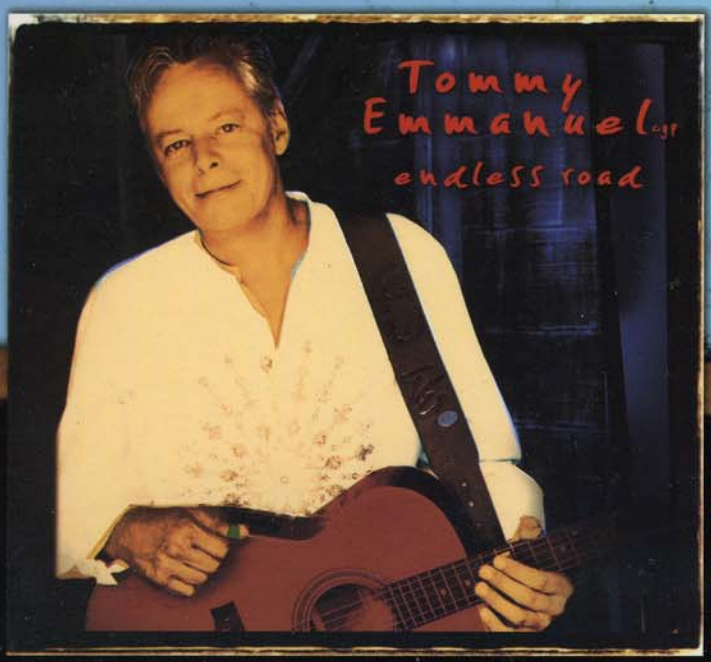
Mel Bay Presents

MB20872

endless road

Tommy Emmanuel cgp



Musical notation and tablature for fifteen instrumental cuts on the album including Tommy's arrangements of "SOMEWHERE OVER THE RAINBOW" and "MONA LISA."

Mel Bay Publications, Inc. • #4 Industrial Drive • Pacific, MO 63069

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Musical notation and tablature for fifteen instrumental cuts on the album including Tommy's arrangements of "SOMEWHERE OVER THE RAINBOW" and "MONA LISA."

Transcribed by Mark Pritcher

Photography by Sara Corwin

Album artwork by Beth Kindig

1 2 3 4 5 6 7 8 9 0

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TOMMY EMMANUEL

Tommy Emmanuel is a phenomenal guitarist. He has been recognized internationally for his virtuosity in playing all types of music on the guitar. Besides that, he is an entertainer, and he makes people happy. His audience is immediately aware that they are in the presence of a very gifted guitarist, and the "musical powers that be" are fast becoming aware of his gift. In the late 1990's he recorded a CD with his mentor, guitar legend Chet Atkins, and devoted more time to touring in the United States. He moved his home from his native Australia to England, and recently to the U.S., and chances are that he will be performing somewhere near you before too long.

His compositions seem simple to the ear, but are incredibly complex when analyzed. The fifteen instrumental tunes from the "Endless Road" CD represent many styles. You will hear bluegrass, jazz, pop standards, slow tunes and very fast tunes, and you will hear music as Tommy hears it. Whether you are a beginner or an accomplished player, I know you will enjoy working on these tunes.

In Tommy's playing there is always more going on than meets the eye or ear. He uses multiple techniques and tricks to get his unique sound. He sometimes mutes strings with the palm of his right hand, and sometimes with the fingertips of his left hand. When he is playing with a thumbpick, he may strike the strings with the pick, brush down with the far side of his right hand fingertips, or brush up with the near side of the right hand fingertips. He often uses unexpected chord fingerings, especially if it facilitates the movement to the next chord or position. It is rare for him to have unanchored notes. In other words pay attention to the chord symbols or diagrams. Often the music shows you the notes that are being played, but just as is important are the "notes" that are not played. No matter how many notes are sounded, there may be other notes being fretted that are not plucked with the right hand, but are important all the same. Tommy's tunes usually do not require a back up guitar, but I have provided the chords as I hear them, and sometimes I have "created" chords based on one or two melody notes. Chords provide a framework for analysis. Many of the tunes have key changes, and you can follow the changes with the chords. Usually the fretboard diagrams included above the music are for hand position only and are not meant to show a specific chord. The gist of a tune is the same each time he plays it, but the tunes on this CD were improvised to some extent, and thus must be recreated "by ear". Also Tommy is known to use different fingerings in the same tune, if it helps the playing of the song. For instance an "A" chord at the second fret may be fingered differently depending on what comes after it. Also for some tunes Tommy uses a flat pick and fingers, a technique sometimes called "hybrid" picking. This may present a problem for those of you who are strictly fingerpickers. But give it a try, and if you still find it awkward, you may find that those tunes are also playable in a "fingerstyle" manner.

To facilitate your work on these tunes, you will need the namesake CD, "Endless Road". Some of the tunes are rock solid "on the beat" and others are played as if he were singing, making the meter very difficult to define. The best example of that is *Mona Lisa*. I have "forced" the tune to comply with a metronome, but in reality you will need the CD to guide you through the rhythm.

If you don't already have it, there is a book of Tommy's previous CD, "Only", also available from Mel Bay.

I would like to thank Mel Bay for having confidence in this project, and to Tommy Emmanuel for patiently sharing his musical "secrets".

Finally, I could not have started or finished this project without the support of my wife Carol and daughter Katelynn. Please send any comments or questions to me at gmprj1@aol.com and be sure and look in often at www.tommyemmanuel.com and www.melbay.com.

Mark Pritcher

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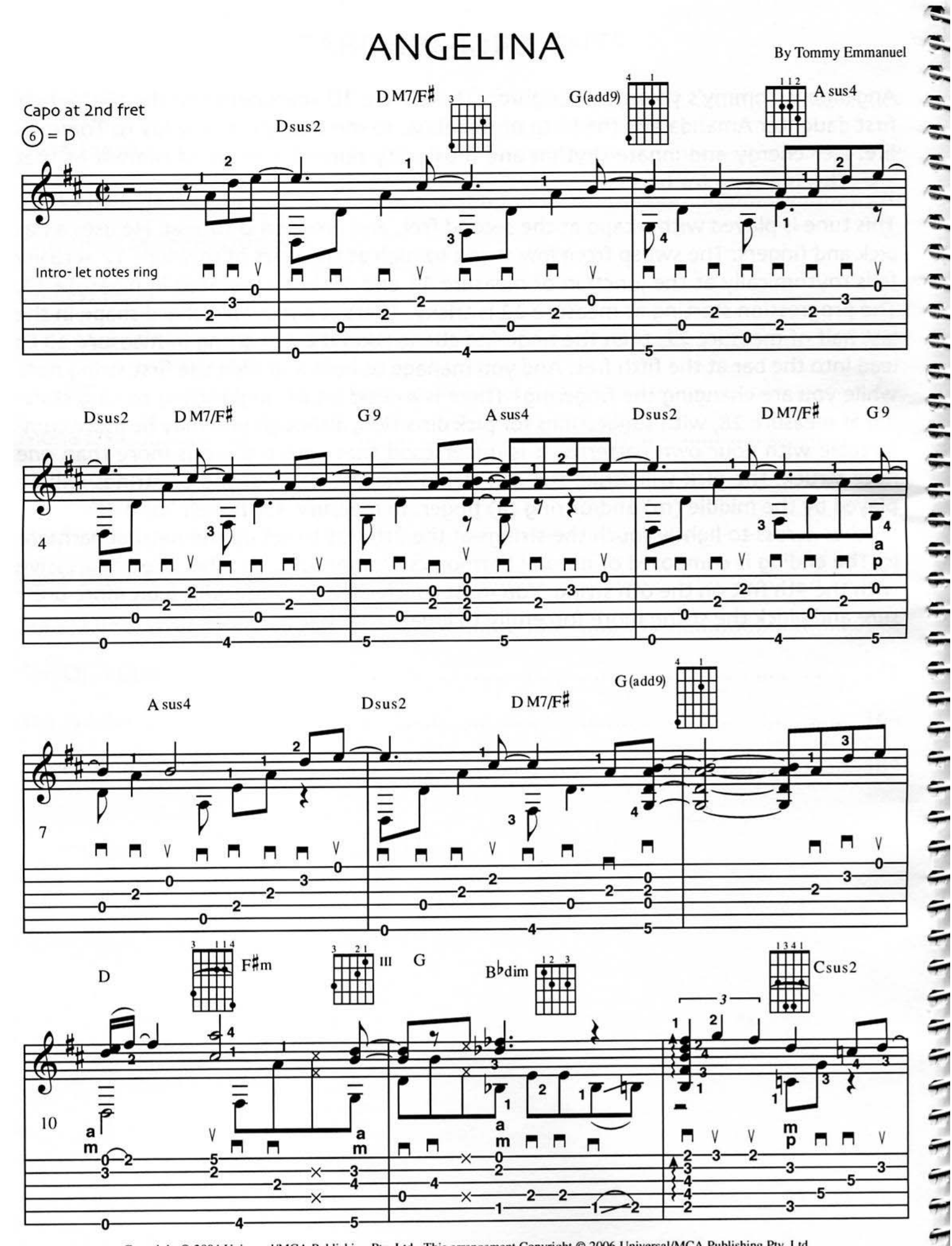
ANGELINA

Angelina is Tommy's youngest daughter. There were 10 years between the birth of his first daughter Amanda and the birth of Angelina, so she brought a new joy to Tommy's life. Her energy and innate rhythm and musicality remind Tommy of himself at that age. This is a song for her.

This tune is played with a capo at the second fret, and dropped D tuning. He uses a flat pick and fingers. The sweep from low string to high at the start of measure 12 actually falls rhythmically at the junction of measure 11 and 12 but is notated in measure 12. The progression starting at measure 22 is tricky. There is a movable chord shape in the last half of measure 22, then the fingering changes on the 6th string in measure 23 to lead into the bar at the fifth fret. And you manage to hold and slide the first string note while you are changing the fingering! There is a good bit of single string picking starting at measure 28, with suggestions for pick direction, although you may be more comfortable with your own patterns. It is understood that where there is more than one note struck, the pick will strike the 6th string and the other string or strings will be played by the middle (m) and/or ring (a) finger. In measure 43 the left hand 4th finger reaches across to lightly touch the strings at the 7th fret to set up the natural harmonic. The ending is composed of natural harmonics. You need to be a bit more aggressive with the 4th fret on the 6th string. You must touch the 6th string with a bit more pressure and pluck the string more forcefully to create that harmonic.

ANGELINA

By Tommy Emmanuel



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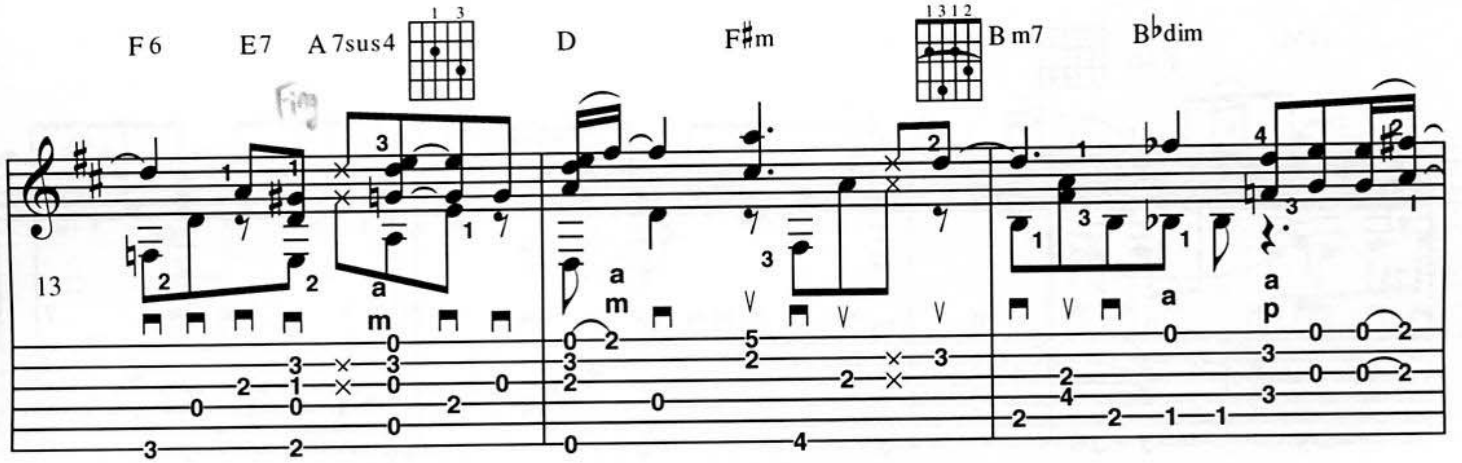
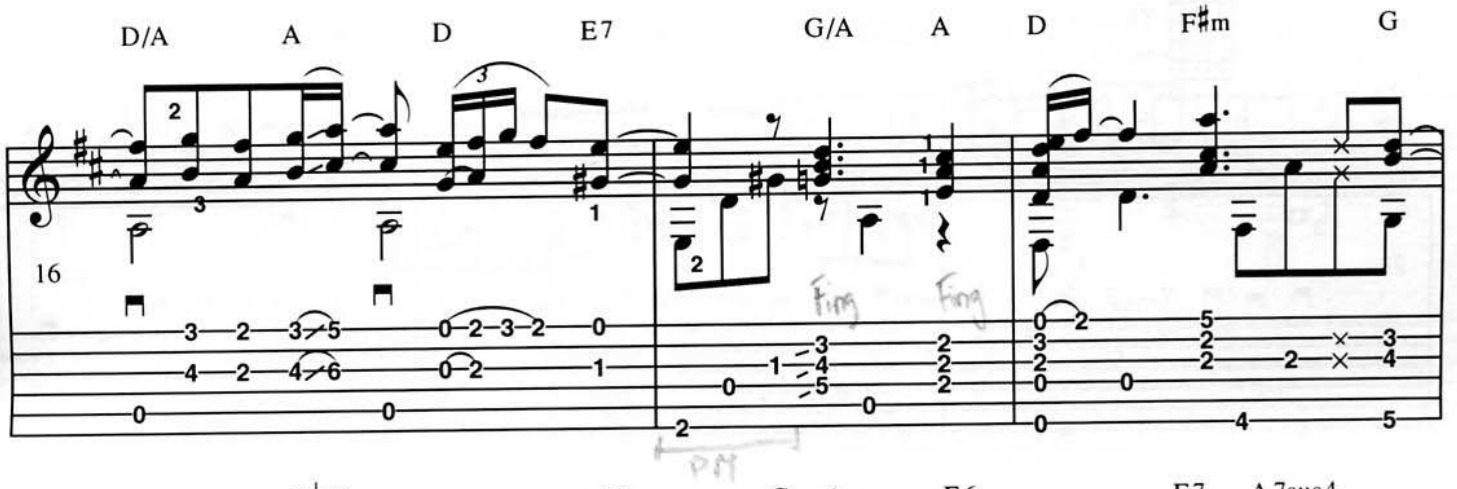
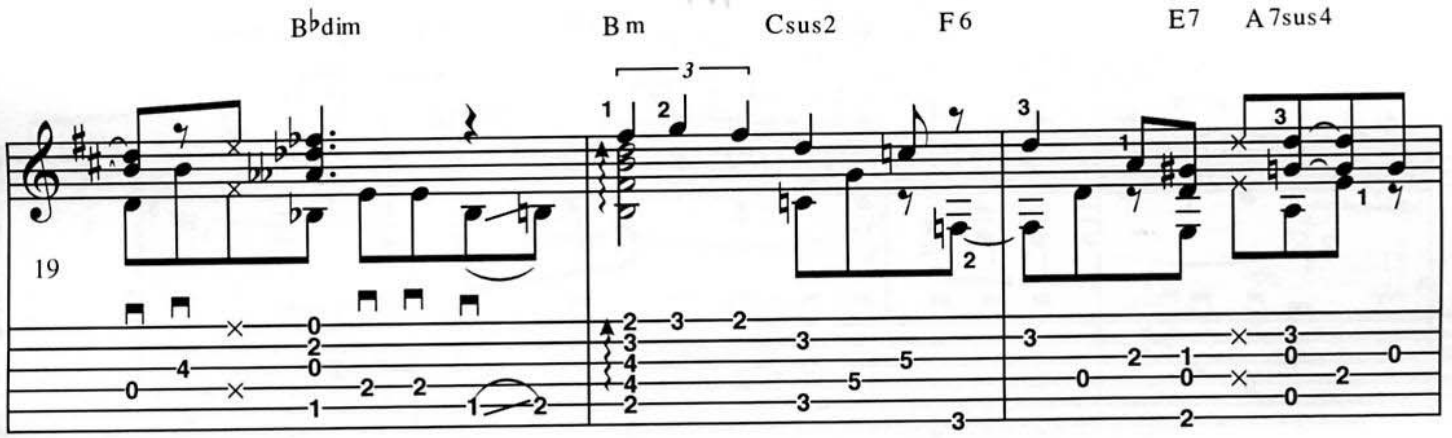
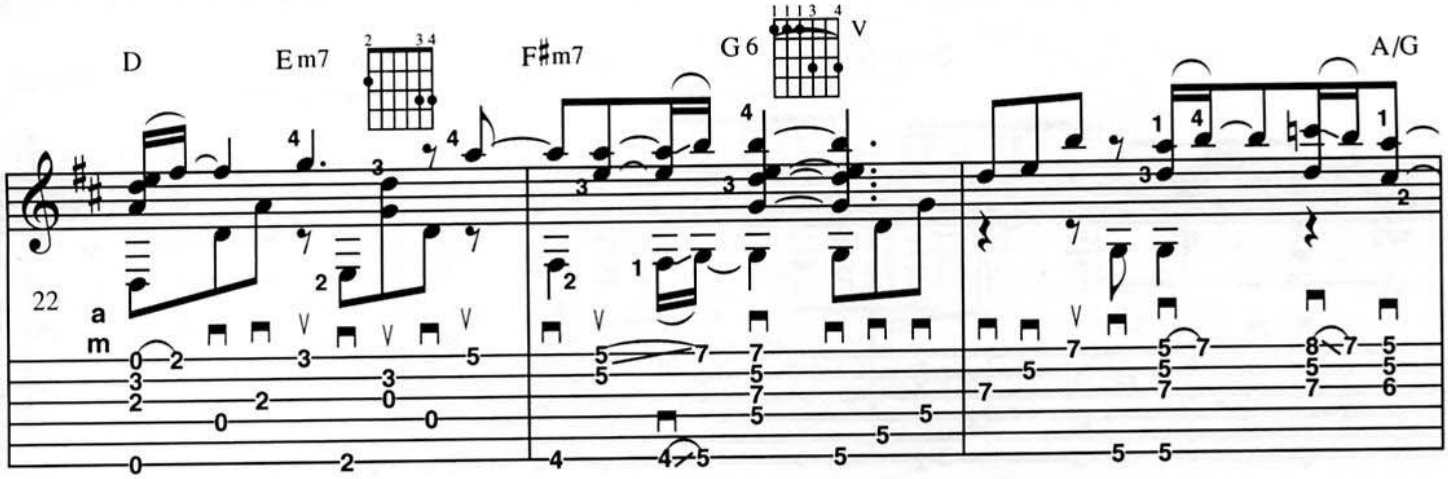
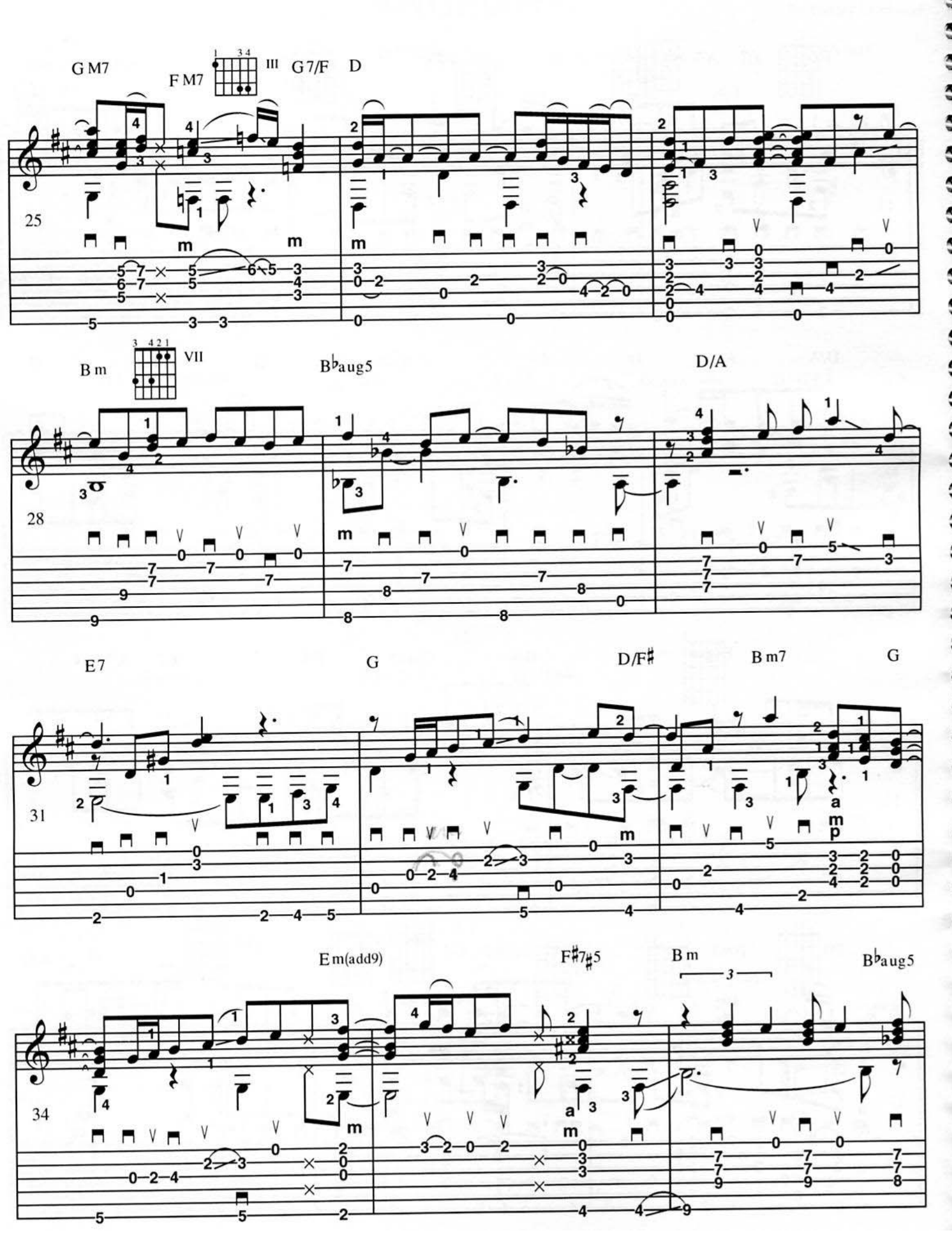
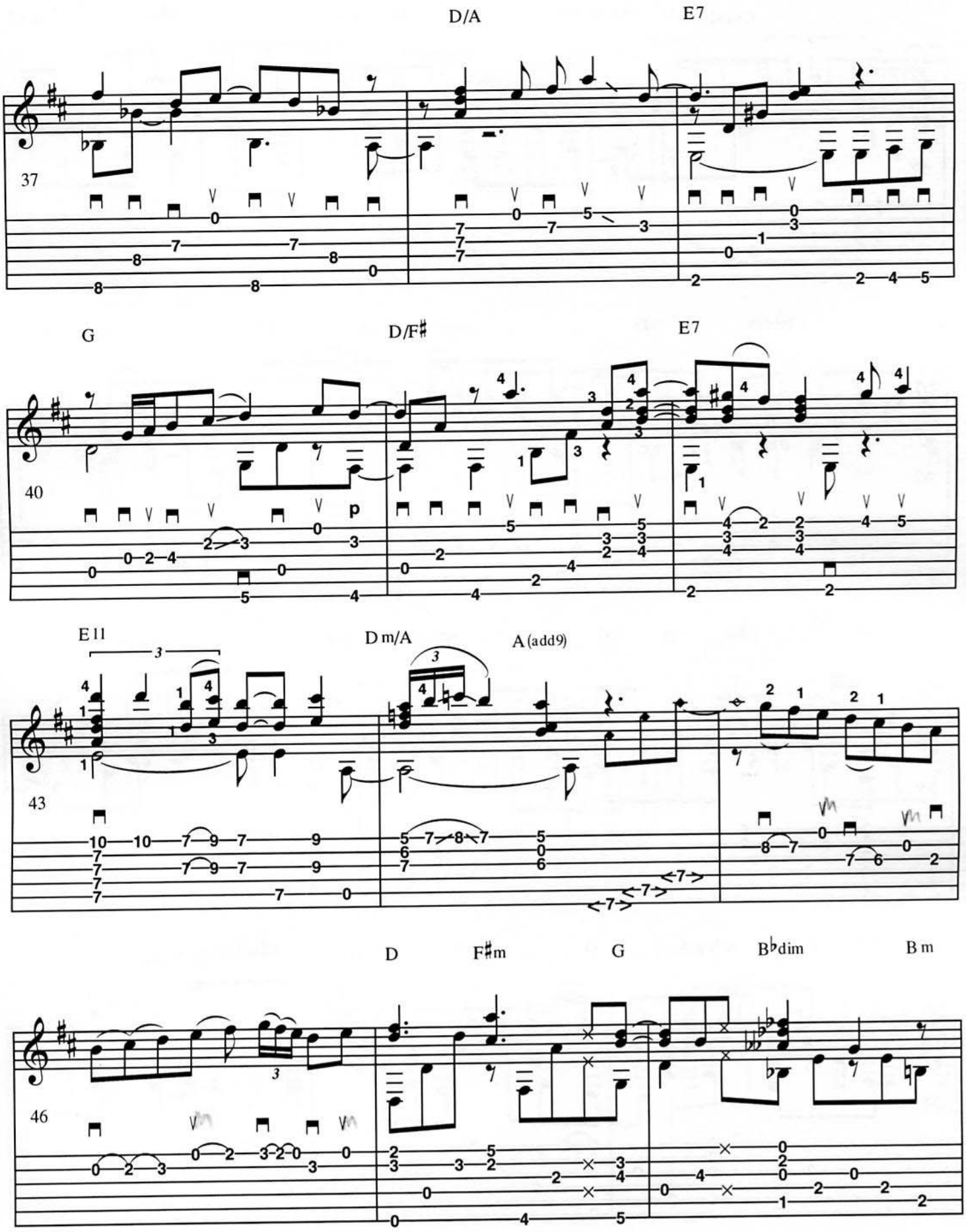

F6
E7
A7sus4
D
F♯m
Bm7
B♭dim
13
Fing

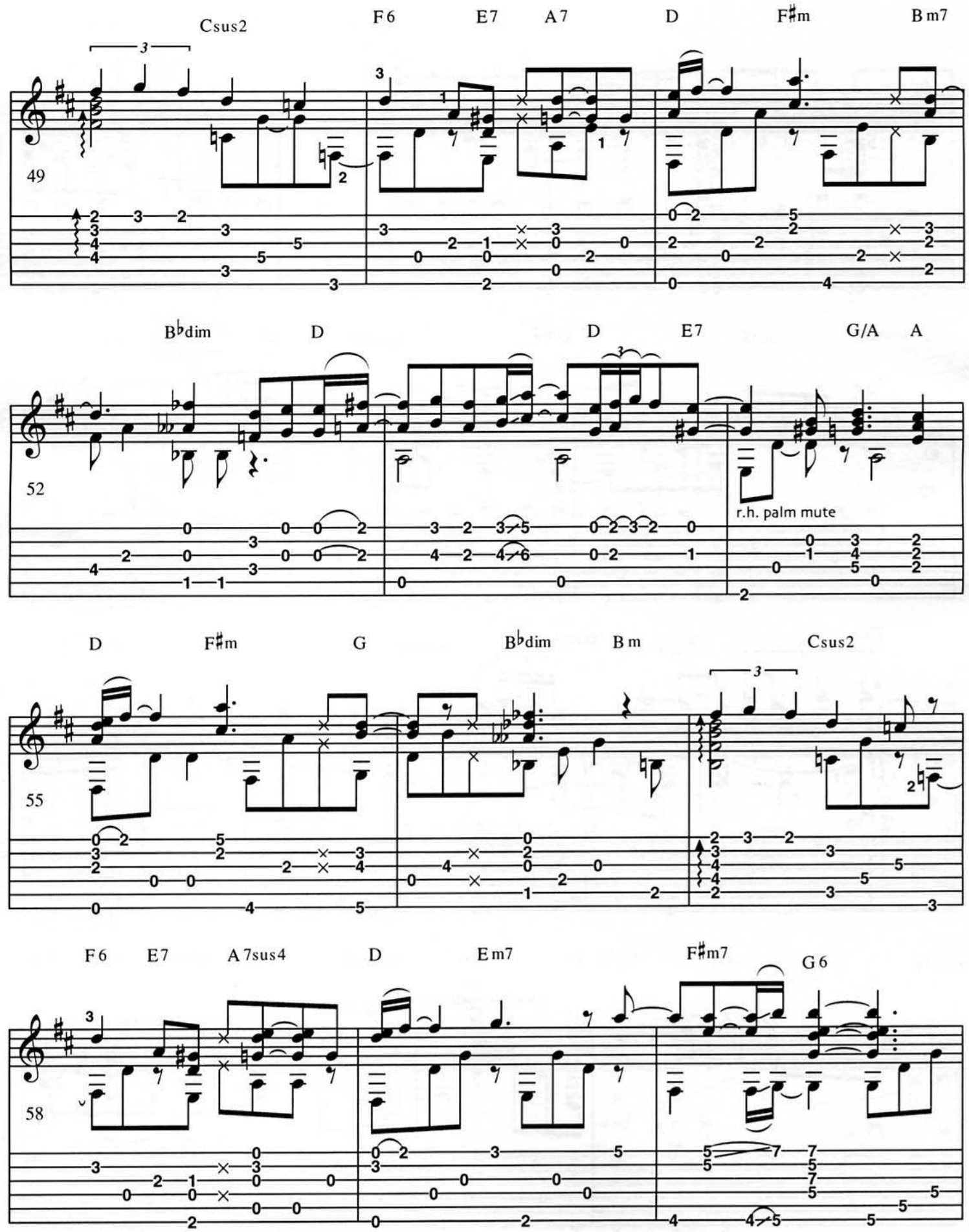

D/A
A
D
E7
G/A
A
D
F♯m
G
16
Fing
Fing
PM

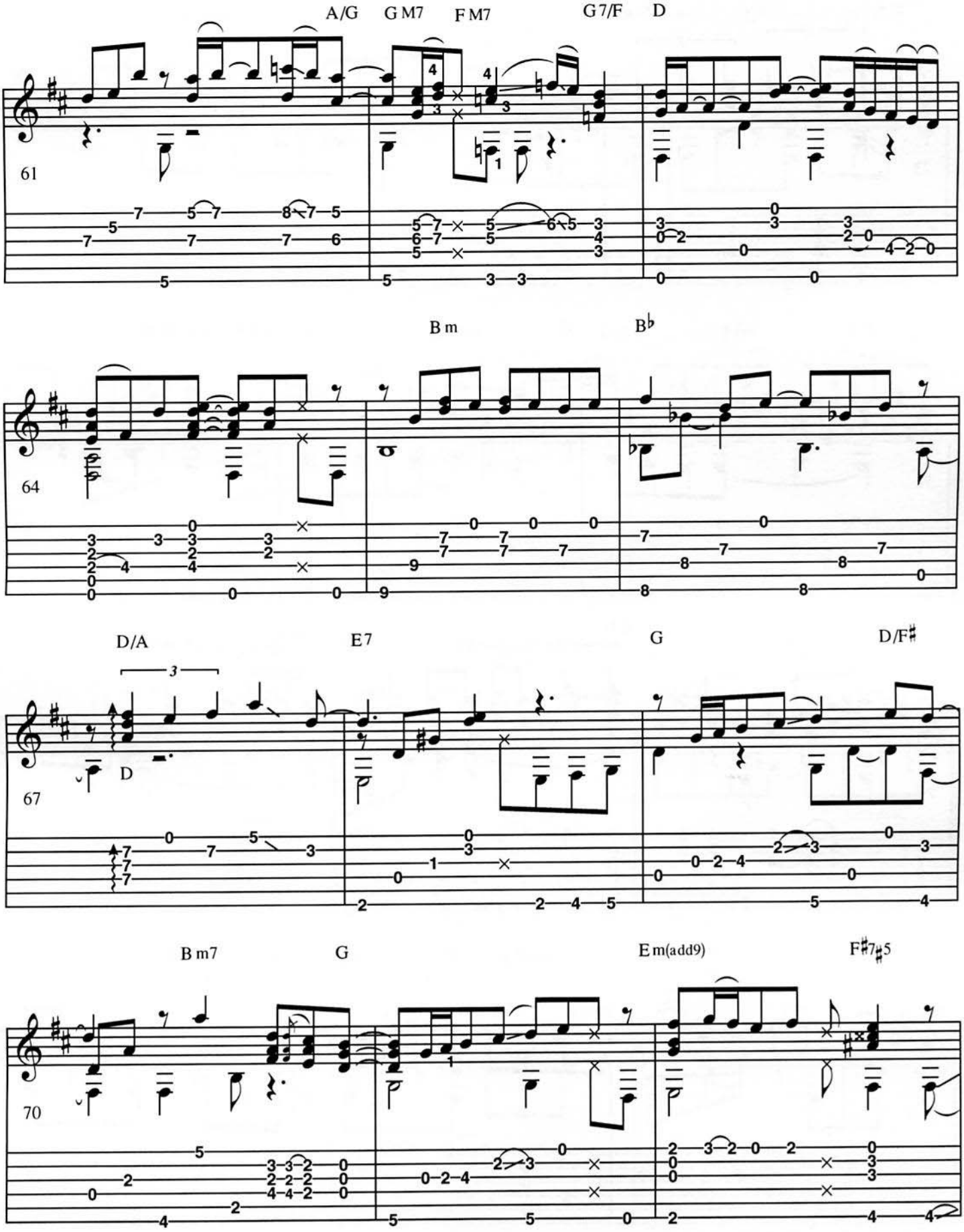

B♭dim
Bm
Csus2
F6
E7
A7sus4
19

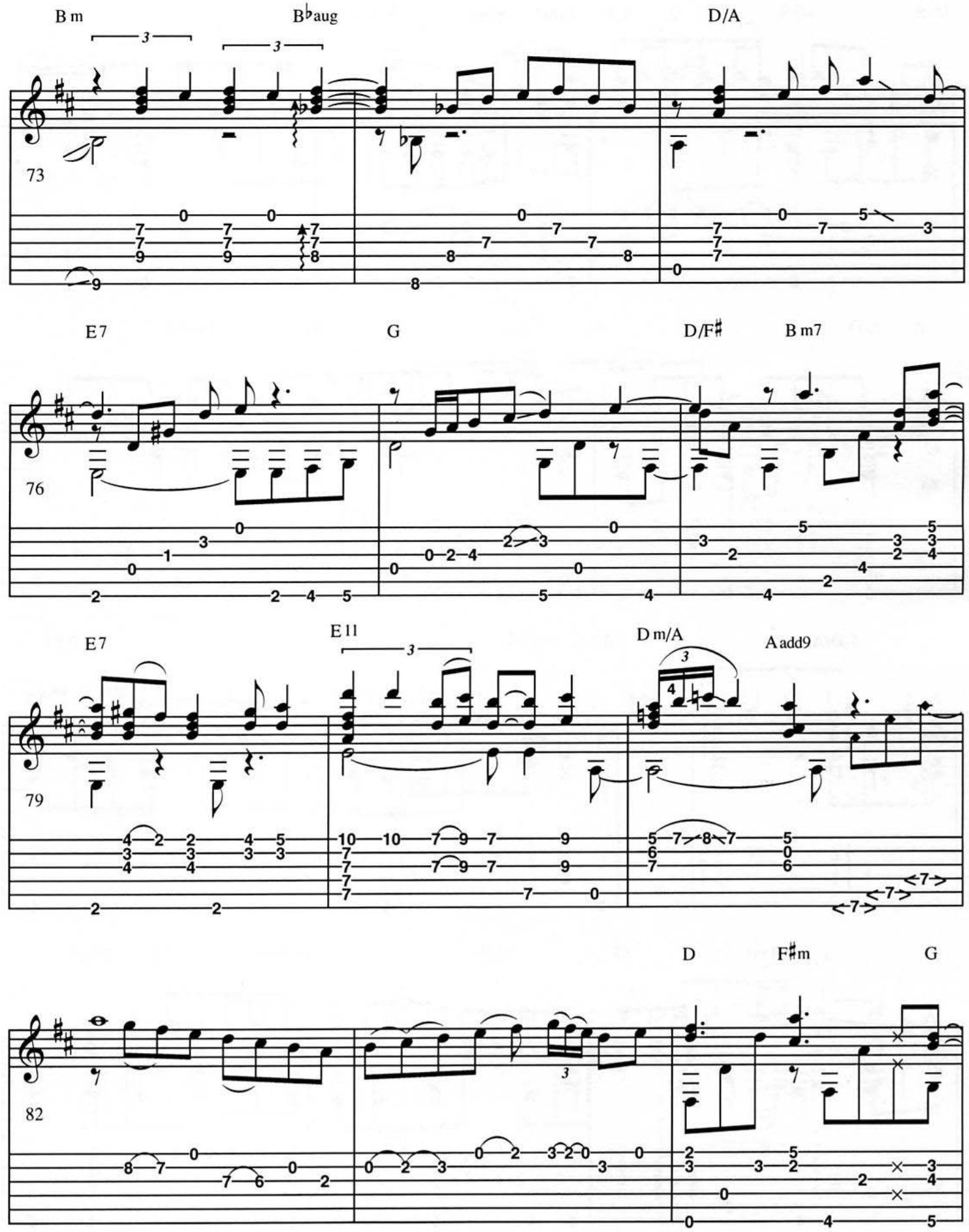

D
Em7
F♯m7
G6
A/G
22

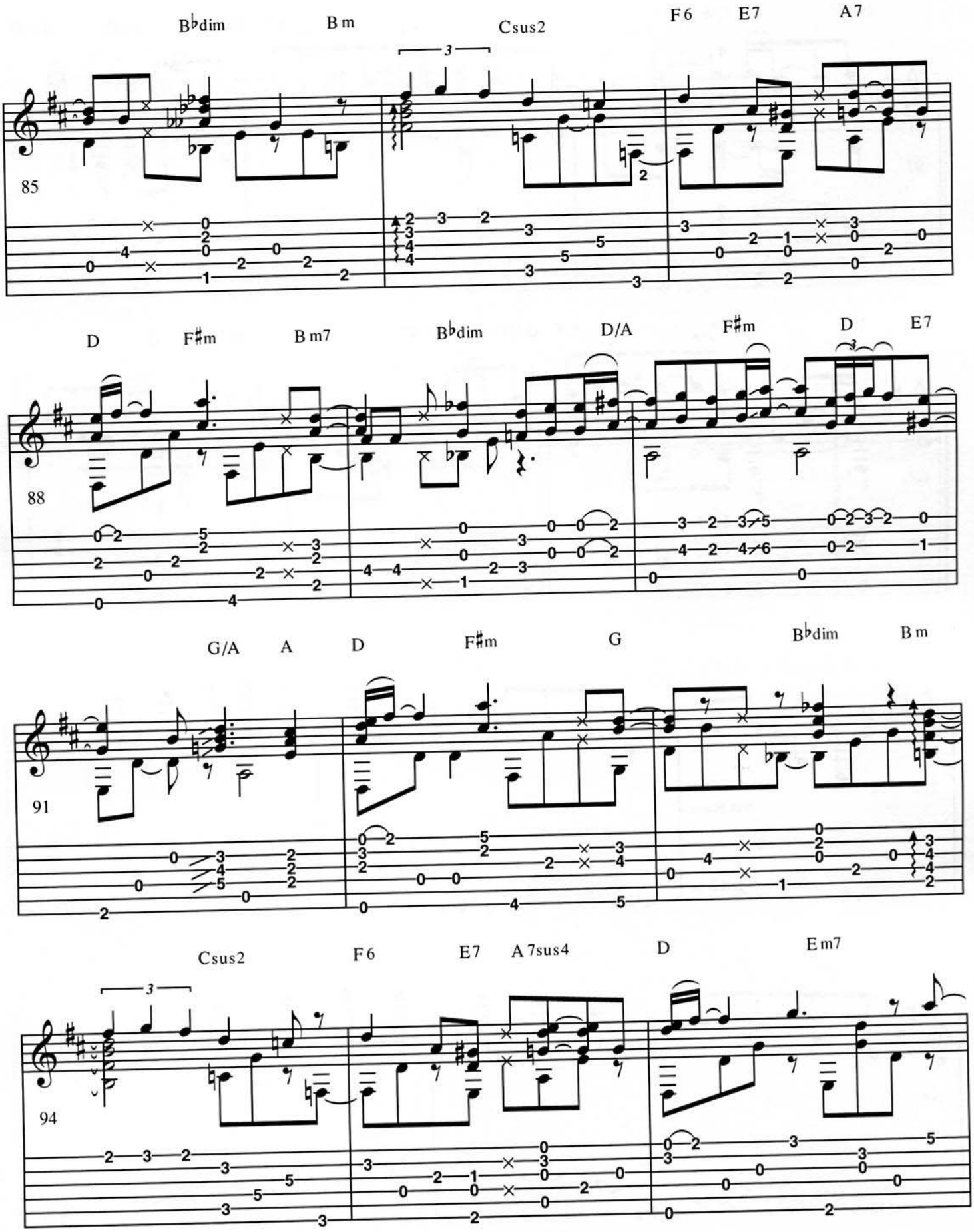

G M7
F M7
III
G7/F
D
25
B m
VII
B♭aug5
D/A
28
E7
G
D/F♯
B m7
G
31
E m(add9)
F♯7♯5
B m
B♭aug5
34

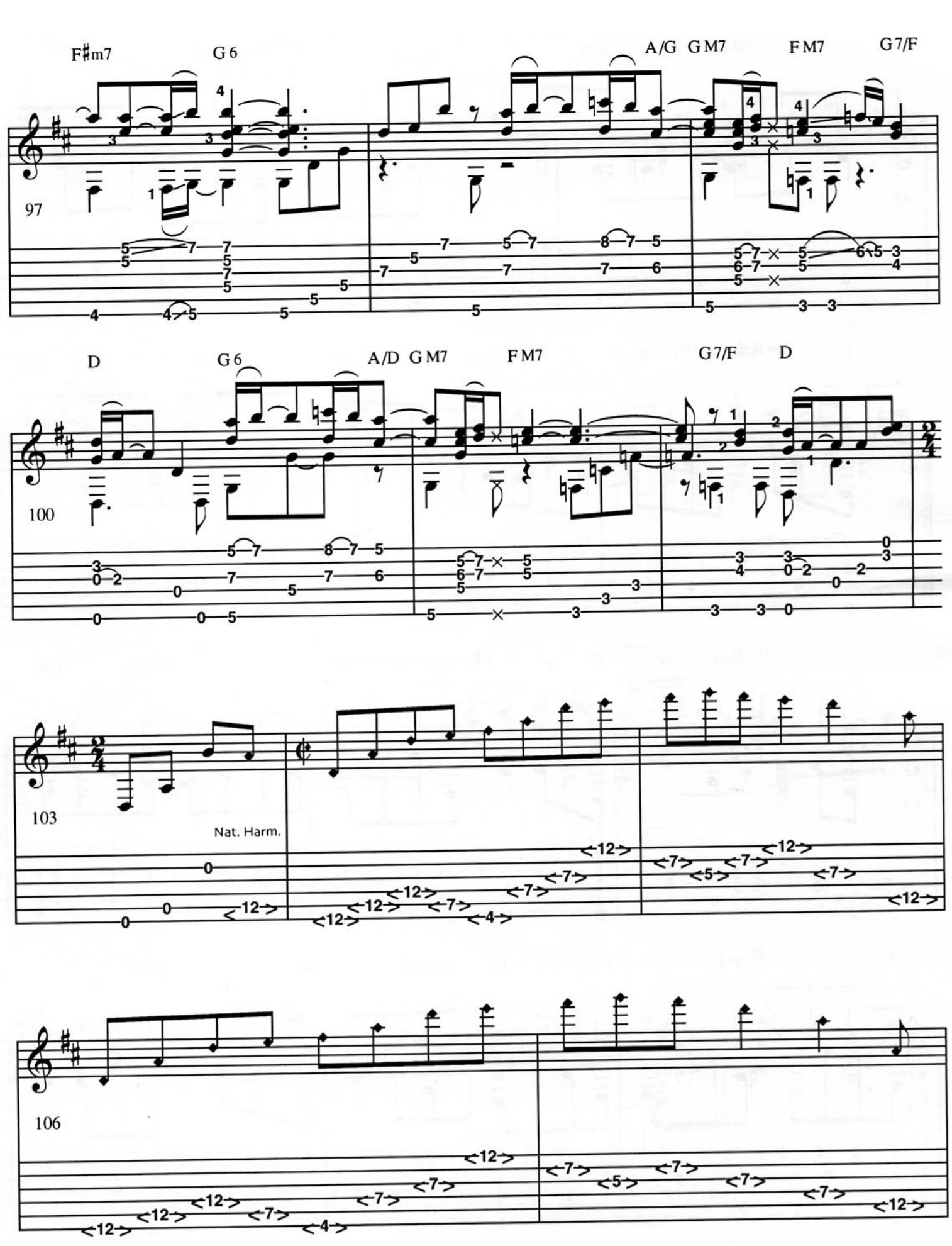

D/A
E7
37
G
D/F♯
E7
40
p
E11
D m/A
A (add9)
43
D
F♯m
G
B♭dim
B m
46

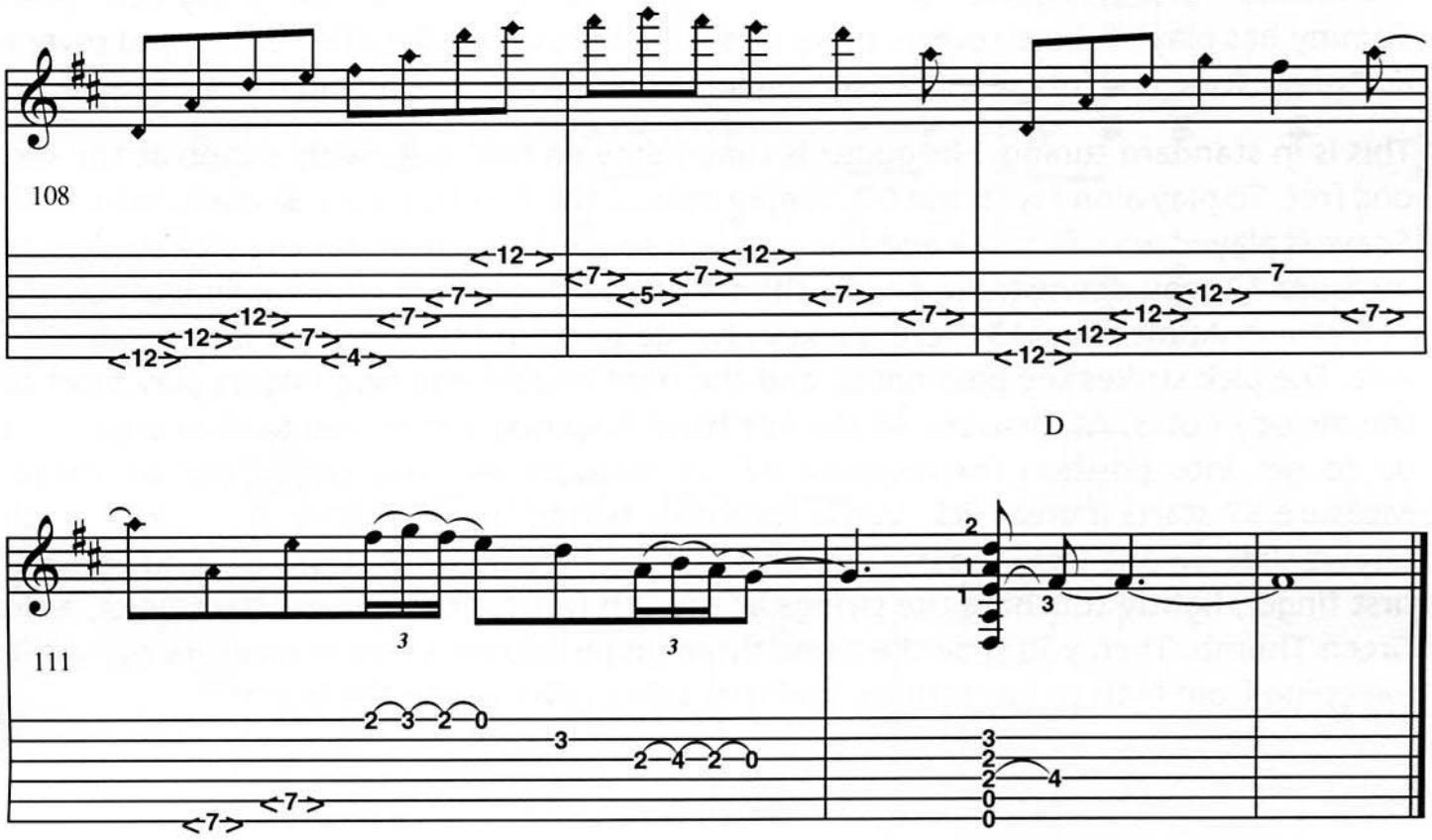

Csus2
F6
E7
A7
D
F♯m
B m7
49
B♭dim
D
D
E7
G/A
A
52
r.h. palm mute
D
F♯m
G
B♭dim
B m
Csus2
55
F6
E7
A7sus4
D
E m7
F♯m7
G6
58


A/G
G M7
F M7
G 7/F
D
61
B m
B♭
64
D/A
E7
G
D/F♯
3
D
67
B m7
G
E m(add9)
F♯7♯5
70


B m
B♭aug
D/A
73
E7
G
D/F♯
B m7
76
E7
E 11
D m/A
A add9
79
D
F♯m
G
82


B♭dim
B m
Csus2
F6
E7
A7
85
D
F♯m
B m7
B♭dim
D/A
F♯m
D
E7
88
G/A
A
D
F♯m
G
B♭dim
B m
91
Csus2
F6
E7
A7sus4
D
Em7
94


F♯m7
G6
A/G
GM7
FM7
G7/F
97
D
G6
A/D
GM7
FM7
G7/F
D
100
103
Nat. Harm.
106


108
D
111

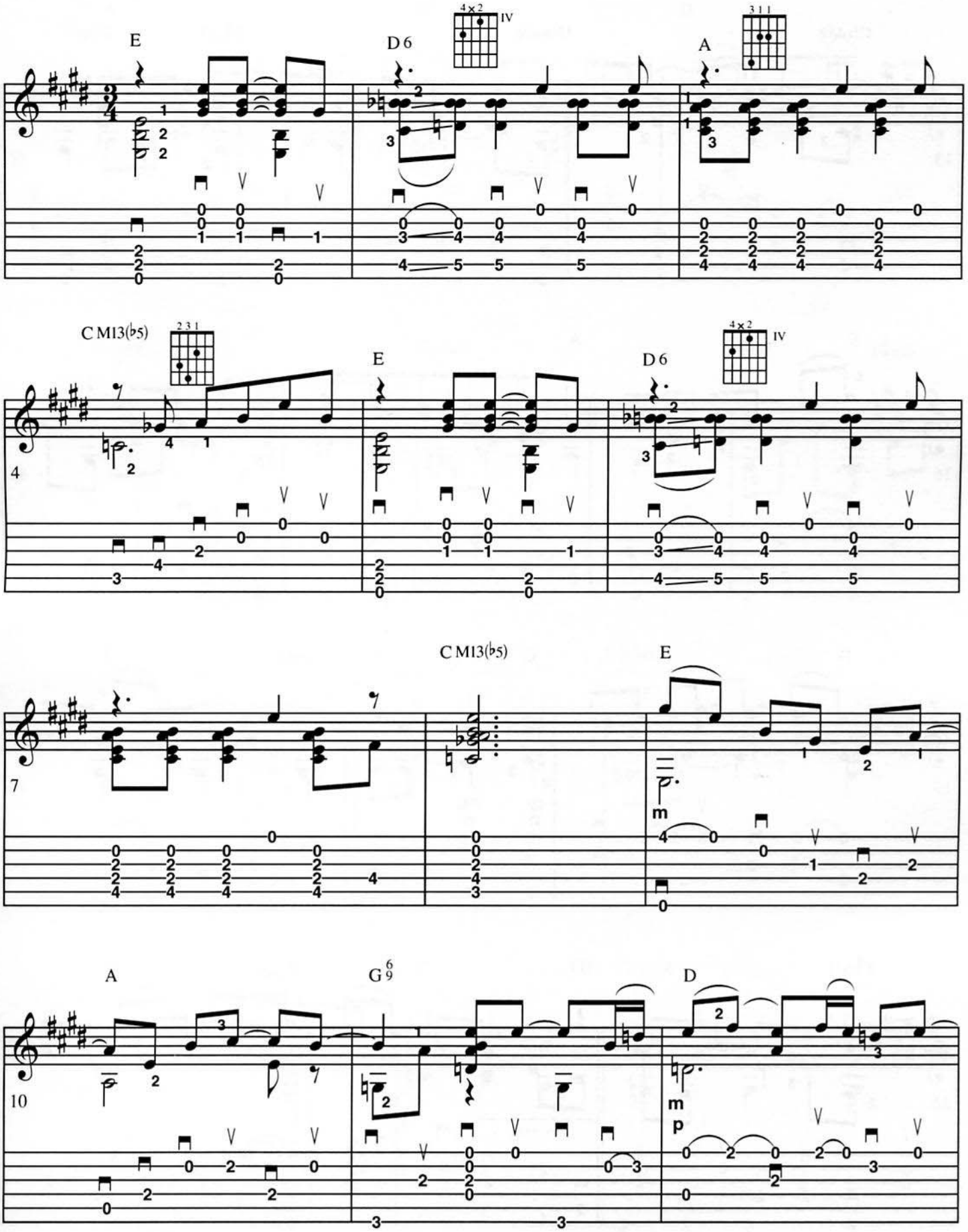
BELLA SOAVE

Soave is an ancient walled city in the northeast of Italy surrounded by vineyards. It is the location of a wonderful guitar festival which takes place in the spring each year. Tommy has played there several times and it is always an experience of fun and reverie and great wine and lots of guitarists playing all hours of the day and night.

This is in standard tuning. His guitar is tuned down a half step, with a capo at the second fret. To play along with the CD, simply capo at the first fret. Like *Endless Road, Bella Soave* is played with flat pick and fingers, with suggestions given for the pick strokes. In measure 12, you downstroke on the third string with the pick while pulling off on the first string. At measure 43 there is a key change to G, and the bridge is a bit more difficult. The pick strikes the bass notes, and the right middle and ring fingers play most of the melody notes. At measure 46 the left hand fingering allows you to slide your hand up to get into position for measure 47. In measure 49, you sweep the B7 chord. Measure 57 starts a great lick. While holding a barred B chord, your 2nd, 3rd and 4th fingers slide up one fret, and back down again. At the end of measure 61, you lift your first finger, lightly touching the strings at the 7th fret for the natural harmonics, as in Green Thumb. Then you slide the same three fingers down a fret in measure 62, while sweeping from high to low strings, and that takes you back to the key of E.

BELLA SOAVE

By Tommy Emmanuel



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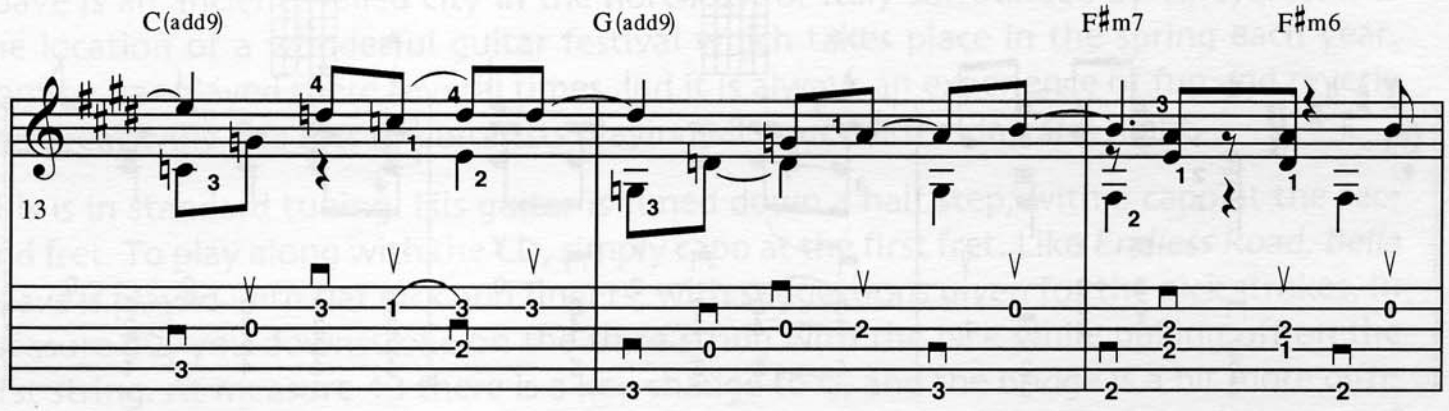
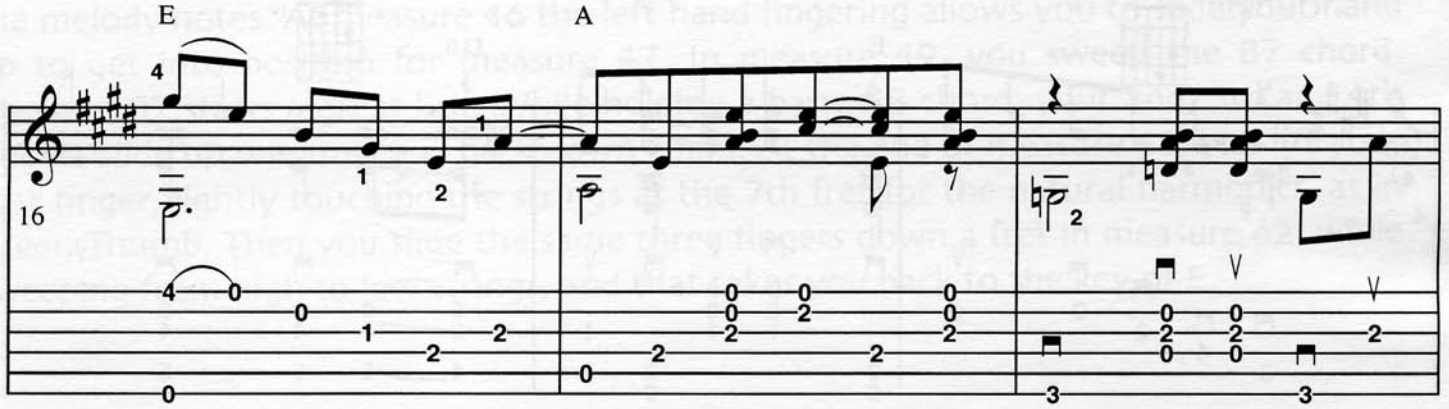
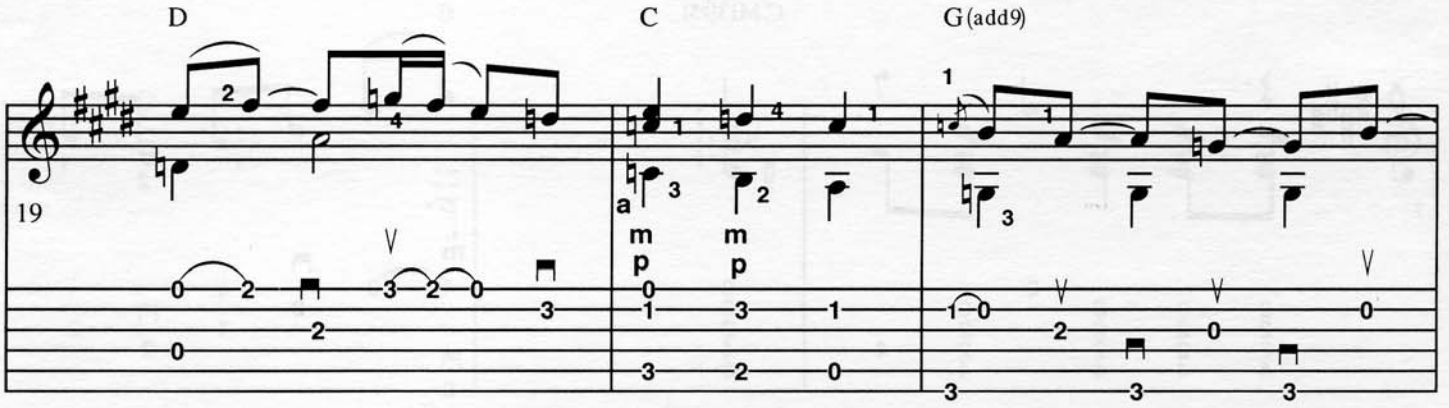
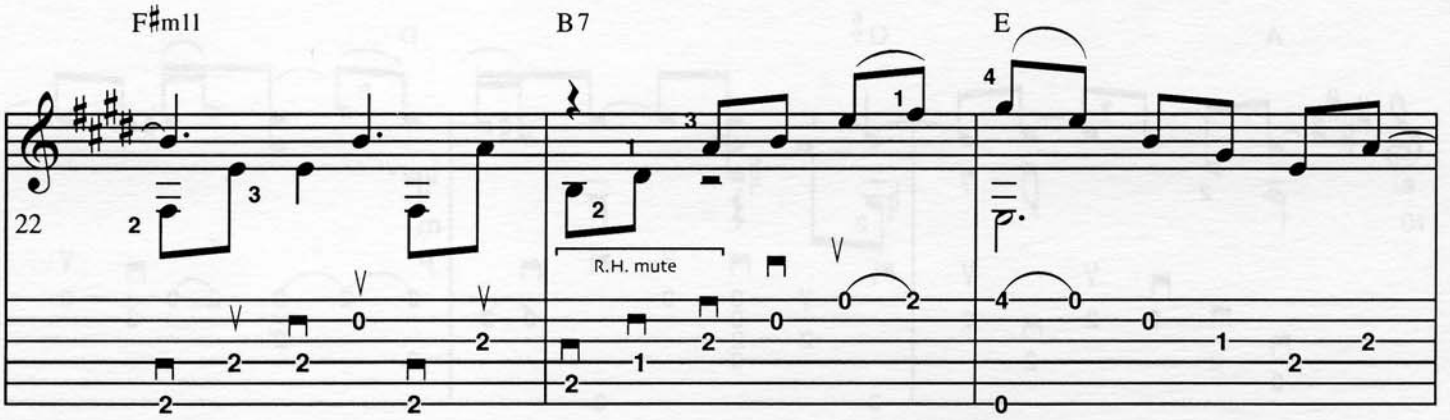
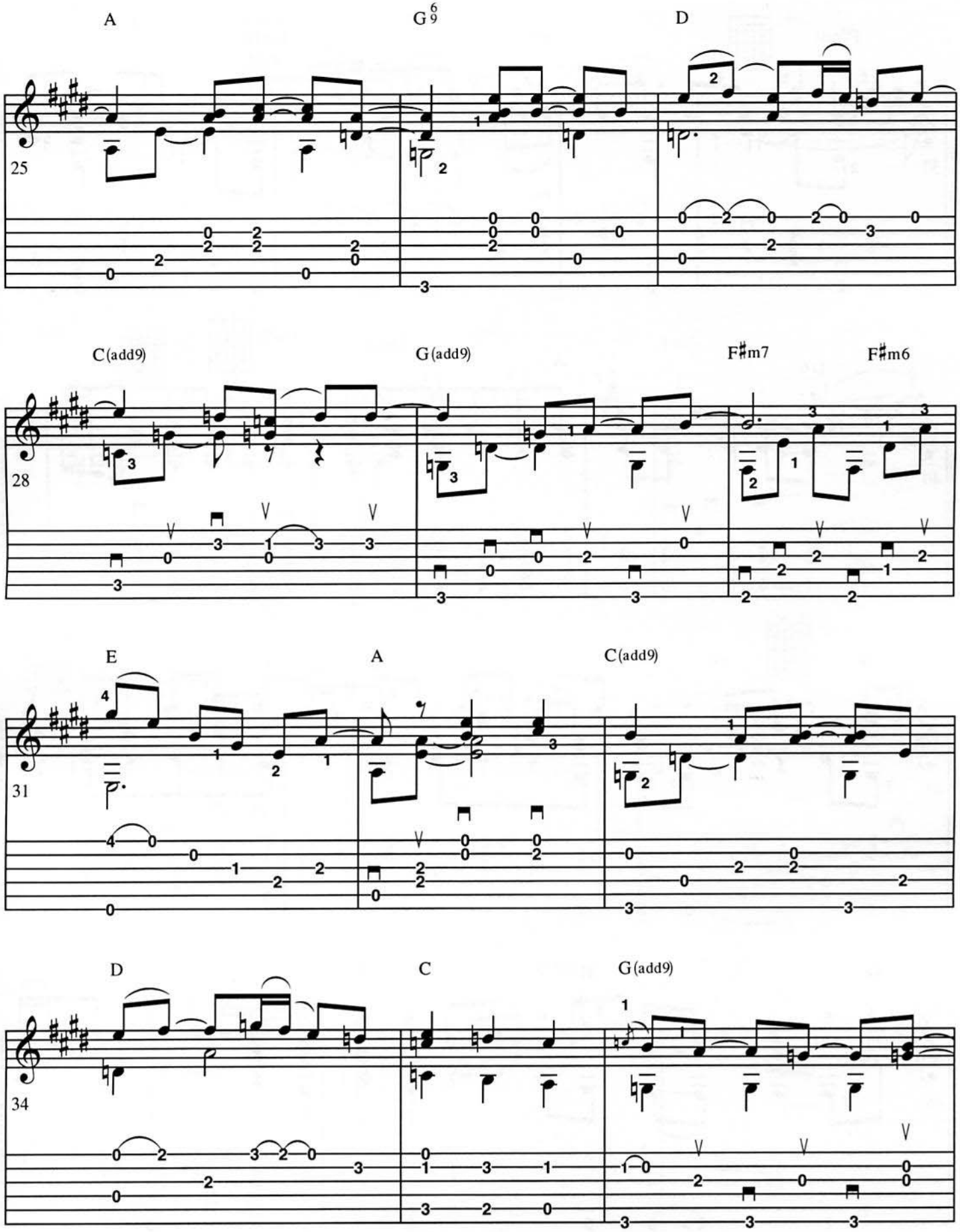
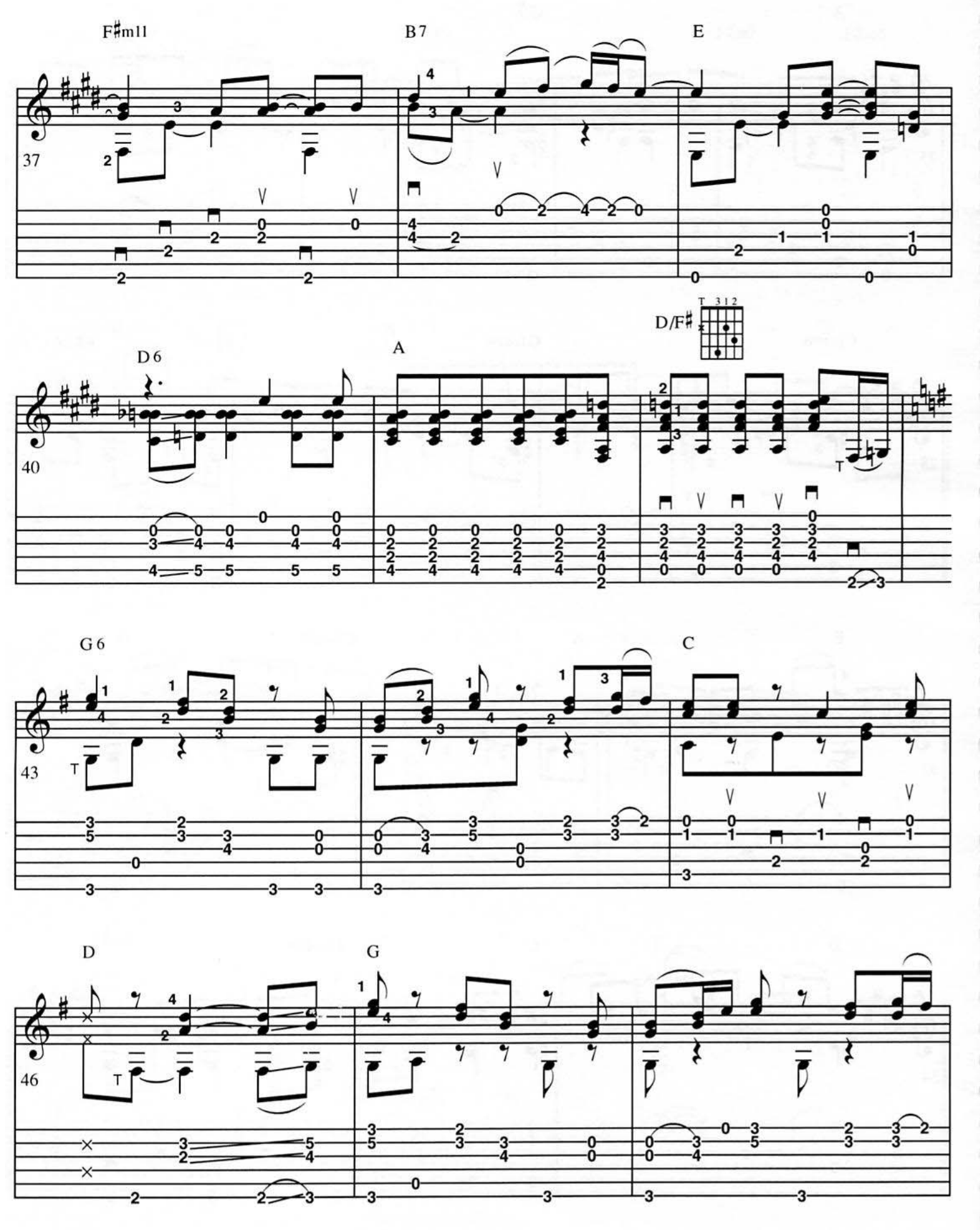

C(add9)
G(add9)
F♯m7
F♯m6
13

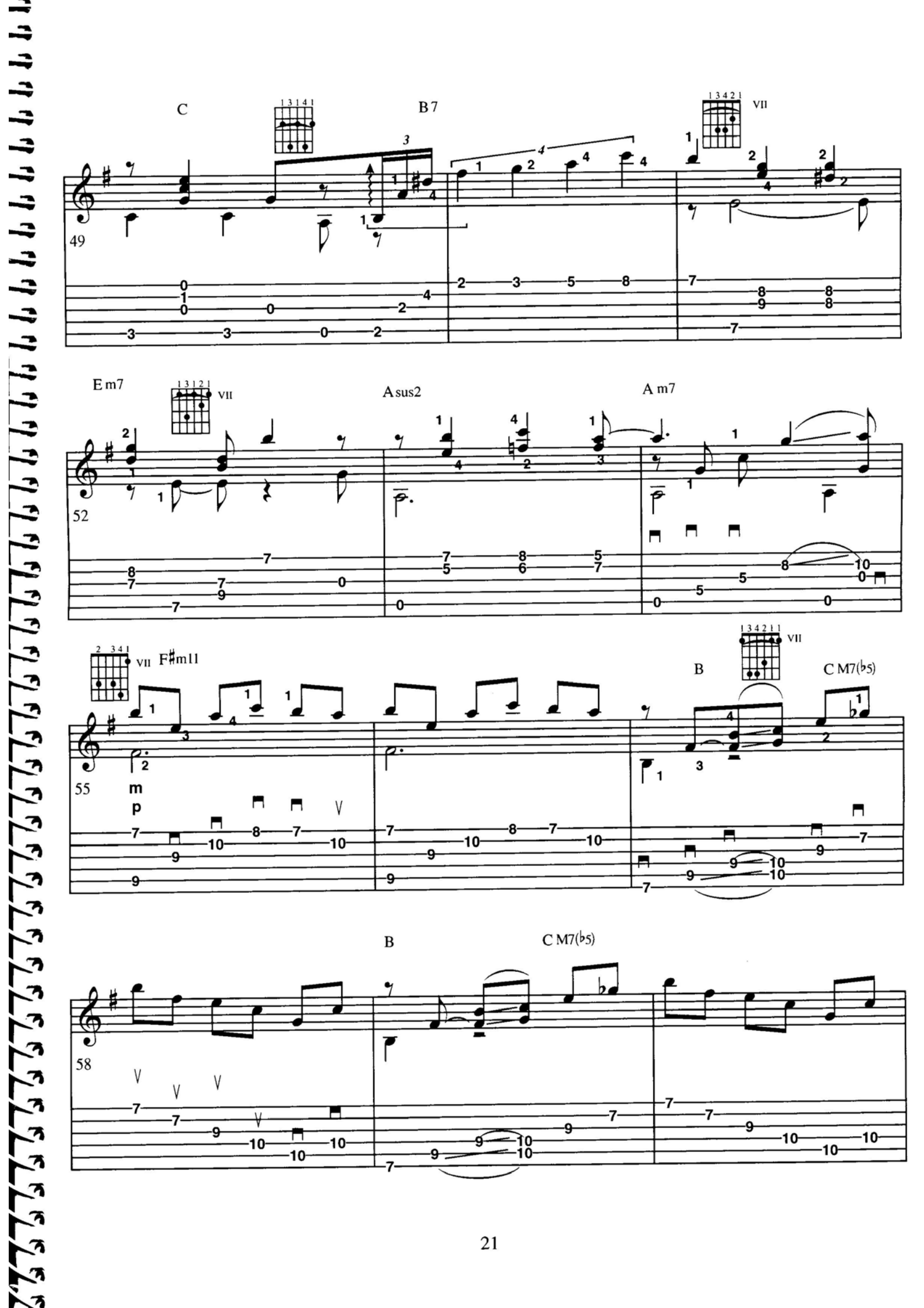

E
A
16

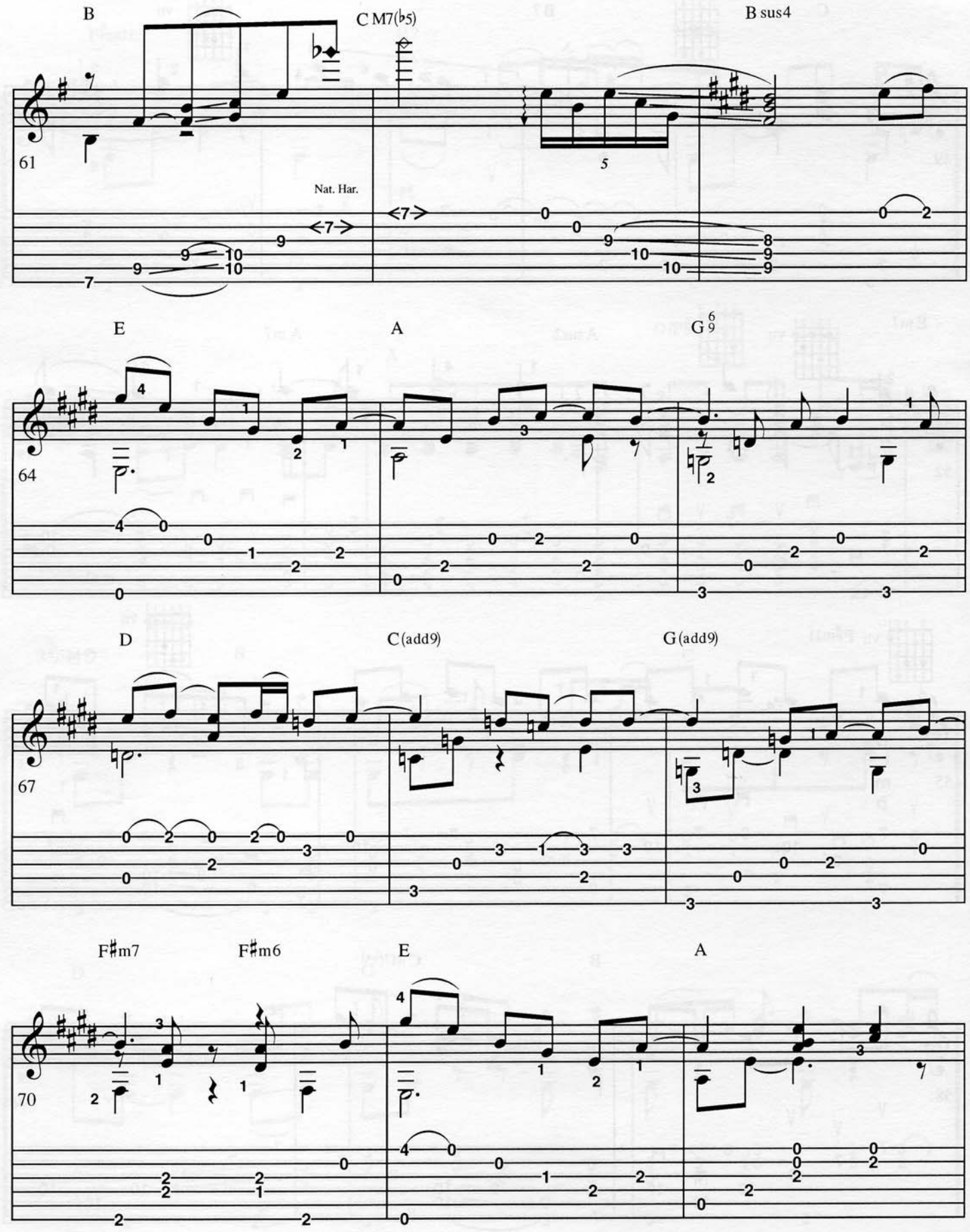

D
C
G(add9)
19
a
m
p
m
p

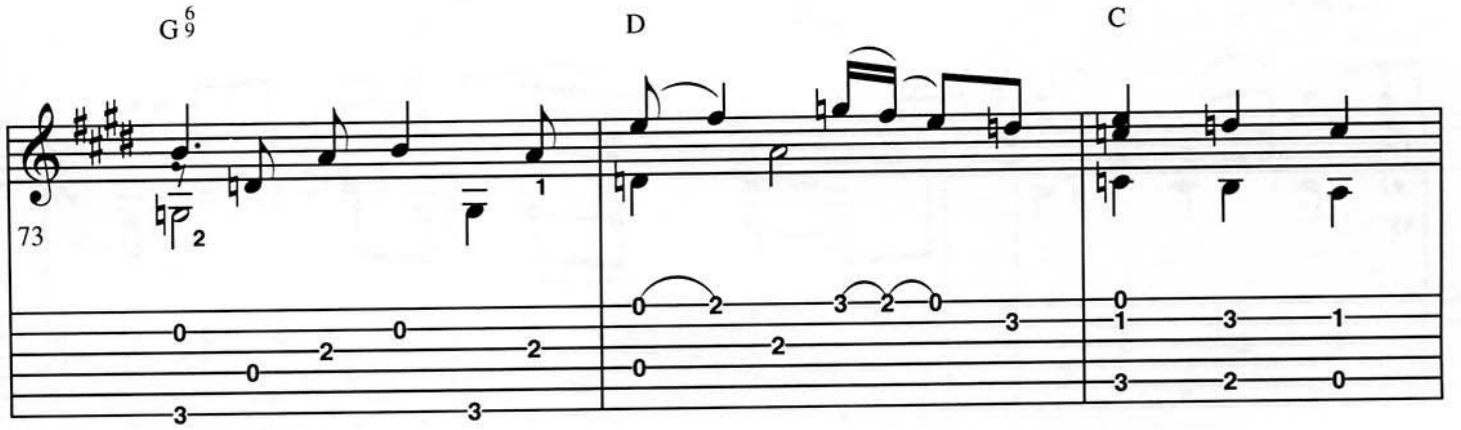

F♯m11
B7
E
22
R.H. mute

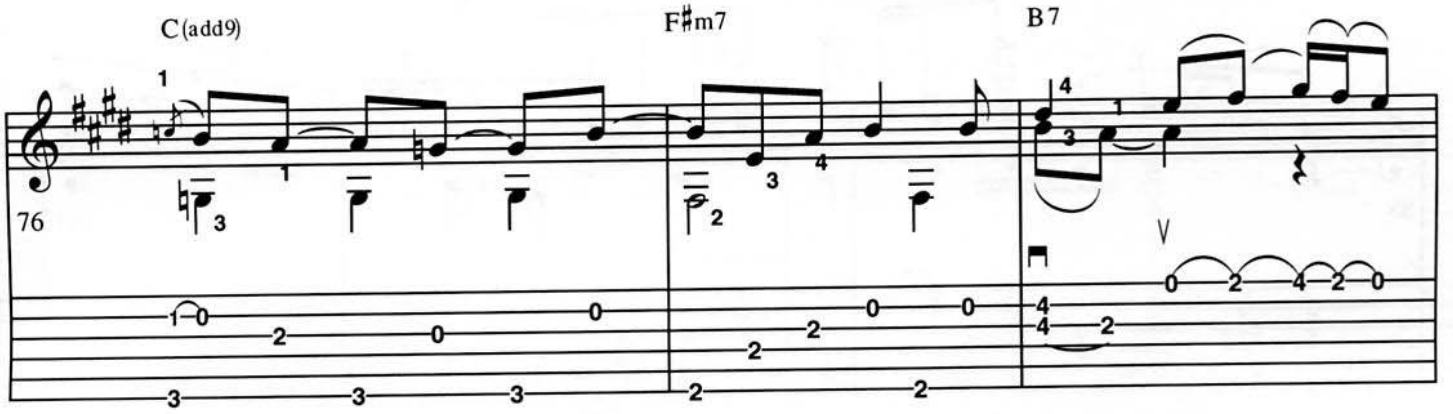

A
G 6/9
D
25
C(add9)
G(add9)
F♯m7
F♯m6
28
E
A
C(add9)
31
D
C
G(add9)
34

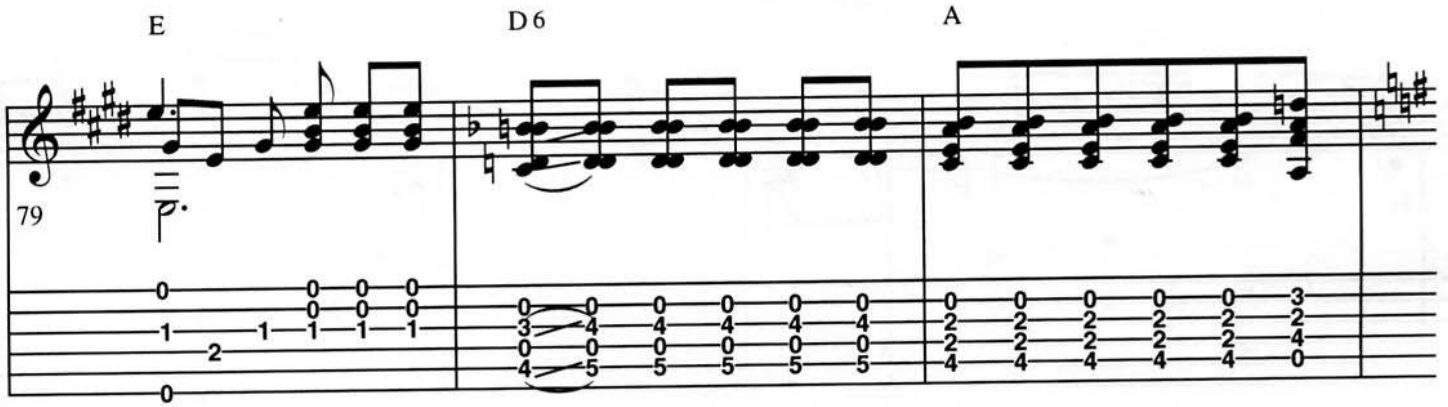

F♯m11
B7
E
37
D/F♯
D6
A
40
G6
C
43
D
G
46

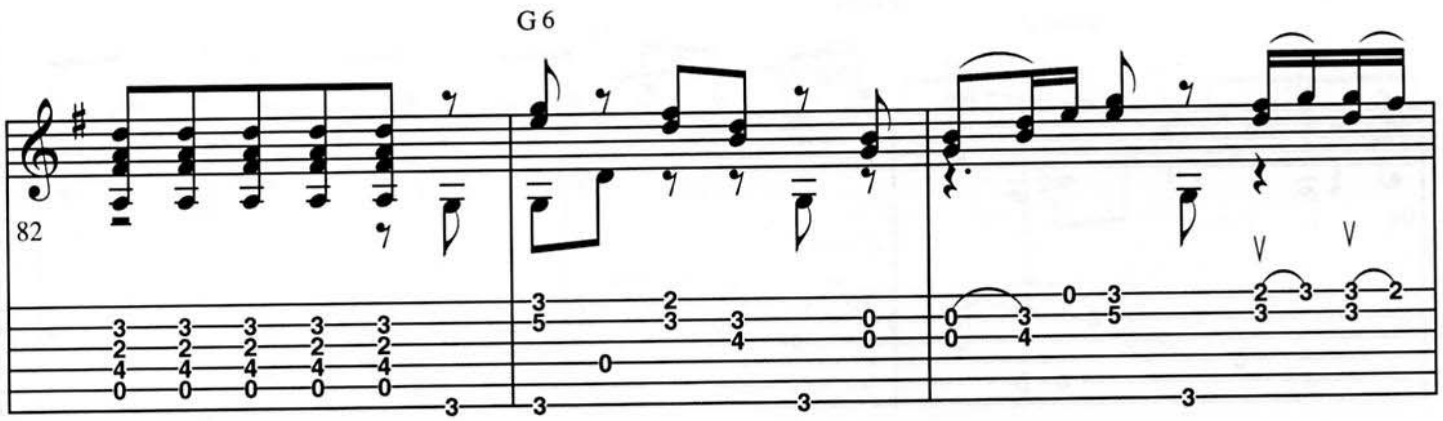

C
B7
VII
49
Em7
VII
Asus2
Am7
52
VII
F♯m11
B
VII
C M7(♭5)
55
m
p
B
C M7(♭5)
58

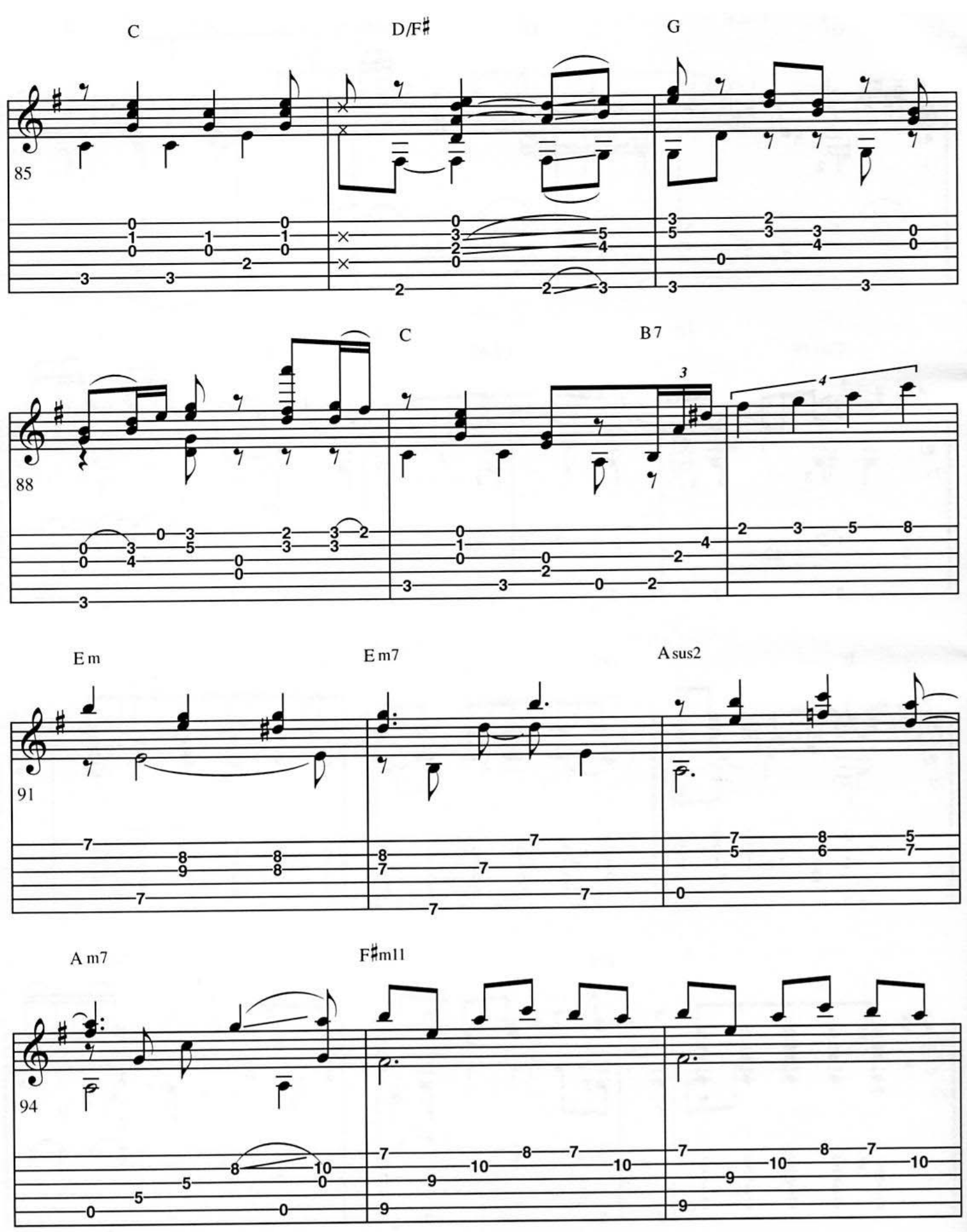

B
C M7(♭5)
B sus4
61
Nat. Har.
E
A
G 6/9
64
D
C (add9)
G (add9)
67
F♯m7
F♯m6
E
A
70

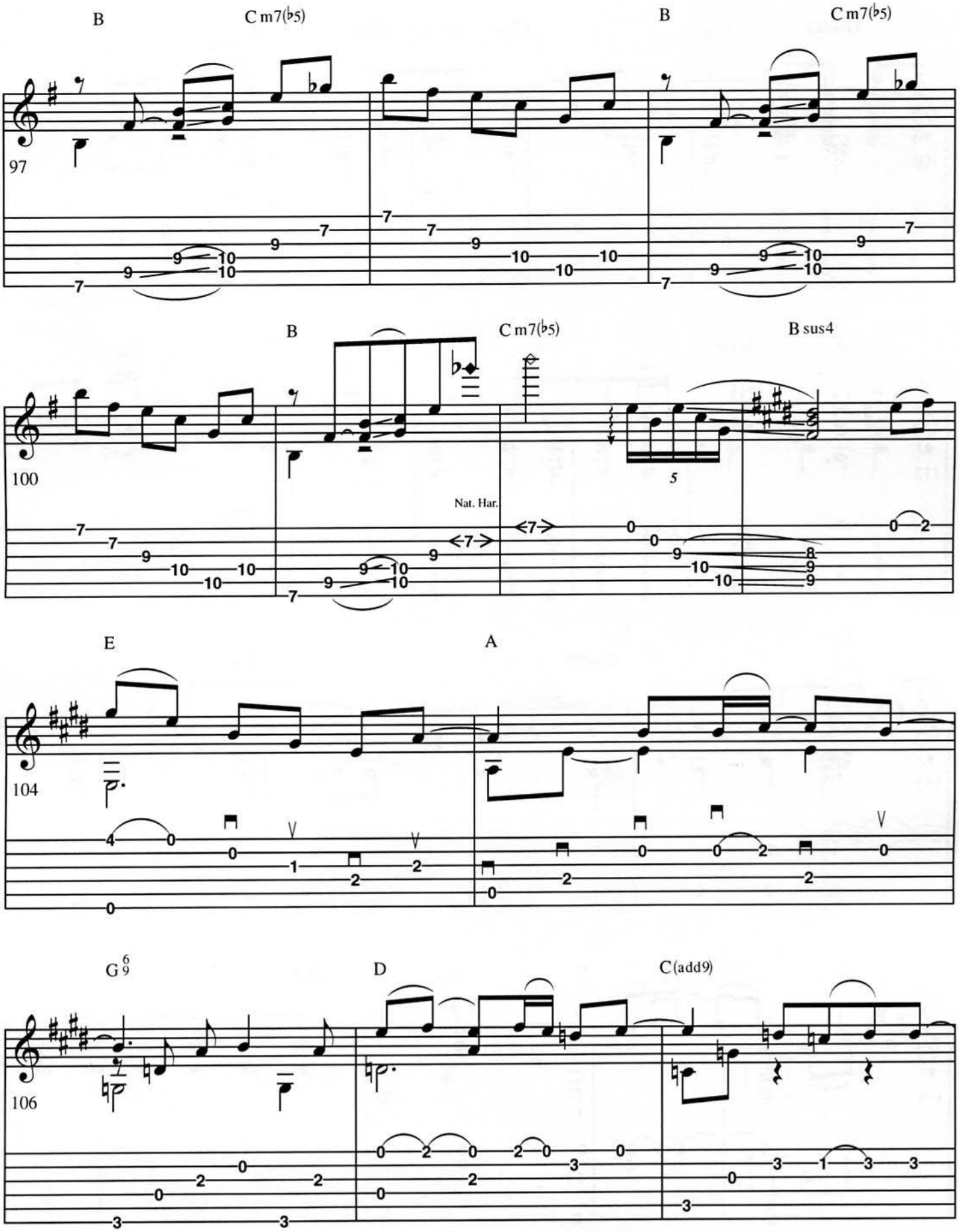

G 6/9
D
C
73

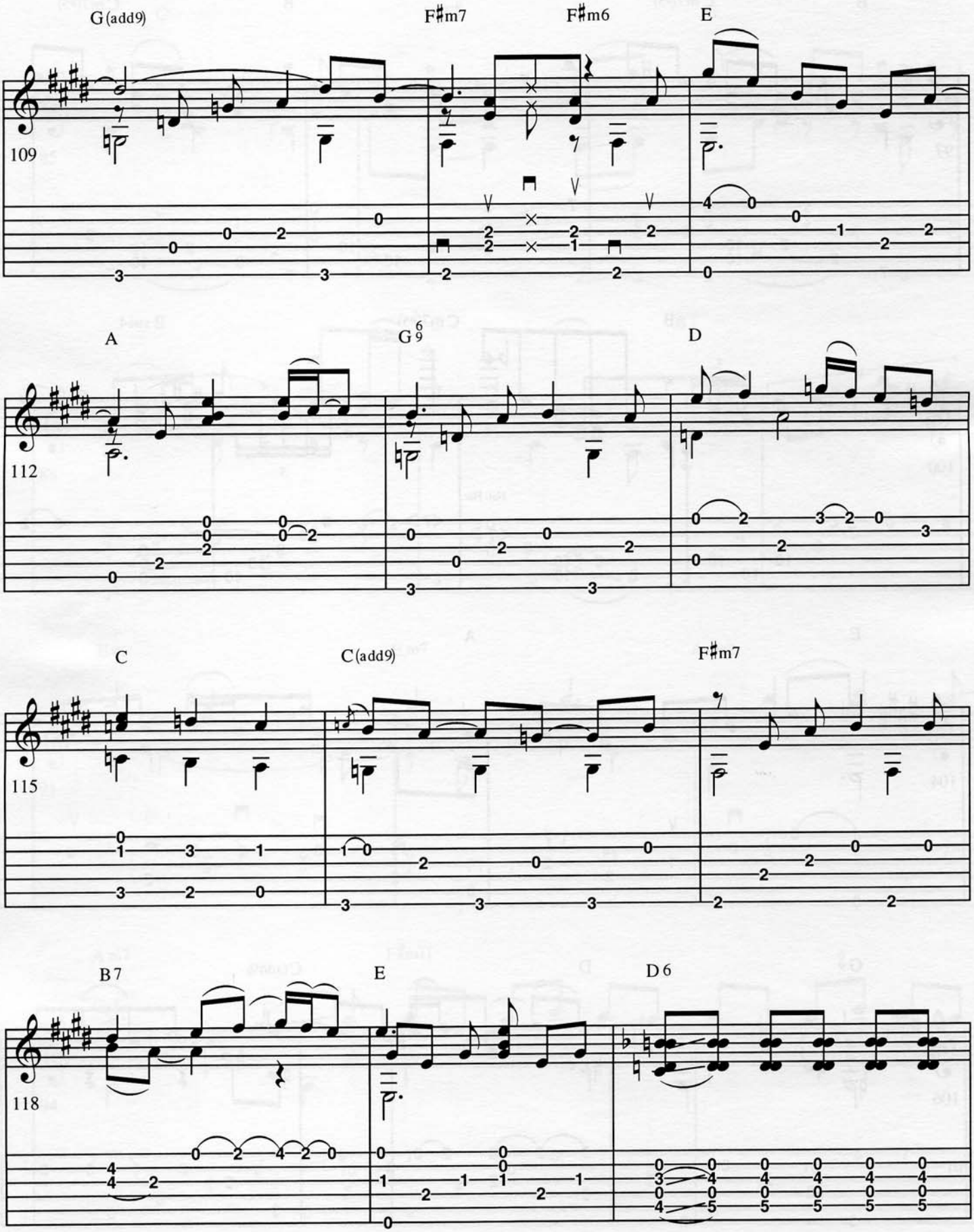

C(add9)
F♯m7
B7
76

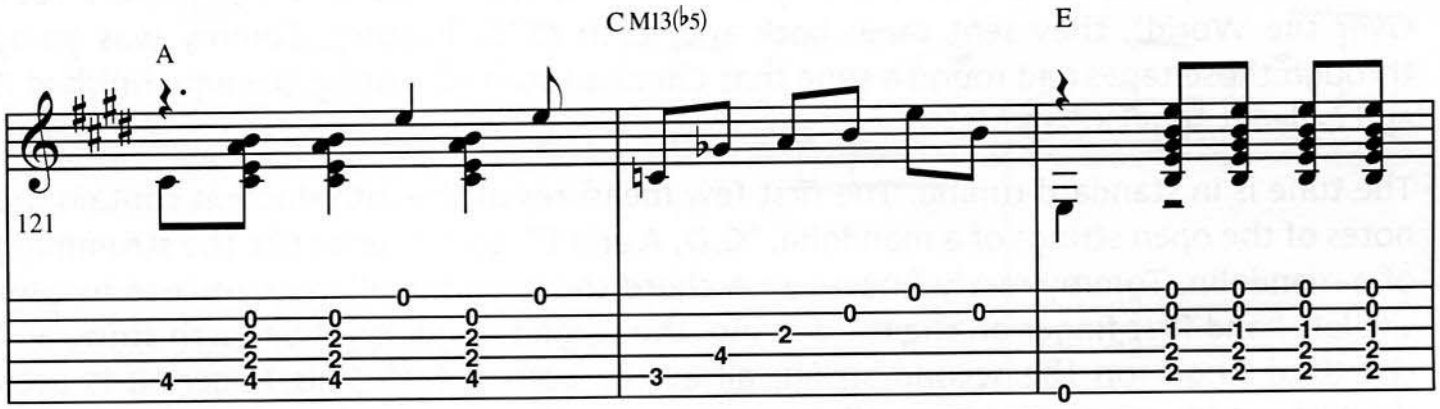

E
D6
A
79

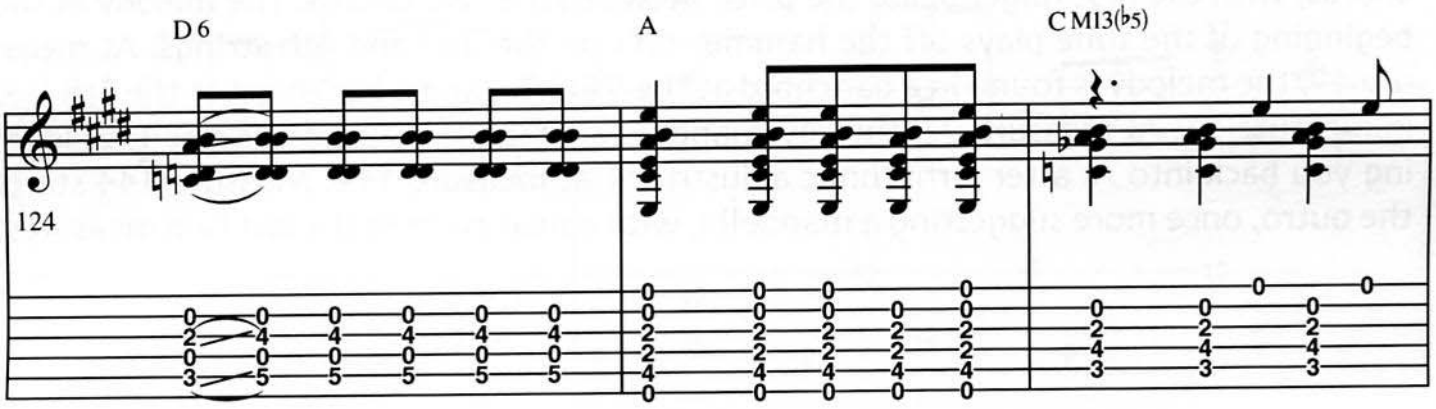

G6
82

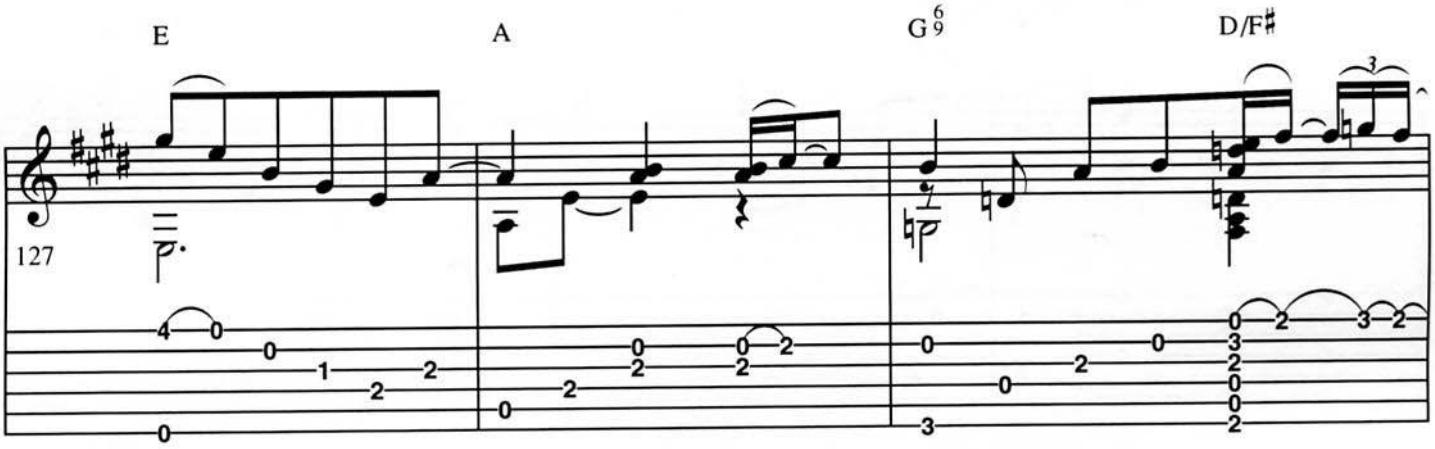

C
D/F♯
G
85
C
B7
88
Em
Em7
Asus2
91
Am7
F♯m11
94

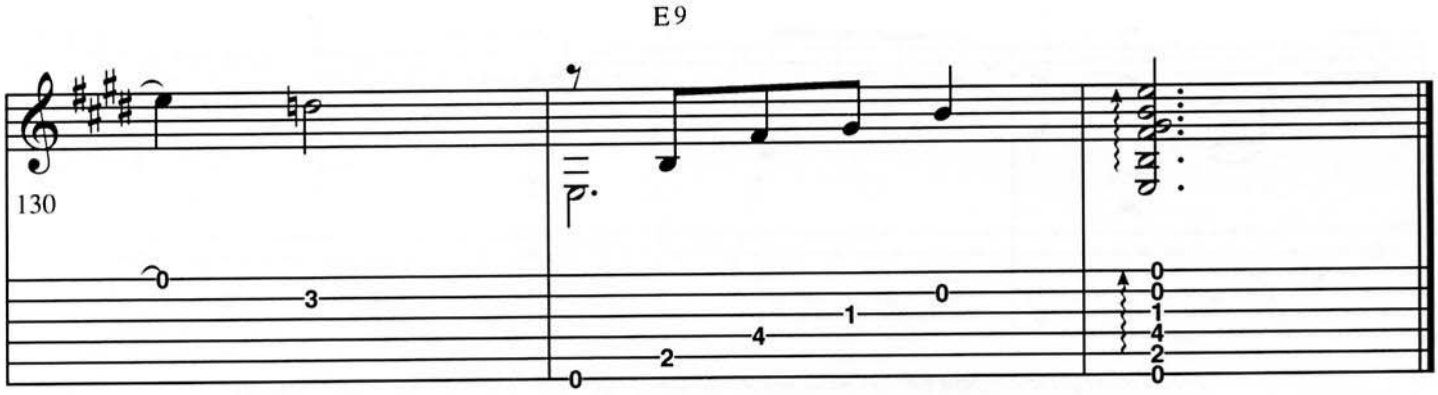

B
C m7(♭5)
B
C m7(♭5)
97
B
C m7(♭5)
B sus4
100
Nat. Har.
5
E
A
104
G 6/9
D
C(add9)
106


G(add9)
F♯m7
F♯m6
E
109
A
G 6/9
D
112
C
C(add9)
F♯m7
115
B7
E
D6
118


A
C M13(♭5)
E
121


D 6
A
C M13(♭5)
124


E
A
G 6/9
D/F♯
127


E 9
130

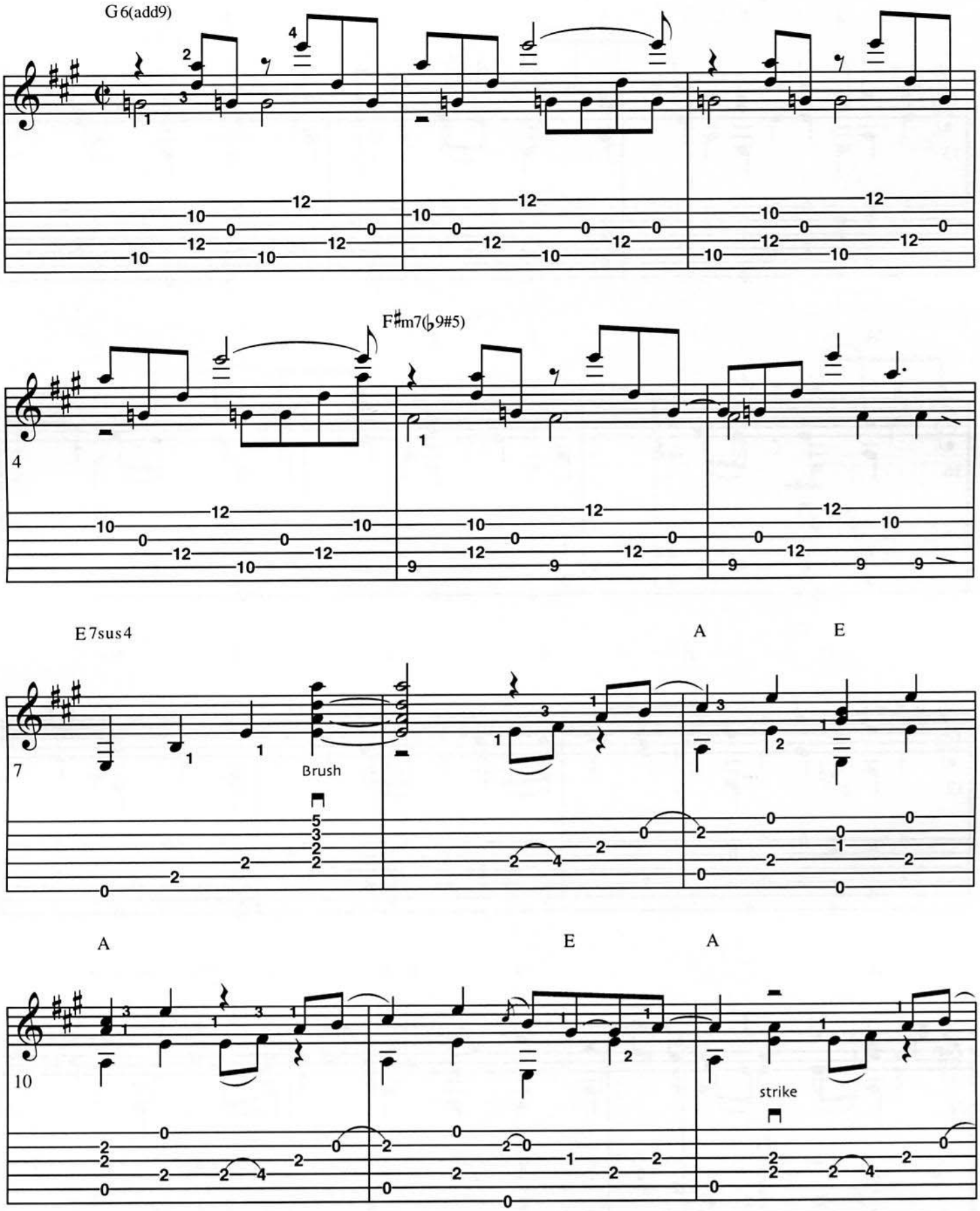
CHET'S RAMBLE

When Tommy and Chet were working on tunes for their album, "Fingerpickers Took Over the World", they sent tapes back and forth to each other. Tommy was going through those tapes and found a tune that Chet had started writing. Tommy finished it and called it *"Chet's Ramble"*.

The tune is in standard tuning. The first few measures of the introduction contain the notes of the open strings of a mandolin, "G,D, A and E". So it sounds like the strumming of a mandolin. Tommy rarely fingers an A chord the "traditional" way. Instead he uses the left hand first finger on the third string, the second finger on the fourth string and the third finger on the second string, all at the second fret. This fingering is used throughout his songs, and it usually sets up a smooth transition between the A and D chords, with the first finger being the pivot between the two chords. The melody at the beginning of the tune plays off the hammer-on's on the 2nd and 4th strings. At measure 49, the melody is found in a bar chord at the 9th fret, and a bar chord at the 5th fret in measure 51. At measure 97, the key changes to C. There is a transition at 112, leading you back into A, after a rhythmic adjustment at measure 114. Measure 144 starts the outro, once more suggesting a mandolin, with a neat twist in the last two measures.

CHET'S RAMBLE

By Tommy Emmanuel
and Chet Atkins



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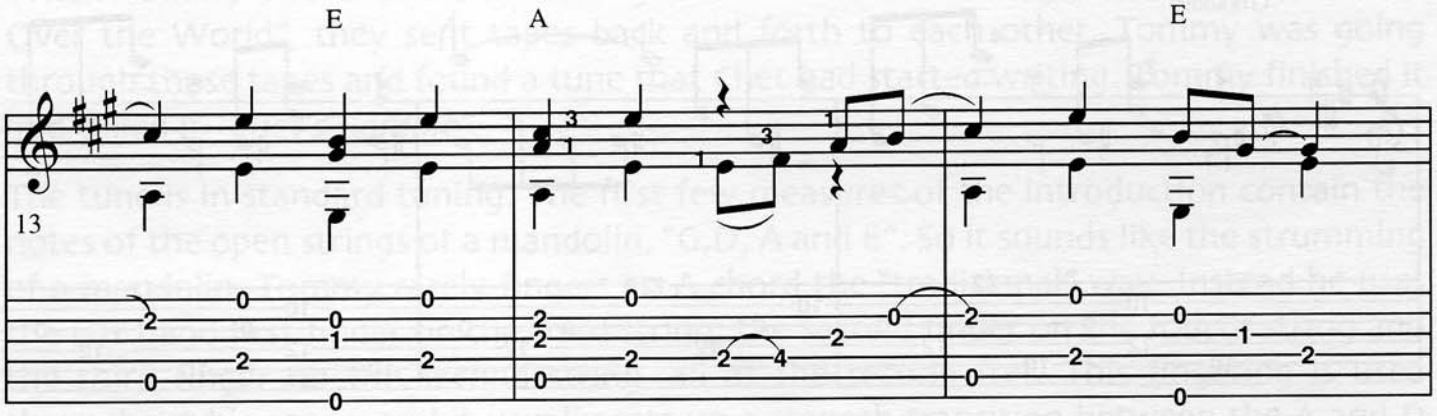
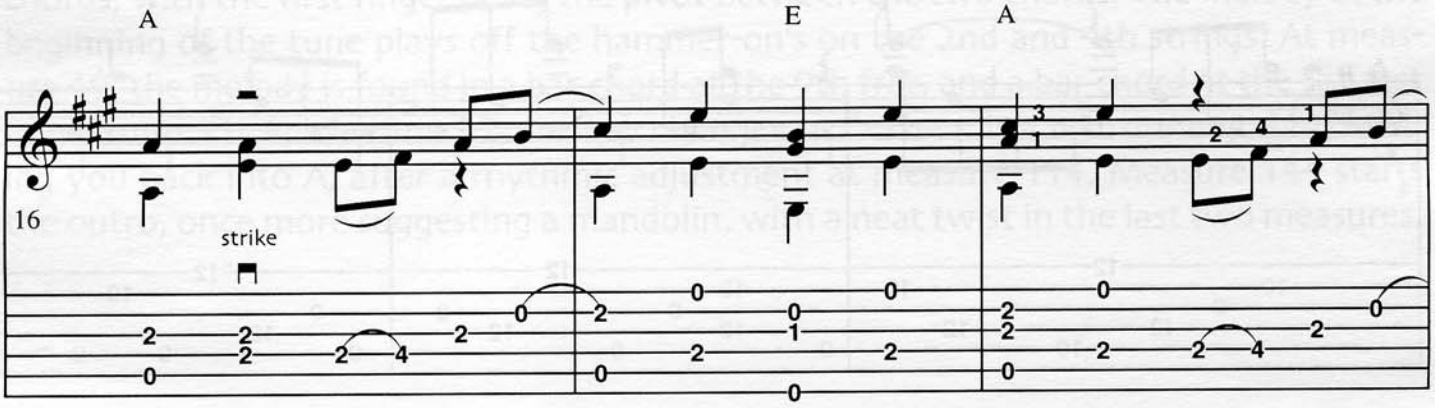
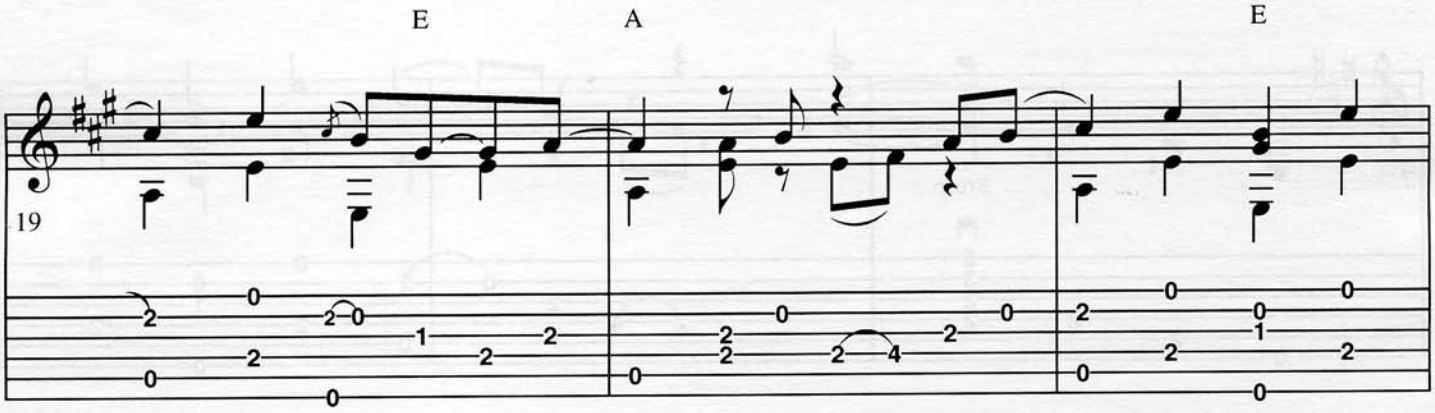
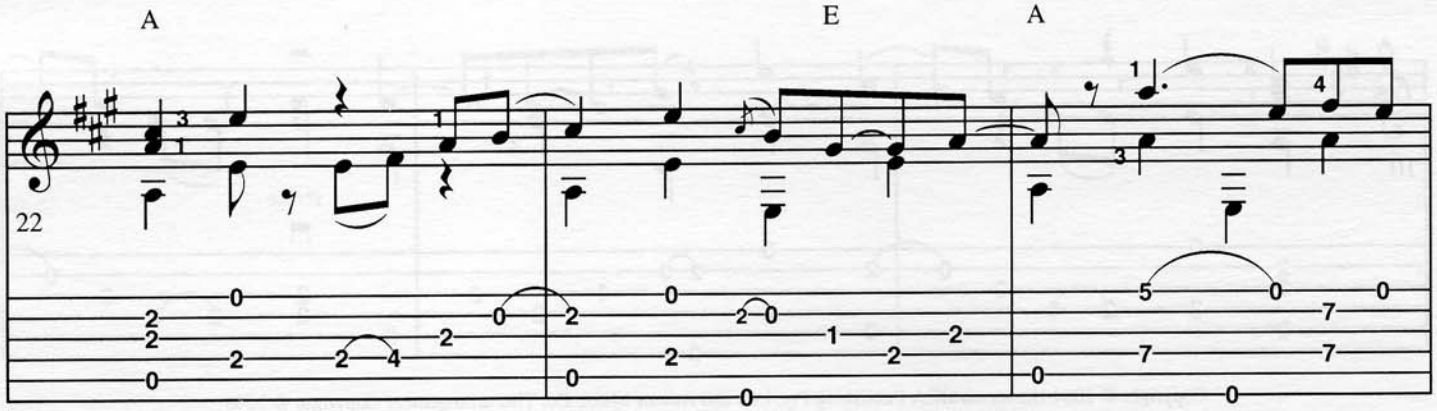
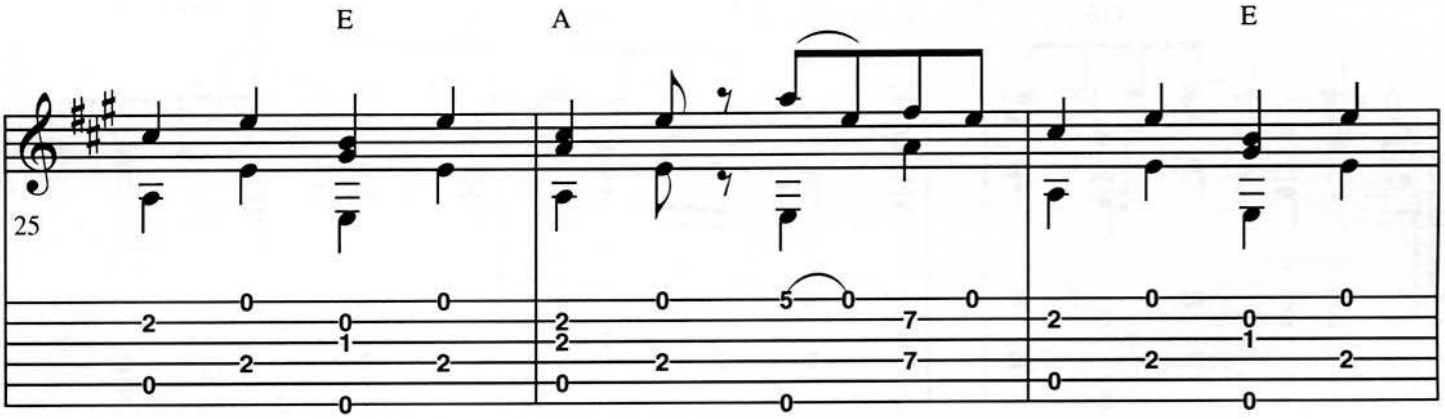
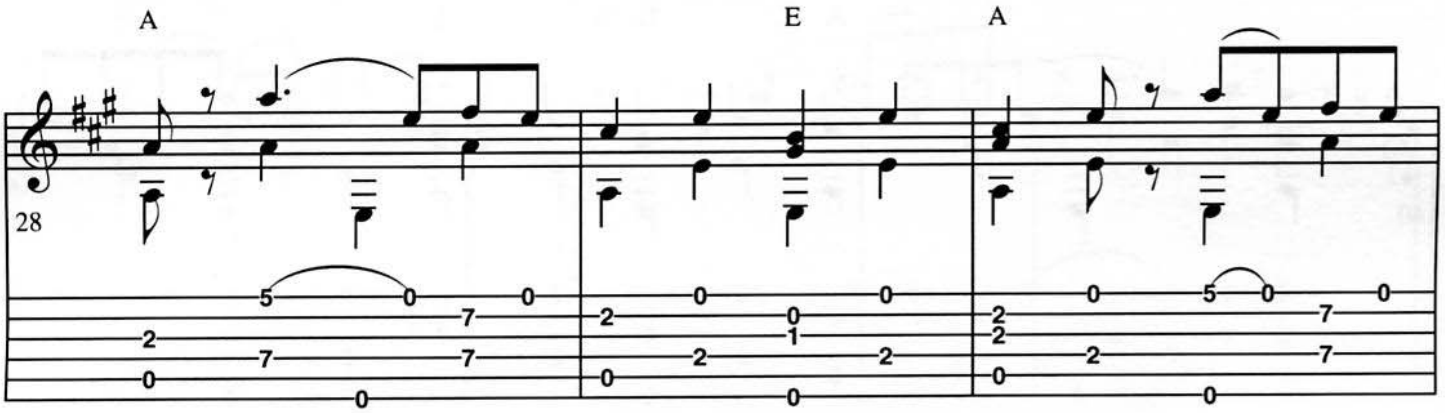

E
A
E
13

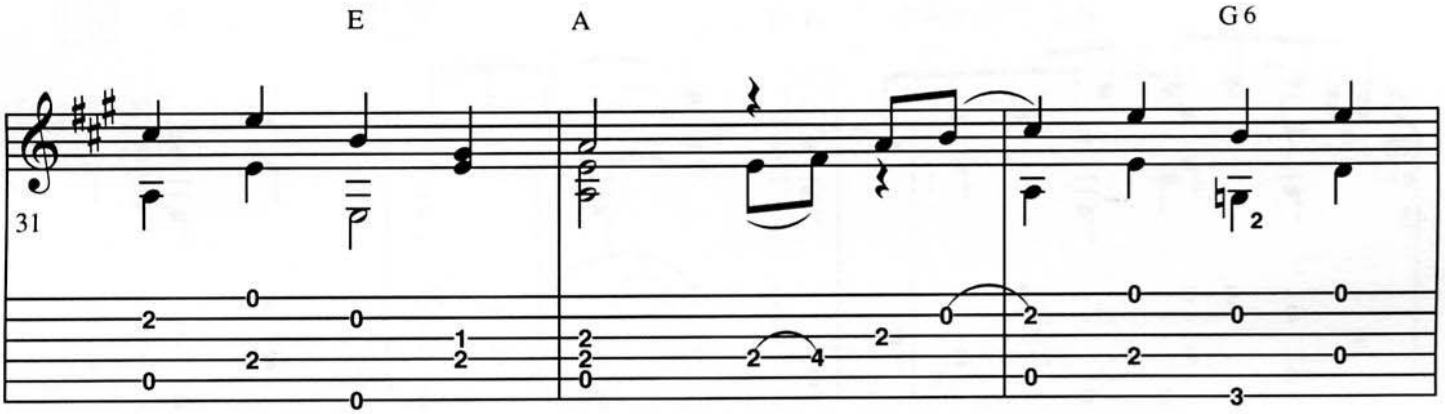

A
E
A
16
strike

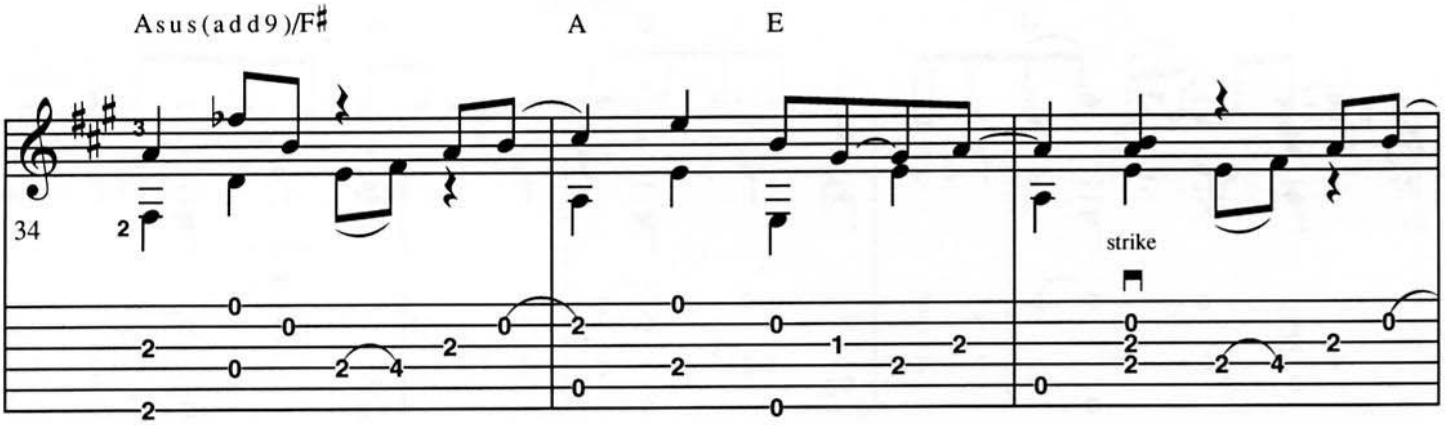

E
A
E
19

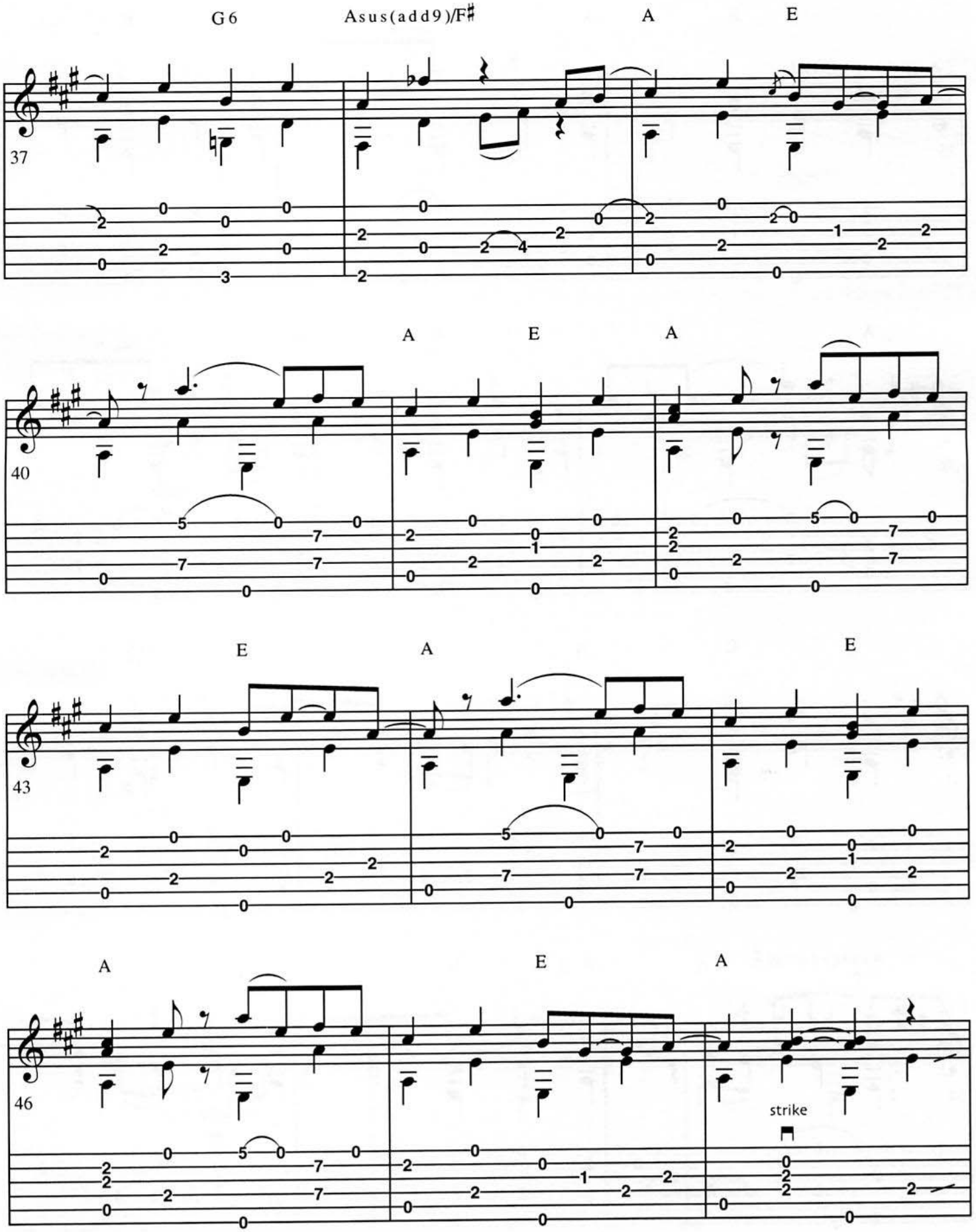

A
E
A
22

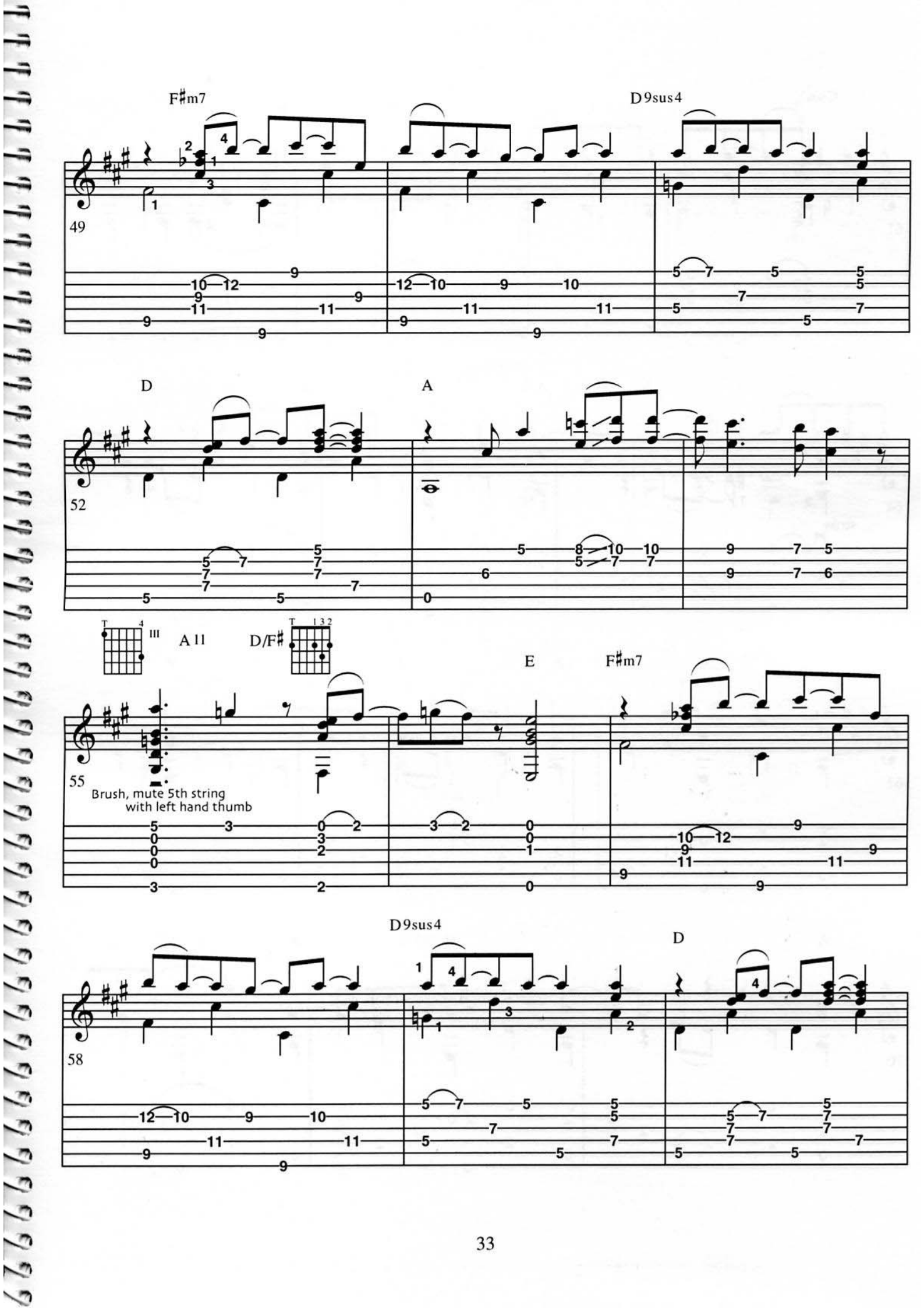

E
A
E
25

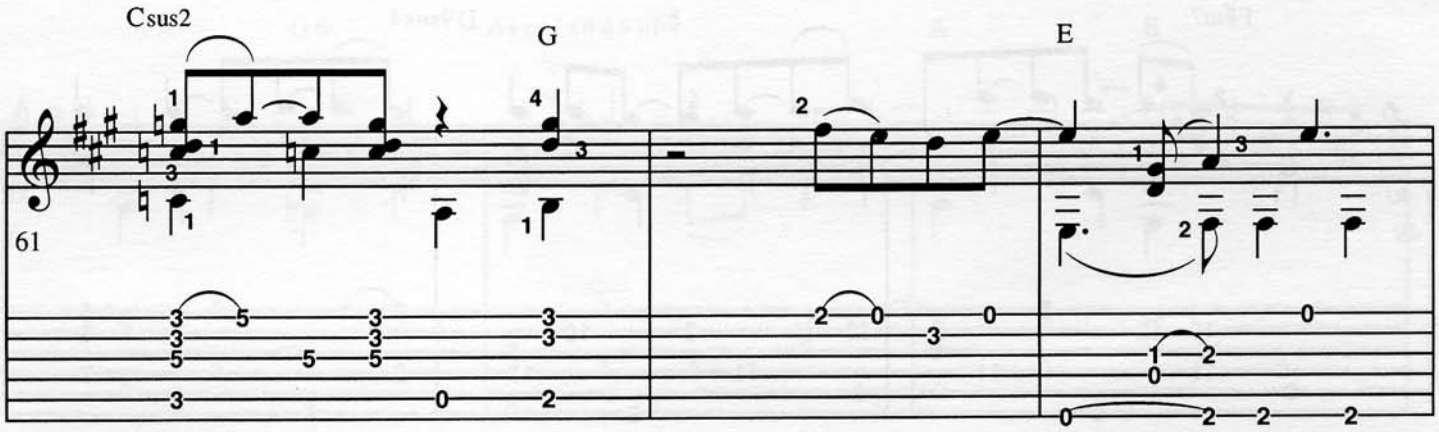

A
E
A
28

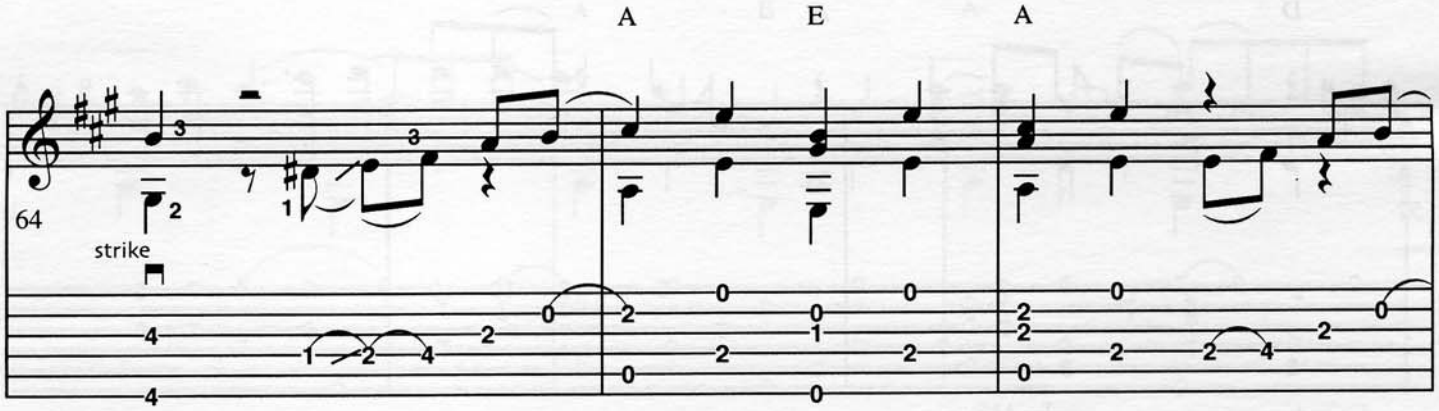

E
A
G6
31

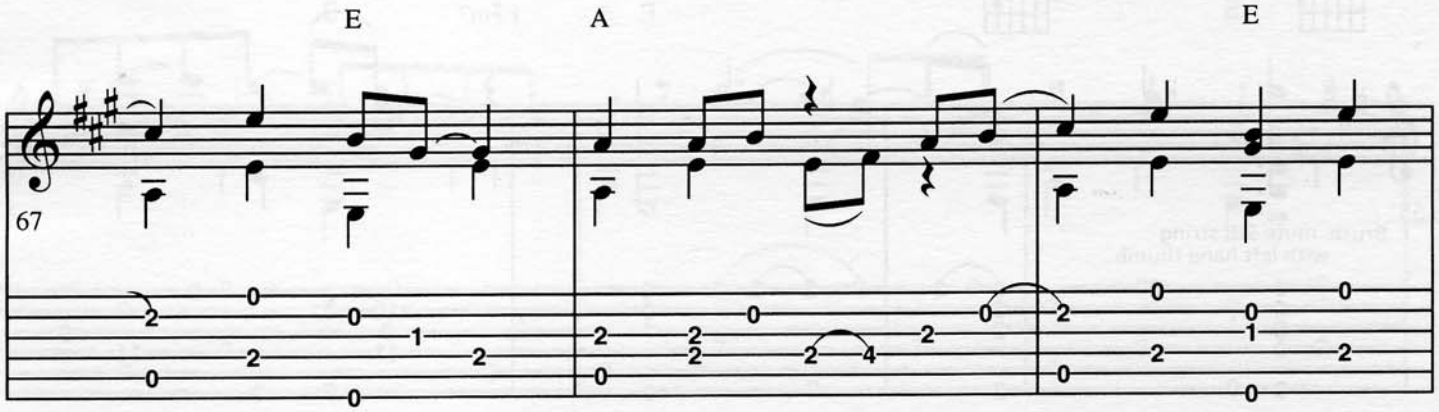

Asus(add9)/F♯
A
E
34
strike

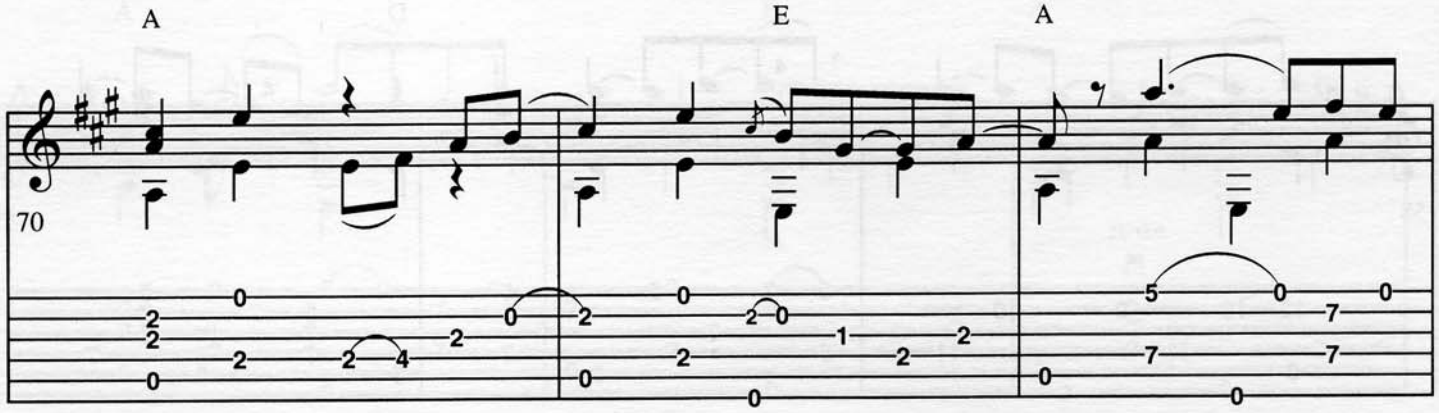

G6
Asus(add9)/F♯
A
E
37
A
E
A
40
E
A
E
43
A
E
A
46
strike

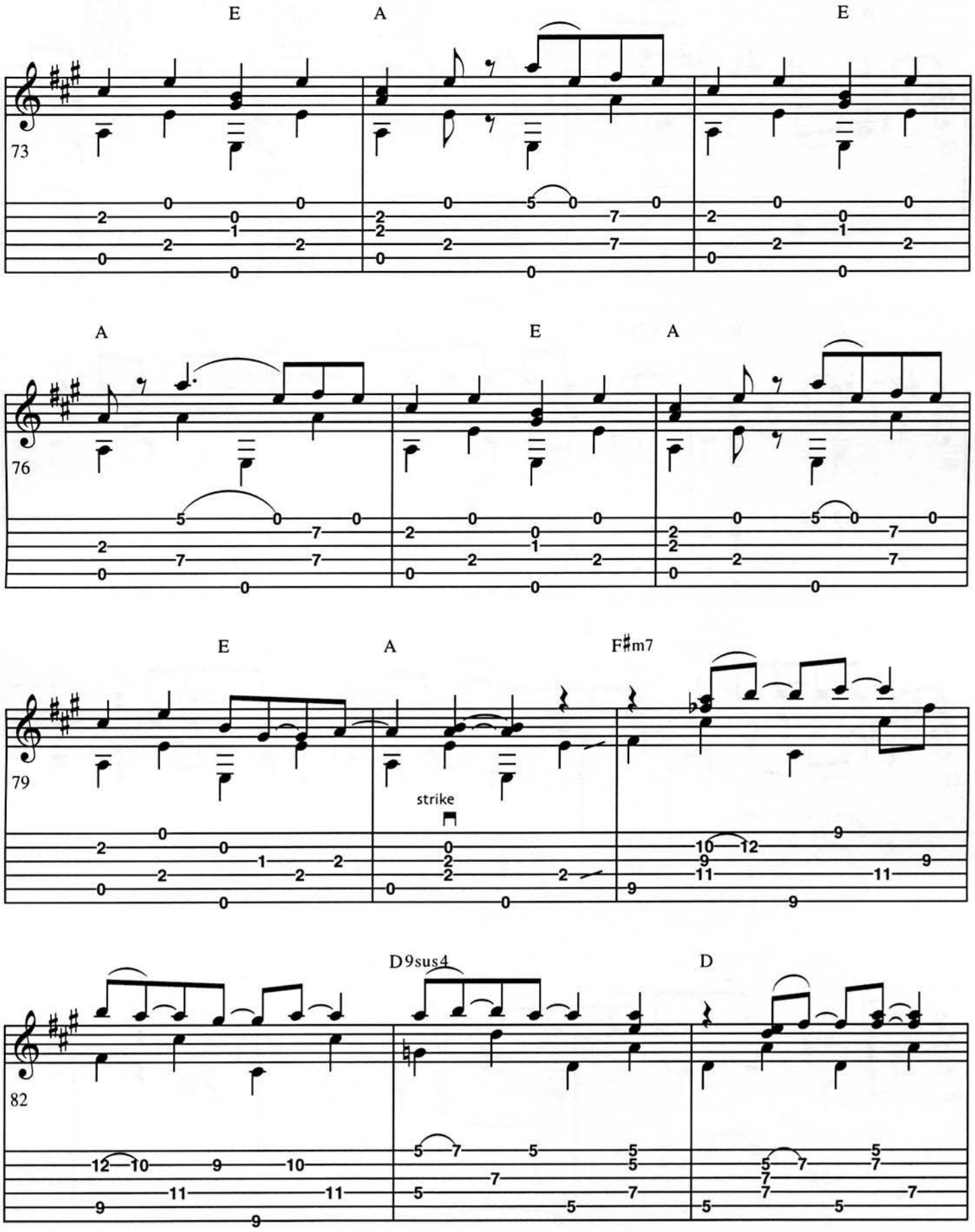

F♯m7
D9sus4
49
D
A
52
A 11
D/F♯
III
E
F♯m7
55
Brush, mute 5th string
with left hand thumb
D9sus4
D
58

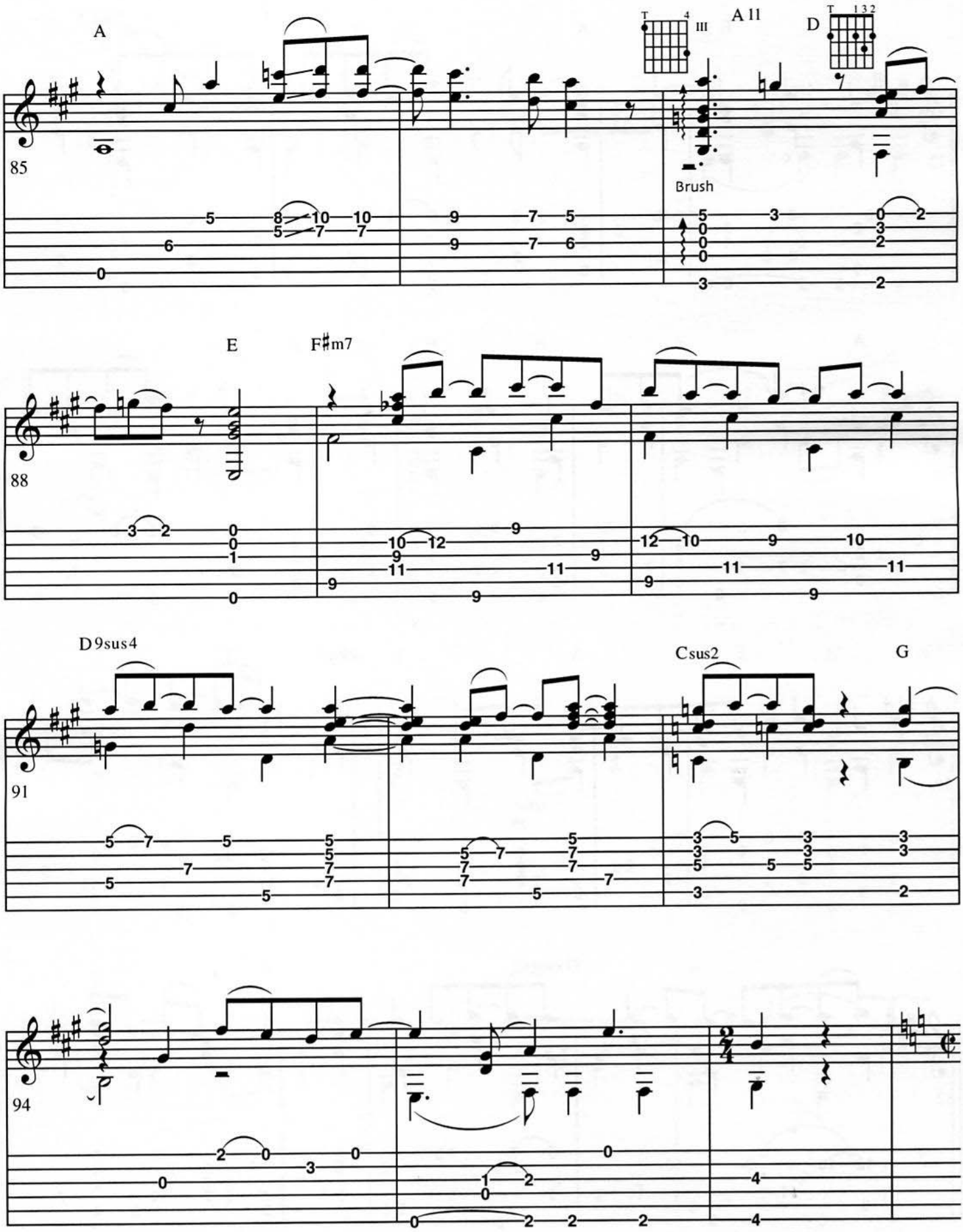

Csus2
G
E
61

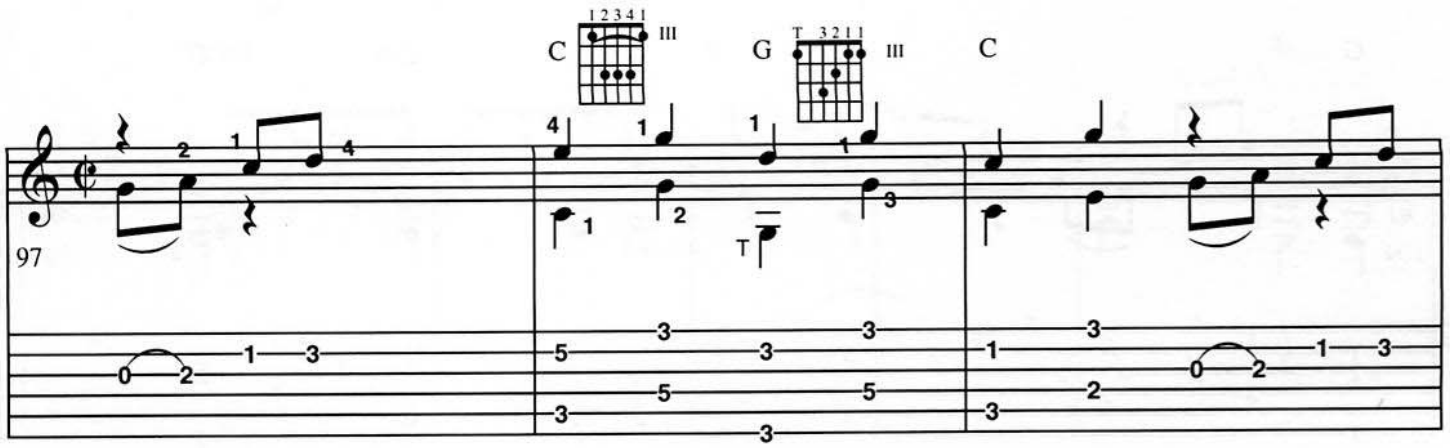

A
E
A
64
strike

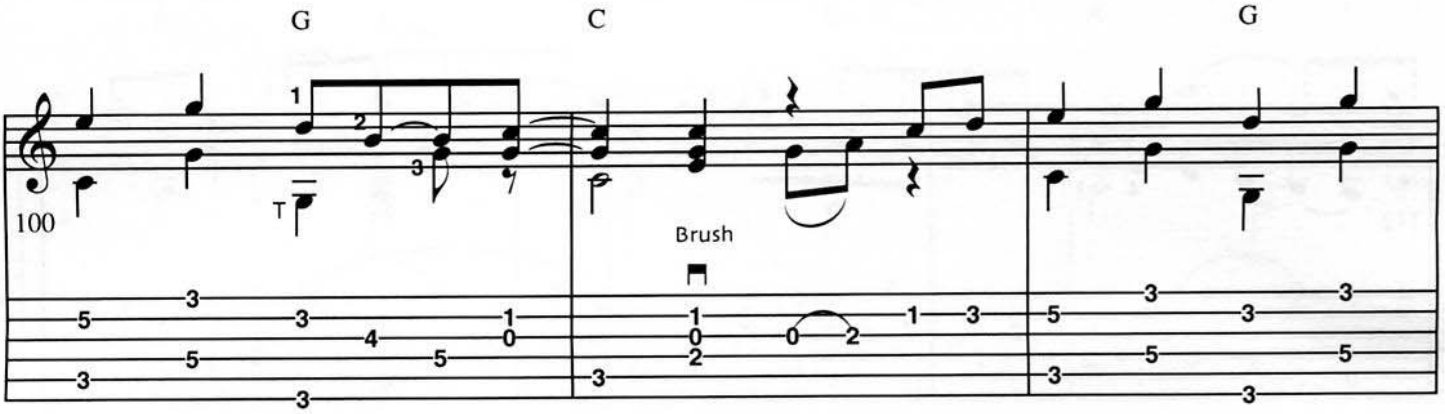

E
A
E
67

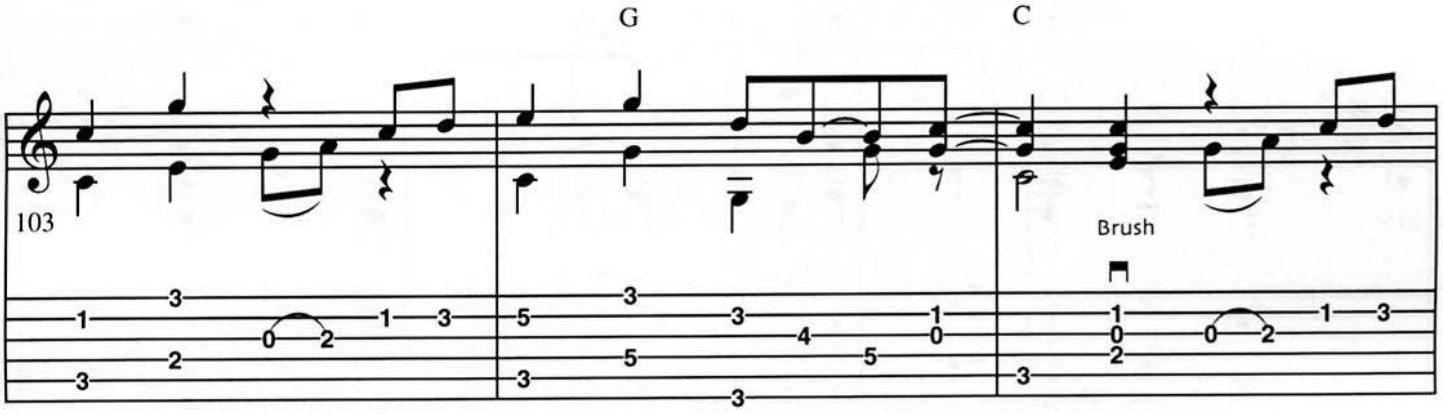

A
E
A
70

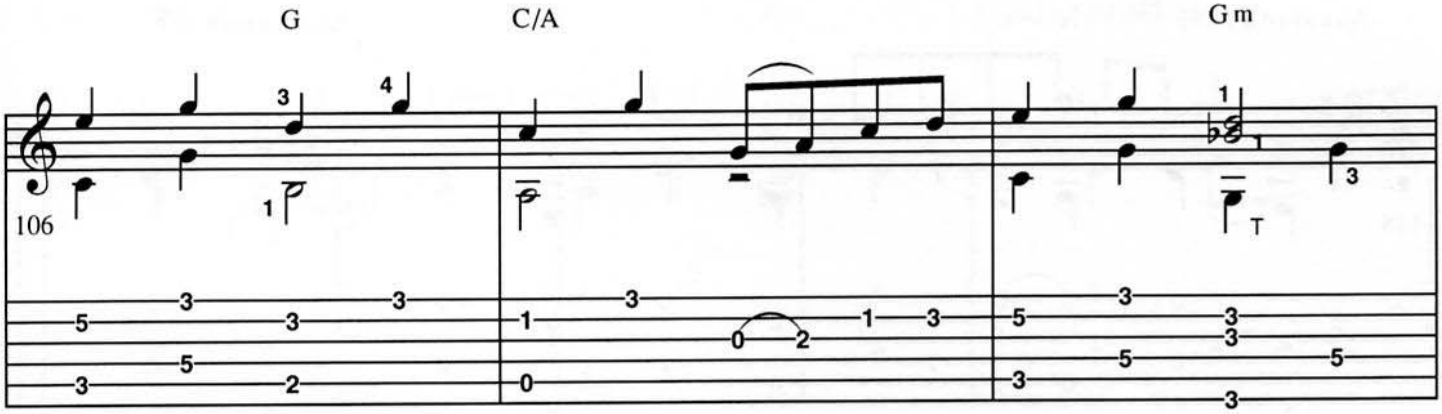

E
A
E
73
A
E
A
76
E
A
F♯m7
79
strike
D9sus4
D
82

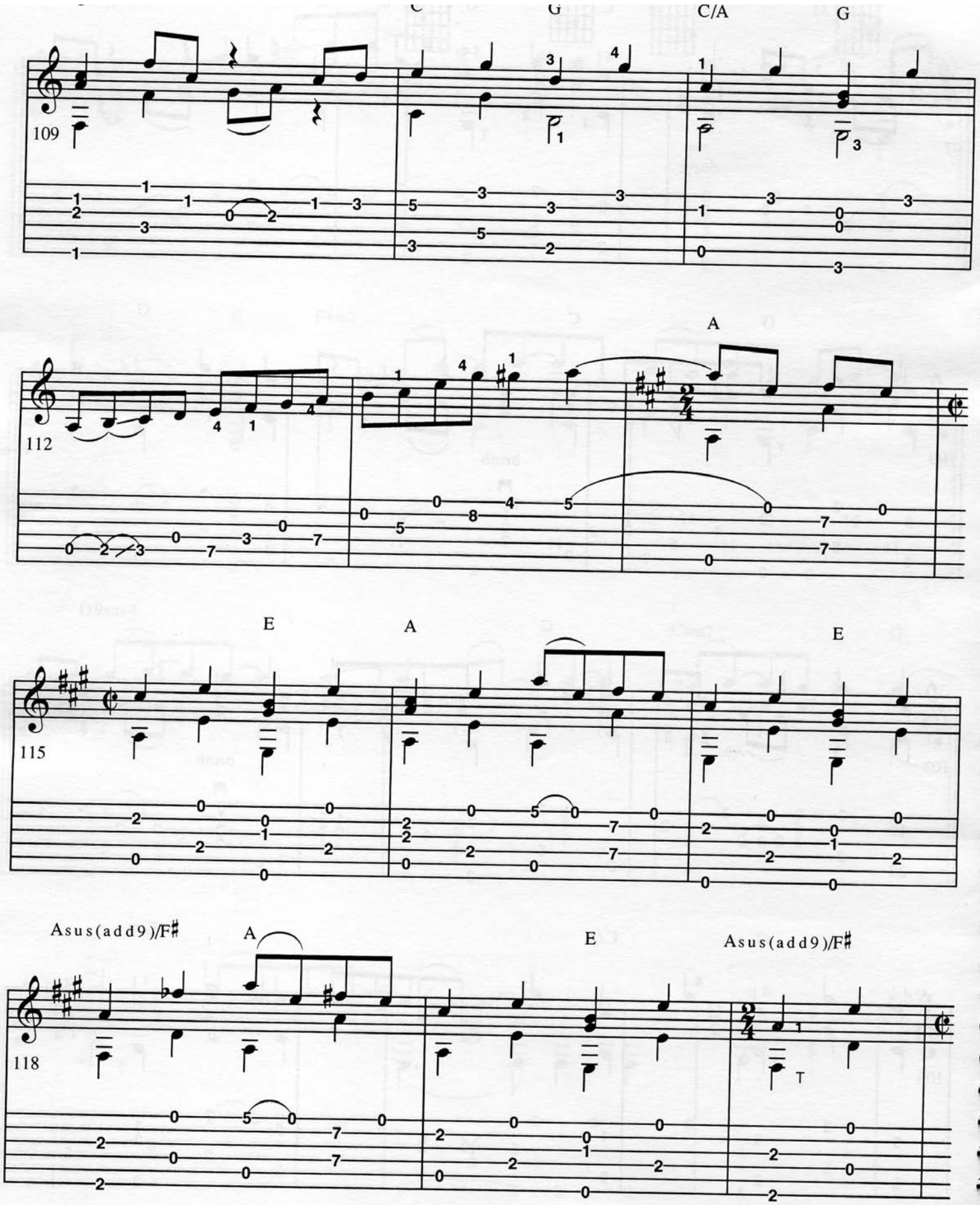

A
A 11
D
Brush
E
F♯m7
D9sus4
Csus2
G

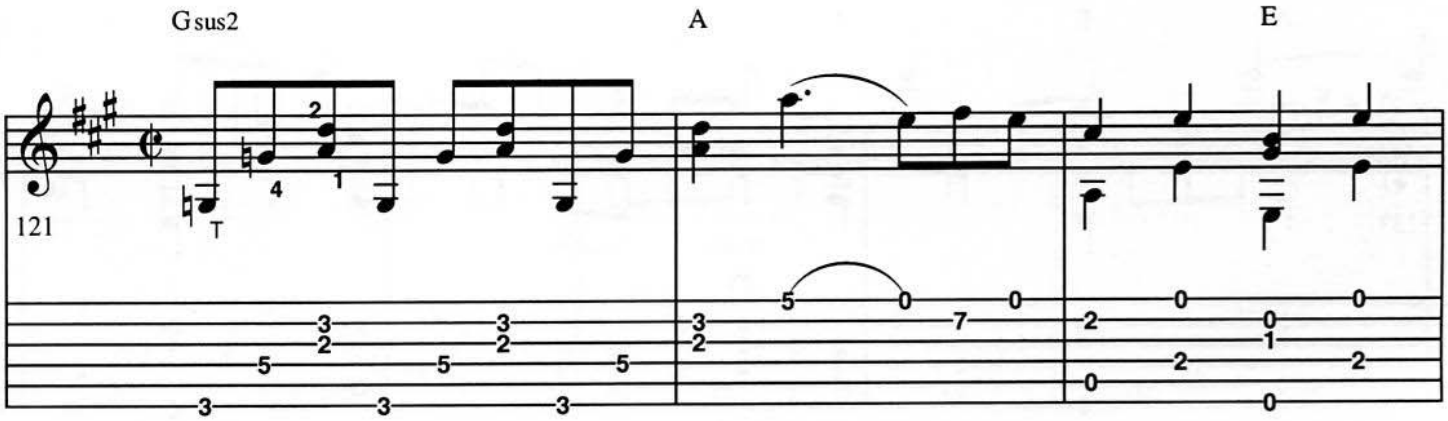

C
G
C
97

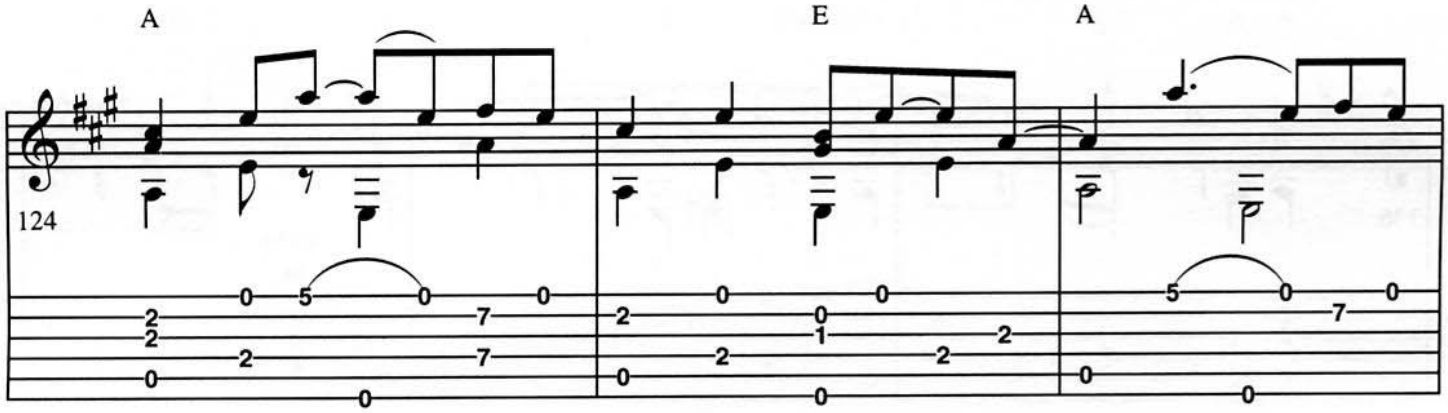

G
C
G
100
Brush

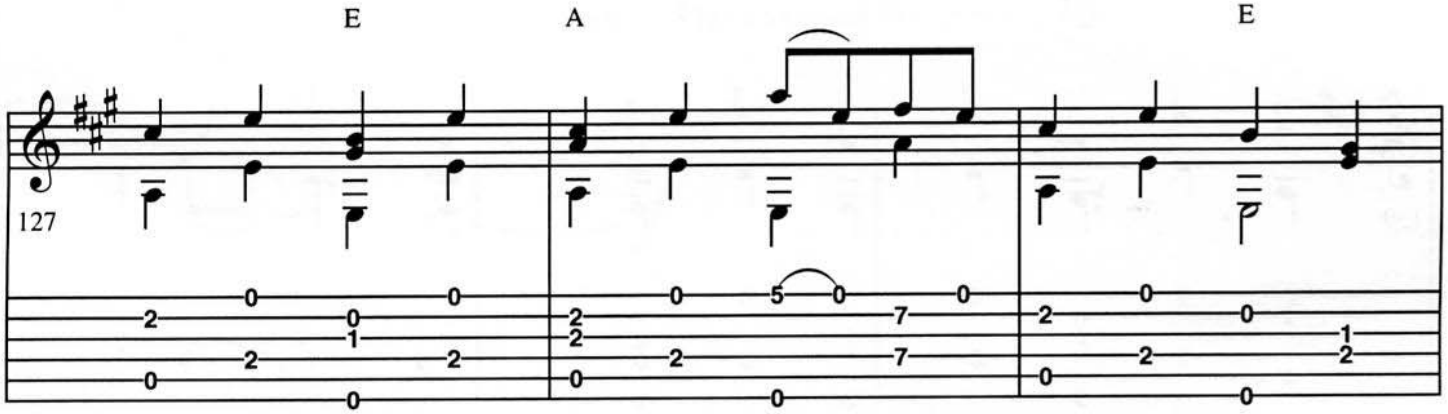

G
C
103
Brush

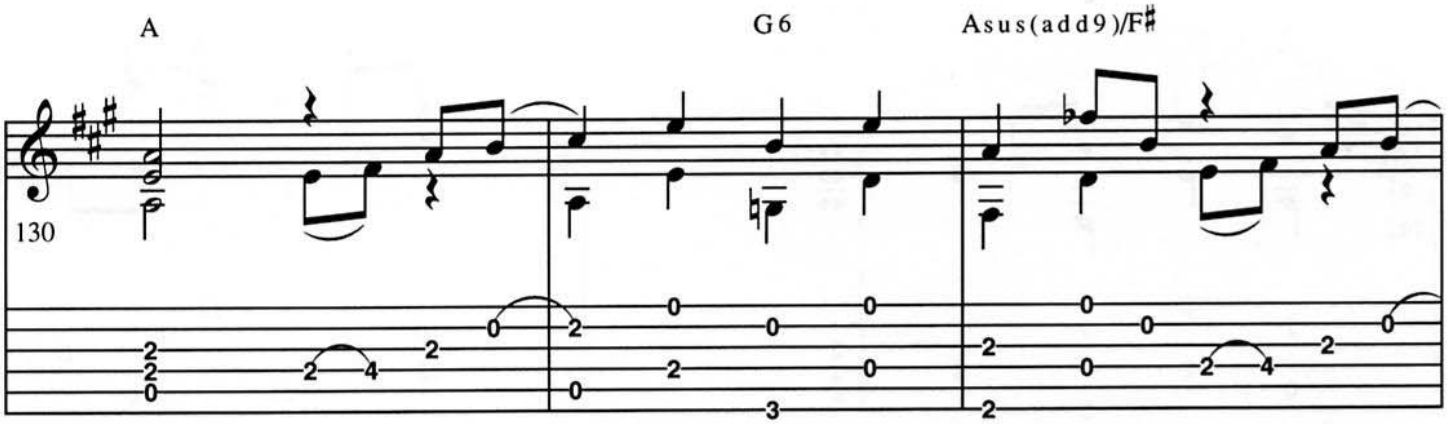

G
C/A
Gm
106

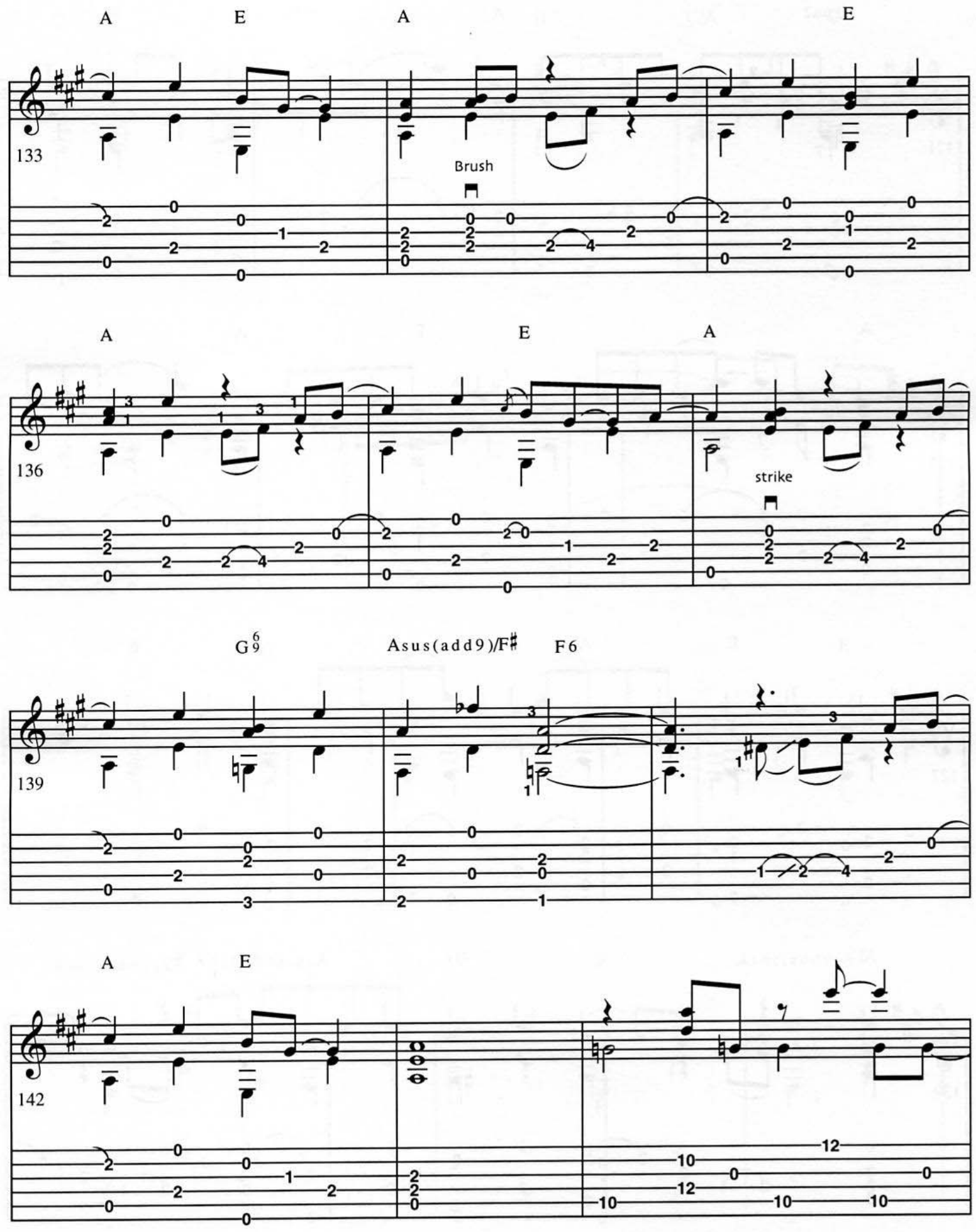

C
G
C/A
G
109
A
112
E
A
E
115
Asus(add9)/F♯
A
E
Asus(add9)/F♯
118
T


Gsus2
A
E
121
T


A
E
A
124


E
A
E
127


A
G6
Asus(add9)/F♯
130


A
E
A
E
133
Brush
A
E
A
136
strike
G 6/9
Asus(add9)/F♯
F6
139
A
E
142

145
D
F aug/A♭
F(♭5)
A
148

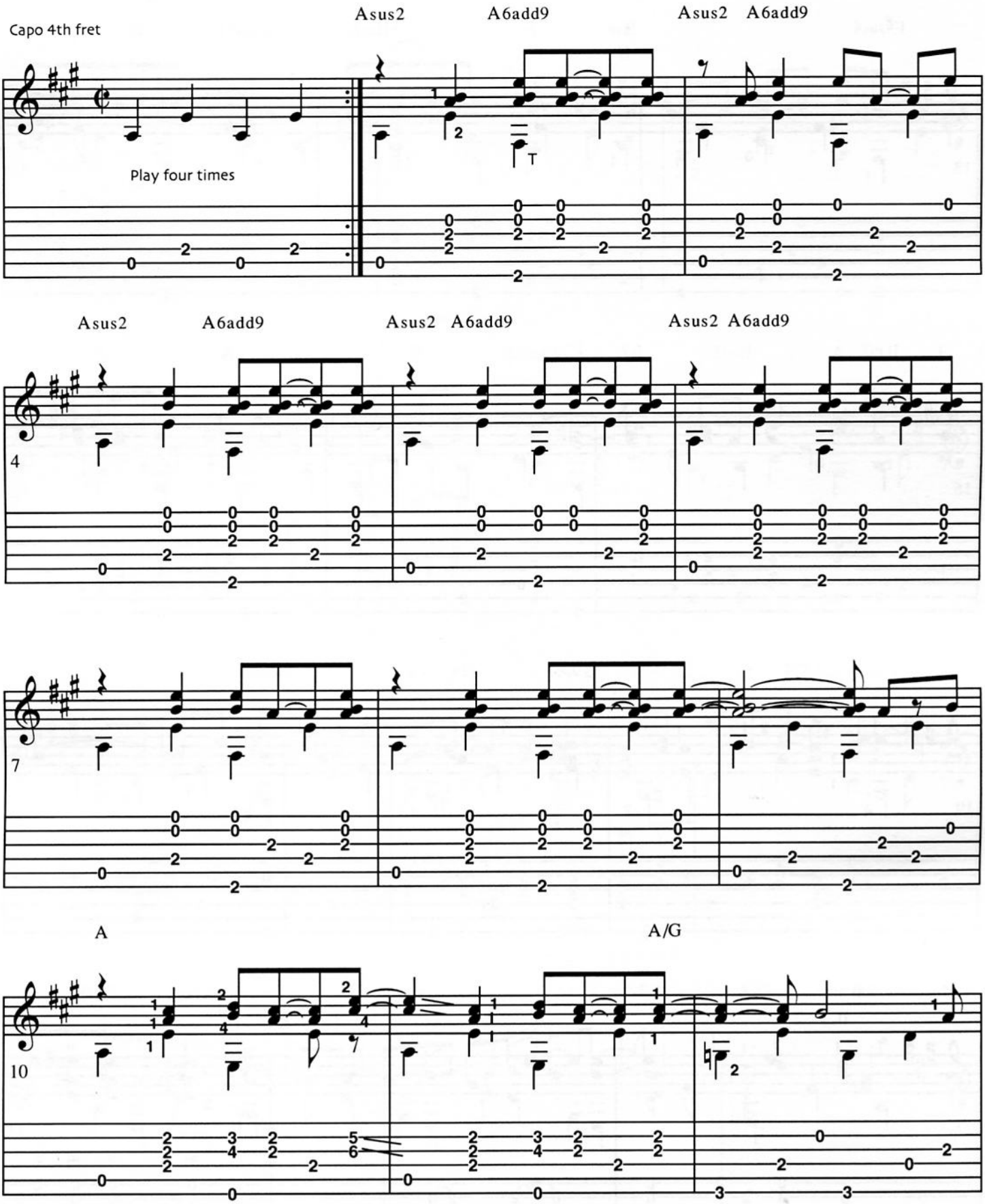
CHRISTMAS MEMORIES/WHEELS

The first tune of this medley was, of course, written at Christmas, and invokes the image of a sleigh racing across a snowy plain and spending time with family. It reminds Tommy of Christmas with his family. The second tune evokes the memory of his late mother Virginia. Wheels was her favorite song.

The tune is in standard tuning with capo at the 4th fret. The alternate fingering for the A chord is used in the intro, and in measures 24, and 32. Pay attention to the fingering in measure 10. Measures 14-16 use 3 different bar chords at the second fret, with a hinge on the first string, meaning you lift you hand to strike the open first string, and set it back down. In measure 25, the "D" part of the measure is played by the ring finger (a) in a brushing motion from high string to low.

CHRISTMAS MEMORIES / WHEELS

By Tommy Emmanuel



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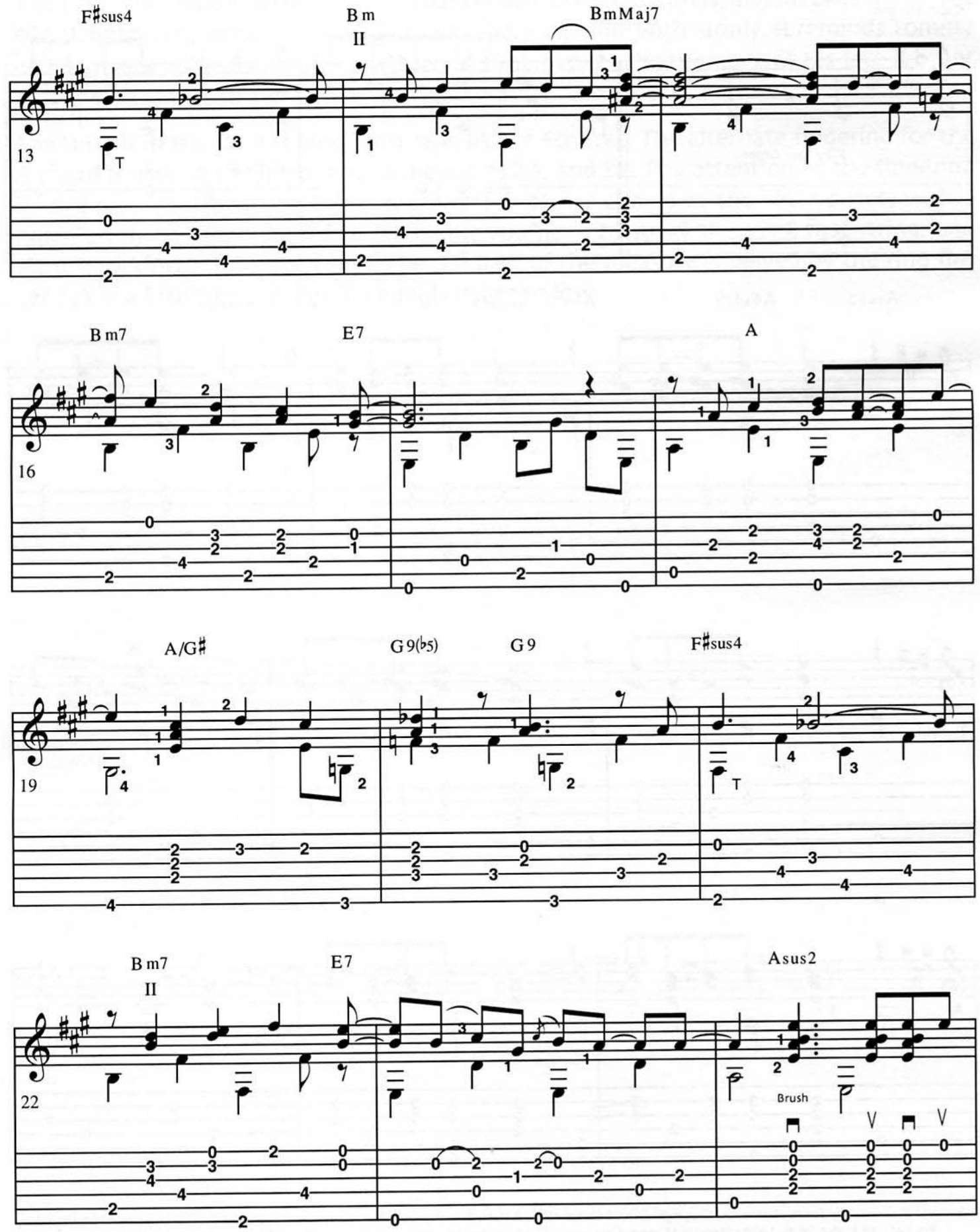
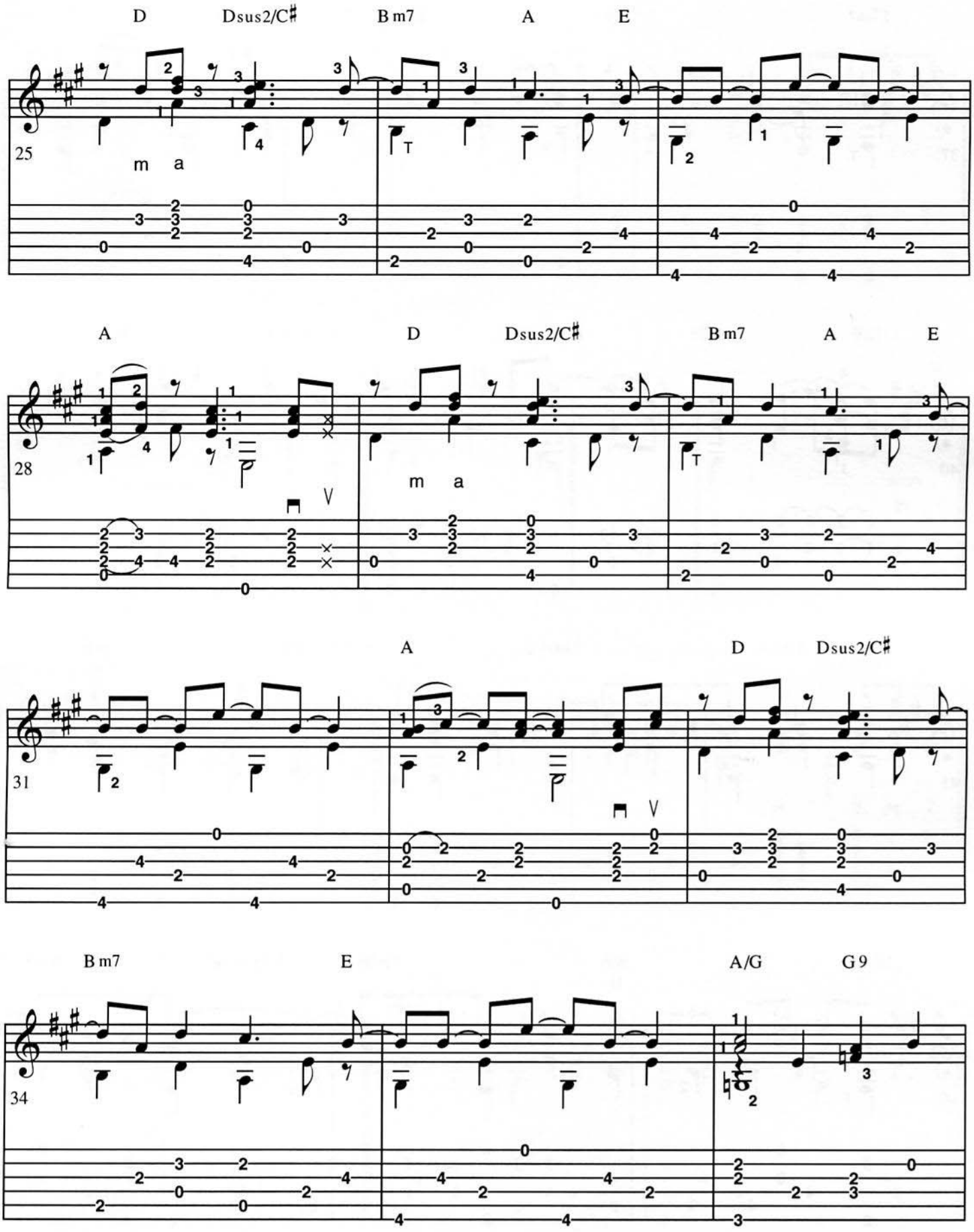
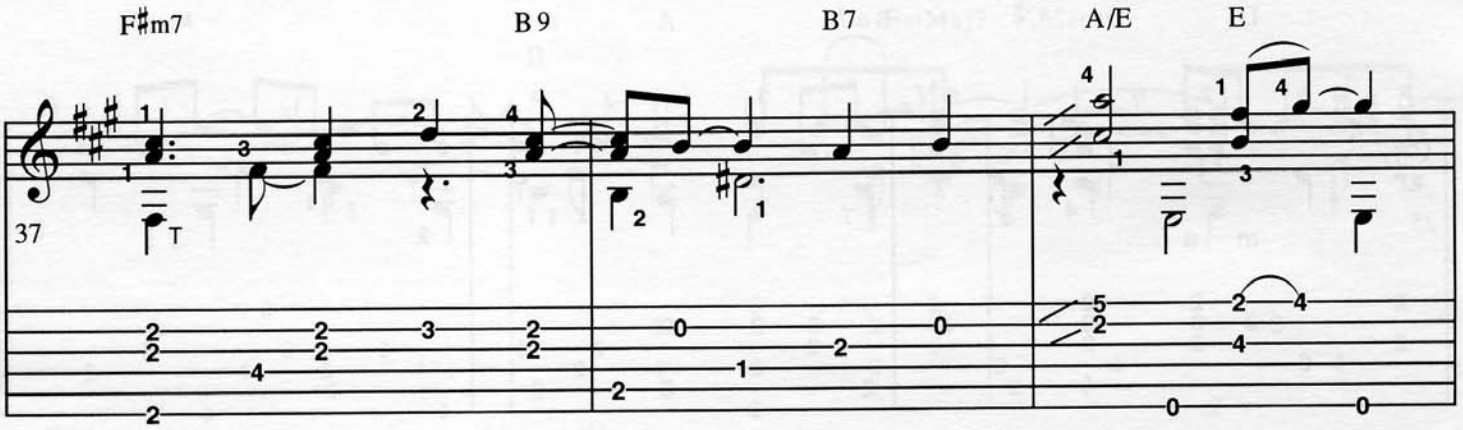
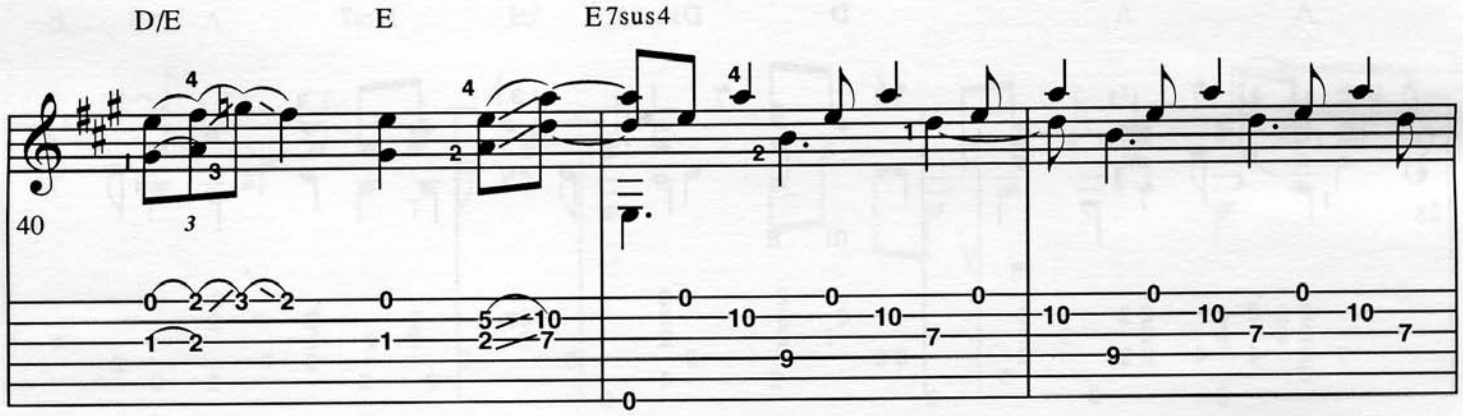
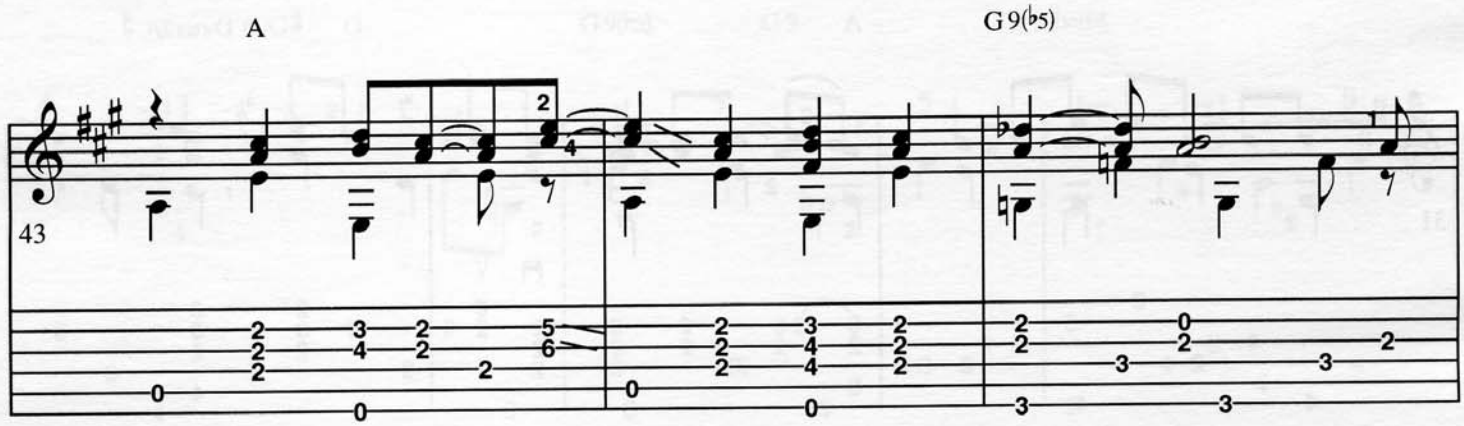
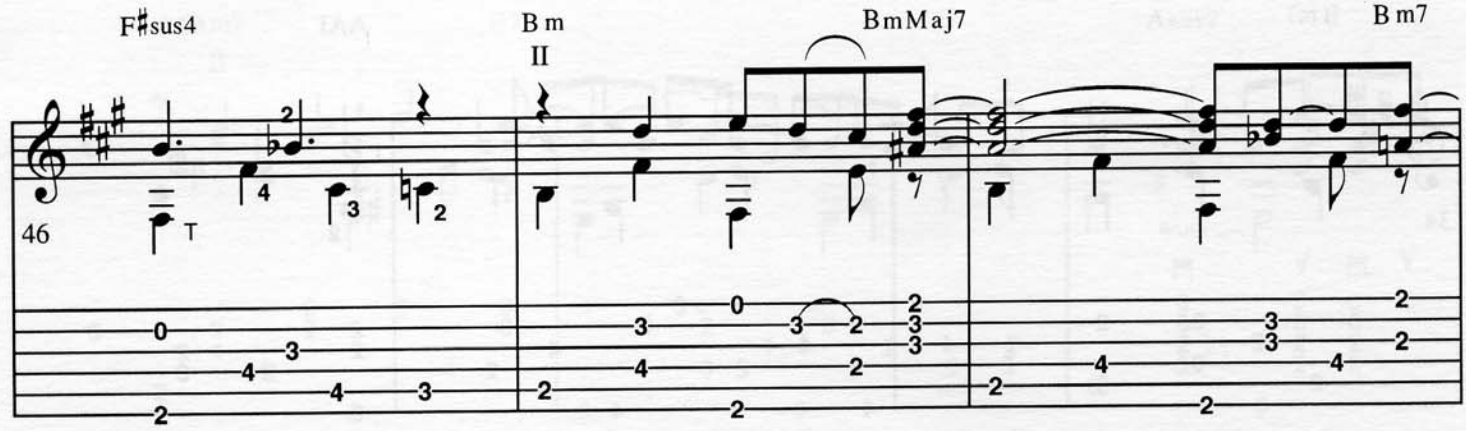

F♯sus4
B m
II
BmMaj7
13
B m7
E7
A
16
A/G♯
G 9(♭5)
G 9
F♯sus4
19
B m7
II
E7
Asus2
Brush
22

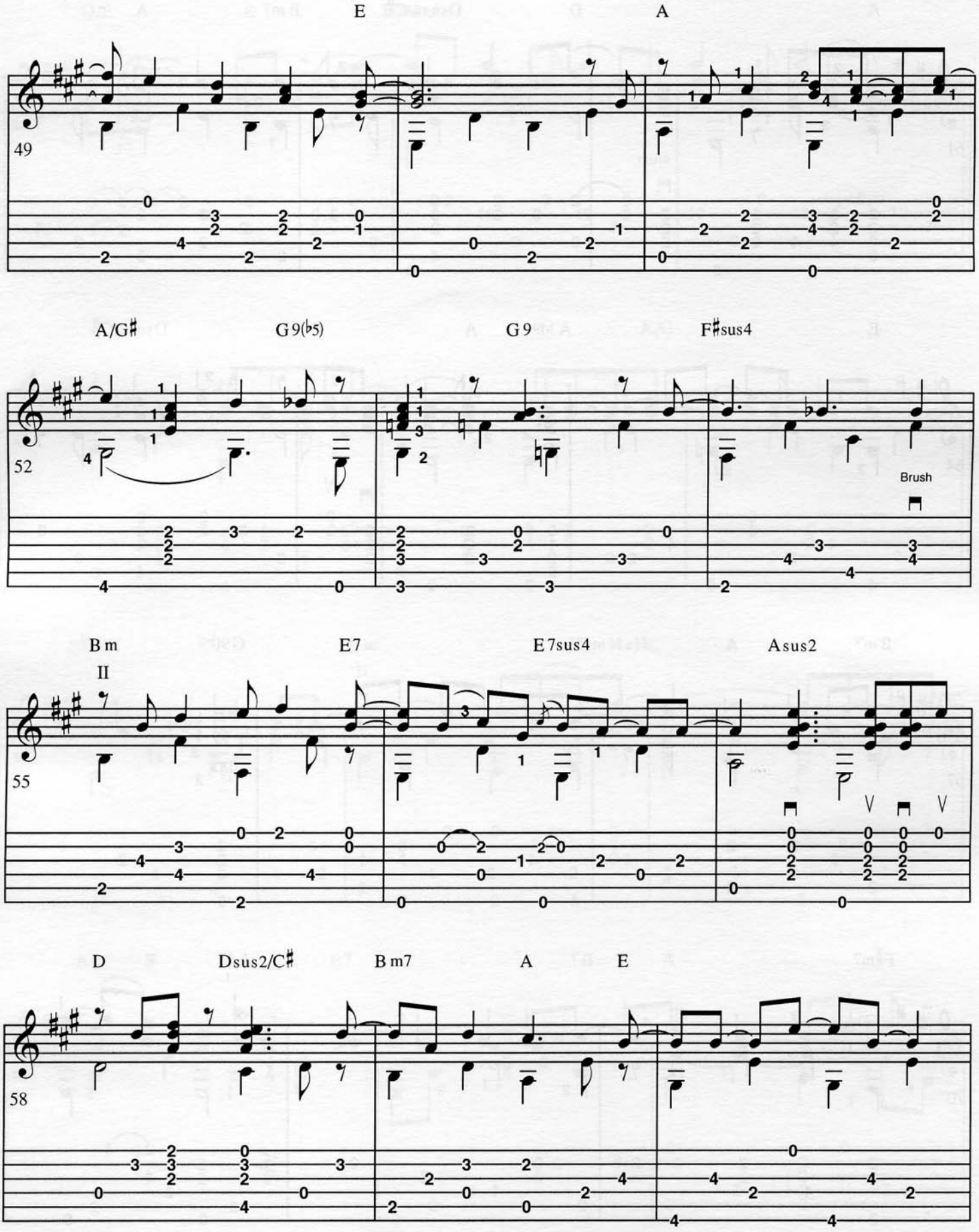

D
Dsus2/C♯
B m7
A
E
25
m a
A
D
Dsus2/C♯
B m7
A
E
28
m a
A
D
Dsus2/C♯
31
B m7
E
A/G
G 9
34

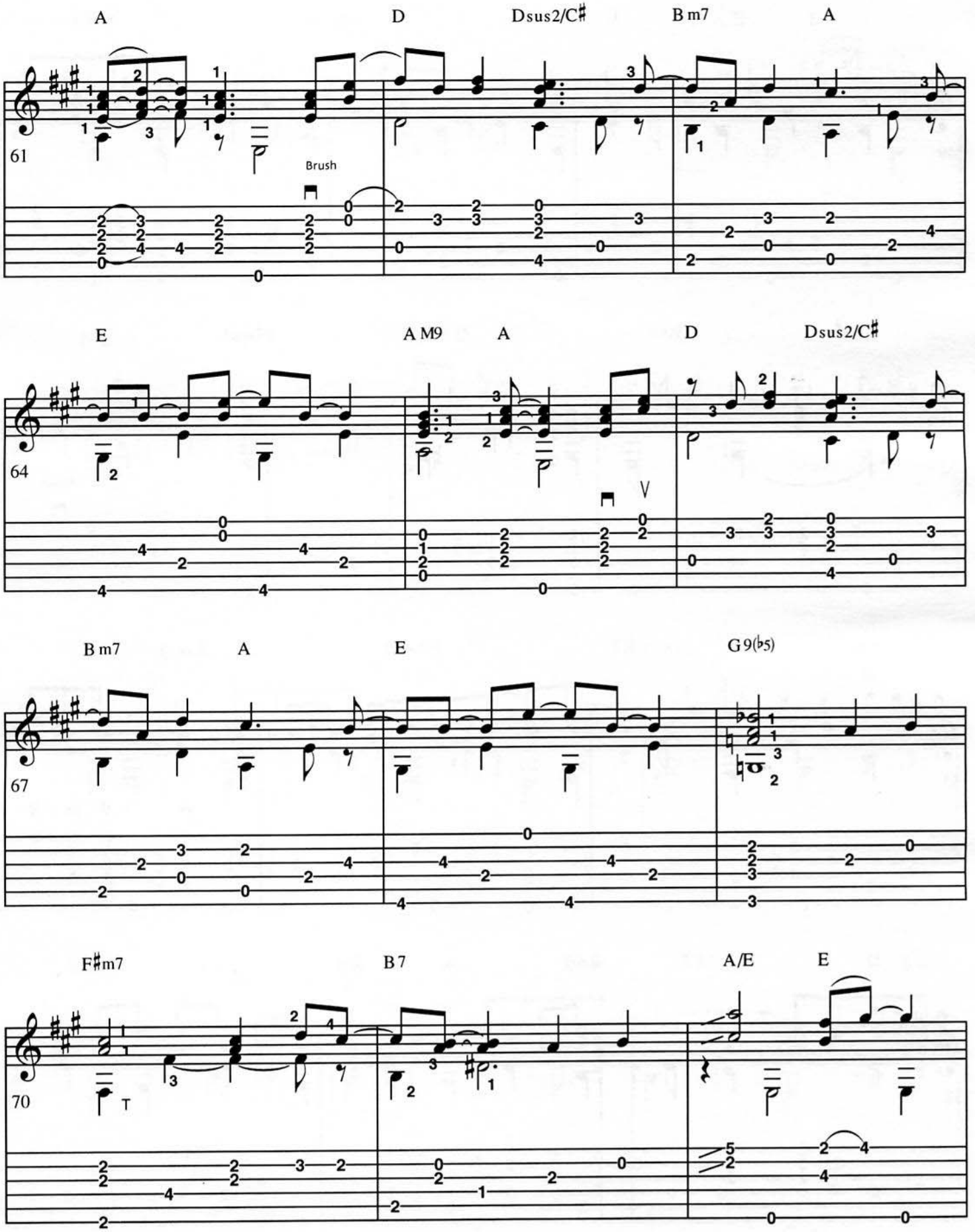

F♯m7
B9
B7
A/E
E
37
T

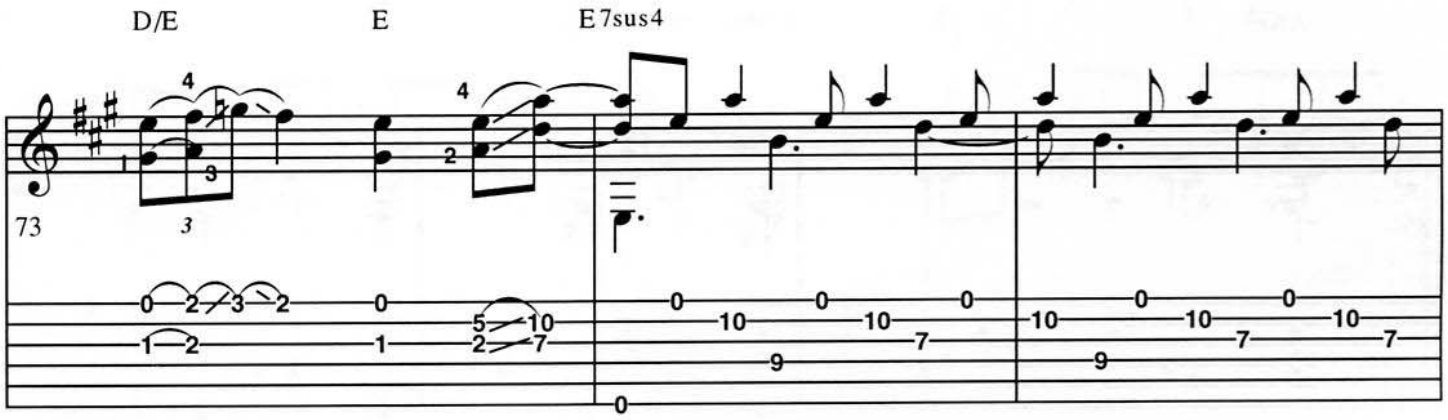

D/E
E
E7sus4
40

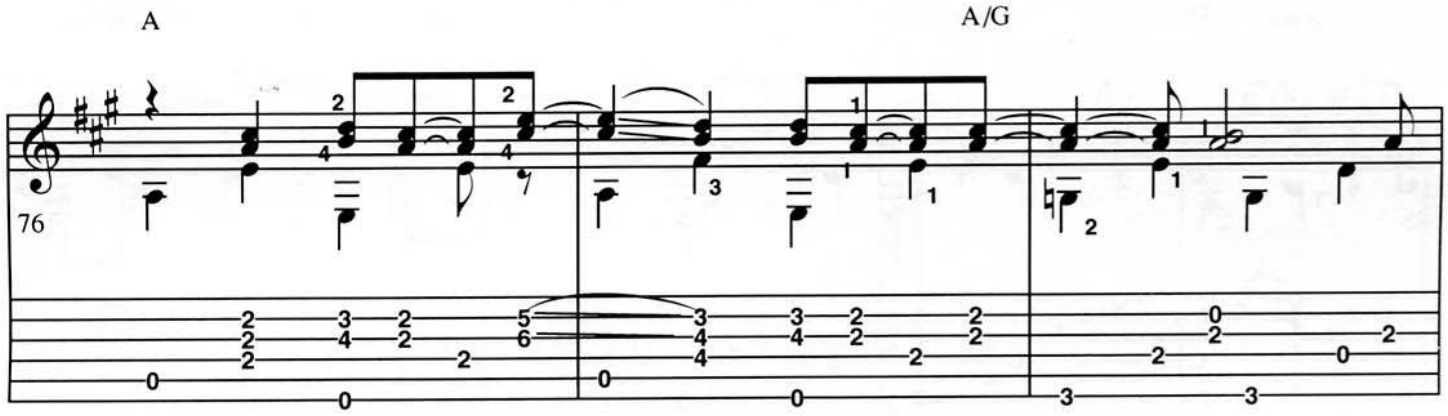

A
G9(♭5)
43

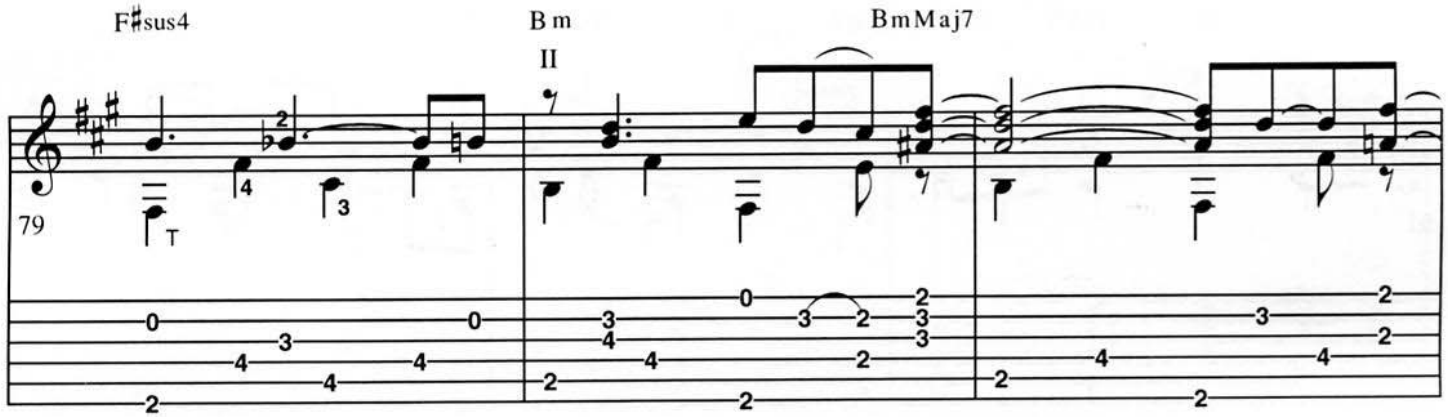

F♯sus4
Bm
II
BmMaj7
Bm7
46
T

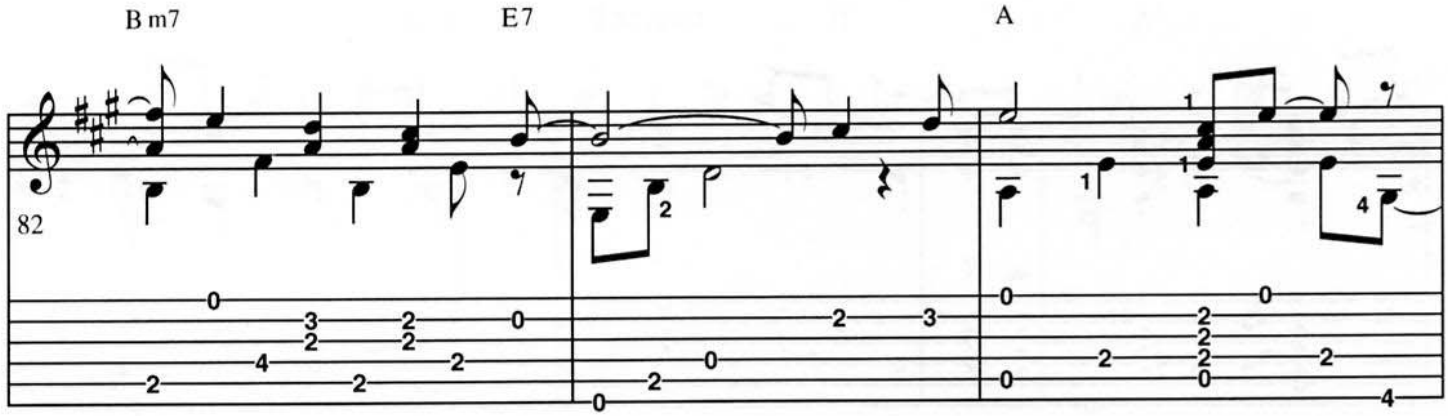

E
A
49
A/G♯
G9(♭5)
G9
F♯sus4
52
Brush
Bm
II
E7
E7sus4
Asus2
55
D
Dsus2/C♯
Bm7
A
E
58

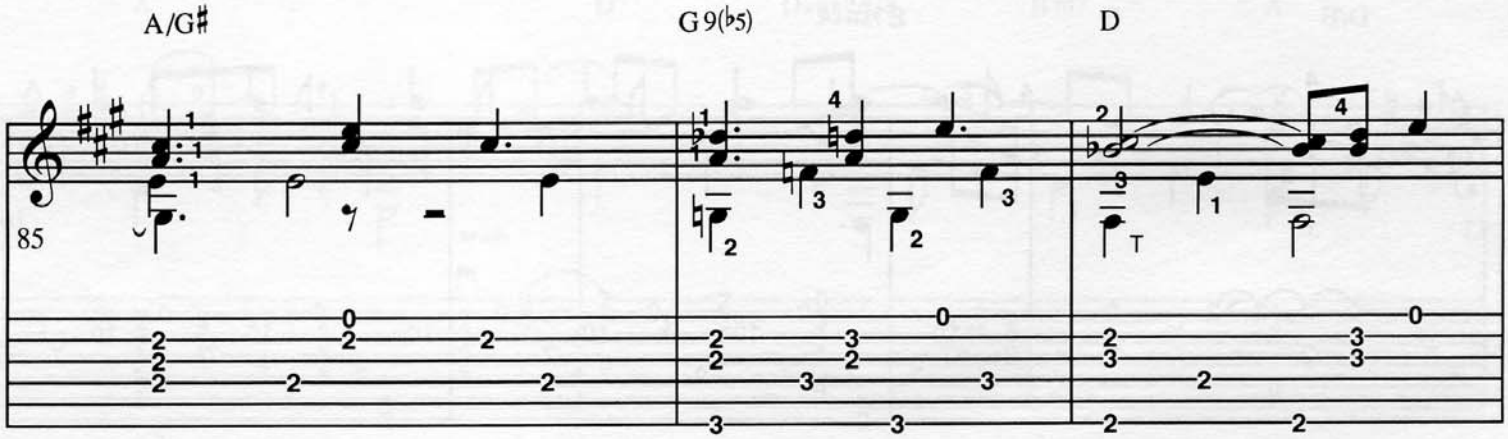

A
D
Dsus2/C♯
B m7
A
61
Brush
E
A M9
A
D
Dsus2/C♯
64
B m7
A
E
G 9(♭5)
67
F♯m7
B 7
A/E
E
70

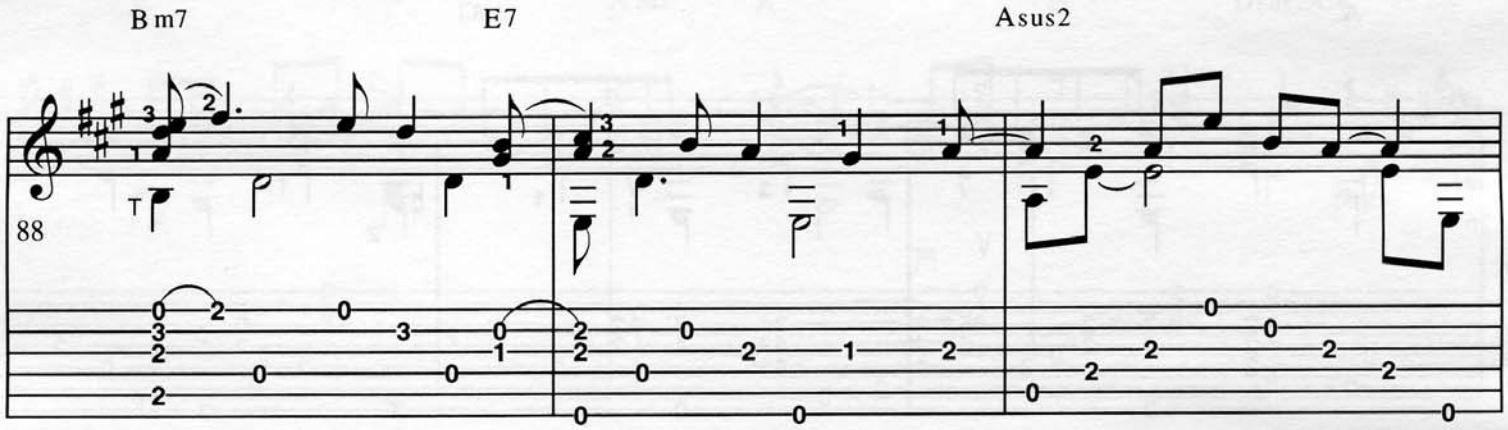

D/E
E
E7sus4
73

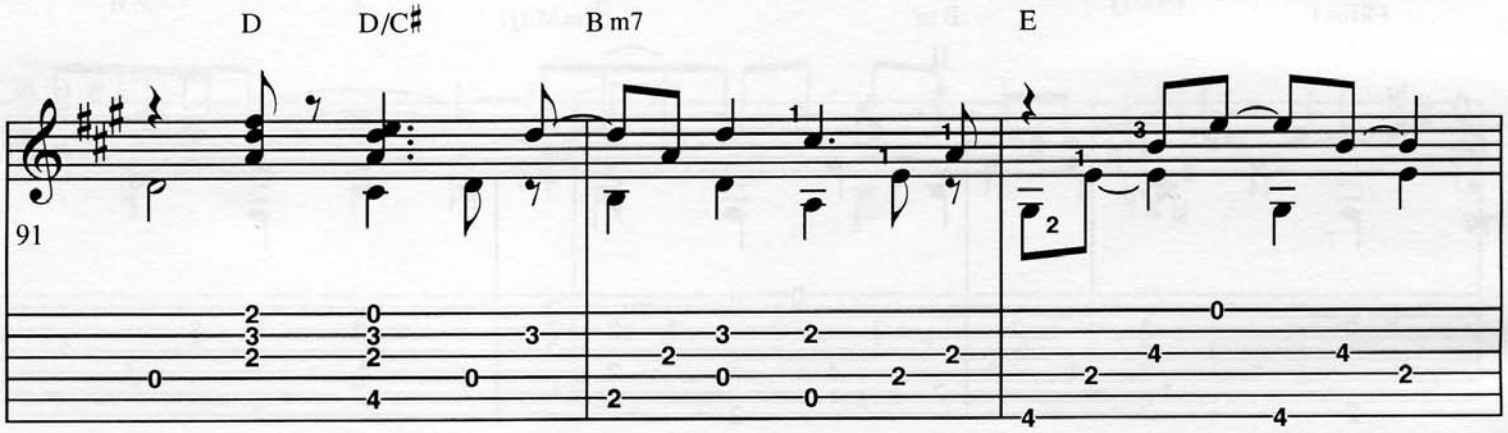

A
A/G
76

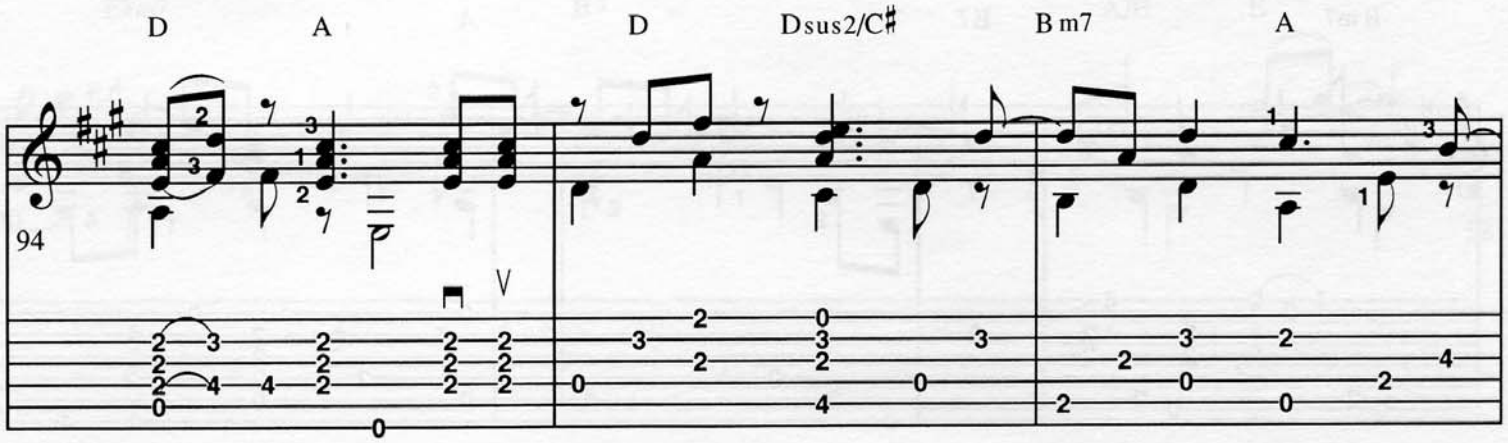

F♯sus4
B m
II
BmMaj7
79
T

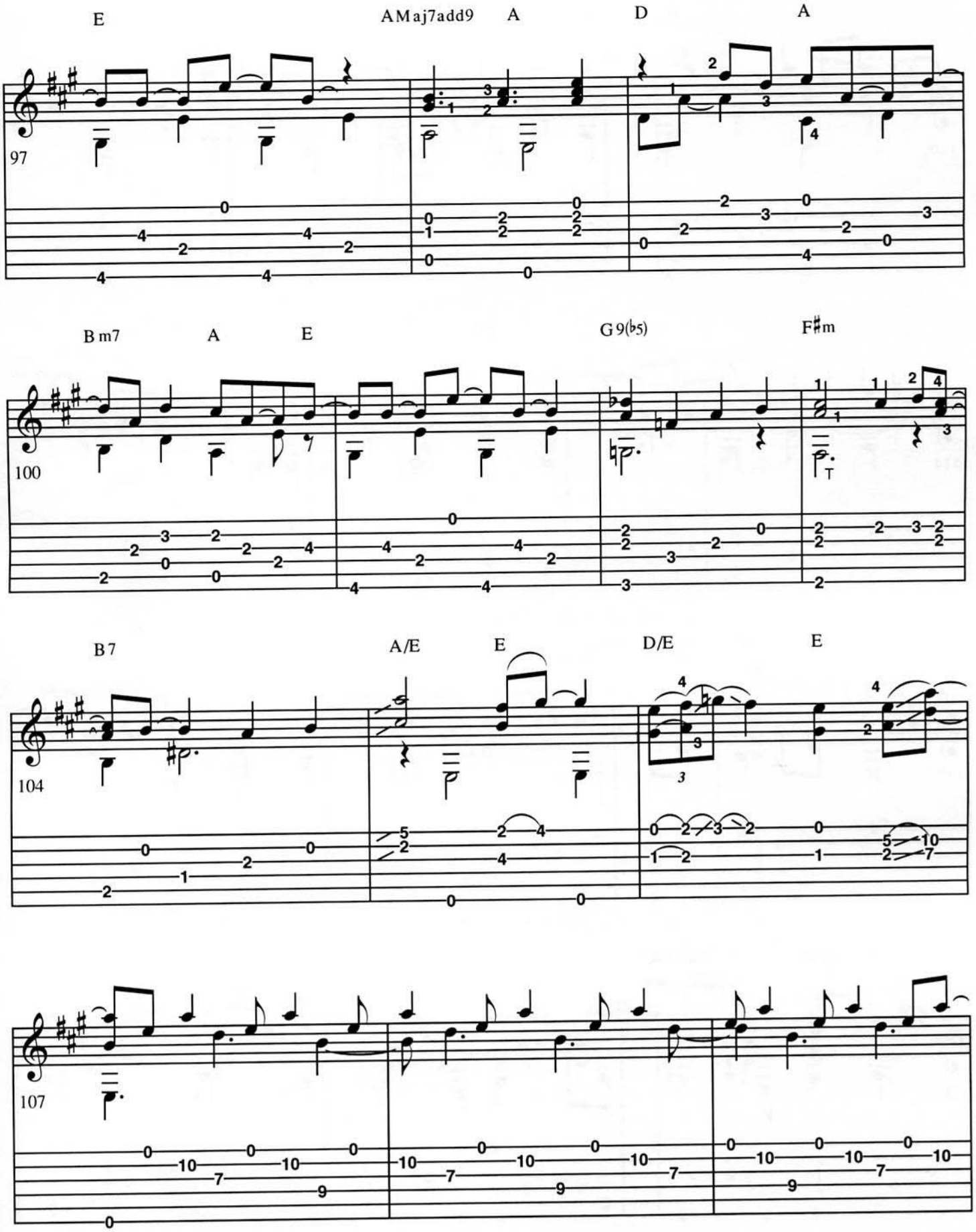

B m7
E7
A
82

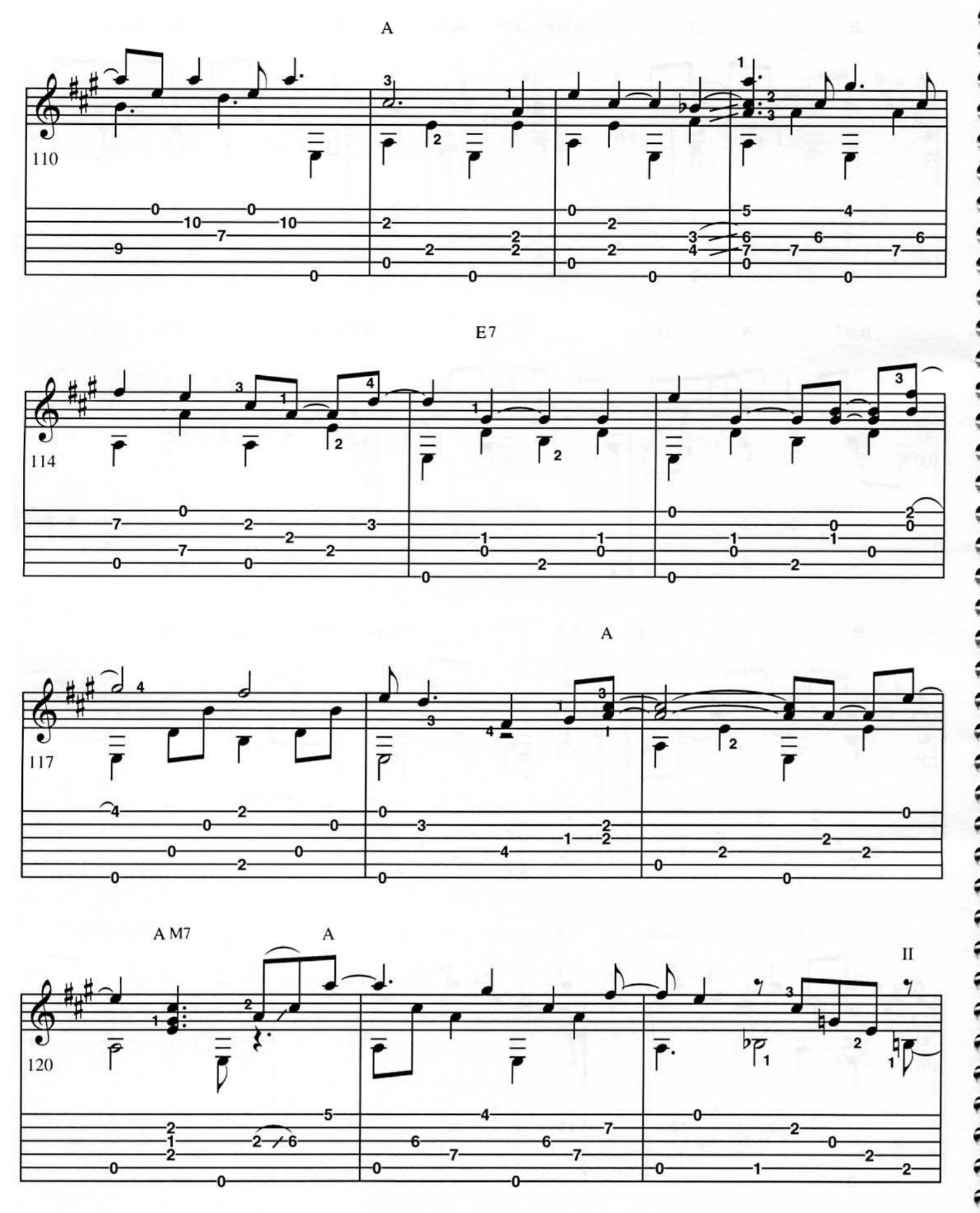

A/G♯
G9(♭5)
D
85

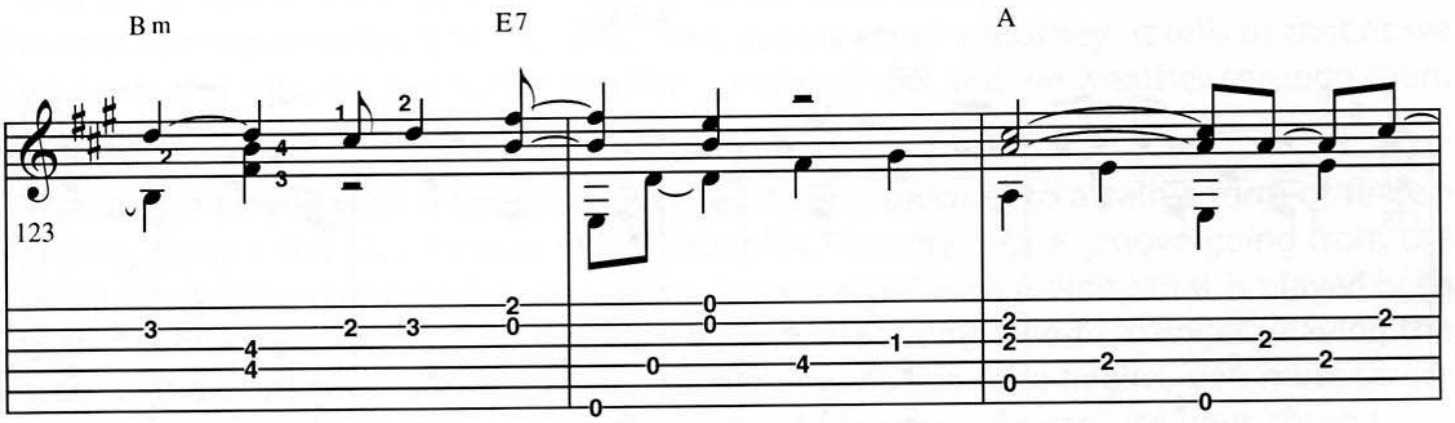

B m7
E7
Asus2
88

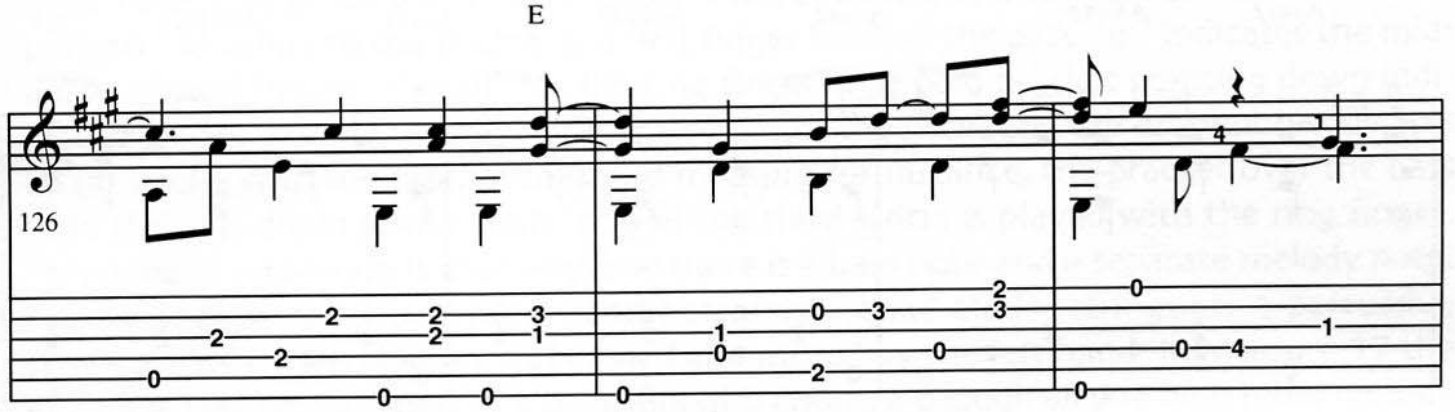

D
D/C♯
B m7
E
91

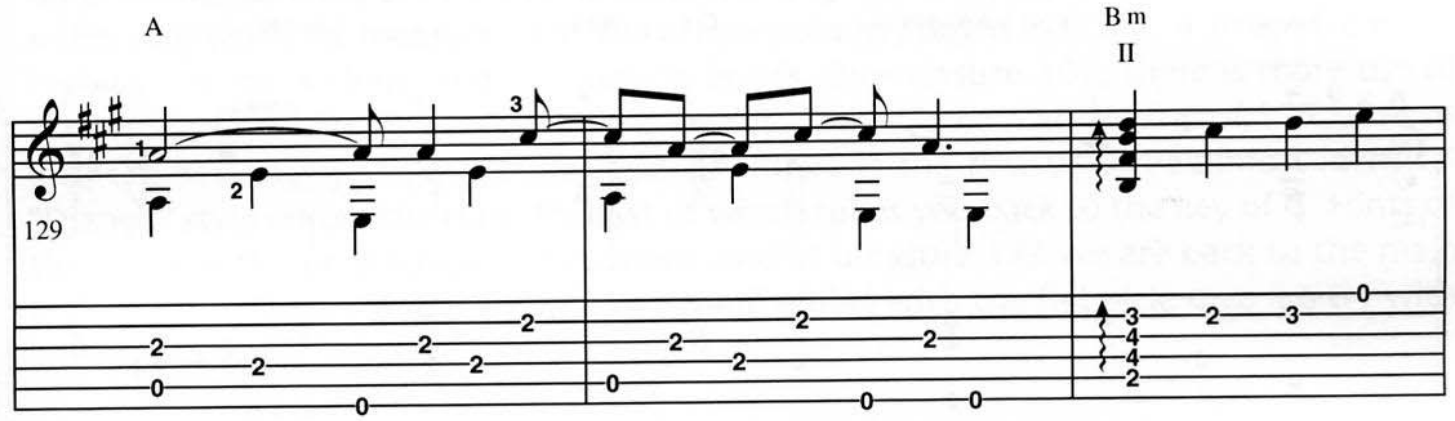

D
A
D
Dsus2/C♯
B m7
A
94

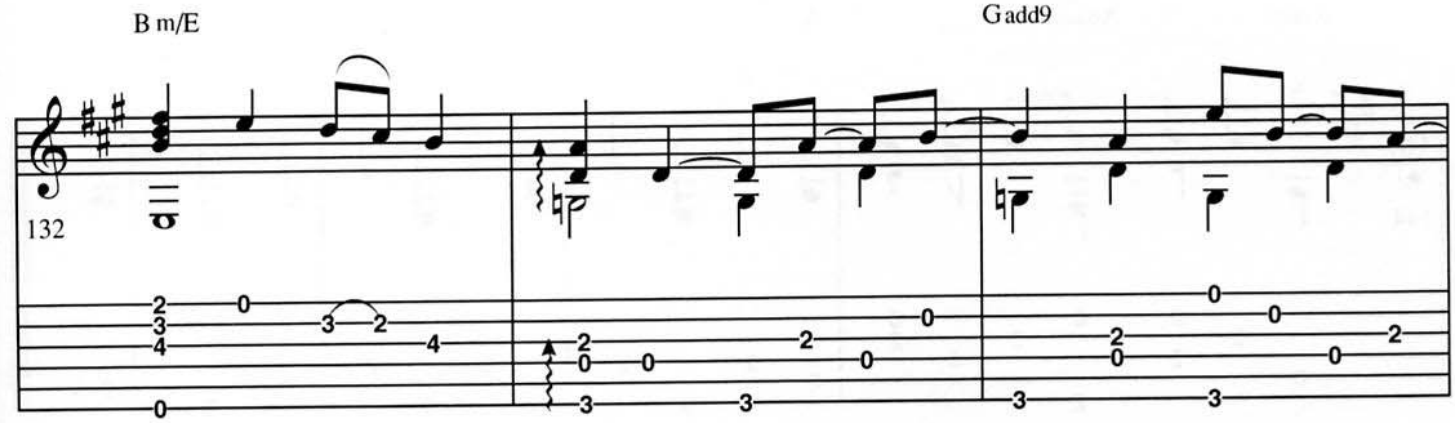

E
AMaj7add9
A
D
A
97
Bm7
A
E
G9(♭5)
F♯m
100
B7
A/E
E
D/E
E
104
107

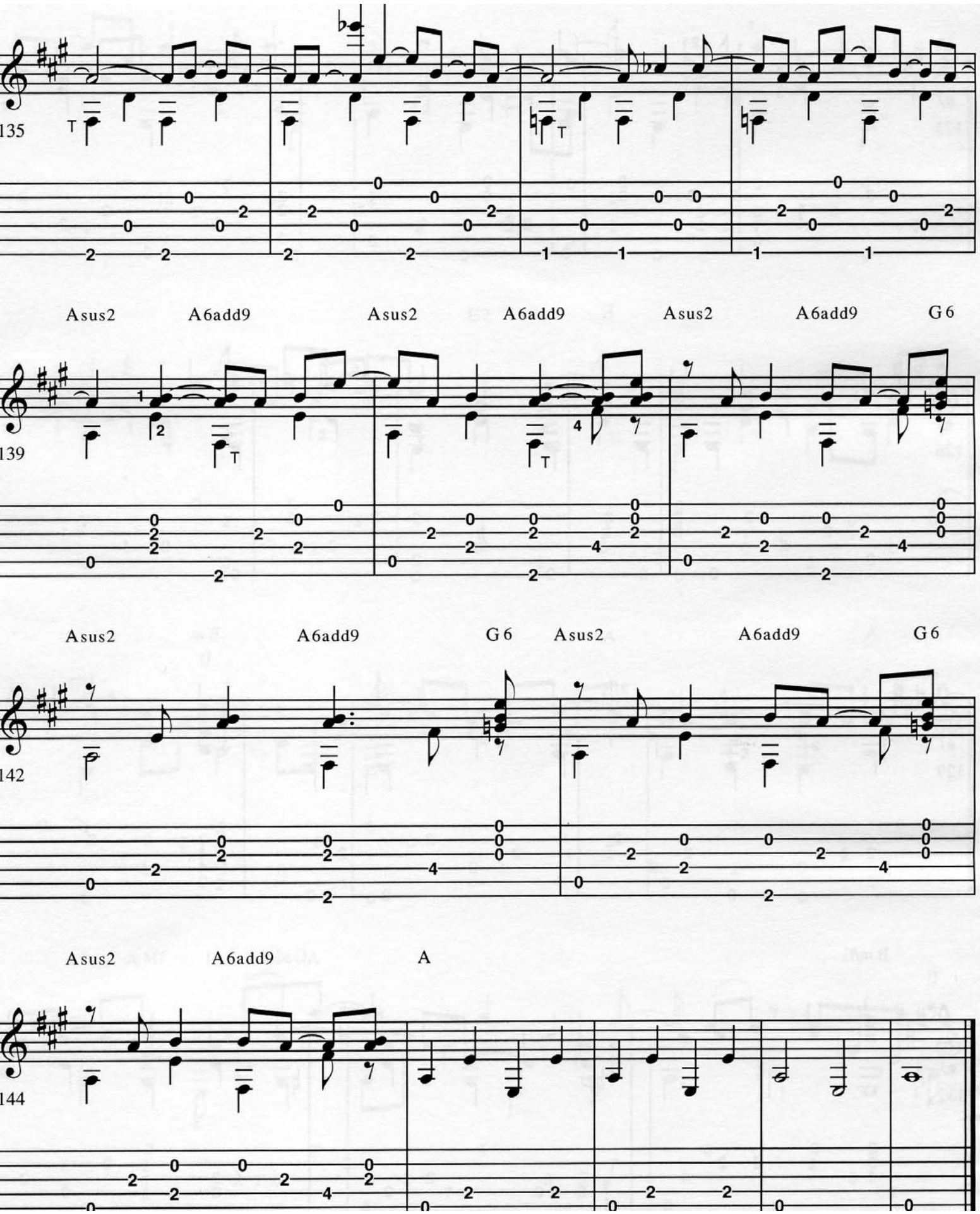

A
110
E7
114
A
117
A M7
A
II
120


B m
E7
A
123


E
126


A
B m
II
129


B m/E
Gadd9
132


135
Asus2
A6add9
Asus2
A6add9
Asus2
A6add9
G6
139
Asus2
A6add9
G6
Asus2
A6add9
G6
142
Asus2
A6add9
A
144

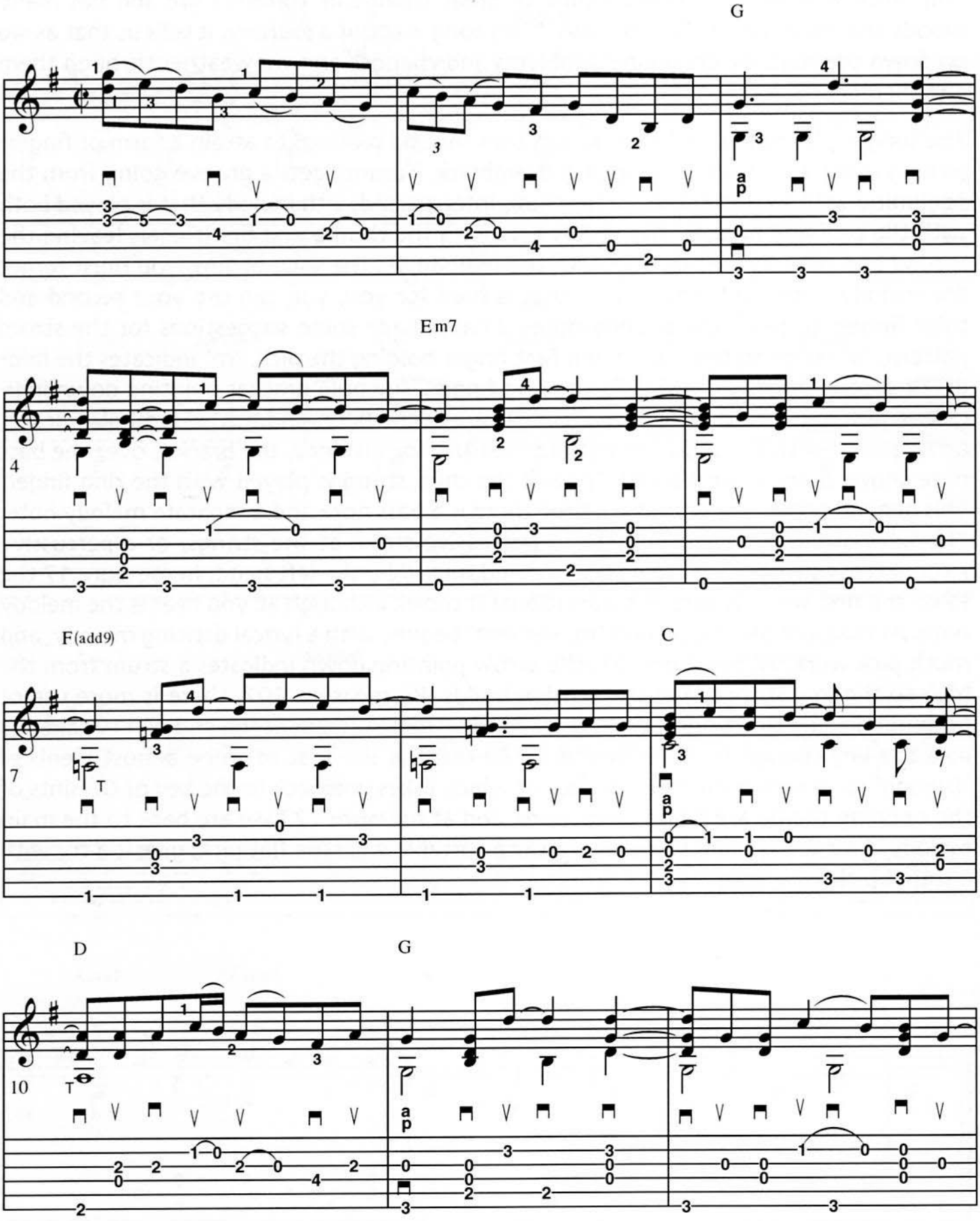
ENDLESS ROAD

This piece was written during a time of great change in Tommy's life and has many moods and movements. Tommy says, "This song is about a journey. It tells us that as we go down the road we encounter problems and changes and we weather through them and then get back on track."

The song is played with a flat pick, and uses "hybrid picking" to attain a form of finger-picking using a flat pick instead of a thumbpick. Tommy gets a groove going from the beginning with a constant droning strum, interspersed with melody that is played both with the pick and fingers. The pick is held with the thumb and first finger, leaving the second and third fingers to help with the melody. As the song begins, you must target the melody notes with the pick. If that is hard for you, you can use your second and third fingers to pluck the melody notes. I have made some suggestions for the strum pattern. "p" refers to the thumb and first finger holding the pick. "m" indicates the middle or second finger. "i" indicates the ring finger. The bold bracket pointing down indicates a pick stroke in the down direction, towards the floor, and the "v" symbol indicates an up stroke with the pick. In the third measure for instance, the bracket over the bass note shows a down stroke with "p" and the third string is played with the ring finger. This general technique is used anytime there is a bass note and a separate melody note. The "x" indicates either a right hand percussive strike at the strings, or a percussive strum across strings that are dampened and muted by the left hand. In measure 17 the F♯ on the first string is part of a transitional D chord, although all you hear is the melody note. At measure 59, the second "movement" begins, with a lyrical dancing melody, and much pick work. At measure 101, the arrow pointing down indicates a strum from the high to the low strings, and the tension builds. By measure 107, there is more use of both middle and ring fingers on rolling chords. The big strum at the end of 119 takes us into the key change to E. At measure 130 there is the first of three almost identical "Django" style chromatic runs, the last of which takes you back to the key of G. Hints of the opening theme are heard once more, and at measure 173 we are back to the main melody. Give it a try and if you are not comfortable with the flat pick, give it a try with a thumbpick.

ENDLESS ROAD

By Tommy Emmanuel



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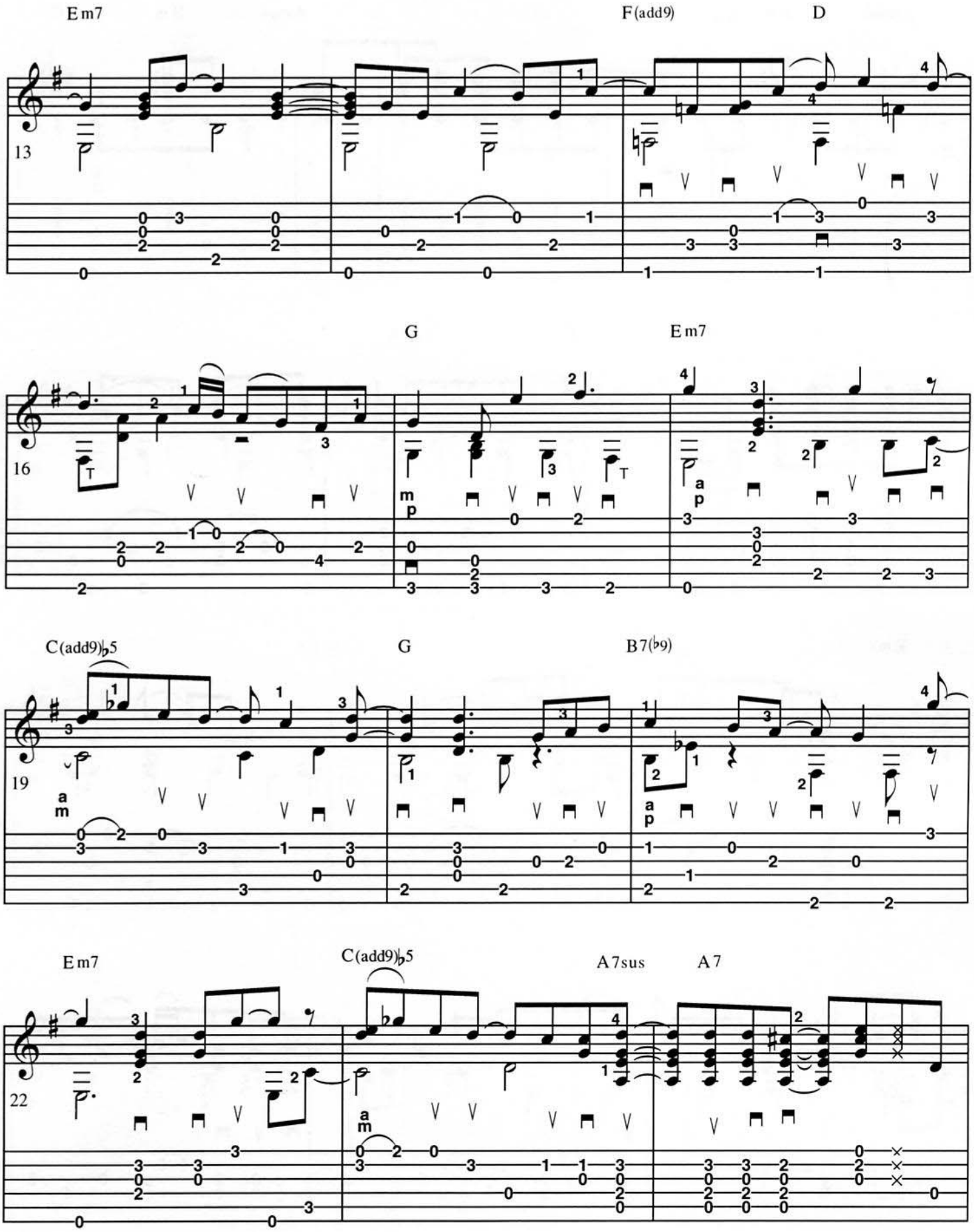
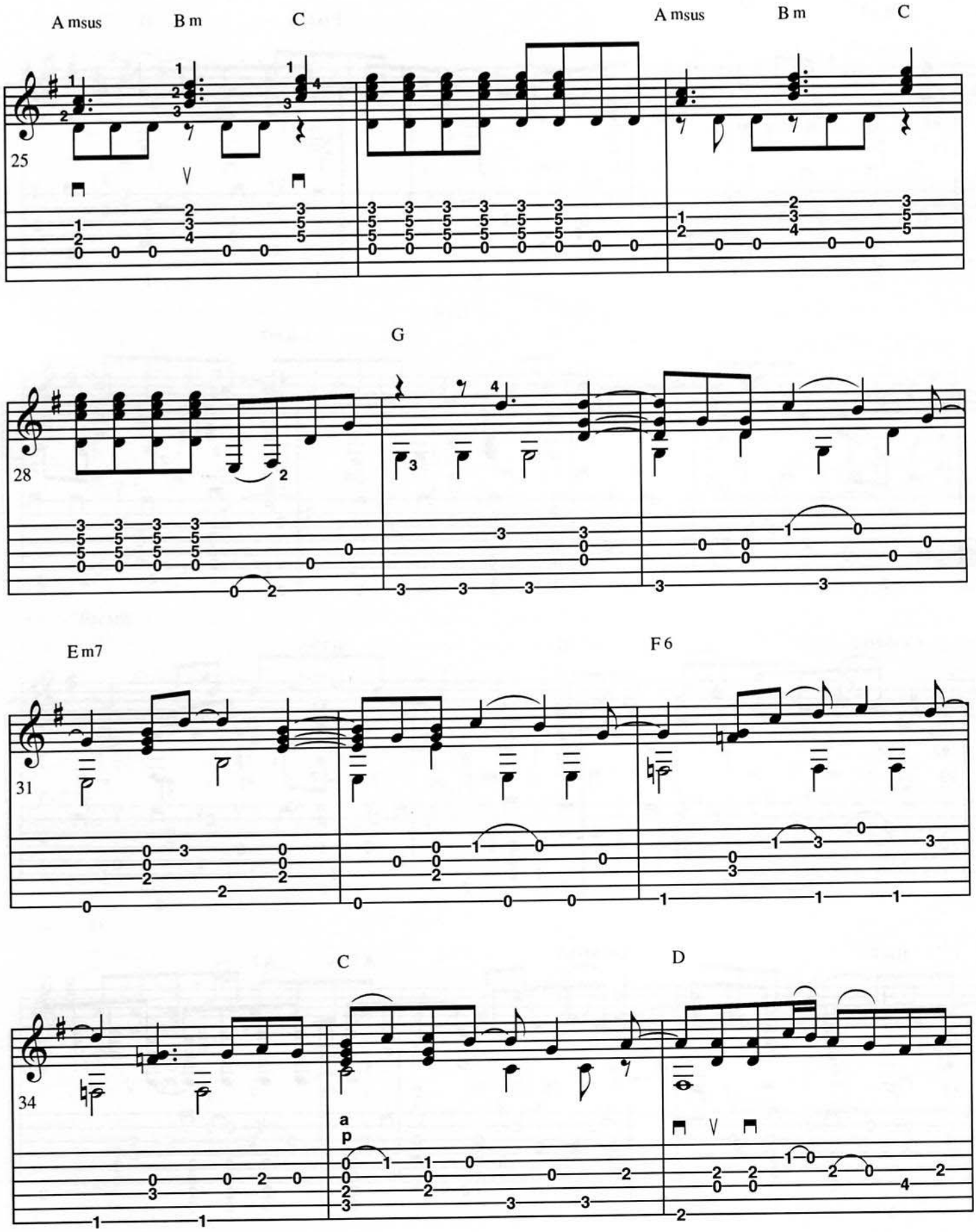
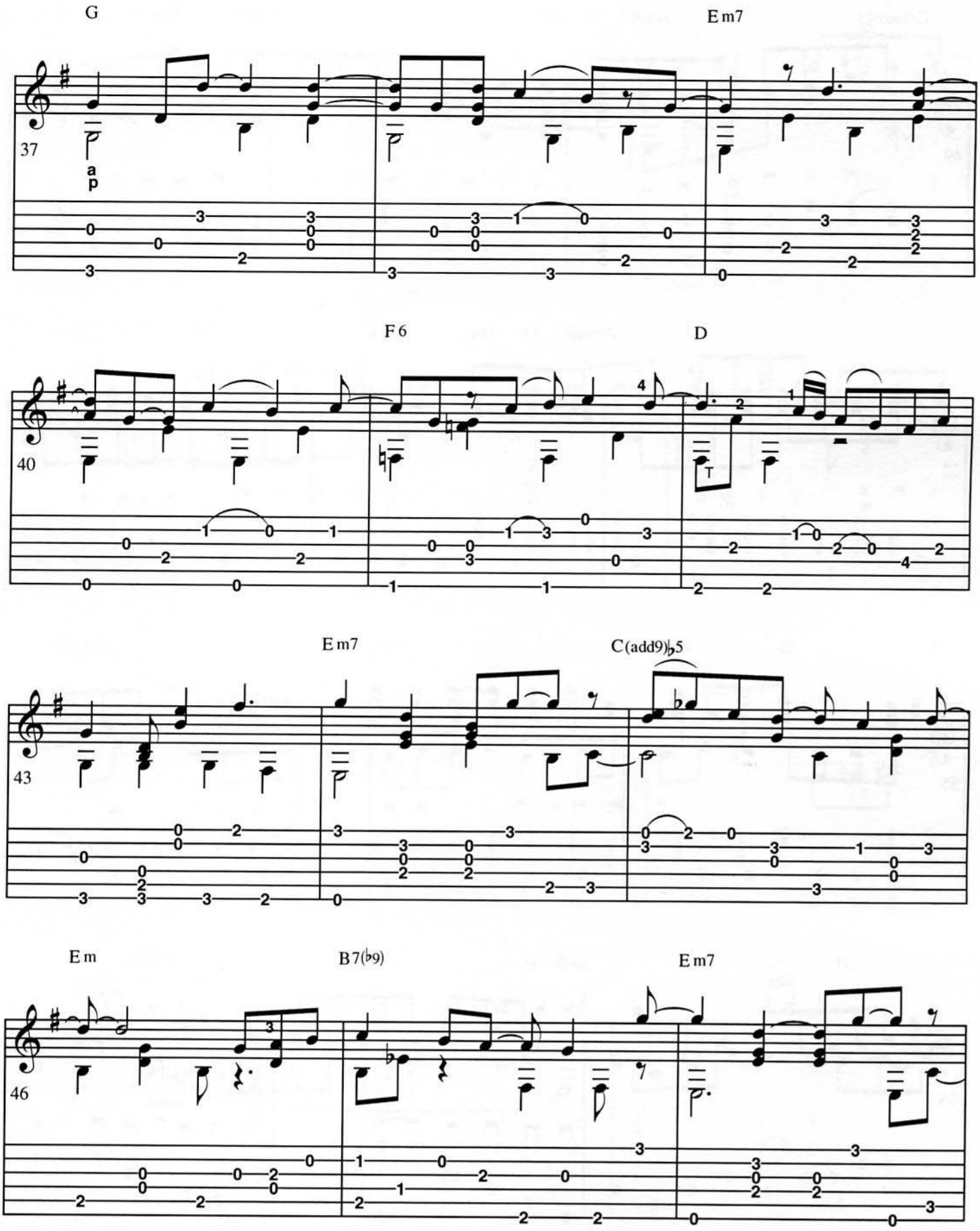
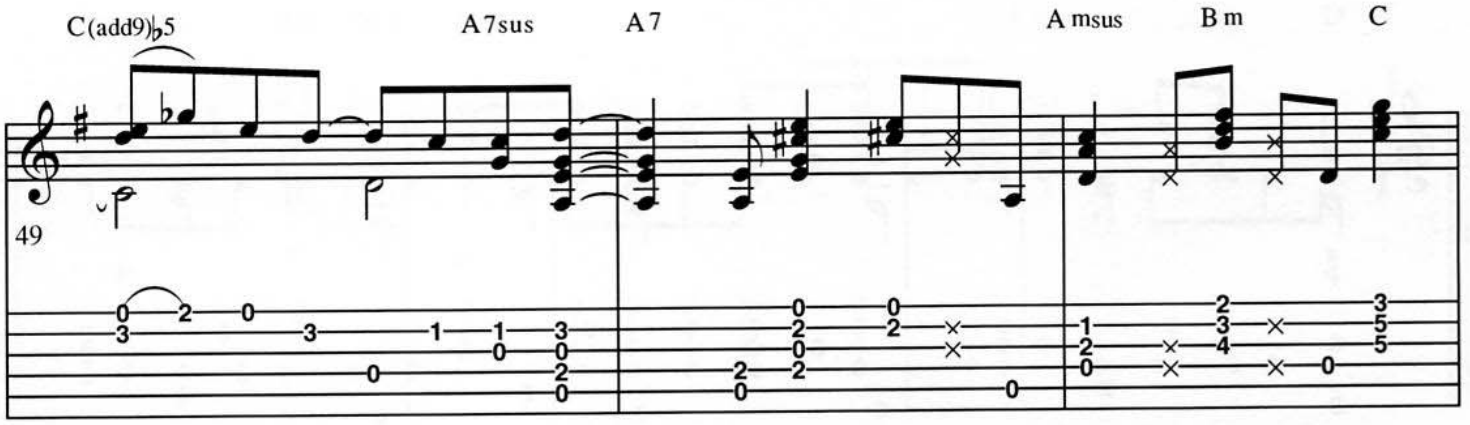
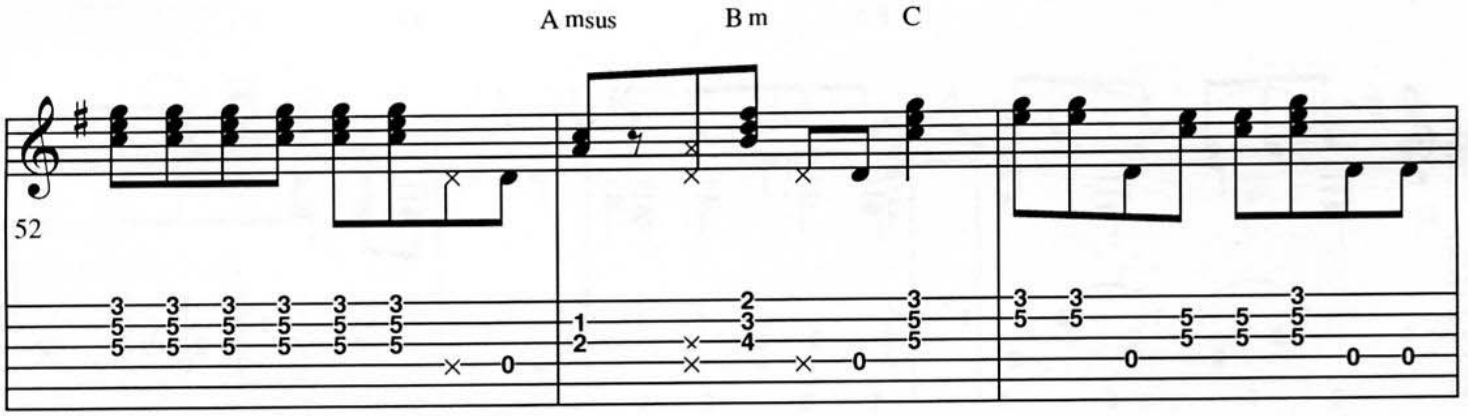
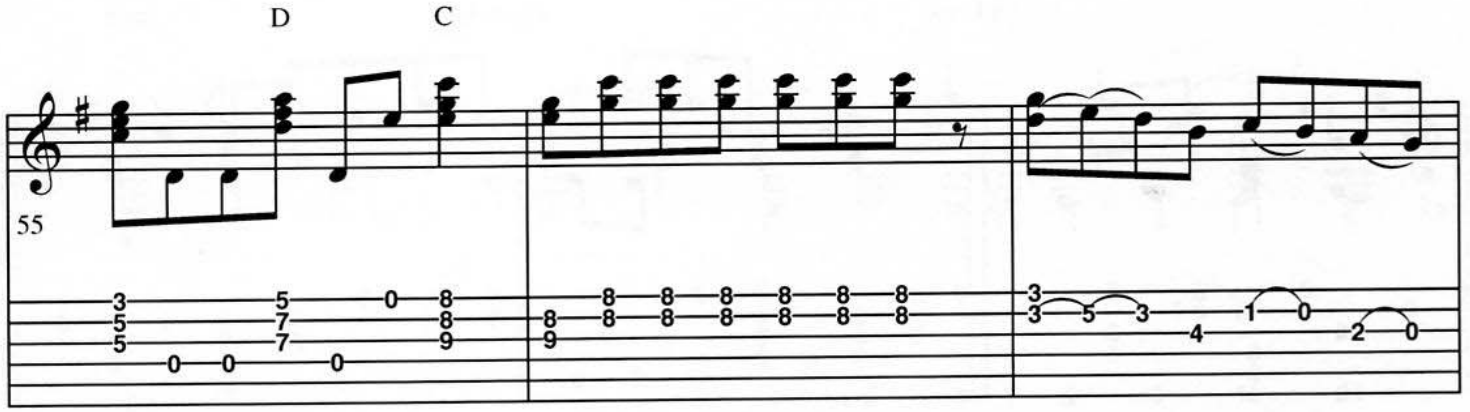

Em7
F(add9)
D
13
G
Em7
16
C(add9)♭5
G
B7(♭9)
19
Em7
C(add9)♭5
A7sus
A7
22

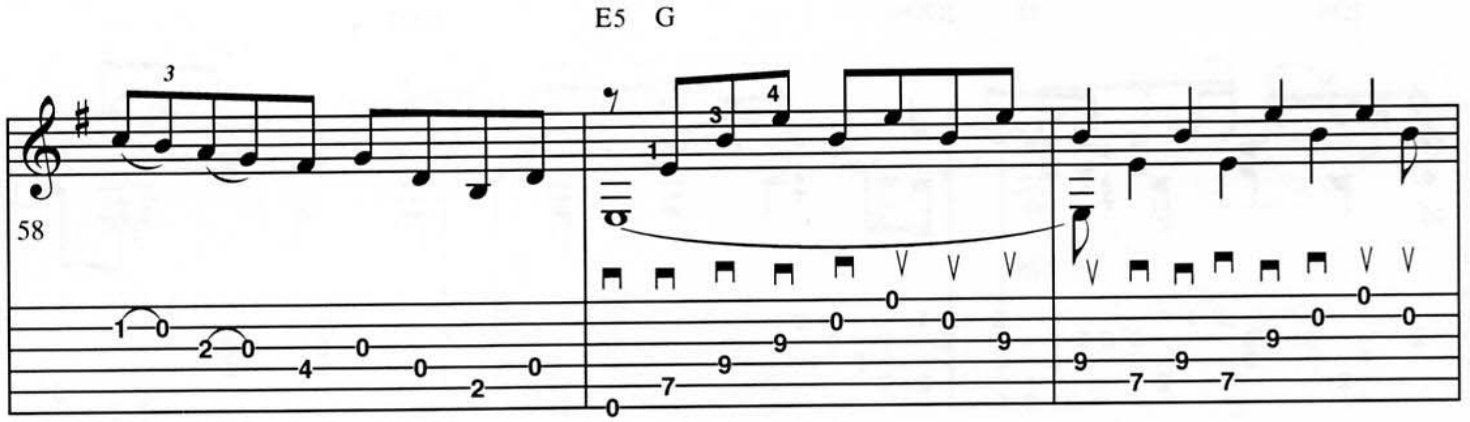

A msus
B m
C
A msus
B m
C
25
G
28
E m7
F 6
31
C
D
34
a
p

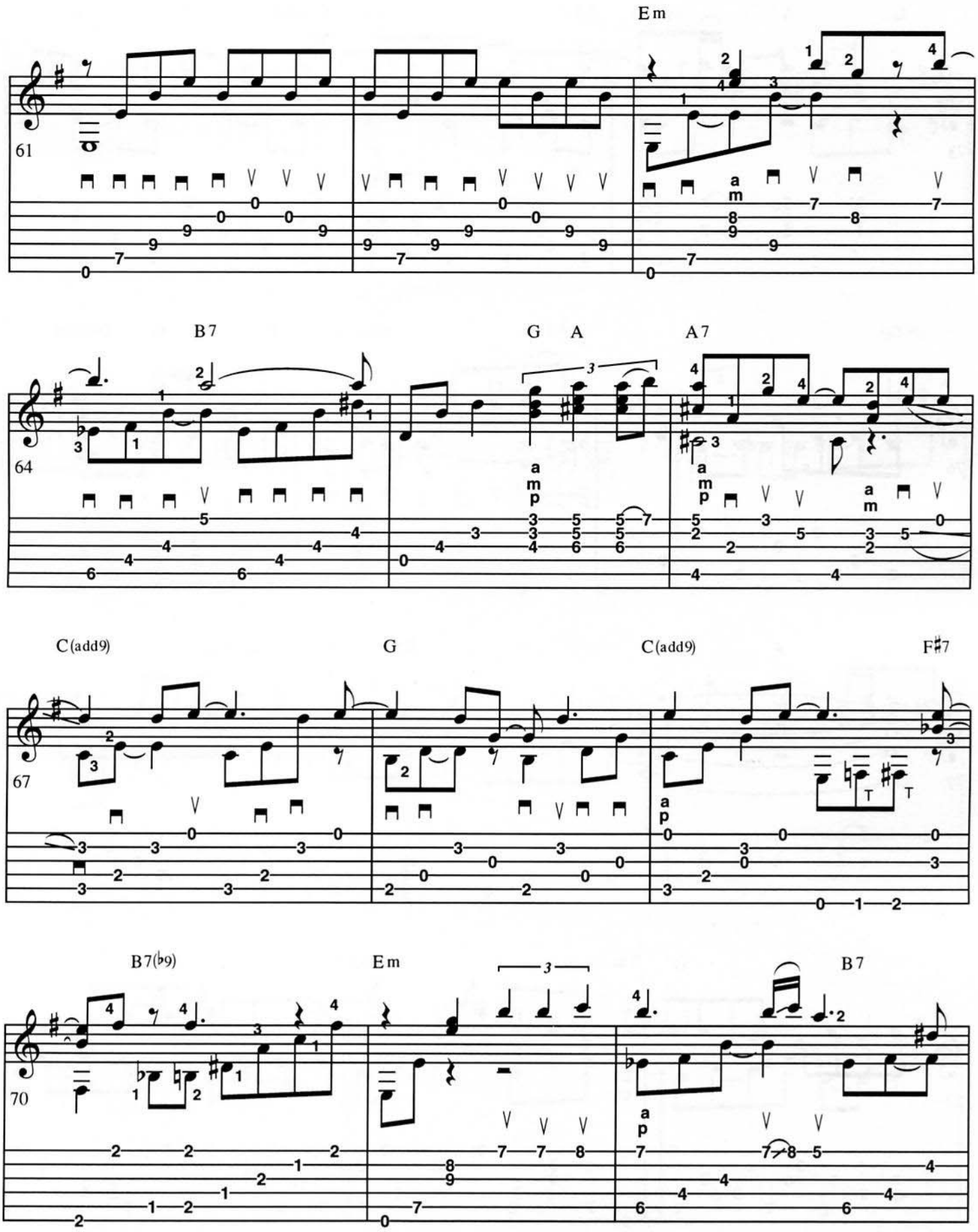

G
Em7
37
a
p
F6
D
40
Em7
C(add9)♭5
43
Em
B7(♭9)
Em7
46

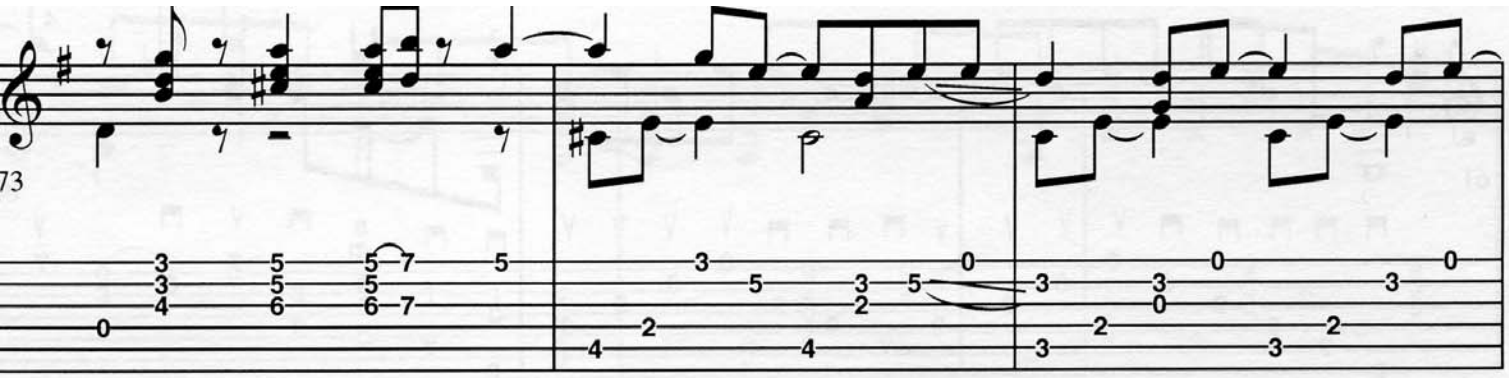

C(add9)♭5
A7sus
A7
A msus
B m
C
49

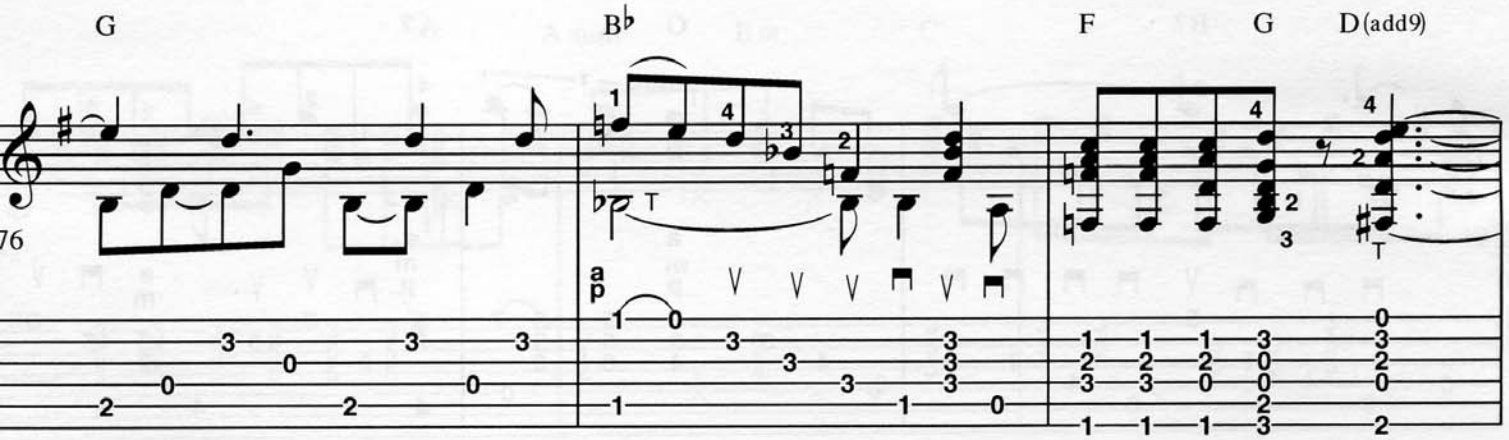

A msus
B m
C
52

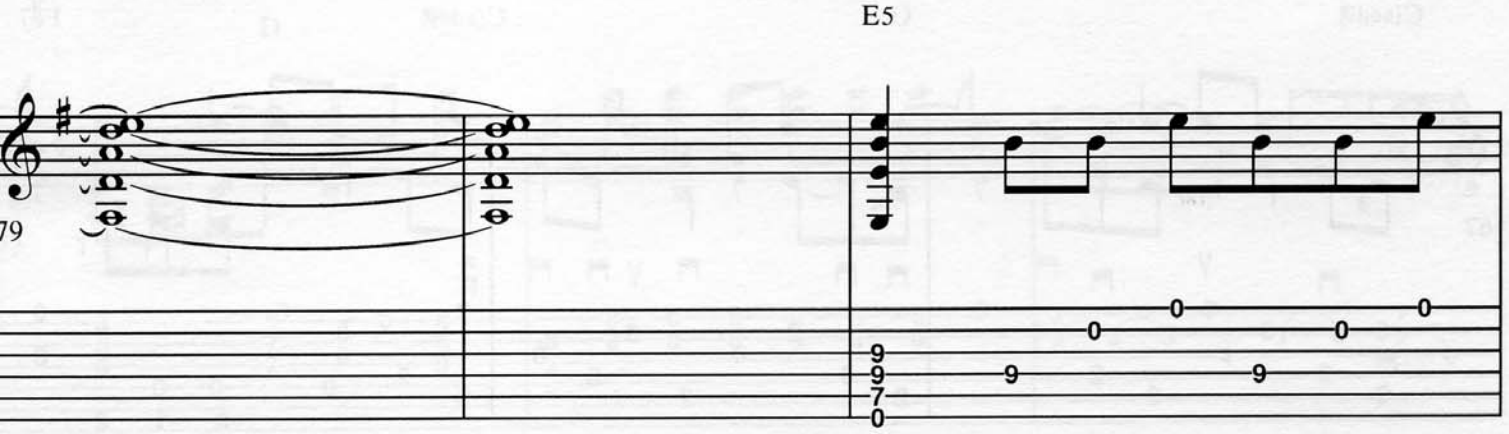

D
C
55

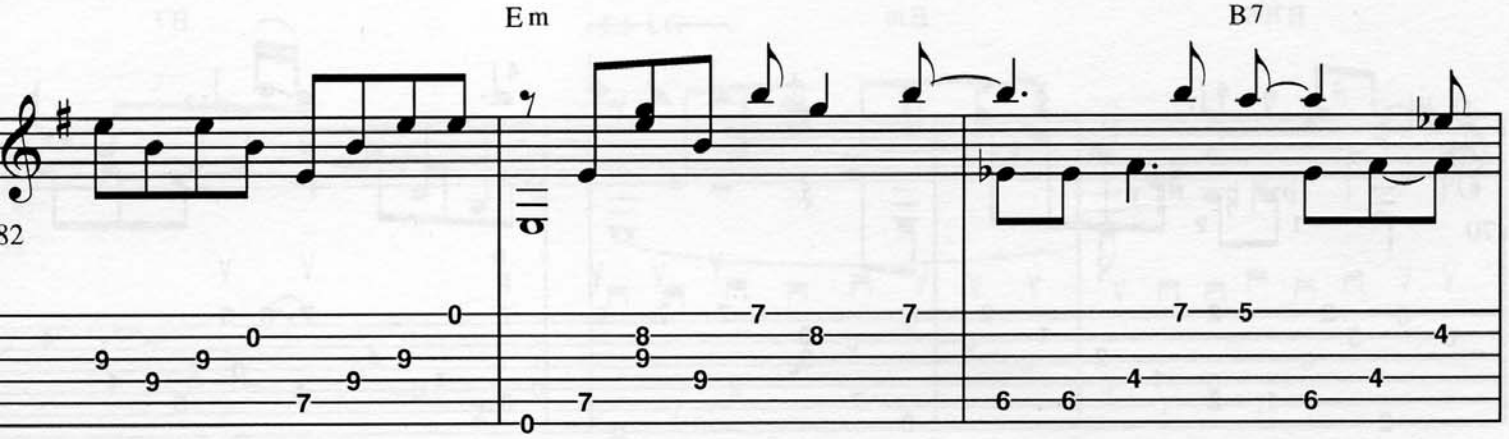

E5
G
58

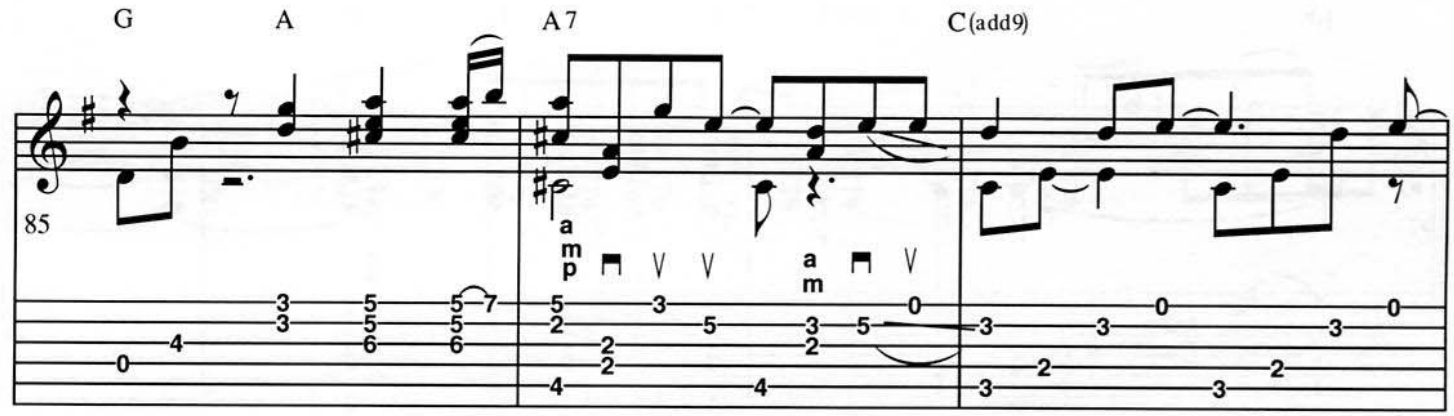

Em
61
B7
G
A
A7
64
C(add9)
G
C(add9)
F♯7
67
B7(♭9)
Em
B7
70

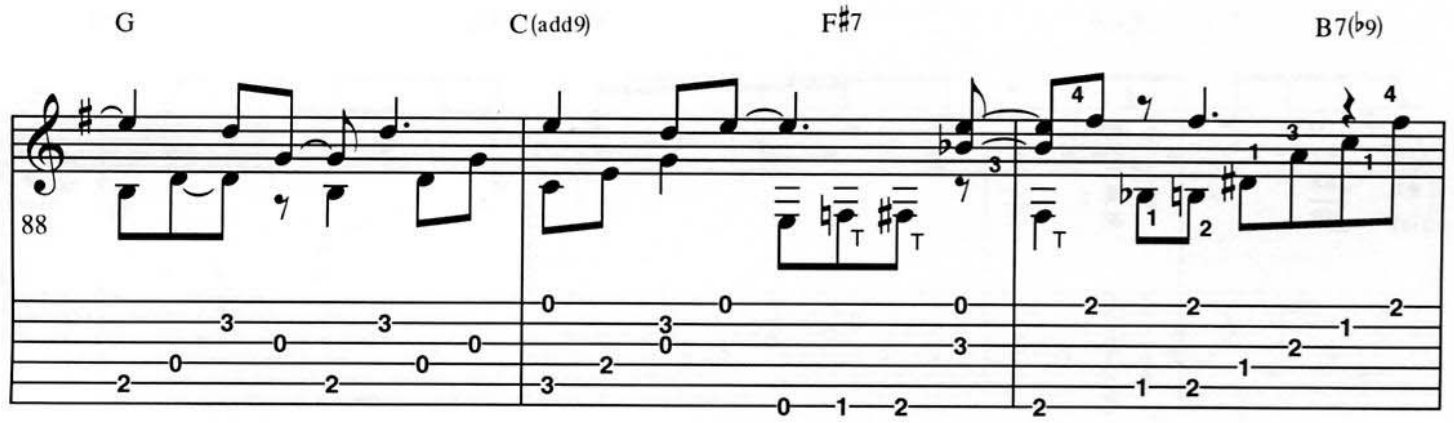

73

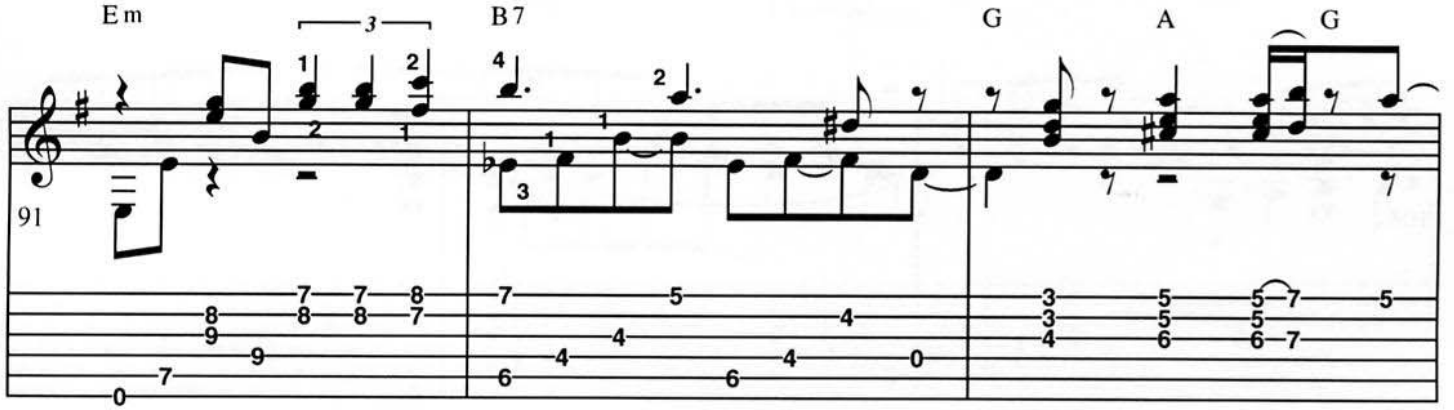

G
B♭
F
G
D(add9)
76
a
p

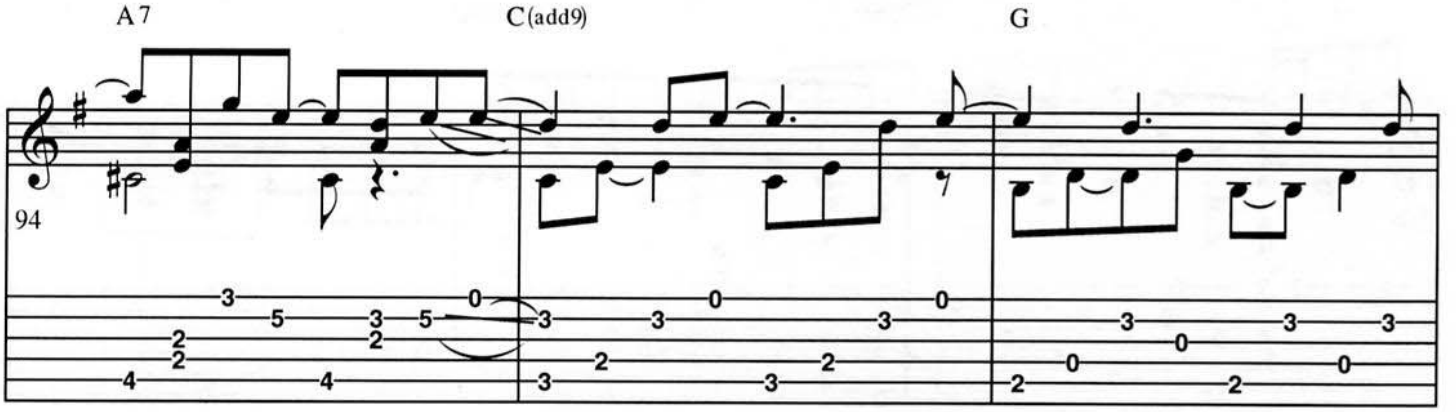

E5
79

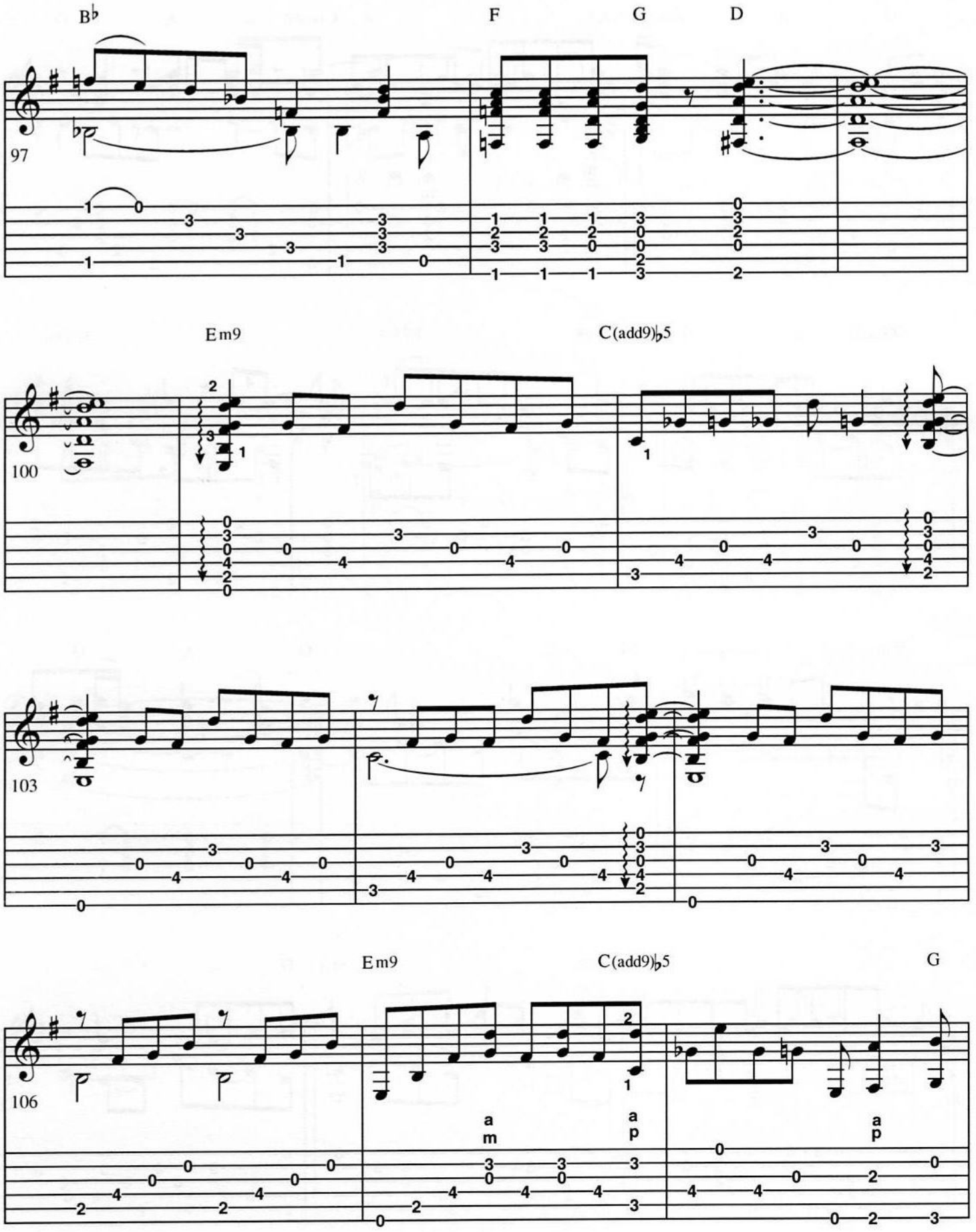

Em
B7
82

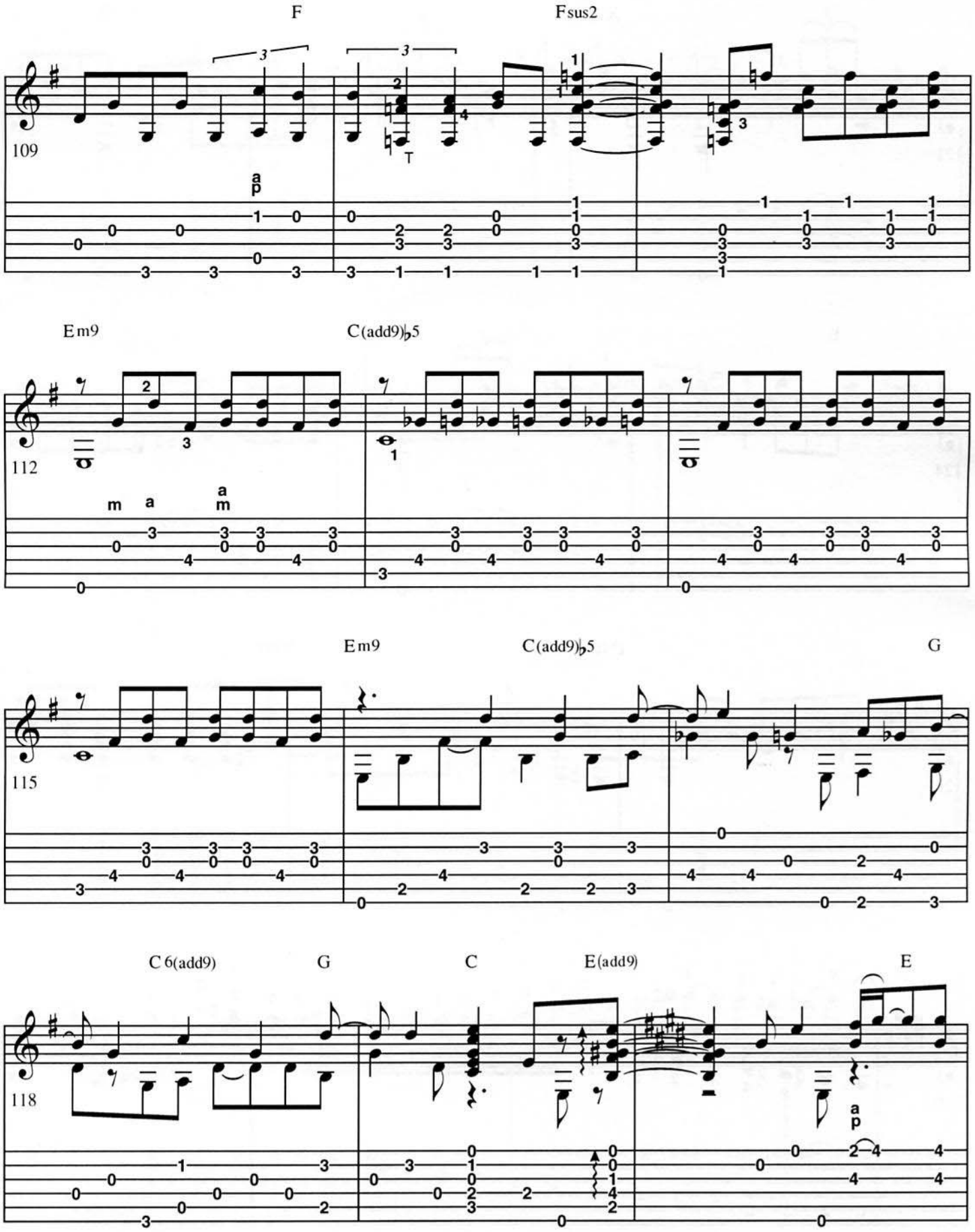

G
A
A7
C(add9)
85
amp
am

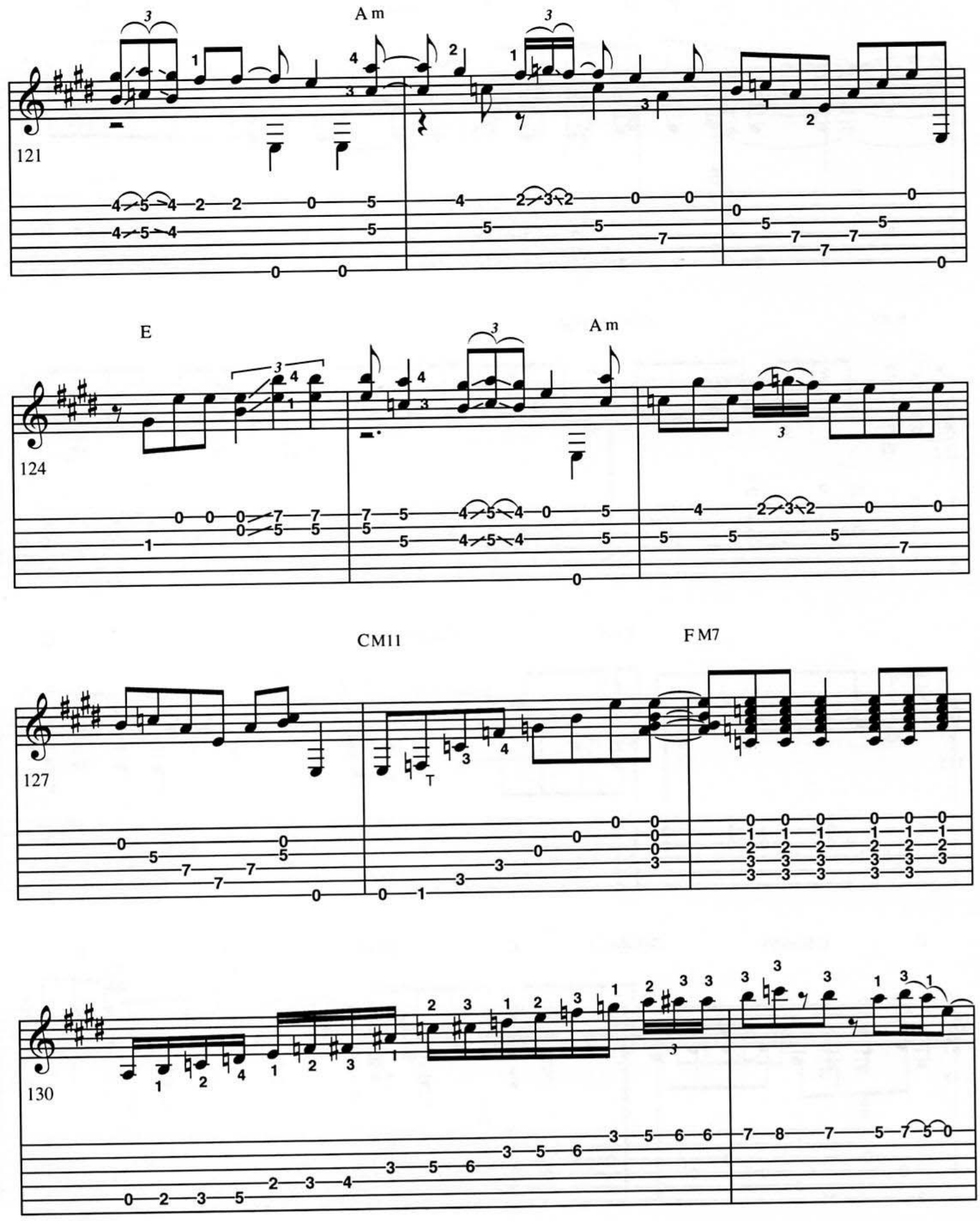

G
C(add9)
F♯7
B7(♭9)
88

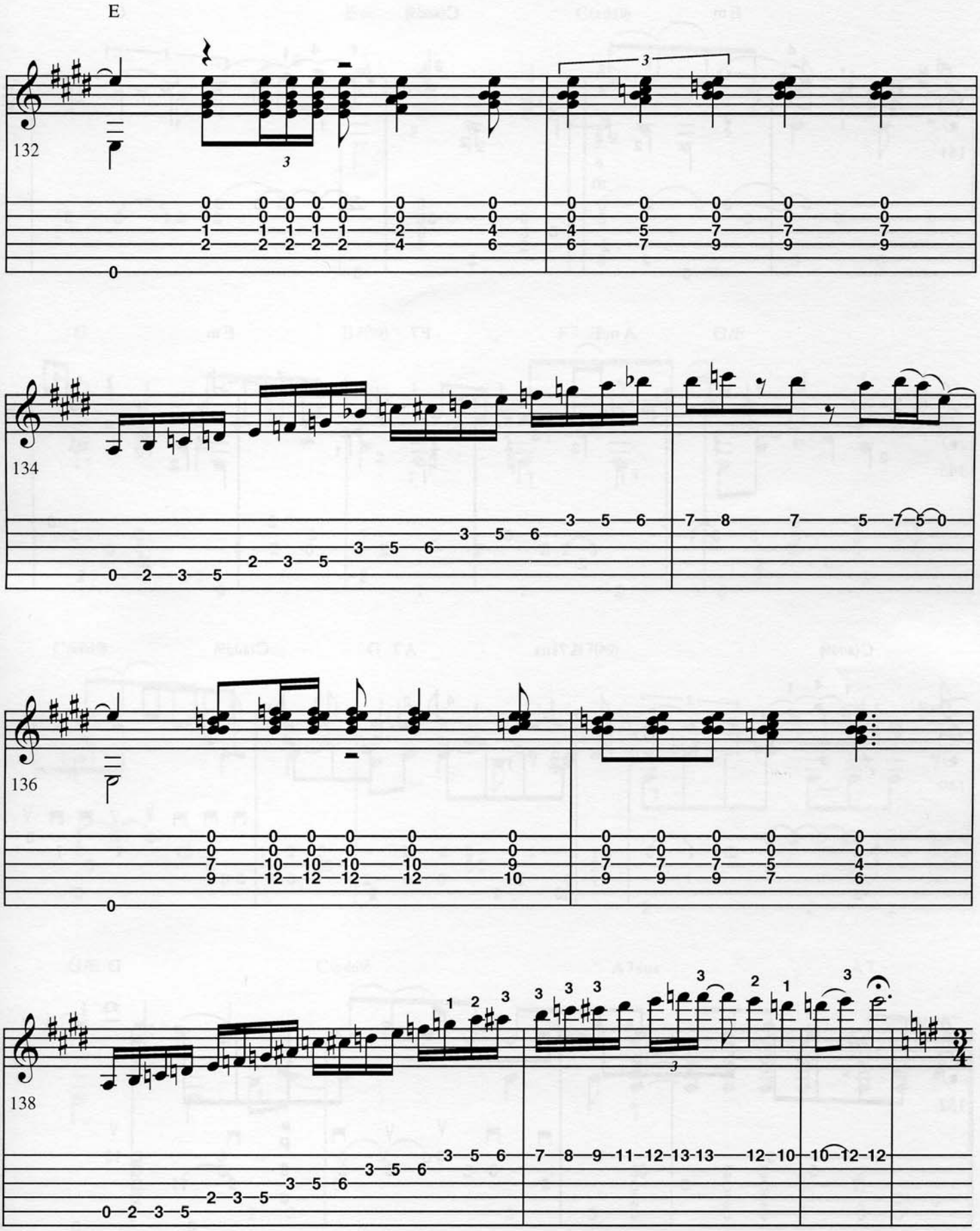

Em
B7
G
A
G
91

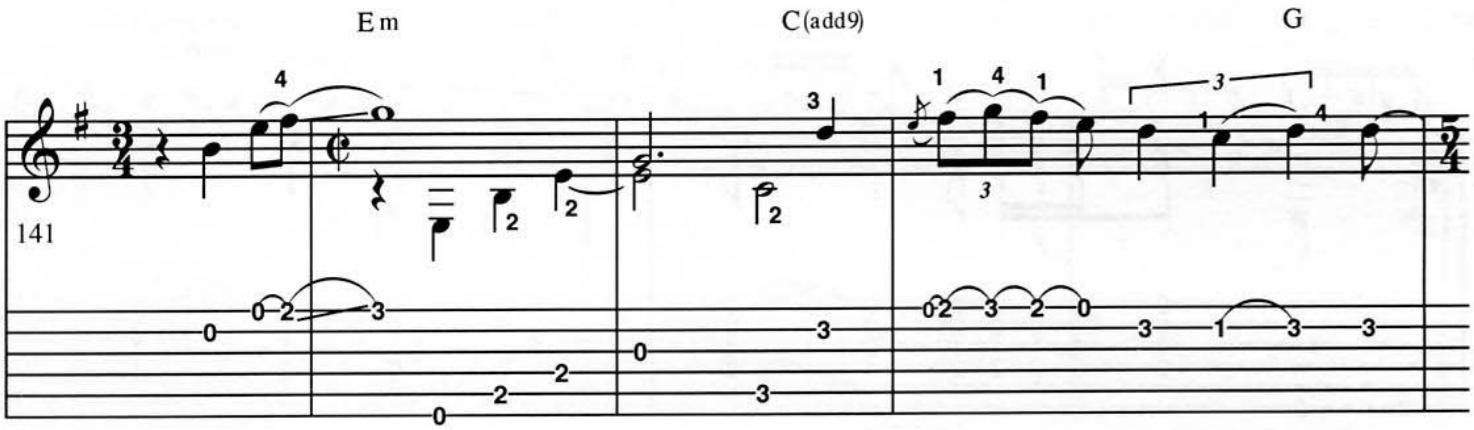

A7
C(add9)
G
94

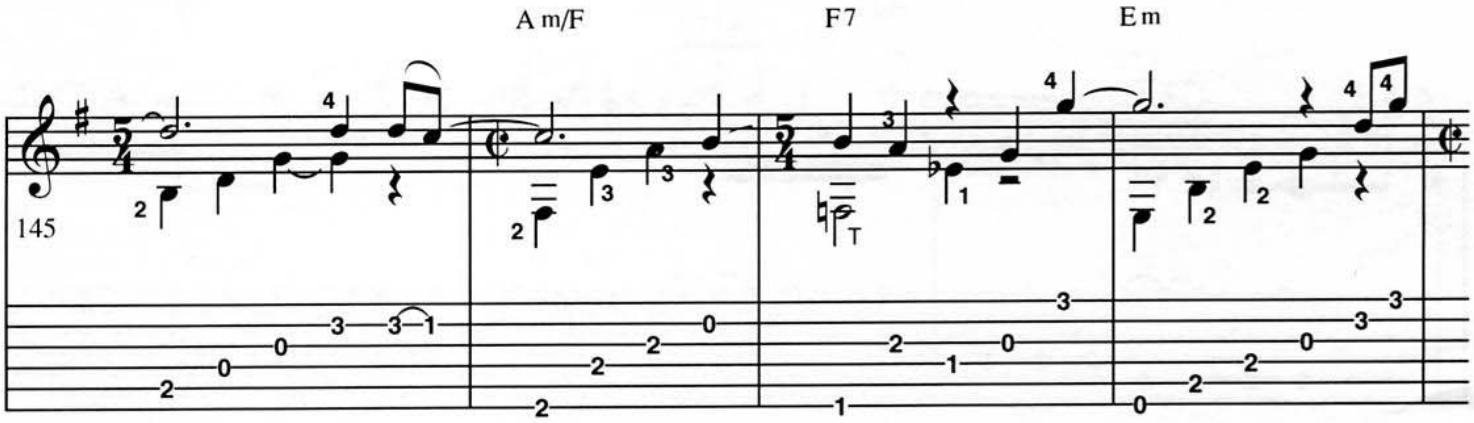

B♭
F
G
D
97
Em9
C(add9)♭5
100
103
Em9
C(add9)♭5
G
106
a
m
a
p
a
p

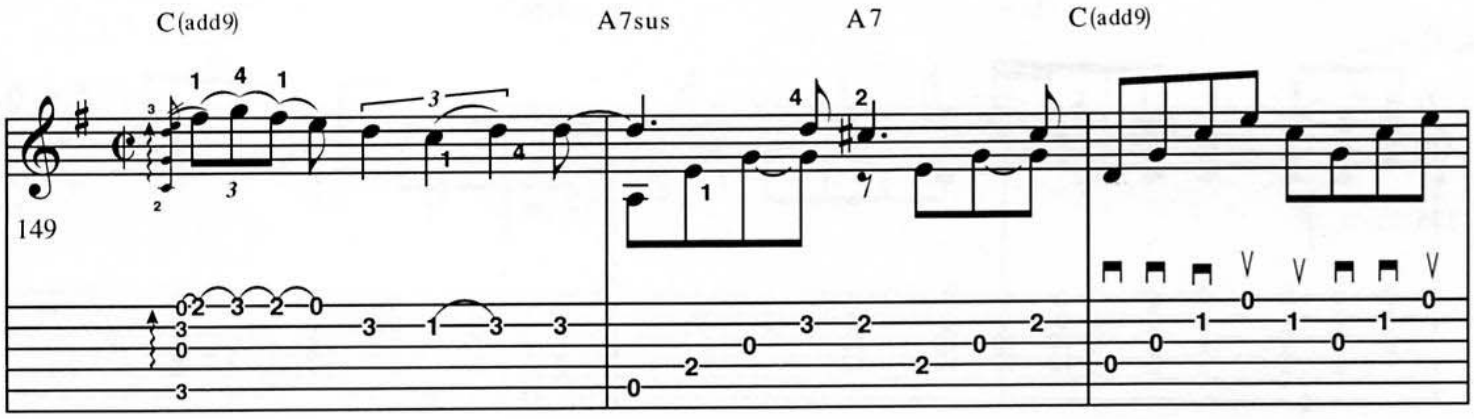

F
Fsus2
109
Em9
C(add9)♭5
112
Em9
C(add9)♭5
G
115
C 6(add9)
G
C
E(add9)
E
118

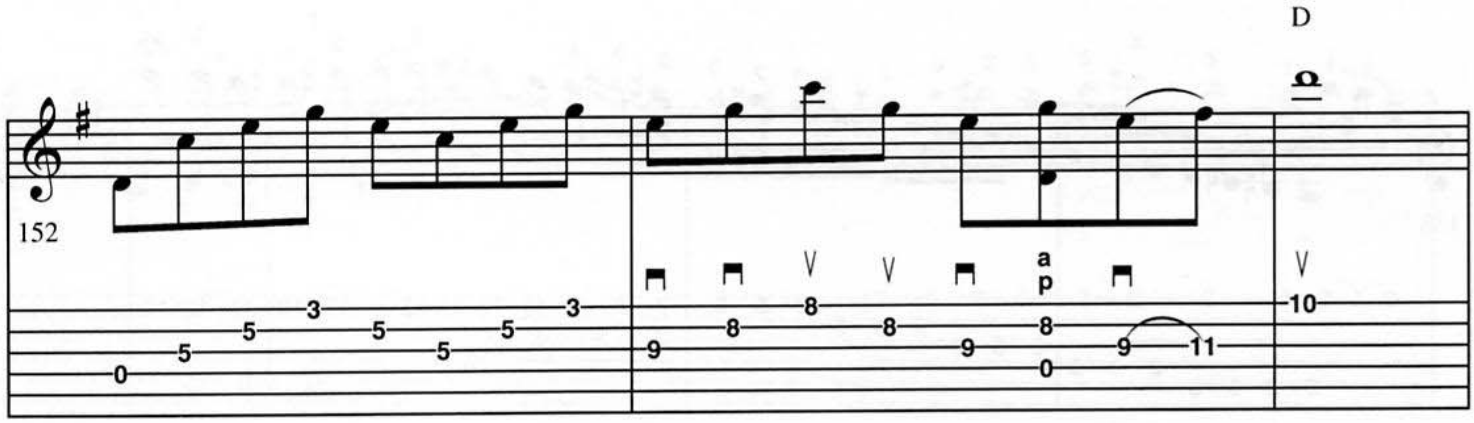

Am
121
E
Am
124
CM11
FM7
127
130

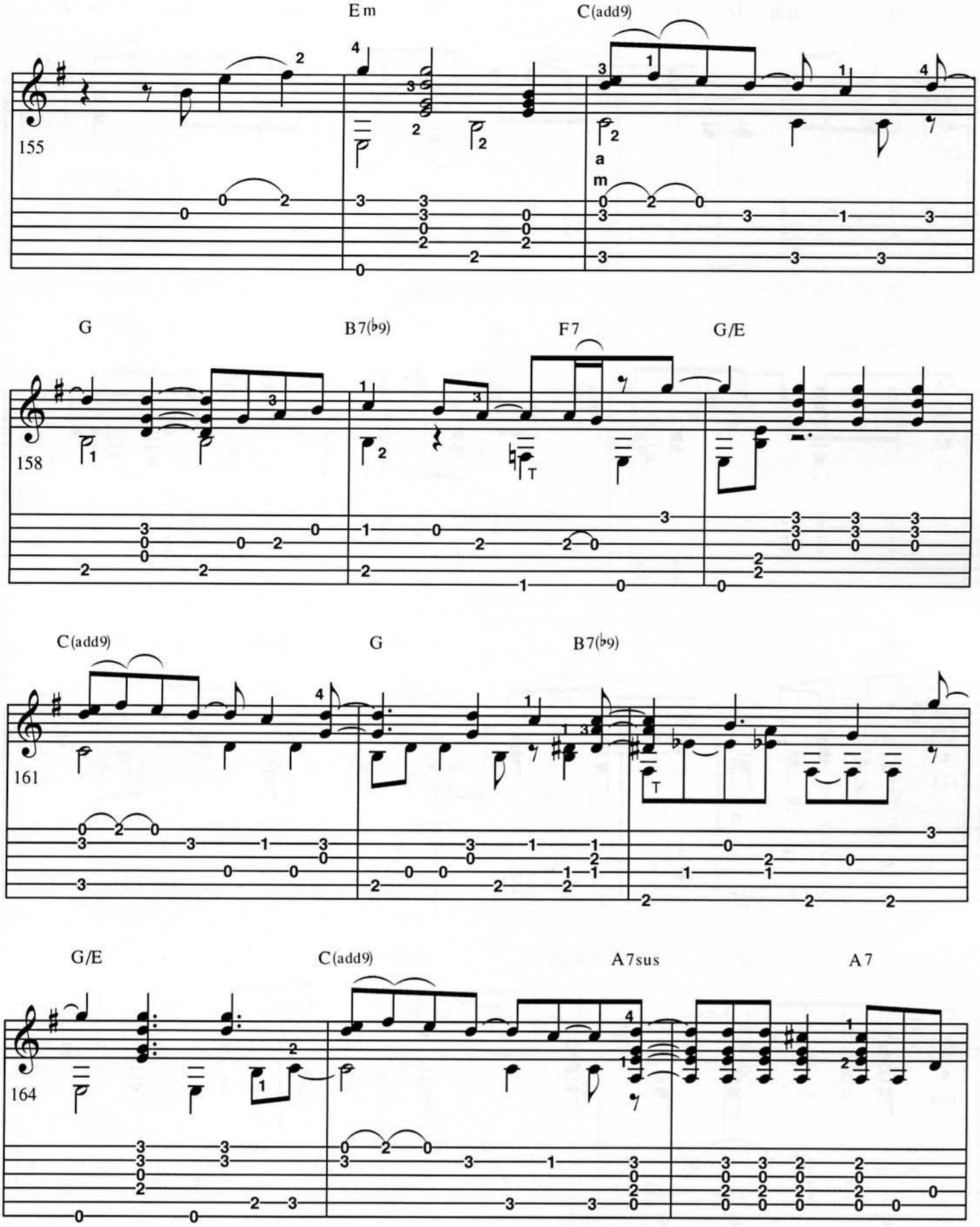

E
132
134
136
138

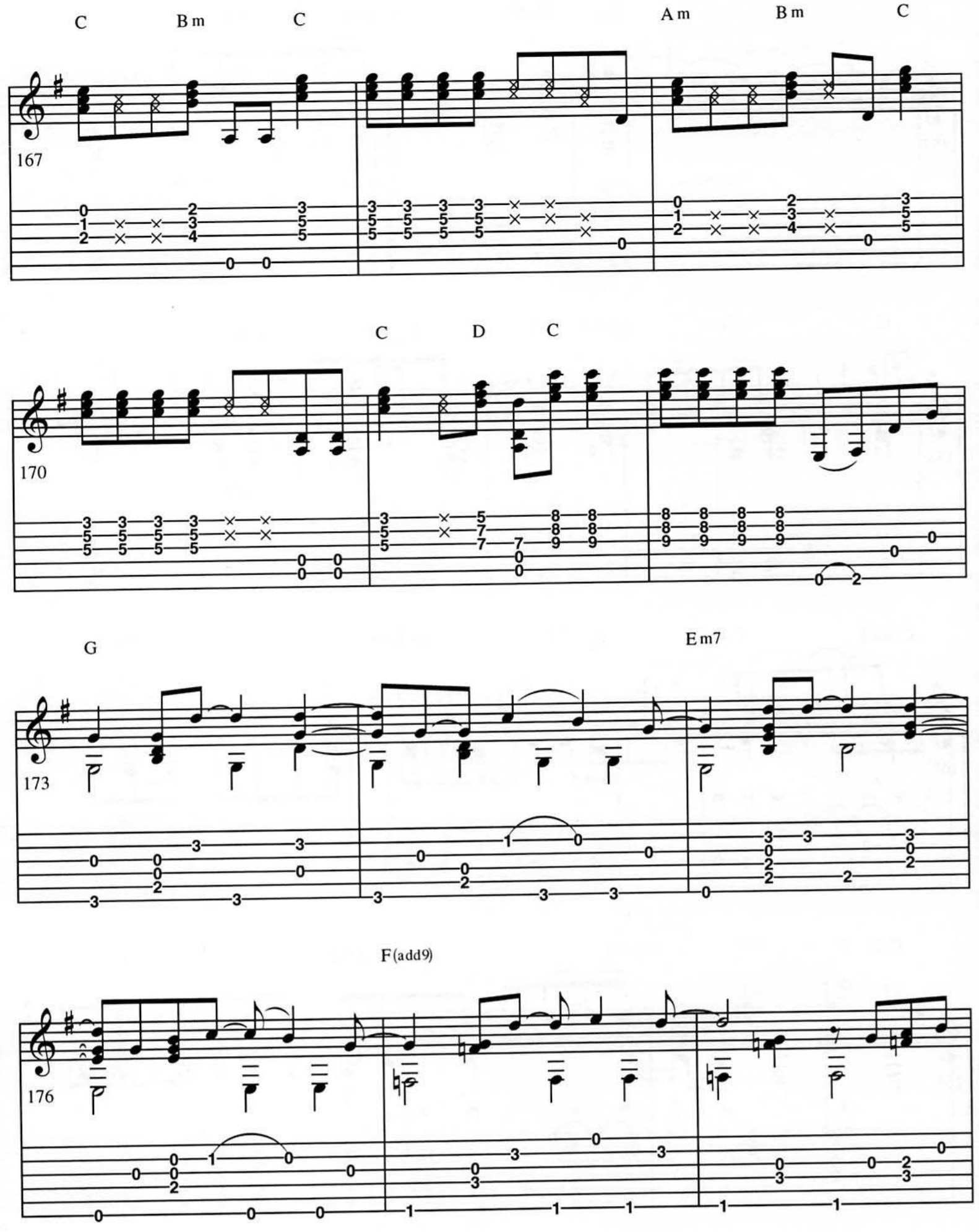

Em
C(add9)
G
141

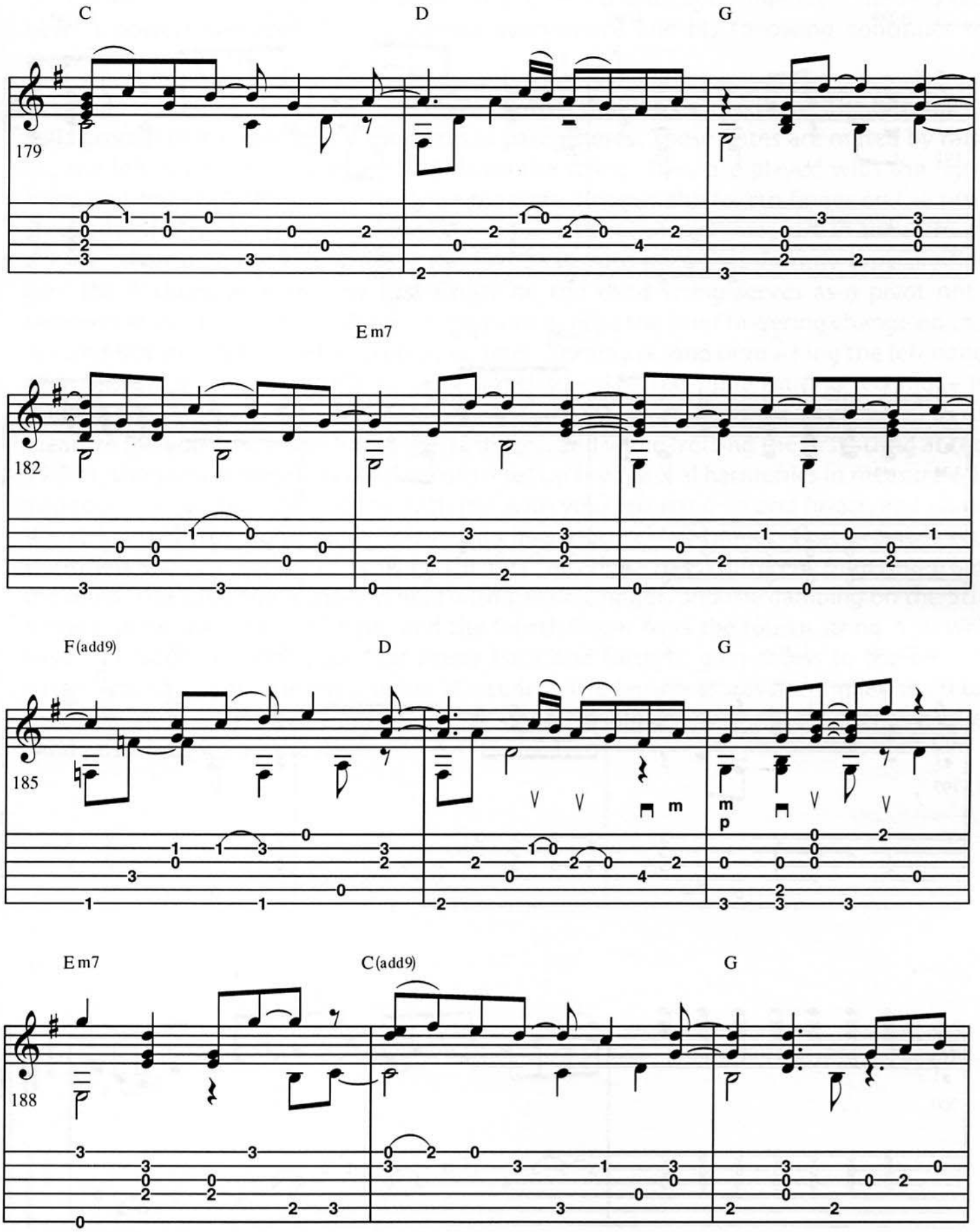

Am/F
F7
Em
145

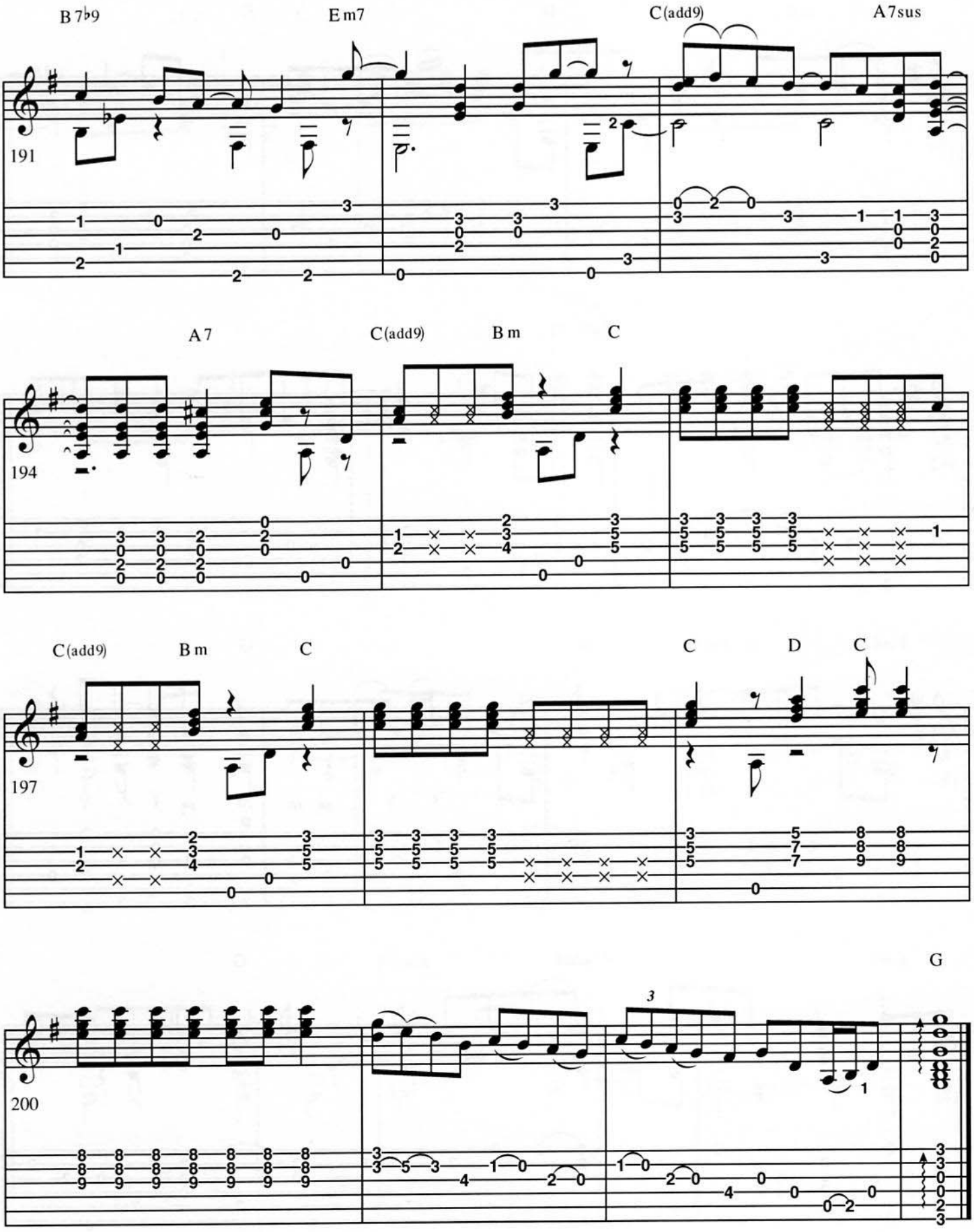

C(add9)
A7sus
A7
C(add9)
149


D
152


Em
C(add9)
155
a
m
G
B7(♭9)
F7
G/E
158
C(add9)
G
B7(♭9)
161
G/E
C(add9)
A7sus
A7
164


C
Bm
C
Am
Bm
C
167
C
D
C
170
G
Em7
173
F(add9)
176


C
D
G
179
Em7
182
F(add9)
D
G
185
m
mp
Em7
C(add9)
G
188


B 7♭9
E m7
C(add9)
A7sus
191
A 7
C(add9)
B m
C
194
C(add9)
B m
C
C
D
C
197
G
200

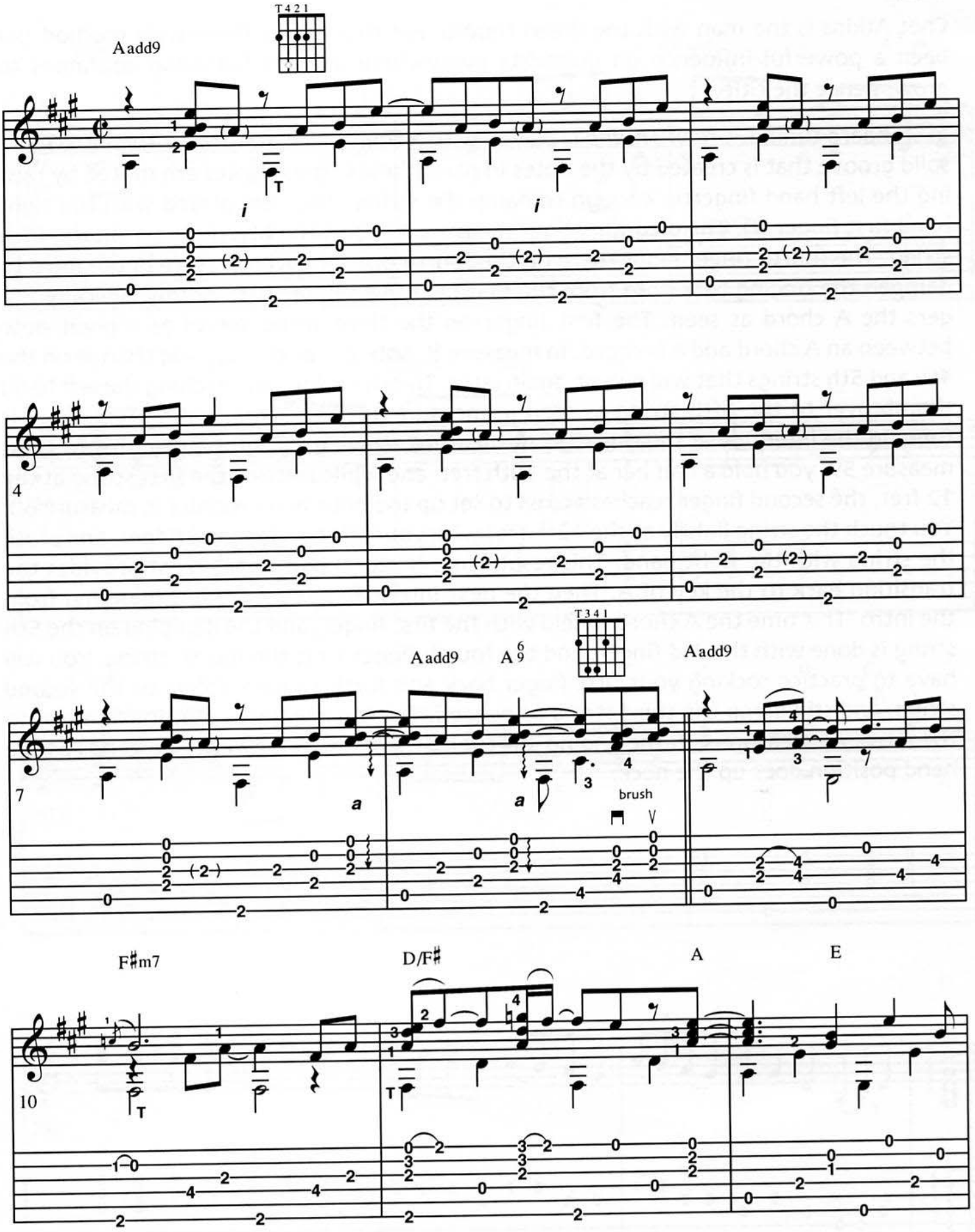
(THE MAN WITH THE) GREEN THUMB

Chet Atkins is the man with the green thumb. His thumb and fingerstyle method has been a powerful influence on guitarists everywhere and his following continues to grow, hence the title.

In standard tuning, *Green Thumb* is played with a thumbpick, naturally. The intro has a solid groove that is created by the notes in parentheses. These notes are muted by raising the left hand fingertip enough to damp the string. They are played with the right hand first finger (i). The diagram above measure 1 shows the fourth finger on the fifth string. The fourth finger lands there on the fourth beat of each measure in the intro to dampen the ringing bass note from the first beat. Also note that Tommy typically fingers the A chord as seen. The first finger on the third string serves as a pivot note between an A chord and a D chord. In measure 8, note the brief fingering change on the 4th and 5th strings that will pop up again later. Tommy is fond of reaching the left hand thumb over to the fifth string as seen in measure 16. The same muting technique is there in the interlude at measure 25. At measure 49 we go from the key of A to C. At measure 59, you hold a half bar at the 10th fret, and while fretting the first string at the 12 fret, the second finger reaches across to set up the natural harmonics in measure 60. You touch the string lightly at the 12th fret with your left hand second finger, and pluck the string with the right hand. This results in a "natural harmonic". That provides the transition back to the key of A. Then the next interlude has a different fingering from the intro. This time the A chord is held with the first finger, and the damping on the 5th string is done with the 3rd finger, and the fourth finger frets the fourth string. You will have to practice rocking your first finger back and forth to gain access to the second string, and still damp the third string as needed. The last measures are similar again to the intro. At measure 125 the ending starts,and the high melody note descends as the hand position goes up the neck.

(THE MAN WITH THE) GREEN THUMB

By Tommy Emmanuel



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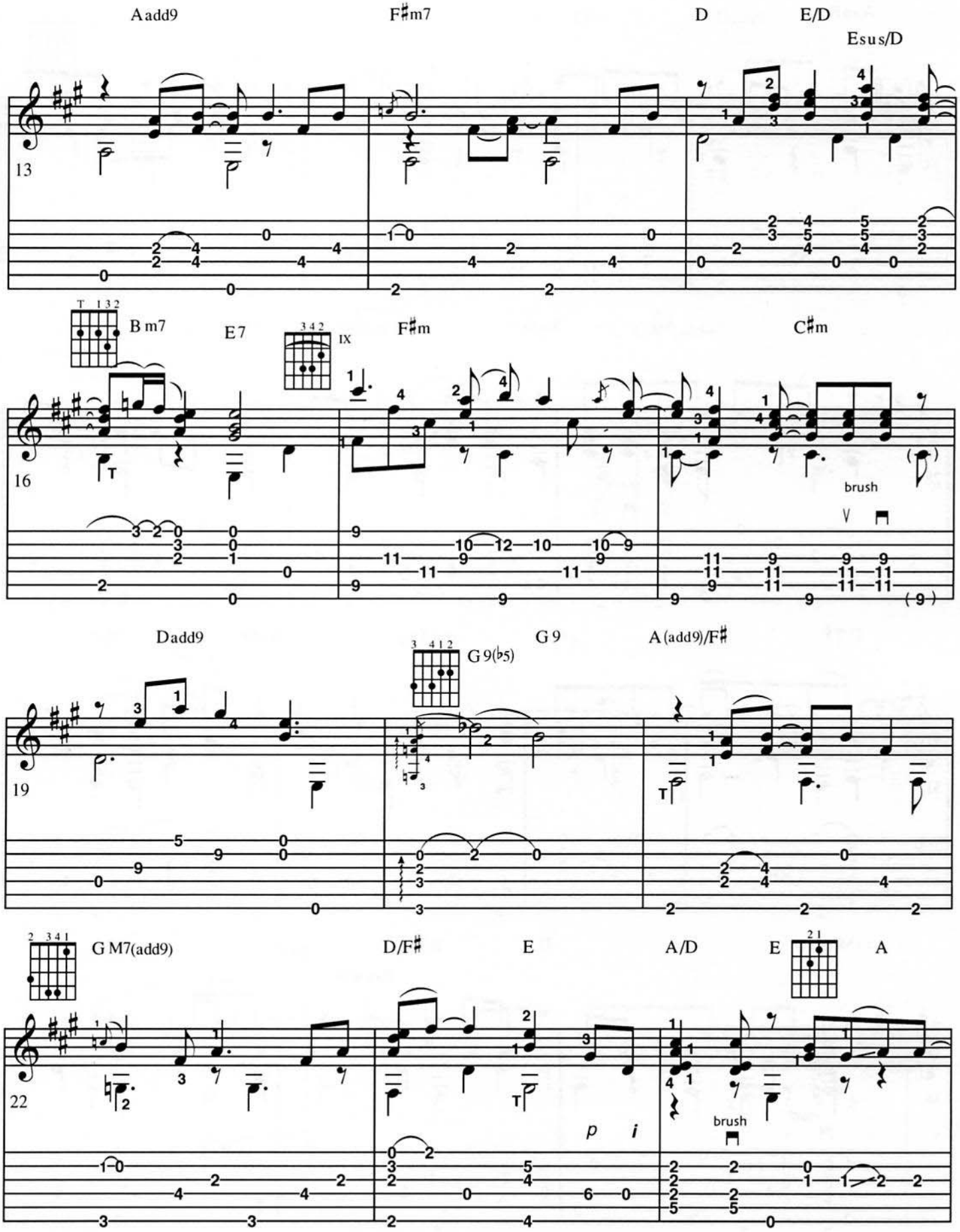
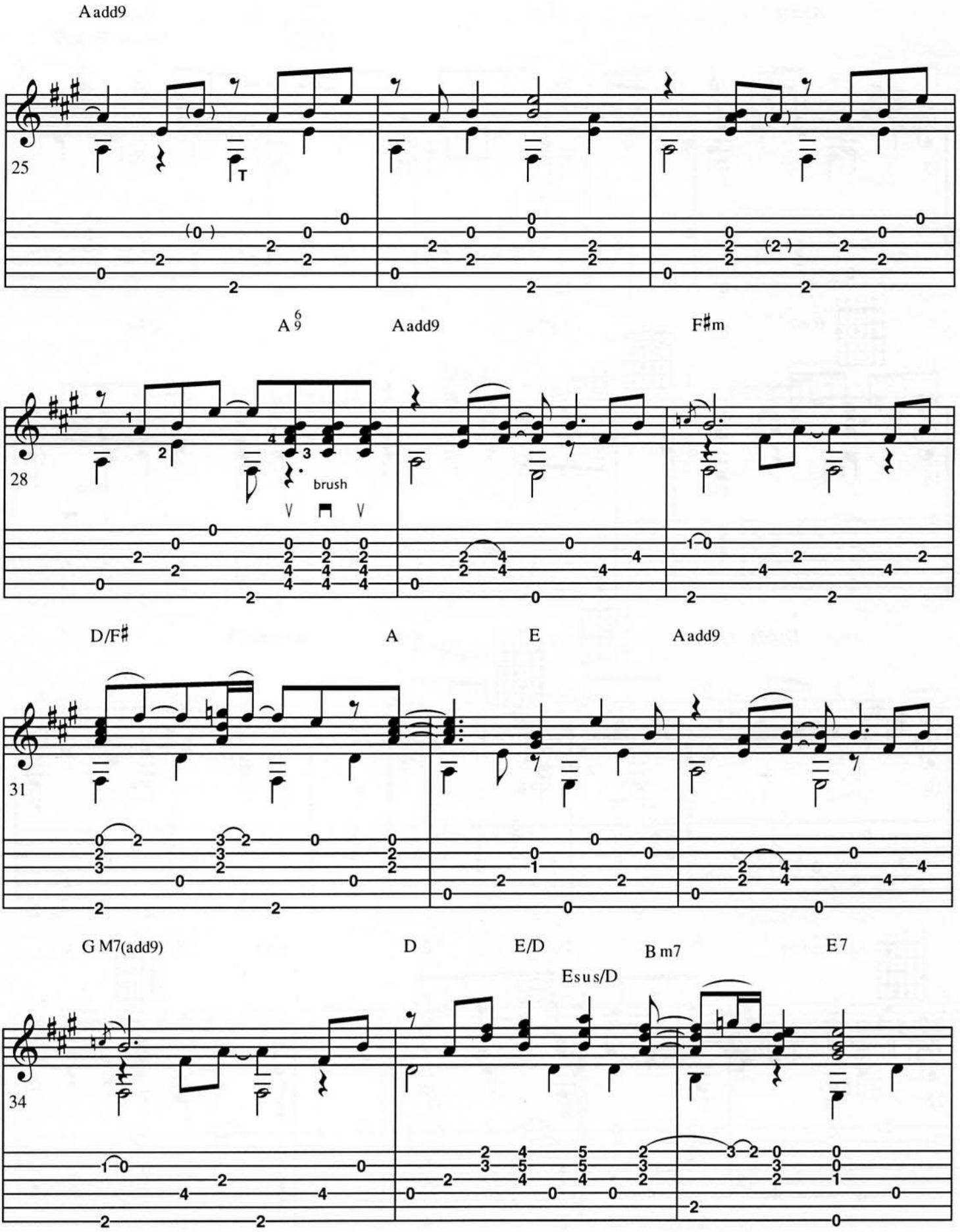
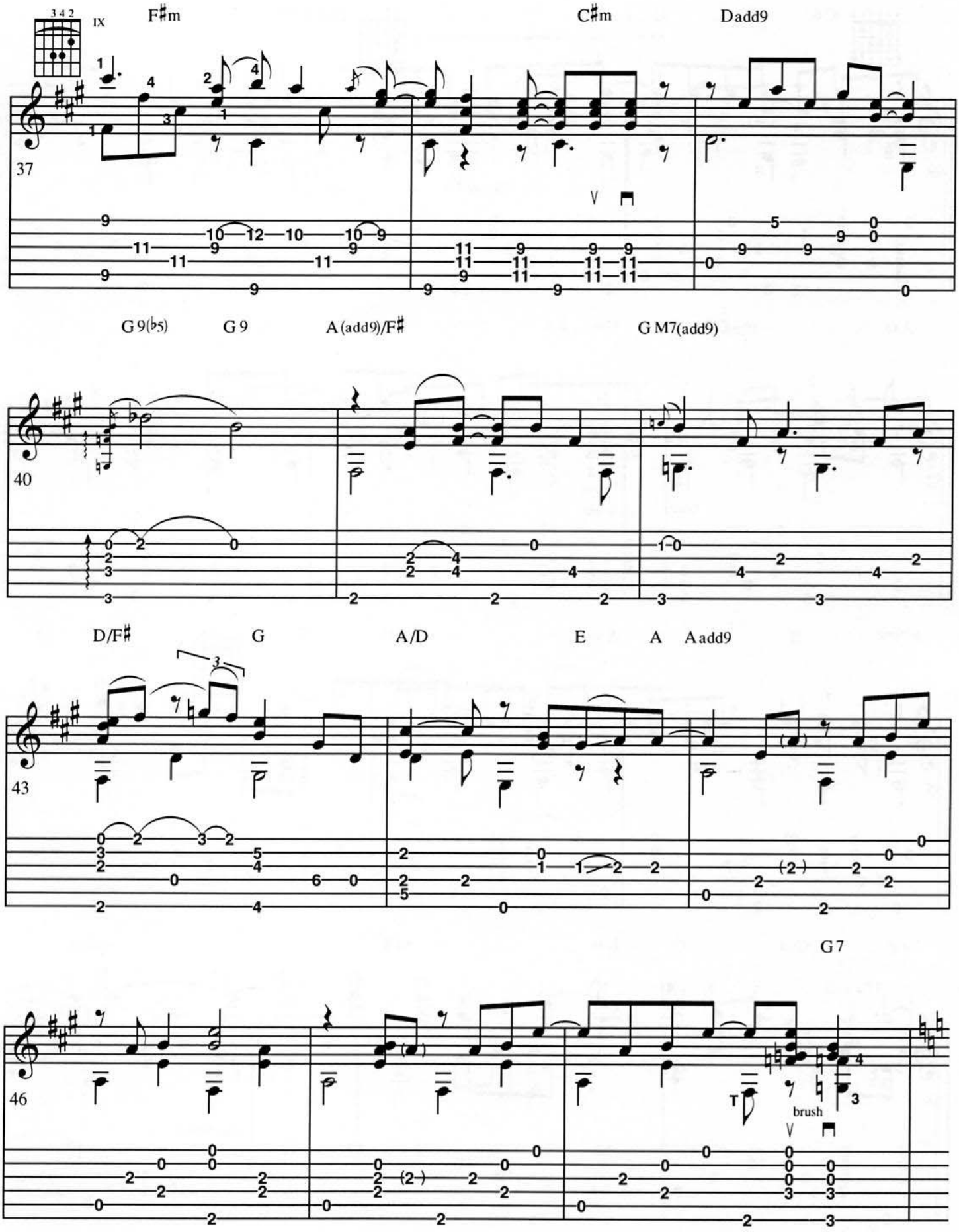
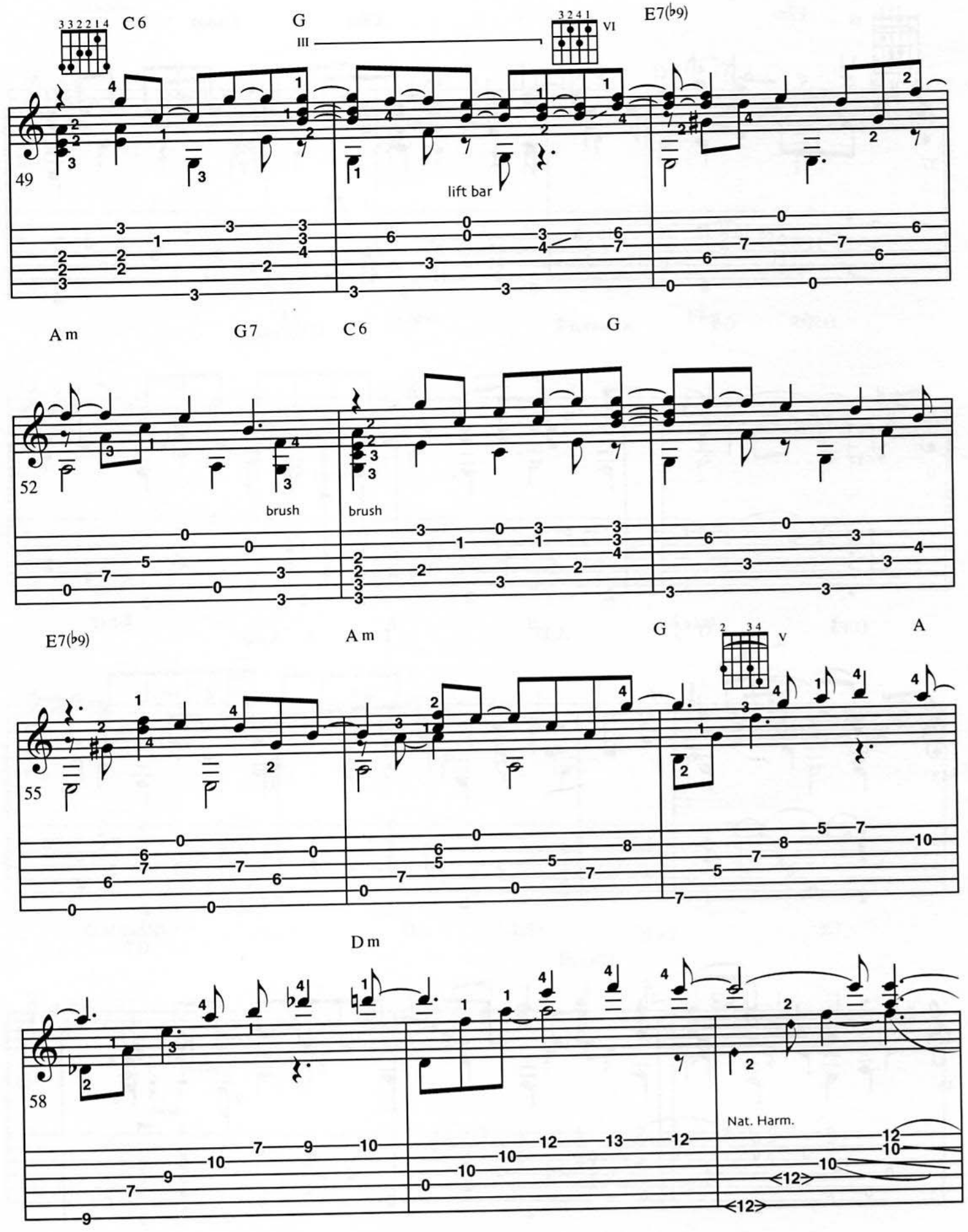
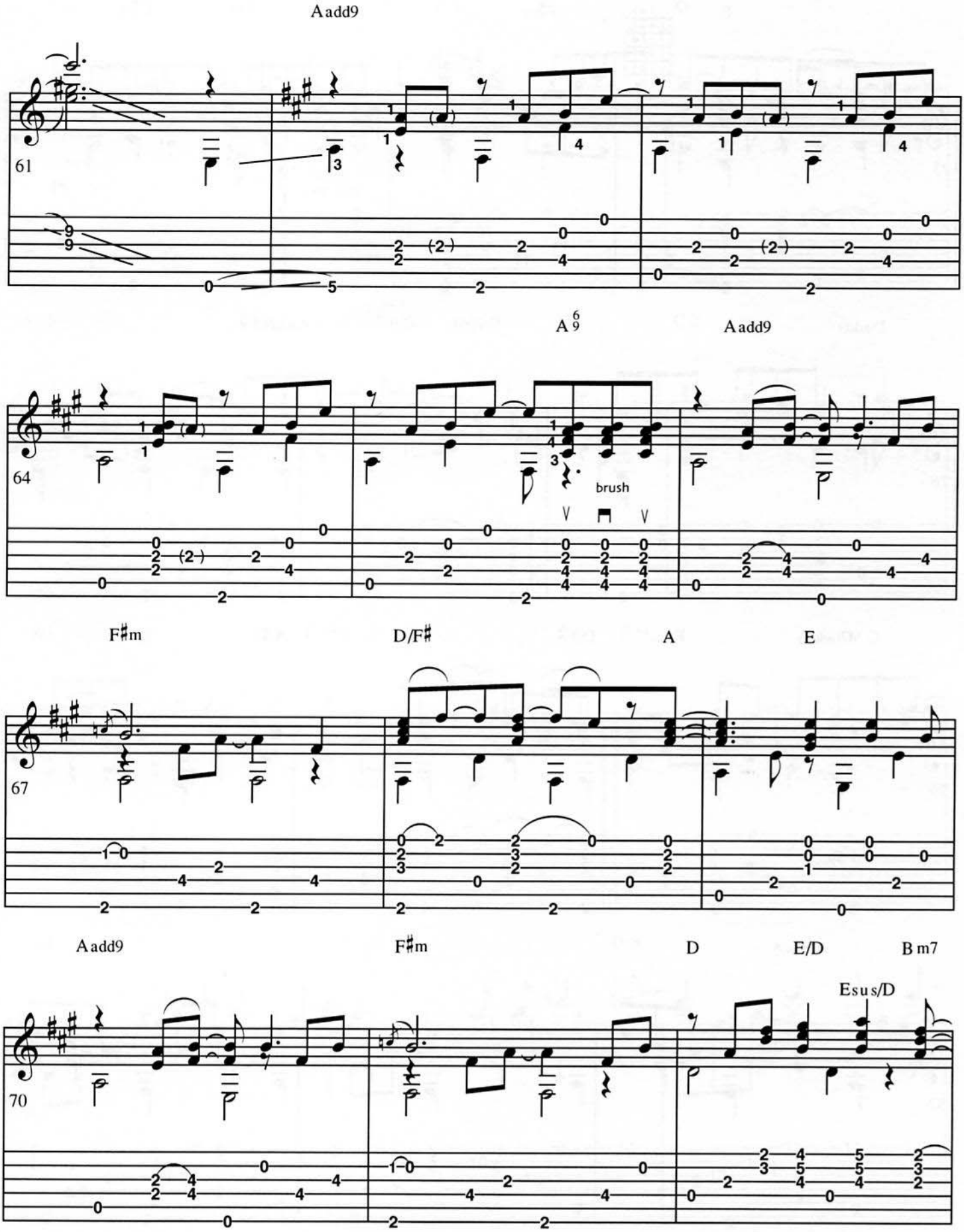
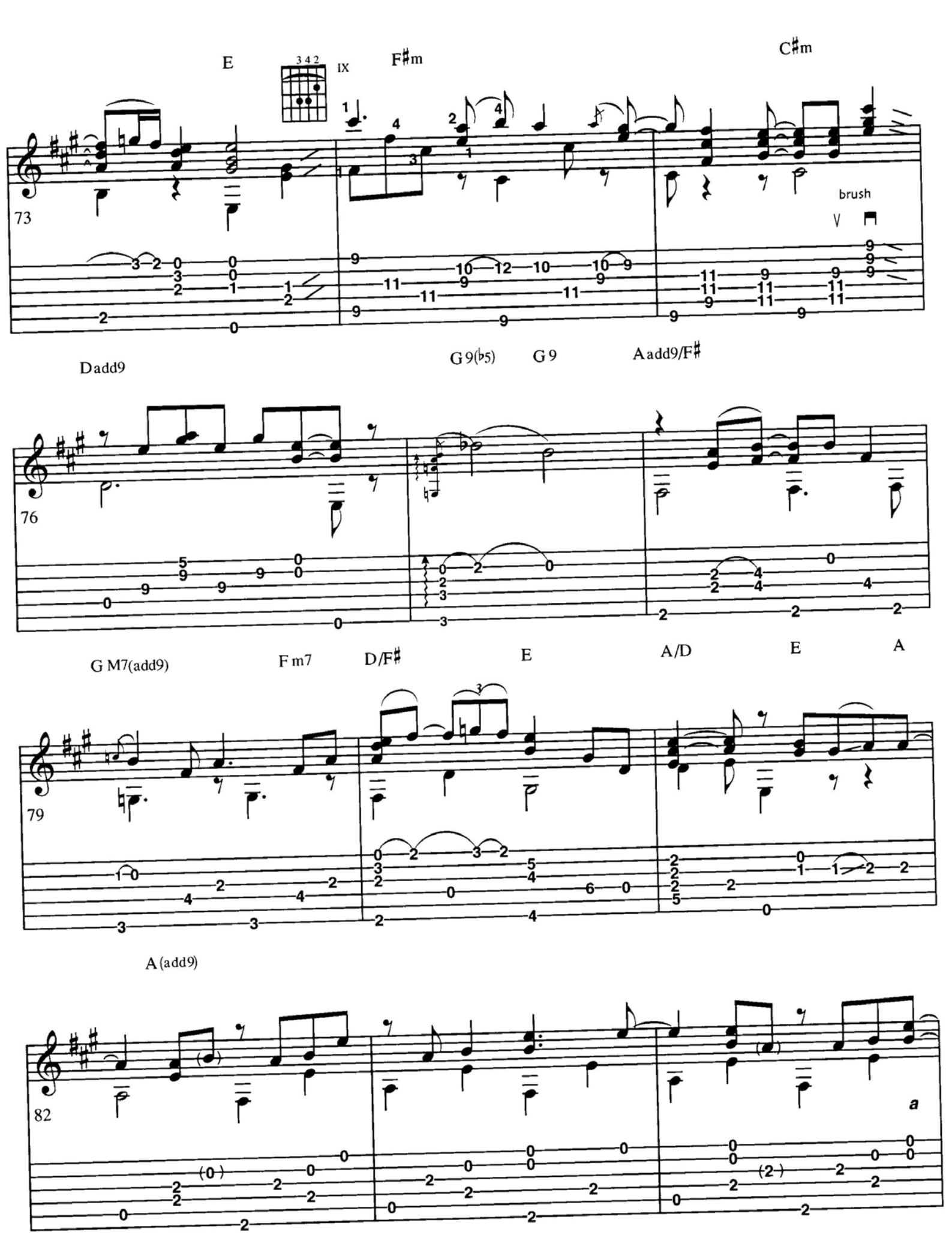

Aadd9
F♯m7
D
E/D
Esus/D
13
B m7
E7
IX
F♯m
C♯m
16
brush
Dadd9
G 9(♭5)
G 9
A (add9)/F♯
19
G M7(add9)
D/F♯
E
A/D
E
A
22
brush
p
i

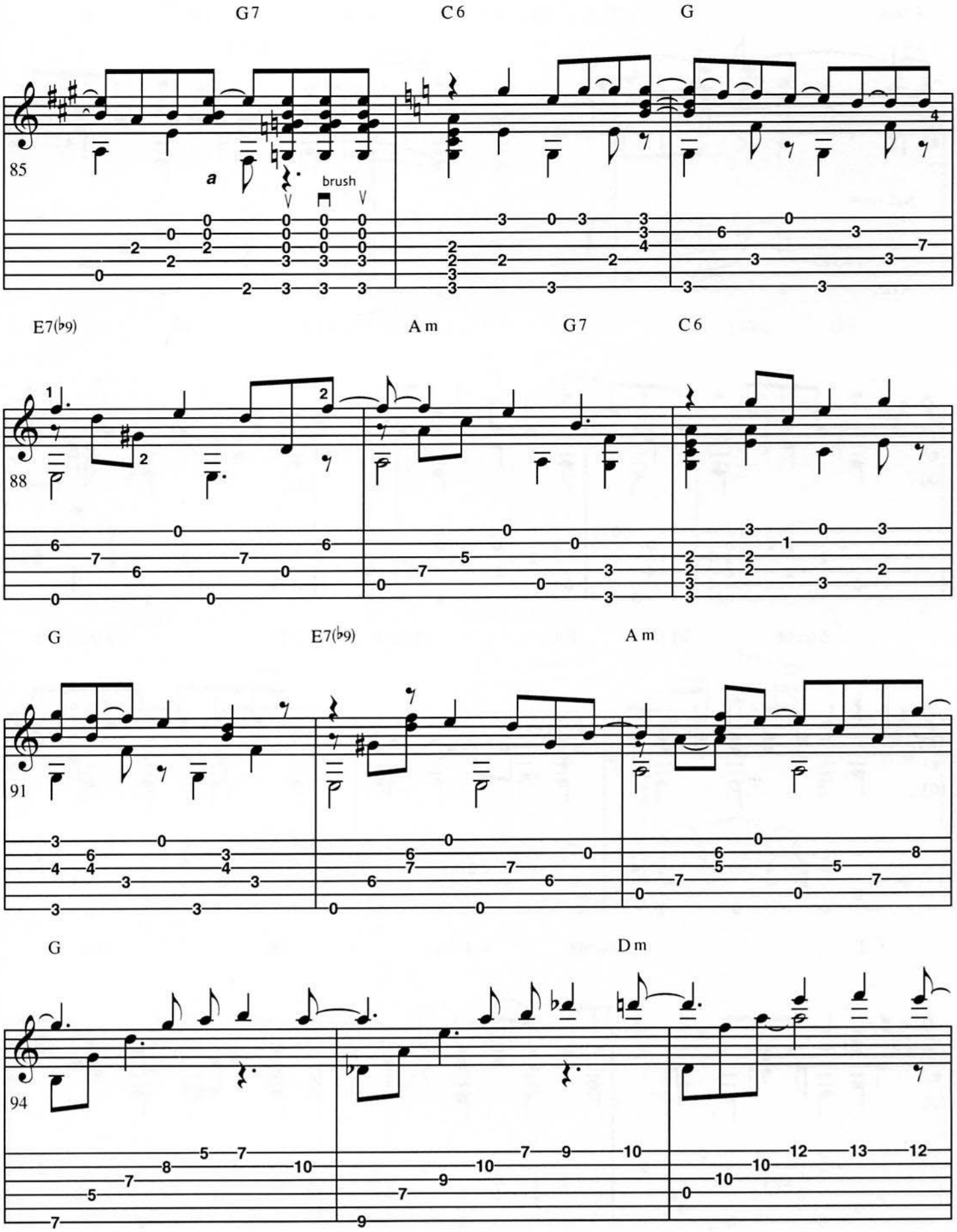

A add9
25
A 6/9
A add9
F♯m
28
brush
D/F♯
A
E
A add9
31
G M7(add9)
D
E/D
B m7
E7
Esus/D
34

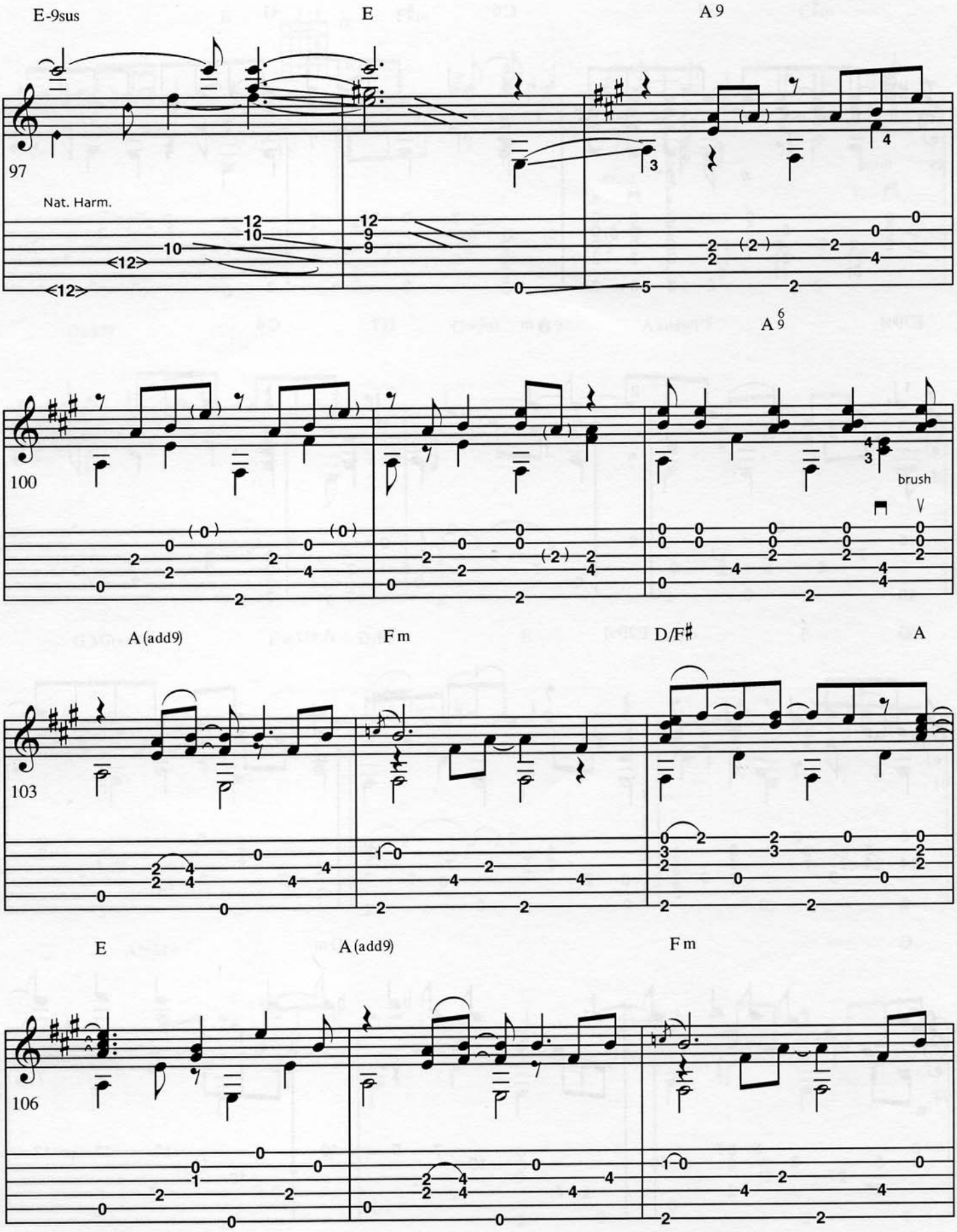

IX
F♯m
C♯m
Dadd9
37
G 9(♭5)
G 9
A (add9)/F♯
G M7(add9)
40
D/F♯
G
A/D
E
A
Aadd9
43
G7
46
brush

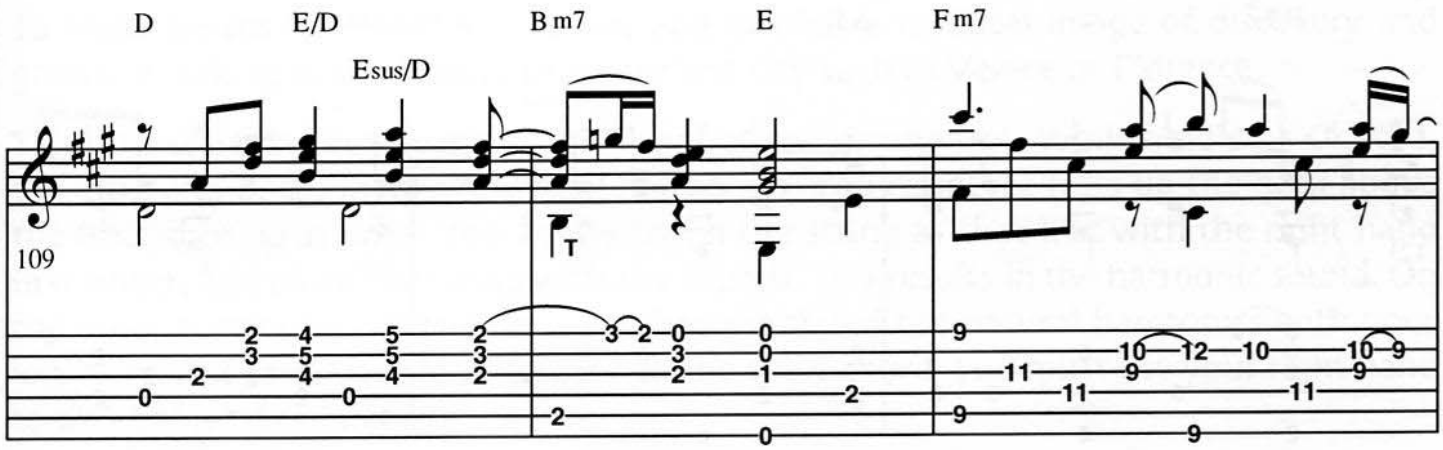

C6
G
III
VI
E7(♭9)
49
lift bar
Am
G7
C6
G
52
brush
brush
E7(♭9)
Am
G
V
A
55
Dm
58
Nat. Harm.

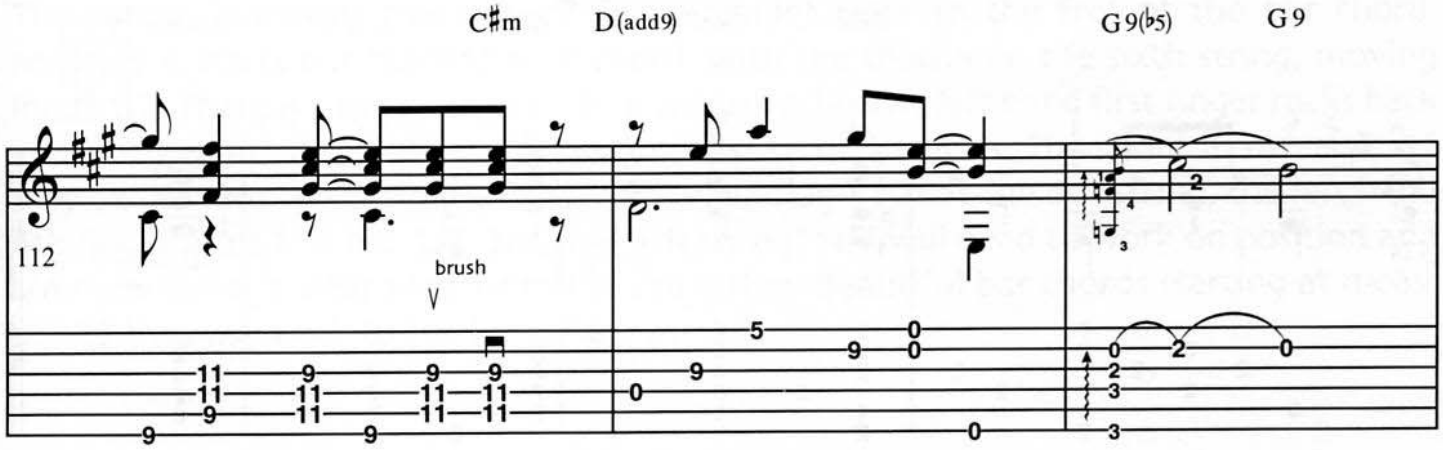

Aadd9
61
A 6/9
Aadd9
64
brush
F♯m
D/F♯
A
E
67
Aadd9
F♯m
D
E/D
B m7
Esus/D
70

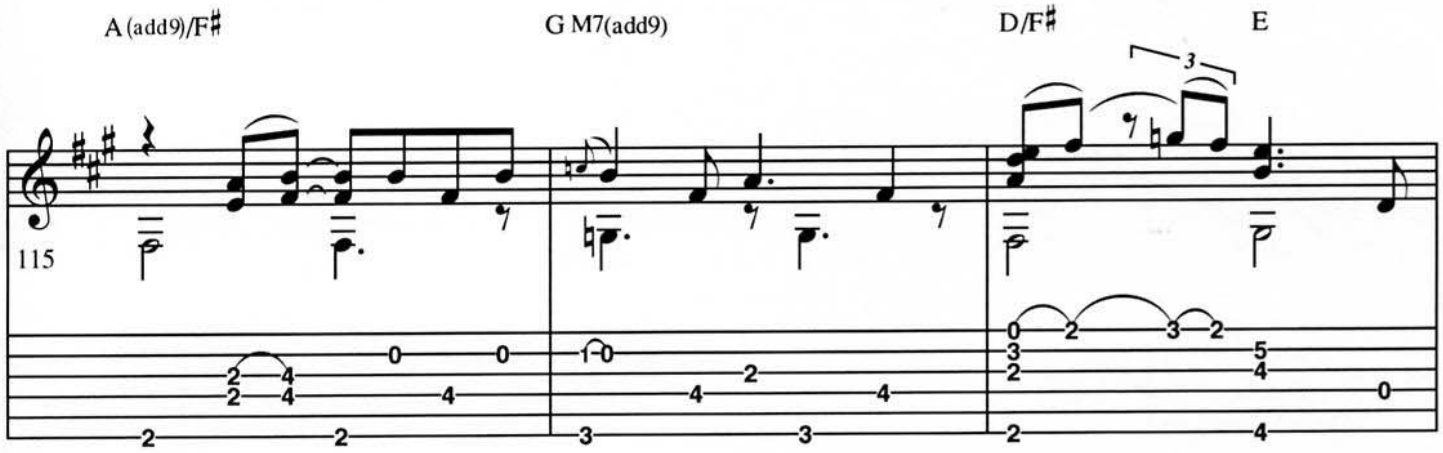

E
342
IX
F♯m
C♯m
73
brush
Dadd9
G9(♭5)
G9
Aadd9/F♯
76
G M7(add9)
F m7
D/F♯
E
A/D
E
A
79
A(add9)
82
a

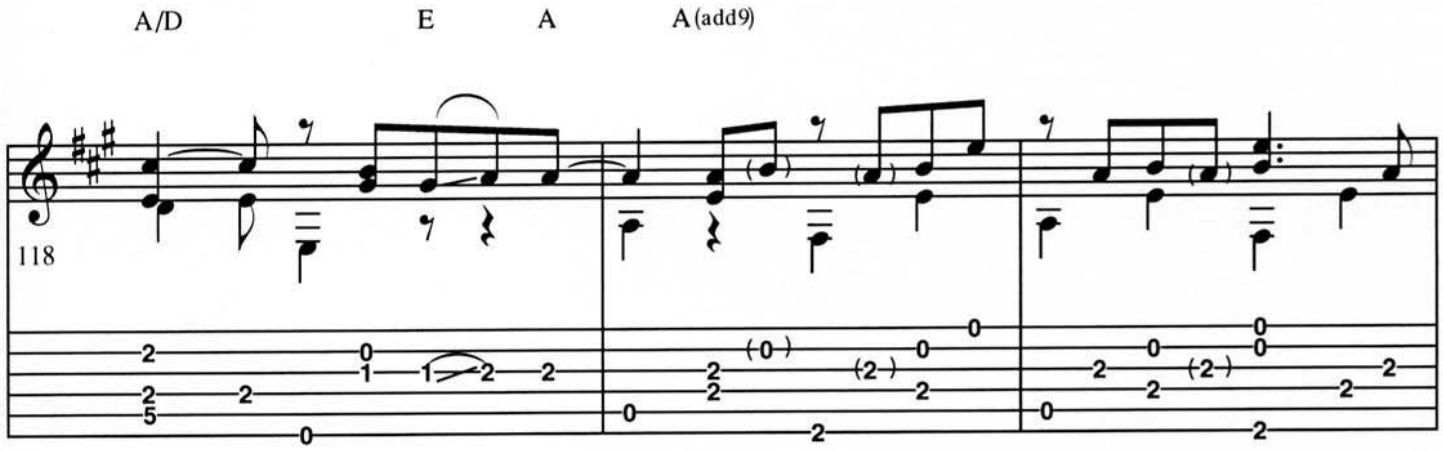

G7
C6
G
85
a
brush
E7(♭9)
Am
G7
C6
88
G
E7(♭9)
Am
91
G
Dm
94

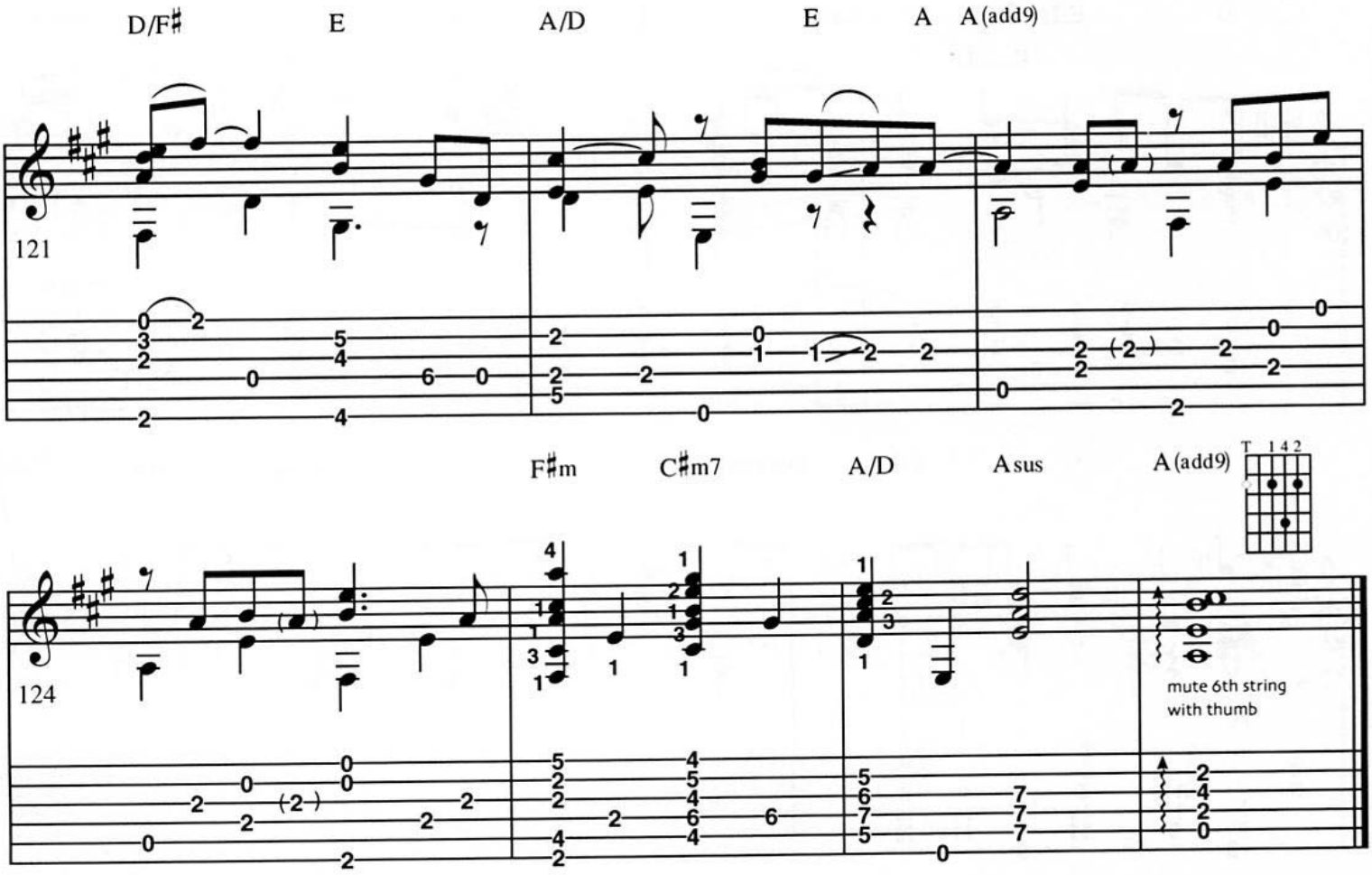

E-9sus
E
A 9
97
Nat. Harm.
A 6/9
100
brush
A (add9)
F m
D/F♯
A
103
E
A (add9)
F m
106


D
E/D
Esus/D
B m7
E
F m7
109
T


C♯m
D (add9)
G 9(♭5)
G 9
112
brush


A (add9)/F♯
G M7(add9)
D/F♯
E
115


A/D
E
A
A (add9)
118


D/F♯
E
A/D
E
A
A(add9)
121
F♯m
C♯m7
A/D
Asus
A(add9)
T 1 4 2
124
mute 6th string
with thumb

LA VISITA

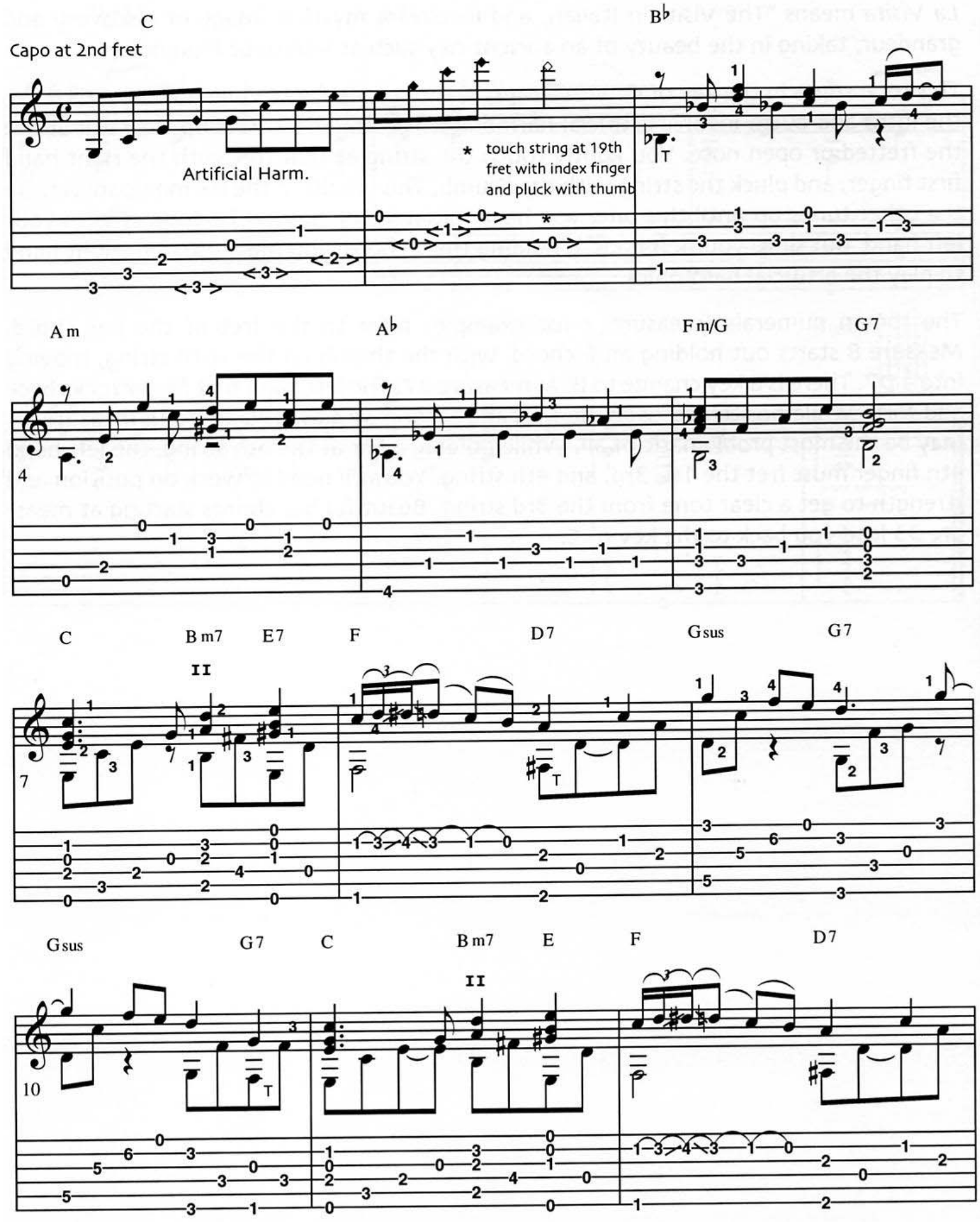
La Visita means "The Visit" in Italian, and invokes a mystical image of discovery and grandeur; taking in the beauty of an ancient city such as Venice or Florence.

This tune starts in the key of C, with a capo at the second fret. While holding a C chord, the intro and outro involve artificial harmonics. You count 12 frets up the neck above the fretted or open note. You lightly touch the string at that fret with the right hand first finger, and pluck the string with the thumb. This results in the harmonic sound. On the other tunes up until this one, you have initiated the natural harmonics with your left hand. But since your left hand is holding the C chord, you must use your right hand to play the artificial harmonics.

The roman numerals (measure 7 for example) refer to the fret of the bar chord. Measure 8 starts out holding an F chord, with the thumb on the sixth string, moving into a D7. There is a key change to B♭ at measure 27. The left hand first finger rocks back and forth while positioned over the first and second strings. The chord in measure 31 may be the most problematic of all. While holding a bar at the 6th string, the left hand 4th finger must fret the 1st, 3rd, and 4th string. You will need to work on position and strength to get a clear tone from the 3rd string. Beautiful bar chords starting at measure 33 lead you back to the key of C.

LA VISITA

By Tommy Emmanuel



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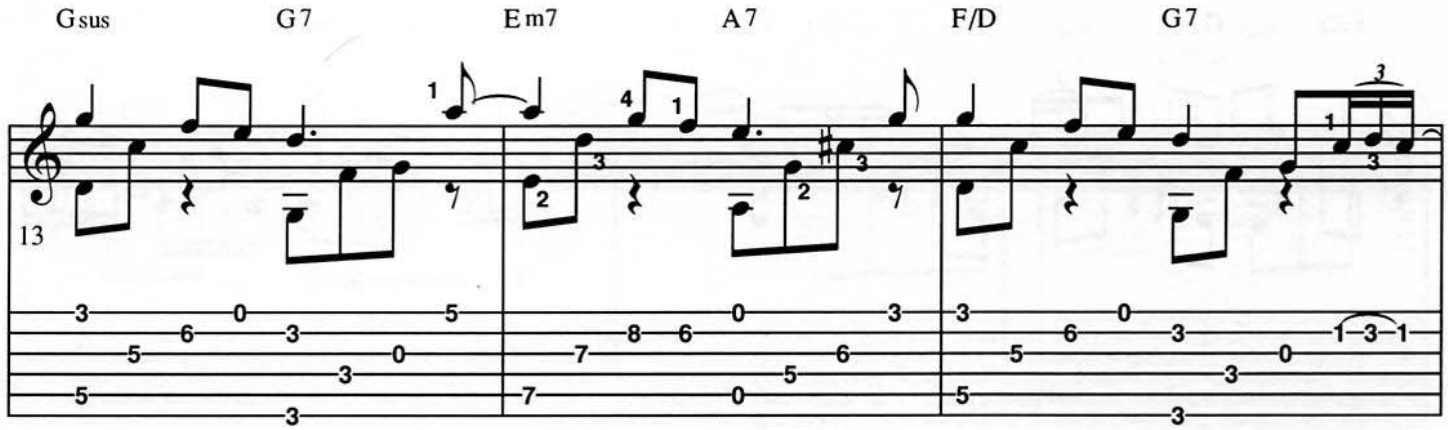
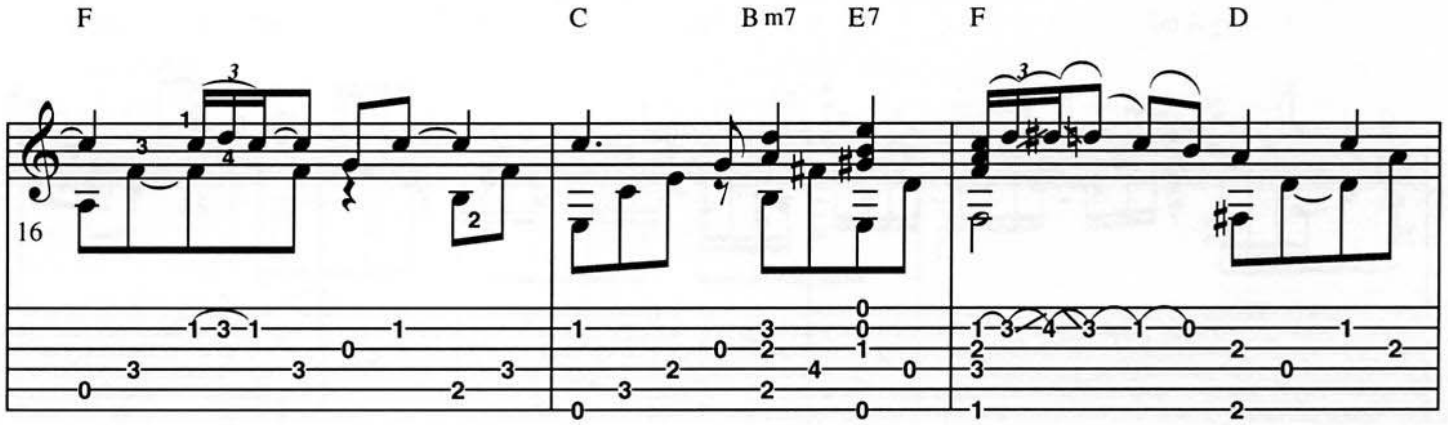
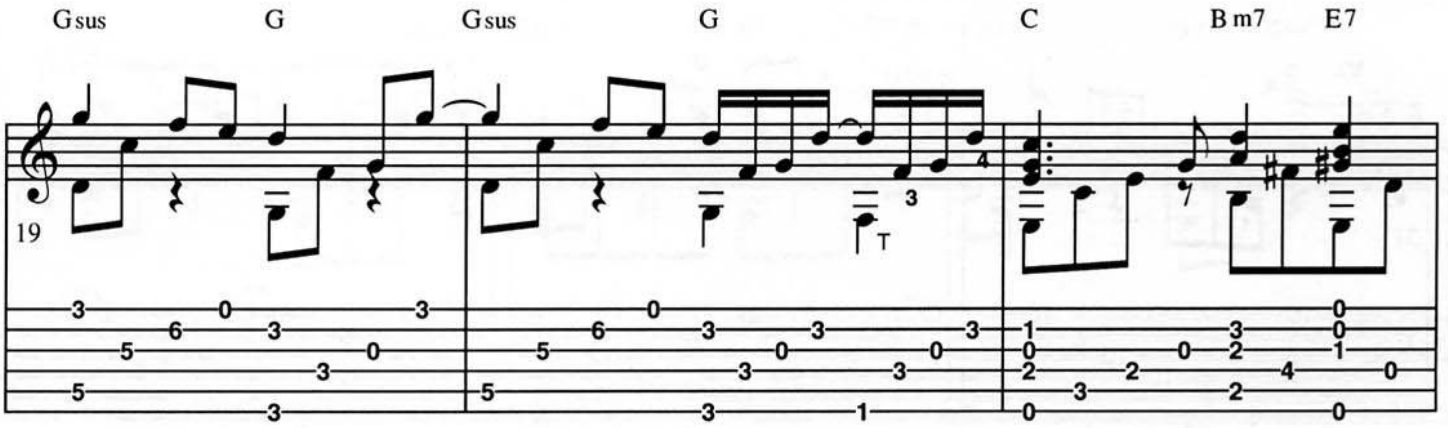
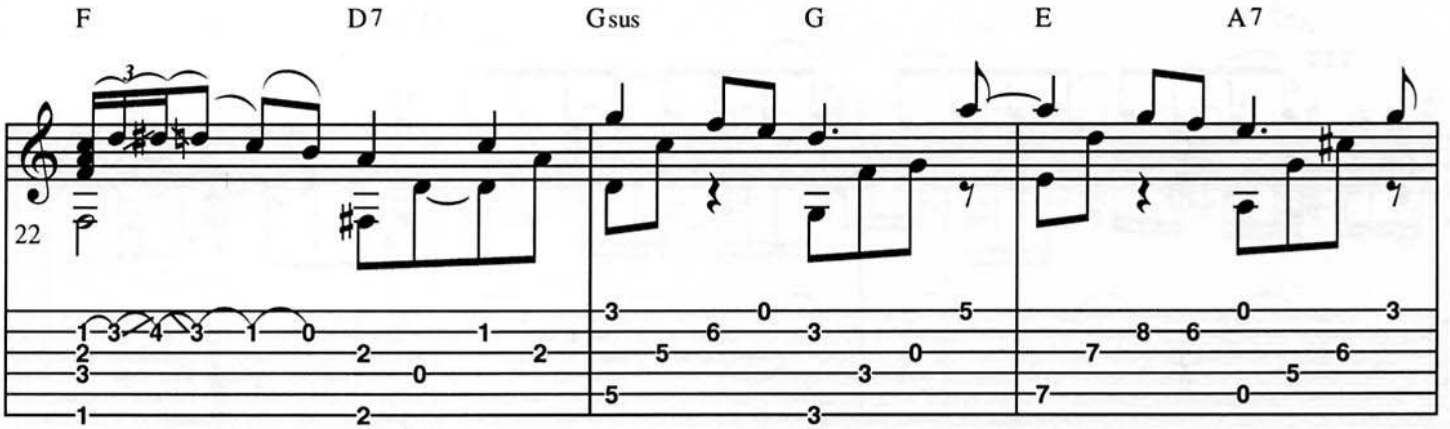
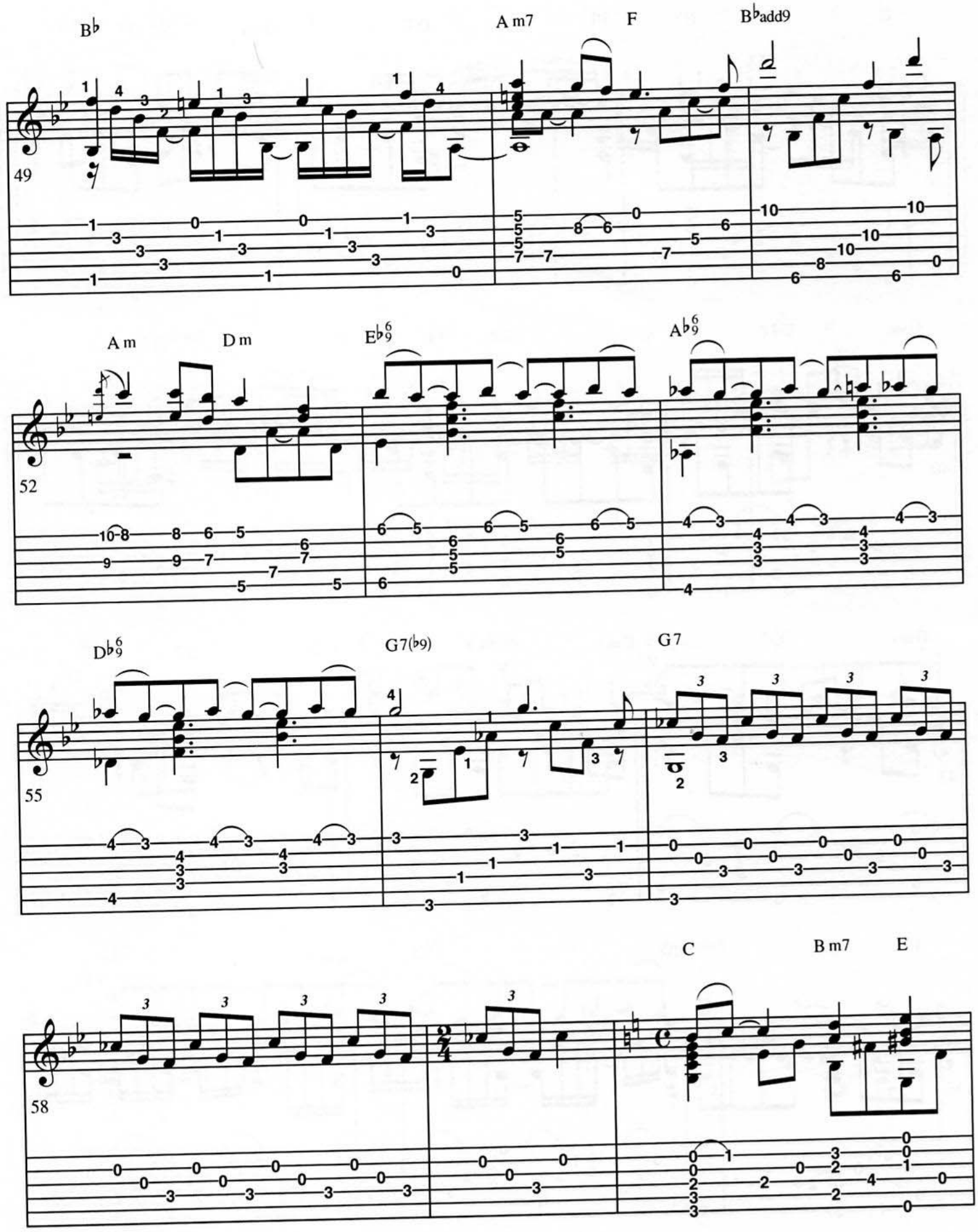
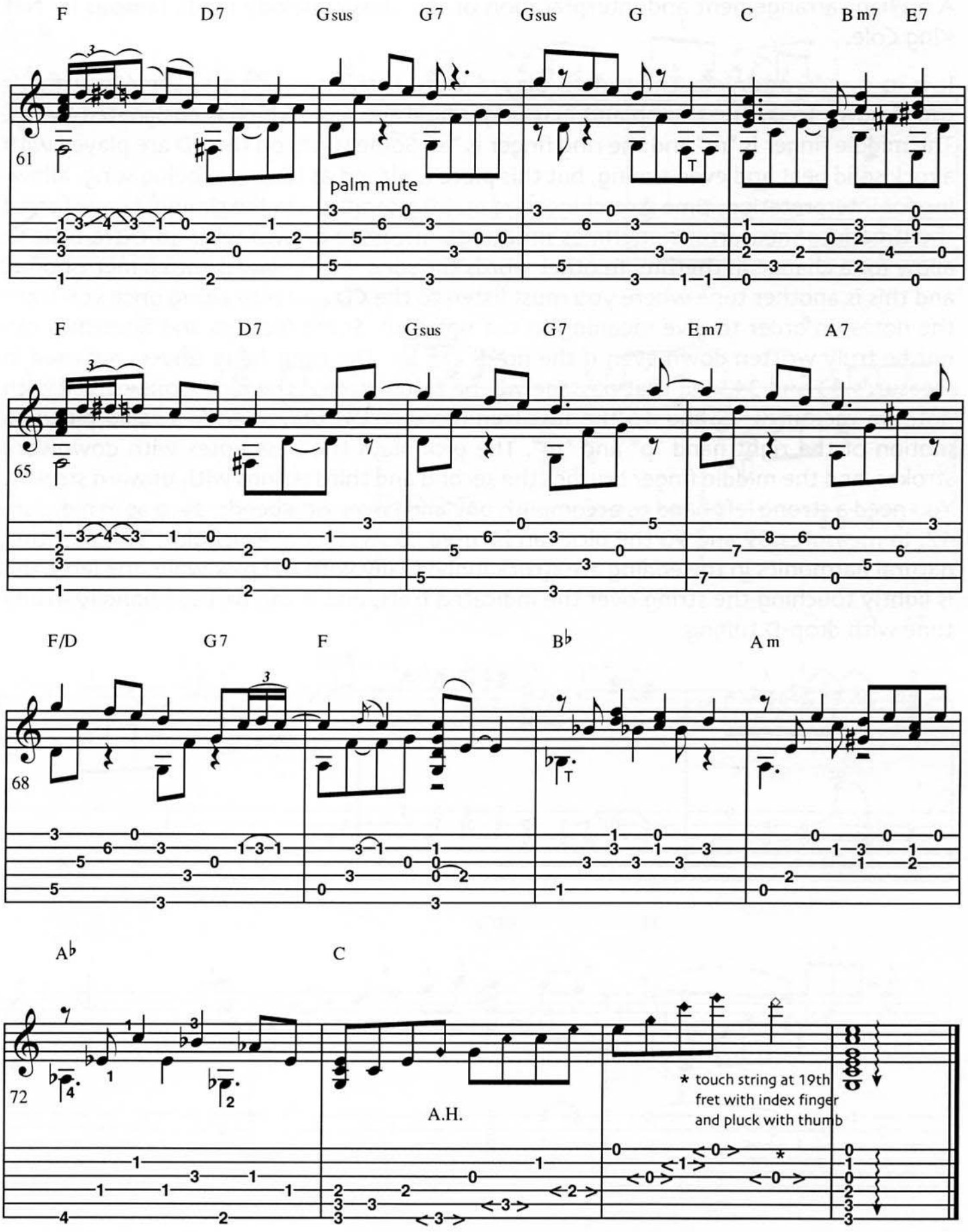

Gsus G7 Em7 A7 F/D G7
13


F C Bm7 E7 F D
16


Gsus G Gsus G C Bm7 E7
19


F D7 Gsus G E A7
22


B♭
A m7
F
B♭add9
49
A m
D m
E♭6/9
A♭6/9
52
D♭6/9
G7(♭9)
G7
55
C
B m7
E
58


F D7 Gsus G7 Gsus G C Bm7 E7
61
palm mute
F D7 Gsus G7 Em7 A7
65
F/D G7 F B♭ Am
68
A♭ C
72
A.H.
* touch string at 19th fret with index finger and pluck with thumb

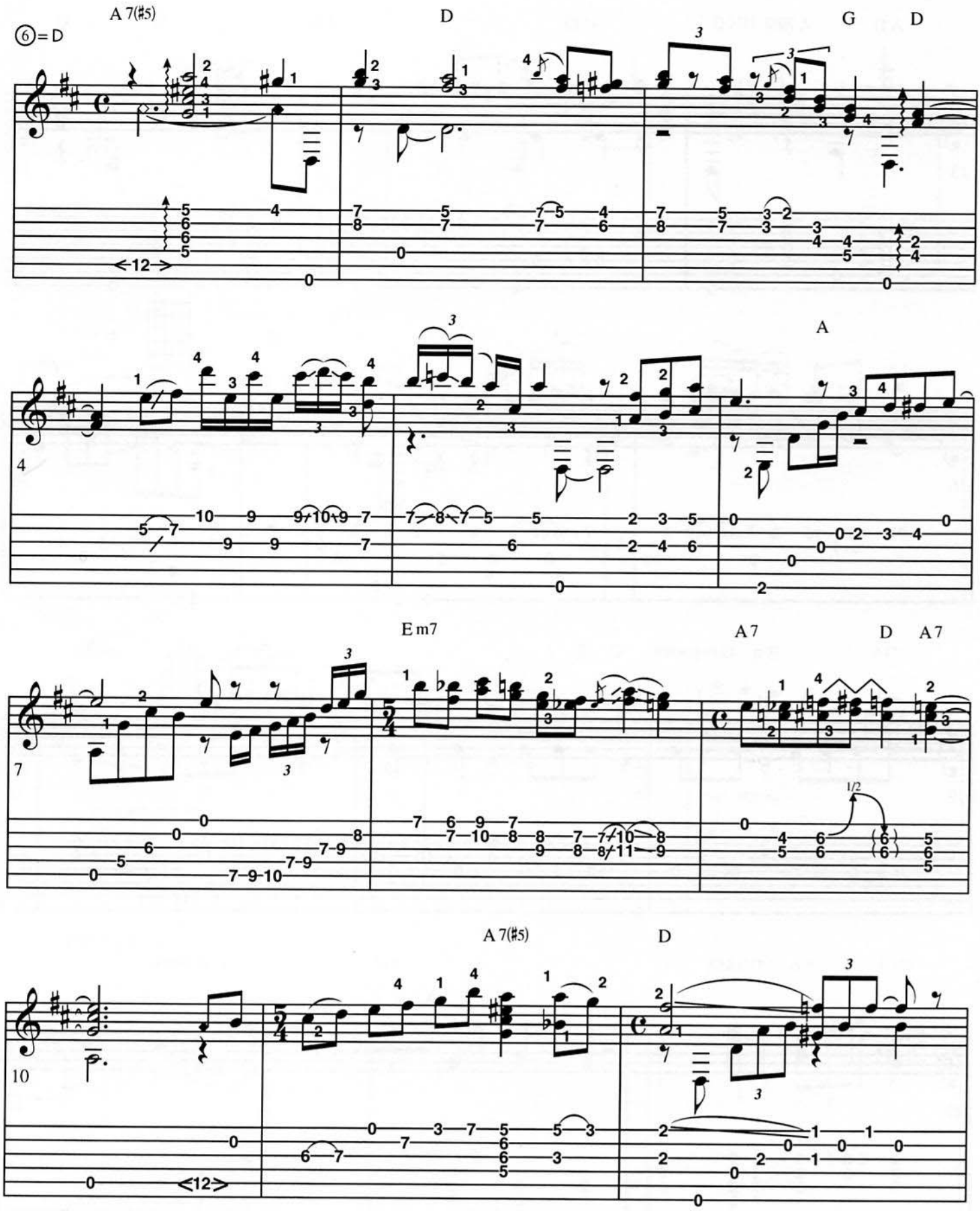
MONA LISA

A brilliant arrangement and interpretation of the classic melody made famous by Nat King Cole.

It is in standard tuning. The tune is played with a straight pick, and the 6th string is tuned down to D. The thumb and first finger hold the pick, which is designated by "p". The middle finger is "m" and the ring finger is "a". Some tunes on the CD are played with a rock solid beat and even timing, but this piece is played as if it were being sung, allowing for interpretation, time stretching, and major alterations in the timing. I have forced the tune into measures, sometimes notating a measure or two with an extra beat to allow for a change in rhythm. In other words the song is not played with a metronome, and this is another tune where you must listen to the CD and play along once you learn the notes, in order to give meaning to the notation. Some feelings and flourishes can not be truly written down even if the notes can be. The right hand fingers are used in measures 33 and 34, and that passage will be faster than if the pick alone played each note. In measures 45 and 46 the fast tremolo effect is played with a rapid pinching motion of the right hand "p" and "m". The pick plays the bass notes with downward strokes, and the middle finger brushes the second and third strings with upward strokes. You need a strong left hand to accomplish one and two string bends, such as in measure 47. In measures 89 and 90 the pick can be used to sweep the arpeggios. The beautiful natural harmonics in the ending are struck individually with the pick while the left hand is lightly touching the string over the indicated frets, and it can be used handily in any tune with drop-D tuning.

MONA LISA

By Jay Livingston and Ray Evans



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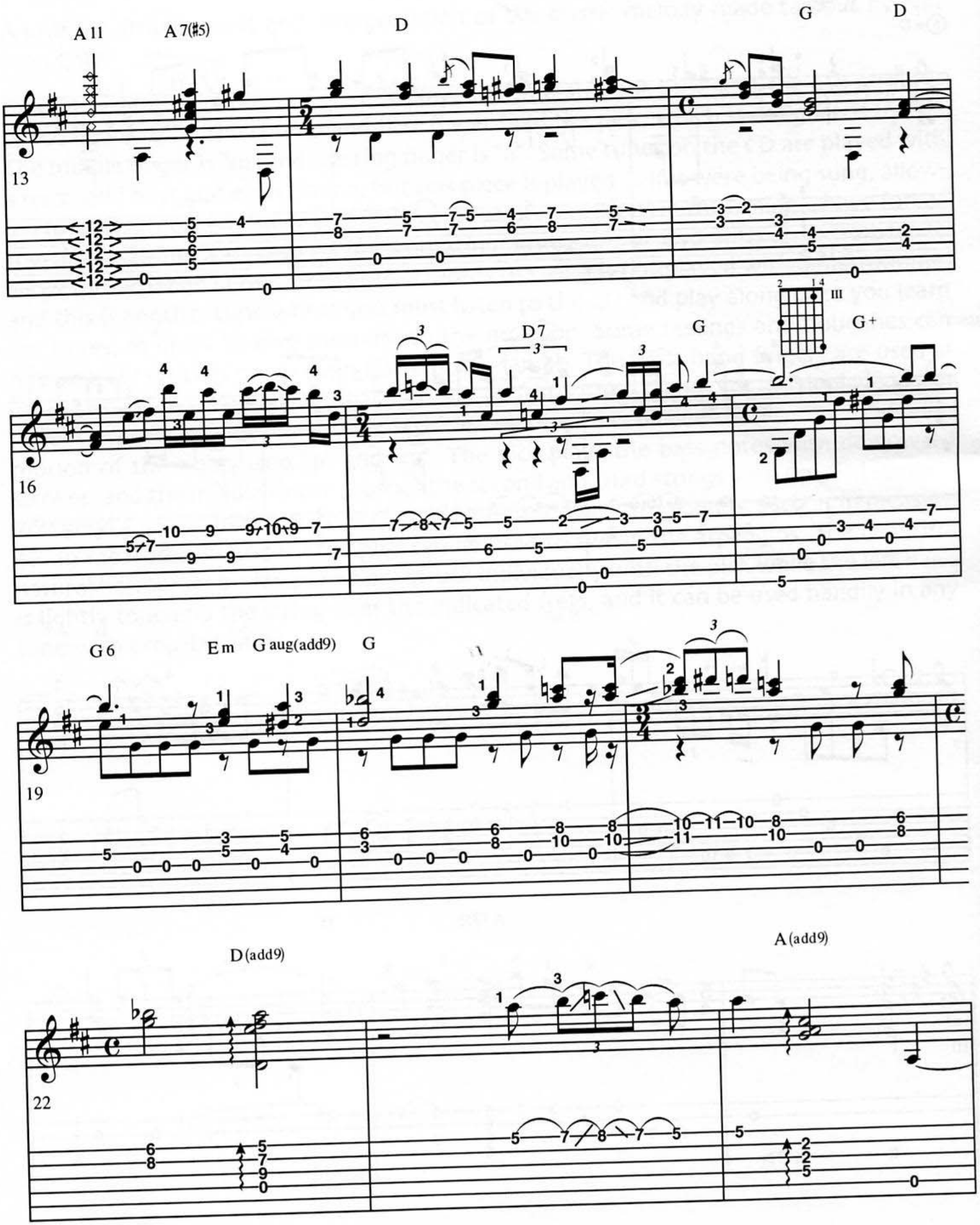
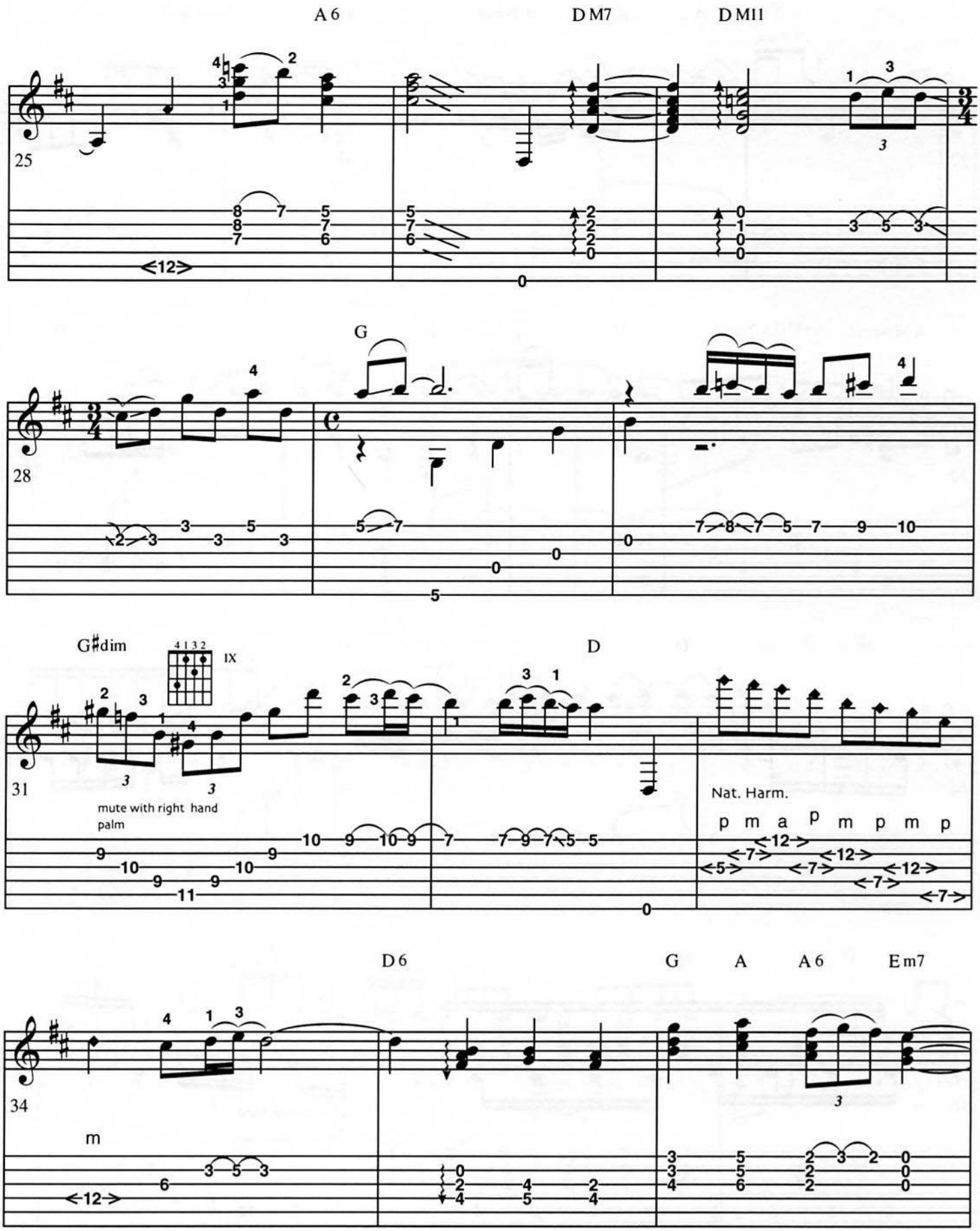
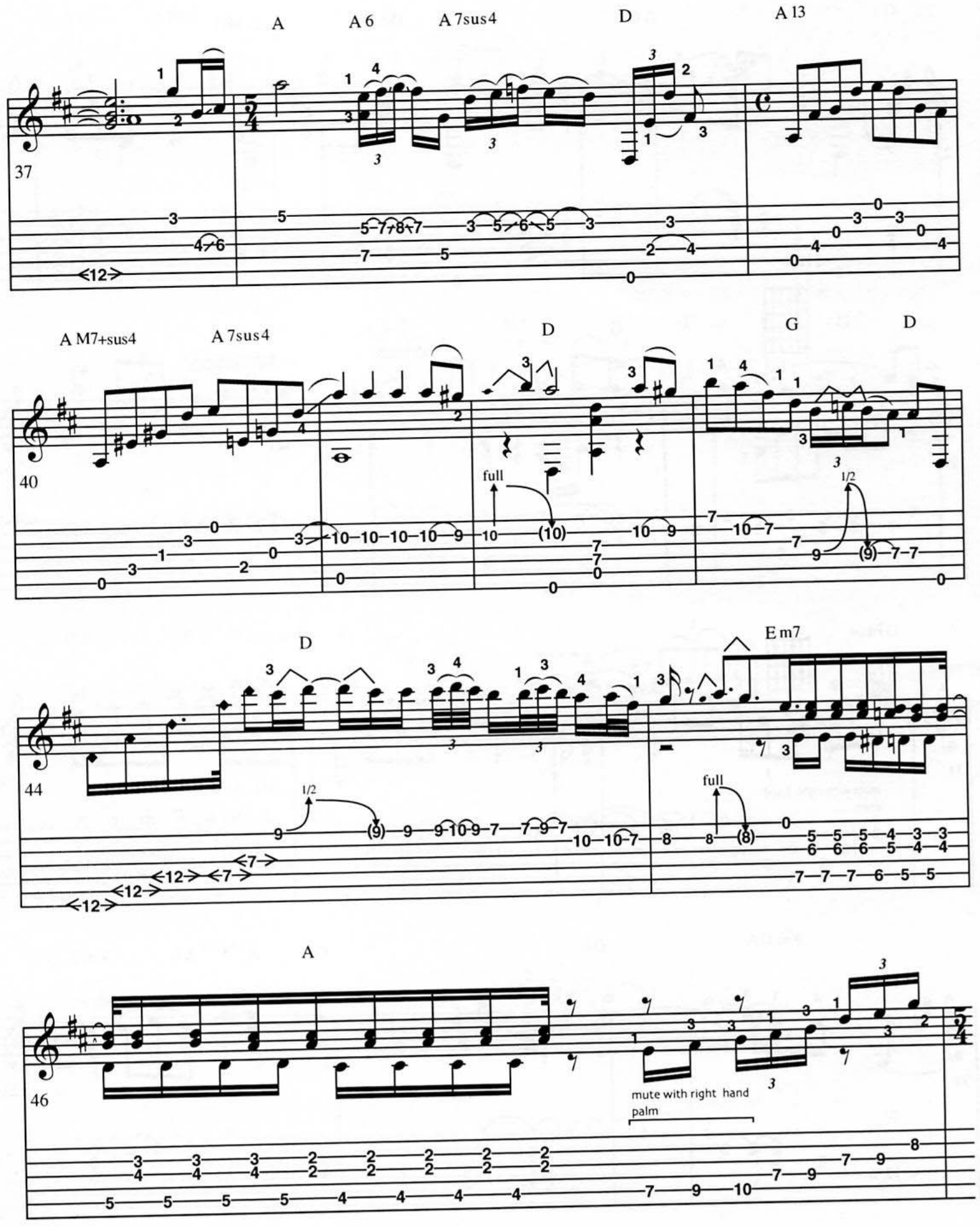
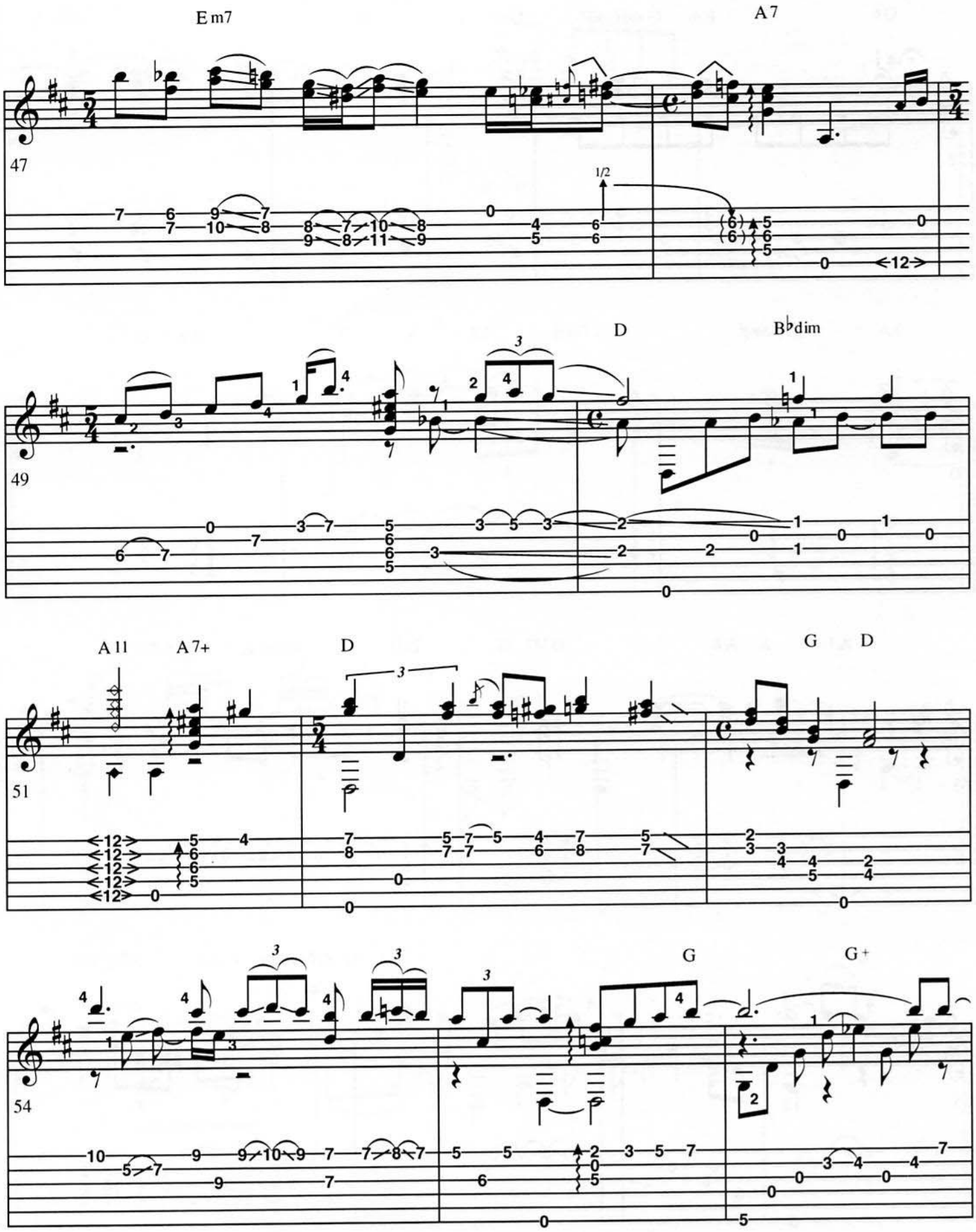
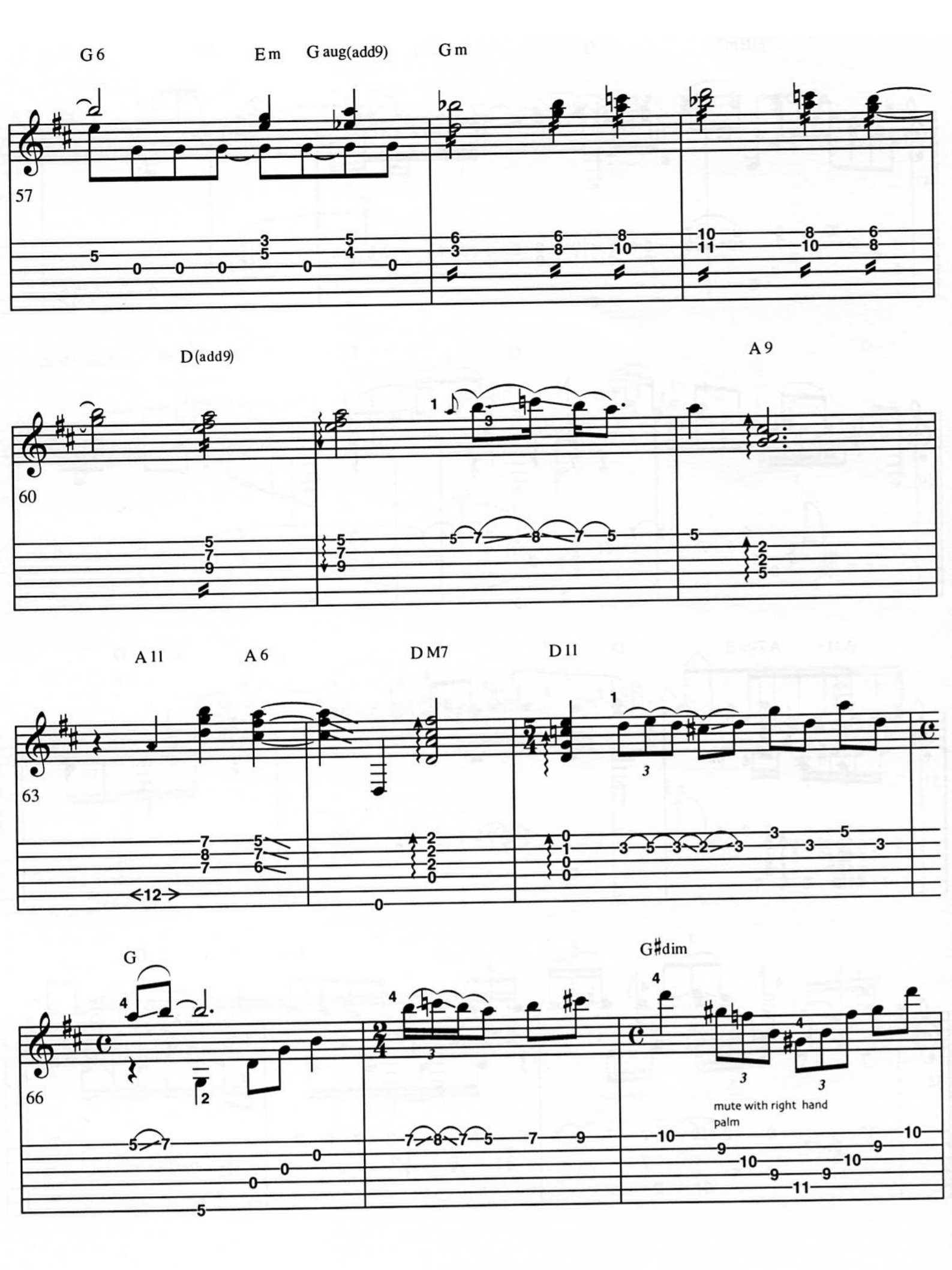
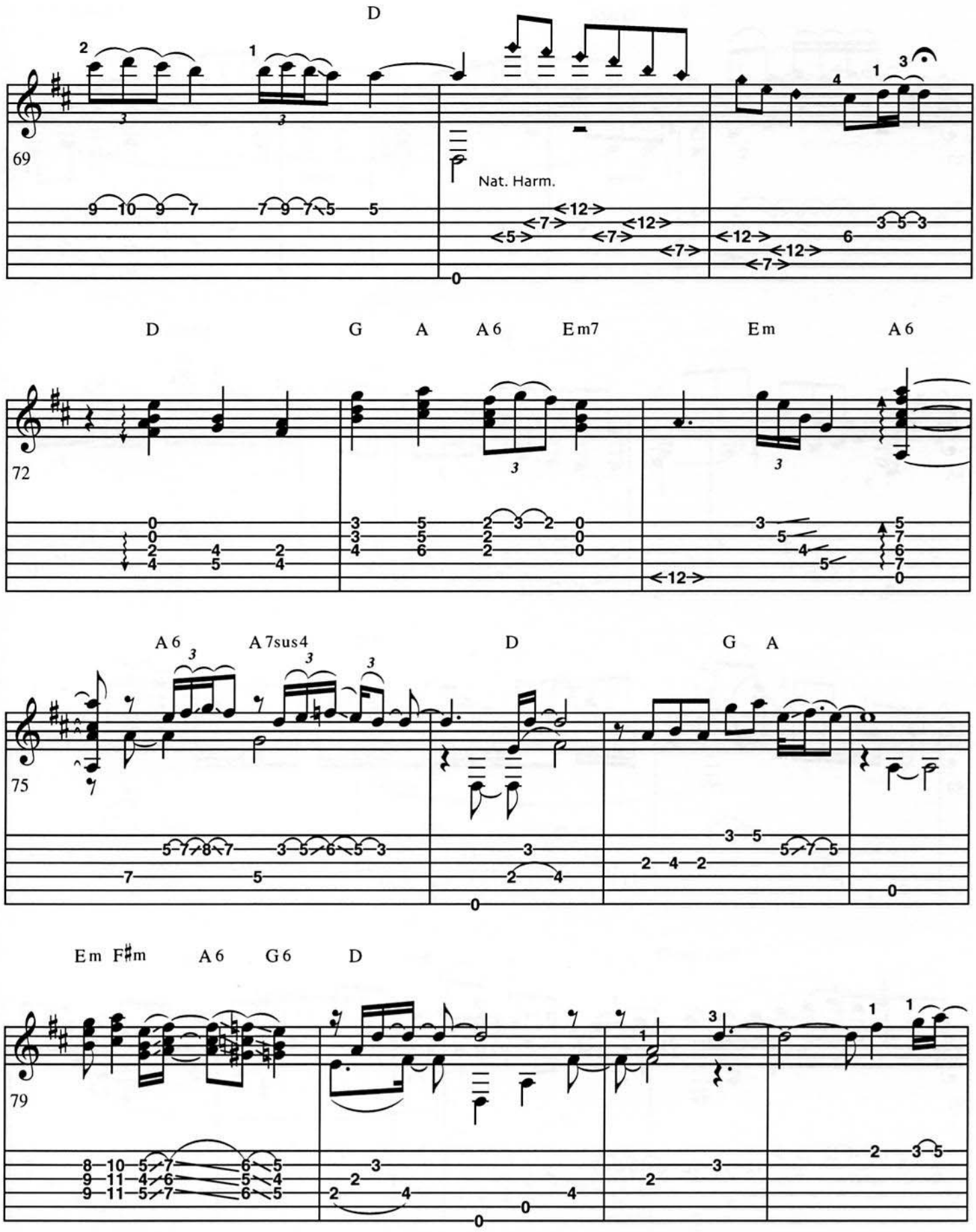

A 11
A 7(♯5)
D
G
D
13
D7
G
G+
16
G 6
Em
G aug(add9)
G
19
D(add9)
A(add9)
22

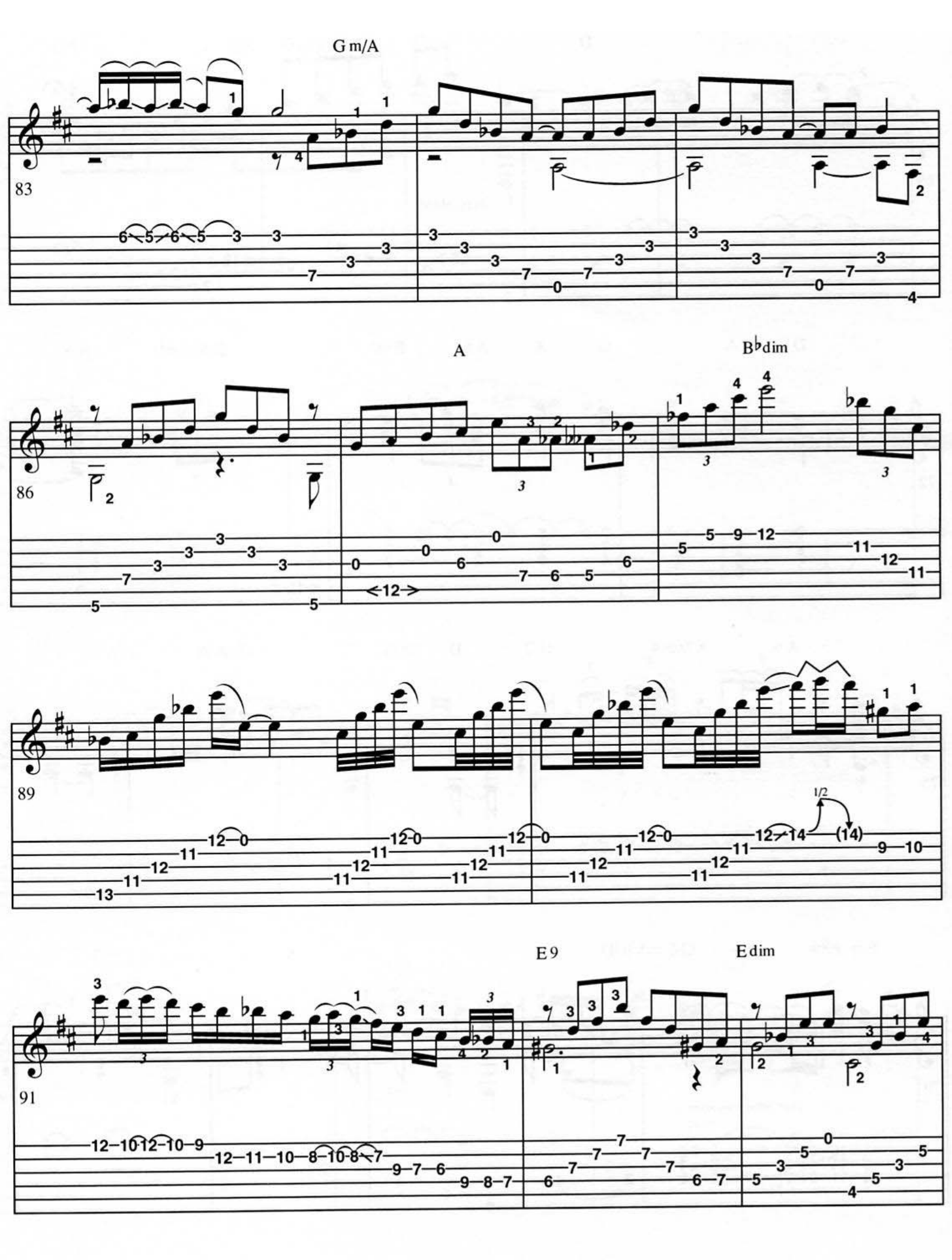

A 6
D M7
D M11
25
G
28
G♯dim
IX
D
31
mute with right hand
palm
Nat. Harm.
p m a p m p m p
D 6
G
A
A 6
Em7
34
m

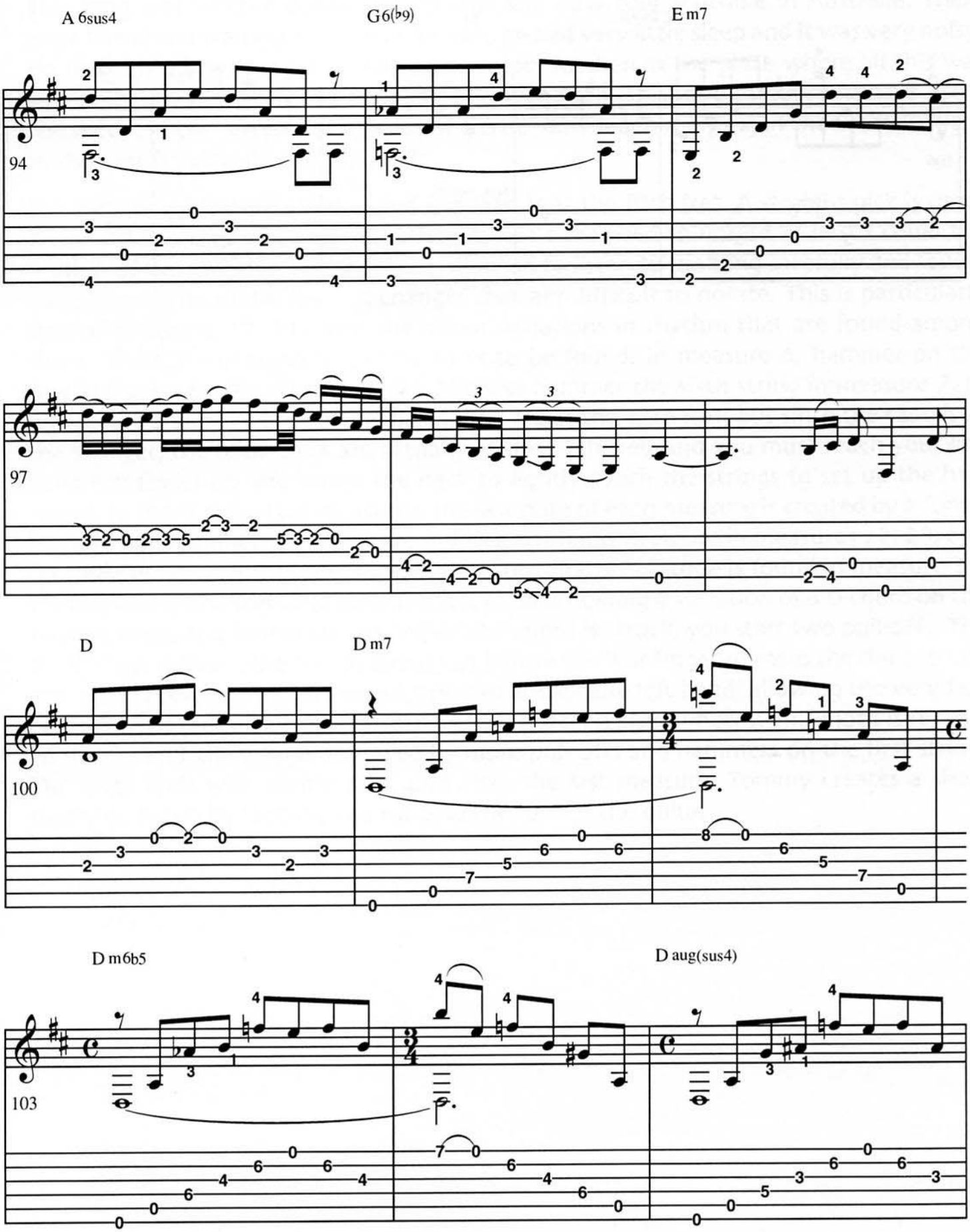

A
A 6
A 7sus4
D
A 13
37
A M7+sus4
A 7sus4
D
G
D
40
full
1/2
D
Em7
44
1/2
full
A
46
mute with right hand
palm

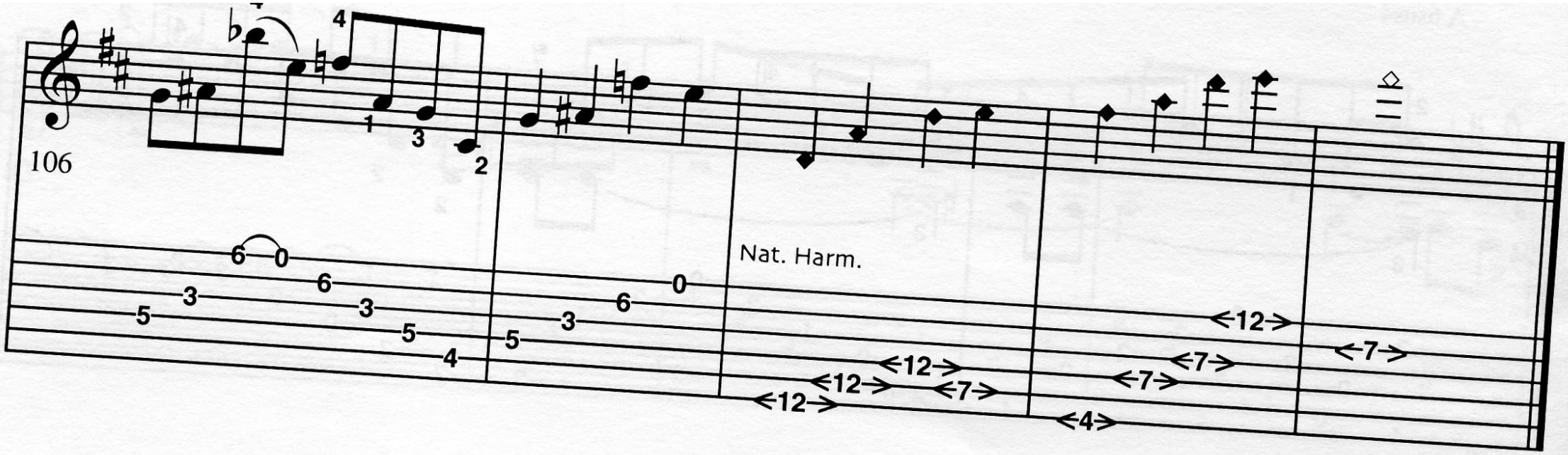

Em7
A7
47
1/2
D
B♭dim
49
A11
A7+
D
G
D
51
G
G+
54


G 6
Em
G aug(add9)
Gm
57
D(add9)
A 9
60
A 11
A 6
D M7
D 11
63
G
G♯dim
66
mute with right hand palm


D
69
Nat. Harm.
D G A A6 Em7 Em A6
72
A6 A7sus4 D G A
75
Em F♯m A6 G6 D
79


G m/A
83
A
B♭dim
86
89
1/2
E9
Edim
91


A 6sus4
G6(♭9)
E m7
94
97
D
D m7
100
D m6b5
D aug(sus4)
103


106
Nat. Harm.

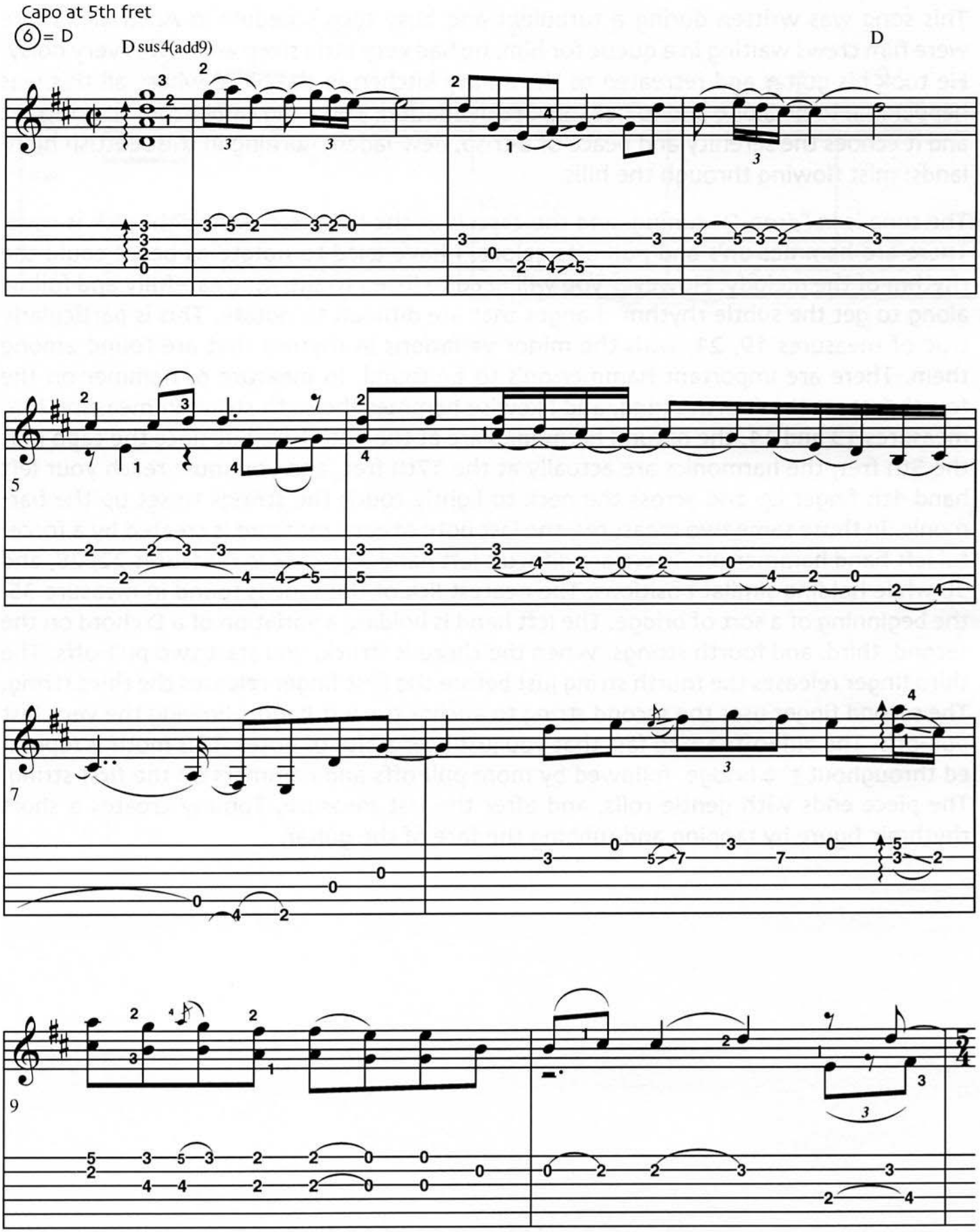
MORNING AIRE

This song was written during a turbulent and busy tour schedule in Australia. There were film crews waiting in a queue for him, he had very little sleep and it was very noisy. He took his guitar and retreated to the empty kitchen in the place where all this was happening, to be alone and to get some rejuvenation. This song came from that retreat and it echoes the serenity and peace of a crisp, dew-laden morning in the Scottish highlands; mist flowing through the hills.

The tune is in "drop-D" tuning, and the capo is at the fifth fret. A straight pick is used. There are hammer-on's and pull-offs galore. I have tried to notate as best I could the rhythm of the melody. However you will need to listen to the song carefully and follow along to get the subtle rhythm changes that are difficult to notate. This is particularly true of measures 19, 21, with the minor variations in rhythm that are found among them. There are important hammer-on's to be found. In measure 6, hammer-on the fourth fret on the fourth string, and likewise hammer the sixth string in measure 7. In measures 13 and 14, the natural harmonics are at the 12th fret, but since the capo is at the 5th fret, the harmonics are actually at the 17th fret, and you must reach your left hand 4th finger up and across the neck to lightly touch the strings to set up the harmonic. In those same two measures, the last note of each measure is created by a forceful left hand hammer-on. There are difficult left hand stretches in measures 22, 28, and 30 while holding similar positions. The neatest lick of the tune is found in measure 35, the beginning of a sort of bridge. The left hand is holding a variation of a D chord on the second, third, and fourth strings. When the chord is struck, you start two pull-offs. The third finger releases the fourth string just before the first finger releases the third string. The second finger uses the second string to anchor the left hand, allowing the very fast pull-offs. The pull-offs are so fast that you just hear a blur of notes. This motif is repeated throughout the bridge, followed by more pull-offs and hammers on the first string. The piece ends with gentle rolls, and after the last measure, Tommy creates a short rhythmic figure by tapping and rubbing the face of the guitar.

MORNING AIRE

By Tommy Emmanuel



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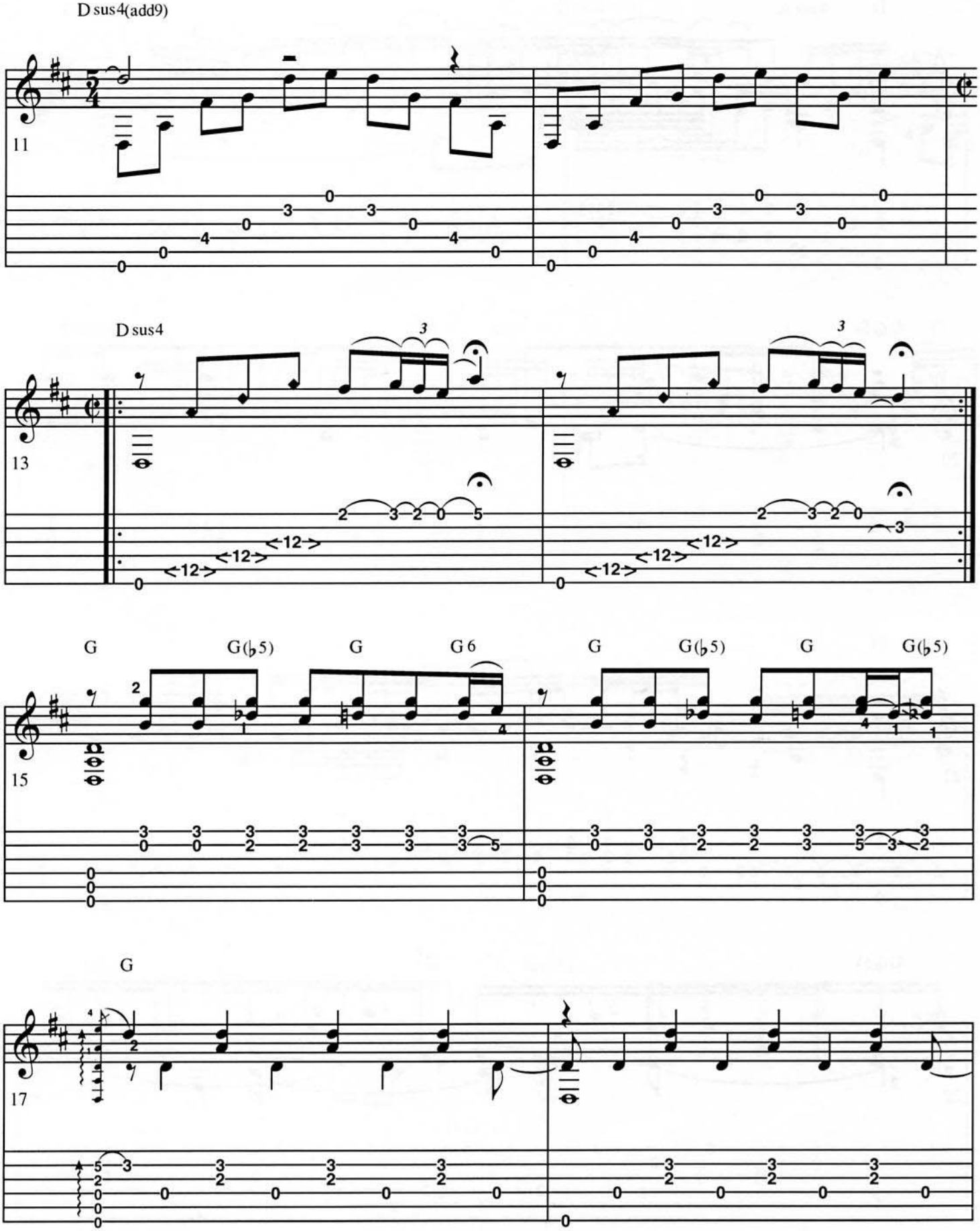
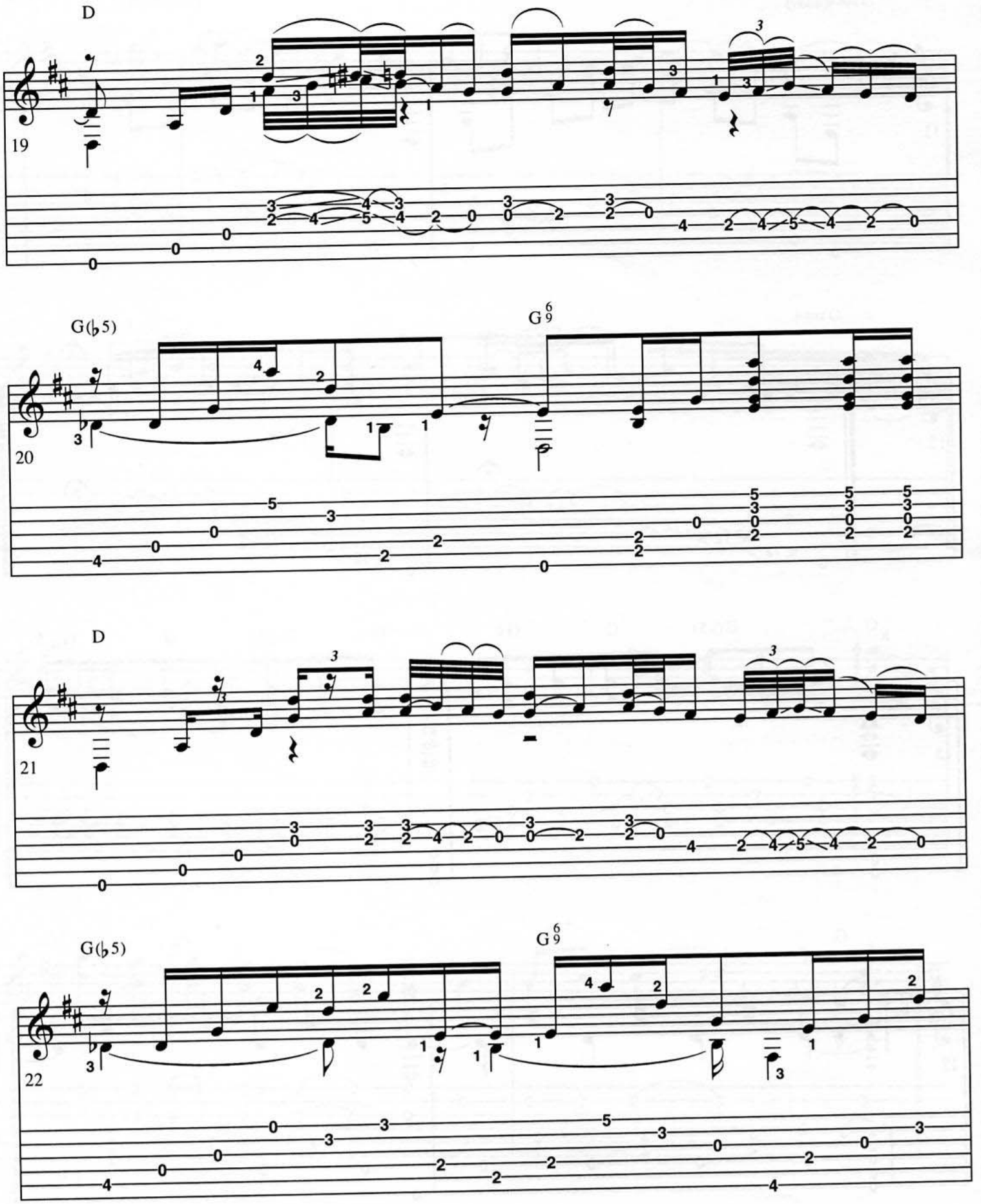
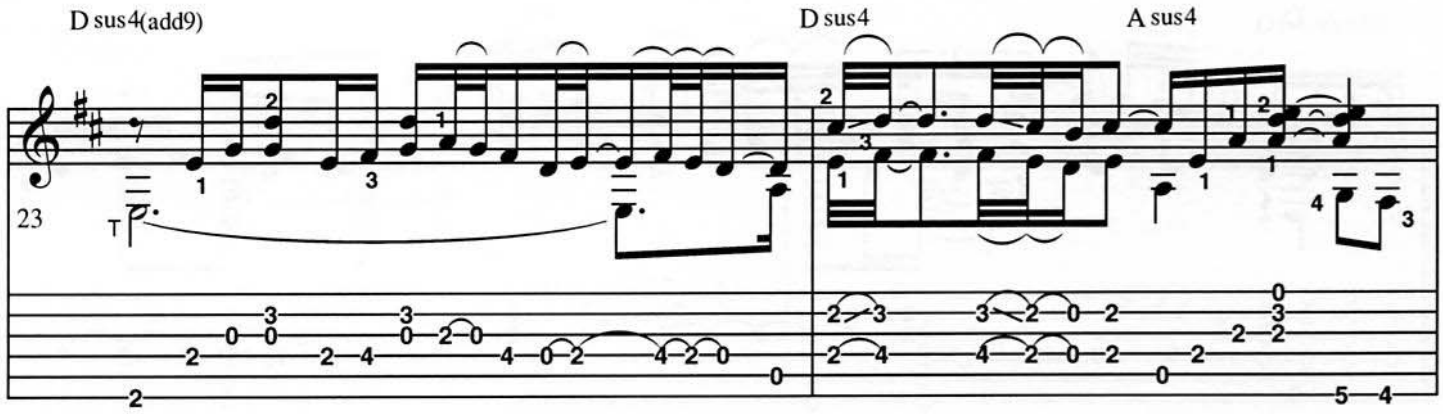
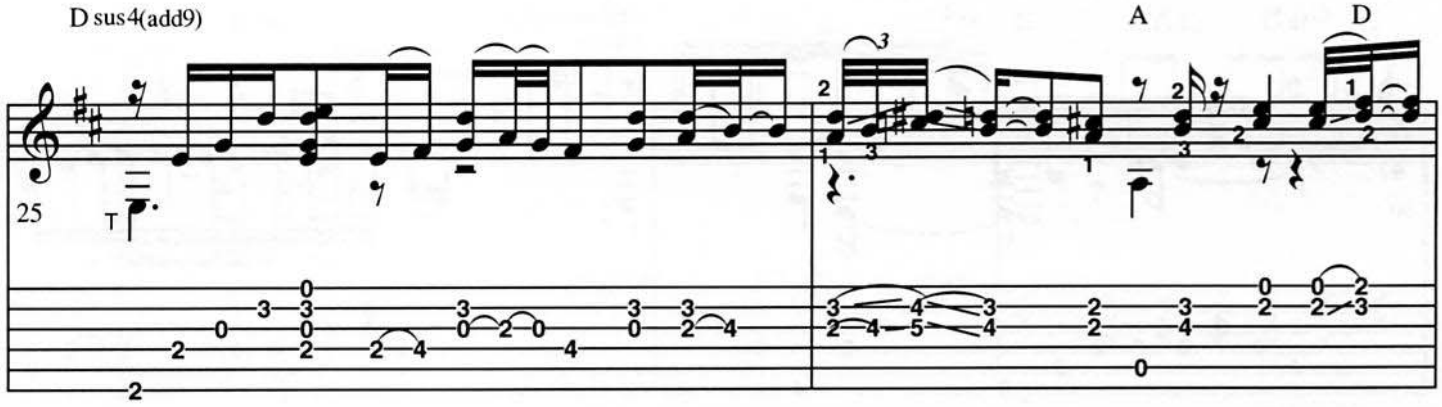
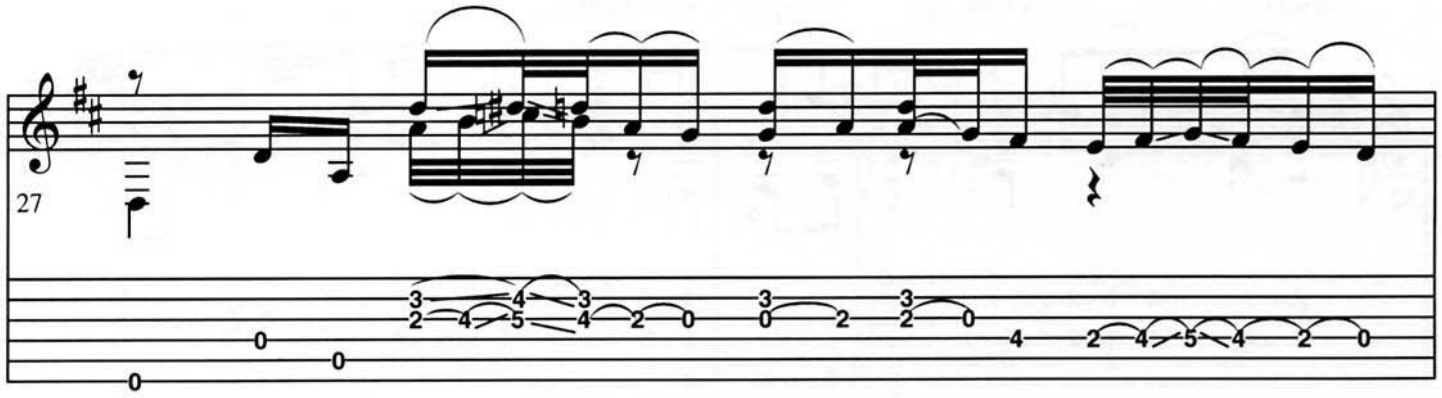

D sus4(add9)
11
D sus4
13
G
G(♭5)
G
G 6
G
G(♭5)
G
G(♭5)
15
G
17


D
19
G(♭5)
G 6/9
20
D
21
G(♭5)
G 6/9
22


D sus4(add9)
D sus4
A sus4
23
T


D sus4(add9)
A
D
25
T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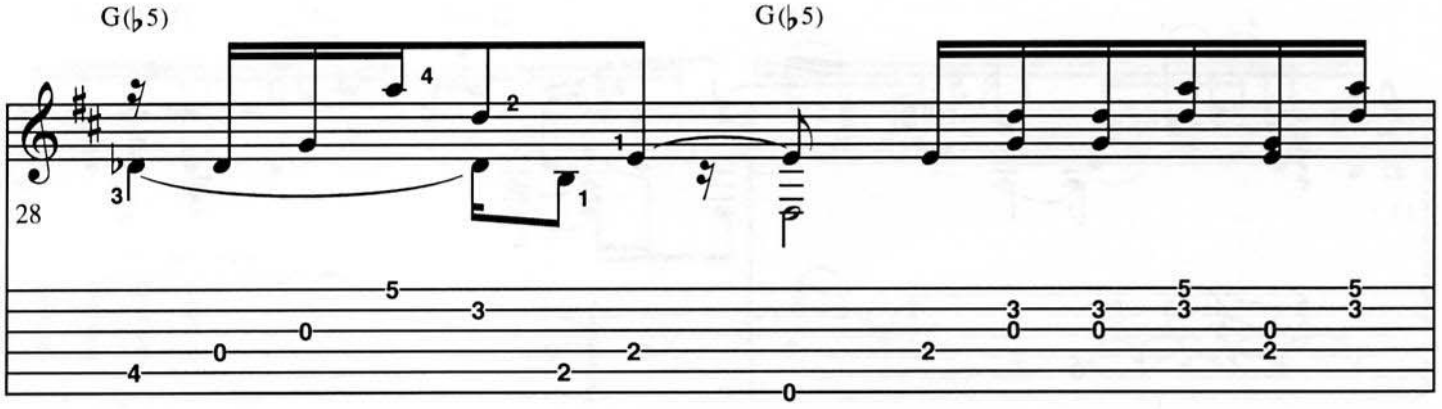
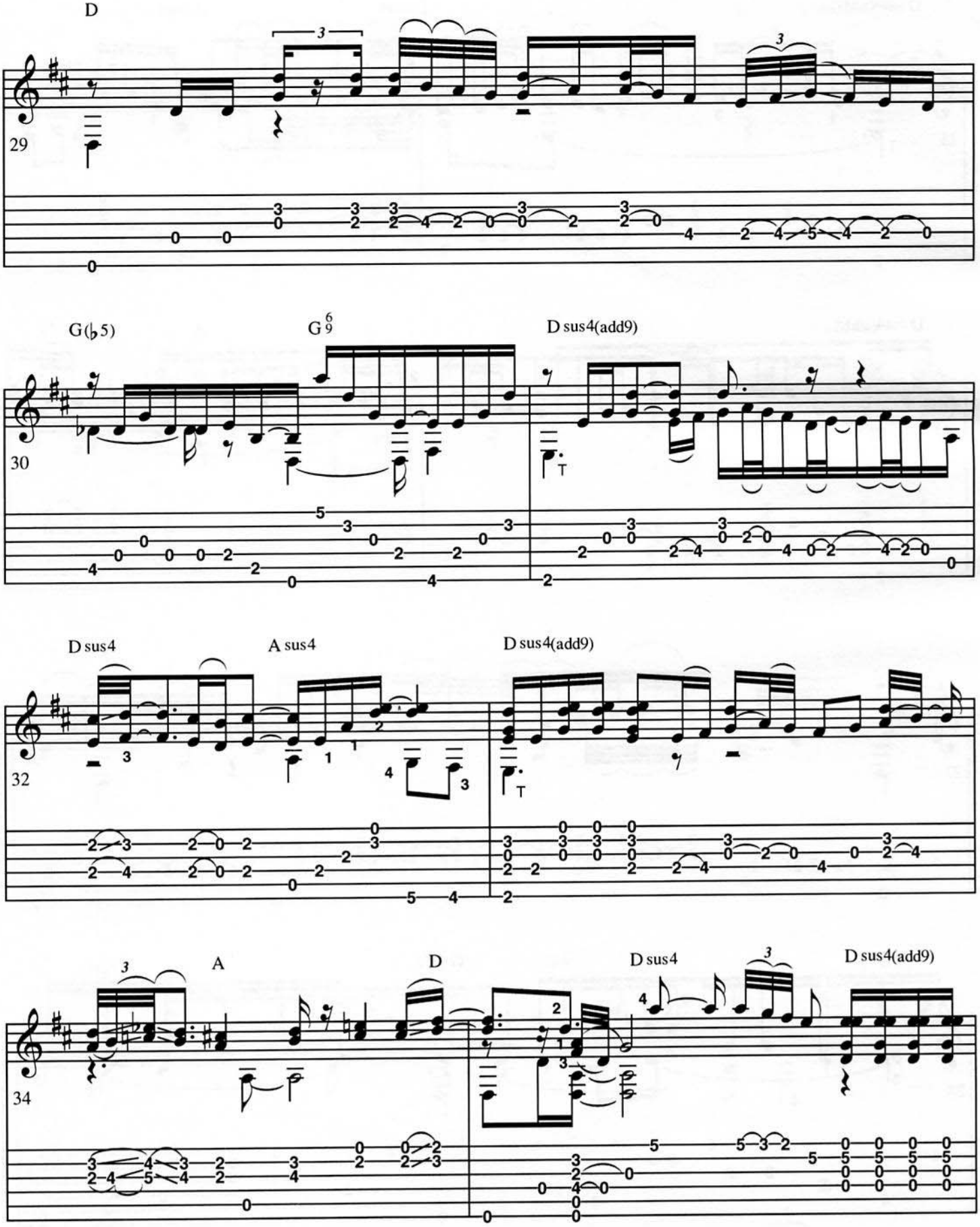
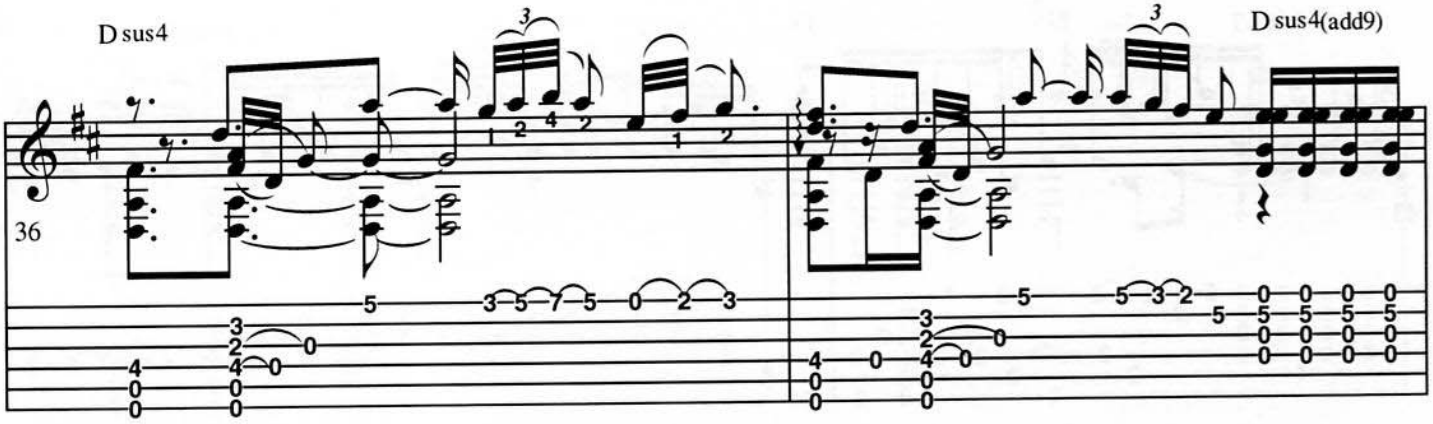
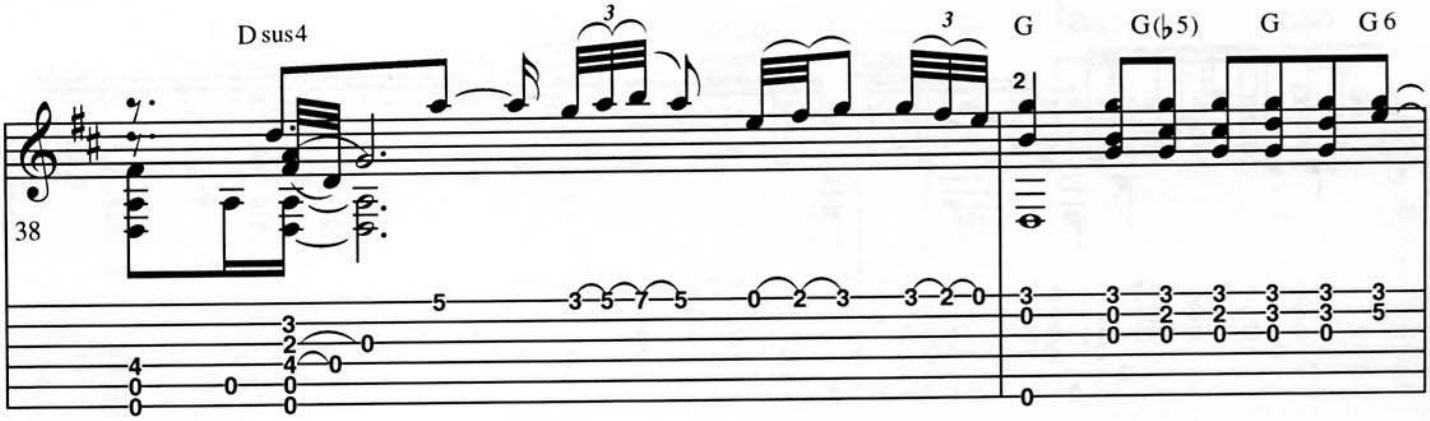
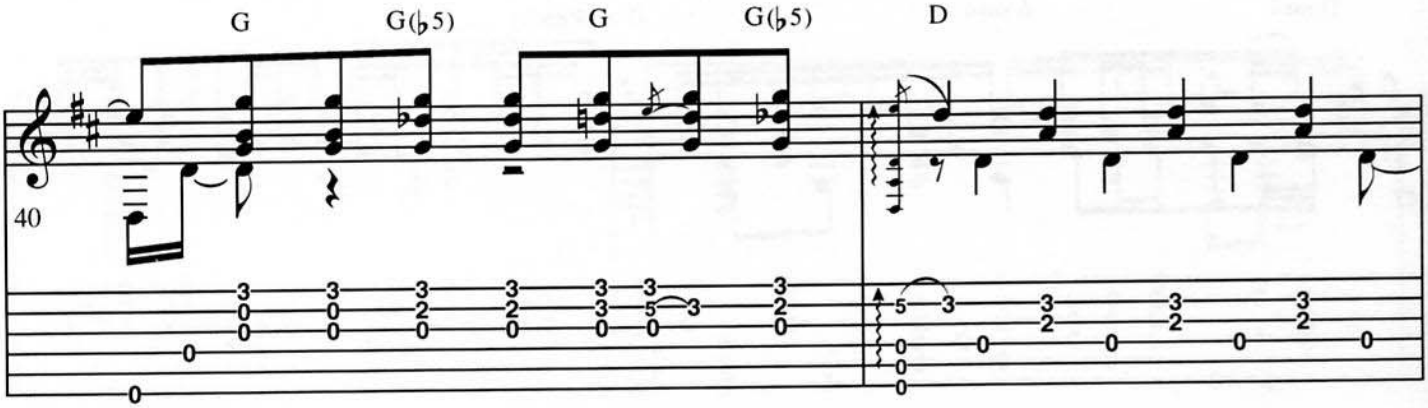
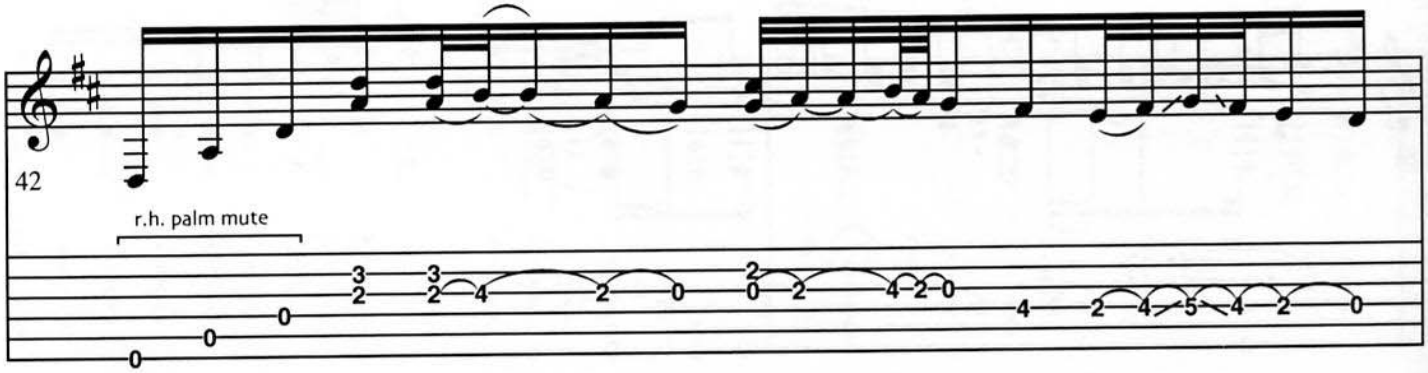

G(♭5)
G(♭5)
28

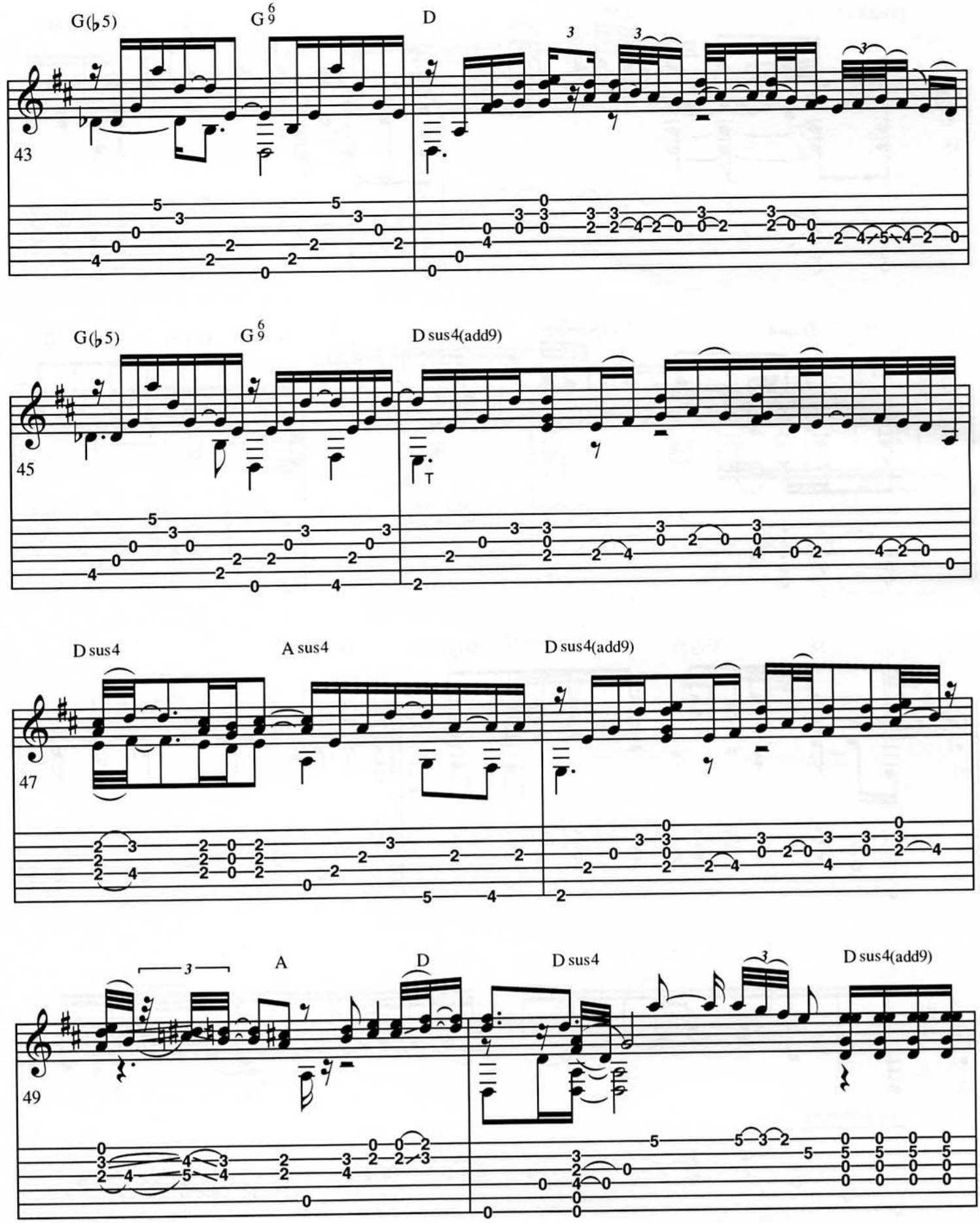

D
29
G(♭5)
G 6/9
D sus4(add9)
30
D sus4
A sus4
D sus4(add9)
32
A
D
D sus4
D sus4(add9)
34

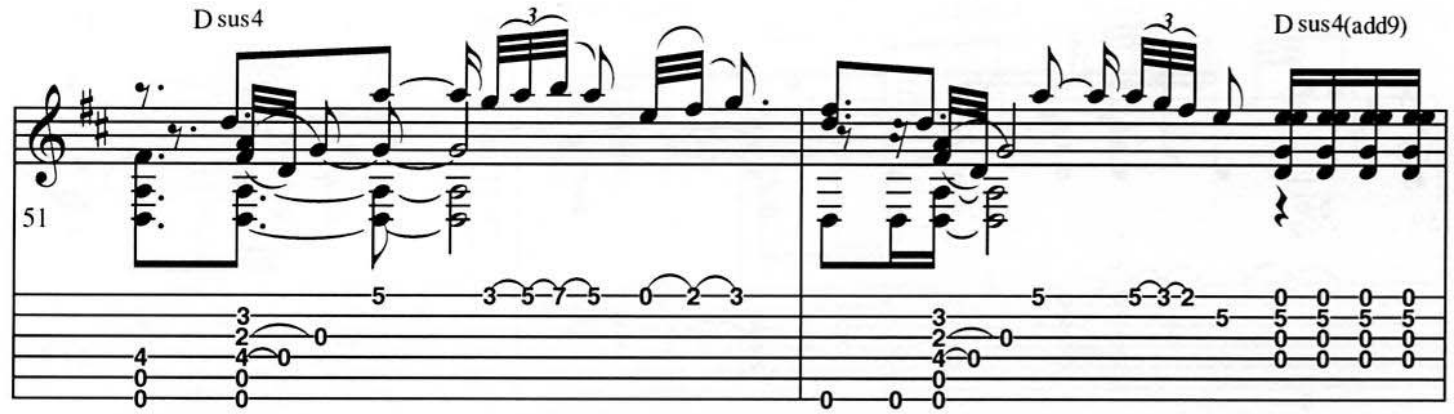

D sus4
D sus4(add9)
36

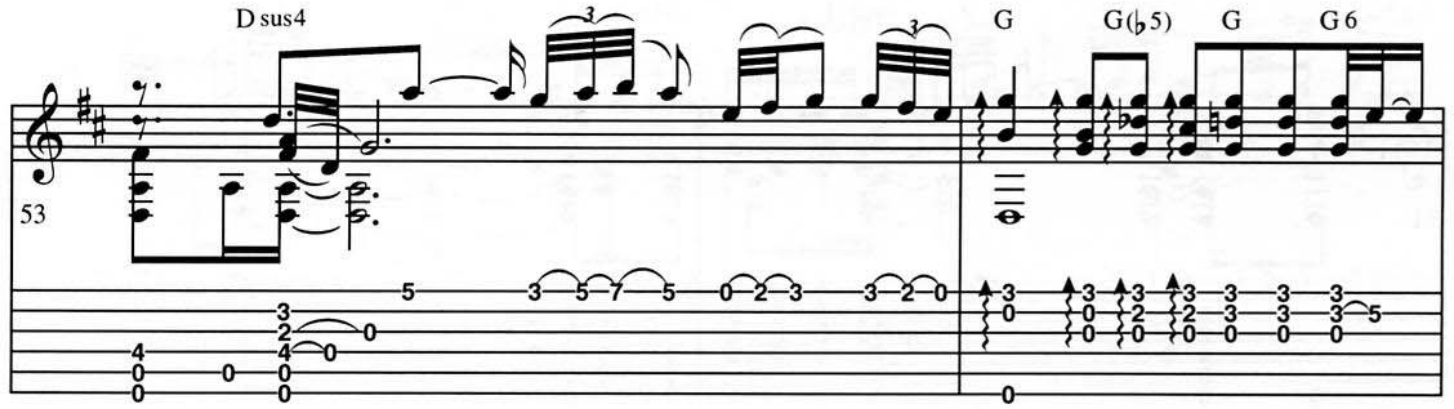

D sus4
G
G(♭5)
G
G 6
38

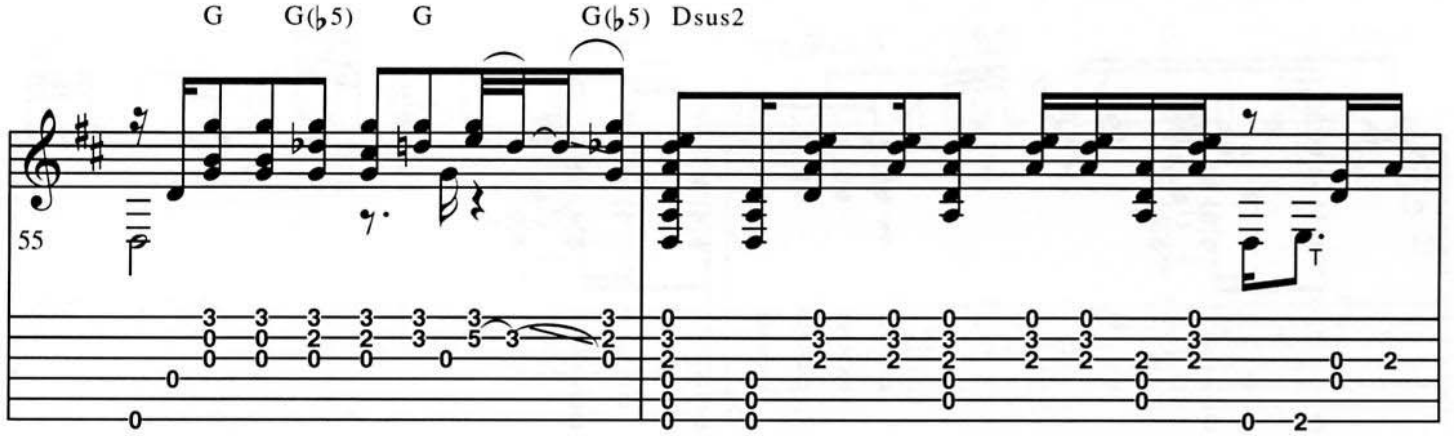

G
G(♭5)
G
G(♭5)
D
40

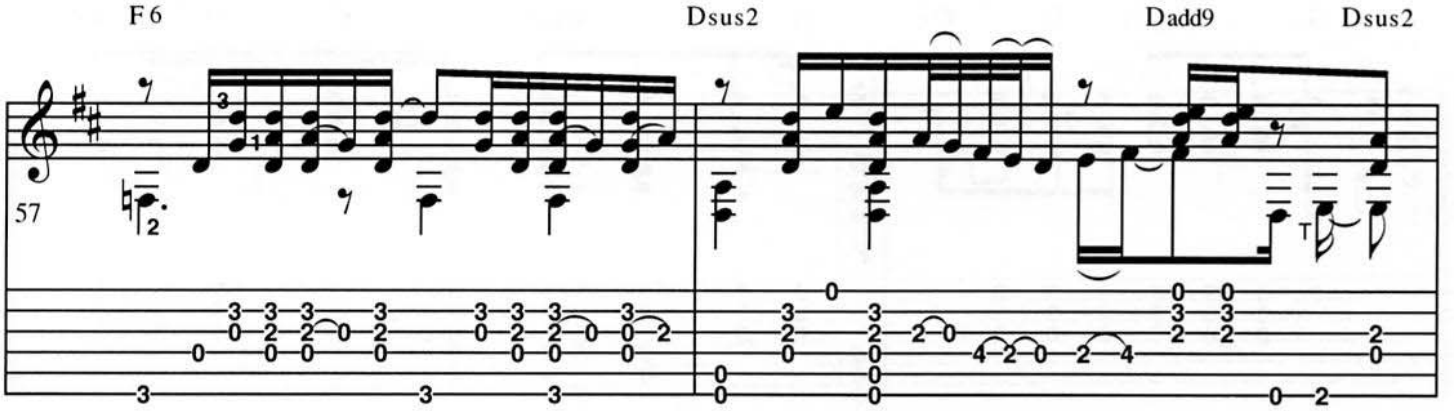

42
r.h. palm mute

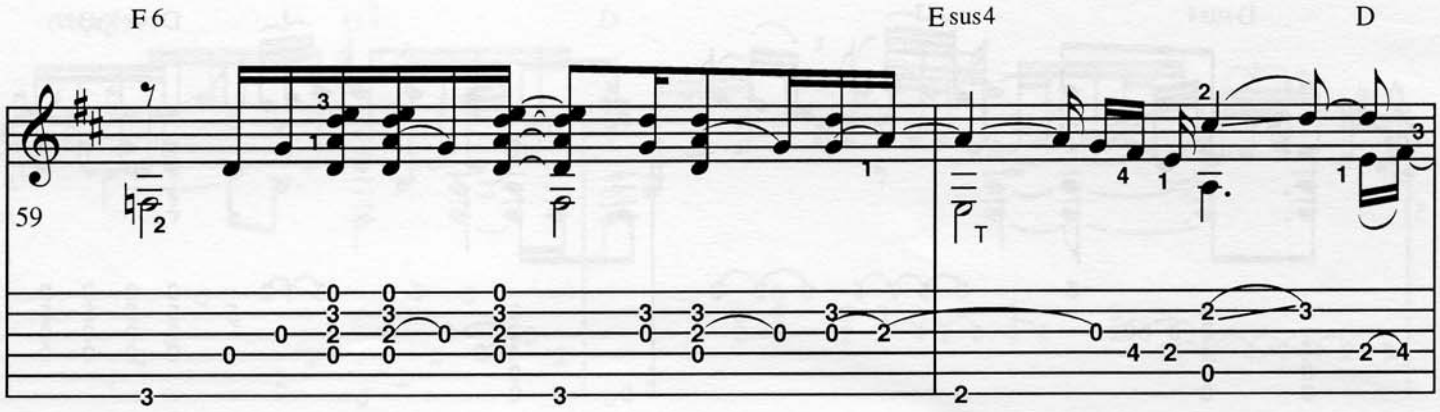

G(♭5)
G 6/9
D
43
G(♭5)
G 6/9
D sus4(add9)
45
D sus4
A sus4
D sus4(add9)
47
A
D
D sus4
D sus4(add9)
49

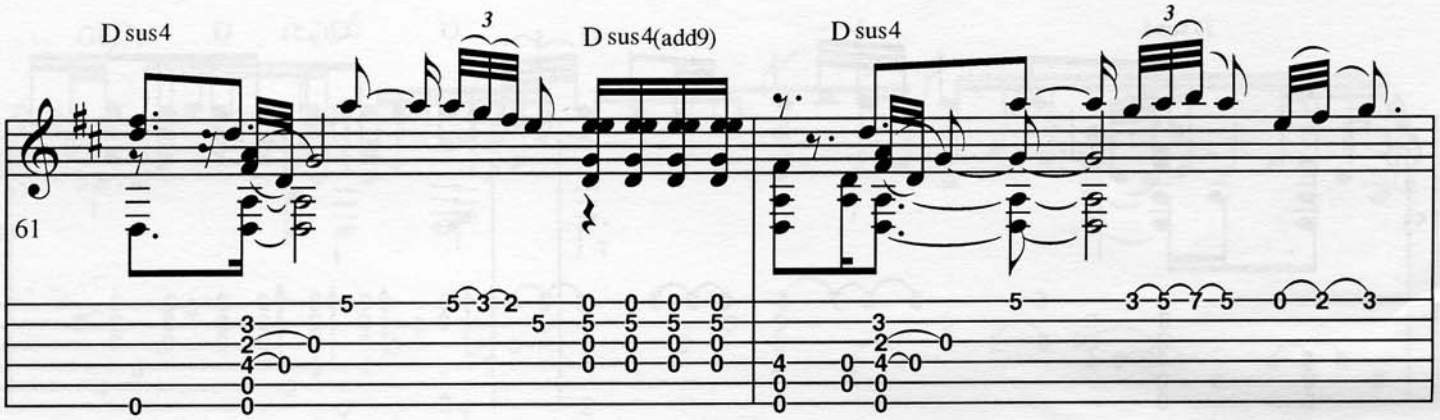

D sus4
D sus4(add9)
51

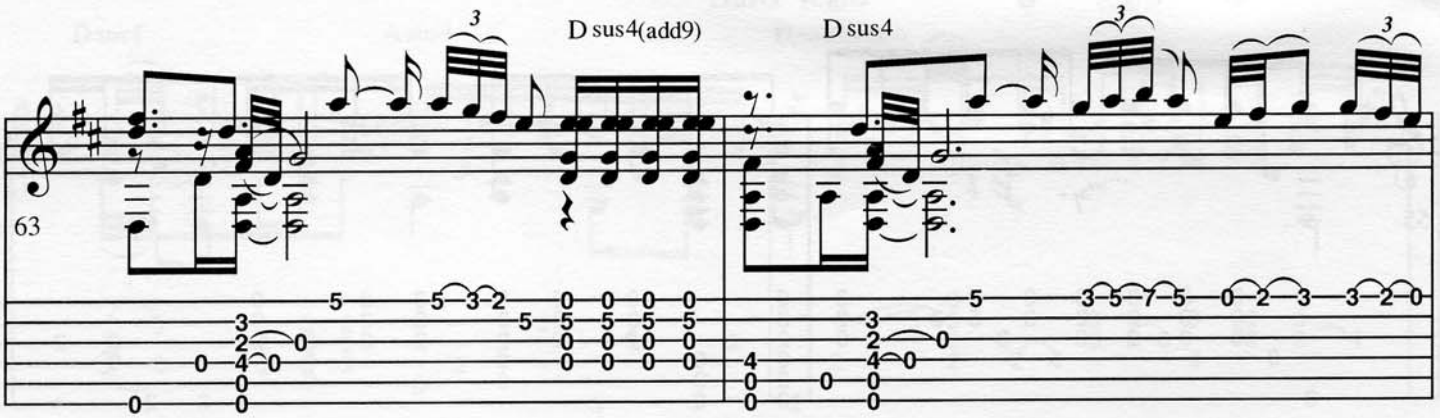

D sus4
G
G(♭5)
G
G 6
53

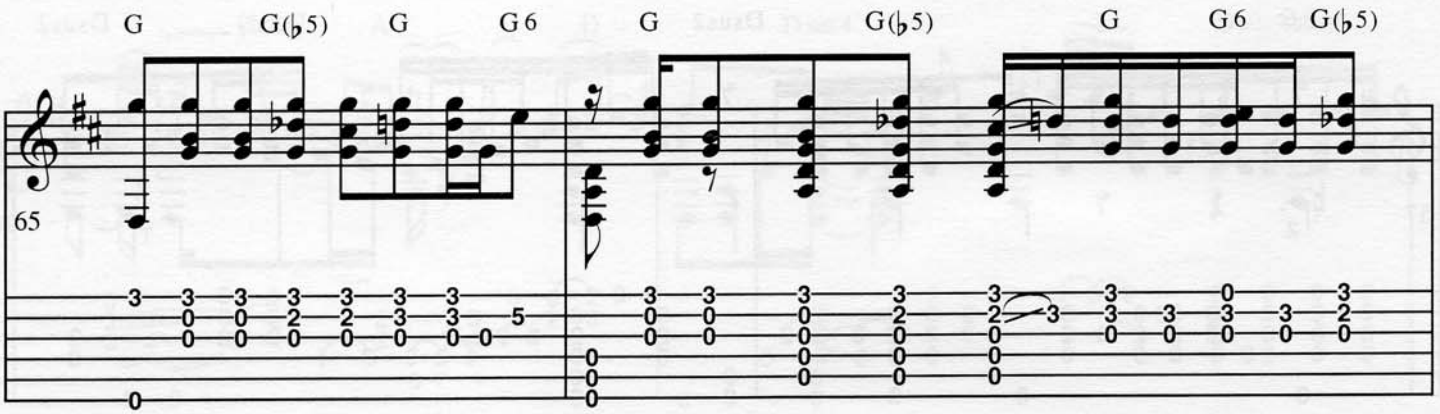

G
G(♭5)
G
G(♭5)
Dsus2
55

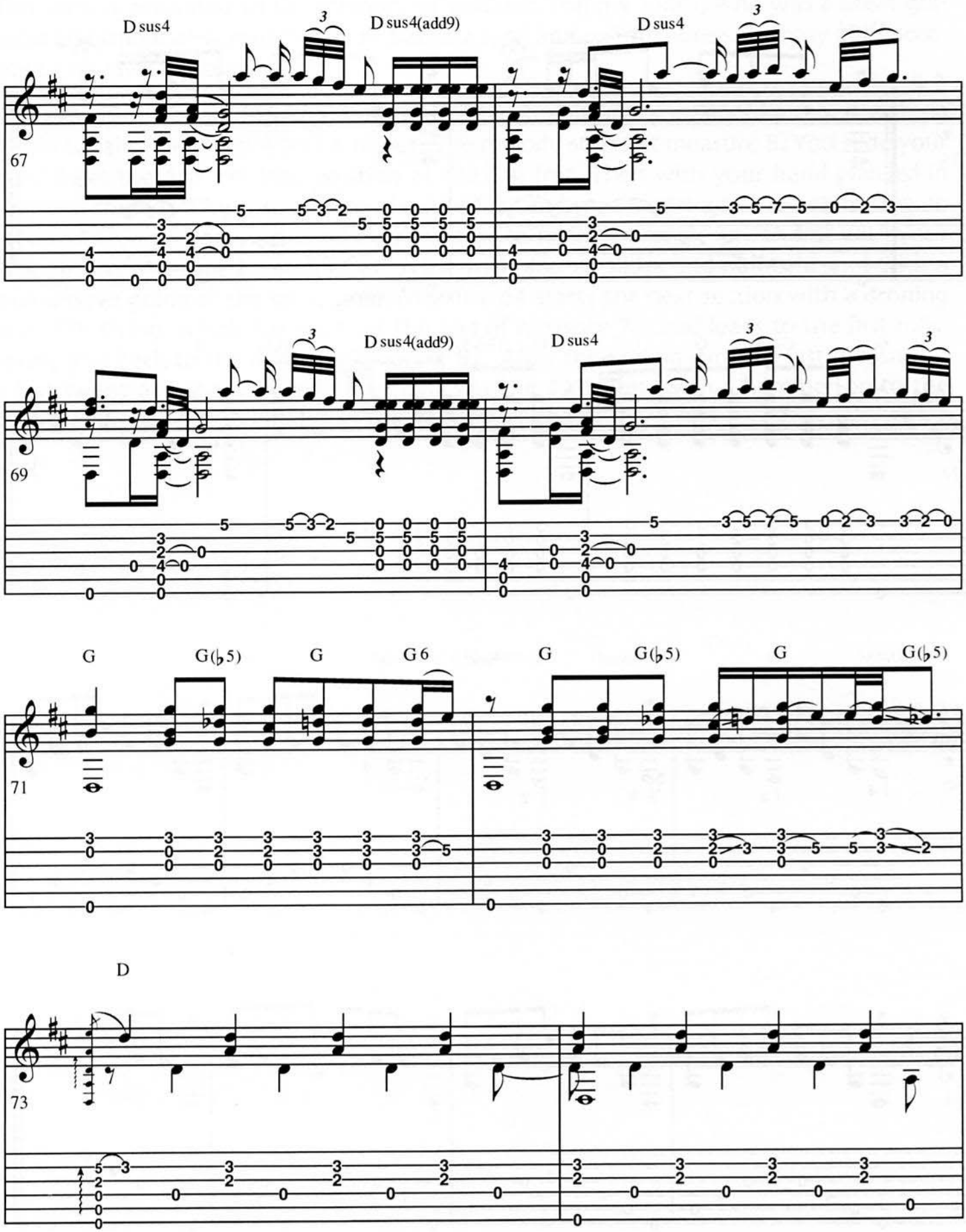

F 6
Dsus2
Dadd9
Dsus2
57

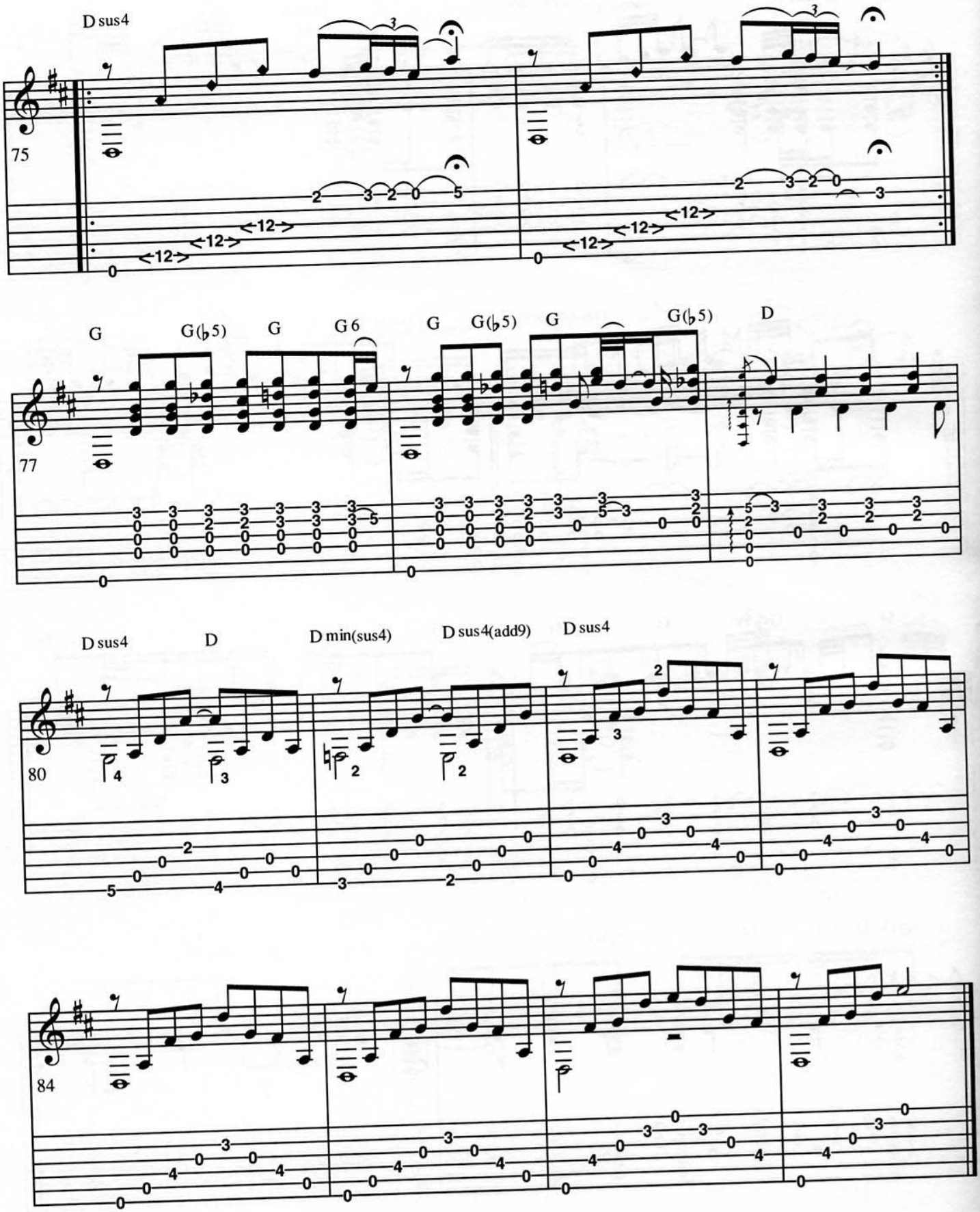

F6
E sus4
D
59


D sus4
D sus4(add9)
D sus4
61


D sus4(add9)
D sus4
63


G
G(♭5)
G
G6
G
G(♭5)
G
G6
G(♭5)
65


D sus4
D sus4(add9)
D sus4
67
D sus4(add9)
D sus4
69
G
G(♭5)
G
G6
G
G(♭5)
G
G(♭5)
71
D
73


D sus4
75
G
G(♭5)
G
G6
G
G(♭5)
G
G(♭5)
D
77
D sus4
D
D min(sus4)
D sus4(add9)
D sus4
80
84

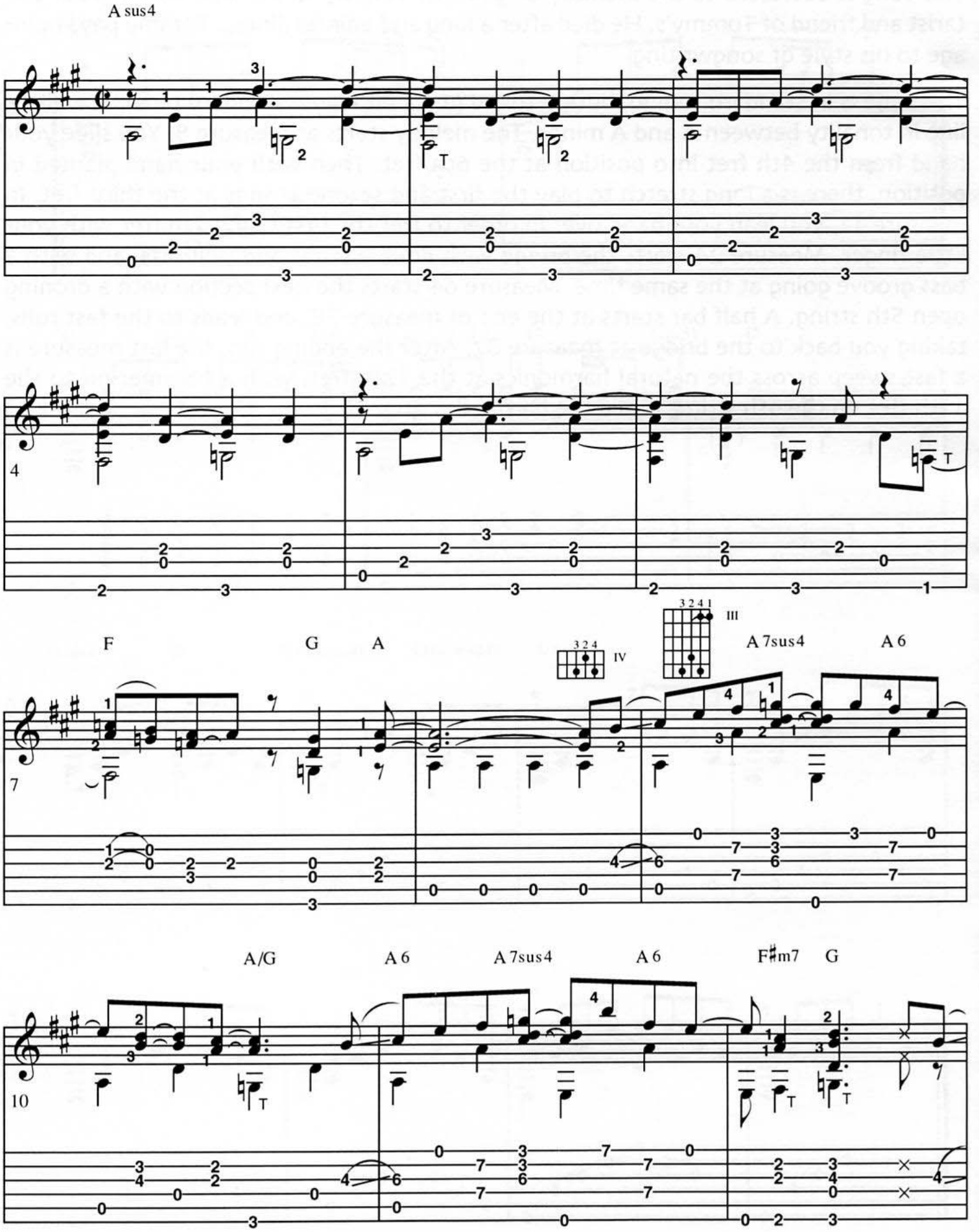
OLD TOWN

This song is dedicated to the memory of guitarist Tommy Jones, who was a great guitarist and friend of Tommy's. He died after a long and painful illness. Tommy pays homage to his style of songwriting.

This tune is in standard tuning, but de-tuned just a bit below standard pitch. It walks a line in tonality between A and A minor. The melody starts at measure 8. You slide your hand from the 4th fret into position at the 6th fret. Then with your hand planted in position, there is a long stretch to play the first and second strings at the third fret. In measure 11, you lean your hand over in order to fret the first string 7th fret with your little finger. Measure 24 starts the bridge with double slides and pull-offs, and with a bass groove going at the same time. Measure 64 starts the next section with a droning open 5th string. A half bar starts at the end of measure 78, and leads to the fast rolls, taking you back to the bridge at measure 82. After the ending run, the last measure is a fast sweep across the natural harmonics at the 12th fret, with a hammer-on to the 11th fret on the 4th string, while the harmonics ring.

OLD TOWN

By Tommy Emmanuel



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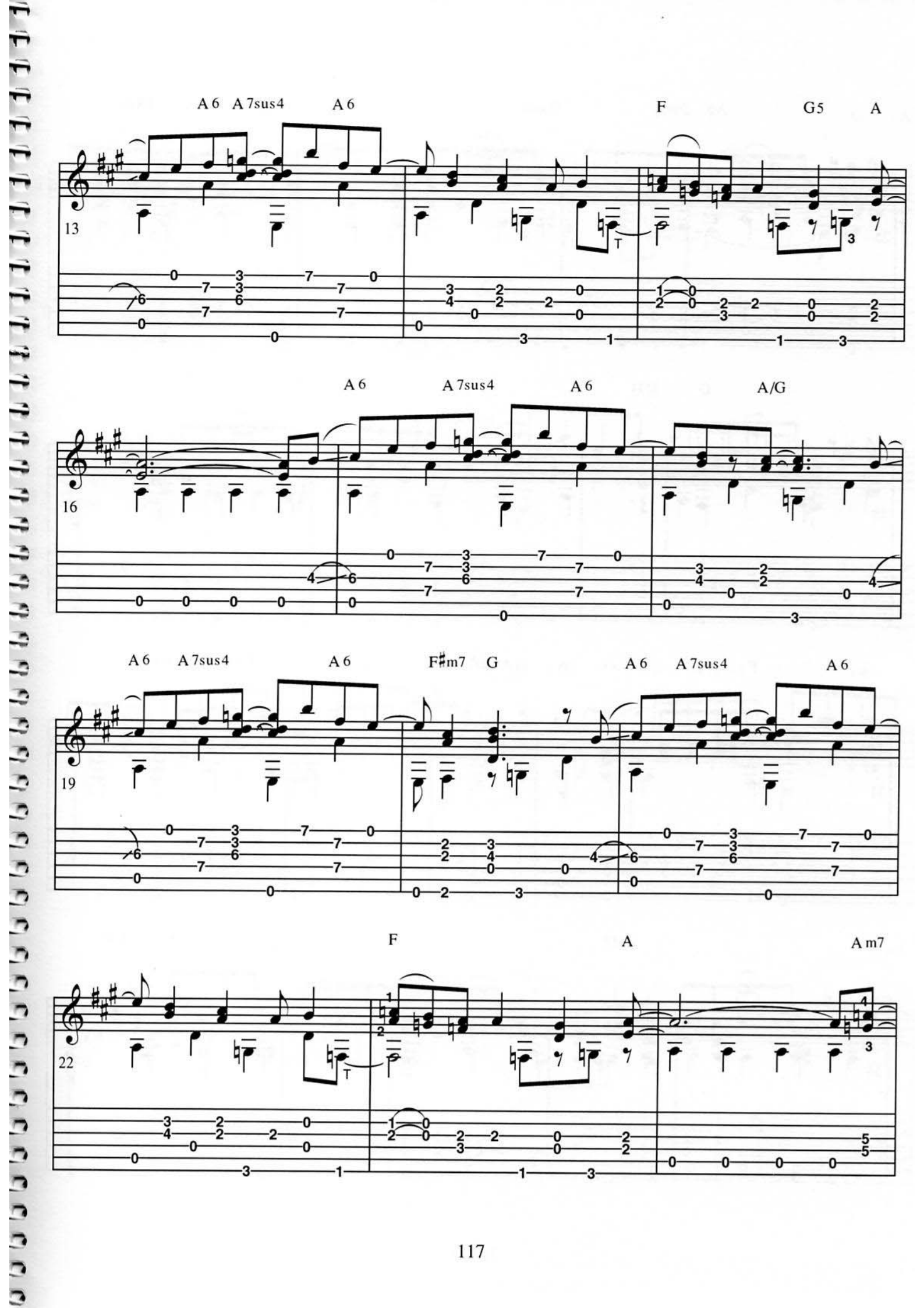
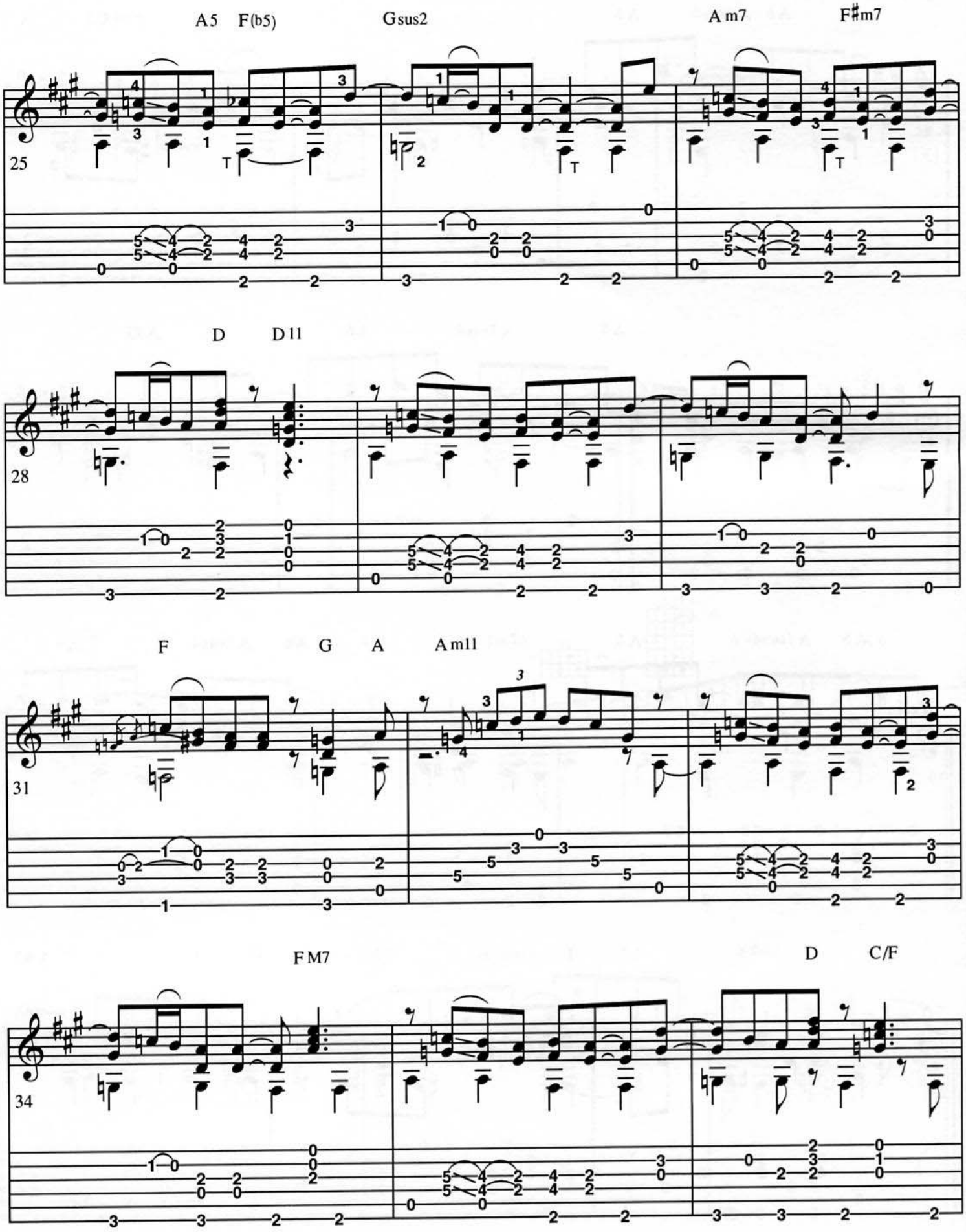
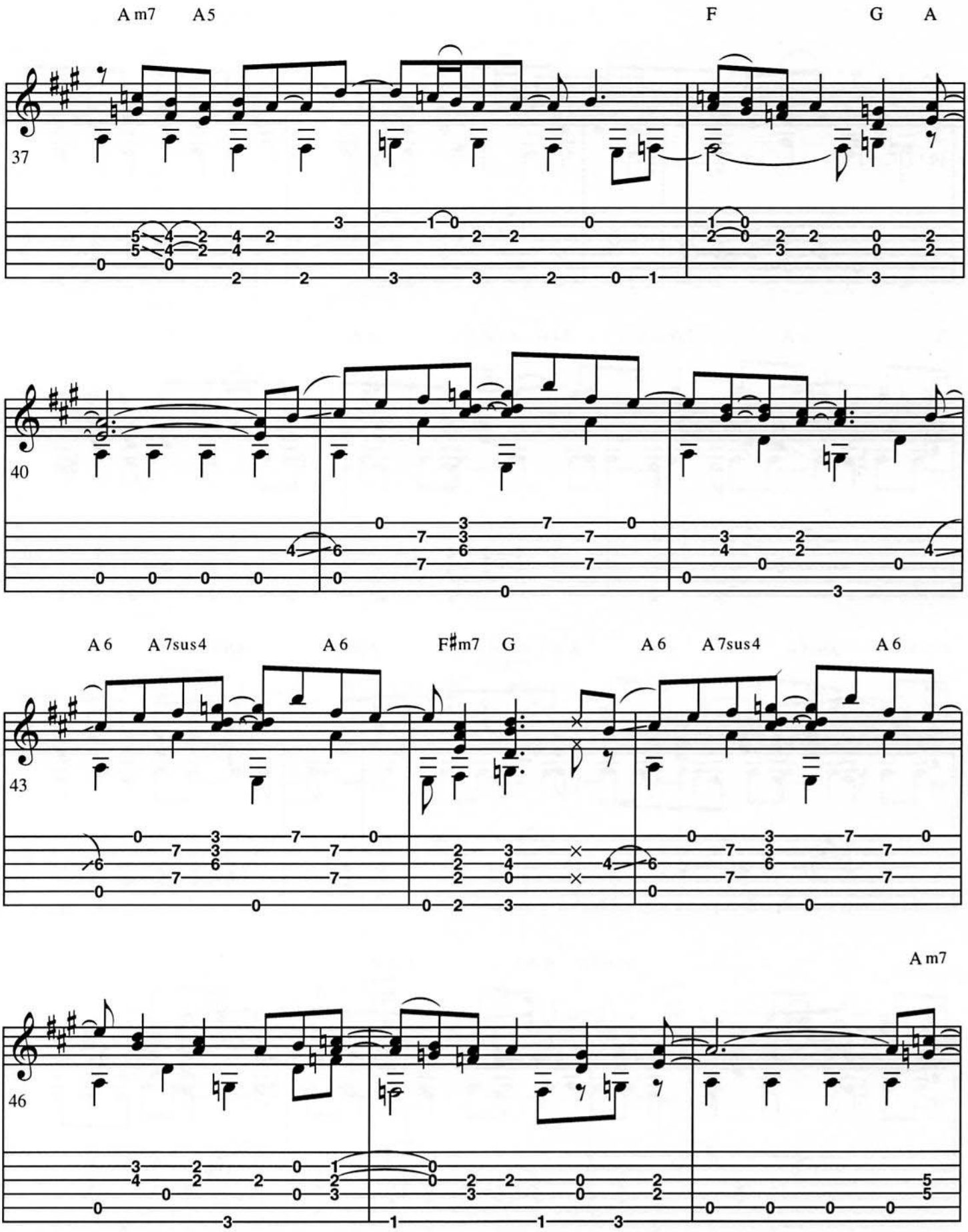
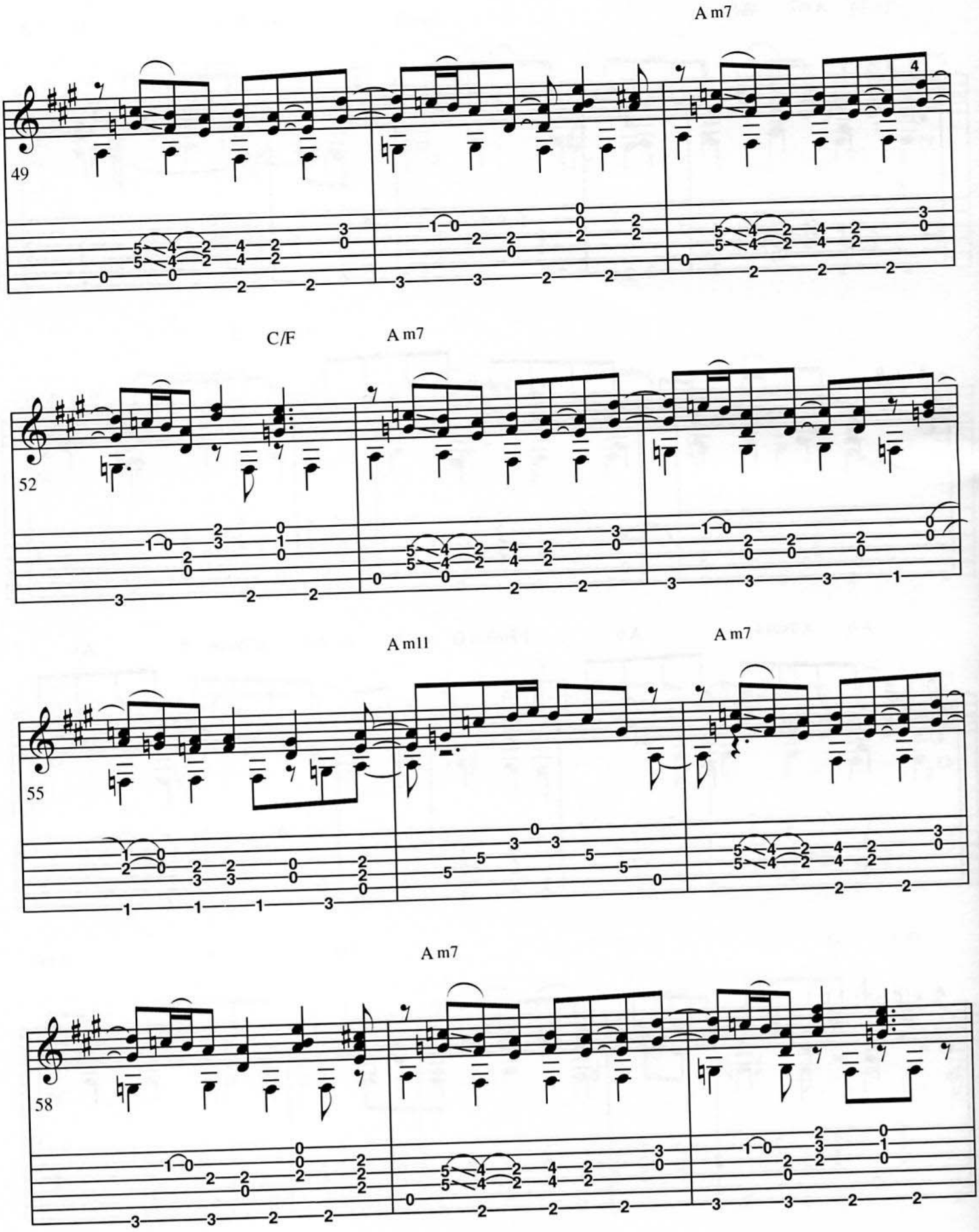
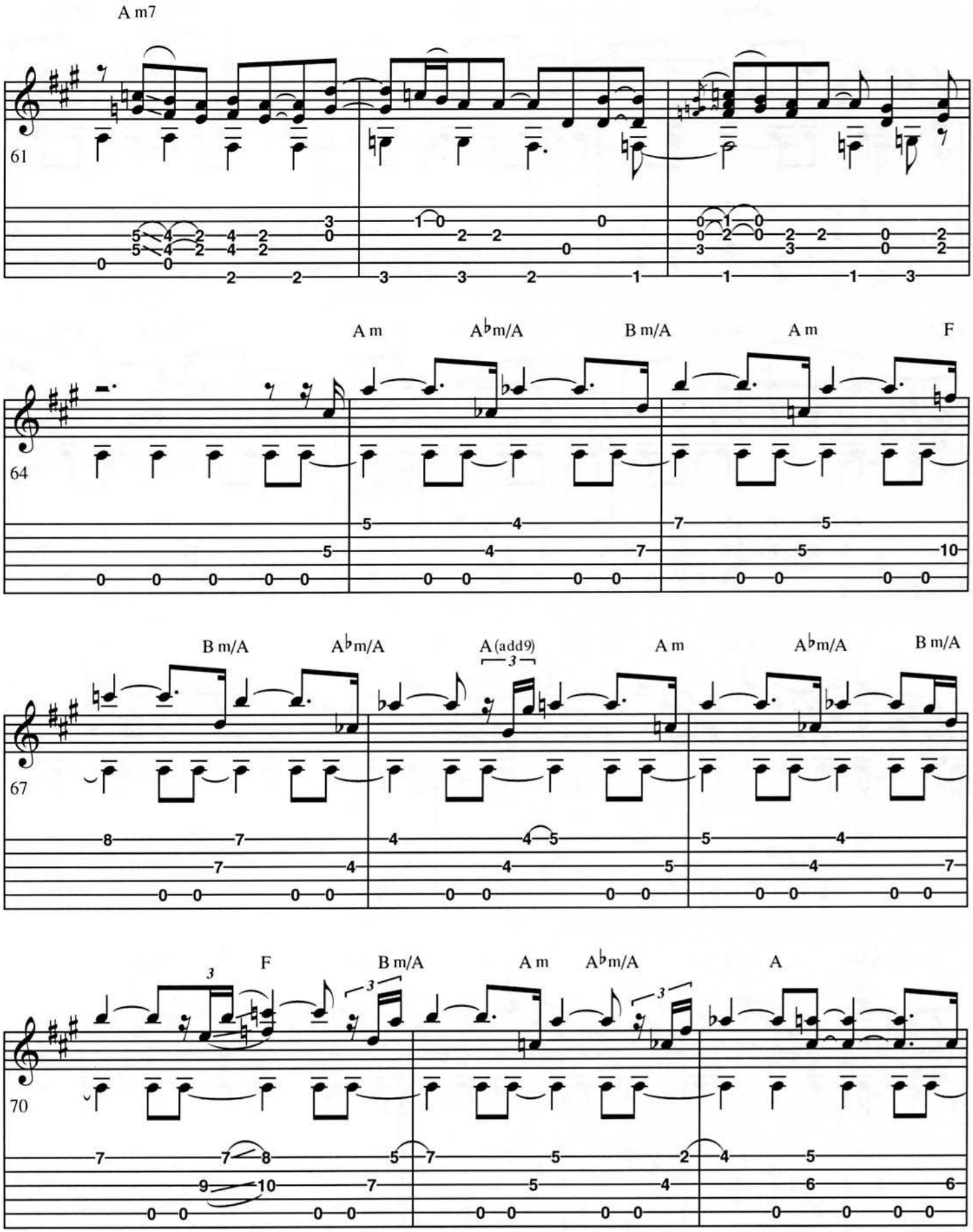
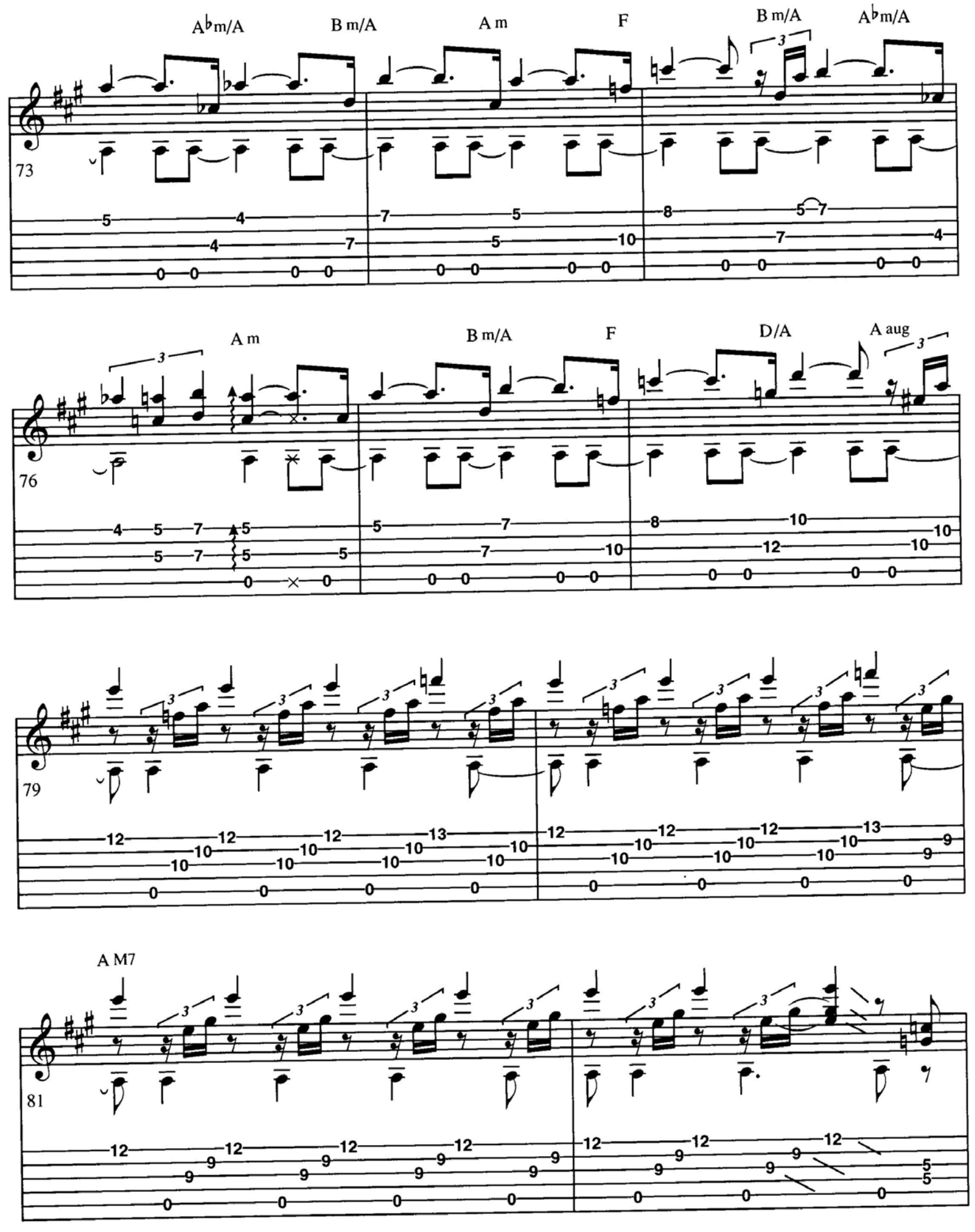

A 6 A 7sus4 A 6 F G5 A
13
A 6 A 7sus4 A 6 A/G
16
A 6 A 7sus4 A 6 F♯m7 G A 6 A 7sus4 A 6
19
F A A m7
22

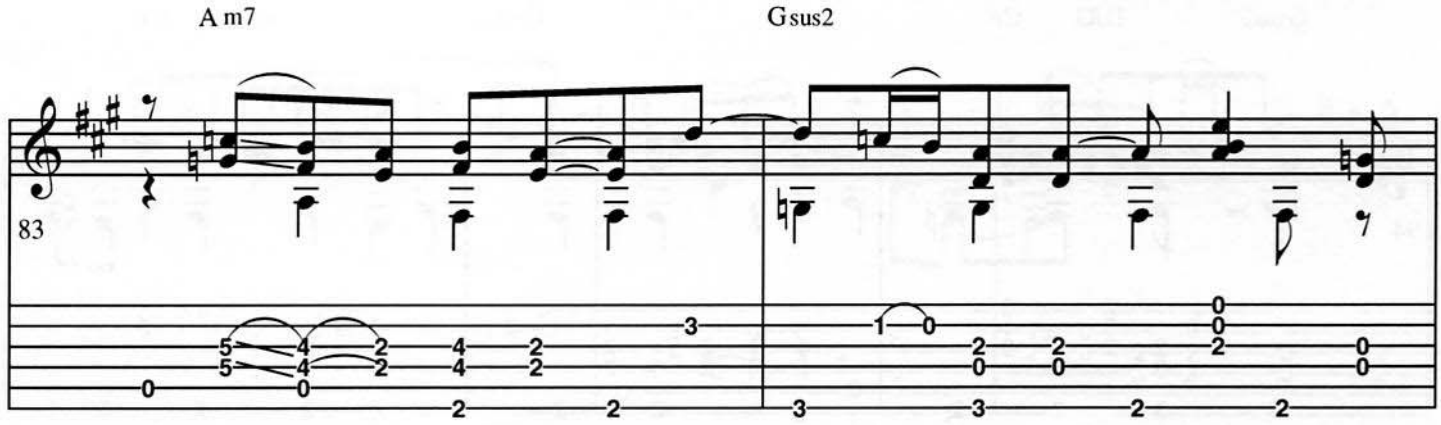

A5 F(b5) Gsus2 A m7 F♯m7
25
D D11
28
F G A Am11
31
FM7 D C/F
34

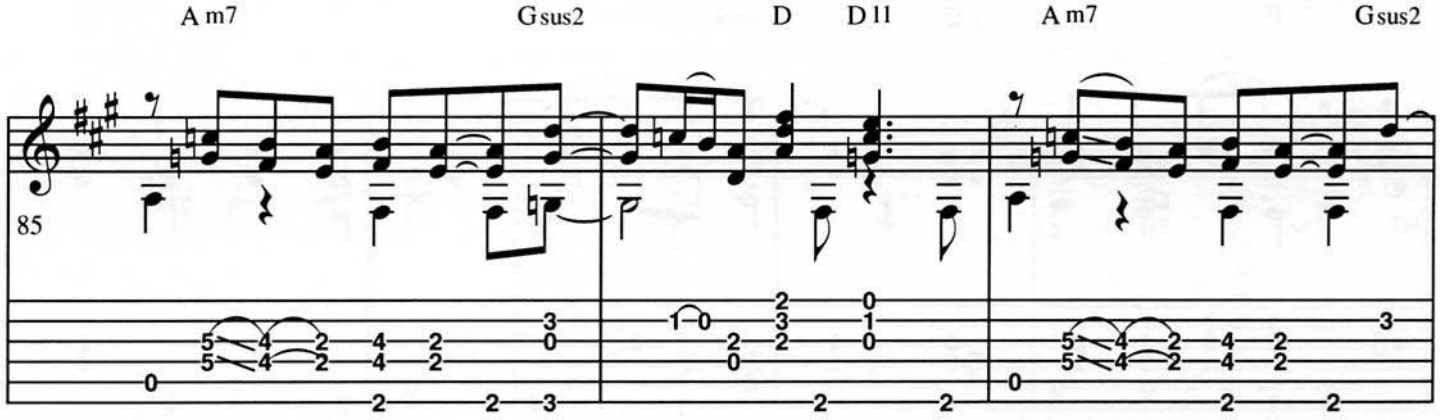

A m7
A5
F
G
A
37
40
A 6
A 7sus4
A 6
F♯m7
G
A 6
A 7sus4
A 6
43
A m7
46

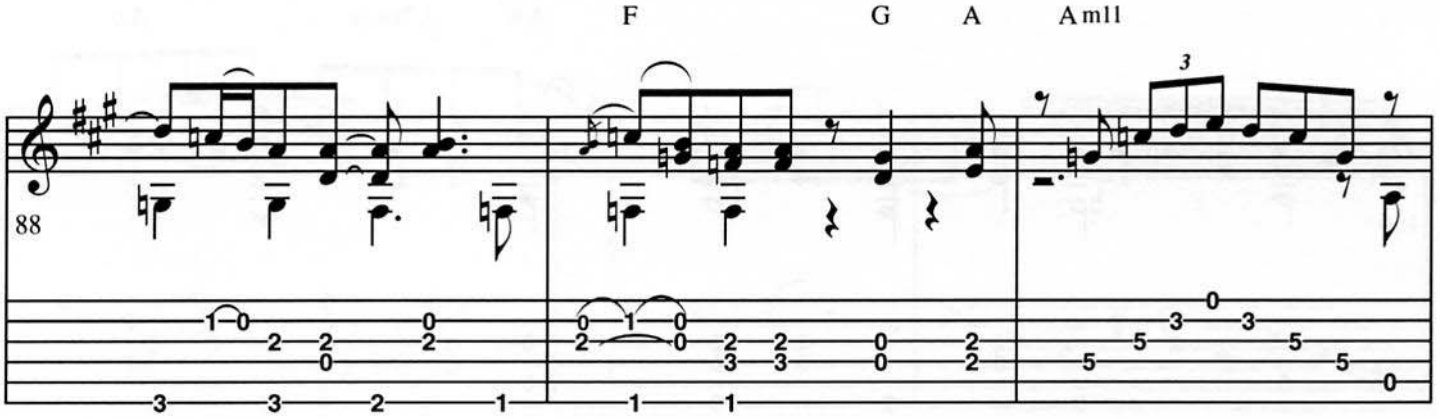

A m7
49
C/F
A m7
52
A m11
A m7
55
A m7
58

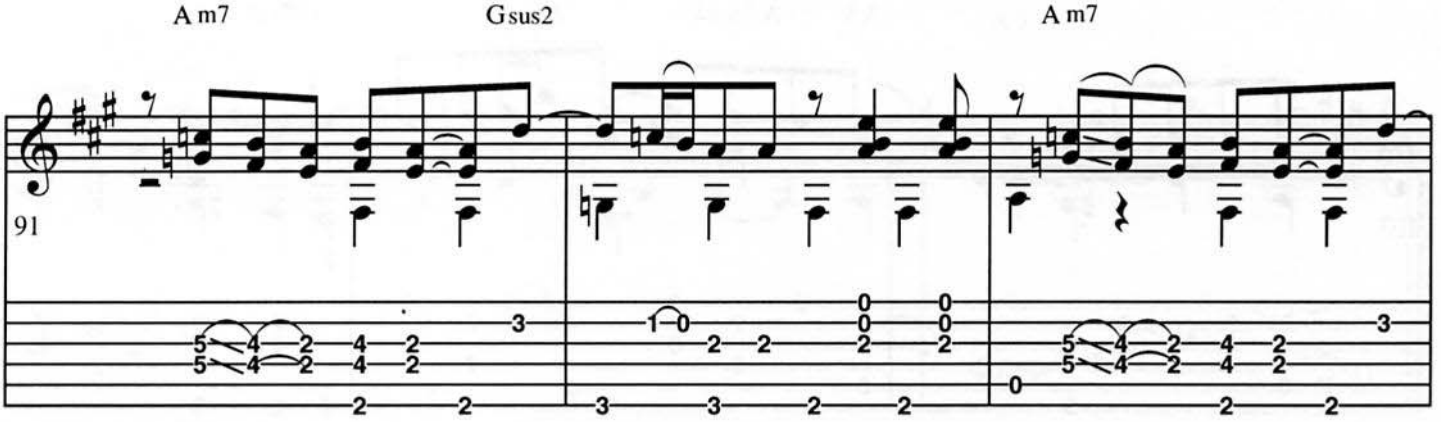

A m7
61
A m
A♭m/A
B m/A
A m
F
64
B m/A
A♭m/A
A (add9)
A m
A♭m/A
B m/A
67
F
B m/A
A m
A♭m/A
A
70

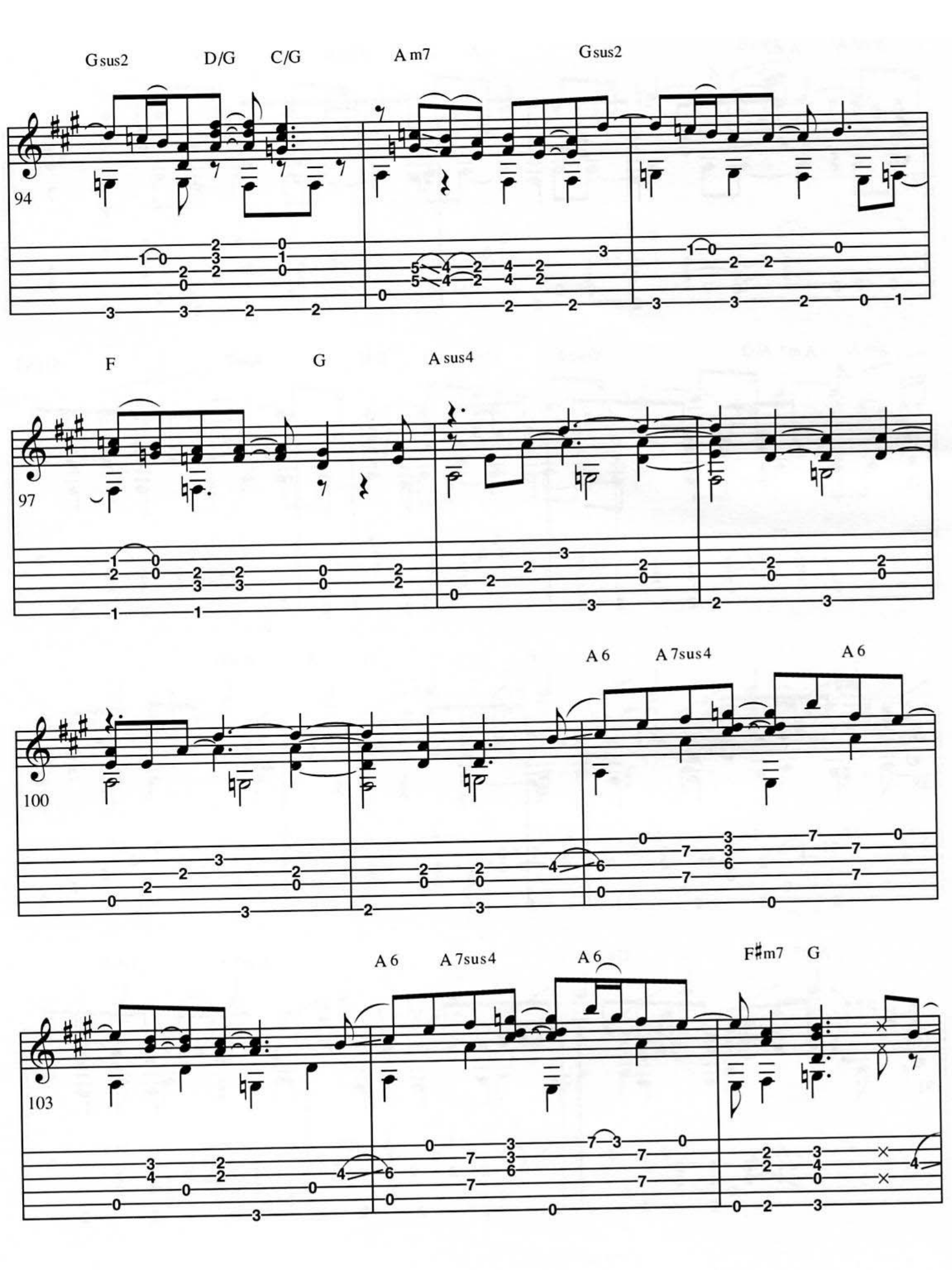

A♭m/A
B m/A
A m
F
B m/A
A♭m/A
73
A m
B m/A
F
D/A
A aug
76
79
A M7
81

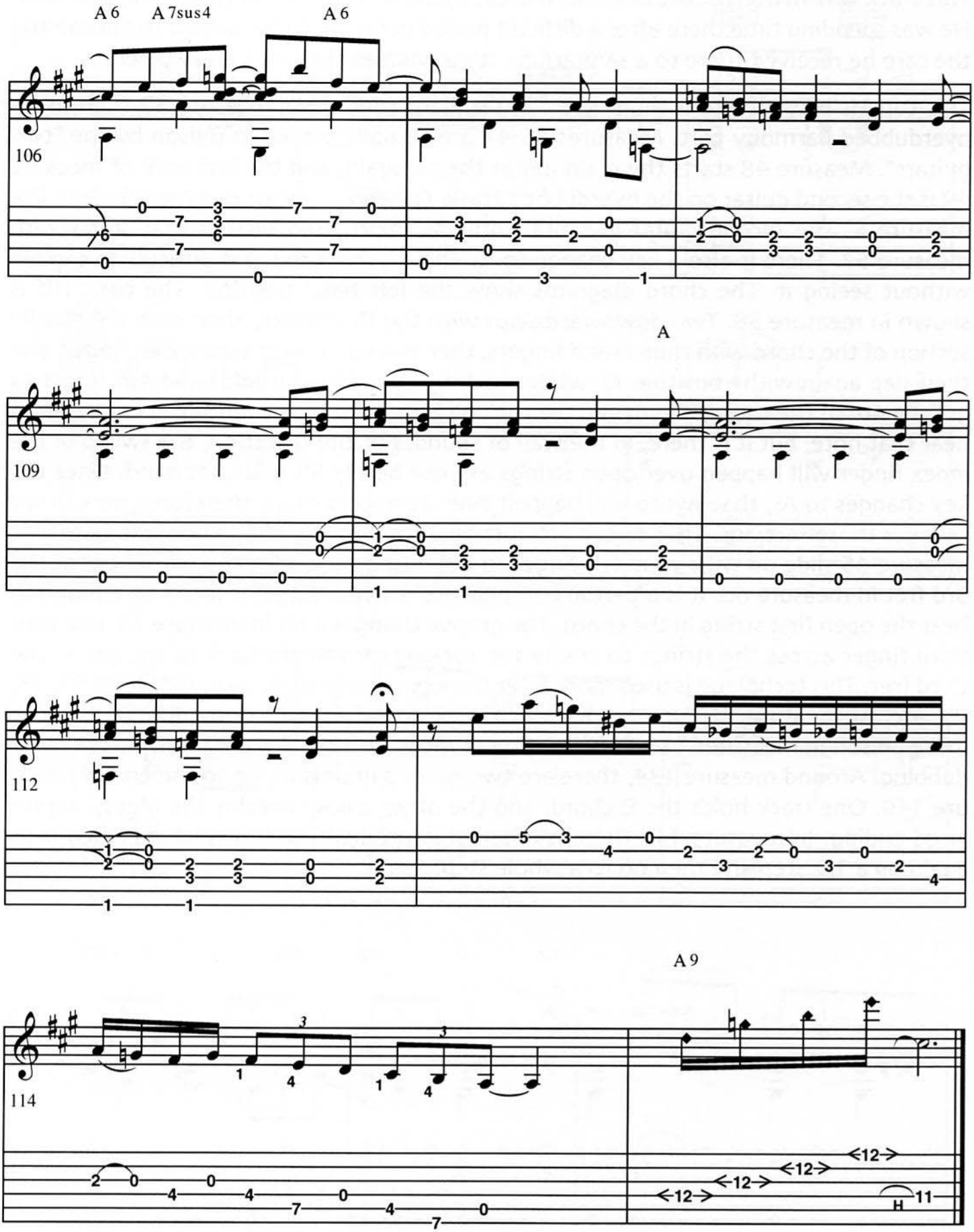

A m7
Gsus2
83


A m7
Gsus2
D
D 11
A m7
Gsus2
85


F
G
A
Am11
88


A m7
Gsus2
A m7
91


Gsus2
D/G
C/G
A m7
Gsus2
94
F
G
A sus4
97
A 6
A 7sus4
A 6
100
A 6
A 7sus4
A 6
F♯m7
G
103


A 6
A 7sus4
A 6
106
A
109
112
A 9
114

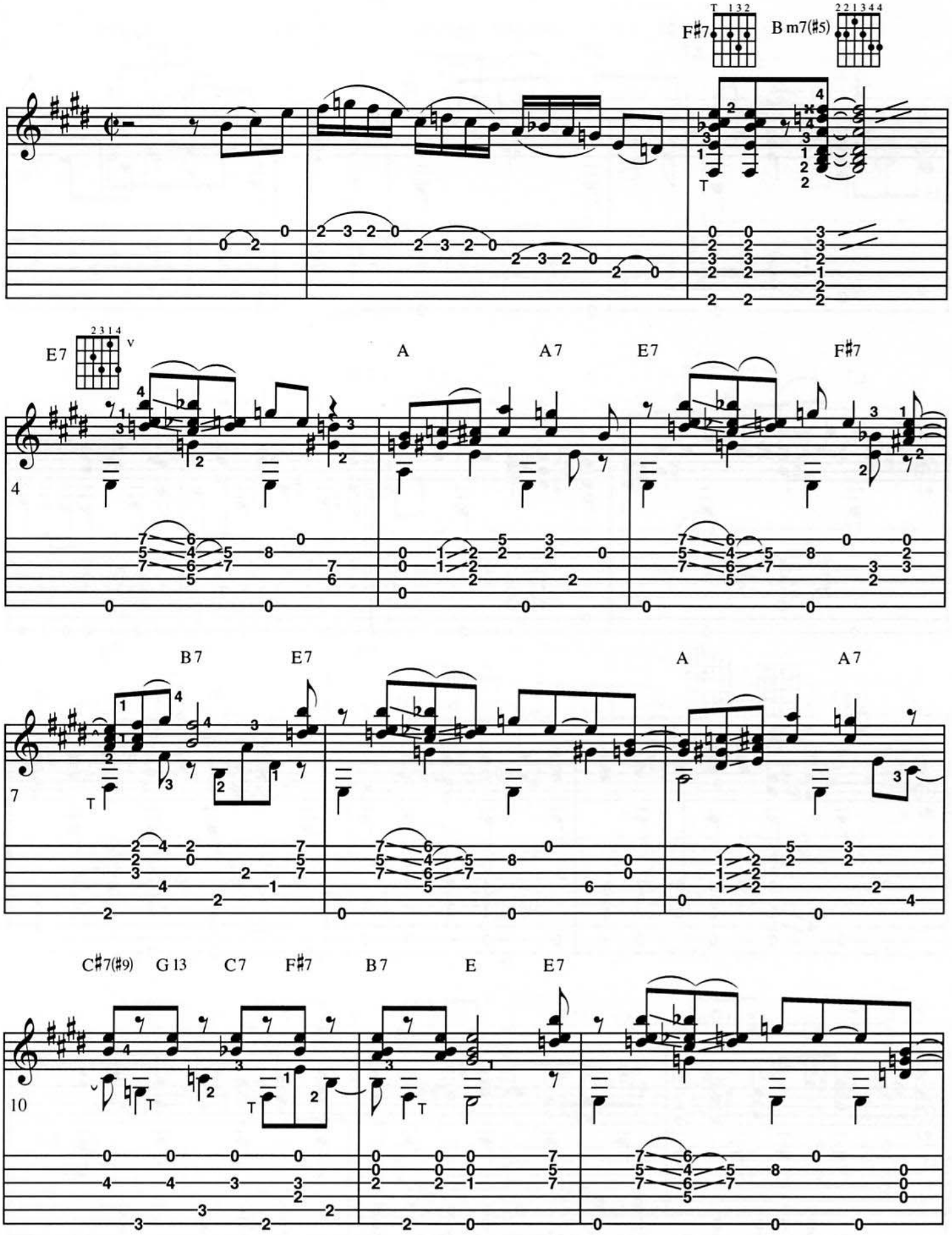
SANITARIUM SHUFFLE

This track was written at the home of a great friend of Tommy's in Lippstadt, Germany. He was spending time there after a difficult period in his life so he likened the home and the care he received there to a sanitarium. It's a whimsical kind of crazy piece.

This tune is played with a thumbpick, in standard tuning. At measure 39 there is an overdubbed harmony part. Measures 45-47 are actually played in unison by the "two guitars". Measure 48 starts the main guitar theme again, and the last note of measure 49 is the second guitar on the overdubbed track. Otherwise measure 49 would look like measure 5. The second guitar lays out until the improvised section that starts with measure 57. There is also a key change to G. The rhythm groove is difficult to explain without seeing it. The chord diagrams show the left hand position. The basic riff is shown in measure 58. Two downward slaps with the thumbpick, then grab the middle section of the chord with thumb and fingers, then sweep up with your index finger, and then slap again with your thumb, while reaching up with your left hand 4th finger to get the 6th of the chord, giving you the rocking boogie-woogie sound. You can't always hear that note, but it is there, in the wall of sound. For the G section, the sweep of the index finger will happen over open strings as your barely lift your left hand. Once the key changes to A♭, that sweep will happen over damped strings, therefore you will see "x" over those sections. That sweep will just be a rhythm sound and not true notes. At measure 65 slide up with your 4th finger to get into position for the partial bar at the 3rd fret in measure 66. It is a partial bar, because the first finger is lifted up enough to hear the open first string in the chord. The groove changes a bit in measure 73. Lay your third finger across the strings to create the rocking movement back to the bar at the third fret. This technique is used more after the key change to A♭, as in measures 97, 98, 99, etc. At measure 110 you are back to the bridge in E, with two guitars, and once more unison in measures 116-118. Starting at measure 120, there is intermittent overdubbing. Around measure 134, there are two guitars in unison, up to the end of measure 140. One track holds the E chord, and the other track contains the bluesy improvised ending. In measure 142 there is a half-step pre-bend that is released, then bent again up a 1/2 step and then on to a whole step.

SANITARIUM SHUFFLE

By Tommy Emmanuel



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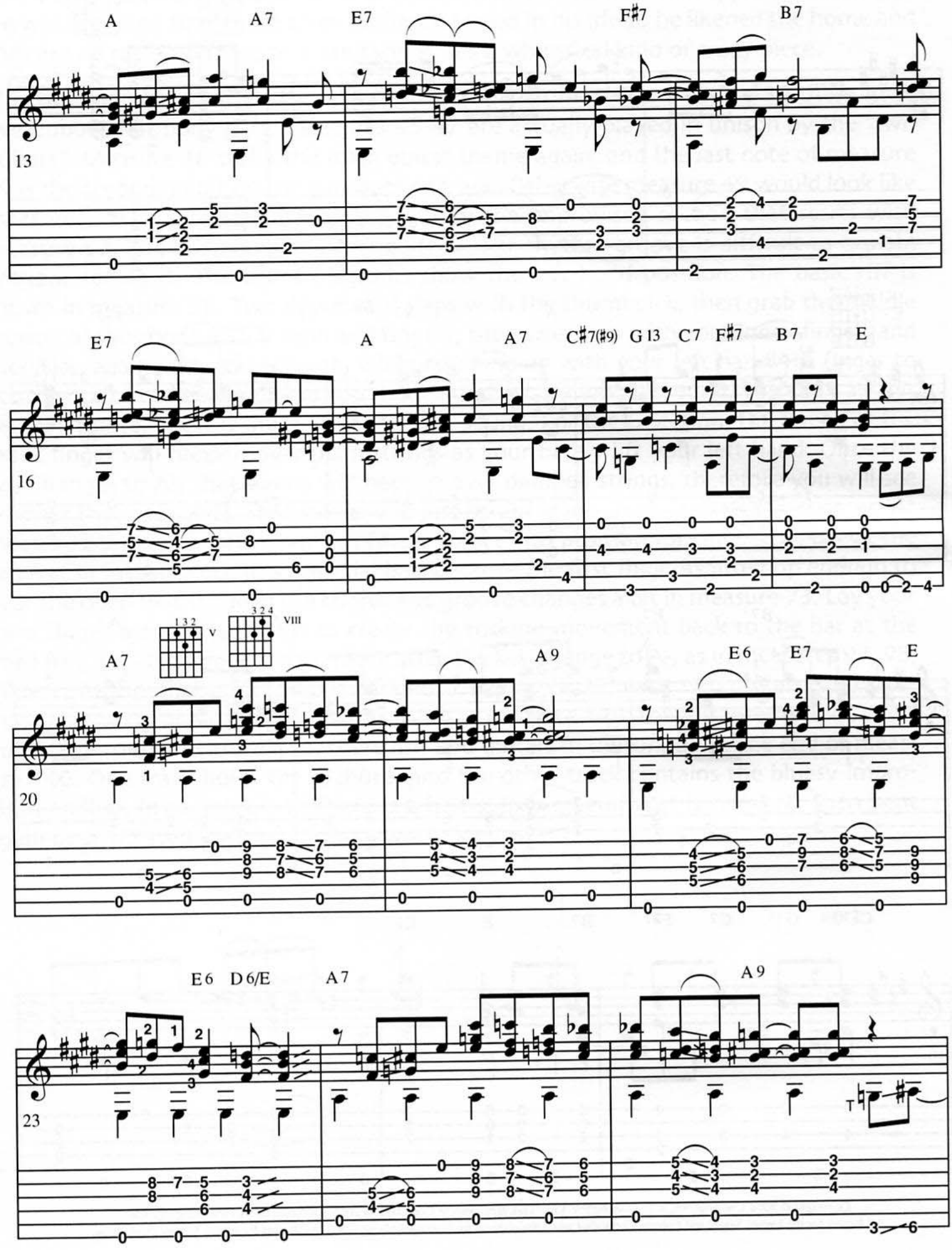
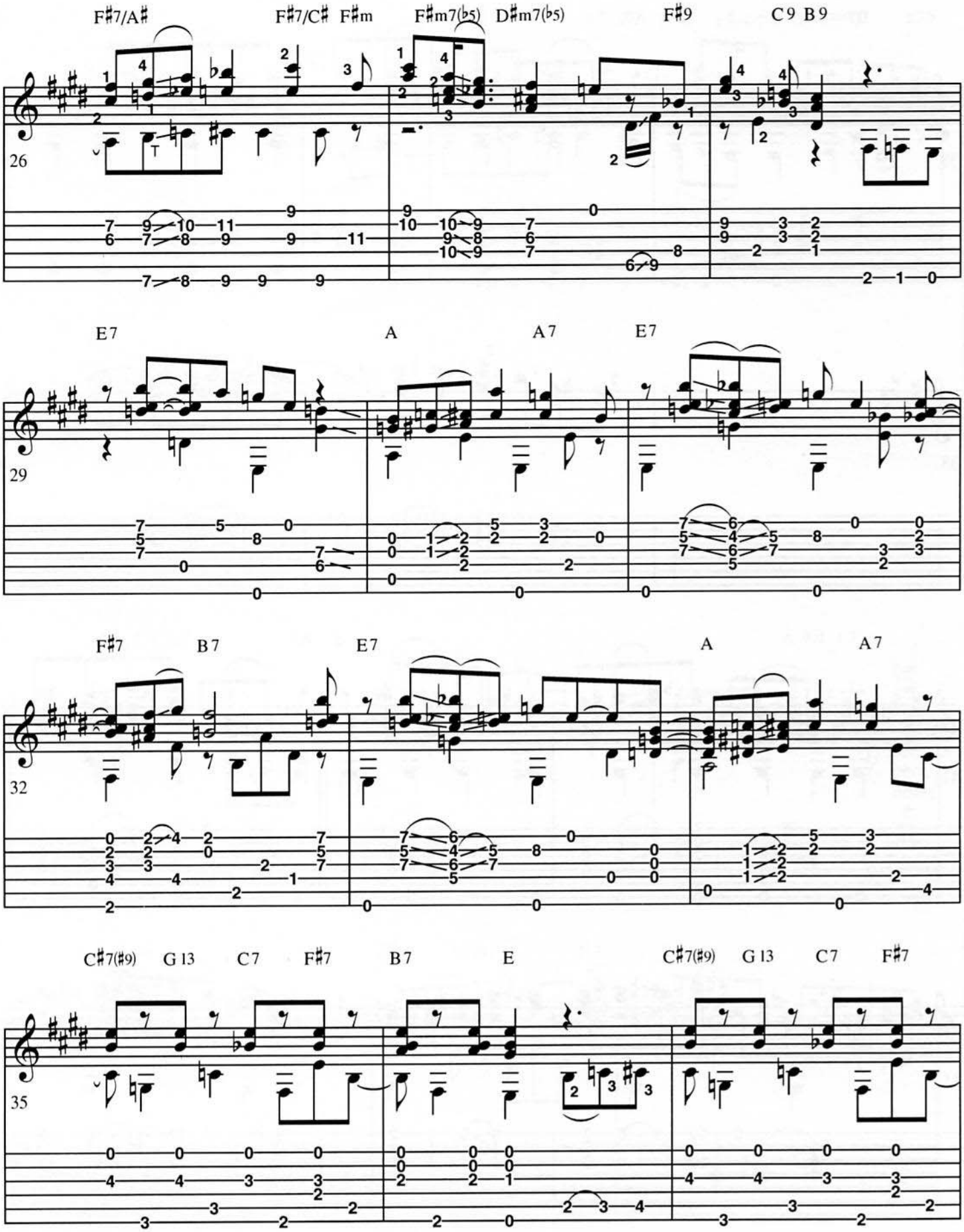
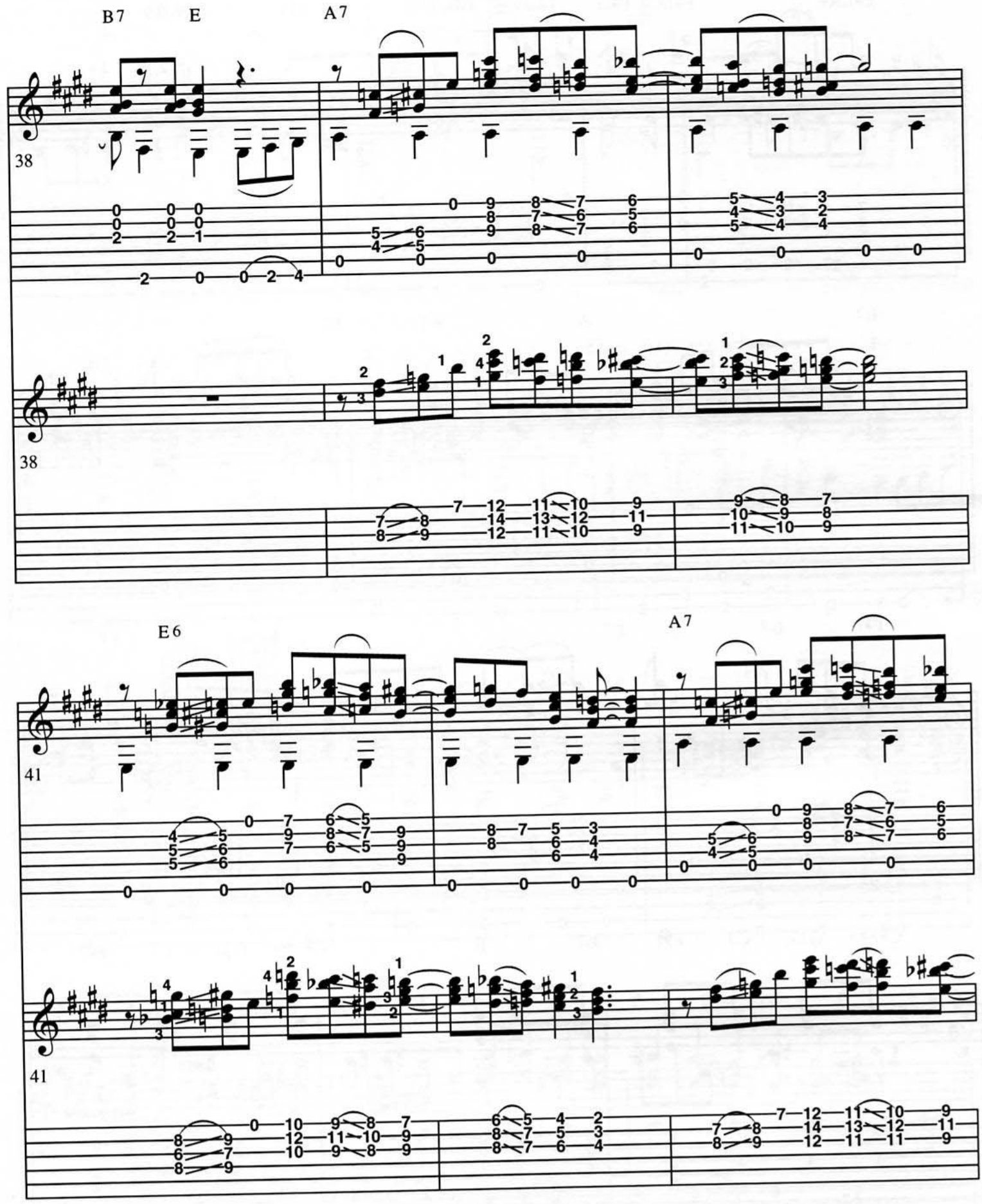
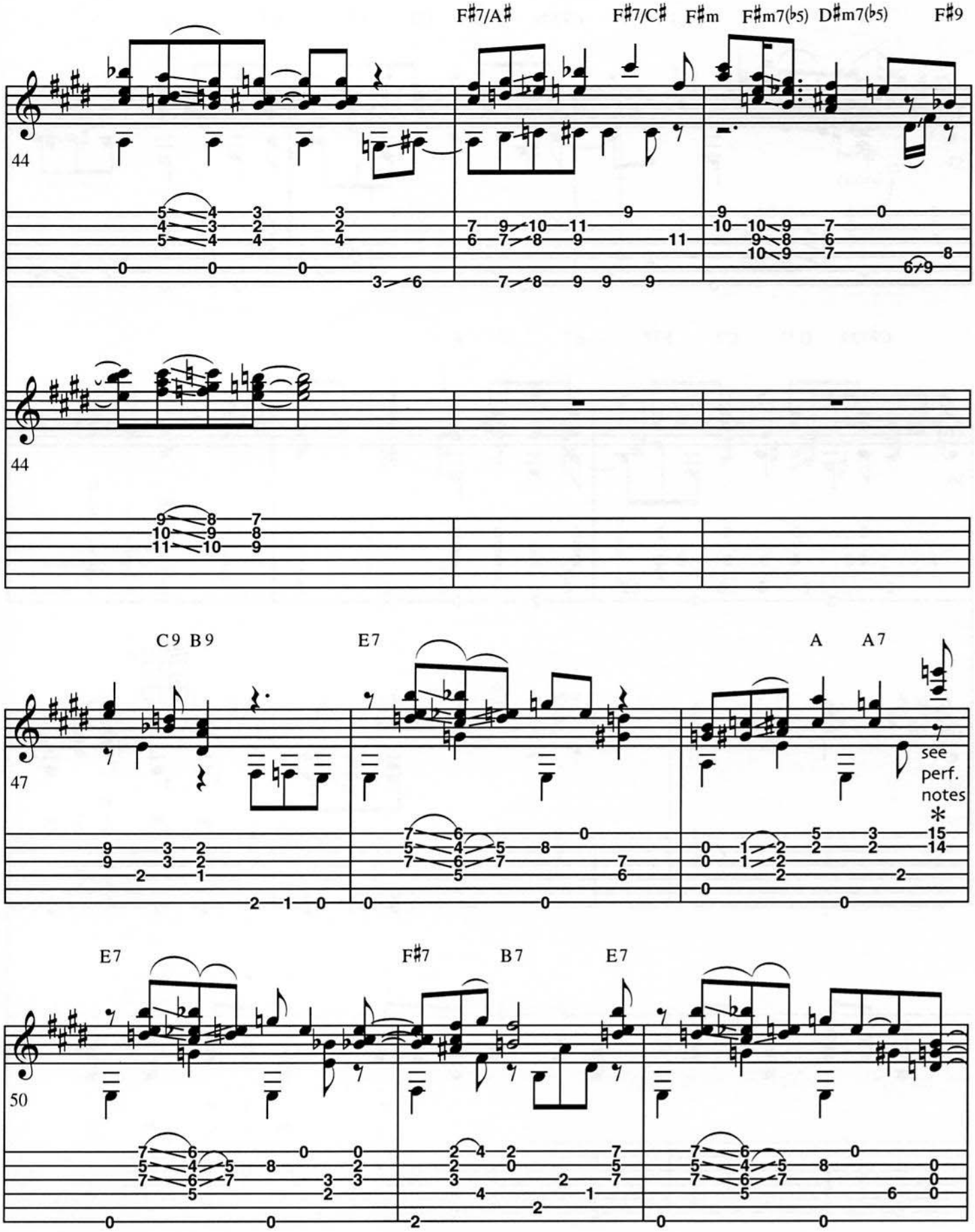
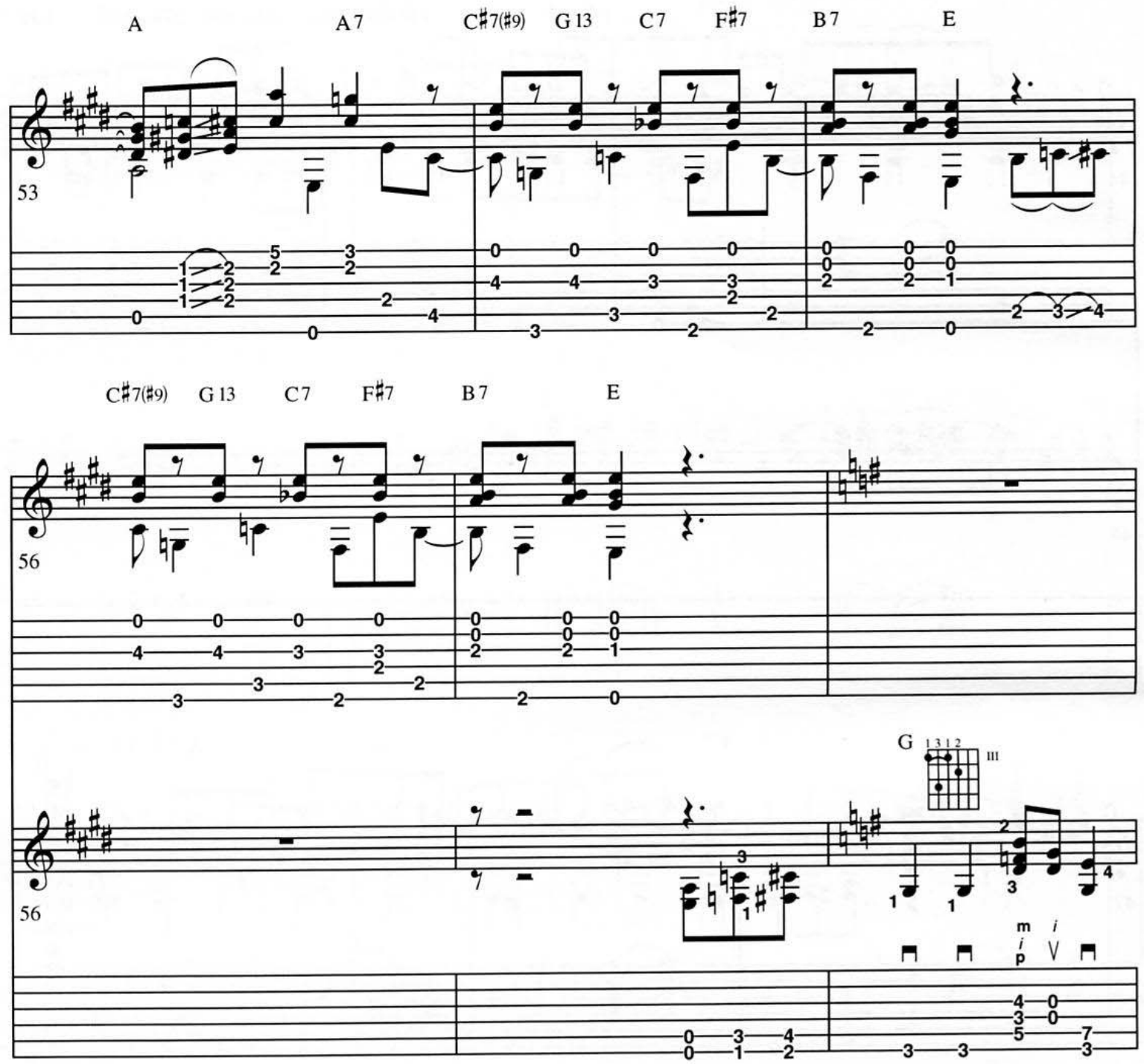
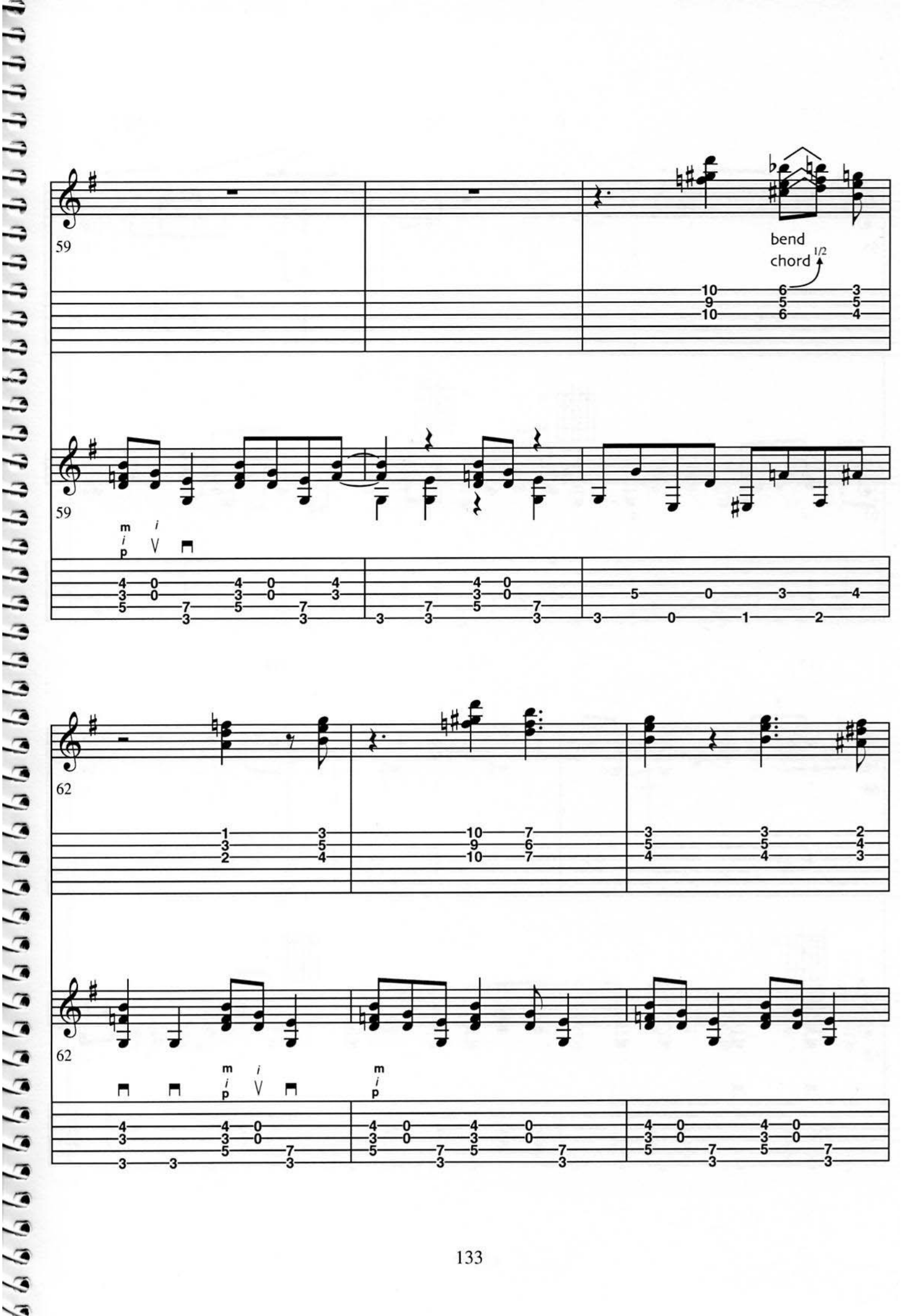

A
A7
E7
F♯7
B7
13
E7
A
A7
C♯7(♯9)
G13
C7
F♯7
B7
E
16
A7
V
VIII
A9
E6
E7
E
20
E6
D6/E
A7
A9
23

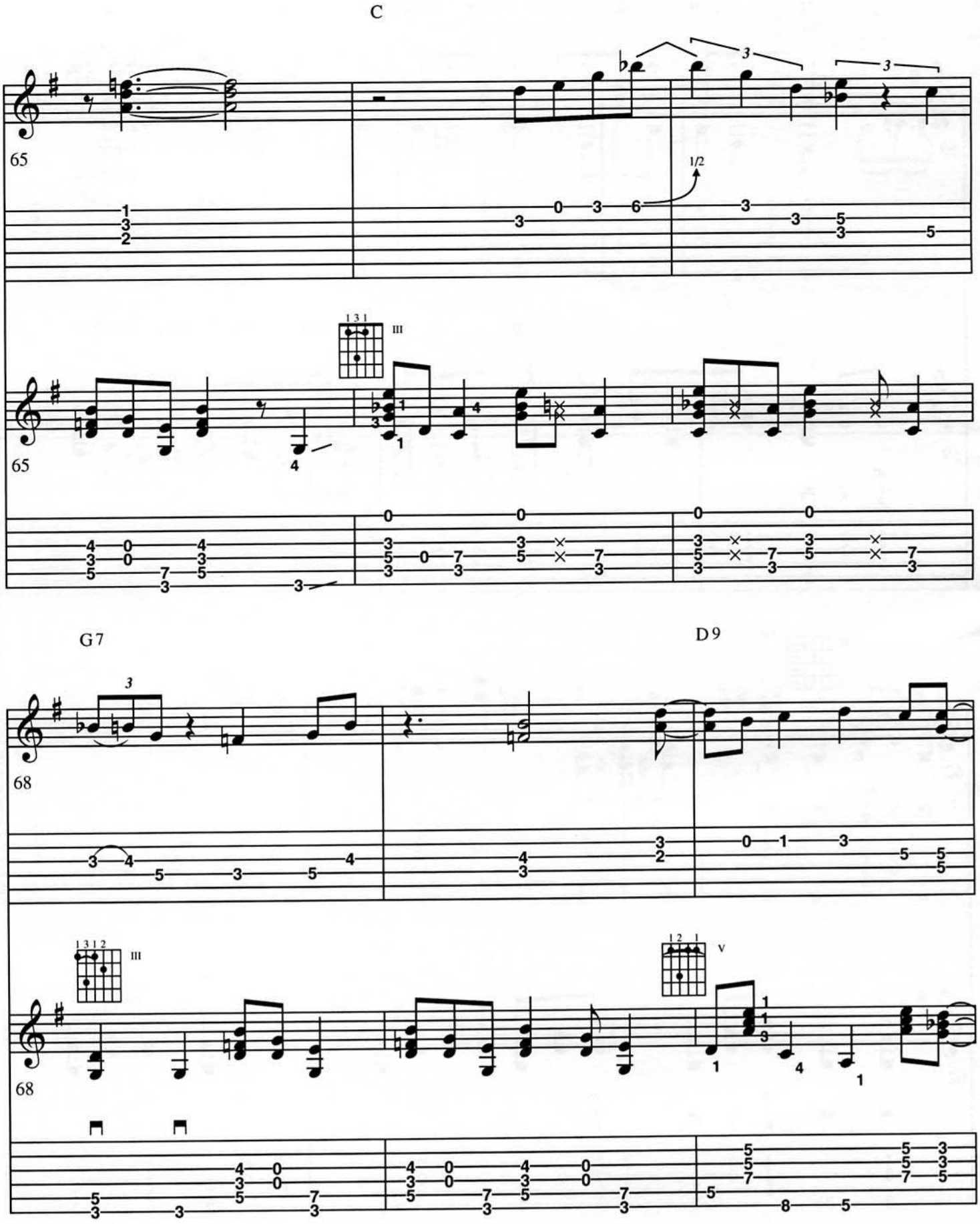

F♯7/A♯
F♯7/C♯
F♯m
F♯m7(♭5)
D♯m7(♭5)
F♯9
C9
B9
26
E7
A
A7
E7
29
F♯7
B7
E7
A
A7
32
C♯7(♯9)
G13
C7
F♯7
B7
E
C♯7(♯9)
G13
C7
F♯7
35

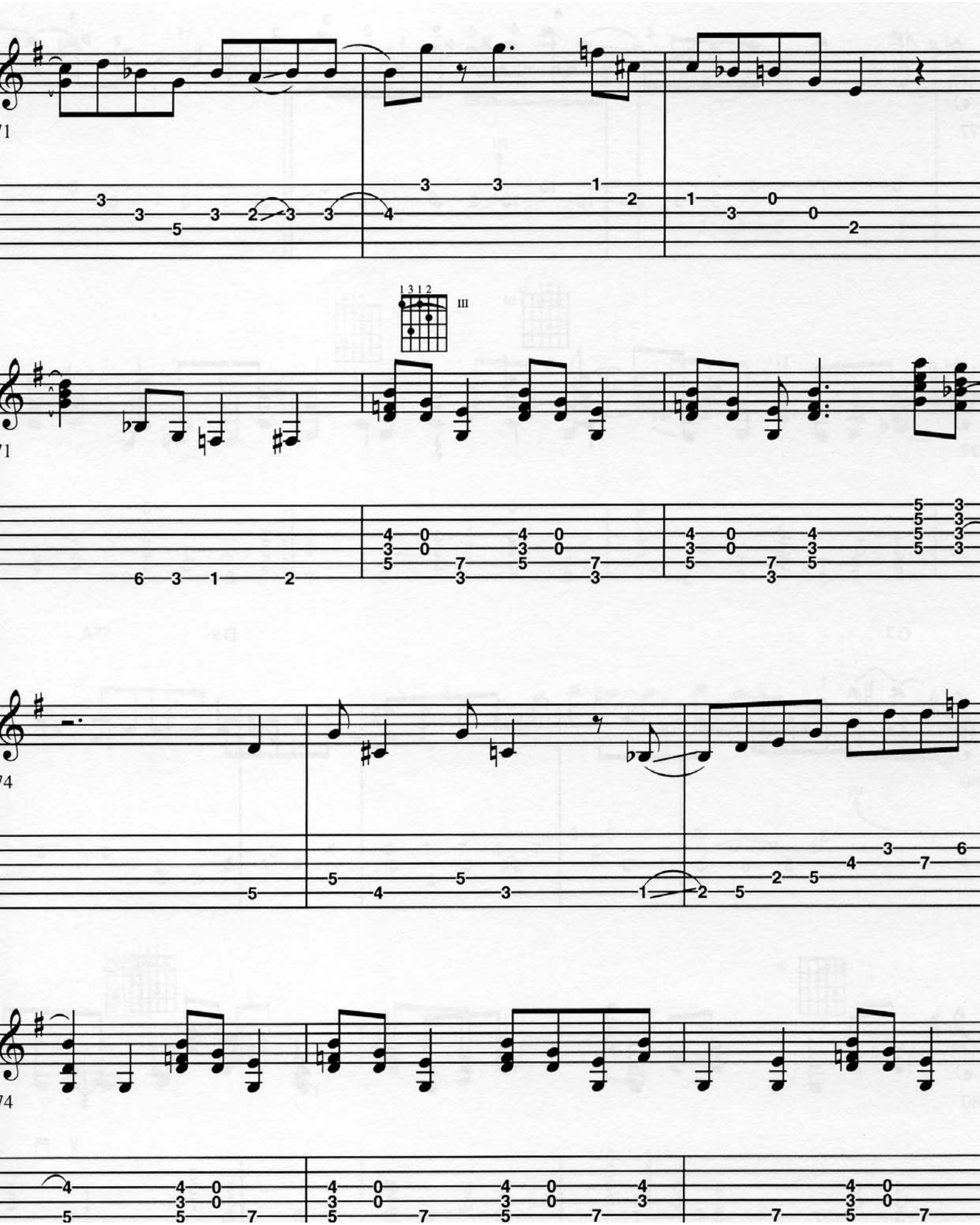

B7
E
A7
38
38
E6
A7
41
41

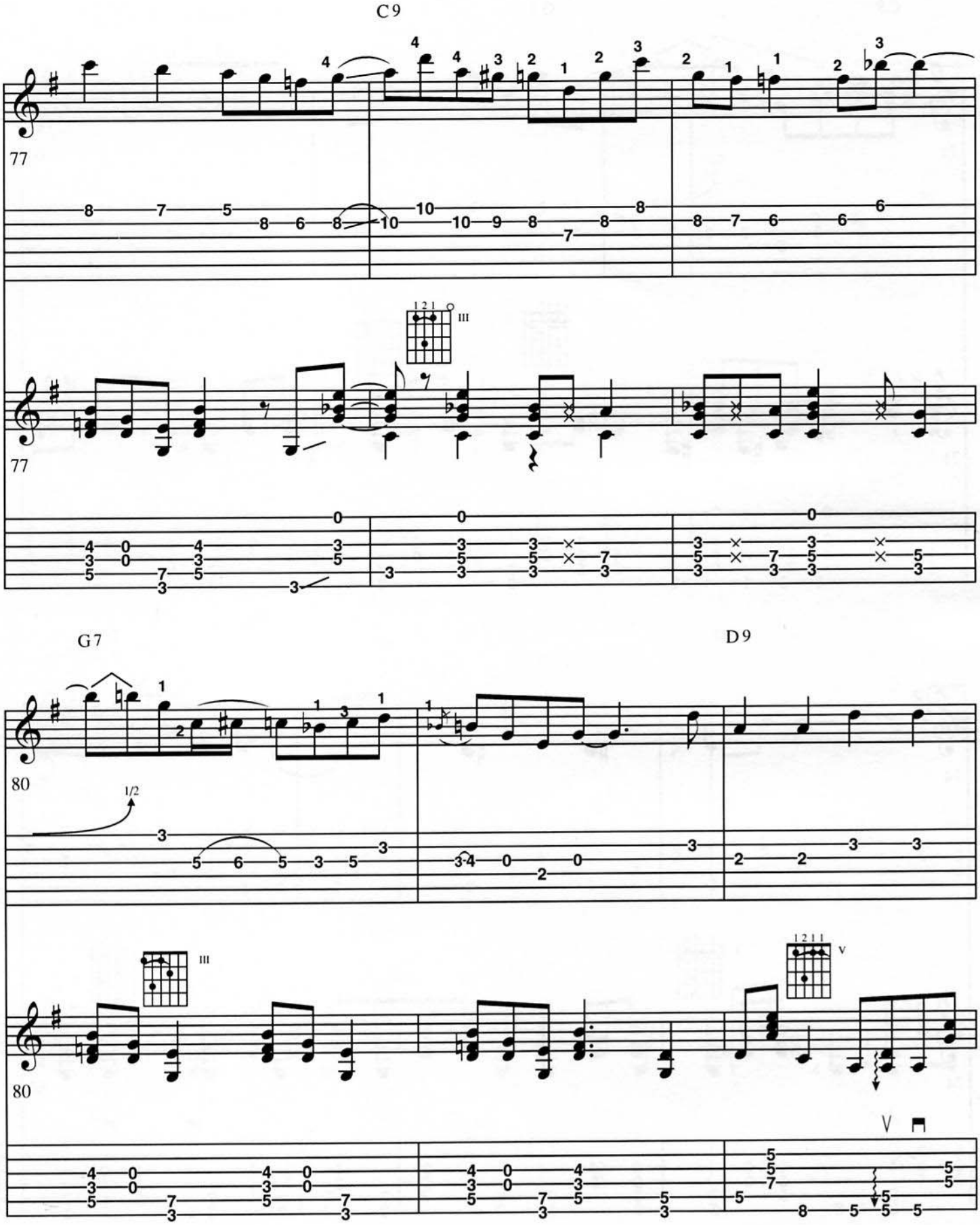

F♯7/A♯
F♯7/C♯
F♯m
F♯m7(♭5)
D♯m7(♭5)
F♯9
44
44
C9
B9
E7
A
A7
47
see perf. notes
*
E7
F♯7
B7
E7
50

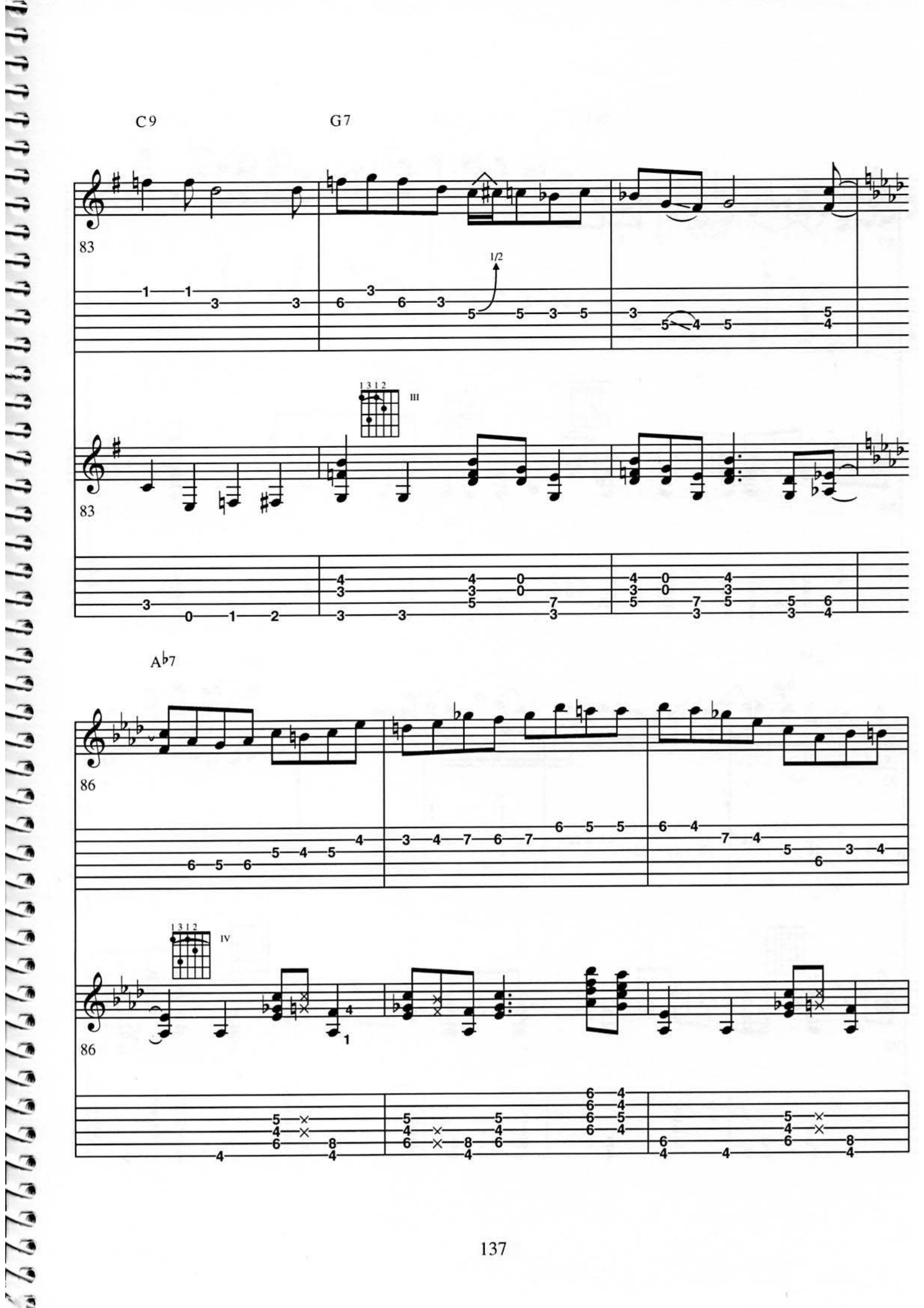

A
A7
C♯7(♯9)
G13
C7
F♯7
B7
E
53
C♯7(♯9)
G13
C7
F♯7
B7
E
56
G
56

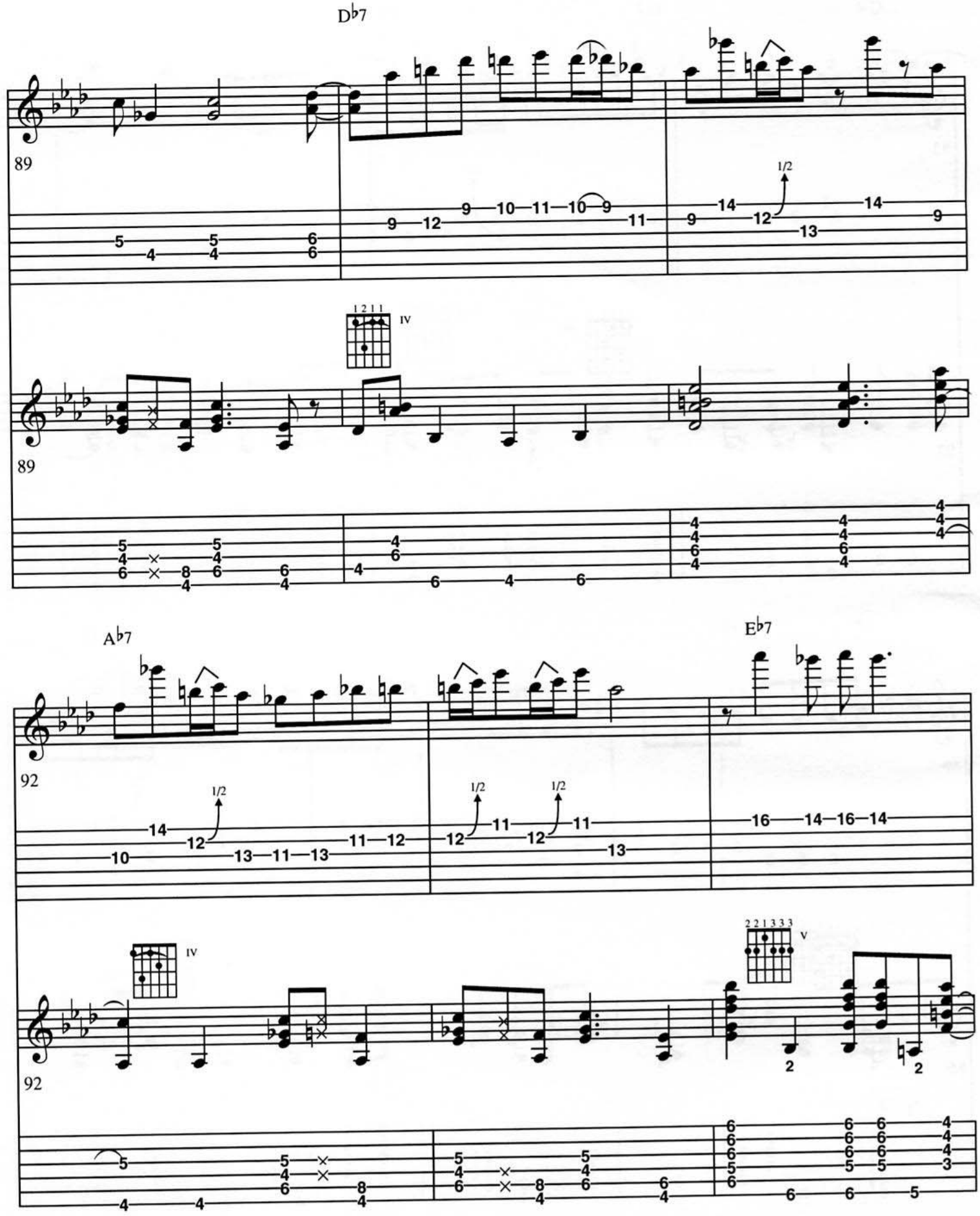

59
bend
chord
1/2
59
m
i
p
i
62
62
m
i
p
i
m
i
p

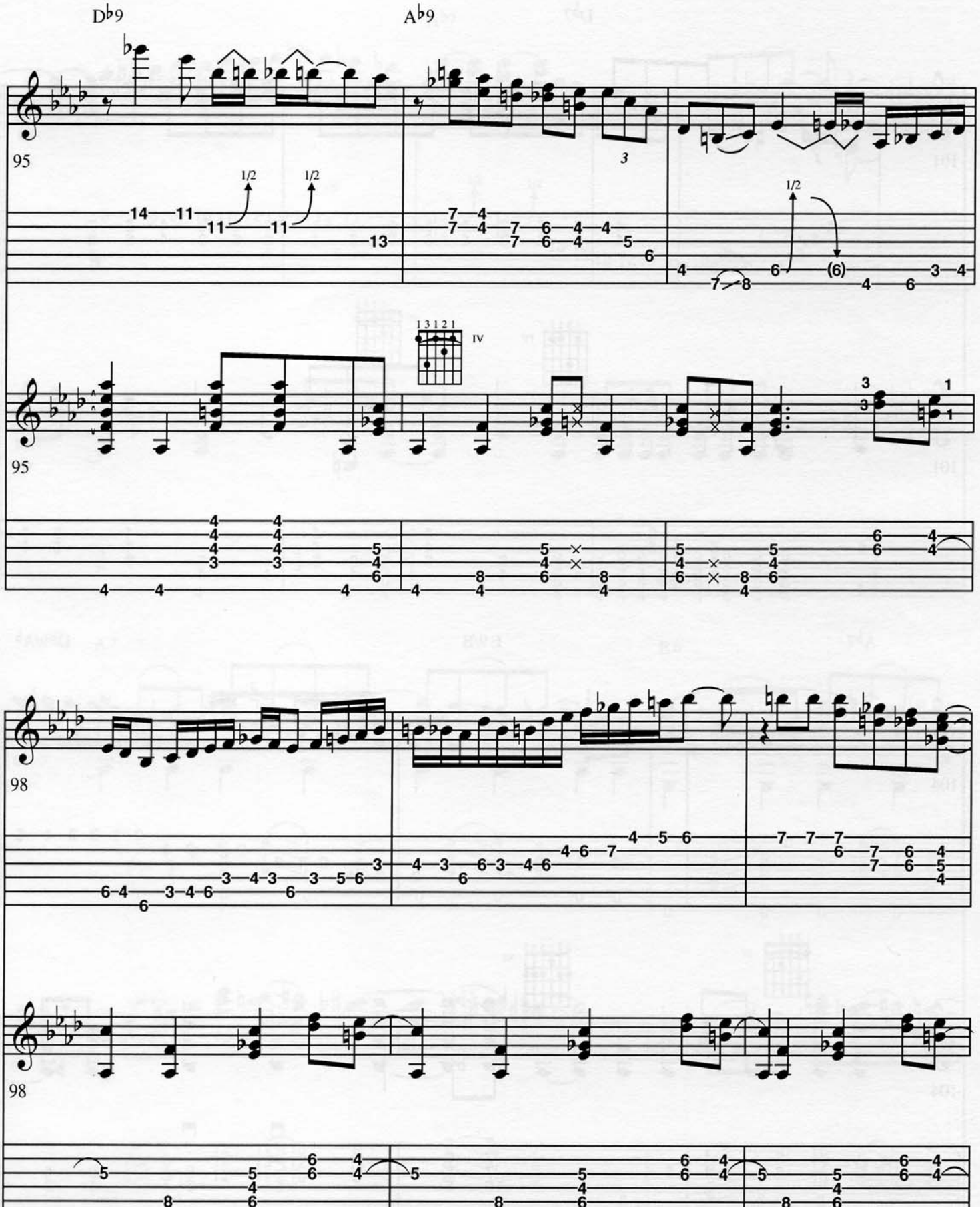

C
65
1/2
G7
D9
68

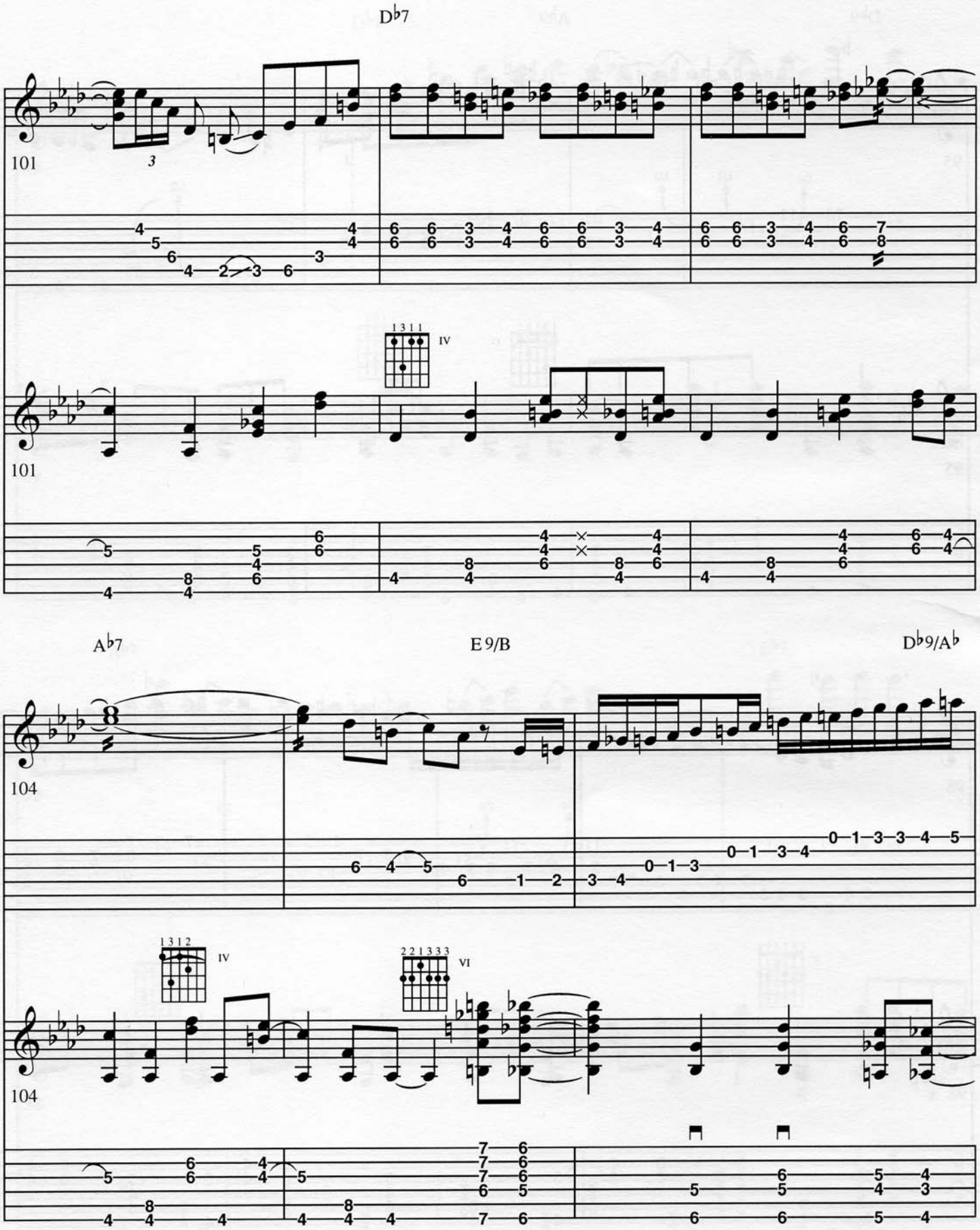

1 3 1 2
III

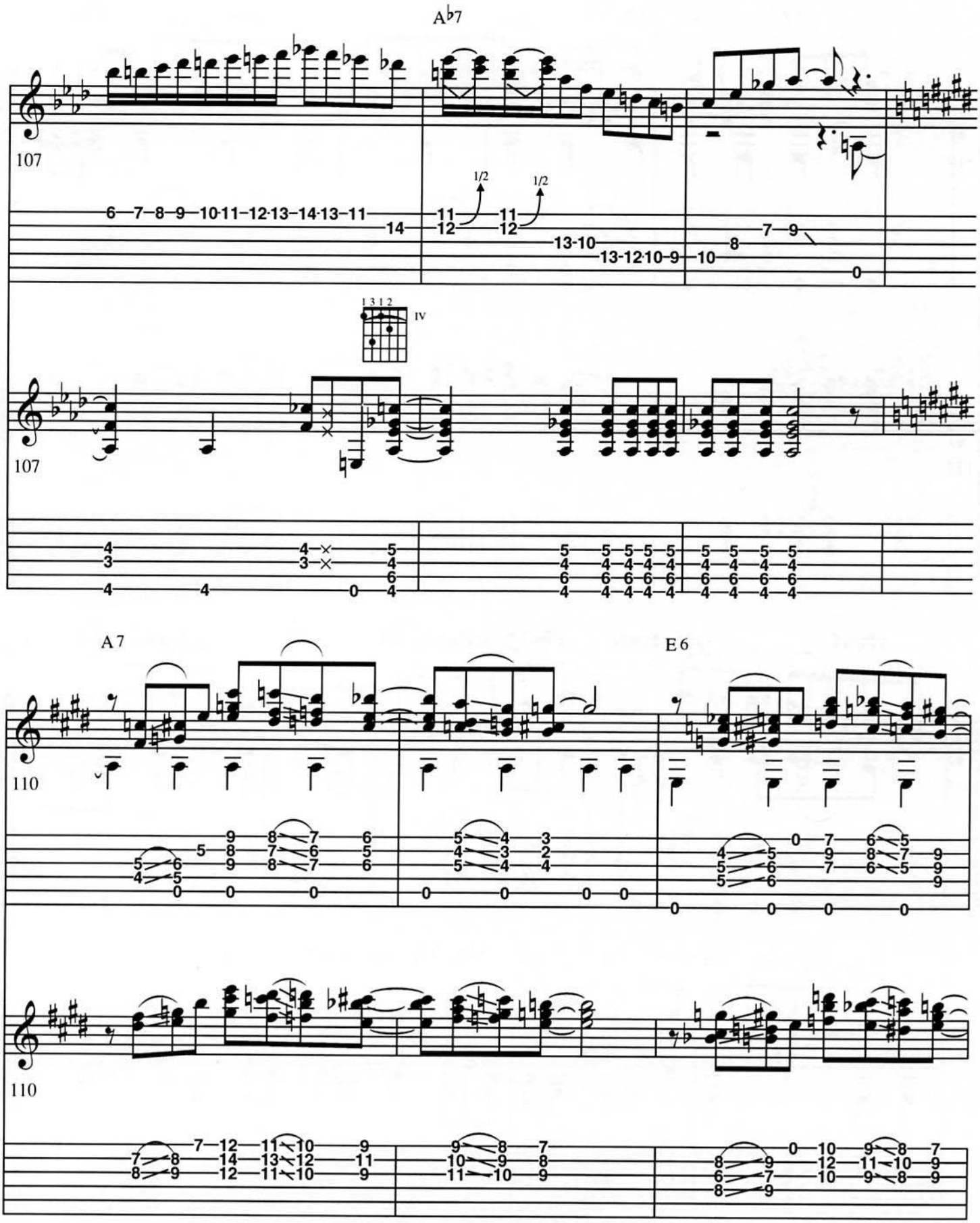

C9
77
G7
80
1/2
D9

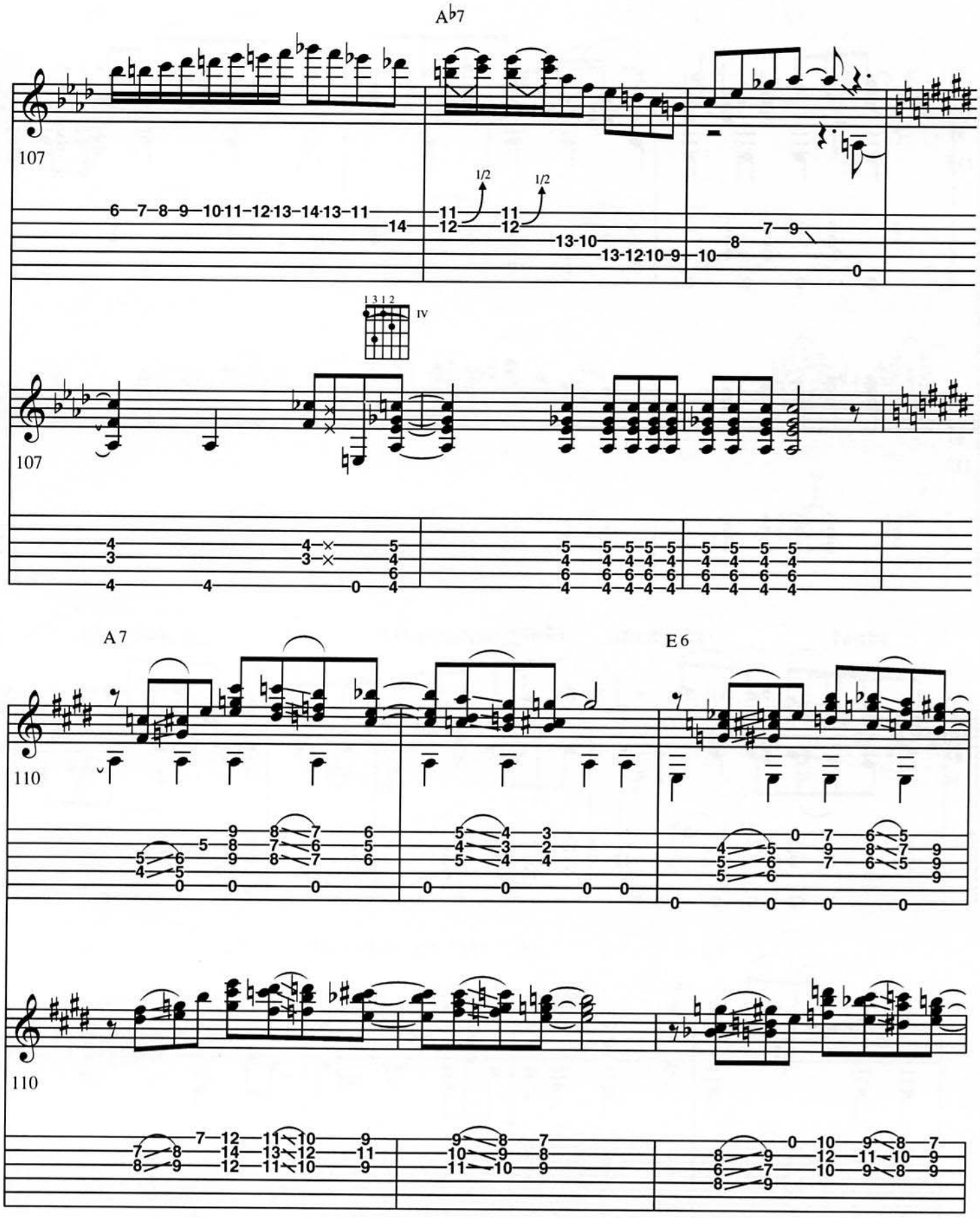

C9
G7
83
1/2
1 3 1 2
III
83
A♭7
86
1 3 1 2
IV
86

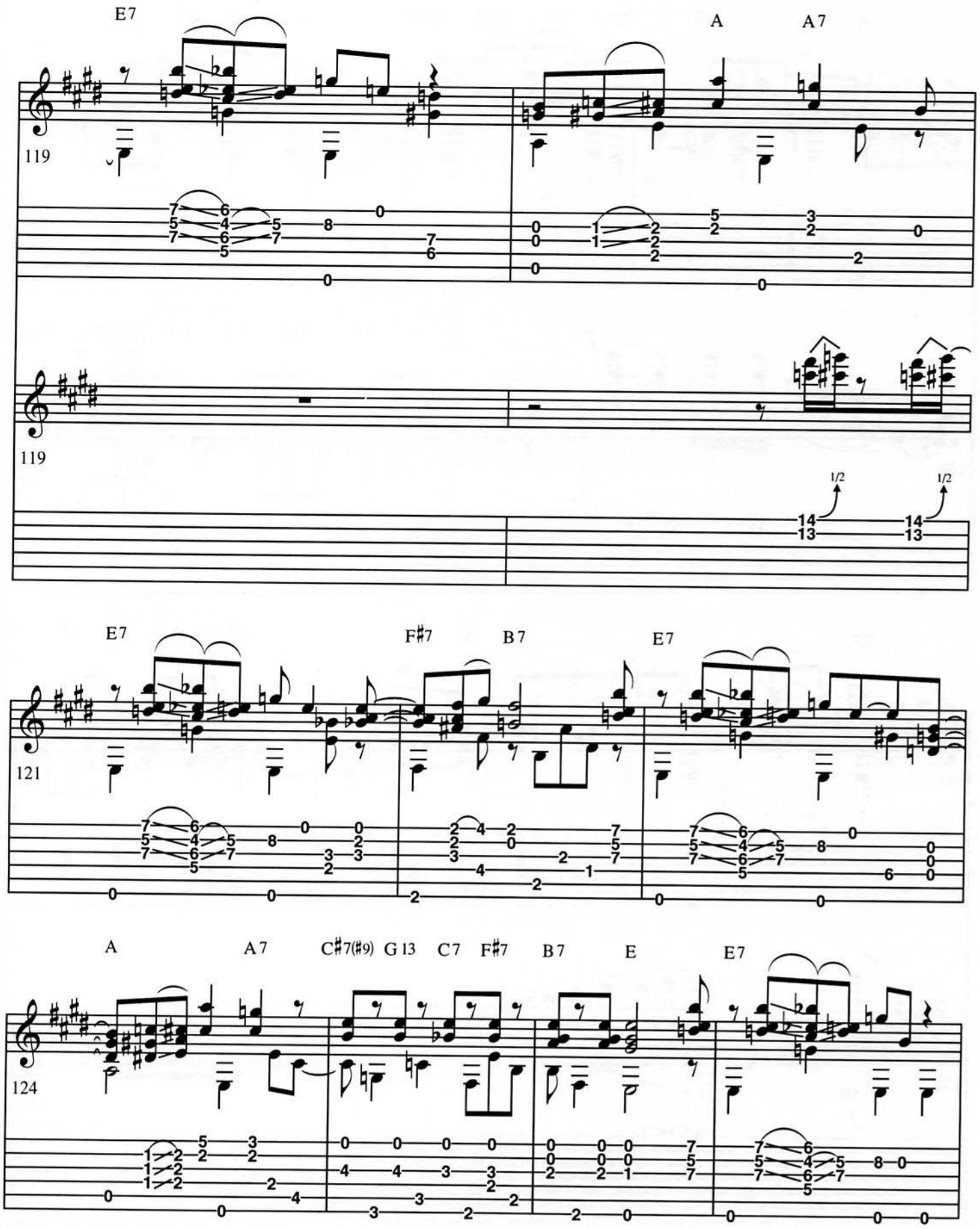

D♭7
89
1/2
IV
89
A♭7
E♭7
92
1/2
1/2
1/2
IV
V
92

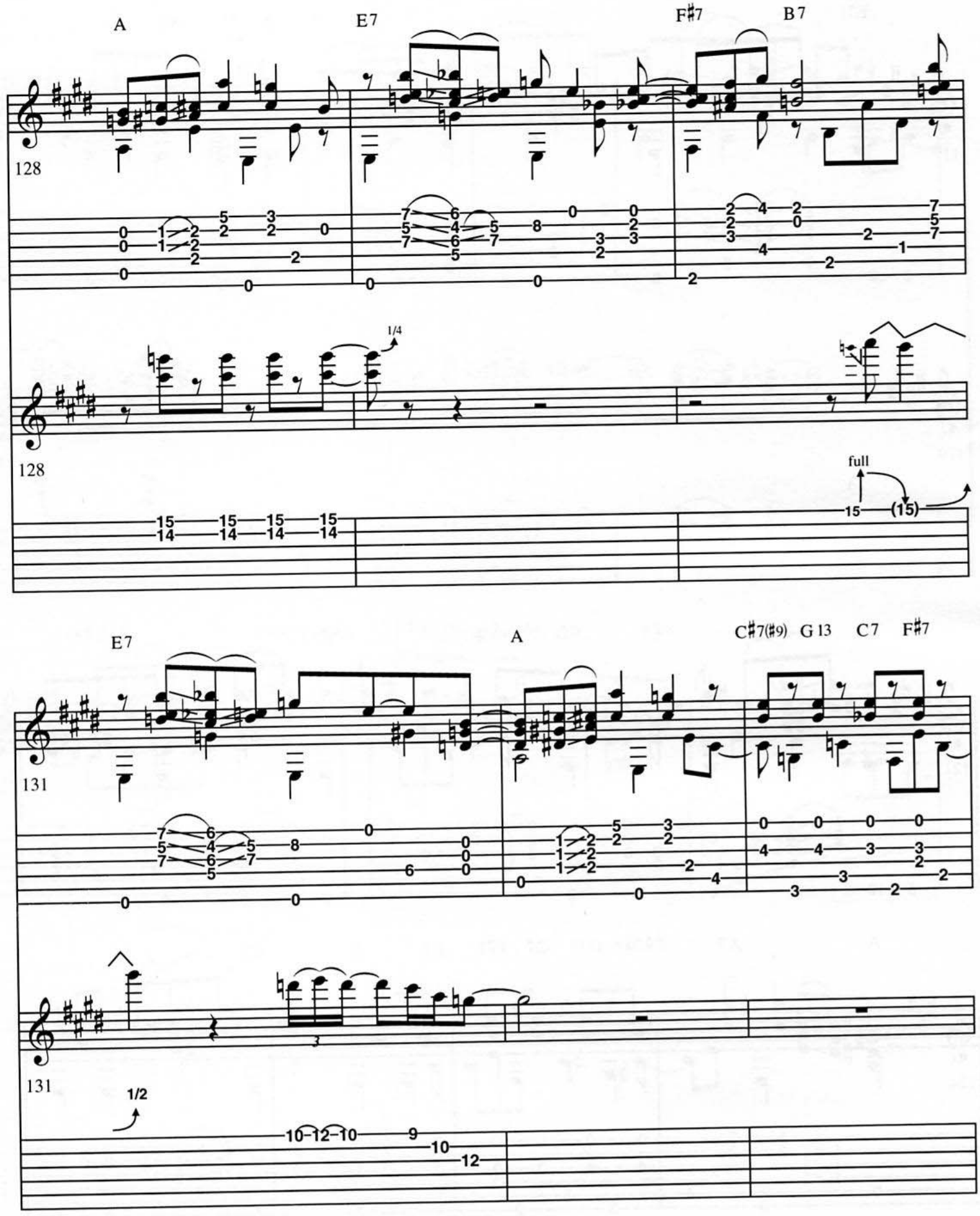

D♭9
A♭9
95
1/2
1/2
1/2
3
1 3 1 2 1
IV
95
98
98

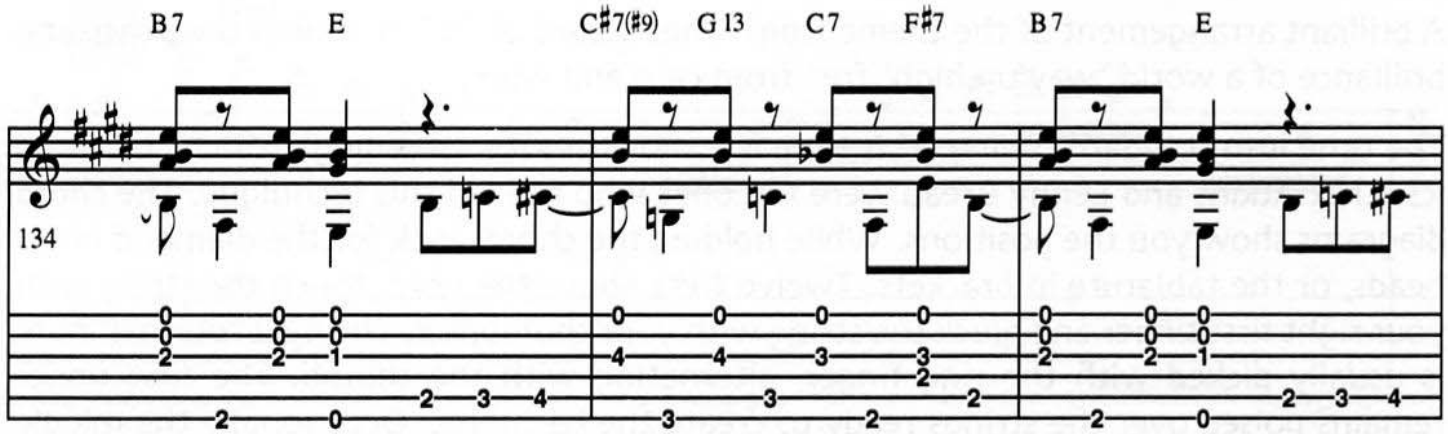

D♭7
101
IV
101
A♭7
E 9/B
D♭9/A♭
104
IV
VI
104

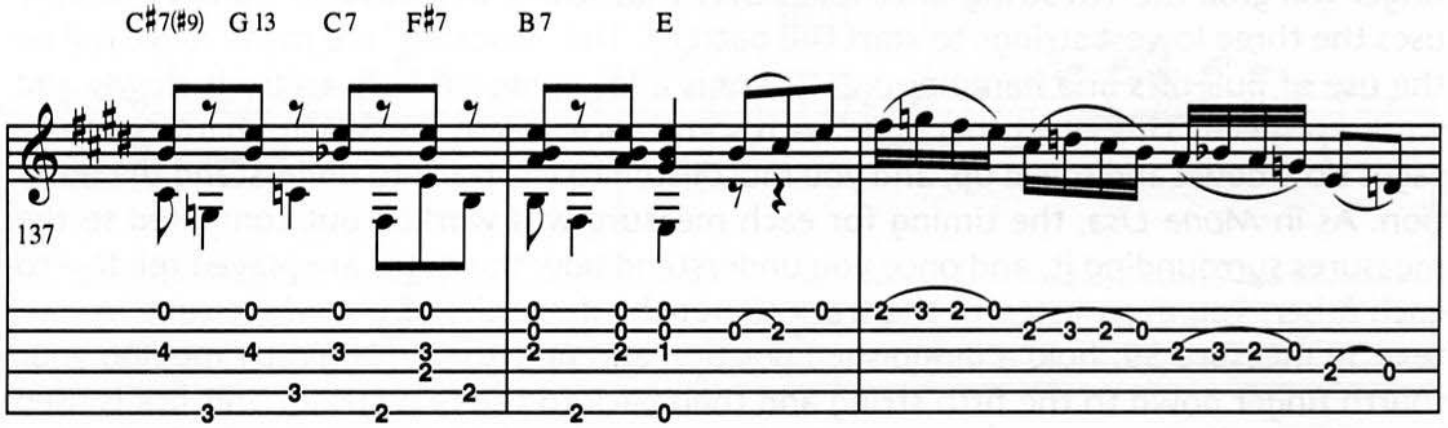

A♭7
107
1/2
1/2
1 3 1 2
IV
107
A7
E6
110
110

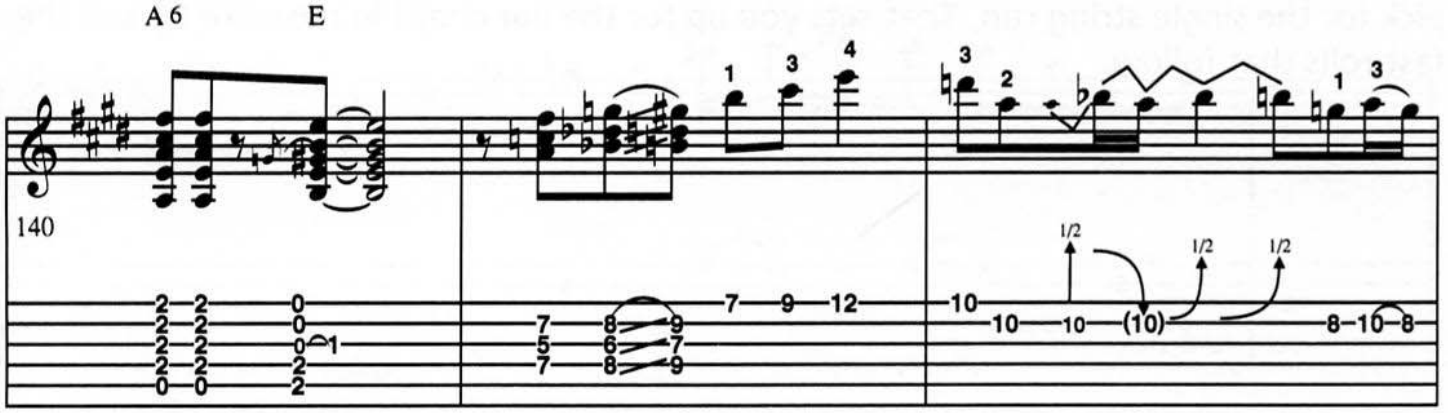

A♭7
107
1/2
1/2
1 3 1 2
IV
107
A 7
E 6
110
110

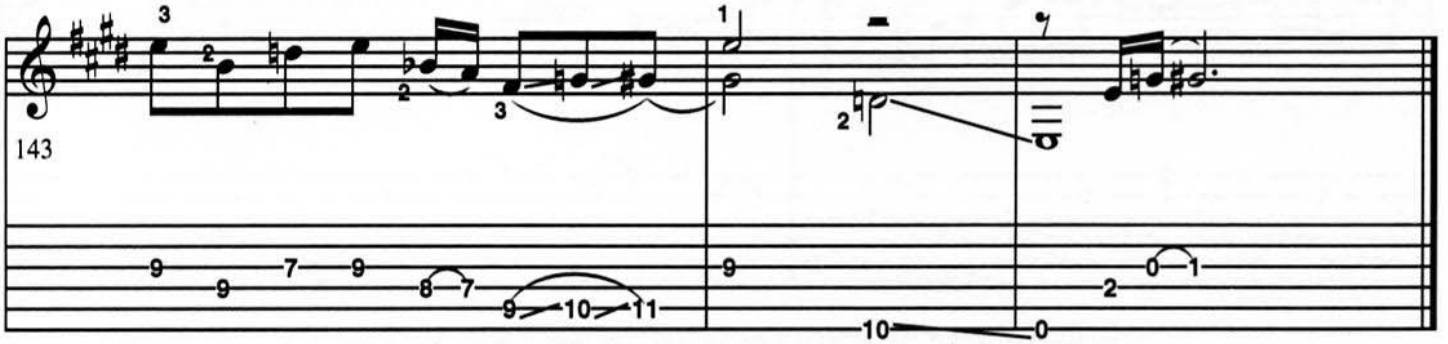

E7
A
A7
119
119
1/2
1/2
E7
F♯7
B7
E7
121
A
A7
C♯7(♯9)
G13
C7
F♯7
B7
E
E7
124


A
E7
F♯7
B7
128
1/4
128
full
15
(15)
E7
A
C♯7(♯9)
G13
C7
F♯7
131
131
1/2


B7
E
C♯7(♯9)
G13
C7
F♯7
B7
E
134


C♯7(♯9)
G13
C7
F♯7
B7
E
137


A6
E
140
1/2
1/2
1/2


143

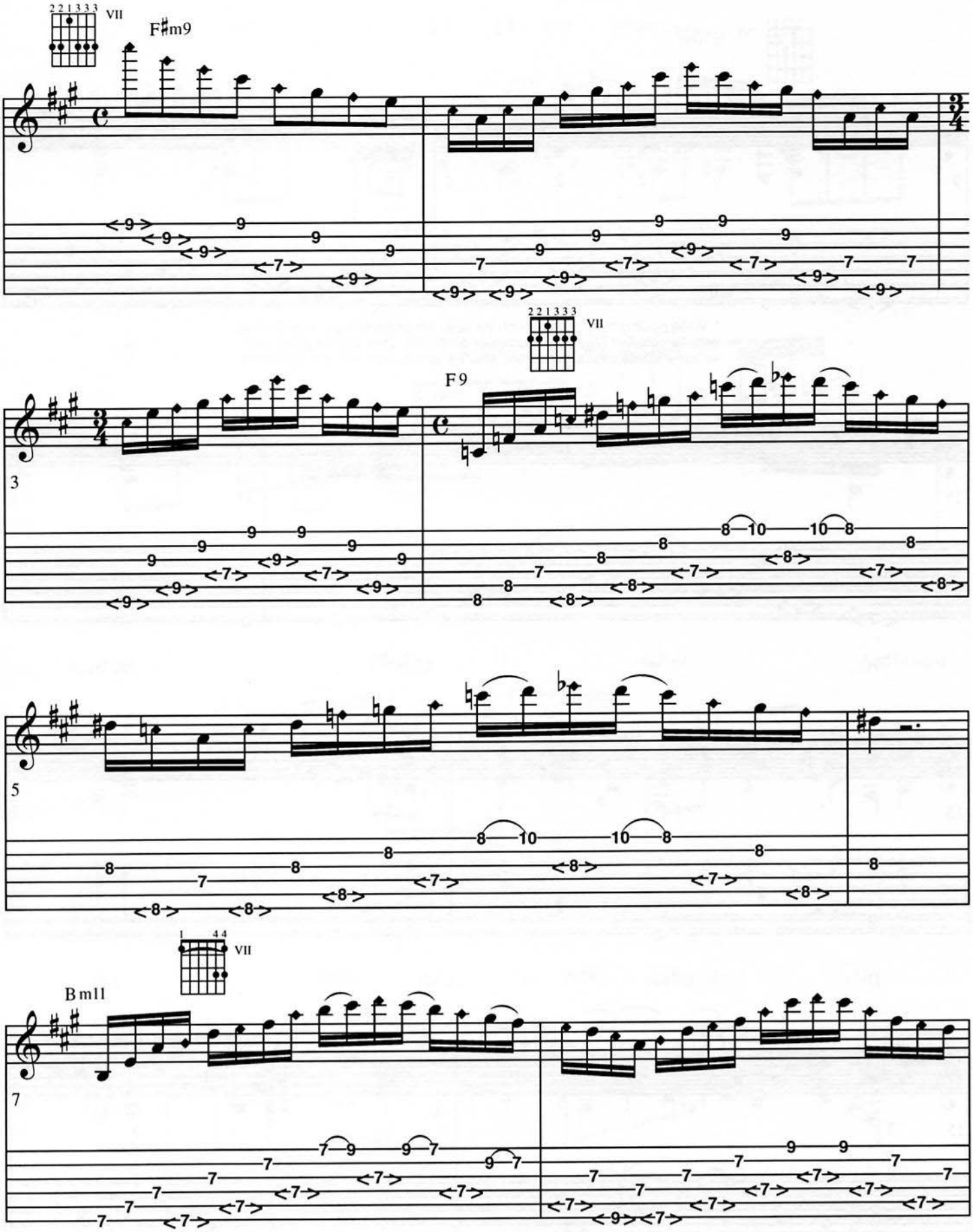
SOMEWHERE OVER THE RAINBOW

A brilliant arrangement of the theme from "The Wizard of Oz". It evokes the peace and brilliance of a world "way up high" free from care and worry.

The tune is in standard tuning. This tune is a showcase for cascading artificial harmonics. Chet Atkins and Lenny Breau were the ones who refined this technique. The chord diagrams show you the positions. While holding the chord, look for the diamond noteheads, or the tablature in brackets. Twelve frets above the note, touch the string with your right first finger and pluck the string with your thumbpick. The next "normal" note is usually picked with the ring finger, alternating with the thumb. The first finger remains poised over the strings ready to create the harmonic. Occasionally the middle finger will grab the 4th string since it lies over that string. In measures 4 and 7, Tommy uses the three lowest strings to start the pattern. The "cascades" are made more full by the use of pull-offs and hammer-ons. There is a lot going on here so try it slowly and work up speed. This is another tune with some variation in speed. The harmonic passages slow down and speed up, and you must listen to the track to understand the notation. As in *Mona Lisa*, the timing for each measure was worked out compared to the measures surrounding it, and once you understand how the notes are played relative to each other, you must listen to the track to put the dynamics of the whole tune in context. In measure 39, hold a diminished position and play the arpeggio by moving your fourth finger down to the fifth string and then back to the first string. This lick is used several times for various diminished chords. In measure 50 use your thumbpick as a flatpick for the single string run. That sets you up for the bar chord in measure 51 and the fast rolls that follow.

SOMEWHERE OVER THE RAINBOW

Music by HAROLD ARLEN



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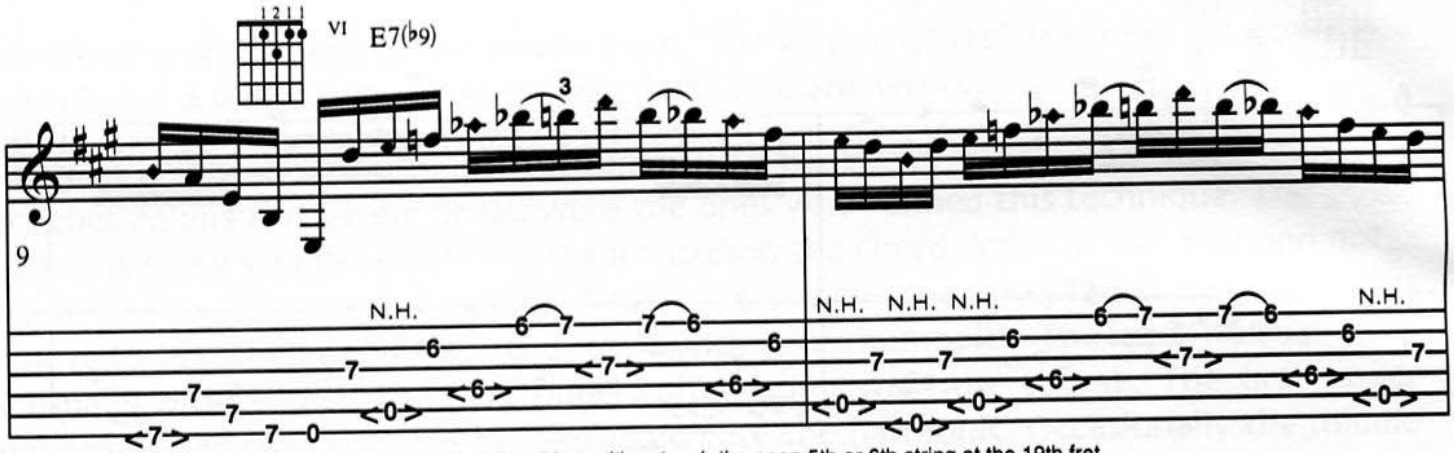
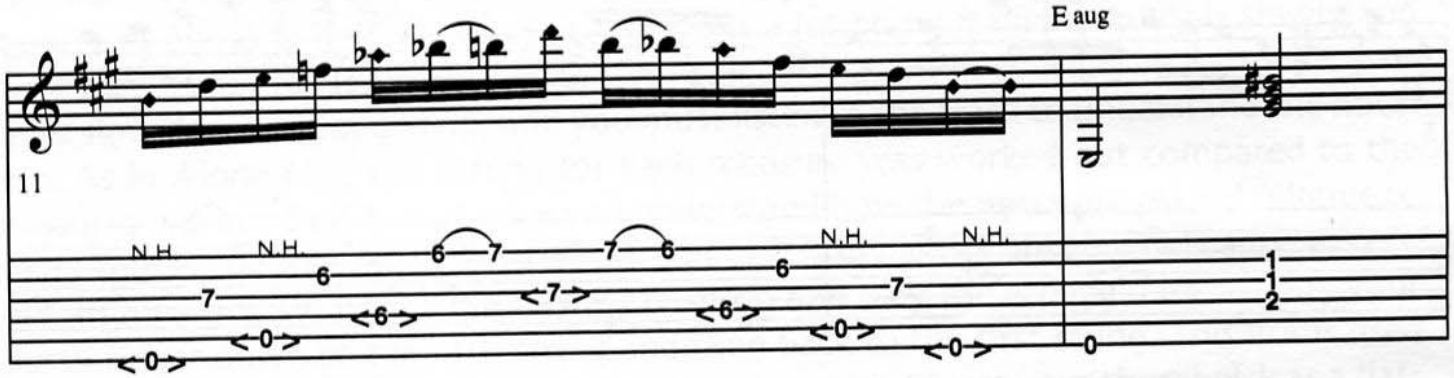
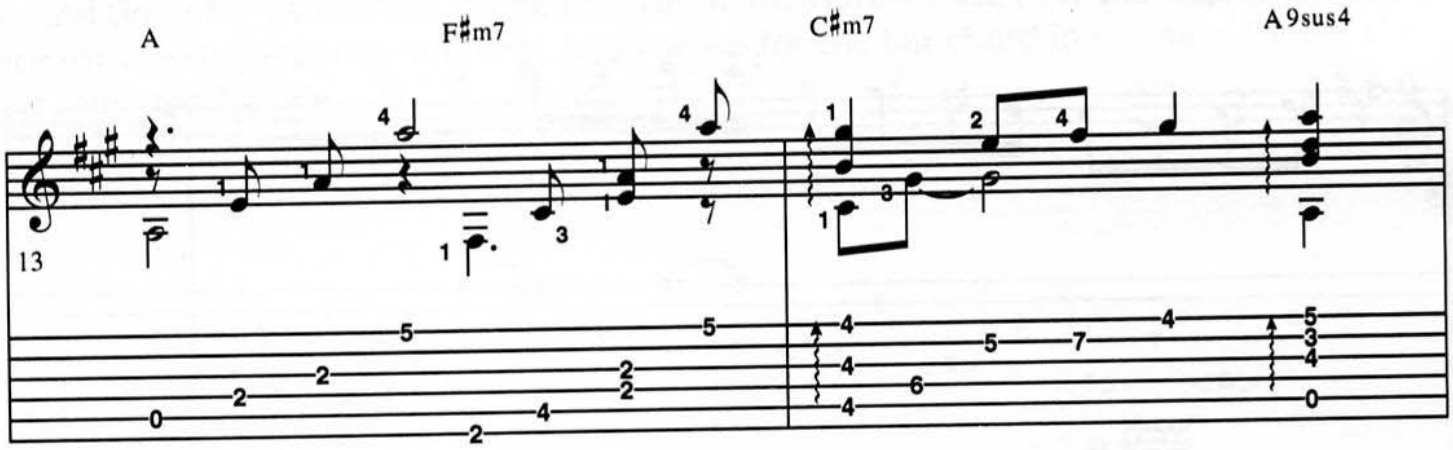
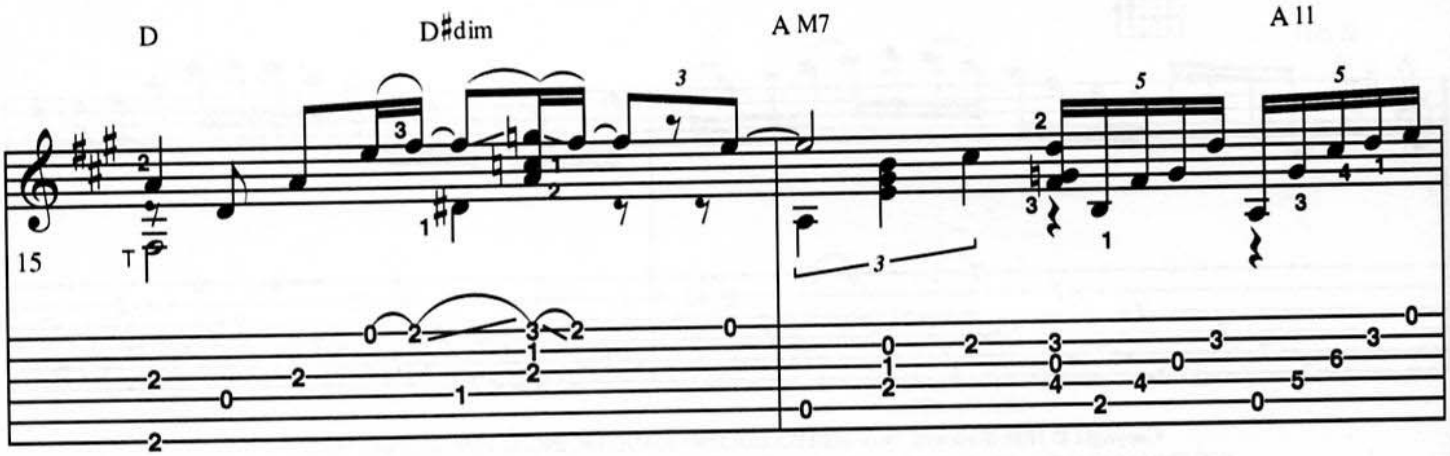
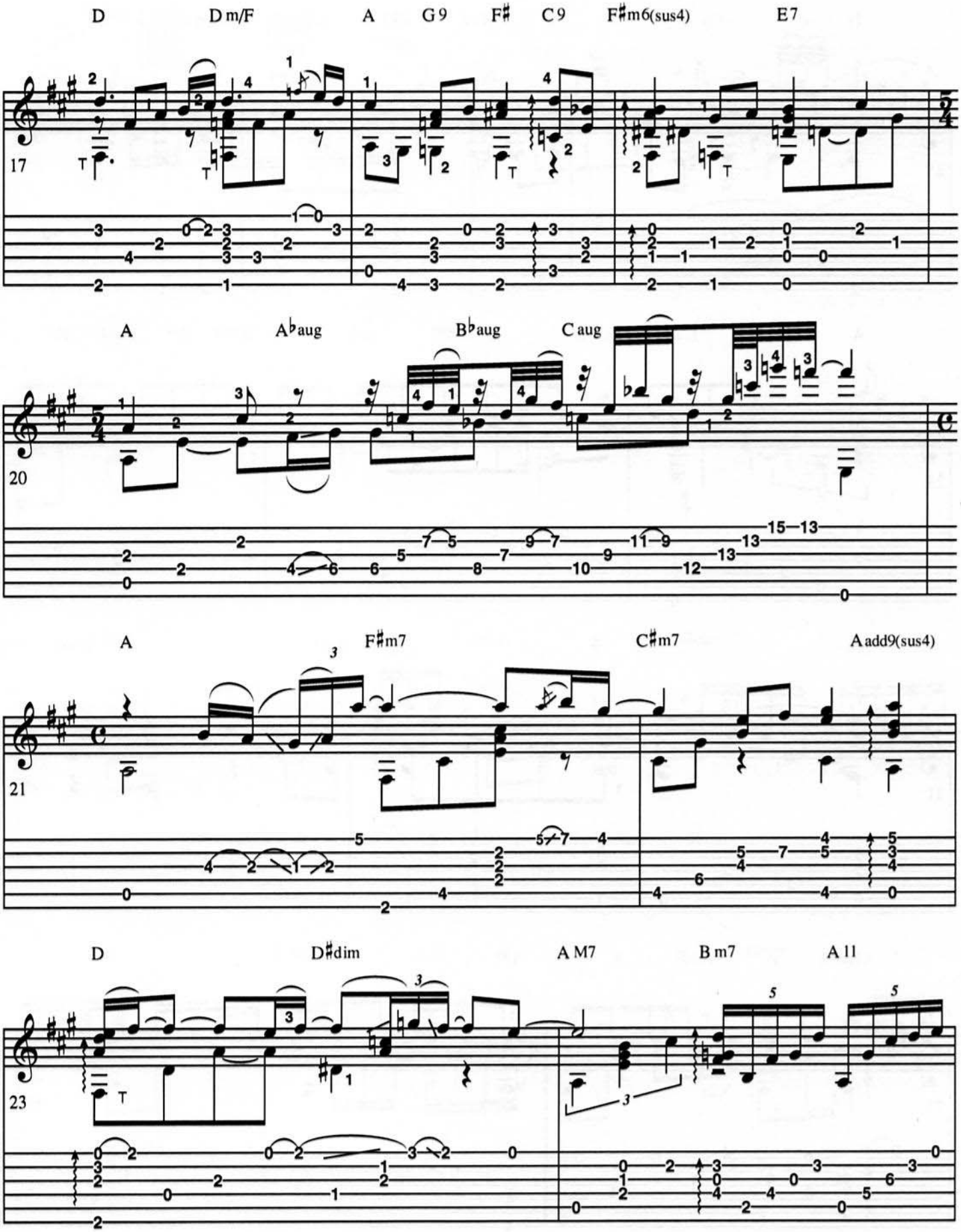


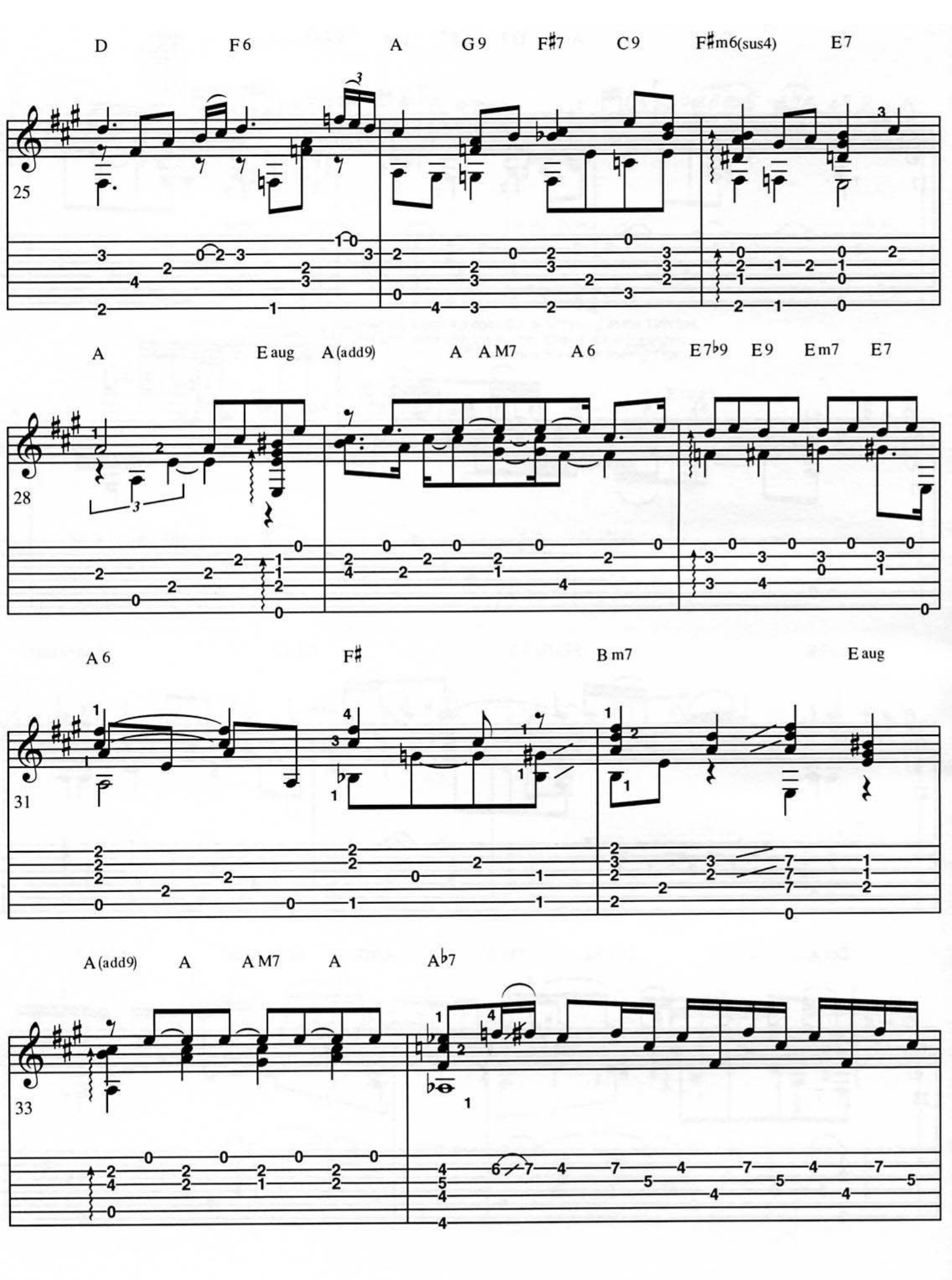
* While holding this position, touch the open 5th or 6th string at the 19th fret, with the right first finger, and pluck with the thumb. Over this fret these two strings produce natural harmonics, and the work is done with the right hand.

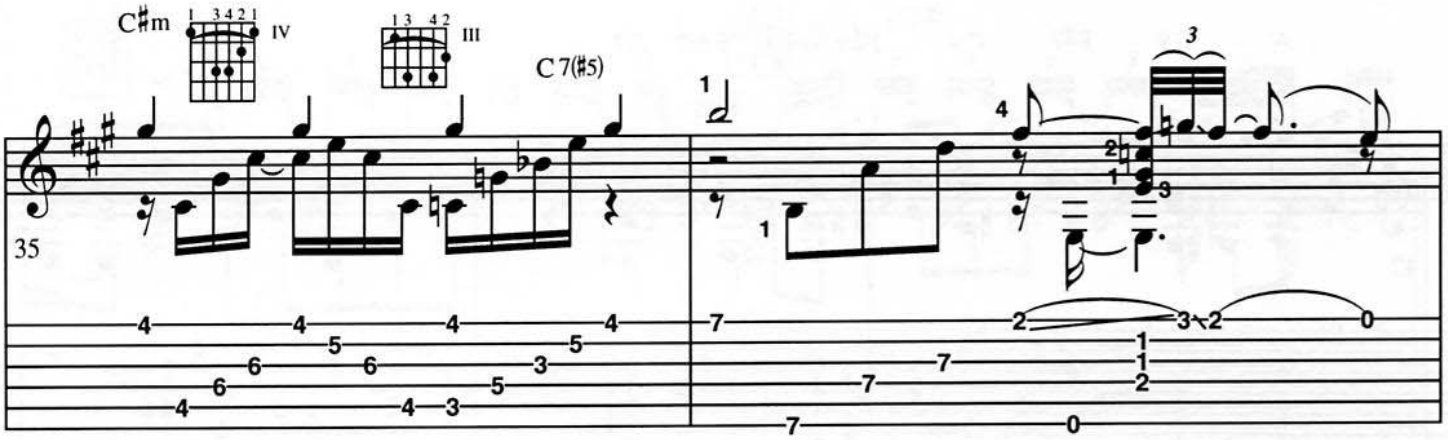


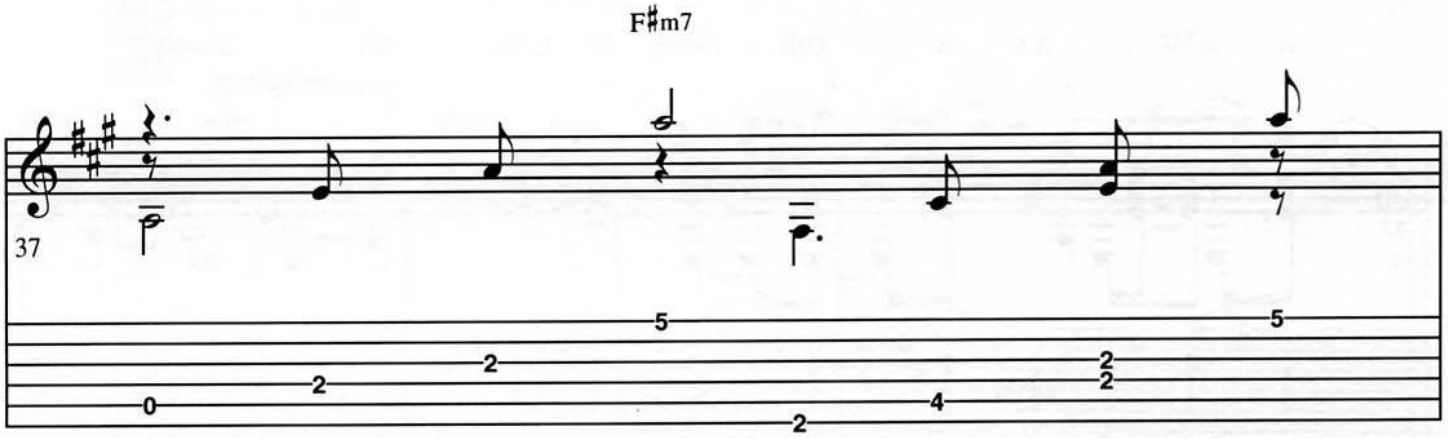


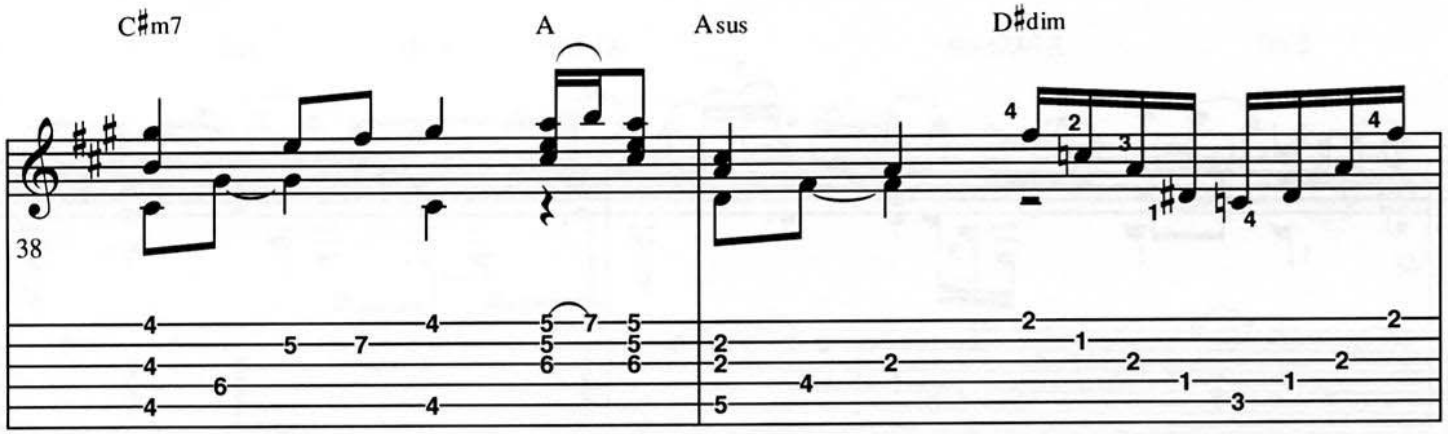


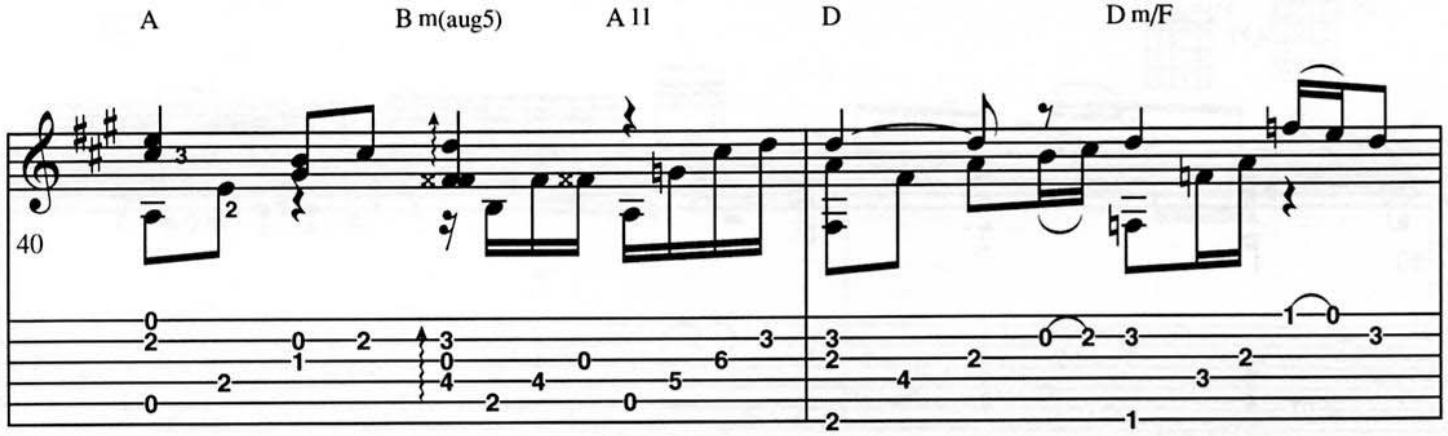

D
D m/F
A
G 9
F♯
C 9
F♯m6(sus4)
E7
17
A
A♭aug
B♭aug
C aug
20
A
F♯m7
C♯m7
A add9(sus4)
21
D
D♯dim
A M7
B m7
A 11
23

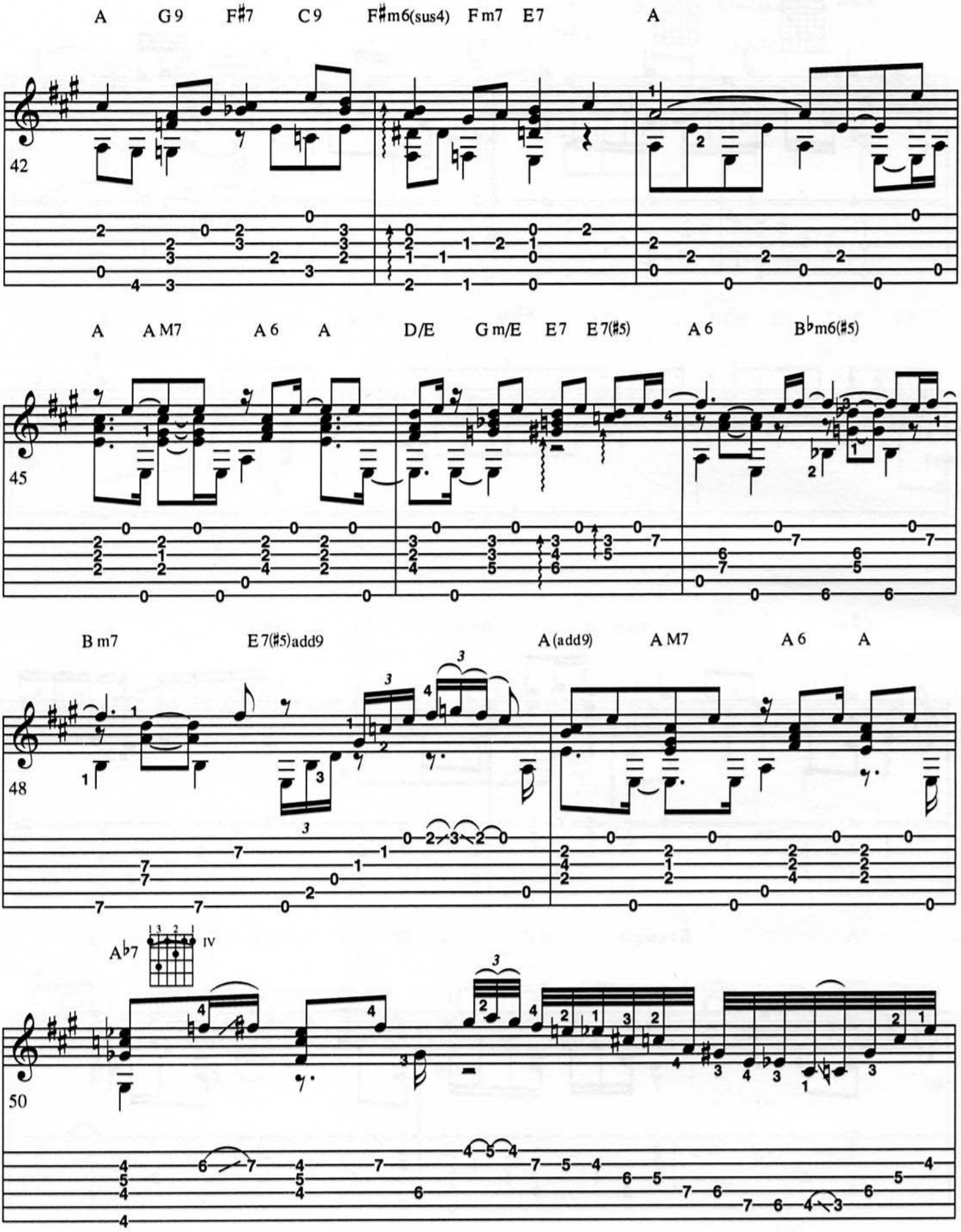

D F6 A G9 F♯7 C9 F♯m6(sus4) E7
25
A E aug A(add9) A A M7 A 6 E7♭9 E9 E m7 E7
28
A 6 F♯ B m7 E aug
31
A(add9) A A M7 A A♭7
33

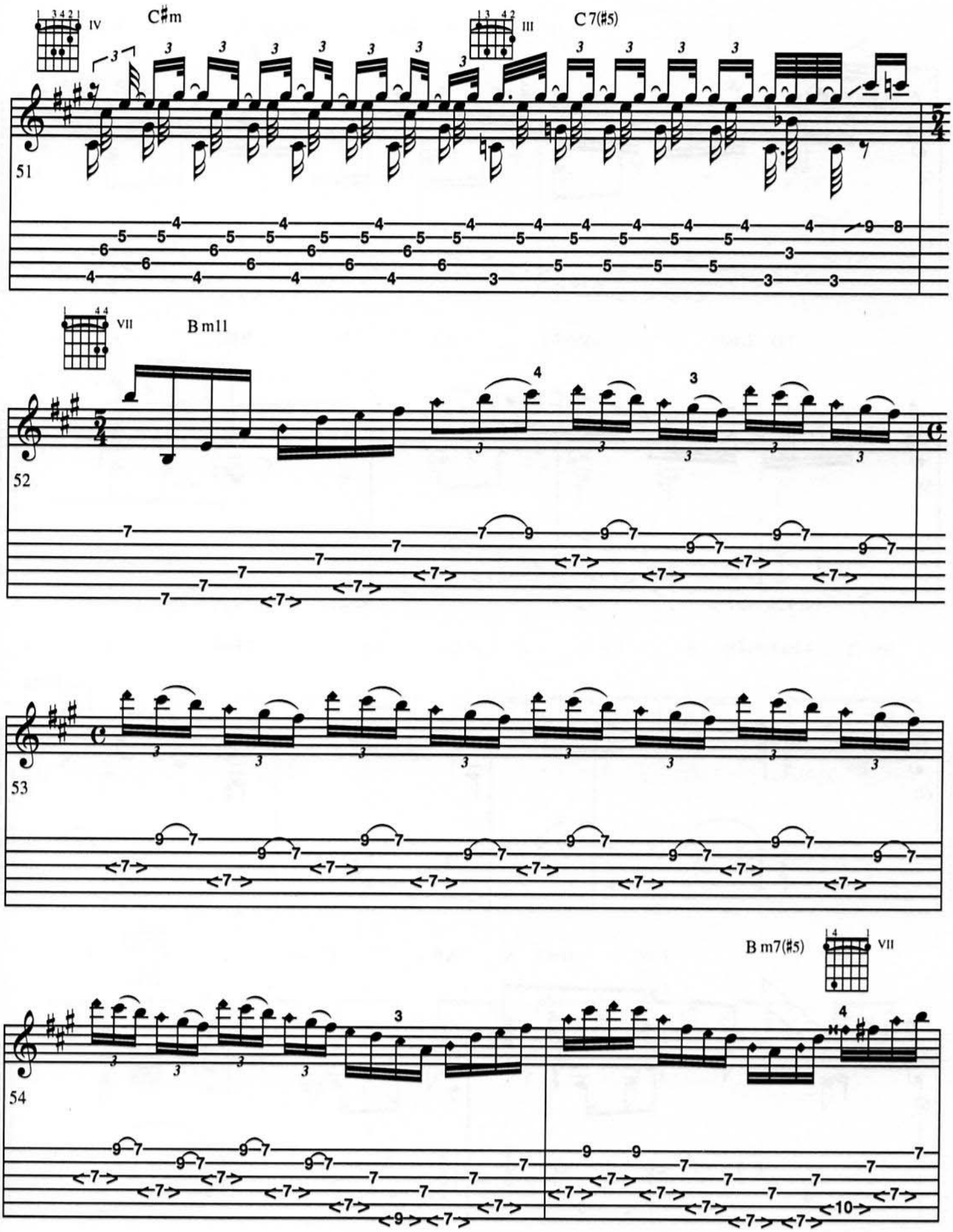

C♯m
IV
III
C 7(♯5)
35

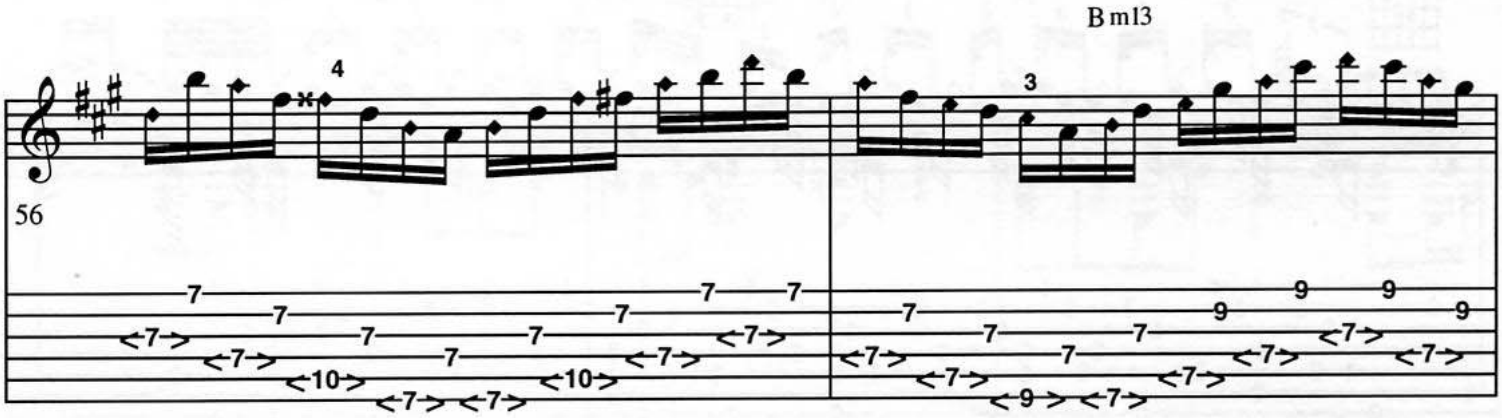

F♯m7
37

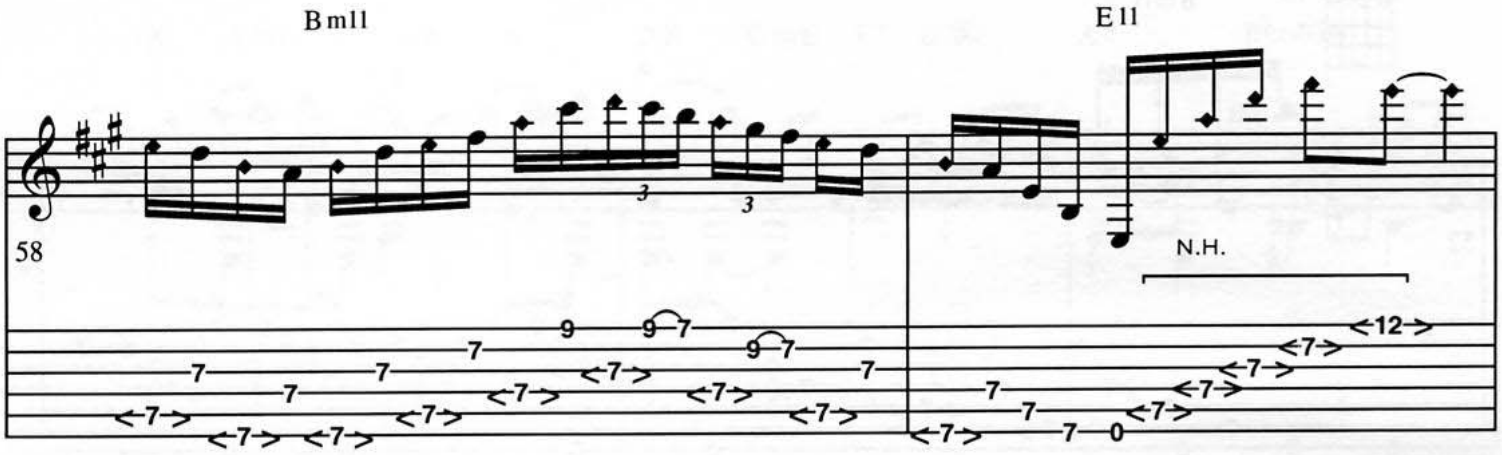

C♯m7
A
Asus
D♯dim
38

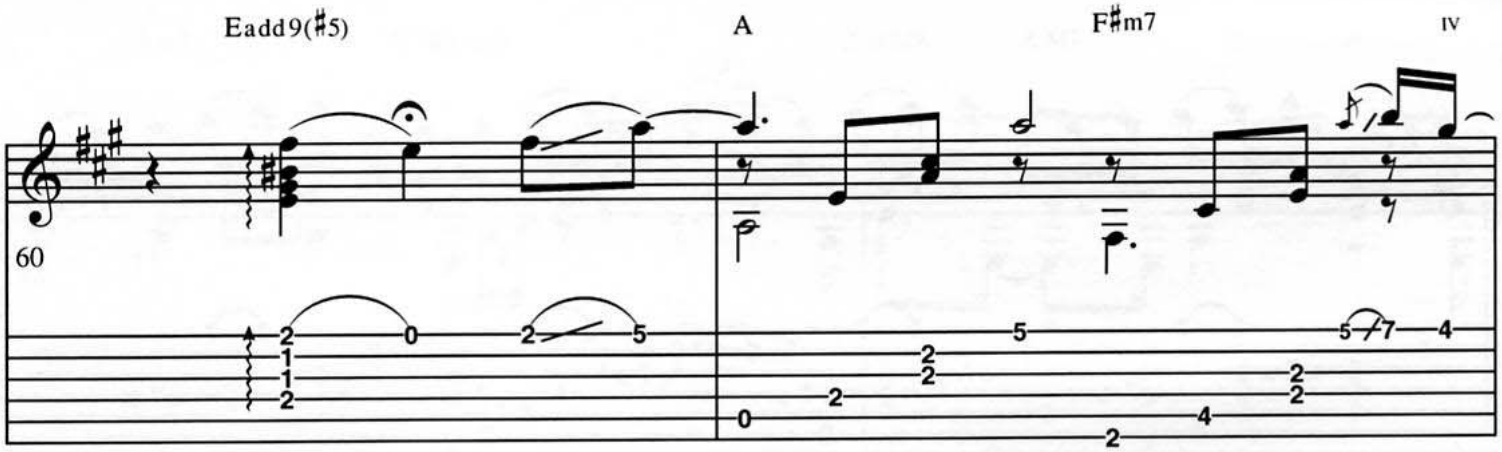

A
B m(aug5)
A 11
D
D m/F
40

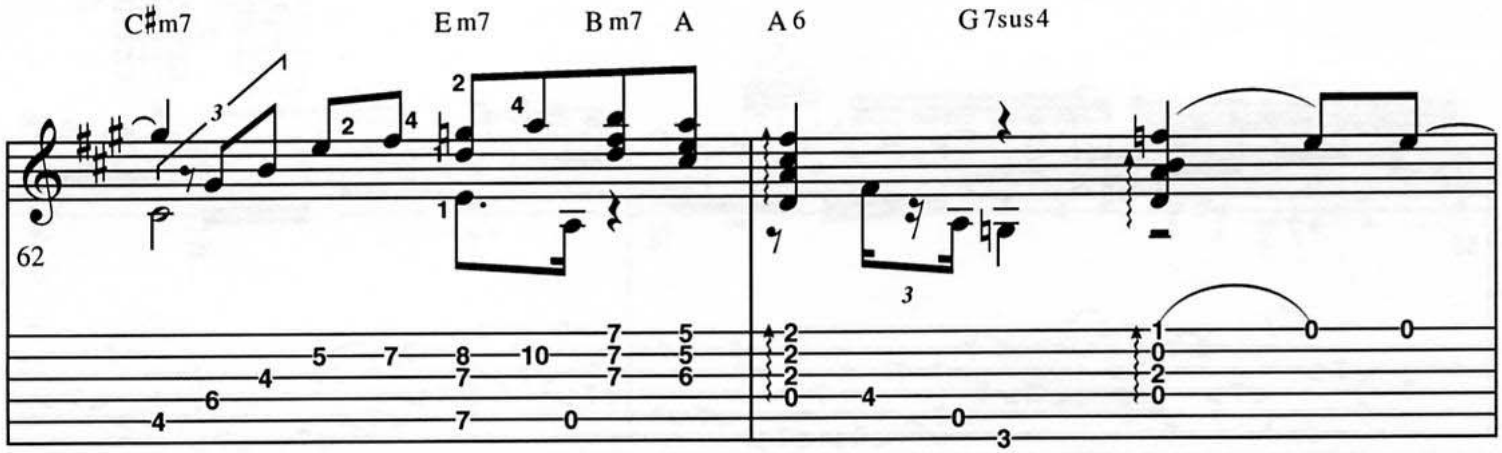

A G9 F♯7 C9 F♯m6(sus4) F m7 E7 A
42
A A M7 A 6 A D/E G m/E E7 E 7(♯5) A 6 B♭m6(♯5)
45
B m7 E 7(♯5)add9 A (add9) A M7 A 6 A
48
A♭7 IV
50

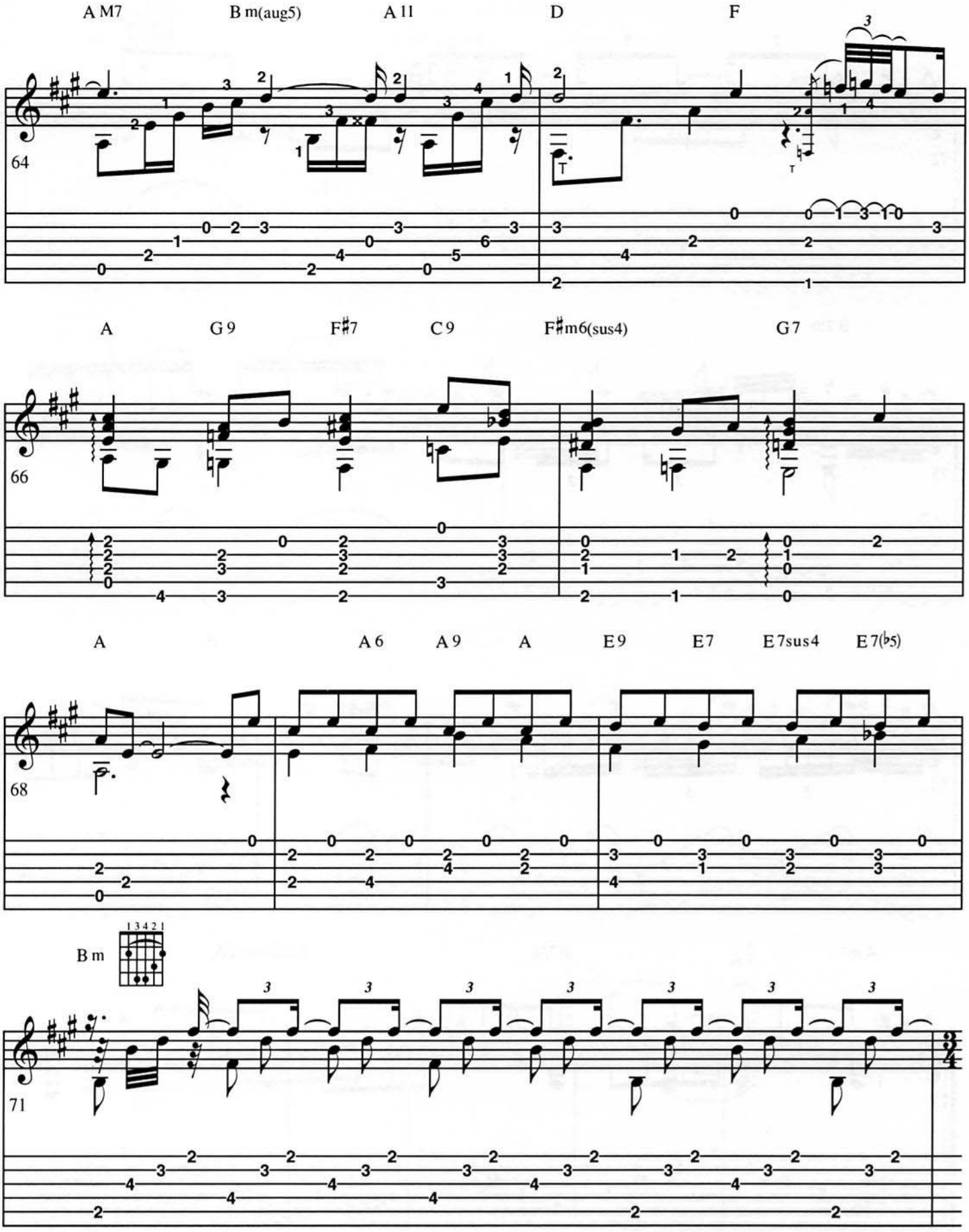

C♯m
IV
C 7(♯5)
III
51
B m11
VII
52
53
B m7(♯5)
VII
54

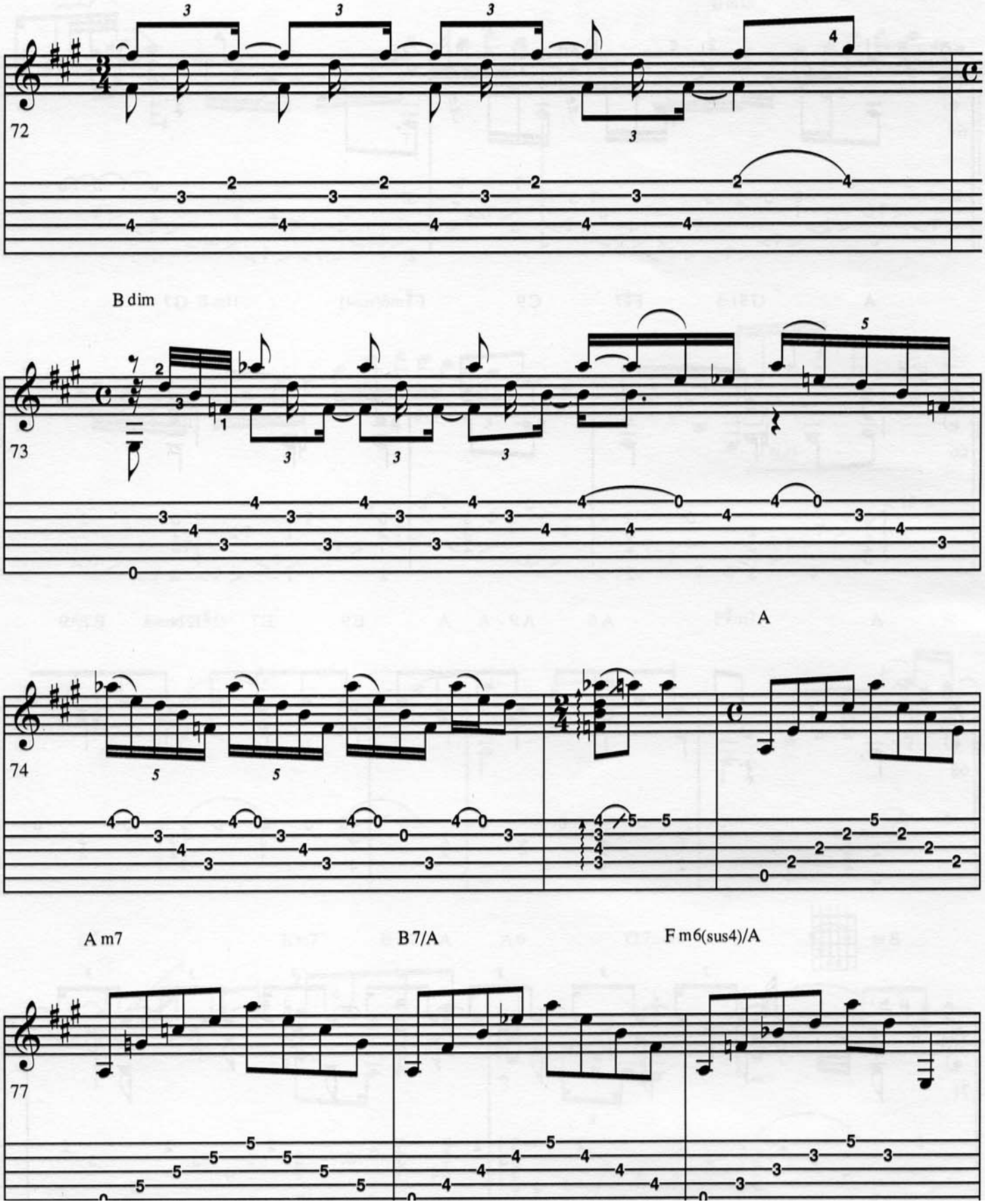

56
Bm13

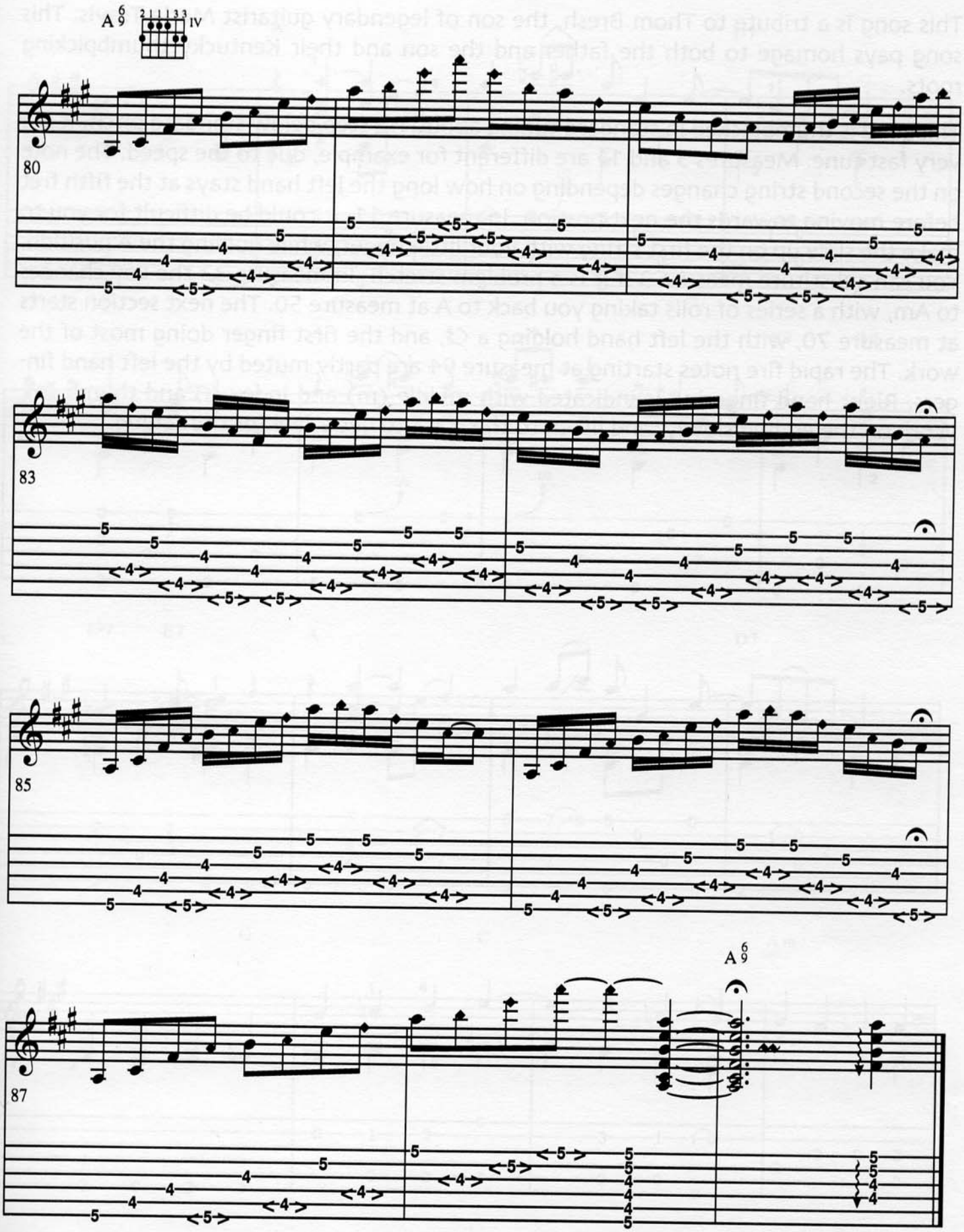

58
Bm11
E11
N.H.


60
Eadd9(♯5)
A
F♯m7
IV


62
C♯m7
Em7
Bm7
A
A6
G7sus4


A M7
B m(aug5)
A 11
D
F
64
A
G 9
F♯7
C 9
F♯m6(sus4)
G 7
66
A
A 6
A 9
A
E 9
E 7
E 7sus4
E 7(♭5)
68
B m
71


72
B dim
73
A
74
A m7
B 7/A
F m6(sus4)/A
77


A 6/9
IV
80
83
85
87
A 6/9

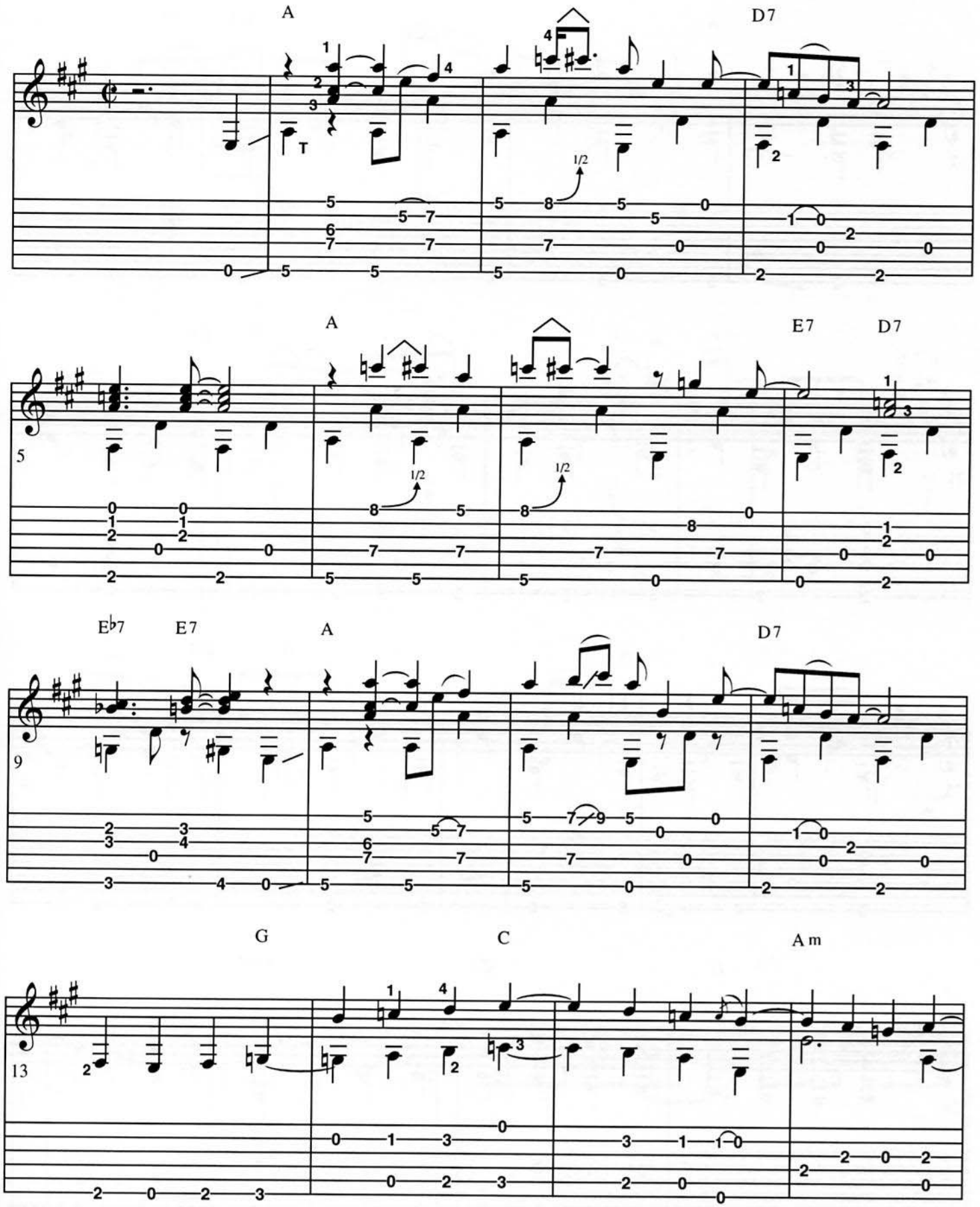
SON OF A GUN

This song is a tribute to Thom Bresh, the son of legendary guitarist Merle Travis. This song pays homage to both the father and the son and their Kentucky thumbpicking roots.

This tune is thumbpicked in standard tuning about 1/2 step below standard pitch. It is a very fast tune. Measures 3 and 11 are different for example, due to the speed. The note on the second string changes depending on how long the left hand stays at the fifth fret before moving towards the next postion. In measure 11, it could be difficult for you to make the slide up on the first string with your little finger, while holding the A position. You can substitute measure 3 if it is a problem stretch. In measure 33 the key changes to Am, with a series of rolls taking you back to A at measure 50. The next section starts at measure 70, with the left hand holding a C♯, and the first finger doing most of the work. The rapid fire notes starting at measure 94 are partly muted by the left hand fingers. Right hand fingering is indicated with middle (m) and index (i) and thumb (p). Work on the ending slowly, and listen to the track to get a feel for the timing.

SON OF A GUN

By Tommy Emmanuel



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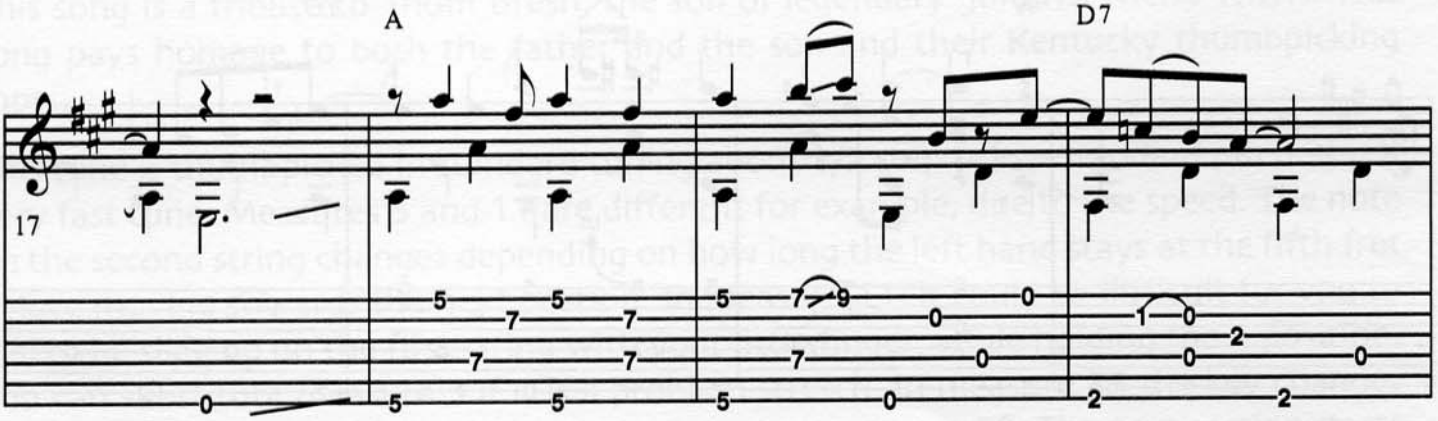
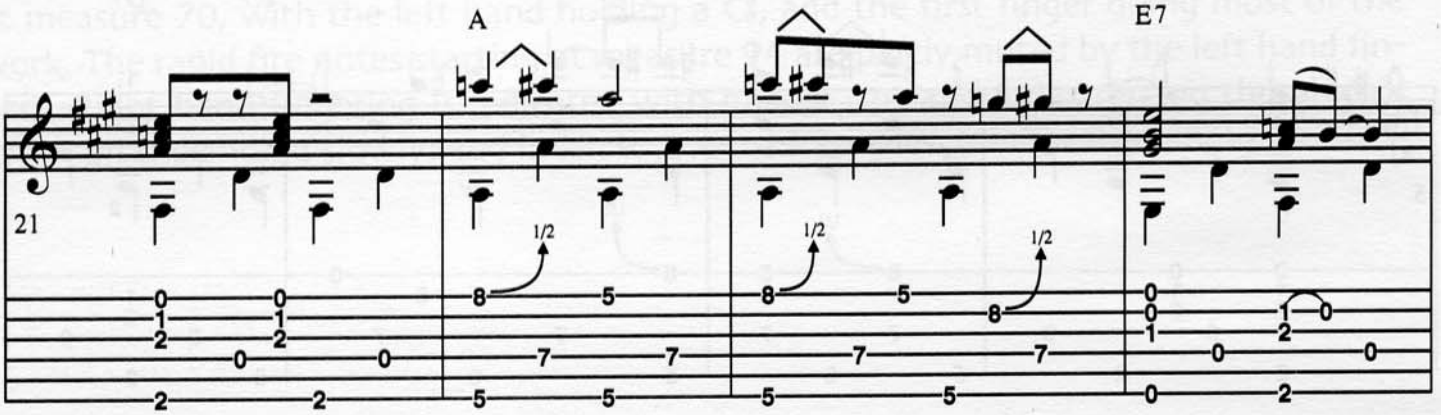
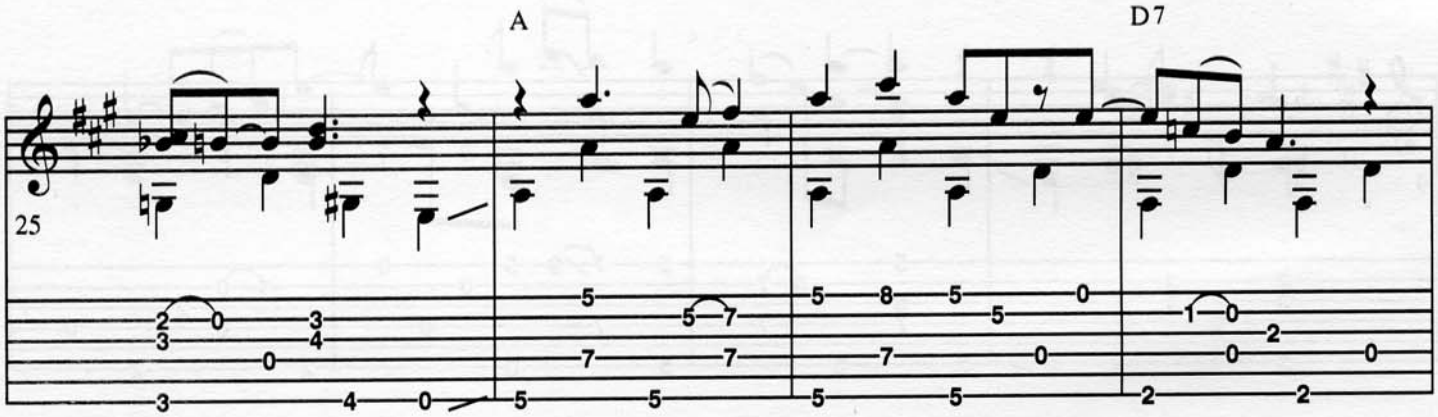
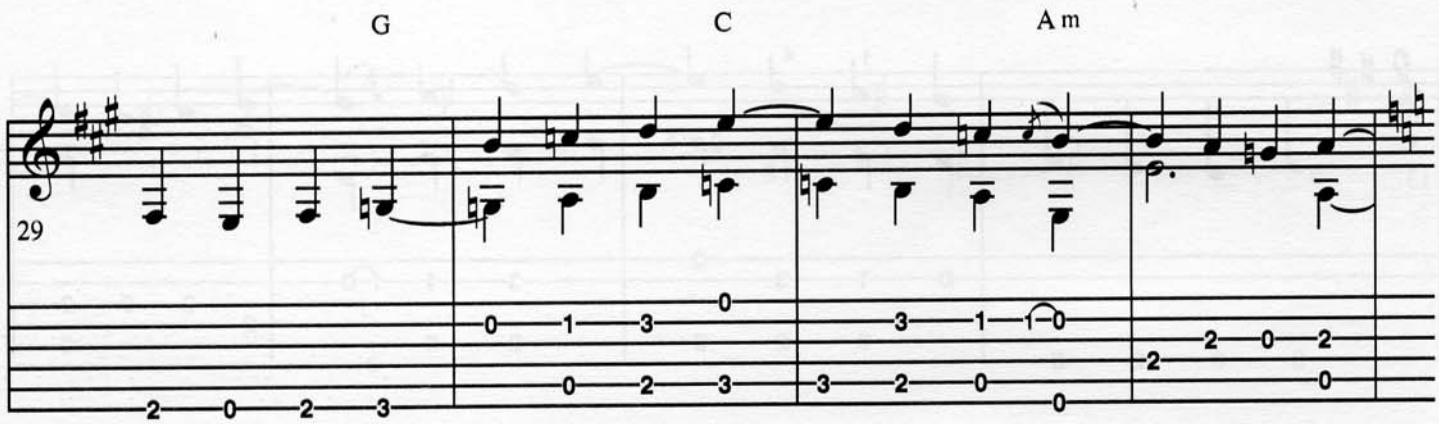
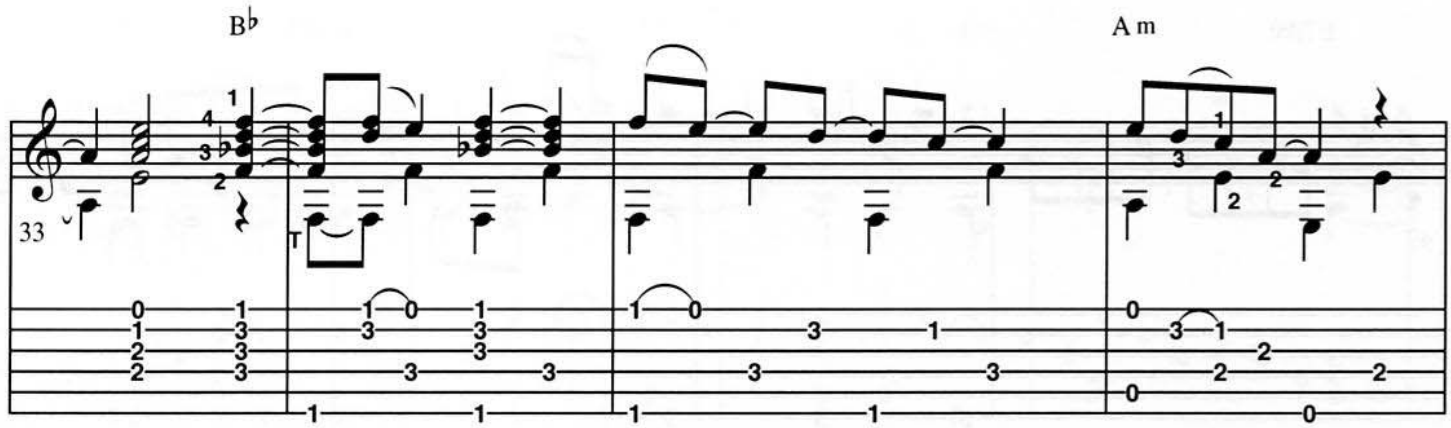
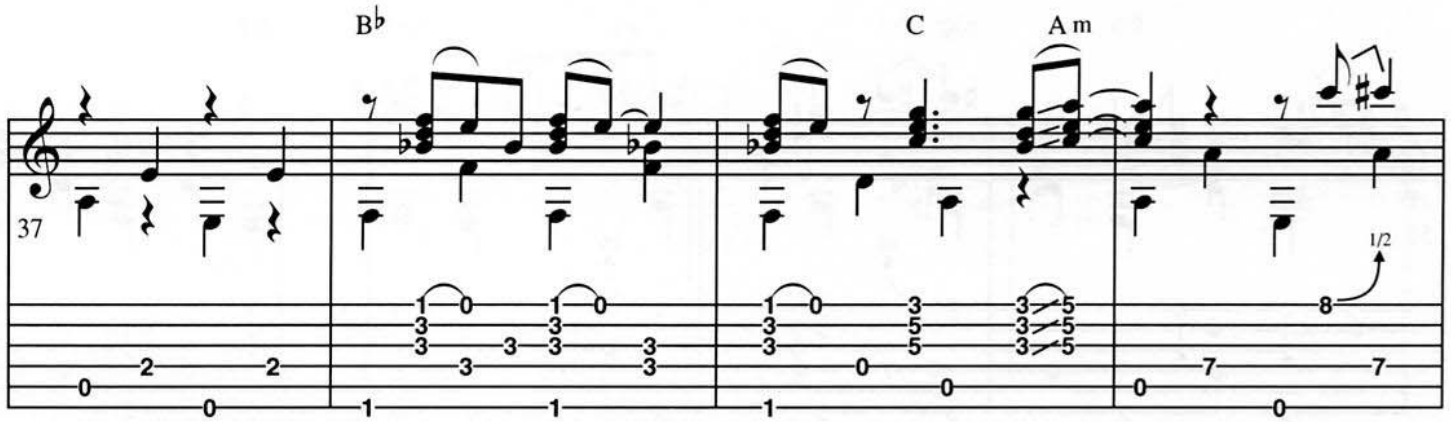

A
D7
17

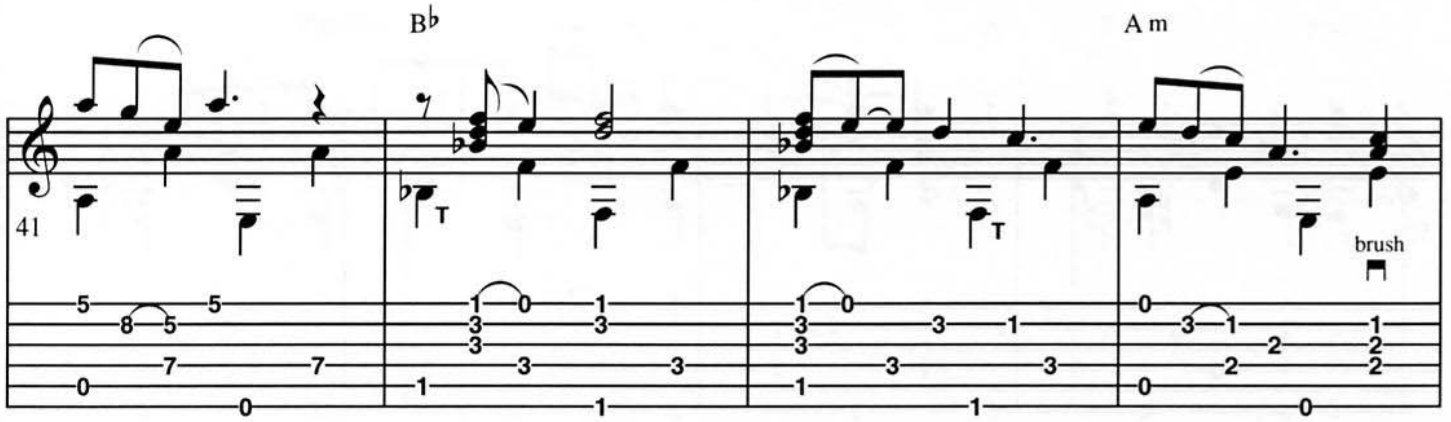

A
E7
21
1/2
1/2
1/2

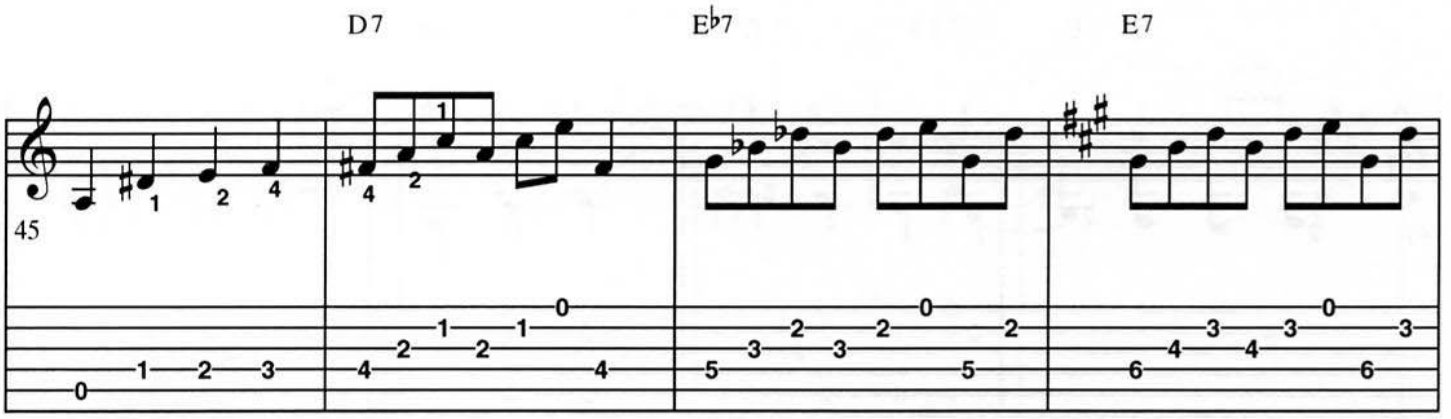

A
D7
25

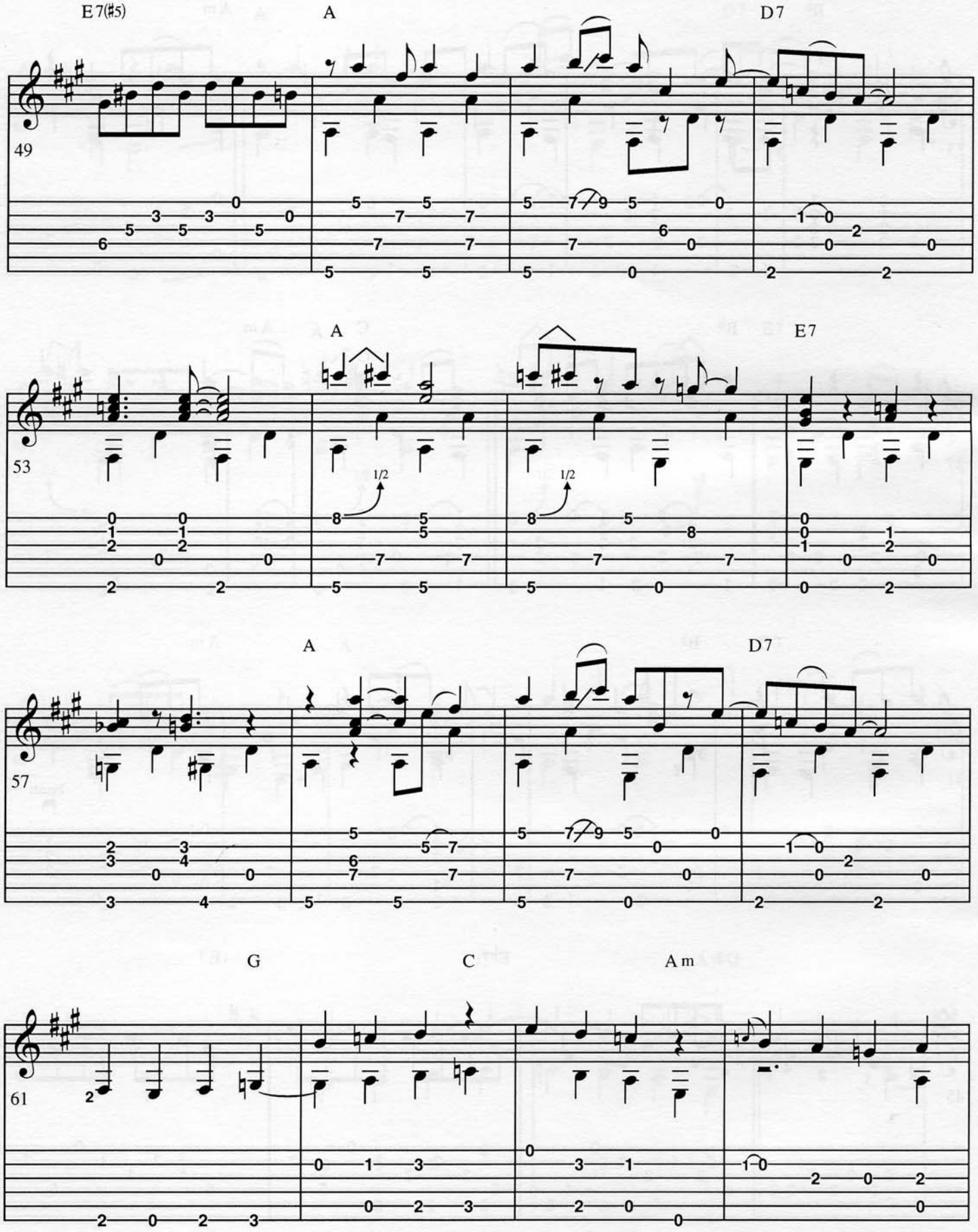

G
C
A m
29

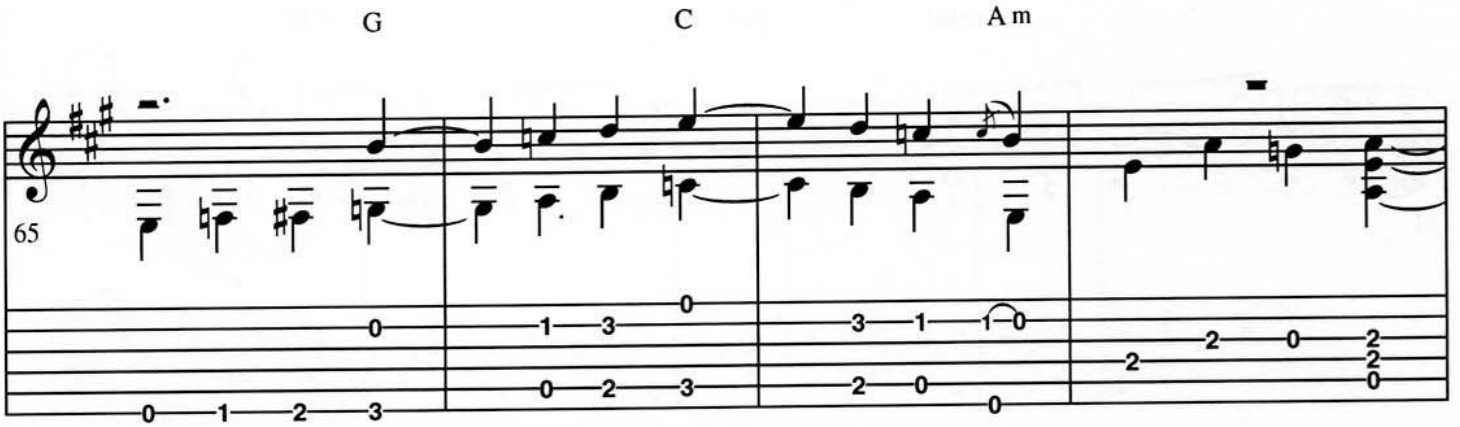

B♭
A m
33
T

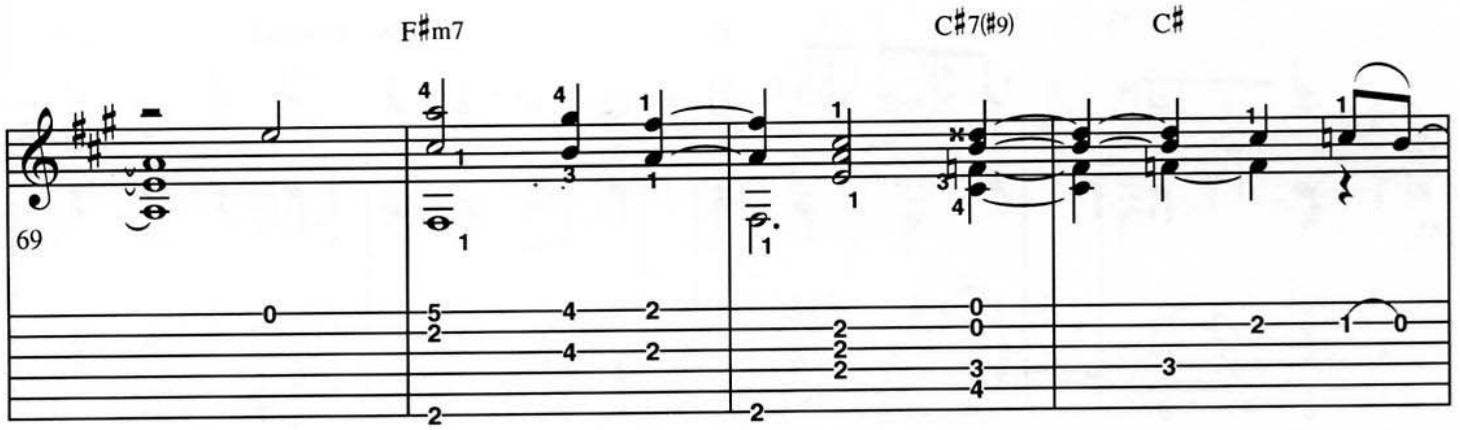

B♭
C
A m
37
1/2

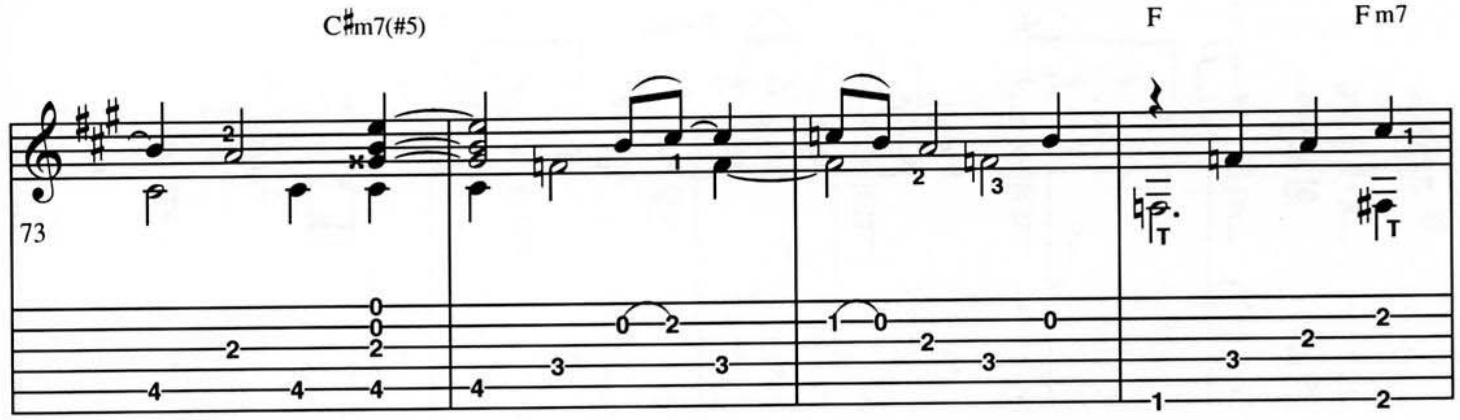

B♭
A m
41
T
T
brush

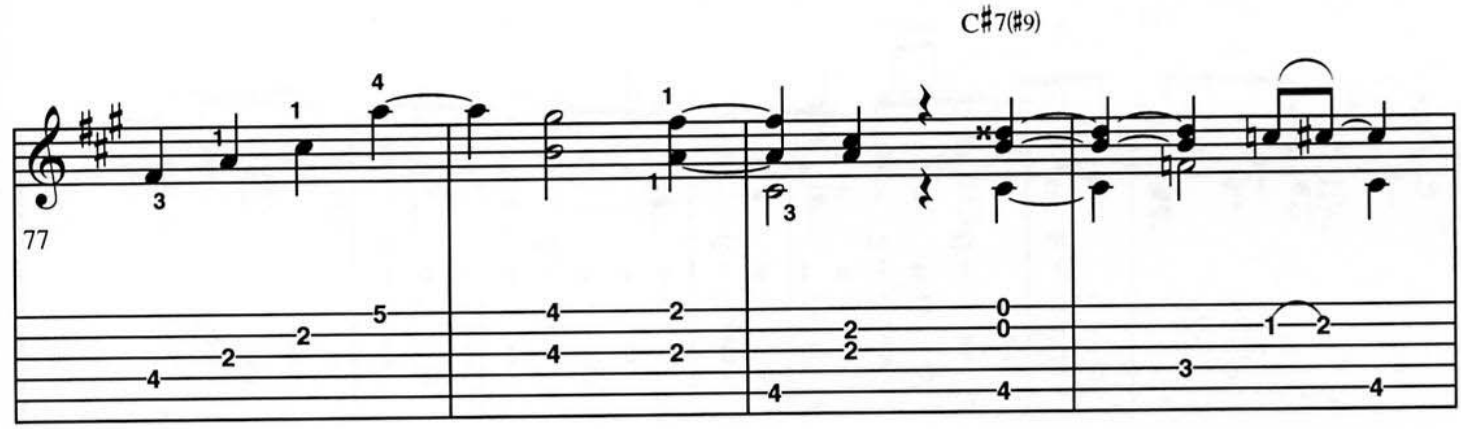

D7
E♭7
E7
45

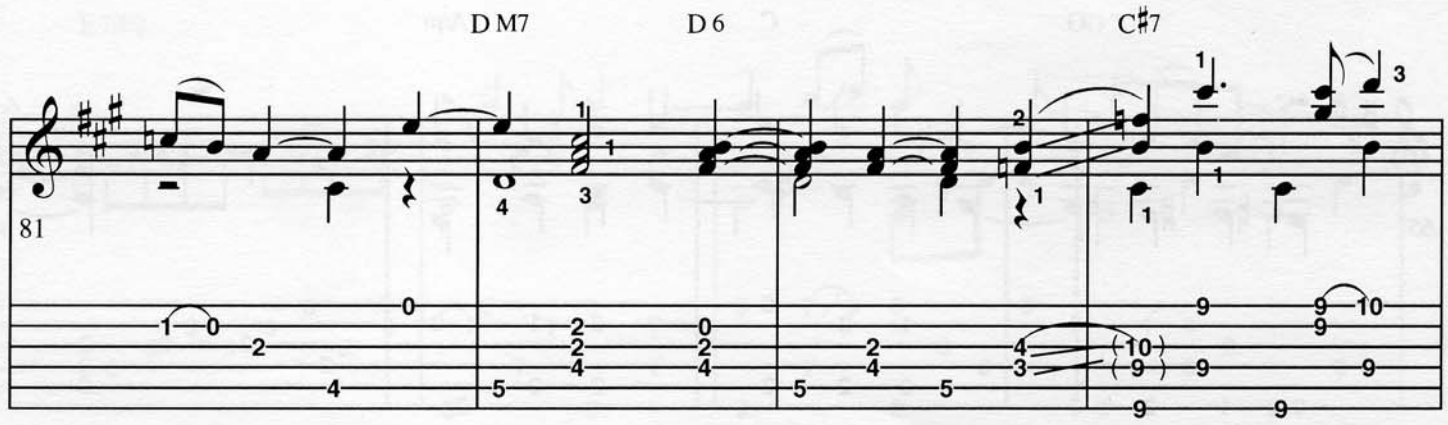

E7(♯5)
A
D7
49
A
E7
53
1/2
1/2
A
D7
57
G
C
Am
61

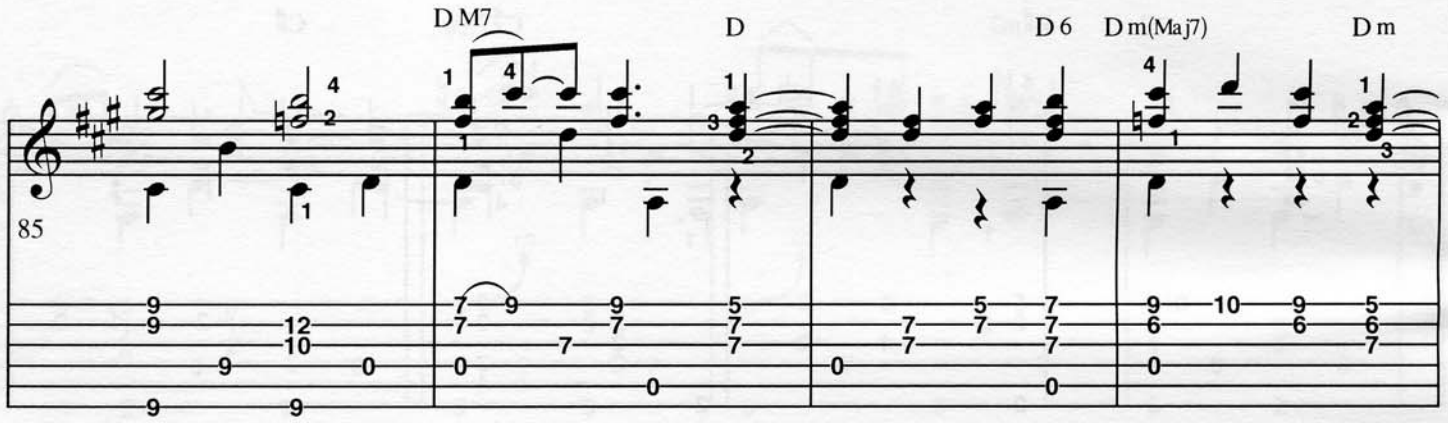

G
C
Am
65

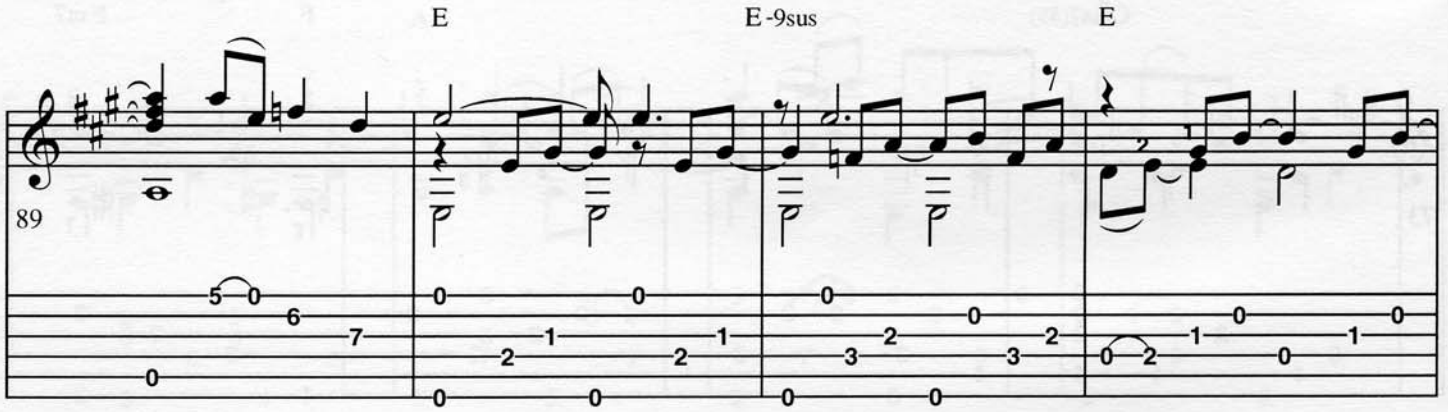

F♯m7
C♯7(♯9)
C♯
69

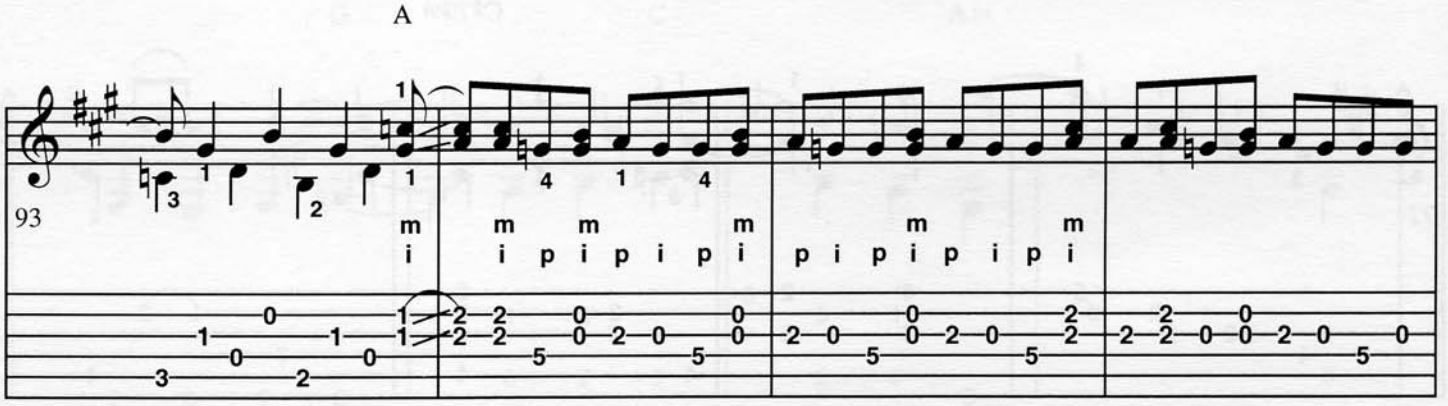

C♯m7(♯5)
F
Fm7
73

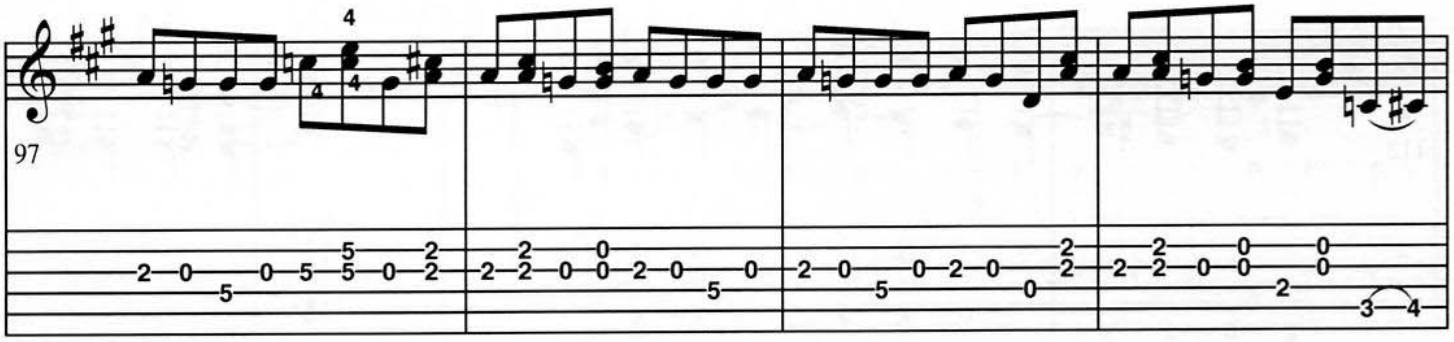

C♯7(♯9)
77


D M7
D 6
C♯7
81


D M7
D
D 6
D m(Maj7)
D m
85


E
E -9sus
E
89


A
93
m m m m m m
i i p i p i p i p i p i p i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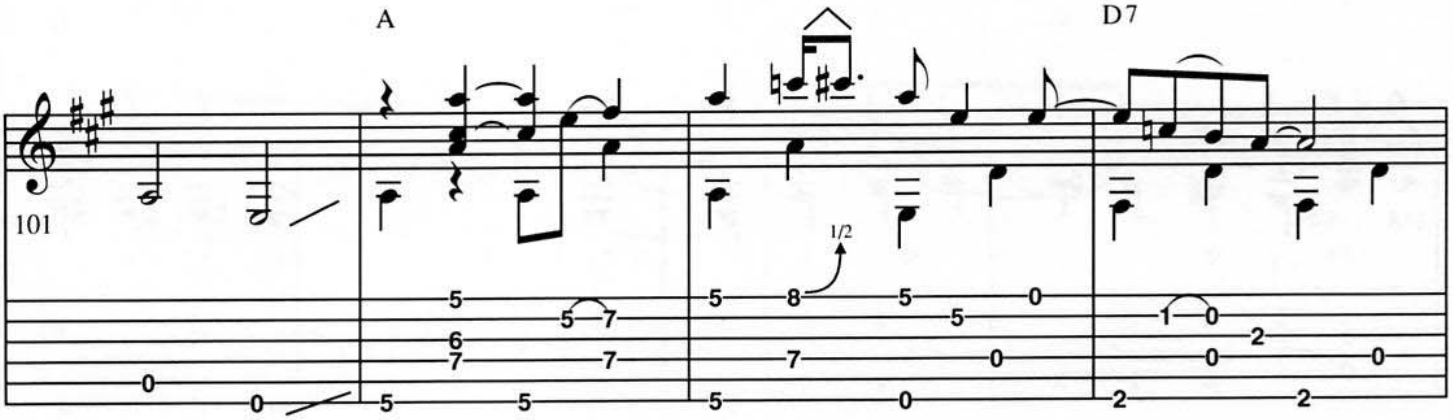
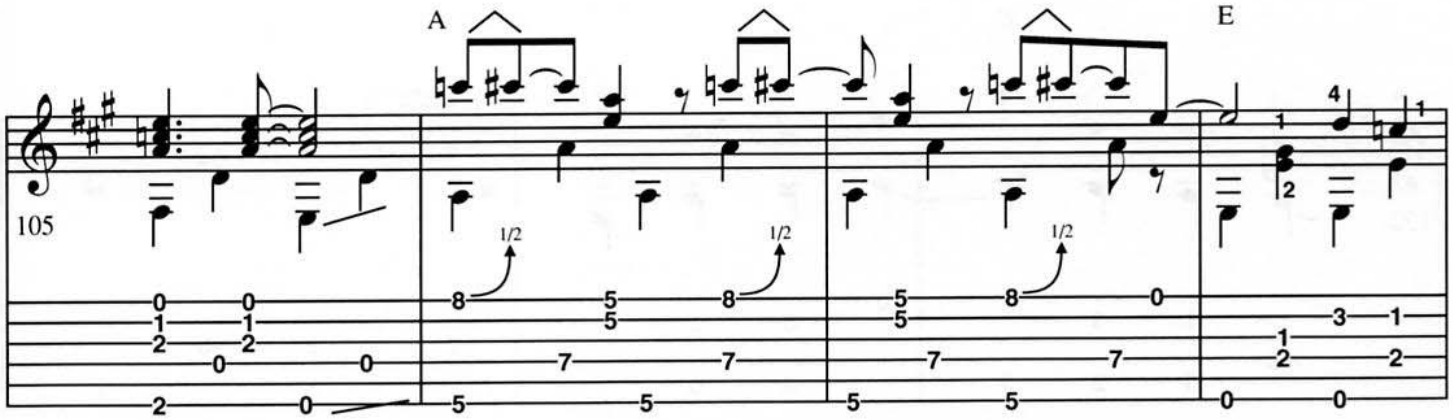
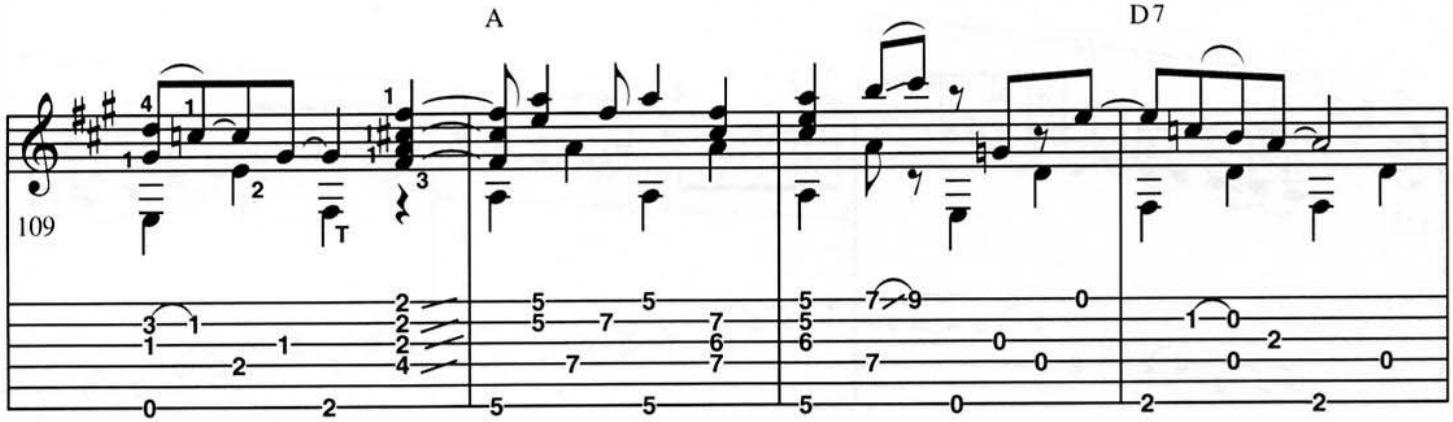
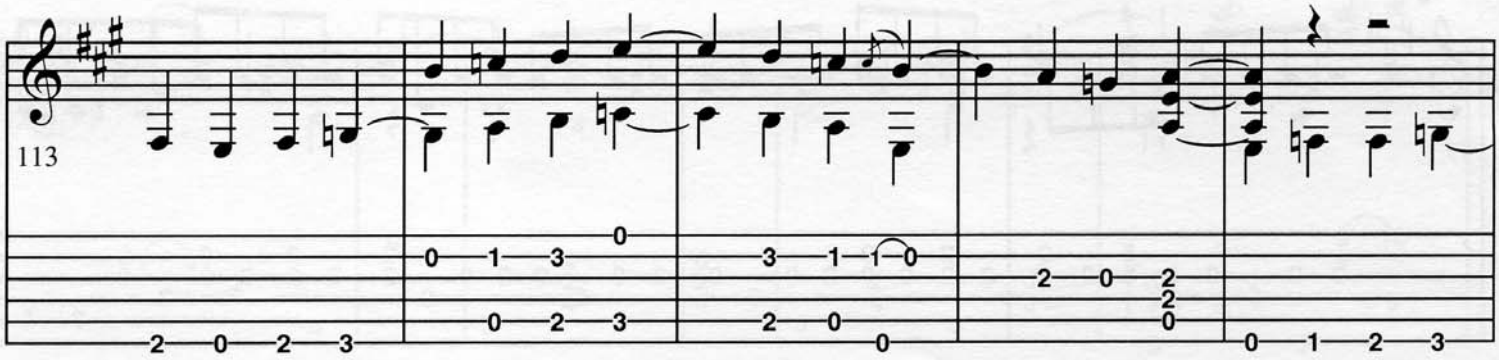

A
D7
101
1/2


A
E
105
1/2
1/2
1/2


A
D7
109
T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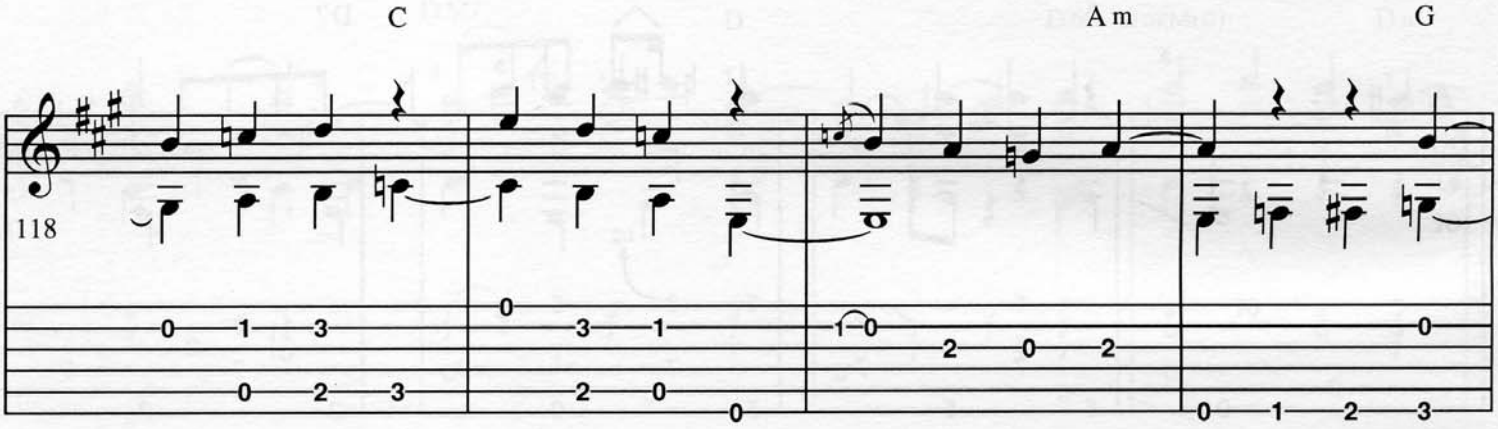
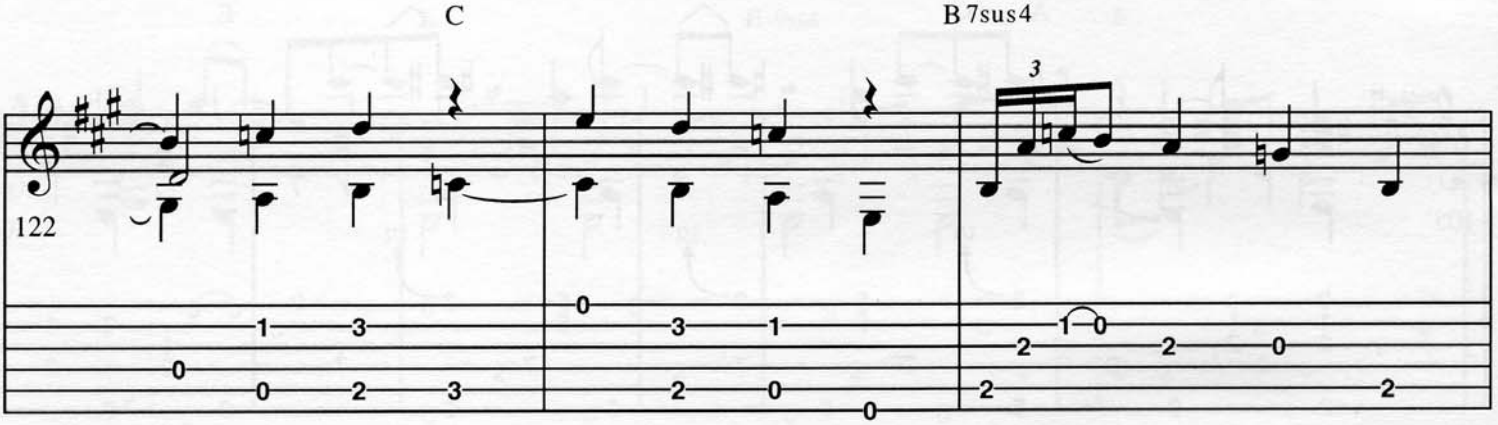
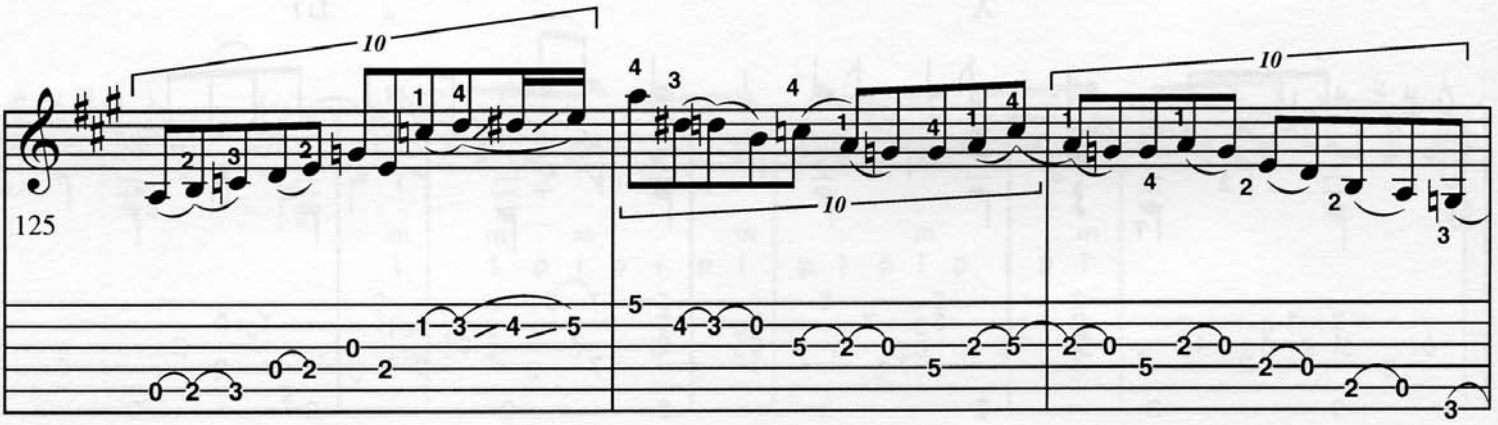

C
A m
G
118


C
B 7sus4
122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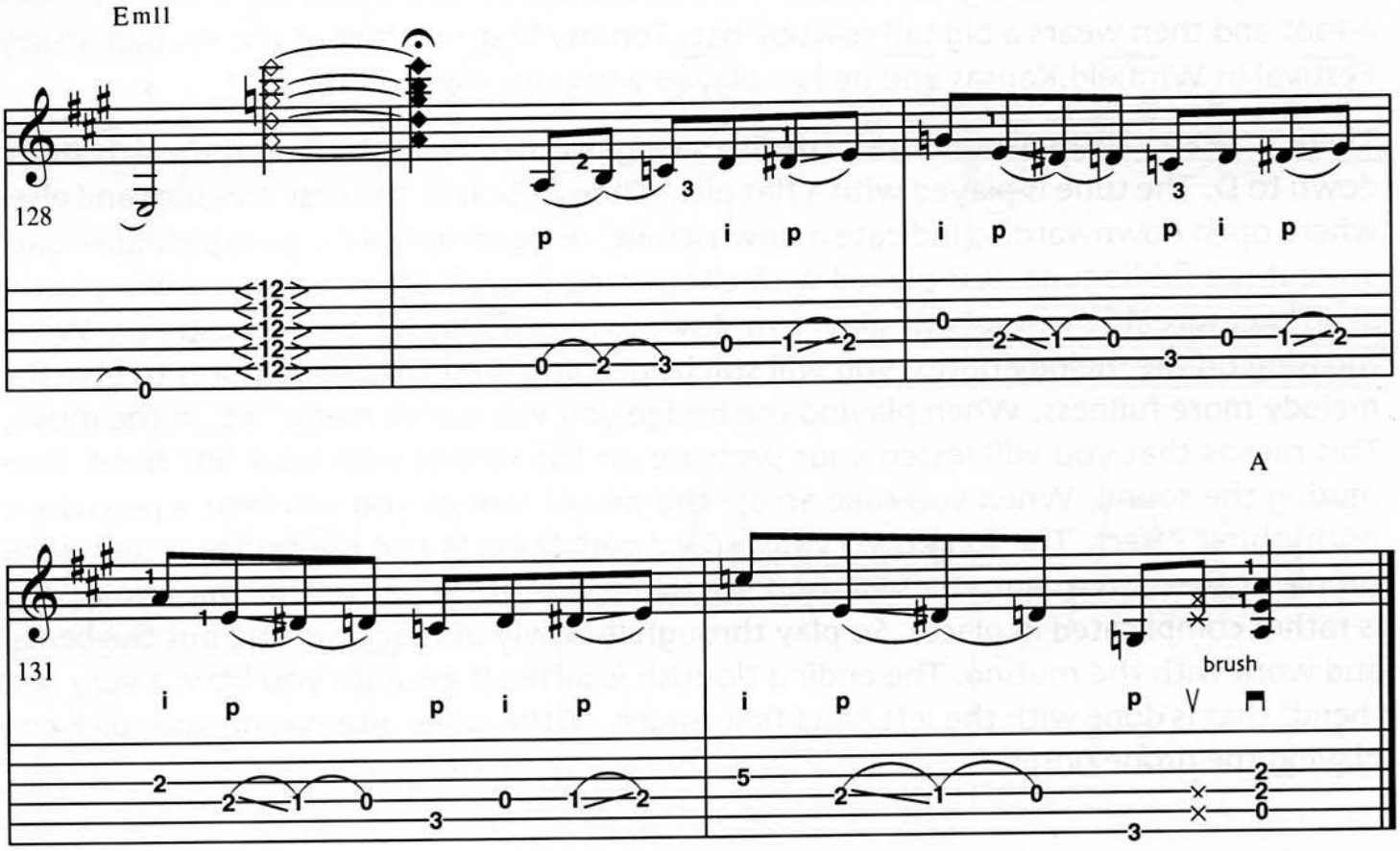

Emll
128
p i p
i p p i p
A
131
i p p i p
i p
p
brush

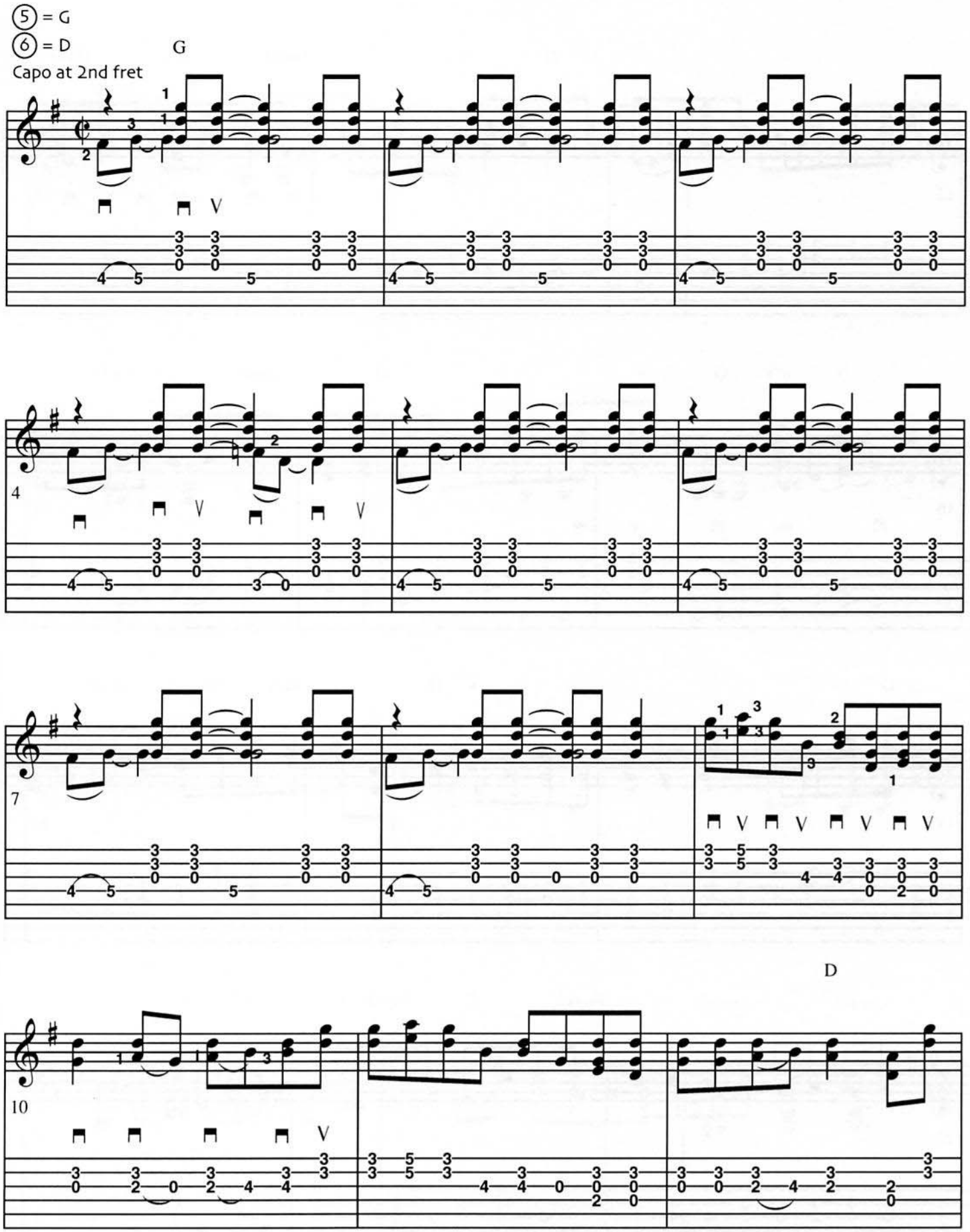
TALL FIDDLER

This song is a tribute to a great Fiddler from Oklahoma named Byron Berline. He's about 6 foot and then wears a big tall cowboy hat. Tommy first met him at the Walnut Valley Festival in Winfield,Kansas and he has played with him many times.

There is a capo at the second fret, the 5th string is tuned down to G, and the 6th string down to D. The tune is played with a flat pick. The symbols in the first measure and elsewhere open downward to indicate a downstroke, or open upwards, for a pick upstroke. Since it is a fiddle tune, it is played with alternating strokes.There are some exceptions, as in measure 15, where you play two downstrokes followed by an upstroke. While focusing on the melody notes, you will still be droning on surrounding notes to give the melody more fullness. When playing the bridge you will notice many "x's" in the music. This means that you will lessen your pressure on the strings with your left hand, thus muting the sound. When you rake across the muted strings you will hear a percussive or rhythmic effect. The song is very fast, (and gets faster!) and the bridge sounds very simple at first listen, but you will soon see that the rhythm has several variations, and is rather complicated in places. So play through it slowly at first counting out the beats, and work with the muting. The ending flourish is difficult because you have a very fast "bend" that is done with the left hand first finger, all the while alternating your pick and playing the drone notes.

TALL FIDDLER

By Tommy Emmanuel



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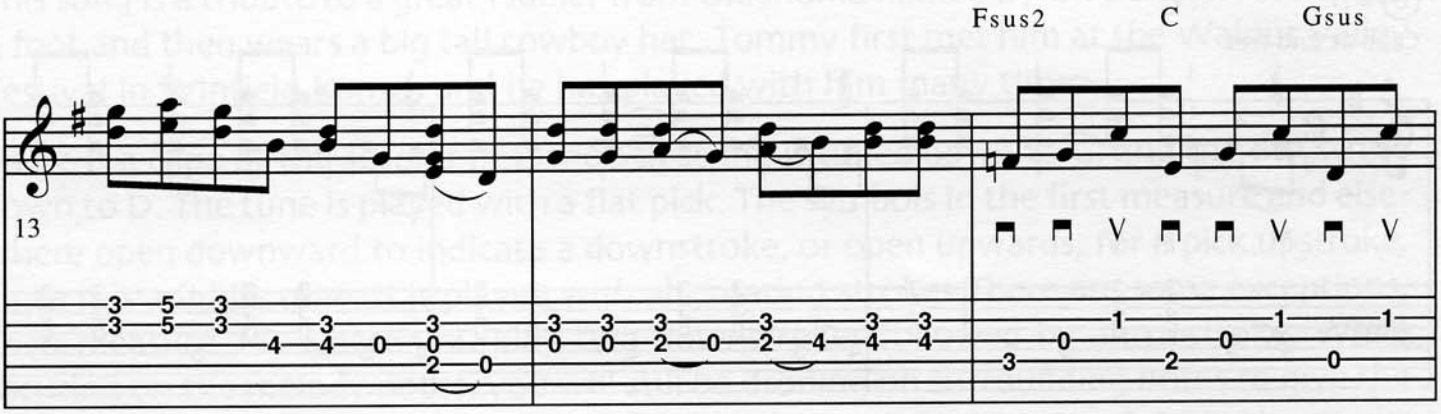
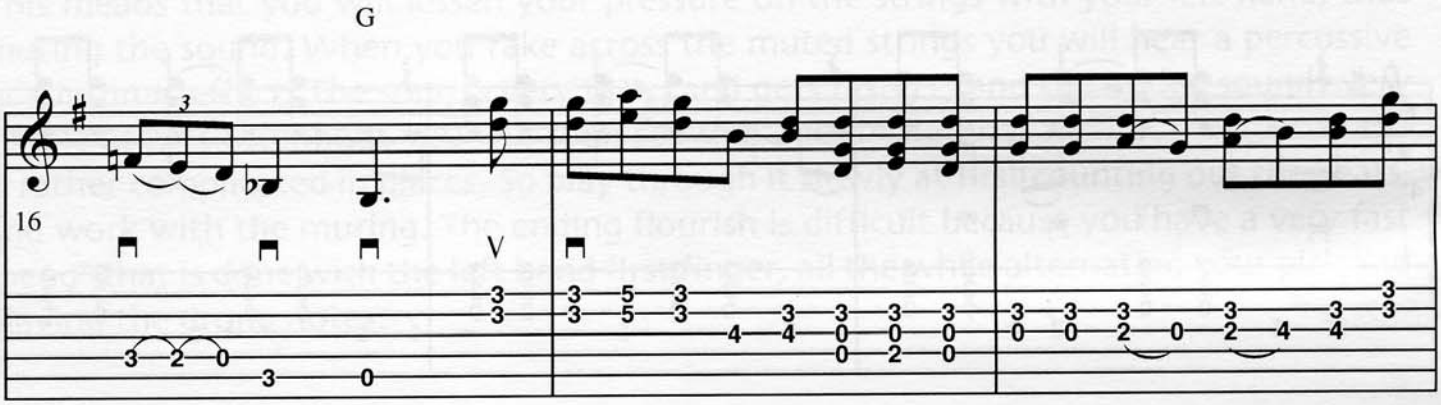
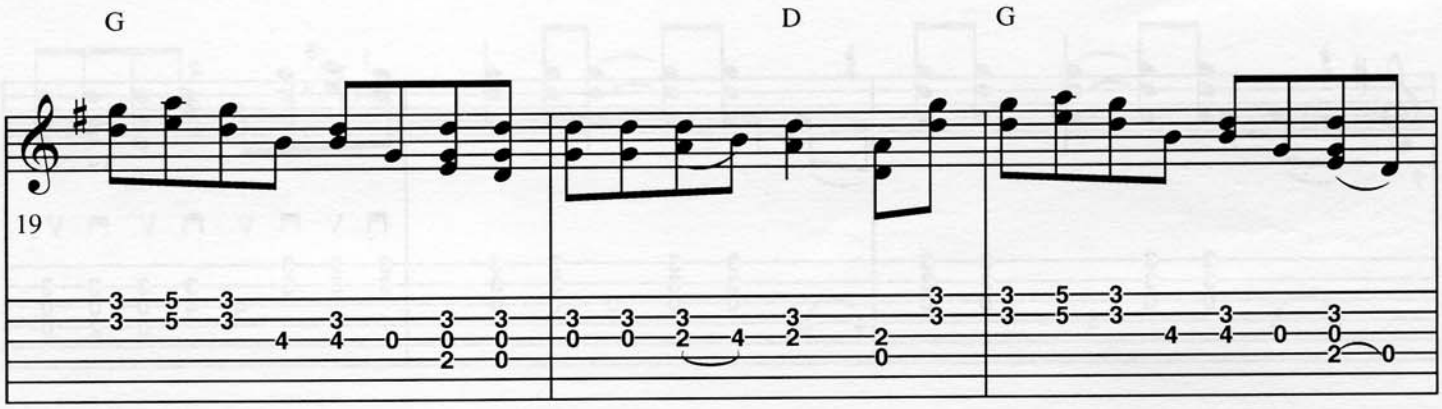
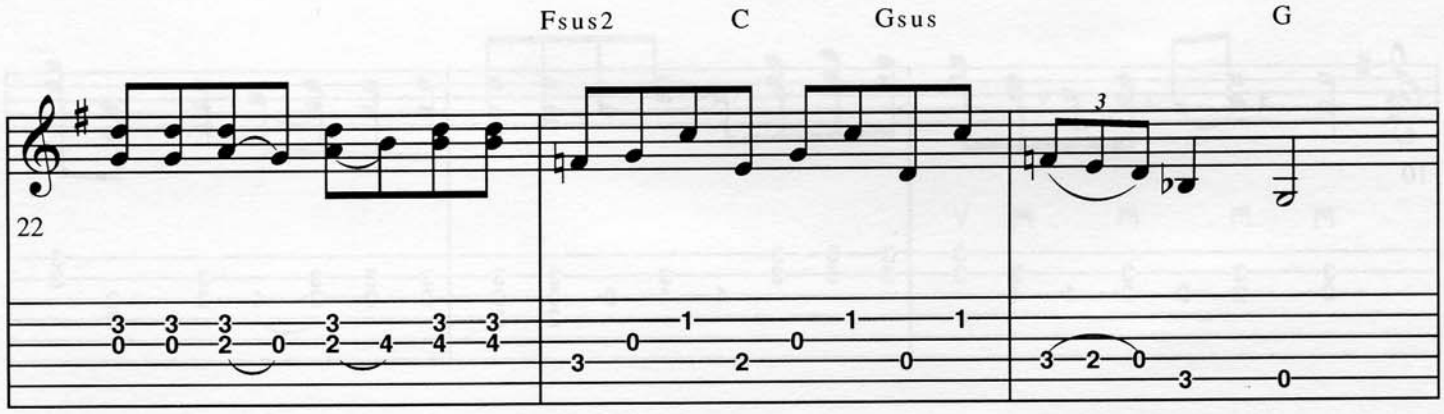
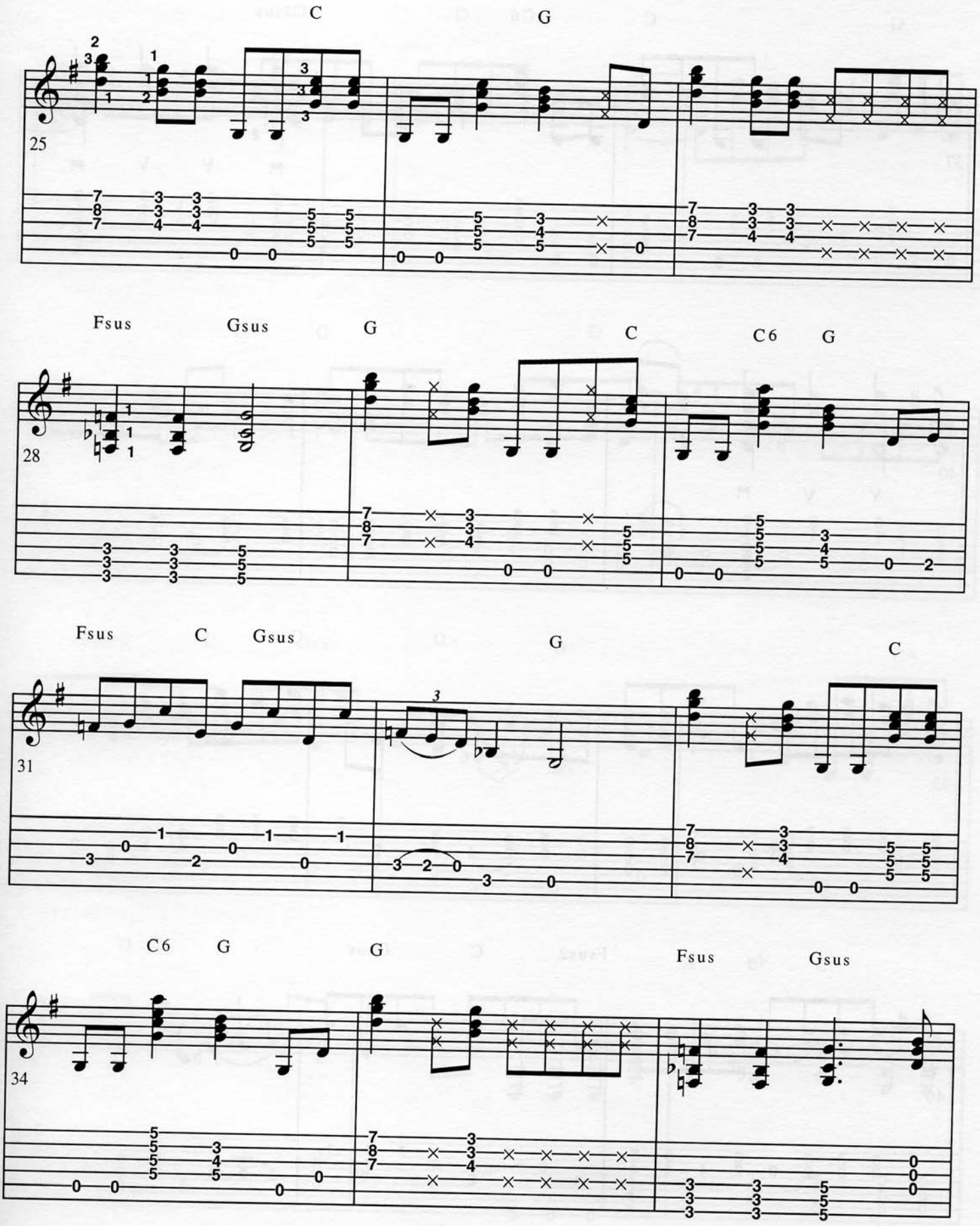
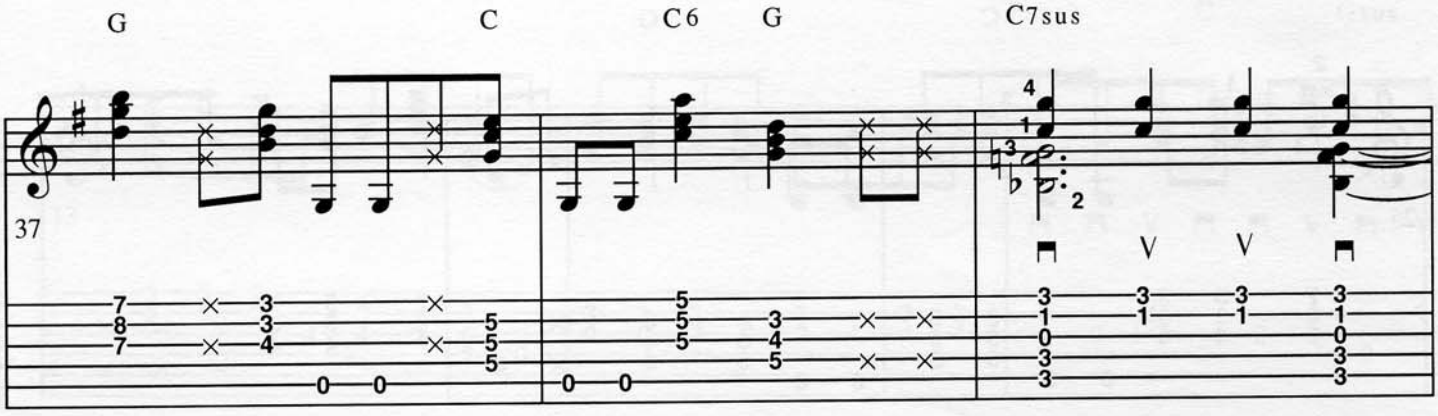

Fsus2
C
Gsus
13

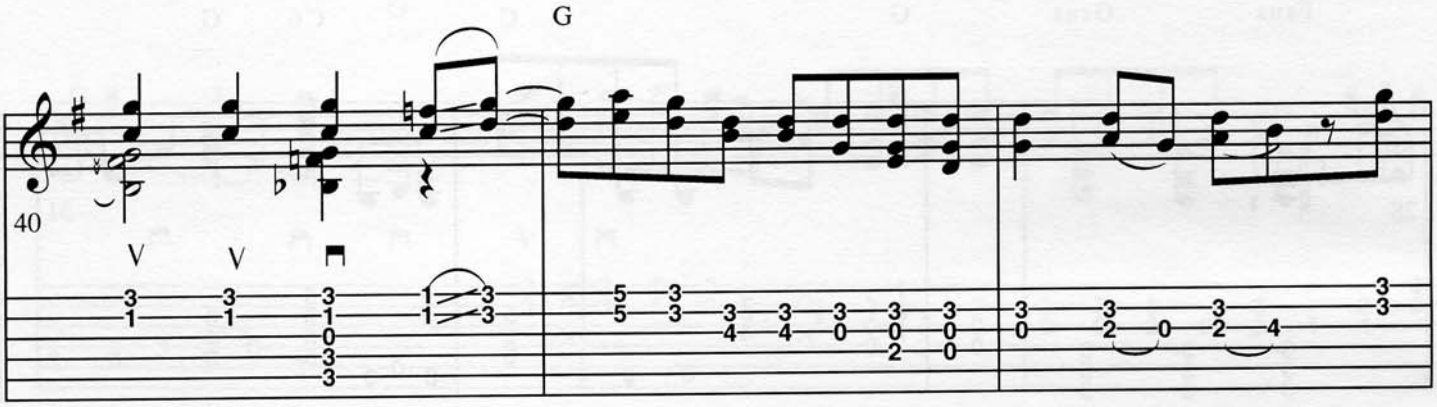

G
16

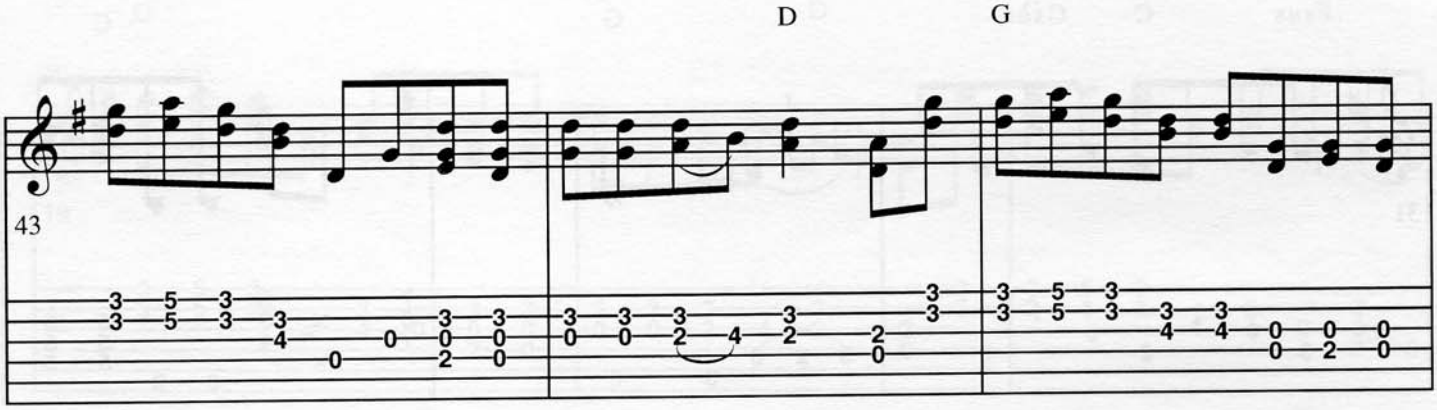

G
D
G
19

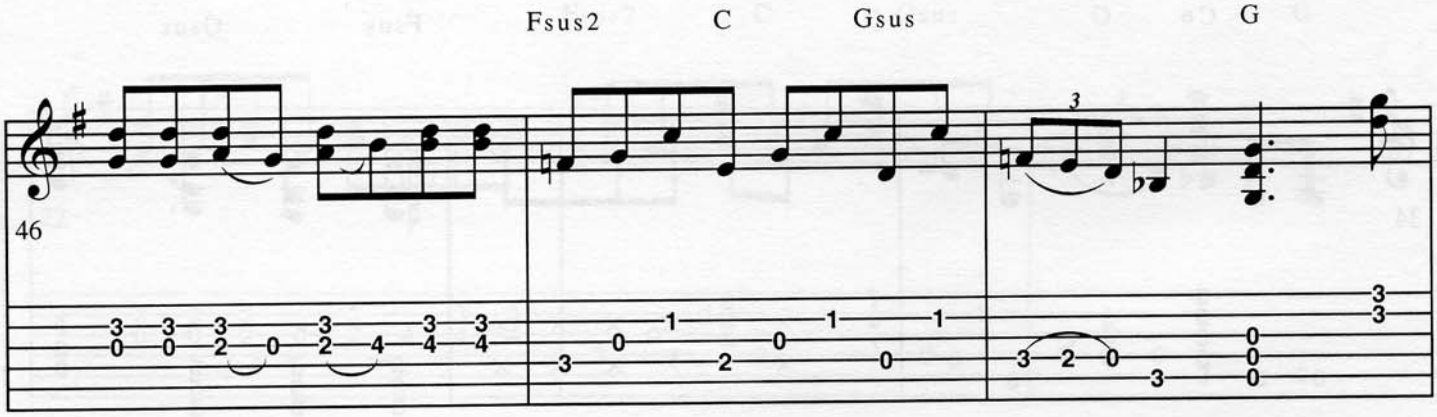

Fsus2
C
Gsus
G
22

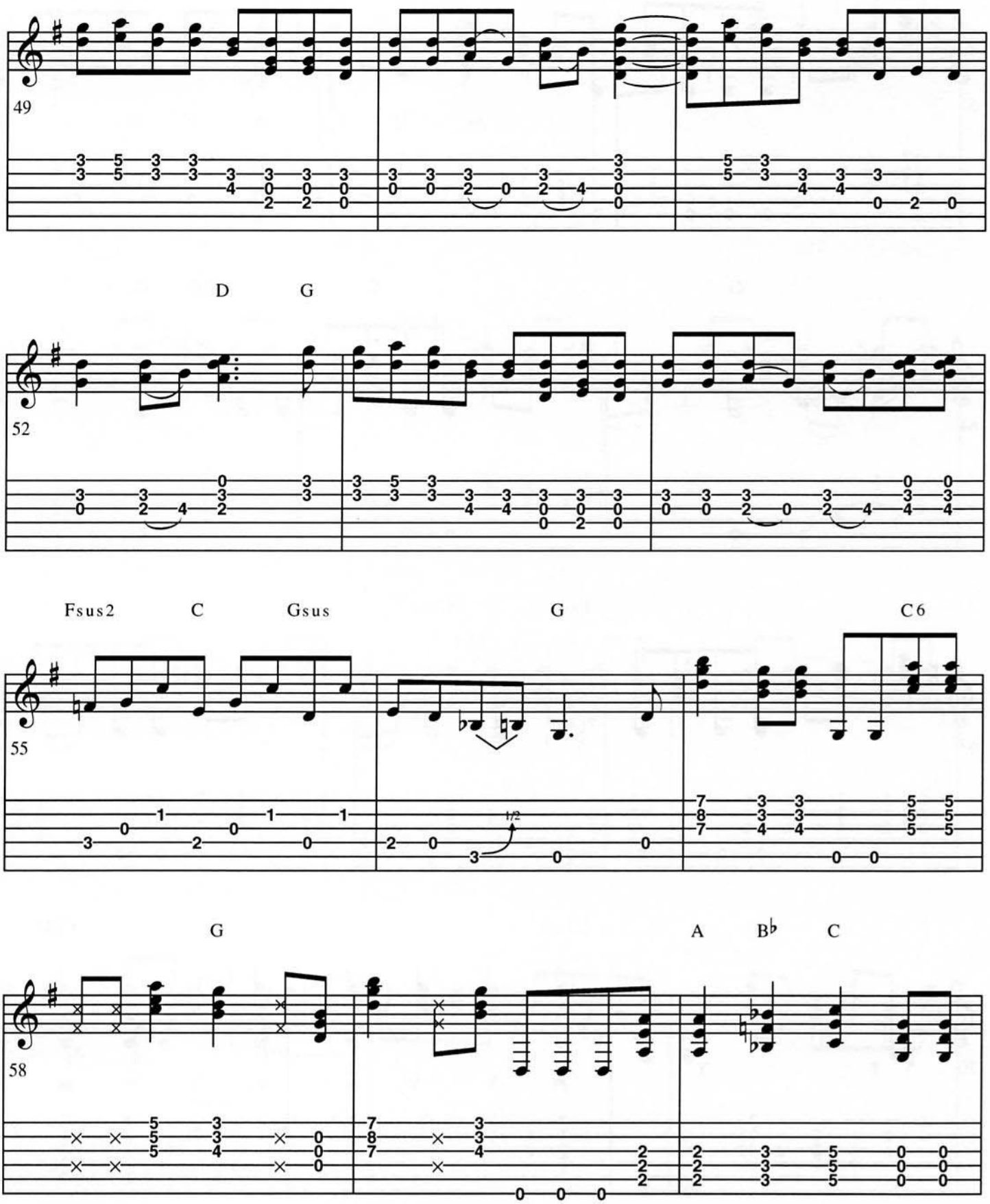

C
G
25
Fsus
Gsus
G
C
C6
G
28
Fsus
C
Gsus
G
C
31
C6
G
G
Fsus
Gsus
34

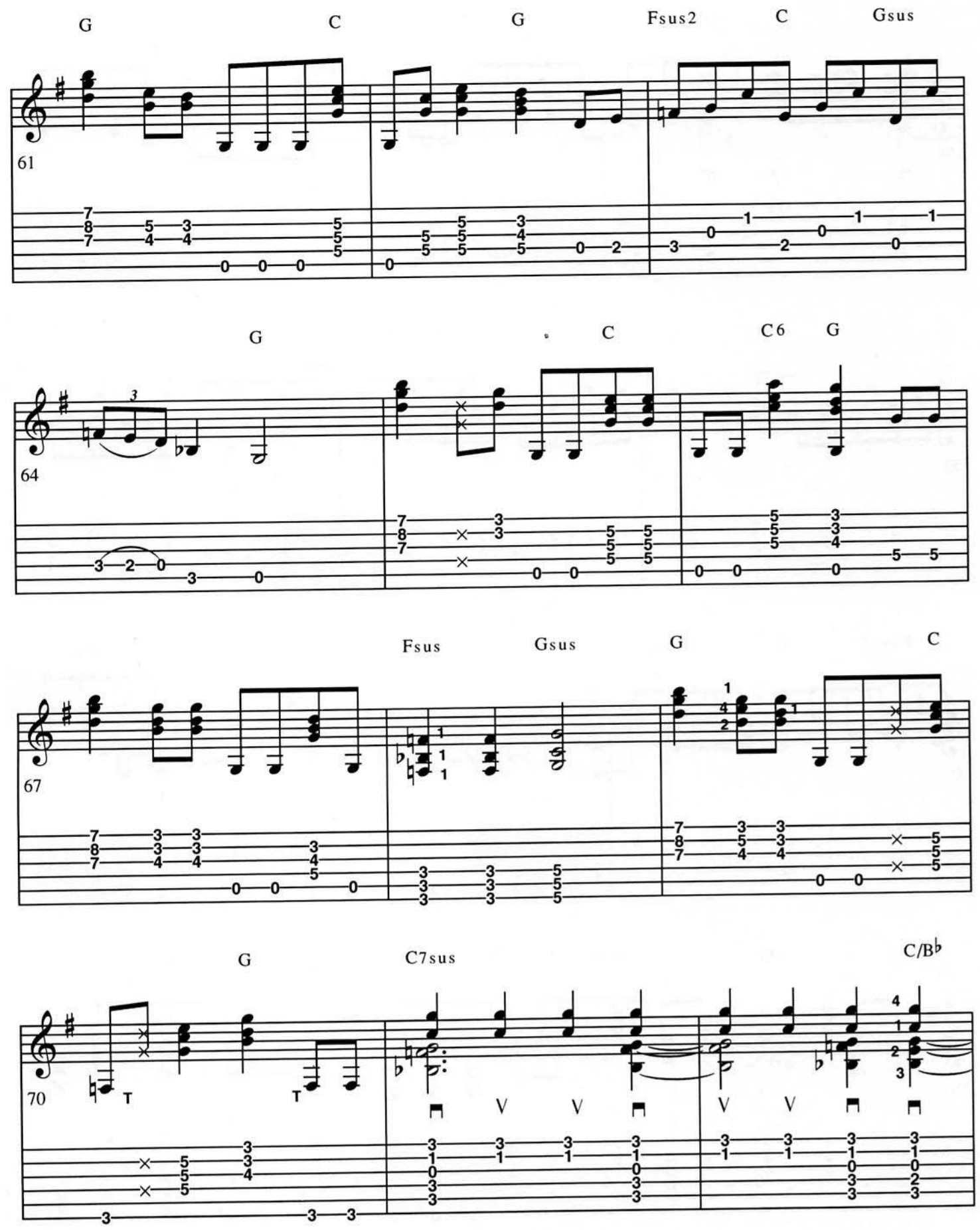

G
C
C6
G
C7sus
37

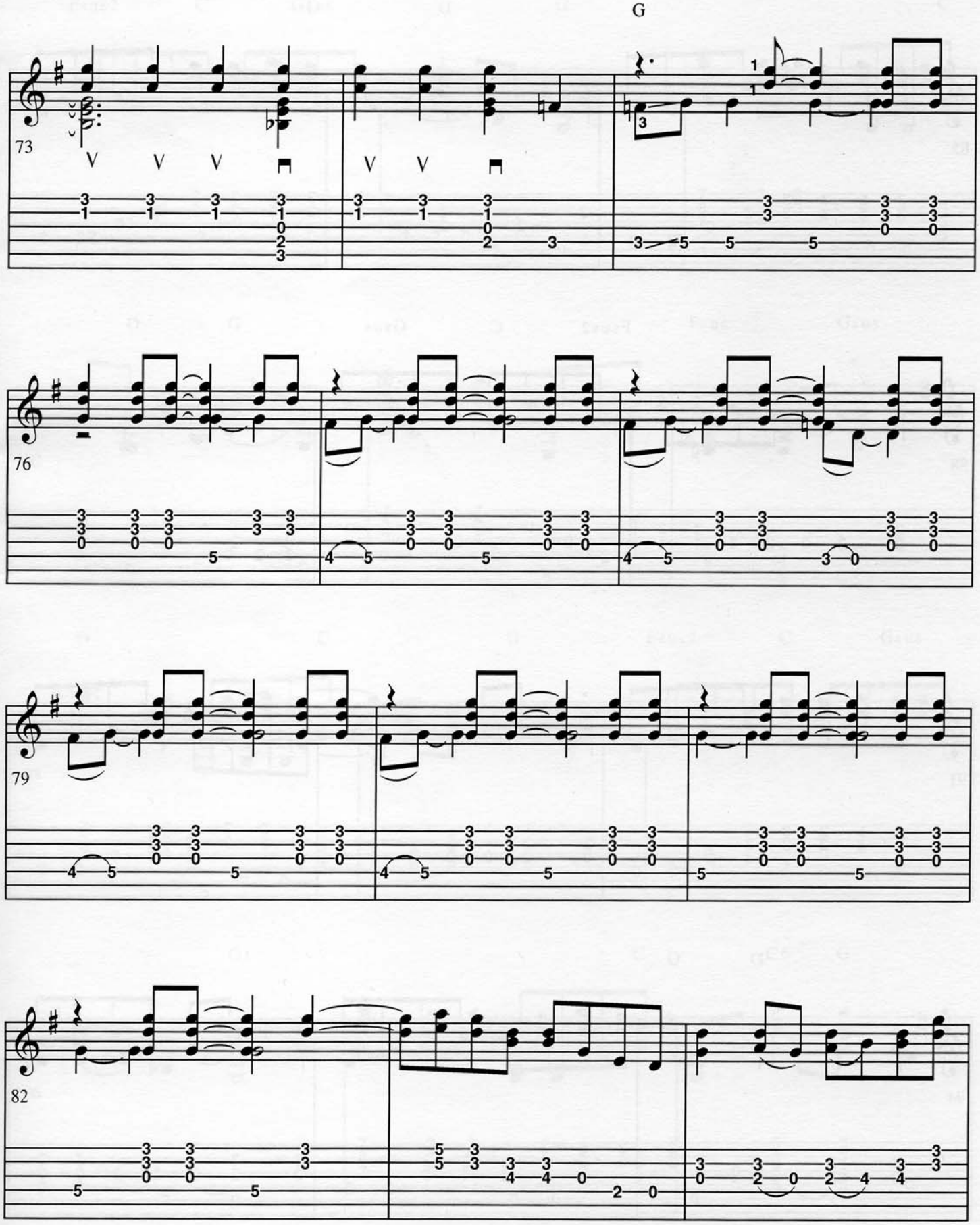

G
40

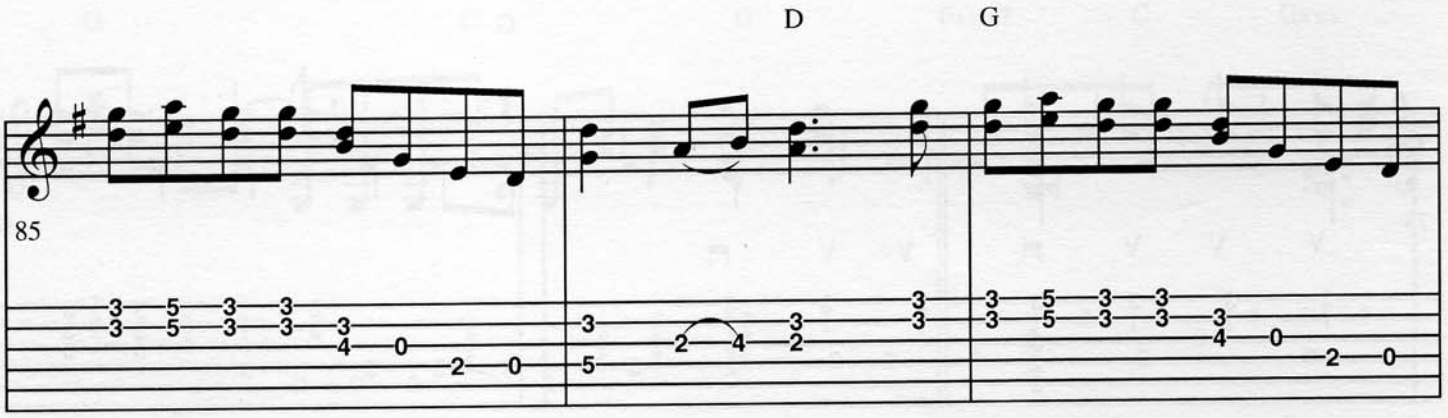

D
G
43

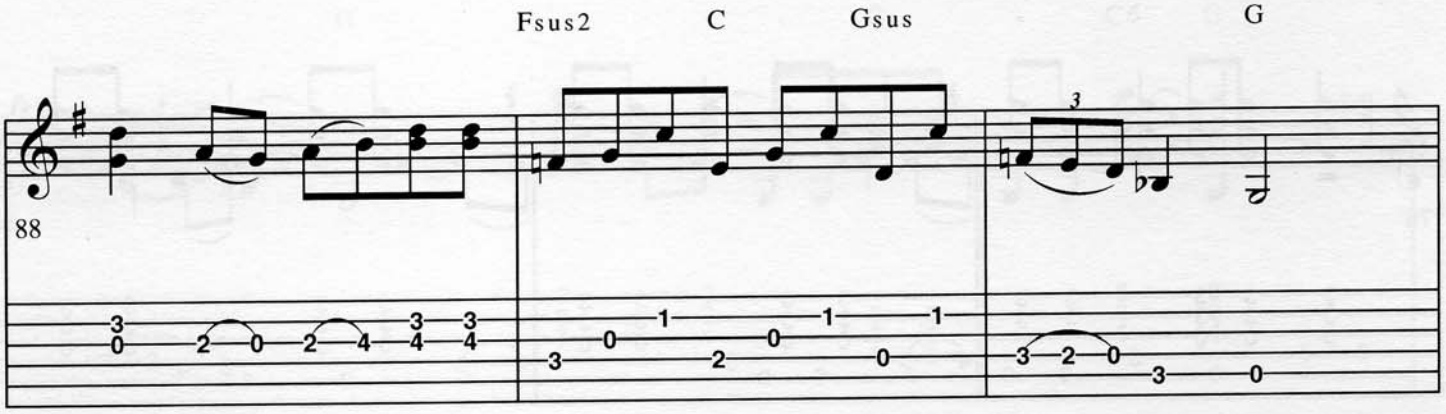

Fsus2
C
Gsus
G
46

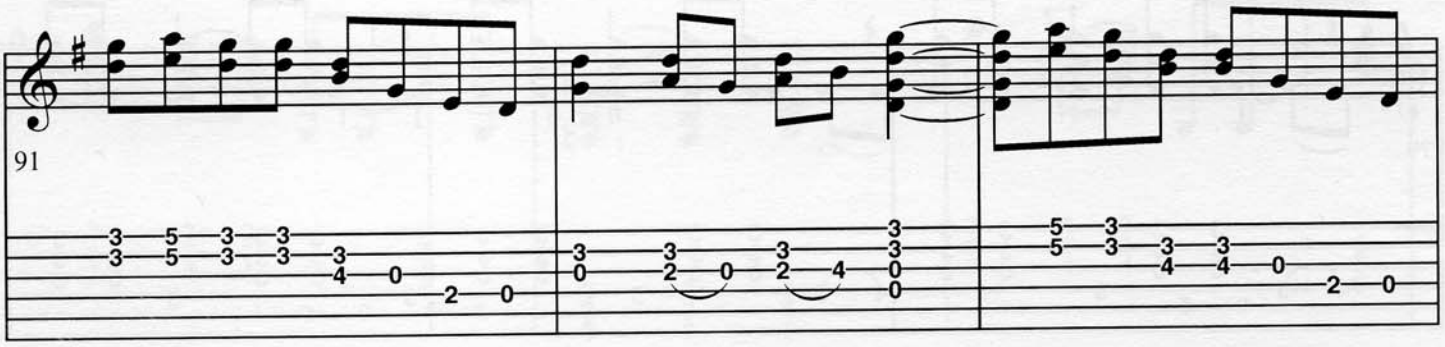

49
D
G
52
Fsus2
C
Gsus
G
C6
55
G
A
B♭
C
58


G
C
G
Fsus2
C
Gsus
61
G
C
C6
G
64
Fsus
Gsus
G
C
67
G
C7sus
C/B♭
70


G
73
76
79
82


D
G
85


Fsus2
C
Gsus
G
88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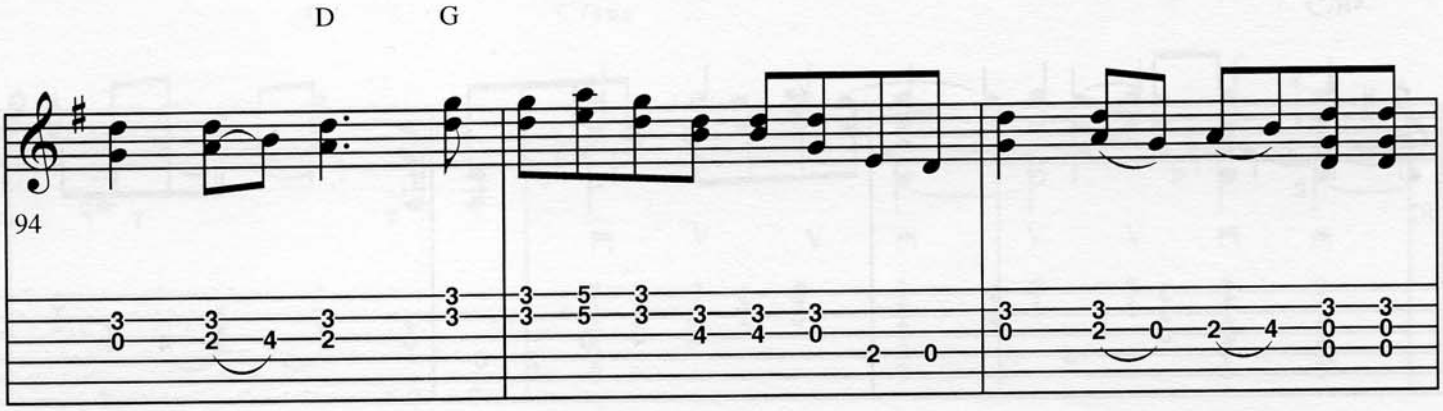
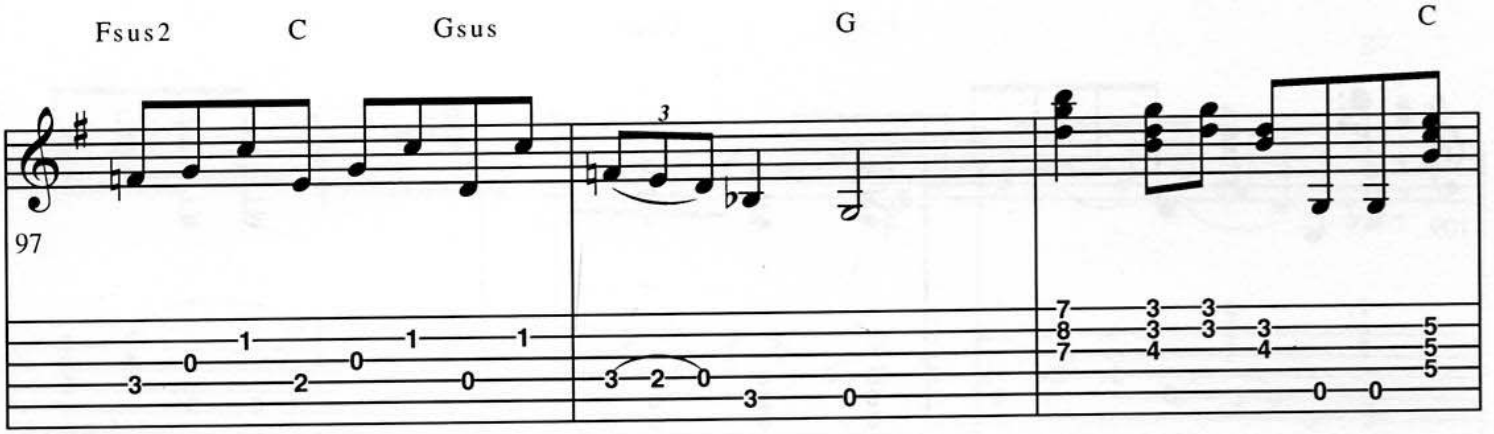
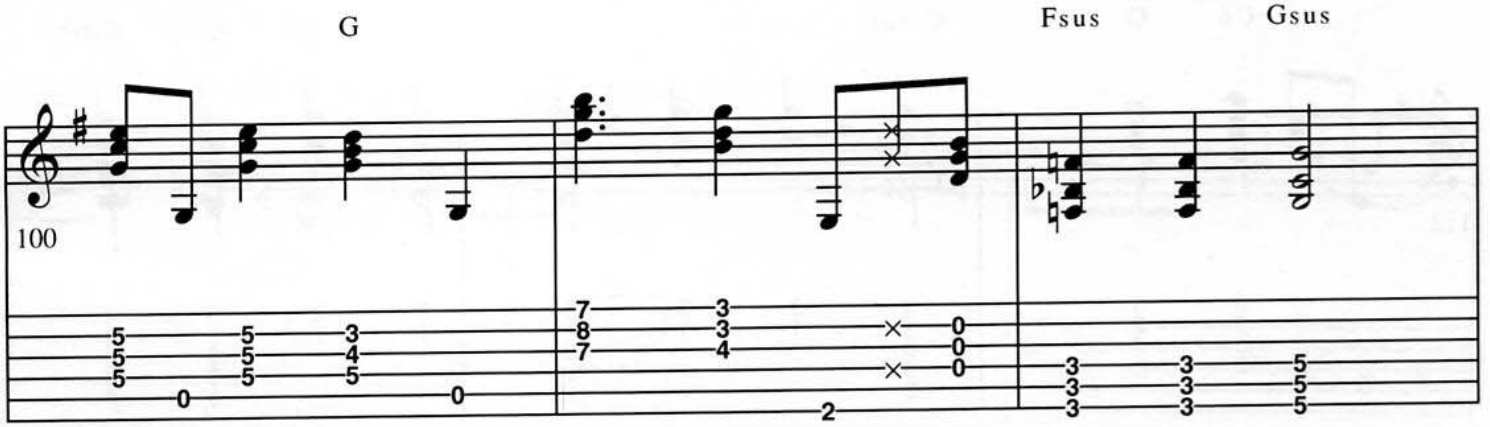
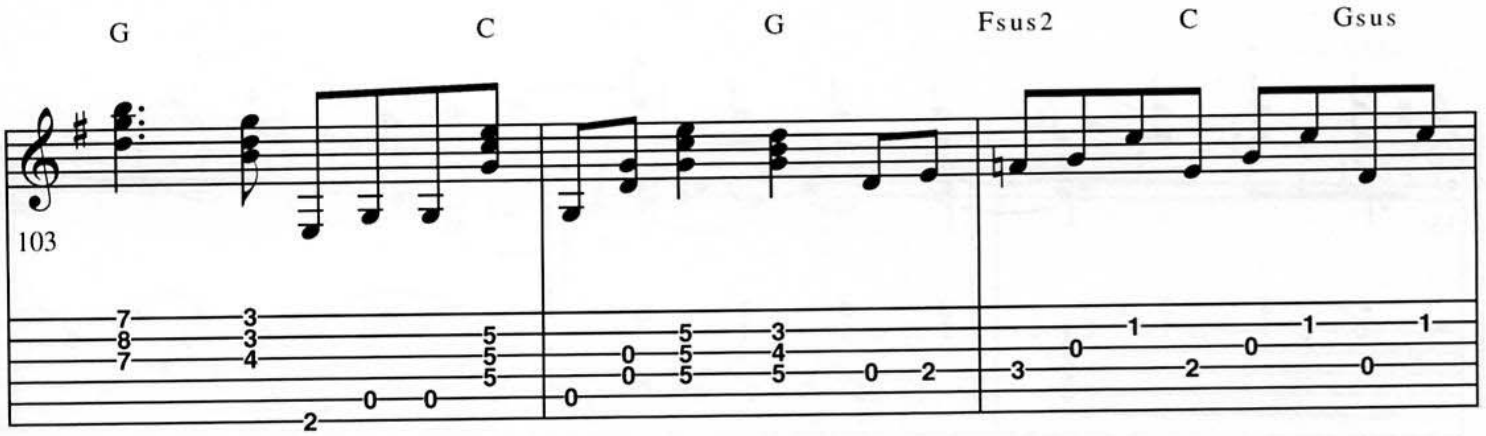
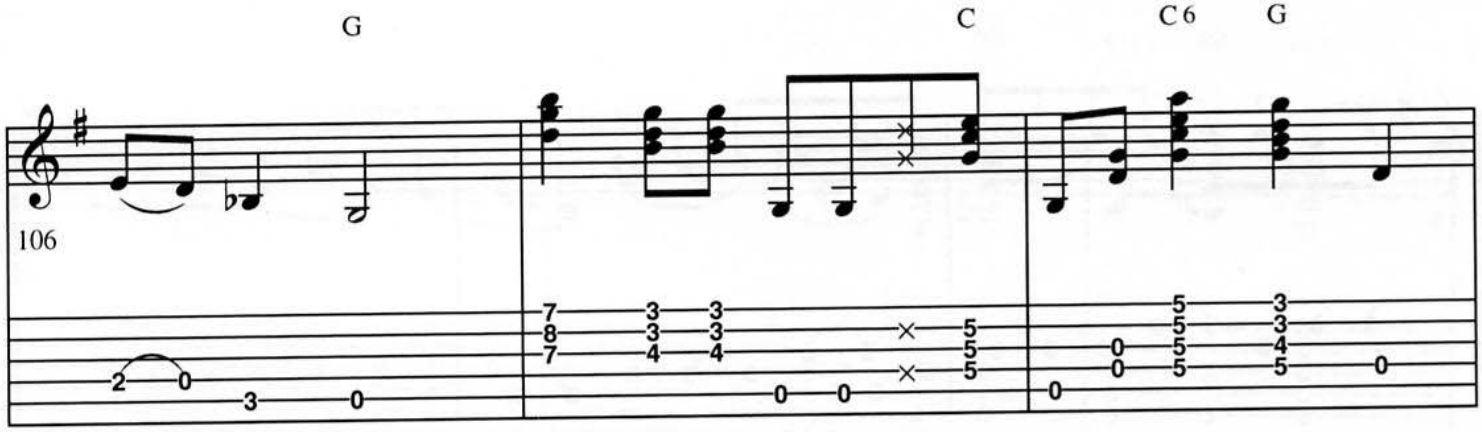
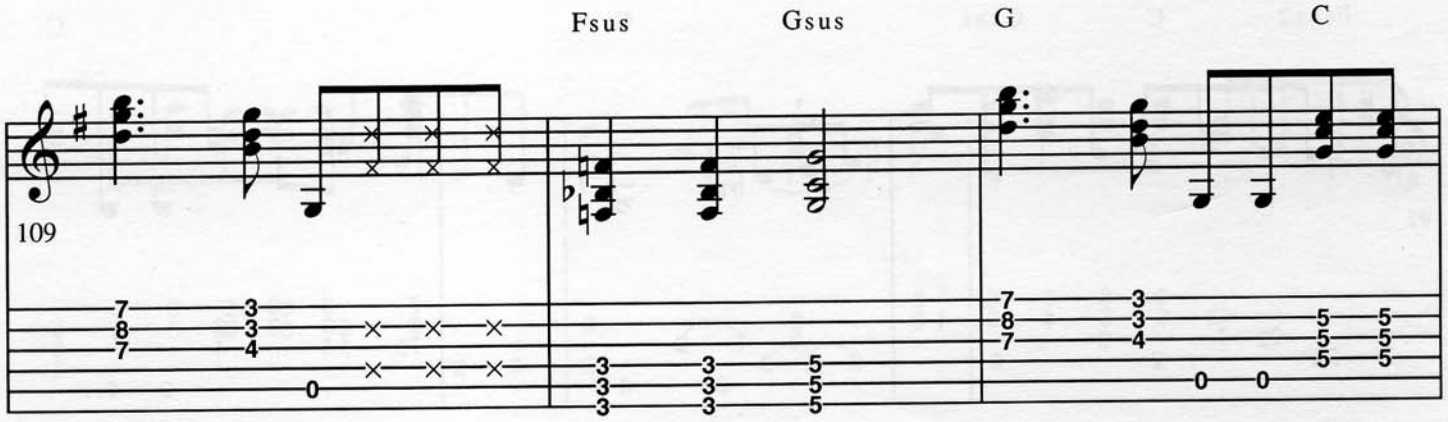

D
G
94

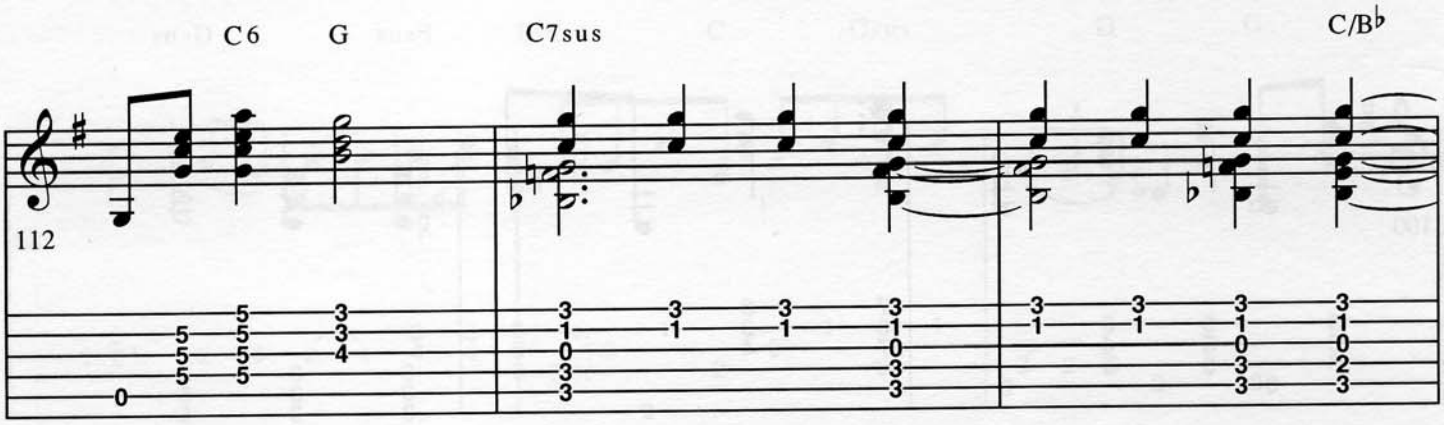

Fsus2
C
Gsus
G
C
97

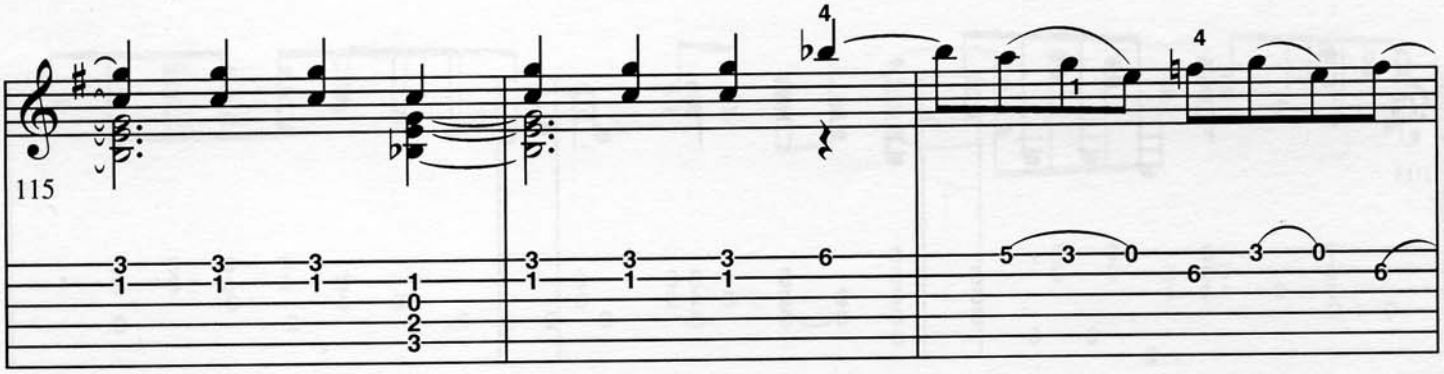

G
Fsus
Gsus
100


G
C
G
Fsus2
C
Gsus
103


G
C
C6
G
106


Fsus
Gsus
G
C
109


C6
G
C7sus
C/B♭
112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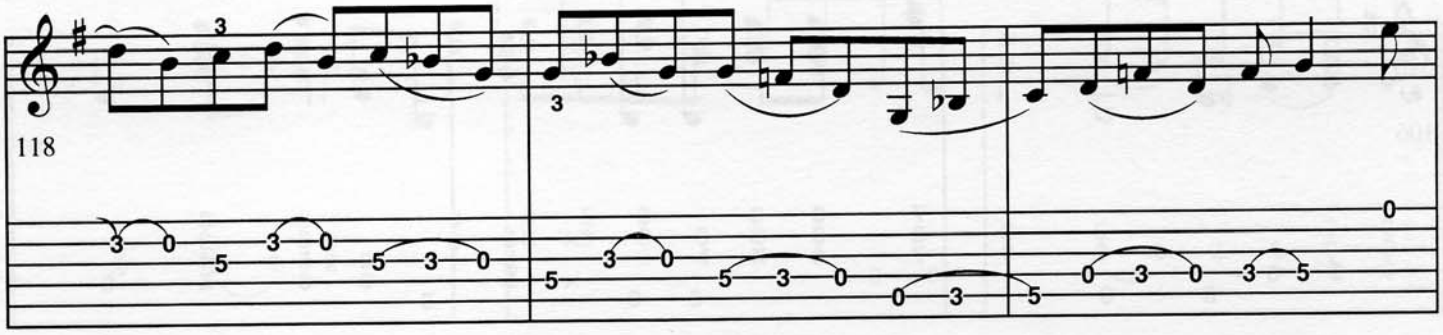
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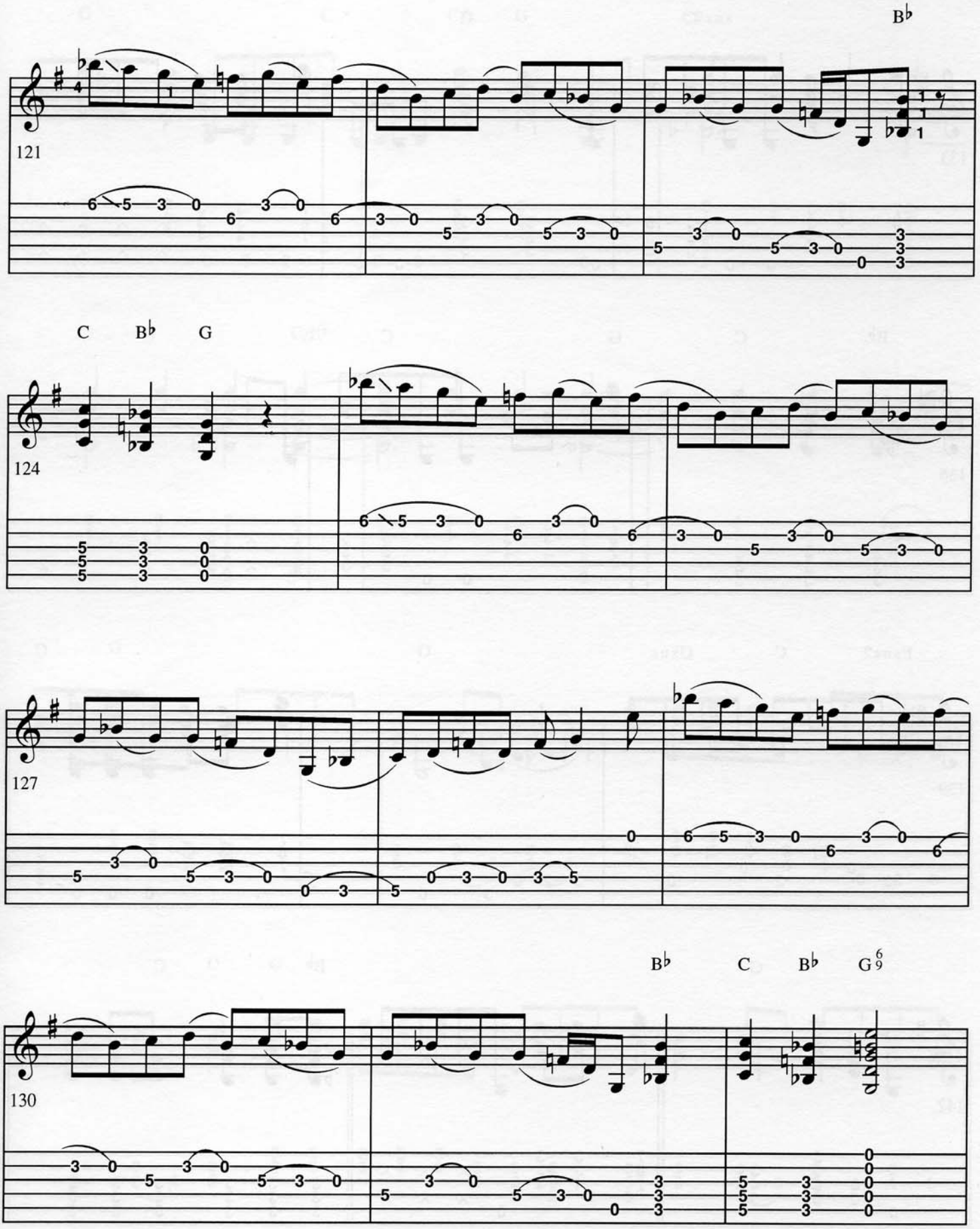
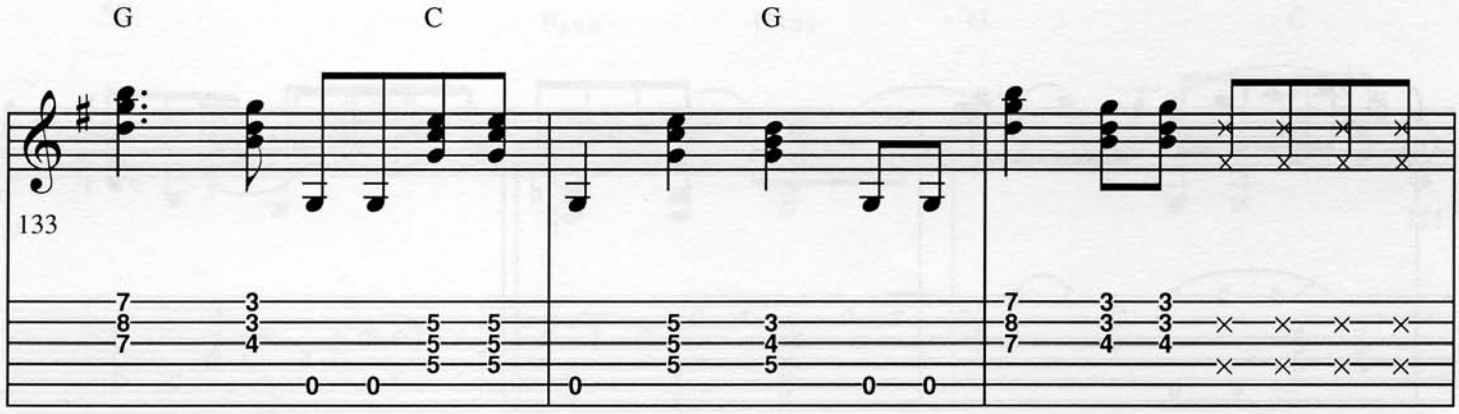
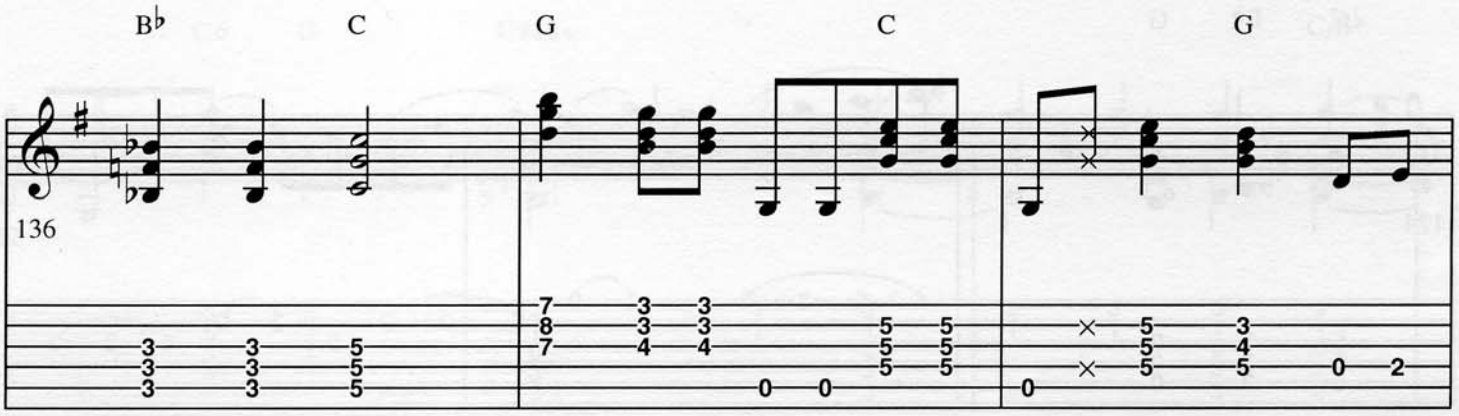
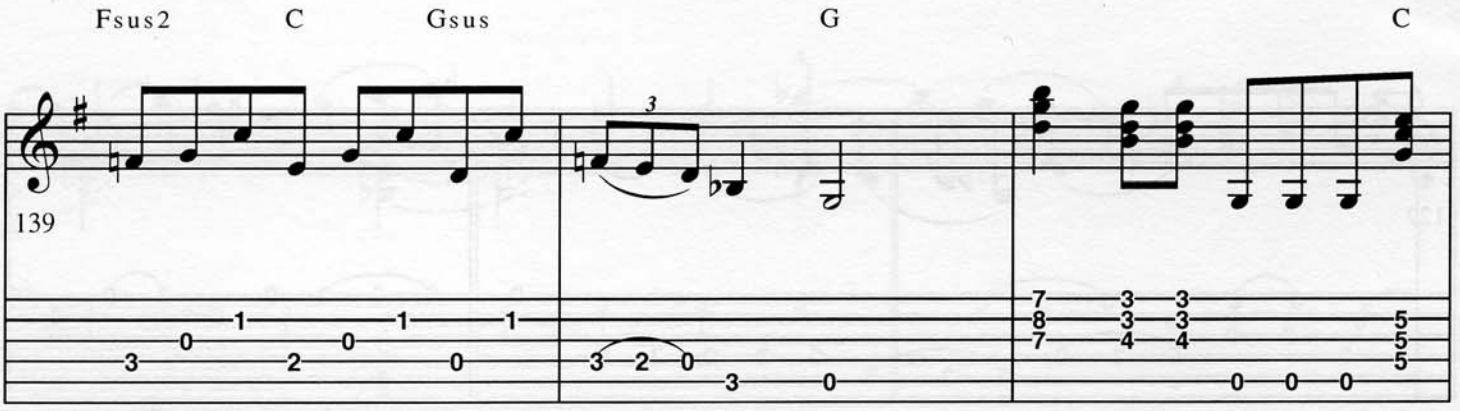
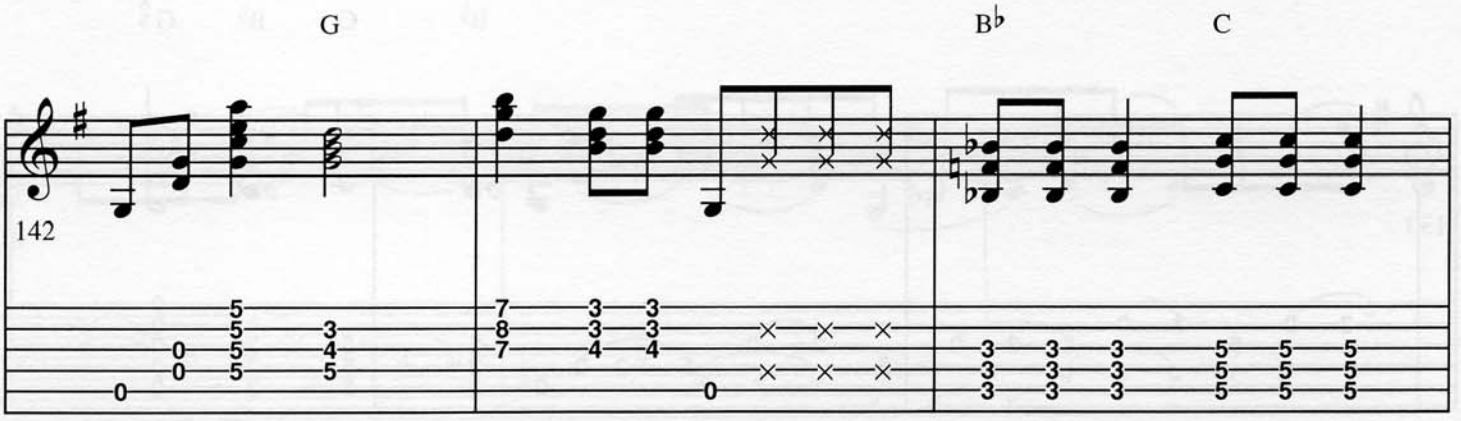
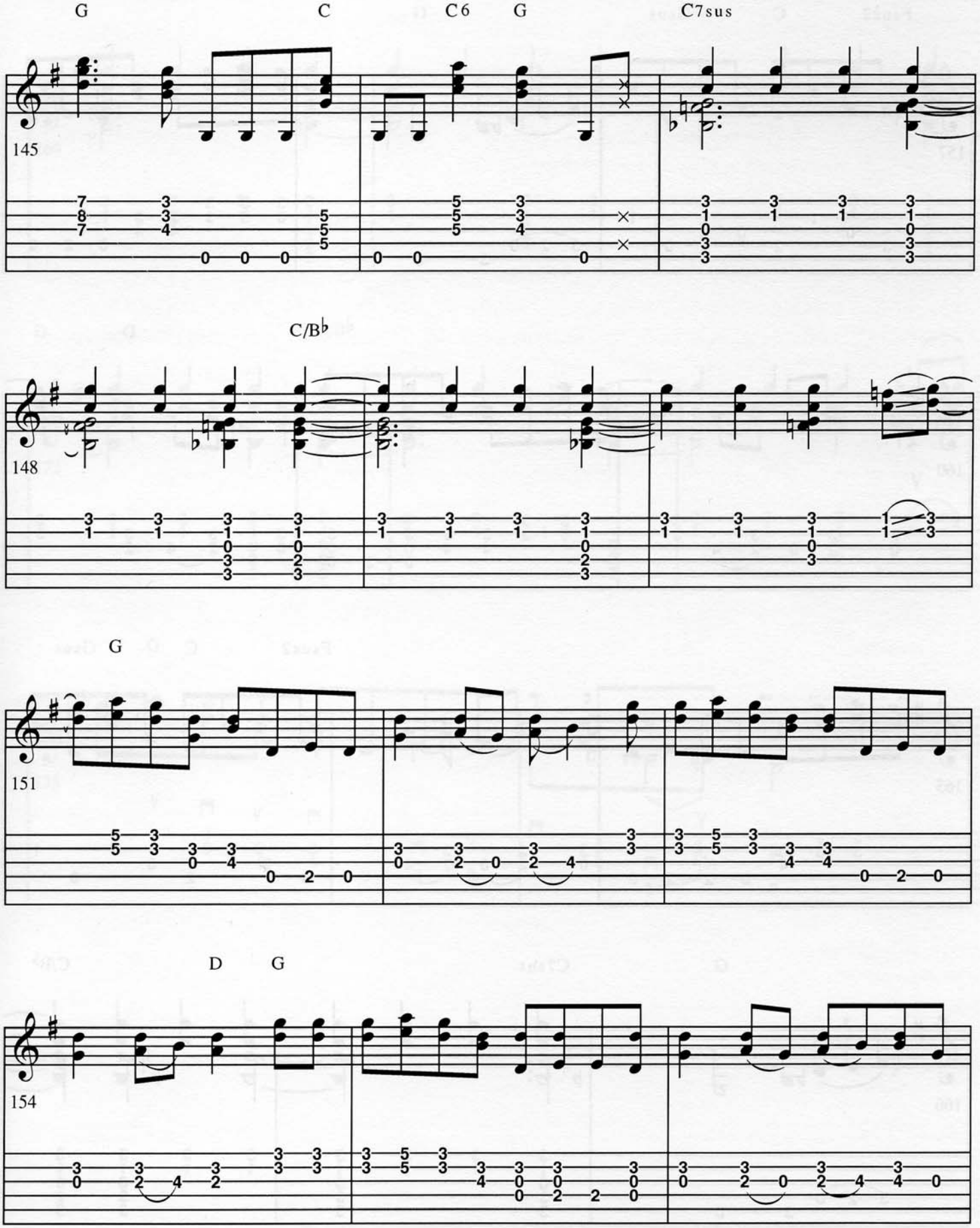

B♭
121
C
B♭
G
124
127
B♭
C
B♭
G 6/9
130

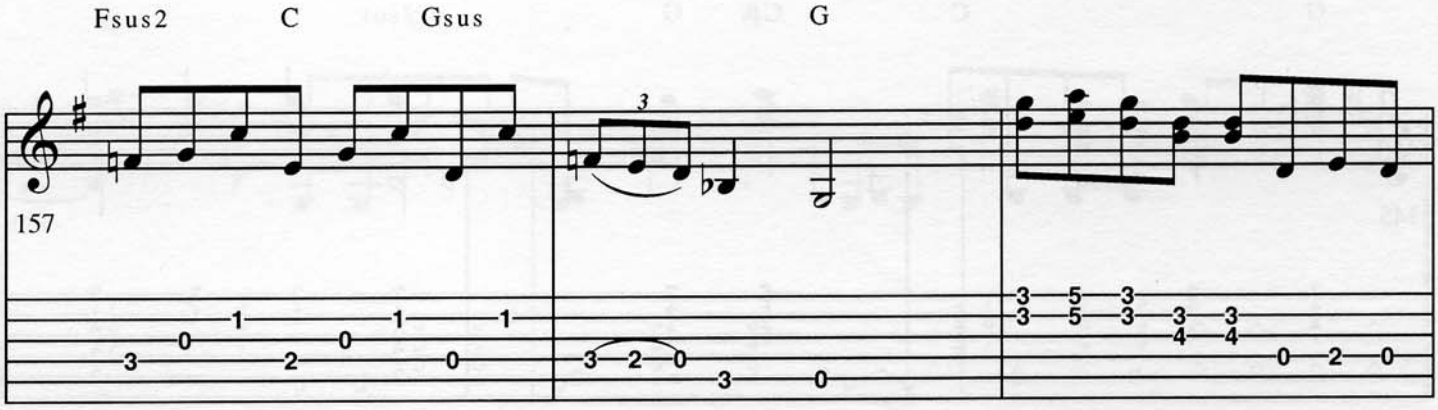

G
C
G
133

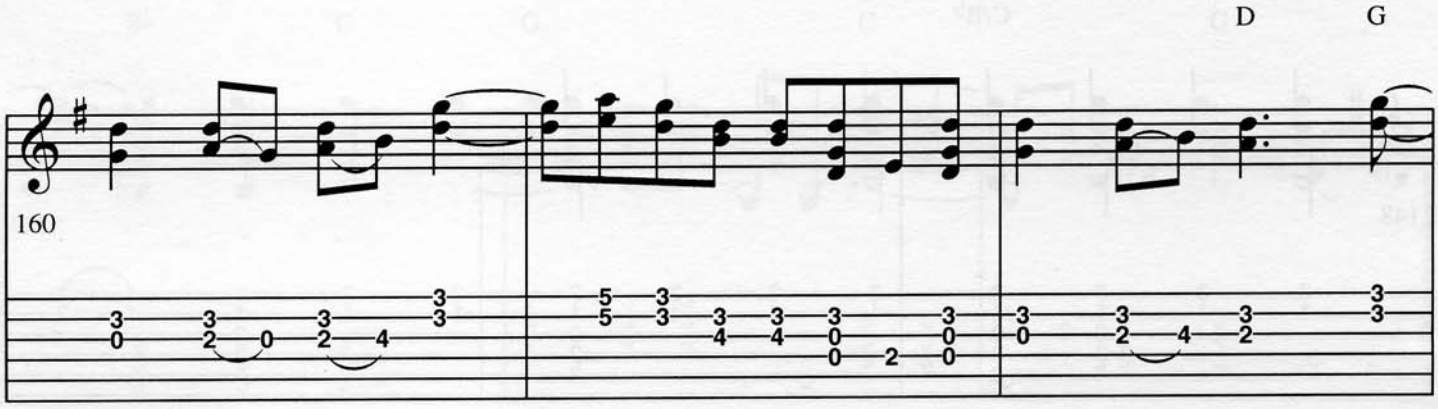

B♭
C
G
C
G
136

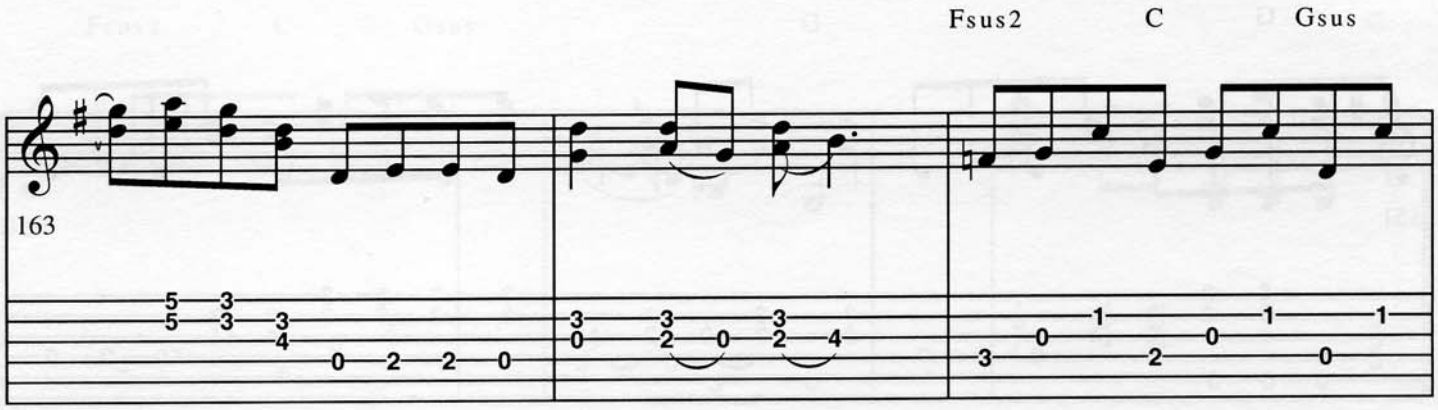

Fsus2
C
Gsus
G
C
139

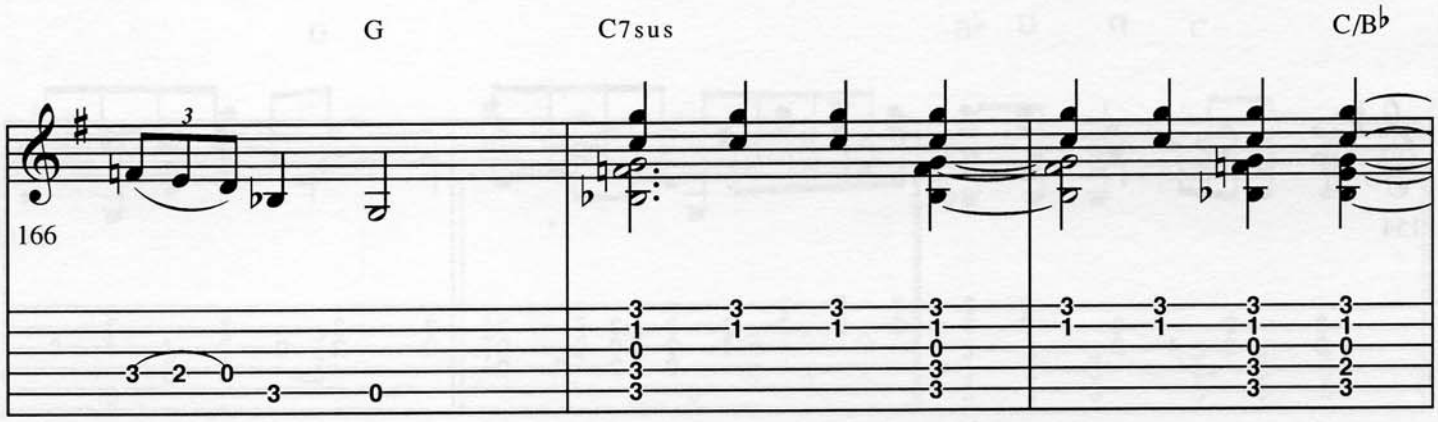

G
B♭
C
142

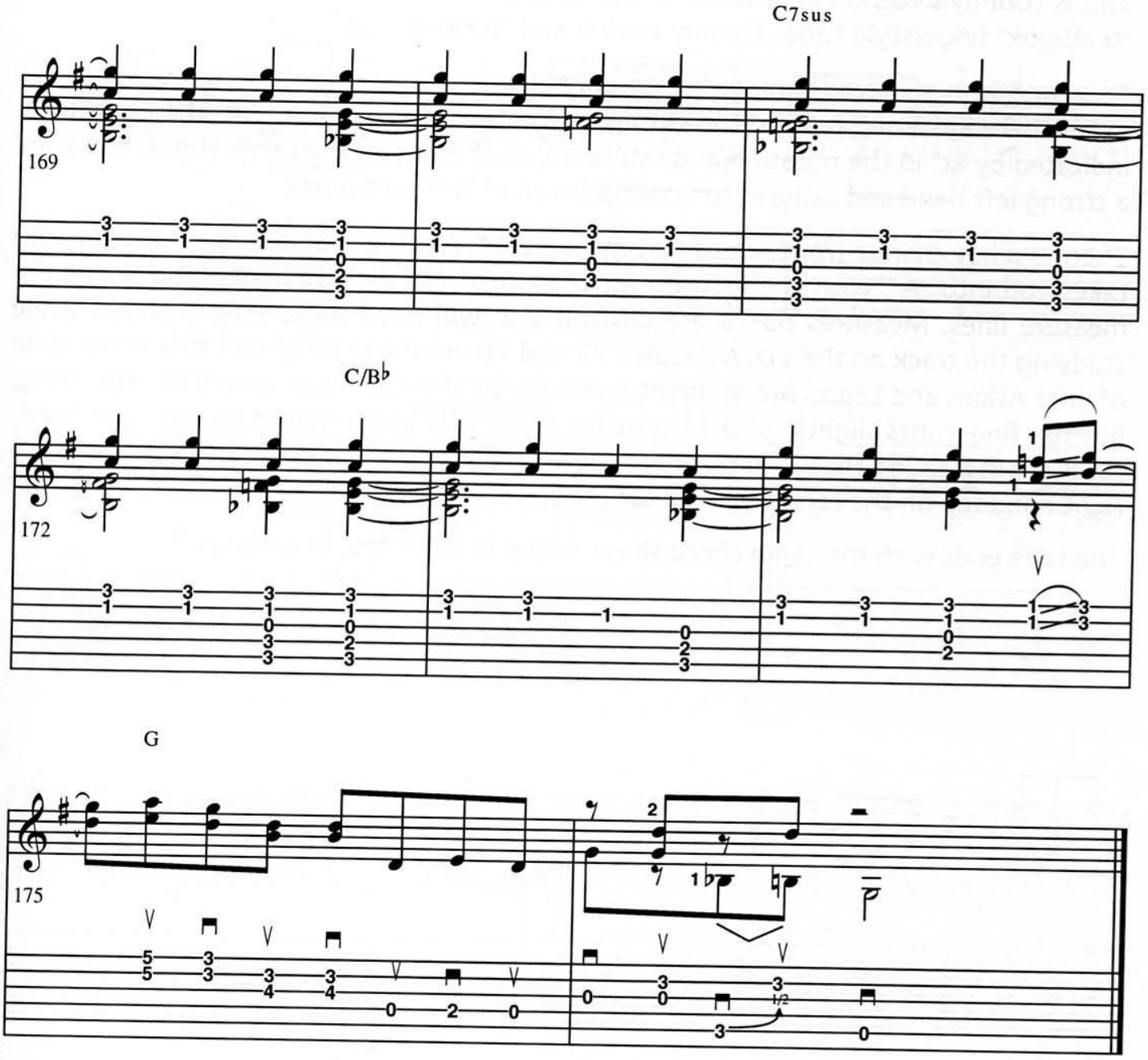

G
C
C6
G
C7sus
145
C/B♭
148
G
151
D
G
154


Fsus2
C
Gsus
G
157


D
G
160


Fsus2
C
Gsus
163


G
C7sus
C/B♭
166


C7sus
169
C/B♭
172
G
175

WINDY AND WARM

This is Tommy's version of a classic. It was due for a reinterpretation as it had become a "textbook" fingerstyle tune. Tommy took it and "funked it up".

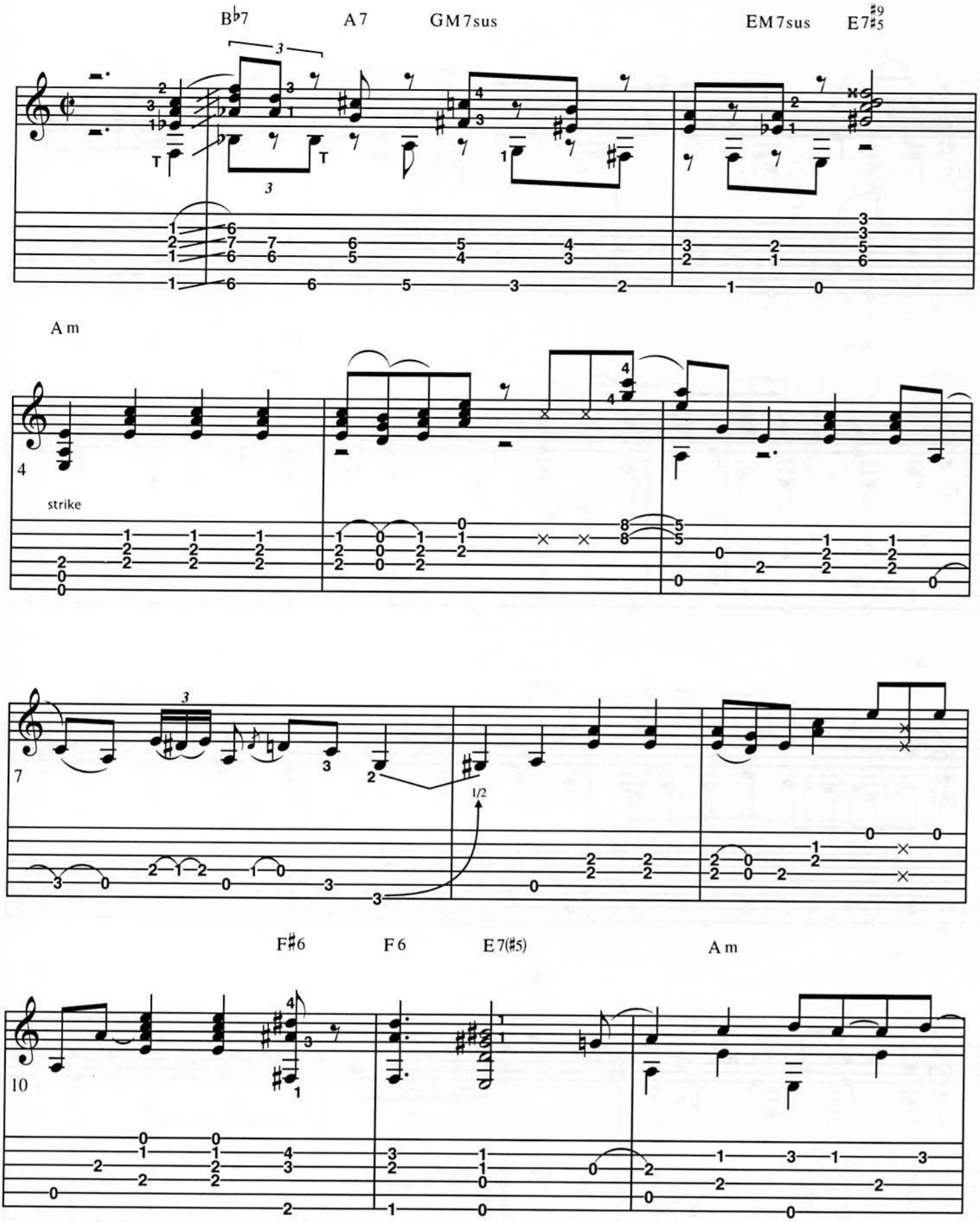
This tune is in standard tuning, but to play along, you need to tune down about 1/2 note. There are many taps on the strings or the face of the guitar with the right hand, indicated by "x" in the notation and tablature, as in many of the other tunes. You need a strong left hand and calluses to accomplish all of the bent notes.

There is a key change from Am to C at measure 44. Another key change at measure 60 takes you into "A", with the forward movement of the melody taking you across the measure lines. Measures 63-72 are difficult and will need some slow practice, while studying the track on the CD. Measures 77 and 78 are made up of pull-offs in the style of Chet Atkins and Lenny Breau. In measures 86-89 the Am shape covers the 4th string, but the finger lifts slightly off of the string while it is being muted by the right hand, resulting in a sound that is somewhere between a D and an E. In measure 92 there is a right hand tap on the face of the guitar ("x").

The tune ends with the same chord shape found in the intro, in measure 3.

WINDY AND WARM

By John D. Loudermilk



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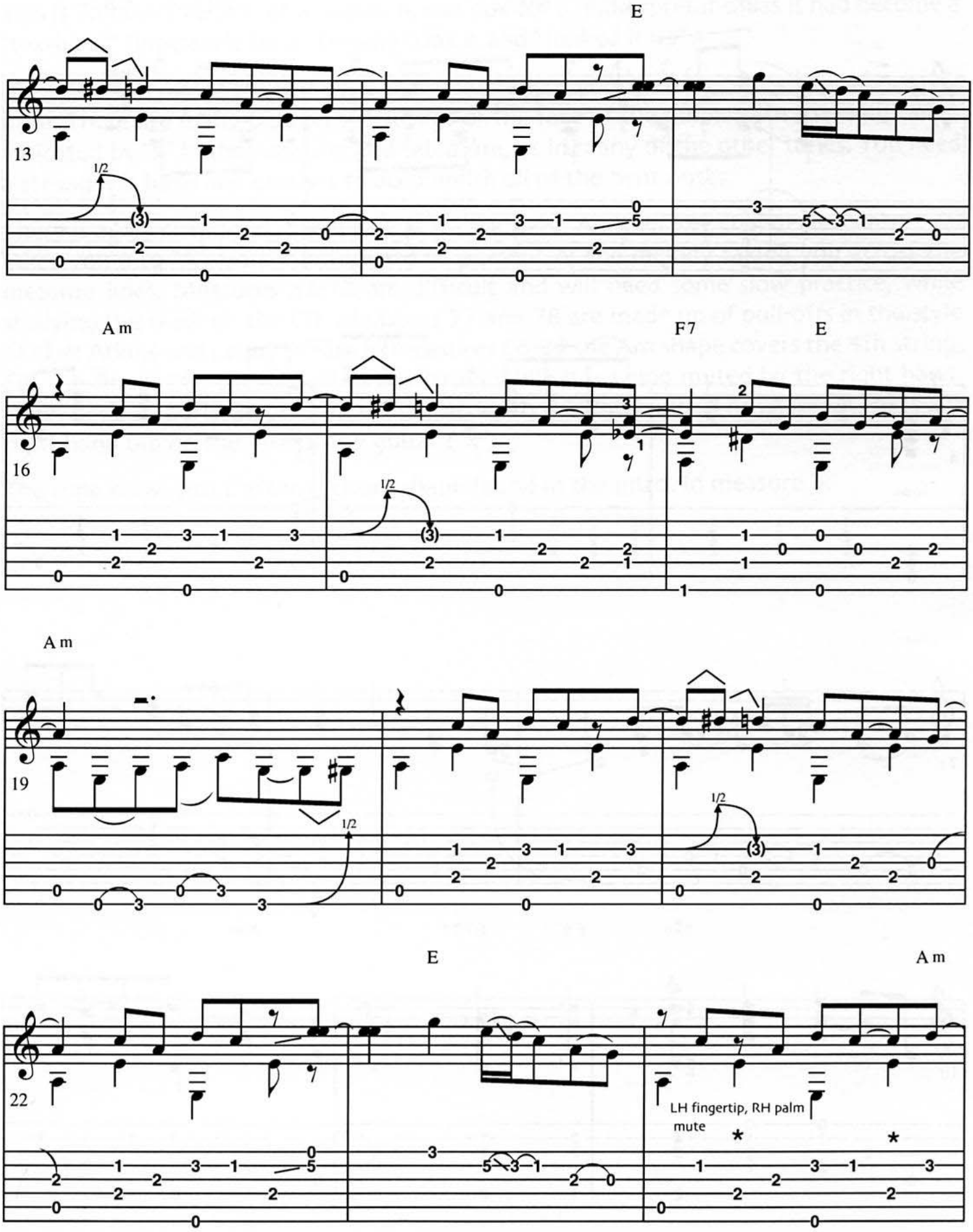
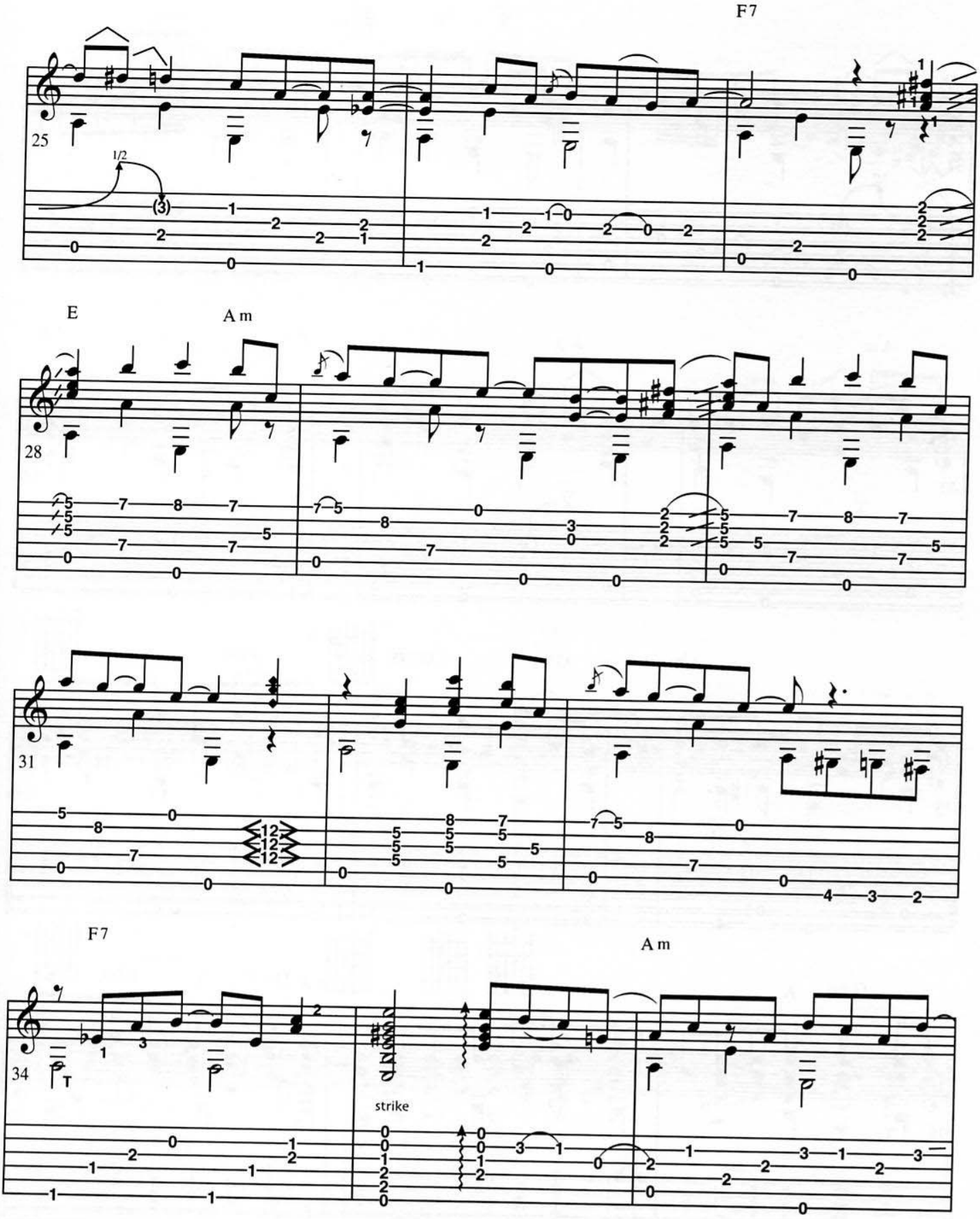
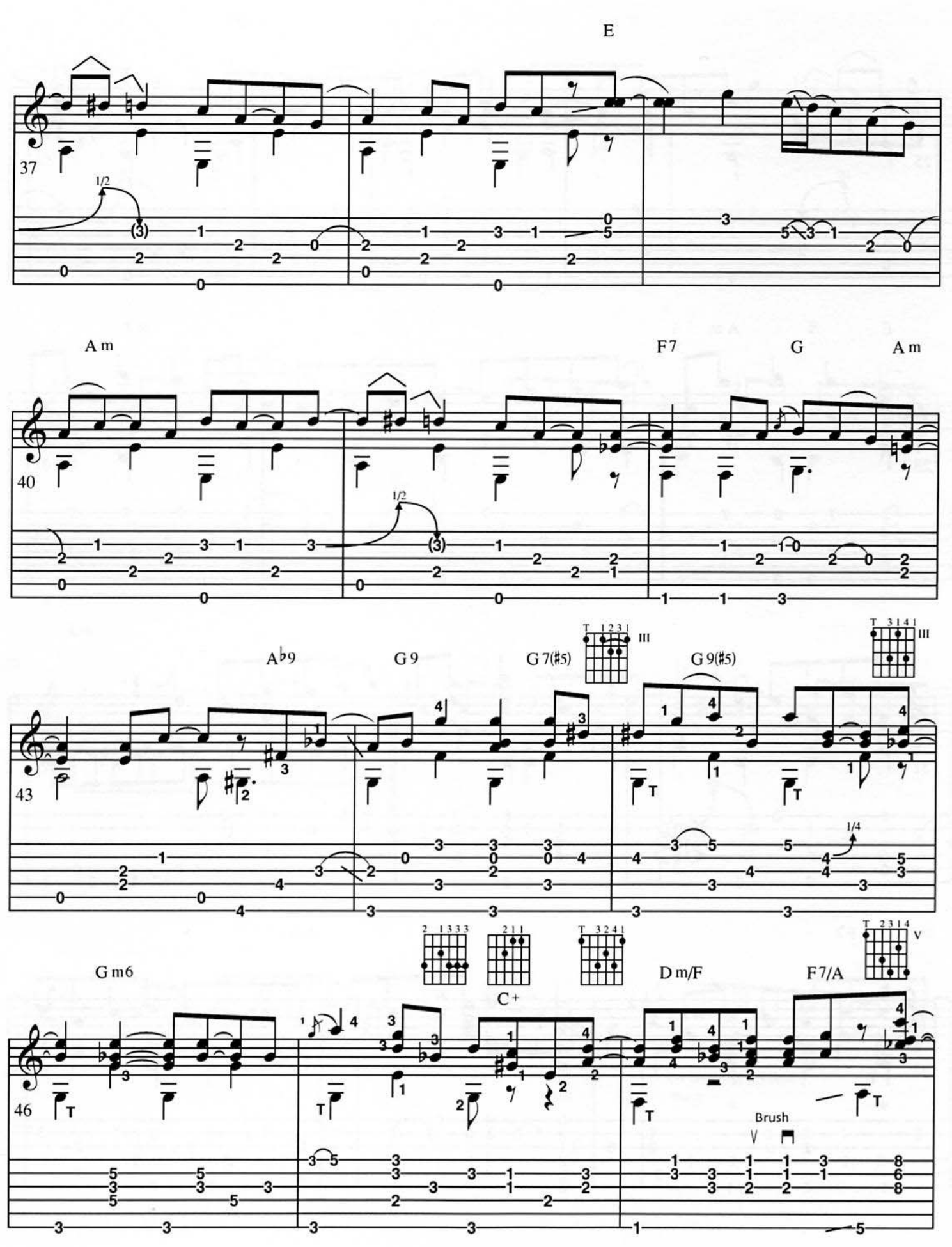
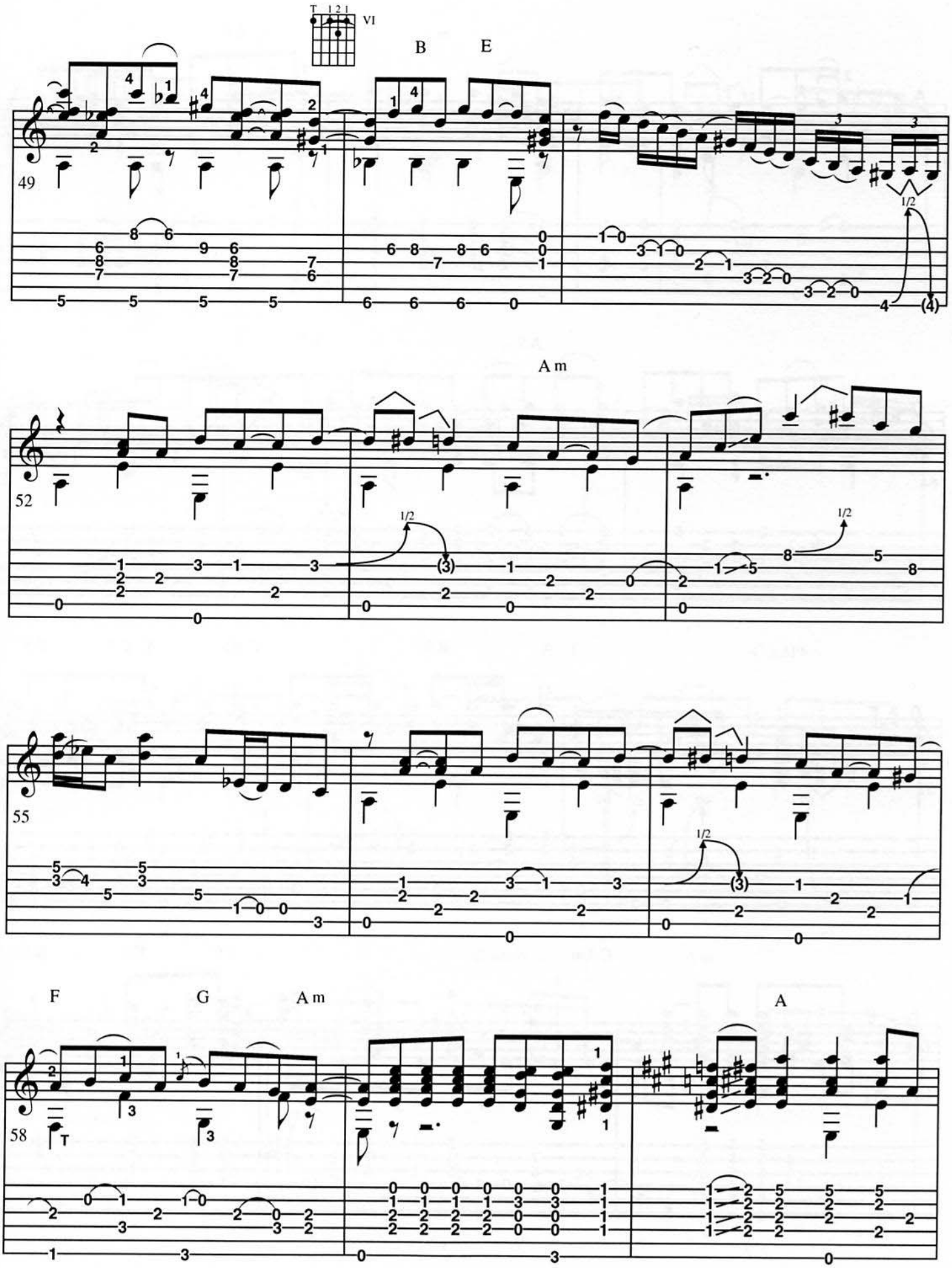
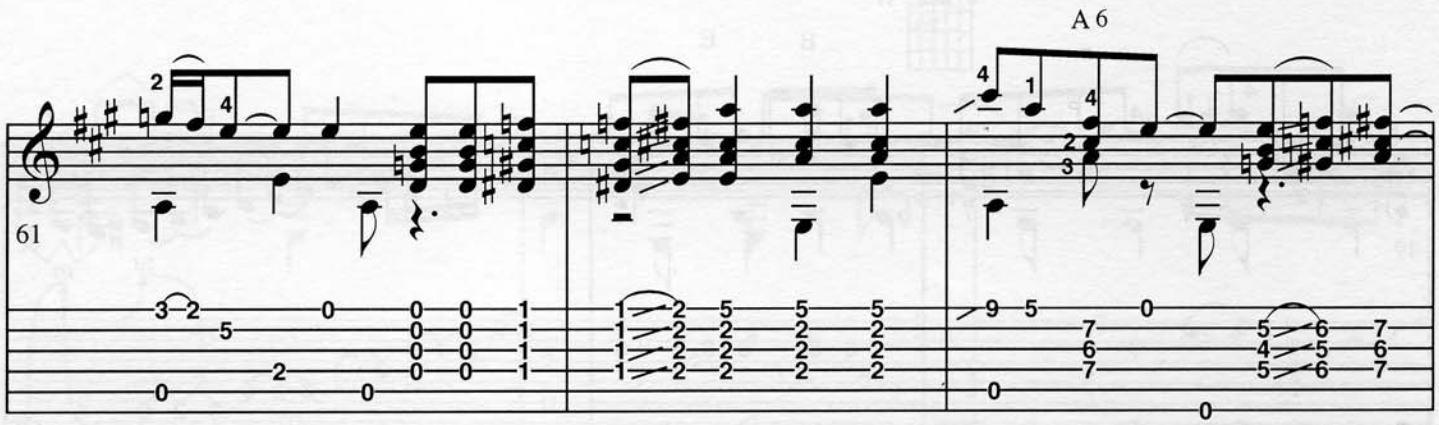
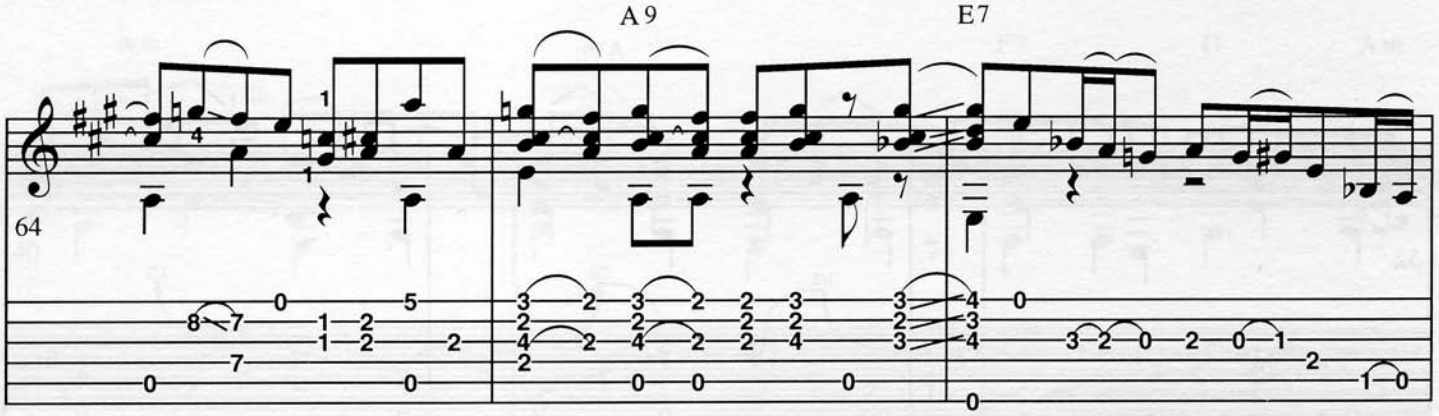

E
13
1/2
A m
F7
E
16
1/2
A m
19
1/2
1/2
E
A m
22
LH fingertip, RH palm mute

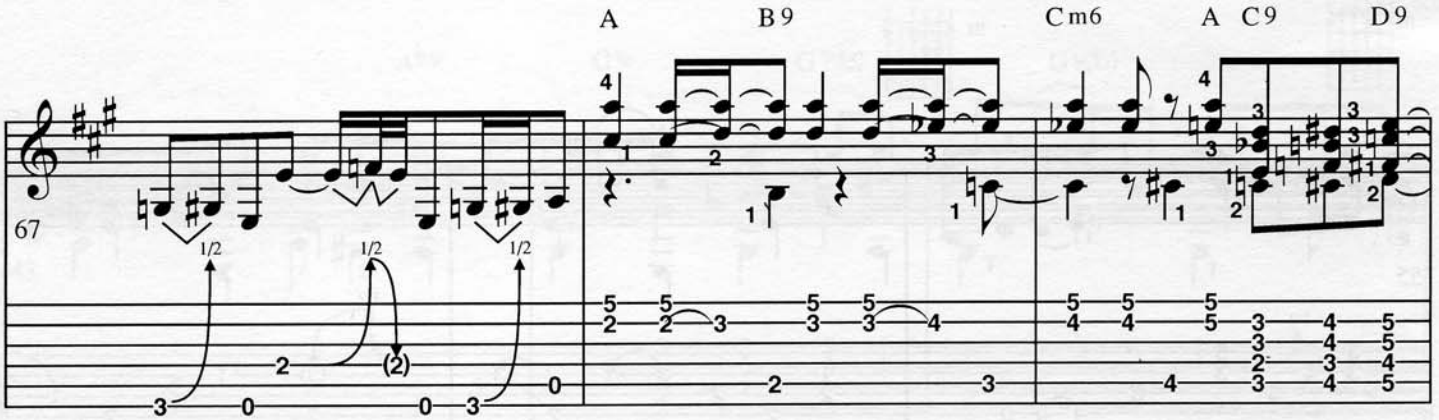

F7
25
1/2
E
A m
28
31
F7
A m
34
T
strike

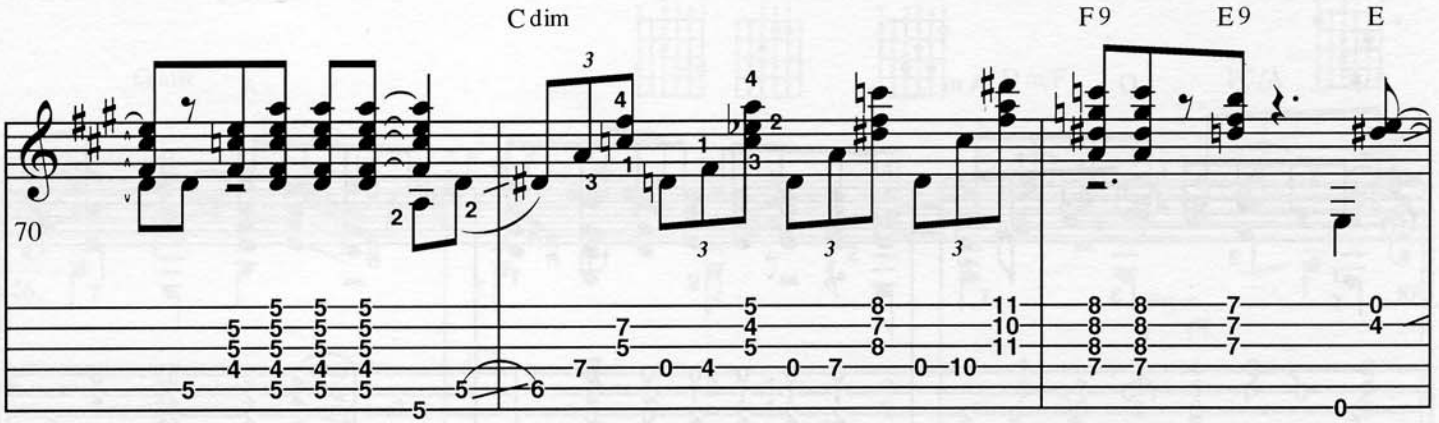

E
37
1/2
A m
F7
G
A m
40
1/2
A♭9
G 9
G 7(♯5)
G 9(♯5)
43
1/4
G m6
C+
D m/F
F7/A
46
Brush

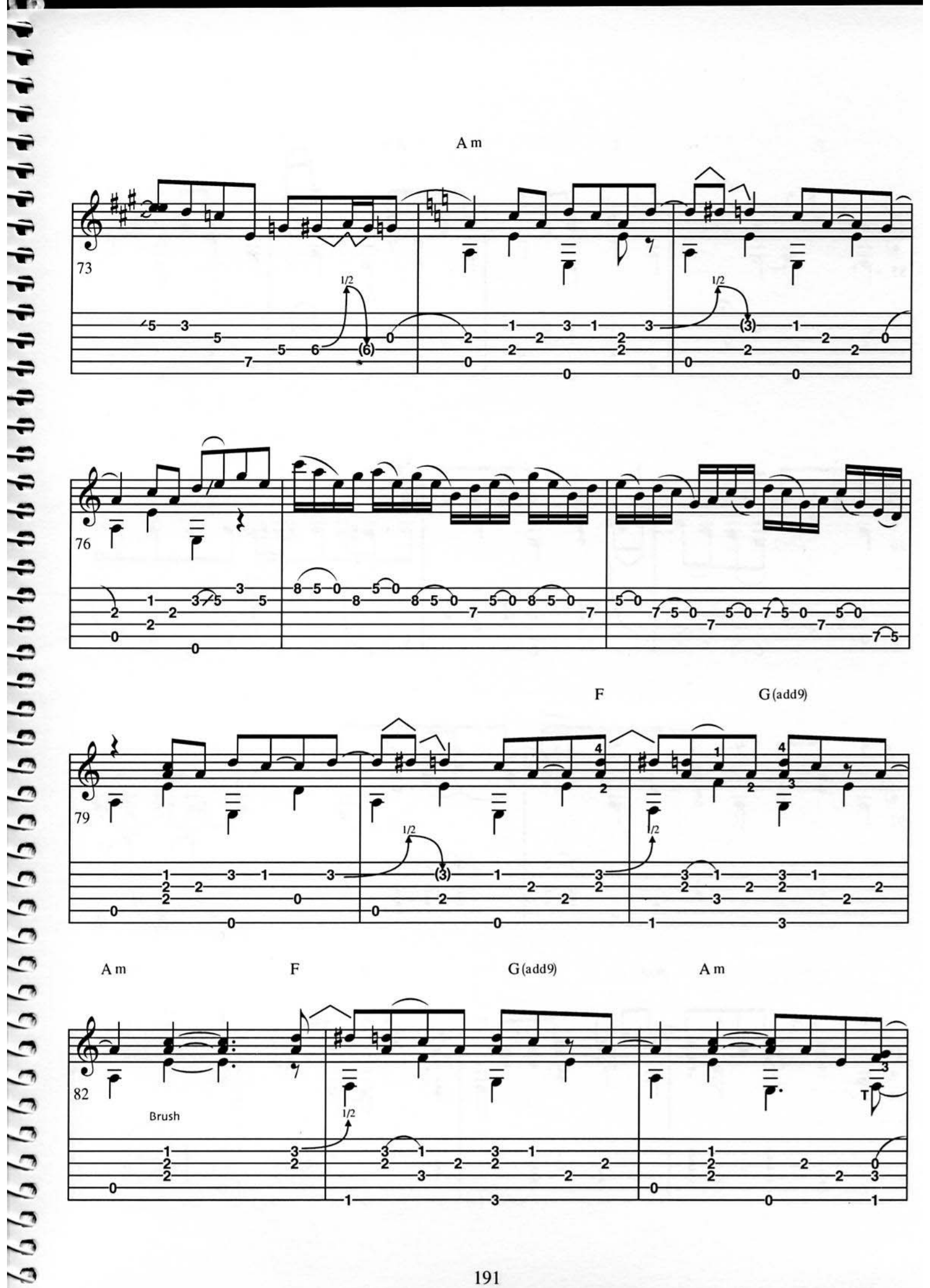

VI
B
E
49
Am
52
55
F
G
Am
A
58

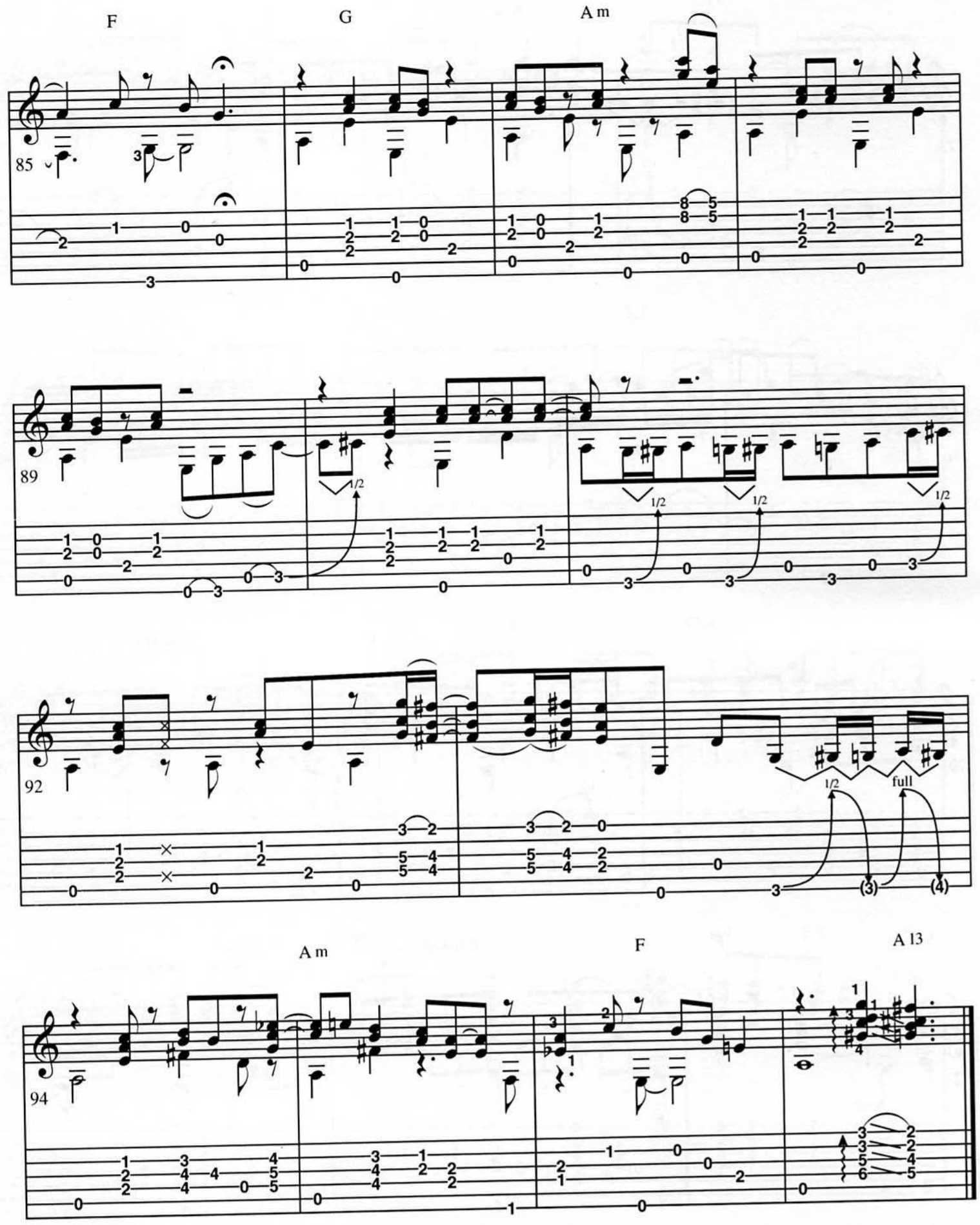

A 6
61


A 9
E7
64


A
B 9
Cm6
A C9
D9
67
1/2
1/2
1/2


Cdim
F9
E9
E
70


A m
73
1/2
76
F
G (add9)
79
A m
F
G (add9)
A m
82
Brush


F
G
Am
85
89
1/2
92
full
(3)
(4)
Am
F
A 13
94

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