

Simon & Garfunkel - Anji

Tom: **G**

From: (Robert Minato)

PART **A** (4/4)

PART **B** (4/4)

(2/4)

Play 4 measures of Part **A** into Part C1.

PART C1		
1/4	3/4	4/4
3/4		4/4
3/4		4/4
3/4		4/4
5/4		

Play 4 bars of **A** into **D**

PART **D** "The Work Song" (4/4)

Play Part **A** ad lib for several measures

Then repeat Part C2

PART C2 (4/4)

Repeat Part **A** ad lib to ending

ENDING **G** ritardando ...

NOTES AND **D** COMMENTS

Bert Jansch is probably best known as a member of Pentangle, the legendary guitar in Pentangle) developed picking styles so complex that they became known as "folk baroque". Angie appears on Bert's first solo album, which was originally released on Transatlantic records. I have the American release, on Vanguard VSD-79212, called "Lucky Thirteen".

Bert was highly influential in the early British folk scene. Donovan Leitch was so in awe of him that there are songs called "Bert's Blues" and "House of Jansch" on early Donovan albums. It is not clear whether Paul Simon learned Angie from Bert or from Dave Graham, although it is known that album (and before the electrification of "The Sounds Of Silence").

Some differences in Simon's version: I believe Paul uses three-note chords in Part C1 rather than two-note ones. Something like:

PART C1 (Paul Simon style)
1/4 3/4 4/4

and so forth. Also, his picking on the **B** string in Part **A** seems less intricate and more fluid, e.g. the first measure goes something like:

PART **A** (4/4)

As far as Part **D** goes, it is not widely known that this is actually a quote from another song, called The Work Song. I have this on GNP-Crescendo #86, "There's **A** Meetin' Here Tonight" by Joe & Eddie. The first verse and chorus lyrics are:

Breakin' up big rocks on the chain gang,
Breakin' rocks and soothin' my time.
Breakin' up big rocks on the chain gang,
Oh Lord I committed a crime.
Hold it steady right there while I hit it
I reckon that ought to get it.
Been workin', I been workin',
And I still got so terrible long to go.

I highly recommend digging out this obscure gem and listening to it for a deeper understanding of the possibilities inherent in Part D. It's attributed to Nate Adderly & Oscar Brown Jr., so really Angie ought to have their names on it as well.

I've always been fond of Angie because it was the first song I learned to play on the guitar. Yeah, I know. I was too young and stupid to know any better ... :-)

Oh yes, if you have big hands, it's possible to fret the bass string with your thumb (wrapped around the neck). Personally, I only do this for the F.

~ == hammer or pull-off, as appropriate
== bend

This is the basic riff; sometimes he throws in an **E** off the open high string.

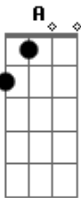
Some of the variations he does are:

(repeat once or twice, adding high open E's perhaps)

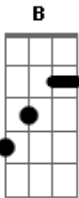
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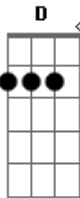
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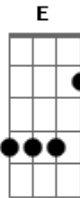
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