

# Requiem For John Hurt

Music: John Fahey

Transcribed by Andy Miller, Glasgow, Scotland, November, 2002

*This is fully transcribed in the October 2006 issue of Acoustic Guitar. The incredible fantab below comes from John Fahey's own site. (<http://www.johnfahey.com/TabRequiemforJohnHurt.htm>)*

## NOTES:

Open C tuning - CGCGCE (low to high). Overall tempo is about 200 bpm.  
Low E string tuned down two whole steps to C below middle C  
A string tuned down one whole step to G  
D tuned down one whole step to C  
G remains as it is  
B tuned up one one half step to C  
High E string remains as it is.

## INDEX OF LEGENDS USED:

h = hammer on  
p = pull off  
t above tablature = thumb brush down Used whenever heavy picking occurs, sounding more than one string  
i above tab - index brushup. Again used to sound more than 1 string.  
t next to tab note - indicates thumb used to pick, when other notes are sounded usually by index brush.  
x above tab indicates dead note (sounded by misfretting)  
timing is given in form 1a2a3a4a representing 1 4/4 bar of 8th notes  
1-2-3 represents 1 triplet beat.  
1 ea represents two 16th notes followed by one 8th note.  
Notes in brackets are 'ghost' notes and are not sounded.  
Brackets are used to clarify notes hammered on or pulled off to when a picked note is also played. It is very important to listen to the recording at a variety of speeds along with the tab to properly interpret the piece.

## GENERAL NOTES:

Picking style - 3 finger picking: thumb, index and middle fingers used.  
Use index finger for picking 2nd string and middle finger for 1st string.  
Heel of right hand will dampen 6th string. This generally occurs when the 5th fret barre is held. This muting is crucial when a more aggressive right hand is employed particularly in sections D and F, otherwise percussive effect is lost. However, Fahey will sometimes relax the muting when he uses open strings. The use of finger picks is recommended.

## NOTES ON SECTION A:

Hold down full barre at 5th fret  
Thumb alternates from 3rd string to 6th string. Some similarities to form of banjo picking. In some instances will reverse movement.  
On last 8th note of bar 2, do n 7th fret G string is silently hammered on and then picked on 1st beat of bar 3. This is a way of anticipating the downbeat, and is a stylistic feature of Fahey's picking. Similarly a silent pull off back to the c on the 5th fret occurs on the last 8th note of bar 3. This hammering and pulling all occurs with the barre held down. These notes are not initially picked.

Bar 4 features the first instance in this piece of the thumb - finger roll, a common trait of Fahey. Thumb, index and middle pick consecutively in a triplet rhythm.

In bar 8 I can hear a high overtone C occur, but am unsure if it is only a harmonic  
Bar 10 features another silent hammer on, on beat 3.  
Bars 15 and 16 feature silent slides up and down similar in nature to the hammer-ons and pull-offs previously discussed.

SECTION A:

1

E		--5-----5-----		-----5-----5-----
C		-----5-----5-----		-----5-----5-----
G		--7-----7-----5--		--5-----5-----h(7)--
C		-----5-----5-----		-----5-----5-----
G		-----5-----5-----		-----5-----5-----
C		-----5-----5-----		-----5-----5-----
		1 2 3 4 a		1 a 2 a 3 a 4 a

3 (t i m)-roll on beat 4

		-----5-----5-----		-----5-----5-----
		-----5-----5-----		-----5-----5-----
		--7-----7-----p(5)--		--5-----5-----
		-----5-----5-----		-----5-----5-----
		-----5-----5-----		-----5-----5-----
		1 a 2 a 3 a 4 a		1 2 3 4 -2 -3

5 (t m i)-roll on beat 3

		-----5-----5-----5--		-----5-----5-----5--
		-----5-----5-----		-----5-----5-----
		--7-----7-----p(5)--		--5-----5-----h7--
		-----5-----5-----		-----5-----5-----
		-----5-----5-----		-----5-----5-----
		1 a 2 a 3 -2 -3 4 a		1 a 2 a 3 a 4 a

7

		-----5-----5-----5--		-----5-----5-----5--		-----0-----0-----0--
		-----5-----5-----		-----5-----5-----		-----0-----0-----0--
		--7-----7-----		--5-----5-----h(7)--		--7-----7-----
		-----5-----5-----		-----5-----5-----		-----0-----0-----0--
		-----5-----5-----		-----5-----5-----		-----0-----0-----0--
		1 a 2 a 3 a 4 a		1 a 2 3 4 a		1 2 a 3 a 4 a

10

		-----0-----0-----0--		-----0-----0-----0--		-----0-----0-----0--
		-----0-----0-----0--		-----0-----0-----0--		-----0-----0-----0--
		--5-----5-----h(7)--		--7-----7-----		--5-----5-----
		-----0-----0-----0--		-----0-----0-----0--		-----0-----0-----0--
		-----0-----0-----0--		-----0-----0-----0--		-----0-----0-----0--
		1 a 2 a 3 a 4 a		1 a 2 a 3 a 4		1 2 3 4

13

		-----0-----0-----0--		-----0-----0-----0--		-----0-----0-----0--
		-----0-----0-----0--		-----0-----0-----0--		-----0-----0-----0--
		--7-----7-----		--5-----5-----		--5-----5-----sl(4)--
		-----0-----0-----0--		-----0-----0-----0--		-----0-----0-----0--
		-----0-----0-----0--		-----0-----0-----0--		-----0-----0-----0--
		1 2 a 3 a 4 a		1 a 2 a 3 a 4 a		1 a 2 a 3 a 4 a

16

		-----0-----0-----0--		-----5-----5-----		-----5-----5-----
		-----0-----0-----0--		-----7-----7-----		-----5-----5-----5--
		--4-----sl(5)-5-----		-----5-----5-----		--5-----5-----h(7)--
		-----0-----0-----0--		-----5-----5-----		-----5-----5-----
		-----0-----0-----0--		-----5-----5-----		-----5-----5-----
		1 a 2 a 3 a 4 a		1 2 3 a 4		1 2 3 4

19

5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5
7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5
1	a	2	a	3	a	4	
1	2	-2	-3	3	a	4	a

21

5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5
7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5
1	a	2	a	3	a	4	a
1	a	2	a	3	4	a	
1	a	2	a	3	a	4	

24

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

27

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

30

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

33

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

36

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

38

-----3-----0-----	-----0-----0-----
-----x-----0-----	-----0-----0-----
-----2-----2-----	-----0-----0-----
-----3-----3-----	-----2-----2-----
-----	-----
-----	-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

40

-----3-----	-----0-----0-----
-----0----- (0) -----0-----	-----0-----0-----
-----0-----	-----2-----2-----
-----2-----2-----2h3-----	-----3-----3-----
-----	-----
-----	-----
1 a 2 a 3 a 4e a	1 a 2 a 3 a 4 a

42

-----3-----0-----0-----	-----0-----0-----
-----0-----	-----0-----0-----
-----2-----2-----	-----0-----0-----
-----3-----3-----	-----2-----2-----
-----	-----
-----	-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

44

-----0-----0-----
-----0-----0-----
-----0-----0-----
-----2-----2-----
-----
-----
1 a 2 a 3 a 4 a

*Ritard*

NOTES ON SECTION B:

Again, start with full barre held at 5th fret.

Bar 9-1st beat, 6th string sounded by left hand pulling off barre from neck.

Bars 16- 20 all features sliding to target notes on the off beat.

In bar 30, (1m47s) when listening at half speed, a sound like a trim phone ring( ? ) is heard in the background, just before an edit occurs to section C

SECTION B:

1 (t i m)-roll on beat 2

E	-----5-----5-----	-----5-----5-----5-----
C	-----5-----5-----	-----5-----5-----5-----
G	-----7-----7-----	-----5-----5-----
C	-----	-----
G	-----	-----
C	-----5-----5-----	-----5-----5-----
	1 2 3 4 a	1 a 2 a 3 4 -2 -3

3

-----5-----5-----	-----5-----5-----	-----5-----5-----
-----5-----5-----	-----5-----5-----	-----5-----5-----
-----7-----7-----	-----5-----5-----	-----7-----7-----
-----	-----	-----
-----	-----	-----
-----5-----5-----	-----5-----5-----	-----5-----5-----
1 a 2 a 3 a 4 a	1 a 2 a 3 4	1 2 3 4 a

6

-----5-----5-----	-----5-----5-----	-----5-----
-----5-----5-----	-----5-----5-----	-----5-----
--5-----5-----	--7-----7-----	-----5h-7--
-----	-----	-----
-----5-----5-----	-----5-----5-----	--5-----5-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a	1 a 2 a 3 a

9

--0-----0-----	--0-----0-----	--0-----0-----
-----	-----	-----
-----7-----	--7-----5-----	--5h-7-----7-----
-----	-----	-----
-(0)--0-----0-----	-----0-----0-----	-----0-----0-----
1 2 3 4	1 2 3 4	1 a 2 3 4

12

--0-----0-----0-----	-----0-----0-----0-----	-----0-----0-----0-----
-----	-----	-----
--5-----5-----	--5h7-----7-----	--7-----5-----
-----	-----	-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
1 2 3 4 a	1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

15

-----0-----0-----0-----	-----0-----0-----0-----
-----	-----
(5)/10-----10-----	--10-----9--/(10)-----
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

17

-----0-----0-----0-----	-----0-----0-----0-----
-----	-----
--10/(12)-----9-----	--12-----12-----
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 3 4 -2 -3	1 2 3 a 4 a

19

-----0-----0-----0-----	-----0-----0-----0-----
-----	-----
--12\ (10)-----10-----	--10\ (9)-----9/(10)-----
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

21

roll

-----0-----0-----0-----	-----0-----0-----0-----
-----	-----
--10/(12)-----12-----	--12-----12/(14)-----
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 3 4 -2 -3	1 a 2 a 3 a 4 a

23

roll

-----0-----0-----		-----0-----0-----	
-----0-----0-----		-----0-----0-----	
--14-----12-----		--12-----12/-(14)-----	
-----		-----	
-----		-----	
-----0-----0-----		-----0-----0-----	
1 2 3 a 4 a		1 a 2 3 4 -2 -3	

25

-----0-----0-----		-----0-----0-----	
-----0-----0-----		-----0-----0-----	
--14-----12-----		--12-----12-----14-----	
-----		-----	
-----		-----	
-----0-----0-----		-----0-----0-----	
1 a 2 a 3 a 4 a		1 a 2 3 4	

27

-----0-----0-----		-----0-----0-----	
-----0-----0-----		-----0-----0-----	
-----12-----12-----		-----12-----14-----	
-----		-----	
-----		-----	
-----0-----0-----		-----0-----0-----	
1 2 3 4		1 a 2 a 3 a 4 a	

29

-----0-----0-----		-----0-----0-----	
-----0-----0-----		-----0-----0-----	
-----12-----12-----		-----12-----	
-----		-----	
-----		-----	
-----0-----0-----		-----0-----0-----	
1 a 2 a 3 a 4 a		1 a 2 a 3 a 4 a	

NOTES ON SECTION C:

Full barre is held at 5th.

Picking is reversed in this section - thumb moves from 6th to 3rd string

Picking in a few instances becomes slightly more aggressive.

Represented in tab by t & i symbols.

Bar 8 - last 8th note, 7th fret b string - dead note, slight harmonic.

SECTION C:

	t	i	1	t					
E						-----5-----5-----		-----5-----5-----	
C						-----5-----5-----		-----5-----5-----	
G						--0-----7-----7p(5)-		-----5-----5h(7)-	
C						--0-----5-----		-----	
G						-----5-----5-----		-----	
C						-----5-----5-----		-----5-----	
	1	a	1	2	3	a	4	a	1 2 3 4 a

3 roll

-----5-----5-----		-----5-----5-----	
-----5-----5-----		-----5-----5-----	
-----7-----7p(5)-		-----5-----5h-7-----	
-----		-----	
-----		-----	
-----5-----5-----		-----5-----5-----	
1 a 2 a 3 a 4 a		1 2 3 -2 -3 4 2 3	

5

5	5	5	5	5	5
5	5	5	5	5	5
7	7p(5)	7	7	7	7
5	5	5	5	5	5
1 a	2 a	3 a	4 a	1 a	2 a
2 a	3 a	4 a	1 a	2 a	3 a
3 a	4 a	1 a	2 a	3 a	4 a
4 a	1 a	2 a	3 a	4 a	1 a

7

t	i	i	i	i	i
5	5	5	5	5	5
5	5	5	5	5	5
7	7p-5	7	7	7	7
5	5	5	5	5	5
5	5	5	5	5	5
1 a	2 a	3 a	4 a	1 a	2 a
2 a	3 a	4 a	1 a	2 a	3 a
3 a	4 a	1 a	2 a	3 a	4 a
4 a	1 a	2 a	3 a	4 a	1 a

9

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

11

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

13

0	0	0	0	0	0
0	0	0	0	0	0
\4	4/(5)	4	4	4	4
5\4	4/(5)	4	4	4	4
0	0	0	0	0	0
1 a	2 a	3 a	4 a	1 a	2 a
2 a	3 a	4 a	1 a	2 a	3 a
3 a	4 a	1 a	2 a	3 a	4 a
4 a	1 a	2 a	3 a	4 a	1 a

15

0	0	0	0	0	0
0	0	0	0	0	0
5\4	4/(5)	4	4	4	4
5\4	4/(5)	4	4	4	4
0	0	0	0	0	0
1 a	2 a	3 a	4 a	1 a	2 a
2 a	3 a	4 a	1 a	2 a	3 a
3 a	4 a	1 a	2 a	3 a	4 a
4 a	1 a	2 a	3 a	4 a	1 a

18

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

20

-----3-----0-----	-----0-----0-----	-----0-----3-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
-----2-----	-----0-----0-----	-----0-----
-----3-----3-----\2-----	-----2-----2-----	-----2-----2-----/3-----
-----	-----	-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a	1 a 2 a 3 4 a

23

-----0-----0-----	-----0-----3-----0-----
-----0-----0-----	-----0-----0-----
-----2-----2-----	-----2-----
-----3-----3-----	-----3-----3-----\2-----
-----	-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

25

-----0-----0-----	-----0-----0-----	t
-----0-----0-----	-----0-----0-----	-----0-----
-----0-----0-----	-----0-----0-----	-----0-----
-----2-----2-----	-----2-----2-----	-----2-----
-----	-----	-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a	

NOTES ON SECTION D:

Picking becomes heavier. Listen to recording for accents. Bars of 2/4 and 6/4 occur. This and the heavy picking suggests the influence of Charley Patton, who's music also features similar extensions of a 4-beat structure.

Bar 28, beat 3 - 3rd fret 1st string, given 1/4 tone bend.

Bar 37, last beat - index finger l.h. slides into full barre at 5th.

SECTION D:

1	i t	i t i	t i	t i t
E	-----0-----	-----0-----0-----	-----0-----	-----0-----
C	-----0-----	-----0-----0-----	-----0-----	-----0-----
G	-----0-----0-----	-----0-----0-----0-----	-----0-----	-----0-----0-----
C	-----0-----	-----0-----0-----	-----0-----	-----0-----
G	-----	-----	-----	-----
C	-----0-----	-----0-----	-----0-----	-----0-----
	1 2 3 a 4	1 2 a 3 a 4 a	1 2 3 4	

4	i i	i	i i
E	-----0-----	-----1p-0-----3-----	-----1p-0-----0-----
C	-----0-----0-----	-----0-----0-----	-----0-----0-----
G	-----0-----	-----0-----0-----	-----0-----0-----
C	-----0-----0-----	-----t0-----0-----	-----t0-----0-----
G	-----	-----	-----
C	-----0-----	-----0-----	-----0-----
	1 2 a 3 a 4 a	1 a 2 3 4 a	1 a 2 3 4 a

7	i	i	i
E	-----1p-0-----3-----1-----	-----0-----	-----1p-0-----3-----
C	-----0-----	-----0-----	-----0-----0-----
G	-----0-----	-----0-----0-----	-----0-----0-----
C	-----t0-----0-----	-----0-----0-----	-----0-----0-----
G	-----	-----	-----
C	-----0-----	-----0-----	-----0-----
	1 a 2 3 4 a	1 a 2 3 4	1 a 2 3 4 a



10

i				i												
1p-0	0	0	0	1p-0	3	1	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	0	0	0	0	0					
1	a	2	3	4	1	a	2	3	4	a	1	a	2	3	4	a

13

i			i												
8	8	8	8	8	8	3									
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									
1	2	a	1	a	2	a	3	a	4	a	1	a	2	3	4

16

t				i											
8	6	8	8	3	0	0	0	8	8	8	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	0				
0	0	0	0	0	0	0	0	0	0	0	0				
1	a	2	a	3	a	4	a	1	a	2	a	3	a	4	a

19

t				i				i									
6	8	3	3	2	3/(4)	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	0	0	0	0	0	0						
0	0	0	0	0	0	0	0	0	0	0	0						
1	a	2	3	4	1	2	a	3	a	4	a	1	2	a	3	a	4

22i

i			i				t				i			
8	8	8	8	8	8	6	8	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	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	
1	2	a	1	a	2	a	3	4	1	a	2	3	4	a

25

i				i													
8	8	6	3	3	0	0	0	8	8	8p(6)	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	0						
0	0	0	0	0	0	0	0	0	0	0	0						
1	a	2	a	3	4	1	2	3	4	a	1	a	2	a	3	4	a

28

1/4 bend

i						i						i					
6h8	8	3	0	0	0	3	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	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	0	0	0	0	0	0	0	
1	a	2	3	4	a	1	a	2	3	4	a	5	a	6			

30

2h3---2h3-----	---3-----2-----	-----
-----0-----	-----3/(4)-----	---0-----0-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
1 2 3 a 4	1 2 a 3 a 4 a	1 2 3 a 4 a

33

i	t	
-----	---3-----3-----	---3-----2-----
-----0-----0-----	-----x-----	-----3/(4)-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
1 2 a 3 a 4	1 2 3 a 4	1 2 a 3 a 4 a

36

	i
-----0-----	-----0-----
---0-----	---0-----5---
-----0-----0h-2-----	---0-----0h-2p-0-----
-----0-----0-----	---t0-----0-----4/5-----
-----0-----0-----	-----0-----
1 2 3 4 -2 -3	1 2 -2 -3 3 a 4 a

NOTES ON SECTION E:

Full barre at 5th again.

Bar 9 - harmonics sounded at 7th fret 2nd string by finger fretting

3rd fret G string.

Bar 14 onwards, picking becomes more aggressive, less concerned with accuracy.

Bar 15 - duet o right hand damping, 5th string (g) will sound more than 6th string (C).

SECTION E:

1

E	---5-----5-----	-----5-----5-----	-----5-----5-----
C	-----5-----	-----5-----5-----	-----5-----
G	---7-----7-----p(5)-	---5-----5-----h(7)-	---7-----7-----
C	-----	-----	-----
G	-----	-----	-----
C	-----5-----5-----	-----5-----5-----	-----5-----5-----
	1 2 3 4 a	1 a 2 a 3 a 4 a	1 a 2 a 3 a 4

4

---5-----5-----5---	-----5-----5---
-----5-----5-----	-----5-----5-----
---5-----5-----h(7)-	---7-----7-----
-----	-----
-----5-----5-----	-----5-----5-----
1 2 -2 -3 3 a 4 a	1 a 2 a 3 a 4 a

6

-----5-----5-----	-----5-----5-----	-----5-----0---
-----5-----5-----	-----5-----5-----	-----5-----5h7-----
---5-----5-----	---7-----7-----	---5-----5-----5h7-----
-----	-----	-----
-----5-----5-----	-----5-----7-----	-----5-----5-----a-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a	1 2 3 4 a

9

-----0-----0-----	-----0-----0-----
<7>-----<7>-----	-----0-----0-----
--7-----7-----	--5-----5-----
-----	-----
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 3 4 -2 -3

11

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

13

-----0-----0-----	-----i i i-----
-----0-----0-----	-----0-----0-----
--5-----4-----	--4-----4-----
-----	-----0-----
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

15

i i i i	i i i i
-----0-----0-----	-----0-----0-----
-----0-----0-----	-----0-----0-----
--4-----4-----4-----	--5-----5-----5-----
-----	-----
-----0-----0-----	-----0-----0-----
-(0)---(0)---(0)---(0)---	-(0)---0---0---0---
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

17

i	i t i i t i
-----0-----0-----	-----0-----0-----
-----0-----0-----	-----0-----0-----
-----4-----	-----4-----4-----4-----
-----	-----
-----	-----0-----0-----
-----0-----0-----	-----0---(0)---0---(0)---
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

19

i i i i	i i i i
-----0-----0-----	-----0-----0-----
-----0-----0-----	-----0-----0-----
-----5-----5-----	-----5-----5-----5-----
-----	-----
-----0-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

21

i i i i	i i t i
-----0-----0-----	-----0-----0-----
-----0-----0-----	-----0-----0-----
--5-----5-----	--2-----2-----
-----0-----	-----0-----0-----
-----0-----0-----	-----0-----0-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

23	i	i				i		i	t
---	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
	1	a	2	a	3	a	4	a	

25	i			i		i		i	
---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0
---	2	---	0	---	0	---	0	---	0
---	0h(3)	---	0h(3)	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0
	1	a	2	a	3	a	4	a	

27									
---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0
---	2	---	2	---	2	---	3	---	3
---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0
	1	a	2	a	3	a	4	a	

29			i	t		t	i	i	t	i	t
---	0	---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0	---	0
---	3	---	3	---	3	---	0	---	t0	---	0
---	0	---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0	---	0
	1	a	2	a	3	a	4	a			

31	t	i	t		t	i		t	
---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0
---	2	---	2	---	2	---	0	---	0
---	0	---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0	---	0
	1	a	2	a	3	a	4	a	

33		t	i	t	i	t	i
---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0
---	2	---	2	---	t0	---	t0
---	0	---	0	---	0	---	0
---	0	---	0	---	0	---	0
	1	a	2	a	3	a	4

*Ritard & Sustain chord*

NOTES ON SECTION F:  
 Very aggressive picking. Effect is much more rhythmic than melodic. It is very hard to note what's going on here, so do not get too caught up in following the tab to the letter. The way to tackle this section is to be free and percussive with the right hand. Obviously wearing fingerpicks (as Fahey did) will make this much easier to execute.  
 Bar 8 - remove 5th fret barre on beat 4.  
 Bar 9 - 20 - gradually lighten r.h picking.  
 Bar 2 2 - 3 4 - more clarity than before with r. h.



17	t	i	t	i	t	i	t	i
0	0	0	0	0	0	0	0	0
4	4	4	4	4	4	4	4	4
0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0
1	a	2	a	3	a	4	a	

19	t	i	t	i	t	i	t	i
0	0	0	0	0	0	0	0	0
4	4	4	4	4	4	2	4	2
0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0
1	a	2	a	3	a	4	a	

21	t	i	t	i	t			
0	0	0	0	0	0	0	0	0
2	2	2	2	2	2			
0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0
1	a	2	a	3	a	4	a	

23								
0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	0	2	0
0h3	0h3	0h3	0h3	0h3	0h3	0h3	0h3	0h3
0	0	0	0	0	0	0	0	0
1	a	2	a	3	a	4	a	

25				x				i
0	0	0	0	3	0	0	0	0
0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0
1	a	2	a	3	a	4	a	

27								
0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	p(2)	3	p(2)
0	0	0	0	0	0	0	0	0
1	a	2	a	3	a	4	a	

29				x				t							
0	0	0	0	3	3	0	0	0	0	0					
0	0	0	0	0	0	0	0	0	0	0					
2	2	2	2	2	2	(2)	3	2	2	2					
0	0	0	0	0	0	0	0	0	0	0					
1	a	2	a	3	a	4	a	1	a	2	a	3	a	4	a

32

-----0-----0-----0-----x-----	-----0-----0-----0-----
-----0-----0-----0-----	-----0-----0-----0-----
-----2-----2-----2-----	-----0-----0-----0-----
-----3-----3-----3\2-----	-----2-----2-----2-----
-----	-----
-----	-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

34

-----0-----0-----
-----0-----0-----
-----0-----0-----
-----2-----2-----
-----
-----
1 a 2 a 3 a 4 a

*Ritard*

NOTES ON SECTION G:

More restrained and controlled with right hand. Again, the left hand continues to anticipate the chord changes, with finger shifts occurring on the off beat or on the last beat of the bar.

Bars 22 - 25 - build crescendo with heavier right hand.

Bars 26 onward feature a return to the heavy handedness of the D and F section in terms of picking. Do not try to be too accurate with the right hand.

Bars 43 , 44 and 45 feature another staple of Fahey's picking - the use of descending index and middle finger drags. The index finger leads by dragging from the 1st to the 3rd string followed by the middle finger performing the same maneuver. Listen to the recording at 1/2 or 1/4 speed to get the timing for this. In some of Fahey's playing it is not quite as cut and dried as I have made out.

SECTION G:

1

E	-----1-----1-----	-----1-----1-----
C	-----3-----3-----	-----3-----3-----
G	-----	-----2h-3-----
C	-----0-----0-----	-----0-----0-----
G	-----	-----
C	-----0-----0-----	-----0-----0-----
	1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

3

-----1-----1-----	-----1-----1-----	-----1-----1-----
-----3-----3-----	-----3-----3-----	-----3-----3-----
-----3-----3-----	-----3-----3p-2-----	-----2-----2-----
-----	-----0-----	-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a	1 2 3 4

6

-----1-----1-----	-----1-----1-----
-----3-----3-----	-----3-----3-----
-----2-----2-----3-----	-----3-----3-----
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

8

-----1-----1-----	-----1-----1-----
-----3-----3-----	-----3-----3-----
--3-----3--p(2)---	--2-----2-----
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

10

-----1-----1-----	-----1-----1-----
-----3-----3-----	-----3-----3-----
--2-----2--(1)---	--1-----1-----
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

12

-----1-----1-----	-----1-----1-----
-----3-----3-----	-----3-----3-----
--1-----1--(2)---	--2-----2--(1)---
-----	-----
-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

14

-----1-----1-----	-----1-----1-----	-----1-----1-----
-----3-----3-----	-----3-----3-----	-----3-----3-----
--1-----1-----	-----0-----0-----	-----0-----0-----
-----	-----	-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
1 a 2 a 3 a 4 a	1 2 3 a 4	1 2 a 3 a 4 a

17

-----1-----1-----	-----1-----1-----	-----1-----1-----
-----3-----3-----	-----3-----3-----	-----3-----3-----
-----0-----0-----	-----0-----0h(3)---	-----3-----3-----
-----	-----	-----
-----0-----0-----	-----0-----0-----	-----0-----0-----
1 2 a 3 a 4 a	1 2 a 3 a 4 a	1 a 2 a 3 a 4 a

20

-----1-----1-----	-----1-----1-----
-----3-----3-----	-----3-----3-----
-----3-----3-----	-----3-----3-----
-----	-----
-----0-----0-----	-----3-----3-----
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a

22

-----1-----1-----	-----1-----1-----	-----1-----1-----
-----3-----3-----	-----3-----3-----	-----3-----3-----
-----3-----3-----	-----3-----3-----	-----3-----3-----
-----0-----	-----	-----
-----3-----3-----	-----3-----3-----	-----3-----3-----
1 a 2 a 3 a 4 a	1 2 3 a 4 a	1 2 a 3 a 4 a



25	i		i	x	i		i	t
-1	-1	-1	-1	-1	-1	-2h3	-2h3	
-3	-3	-3	-3	-3	-3	-3	-3	
-0	-0	-0	-0	-0	-0	-0	-0	-0
t3	3	3	3	3	(3)	3	3	3
-3	-3	-3	-3	-3	-3	-3	-3	-3
1	2	3	4	a	1	2	a	3
					1	2	a	3
					1	2	a	3
					1	2	a	3
					1	2	a	3
					1	2	a	3

28		i	>	>	i	t	i	i	i
-3	-2						-0	-0	-0
		3/(4)	-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
1	2	a	3	a	4	a	1	2	a
							1	2	a
							1	2	a
							1	2	a
							1	2	a
							1	2	a

31		i	t					i
-2h3	-2h3			-3	-2			
-0	-0	-0	-0	-3/(4)	-0	-0	-0	-0
-0	-0	-0	-0	-0	-0	-0	-0	-0
-0	-0	-0	-0	-0	-0	-0	-0	-0
1	2	3	a	4	1	2	a	3
					1	2	a	3
					1	2	a	3
					1	2	a	3
					1	2	a	3
					1	2	a	3

34		i						
-0	-0	-0	-0	-2h3	-2h3	-3	-2	
-0	-0	-0	-0	-0	-0	-3/(4)	-0	
-0	-0	-0	-0	-0	-0	-0	-0	
-0	-0	-0	-0	-0	-0	-0	-0	
1	2	a	3	a	4	1	2	a
						1	2	a
						1	2	a
						1	2	a
						1	2	a
						1	2	a

37i			t	i				i	t
-0	-0	-0	-0	-0	-0	-2h3	-2h3	-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
1	2	3	a	4	1	2	a	3	4
					1	2	a	3	4
					1	2	a	3	4
					1	2	a	3	4
					1	2	a	3	4
					1	2	a	3	4

40			t	i	t	(t drag)	(i drag)	(m drag)
-3	-2					-0	-0	-0
-3/(4)	-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
1	2	a	3	a	4	1	a	2
						1	a	2
						1	a	2
						1	a	2
						1	a	2
						1	a	2

*Ritard*

43-	(t drag)	(i drag)	(m drag)
-0	-0	-0	-0
-0	-0	-0	-0
-0	-0	-0	-0
-0	-0	-0	-0
1	2	3	4
	1	2	3
	1	2	3
	1	2	3
	1	2	3
	1	2	3