff B1

Musical score for Riff B1 in G major. The top staff shows a continuous eighth-note pattern. The bottom staff shows the corresponding guitar tab with fingerings and string indications. The tab includes a "P.M." (Palm Mute) marking.

Musical score for a guitar solo section in G major. The top staff shows a melodic line with a "3" above a note and a wavy line with a downward arrow. The bottom staff shows the corresponding guitar tab with fingerings and string indications. The tab includes "P.M." (Palm Mute) markings and a "1/2" with an upward arrow.

A7

E

Musical score for a guitar solo section in A7 and E major. The top staff shows a melodic line with a wavy line and a downward arrow. The bottom staff shows the corresponding guitar tab with fingerings and string indications. The tab includes a "1/2" with an upward arrow.

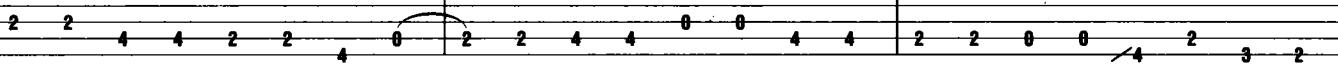
P.M.

P.M.

Musical score for a guitar solo section in A7 and E major. The top staff shows a melodic line with a wavy line and a downward arrow. The bottom staff shows the corresponding guitar tab with fingerings and string indications. The tab includes "P.M." (Palm Mute) markings and a "1/2" with an upward arrow.

B7

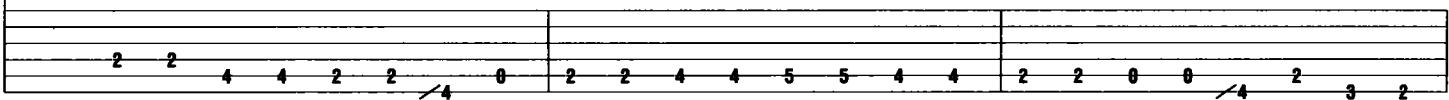
End Riff B



End Riff B1



P.M. -

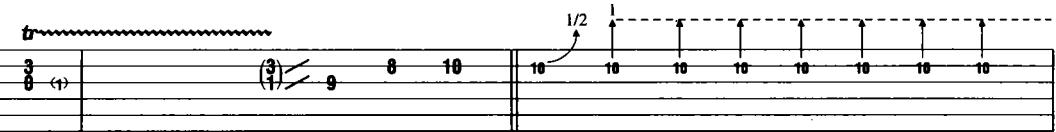
**E**

E7

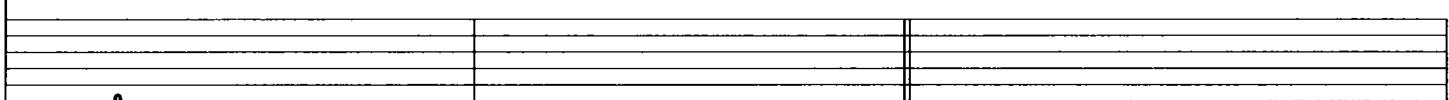
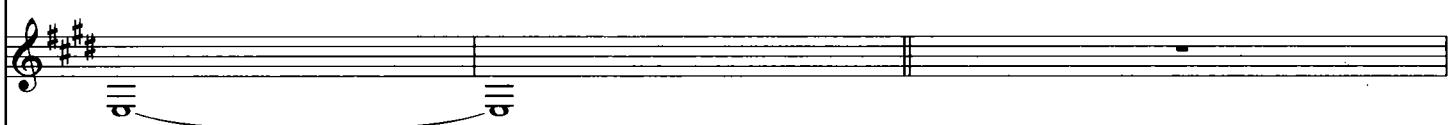
E7sus4

E7

E

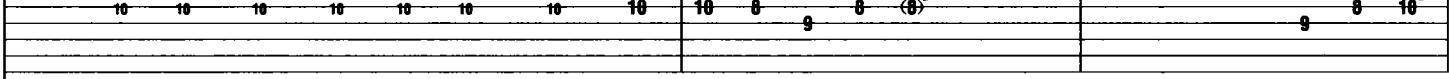
grad.
release -

1/2

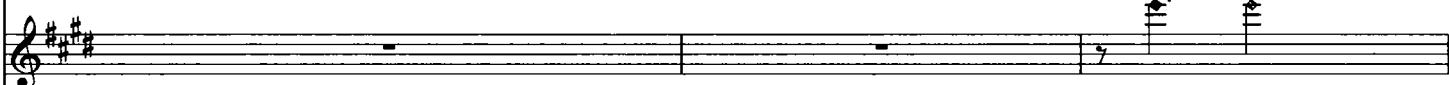


grad. release -

1 3/4 1/2 1/4



1/4



Harm.

5

Pitch: E

A7

E

A7

E

1 hold bend

(10) 10 10 10 10 10 10 10 (10) 8 (8) 9 7 9 7 9 (9)

1/4

8va

Harm.

5

Pitch: E

Gtr. 2 tacet
B7

w/ pick & fingers

7 6 7 6 5 6 7 6 5 0 2 0

2 5 6 7

8va - 7

(5)

E

Gtr. 1

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

F

E

Gr. 2

Musical score for Gtr. 2 in F major, E7 chord. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The bottom staff shows a bass clef and a key signature of one sharp (F#). The music includes eighth-note patterns and rests.

Gtr. 1

Musical score for Gtr. 1 in F major, E7 chord. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The bottom staff shows a bass clef and a key signature of one sharp (F#). The music includes eighth-note patterns and rests.

A

E

Musical score for Gtr. 1 in A major, E7 chord. The score consists of two staves. The top staff shows a treble clef, a key signature of no sharps or flats, and a time signature of 2/4. The bottom staff shows a bass clef and a key signature of no sharps or flats. The music includes eighth-note patterns and rests. Fingerings such as 9, 10, 9, 9, 10, 12, 10, 9, /16, 17, 16, 17, 16, 17, 11, 12, 12, 14, and 13 are indicated.

B7

E

Musical score for Gtr. 1 in B7, E7 chord. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The bottom staff shows a bass clef and a key signature of one sharp (F#). The music includes eighth-note patterns and rests. Fingerings such as 11, 11, 9, 9, 10, 10, 7, 7, 6, 6, 5, 5, 8, 8, 12, 13, 12, 14, 12, 14, 11, and 12 are indicated.

P.M. ----- -1

Musical score for Gtr. 1 in B7, ending. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The bottom staff shows a bass clef and a key signature of one sharp (F#). The music includes eighth-note patterns and rests. Fingerings such as 11, 11, 9, 9, 10, 10, 7, 7, 5, 5, 8, 8, 0, 0, 4, 4, 0, 0, 1, 2, 0, 0, 4, 4, 0, 0, 1, 2, and 2 are indicated.

G

Gtrs. 1 & 2: w/ Riffs B & B1

E

A musical staff in G major (one sharp) and common time. It begins with a note 'G' on the first line, followed by three vertical bar lines with no notes, indicating a measure of rests.

A7

E

A musical staff in A7 (two sharps) and common time. It begins with a note 'A7' on the first line, followed by three vertical bar lines with no notes.

B7

G5

F5

Gr. 1

Musical staff for Guitar 1 in A7 (two sharps). It shows a sixteenth-note riff consisting of eighth-note pairs, followed by a power chord (A7) with the number '3' below it.

Musical staff for Guitar 1 in A7 (two sharps). It shows a power chord (A7) with the number '3' below it, followed by a sixteenth-note riff.

Gr. 2

P.M. -

Musical staff for Guitar 2 in A7 (two sharps). It shows a sixteenth-note riff consisting of eighth-note pairs.

Gtrs. 1 & 2: w/ Riff A

E

E7

Gr. 3 (clean)

Musical staff for Guitar 3 (clean) in E7 (no sharps or flats). It shows a sixteenth-note riff consisting of eighth-note pairs, followed by a power chord (E7) with the number '12' above it.

*mf*12
9
1112
9
11(12)
(9)
(11)12
9
1112
9
11

A7

E

Musical staff in A7 (two sharps). It shows a sixteenth-note riff consisting of eighth-note pairs, followed by a power chord (A7) with the number '12' above it.

12
9
1112
9
11(12)
(9)
(11)(12)
(9)
(11)

Gtrs. 2 & 3 tacet

B7

A7

E

N.C.

Gtr. 3

Gtr. 1

Gtr. 2

Free time

B7/F#

Gtr. 1

A tempo

E7

Gtr. 2

Gtr. 1

H

Gtrs. 1 & 2: w/ Riff B

E

Rhy. Fig. 1

Gtr. 3

A7 E

Gtr. 3 tab:

12	9	12	9	11	11		
12	9	12	9	11	11		

A7 E

Gtr. 3 tab:

(12)	(12)		12	9	12	9	11	11		
(12)	(12)		12	9	12	9	11	11		

B7 A7 E End Rhy. Fig. 1

Gtr. 3 tab:

14	12	12	9	12	9	11	11		12	9	12	9	11	11
14	12	12	9	12	9	11	11		12	9	12	9	11	11

*Tied to beat 1 on all recalls.

Gtr. 1

P.M. -

Gtr. 2

Gtr. 3: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff B1 (1st 6 meas.)

Gtr. 1

Gtr. 2

A7

let ring --

E

Gtr. 1

let ring -----
1/2

B7

Gtr. 2

P.M. -----

A7

E

hold
bend

P.M. -----

P.M. -----

I

Gtrs. 1 & 2: w/ Riff B1
 Gr. 3: w/ Rhy. Fig. 1 (till fade)

E

A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

A7

E

A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

Begin fade

B7

A7

E

Gtrs. 1 & 2

A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

P.M. -----

A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

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

A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

P.M. -----

A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

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

A7

E

A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

P.M. -----

A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

0 0 / 4 4 2 2 4 4 | 5 5 4 4 2 2 4 2 | 2 / 4 4 2 2 4 4

Fade out

B7

A7

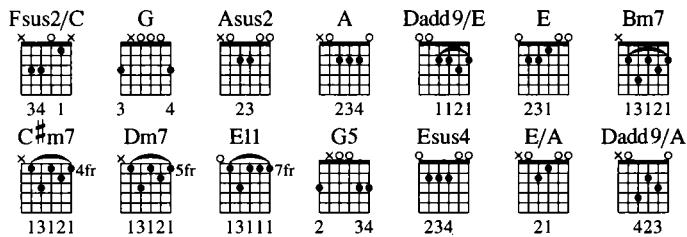
A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

P.M. -----

A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

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

from *Dare to Be Different*
Hearts Grow Fonder
 By Tommy Emmanuel



A

Moderately slow $\downarrow = 83$

Asus2

A

E/A

D/A

D6/A

Rhy. Fig. 1

*Gr. 1 (acous.)

mp
let ring throughout

T 0 0 0 0 0 0 0 X X
 A 2 2 1 1 1 1 1 X
 B 0 0 0 0 0 0 0 X
 *Two gtrs. arr. for one.

Gtr. 2 (elec.)

mp
w/ clean tone & slap-back delay

P.M. throughout

Rhy. Fig. 1A

Gtr. 3 (elec.)

mp
w/ clean tone

P.M. -----

P.M. -----

Dm/A

Dm6/A

Bm7

C#m7

Dm7

E11

End Rhy. Fig. 1

End Rhy. Fig. 1A

B

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (1 1/2 times)

Gr. 2 tacet

Asus2 A E/A D/A D6/A

Gtr. 4 (elec.)

mf
w/ dist.

Dm/A

Dm6/A

Bm7

C#m7

Dm7

E11

Asus2 A

E/A

D/A

D6/A

G5

E11

Aadd9

A $\frac{5}{4}$

Gtr. 4

Gtr. 3

Gtr. 1

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (1 1/2 times)

Asus2

A

E/A

D/A

D6/A

Gtr. 4

P.M. -----|

7 9 6 7 5 5 | 6 7 5 5 | (5) 7 7 7 (7) 6 4 | 4 6

Dm/A

Dm6/A

Bm7

C \sharp m7

Dm7

E11

1/2 | P.M. -----|

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

Asus2

A

E/A

D/A

D6/A

P.M. -----|

7 9 6 7 5 5 | (5) 7 7 6 4 | 4 2

G5

E11

Aadd9

Gtr. 4

Gtr. 3

Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

(cont. in slashes)

Gtr. 5 (elec.)

mf
w/ slight dist.

5

§ C

Gtr. 3 tacet
2nd time, Gtr. 6 tacet

Fsus2/C

G

Gtr. 1

Gtr. 4

simile on repeat

P.M. ---

5 6 7 (7) 5 7 10

Gtr. 5

10

13

Asus2

Guitar tablature for Asus2 chord. The top staff shows a sixteenth-note pattern. The second staff shows the strings being muted with a 'z' symbol. The third staff shows the strings being plucked with a 'p' symbol. The bottom staff shows the guitar neck with fingerings: 9, (9), 14, 14, 12, (12), 9, 10, 9, 10, 9, 10, 10, 12, 9, 11, 10. A bracket labeled "let ring" spans the first two measures. The tab ends with a "A" at the top right.

Fsus2/C

Guitar tablature for Fsus2/C chord. The top staff shows a sixteenth-note pattern. The second staff shows the strings being muted with a 'z' symbol. The third staff shows the strings being plucked with a 'p' symbol. The bottom staff shows the guitar neck with fingerings: 1 1/2, (10), (10), 8, 10, 10, 12, 10, 12, 12, 10, 10, 8, 8, 7, 7, 7, 7, 8, 10, 12. A bracket labeled "let ring" spans the first two measures. The tab ends with a "G" at the top right.

To Coda ♪

Guitar tablature for Dadd9/E chord progression. The top staff shows a sixteenth-note pattern. The second staff shows the strings being muted with a 'z' symbol. The third staff shows the strings being plucked with a 'p' symbol. The bottom staff shows the guitar neck with fingerings: 10, 12, 12, 14, 14, 11, 11, 11, 14, 15, 13, 13, 15, 17, 15, 14, 17, 19, 16, 16, 19, 19. A bracket labeled "8va" spans the first two measures. The tab ends with a "E11" at the top right.

D

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (1 1/2 times)
Gtr. 5 tacet

Asus2 A E/A D/A D6/A

loco

Gtr. 4

Dm/A Dm6/A Bm7 C#m7 Dm7 E11

Asus2 A E/A D/A D6/A

G5 E11 Bm7 C#m7 Dm7 E11

Gtr. 4

Gtr. 3

Gtr. 1

E

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (1 1/2 times)

Asus2 A E/A

Gtr. 4 tacet

D/A

D6/A

Gtr. 6 (acous.)

mf

6 7 5 6 5 4 2
7

pp

4 5 4 2 2 4 2 2 4

(7)

Dm/A

Dm6/A

Bm7

C♯m7

Dm7

E11

Gtr. 6

10 12 10 12
12
10 9 10 12
12
(12 10)
10 9 10 9
10

1/2

Asus2

A

E/A

D/A

D6/A

10 10 10 12 14
14 13 12 10
11 9 11 11
14 14 12 12
12
10 10 12
5 7 8 7

Gtr. 1: w/ Rhy. Fig. 2

G5

D.S. al Coda

E11

Aadd9

Gtr. 4

Gtr. 6

5 5 7 8 7 8 5
7 6 7 5 3 3 4 2

Gtr. 4

>

Gtr. 6 divisi

5 5 7 8 7 8 5
7 6 7 5 3 3 4 2

3

Gtr. 3

3

7 7 7 7

let ring

5 5 6 7

0 5 6 7

Coda

FGtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (1 1/2 times)
Gtr. 5 tacet

Asus2 A E/A D/A D6/A

loco

Gtr. 4

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

Fretboard diagram for Gtr. 4:

```

    7 9 9 7 5 5 | 6 7 5 5 (5) 7 7 7 (7) 6 4 | 4 6
    |-----|-----|-----|-----|-----|-----|
    7
  
```

Dm/A Dm6/A Bm7 C#m7 Dm7 E11

P.M. -----|

1/2

Gtr. 4

Fretboard diagram for Gtr. 4:

```

    0 5 7 6 6 4 | 6 7 5 (5) 7 9 10 7
    |-----|-----|-----|-----|-----|-----|
    0
  
```

Asus2 A E/A D/A D6/A

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

Gtr. 4

Fretboard diagram for Gtr. 4:

```

    7 9 9 7 5 5 | 6 7 5 5 (5) 7 7 7 (7) 6 4 | 4 2
    |-----|-----|-----|-----|-----|-----|
    7
  
```

G5 E11 G5 E E11 G5 Esus4

Gtr. 1

Gtr. 4

P.M. -|

Fretboard diagram for Gtr. 4:

```

    3 2 3 5 7 6 4 2 (2) 7 9 10 9 10 12 9 10 9 12 (12) 4 2 3 2 3 5 6 7 5
    |-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
    |-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
  
```

Gtr. 3

Fretboard diagram for Gtr. 3:

```

    3 7 7 7 0 0 | 3 7 7 7 0 0 | 3 7 7 7 0 0 | 3 7 7 7 0 0
    |-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
    3 7 7 7 0 0 | 3 7 7 7 0 0 | 3 7 7 7 0 0 | 3 7 7 7 0 0
  
```

G

A E/A Dadd9/A E/A
Rhy. Fig. 3

Rhy. Fig. 3A

P.M. -

A E/A Bm7 C♯m7 Dm7 E11 End Rhy. Fig. 3

End Rhy. Fig. 3A

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A (till fade)

A E/A Dadd9/A E/A Gtr. 6 tacet

Gtr. 4

Gtr. 6

Bm7 C \sharp m7 Dm7 E11 A E/A

Gtr. 4

(12) 10 1/2 (12) 10 1/2 (12) 10 12 12 9 12 9 10 / 11 10 12 10 12 10

Dadd9/A E/A A E/A

Gtr. 4 8va-----

rake --- P.M. - -

17 14 14 1/2 1/2 (14) 12 14 1/2 P.M.

12 10 11 10 12 (12) 10 12

Gtr. 6

12 14 13 12 11

Gtr. 6 tacet

Bm7 C \sharp m7 Dm7 E11 A E/A

Gtr. 4

10 (10) 8 5 7 5 7 5 6 7 7 6 5 7 10 (10) 11

P.M. - -

Dadd9/A E/A A E/A

8va-----

20 20 20 (20) 20 20 (20) 20 20 (20) 17 17 (17)

Bm7 C \sharp m7 Dm7 E11 A E/A

Gtr. 4

loco

rake ---

6 8 5 8 5 8 7 5 7 5 7 6 5 4 7 5 6 7 7 7 7 9 7

P.M. - -

Begin fade

Dadd9/A E/A A E/A

P.H. P.M. 1/2 1/4

1/2 1/2 5 7 5 5 7 7 7 7

19 (19) 17 19 17 17 19 16

Bm7 C♯m7 Dm7 E11 A E/A

8va 1

Gtr. 4

1 20 28 17 15 12 13 15 14 16 14 13 14 12 10 11

rake 1 12 (12)

Gtr. 6

2 4 2 2 2

Gtr. 6 tacet

Dadd9/A E/A A E/A

Gtr. 4

10 12 (12) 10 10 (10) 12 10 9 12 9 7 9 7 5 5 3 5

P.M. 1/2 1/2 4 2 4 2 13

Fade out

Bm7 C♯m7 Dm7 E11 A E/A

1 15 12 (12) 10 9 7 5 7 5 7 5 7

semi-harm. P.M. 1/4

7 6 5 4 7

from *Classical Gas*
The Hunt
 By Tommy Emmanuel

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

A

Moderately fast $\text{♩} = 163$

*D

Dsus2

F/D G/D

Rhy. Fig. 1

Gtr. I (acous.)

(Crowd noise)

8 sec.

mf
let ring throughout

*Chord symbols reflect basic harmony.

Dsus2

Csus2

G/B

End Rhy. Fig. 1

Gtr. I: w/ Rhy. Fig. 1

D

Dsus2

F/D G/D

Dsus2

Csus2 G/B

B

D

Riff A

Csus2 G/B
End Riff A

The image shows a musical score for a six-string guitar. The top part is staff notation in common time with a key signature of two sharps. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The bottom part is tablature, showing the fret and string for each note. The tablature is divided into measures by vertical bar lines, corresponding to the staff notation above.

 Gtr. 1: w/ Riff A
2nd time, Gtr. 2 tacet

D

D

Csus2 G/B

A blank musical staff consisting of five horizontal lines and four spaces. It features a treble clef at the top left, a key signature of two sharps, and a common time signature. There are no notes or rests present on the staff.

88

3rd time, Gtr. 2 tacet

Gtr. 1

D

G

A

Sheet music for guitar, measures 11-12. The top staff shows a melodic line with various note heads and stems. The bottom staff shows a tablature with fingerings and a measure repeat sign.

D

Csu

2

G6/

Am7

D

G

1

A musical score for guitar in 4/4 time with a key signature of two sharps. The music consists of two measures. The first measure starts with a grace note followed by a sixteenth-note pattern. The second measure continues with a sixteenth-note pattern. Below the staff is a tablature for a six-string guitar, showing fingerings and a pick pattern.

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

3 2 0 2 2 3 4 2 0 2 0

Bsus2

F₉⁶(no3rd)

To Coda 2 0

The sheet music shows a melodic line for guitar. The first six measures feature grace notes above the main notes. The dynamic marking *mp* is placed below the staff. The next four measures show a sustained note followed by eighth-note pairs. The final measure consists of two eighth-note pairs.

mp

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

1.

D

Csus2 G/B

2.

Dsus2

To Coda 1

C

Half-time feel

C

Gtr. 2 (elec.)

Gtr. 1

Riff B
loco

Harm.

G/B

Bb6

F/A

C G/B B^b6

Fretboard diagrams for each staff:

- Top staff: 5, 5, 5, 3, 5
- Middle staff: 6 (with 1 overline), 7, 7 (with 1 overline), 6, 7 (with 1 overline)
- Bottom staff: 3, 0, 2, 0 (with 3 overline), 2, 0, 0, 0 (with 3 overline), 1, 0, 0, 0 (with 3 overline)

A7 A7/C# Dm F/D G/D

Fretboard diagrams for each staff:

- Top staff: 6
- Second staff: 6, 5, 0, 6, 5, 8
- Third staff: 6, 6, 8, 5
- Fourth staff: 7
- Fifth staff: 5

End Riff B Rhy. Fig. 2

w/ pick & fingers -----+

Fretboard diagrams for the bottom staff:

- First measure: 6, 6, 3, 3, 5
- Second measure: 1, 0, 2, 0, 2, 0
- Third measure: 8, 0, 7, 0, 0, 0

B^b/D Dm C/D B^b/D A/D B^b/D C/D Dm

1/2

P.M. -----+

Fretboard diagrams for the bottom staff:

- First measure: 5
- Second measure: 3, 5, 3, 3, 6, 3, 5, 6, 8
- Third measure: 6, 7, 6, 6, 8, 5

5

Fretboard diagrams for the bottom staff:

- First measure: 6, 5, 0, 0
- Second measure: 3, 3, 2, 2, 3, 3, 2, 2, 3, 2, 1, 0, 0, 0
- Third measure: 1, 0, 0, 0, 1, 0, 0, 0

F/D G/D B \flat /D End half-time feel A

8va -----

1/2 7 7 7 6 5 5 5 5 11

1/2 18 18 7 7 6 6 6 6 6

B \flat /A A B \flat /A A B \flat /A A

8va -----

3

(17) 17 (17) 15 17 17 17 18 (18)

End Rhy. Fig. 2

Dm C Dm C B \flat A Dm C Dm C B \flat A

Rhy. Fig. 3A

1.

Rhy. Fig. 3

End Rhy. Fig. 3

2.

D.S. al Coda 1
(take 2nd ending)

Musical score for guitar:

- Gm**: G major chord (G-B-D) with a grace note on the B string.
- Gm6**: G major 6 chord (G-B-D-F#-A-C) with a grace note on the B string.
- Asus4**: A suspended 4 chord (A-C-E-G) with a grace note on the C string.
- A**: A major chord (A-C-E) with a grace note on the C string.
- Rhy. Fig. 4**: Rhythmic pattern starting with a grace note on the B string, followed by a steady glissando across the strings.
- End Rhy. Fig. 4**: Continuation of the rhythmic pattern.

∅ Coda 1

D

Gtr. 1: w/ Riff B

Gtr

C

G/B

Bb6

The sheet music shows a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics "church" are written below the staff. The first ending concludes with a repeat sign and the instruction "3". The second ending begins with a sixteenth note followed by a eighth note, with a wavy line above the staff indicating a melodic line.

Sheet music for guitar and bass. The top staff shows chords: B \flat /D, Dm, C/D, B \flat /D, A/D, B \flat /D, C/D, Dm, F/D, G/D. The bottom staff shows a bass line with notes: 6, 5, (5), 6, 6, 8, 6, 6, 8, 5, 7, 7, 6.

B \flat /D A B \flat /A

steady gliss.

(6) 6 8 10 8 6 5 (5) 17 11 11 (17) 15

A B \flat /A A B \flat /A A

Gtr. 2 8va

loco

17 17 17

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 2: w/ Rhy. Fig. 3A

Dm C Dm C B \flat A Dm C Dm C B \flat A

Gtr. 1: w/ Rhy. Fig. 4

Dm C Dm C B \flat A Gm Gm6

5 7 8 5 8 7 6 6

D.S.S. al Coda 2

E

Gtr. 1: w/ Riff A

Asus4 A D Csus2 G/B

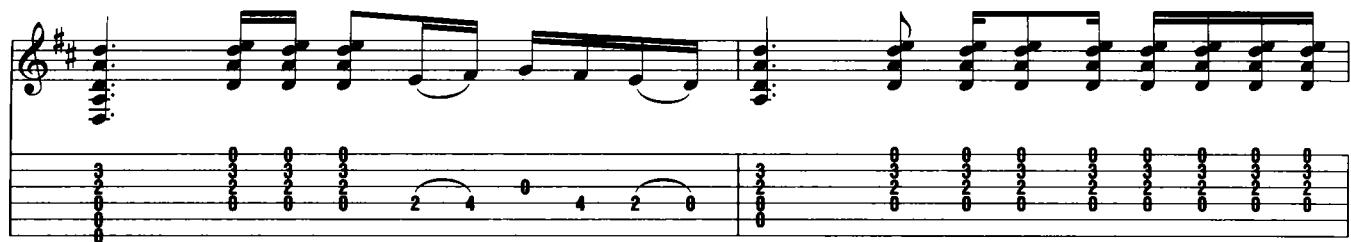
fdbk.

1

99

 Coda 2

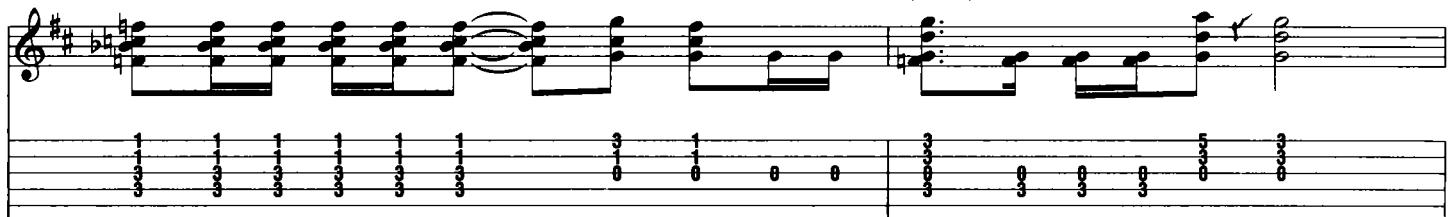
Dsus2



Dsus2

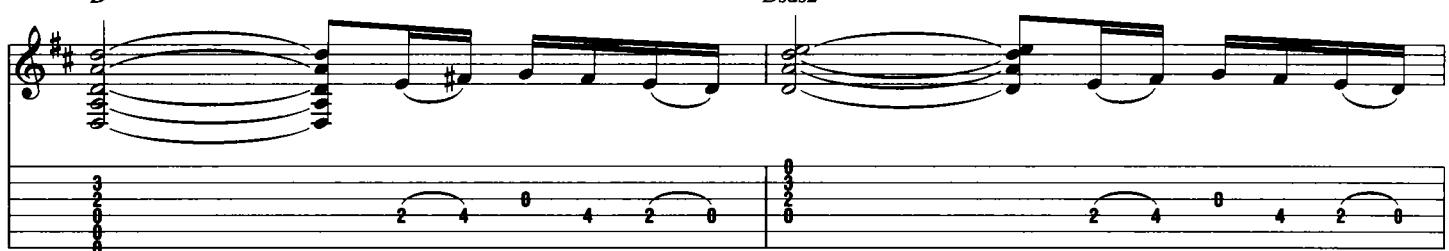
B^bsus2

F⁶(no 3rd)



D

Dsus2



F

Gtr. 1: w/ Rhy. Fig. 1

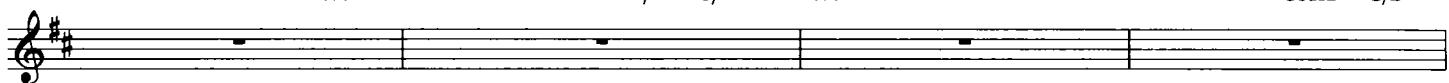
D

Dsus2

F/D G/D

Dsus2

Csus2 G/B



Dsus2

D5



from *Up From Down Under*
Initiation
By Tommy Emmanuel

A

Moderately slow $\text{J} = 88$

N.C.

*E5

(Perc.) Gtr. 1 (acous.)

4

pp
w/ fingers

*Chord symbols reflect implied harmony.

D/E

mf
Harm.
*w/ delay
let ring throughout

*Set for quarter-note regeneration w/ 2 repeats.

E5 Em7 A/E B7/E

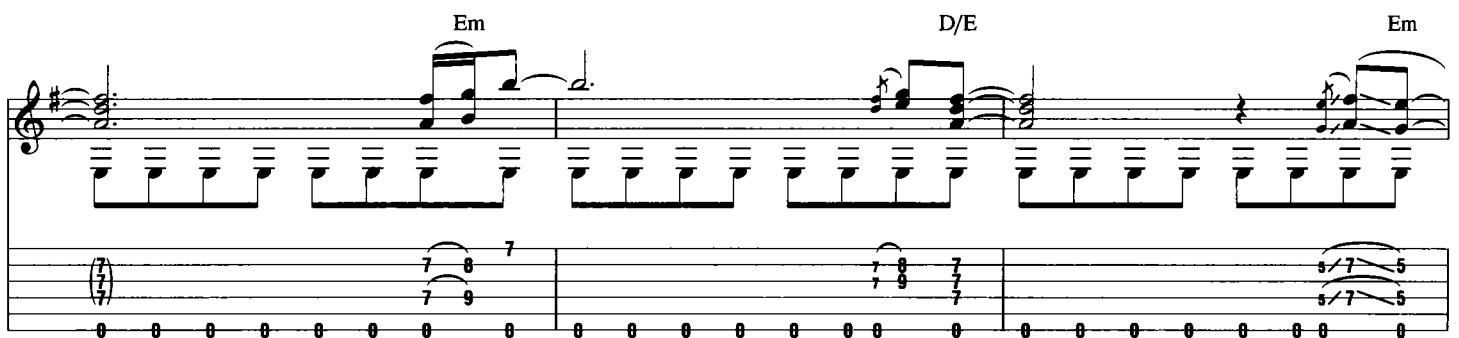
Em

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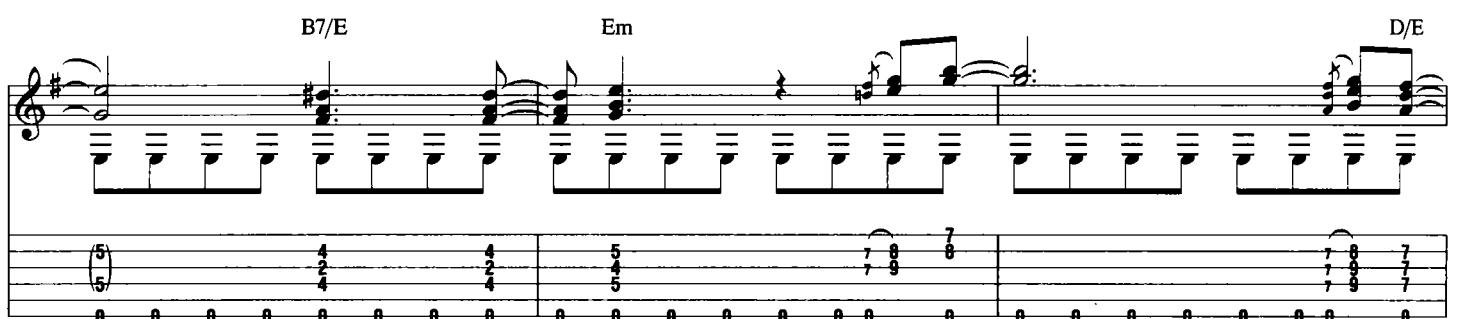
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B

Sheet music for guitar part B. The first measure starts with a bass note in Em. The second measure begins with a D/E chord. The third measure starts with an Em chord. The fourth measure ends with a D/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.



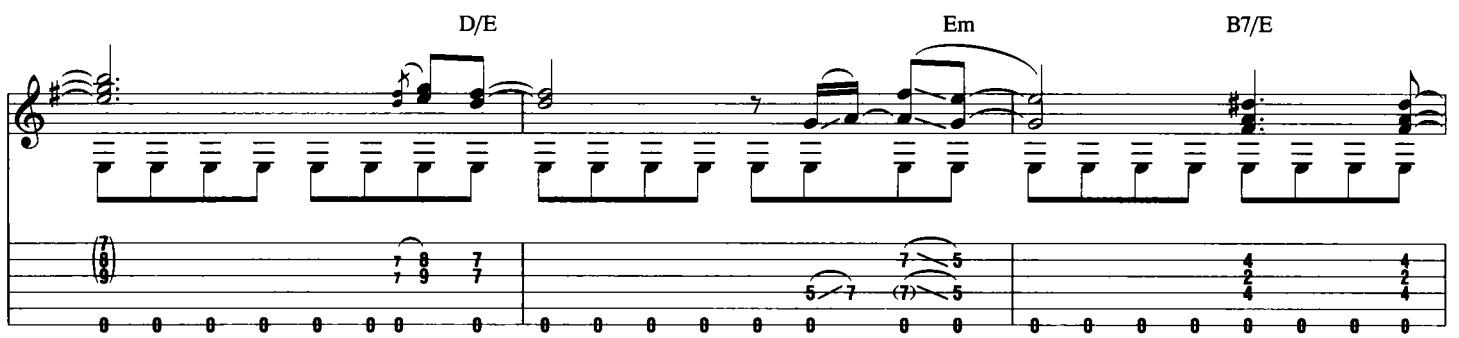
Sheet music for guitar part B. The fifth measure starts with an Em chord. The sixth measure begins with a D/E chord. The seventh measure starts with an Em chord. The eighth measure ends with a D/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.



Sheet music for guitar part B. The ninth measure starts with a B7/E chord. The tenth measure begins with an Em chord. The eleventh measure starts with an Em chord. The twelfth measure ends with a D/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.



Sheet music for guitar part B. The thirteenth measure starts with an Em chord. The fourteenth measure begins with a D/E chord. The fifteenth measure starts with an Em chord. The sixteenth measure ends with a D/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.



Sheet music for guitar part B. The seventeenth measure starts with a D/E chord. The eighteenth measure begins with an Em chord. The nineteenth measure starts with an Em chord. The twentieth measure ends with a B7/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.

Em B7/E Em

C

Am/E Bm/E C/E

Am/E B5/A C/E B7/E

Em(add9) Em9 B7/E

E5 Em

D

Em D/E Em D/E

Em D/E Em

B7/E Em B7/E Em B7/E Em

E

E°

Eadd9 F#m11/E Eadd9 E°

Am/E B/E B7/E Em

(3) 2 5 3 5 5 5 8 7 11 10 11 12
0 0 0 0 0 0 0 0 0 0 0 0

Em6

(12) 12 2 5
0 0 0 0 0 0 0 0 0 0 0 0

F/E Em9 B7/E Em

8 1 3 4 5 7 8
0 0 0 0 0 0 0 0 0 0 0 0

F

Em D/E Em D/E

(7) 7 8 7 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0

Em D/E Em

12 (7) 7 8 7 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0

B7/E Em

(5)

Em D/E Em

(7)

D/E Em B7/E

(7)

Em B7/E Em F#m7add6/E N.C.

(4) 5 5 4 4 4 4 | 7 5 4 4 | 0 4 2 4 4 | X X |

G

E5

D/E

Harm.

**Begin fade*

Em7

Harm.

Harm.

*(*Applies to gtr. only.)*

Pitch: B
D
G

Harm.

(5)

Fade out

(Perc.)

2

(2)

0 2

from *The Journey*
The Journey

By Tommy Emmanuel and David Hirschfelder

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

A

Moderately $\text{J} = 117$ ($\text{J} = \text{J} \text{ J}$)

*D5

Gtr. I (clean)

(Elec. percussion & didjeridoo)

3

mp

**w/ delay
P.S.

*****p**
Harm.

T

A

B

x.....

12
(12)

*Chord symbol reflects overall harmony.

**Set for quarter-note regeneration w/ 3 repeats.

***Vol. swell



B

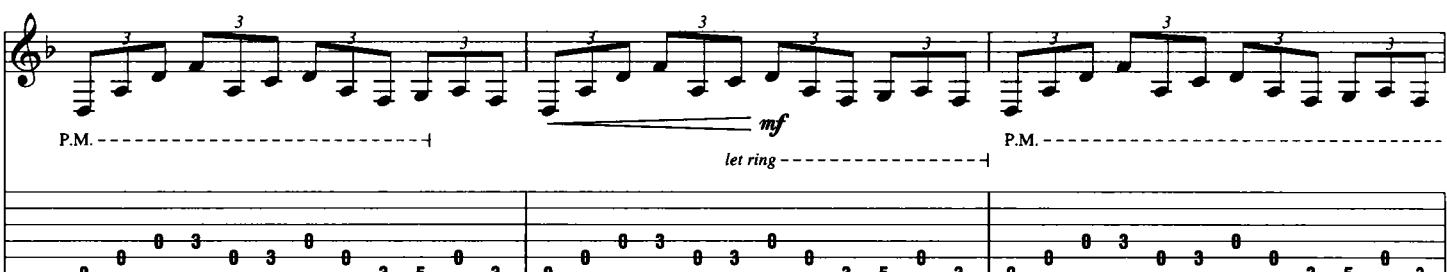
†Dm7

3

3

P.M. - - - - -

†Chord symbols reflect implied harmony.



3 3 3 3 3 3 3 3

P.M. ----- |

mp

Gtr. 1 tacet

Gadd4

Gtr. 2 (clean)

mf

*w/ delay
let ring throughout

*Set for quarter-note regeneration w/ 3 repeats.

Gtr. 2 tacet

Dm7

Gtr. 1 Fill 1

End Fill 1

P.M. ----- |

mf

Gtr. 3 (dist.)

tr ----- |

** *mf*
w/ slapback delay

tr ----- |

5 (q)

** Vol. swell

Gtr. 1

P.M. ----- |

Gtr. 1 tacet

Gadd4

Gtr. 2

mf

Chord progression:

5	5	0	3
5	5	0	5
5	5	0	3
			/ 12 13

Gtr. 3

Chord progression:

	4	
	5	
	(5)	7

Gtr. 1: w/ Fill 1

Gtrs. 2 & 3 tacet

Dm7

Gtr. 2

f

Gtr. 3
divisi

Chord progression:

10	13	10	13	10	13	10	13	10	13
12	12	12	12	12	12	12	12	12	12

Gtr. 1

(cont. on upper staff)

P.M. -----

Chord progression:

9	(9)	5							
0	0	0	3	0	3	0	3	0	3
0	0	0	3	0	3	0	3	0	3
3	5	0	3						
0	0	0	3	0	3	0	3	0	3
3	5	0	3						

C

Gtr. 1 tacet

Gtr. 1

D5

D5

let ring -----

pp

Chord progression:

0	0	0	3	0	3	0	3	0	3
3	5	0	3	0	3	0	3	0	3
0	0	0	3	0	3	0	3	0	3

Gtr. 4 (clean)

f

*w/ delay

Chord progression:

				2					
				2					
				0	2	4			

*Set for quarter-note regeneration w/ 6 repeats.

Gtr. 4 G C G/B D5 G

C G/B F5 G5

Gtr. 4 tacet

D5 Gtr. 3 f

G C G/B string noise

D5 G C G/B

F5 G5

D5 G C G/B

Gtr. 3 8va G 8va

** P.S.

Gtr. 5 (dist.)

*< mf < *Vol. swells

17 15 11 17 15
 (17) 11 11 (17) 15
 15 15

**Bounce pick off strings rapidly.

D5 G C G/B

8va

17 15 11 17 17
 15 11 15 17
 (17) 15 17 14 17
 14 14

< <

5 4 3 (3) 5 3 2

Gtr. 5 tacet

F5 G5

8va

Gtr. 3 8va

10 10 10 17
 7 7 14 17 10
 10 10 10
 17 10 17 10 10
 19 17 19 17 17
 14 14 14

F5

G5

8va

Gtr. 3

loco

steady gliss.

P.S.

f

15

Gtr. 6 (dist.)

D

Gtr. 3 tacet

Dm

*Gtrs. 5 & 6

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

5 2 3 x 2 3 5 x 3 5 2 x | 5 2 3 x 2 3 3 2 | 5 2 3 x 2 3 5 x 3 5 2 |

*Composite arrangement

5 2 3 x 2 3 3 2 | 5 2 3 x 2 3 5 x 3 5 2 x | 5 2 3 x 2 3 3 2 |

10 10 10 8 8 6 6 5 5 5 | 6 6 6 5 5 5 3 3 3 1 1 1 |

12 9 10 9 10 12 10 12 | 12 10 11 10 11 10 9 11 10 10 11 | 12 9 10 9 10 12 10 12 10 |

Gtr. 6

Gtr. 5

Gtrs. 5 & 6

Fm

Gtr. 6

Gtr. 5



15 13 14 13 14 13 12 14 13 13 | 15 12 13 12 13 15 13 15 13 | 15 13 14 13 14 13 12 14 13 15 13



0 5 6 5 6 6 5 6 5 6 7 | 8 5 6 5 6 8 6 6 5 | 0 5 6 5 6 6 5 6 5 6 5



13 13 13 11 11 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 9

8va --

loco

steady gliss.

13 13 13 15 15 16 16 18 18 10 16 | 18 16 10 11 8

A B \flat /A E \flat /A F/A

Gtrs. 5 & 6

2 2 2 2 | 3 3 3 3 | 3 3 3 3 | 8 10 10 10 | 10 10 10 10 | 10 10 10 10

E

Gtrs. 5 & 6 tacet

D5

Gtr. 3

Gtr. 3

D5 G C G/B

10 (10) 8 10 10 (10) 8 8

D5

D5

/10 (10) 8 10 10 (10) 8

C

G/B

D5

C G/B D5

3 (8) 14 16 16 14 16 14 15 17 14 17 (17) 15 17

P.M. -----|

8va loco 8va

(8) 14 16 16 14 16 14 15 17 14 17 (17) 15 17

G

C

G/B

D5

8va C G/B D5

17 (17) 15 (16) 14 15 17 14 15 17 17 15 17

loco

8va

17 (17) 15 (16) 14 15 17 14 15 17 17 15 17

G

C

G/B

F5

8va G C G/B F5

17 17 15 20 20 20 20 20 17 17 17 17 20 17

G5

8va

Fingerings for the 2nd violin part:

20	28	17	17	20	17	17	20	20	17	20	17	20	20	18	19	17	19	17	15	17	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

D

fdbk.

F

Gtr. 3 tacet

D5

Gtr. 4

mp

Dm7

Gtr. 4

Gtr. 1

p

P.M.

Gtr. 4 tacet

Gtr. 3

pp

**pp* ← *mp*

w/ bar ----- |

(2)

10 (10) (10)

10 ----- |

(10)

-1/2 -1/2
*Vol. swell

Riff A

End Riff A

P.M. ----- |

P.M. ----- |

0 0 0 3 0 3 0 0 3 0 3 0 0 3 0 3 0 0 3 0 3 0 3 5 0 3 0 0 0 3 0 3 0 0 3 0 3 5 0 3

Begin fade

Gtr. 1: w/ Riff A (2 times)

Gtr. 3

8va ----- |

loco

-1 -1

3 ----- |

w/ bar ----- |

string noise

19 (19)

Gtr. 3

Fade out

----- |

w/ bar

10

(10)

-1

Gtr. 1

let ring

2

3

3

0

from *Determination*
Stevie's Blues
 By Tommy Emmanuel

A

Moderately $\text{J} = 129$ ($\text{D} = \text{D}^3\text{D}$)
 N.C.
 Gr. 1 (slight dist.)
w/ slap-back reverb

*Chord symbols reflect basic harmony.

A5 G5 E

A C D C A E A7

B7#9 A7

B

E

mf *f*
let ring

1/4 1/4

A E

1/4 1/4

A C D C A

~~~~~

B7 A7

~~~~~

C

E

1/4

A7

w/ pick & finger - - - - -

0 0 0 0 | 0 0 0 0 | 0 0 0 | 0 12 10 | 0 12 12 (12) X

3/4 3 2 0 | 2 3 0 2 0 2 3 | 0 2 0 12 11 | 3 12 12 (12) X

E

let ring - - - - -

1 15 15 15 15 15 15 | (14) 12 14 12 (12) 14 | 1/4 12 15 12 15 | 1/4 15 12 15

14 14 14 14 14 14 | (14) 12 14 12 (12) 14 | 12 15 12 15 | 15 12 15

B7

A7

E

15 12 15 15 12 15 | 15 (15) 12 12 12 15 | 12 15 12 15 14 12 | 14 12 12

1/4 1 1/4 1 1/4 1 | 12 12 12 15 | 12 15 12 15 14 12 | 14 12 12

*T = Thumb on 6th string

B7

E

8va - - - - -

0 15 17 15 | 17 17 17 17 | 17 17 17 17 | 17 17 17 17 | 17 17 17 17 | 17 17 17 17

14 14 14 | 14 14 14 | 14 14 14 | 14 14 14 | 14 14 14 | 14 14 14

loco

A7

8va - - - - -

(17) 17 15 17 17 | 18 15 16 14 13 12 | 14 12 12 | 14 12 12 | 14 12 12 | 14 12 12

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

**Played as even eighth notes.

E

B7

A7

D

A

E

A C5 D5 C A

E A G E

B7

A7

E

E7

E7

mp

A7

E7

B7

A7

E7

mf

A7

E7

B7 A7 E B7

F

E5

mp *mf*

A5

mp *f*

E5 B5

mf

v

E5

3 *5*

12 13 14 15 16 15 12 14 14 12 14 14 12 14 14 14 14

Wavy line at beginning.

Measure 1: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 2: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 3: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 4: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 5: 1/4 note at 12, 14, 14, 14, 14, 14.

A5

Wavy line at beginning.

Measure 5: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 6: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 7: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 8: Tapping (T) at 12, 14, 14, 14, 14, 14.

Wavy line at beginning.

Measure 9: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 10: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 11: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 12: Tapping (T) at 12, 14, 14, 14, 14, 14.

B5

Wavy line at beginning.

Measure 13: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 14: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 15: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 16: Tapping (T) at 12, 14, 14, 14, 14, 14.

E5

Wavy line at beginning.

Measure 17: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 18: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 19: Tapping (T) at 12, 14, 14, 14, 14, 14.

Measure 20: Tapping (T) at 12, 14, 14, 14, 14, 14.

G

E

A

G5 E

G5 A5

G5 E5

1/4
1/4

A C D

C A

3

E

A

E

B7

1/4
1/4

A7

E

B7

E5

G5

A

G E

G5

G

E

A C5 D C A

E G A G E

B7 A7 E N.C.

w/ pick & finger-1

Free time

F7 E7

8va - loco

E7#9 N.C.

from *Up From Down Under*
Up From Down Under

By Tommy Emmanuel and Alan Mansfield

A

Free time
 N.C. *G Am Bm Em7

Gtr. 1 (acous.)

*Chord symbols reflect implied harmony.

Bm F♯/A♯ Am7 Am11

G Am

Cmaj7 F♯m7b5 B7 Em7 A9

D7add4 D°7 D7 F13 Am7

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Am11

Moderately slow $\text{♩} = 79$
N.C.

8va

(Drums)

loco

B

*Gmaj7 Am7 Bm7 Em7 Bm7 F#/A#

8va

*Chord symbols reflect overall harmony.

Am11 D11 Gmaj7 Am7 Bm7 Em7

loco

Gtr. 1

mp

w/ clean tone & chorus
let ring throughout

Bm7

F#7/A#

Am11

D11

D**b**7#11*8va-----*

7

*loco*3
1/2
(12) (12) 101
8 10

14

15

14

15

17

12 14

12

8

10

P.M. ----- 4

7

7

9

9

8

8

5

7

5

7

9

9

7

Cmaj7

F#7**b**5 B7#5

Em7

A9

D Dsus4

D(b5)

D5

let ring ----- 4

1/2

(9)

10 10

7

10

7

8

7

0

7

10

0

10

12

10

8

0

7

10

0

7

10

9

7

10

10

7

1

8

F9

F13

Am9

6

6

8

10

8

10

8

10

8

10

8

10

8

9

7

10

7

9

7

9

7

8

10

7 8 10

7

10

7

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10

8

10

8

Gmaj7 Am7 Bm7 Em7 Bm7 F#/A#

8va

Fingerings for the bass line:

- 7 10 7 8 7 10 10 10/12 15 12 14 15 14 15 17 12 14 12
- 4 0 3 4 0 3 4 0 3 3 5 3 7 0 7 0 10 11 9

Am11 D11 Gmaj7 Am7 Bm7 Em7

8va *loco*

Fingerings for the bass line:

- (12) 10 7 8 10 7 10 7 8 8 7 10 10 10/12 15 12
- (9) 9 7 5 4 0 3 4 0 3 4 0 3 5 3

Bm7 F#/A# Am11 D11 D♭7♯11 Cmaj7 F#m7♭5 B7

8va *loco*

Fingerings for the bass line:

- 14 15 14 15 17 12 14 12 (12) 10 8 10 7 10 7 8 7 0 7 10
- 7 8 7 8 10 11 9 (9) 9 7 8 9 10 7

Em7 A9 D Dsus4 D⁹7 D7

(10) 8 10 10 10/12 12 10 9 8 | 10 10 9 10 10 7 7 7 | 10 10 10 10 8 10

F9 F13 Am9

10 8 8 7 8 7 8 | 10 8 7 (7) 8 7 10 | 10 8 7 10

F13 Am9 D11

10 10 10 10 10 10 10 10 10 10 10 10 8 7 10 8 7 9 | 7 4 5 7 4 5 4 7 6 (5)

C

Gmaj7

Am

Bm7

Em

mp

Am chord tab: 3 1 2 3 4 5

Bm7 chord tab: 2 3 2 3 4 5

Em chord tab: 3 2 3 2 4 5

mp

P.M. -----

Am9 chord tab: 7 5 5 7 5 5

D11 chord tab: 7 5 5

Gmaj7 chord tab: 7 5 7 7

Am chord tab: 4 4 5 5

Bm

F#/ $A\sharp$

Am9

D11

Gmaj7

Am

Bm chord tab: 7 9 9 6 6 8

F#/ $A\sharp$ chord tab: 10 9 8 11 10 9

Am9 chord tab: 7 7 7 7 7 7

D11 chord tab: 1 2 2 2 2 2

P.M. -----

Gmaj7 chord tab: 5 7 7 5 5 7

Am chord tab: 3 3 3 3 3 3

Bm7

Em

Bm

F#/ $A\sharp$

Am7

D11

D \flat 7 \sharp 9

Bm7 chord tab: 3 2 1 2 3 2 1

Em chord tab: 0 0 0 0 0 0

Bm chord tab: 7 7 8 10 7 7

F#/ $A\sharp$ chord tab: 9 8 8 8 9 8

Am7 chord tab: 0 0 0 0 0 0

D11 chord tab: 3 3 3 3 3 3

D \flat 7 \sharp 9 chord tab: 5 4 5 4 5 4

P.M. -----

Am9 chord tab: 7 7 7 5 7 7

D11 chord tab: 7 6 7 6 7 6

Gmaj7 chord tab: 5 4 5 4 5 4

Cmaj7 F#m7b5 B7 Em7

A9

D7 D7sus4

D97 D7

Guitar tablature for the first section. The top staff shows standard notation with a treble clef and a key signature of one sharp. The bottom staff shows guitar tablature with six strings labeled 6 (top) to 1 (bottom). Chords shown: Cmaj7, F#m7b5, B7, Em7, A9, D7, D7sus4, D97, and D7.

Rhy. Fig. 1

Rhythmic Figure 1 consists of two staves of music. The top staff uses standard notation with a treble clef and a key signature of one sharp. The bottom staff is guitar tablature with six strings labeled 6 to 1. The figure includes various rhythmic patterns and rests.

F13

Am9

Guitar tablature for F13, Am9, and a continuation of the previous rhythm figure. The top staff shows standard notation with a treble clef and a key signature of one sharp. The bottom staff is guitar tablature with six strings labeled 6 to 1. The F13 chord has a circled 3-3-3-3-3-3 pattern. The Am9 chord has a circled 0-0-0-0-0-0 pattern.

End Rhy. Fig. 1

Guitar tablature for the end of Rhythmic Figure 1. The top staff shows standard notation with a treble clef and a key signature of one sharp. The bottom staff is guitar tablature with six strings labeled 6 to 1. The figure includes a repeating pattern of chords and notes, ending with a circled 10-10-10 pattern.

F13

Am9

D11

Guitar tablature for F13, Am9, and D11 chords. The top staff shows standard notation with a treble clef and a key signature of one sharp. The bottom staff is guitar tablature with six strings labeled 6 to 1. The F13 chord has a circled 3-3-3-3-3-3 pattern. The Am9 chord has a circled 3-3-3-3-3-3 pattern. The D11 chord has a circled 0-5-5-0 pattern. A note "let ring" is followed by a dashed line.

Guitar tablature for a continuation of the chords from the previous section. The top staff shows standard notation with a treble clef and a key signature of one sharp. The bottom staff is guitar tablature with six strings labeled 6 to 1. The chords shown are the same as in the previous section: F13, Am9, and D11.

D

Gr. 2 tacet

Gmaj7

Gtr. 1

Am7

Bm7

F#/A#

Am11

D11

Gmaj7

Am7

Bm7

Em7

Gtr. 1

Gtr. 2

Bm

F#/A#

Am7

D11

D♭7

Gtr. 1

Cmaj7 F#m7b5 B7 Em7 A9

7 10 8 9 8 10 7 8 7 9 8 10 10 10 10 (10) 8 10 8 10/12 11 10 8 9 8 10

D7 D7sus4 D9 D7 F13

7 8 7 8 9 7 8 7 8 7 8 9 7 8 8 7 5 5 0 5 0 5 0 5 0 5

E

D11 G9 Am7

Gtr. 2

mf

7 8 10 7 10 7 8 7 10

Gtr. 1

let ring -

mp

Bm7 Em Bm7 F#/A#

10 10 10 (10) 8 12 8 15 12 14 15 14 15 15 12 12

2 2 2 2 7 7 7 7 6 6 6 6 6 6 6 6

Am7 **D11** **Gmaj7** **Am7** **Bm7** **Em7**

8va ----- 1 *loco*

(12) 10 8 3 5 8 | 8 7 8 10 8 7 | 10/12 7 9

11 10 9 7 8 10 | 7 10 7 8 6 7 10 | 10 10/12 15 12

3 3 3 7 8 7 7 | 7 10 7 8 6 7 10 | 10 10/12 15 12

X X X 5 5 5 5 | 5 5 5 7 7 7 7 | 5 5 5 7 7 7 7

Bm7 **F#/A#** **Am11** **D11** **D♭7♯11** **Cmaj7** **F♯m7♭5** **B7**

8va -----

7 8 7 8 10 9 11 | (9) 7 8 10 | 12

14 15 14 15 15 17 12 14 | 12 (12) 10 8 8 10 10 | 10/12 8 10 8 7 8 7 10 7

Em7 **A9** **D Dsus4** **D°7 D7** **F13**

Gtr. 1

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

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

Gtr. 2

7 8 9 10 | 10 10 10

7 8 9 10 | 10 10 10

Am11

Sheet music for Am11 and F13. The Am11 section shows a treble clef staff with eighth-note patterns and a six-string guitar staff with fingerings (10, 10, 10, 10, 10, 10) and muting symbols (x). The F13 section shows a treble clef staff with eighth-note patterns and a six-string guitar staff with fingerings (10, 10, 10, 10, 10, 10) and muting symbols (x). A circled '5' is shown above the guitar staff.

F13

let ring -----

Sheet music for Am11 and F13. The Am11 section shows a treble clef staff with eighth-note patterns and a six-string guitar staff with fingerings (10, 10, 10, 10, 10, 10) and muting symbols (x). The F13 section shows a treble clef staff with eighth-note patterns and a six-string guitar staff with fingerings (10, 10, 10, 10, 10, 10) and muting symbols (x).

F

Gtr. 2 tacet

Am9

Sheet music for Gtr. 1 and Gtr. 2. Gtr. 1 (top staff) has a treble clef and eighth-note patterns. Gtr. 2 (bottom staff) has a treble clef and eighth-note patterns. A bracket labeled 'let ring' spans both staves. The Am9 section shows a treble clef staff with eighth-note patterns and a six-string guitar staff with fingerings (10, 10, 10, 10, 10, 10) and muting symbols (x). The Am9 section ends with a six-string guitar staff with fingerings (10, 10, 10, 10, 10, 10) and muting symbols (x).

Gtr. 3 (acous.)

Sheet music for Gtr. 3 (acous.). The staff shows a treble clef and eighth-note patterns. A dynamic marking 'mf' is present.

Gtr. 2

Sheet music for Gtr. 2. The staff shows a treble clef and eighth-note patterns. The Am9 section ends with a six-string guitar staff with fingerings (10, 10, 10, 10, 10, 10) and muting symbols (x).

Gtr. 1 tacet

Gtr. 3

Sheet music for Gtr. 3. The staff shows a treble clef and eighth-note patterns. A dynamic marking '1/4' is present. The Am9 section ends with a six-string guitar staff with fingerings (10, 10, 10, 10, 10, 10) and muting symbols (x).

Begin fade

Fade out

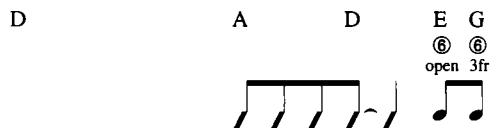
Guitar Notation Legend

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.

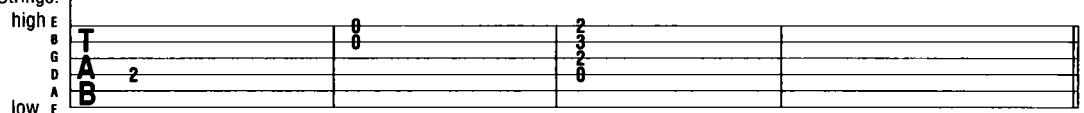
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



Notes:



Strings:



4th string, 2nd fret

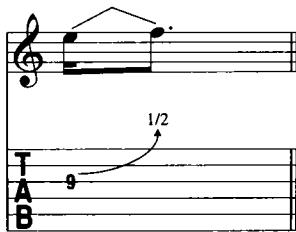
1st & 2nd strings

open D chord

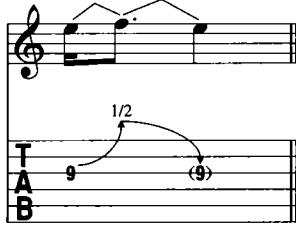
open, played together

Definitions for Special Guitar Notation

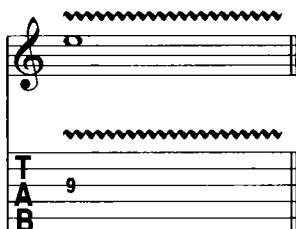
HALF-STEP BEND: Strike the note and bend up 1/2 step.



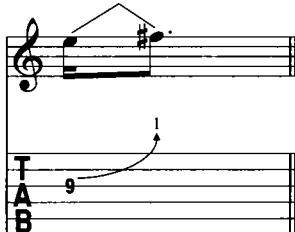
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



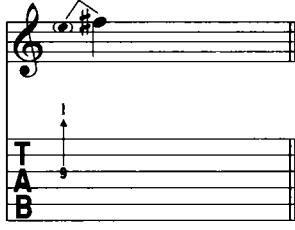
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



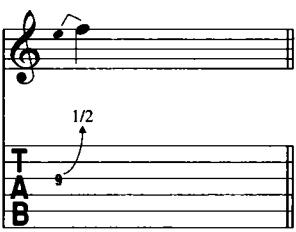
WHOLE-STEP BEND: Strike the note and bend up one step.



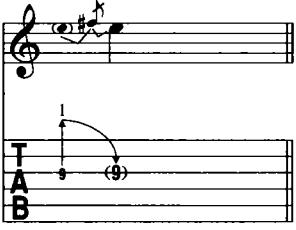
PRE-BEND: Bend the note as indicated, then strike it.



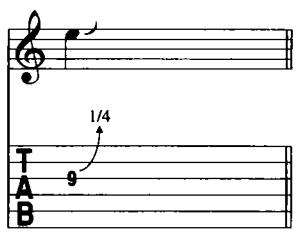
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



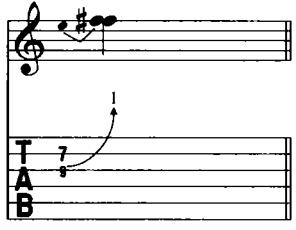
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



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



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



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.



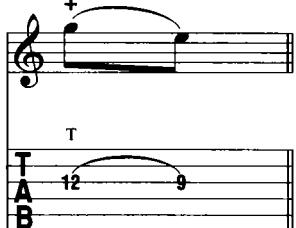
SHIFT SLIDE: Same as legato slide, except the second note is struck.



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



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.



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

Harm.

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.

P.H.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

8va - -
H.H.

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

P.S.

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.

M.

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

P.M. - - -

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

rake - - -

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

T.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

A.

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.

w/ bar - - - - -

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

w/ bar - - - - -

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

-1/2 -1/2 -1/2
w/ bar - - - - -
-1/2 -1/2 -1/2
Dip

Additional Musical Definitions



(*accent*) • Accentuate note (play it louder).



(*accent*) • Accentuate note with great intensity.



(*staccato*) • Play the note short.



• Downstroke



• Upstroke

D.S. al Coda

• Go back to the sign (⌘), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

• Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

• Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

• Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

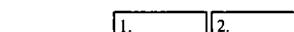
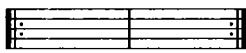
• Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

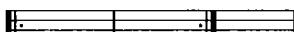
• A chordal version of a Fill.

tacet

• Instrument is silent (drops out).



1. 2.



NOTE: Tablature numbers in parentheses mean:

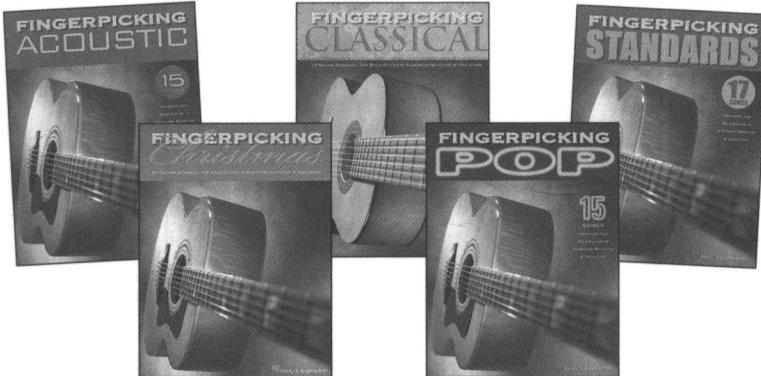
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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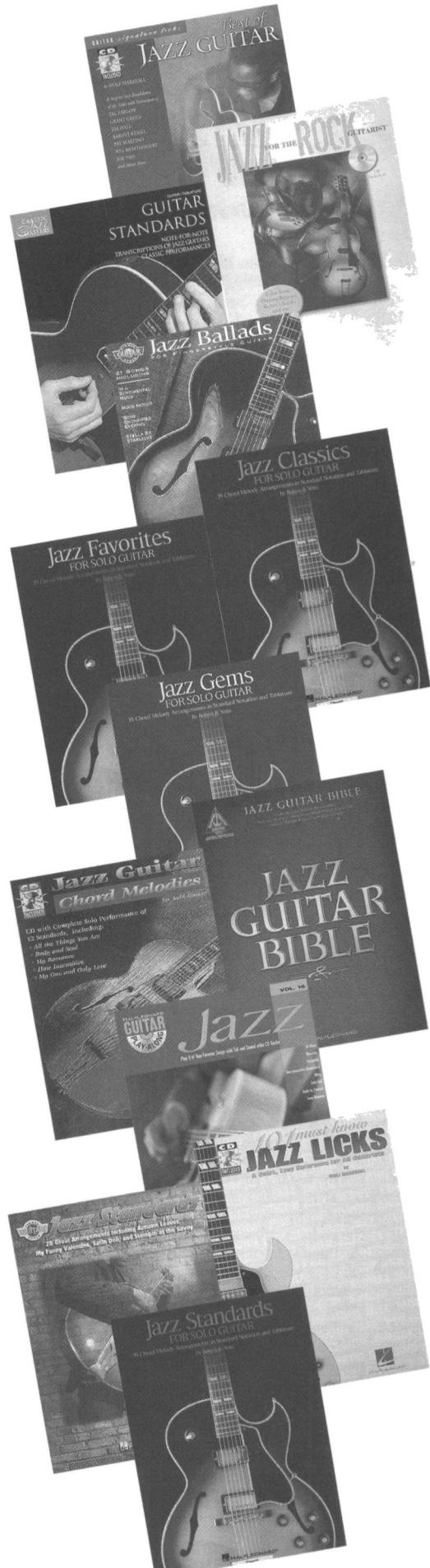
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