One Day
By Tommy Emmanuel

Notes for playing written by Akira Satoyoshi

Drop D tuning, with capo second fret
Thumbpick

Hi, I transcribed this beautiful arrangement based on the recording from the album IT’S NEVER TOO LATE. It’s very hard to describe in words but I tried my best to give you the tricks as much as I know. Hope this helps you learn and play this wonderful tune easier and better. Enjoy and good luck!

Basics

The whole song is free-flowing especially the intro, but I wrote it within the time signature so it still has a similar feeling to the original recording when it’s played on a computer. Once you are comfortable with the song you can match the tempo to the original recording or to your own style.

The left-hand-fingering is very important so I put the fingering numbers next to all the notes. It’s pretty much the same as how Tommy moves his fingers as far as I could tell from watching some of his videos.

Also I put the chord diagrams, but they (some of them) are not suitable for strumming with the song. I added them so that you can easily picture the shape of your left hand on the fretboard for each point in the song as you are playing the melody.
*All the chords are named as if you are not using a capo. If a chord diagram says D, the actual chord is E since the capo is on the second fret.

You’ll see lots of “let ring”. Don’t worry about it too much at first. When you get used to the song you can concentrate on letting the notes ring out. Also there are lots of accent marks. I’d say that they are more like for describing the strength of your right fingers, giving soft touch or strong touch. Before I put these accent marks, the software played this song and it sounded so dead. Tommy always makes a song look so easy but probably he controls his touch a lot. I think the best way is to listen to the original a lot and get the feeling right and try to do the same rather than looking at the accent marks. The most important thing is to make the melody stand out over the harmonies.

Intro

The whole intro is free-flowing. The harmonics are played with a thumb pick. Tommy usually uses his pinky on his left hand for the harmonics, but for the ones right after the bending vibrato in measure 11 and 29, he uses his ring finger for it. I notated it the way he does but if it’s not very comfortable for you it’s no problem to use your pinky for all the harmonics.
Section A

There are some left-hand-fingering numbers in brackets (not talking about the tied notes). They are the notes that it’s ok to add. They are the notes that are played very softly or Tommy played it in his other performances. Especially the one in measure 41, on the open A string notated as (0) is played very noticeably in his recent performances. You can’t hear it in the original recording but I put it because I really like it when it’s there.

In measure 46, this fast passage, if you are familiar with hammer-on and pull-off this is not as difficult as it sounds. I can tell two tips. First, the timing to start the first slide from 7th fret to 9th fret is important. Second is to start the slide with a strong emphasis. I really recommend to practice this part by playing with the original recording again and again until you can do it with the same timing. If done correctly it sounds so beautiful.

In measure 47, you have to hold two strings with your left middle finger, the one notated as 3 (3) on the B and G strings and hold the two strings through until the chord changes to G in measure 48. The software didn’t let me assign the left fingers as I wanted for the chord diagrams in this part but this is the trick for this part.

Section B

It’s very busy here, lots of left hand movement. In measure 61, there is a big stretch for the left hand when you do hammer-on and pull-off at the first fret on the B string.

Section C

Pretty much the same as Section A but had to notate separately because some parts are different. In measure 66, the timing of the melody is a bit complicated. I like this kind of change in the middle of the song but you can play just the same way as in the first run if you want to.

Bridge

Interesting left hand movement on the D chord basis. In measure 89 and 91, there is D augmented. Please look carefully at the left finger numbers on the chord diagrams. They have different finger positions and the same movement comes up again as you repeat the same melody. The trick is that when you form D6 in measure 90, hold the B and G strings together with your middle finger if you can. Again, the software didn’t allow me to put the fingering the way I wanted for this D6 but if you can hold two strings there, it just feels more efficient in left hand movement. But this part can be done just as the chord diagrams show as well.

Outro

The last note in measure 103 is done by hammer-on on the B string, 3rd fret with the middle finger. Let the note ring out as long as possible and keep the middle finger there until the end of the song. The note is not played at the end of the song in the original recording but Tommy always forms the chord this way and sometimes finishes the song with an upstroke picking from 1st to 6th strings with his pinky. Through measure 104 to 106, the notes are palm-muted and picked with a thumbpick.
One Day
Tommy Emmanuel
from the album IT"S NEVER TOO LATE

Written by Martin Taylor
Arranged by Tommy Emmanuel

Transcribed by Akira Satoyoshi

Dropped D
1 = E  2 = D
3 = B  4 = A
5 = G  6 = D

Intro

S-Gt

Capo, fret 2

let ring - - - -

Bend  Bend  Bend

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