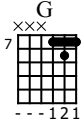
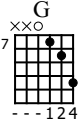
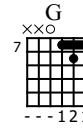
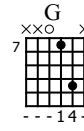
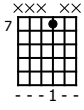
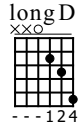
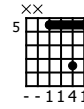
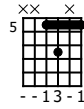
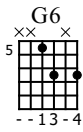
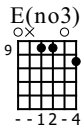
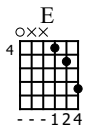


National Seven

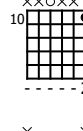
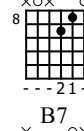
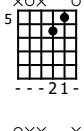
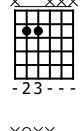
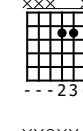
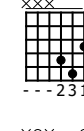
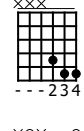
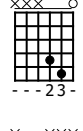
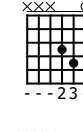
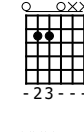
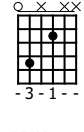
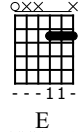
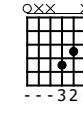
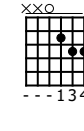
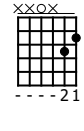
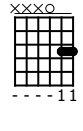
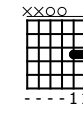
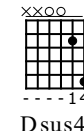
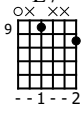
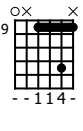
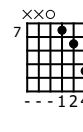
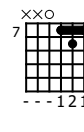
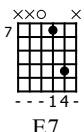
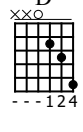
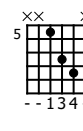
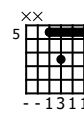
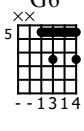
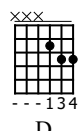
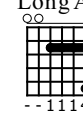
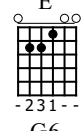
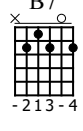
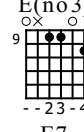
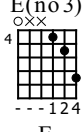
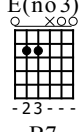
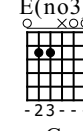
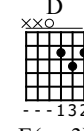
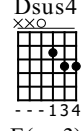
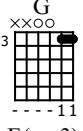
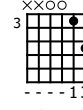
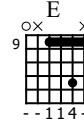
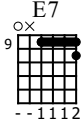
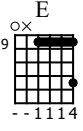
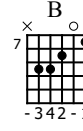
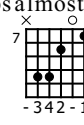
www.classclef.com

John Renbourn (1944-)
Transatlantic, TRA 135

Words & Music by John Renbourn



oops almost a Dim



3 *ff f* *E(no3)* *ff f f f mf f*

T
A
B

G6 long D

T
A
B

G G G G G *mf f fff f*

T
A
B

oops almost a Dim B E E7 E E7 E *fff*

T
A
B

11

mf *f*

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

T
A
B

13

Dsus4 D E(no3)

mf *f*

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

T
A
B

15

mf *f*

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

T
A
B

Verse 1
Verse 1
E(no3)

17

E(no3) E(no3)

mf *f*

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

T
A
B

G6 long D

19

TAB

7 5 5 7 5 0

0 2 3 5 3 5

21

G

ff f

TAB

0 3 2 5 3 2 2

3 0 0 3 0 0 0

B7 E E7

23

ff f fff f

TAB

2 1 2 0 2 1 0

0 0 3 0 0

Long A G

25

Long A

G

ff f ff

TAB

2 2 2 5 2 2 2

3 0 0 3 0 0 0

D E

f *ff* *f* *fff* *f*

1/4

TAB: 0 2 3 3 0 2/3 0 | 0 1 2 0 0 2/0

Solo Verse 2 ! variation

Solo Verse

ff *f* *ff* *f*

1/4

TAB: 0 0 2/0 0 | 0 0 9 9 0 7/5 4

E(no3) G6

mf *f* *mf* *f*

TAB: 7 10 10 10 | 7 5 5 4 9 9 | 0 7 5 5 7 5 7

D

mf *f* *mf* *fff* *f* *ff*

TAB: 8 0 2 3 5 | 3 5 3 3 10 7 | 5 0 0 0 0 2 | 0 0 0 0 0 7

B E

f

TAB

E7 E G

ff f ff f fff mf f mf f

P.M. P.M. P.M. $\frac{1}{2}$ P.M. P.M.

TAB

mf f mf f mp

TAB

f fff f

$\frac{1}{4}$ $\frac{1}{4}$

TAB

Verse 2

Verse 2

E(no3)

E(no3)

Musical notation for measures 43 and 44. The key signature is three sharps (F#, C#, G#). Measure 43 is in 3/4 time, and measure 44 is in 4/4 time. The guitar TAB shows fret numbers: 0, 2, 0, 0 for measure 43, and 0, 0, 0, 0, 7, 5, 4, 0 for measure 44. A 1/4 note pickup is indicated above measure 43.

E(no3)

G6

Musical notation for measures 45 and 46. The key signature is three sharps. Measure 45 is in 3/4 time, and measure 46 is in 4/4 time. The guitar TAB shows fret numbers: 0, 9, 9, 10, 0, 10, 0, 0 for measure 45, and 7, 5, 7, 5, 7, 5, 0 for measure 46.

long D

Musical notation for measures 47 and 48. The key signature is three sharps. Measure 47 is in 3/4 time, and measure 48 is in 4/4 time. The guitar TAB shows fret numbers: 0, 2, 3, 5, 0, 3, 2, 5 for measure 47, and 0, 3, 2, 5, 3, 2, 2 for measure 48.

G

B7

Musical notation for measures 49 and 50. The key signature is three sharps. Measure 49 is in 3/4 time, and measure 50 is in 4/4 time. The guitar TAB shows fret numbers: 3, 0, 0, 3, 0, 0, 0 for measure 49, and 2, 1, 2, 0, 2, 1, 0 for measure 50. Dynamic markings *ff* and *f* are present below measure 49.

E E7 E Long A

51

ff f fff f

TAB

G Dsus4 D E

53

ff f ff f ff f

TAB

Middle Twiddle Middle Twiddle ?

55

fff f ff f

$\frac{1}{4}$ P.M. - - |

TAB

E7 E

57

f

$\frac{1}{4}$

TAB

59 *mf f* E7

TAB

61

TAB

62

TAB

64 *mp f mp f ff* B7 A

TAB

66

f *ff* *f* *ff* *f* *mf*

TAB: (5) (2) (2) | 3 0 2 | 5 2 3 2 | 5 6 5 | 3 0 2 | 0 0

Pull offs-----V--V

67

f *mf* *f* *mf* *f* *ff* *f* *ff* *f*

TAB: 2 2 2 | 0 0 2 | 0 0 2 | 3 4 2 | 2 0 4 0

E A7

69

ff *f* *mp* *f*

TAB: 0 0 0 0 | 1 1 6 6 1 | 2 0 5 0 | 2 3 2 2 2

E E7

71

mf *f* *mf* *f*

TAB: 0 0 1 3 2 | 0 0 2 | 0 1 0 3 0 | 0 3 0 1 1

A7 A

73 *ff* *f* *ff* *f*

P.M.

TAB

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

75 *ff* *f*

E C#7

P.M. ---

TAB

8 7 8 7 8 8 | 0 1 0 2 4 3 4 | 0 0 0 1

F#7

77 *ff* *f*

P.M.

TAB

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

Solo Verse 2

Solo Verse 2

79 *f*

TAB

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

81

mf f

TAB

9	10	0	10	7	5	7	5	7	5	0	0	2
0	0	0	0	5	5	5	5	5	5	0	0	2

83

mf f

TAB

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

85

mf f

TAB

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

87

mf f

TAB

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

89

mf f

T
A
B

91

T
A
B

Outro
Outro

93

mf f

T
A
B

94

mp f mf

T
A
B

$\text{♩} = 146$ *rall.*

Musical notation for measures 96-100. The piece is in A major (three sharps). Measure 96 starts with a treble clef and a key signature of three sharps. The melody consists of quarter notes with triplets. Dynamics are *f*, *mf*, *f*, and *f*. The bass line is shown as a guitar TAB with fret numbers 0, 0, 2, 0, 0, 2, 0, 1. A $\frac{1}{4}$ note symbol is positioned above the second measure of the TAB.

rall. $\text{♩} = 100$

Musical notation for measures 97-100. The piece is in A major (three sharps). Measure 97 starts with a treble clef and a key signature of three sharps. The melody consists of quarter notes with triplets. Dynamics are *mp* and *f*. The bass line is shown as a guitar TAB with fret numbers 0, 3, 0, 1, 2, 0, 2, 0, 2, 2, 3, 2, 0, 2, 0. The notation ends with a double bar line.