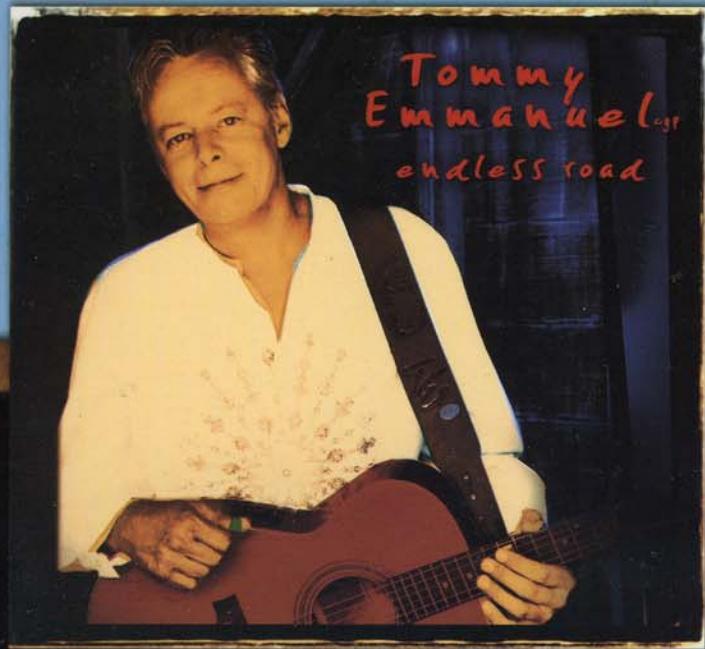
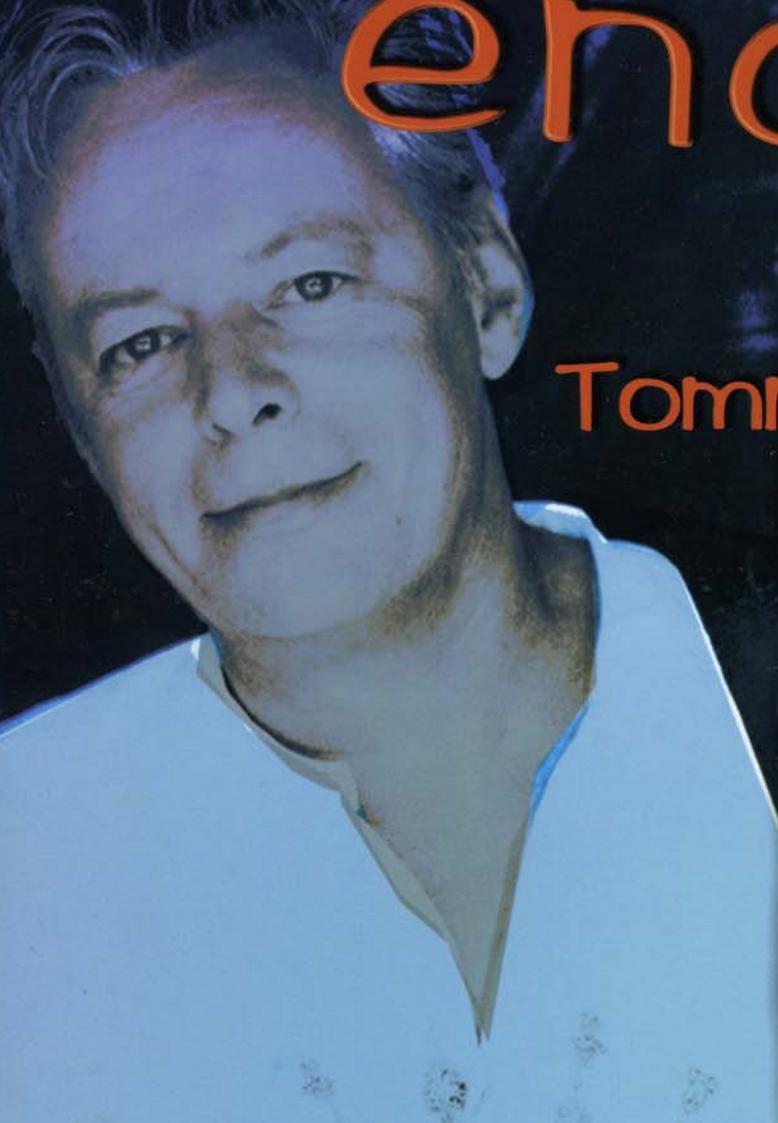


Mel Bay Presents

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."

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**MEL
BAY**®

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Transcribed by Mark Pritchett

Photography by Sara Corwin

Album artwork by Beth Kindig



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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 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 gmpnj1@aol.com and be sure and look in often at www.tommyemmanuel.com and www.melbay.com.

Mark Pritchett

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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

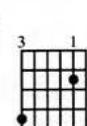
By Tommy Emmanuel

Capo at 2nd fret

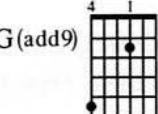
⑥ = D

Dsus2

D M7/F#

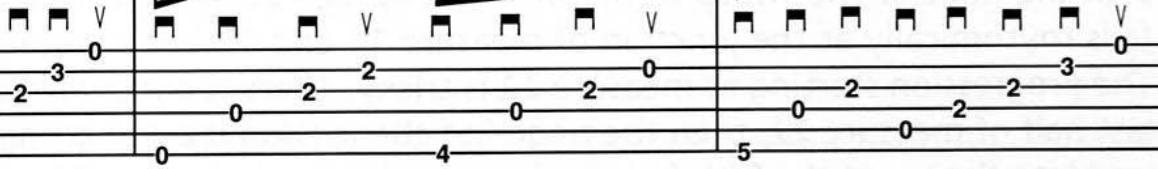


G(add9)



A fretboard diagram for an A sus4 chord. The diagram shows a six-string guitar neck with three dots indicating finger placement. The first dot is on the 1st string at the 1st fret, the second dot is on the 2nd string at the 1st fret, and the third dot is on the 4th string at the 2nd fret. The strings are numbered 1 through 6 from left to right.

Intro- let notes ring



Dsus2

D M7/F#

G 9

A sus4

Dsus2

D M7/F#

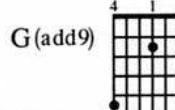
G9



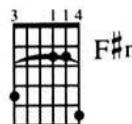
A sus4

Dsus2

D M7/F#



D



3
2
1

6



A musical score page featuring a treble clef staff with a key signature of two sharps and a time signature of common time. The music consists of four measures. Measure 1 starts with a grace note followed by a sixteenth-note pair (2-1), then eighth notes (4-1). Measure 2 begins with a sixteenth note (x) followed by eighth notes (1-x). Measure 3 starts with a sixteenth note (x-3) followed by eighth notes (1-2). Measure 4 concludes with a sixteenth note (1-2) followed by eighth notes (3-2). Below the staff is a tablature for a six-string guitar, showing fingerings and string numbers. The tablature includes labels 'a' and 'm' above the strings, and various numbers (0-5) indicating fret positions and string numbers (1-6).

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Guitar tablature for the first 13 measures of the solo, showing chords F6, E7, A7sus4, D, F#m, Bm7, and Bbdim. The tab includes fingerings, muting, and dynamic markings like *Fiat*.

Sheet music for guitar with chords D/A, A, D, E7, G/A, A, D, F#m, G. The music is in 16th note time. The tablature shows fingerings and picking patterns.

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

Tablature:

3	2	3>5	0 2 3 2	0	0 1 3 4	2	0 2	5	0
4	2	4>6	0 2	1	5	2	0	2	4
0	0				0	2	0	2	5

A handwritten musical score for guitar. The score consists of six measures. Measure 1: B♭dim chord (B, D, G). Measure 2: B major chord (B, D, G). Measure 3: Csus2 chord (C, E, G). Measure 4: F6 chord (F, A, C, E). Measure 5: E7 chord (E, G, B, D). Measure 6: A 7sus4 chord (A, C, E, G). The score includes tablature for the left hand (fretboard) and a staff for the right hand (strumming or picking pattern). Measure 19 is indicated at the beginning of the score.

G M7 F M7 III G 7/F D

25

m m

5-7-x 5-6-5-3
6-7-5-4
5-x 3

5 3 3 0 0 0

The image shows a musical score for guitar across five measures. The first measure starts with an E7 chord. The second measure begins with a G chord. The third measure starts with a D/F# (Dm7) chord, indicated by a circled '2' above the second note. The fourth measure starts with a Bm7 chord, indicated by a circled '3' above the third note. The fifth measure ends with a G chord. Each measure contains sixteenth-note patterns on the upper strings and eighth-note patterns on the lower strings. Fingerings are marked above the notes: '1' for the first measure, '1 3 4' for the second, 'V' for the third, '3' for the fourth, and '1 3 1' for the fifth. Dynamic markings include 'p' (piano), 'mp' (mezzo-piano), and 'a' (accent). Measure numbers 1 through 5 are placed below each measure.

Sheet music for guitar, page 34, showing four measures of chords and fingerings:

- Measure 1: E m(add9) (Fret 1, 3, 4)
- Measure 2: F#7/5 (Fret 2, 3, 4, 5)
- Measure 3: B m (Fret 3, 4, 5)
- Measure 4: B b aug5 (Fret 4, 5, 6)

Fingerings: 1, 3, 4; 2, m; 2, 3; 3, a; 3, m; 3, 4; 5, 7, 9.

D/A E7

37

D/A E7

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

G D/F# E7

40

G D/F# E7

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

E11 D m/A A (add9)

43

E11 D m/A A (add9)

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

D F#m G Bb dim B m

46

D F#m G Bb dim B m

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

Csus2 F6 E7 A7 D F#m B m7

Bbdim D D E7 G/A A

D F#m G Bbdim B m Csus2

F6 E7 A7sus4 D Em7 F#m7 G6

A/G G M7 F M7 G 7/F D

61

5 7 5 7 8 7 5
7 7 7 6 5 7 5 6 5 3
5 x 5 3 3 0 2 0 3 2 0
5 3 3 0 2 0 3 2 0

B m B♭

64

3 0 3 3 2 3 0 7 0 0 0
2 4 4 2 x 9 7 7 7 8 7 8 7
0 0 0 0 9 9 8 8 8 0

D/A E7 G D/F♯

67

0 7 5 3 0 3 x
7 7 7 7 0 1 x
2 2 4 5 0 2 4 5

B m7 G Em(add9) F#7#5

70

5 3 3 2 0 0 2 4 2 3 0 x
4 2 2 2 0 5 0 2 5 0 2 0
0 2 4 4 2 0 5 0 2 0 3 0

B m

B^baug

D/A

3 3

73

E7

G

D/F#

B m7

76

E7

E11

D m/A

A add9

79

D

F#m

G

82

B^bdim B m Csus2 F6 E7 A7

85

D F#m B m7 B^bdim D/A F#m D E7

88

G/A A D F#m G B^bdim B m

91

Csus2 F6 E7 A 7sus4 D E m7

94

The image shows a page of sheet music for guitar, specifically a solo line. The key signature is F#m7, and the time signature is 6/8. The measures include G, A/G, GM7, FM7, and G7/F chords. The tablature below the staff shows the fingerings and string numbers for each note. Measure 97 starts with a bass note followed by a series of eighth-note chords. The tablature shows the left hand's position on the neck, with fingers 3, 1, and 4 being used.

Sheet music for guitar, measures 100-106. The key signature is A major (no sharps or flats). The music consists of six measures separated by vertical bar lines. The first measure starts with a D chord. The second measure begins with a G6 chord. The third measure starts with an A/D G M7 chord. The fourth measure starts with an F M7 chord. The fifth measure starts with a G7/F chord. The sixth measure ends with a D chord. The bass line is indicated by a staff below the guitar strings, with numbers indicating the frets for each string.

103 Nat. Harm.



D



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

E

D6 IV

A

C M13(b5) V

E

D6 IV

C M13(b5)

E

A

G⁶

D

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C(add9) **G(add9)** **F#m7** **F#m6**

E **A**

D **C** **G(add9)**

F#m11 **B7** **E**

A
G⁶₉
D

25

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

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps. It features four measures of chords: C(add9) at measure 28, G(add9) at measure 29, F#m7 at measure 30, and F#m6 at measure 31. The bottom staff is a bass clef staff with a key signature of one sharp. It shows the bass line for each of these chords. Measure 28 starts with a bass note at '3' on the G string. Measure 29 starts with a bass note at '3' on the D string. Measure 30 starts with a bass note at '2' on the A string. Measure 31 starts with a bass note at '2' on the D string.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of four sharps and a time signature of 31. It features three chords: E (four notes), A (three notes), and C(add9) (three notes). Below the treble staff is a bass staff with a key signature of one sharp and a time signature of common time. The bass staff shows a continuous line with various notes and rests, indicating a bass line. Fingerings are indicated above the treble staff, and a bass tablature is provided below it.

34

D C G (add9)

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

0 2 3 2 0 3

3 2 0 2 3

The image shows three measures of guitar sheet music. The first measure is in F#m11 (F# A C# E G B) with a 37th fret on the B string. The second measure is in B7 (B D# F# A C# E) with a 4th fret on the B string. The third measure is in E (E G B C# E G) with a 0th fret on the B string. The music includes various slurs, grace notes, and dynamic markings like 'V' and 'v'. Fingerings are indicated above the strings: 2, 3, 3, 4; 2, 3, 1; 4, 2; 0, 2, 4, 2, 0; 0, 2, 1, 1, 0.

Musical score for guitar, measures 43-45. The key signature is G major (no sharps or flats). The score consists of two staves: the top staff is for the treble clef (Guitar Solo) and the bottom staff is for the bass clef (Bassoon). Measure 43 starts with a 'T' (Tremolo) over a sustained note. Measures 44 and 45 show various rhythmic patterns including eighth and sixteenth notes. Measure 45 concludes with a fermata over a sustained note. The bassoon part provides harmonic support with sustained notes and bassline patterns.

The image shows two staves of guitar sheet music. The top staff is in D major (two sharps) and the bottom staff is in G major (one sharp). Measure 46 starts with a D major chord (x, 2, 4) followed by a G major chord (2, 3, 4). The bass line has notes at 2 and 3. Measure 47 begins with a G major chord (1, 4, 5) followed by an A major chord (3, 5, 3). The bass line continues with notes at 2, 3, 4, and 0. The music concludes with a G major chord (1, 4, 5) and an A major chord (3, 5, 3).

C B7 VII

49

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

2 3 5 8 7
8 9 8 7

E m7 VII A sus2 A m7

52

8 7 7 9 7 0
7 7 9 0 0

7 5 6 7 5 0
0 5 5 0 0

8 10 0
5 0 0

2 3 4 1 VII F#m11 B C M7(b5)

55

m p
7 10 8 7 10 7 9 10 9 9
9 10 10 10 9 10 9 10 9 10

7 10 8 7 10 7 9 10 9 9
9 10 10 10 9 10 9 10 9 10

B C M7(b5)

58

V V V
7 7 9 10 10 7 9 10 9 10
7 10 10 9 10 7 9 10 9 10

7 7 9 10 9 10 7 9 10 9 10
7 10 10 9 10 7 9 10 9 10

B C M7(b5) B sus4

Nat. Har.

61 62

E A G⁶

64 65

D C(add9) G(add9)

67 68

F#m7 F#m6 E A

70 71

Sheet music for guitar showing chords C(add9), F#m7, and B7 with corresponding fingerings and a bass line.

The music is in 76 time. The first measure shows a C chord with an add9 (C, E, G, B, D). The second measure shows an F#m7 chord (F#, A, C, E). The third measure shows a B7 chord (B, D, F#, A). The bass line is indicated by numbers below the strings.

Musical score and tablature for guitar, measures 79-81.

Measure 79: E major. Treble clef, key signature of two sharps. Time signature 2/4. Dynamic $p\cdot$. Fingerings: 0, 0, 0, 0; 1, 1, 1, 1; 2. Measures 79-81 are grouped by a brace.

Measure 80: D6. Time signature 6/8. Fingerings: 0, 0, 0, 0; 3, 4, 4, 4, 4, 4; 0, 0, 0, 0, 0; 4, 5, 5, 5, 5, 5.

Measure 81: A major. Time signature 6/8. Fingerings: 0, 0, 0, 0, 0; 2, 2, 2, 2, 2; 2, 2, 2, 2, 2; 4, 4, 4, 4, 0.

The image shows two staves of sheet music for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of common time (G). The bottom staff is a six-string guitar staff. Measure 82 starts with a power chord (B5-D6-G6) followed by a series of eighth-note chords: B5-D6-G6, B5-D6-G6, B5-D6-G6, B5-D6-G6, B5-D6-G6. Measure 83 begins with a single eighth note (D6) followed by a sixteenth-note grace note (B5) before the first beat. The main notes continue with eighth-note chords: B5-D6-G6, B5-D6-G6, B5-D6-G6, B5-D6-G6. The guitar staff below shows the corresponding fingerings: 3-3-3-3-3-3, 5-3-3-3-0, 0-3-5, 2-3-3-3-2. The tablature includes a 3 below the first string, a 0 below the third string, and a 3 below the sixth string.

C

D/F[#]

G

85

Fretboard diagram for measures 85-86:

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

C

B7

88

Fretboard diagram for measures 88-89:

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

Em

Em7

A sus2

91

Fretboard diagram for measures 91-92-93:

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

Am7

F#m11

94

Fretboard diagram for measures 94-95:

5	8	10	0	7	10	8	7	10
0	5	0	9	9	10	7	10	9
0	5	0	9	9	10	7	10	9
0	5	0	9	9	10	7	10	9

97

B C m7(b5) B C m7(b5)

100

B C m7(b5) B sus4

Nat. Har.

104

E A

106

G⁶ D C(add9)

Sheet music for guitar, page 109, showing four measures of music. The chords are G (add9), F#m7, F#m6, and E. The bass line is indicated by a staff below the guitar strings.

Chords and Fingerings:

- Measure 1: G (add9) - Fret 0 on the 6th string, 0 on the 5th, 2 on the 4th, 0 on the 3rd, 0 on the 2nd, 3 on the 1st.
- Measure 2: F#m7 - Fret 2 on the 6th string, 2 on the 5th, x on the 4th, 1 on the 3rd, 2 on the 2nd, 2 on the 1st.
- Measure 3: F#m6 - Fret 2 on the 6th string, 2 on the 5th, x on the 4th, 1 on the 3rd, 2 on the 2nd, 2 on the 1st.
- Measure 4: E - Fret 0 on the 6th string, 0 on the 5th, 1 on the 4th, 2 on the 3rd, 2 on the 2nd, 2 on the 1st.

Bass Line:

- Measure 1: Fret 0
- Measure 2: Fret 2
- Measure 3: Fret 2
- Measure 4: Fret 0

Musical score and tablature for guitar, measures 112-115. The score shows a treble clef, a key signature of four sharps, and a tempo of 112 BPM. The first measure (A) starts with a forte dynamic (F) and includes a grace note. The second measure (G⁶) features a sixteenth-note figure with a grace note. The third measure (D) contains a sixteenth-note figure with a grace note. The tablature below shows the fingerings for each string and fret.

112

A G⁶ D

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

Musical score for guitar (Fretboard) showing three chords:

- C**: Fret 1 (B), Fret 3 (D), Fret 1 (G)
- C(add9)**: Fret 0 (E), Fret 2 (A), Fret 0 (C)
- F#m7**: Fret 2 (D), Fret 0 (G), Fret 2 (C)

The score includes a treble clef, key signature of A major (three sharps), and a time signature of common time. The measure number 115 is indicated.

Musical score for guitar, measures 118-120. The score includes three staves: treble clef, bass clef, and a staff with a bass clef and a sharp sign. Measure 118 starts in B7, with a dynamic of $\frac{3}{4}$. Measure 119 starts in E, with a dynamic of $\frac{2}{4}$. Measure 120 starts in D6. The tablature below shows the fingerings for each measure. The first measure has a bracket under the first two strings. The second measure has a bracket under the first three strings. The third measure has a bracket under the first four strings.

B7 E D6

118

0 2 4 2 0
4 2

0 0
1 1 1 2 1

0 0 0 0 0 0
3 4 4 4 4 4
0 0 0 0 0 0
4 5 5 5 5 5

A C M13(b5) E

121

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

D 6 A C M13(b5)

124

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

E A G⁶ D/F#

127

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

E9

130

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

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

Sheet music for G6(add9) chord. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The notes are: a quarter note on G (3rd line), a eighth note on B (2nd space), a sixteenth note on D (1st line), a sixteenth note on F# (2nd space), a sixteenth note on A (3rd line), and a sixteenth note on C (4th space). The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notes are: a sixteenth note on E (3rd line), a sixteenth note on G (2nd space), a sixteenth note on B (1st line), a sixteenth note on D (2nd space), a sixteenth note on F# (3rd line), and a sixteenth note on A (4th space).

The image shows a musical score for a guitar. The title "E7sus4" is at the top left. The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (guitar). The left hand staff has a treble clef, a key signature of one sharp, and a common time signature. It features a "Brush" dynamic instruction. The right hand staff shows a six-string guitar with fingerings (1, 1), a rest, and then a complex pattern of eighth and sixteenth notes. The guitar strings are numbered 7, 5, 3, 2, 0, and 0 from top to bottom. The score concludes with a section labeled "A" followed by "E".

A
E
A

10

strike

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

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THREE PARTS

When Tommy and Chet were working on tunes for their album, "Fingerpickers Rock"

they would often play parts of the tune simultaneously.

E A E

13

2 0 0 2 0 2, 0, 0, 1

0 2 2 0 2 2

0 0 1 2

A E A

16

strike

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

E A E

19

2 0 2, 0 1 2, 2

0 2 0 2 2, 4 2

0 2 0 1 2

A E A

22

2 0 2, 0 1 2, 2

0 2 0 2 2, 4 2

0 2 0 1 2, 5 0 7

E A E

25

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

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

2 0 0 0 0 0

A E A

28

5 0 7 0
2 7 7
0 0 0

2 0 0 0
2 1 2
0 0 0

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

2 0 0 0 0 0

E A G 6

31

2 0
2 0 1
0 2 0
0 0 0

2 0 0 0
2 1 2
0 0 0

2 0 0 0 0 0
2 4 2
0 0 0
0 2 0
0 0 0

2 0 0 0 0 0
2 4 2
0 0 0
0 2 0
0 0 0

Asus(add9)/F# A E

34

2 0 0 0
2 0 2 4 2
0 0 0 0

2 0 0 0
2 2 0 2 2
0 0 0 0

2 0 0 0 0 0
2 4 2
0 0 0
0 2 0
0 0 0

2 0 0 0 0 0
2 4 2
0 0 0
0 2 0
0 0 0

strike

G 6 Asus(add9)/F[#] A E

37 40 43 46

A E A E

strike

F#m7

49

D9sus4

D

52

A

55

Brush, mute 5th string with left hand thumb

E

F#m7

D9sus4

D

58

Csus2 G E

61

3 5 3 3
3 5 5 3
3 0 2

2 0 3 0
1 2
0 2 2 2

0 2 2 2

A E A

64

strike

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

E A E

67

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

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

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

A E A

70

2 0 0 2 0
2 2 0 2 4 2
0 0

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

5 0 7 0
0 7 7 0
0 0

E A E

73

2 0 0
2 0 1
0 2 2

2 0 5 0
2 0 7 0
0 2 0

2 0 1 2
0 2 0 0

A E A

76

5 0 7 0
2 0 7 7
0 0 0

2 0 0
2 0 1
0 2 2

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

E A F#m7

79

2 0
2 0
0 2

2 0
2 0
0 0

10, 12, 9, 11, 11, 9
9, 11, 9, 11, 9, 9

strike

D9sus4 D

82

12, 10, 9, 10
9, 11, 11, 9

5, 7, 5, 5
5, 7, 5, 5

5, 7, 5, 7
5, 7, 5, 7

A

85

E

F#m7

88

D9sus4

Csus2

G

91

94

97

C G C

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

G C G

100

Brush

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

G C

103

Brush

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

G C/A G m

106

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

G C/A G

109

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

A

112

0 0 8 4 5 0 0 7 0
5 0 5 0 7 0 0 7 0
0 2 3 0 7 3 0 7 0

E A E

115

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

Asus(add9)/F# A E Asus(add9)/F#

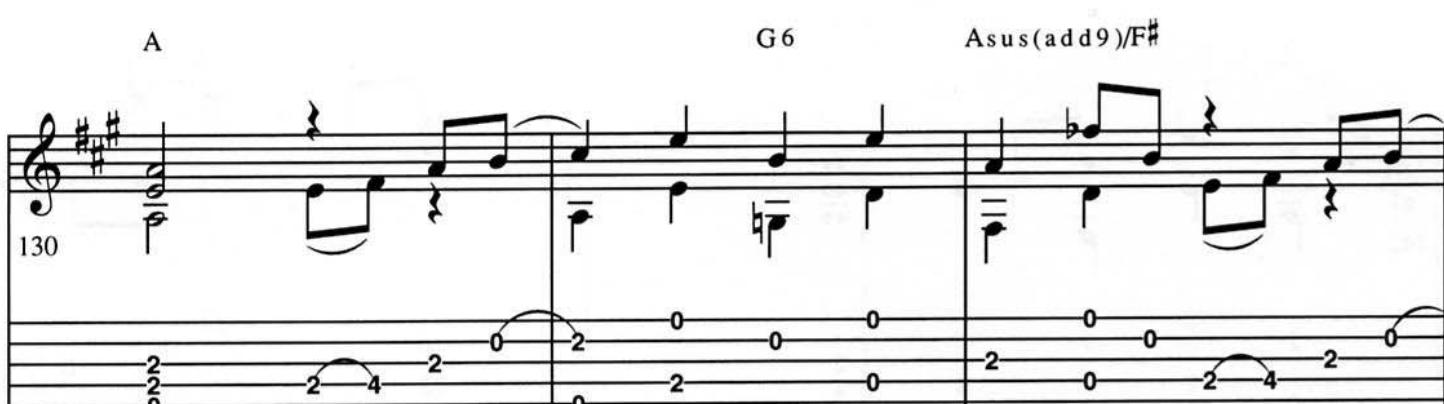
118

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

Gsus2 A E


A E A


E A E


A G6 Asus(add9)/F#


A

E

A

E

133

Brush

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

A

E

A

strike

136

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

G⁶

Asus(add9)/F#

F6

139

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

A

E

142

2 0 0 1 2 2 0 10 0 12 0 10 10 10 0 0

Musical score and tablature for guitar part 1 at measure 145. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows six strings with fingerings: 10, 0, 12, 10, 0; 10, 12, 0; 10, 12, 0; 10, 12, 0; 10, 12, 0; 10, 12, 0.

D

F aug/A \flat F(\flat 5)

A

Musical score and tablature for guitar part 1 at measure 148. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows six strings with fingerings: 3, 2; 2, 4; 3, 2; 0, 2; 2, 3; 2, 0. The first string has a fermata over the first note.

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 your 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

Capo 4th fret

Asus2

A6add9

Asus2 A6add9

Play four times

Asus2

A6add9

Asus2 A6add9

Asus2 A6add9

A

A/G

10

2 3 2 5
2 4 2 6
2 2 2 0
0 0 0 0
0 0 3 3
- 2 0 - 2

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F#sus4

B m
II

BmMaj7

13

B m7

E7

A

16

A/G#

G 9(b5)

G 9

F#sus4

19

B m7

E7

Asus2

II

Brush

22

D Dsus2/C♯ B m7 A E

25 m a

26

27

A D Dsus2/C♯ B m7 A E

28 m a

29

30

A D Dsus2/C♯

31 V

32

33

B m7 E A/G G 9

34

35

36

The image shows a musical score for guitar, page 37, featuring five measures. The key signature is F#m7 (one sharp). The first measure contains a power chord (F#-A#-C#) with a bass note F# on the 1st string. The second measure is B9, starting with a bass note B on the 2nd string, followed by a G#-B-D-G#-B-D power chord. The third measure is B7, with a bass note B on the 2nd string and a G#-B-D-G#-B power chord. The fourth measure is A/E, with a bass note A on the 2nd string and an E power chord. The fifth measure is E, with a bass note E on the 2nd string and an E power chord.

The image shows a musical score for guitar. The top part contains three measures of music. The first measure is labeled 'D/E' and features a treble clef, a key signature of two sharps, and a time signature of common time. It consists of four eighth-note chords: B-A-G-B, A-G-F#-A, G-F#-E-G, and F#-E-D-F#. The second measure is labeled 'E' and contains a single eighth-note chord E. The third measure is labeled 'E7sus4' and contains a single eighth-note chord E7sus4. Below the staff is a tablature for six guitar strings. The first measure has a '3' under the 3rd string. The second measure has a '2' under the 2nd string. The third measure has a circled '5' over the 5th string and a circled '10' over the 10th fret of the 6th string. The tablature also includes a 9th fret on the 3rd string and a 7th fret on the 2nd string. The bottom line of the tablature is labeled '0'.

Musical score for guitar part A in G9(b5) position. The score consists of two staves. The top staff shows the treble clef, a key signature of three sharps, and a time signature of common time. The bottom staff shows the bass clef. Measure 43 starts with a half note on the first string, followed by a quarter note on the second string, a eighth-note pair on the third and fourth strings, and a eighth-note pair on the fifth and sixth strings. The measure ends with a half note on the first string. The score continues with a series of eighth-note pairs and quarter notes across the six strings.

The image shows a musical score for guitar. The top staff is in F#sus4, with a bass note at the beginning. The second staff is in Bm II, indicated by a 'P' (piano) dynamic. The third staff is in BmMaj7, with a bass note and a melodic line above it. The fourth staff is in Bm7, also with a bass note and a melodic line. The bottom staff shows the corresponding fingerings for each chord: 0-4-3-2 for F#sus4, 0-3-2-3 for Bm II, 0-3-2-3 for BmMaj7, and 0-3-2-3 for Bm7.

E A

49

50

A/G# G 9(b5) G 9 F#sus4

52

53

Brush

B m II E7 E7sus4 Asus2

55

56

D Dsus2/C# B m7 A E

58

59

Guitar tablature for a solo section. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The bottom staff shows a standard six-string guitar neck. The tab includes fingerings (e.g., 1, 2, 3) and dynamic markings like 'Brush'. The measure numbers 61, A, D, Dsus2/C♯, Bm7, and A are indicated above the staff.

Sheet music for guitar in 64 time. The top staff shows the chords E, A M9, A, D, and Dsus2/C#. The bottom staff shows the corresponding fingerings and string numbers.

Chord Fingerings:

- E: 2
- A M9: 1 2 2
- A: 3
- D: 3
- Dsus2/C#: 2 3

Fingerings:

- String 6: 0, 4, 2, 4
- String 5: 0, 2, 1, 2
- String 4: 2, 2, 2, 0
- String 3: 3, 3, 2, 3
- String 2: 0, 4, 4
- String 1: 0

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps. The bottom staff is a bass clef staff. The score consists of four measures separated by vertical bar lines. Measure 1 starts with a B major 7th chord (B, D, F#, A). Measure 2 starts with an A chord (A, C#, E). Measure 3 starts with an E chord (E, G, B). Measure 4 starts with a G9(b5) chord (G, B, D, G, B, E). Fingerings are indicated below the strings: measure 1 has 2-3-2-4; measure 2 has 4-2; measure 3 has 4-2; measure 4 has 2-2-0. Measure numbers 67 and 68 are shown on the left.

The image shows a musical score for guitar. The key signature is F#m7, indicated by a treble clef and three sharps. The time signature is common time (indicated by a 'C'). The first measure starts with a power chord (F#-A#-C#) followed by a bass note (F#). The second measure shows a B7 chord (B-D-G-B) with a bass note (B). The third measure shows an A/E chord (A-E) with a bass note (E). The fourth measure shows an E chord (E-G-B) with a bass note (E). The bass line is written below the staff, with numbers indicating fingerings: 70, 2, 2, 3, 2; 2, 2, 0, 2; 2, 1, 0; 2, 4, 0, 0.

D/E E E7sus4

73 74 75

A A/G

76 77 78

F#sus4 B m II BmMaj7

79 80 81

B m7 E7 A

82 83 84

A/G# G 9(b5) D

85

0 2 2
2 2 2
2 2 2

2 3 2
2 3 3
3 3

2 3 2
2 3 3
2 2

B m7 E7 Asus2

88

D A D Dsus2/C \sharp B m7 A

94

V

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

E A Maj7add9 A D A

97

B m7 A E G 9(b5) F#m

100

B7 A/E E D/E E

104

107

A

110

0 10 0 10
9 0 0

2 2 2
0 0 0

0 2 0 2 0 0
0 2 0 0 0 0

5 4
6 7 6 7 6 7
0 0 0 0 0 0

E7

114

7 0 2 3
0 7 0 2 2

0 1 1 1
0 0 2 0 0

A

117

4 0 2 0
0 0 2 0

0 3 4 1 2
0 0 2 0 2 0

A M7

A

II

120

2 1 2
0 0 2 6

5 6 7 6 7
0 0 1 2 0 2

4 0 2 0
0 7 0 7 0 1

3 2 1
2 1 1

B m

E7

A

123

3 2 3 0
4 4

0 0 1
0 4

2 2 2 0
2 2 2 0
0 0

E

126

2 2 2 3
0 0 0

1 0 3 2
0 2 0

0 4 1
0 0

A

B m

II

129

2 2 2
0 0

2 2 2
0 0

3 2 3 0
4 4 2
0 0

B m/E

Gadd9

132

2 0 3 2 4
3 4 4

2 0 3 2 0
3 3

0 0 2 0 2
3 3

Guitar tablature for measures 135-138. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows the corresponding guitar strings with fingerings (0, 2, 0, 2, 2, 0, 0, 2, 0, 2, 0, 2). The tab includes a bass line with quarter notes.

135

Guitar tablature for measures 139-142. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows the corresponding guitar strings with fingerings (0, 2, 0, 2, 2, 0, 0, 2, 0, 2, 0, 2). The tab includes a bass line with quarter notes.

139

Guitar tablature for measures 142-145. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows the corresponding guitar strings with fingerings (0, 2, 0, 2, 2, 0, 0, 2, 0, 2, 0, 2). The tab includes a bass line with quarter notes.

142

Guitar tablature for measures 144-147. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows the corresponding guitar strings with fingerings (0, 2, 0, 0, 2, 4, 2, 0, 2, 2, 0, 2, 0, 0, 2, 0, 0, 2). The tab includes a bass line with quarter notes.

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.

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Guitar tablature for the first section of the song. The tab shows six strings and three frets. Fingerings are indicated above the strings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0. Chords shown include D, G, and A major. Measures 10 and 11 are shown.

Guitar tablature for the second section of the song. The tab shows six strings and three frets. Fingerings are indicated above the strings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0. Chords shown include D, G, and A major. Measures 12 and 13 are shown.

Guitar tablature for the third section of the song. The tab shows six strings and three frets. Fingerings are indicated above the strings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0. Chords shown include D, G, and A major. Measures 14 and 15 are shown.

E m7

Guitar tablature for the fourth section of the song. The tab shows six strings and three frets. Fingerings are indicated above the strings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0. Chords shown include D, G, and A major. Measures 16 and 17 are shown.

G

ENDLESS ROAD

By Tommy Emmanuel

13

D

F(Add9)

G

E_{m7}

C(Add9)₅

B7(b9)

G

E_{m7}

A7sus

C(Add9)₅

16

19

22

E_{m7}

C(Add9)₅

G

A7sus

C(Add9)₅

17

18

19

20

21

22

31

32

33

34

E, G, C

D

C

35

36

37

38

E, G, C

F₆E_{m7}

39

40

41

42

E, G, C

G

43

44

45

46

E, G, C

A

B

m
A m7s

B

m

C

25

G

E m7

37

a p

0 3 3
0 0 0
3 2 0

3 3 0
0 0 0
3 2 2

37

F 6

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

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

40

D

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

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

43

E m7

C(add9)\flat5

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

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

46

E m

B7(\flat9)

E m7

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

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

C(add9) \flat 5 A7sus A7 A msus B m C

49

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

0 0 x
2 0 x 0 0

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

A msus B m C

52

3 3 3 3 3 3
5 5 5 5 5 5
5 5 5 5 5 5

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

3 3 3 3 3 3
5 5 5 5 5 5
5 5 5 5 5 5

D C

55

3 5 0 8
5 7 0 9
0 0 0

8 8 8 8 8 8
9 8 8 8 8 8
8 8 8 8 8 8

3 5 3 4 1 0
5 4 2 0

E5 G

58

1 0 2 0 4 0 2 0
0 7 9 0 0 9
0 0 0 0 0 0 0

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

V V
V V
V V

The image shows a page of sheet music for guitar. The top staff is a melodic line in E major (E m) with a key signature of one sharp. The bottom staff is a harmonic bass line. The page number 61 is at the beginning of the first measure. The first measure consists of two eighth-note pairs followed by three eighth-note pairs. The second measure consists of two eighth-note pairs followed by four eighth-note pairs. The third measure begins with a bass note (0) followed by a sixteenth-note pair (0-0), then a bass note (9) followed by a sixteenth-note pair (9-9). The fourth measure begins with a bass note (7) followed by a sixteenth-note pair (9-9), then a bass note (9) followed by a sixteenth-note pair (9-9). The fifth measure begins with a bass note (0) followed by a sixteenth-note pair (7-7), then a bass note (9) followed by a sixteenth-note pair (9-9).

The image shows a page of sheet music for guitar. The key signature is one sharp (F#). The first measure is labeled 'B 7' and shows a chord progression from B7 to G. The second measure is labeled 'G' and shows a transition to A. The third measure is labeled 'A' and shows the chord A. The fourth measure is labeled 'A7' and shows the chord A7. Fingerings are indicated above the strings: '1' for the first string, '2' for the second, '3' for the third, and '4' for the fourth. Strumming patterns are shown below the strings, with 'V' indicating a downward stroke and 'amp' indicating an upward stroke. The page number '64' is at the bottom left.

Musical score for guitar (6 strings) showing chords and fingerings:

- Chord 1: C(add9)**
- Chord 2: G**
- Chord 3: C(add9)**
- Chord 4: F#7**

Fingerings:

- Chord 1: 2, 3
- Chord 2: 2, 3
- Chord 3: 0, 0
- Chord 4: T, T

String Patterns:

- Chord 1: 3-3-0-3-0-3
- Chord 2: 3-0-3-0-0-0
- Chord 3: 0-3-0-3-0-3
- Chord 4: 0-1-2-0-0-3

Performance Notes:

- Measure 67: V, V
- Measure 68: a p

The image shows a musical score for guitar. The top staff is in B7(b9) with a tempo of 70 BPM. It features a treble clef, a key signature of one sharp, and a common time signature. The first measure contains a 16th-note pattern followed by a 16th note and a 16th-note triplet. The second measure starts with a bass note, followed by a 16th-note triplet and a 16th note. The third measure consists of three eighth notes. The fourth measure is in E minor (E m) with a 16th-note triplet followed by a 16th note and a 16th-note triplet. The bottom staff is in B7 with a tempo of 4 BPM. It features a bass clef, a key signature of one sharp, and a common time signature. The bass line follows a similar rhythmic pattern across all four measures, with some variations in the bass notes.

Sheet music for guitar, measures 73-75. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. Measure 73 starts with a C major chord (E-G-B) followed by a G major chord (B-D-G). Measure 74 begins with a D major chord (F#-A-C#) and ends with a G major chord. Measure 75 concludes with a D major chord.

73

3 5 5-7 5
3 5 6 6-7
4 6 7

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

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

Musical score for guitar, page 10, measure 79. The score consists of two staves. The top staff is a melodic line for the treble clef guitar, starting with an open A string (5th fret) and moving through various notes including an E5. The bottom staff is a harmonic bass line for the bass clef guitar, consisting of sustained notes on the 5th and 6th strings. The notation includes vertical stems and horizontal bar lines. The page number 10 is at the top right, and the measure number 79 is on the left.

The image shows a musical score for guitar. The top part is a staff notation in E minor (Em) with a key signature of one sharp. The bottom part is a tablature for a six-string guitar. The tablature shows the frets and strings for each note. The score includes a measure of eighth-note chords, a measure of eighth-note patterns starting with a rest, a measure of eighth-note patterns ending with a tie, and a measure of eighth-note patterns ending with a fermata. The tablature corresponds to these measures, showing fingerings and string indications.

G A A7 C(add9)

85

3 5 5 7 5 3 5 0
0 4 6 6 2 4 3 3 0
4 2 4 2 3 2 3 2 0
0 2 3 2 3 2 3 0

G C(add9) F#7 B7(b9)

88

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

E m B7 G A G

91

7 7 8 8 7 7 5 4 4
8 8 8 7 6 4 6 4 0
9 9 9 7 6 4 6 4 0
0 7 9 6 6 4 6 7 5

A7 C(add9) G

94

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

B♭ F G D

97

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

Guitar tablature for E m9 and C(add9)♭5 chords. The top staff shows the E m9 chord with a bass note at 100 BPM. The bottom staff shows the guitar strings with fingerings: 0, 3, 0, 4, 0, 4 for the first six strings, followed by 0, 3, 0, 4, 0, 4 for the next six strings.

103

0 3 0 4 0 3 4 0 4 0 0 4 0 4

0 4 0 4 3 4 0 4 0 0 4 0 4

0 4 0 4 3 4 0 4 0 0 4 0 4

Musical score for guitar, page 106. The score consists of three staves. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. It features two measures of eighth-note patterns. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a measure of eighth-note patterns labeled 'a m' and another labeled 'a p'. The third staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a measure of eighth-note patterns labeled 'a p'. The score is divided into measures by vertical bar lines.

Guitar tablature for E minor 9 chord progression. The first measure shows an E minor 9 chord (E, G, B, D, G) with a 2 over the second string. The second measure shows an E minor 9 chord with a 3 over the third string. The third measure shows a C major add 9 chord (C, E, G, B, D) with a 5 over the fifth string. The fourth measure shows a C major add 9 chord with a 1 over the first string. The tempo is 112 BPM.

E m9 C(add9)5

112

m a a m

3 3 3 3	3 3 3 3	3 3 3 3
0 0 0 0	0 0 0 0	0 0 0 0
-4 -4 -4 -4	-4 -4 -4 -4	-4 -4 -4 -4
0 0 0 0	0 0 0 0	0 0 0 0

Musical score for guitar, measures 115-116. The score includes three staves: a treble clef staff with a key signature of one sharp, a bass clef staff, and a six-string guitar staff. The first measure shows a 4-note chord (E m9) followed by a 3-note chord (C add 9 flat 5). The second measure shows a 3-note chord (G). The guitar staff includes fingerings and string numbers below the strings.

115

E m9 C(add9)flat5 G

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

Sheet music for guitar, measures 118-125. The key signature is A major (no sharps or flats). The time signature is common time. The melody consists of eighth and sixteenth notes. The tablature shows the string and fret for each note. Measure 118 starts with a C6(add9) chord. Measure 119 starts with a G chord. Measure 120 starts with a C chord. Measure 121 starts with an E(add9) chord. Measure 122 starts with an E chord.

118

C 6(add9) G C E(add9) E

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

The image shows a page of sheet music for guitar, specifically for the A major mode. The key signature is A major (no sharps or flats). The tempo is marked as 121 BPM. The music is divided into measures by vertical bar lines. The first measure starts with a rest followed by a six-note chord (A, C#, E, G, B, D#) with a '3' above it. The second measure begins with a single note '1'. The third measure starts with a single note '4' followed by a six-note chord (A, C#, E, G, B, D#) with a '2' above it. The fourth measure begins with a single note '1'. The fifth measure starts with a single note '2'. Below the staff, there is a tablature for the guitar strings, showing the fingerings for each note. The tablature consists of two horizontal lines representing the six guitar strings. The top line has a '0' at the beginning, followed by a '5' under the second string, a '4' under the third string, a '2' under the fourth string, another '2' under the fifth string, and a '0' under the sixth string. The bottom line has a '4' under the first string, a '5' under the second string, another '4' under the third string, a '0' under the fourth string, a '5' under the fifth string, and a '0' under the sixth string.

The image shows a page of sheet music for guitar. The key signature is E major (no sharps or flats). The time signature is common time. Measure 124 starts with a G major chord (B-D-G) followed by a D major chord (B-D-A). The melody consists of eighth-note patterns. Measure 125 begins with an A minor chord (C-E-A). The tablature below the staff shows the fingerings for the chords and melody. The tablature uses a six-string guitar neck with the strings numbered 1 (thinnest) to 6 (thickest). Fingerings are indicated above the strings: 3, 4, 1; 4; 3; 3; 4; 2, 3, 2.

Sheet music for guitar, Treble Clef, Key of G major (3 sharps). The tempo is 130 BPM. The music consists of two measures. Measure 1 starts with a grace note followed by notes 1, 2, 3, 4. Measure 2 starts with a grace note followed by notes 1, 2, 3, 4, 5, 6, 7. Fingerings are indicated above the notes: measure 1 has 1, 2, 3; measure 2 has 1, 2, 3, 3, 3, 3. The music concludes with a fermata over the last note. Below the staff is a corresponding fretboard diagram with fingerings: 0-2-3-5-2-3-4-3-5-6-3-5-6-6-7-8-7-7-5-7-5-0.

E

132

0 0 0 0 0 0 0
0 0 0 0 0 0 0
1 1 1 1 1 2 4
2 2 2 2 2 4 6
6 7 9 9 9 9 9

134

0 2 3 5 2 3 5 3 5 6 3 5 6 3 5 6 7 8 7 7 5 7 5 0

136

0 0

7 10 10 10 10 9 7 7 7 7 5 4
9 12 12 12 12 10 9 9 9 7 6

138

0 2 3 5 2 3 5 3 5 6 3 5 6 7 8 9 11 12 13 13 12 10 10 12 12

E m

C(add9)

G

141

E m C(add9) G

141

A m/F

F7

E m

145

A m/F F7 E m

145

C(add9)

A7sus

A7

C(add9)

149

C(add9) A7sus A7 C(add9)

149

D

152

D

152

The image shows a musical score for guitar. The top staff is in E major (E m) with a key signature of one sharp. The bottom staff is in C major (C add9). Fingerings are indicated above the notes: '2' for the second fret on the first string, '4' for the fourth string, '3' for the third string, and '1' for the first string. The tablature below shows the corresponding fingerings: 0, 0, 2 on the first string; 3, 3, 0 on the second string; 0, 0, 2 on the third string; and 3, 3, 0 on the fourth string.

Musical score for guitar, measures 161-162. The score includes three staves: top staff (melody), middle staff (rhythm), and bottom staff (bass). The key signature is one sharp (F# major). The first measure starts with a C chord (add9) with a grace note. The second measure starts with a G chord. The third measure starts with a B7(b9) chord. The bass staff shows a bass line with eighth-note patterns.

161

C (add9) G B7(b9)

Guitar tablature for a solo section. The top staff shows the melody with various dynamics and grace notes. The bottom staff shows the corresponding guitar chords and fingerings.

164

G/E C(add9) A7sus A7

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

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

C B m C A m B m C

167

Guitar tablature for measures 167-170:

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

C D C

170

Guitar tablature for measures 170-173:

3 3 3 3 x x	3 x 5 8 8	8 8 8 8	0 0
5 5 5 5 x x	5 x 7 7 9 9	9 9 9 9	0
5 5 5 5	0 0	0 0	0 2

G

E m7

173

Guitar tablature for measures 173-176:

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

F(add9)

176

Guitar tablature for measures 176-179:

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

C D G

179

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

E m7

182

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

F(add9) D G

185

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

E m7 C(add9) G

188

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

3

200

5

L61

C(add9)

194

A7 C(add9) Bm C

A7

C (addr) B m C

5

B7b9 191

C (add9) A7sus

E m7

sus7sA

C(Add9)

Em7

B7e9

(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 fingerpicks the third string servants 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 fingerpicking change on the 4th and 5th strings that will pop up again later. Tommy is fond of reaching the left hand there in the fifth string as seen in measure 16. The same muting technique is used over to the fifth string as seen in measure 12. At the 10th fret, and while fretting the first string at the 12th 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 fingerpicking from the intro. This time the A chord is held with the first finger, and the dampening 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. This time the 3rd finger is held with the first finger, and the fourth finger frets the fourth string. You will have to practice damping the third string enough to damp the string. The intro starts with a high melody note descending as the hand position goes up the neck.

(THE MAN WITH THE) GREEN THUMB

By Tommy Emmanuel

A add9

T 4 2 1

4

7

F#m7

D/F#⁺

A

E

10

11

12

13

14

15

16

17

18

19

20

21

22

23

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25

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A add9 F#m7 D E/D
 Esus/D

13 14 15 16

T 1 3 2 B m7 E7 IX F#m C#m
 brush

Dadd9 G 9 A (add9)/F#

19 20 21 22

Dadd9 G 9 A (add9)/F#
 G M7(add9) D/F# E A/D E (2 1) A
 brush

A add9

Musical score for A add9 chord. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a six-string guitar tab with note positions indicated by numbers. The tab shows a power chord (A2, C#3, E4) with a 0 above the third string. The measure number 25 is at the beginning.

25

(0) 0
2 2 0
0 2 2
0 2 2

0 2 2
0 2 2

A⁶

A add9

F#m

Musical score continuing from the previous section. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a six-string guitar tab with note positions indicated by numbers. The tab shows a power chord (A2, C#3, E4) with a 0 above the third string. The measure number 28 is at the beginning. A "brush" instruction is written below the tab.

28

brush
V □ V

0 0
2 2 0
0 2 4
0 4 4 4

0 2 2 2
0 2 4 4 4

0 2 2 2
0 2 4 4 4

D/F#

A

E

A add9

Musical score continuing from the previous section. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a six-string guitar tab with note positions indicated by numbers. The tab shows a power chord (D2, F#3, A4) with a 0 above the third string. The measure number 31 is at the beginning. The tab shows a power chord (A2, C#3, E4) with a 0 above the third string.

31

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

2 2 0 2 0 2
0 2 4 4 0 4 4

G M7(add9)

D

E/D

B m7

E7

Esus/D

Musical score continuing from the previous section. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a six-string guitar tab with note positions indicated by numbers. The tab shows a power chord (G2, B3, D5) with a 0 above the third string. The measure number 34 is at the beginning. The tab shows a power chord (D2, F#3, A4) with a 0 above the third string.

34

1 0 0
4 2 2
2 4 4

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

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

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

3.4.2
IX F#m C#m Dadd9

37

9 10 12 10 10 9
11 9 11 11 11 9
9 11 11 11 11 11
0 9 9 9 0 0

G 9(b5) G 9 A (add9)/F# G M7(add9)

40

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

D/F# G A/D E A A add9

43

0 2 3 2 5
2 0 4 6 0
2 4 5 0
0 2 1 1 2 2
2 2 0 0 2 2
2 4 0 0 2 2

G7

46

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

C 6
G III
E7(b9) VI

lift bar

49

A m

G 7

C 6

G

brush

52

E7(b9)

A m

G

V

55

A

D m

Nat. Harm.

58

A add9

Musical score for guitar in 12/8 time. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck. Measure 61 starts with a bass drum (B) followed by a cymbal (C). The guitar part consists of eighth-note patterns. Measure 62 continues with eighth-note patterns. Measure 63 begins with a bass drum (B), followed by a cymbal (C), and then a guitar part with eighth-note patterns.

A⁶

A add9

Musical score for guitar in 12/8 time. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck. Measure 64 starts with a bass drum (B), followed by a cymbal (C). The guitar part consists of eighth-note patterns. Measure 65 continues with eighth-note patterns. Measure 66 begins with a bass drum (B), followed by a cymbal (C), and then a guitar part with eighth-note patterns. A "brush" instruction is indicated above the guitar staff.

F#m

D/F#

A

E

Musical score for guitar in 12/8 time. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck. Measure 67 starts with a bass drum (B), followed by a cymbal (C). The guitar part consists of eighth-note patterns. Measure 68 continues with eighth-note patterns. Measure 69 begins with a bass drum (B), followed by a cymbal (C), and then a guitar part with eighth-note patterns.

A add9

F#m

D

E/D

B m7

Musical score for guitar in 12/8 time. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck. Measure 70 starts with a bass drum (B), followed by a cymbal (C). The guitar part consists of eighth-note patterns. Measure 71 continues with eighth-note patterns. Measure 72 begins with a bass drum (B), followed by a cymbal (C), and then a guitar part with eighth-note patterns.

E  IX
 F♯m
 C♯m
 brush
 V

Dadd9 G9(b5) G9 Aadd9/F♯

G M7(add9) F m7 D/F♯ E A/D E A

A (add9)

a



G7 C6 G

85 a brush

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

3 0 3 3
2 2 4
3 3 3

6 0 3
3 3 3
3 3 7

E7(b9) A m G7 C6

88 1. 2

6 0 6
7 7 0
0 0 0

0 7 5
0 0 3
0 3 3

3 0 3
2 2 2
3 3 2

G E7(b9) A m

91 3 0 3
4 4 3 3
3 3 3

0 6 0 7 6 0
6 0 7 6 0
0 0 3 3 0 3

0 7 5 0 5 7
0 7 5 0 5 7
0 3 3 0 3 3

G D m

94 5 7 8 10
5 7 10

7 9 10 7 9 10
9 9 10 7 9 10

0 10 12 13 12
0 10 12 13 12

D E/D B m7 E F m7
 Esus/D

109

C♯m D(add9) G 9(♭5) G 9
 brush

112

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

0 2
3 2
2 0 4 6 0
2 5
2 4

2 0 2 2 0 2
2 5
2 2 2 2 2 2
2 2 2 2 2 2

F#m

C#m7

A/D

A sus

A (add9)



124

0 2
2 0 0 2 2
0 2

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

5 6
7 7
5 7
0 7

2 4
2 2
2 0

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 \flat 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

C

Capo at 2nd fret

B \flat

Artificial Harm.

* touch string at 19th
fret with index finger
and pluck with thumb

A m

A \flat

F m/G

G7

C

B m7

E7

F

D7

Gsus

G7

II

Gsus

G7

C

B m7

E

F

D7

II

Gsus G7 Em7 A7 F/D G7

13 3 6 0 3 5 2 3 7 8 6 0 3 3 3 5 6 0 3 1-3-1
5 3 7 0 5 6 0 5 5 3 0 3 3

F C Bm7 E7 F D

16 1-3-1 0 1 1 3 0 2 3 0 2 4 0 0 3 2 0 1 2
0 3 3 0 2 3 0 3 2 2 4 0 1 3 2 0 1 2

Gsus G Gsus G C Bm7 E7

19 3 6 0 3 3 5 3 0 5 6 0 3 0 3 3 1 0 3 0 0 2 4 1 0
5 3 3 5 3 1 0 3 2 2 4 0 0 3 2 2 4 0

F D7 Gsus G E A7

22 1-3-4-3-1-0 2 0 2 3 5 6 0 3 0 5 7 8 6 0 3 7 0 5 6
1 2 3 2 3 1 0 2 0 2 3 5 3 0 3 5 7 7 0 5 6

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one flat (B-flat). The bottom staff is a six-string guitar tablature staff. The score consists of four measures. Measure 1 starts with a B-flat chord (B, D, G) with fingers 1, 4, 3. Measure 2 starts with an A minor 7 chord (A, C#, E, G) with fingers 1, 3. Measure 3 starts with an F chord (F, A, C, E) with fingers 1, 4. Measure 4 starts with a B-flat add 9 chord (B, D, G, B) with fingers 1, 3. Fingerings are indicated above the notes and strings, and string muting symbols (z) are shown below the strings.

52

A m D m $E\flat^9$ $A\flat^9$

10-8 8-6-5 6 6-5 6-5 6-5 4-3 4-3 4-3 4-3

9 9-7 7 5 6 5 5 4

Musical score for guitar, measures 55-58. The score includes three staves: top staff (melody), middle staff (rhythm patterns), and bottom staff (bass). The key signature changes from D♭9 to G7(♭9) to G7. Measure 55 starts with a D♭9 chord. Measure 56 begins with a G7(♭9) chord. Measure 57 begins with a G7 chord. Measure 58 concludes the section.

58

C B m7 E

F D7 Gsus G7 Gsus G C Bm7 E7

61

palm mute

1-3-4-3-1-0 2-0-2 3-5-6-0-3 3-0-0 3-6-0-3-0 1-0-2-0-2-0 3-2-4-1-0
2-3 5-3 5-3-1-1-0 3-2-2-4-0

Sheet music for guitar with six measures. The chords are F, D7, Gsus, G7, Em7, and A7. The tempo is 65. Fingerings are indicated below the strings.

Chords: F, D7, Gsus, G7, Em7, A7

Tempo: 65

Fingerings:

- M1: 1-3 (overline), 4 (circle), 3
- M2: 1, 0
- M3: 2, 0
- M4: 1, 3
- M5: 5, 6, 3, 0
- M6: 7, 8, 6, 0, 5, 6

Musical score for guitar, page 68, measures 1-5. The score includes five staves. The first staff shows chords F/D, G7, F, B^b, and Am. The second staff shows the corresponding fingerings: 3-6-0-3-1-3-1, 5-3-0-1-0-0-2, 3-3-1-3, 1, and 0-2. The third staff shows the strings: 5-3, 0-3, 1-3-1-2.

The image shows a page of sheet music for guitar, featuring a treble clef, a key signature of one flat, and a tempo of 72 BPM. The music consists of three measures. Measure 1 starts with a grace note (7th fret, 1st string) followed by a 16th-note pattern (1st string: 1, 3, 1; 2nd string: 2, 3). Measure 2 begins with a 16th-note pattern (1st string: 1, 3, 1; 2nd string: 2, 3) followed by a sustained note (1st string: 0, 2nd string: 3). Measure 3 starts with a grace note (1st string: 1) and continues with a 16th-note pattern (1st string: 1, 3, 1; 2nd string: 2, 3). The tablature below the staff provides a detailed finger placement for each note, including specific fingers for grace notes and muted strings.

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

The sheet music consists of four staves of musical notation for guitar, arranged vertically. The top staff begins with a key signature of one sharp (F#) and a tempo of 6=D. It includes fingerings (e.g., 2, 1, 2, 3) and dynamic markings like eighth-note grace notes. The second staff starts with a key signature of two sharps (B and F#) and a tempo of 4=A. It features sixteenth-note patterns and grace notes. The third staff begins with a key signature of one sharp (F#) and a tempo of 7=E. It contains eighth-note patterns and grace notes. The bottom staff begins with a key signature of one sharp (F#) and a tempo of 10=J. It includes eighth-note patterns and grace notes.

Chords indicated above the staves:

- Staff 1: A 7(5)
- Staff 2: D
- Staff 3: G
- Staff 4: D

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A 11 A 7(♯5) D G D

13

16

G 6 Em G aug(add9) G

D (add9) A (add9)

22

A 6 D M7 D MII

25 27

<12>

G 4

28 30

<2><3> <3><5> **<5><7>** **0** **7<8><7><5><7><9><10>**

G[#]dim IX D

31

mute with right hand palm

9 **10** **9** **10** **9** **7** **7<9><7><5><5>**

11 **9** **10** **9** **10** **9** **0**

Nat. Harm.

p m a p m p m p

<5> **<7>** **<12>** **<7>** **<12>** **<7>** **<12>** **<7>**

D 6 G A A 6 E m7

34

m

<12> **6** **3<5>3**

4 **2** **5** **4**

3 **4** **6** **2**

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

Sheet music for guitar, page 37, featuring five measures of chords and a tablature below. The chords are labeled A, A6, A7sus4, D, and A13. The tablature shows the left hand's position on the guitar neck, with fingers numbered 1 through 4. Measure 1: A chord (index 1, middle 2, ring 3). Measure 2: A6 chord (index 1, middle 3, ring 4). Measure 3: A7sus4 chord (index 1, middle 3, ring 4). Measure 4: D chord (index 1, middle 2, ring 3). Measure 5: A13 chord (index 1, middle 3, ring 2). The tablature also includes a circled 'C' above the 13th fret of the 6th string.

A M7+sus4 A 7sus4 D G D

full

40

0	3	0	3	10	10	10	10	9	10	(10)	10	9	7	10	7	7	9	(9)	7	7	7	0
0	3	2	0	0					0				7	7	0							0

D

E m7

44

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

full

$\leftarrow 12 \rightarrow \leftarrow 7 \rightarrow$

$\leftarrow 12 \rightarrow$

7 7 7 6 5 5 5

The musical score consists of two staves. The top staff is for the guitar, starting in E major (E m7) and transitioning to A7. It features a melodic line with various note heads and stems. The bottom staff is a tablature for a 6-string guitar, showing fingerings and string numbers. The tablature includes a vertical line at measure 47, indicating a change in position or measure. The tablature shows a sequence of notes and rests, with some notes having arrows pointing to specific strings. The tablature also includes numerical values (e.g., 7, 6, 9, 8, 10, 11, 0, 4, 5, 6, 6, 5, 6, 5, 0) and a bracket labeled <12>, likely referring to a 12-bar blues progression.

Musical score and tablature for guitar, page 49. The score shows two staves: the top staff in G major (4/4) and the bottom staff in C major (4/4). The tablature below shows the guitar strings with fingerings and a pick stroke. Measure 49 starts with a 16th-note pattern on the top staff, followed by a 16th-note pattern with grace notes. The key changes to B♭ major (B♭dim) at measure 50. The tablature shows a continuous string of eighth-note patterns across both staves.

Guitar tablature for measures 51-52. The top staff shows the melody with chords A 11, A 7+, D, G, and D. The bottom staff shows the bass line with notes 12, 5, 4, 7, 8, 5, 7, 5, 4, 7, 6, 8, 5, 7, 2, 3, 3, 4, 4, 2, 5, 4, 0. Measures 51 and 52 end with a repeat sign.

Sheet music for guitar, measures 54-55. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. Measure 54 starts with a 4-note chord (B, D, G, B) followed by a 4-note chord (D, F#, A, C#). Measure 55 begins with a 3-note chord (G, B, D) followed by a 3-note chord (A, C#, E). The tablature below shows the guitar strings with fingerings and picking patterns. The first measure ends with a 4-note chord (B, D, G, B). The second measure ends with a 3-note chord (G, B, D).

G 6

E m G aug(add9)

G m

57

57

5 0 0 0 3 5 4 0 6 3 6 8 10 10 11 8 10 8 8

D (add9)

A 9

60

5 7 9 5 7 9 5 7 8 7 5 5 2 2 5

A 11

A 6

D M7

D 11

63

7 5 8 7 7 6 2 0 1 0 3 5 3 2 3 3 3 5 3
<12> 0

G

G[#]dim

66

5 7 0 0 7 8 7 5 7 9 10 9 10 9 10 11

mute with right hand palm

D

69

Nat. Harm.

9-10-9-7-7-9-7-5-5
0

D G A A6 Em7 Em A6

72

0 3 5 2 3 2 0 3 5 2 3 2 0 3 5 2 3 2 0
2 4 5 4 2 4 6 2 0 4 5 4 2 4 6 2 0 4 5 4 2 4 6 2 0
<12>

A6 3 A7sus4 3 D G A

75

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

Em F#m A6 G6 D

79

8-10-5-7-6-5 2-3 2-4 0 4 2-3 2-3 2-3-5

G m/A

83

6 5 6 5 3 4

A

$B^{\flat} \text{dim}$

86

87

3 3 3 3 0 0 6 7 6 5 6 5 9 12 11 12 11

7 5 <12>

The image shows a page of sheet music for guitar, specifically for the treble clef staff. The key signature is one sharp (F#). The measure number 89 is indicated. The music consists of a series of eighth-note chords and single notes, primarily in the G major scale. Below the staff is a tablature for a six-string guitar, showing the fingerings for each note. The tablature uses standard notation where '1' indicates the index finger, '2' the middle finger, and '3' the ring finger. The strings are numbered 13 at the bottom and 10 at the top. A brace connects the first four strings. An arrow labeled '1/2' points from the tablature to the 14th fret of the 12th string.

The image shows a page of sheet music for guitar, specifically for the left hand. The top half contains a musical staff with various notes and rests, some with slurs and dynamic markings like '3'. The bottom half is a tablature staff with six horizontal lines representing the strings. Below the tablature are numerical patterns indicating fingerings: 12-10 12-10-9, 12-11-10-8-10-8-7, 9-7-6, 9-8-7, 6-7-7-7-7, 6-7, 5-3-5-0, 4-5-3-5. The page number '91' is on the left, and the key signature indicates E major.

A 6sus4 G 6(♭9) E m7

94

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

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

97

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

D D m7

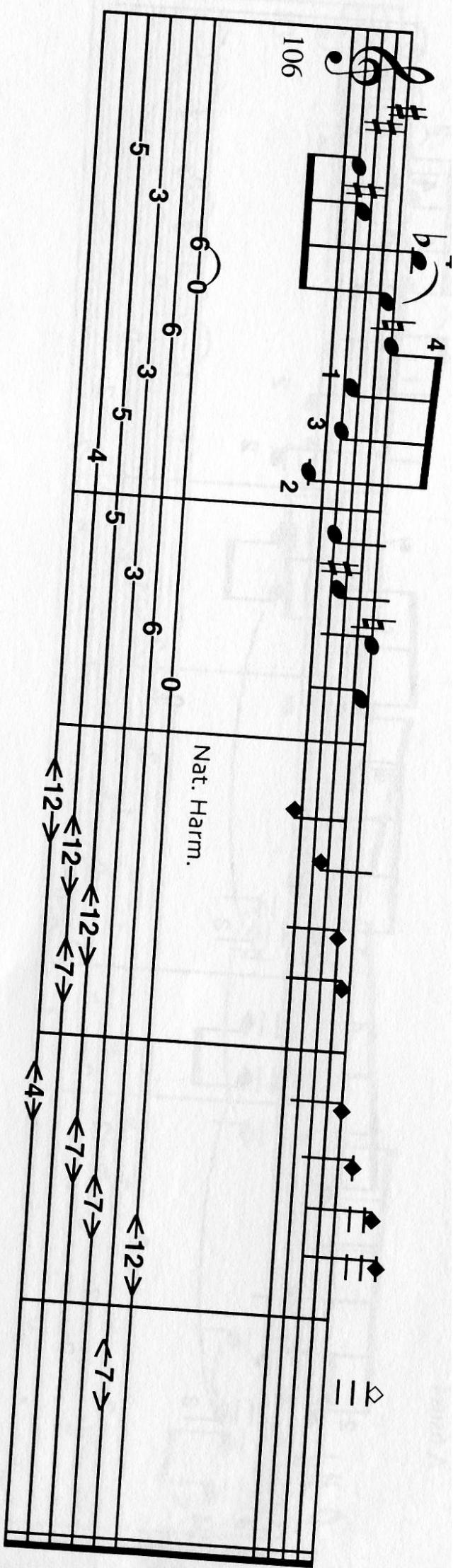
100

2 3 0 2 0 3 2 3 0 7 5 6 6 0 8 0 6 5 7 0

D m6b5 D aug(sus4)

103

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



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

Capo at 5th fret

(6)=D D sus4(add9)

D

Guitar tablature for the first measure. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a standard six-string guitar neck. Fret numbers are indicated above the strings. The tab shows a complex picking pattern with various strokes like upstrokes (U), downstrokes (D), and hammer-ons (H). The measure ends with a 'D' chord.

Guitar tablature for the second measure. The top staff starts with a '2' above the first string. The bottom staff starts with a '5' below the low E string. The tab shows a continuation of the picking pattern from the previous measure, ending with a 'D' chord.

Guitar tablature for the third measure. The top staff starts with a '7' above the first string. The bottom staff starts with a '0' below the low E string. The tab shows a continuation of the picking pattern, ending with a 'D' chord.

Guitar tablature for the fourth measure. The top staff starts with a '9' above the first string. The bottom staff starts with a '5' below the low E string. The tab shows a continuation of the picking pattern, ending with a 'D' chord.

D sus4(add9)

Guitar tablature for measure 11 in 5/4 time. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a six-string guitar neck with fingerings: 0, 0, 4, 0, 0, 0. The tab indicates a Dsus4 chord.

D sus4

Guitar tablature for measure 13 in common time. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a six-string guitar neck with fingerings: 0, <12>, <12>, 2, 3, 2, 0, 5. The tab indicates a Dsus4 chord.

G G(♭5) G G 6 G G(♭5) G G(♭5)

Guitar tablature for measures 15-16 in common time. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings: 3, 0, 3, 0, 2, 3, 3, 2, 3, 3, 3, 5. The tab indicates chords G, G(♭5), G, G6, G, G(♭5), G, G(♭5).

G

Guitar tablature for measure 17 in common time. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings: 5, 3, 2, 0, 0, 0, 3, 2, 0, 0, 0, 0. The tab indicates a G chord.

D

19

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

G(\flat 5)

20

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

D

21

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

G(\flat 5)

22

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

The image shows three measures of guitar sheet music. The first measure is labeled "D sus4(add9)" and features a treble clef, a key signature of one sharp, and a time signature of common time. It consists of two eighth-note chords: a D chord (D-F#-A) followed by an add9 chord (D-F#-A-C). Fingerings 1 and 3 are shown above the notes. The second measure is labeled "D sus4" and contains a single eighth-note Dsus4 chord (D-F#-A-C) with a 2 over it. The third measure is labeled "A sus4" and contains a single eighth-note Asus4 chord (A-C-E-G) with a 1 over it. Below the staff is a six-string guitar tablature with note heads and stems indicating pitch and rhythm. The tablature is divided into three measures corresponding to the chords above.

The image shows two measures of guitar sheet music. The key signature is G (flat 5). The first measure starts with a bass note (B) followed by a eighth-note pair (D, F#), a sixteenth-note pair (E, G), and a sixteenth-note pair (A, C). The second measure begins with a bass note (G) followed by a eighth-note pair (B, D), a sixteenth-note pair (C, E), and a sixteenth-note pair (F#, A).

28

D

29

Forte (F)

Piano (P)

Measures 29-30

The image shows a page of sheet music for guitar. The key signature is G major (one sharp). The first measure is labeled "G(5)" and consists of a sixteenth-note pattern starting with a bass note. The second measure is labeled "G⁶" and shows a sixteenth-note run over a power chord. The third measure is labeled "D sus4(add9)" and features a sixteenth-note run with a bass note. Below the staff, a sixteenth-note scale pattern is provided, with the first five notes explicitly labeled with numbers: 0, 0, 0, 2, 2, 0, 3, 0, 2, 2, 0, 3. The measure numbers 30, 5, and 2 are also indicated below the staff.

Musical score and tablature for guitar part 2, measures 34-37. The score shows a treble clef, key signature of A major (two sharps), and common time. The tablature shows six strings with fret numbers and picking patterns. Measure 34 starts with a 3-note chord (A major) followed by a bass note. Measure 35 begins with a bass note, followed by a 3-note chord (D). Measure 36 starts with a bass note, followed by a 3-note chord (D sus4). Measure 37 starts with a bass note, followed by a 3-note chord (D sus4 add 9).

D sus4

36

37

D sus4

38

39

G G(b5) G G(b5) D

40

41

r.h. palm mute

42

G(\flat 5) G $\frac{6}{9}$ D

43

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

G(\flat 5) G $\frac{6}{9}$ D sus4(add9)

45

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

D sus4 A sus4 D sus4(add9)

47

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

A D D sus4 D sus4(add9)

49

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

D sus4

51

D sus4(add9)

D sus4

53

G G(♭5) G G 6

G G(♭5) G G(♭5) Dsus2

55

F6 Dsus2 Dadd9 Dsus2

57

F 6

E sus4

D

59

D sus4

D sus4(add9)

D sus4

61

D sus4

D sus4(add9)

63

G G(♭5) G G6 G G(♭5) G G6 G(♭5)

65

Musical score for guitar (67) featuring two measures. The first measure shows a D sus4 chord followed by a D sus4(add9) chord. The second measure shows another D sus4 chord. Fingerings are indicated above the strings: 3 for the first measure's D sus4, and 3 for the second measure's D sus4. The tablature below shows the corresponding fingerings: 3-2-2-0-5-3-2-0-0-0-0-0 in the first measure, and 5-3-5-7-5-0-2-3 in the second measure.

69

D sus4(add9)

D sus4

3 5 7 5 0 2 3 3 2 0

3 5 7 5 0 2 3 3 2 0

Musical score for guitar (Fretboard Diagram) showing chords and fingerings:

Chords: G, G(♭5), G, G 6, G, G(♭5), G, G(♭5)

Fretboard Diagram:

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

D sus4

75

G G(\flat 5) G G 6 G G(\flat 5) G G(\flat 5) D

77

D sus4 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

A sus4

Guitar sheet music for the first section of "Old Town". The key signature is A major (two sharps). The first measure shows a bass note followed by a chordal strum. The second measure is a sustained note with a hammer-on from the 2nd fret of the 3rd string. The third measure is another sustained note with a hammer-on from the 2nd fret of the 3rd string. The fourth measure is a sustained note with a hammer-on from the 2nd fret of the 3rd string.

Guitar sheet music for the second section of "Old Town". The key signature changes to D major (one sharp). The first measure shows a bass note followed by a chordal strum. The second measure is a sustained note with a hammer-on from the 2nd fret of the 3rd string. The third measure is another sustained note with a hammer-on from the 2nd fret of the 3rd string. The fourth measure is a sustained note with a hammer-on from the 2nd fret of the 3rd string.

Guitar sheet music for the third section of "Old Town". The key signature changes to A major (two sharps). The first measure shows a bass note followed by a chordal strum. The second measure is a sustained note with a hammer-on from the 2nd fret of the 3rd string. The third measure is another sustained note with a hammer-on from the 2nd fret of the 3rd string. The fourth measure is a sustained note with a hammer-on from the 2nd fret of the 3rd string.

Guitar sheet music for the final section of "Old Town". The key signature changes to A major (two sharps). The first measure shows a bass note followed by a chordal strum. The second measure is a sustained note with a hammer-on from the 2nd fret of the 3rd string. The third measure is another sustained note with a hammer-on from the 2nd fret of the 3rd string. The fourth measure is a sustained note with a hammer-on from the 2nd fret of the 3rd string.

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A 6 A 7sus4 A 6 F G5 A

13

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

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

A 6 A 7sus4 A 6 A/G

16

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

A 6 A 7sus4 A 6 F#m7 G A 6 A 7sus4 A 6

19

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

F A A m7

22

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

A5 F(b5)

Gsus2

A m7

F#m7

25

Guitar tablature for measures 25-27:

```

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

D D11

28

Guitar tablature for measures 28-30:

```

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

F G A Am11

31

Guitar tablature for measures 31-33:

```

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

F M7

D C/F

34

Guitar tablature for measures 34-36:

```

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

Sheet music for guitar, measures 40-41. The key signature is A major (two sharps). The first measure starts with a bass note followed by a series of eighth-note chords. The second measure begins with a bass note and continues with eighth-note chords. The tablature below shows the fingerings for each note on the guitar strings.

40

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

Musical score and tablature for guitar, page 46. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows six strings with fingerings and a pick mark. The music consists of a series of eighth and sixteenth note patterns.

46

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

A m7

49

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

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

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

C/F

A m7

52

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

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

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

A m11

A m7

55

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

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

A m7

58

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

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

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

A m7

61

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

A m A♭m/A B m/A A m F

64

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

B m/A A♭m/A A (add9) A m A♭m/A B m/A

67

8 7
0 0
7 4
0 0
4 5
0 0

70

7
0 0
7 8
9 10
0 0

5 7
0 0

5
0 0

2 4
0 0

5
0 0

6
0 0

6
0 0

Musical score for guitar, measures 73-78. The score consists of six measures, each starting with a vertical bar line and ending with a double bar line. The key signature changes every measure: A♭m/A, B m/A, A m, F, B m/A, and A♭m/A. The time signature is common time (indicated by 'C'). The music is written on a standard five-line staff. Fingerings are indicated below the staff: measure 73 (5, 4), measure 74 (7), measure 75 (5, 10), measure 76 (8, 5-7), measure 77 (7), and measure 78 (4). The first measure (A♭m/A) includes a dynamic instruction 'v' above the staff.

Musical score for guitar with tablature for measures 76-81. The score includes five staves of musical notation with corresponding tablatures below. Measure 76 starts with a dynamic of $\text{F} \#$. Measures 77-81 are labeled with chords: A m, B m/A, F, D/A, and A aug. The tablature shows fingerings and string muting (x) for each measure.

76

A m B m/A F D/A A aug

4 5 7 ↑5 5 7 10 8 10
5 7 { 5 5 0 0 0 0 0 0 0

A M7

81

12 9 12 9 12 9 9 12 12 9 12 9 9 12 12 9 9 12 12 5 5

0 0

Musical score for guitar, page 83, measures 1-2. The top staff shows the A m7 chord (A-C-E) followed by the Gsus2 chord (G-B-D). The bottom staff shows the corresponding fingerings: 5-4-2 on the first two strings for A m7, and 5-4-2 on the first two strings for Gsus2.

A musical score for guitar, page 85, featuring six measures of music. The key signature is A major (two sharps). The measures are labeled with chords: A m7, Gsus2, D, D11, A m7, and Gsus2. The score includes a treble clef, a 4/4 time signature, and a dynamic marking of forte (F) at the beginning of each measure. Fingerings are indicated above the strings, and strumming patterns are shown below the strings. Measure 1: A m7 (F#-C#-G#-D#), fingerings 5-4-2-4, strum down. Measure 2: Gsus2 (E-G-B), fingerings 5-4-2-4, strum down. Measure 3: D (A-C#-E), fingerings 5-4-2-4, strum down. Measure 4: D11 (A-C#-E-G-B-D), fingerings 5-4-2-4-2-4, strum down. Measure 5: A m7 (F#-C#-G#-D#), fingerings 5-4-2-4, strum down. Measure 6: Gsus2 (E-G-B), fingerings 5-4-2-4, strum down.

The image shows a page of sheet music for guitar, specifically measures 88 through 91. The key signature changes from F major to G major to A minor. The music is written in common time. The first measure (F major) starts with a bass note and a series of eighth-note chords. The second measure (G major) begins with a bass note and a chord. The third measure (A minor) starts with a bass note and a chord. The fourth measure (A minor) features a melodic line with eighth-note patterns. The tablature below the staff provides a fret-by-fret guide for each string.

88

F G A Am11

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

3 3 2 1 1 1

Musical score for guitar, page 91, measures 7-10. The score consists of two staves. The top staff shows the treble clef, a key signature of two sharps, and a 7/8 time signature. It features three chords: A major 7 (A-C-E-G), Gsus2 (G-B-D), and A major 7 (A-C-E-G). The bottom staff shows the bass clef and a 2/4 time signature. It provides a tablature for the guitar strings, with the first five strings numbered 1 through 5 from left to right. The tablature shows the fingerings for each note: measure 7: 5-4-2-4-2; measure 8: 5-4-2-4-2; measure 9: 3-1-0-2-2; measure 10: 0-0-2-2.

Gsus2

D/G

C/G

A m7

Gsus2

94

Treble staff: Gsus2, D/G, C/G, A m7
Bass staff: Gsus2, D/G, C/G

Fingerings for bass staff:
Measure 94: 1-0, 2-3, 0; 2-2, 0; 0
Measure 95: 5-4, 2-4, 2; 4-2, 2
Measure 96: 1-0, 2-2, 0; 3-3, 2-0-1

F

G

A sus4

97

Treble staff: F, G, A sus4
Bass staff: F, G, A sus4

Fingerings for bass staff:
Measure 97: 1-0, 2-2, 0; 3-3, 0-2
Measure 98: 0-2, 2-3
Measure 99: 2-0, 3-2

A 6

A 7sus4

A 6

100

Treble staff: A 6, A 7sus4, A 6
Bass staff: A 6, A 7sus4, A 6

Fingerings for bass staff:
Measure 100: 0-2, 2-3, 0
Measure 101: 2-0, 0-2, 4-6
Measure 102: 0, 7-3, 7-0

A 6

A 7sus4

A 6

F#m7 G

103

Treble staff: A 6, A 7sus4, A 6
Bass staff: F#m7, G, F#m7

Fingerings for bass staff:
Measure 103: 3-4, 0-2, 0-3
Measure 104: 0, 7-3, 7-0
Measure 105: 0-2, 3-0, 2-4, 0-x, 4

A 6 A 7sus4 A 6

106

0 7 3 7 0
6 6 7 7 0
0 0 3 2 2 0
0 0 3 3 0 2

3 2 0 2 2 0
0 3 1

A

109

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

112

112

1 0 2 2 0 2 0 2
1 1

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

A 9

114

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

<12> <12> <12> H 11
11

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 you barely lift your left hand. Once the key changes to A_b, 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_b, 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

The sheet music consists of four staves of guitar notation. Each staff includes a treble clef, a key signature of two sharps, and a common time signature. Fingerings are indicated above the strings, and chord diagrams are provided for each chord transition.

- Chord Diagrams:**
 - F#7: T 1 3 2
 - B m7(#5): 2 2 1 3 4 4
 - E7: 2 3 1 4
 - A: 4
 - A7: 2
 - E7: 2
 - F#7: 3 1 2
 - B7: 2 4 2
 - E7: 2
 - A: 1 2 2
 - A7: 3 2 1
 - C#7(#9): 0 0 0
 - G13: 4 4 3 2
 - C7: 2 2 1 0
 - F#7: 2 2 1 0
 - B7: 2 2 1 0
 - E: 0 0 0
 - E7: 7 6 5 4 3 2 1 0
- String Fingerings:**
 - For F#7: 0 2, 0 2, 2 3 2 0, 2 3 2 0, 2 3 2 0, 2 0
 - For B m7(#5): 0 0, 2 2, 3 3, 2 2, 1 2, 2 2
 - For E7: 0 2, 0 2, 2 3 2 0, 2 3 2 0, 2 3 2 0, 2 0
 - For A: 0 0, 2 2, 3 3, 2 2, 1 2, 2 2
 - For A7: 0 0, 2 2, 3 3, 2 2, 1 2, 2 2
 - For E7: 0 0, 2 2, 3 3, 2 2, 1 2, 2 2
 - For F#7: 0 0, 2 2, 3 3, 2 2, 1 2, 2 2
 - For B7: 2 4 2, 2 4 2, 2 5 7, 2 5 7, 2 5 7, 2 0
 - For E7: 2 4 2, 2 4 2, 2 5 7, 2 5 7, 2 5 7, 2 0
 - For A: 1 2 2, 1 2 2, 1 2 2, 1 2 2, 1 2 2, 1 0
 - For A7: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 0
 - For C#7(#9): 0 0 0
 - For G13: 4 4 3 2
 - For C7: 2 2 1 0
 - For F#7: 2 2 1 0
 - For B7: 2 2 1 0
 - For E: 0 0 0
 - For E7: 7 6 5 4 3 2 1 0

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A A7 E7 F#7 B7

13

Guitar tablature for measures 13-16:

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

E7 A A7 C#7(#9) G13 C7 F#7 B7 E

16

Guitar tablature for measures 16-19:

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

A7 V VIII A9 E6 E7 E

20

Guitar tablature for measures 20-23:

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

E6 D6/E A7 A9

23

Guitar tablature for measures 23-26:

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

F[#]7/A[#] F[#]7/C[#] F[#]m F[#]m7(b5) D[#]m7(b5) F[#]9 C9 B9

26

E7 A A7 E7

29

F[#]7 B7 E7 A A7

32

C[#]7(#9) G 13 C7 F[#]7 B7 E C[#]7(#9) G 13 C7 F[#]7

35

B7 E

A7

38

0 0 0 0 9 8 7 6 5
0 0 0 0 8 7 6 5
2 2 1 5 6 9 8 7 6
0 0 0 0 4 5 0 0 0
2 0 0 2 4 0 0 0 0

38

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

E6

A7

41

0 7 6 5 9 8 7 9 8 7 6 5
4 5 6 7 6 5 4 6 4 5 6 7 6 5
5 6 0 0 0 0 0 0 0 0 0 0 0

41

0 10 9 8 7 6 5 4 2 7 12 11 10 9
8 9 12 11 10 9 8 7 6 5 4 3 8 7 14 13 12 11 9
8 9 10 9 8 9 8 7 6 5 4 3 8 9 12 11 10 9

F#7/A# F#7/C# F#m F#m7(b5) D#m7(b5) F#9

44

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

9 8 7
10 9 8
11 10 9

44

9 8 7
10 9 8
11 10 9

C9 B9 E7 A A7

47

9 3 2
9 3 2
2 1 0 0
7 6 5 8 0
5 4 5 7 5
0 1 2 2 5 3 15
0 1 2 2 0 2
0 0 2

see perf. notes *

E7 F#7 B7 E7

50

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

A A7 C \sharp 7($\#$ 9) G 13 C7 F \sharp 7 B7 E

53

Treble clef, key signature of A major (three sharps). Measures 53-55 show sixteenth-note patterns. The bass line is tablature:

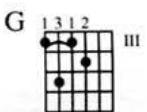
1 2 5 3	0 0 0 0	0 0 0 0	0 0 0 0	2 2 1 0	2 3 4
1 2 2 2	4 4 3 3	2 2 2 2	2 2 2 1	2 2 0	
0 0 2 4	3 3 2 2	2 2 2 0			

C \sharp 7($\#$ 9) G 13 C7 F \sharp 7 B7 E

56

Treble clef, key signature of A major (three sharps). Measures 56-58 show sixteenth-note patterns. The bass line is tablature:

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



56

Treble clef, key signature of A major (three sharps). Measure 59 shows sixteenth-note patterns. The bass line is tablature:

0 3 4	3 3 5 7				
0 1 2	3 3 5 3				

59

bend chord $\frac{1}{2}$

10 6 3
9 5 5
10 6 4

59

m i
p

4 0 4 0 4 0
3 0 3 0 3 0
5 7 5 3 3 3

4 0 4 0 4 0
3 0 3 0 3 0
5 7 5 3 3 3

5 0 0 3 3 4
3 0 1 1 2

62

1 3 10 7 3 5 3 2
3 2 5 10 7 4 4 3

62

p p m i
p

4 0 4 0 4 0
3 0 3 0 3 0
5 7 5 3 3 3

4 0 4 0 4 0
3 0 3 0 3 0
5 7 5 3 3 3

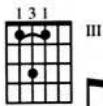
4 0 4 0 4 0
3 0 3 0 3 0
5 7 5 3 3 3

C

65

1
3
2

3 0 3 6 3 3 5 5



65

4

0 0 0 0

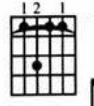
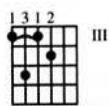
4 0 4 3 3 0 7 5 3 x 7 3 3 x 7 5 3 x 7 3

G7

D9

68

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



68

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

Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff is a six-string guitar tablature. A small diagram above the tablature shows a guitar neck with dots at the 1st, 3rd, and 2nd frets, labeled '1 3 1 2'. The tablature below shows a sequence of notes and chords.

1

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

Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff is a six-string guitar tablature. A small diagram above the tablature shows a guitar neck with dots at the 1st, 3rd, and 2nd frets, labeled '1 3 1 2'. The tablature below shows a sequence of notes and chords.

1

1 3 1 2 III

4 0 4 0 4 0 4 0 5 3 5 3 5 3 5 3

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

Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff is a six-string guitar tablature. The tablature shows a sequence of notes and chords.

74

5 4 5 3 1 2 5 2 5 4 3 7 6

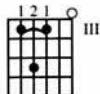
Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff is a six-string guitar tablature. The tablature shows a sequence of notes and chords.

74

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

C9

77

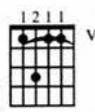
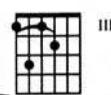


77

G7

D9

80



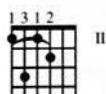
80

C9

G7

83

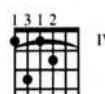
1/2



83

A♭7

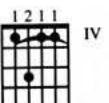
86



86

D♭7

89

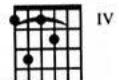


IV

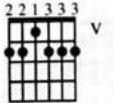
89

A♭7

E♭7



IV



V

D^b9

A^b9

95

14-11-11 13 7-4-7-6-4-4-5 6 4 7-8 6 (6) 4 6 3-4

1/2 1/2

3

1/2

95

13121 IV

4-4, 4-4, 5, 6, 4, 8, 6, 4, 5, 4, 6, 4, 6, 4

4-4, 4-4, 5, 6, 4, 8, 6, 4, 5, 4, 6, 4, 6, 4

98

6-4, 3-4-6, 3-4-3, 6, 3-5-6, 3, 4-3, 6, 3-4-6, 4-6, 7, 4-5-6, 7-7-7, 6-7-6-4, 7-6-5, 4

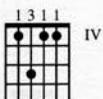
98

[A, C, E], [D, F, A], [G, B, D], [C, E, G]

5, 8, 6, 4, 5, 6, 4, 5, 8, 6, 4, 5, 6, 4, 5, 8, 6, 4, 5, 6, 4

D♭7

101



101

A♭7

E 9/B

D♭9/A♭

104

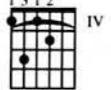


104

A^b7

107

6-7-8-9-10-11-12-13-14-13-11
14-11-11-12-12-13-10-13-12-10-9-10-8-7-9-0

 IV

107

4-3-4-x-5
3-3-x-4-6
4-4-0-4

5-5-5-5-5
4-4-4-4-4
6-6-6-6-6
4-4-4-4-4
5-5-5-5-5
4-4-4-4-4
6-6-6-6-6
4-4-4-4-4

A7

E6

110

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

110

7-12-11-10-9
8-9-14-13-12-11-9
8-9-12-11-10-9
10-9-8-7
11-10-9
0-10-9-8-7
6-7-10-9-8-9
8-9

A \flat 7

107

6-7-8-9-10-11-12-13-14-13-11
14-11-11-12-12-12-13-10-13-12-10-9
10-8-7-9
0

$\frac{1}{2}$ $\frac{1}{2}$

13 12 IV

107

4 4-x 5
3 3-x 4
6 0 4

5 5-5-5-5
4 4-4-4-4
6 6-6-6-6
4 4-4-4-4
6 6-6-6-6
4 4-4-4-4

A7

E6

110

5 6 9 8 7 6 5
4 5 9 8 7 6 5
0 0 0 0 0 0 0

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

4 5 0 7 6 5 9
5 6 7 8 7 9 9
0 0 0 0 0 0 0

110

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

9-8-7
10-9-8
11-10-9

0-10-9-8-7
12-11-10-9
6-7-10-9-8-9
8-9

E7

A A7

119

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

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

119

$\frac{1}{2}$ $\frac{1}{2}$

14 14
13 13

E7 F#7 B7 E7

121

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

2 4 2 7
3 0 5
2 1 2
2 0 2
0

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

A A7 C#7(#9) G13 C7 F#7 B7 E E7

124

1 2 5 3
1 2 2 2
0 2 4

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

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

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

A E7 F#7 B7

128

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

128

15 15 15 15
14 14 14 14

full
15 (15)

E7 A C#7(#9) G 13 C7 F#7

131

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

131

10-12-10 9 10 12

1/2
10-12-10 9 10 12

B 7 E C \sharp 7($\#$ 9) G 13 C7 F \sharp 7 B 7 E

134

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

C \sharp 7($\#$ 9) G 13 C7 F \sharp 7 B 7 E

137

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

A 6 E

140

2 2 0
2 2 0
2 2 0 1
7 6 5 8 9
7 8 9
7 9 12
10
10 10 (10)
8 10 8

143

9 9 7 9
8 7 9 10 11
9
10 0

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 note-heads, 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 flat-pick 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

2 2 1 3 3 3 VII

F#m9

3

2 2 1 3 3 3 VII

F9

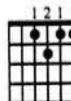
5

4 4 VII

Bm11

7

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VI E7(b9)

9

N.H. 6-7-7-6 6 N.H. N.H. N.H. 6-7-7-6 6 N.H.

7-7-7-6 7-7-7-6 <7> <6> <6> <6> <6> <6>

<0> <0> <0> <0> <0> <0>

<7> 7-0 <0> <0> <0> <0> <0> <0>

* 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.

11

E aug

N.H. N.H. 6-7-7-6 6 N.H. N.H. 1

7-6 <7> <6> <6> <0> 7-0 0

<0> <0> <0> <0> <0> <0>

A F#m7 C#m7 A 9sus4

13

5 5 4 5 4 5 3 4 5 3 4 5 0 2 2 2 4 2 4 6 4 0

D D#dim A M7 A 11

15 T 5 5 2 3 2 1 2 7 7 3 1 2 3 0 2 3 0 4 2 4 0 5 6 0

D D m/F A G9 F# C9 F#m6(sus4) E7

17 18 19 20 21 22 23 24 25

A A^baug B^baug C aug C

20 21 22 23 24 25 26 27

A F#m7 C#m7 A add9(sus4)

21 22 23 24 25 26 27

D D[#]dim A M7 B m7 A II

D F6 A G9 F#7 C9 F#m6(sus4) E7

25

Guitar tablature (bottom staff) for measures 25-26:

- M1: 3 2 0-2 3 2 3 | 1-0 3 2 0 2 3 | 0 4-3 2 3 | 2 1-0
- M2: 4 2 3 2 3 | 0 4-3 2 3 | 2 1-0 1 2 1 0 | 2 1 0

A E aug A (add9) A A M7 A 6 E 7b9 E 9 Em7 E 7

28

Guitar tablature (bottom staff) for measures 28-29:

- M1: 2 2 2 1 0 2 0 2 0 2 0 | 2 4 2 2 1 4
- M2: 0 2 2 1 2 0 3 4 0 3 0 1 0 | 3 4 0 3 0 1 0 0

A 6 F# B m7 E aug

31

Guitar tablature (bottom staff) for measures 31-32:

- M1: 2 2 2 0 1 2 0 1 2 0 | 2 2 2 0 1 2 0 1 2 0
- M2: 0 2 0 1 1 2 0 1 2 0 1 2 0 0 | 2 2 2 7 7 1 2 2 2 7 7 1 2 0

A (add9) A A M7 A A b7

33

Guitar tablature (bottom staff) for measures 33-34:

- M1: 2 0 0 2 0 2 0 | 4 5 4 4 6 7 4 7 5 4 4 7 5 4 4 7 5
- M2: 4 2 1 2 1 2 1 | 4 5 4 4 6 7 4 7 5 4 4 7 5 4 4 7 5

C[#]m IV

III

C 7(#5)

35

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

7 7 7 2 1 0

7 7 7 2 1 0

F[#]m7

37

5 5

0 2 2 2 4 2

C[#]m7

A sus

D[#]dim

38

4 5 7 4 5 7 5
4 6 4 5 6 6 2
4 4 4 4 5 4 5

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

A

B m(aug5)

A II

D

D m/F

40

0 2 0 2 3 0 3
0 2 1 4 0 5 6 3
0 2 4 0 5 6 3

3 2 4 2 0 2 3 1 0 3
2 4 0 5 6 3 2 1 3 2

A G9 F#7 C9 F#m6(sus4) Fm7 E7 A

42

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

A A M7 A 6 A D/E G m/E E 7(#5) A 6 B♭m6(#5)

45

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

B m7 E 7(#5)add9 A (add9) A M7 A 6 A

48

7 7 7 0 2 0 2 0 0 0 0 0
7 7 7 0 2 0 2 0 0 0 0 0
7 7 7 0 2 0 2 0 0 0 0 0



50

4 6 7 4 7 4 5 4 7 5 4 6 5 4
5 4 6 4 6 4 5 4 7 6 7 6 4 3 6 5 4

Musical score for piano, page 53. The top staff is in treble clef, G major (two sharps), common time (C). It consists of six measures of sixteenth-note patterns. The bottom staff is in bass clef, C major (no sharps or flats), common time (C). It consists of eight measures of eighth-note chords, labeled <7> below each measure.

B m7(#5) VII

54

B m13

56

7 7 7 7 7 7 9 9 9
<7> <7> <7> <7> <7> <7> <7> <7> <7>
<10> <10> <7> <7> <7> <7> <7> <7> <7>
<7> <7> <9> <7> <7>

B m11

58

7 7 7 9 9 7 12
<7> <7> <7> <7> <7> <7> <7> <7>
<7> <7> <7> <7> <7> <7> <7> <7>
<7> <7> <7> <7> <7> <7> <7> <7>

E 11

N.H.

Eadd9(#5) A F#m7 IV

60

2 0 2 5 5 7 4
1 1 2 0 2 2 2
2 5 0 2 2 4 2
2 4 2 2 2 0 0

C#m7

E m7

B m7 A

A 6

G 7sus4

62

5 7 8 10 7 5 1 0 0 0
4 6 7 0 7 6 2 4 0 3
2 0 2 0 2 0 0 0 0 0

A M7 B m(aug5) A II 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(b5)

68

B m

71

Sheet music for guitar, measures 72-73. The top staff shows a melodic line with eighth-note patterns and grace notes, marked with '3' and '4'. The bottom staff shows a harmonic bass line with eighth-note patterns, marked with '3' and '2'. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by '4'). Measure 72 ends with a repeat sign (double bar line with 'c') and a measure number '72'. Measure 73 begins with a bass note followed by a sixteenth-note pattern.

The image shows a page of sheet music for guitar, specifically measures 73 through 75. The key signature is B dim (two sharps). The time signature is common time. The first measure starts with a bass note followed by a sixteenth-note grace note (labeled '2') and a sixteenth-note (labeled 'b'). The second measure begins with a sixteenth-note (labeled '3'). The third measure begins with a sixteenth-note (labeled '3'). The fourth measure begins with a sixteenth-note (labeled '3'). The fifth measure begins with a sixteenth-note (labeled '5'). The sixth measure begins with a sixteenth-note (labeled '3'). The seventh measure begins with a sixteenth-note (labeled '3'). The eighth measure begins with a sixteenth-note (labeled '3'). The ninth measure begins with a sixteenth-note (labeled '3'). The tenth measure begins with a sixteenth-note (labeled '3'). The eleventh measure begins with a sixteenth-note (labeled '3'). The twelfth measure begins with a sixteenth-note (labeled '3'). The thirteenth measure begins with a sixteenth-note (labeled '3'). The fourteenth measure begins with a sixteenth-note (labeled '3'). The fifteenth measure begins with a sixteenth-note (labeled '3'). The sixteenth measure begins with a sixteenth-note (labeled '3'). The sixteenth measure ends with a fermata over the last note.

A musical score for guitar, page 10, featuring two staves. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time (indicated by 'C'). Measure 74 begins with a sixteenth-note grace note followed by eighth-note pairs. Measure 75 starts with a sixteenth-note grace note followed by eighth-note pairs. The bottom staff shows a sixteenth-note bass line. The page number '10' is at the top left, and the letter 'A' is at the top right.

A m7

B7/A

F m6(sus4)/A

A musical score for guitar featuring a treble clef and two sharps in the key signature. The measure number 77 is indicated. The top staff shows sixteenth-note patterns, and the bottom staff shows the corresponding guitar tablature with fingerings.

SACRED ROCKERS

A 9 6 2 1 1 3 3 IV

80

83

85

87

A 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 position. 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

The music is arranged in four staves, each consisting of a staff above a tablature. The first staff starts with an A chord. The second staff starts with an E7 chord. The third staff starts with an E♭7 chord. The fourth staff starts with a G chord.

Chords:

- A (Staff 1)
- D7 (Staff 1, Staff 2)
- E7 (Staff 2, Staff 3)
- D7 (Staff 2, Staff 3)
- E♭7 (Staff 3)
- E7 (Staff 3)
- A (Staff 3)
- D7 (Staff 3)
- G (Staff 4)
- C (Staff 4)
- Am (Staff 4)

Key Signatures:

- Staff 1: F# (2 sharps)
- Staff 2: F# (2 sharps)
- Staff 3: E (1 sharp)
- Staff 4: C (no sharps or flats)

Time Signature:

- Staff 1: Common Time (indicated by a 'C')
- Staff 2: Common Time (indicated by a 'C')
- Staff 3: Common Time (indicated by a 'C')
- Staff 4: Common Time (indicated by a 'C')

Notes:

- Staff 1: Measures 1-4 show various strumming patterns and fingerings (e.g., 1, 2, 3, 4).
- Staff 2: Measures 1-4 show various strumming patterns and fingerings (e.g., 1, 2, 3, 4).
- Staff 3: Measures 1-4 show various strumming patterns and fingerings (e.g., 1, 2, 3, 4).
- Staff 4: Measures 1-4 show various strumming patterns and fingerings (e.g., 1, 2, 3, 4).

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A D7

17

5 7 5 7 5 7 9 0 0 1 0 2
7 7 5 0 0 2 0 2

0 5 5 2 0 5 0 2 2 2

A E7

21

1/2 1/2 1/2
8 5 8 5 8 0 1 2 0
0 1 2 0 5 7 5 7 5 7 0 0 2 0

2 0 2 0 5 0 5 0 5 0 0 0 2 0

A D7

25

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

G C Am

29

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

2 0 2 3

B♭

33

A m

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

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

B♭

37

C

1 0 1 0
3 3 3 3
3 3 3 3
3 3 3 3
1 1 1 1
1 1 1 1

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

A m

8 1/2
0 7 7
0 7 7
0 7 7

B♭

41

A m

brush

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

1 0 1 1
3 3 3 3
3 3 3 3
3 3 3 3
1 1 1 1
1 1 1 1

1 0 3 3 1
3 3 3 3 1
3 3 3 3 1
3 3 3 3 1
1 1 1 1
1 1 1 1

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

D 7

E♭ 7

E 7

45

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

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

6 4 3 4 3 0
6 4 3 4 3 0
6 4 3 4 3 0
6 4 3 4 3 0

E 7(5) A D7

49

Guitar tablature for measures 49-52:

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

A E7

53

Guitar tablature for measures 53-56:

0 0	8 5	8 5	0
1 2	5 5	5 8	1 2
2 0	7 7	7 7	0
2 2	5 5	0	2
2 2	5 5	0	2

1/2

A D7

57

Guitar tablature for measures 57-60:

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

G C Am

61

Guitar tablature for measures 61-64:

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

G C A m

65

G C A m

69

F#m7 C#7(#9) C#

73

C#m7(#5) F F m7

77

C#7(#9)

D M7 D 6 C#7

81

1 0 0 2 2 0 4 5 4 5 5 5 4 3 4 3 9 9 10 9 9 9 9

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

85

9 9 12 10 0 7 9 7 9 7 5 0 7 7 5 7 7 9 10 9 5 6 6 7 0 0

E E-9sus E

89

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

A

93

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

97

4

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

A D7

101

5 5 7 5 8 5 0 1 0 0 2 2

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

A E

105

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

A D7

109

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

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

Sheet music for guitar in G major (two sharps) and common time. The measure numbers 113 and 114 are indicated above the staff. The tablature below shows the fingerings for each string. The first measure (113) starts with an open string (0) and ends with a 0 above the 3rd string. The second measure (114) starts with a 0 above the 2nd string and ends with a 0 above the 0th string.

113

0 1 3 0
0 2 3
2 0 0

3 1 1 0
2 0 2
0

0 1 2 3

C

A m

G

Sheet music for guitar in treble clef, key signature of two sharps, and common time. The page number is 118. The tablature shows the following fingerings:

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

C

B7sus4

Musical score and tablature for guitar, measures 122-125. The score shows a treble clef, a key signature of two sharps, and a tempo of 122 BPM. The tablature below shows the strings and frets for each measure.

122

123 124 125

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

125

10

4 3

— 10 —

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: string 6 (low E) has a 0; string 5 has a 2; string 4 has a 3; string 3 has a 0; string 2 has a 2; and string 1 (high E) has a 1. The 1 on string 1 is connected by a curved brace to the 3 on string 4, and the 3 on string 4 is connected by a curved brace to the 4 on string 3.

E m11

128 (a)

p i p

i p

p i p

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

A

131

i p p i p i p p V n

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

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

(5) = G

(6) = D

G

Capo at 2nd fret

Music staff 1 (measures 1-4): Treble clef, key signature of one sharp (F#), common time. Fingerings: 1, 2, 3, 4, 5. Chords: G, G, G, G. String positions: 3, 3; 3, 3; 3, 3; 3, 3. Fret markers: 4-5, 5; 4-5, 5; 4-5, 5; 4-5, 5.

Music staff 2 (measures 5-8): Treble clef, key signature of one sharp (F#), common time. Fingerings: 1, 2, 3, 4, 5. Chords: G, G, G, G. String positions: 3, 3; 3, 3; 3, 3; 3, 3. Fret markers: 4-5, 3-0, 5; 4-5, 3-0, 5; 4-5, 3-0, 5; 4-5, 3-0, 5.

Music staff 3 (measures 9-12): Treble clef, key signature of one sharp (F#), common time. Fingerings: 1, 2, 3, 4, 5. Chords: G, G, G, G. String positions: 3, 3; 3, 3; 3, 3; 3, 3. Fret markers: 4-5, 5; 4-5, 5; 4-5, 5; 4-5, 5. Chord progression: G, G, G, G, G, G, G, G.

Music staff 4 (measures 13-16): Treble clef, key signature of one sharp (F#), common time. Fingerings: 1, 2, 3, 4, 5. Chords: G, G, G, G. String positions: 3, 3; 3, 3; 3, 3; 3, 3. Fret markers: 3, 2, 0, 3, 4, 3; 3, 5, 3; 4, 3, 0, 3, 3; 3, 3, 2, 4, 3, 2, 0.

D

Fsus2 C Gsus

Guitar tablature for measures 13-15. The first measure shows a power chord (F#-A#-C#) followed by a bass note (F#). The second measure consists of eighth-note chords (F#-A#-C#) and bass notes (F#-A#). The third measure starts with a bass note (F#), followed by eighth-note chords (F#-A#-C#) and bass notes (F#-A#).

13

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

3 3 3
0 0 2 0
2 4 4 4

3 0 1
2 0 1 1
0 0

G

Guitar tablature for measures 16-18. The first measure features eighth-note chords (F#-A#-C#) and bass notes (F#-A#). The second measure consists of eighth-note chords (F#-A#-C#) and bass notes (F#-A#). The third measure starts with a bass note (F#), followed by eighth-note chords (F#-A#-C#) and bass notes (F#-A#).

16

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

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

G

D

G

Guitar tablature for measures 19-21. The first measure shows a power chord (F#-A#-C#) followed by a bass note (F#). The second measure consists of eighth-note chords (F#-A#-C#) and bass notes (F#-A#). The third measure starts with a bass note (F#), followed by eighth-note chords (F#-A#-C#) and bass notes (F#-A#).

19

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

3 3 3
0 0 2 4
2 0

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

Fsus2

C

Gsus

G

Guitar tablature for measures 22-24. The first measure shows eighth-note chords (F#-A#-C#) and bass notes (F#-A#). The second measure consists of eighth-note chords (F#-A#-C#) and bass notes (F#-A#). The third measure starts with a bass note (F#), followed by eighth-note chords (F#-A#-C#) and bass notes (F#-A#).

22

3 3 3
0 0 2 0
2 4 4 4

3 0 1
2 0 1 1
0 0

3 2 0
3 0

C G

25

Fsus Gsus G

28

Fsus C Gsus G C

31

C6 G G Fsus Gsus

34

G C C6 G C7sus

37

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

G

40

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

D G

43

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

Fsus2 C Gsus G

46

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

49

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

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

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

D G

52

3 3 0
0 2 4
3 2 2

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

3 3 3
0 2 4
3 4 4

Fsus2 C Gsus G C6

55

3 0 1
-2 0 1
1 0 1

2 0 3
0 0 0

7 3 3
8 4 4
0 0 0

5 5
5 5

G

A B♭ C

58

x x 5 3
x x 5 4
5 3 0
x 0 7 8
x 0 3 4
0 0 0

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

G

C

G

Fsus2

C

Gsus

61

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

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

0 1 1 1
2 0 0 0

G

C

C6

G

64

3 2 0
3 0

7 8 x 3
7 x 0 0 5 5

5 5 3
5 4 0 0 0 5 5

Fsus

Gsus

G

C

67

7
8 3 3 3
7 4 4 4

0 0 5 0

3 3 5
3 3 5

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

x 5 5
x 5 4 0 3 3

G

C7sus

C/B \flat

70

T T
x 5 3 3
x 5 4 0 3 3

3 3 3 3
1 1 1 0 3 3

V V
3 3 3 3
1 1 1 0 3 3

V V
3 3 3 3
1 1 1 0 3 3

4
1 2 3
4 1 2 3

G

73

V V V □ V V □

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

76

3 3 3 3 3 3 3 3
3 3 3 3 0 0 5 4 5 0 0 5 0 0
0 0 0 0 5 4 5 0 0 5 0 0 3 0 0 0

79

3 3 3 3 3 3 3 3
3 3 3 3 0 0 5 4 5 0 0 5 0 0
0 0 0 0 5 4 5 0 0 5 0 0 3 0 0 0

82

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

D G

85

Fsus2 C Gsus G

88

91

D G

94

Fsus2 C Gsus G C

97

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

G Fsus Gsus

100

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

G C G Fsus2 C Gsus

103

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

G C C6 G

106

2 0 3 0 7 8 7 3 3 4 0 0 x 5 0 0 5 5 4 5

Fsus Gsus G C

109

7 3
8 3
7 4
0 x-x-x

3 3
3 3
3 5
3 3
3 5
3 5

7 3
8 3
7 4
0 0

5 5
5 5
5 5

C6 G C7sus C/B^b

112

5 5
5 5
3
5 5
4
0

3 3
1 1
1 1
0

3 3
1 0
3 3
3 3
3 3
3 3

3 3
1 1
1 1
0 0

3 3
1 0
3 3
3 2
3 3

115

3 3 3 1
1 0 2 3

3 3 3 1
1 0 2 3

3 3 3 6
1 1 1 6

5 3 0 6
3 0 6

118

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

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

0

B♭

121

Musical score and tablature for measure 121. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature shows a six-string guitar neck with fingerings: 6, 5, 3, 0; 6, 3, 0; 6, 3, 0; 5, 3, 0; 5, 3, 0; 5, 3, 0.

C B♭ G

124

Musical score and tablature for measure 124. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature shows a six-string guitar neck with fingerings: 5, 3, 0; 5, 3, 0; 5, 3, 0; 6, 5, 3, 0; 6, 3, 0; 6, 3, 0; 5, 3, 0; 5, 3, 0.

127

Musical score and tablature for measure 127. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature shows a six-string guitar neck with fingerings: 5, 3, 0; 5, 3, 0; 0, 3; 5, 0, 3, 0; 3, 5; 0, 6, 5, 3, 0; 6, 3, 0; 6.

B♭ C B♭ G⁶

130

Musical score and tablature for measure 130. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature shows a six-string guitar neck with fingerings: 3, 0; 5, 3, 0; 5, 3, 0; 5, 3, 0; 5, 3, 0; 5, 3, 0.

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

Guitar tab notes:

7	3						
8	3	5					
7	4	5	5	3	x		
0	0	0	0	0	0		

C/B \flat

148

Guitar tab notes:

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

G

151

Guitar tab notes:

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

D G

154

Guitar tab notes:

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

Fsus2 C Gsus G

157

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

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

D G

160

3 3 3 3 3
0 2 0 2 4

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

3 3 3 3
0 2 4 2 3 3

Fsus2 C Gsus

163

5 3 3 3
4 0 2 2 0

3 3 3 3
0 2 0 2 4

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

G C7sus C/B \flat

166

3 2 0 3 0
3 0

3 3 3 3
1 1 1 0

3 3 3 3
3 3 3 3

3 3 3 3
1 1 0 0

C7sus

169

This musical score shows a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (B-flat). The time signature is common time (indicated by 'C'). The first measure consists of a single note on the G string. The second measure shows a C7sus chord with notes on the G, B, D, and E strings. The third measure shows a sus4 variation with notes on the G, B, D, and E strings. The fourth measure shows a sus2 variation with notes on the G, B, D, and E strings. The fifth measure shows a sus4 variation with notes on the G, B, D, and E strings. The sixth measure shows a sus2 variation with notes on the G, B, D, and E strings. The seventh measure shows a sus4 variation with notes on the G, B, D, and E strings. The eighth measure shows a sus2 variation with notes on the G, B, D, and E strings. The ninth measure shows a sus4 variation with notes on the G, B, D, and E strings. The tenth measure shows a sus2 variation with notes on the G, B, D, and E strings.

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

C/B^b

172

This musical score shows a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (B-flat). The time signature is common time (indicated by 'C'). The first measure consists of a single note on the G string. The second measure shows a C/Bb chord with notes on the G, B, D, and E strings. The third measure shows a sus4 variation with notes on the G, B, D, and E strings. The fourth measure shows a sus2 variation with notes on the G, B, D, and E strings. The fifth measure shows a sus4 variation with notes on the G, B, D, and E strings. The sixth measure shows a sus2 variation with notes on the G, B, D, and E strings. The seventh measure shows a sus4 variation with notes on the G, B, D, and E strings. The eighth measure shows a sus2 variation with notes on the G, B, D, and E strings. The ninth measure shows a sus4 variation with notes on the G, B, D, and E strings. The tenth measure shows a sus2 variation with notes on the G, B, D, and E strings.

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

G

175

This musical score shows a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (B-flat). The time signature is common time (indicated by 'C'). The first measure consists of a single note on the G string. The second measure shows a G chord with notes on the G, B, D, and E strings. The third measure shows a sus4 variation with notes on the G, B, D, and E strings. The fourth measure shows a sus2 variation with notes on the G, B, D, and E strings. The fifth measure shows a sus4 variation with notes on the G, B, D, and E strings. The sixth measure shows a sus2 variation with notes on the G, B, D, and E strings. The seventh measure shows a sus4 variation with notes on the G, B, D, and E strings. The eighth measure shows a sus2 variation with notes on the G, B, D, and E strings. The ninth measure shows a sus4 variation with notes on the G, B, D, and E strings. The tenth measure shows a sus2 variation with notes on the G, B, D, and E strings.

V V V V V V V V V V
5 3 3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 4 4 4
0 2 0 2 0 2 0 2 0 2
0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 3
3 0 0 0 0 0 0 0 0 0

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

The musical score consists of two staves. The top staff is for the left hand (chords) and the bottom staff is for the right hand (rhythms). The left hand staff shows chords in B^{flat}7, A7, GM7sus, EM7sus, and E7sus5. The right hand staff shows rhythmic patterns with various note heads and stems. Measure numbers 1 through 5 are indicated below the staves.

A m

The image shows a musical score for guitar. The top part is staff notation with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by '7'). The notes include eighth and sixteenth notes, some with slurs and grace marks. The bottom part is tablature on a six-string guitar neck. Fingerings are indicated above the strings: '3' over the first string, '2' over the second string, '3' over the third string, and '2' over the fourth string. A brace with '1/2' above it connects the second and third strings. The tablature shows various fret positions and string muting symbols ('x') at the end of certain patterns.

F#6

F 6

E. 7 (#5)

A m

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E

13

1/2 (3) 1 2 0 2 1 2 3 1 0 5 3 5 3 1 2 0

A m

F7

E

16

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

A m

19

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

E

A m

22

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

LH fingertip, RH palm mute

F7

25

E

A m

28

31

F7

A m

34

strike

E

37

1/2
(3) 1 2 0 2 1 3 1 0 5
2 2 0 2 2 1 2 0

A m

F7

G

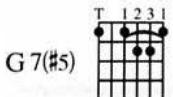
A m

40

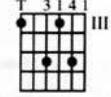
2 1 3 1 3 (3) 1 2 2 1 0 2 0 2 1 1 2 1 0 2 0 2
0 2 2 0 2 0 0 2 0 0 1 1 3

A♭9

G 9

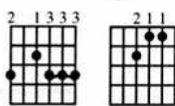


G 9(#5)

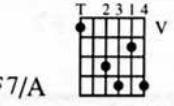


43

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



D m/F



46

5 5 3 3 5 3 3 5 3 3 1 3 2 3 1 1 1 3 8
3 3 5 3 5 3 2 3 1 2 3 1 2 1 1 1 1 6 8

Musical score for guitar, page 10, measures 49-50. The score includes a treble clef, a key signature of one sharp, and a common time signature. The left hand is shown with fingerings (e.g., 1, 2, 1) and a chord diagram for the T (Tonic) position. The right hand plays a melodic line with various note heads and stems. The harmonic progression is indicated by Roman numerals VI, B, and E above the staff. The tablature below shows the fret positions for the left hand, corresponding to the musical notes. Measure 49 ends with a fermata over the first note of measure 50.

The image shows a musical score for guitar. The top part is the musical notation in A major (A m), featuring a treble clef, a key signature of one sharp, and a common time signature. The score consists of two staves: the upper staff uses standard musical notation with stems and note heads, while the lower staff is a tablature showing the frets and strings for each note. Measure 52 begins with a bass note followed by a series of eighth and sixteenth notes. The tablature below shows the corresponding fingerings: 1-2, 3-1, 3; 2-2, 0; 2-2, 0; 2-2, 0; 1-5, 8; 5, 8. There are two curved arrows labeled "1/2" indicating slurs or grace notes.

Sheet music for guitar, measures 55-58. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a six-string guitar tablature. Measure 55 starts with a grace note followed by eighth-note pairs. Measure 56 begins with a fermata over a note, followed by eighth-note pairs. Measure 57 starts with a fermata over a note, followed by eighth-note pairs. Measure 58 starts with a fermata over a note, followed by eighth-note pairs. The tablature below shows fingerings and string numbers. A curved arrow labeled "1/2" points from the first note of measure 57 to the first note of measure 58.

55

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

1 2 2 3 1 3
2 2 2 1 1 1

0 0 0 0 0 0

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

Musical score for guitar, measures 58-60. The score includes four staves: top staff (treble clef) and bottom staff (bass clef). The key signature changes from F major (no sharps or flats) to G major (one sharp), then to A minor (no sharps or flats), and finally to A major (two sharps). The time signature is common time (indicated by 'C'). Measure 58 starts with a bass note followed by a treble note. Measure 59 begins with a bass note followed by a treble note. Measure 60 begins with a bass note followed by a treble note. The bottom staff shows the corresponding fingerings for each note.

A 6

61

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

9 5 0 5 6 7
7 6 5 6 7

0

A 9 E7

64

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

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

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

E7

A B 9 C m6 A C 9 D 9

67

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

1/2 (2) 1/2 1/2
1/2 (2) 1/2 1/2

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

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

A B 9 C m6 A C 9 D 9

C dim F 9 E 9 E

70

5 5 5 5 5 5
4 4 4 4 4 4
5 5 5 5 5 5

5 5 5 5 5 5
4 4 4 4 4 4
5 5 5 5 5 5

2 2 2 2 2 2
5 5 5 5 5 5

7 7 7 7 7 7
0 4 0 4 0 4
5 6 5 6 5 6

5 5 5 5 5 5
4 4 4 4 4 4
5 5 5 5 5 5

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

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

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

F 9 E 9 E

A m

73

Guitar tablature for the A major section. The first measure shows a sixteenth-note pattern. Measures 74 and 75 show eighth-note patterns with hammer-ons and pull-offs. Measures 76 and 77 continue the eighth-note patterns. Measure 78 begins a new section.

76

Guitar tablature for measures 76 through 79. It features eighth-note patterns with hammer-ons and pull-offs, primarily on the lower strings (3rd and 4th). Measure 80 begins a new section.

F G (add9)

79

Guitar tablature for the F major section starting at measure 79. Measures 80 and 81 show eighth-note patterns with hammer-ons and pull-offs. Measures 82 and 83 continue the eighth-note patterns. Measure 84 begins a new section.

A m F G (add9) A m

82

Guitar tablature for measures 82 through 85. It includes a "Brush" instruction in measure 82. Measures 83 and 84 show eighth-note patterns with hammer-ons and pull-offs. Measure 85 begins a new section.

F

G

A m

85

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

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

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

8 5
8 5

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

89

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

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

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

1/2
1/2
full

92

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

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

1/2
full

A m

F

A 13

94

1 3 4 4 0 5
2 4 4 0 5

3 1 4 2 2
0 4 2 2

2 1 0 0 2
1 0 0 2

1/2
3/4

3 2 3 2 5 4
6 5 4 3 2 1

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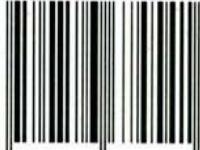
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