



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

best of
TOMMY EMMANUEL cgp





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TOMMY EMMANUEL cgp

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from *Dare to Be Different*
Blue Moon

Words by Lorenz Hart
Music by Richard Rodgers

A

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

*C Am F G C Am

Gtr. 1 (acous.)

T A B

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

*Chord symbols reflect basic harmony.

F G7 C Am F G

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

B

C Am F G7 C Am

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

9

F D7sus4 D♭7 C Am F G6 E7/G♯

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

Am Am/G D7/F# F7 C Am

F G7 C Am F D7sus4 Db7

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

D7/F# F7 C Am C

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

Fm7 B♭7 Eb

(1) 1 0 1 1 3 3 1 3 3 3 3 3 3 3 6

G D/F♯ G7 C Am

let ring

F D7sus4 D♭7 C Am F6 G6 E7/G♯

Am Am/G F7 B♭maj7 C Am

F G7 C Am F G7

2/3 3

C

C Am F D7sus4 D \flat 7 C Am

Fretboard fingerings:

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

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

Fretboard fingerings:

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

C A \flat 13 G7 \flat 9 C Am

Fretboard fingerings:

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

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

Fretboard fingerings:

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

Am Am/G F7 C

Fretboard fingerings:

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

Fm6 D/F# Gm6 G6 C

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

Guitar neck diagram showing fingerings for chords Fm6, D/F#, Gm6, G6, C, Fm7, and Bb7. Fingerings include: (1) 1 2, 3 2, 0 0, 1; (2) 1 1, 2 2, 3 3, 3; (3) 3 3, 2 2, 0; (4) 1 1, 0 0, 2.

Fm6 D/F# Gm6 G6 C

Fm7 Bb7

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

Guitar neck diagram showing fingerings for chords Fm6, D/F#, Gm6, G6, C, Fm7, and Bb7. Fingerings include: (1) 1 1, 3 2, 0 0, 1; (2) 1 1, 3 2, 2 0, 0; (3) 1 1, 3 0, 1 3.

Eb

G

D/F#

Fsus2

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

let ring -----

*T

T

Guitar neck diagram showing fingerings for chords Eb, G, D/F#, Fsus2. Fingerings include: (1) 3 3, 3 3; (2) 0 0, 2 2, 3 3; (3) 1 1, 3 3; (4) 1 1, 3 3.

*T = Thumb on 6th string

Em7

Eb13/Bb

Db13/Ab

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

Guitar neck diagram showing fingerings for chords Em7, Eb13/Bb, Db13/Ab. Fingerings include: (1) 3 3, 3 3; (2) 0 0, 2 2, 3 3; (3) 1 1, 3 3; (4) 1 1, 3 3.

C⁶ Am7 F D7sus4 D^{b7} C Am

let ring -----

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

D7/F[#] A^{b9}

1/2

let ring -----

G11 C Dm7 D^{#7} C/E C⁶

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

By Tommy Emmanuel and Randy Goodrum

A

Moderately $\text{♩} = 126$

N.C.

*G9

E♭maj7

D11

Gtr. 2 (acous.)

(Kbyd. & percussion)

T
A
B

5 5

Gtr. 1 (elec.)

P.M. -----|

T
A
B

5 5 5 5 5 5

*Chord symbols reflect overall harmony.

G9

E♭maj7

Gtr. 2

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

Gtr. 1

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

5 5 5 5

Gtr. 3 (elec.)

mp

w/ clean tone

5 5

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B

D11

G9

let ring -----

1/2

1/2

5

E♭maj7

D11

rake -

1/2

7 8 10 8 10 7 8 10 6 8 8 10 8 10 (10) (10) 8 (8) 10 x 8

1/2

1/2

5

5-7 5

1/2

5

G9

E♭maj7

Musical score for G9 chord progression. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Fingerings are indicated above the strings: (5) (5) 3, 5 3 4, 5, 5 7 5 7 5, 7 9 7 8 7, 8 10 8 10, 10 7. The score ends with a measure of 5.

Gtr. 1 tacet

Gtr. 3 tacet

D11

Am7

G/B

Musical score for D11 chord progression. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Fingerings: (10) 0 10 6 6, 0 9 10 0 10, (10) 0 0 10. A 1/2 measure rest follows. The next measure starts with 1. The score ends with a measure of 5.

Riff A

Gtr. 4 (acous.)

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

C

D7

Em7 Am7

G/B

C

D7

Am7

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

End Riff A

Musical score for concluding notes of Riff A. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Fingerings: 3 5 3 5 6 7, 5 4 5 6 7. The score ends with a measure of 3.

Gtr. 4 tacet

Gtr. 2

Gmaj7 C/F E♭maj7 D11

let ring * Played behind the beat.

Fretboard markings: (9) 8 5, 7 8 9; (8) 8 5, 7 8 7; (12) 10 8 7 9, 12 x x

C

Gtr. 2

G9 Gtr. 5 tacet E♭maj7

1/2

(8) 5 3 4, 5 5 7 5, 7 5 7 9, 7 8 10 8, 10 10

Gtr. 5 (elec.)

mf w/ slight dist. 1, 11 12, (12)

string noise

Gtr. 1

P.M. -----

5 5 5 5 5 5 5 5

Gtr. 2

D11 G9

(10) 8 10 6 6, 8 8 10 10, (10) 8 8 10, (5) 3 5 3 4, 5 7 5 7 5

Gtr. 1

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

5 5 5 5 5 5 5 5

Gtr. 3

5 7 5

Gtr. 3 tacet

Gtr. 1 tacet

E♭maj7

D11

Gtr. 2

Gtr. 1

5 5

Gtr. 4: w/ Riff A

Gtr. 2

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

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

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

Gtr. 2

Gmaj7 C/F E♭maj7 D11

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

(9) 8 5 8 9 8 5 8 7 10 8 7 8 x 8 5 8 7 8 9

*Played behind the beat.

Gtr. 3

8/7 5 4 5 8 (5)

**Played behind the beat.

D

Gtr. 3 tacet

Cm7

F7

Bm7

Gtr. 2

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

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

E7 Amaj7 Gmaj7 Fmaj7

Ebmaj7 D11

E

Gtr. 2 tacet

G9 Ebmaj7 D11

Gtr. 3

Gtr. 2

Gtr. 1

P.M. P.M. --

G9

E♭maj7

D11

Gtr. 3

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

5 7 5 | 5 8 5 | 5

Gtr. 1

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

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

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

Am7 G/B C D7 Em7 Am7 G/B

Gtr. 5

8va -----| mp |

Gtr. 2

w/ pick & fingers -----|

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

Gtr. 5 tacet

C D7 Am7 Gmaj7 C/F E♭maj7

Gtr. 2

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

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

9 9 7 5 4 1/9 |

Gtr. 3

5

D11

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

*Played behind the beat.

12 5 4 5 7 |

**Played behind the beat.

Cm7

F7

Bm7

E7

Gtr. 2

let ring let ring

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

Amaj7

Gmaj7

Fmaj7

Ebmaj7

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

D11

Gtr. 2

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

1/4

Gr. 5

f
w/ multi-tap delay
13

G

Gtr. 2 tacet

A♭9

Gtr. 5

*Played behind the beat.

F♭maj7

E♭11

Gtr. 5

A♭9

Gtr. 1 tacet

F♭maj7

Gtr. 1

**As before

Gtr. 3

Gtr. 3 tacet

E♭11

B♭m7

A♭/C

D♭

E♭7

Fm7

B♭m7

Cm7

D♭

E♭7

B♭m7

A♭maj7

D♭/G♭

F♭maj7

E♭11

8va

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

H

A9

Gtr. 5 *8va* - loco

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

Gtr. 2

1/2

Gtr. 1

P.M. -

9 7 7 7 7

Gtr. 5 tacet

Fmaj7

E11

Gtr. 2

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

Gtr. 1

P.M. -

7 7 7

Gtr. 1

P.M. -

7 7 7

A9

Gtr. 5

Gtr. 2

Gtr. 1

Gtr. 3

Gtr. 5 tacet

Gtr. 3 tacet

E11

Gtr. 2

Gtr. 1

Gtr. 1

Gtr. 3

Gtr. 3

Gtr. 1 tacet

Bm7 A/C# D E7 F#m7 Bm7 A/C#

Gtrs. 2 & 4

w/ pick & fingers -

Gtr. 5

delay off

D E7 Bm7 A/C# D E7

w/ pick & fingers -

Gtr. 5

I

Gtr. 5 tacet

Fmaj7 8va E11 A9 loco

mp pp

Gtr. 1

p w/ fingers let ring -

Gtr. 1

Fmaj7

E11

let ring

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

Gtr. 2

A9

Fmaj7

1/2 (4) 2 2 4 |

Gtr. 1

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

12 12 12 12 12 12 | 10 10 10 10 10 10 | 0 7 7 7 7 7 | 7 7 7 7 7 7 |

Gtr. 3

1/2 | 7 7 9 7 |

Gtr. 1 tacet

E11

Gtr. 2

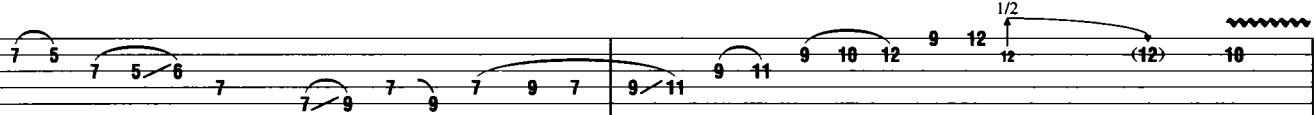
3 5 3 6 5 8 7 5 8 5 7 5 8 5 | 7 9 10 8 7 5 7 5 5 7 5 7 5 3 | 1/4

Gtr. 3

P.M. | 7 7 7 7 |

Gtr. 2 tacet

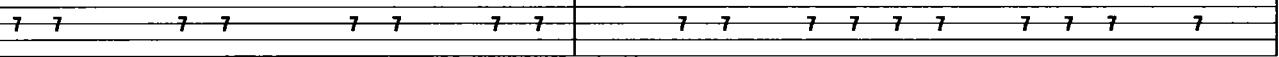
A9



Gtr. 1



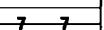
P.M. -----



Gtr. 3

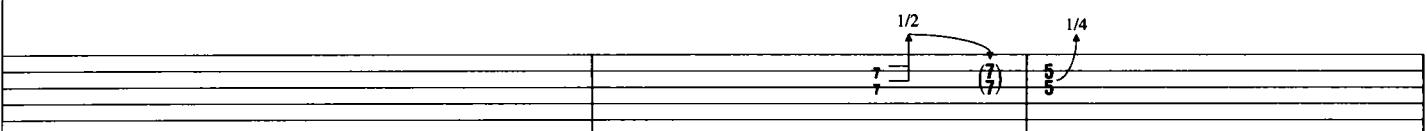
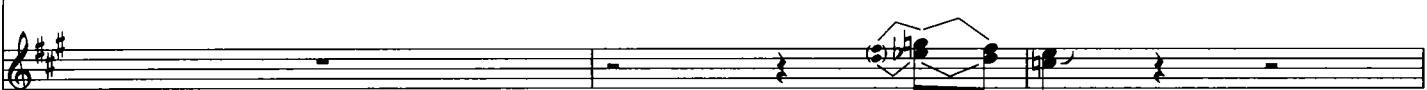
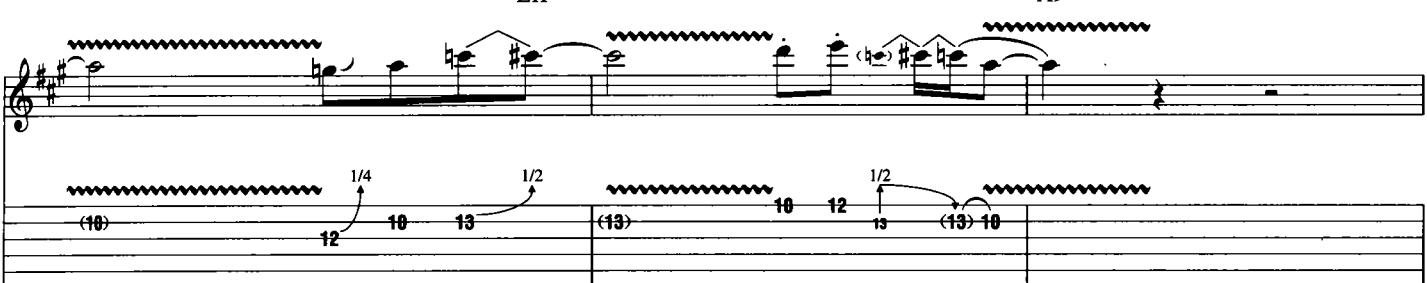


P.M. -----



E11

A9

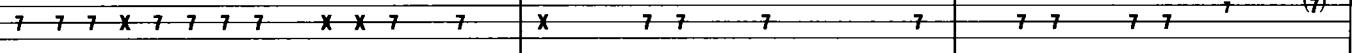


P.M. -----

P.M.

P.M. -----

1/2



Gtr. 5 8va -

Gtr. 2

Gtr. 1

P.M. -

Gtr. 3

loco

A9

Gtr. 1

P.M. -

Gtr. 3

P.M. -

Fmaj7

E11

1/4

1/4

1/4

1/2

P.M.

Begin fade

A9

Fmaj7

E11

1/2

1

2

1/2

1

10 12

10 12

P.M.

7 10 7

1

5 5 7

4 4

P.M.

4

7 7 7 7 7 7 7 7 9 9

(13)

w/ pick & fingers

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

7 7 7

P.M. 1/4 P.M.

Fmaj7

E11

8va -----

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

8va -----

15 17 15 16 15 13 18 1/2 14

8va -----

5 7 5 7

P.M. 4

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

A9

8va -

loco

(14)

P.M. -----

Fade out

Fmaj7

E11

1/4

1/2

1/4

1/4

1/4

1/2

from *Classical Gas*
Classical Gas
 Music by Mason Williams

A

Free time

**Am(add9)

Fadd#4

*Gtr. 1

*Orchestra arr. for gtr.

**Chord symbols reflect overall harmony.

Em

Fmaj13

Dm7

Cmaj7/E

Gm7

Asus2

Am

Gtr. 2 (acous.)

mp
w/ fingers

Gtr. 1

let ring -

G/B

Fadd \sharp /A

Esus4

Harm. -
let ring -

12

let ring -

E

Am(add9)

Harm. -
let ring -

let ring -

pp

Gr. 1 tacet

Am

G

G/F \sharp

Em

Am

6

mf

let ring throughout

3

3

3

3

mp

f

G G/F \sharp Em

6

mf

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

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

*T

*T = Thumb on 6th string

B

Moderately $\text{♩} = 162$

Gtr. 2 tacet

Am7

D7

Am7

D7

8va

Gtr. 3 (elec.)

f
w/ dist.

17 15 17 17

Gtr. 4 (elec.)

mf
w/ dist.
P.M. ——————

P.M. ——————

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

8va

Am7 D7

17 17

loco

21 14

P.M. —————— 1/4 P.M. ——————

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

Gtrs. 3 & 4 tacet

G C F B \flat maj7 Bm7b5

Gtr. 2

f

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

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

E7 N.C.

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

C Am G G/F \sharp Em

Gtr. 2

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

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

Gtr. 4

mp

P.M.

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

Am G G/F \sharp Em

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

Gtr. 4

P.M.

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

Gtr. 4 tacet

Am

G/B

C

F

D/F#

G

E

P.M.

Half-time feel

Am7

D

Am7

D

Gr. 2

let ring -----

7 5 3 5 2
4 5 2

let ring -----

7 5 8 5 2
0

N.C.

Am7

D

let ring -----

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

let ring -----

7 5 8 5 2
0

0 2

G

C

F

B♭maj7

Bm7b5

let ring -----

3 0 0 3 0
3 0 3 0

let ring -----

1 1 0 1 1
1 0 1 1

let ring -----

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

let ring -----

2 2 2 2 2
2 2 2 2 2

E7

N.C.

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

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

3 1 0 | 3 | 0

C

Fm6

C

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

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

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

End half-time feel

Fm6 C Eb A_b E_b A_b

let ring - - - - |

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

F

B_b

G

C

A

D

B

E

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

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

D

Gr. 2 tacet

E

Am6/E

E^{o7}

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

P.S.

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

E7

E5

8va -----

10 18 17 18 10 18 17 18

19 19

loc P.S.

E**Half-time feel**

Gr. 3 tacet

Am

G

G/F#

Em

Gr. 2

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

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

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

Am

G

G/F#

Em

let ring ----- |

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

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

Am

G/B

C

F

D/F#

G

E

T

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

Am7

D

Am7

D

let ring ----- |

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

let ring ----- |

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

N.C.

Am7

D

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

G

C

F

B♭maj7

Bm7♭5

Musical score for G, C, F, B♭maj7, and Bm7♭5 chords. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The middle staff shows a bass clef, a key signature of one flat, and a common time signature. The bottom staff shows a guitar neck with fingerings: 3 0 2 3 0 2, 3 2 3 2 1, 3 0 1 2, 0 3 2 0 3 2, 1.

let ring

E

N.C.

Musical score for E and N.C. chords. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The middle staff shows a bass clef, a key signature of one flat, and a common time signature. The bottom staff shows a guitar neck with fingerings: (1) 3 1 0 3 1 3 1 0 2, 1, 0 1, 0.

let ring

C

Fm6

C

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

let ring

End half-time feel

Musical score for Fm6, C, Eb, Ab, Eb, and Ab chords. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The middle staff shows a bass clef, a key signature of one flat, and a common time signature. The bottom staff shows a guitar neck with fingerings: 6 6 (6) 5 7 5, 8 8 6 8, 4 4 3 4, 4 4 6 4.

let ring -

F B \flat G C A D B E

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

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

F

Gtr. 2 tacet
E

Am6/E

E \flat 7

8va

Gtr. 3

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

Am6/E

8va

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

E

Am6/E

8va

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

E \flat 7

8va

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

8va

Gtr. 3

Gtr. 2

G

Half-time feel

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

8va

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

Harm.

Pitch: G

Gtr. 3 tacet
Dadd9/F#

Cmaj7

w/ bar

rit.

(5)

(5)+1

(5)

rit.

(4)

H

A tempo

Am G G/F# Em

Gtr. 2

let ring

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

Am G G/F# Em

Gtr. 2

let ring

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

Gtr. 4

P.M.

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

Gtr. 4 tacet

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

P.M. - - - - -

Half-time feel

Am7 D Am7 D

Gtr. 3

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

Gtr. 2

N.C. Am7 D

let ring - - - - -

Gtr. 2

Gtr. 4 divisi

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

*Applies to Gtr. 4 only.

Gtr. 3 tacet

G

C

F

B♭maj7

Bm7b5

Gtr. 2

let ring -----

Gtr. 4

P.M. -----

E

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

I

Gtr. 4 tacet

Am(add9)

A7

Gtr. 2

Dm/A

Gtr. 2

B/A

Gtr. 4

mp
w/ clean tone

Dm/A

let ring

Gtr. 4 tacet
A

Gtr. 2

Bb/A

B/A

B♭/A

Gtr. 2

Am G F

G Am G Am N.C.

from *Dare to Be Different*
Countrywide

By Tommy Emmanuel

A

Moderately $\text{♩} = 103$

N.C. *Am

Gtr. 3 (acous.)

mf
w/ fingers
let ring throughout

Riff A
Gtr. 1 (acous.) **Gtrs. 1 & 2 (acous.)

End Riff A

*Chord symbols reflect implied harmony.

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

Gtrs. 1 & 2: w/ Riff A

Am

Gtr. 3

B

Am

Gtr. 3

G

Am

Riff B

Riff B1

G Am

End Riff B

End Riff B1

C G/B G Am Em

Gtr. 3

Riff C

*Gtrs. 1 & 2

*Composite arrangement

Am G F Em Am

End Riff C

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

Gr. 3 G Am

G Am

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

C G/B G Am Em

Am G F Em Am

Gtr. 3

Gtrs. 1 & 2

Fill 1 End Fill 1

C

A6 Badd11/A

Riff D End Riff D

G6 Dadd9/F♯

Riff E End Riff E

Gtrs. 1 & 2: w/ Riff D

A6

Badd11/A

Gtr. 3

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

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

F6

Bm7b5

E7

Gtr. 3

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

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

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2

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

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

§ D

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

Am

Gtr. 3

Bm7b5 E7

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

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

Gtr. 1

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

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

Gtr. 2

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

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

1/4

Gtr. 3

G Am

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

G Am

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

Gtrs. 1 & 2: w/ Riff C

C G/B G Am

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

To Coda ⊕

Em Am G

Gtr. 4 (acous.)

mf

5 7 5 8 6/10 | 7 8 10

Gtr. 3

ff

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

E

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

A6

F Em Am A6

12 10 12 10 8 7 8 (8) -

8 7 8 7 10 8 10 (10) -

2 2 5 2 0

Gtr. 3

Badd11/A

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

Gtrs. 1 & 2: w/ Riff E

G6

Dadd9/F \sharp

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

Gtrs. 1 & 2: w/ Riff D

A6

Badd11/A

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

F6

Gtr. 1 & 2: w/ Rhy. Fig. 1

F6

Bm7 \flat 5

E7

D.S. al Coda

Gtr. 3

Bm7 \flat 5

E7

Gtrs. 1 & 2

Coda

Gtr. 4

F

Em

Am

rit.

Gtr. 3

rit.

Gtrs. 1 & 2

rit.

Gtr. 4 tacet
Fmaj7

Em7

Free time

Gtr. 3

Gtrs. 1 & 2

F

A tempo

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

Am

Gtr. 3

mf

G

Am

G

Am

G

Am

Begin fade

G

Am

G

Am

G

P.M. -

Am

G

P.M. --- -

Fade out

Am

G

let ring --- -

from *Determination*
Determination
By Tommy Emmanuel

A

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

*D7sus4

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

T
A
B

*Chord symbols reflect overall harmony.

B

Gtr. 2 (dist.) D7sus4 G7sus4 G7

f
w/ slapback delay

Gtr. 1

D7sus4 A7sus4 A7 D7sus4

slight P.M. -

P.M. --

Fretboard diagrams for the first measure show strings 6, 5, and 4 with notes 7, 5, 7, 5, 7, 5. The second measure shows strings 6, 5, and 4 with notes 5, 7, 7, 5, 7, 5. The third measure shows strings 6, 5, and 4 with notes 7, 5, 7, 5, 7, 5.

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

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

G7sus4 G7 Bb7sus4 A7sus4 D7sus4

P.M. ----- -

1/2 1/4

Fretboard diagrams for the first measure show strings 6, 5, and 4 with notes 6, 3, 5, 5, 3. The second measure shows strings 6, 5, and 4 with notes 5, 3, 5, 3. The third measure shows strings 6, 5, and 4 with notes 3, 5, 7, 5, 3, 5. The fourth measure shows strings 6, 5, and 4 with notes 5, 3, 5, 3. The fifth measure shows strings 6, 5, and 4 with notes 5, 7, 5.

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

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

G7sus4 G7 D7sus4

Fretboard diagrams for the first measure show strings 6, 5, and 4 with notes 7, 5, 7, 5, 7, 5. The second measure shows strings 6, 5, and 4 with notes 5, 7, 3, 5, 5. The third measure shows strings 6, 5, and 4 with notes 7, 5, 7, 5, 7, 5.

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

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

A7sus4 A7 D7sus4 G7sus4 G7

rake 4

P.H. 3

Pitch: B

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

10 10
13 13
12 12

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

10 10
13 13
12 12

Bb7sus4 A7sus4 D7sus4 G7

C

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

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

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

10 10
13 13
12 12

3 5 5 5 5 5

D7 G7 D7[#]9

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

10 10 10 10 10 10 10

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

G7 D7 E7

let ring

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

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

D

A7 D7sus4

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

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

G7sus4 G7 D7sus4 A7sus4 A7

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

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

D7sus4 G7sus4 G7 Bb7sus4 A7sus4

P.M.

1/2

Fret positions for the guitar strings:

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

19	19	19	19	19	19	19	X	X	X	19	19	19	19
13	13	13	13	13	12	12	X	X	X	13	13	13	13
12	12	12	12	12			X	X	X	12	12	12	12

E

D7sus4 D7sus4 G7

1/4

Fret positions for the guitar strings:

(5)	6	3	5				5	3	5	5	3	(3)	6	7	5
-----	---	---	---	--	--	--	---	---	---	---	---	-----	---	---	---

19	19	19	19	19	13	12	19	19	19	19	13	12	19	19	19

Gtr. I tacet

D7sus4 A7sus4 A7

Gtr. 2

3

1/2

Fret positions for the guitar strings:

6	5	6	5	13	13	12	13	13	(12)	10	12	5	11	10	0	9	0	8	9	9	7	5	5	7	6	7	5
---	---	---	---	----	----	----	----	----	------	----	----	---	----	----	---	---	---	---	---	---	---	---	---	---	---	---	---

D7sus4

Gtr. 2

Gtr. 1

Bb7sus4

A7sus4

D7sus4

*T = Thumb on 6th string

F

G7

D7

G7

D7

6

1/2

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

6 5 0 5 0 5 6 5 8 5 6 5 8 5 3 12 12

1/2

5 5 5 3 5 5 5 5 7

G7

T

1/2 1

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

10

1 1/4

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

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

Gtr. I tacet

E7

A7

grad. bend.

1/2

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

1 1/4

(10) (10)

*

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

9 7

GC/D
Gtr. 2B \flat /A

C/D

Dsus4/A

mp

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

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

C/D

B \flat /A

C/D

P.M. - 1/4

3

5 5 3 5 4 3 1 3 5 3 5 5 5 (5) (5)

H

Gtr. 2 D7sus4

G7

D7

(5)

1/4

5 3 (3) 5 3 7 7 3

Gtr. 1

10 10 10
13 12 13 12 13 12 13

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

G7

D7

1/4

1 hold bend

1 1/2

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

10 10 10 10
13 12 13 12 13 12 13

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

G7

Guitar tablature for the G7 chord. The top staff shows a complex pattern with a 3-note grace note group, a bend at the 12th fret, and a 1 1/2 note grace note. The bottom staff shows a 12th position G7 chord with fingerings: 5 7 3 5 2, 10 12 10 12 (circled), 13 (circled), 10 12 10 12 10, 13, 10 10 10 10 18, and 10 12.

E7

A7

Guitar tablature for the E7 and A7 chords. The top staff shows an E7 chord with a 3-note grace note group and a 'let ring' instruction. The bottom staff shows an A7 chord with a 12th position G7 chord below it. A note on the 5th string is marked with '+1'. A pitch note 'G' is indicated above the 5th string, with a note: *Depress string behind nut & vibrato.

I

D7sus4

G7sus4

G7

D7sus4

Guitar tablature for the I chord progression. The first staff shows a D7sus4 chord with a 7-note grace note group. The second staff shows a G7sus4 chord with a 5-note grace note group. The third staff shows a G7 chord with a 5-note grace note group. The fourth staff shows a D7sus4 chord with a 7-note grace note group. Fingerings for the D7sus4 chords are: 7 5 7 5 7 (7) 5 3 5. Fingerings for the G7sus4 chords are: 5 7 3 5 5 3. Fingerings for the G7 chords are: 5 7 5 7 (7) 5 6 5. Fingerings for the D7sus4 chords are: 7 5 7 5 7 (7) 5 6 5.

A7sus4 A7 D7sus4 G7sus4 G7

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

Fret positions: 10, 10 | 10, 10, 10, 10, 10 | 10, 10 | 10, 10, 10, 10, 10 | 10, 10, 10, 10, 10

B♭7sus4 A7sus4 D7sus4 B♭7sus4 A7sus4

1/4 | 1/4 | 1/4 | hold 1 bend |

Fret positions: 5, 3 | 5, 7, 5, 7, 6, 0 | 5, 7, 5, 7, 6, 7, 5, 6, 7, 5, 6 | 5, 7, 5, 7, 6, 7, 5, 7, 5, 8 | 10

J

D7sus4 D7 G7sus4 G7 D7sus4 D7

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

Fret positions: 10, 10 | 10, 10, 10, 10 | 10, 10, 10, 10 | 10, 10, 10, 10 | 10, 10, 10, 10

G7sus4

G7

D7sus4

D7

G7sus4

G7

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

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

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

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

D7sus4

D7

G7sus4

G7

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

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

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

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

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

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

D7sus4

D7

G7sus4

G7

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

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

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

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

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

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

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

D7sus4 D7 G7sus4 G7 D7sus4 D7

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

13 10 13 10 5

18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18

The image shows a musical score for guitar. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The score consists of four measures. Measure 1: G7sus4 chord, indicated by a G7sus4 label above the staff and a 3-6-3-3-3-3 fingering below the strings. Measure 2: G7 chord, indicated by a G7 label above the staff and a 8va (octave up) dynamic. Measure 3: D7sus4 chord, indicated by a D7sus4 label above the staff and a 3-3-3-3-3-3 fingering below the strings. Measure 4: D7 chord, indicated by a D7 label above the staff and a 3-3-3-3-3-3 fingering below the strings. The bottom staff shows the corresponding fingerings for each note: 10, 13, 10, 13-12-10, 12, 10, 13-15, 13, 15, 13, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15.

The image shows a musical score for electric guitar. The top staff begins with a G7sus4 chord (8va) followed by a G7 chord. The middle staff begins with a D7sus4 chord (loco). The bottom staff continues the pattern. Fingerings are indicated below the notes: (15) 13, 15 (15) 13, 15 (15) 13 15, (15) 13, 12 13 12 10, 12 (12) 10, 12 12, 12 12 10, 12 10, 10. The score includes dynamic markings like *begin fade*, *loco*, and *T*.

G7sus4 G7 D7sus4 D7

(10) 10 10 10

12 9 8 6

10 9 8 6

12 12 12 12

10 10 10 10

12 12 12 12

Harm. w/ bar

10 10 10 10

12 12 12 12

G7sus4 G7 D7sus4 D7

string noise 1 w/ pick & fingers - - -
P.M.

(7) 13 13 10

13 13 13 10

13 12 12 10

12 12 12 12

12 12 12 12

12 12 12 12

12 12 12 12

12 12 12 12

10 10 10 10

12 12 12 12

10 10 10 10

12 12 12 12

10 10 10 10

12 12 12 12

Fade out

G7sus4 G7 D7sus4 D7

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

6 6 6

12 10 12 10

12 12 12 12

12 10 12 10

12 12 12 12

12 10 12 10

12 12 12 12

12 12 12 12

12 12 12 12

10 10 10 10

12 12 12 12

10 10 10 10

12 12 12 12

10 10 10 10

12 12 12 12

from *Dare to Be Different*
Guitar Boogie Shuffle

By Arthur Smith

A

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

**E
Riff A

*Gtrs. 1 & 2 (clean)

w/ slapback delay
P.M. ----- | P.M. ----- |

*Composite arrangement

**Chord symbols reflect implied harmony.

E7

A7

E

End Riff A

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

B7

E7

rake ----- | 1/2

Gtr. 2

E

P.M. ----- |

P.M. ----- |

E7

A7

Gtrs. 1 & 2

P.M. --- |

E

1/2

1/2

B7

E

Gtr. 1

1/2

rake - 1/4

1/4

1/4

Gtr. 2

1/2

P.M. ----- |

B

E

steady gliss.

P.M. - - -

A7

Gtrs. 1 & 2

E

B7

Gtr. 1

E

Gtr. 2

C

Gtr. 2 tacet

E7

Sheet music for guitar 2 in section C. The first staff shows a melodic line with grace notes and a bass line. The second staff shows a rhythmic pattern with fingerings (2, 12, 13, 12, 14) and a bass line. The third staff shows a melodic line with grace notes and a bass line. The fourth staff shows a rhythmic pattern with fingerings (0, 0, 2, 3, 4, 0, 0, 2, 3, 4) and a bass line.

A7

Sheet music for guitars 1 and 2 in section A7. The top staff (Gr. 1) shows a melodic line with grace notes and a bass line. The bottom staff shows a rhythmic pattern with fingerings (14, 12, 13, 12, 14, 13, 12, 15, 14) and a bass line. The pattern repeats with fingerings (14, 12, 12, 12, 13, 14, 12, 13, 14, 12, 13, 14, 12).

E

Sheet music for guitars 1 and 2 in section E. The top staff shows a melodic line with grace notes and a bass line. The bottom staff shows a rhythmic pattern with fingerings (13, 14, 12, 13, 14, 12, 13, 14, 12, 13, 14, 12, 13, 14, 12) and a bass line. The pattern continues with fingerings (14, 12, 14, 12, 13, 12, 14, 12, 13, 14, 12, 13, 14, 12, 13, 14, 12).

B7

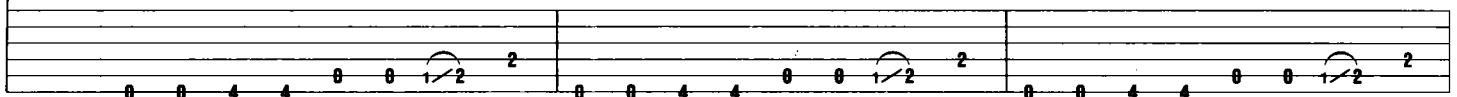
Sheet music for guitars 1 and 2 in section B7. The top staff shows a melodic line with grace notes and a bass line. The bottom staff shows a rhythmic pattern with fingerings (7, 6, 5, 4, 7, 6, 5, 5, 7, 6, 5, 5, 0, 4, 0, 0, 3, 2, 1, 0, 4, 3, 2, 0, 3, 2, 1, 0, 4, 3, 2, 1) and a bass line.

E

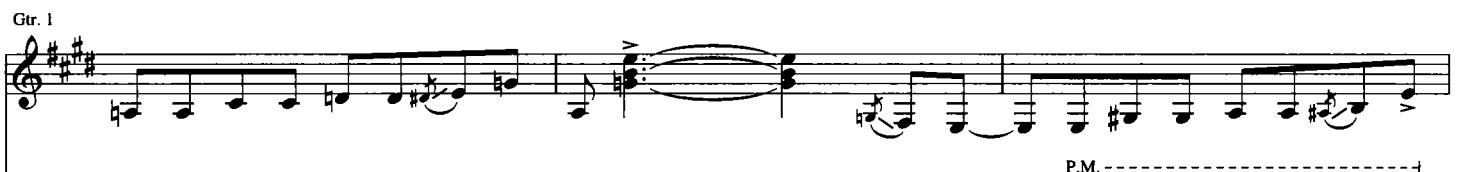
Sheet music for guitars 1 and 2 in section E. The top staff shows a melodic line with grace notes and a bass line. The bottom staff shows a rhythmic pattern with fingerings (0, 0, 4, 4, 0, 0, 1, 2, 0, 2, 4, 4, 0, 0, 1, 2, 2, 0, 0, 4, 4, 0, 0, 1, 2, 2, 2) and a bass line. The bass line has a note value of P.M. (Pizzicato Mute).



P.M. -----

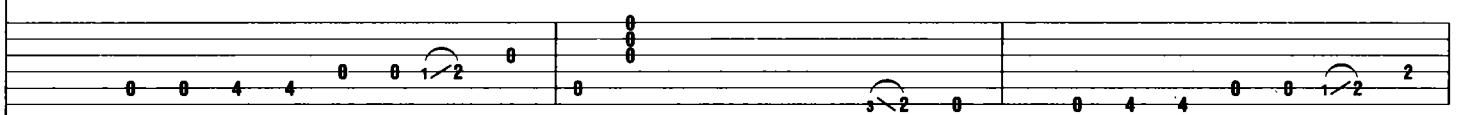


A7



E

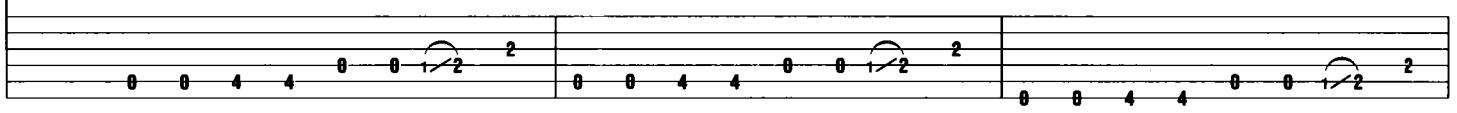
P.M. -----



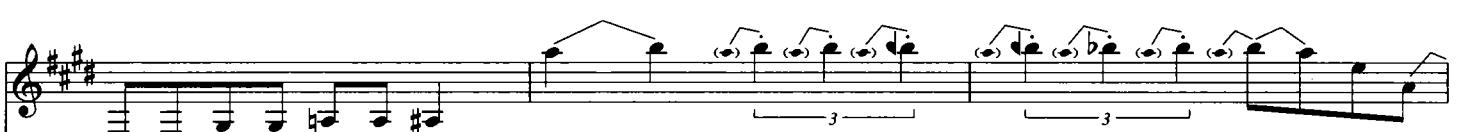
Gtr. 2



P.M. -----

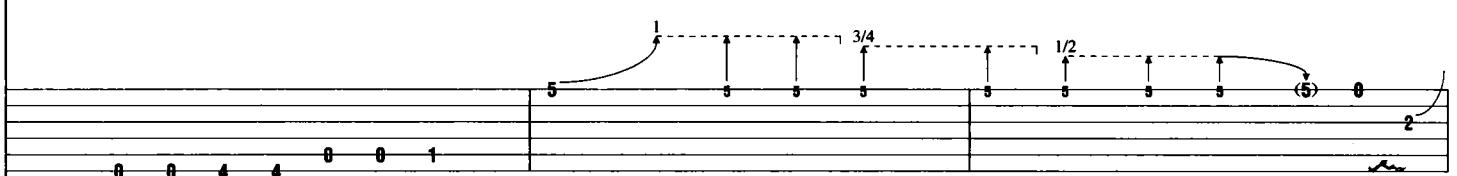


B5

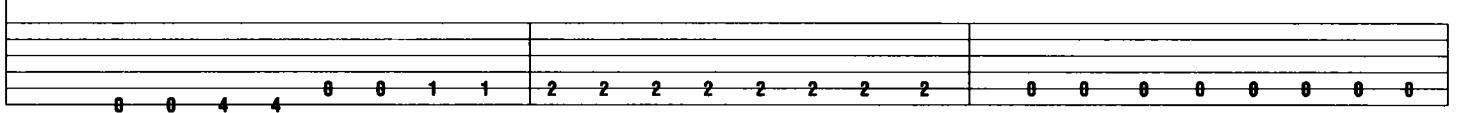


A5

grad. release -----



P.M. -----



D

G5

F5

E

Riff B

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

Riff B1

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

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

A7

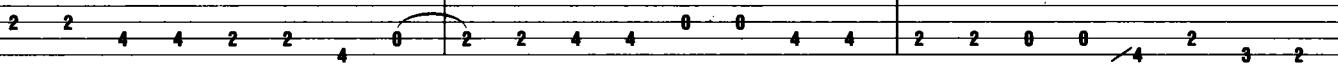
E

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

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

B7

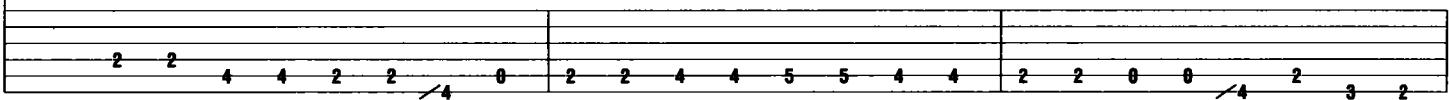
End Riff B



End Riff B1



P.M. -

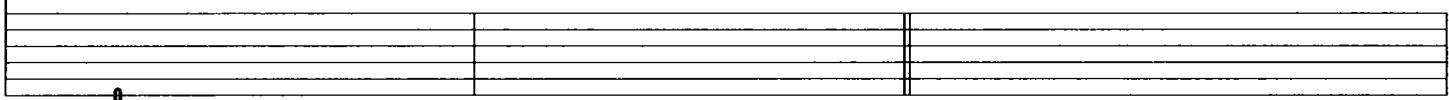
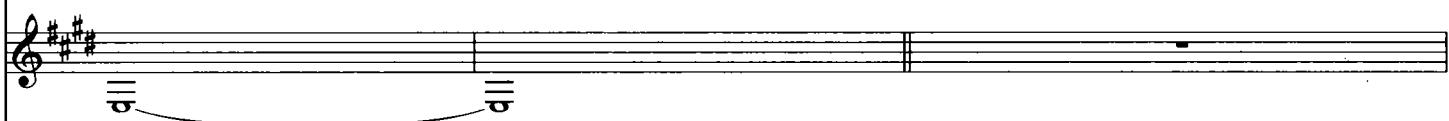
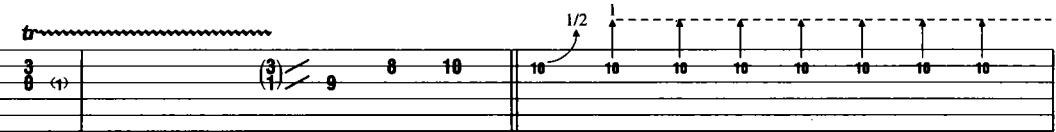
**E**

E7

E7sus4

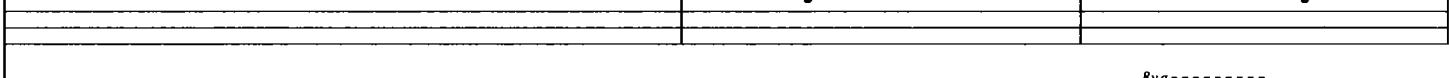
E7

E

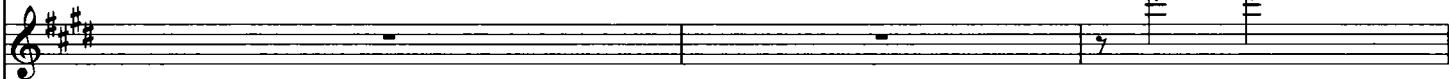
grad.
release -

grad. release -

1 3/4 1/2 1/4



8va -
Harm.



5

Pitch: E

A7

E

A7

E

1 hold bend

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

1/4

8va

Harm.

5

Pitch: E

Gtr. 2 tacet

B7

w/ pick & fingers

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

2 5 6 7

8va - 7

(5)

E

Gtr. 1

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

F

E

Gr. 2

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

Gtr. 1

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

A

E

Musical score for A major, E7 chord. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The bottom staff shows a bass clef and a key signature of one sharp (F#). The music includes eighth-note patterns and rests. Fingerings are indicated above the strings: 9 10 9 9 10, 12 10 9 /16 17, 16 17 16 17 11 12, 12 14, 13.

B7

E

Musical score for B7 chord, E7 chord. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The bottom staff shows a bass clef and a key signature of one sharp (F#). The music includes eighth-note patterns and rests. Fingerings are indicated above the strings: 11 11 9 9 7 7 6 5 8.

P.M. ----- -1

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

G

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

E

Musical staff for Gtrs. 1 & 2. Key signature: E major (no sharps or flats). The staff consists of five horizontal lines and four spaces.

A7

E

Musical staff for Gtrs. 1 & 2. Key signature: E major (no sharps or flats). The staff consists of five horizontal lines and four spaces.

B7

G5

F5

Gr. 1

Musical staff for Gr. 1. Key signature: E major. The staff shows a series of eighth-note patterns followed by a measure of sixteenth notes. Fingerings: 2 2 4 4 0 0 4 4.

Musical staff for Gr. 1. Key signature: E major. The staff shows a series of eighth-note patterns followed by a measure of sixteenth notes. Fingerings: 2 2 0 0 / 3 0 3 2 0.

Gr. 2

Musical staff for Gr. 2. Key signature: E major. The staff shows a series of eighth-note patterns followed by a measure of sixteenth notes. Fingerings: 2 2 4 4 5 5 4 4 / 2 2 0 0 / 4 2 3 2 3 3 3 3 3 3 1 1 1 1 1 1 1 1.

P.M. -----

Gtrs. 1 & 2: w/ Riff A

E

E7

Gr. 3 (clean)

Musical staff for Gr. 3 (clean). Key signature: E major. The staff shows a series of eighth-note patterns followed by a measure of sixteenth notes. Fingerings: 12 9 11 11 (12) / 12 12 12 12.

mf

A7

E

Musical staff for Gr. 3 (clean). Key signature: E major. The staff shows a series of eighth-note patterns followed by a measure of sixteenth notes. Fingerings: (12) / 12 9 11 11 (12) / 12 12 12 12.

Gtrs. 2 & 3 tacet

B7

A7

E

N.C.

Gtr. 3

Gtr. 1

Gtr. 2

Free time

B7/F#

Gtr. 1

A tempo

E7

Gtr. 2

Gtr. 1

H

Gtrs. 1 & 2: w/ Riff B

E

Rhy. Fig. 1

Gtr. 3

A7 E

B7 A7 E End Rhy. Fig. 1

Gtr. 3

*Tied to beat 1 on all recalls.

Gtr. 1

Gtr. 2

P.M. ---

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

Gtr. 1

Gtr. 2

A7

let ring --

E

Gtr. 1

let ring -----
1/2

B7

Gtr. 2

P.M. -----

A7

E

hold
bend

P.M. -----

P.M. -----

I

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

E

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

A7

E

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

Begin fade

B7

A7

E

Gtrs. 1 & 2

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

P.M. -----

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

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

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

P.M. -----

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

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

A7

E

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

P.M. -----

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

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

Fade out

B7

A7

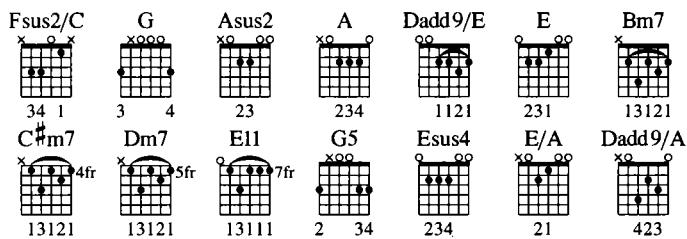
A six-string guitar tab with a sharp key signature. The first measure shows a single note on the 6th string. The subsequent measures are blank.

P.M. -----

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

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

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



A

Moderately slow $\downarrow = 83$

Asus2

A

E/A

D/A

D6/A

Rhy. Fig. 1

*Gr. 1 (acous.)

mp
let ring throughout

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

Gtr. 2 (elec.)

mp
w/ clean tone & slap-back delay

P.M. throughout

Rhy. Fig. 1A

Gtr. 3 (elec.)

mp
w/ clean tone

P.M. -----

P.M. -----

Dm/A

Dm6/A

Bm7

C#m7

Dm7

E11

End Rhy. Fig. 1

Musical score for guitar 1 featuring six measures. The first measure is Dm/A. The second measure is Dm6/A, with a wavy line under the bass notes. The third measure is Bm7. The fourth measure is C#m7. The fifth measure is Dm7. The sixth measure is E11. The score consists of two staves: a treble staff with sixteenth-note patterns and a bass staff with fingerings (e.g., 3, 2, 3, 0).

Continuation of the musical score for guitar 1, showing a transition or continuation of the rhythmic figure.

Continuation of the musical score for guitar 1, showing a transition or continuation of the rhythmic figure.

End Rhy. Fig. 1A

Continuation of the musical score for guitar 1, showing a transition or continuation of the rhythmic figure.

let ring

Continuation of the musical score for guitar 1, showing a transition or continuation of the rhythmic figure.

B

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

Gr. 2 tacet

Asus2 A E/A D/A D6/A

Gtr. 4 (elec.)

mf
w/ dist.

Musical score for guitars 1, 2, 3, and 4. Guitars 1 and 3 play chords Asus2, A, E/A, D/A, and D6/A with rhythmic figures. Guitars 2 and 4 are muted (tacet). The score includes dynamics (mf) and effects (w/ dist.). Fingerings are provided for the bass staff.

Dm/A

Dm6/A

Bm7

C#m7

Dm7

E11

Continuation of the musical score for guitars 1, 2, 3, and 4, showing a transition or continuation of the rhythmic figure.

Asus2 A

E/A

D/A

D6/A

Continuation of the musical score for guitars 1, 2, 3, and 4, showing a transition or continuation of the rhythmic figure.

G5

E11

Aadd9

A $\frac{5}{4}$

Gtr. 4

Gtr. 3

Gtr. 1

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

Asus2

A

E/A

D/A

D6/A

Gtr. 4

Dm/A

Bm7

C#m7

Dm7

E11

Asus2

A

E/A

D/A

D6/A

G5

E11

Aadd9

Gtr. 4

Gtr. 3

Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

(cont. in slashes)

Gtr. 5 (elec.)

mf
w/ slight dist.

5

§ C

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

Fsus2/C

G

Gtr. 1

Gtr. 4

simile on repeat

P.M. ---

5 6 7 (7) 5 7 10

Gtr. 5

11 12 13

Asus2

Guitar tab showing a sequence of chords and fingerings. The first measure shows an Asus2 chord with a bass note. The second measure shows a melodic line with fingerings: 9, (9), 14, 14, 12, (12). The third measure shows a bass note (9) followed by a melodic line (10, 9, 10, 9, 10, 10). The fourth measure shows a bass note (12, 9, 11) followed by a melodic line (10, 3, 10). The fifth measure shows a bass note (5) followed by a melodic line (0, 6). The sixth measure shows a bass note (5) followed by a melodic line (7, 6).

let ring

Fsus2/C

Guitar tab showing a sequence of chords and fingerings. The first measure shows an Fsus2/C chord with a bass note. The second measure shows a melodic line with fingerings: 10, 10, 8, 10, 10, 12. The third measure shows a bass note (10, 9) followed by a melodic line (10, 12, 12, 10, 10, 8, 8, 7, 7, 7, 8, 10, 12). The fourth measure shows a bass note (7, 6, 5) followed by a melodic line (7, 5, 5, 5, 4, 4, 4, 5, 7, 5, 7, 6).

To Coda ♪

Dadd9/E

E

Bm7

C♯m7

Dm7

E11

Guitar tab showing a sequence of chords and fingerings. The first measure shows a Dadd9/E chord with a bass note. The second measure shows an E chord with a bass note. The third measure shows a Bm7 chord with a bass note. The fourth measure shows a C♯m7 chord with a bass note. The fifth measure shows a Dm7 chord with a bass note. The sixth measure shows an E11 chord with a bass note.

8va-

The tab includes fingerings for the bass notes: 10/12, 12/14, 14, 16, 17, 19, 19. The tab also includes fingerings for the melodic lines: 10, 9, 11, 13, 14, 16, 17, 18, 19, 19.

D

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

Asus2 A E/A D/A D6/A

loco

Gtr. 4

Dm/A Dm6/A Bm7 C♯m7 Dm7 E11

Asus2 A E/A D/A D6/A

G5 E11 Bm7 C♯m7 Dm7 E11

Gtr. 4

Gtr. 3

Gtr. 1

E

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

Asus2 A E/A

Gtr. 4 tacet

D/A

D6/A

Gtr. 6 (acous.)

mf

6 7 5 6 5 4 2
7

pp

4 5 4 2 2 4 2 2 4

(7)

Dm/A

Dm6/A

Bm7

C♯m7

Dm7

E11

Gtr. 6

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

1/2

Asus2

A

E/A

D/A

D6/A

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

Gtr. 1: w/ Rhy. Fig. 2

G5

D.S. al Coda

E11

Aadd9

Gtr. 4

Gtr. 6

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

Gtr. 6 divisi

let ring

Gtr. 3

3 3 0 0 0 0
7 7 7 7 0 0

5 5 6 7
0

Coda

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

Asus2 A E/A D/A D6/A

loco

Gtr. 4

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

Fretboard diagram for Gtr. 4:

```

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

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

P.M. -----|

1/2

Fretboard diagram for Gtr. 4:

```

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

Asus2 A E/A D/A D6/A

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

Fretboard diagram for Gtr. 4:

```

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

G5 E11 G5 E E11 G5 Esus4

Gtr. 1

Gtr. 4

P.M. -|

Fretboard diagram for Gtr. 4:

```

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

Gtr. 3

Fretboard diagram for Gtr. 3:

```

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

G

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

Rhy. Fig. 3A

P.M. -

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

End Rhy. Fig. 3A

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

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

Gtr. 4

Gtr. 6

Bm7 C \sharp m7 Dm7 E11 A E/A

Gtr. 4

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

Dadd9/A E/A A E/A

Gtr. 4 8va-----

rake --- P.M. - -

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

12 10 10 11 12 (12) 10 12

Gtr. 6

12 14 13 12 11

Gtr. 6 tacet

Bm7 C \sharp m7 Dm7 E11 A E/A

Gtr. 4

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

P.M. - -

Dadd9/A E/A A E/A

8va-----

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

Bm7 C \sharp m7 Dm7 E11 A E/A

Gtr. 4

loco

rake ---

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

P.M. - -

Begin fade

Dadd9/A E/A A E/A

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

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

19 (19) 17 19 17 17 19 16

Bm7 C♯m7 Dm7 E11 A E/A

8va 1

Gtr. 4

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

rake 1 12 (12)

Gtr. 6

2 4 2 2 2

Gtr. 6 tacet

Dadd9/A E/A A E/A

Gtr. 4

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

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

Fade out

Bm7 C♯m7 Dm7 E11 A E/A

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

semi-harm. P.M. 1/4

7 6 5 4 7

from *Classical Gas*
The Hunt
 By Tommy Emmanuel

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

A

Moderately fast $\text{♩} = 163$

*D

Dsus2

F/D G/D

Rhy. Fig. 1

Gtr. I (acous.)

(Crowd noise)

8 sec.

mf

let ring throughout

*Chord symbols reflect basic harmony.

Dsus2

Csus2

G/B

End Rhy. Fig. 1

Gtr. I: w/ Rhy. Fig. 1

D

Dsus2

F/D G/D

Dsus2

Csus2 G/B

B

D

Riff A

Gtr. I

Csus2 G/B
End Riff A

Guitar tablature for the end of Riff A. The top staff shows a repeating eighth-note pattern. The bottom staff shows a sixteenth-note riff with fingerings: 2, 2, 0, 2, 4, 0, 2, 4, 3; 2, 2, 2, 2, 0, 0, 2, 3, 3; 2, 2, 0, 2, 3, 3.

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

D

Csus2 G/B

Guitar tablature for the start of the 3rd time section. The top staff is blank. The bottom staff shows a sixteenth-note riff with fingerings: 0, 2, 3, 5, 3, 2, 0, 3, 2, 0, 2; 0, 4, 2, 0, 2, 4, 0, 0, 0, 2, 4, 4; 3, 3, 3, 2, 4, 4, 4, 2.

§§

3rd time, Gtr. 2 tacet

Gtr. 1: D G A Bm A

Guitar tablature for the 3rd time section. The top staff shows a sixteenth-note riff with fingerings: 0, 2, 3, 5, 3, 2, 0, 3, 2, 0, 2; 0, 4, 2, 0, 2, 4, 0, 0, 0, 2, 4, 4; 3, 3, 3, 2, 4, 4, 4, 2. The bottom staff shows a sixteenth-note riff with fingerings: 3, 2, 0, 2, 3, 2, 0, 3, 2, 0, 2; 0, 4, 2, 0, 2, 4, 0, 0, 0, 2, 4, 4; 3, 3, 3, 2, 4, 4, 4, 2.

D

Csus2 G/B G6/B Am7

Guitar tablature for the continuation of the 3rd time section. The top staff shows a sixteenth-note riff with fingerings: 0, 2, 3, 5, 3, 2, 0, 3, 2, 0, 2; 0, 4, 2, 0, 2, 4, 0, 0, 0, 2, 4, 4; 3, 3, 3, 2, 4, 4, 4, 2. The bottom staff shows a sixteenth-note riff with fingerings: 3, 2, 0, 2, 3, 2, 0, 3, 2, 0, 2; 0, 4, 2, 0, 2, 4, 0, 0, 0, 2, 4, 4; 3, 3, 3, 2, 4, 4, 4, 2.

D

G A Bm A

Guitar tablature for the final part of the 3rd time section. The top staff shows a sixteenth-note riff with fingerings: 0, 2, 3, 5, 3, 2, 0, 3, 2, 0, 2; 0, 4, 2, 0, 2, 4, 0, 0, 0, 2, 4, 4; 3, 3, 3, 2, 4, 4, 4, 2. The bottom staff shows a sixteenth-note riff with fingerings: 3, 2, 0, 2, 3, 2, 0, 3, 2, 0, 2; 0, 4, 2, 0, 2, 4, 0, 0, 0, 2, 4, 4; 3, 3, 3, 2, 4, 4, 4, 2.

To Coda 2

Bb sus2 F9(no3rd)

mp

Guitar tablature for the coda section. The top staff shows a sixteenth-note riff with fingerings: 1, 1, 1, 1, 1, 1, 3, 1, 0, 0, 3, 3, 3, 5, 3. The bottom staff shows a sixteenth-note riff with fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

1.

D

Csus2 G/B

2.

Dsus2

To Coda 1

C

Half-time feel

C

Gtr. 2 (elec.)

Riff B

loco

Gtr. 1

G/B

Bb6

F/A

C G/B B^b6

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

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

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

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

End Riff B Rhy. Fig. 2

w/ pick & fingers -----+

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

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

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

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

F/D G/D B♭/D End half-time feel A

B♭/A A B♭/A A B♭/A A

8va-----

End Rhy. Fig. 2

Dm C Dm C B♭ A Dm C Dm C B♭ A

Rhy. Fig. 3A

1.

Rhy. Fig. 3

End Rhy. Fig. 3

2.

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

Musical score showing four measures of guitar tablature. The first measure is in Gm, the second in Gm6, the third in Asus4, and the fourth in A. The tablature includes fingerings and dynamic markings like 'f' and 'ff'. The section is labeled 'Rhy. Fig. 4' at the top and 'End Rhy. Fig. 4' at the end. A note in the middle of the first measure is labeled 'steady gliss.'

Coda 1

D

Gtr. 1: w/ Riff B
Gtr. 2: C

Musical score for Coda 1, Riff B. It shows two staves: Gtr. 1 (top) and Gtr. 2 (bottom). The Gtr. 1 staff features a steady glissando on the strings. Chords shown are G/B and B♭6. Fingerings like '3' and '5' are indicated. The Gtr. 2 staff shows a simple harmonic pattern with chords F/A, C, G/B, and B♭6.

Musical score for Coda 1, Riff B continuation. It shows two staves: Gtr. 1 (top) and Gtr. 2 (bottom). The Gtr. 1 staff features a steady glissando on the strings. Chords shown are F/A, C, G/B, and B♭6. Fingerings like '3' and '5' are indicated. The Gtr. 2 staff shows a simple harmonic pattern with chords F/A, C, G/B, and B♭6.

Gtr. 1: w/ Rhy. Fig. 2

Musical score for Coda 1, Rhy. Fig. 2. It shows two staves: Gtr. 1 (top) and Gtr. 2 (bottom). The Gtr. 1 staff features a steady glissando on the strings. Chords shown are A7, A7/C♯, Dm, F/D, and G/D. Fingerings like '3' and '5' are indicated. The Gtr. 2 staff shows a simple harmonic pattern with chords A7, A7/C♯, Dm, F/D, and G/D.

Musical score for Coda 1, Rhy. Fig. 2 continuation. It shows two staves: Gtr. 1 (top) and Gtr. 2 (bottom). The Gtr. 1 staff features a steady glissando on the strings. Chords shown are B♭/D, Dm, C/D, B♭/D, A/D, B♭/D, C/D, Dm, F/D, and G/D. Fingerings like '3' and '5' are indicated. The Gtr. 2 staff shows a simple harmonic pattern with chords B♭/D, Dm, C/D, B♭/D, A/D, B♭/D, C/D, Dm, F/D, and G/D.

B \flat /D A B \flat /A

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

Gtr. 2 8va

loco

Gtr. 1

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

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

Gtr. 1: w/ Rhy. Fig. 4

Dm C Dm C B \flat A Gm Gm6

D.S.S. al Coda 2

E

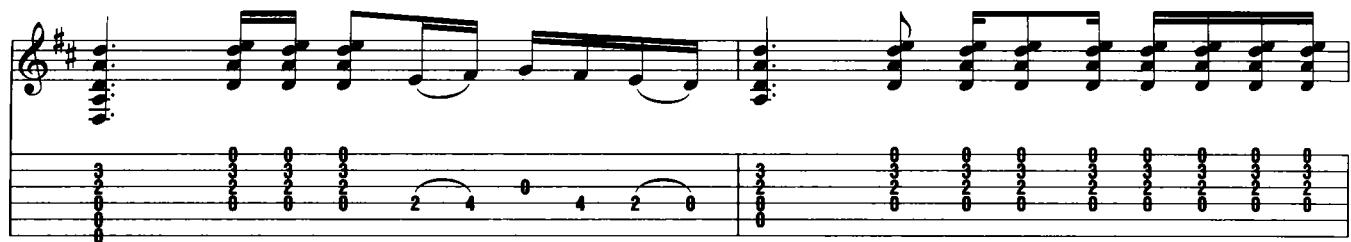
Gtr. 1: w/ Riff A

Asus4 A D Csus2 G/B

fdbk.

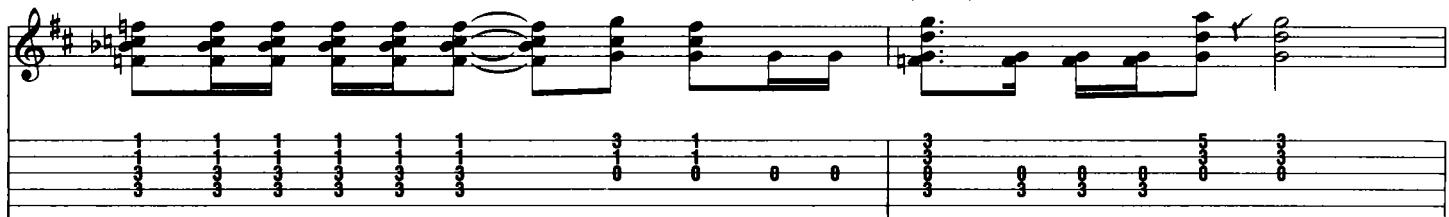
 Coda 2

Dsus2



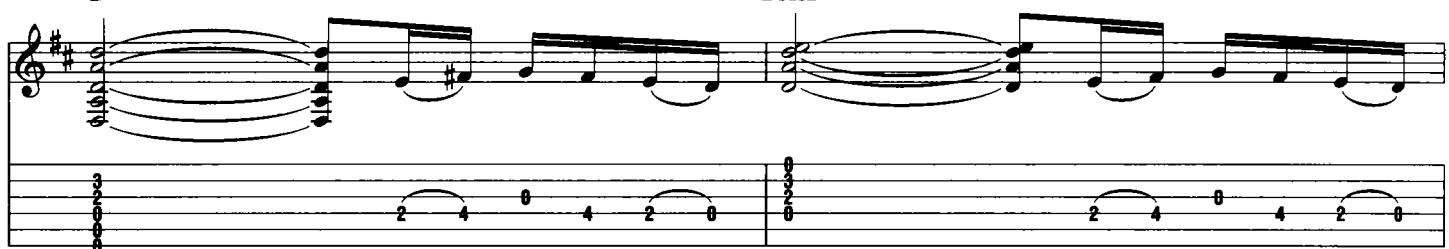
B^bsus2

F⁶(no 3rd)



D

Dsus2



F

Gtr. 1: w/ Rhy. Fig. 1

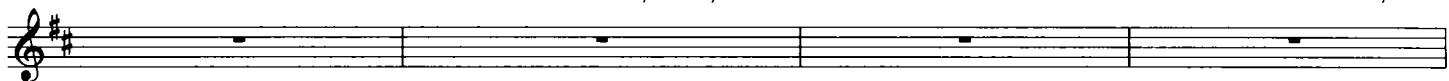
D

Dsus2

F/D G/D

Dsus2

Csus2 G/B



Dsus2

D5



from *Up From Down Under*
Initiation
By Tommy Emmanuel

A

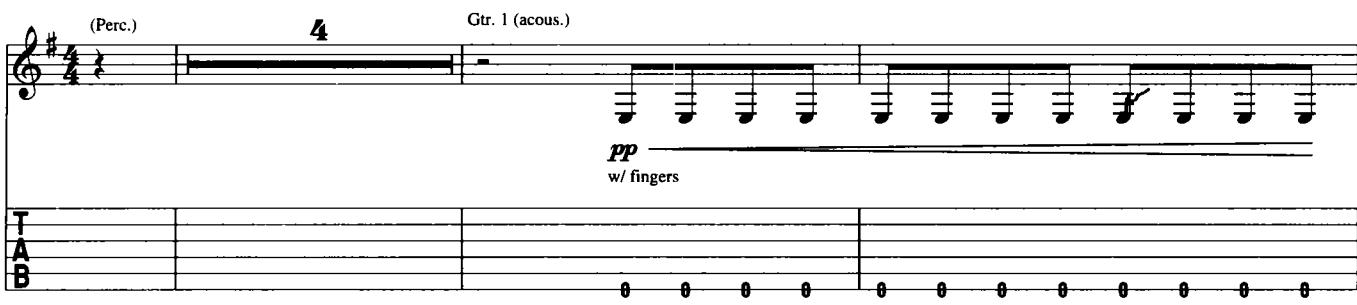
Moderately slow $\text{♩} = 88$

N.C.

*E5

(Perc.) Gtr. 1 (acous.)

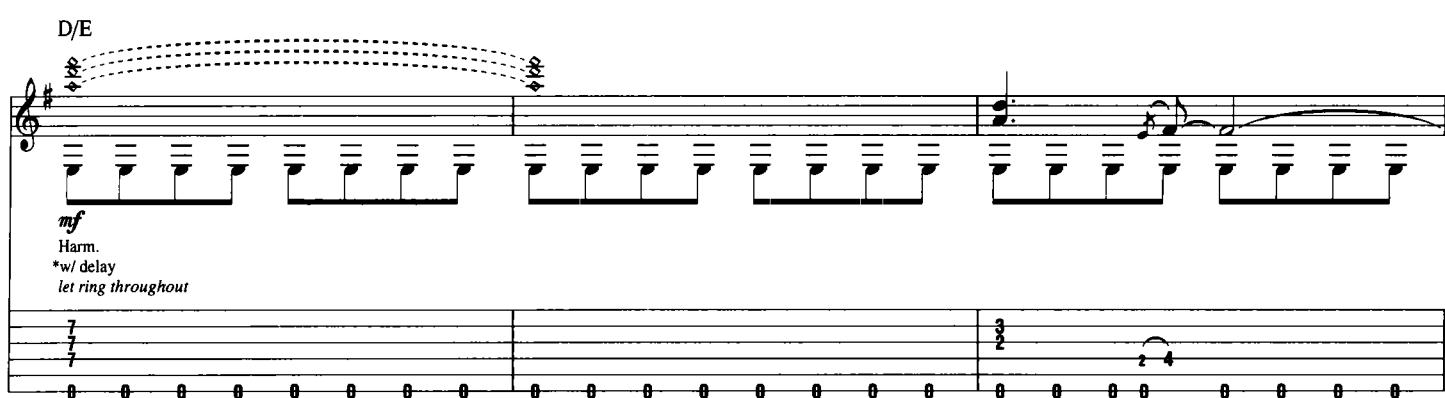
4



pp
w/ fingers

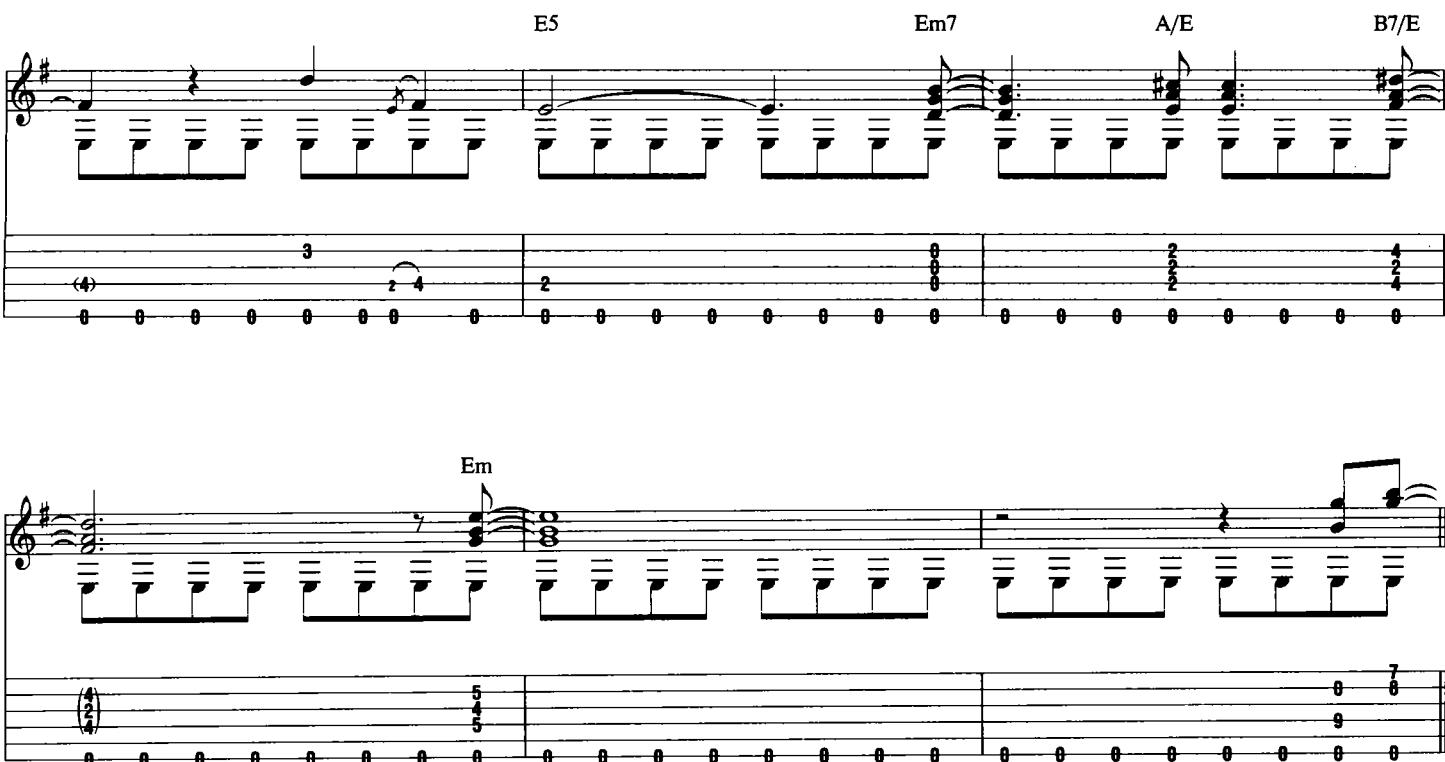
*Chord symbols reflect implied harmony.

D/E



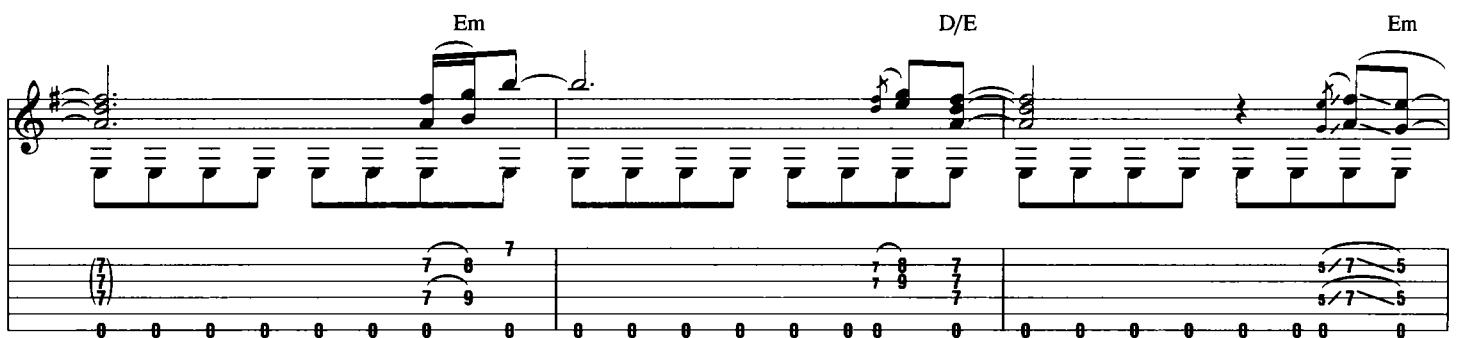
mf
Harm.
*w/ delay
let ring throughout

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

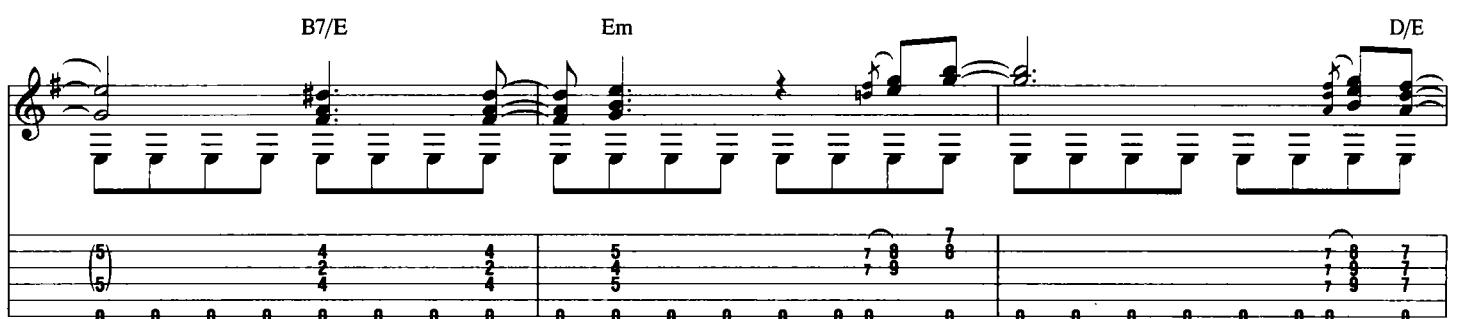


B

Sheet music for guitar part B. The first measure starts with an Em chord. The second measure shows a transition to D/E with a sixteenth-note run. The third measure returns to Em. The fourth measure concludes with a D/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.



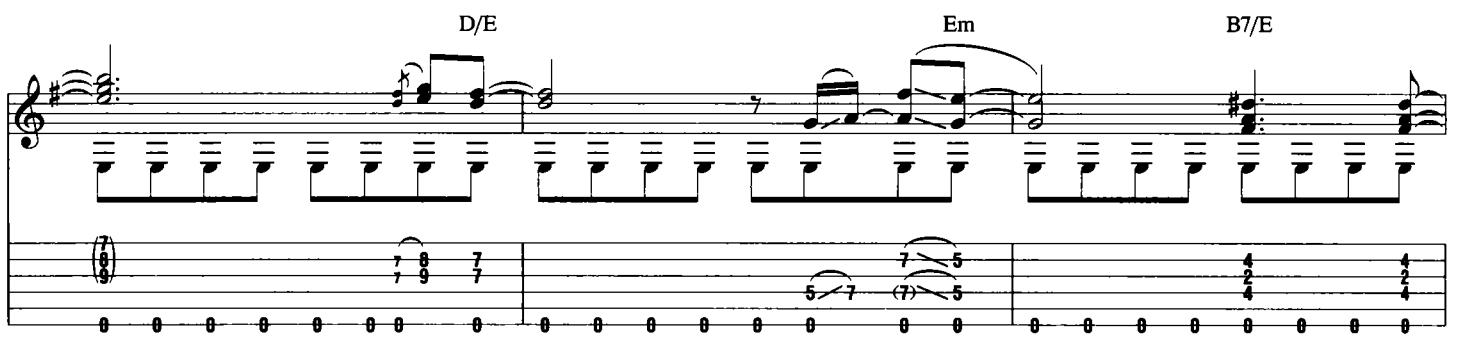
Sheet music for guitar part B. Measures 5-8 continue the pattern. The first measure starts with an Em chord. The second measure shows a transition to D/E with a sixteenth-note run. The third measure returns to Em. The fourth measure concludes with a D/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.



Sheet music for guitar part B. Measures 9-12 continue the pattern. The first measure starts with a B7/E chord. The second measure shows a transition to Em with a sixteenth-note run. The third measure returns to D/E. The fourth measure concludes with a D/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.



Sheet music for guitar part B. Measures 13-16 continue the pattern. The first measure starts with an Em chord. The second measure shows a transition to D/E with a sixteenth-note run. The third measure returns to Em. The fourth measure concludes with a D/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.



Sheet music for guitar part B. Measures 17-20 conclude the section. The first measure starts with a D/E chord. The second measure shows a transition to Em with a sixteenth-note run. The third measure returns to D/E. The fourth measure concludes with a B7/E chord. The guitar tab below shows the corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.

Em B7/E Em

C

Am/E Bm/E C/E

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

Em(add9) Em9 B7/E

E5 Em

D

Em D/E Em D/E

Em D/E Em

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

E

E°

Eadd9 F#m11/E Eadd9 E°

Am/E B/E B7/E Em

(3) 2 5 3 5 3 5 8 9 7 10 11 12
0 0 0 0 0 0 0 0 0 0 0 0

Em6

(12) 12 2 4 5
0 0 0 0 0 0 0 0 0 0 0 0

F/E Em9 B7/E Em

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

F

Em D/E Em D/E

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

Em D/E Em

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

B7/E Em

D/E

(5)

Em D/E Em

(7)

12

D/E Em B7/E

(7)

Em

B7/E

Em

F#m7add6/E

N.C.

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

G

E5

D/E

Harm.

**Begin fade*

Em7

Harm.

**Applies to gtr. only.*

Pitch:
B
D
G

Harm.

Fade out

(Perc.)

2

from *The Journey*
The Journey

By Tommy Emmanuel and David Hirschfelder

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

A

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

*D5

Gtr. I (clean)

(Elec. percussion & didjeridoo)

3

mp

**w/ delay
P.S.

*****p**
Harm.

T

A

B

x

12
(12)

*Chord symbol reflects overall harmony.

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

***Vol. swell

B

†Dm7

3

3

P.M. - - - - -

†Chord symbols reflect implied harmony.

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3 3 3 3 3 3 3 3

P.M. ----- |

mp

Gtr. 1 tacet

Gadd4

Gtr. 2 (clean)

mf

*w/ delay
let ring throughout

3 3 3 3 3 3 3 3

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

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

Gtr. 2 tacet

Gtr. 2

Dm7

f

3 3 3 3 3 3 3 3

5 6 5 5 10 13 12 10 13 12 10

Gtr. 1 Fill 1

End Fill 1

mf

P.M. ----- |

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

Gtr. 3 (dist.)

mf

** w/ slapback delay

5 (g)

**Vol. swell

Gtr. 1

mf

P.M. ----- |

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

Gtr. 1 tacet

Gadd4

Gtr. 2

mf

Gtr. 3

Gtr. 1: w/ Fill 1

Gtrs. 2 & 3 tacet

Dm7

Gtr. 2

f

Gtr. 3
divisi

Gtr. 1

(cont. on upper staff)

P.M. -----

C

Gtr. 1 tacet

Gtr. 1

D5

let ring -----

pp

Gtr. 4 (clean)

f

*w/ delay

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

Gtr. 4 G C G/B D5 G

C G/B F5 G5

Gtr. 4 tacet

D5 Gtr. 3 f

G C G/B string noise

D5 G C G/B

F5 G5

D5 G C G/B

Gtr. 3 8va -

Gtr. 5 (dist.)

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

** P.S.

**Bounce pick off strings rapidly.

*Vol. swells

D5 G C G/B

Gtr. 3 8va -

Gtr. 5 (dist.)

17 15 11 17 (17) 15 17 14 17

Gtr. 5 tacet

F5 G5

Gtr. 3 8va -

Gtr. 5 tacet

10 10 17 17 10 10 10 17 14 17

F5

G5

8va -----

Gtr. 3

loco

steady gliss.

P.S.

Gtr. 6 (dist.)

f

15 15

D

Gtr. 3 tacet

Dm

*Gtrs. 5 & 6

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

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

*Composite arrangement

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

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

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

Gtr. 6

Gtr. 5

Gtrs. 5 & 6

Fm

Gtr. 6

Gtr. 5



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



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



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

8va --

loco

steady gliss.

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

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

Gtrs. 5 & 6

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

E

Gtrs. 5 & 6 tacet

D5

Gtr. 3

D5

C G/B

D5 8va

P.M. -----|

G C G/B D5

8va -----|

G C G/B F5

8va -----|

G5

8va

loco

1 20 17 17 17 20 20 20 17 20 17 20 20 20 20 20 18 19 17 19 17 15 17 15

F

Gtr. 3 tacet

D5

Dm7

Gtr. 4

A musical staff in treble clef with a key signature of one flat. The melody consists of eighth-note pairs connected by slurs. Grace notes are indicated by small dots before the main notes. A bass staff is positioned below the treble staff.

Gtr. 1

A musical score for guitar. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows a harmonic progression with fingerings (0, 3, 5) and a bass line. The score includes dynamics (p, mp), performance instructions (P.M.), and measure numbers (3).

Gtr. 4 tacet

Gtr. 3

pp

****pp***

w/ bar

(2)

10 (10) (10)

1

10 (10)

*Vol. swell

Riff A

End Riff A

P.M. -----

P.M. -----

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

Begin fade

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

Gtr. 3

8va -----

loco

-1 -1

3 ----- w/ bar

string noise

19 (19)

Fade out

Gtr. 3

w/ bar

10

(10)

-1

Gtr. 1

let ring

2

3

3

0

from *Determination*
Stevie's Blues
 By Tommy Emmanuel

A

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

*Chord symbols reflect basic harmony.

A5 G5 E

A C D C A E A7

B7#9 A7

B

E

mf
let ring

0 5 3 4 0 0 3 2 0

0 3 2 0

1/4 1/4

A

E

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

1/4 1/4

0 5 3 4 0 0 2 0

A C D C A

E

2 2 5 7 2

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

1/4 1/4

B7

A7

0 5 3 4 0 0 2 0

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

1/4 1/4

C

E

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

1 2 3 5

1/4

A7

w/ pick & finger -----

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

3 2 0 | 2 3 0 2 0 2 | 0 2 0 12 11 12 | 3 - 12 12 (12) X

E

let ring -----

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

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

B7

A7

E

1 15 12 15 15 12 15 | 15 (15) 12 12 12 15 | 1/4 12 15 12 15 | 15 12 15 12 15 | *T

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

*T = Thumb on 6th string

B7

E

8va-----

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

14 (14) 14 14 | 14 14 14 14 | 14 14 14 14 | 14 14 14 14 | 14 14 14 14 | 14 14 14 14

8va-----

loco

A7

17 15 17 17 | 17 17 17 17 | 16 15 14 13 12 14 | 12 12 12 | T 1/2 14 12 14 12 | 12 12

(17) 17 15 17 17 | 17 17 17 17 | 16 16 15 14 13 12 14 | 12 12 12 | T 1/2 14 12 14 12 | 12 12

**Played as even eighth notes.

E

B7

A7

D

A

E

A C5 D5 C A

E A G E

B7

A7

E

E7

E7

mp

A7

E7

B7

A7

E7

mf

A7

E7

B7 A7 E B7

F

E5

mp *mf*

A5

mp *f*

E5 B5

mf

v

E5

3 *5*

12 *13* *14* *15* *16* *15* *12* *14* *(14)* *12* *14* *14* *12* *14* *(14)* *14*

A5

B5

E5

G

E

A

G5 E

G5 A5

G5 E5

1/4
1/4

A C D

C A

3

E

A

E

B7

1/4
1/4

A7

E

B7

E5

G5

A

G E

G5

G E

A C5 D C A

E G A G E

B7 A7 E N.C.

Free time

F7 E7

8va - loco E7#9 N.C.

from *Up From Down Under*
Up From Down Under

By Tommy Emmanuel and Alan Mansfield

A

Free time
 N.C. *G Am Bm Em7

Gtr. 1 (acous.)

*Chord symbols reflect implied harmony.

Bm F♯/A♯ Am7 Am11

G Am

Cmaj7 F♯m7b5 B7 Em7 A9

D7add4 D°7 D7 F13 Am7

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Am11

Moderately slow $\text{♩} = 79$
N.C.

8va

(Drums)

loco

B

*Gmaj7 Am7 Bm7 Em7 Bm7 F#/A#

8va

*Chord symbols reflect overall harmony.

Am11 D11 Gmaj7 Am7 Bm7 Em7

loco

Gtr. 1

Gtr. 2 (elec.)

mp
w/ clean tone & chorus
let ring throughout

Bm7

F#7/A#

Am11

D11

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

7

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

14

15

14

15

17

12 14

12

(12) (12) 10

8

10

1/2

1

P.M. ----- 1

7

7

9

8

6

8

5

7

5

7

9

9

7

7

Cmaj7

F#m7**b**5 B7#5

Em7

A9

D Dsus4

D(b5)

D5

let ring ----- 1

7

10

7

8

7

0

7

10

10

12

10

8

0

7

10

10

7

9

10

7

1/2

10

8

7

10

8

9

10

7

9

10

7

5

0

7

10

10

7

9

10

9

10

7

10

7

F9

F13

Am9

6

6

8

10

8

0

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

7

10

7

8

9

7

8

8

8

10

8

9

10

8

9

10

8

9

10

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10

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8

9

8

10

8

10

8

8

10

8

9

10

8

9

10

8

9

10

8

9

10

Gmaj7 Am7 Bm7 Em7 Bm7 F#/A#

8va

Fingerings for the bass line:

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

Am11 D11 Gmaj7 Am7 Bm7 Em7

8va *loco*

Fingerings for the bass line:

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

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

8va *loco*

Fingerings for the bass line:

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

Em7 A9 D Dsus4 D⁹7 D7

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

F9 F13 Am9

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

F13 Am9 D11

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

C

Gmaj7

Am

Bm7

Em

mp

Am chord tab: 3 1 2 3 4 5

Bm7 chord tab: 2 3 2 3 4 5

Em chord tab: 3 2 3 2 4 5

mp

P.M. -----

Am9 chord tab: 7 5 5 7 5 5

D11 chord tab: 7 5 5

Gmaj7 chord tab: 7 5 7 7

Am chord tab: 4 4 5 5

Bm

F#/ $A\sharp$

Am9

D11

Gmaj7

Am

Bm chord tab: 7 9 9 6 6 8

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

Am9 chord tab: 7 7 7 7 7 7

D11 chord tab: 1 2 2 2 2 2

P.M. -----

Gmaj7 chord tab: 5 7 7 5 5 7

Am chord tab: 3 3 3 3 3 3

Bm7

Em

Bm

F#/ $A\sharp$

Am7

D11

D \flat 7 \sharp 9

Bm7 chord tab: 3 2 1 2 3 2 1

Em chord tab: 0 0 0 0 0 0

Bm chord tab: 7 7 8 10 7 7

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

Am7 chord tab: 0 0 0 0 0 0

D11 chord tab: 3 3 3 3 3 3

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

P.M. -----

Am9 chord tab: 7 7 7 5 7 7

D11 chord tab: 7 6 7 6 7 6

Gmaj7 chord tab: 5 4 5 4 5 4

Cmaj7 F#m7b5 B7 Em7

A9

D7 D7sus4

D97 D7

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

Rhy. Fig. 1

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

F13

Am9

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

End Rhy. Fig. 1

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

F13

Am9

D11

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

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

D

Gr. 2 tacet

Gmaj7

Gtr. 1

Am7

Bm7

F#/A#

Am11

D11

Gmaj7

Am7

Bm7

Em7

Gtr. 1

Gtr. 2

Bm

F#/A#

Am7

D11

D♭7

Gtr. 1

Cmaj7 F#m7b5 B7 Em7 A9

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

D7 D7sus4 D°7 D7 F13

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

E

D11 G⁹ Am7

Gtr. 2

mf

7 8 10 7 10 7 8 7 10

Gtr. 1

let ring -

Bm7 Em Bm7 F#/A#

10 10 10 10 8 12 8 15 12 14 15 14 15 15 12 12

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

8va ----- 1 *loco*

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

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

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

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

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

8va -----

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

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

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

Gtr. 1

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

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

Gtr. 2

7 8 9 10 | 10 10 10

7 8 9 10 | 10 10 10

Am11

F13

Am11 and F13 guitar parts. The Am11 part consists of two measures of sixteenth-note patterns with hammer-ons and pull-offs. The F13 part follows, featuring a sixteenth-note pattern with a circled '5' and a '4' below it, and a '10' above it. A '1/2' grace note is indicated above the first note of the F13 measure. The Am11 part concludes with a 'let ring' instruction.

F

Gtr. 2 tacet

Am9

Gtr. 1 Am9 part: A sixteenth-note pattern followed by a sustained note with a downward arrow. A 'let ring' instruction is present. Gtr. 2 Am9 part: A sustained note with a downward arrow. The instruction 'Gtr. 2 tacet' is given.

Gtr. 3 (acous.)

Gtr. 3 acoustic part: A sustained note with a downward arrow, followed by a dynamic marking 'mf'.

Gtr. 2

Gtr. 2 part: A sixteenth-note pattern followed by a sustained note with a downward arrow.

Gtr. 1 tacet

Gtr. 3 part: A sixteenth-note pattern followed by a sustained note with a downward arrow. A '1/4' grace note is indicated above the first note of the sustained note. The instruction 'Gtr. 1 tacet' is given.

Begin fade

Fade out

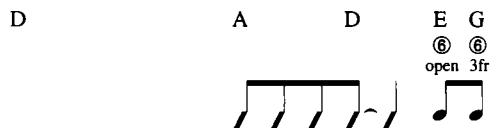
Guitar Notation Legend

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

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

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

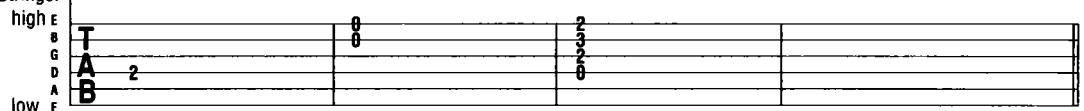
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



Notes:



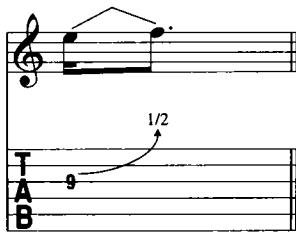
Strings:



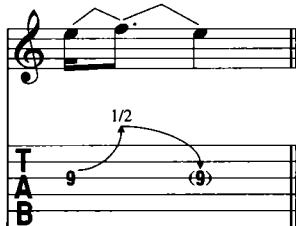
4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

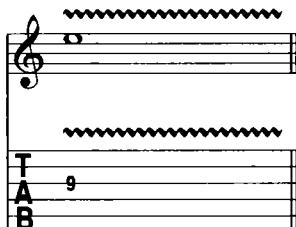
HALF-STEP BEND: Strike the note and bend up 1/2 step.



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



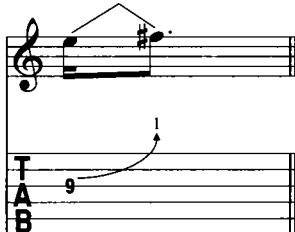
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



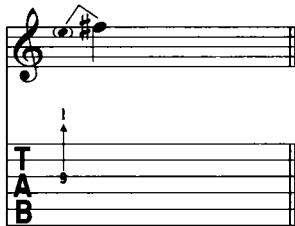
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



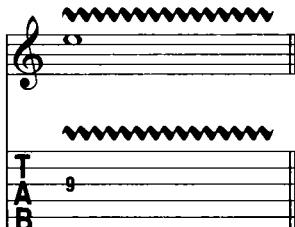
WHOLE-STEP BEND: Strike the note and bend up one step.



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



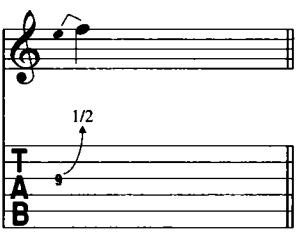
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



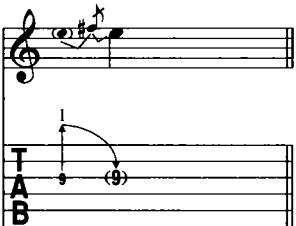
SHIFT SLIDE: Same as legato slide, except the second note is struck.



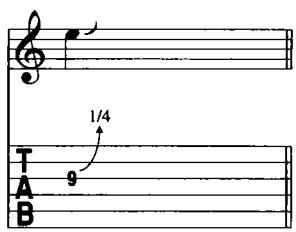
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



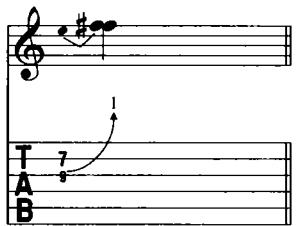
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



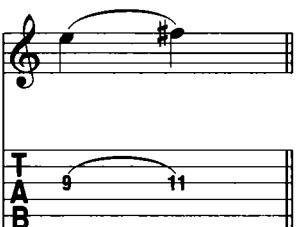
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



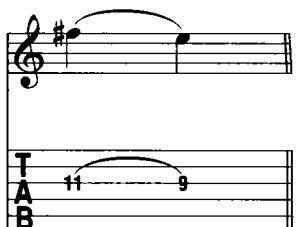
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



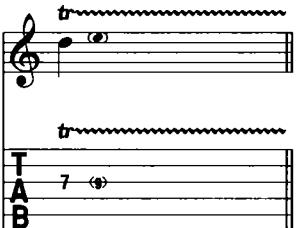
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



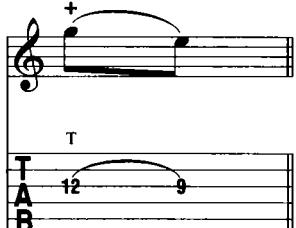
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



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



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



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

Harm.

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

P.H.

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

H.H.

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

P.S.

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

M.

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

P.M.

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

rake

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

T.

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

A.

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

w/ bar

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

w/ bar

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

Dip

Additional Musical Definitions



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



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



(*staccato*) • Play the note short.



• Downstroke



• Upstroke

D.S. al Coda

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

D.C. al Fine

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

Rhy. Fig.

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

Riff

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

Fill

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

Rhy. Fill

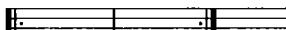
• A chordal version of a Fill.

tacet

• Instrument is silent (drops out).



1. 2.



• Repeat measures between signs.



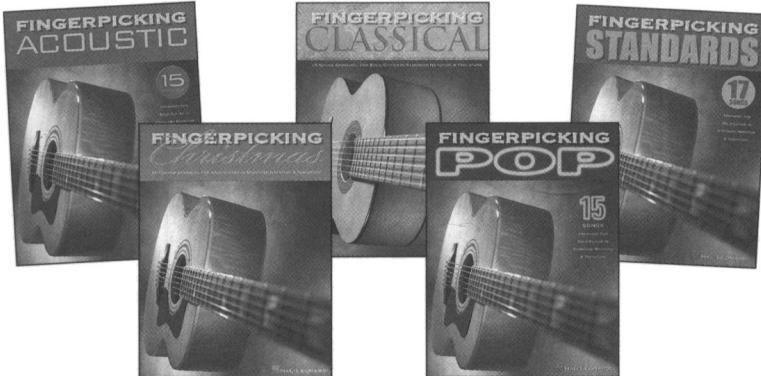
• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

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

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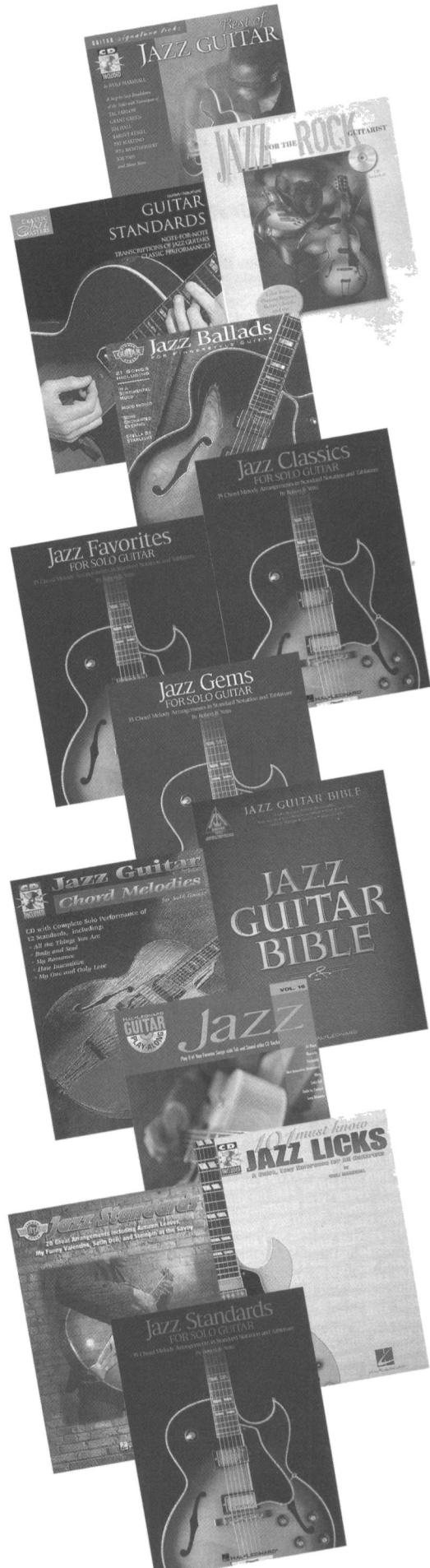
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