

Anji
Simon & Garfunkel

From: * (Robert Minato)

PART A (4/4)

-----0h1p0--0-----	-0-----0-----
-----2-----2-----2---	-----2-----
-----0-----0-----	-----2-----
-----3-----3-----	-1-----1-----0-----0-----

-----0h1p0--0-----	-0h1p0--0-----
-----2-----2-----2---	-----2-----2-----
-----0-----0-----	-----2-----
-----3-----3-----	-1-----1-----0-----0-----

-----0-----0-----	(--0-----
-----0h1p0--0-----	-1-----1--0-----) -0-----
-----2-----2-----2---	-----2----- (--2-----
-----0-----0-----	-----) -2-----
-----3-----3-----	-1-----1-----0-----

-----0h1p0--0-----	-0h1p0--0-----
-----2-----2-----2---	-----2-----
-----0-----0-----	-----
-----3-----3-----	-1-----1-----0-----0-----

-----0h1p0--0-----	-0h1p0--0-----
-----2-----2-----2---	-----2-----
-----0-----0-----	-----
-----3-----3-----	-1-----1-----0-----0-----

-----0-----0-----	(--0-----
-----0h1p0--0-----	-1-----1--0-----) -0-----
-----2-----2-----2---	-----2----- (--2-----
-----0-----0-----	-----) -2-----
-----3-----3-----	-1-----1-----0-----

-----0----- (-0-----
-----0h1p0-----0----- | -1-----1--0-----)-----0-----
-----2-----2-----2----- | -----2----- (-2-----
----- | -----)-----2-----
-0-----0----- | -----
-----3-----3----- -1-----1-----0-----

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

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

-----0-----
-----1-----1----- | -----0h1p0-----1-----
-----2-----2-----2----- | -----2-----2-----
-----2----- | -----
-0-----0-----0----- | -0-----0-----0-----0-----

-----0-----
-----1--3~-----1----- | -----1-----
-----2-----2-----2----- | -----1-----2-----2--2-----
-----0----- | -----2-----2-----
-0-----0-----0-----0----- | -----2-----0-----
-----0-----

-----0h1p0-----0----- | -0h1p0-----0-----
-----2-----2-----2-----	-----2-----
-0-----0----- | -----
-----3-----3----- -1-----1-----0-----0-----

-----0h1p0-----0----- | -0h1p0-----0-----
-----2-----2-----2----- | -----2-----
----- | -----2-----
-0-----0----- | -----
-----3-----3----- -1-----1-----0-----0-----

PART B (4/4)

-----3~-----3--1----- | -3~-----3~-----3--1-----
-----2-----2----- | -----2-----

-----|-----
-0-----0-----0-----0-----	-0-----0-----0-----0-----

-----|-----
 -----3~-----3--1-----|-----|
 -----2-----2--0-----|-----0-----2-----2-----|
 -----|-----2-----2-----|
 -0-----0-----0-----0-----|-----0-----0-----0-----|
 -----0-----0-----|-----

-----|-----
 -----3~-----3--1-----|3~-----3~-----3--1-----|
 -----2-----2-----|-----0-h-2-----|
 -----|-----0-h-2-----|
-0-----0-----0-----0-----	-0-----0-----0-----0-----

(2/4)

-----|
 -----3~-----3--1-----|-----|
 -----2-----2--0-----|-----0-----|
 -----|-----2-----|
 -0-----0-----0-----0-----|-----|
 -----0-----0-----|-----

Play 4 measures of Part A into Part C1.

PART C1

1/4 3/4 4/4
 -----|-----
 -----1--p-0--1-p-0-----|-----1--p-----|
 -----|-----2-----|-----1-----|-----|
 -----2--p-0--2-p-0-----|-----2--p-----|
 -----|-----3-----|-----2-----2-----|
 -0-----0-----0-----0-----|
 3/4 4/4

-----|
 p-0--1-p-0-----|-----|
 -----2-----|-----1-----|
 p-0--2-p-0-----|-----|
 -----3-----|-----2-----2-----|
 -----0-----0-----|
 3/4 4/4

-----|
 s3--3--1--0-----|-----1--p-----|
 -----2-----|-----1-----|
 s3--3--2--0-----|-----2--p-----|
 -----3-----|-----2-----2-----|
 -----0-----0-----|
 3/4 4/4

-----|
 p-0--1-p-0-----|-----1-p-0--1-p-0-----|

|-----2-----|-----1-----2-----|
 p-0--2-p-0-----|-----2-p-0--2-p-0-----|
 |-----3-----|-----2-----3-----|
 -----|

5/4

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

Play 4 bars of A into D

PART D The Work Song (4/4)

-----0-X-----|
 -----1-X-----|-----|
 -----2-X-----|-----0-----h-2-----|
 -----2-X-----0-----h-2====2-----2-p-0--2-----|
 -0-----0-h-3-----|-----|

-0-X-----|
 -1-X-----|-----|
 -2-X-----|-----|
 -2-X-----0-----h-2-----|-----|
 -0-X-----0-h-3-----|-----0-----0-----0-----|
 -----3--0-h-3-----|

-0-X-----|
 -1-X-----|-----|
 -2-X-----|-----0-----h-2-----|
 -2-X-----0-----h-2====2-----2-p-0--2-----|
 -0-X-----0-h-3-----|-----|

-0-X-----|
 -1-X-----|-----|
 -2-X-----1-----1====1-----|
 -2-X--2-----2-----2-----|-----2-----0-h-2-p-0--2-p-0-----|
 -0-X-----|-----|

-0-X-----|
 -1-X-----|-----|
 -2-X-2-----0-----0-----|-----|
 -2-X-----2-----|-----0--0-----0-h-2--2-----|
 -0-X-----3-----|-----3-----0====|

-----0-----
 -----|

```

-----0-----h-2---|-----1=====|
=0-----0-h-3-----|-----0-----0-----0-----|
-----3-----3--0-----|
-----|
-----|
-----0-----0-----|
=1-h-2-----1-----h-2-----3=====3-p-2-----3-----p-2-----2=====|
-----|
-----0-----0-----0-----0-----0-----|
-----|
-----|
-----2-----|
=2-h3-p2-p0-h1---0-----0-----|
-----3---0-----|
-----|

```

Play Part A ad lib for several measures

Then repeat Part C2

PART C2 (4/4)

```

-----5-p-3-----1-----0-----|-----|
---|-----3=====3---3-s-1-----0-----|
--2-s-5---5-p-4-----2-----0-----|-----2-----1=====|
---|-----4=====4---4-s-2-----0-----|
---|-----|-----3-----2=====|
-----|
-----0-h-1---0-----|-----|
=1---2-----2-----|-----1-s-2---1-----1---1-----|
-----0-h-2---0-----|-----|
=2---3-----3-----|-----2-s-3---2-----2-----|
-----0-----|

```

Repeat Part A ad lib to ending

ENDING

ritardando ...

```

-5-p3-p0-----0---|
-----3-----|-----1---|
-----5-s-2-----|-----2---|
-----0-h2-p0-----|-----2---|
-----3-----0-----|-----0---|
-----0-h-3-----|

```

NOTES AND COMMENTS

Bert Jansch is probably best known as a member of Pentangle, the legendary British acoustic folk-blues-jazz group. He and John Renbourn (the other 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

----1--p-0---1-p-0-----		-----1--p---
----2--p-0---2-p-0-----2-----	-1-----	-----2--- ---
----2--p-0---2-p-0-----2-----	-2-----	-----2---p---
-----	-----3-----	-2-----2----- ---
-0-----	-----0-----	-----0-----

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)

-----0-h1----0-----
-----2-----2-----2---

-0-----0-----
-----3-----3-----

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

```
-----|
-----0~1~0~0-----0~1~0-----0----|
-----2-----2-----0-----2--0~1-----|
-----2-----|
---0-----|
-----3--3---1---1--0--0----|
```

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

Some of the variations he does are:

```
-----0-----0-----|
-----3^3^1-----3^3^3-----1~3~0~-0#---|
---2-----2-----2--2-----2-----1-1#---|
---2-----2-----2-----2-----2-----2-2#---|
--0-----0-----0-----0-----0-----2-2#---|
-----0#---|
```

```
-----0-----0---0-----|
--1-1--1-0-----1~3~1-0--0-----0-----3~1~0-----|
-----2---0-----2--2-1---1---0-----2-1-----|
--2-2--2-0-----2~4~2-0--0-----2-----3~2~0-----|
--0-----3-----0-----3--3-2-----3-2--0-----|
-----0-----0-----0-----0---3-2-|
```

```
-----|
--1#-----1#-----|
--2#-----0---2#-----|
--2#-----0-2-2~0~2-----2#-----|
--0#--0--0~3-----0--0#--0~2~3~2~0~0---|
-----3-----|
```

```
-----3-1-0-----|
-----1#-----3-1-0-----|
-----2#-----0-1--2---4-2-----2-1-0-----1-0--|
-----2#--0-2-2~0~2-----2-4-----|
-----0#-3-----2--3---5-3-----0--|
--3^0-----0-0--0--0-0-----0-----|
                ^^^^^^^^^^^^^^^^^
```

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

```
--~8--7~5--0-----|
-----3-1-0-----0--1--0-----0--1-0--|
```

--9--7~5---0-----2---0---1~2-----1~2-----|
-----3-2-0-----0--2--0-----0--2-0--|
--0-----3---0---2~3-----1~2-----