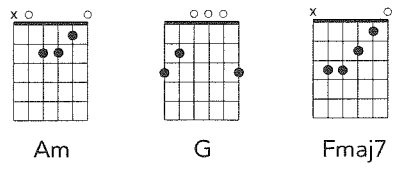


Chasing the shoals - guitare électrique AMF _____	2
Cross road blues - guitare électrique AMF _____	3
D day rhumba - guitare électrique AMF _____	12
Fun under the sun - guitare électrique AMF _____	13
Heavy as it can be - guitare électrique AMF _____	15
It's only money - guitare électrique AMF _____	17
It's rock time - guitare électrique AMF _____	18
La grange - guitare électrique AMF _____	20
Mississippi Queen - guitare électrique AMF _____	30
Move it on over - guitare électrique AMF _____	36
On the rocks - guitare électrique AMF _____	46
Rock tune - guitare électrique AMF _____	48
Turn - guitare électrique AMF _____	49
Watch your timing - guitare électrique AMF _____	50
What's your name - guitare électrique AMF _____	52
Yes you can do it - guitare électrique AMF _____	57

Chasing the Shoals



Am G Fmaj7 G Am G Fmaj7 G

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

9 Am G Fmaj7 G Fmaj7 G Am

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

17 G Fmaj7 G Am G Fmaj7 G

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

25 Am G Fmaj7 G Fmaj7 G Am

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

33 Am G Fmaj7 G Am G Fmaj7 G

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

41 Am G Fmaj7 G Fmaj7 G Am

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

Performance Notes


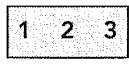
Fig. 16 
 Half note
 2 beats long

Fig. 17 
 Dotted Half note
 3 beats long

The first thing to note here is the time signature. It tells you there are 3 beats to the bar (see page 14) and therefore only three clicks at the beginning of the track. Also there's a new note for you to learn; the dotted half note. A dot after a note increases its value by half. In other words the half note is 2 beats long (Fig. 16) but the dotted half note is 3 beats long (Fig. 17).

Cross Road Blues

(Crossroads)

Words and Music by Robert Johnson

Intro

Moderately fast Rock ♩ = 130

A

mf
w/ dist.
let ring-----|

TAB: 2 0 2 (2) 0 2 0 3 1/2

D7

let ring-----| let ring-----|

TAB: 2 0 2 (2) 0 2 0 3 1/4 0 0 1 1 2 1 3 1/4 0 0 2 1 2 1 3 1/4

A

E

TAB: 2 0 2 (2) 0 2 0 3 1/2 2 2 0 2 (2) 0 2 0 3 1/2 2 2 2 2 0 2 2 3

A E

Asked the Lord a-bove for mer-cy,

let ring-----

P.M.-----

2/0 2 0 2 (2) 0 2 0 3 1/4 2/0 2 0 2 (2) 0 2 0 3 1/2 2/0 2/0 4/0 2/0 2/0 2/0 4/0 2/0

1., 2.

D A

"Take me if you please." 2. I

P.M.----- let ring----- let ring-----

2/0 2/0 4/0 2/0 2/0 2/0 4/0 2/0 2 0 2 (2) 0 2 0 3 1/2 2/0 2 0 2 (2) 0 2 0 3 1/2

3.

D A

on the riv-er side.

P.M.----- *f*

2/0 2/0 4/0 2/0 2/0 2/0 4/0 2/0 2 0 2 (2) 0 2 0 3 1/4 0 2 4 2 4 2

To Coda ⊕

Guitar Solo

A D A

2 4 2 2 4 4 2 4 2 4 2 4 4 6 5 7 7 7 5 5 7 5 5 7 5 5 6 7

D

5 7 5 7 5 7 5 7 7 5 8 7 5 7 5 7 5 7 9 9 8 9 7

A E

5 7 5 7 5 6 5 5 9 10 8 10 10 8 10 8 8 10 8 9 7 5 7 5 7

D A E

5 6 5 7 5 7 7 5 3 0 0 5 6 5 8 5 7 5 5 7 5 7 5 7 5 6 13 7 (7)

A

(13) 14 13 15 15 13 14 14 13 12 12 14 14 12 12

let ring-----

D

let ring-----|

A

E

let ring-----|

D.S. al Coda
(3rd Verse, 3rd ending)

D

A

⊕ Coda

Guitar Solo

A

Sva-----

ff

P.M. -

Sva-----

D

P.M.-----|

Outro-Verse

A D

5. You can run, you can run, tell my friend, boy, Wil-lie Brown. —

8va -----
loco
mf
P.M. -----

19 18 17
 19

2 0 2 0 4 0 2 0 2 0 2 0 4 0 2 0 2 0 4 0 2 0

A D

Run, — you can run, —

let ring -----
P.M. -----

1/4 1/2

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

A

tell my — friend, boy, Wil-lie Brown. — And I'm

P.M. -----
let ring -----

1/4 1/2

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

E D N.C. (A)

stand-in' at the cross - road, be - lieve I'm sink - in' down.

P.M.-----

2 0 2 0 2 0 2 2 0 0 2 0 3 ^{1/2}

Free time

A7

ff

5 5 5 0 6 8 6 5 6 5 8 5 7 5 5 7 5 7 (7)~

Additional Lyrics

2. I went down to the crossroad, tried to flag a ride.
Down to the crossroad, tried to flag a ride.
Nobody seemed to know me. Ev'rybody passed me by.
3. When I'm goin' down to Rosedale, take my rider by my side.
Goin' down to Rosedale, take my rider by my side.
We can still barrelhouse, baby, on the riverside.



Leçon #7

Morceau d'application

"D Day Rhumba"

J.P. Vimont

Un petit blues binaire en Ré mineur à la Fleetwood Mac 1^{ère} version avec le génial Peter Green à la guitare et au chant.
À écouter absolument !

Attention : tous les Si sont \flat



Musical notation for measures 1-4. Treble clef, key signature of one flat (B-flat), 2/4 time signature. The notation includes a melody line with slurs and accents, and a guitar line with fret numbers (0, 3, 2, 2, 0, 3) and techniques like 'h.' (harmonic) and 'p.o.' (palm mute). Above the staff, the chord 'Dm' is indicated with its diagram.

Gm



Dm



Musical notation for measures 5-8. Treble clef, key signature of one flat, 2/4 time signature. Similar notation to the first system, with fret numbers and techniques. Above the staff, the chords 'Gm' and 'Dm' are indicated with their respective diagrams.

Am



Gm



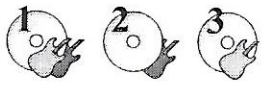
Dm



Dm



Musical notation for measures 9-12. Treble clef, key signature of one flat, 2/4 time signature. The notation includes a melody line and a guitar line. Above the staff, the chords 'Am', 'Gm', and 'Dm' are indicated with their diagrams. The final two measures are marked '1^{ère} fois' and '2^e fois'.



Fun under the Sun

Ed Wennink

Guitar 1

Guitar 2

5

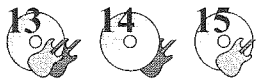
9

Fun under the Sun

2.
13 N.C. Dm B^b Dm

17 G Dm B^b Dm N.C. D.C. at

⊕ Coda
22 N.C.



Heavy as It Can Be

Ed Wennink

Guitar 1

Guitar 2

Chords: G⁵ / E⁵ G⁵ A⁵ / C⁵ D⁵ A⁵ / E⁵ G⁵

Tablature for Guitar 1: 3 1 3 1 3 3 3 1 3 1 3 1 3 1 3 1 3 1 1 3 2

Tablature for Guitar 2: 7 5 7 5 7 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Additional markings: *full*, *H*

Chords: A⁵ E⁵ D⁵ C⁵ A⁵ / E⁵ G⁵ A⁵ / C⁵ D⁵

Tablature for Guitar 1: 3 1 3 1 3 3 3 1 3 1 3 1 3 1

Tablature for Guitar 2: 10 8 10 8 10 10 10 8 10 8 10 8 10 8

Additional markings: *full*, *H*

Chords: A⁵ / E⁵ G⁵ *al* A⁵ / C⁵ C^{#5} D⁵

Tablature for Guitar 1: 3 1 3 1 1 3 2 3 1 3 3 1 3

Tablature for Guitar 2: 10 8 10 8 10 10 10 8 10 8 10 8 10 8

Additional markings: *al*, *H*

Heavy as It Can Be

10

A⁵

T
A
B

13

D⁵ E⁵ D⁵ A⁵ E⁵ *D.C. al*

T
A
B

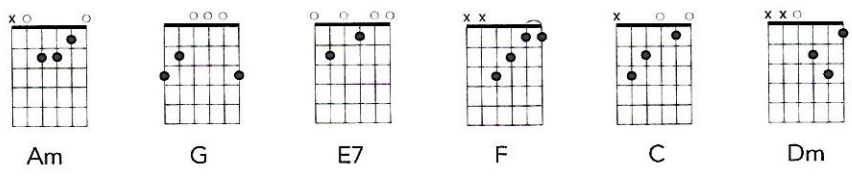
Coda

17

A⁵ / E⁵ G⁵ A⁵ A⁵ E⁵ C⁵ A⁵

T
A
B

It's Only Money



Am G F E7 Am G F E7 Am G F E7

4/4

TAB

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

7 Am G F E7 Am G F E7 Am G F E7

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

13 Am G F E7 Am G F E7 Am G F E7

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

19 Am G F E7 Am G F E7 Am G F E7

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

25 C G Dm E7 C G

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

31 Dm NC Am G

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

35 F E7 Am G F E7 Am G F E7 Am G

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

41 F E7 Am G F E7 Am G Am

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

It's Rock Time

17

C A D B E7

TAB

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

P P P P P P P P

22 A7

TAB

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

5 0 1 2 2 0 2 0 2 0 2 0 2 0 2 3 0 3 5

P H H H H H P H

(muted)

26 G A7

TAB

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

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

H H P H P H H P H H

30 C D A7

TAB

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

0 2 1 0 2 1 0 2 3 2 1 3 2 1 3 5 0 1 2 2 0 2 0 2 3 0 3 5

H H H H H P H H H

La Grange

Words and Music by Billy F Gibbons, Dusty Hill and Frank Beard

Intro

Moderately fast Shuffle ♩ = 160 (♩ = $\overset{\frown}{\text{3}}$)

A5

mp
w/ clean tone
w/ pick & fingers

T
A
B

2 2 2 2 2 2 0 5 0 0 0 5 2 2 2 2 2 2 2 0 5 0 0

Ru - mour spread-in' round, in that Tex-as

1/4 1/4

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

town, 'bout that shack out - side La Grange...

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

Spoken: And you know what I'm talk-in' a-bout. Just let me know

0 2/2 2/2 2/2 2/2 | 2/2 2/2 3 5 2 | 0 2/2 2/2 2/2 2/2

if you wan - na go to that

2/2 2/2 3 5 2 | 0 2/2 2/2 2/2 2/2 | 2/2 2/2 3 5 2

home out on the range. Spoken: They got-ta lot-ta nice girls.

0 2/2 2/2 2/2 2/2 | 2/2 2/2 3 5 2 | 0 2/2 2/2 2/2 2/2 | 2/2 2/2 3 5 2

A5 C5 D5 A5 C5 D5

and the ten to get your - self in

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "and the ten to get your - self in". The guitar accompaniment is in the same key signature and features a steady eighth-note pattern. The guitar tablature below the staff shows fingerings: 0 2 2 2 2 | 2 2 3 5 2 | 0 2 2 2 2 | 2 2 3 5 2.

A5 C5 D5 A5 C5 D5

a, hmm, hmm. And I hear it's tight most ev - er - y night.

The second system of music continues the vocal line with lyrics "a, hmm, hmm. And I hear it's tight most ev - er - y night.". The guitar accompaniment remains consistent. The guitar tablature shows fingerings: 0 2 2 2 2 | 2 2 3 5 2 | 0 2 2 2 2 | 2 2 3 5 2.

A5 C5 D5 A5 C5 D5

but now I might be mis - tak - en.

The third system of music concludes the vocal line with lyrics "but now I might be mis - tak - en.". The guitar accompaniment and tablature are consistent with the previous systems. The guitar tablature shows fingerings: 0 2 2 2 2 | 2 2 3 5 2 | 0 2 2 2 2 | 2 2 3 5 2.

Guitar Solo

A5 N.C. C5 Eb5 F5

Hum, hmm, hmm.

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5

w/ pick & finger-----|

Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

w/ pick & finger-----

C5 Eb5 F5 C5

Eb5 F5 C5 Eb5 F5

w/ pick & finger-----

C5 Eb5 F5 C5

w/ pick & finger-----

Chords: Eb5, F5, C5, Eb5, F5

w/ pick & finger-----|

w/ pick & finger-----|

Chords: C5, Eb5, F5, C5

w/ pick & finger-----|

Interlude

Chords: Eb5, F5, A5/G, A5/F#

let ring-----|

let ring-----|

Chords: A5/F, A5, A5

let ring-----|

let ring-----|

dist. off w/ pick & fingers

A5 C5 D5 A5 C5 D5

P.H.-----| P.H. P.H.-----| P.H.---

8 7 7 5 7 5 | 7 5 7 5 8 7 7 5 5 7 5 7

Pitches: A B A B A

A5 C5 D5 A5 C5 D5

P.H.-----| P.H. P.H. P.H.-----|

(7) 7 7 7 7 7 7 5 6 7 5 | 7 7 5 7 5 7 7 (7) 5 7 5

Pitches: G A B C# B C# B C# G A A B A G A G

A5 C5 D5 A5 C5 D5

P.H. | P.H.

(5) (5) 7 (7) | 9 8 10 8 10 10 8 10 7 9

Pitches: A E F#

A5 C5 D5 A5 C5 D5

P.H. P.H.-----|

8 7 5 7 7 5 | 7 5 7 5 8 7 5 7 5 7 5 7 5 5 3

Pitch: B

Mississippi Queen

Words and Music by Leslie West, Felix Pappalardi, Corky Laing and David Rea

Intro

Moderately ♩ = 140

(Cowbell) N.C.

f w/ dist.

A5 B5 *8va* G5 A5

19 19 19 17 18 16 16 18 17 19 17 16 18 17 19 17 19 19 (19) 19 17 18 17

1 hold bend 1/2

T
A
B

5 7 5 7 5 7 7 (7)

Chorus

D5 E5

Mis - sis - sip - pi Queen, — do you know —

8va *loco*

20 17 (17)

7 7 0 5 7

7 9 9 9 9
7 7 7 7 7

D5 E5

— what I mean? Mis - sis - sip - pi Queen, —

1/2

0 3 0 2 X X X X

7 9 9 9 9
7 7 7 7 7

7 7 0 5 7

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she moved... bet - ter on wine. While the rest of them dudes was a

7 7 7 7 5

7 0

get - tin' their kicks; bud - dy, beg your par - don, I was get - tin' mine.

5 7 5 7 (7)

Chorus

D5 E5

D5 E5

Mis - sis - sip - pi Queen, _ if you know _

11 12 11 (11) 9 (9)

11 (11) 12 11 (11) 9 (9)

1 hold bend

D5 E5

_ what I mean. _ Mis - sis - sip - pi Queen, _

11 (11) (11) 11 9 (9)

11

1 1/2 1

D5 E5

Verse

G5 A5

she taught me ev - 'ry - thing. 2. This la -

1 hold bend 1/2
(11) 12 11 (11) 11 9 (9) 14 14

G5 A5

- dy, she asked me if I would be her man.

(14) 15 14 (14) 12 14

D5 E5

D5 E5

You know that I told her I'd do

15 15 (15) 12 12 15 15 12 15 (15)

A5 B5

what I can to keep her look - in' pret - ty.

15 (15) 12 14 14 15 14 14 14

G5 A5

N.C.(E5)

Buy her dress-es that shine. _While the rest of them dudes was a mak-in' their bread;

12 (12) 7 5 7

Guitar Solo
D5 E5

bud-dy, beg your par-don, I was los-in' mine.

7 (7) 19 19 19 (19) 17 18

D5 E5 D5 E5

19 19 19 (19) 17 (17) 14 14 12 14 14 12 14

D5 E5 G5 A5

(14) 13 11 12 9 11 9 (9) 14 15 14 14 12 14 14 (14)

G5 A5 D5 E5

15 15 12 14 12 14 (14) 19 19 16 18 17 20 17 17

D5 E5

A5 B5

You know she was a danc - er.

8va

19 19 19 19 19 19 19 19 19 19 19 19 19 19 16 16

G5 A5

N.C.(E5)

she moved bet - ter on wine. While the rest of them dudes was

8va

1/2 18 17 19 17 (17)

7 0

get - tin' their kicks; broth - er, beg your par - don, I was get - tin' mine.

5 7 5 7 (7) 5 7

Hey, Mis-sis-sip - pi Queen.

7 (7) 5 7 7 (7) 5 7 7

Move It on Over

Words and Music by Hank Williams

Open G tuning:
(low to high) D-G-D-G-B-D

♩ Verse

Moderate Shuffle ♩ = 147 (♩ = $\overset{3}{\text{♩}}$)

G

1. I come in last night_ a- bout a half past ten. That ba- by of mine_ would-n't
2., 3., 5. See additional lyrics

mf
w/ slight dist.
let ring throughout

T
A
B

C

let me in. So move it on o - ver,

G D

rock it on o - ver. Move o - ver, lit - tle dog, a

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C G C D

mean old dog is mov-in' in. 2. She

w/ slide

3. Guitar Solo

C D G

w/ slide

C G

D C G

C D G

C G

D C G

Verse
G

C D

4. She threw me out — just as pret-ty as she please...

C

Pret - ty soon I'll be scratch - in' fleas. Move it on o - ver.

0 0 2 0 0 0 2 0 X X X X X X X X X X 0 0 5 5 7 5 5 5 7 5 arch

G

slide it on o - ver. Move o -

(5) 5 7 5 5 5 7 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0

D C G

- ver, nice dog, a mean old dog is mov-in' in.

7 7 9 7 7 7 7 5 5 7 5 5 5 5 5 0 3 0 3 2 0 2 1 0 1

C G

3 3 0 0 5 5 5 5 5 5 5 5 12 12 12 12 12

D C G

16 15 12 12 12 7 7 7 7 0 5 5 5 5 0 0 3 0 3 2 0 2 1 0 1

C D *D.S. al Coda*

5. Yeah, _____

⊕ Coda C D

Guitar Solo
G

w/o slide

0 0 0 0 0 2 0 0 0 0 0 4 0 0 0 2 0 0 2 0 2 0 0

C **G**

w/ slide

5 5 5 5 | 5 5 5 5 | 12 12 12 12 | 12 12 12 12

D **C** **G** **C D**

7 7 7 7 | 5 5 5 5 | 0 3 0 3 2 0 2 1 0 1 | 0 5 7 5 7 7

G

12 12 12 12 12 12 | 12 12 12 12 | 12 12 12 12 | 11 10 10 10 10 0

C **G**

5 5 5 5 | 5 5 5 5 | 0 2 0 0 0 2 | 12 12 12 12

D C G

- ver lit-tle dog, a big old dog is mov-in' in.

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics: "- ver lit-tle dog, a big old dog is mov-in' in." The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). There are triplets of eighth notes over the first three notes of the first measure and the last three notes of the second measure. The middle staff is a guitar line in treble clef with a key signature of one sharp, playing a rhythmic accompaniment of eighth notes. The bottom staff is a guitar tablature line with fret numbers: 7 7 9 7 | 7 7 7 | 5 5 7 5 | 5 5 5 | 0 3 0 3 2 2 1 0 1.

Verse

C D G

7. Move it on o - ver,

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. It contains the lyrics: "7. Move it on o - ver,". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The middle staff is a guitar line in treble clef with a key signature of one sharp, playing a rhythmic accompaniment of eighth notes. The bottom staff is a guitar tablature line with fret numbers: 0 0 5 5 7 7 | 7 7 | 0 0 2 0 | 0 0 2 0 | 12 12 12 12.

C

move it on o - ver. Move it on o - ver.

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. It contains the lyrics: "move it on o - ver. Move it on o - ver." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The middle staff is a guitar line in treble clef with a key signature of one sharp, playing a rhythmic accompaniment of eighth notes. The bottom staff is a guitar tablature line with fret numbers: 0 0 2 0 | 0 0 2 0 | 12 12 12 12 | 5 5 7 5 | 5 5 5 5.

G D

Won't you rock it on o-ver? Move o-ver cool dog... a

C N.C. Ab7 G7

hot dog's mov-in' in.

Additional Lyrics

2. She told me not to mess around,
But I done let the deal go down.
Move it on over, rock it on over.
Move over, nice dog, a big bad dog is movin' in.
3. She changed the lock on my back door.
Now my key, it won't fit no more.
Move it on over, rock it on over.
Move over nice dog, a mean old dog is movin' in.
5. Yeah, listen to me, dog, before you start to whine.
That side's your's and this side's mine.
So move it on over, rock it on over.
Move over little dog, a big old dog is movin' in.

On the Rocks - 2

D_{Mi}7(9)

1 3 1 3 1 3 1 3 1 4 3 4 3 1 3 1 3 2 1 1 3 1 3 1

T *sl* 5 7 5 7 5 7 5 7 8 5 7 8 7 5 7 5 7 6 5 8 10 8 10 8

A 7 5 7 5 7 5 7 5 7 6 5 8 10 8 10 8

B 7 5 7 8 5 7 8 7 5 7 5 7 6 5 8 10 8 10 8

H H

A_{Mi}7 **F7(9)** **E7(#9)** **A_{Mi}7(9)**

3 1 3 2 2 1 4 3 1 3 1 3 1 3 1 4 1 3 1 3 1 3

T 10 8 9 7 5 4 6 4 3 1 3

A 10 8 9 7 5 4 6 4 3 1 3

B 10 8 9 7 5 4 6 4 3 1 3

sl *sl* *sl* *sl* *sl*

H H P H P H P H P

F7(9) **E7(#9)** **N.C.**

4 1 2 4 1 3 1 4 1 3 1 3 1 3 3 1 3 1 3 1 3 1 3

T 4 1 2 4 4 6 4 3 1 3 3 1 3 1 3 1 3 1 3

A 4 1 2 4 4 6 4 3 1 3 3 1 3 1 3 1 3 1 3

B 7 4 5 7 4 6 4 3 1 3 3 1 3 1 3 1 3 1 3

sl *sl* *sl* *sl* *sl*

H P H P H P H P H P

Rock Tune

3

N.C. B7(#9) E7

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

0 0 3 3 2 2 1 1 0

0 0 0 0 0 0 0 2 0 2 0 2

3 3 3 3 3 2 0

0 0 0 0 0 0 0 0 2 0 2 0 2

sl 5 5 5 5 3 2 0

2 0 2 0 2

H

A7

0 0 0 0 0 0 0 2 0 2 0 2 2 0

3 3 3 3 3 2 0

2 0 2 0 2 2 0

2 0 0 2 2 2 0 2 2 2 0 2 0 2

2 2 0 2 0 2

sl 5 5 5 5 3 2 0

2 0 2 0 2 2 0

2 0 2 0 2 2 2 0 2 0 2

2 2 0 2 0 2

H

E7 B7 (Bb7) A7

0 0 0 0 0 0 0 2 0 2 0 2 2 0 2

3 3 3 3 3 2 0

0 2 0 2 2 0 2

3 2 1 0 1 0

3 3 2

sl 5 5 5 5 3 2 0

2 0 2 0 2 2 0 2

4 4 4 4 4 4 4 3 2 2 2 0 2 0

4 4 4 4 4 4 4 3

2 2 2 0 2 0

2 2 2 0 2 0

H

1. E7 B7

2. E7 (A7 A#o) B7 E6(9)

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

4 3 2 0 2 2 0 2

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

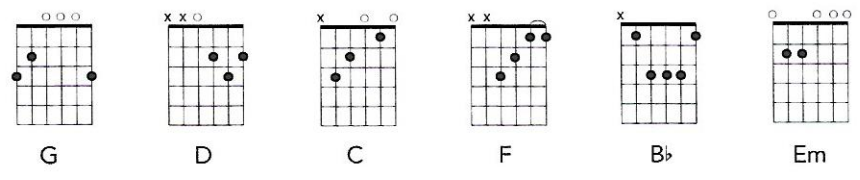
4 4 3 3 2 2 1 1 0 2 2 1

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

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

H

Turn



G D G D G D G D
 T 4/4 0 0 0 0 0 2 | 0 0 0 0 0 2 | 0 0 0 0 0 2 | 0 | 0 0 2 |

6 G C G D G D G C F Bb D
 0 0 1 | 0 2 | 0 0 2 | 0 0 1 | 2 3 | 2 |

13 G D G C G D G F C
 0 0 2 | 0 0 1 | 0 2 | 0 | 1 1 0 1 | 1 0 | 1 1 0 1 | 0 1 |

19 D G D G C G D G
 3 3 0 | 3 | 0 0 2 | 0 0 1 | 0 2 | 0 |

25 Em C
 2 2 2 0 2 | 0 2 | 2 2 2 0 2 0 | 2 | 2 2 2 0 2 | 0 2 |

31 F Bb D G D G C G D G
 3 2 3 2 3 2 3 | 0 | 0 0 2 | 0 0 1 | 0 2 | 0 |

37 G D G C G D G D
 0 0 2 | 0 0 1 | 0 2 | 0 | 0 0 0 0 0 2 |

42 G D G D G
 0 0 0 0 0 2 | 0 0 0 0 0 2 | 0 |

Watch Your Timing

Esus4 E

(rhythm guitar only)

Ami

Ami/G

3 1 3 3 3 1 3 1 3 3 3 1 3 1 3 3 3 1

5 3 5 5 7 5 7 5 7 7 9 8 10 8 10 (12 10) 8

sl

D⁹/F[#] / F G Ami

Ami/G

D⁹/F[#] / F G

3 1

3 1 3 3 3 1 3 1 3 3 3 1 3 1 3 3 3 1

3 1

10 8

5 3 5 5 7 5 7 5 7 7 9 8 10 8 10 (12 10) 8

sl

10 8

Ami

Ami/G

D⁹/F[#] F G

Esus4

3 1 3 3 3 1 3 1 3 3 3 1 3 1 3 3 3 1

3 1 1 4 4 3 3 1 3 4

10 8 8 10 13 12 12 10 13

5 3 5 5 7 5 7 5 7 7 9 8 10 8 10 (12 10) 8

sl

sl

P 12

E

8va

Ami

Ami/G

D⁹/F[#] / F G

3

3 1 1 3 1 1 3 1 1 4 1 1 4 3

12 17 15 13 15 13 10 12 10 7 10 7 5 8 7

sl

sl

sl

sl

Watch Your Timing - 2

Solo Guitar

Chords: A_{MI} A_{MI}/G $D^9/F\#$ / F G A_{MI} A_{MI}/G

Chords: $D^9/F\#$ / F G E_{sus4} E

Chords: F G C A_{MI} F G E_{MI} A_{MI}

Chords: F G C G A_{MI} A_{MI}^7 F_{MI} G $E^7/G\#$ $\text{to } \oplus$

Chords: E $F_{MA}^7(\#11)$ G^6 $A(\text{add}2)$

What's Your Name

Words and Music by Gary Rossington and Ronnie Van Zant

Intro

Moderate Rock ♩ = 136

C5 C#5 D5 F5 E5 D5 F#5 G5

f
w/ slight dist.

T
A
B

Verse

A5 C5 B5 A5

1. Well, it's eight o' clock in Boi -
2., 3. See additional lyrics

G5

A5

- se, I - da - ho. I found my

E5

lim - o driv - er, "Mis - ter, take us to the show."

w/ pick & fingers
0
0 1

(2) 2 4 0 2 4 2 2 2 4 0 2 4 2 2 4 0 2 4

A5 G5

I done _ made some plans _ for lat - er on _ to - night _

w/ pick & fingers -----|

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

D5 G5 A5 E5

I'll find a lit - tle queen _ and I _

(5) 5 7 5 5 7 3 3 2 3 3 2 2 4 0 2 4 2 0

A5 C5 C#5 D5

_ know I can treat her right. _ What's your name, _

(2) 2 4 0 2 4 2 2 2 4 0 2 4 2 2 4 0 2 5 6 7 5

Chorus

F5 E5 D5

F#5 G5

lit - tle girl, — what's your name? —

(5) 5 5 5 5 10 9 7 7 9 7 0 4 5 5 7 5 5 5

C5 C#5 D5

F5 E5 D5

F#5 G5

Shoot-in' you straight, — lit - tle girl, —

1., 3. won't 'cha do the same? —
2., 4. well, there ain't no shame. —

(5) 5 7 5 5 5 5 6 4 7 5 5 5 7 5 10 9 7 7 7 9 7 0 4 5

1. A5 C5 B5 A5 2.

(5) 5 7 5 5 7 12 12 10 2 2 5 4 2 2 3 4 2 2 (5) 5 7 5 5 5 5

C5 C#5 D5

F5 E5 D5

F#5 G5

{ What's your name, — } lit - tle girl, — what's your name? —
{ What was your name, — }

(5) 5 7 5 5 5 5 6 4 7 5 5 5 7 5 10 9 7 7 7 9 7 0 4 5

C5 C#5 D5 F5 E5 D5

Shoot - in' you straight, — lit - tle girl, —

(5) 5 7 5 5 5 5 5 5 7 5 5 5 5 6 7 5 5 9 7 5 10 9 7

To Coda \oplus

F#5 G5 A5

— won't 'cha do the same? — Oh, —

(7) 7 9 0 2 5 5 7 5 5 5 5 12 16 14 16 14

Guitar Solo

G5 A5

— yeah!

let ring -----

17 16 17 16 17 16 17 17 17 16 17 16 16 14 16 14 16 16 16 14 14 16 14 16

G5

14 14 14 14 16 14 16 14 14 16 14 14 16 14 16 14 16 14 16 14

A5

F#5 G5 A5

let ring -----

D.S. al Coda
(take repeat)

C5 G5 A5 C5 C#5 D5

What's your name, ...

⊕ Coda

Bb5 A5 G5 Bb5 A5 G5

Whew!

Additional Lyrics

2. Back at the hotel, Lord, we got such a mess.
It seems that one of the crew had a go with one of the guests. Ah, yes.
Well, the police said we can't drink in the bar. What a shame.
Won't you come upstairs, girl, and have a drink of champagne?
3. Nine o'clock the next day, and I'm ready to go.
I got six hundred miles to ride to do one more show, oh, no.
Can I get you a taxi home? It sure was grand.
When I come back here next year I wanna see you again.

Yes, You Can Do It!

Ed Wennink

Guitar 1

F B^b F

TAB

Guitar 2

5

B^b F

TAB

10

Gm⁷ C⁷ Gm⁷ C⁷

TAB

H

14

Gm⁷ C⁷ F

TAB

Yes, You Can Do It!

18 F B^b F

1 2 1 3 1 4 2 1 3 4 3

6 7 6 8 5 8 7 8 8 8 8

22 B^b F

1 2 1 3 1 2 1 3 1 2

6 7 6 8 8 6 7 6 8 8 6 7

26 B^b F

1 3 1 2 1 3 1 3 2 1

6 8 8 6 7 6 8 8 6 8 7