



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
JOHN KNOWLES

CHET ATKINS

almost alone

C. G. P.





CHET ATKINS *almost alone*

C. G. P.

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Music transcriptions by John Knowles, with Christian Denoyelle, Byron Fogo, and Bill Piburn.

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a note from Chet Atkins

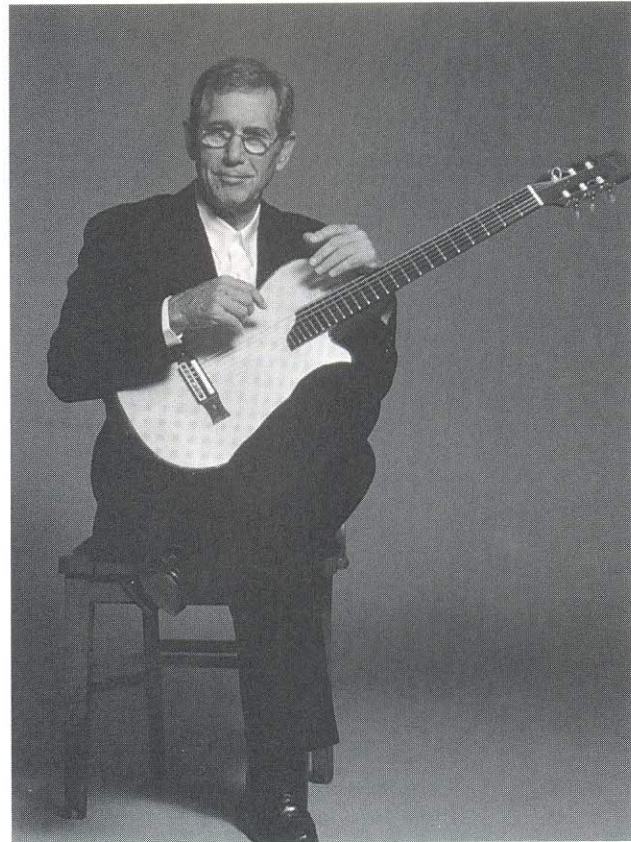
I was almost alone when I recorded the tunes on this album. I say “almost” because I invited several musicians I admire to join me on individual cuts. Randy Goodrum played keyboards on “I Still Write Your Name in the Snow,” Randy Howard played fiddle on “Sweet Alla Lee,” and Paul Yandell played acoustic guitar on “Maybelle.” Bergen White did the string arrangements and the Nashville String Machine performed them.

When I recorded “I Still Write Your Name in the Snow,” I replaced the fifth and sixth strings on a Country Gentleman guitar with electric bass strings to get that full sound. With the exception of “You Do Something to Me” and “Jam Man,” there are no guitar overdubs. It is just me and my big foot. On “You Do Something to Me,” I overdubbed a resonator guitar about midway through the tune. “Jam Man” utilizes a musical tool by that name which makes it possible to lay down a rhythm track and then layer other parts. I sometimes feature it in my shows, with the guitar doing all the music parts and my right hand overdubbing percussion sounds. A Les Paul I’m not! But it’s fun to try.

I know that John Knowles, Christian Denoyelle, Byron Fogo, and Bill Piburn spent a lot of time alone with the album, transcribing the tunes. Now it’s your turn to spend a lot of time alone with the book, the album, and your guitar.

Have fun!

Chet Atkins, C. G. P.



CHET
ATKINS
C. G. P.

tips on playing Chet's music

by John Knowles

Chet plays with a thumbpick and three fingers. You can play most of these tunes without a thumbpick and still get a good result, but you won't get Chet's tone and rhythmic drive. Some of Chet's moves can be adapted to a "flat-pick-and-two-fingers" technique, but overall, you'll get the best results playing fingerstyle all the way.

The right-hand fingering is shown by the letters *p*, *i*, *m*, and *a*, where *p* stands for thumb, *i* for index, *m* for middle, and *a* for ring.

In "Jam Man" (page 19, section B), Chet's thumb plays the stem-down notes to produce an alternating-bass accompaniment. The stem-up melody-notes are played with *i*, *m*, and an occasional *a*. Because these 16 bars recur throughout the tune, you can play along with Chet's recording to perfect your timing and feel.

Chet uses a similar alternating-bass pattern in "Big Foot," "Happy Again," "Sweet Alla Lee," "Maybelle," "Cheek to Cheek," and "I Still Write Your Name in the Snow" (page 31, Guitar Solo). He varies the alternating-bass pattern in "You Do Something to Me" and "Mr. Bojangles."

In "A Little Mark Music" (page 11, section A), Chet begins with a right-hand pattern where thumb and index sound notes on the same string. Then he uses a variation on the alternating-bass pattern for two bars (page 11, section B). These two patterns recur throughout the tune.

Chet uses several right-hand patterns to create turnarounds, embellish melodies, and play scales. In "A Little Mark Music" (page 15, section E, measure 15), he plays a turnaround based on an *m-i-p* pattern. He uses a similar pattern, *p-m-i*, to embellish the melody to "Mr. Bojangles" (page 63, section J). That three-finger roll makes 3/4 time sound like 6/8 time.

Chet uses an unusual *i-p-i-m* roll to embellish the melody in "Cheek to Cheek" (page 70, section I). The first sixteenth note of each group of four is played on the first string to bring out the melody.

He gets a different effect with the *i-p-i-m* pattern in "Jam Man" (page 26, section I). This time, the first eighth note of each group of four is played on the second string. He uses the same right-hand pattern in the harmony part.

In "Big Foot" (page 6, section H), Chet plays a two-octave scale using a *p-m-i* pattern. He begins the scale with his *i* finger so he is always crossing to the next higher string with *m*. There is a similar scale at the beginning of "You Do Something to Me" (page 71, section A).

When Chet plays a descending scale, as in "Jam Man" (page 25, section H, measure 13), he uses the same *p-m-i* pattern, but he crosses to the next lower string with *p*.

Chet has some unusual techniques for incorporating harmonics into his playing. Both natural and artificial harmonics are notated at actual pitch by a diamond-shaped note-head on the staff. Natural harmonics are labeled "Harm" while artificial harmonics are labeled "A. H."

The natural harmonics are notated by TAB numbers in brackets <> for the fret at which Chet touches the string with a left-hand finger to produce the harmonic. For example, see "Ave Maria" (page 79, section F, measure 6).

Artificial harmonics are notated by TAB numbers in brackets <> that show the fret at which Chet presses the string. He touches the string twelve frets above the TAB number with the tip of his right index-finger and sounds the harmonic with his thumbpick. For example, see "Jam Man" (page 20, section D).

Chet also plays a lick that combines artificial harmonics with regular notes and pull-offs to produce a scale effect. It almost sounds like all of the notes are harmonics. He uses this lick in "Jam Man" (page 21, measure 1).

As much as we have tried to convey how to play these tunes like Chet, you'll get closer by listening to and playing along with Chet's recorded performances. All of the tunes in this book are from Chet's album *Almost Alone* (Columbia CK-67497) which is available on CD or cassette. It's easier to find a particular song or passage on a CD.

If you would like to find out more about Chet's style of playing, write to The Chet Atkins Appreciation Society, c/o Mark Pritcher, 3716 Timberlake Road, Knoxville, TN 37920, or to me, c/o John Knowles' FingerStyle Quarterly, P. O. Box 120355, Nashville, TN 37212.

Big Foot

Written by Chet Atkins

A

Fast $\text{♩} = 144$
N.C.

Elec. Gtr.

mf

T
A
B

B

D9

A

E7

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

A

D7

A

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

E7

A

C

N.C.

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

D

D7

8 5 0 8 5 0 7 8 5 0 7 5 0 7 4 0 7 4 0 7 4 0 7 5 7 5 7 5 7

A E7

5 7 5 (5) 6 5 7 6 6 7 8 7 6 0 8 9 0 9

A D7 A6

10 10 10 7 5 7 5 7 5 7 5 7 6 7

E7 A

5 7 9 7 9 7 9 5 5 6 7 7 9

E D6 E13 A D7

7 9 5 6 6 7 5 6 6 7 5 6 7 7

A D6 F°7

5 7 5 7 6 7 5 7 7 9 7 7 7 9 9 9

F#m B7 E+7

10 10 10 7 8 7 9 7 9 11 11 9 9 7 7 7 6 5

F A D A9

G D7 A7 E7

E9 A13 D7

A F9 E9 A

H N.C.

i p m i p

I D7 A A7 E7

A D7

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

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

A F9 E9 A

0 7 7 0 | 7 0 8 7 | 7 6 6 0 | 5 5 5 7

0 7 0 0 | 0 7 0 7 | 8 7 8 7 | 7 6 7 6

J N.C.

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

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

K D9 A E7

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

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

A D7 A

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

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

E7 Free Time (foot) A9

let ring

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

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

Waiting for Susie B.

Written by Chet Atkins

Tuning:

- ① = E ④ = D
- ② = B ⑤ = G
- ③ = G ⑥ = C

A

Freely ♩. = 61

C
Elec. Nylon Str. Gtr.

mp let ring throughout

TAB

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

B

TAB

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

TAB

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

C

TAB

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

TAB

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

C G7sus4 To Coda 1 **D** $\frac{3}{4}$

1 0 1 0 2 | 0 3 0 1 5 6 | 10 8 10 9 10 0 | 0 9 10 10/12 10

C G7/C C G7sus4

8 10 9 8 9 10 | 9 10 8 5 6 7 | 10 8 10 0 0 2 | 0 3 0 1 3 0 3

C **E** D7 F/G G7

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

C D7 F/G G7 Am/G G To Coda 2 $\frac{3}{4}$

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

Em/G G7 C G7sus4 C

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

F Eb Bb7sus4 Eb

2 0 1 | 5 3 4 3 5 | 3 6 3 4 3 6 | 5 3 4 3 5

Bb7sus4 Eb Bb7sus4 Eb

3 6 3 4 3 6 | 3 5 3 4 3 5 | 3 6 3 4 3 6 | 3 5 3 4 3 4 ||

G G7 *D.S. al Coda 1*
A Tempo

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

Coda 1 C G7 C G7/C

10 8 10 9 10 0 | 10 10/12 10 | 8 8 9 10 | 9 10 8 5 6 7

C G7sus4 C G7sus4 *D.S.S. al Coda 2*

10 8 10 0 0 2 | 0 3 0 1 3 0 3 | 1 2 0 1 0 2 | 0 3 0 1 5 6 7

Coda 2 G7 C

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

G7sus4 C G7sus4 C

0 3 0 1 1 3 4 | 0 2 0 1 0 2 | 0 3 0 1 1 3 4 | 0 0 3 2 5 5 6 5 ||

A Little Mark Musik

Written by Chet Atkins

Tuning:

- ① = E ④ = D
- ② = B ⑤ = G
- ③ = G ⑥ = D

A Intro Moderately $\text{♩} = 92$ ($\text{♩} = \overset{\text{3}}{\text{♩}}$)
G

Elec. Nylon Str. Gtr.

mf
p i a i a i a i
m m p

T
A

B G

C

G

D7

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

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

C

G

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

Da, da, da

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

da, Da, da, da,

C

da.

5 5 5 5 5 5 5 6 5 7 6 5 5 5 7 5 5 7 7 5 5 7 5 5 0

Da, da, da,

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

D7

da.

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

G

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

D

G

C

G

D7

G

E

Bb

Csus2

Bb

A

Bb

Csus2

D7

m i p

let ring

G

F

G

G

C

G

Da, da, da,

D7

da.

G

D7

G

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

moving barre

p i a m

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

moving barre

steady gliss.

4 5 5 6 6 7 7 8 8 9 9 10 10 11 11 12 12 12 0 0 0

Jam Man

Written by Chet Atkins

"Jam Man" utilizes a musical tool by that name on which it is possible to lay down a rhythm track and then layer other parts. I sometimes feature it on my shows, with the guitar doing all the music parts and my right hand overdubbing the percussion (kick drum and snare sounds). A Les Paul I'm Not! But it is fun to try.

A Intro
Brightly $\text{♩} = 100$

Elec. Gtr. Am G Am G C G7
Rhy. Fig. 1
mf
*P.M.

T
A
B

* down-stemmed notes only

C G#°7 Am G Am G
P.M.

B
w/ Rhy. Fig. 1

F E Am N.C. Am G
End Rhy. Fig. 1 Riff A
P.M. let ring P.M. Riff A1 w/ slapback delay

Am G C G7 C G#°7 Am

5 10 10 9 8 9 14 14 12 7 12

G Am G F7 E Am

End Riff A

End Riff A1

let ring

C

w/ Rhy. Fig. 1 & Riffs A & *A1

Am Riff B

G Am G C G7

Riff B1

*w/ digital delay

* 1200 ms delay time. Delay is also used on Riff A1, next 11 meas.

C G#°7 Am G Am G F E

End Riff B

End Riff B1

D

w/ Riffs A & B, 1st 8 meas.

Am F D7/F# G9sus4 E7(#5)

*A.H. A.H.

full

* To play artificial harmonics, fret string as shown in TAB, touch string 12 frets higher with tip of right-hand index-finger, and sound harmonic with thumb pick.

Am G Am G Bb9

A.H. A.H. A.H. A.H. A.H. a a a

7 5 6 5 5 10 8 10 12 (12) (12)

<7> <5> <5> <5> <7> 7

*P.M.

1 1 1 1 1 0 3 6

2 2 2 2 2 2 0 5 5 5

0 0 3 0 0 2 0 3 6

* down-stemmed notes only

A7(#5) D9 G7 E7(#5)

12 11 12 (12) (12) 12 10 10 8 8 9 9 7 5 6 7 12

1/2 1/2

5 5 5 5 5 5 1 1 1 2 1 2 1 2

5 5 4 4 3 3 0 0 0 0 0 0

E
w/ Rhy. Fig. 1
Am

Am G Am

w/ bar

(12) (12) -1/2 7 5 4 5 7 5 10 12 10 13

8 5 6 7 7 6 7 4 7 10 12 12 10

1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

G C G C G#°7

4/5 5 7 5 6 5 13/15 13 12

5/7 5 4 5 7 5 10/12 10 13

Am G Am G F7

4/5 5 7 5 6 5 10/12 10 13 14 1/2 (14)

5/7 5 4 5 7 5 10/12 12 10 15 1/2 (15)

E Am F Am

12 13 7 3 0 7 3 0 7 3 0 5 4 0 7 1/2 (7)

13 14 0 4

Am7 B^o7

m i p - - - - -

5 5 7 (7) 5 7 9 10 8 10 11 9 11 12 10 13 12 10 13 12

Am Am7

7 (7) 5 5 (5) 9 (9) 7

F E Am

7 (7) 8 9 10 10 9 6 4 5 7

P.M. let ring P.M.

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

G

w/ Rhy. Fig. 1 & Riffs A & B
Am

G

Am

G

C

G7

Musical staff with notes and rests.

Tablature staff with fret numbers: 7 5 5 8 8 6

Musical staff with notes, rests, and a wavy line indicating a tremolo effect.

*w/ digital delay

Tablature staff with fret numbers: 4/5 3 3 5 5 4 4 2 2 2 2 6/8 6 6 5 5 7

* 1200 ms delay time, next 12 meas.

C

G#°7

Am

G

Am

G

Musical staff with notes and rests.

p ————— *mf*

Tablature staff with fret numbers: 7 5 5 8 8 6 6 5 5 3 6/8

Musical staff with notes, rests, and a wavy line indicating a tremolo effect.

p ————— *mf*

Tablature staff with fret numbers: 6 5 5 6 6/8 8 6 6 5 5 7 7 5 5 4 4/5

Musical staff with notes, rests, and a wavy line indicating a tremolo effect.

Tablature staff with fret numbers: 7 5 5 7 7/9 5 3 3 5 5 4 4 2 2 2 2

F E Am

1/2 (10) 12 2 4 0 2 0 13 2 (2) -1/2 w/ bar

1/2 (12) 13 14 -1/2

H
w/ Rhy. Fig. 1
Am

G Am G C

1/2 7 5 8 7 1/2 5 5 8 5 7 5 7-9 full 10 8

G7 C G#°7 Am G

slight P.M.

13 12 10 8 8-12 14 13 12 17 15 12 13 15 12 15

Am G F E Am

slight P.M.
p m i

13 15 12 15 13 14 12 10 8 12 10 8 10 9 7 10 9 7 10 8 7 7-11 12

I

w/ Rhy. Fig. 1, 1st 14 meas.
Am

G

Am

First system of musical notation. It consists of a treble clef staff with a melody line and a bass clef staff with a bass line. The melody line starts with a sharp sign and a series of eighth notes. The bass line contains numerical fret numbers: 14 15 14 15, 15 14 15 12 13 14 13 12, 15 14 15 12 13 14 13 12, 15 14 15 12 13 14 13 12. The lyrics "i p i m" are written below the melody line.

Second system of musical notation. It consists of a treble clef staff with a melody line and a bass clef staff with a bass line. The melody line includes various chords: G, C, G7, C, and G#°7. The bass line contains numerical fret numbers: 12 12 12 10 10, 14 15 14 15 8 10 10, 10 9 7 10, 9, 14 15 14 15, 8 7 8 7 5, 11 12 11 12, 11 12 11 12. There are wavy lines indicating tremolos in the melody and bass lines. A "full" marking with an arrow points to a note in the bass line.

Third system of musical notation. It consists of a treble clef staff with a melody line and a bass clef staff with a bass line. The melody line features a long, sustained note with a wavy line underneath it. The bass line contains numerical fret numbers: 10, 10, 8, 9, 7.

Am G Am G

i p i m i

10 9 10 8 8 9 8 8 | 10 9 10 8 8 9 8 8 | 10 9 10 8 8 9 8 8 | 8 7 8 7 5

7 7 7 5 5 7 5 5 | 7 7 7 5 5 7 5 5 | 7 7 7 5 5 7 5 5 | 4 5 4 3 2

14
14
12

F E Am

Freely

let ring w/ bar

4 5 7 4 5 | 4 5 | 6 4 5 | 7 8 10 7 | 8 | 12 | 17

6 7 4 6 7 4 5 | 7 4 5 7 | 4 | 5 | 8 | 12 | 5 5 0 0 0 5 5 4

13
13
5

I Still Write Your Name in the Snow

Written by Chet Atkins and Billy Edd Wheeler

Standard Tuning,
w/ 5th & 6th strings
one octave lower.

A Intro

Moderately $\text{♩} = 92$

Elec. Gtr. N.C.(G)

mf

T
A
B

A7 D7sus4 G

1. Well, I'm

B Verse

G C G

al - most sor - ry now, I caught you mess - in' a - round ___ 'cause

Em7 A7 D9

you packed up your pick - up ___ an' boog - ied out ___ of town. Well, ___

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G C

dar - lin' I think you'd like ___ to know ___ that I

Detailed description: This system contains the first line of music. The vocal line starts with a G chord and the lyrics 'dar - lin' I think you'd like ___ to know ___ that I'. The guitar accompaniment features a G major chord and a C major chord. Fingerings are indicated with numbers 3, 4, 5 on the strings.

G D7 G

still _____ write your name _____ in the snow. *Spoken: That's*

Detailed description: This system contains the second line of music. The vocal line has a long note for 'still' followed by 'write your name _____ in the snow.' and a spoken phrase 'Spoken: That's'. The guitar accompaniment includes G major and D7 chords. Fingerings are indicated with numbers 3, 4, 5.

C Bridge C G

right! When the snow - flakes fall, _____ I guess I see

Detailed description: This system marks the beginning of the bridge. The vocal line starts with 'right!' followed by 'When the snow - flakes fall, _____ I guess I see'. The guitar accompaniment features a C major chord and a G major chord. Fingerings are indicated with numbers 3, 4, 5, 8, 9, 10.

D7 G Ab7/Eb

that hap - py you and me that used to be.

Detailed description: This system contains the final line of music. The vocal line ends with 'that hap - py you and me that used to be.'. The guitar accompaniment includes D7, G, and Ab7/Eb chords. Fingerings are indicated with numbers 8, 9, 10, 3, 4, 5, 12, 11.

G9/D G7 C G B7/F#

And when the snow has cov-ered all the ground

Em7 A7 D9

I hear your name and have to write it down.

D Chorus
G C

Spoken: Yeah, Well, do you think of me when you're feel - in' low

G Em7 D7 G

and wish you could write my name in the snow?

E Guitar Solo

C6 C#°7 G

5 3 5 7 8 8 9 9 10 7 8 7

G6 D13 D+9 D9 G13

0 7 8 7 6 5 3 5 3 10 9 10 9 5 4 5 4 5 4 3 4 5 3 3 3

C6 C#°7 G6

4 10 0 10 11 9 9 12 12 3 5 7 8 10 8 10 9 11 11 10 12 10

B7/F# Em7 A7 D7

10 8 8 7 9 5 5 6 7 5 6 5 7 5 3 0 5 4 5 4 5 4 5 5

F Interlude

G13 (strings) G9 G7 C7

0 5 3 5 4 12 10 11 10 10 8 10 10 9 9 8 10 10 8 10 8

A7 D7 N.C.(G)

8 10 5 7 5 5 4 5 4 3 3 3 3 3 3 3 3

A7

3 3 1 0 3 0 0 3 0 3 2 0 2 0 3 4 5 7 6 8 7 5

D7sus4 G Verse G

2. Well _ I once had an

8 5 8 3 0 3 3 3 3 3 3 3 3 3 3 3 3 5 7 5 7 3 5 5 4 3 4 4 4 3 4 4 5 5 5 3 5 5

G7 C G

ink - lin' that you'd come back a - gain. I see now that

3 4 3 5 3 5 5 5 3 5 5 3 3 5 5 3 4 4 5 5 3 5 5

Em7 A7 D7 G7

I was just a - tink - lin' in the wind. You've hurt me

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "I was just a - tink - lin' in the wind. You've hurt me". The guitar accompaniment features chords for Em7, A7, D7, and G7. The bass line shows fret numbers: 7, 7, 5, 7, 5, 10, 10.

C7 G

more than you'll ev - er know and I still

Detailed description: This system contains the next three measures. The vocal line continues with "more than you'll ev - er know and I still". The guitar accompaniment features chords for C7 and G. The bass line shows fret numbers: 10, 10, 8, 8, 10, 8, 10, 3, 5.

D7 G

write your name in the snow. *Spoken: Well,*

Detailed description: This system contains the next three measures. The vocal line continues with "write your name in the snow." followed by the spoken phrase "Spoken: Well,". The guitar accompaniment features chords for D7 and G. The bass line shows fret numbers: 3, 5, 5, 5, 4, 5, 3, 5, 5, 5, 3, 5, 7.

H Bridge
C G

when those snow - flakes fall I guess I see that

Detailed description: This system contains the bridge section, starting with a double bar line and a box containing the letter 'H'. The vocal line begins with "when those snow - flakes fall I guess I see that". The guitar accompaniment features chords for C and G. The bass line shows fret numbers: 8, 10, 10, 8, 10, 10, 10, 10, 10, 10, 10.

D7 G7 Ab9/Eb G9/D G7

hap - py you and me _ that used to be.

5 7 5 7 5 7 10 12 11 10 10 10 9 10 9

C G B7/F# Em7

I write your name _ so _ beau - ti - ful - ly but it's

8 10 10 8 10 10 10 8 9 9 10 7 7 7 9

A7 D9 D7

hard to cross the i's _ and dot the t's.

5 7 5 7 10 11 12 10 11 10 11 10 10 10

I Chorus
G C7

Do you think _ of me when you're feel - in' low _ and

10 9 10 9 10 9 8 10 8 10 8 10 8

G D7 G E7

wish you could write my name in the snow?

3 5 5 5 5 5 3 5 5 5 7 6 7 6

J Outro
A9 D9 G E7

Spoken: Now, the beautiful Bluegrass ending that you can sing in

5 6 5 5 5 5 4 4 3 5 5 5 7 6 5 6 7

A9 D9 G E7

three-part harmony like this: Son-of-a-gun, I'm

5 5 5 5 4 4 3 5 5 7 6 7 6

A7 D9 G

tired of liv-in' this way, hot-a-might-y damn.

5 5 5 5 4 4 5 6 7 5 7 /10

Pu, Uana Hulu

(Remembering Gabby)

By David Alapai

Tuning:

- ① = E ④ = D
- ② = B ⑤ = G
- ③ = G ⑥ = C

A Intro Freely

Elec. Nylon Str. Gtr.

*C Fmaj7/C G7 C † i

Moderately ♩ = 100 (♩ = ♩³)

mf

let ring throughout

rit.

† upstroke w/ right-hand index-finger

* Chord symbols reflect implied tonality.

B

C C7 Fmaj7 V

G7 C

C7 Fmaj7 V

G7 C

C
G7

Musical notation for the first system, featuring a treble clef staff with a melodic line and a bass clef staff with guitar chords and fingerings. The key signature has one flat (Bb). The first system contains four measures of music.

C

Musical notation for the second system, continuing the melody and guitar accompaniment. It contains four measures of music.

D

N.C.

C

C7

Fmaj7

V

Musical notation for the third system, including a 'V' (Vibrato) marking above the final measure. It contains four measures of music.

G7

C

Musical notation for the fourth system, continuing the piece with four measures of music.

C7

Fmaj7

V

Musical notation for the fifth system, concluding the piece with four measures of music.

V -----

G7 C

E
G7

C

N.C.
V -----

F G7

C Fmaj7/C G7 C/G

* even

* Played as even eighth notes.

G C F/A C7/G F V

1.

G G7 C

2.

C G7

C G7

rit.

Freely

C F G7 C

*A.H.

* To play artificial harmonic, fret string as shown in TAB, touch string 12 frets higher with tip of right-hand index-finger, and sound harmonic with thumb pick.

Happy Again

Written by Chet Atkins

A Intro Freely

Aadd9
Elec. Nylon Str. Gtr.

mf
let ring

D⁹

let ring

E⁹

N.C.

E+⁹

let ring

B Theme

Moderate Half-Time Feel ♩ = 180

A

Amaj⁷

A

G⁹add#⁴

D/F#

1. E7 E+9

let ring

2. E7 Aadd9 N.C. **C Bridge** Dmaj7 1/2 VII A+9/D 1/2 VI

let ring

1/2 VI Dmaj7 E7 A E7 A

let ring

C#7/G# G9 F#m7 II

let ring

II Bm9 Cadd9 E7/B E+9

let ring

D Theme

A Amaj7 Eadd9 A6

0 2 2 0 2 2 0 2 1 0 2 0 2 2 2 0 3 4 5 7 7

0 2 2 0 2 2 0 2 1 0 2 0 2 2 2 0 4 4 5 7 7

A

0 10 9 7 9 7 5 2 2 2 2 2 3 0

0 11 9 7 9 7 6 2 2 2 2 2 4 0

0 11 9 7 9 7 6 2 2 2 2 2 4 0

G9b5 D/F# E7

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

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

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

E Bridge

Aadd9 N.C. Dmaj7 1/2 VII A+9/D 1/2 VI Dmaj7 V

let ring

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

0 6 6 7 6 6 6 6 6 6 6 6 6

0 6 6 7 6 6 6 6 6 6 6 6 6

V E7 A E7 A

5 7 5 7 7 7 4 0 2 0 3 0 3 2

5 7 5 7 7 7 4 0 2 0 3 0 3 2

5 7 5 7 7 7 4 0 2 0 3 0 3 2

C#7/G# G9

F#m7 II Bm9

E F Theme A Amaj7

A6

A G9add#4

D/F#

E7

Aadd9

let ring

Aadd9/B

E7

let ring

G Outro

Aadd9

let ring

Bm7

E7sus4

let ring

rit.

A

Sweet Alla Lee

Written by Chet Atkins

A Intro
Fast $\text{♩} = 132$

C
Elec. Nylon Str. Gtr.

D7/F# G7sus4

mf

TAB

B

C D/F# G7/F C

F

G7 C

C

G7 C

D

G7 C C9 F

G9 C A7

0 1 1 0 0 0 1 0 0 1 3 0 3

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 3 0 2

D7 G7 E C F

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

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

5 5 4 3 3 3 3 3 3 3 3 3 3 3 1 3 3 3

G7 C

1 0 3 1 0 0 3 1 0 1 1 1 1 0 1

2 2 3 3 3 3 3 3 3 2 0 2 3 2 3

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

F C F G7

p a m i

0 1 0 1 0 0 1 0 1 1 1 1 1 1 1 1 0 1 0 0

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

3 3 3 3 0 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3

C G7 C G C

1 0 0 2 0 0 1 0 0 1 0 0 0 1 0 0 1 0 0

2 3 2 0 3 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

F G7 C

H F C

A7 D7 G7 C

F G7

F#m7b5 B7 E7 A

B7 E

5 7 0 7 | 7 7 9 7 | 7 8 9 9 7 | 0 0 2 2 2 | 2 2 1 2 2

J E7 A B7

0 0 9 | 0 9 9 | 6 7 4 6 | 5 6 7 9 | 7 7 7

K A E7

7 7 7 | 0 7 6 | 0 2 4 | 0 6 6 7 | 6 7 6 6

E E D7 C#9 F#7

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

L B7 E7 A6

2 2 1 2 1 | 0 9 9 | 5 7 5 7 | 0 7 7 | 0 7 6 7

B7 E G7 **M** C

7 7 9 7 7 8 7 9 7 7 0 3/5 0 0 1 0 1

7 7 7 7 7 7 0 3 3 3 3

F G7

1 0 1 2 1 2 1 2 0 0 0 0 0 0 0 0

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

C G C **N** F

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

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

F/G C C9

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

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

O F C

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

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

A7 D7 G C

0 2 0 0 2 0 0 2 0 3 0 2 3 0 2 3 0 2 3 2

F F/G C

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

C F

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

G7 C C R

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

F G7

0 1 0 0 (1) 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 0 2

S

C F C

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

A7 D7 G7

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

T

C E7/B Am C/G F A7 Dm D#°7 C/E C

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

D7/A G7/B C D7/F#

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

G7sus4 C N.C.

1 1 1 1 3 0 | 1 1 1 1 3 0 | 8 7 5 0 5 0 8 | 7

5 0 5 0 7 5 0 | 5 0 | 8 | 8 10 | 10 | 10 12

Maybelle

Written by Chet Atkins

Gtr. 1: Capo VII

A Intro

Light Bluegrass $\text{♩} = 96$

G
**(C)

C (F) G (C)

*Gtr. 1 (acous.)
mf

T
A
B

*Paul Yandell ** Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

B

**Gtr. 1 tacet
C

Gtr. 1

D (G) G (C)

*Gtr. 2 (elec. nylon str.)
mf

*Chet Atkins

** Move capo to V.

Gtr. 2

E7 F

D/F# G7

C

C
(G)

G7 N.C.
(D7)
Riff A

End Riff A

Rhy. Fig. 1

Gr. 1

w/ pick

slight P.M.

Gr. 2

p i m

* muted

E7
(B7)

F
(C)

slight P.M.

slight P.M.

D/F#
(A/C#)

G7
(D7)

N.C.

C
(G)

End Rhy. Fig. 1

slight P.M. -----

* muted

D

G7
(D7)

Rhy. Fig. 2

End Rhy. Fig. 2

slight P.M. -----

Gtr. 1: w/ Rhy. Fig. 2, 2 times

Gtr. 2

Gr. 1: w/ Riff A
N.C.

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

* muted

E
Gr. 1: w/ Rhy. Fig. 1
C
(G)

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

E7
(B7)

F
(C)

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

D9
(A9)

G7
(D7)

5 5 5 4 5 4 3 5 3 0 3 3 3 3 0 3 5 0 3 3 4 3 3 3 5 3 3 3 5 3

N.C.

C
(G)

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

F

C

G7
(D7)

Gtr. 1 (G)
Rhy. Fig. 3

slight P.M. -----

Gtr. 2

sim.

C
(G)

End Rhy. Fig. 3

slight P.M. -----

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2

G7
(D7)

sim.

** sul pont.*

* pluck near bridge next 7 meas.

G

Gr. 1: w/ Rhy. Fig. 2, 3 times

C
(G)
G7
(D7)

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

3 0 1 2 3 4 0 3 0 6 0 7 8 0 6 0 4 0 3 4 0 3 0 7 0 9 0 7 0 4 0

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

H

Gr. 1: w/ Rhy. Fig. 1

C
(G)

Gr. 1: w/ Riff A
N.C.

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

* muted

E7
(B7)

F
(C)

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

Chords: C (G), G7/B (B7/F#), Am (Em), F (C)

Gtr. 1

slight P.M. - 4

Gtr. 2

Free Time
Gtr. 1 tacet

Chords: C (G), C/Bb, A7, D5, G7

Gtr. 2

Chords: C, N.C., C

*A.H.

* To play artificial harmonic, fret string as shown in TAB, touch string 12 frets higher with tip of right-hand index-finger, and sound harmonic with thumb pick.

Mr. Bojangles

Words and Music by Jerry Jeff Walker

A Intro

Moderately Fast ♩ = 164 (♩ = $\frac{3}{4}$)

C
Elec. Nyl. Str. Gtr.

C/B C/A N.C.(G7)

mf let ring throughout

T 1 0 1 0 1 | 1 0 1 0 1 | 1 0 1 0 1 | 0 1 3

A 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 1 3

B 3 | 2 | 0 | 3 0 2

B Verse

C C/B C/A C/G F

0 3 0 3 | 0 3 0 3 | 0 3 1 | 0 0 0 0 | 3 5

3 | 2 | 0 | 2 2 2 | 3

F6 1/2 III G7 III N.C.(G7) C C/B

5 3 5 3 | 3 3 3 3 | 0 1 3 | 0 3 0 3 | 0 3 0 3

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

C/A C/G F F6 1/2 III G7 III

0 3 1 | 0 0 0 0 | 3 5 | 5 3 5 3 | 3 3 3 3 | 3 3 3 3

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

C

Fmaj7 VIII Em7 VII E7 Am

9 9 10 | 8 10 8 | 7 9 9 | 0 0 3 | 1 2 2

8 | 8 10 10 | 7 | 0 1 0 1 3 | 0 2 2

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C/G D7/F# D7 E7 F13
CI

i p m i p m

* muted

D Verse

F#7 II G7 III C C/B C/A

C/G F F6 1/2 III G7 III N.C. C

C/B C/A F F6 1/2 III III G7

E

III Fmaj7 VII Em7 VII E7 Am 1/2 V

C/G D7/F# D7 Bb9 A9 Ab9

3 0 3 | 1 2 0 3 | 0 3 5 4 5 4 | 3 5 5 6 | 2 4 4 5 | 1 3 3

3 2 | 0 0 | 5 4 5 4 | 6 6 6 | 5 5 5 | 4 4 4

F Chorus

G6 Am9 G7 III N.C.(G7) Am9

0 2 3 0 3 | 0 5 5 5 5 | 3 5 3 4 | 3 5 7 | 0 5 3 3

3 3 3 | 0 0 0 0 0 | 3 5 3 4 | 3 5 7 | 0 5 3 3

G7 III N.C.(G7) Am9 G7 III

5 3 5 3 5 3 | 3 3 4 | 3 5 7 | 0 5 5 | 3 5 3 4

0 3 3 5 7 | 0 5 5 | 3 5 3 4

G

C C/B C/A

3 4 5 3 4 5 | 1 0 1 0 1 | 1 0 1 0 1 | 1 0 1 0 1

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

H Verse

N.C.(G7) C C/B Am C/G F

0 1 3 | 0 3 0 3 0 | 3 0 0 3 5 3 0 | 1 3 1 3 | 0 3 0

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

I -----

G9 C C/B Am 1/2 V -----

C/G F I ----- G9

I

Fmaj7 VIII ----- Em7 VII ----- E7 Am

C/G D/F# D7 G7 Am7

i p m i p m -----

A#°7 G7/B J Verse C6 B°7sus4 A7sus4

X ----- IX -----

p m i p m i -----

C/G V
F7#11
F7
Gadd9sus4/D
G7 III

p m i p m

C6 X
B°7sus4 IX
A7sus4
C/G V
F7#11

p m i p m i

F7
Gadd9sus4/D
G7 III
K Fmaj7 VIII
VII

p m i p m

Em7 VII
E7
Am
C/G
D/F#

D7
Bb9 1/2 III
A9 1/2 II
Ab9 1/2 I
G9

L Chorus
Am9

G7 N.C.(G7) Am9

G7 1/2 III N.C.(G7) Am9

M

G7 C C/B C/A

N Outro

N.C.(G7) C C/B Bb F/A Ab9

rit.

G7 C N.C. Db9/Ab VI Cadd9 V

p m i - - - - - p

Cheek to Cheek

Words and Music by Irving Berlin

A Intro
Freely ♩ = 76

Amaj7
Elec. Nylon Str. Gtr.

A#°7 E7 Amaj7 A#°7 E7 Amaj7 Bm7

mp

TAB: 2 0 1 2 3 2 3 2 0 2 3 2 3 7 0 9 7

B#°7 Aadd9/C# C#7 G7 F#7 B7 E7

TAB: 10 9 7 10 9 10 9 10 9 7 10 8 7 4 7 5 7 5 4 2 3 6 4 2 4 0

G9b5 F#7 Bm7 F13 E7 A Tempo A Gm/F#

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

B

F#m/B Fm/E Amaj7 F#7 B9 E7 Amaj7 F+7 B9 E7

TAB: 2 0 1 1 2 0 2 0 2 2 3 5 7 0 3 3 2 2 2 3 5 4

Amaj7 Bm7 B#°7 Aadd9/C# C#+7 G7 F#7 B7 E7

TAB: 7 0 9 7 7 10 9 7 10 9 9 10 10 10 9 9 8 7 4 7 5 7 0 7 7 6 7

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G9b5 F#7 Bm7 F13 E7

4 7 7 6 2 2 3 4 2 3 0 2 2 3 3 1 0 0 2 1 0

0 7 3 3 2 2 2 1 0 0

G7add9 A A#°7 E7 A A#°7

2 0 0 2 3 2 0 2 2 3 0 4 7 5 5 0 2 2 3 0 2

3 3 3 0 2 1 2 2 0 7 6 0 7 1 2

E7 A A#°7 E7 A F#7

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

2 0 0 6 0 7 1 2 0 1 0 6 0 0 3 2 2

Bm7 E7 A A#°7 E7 A A#°7

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

2 0 1 1 2 0 2 0 7 6 6 7 0 2 2 2

E7 A A#°7 E7 A F#7

3 0 4 7 5 5 0 2 2 3 0 4 0 5 5 3 2 3 2

2 0 0 6 0 7 1 2 0 1 0 6 0 0 3 2 2

D

Bm7 E7 A Am Am/G# Am/G Am/F# F7

Bm7 Am7add4 G#m7 C#7 F#m7 B9 E13 E7

E

Amaj7 A#°7 E7 Amaj7 A#°7 E7 Amaj7 Bm7

B#°7 Aadd9/C# C#7#9 F#7 B7 E7

G9b5 F#7 Bm7 F13 E7 G9b5

A A#°7 **F** E7 A A#°7 E7 A A#°7

E7 A F#7 Bm7 E7 A A#°7 E7

A A#°7 E7 A Bm E7 A F#7

Bm7 E7 A **G** Am Am/G# Am/G Am/F# F13

F7 Bm9 E(no 3rd) Bm/G# C#7 F#m7 B9 E7

H

Amaj7 F#7 B7 E7 Amaj7 F#7 B7 E7 Amaj7 Bm7

rit.

I

Freely

B#°7 Aadd9/C# C#7 C#+7 F#9 B7 E9 i p i m E F9 E9

rit.

C#m Cm Bm G9b5 F#7 A Tempo Bm7 F13

E7 C#m7 F#+7 F#7 Bm9 E9

N.C.(A7) (A) B/A A

You Do Something to Me

Words and Music by Cole Porter

A Intro
Freely

N.C.

Gr. 1 (elec.)

mf

i p m i p m i p m i p

D9 G9 C G7b5

B

C

F7

N.C.(Em)

(Am7) (A7)

Dm7sus4 III

G7

Dm9(add9)

let ring...

Aadd4

Dm7 V

C#°7

D9

D7

Dm7 V

G+ III

let ring...

C/E

C°/Eb

G7/D

A/C#

Ab/C VI

G/B V

F/A III

E/G# G7

rit.

Moderately Slow $\text{♩} = 80$ ($\text{♩} = \text{♩}^{\text{3}}$)

C

G+

C

E7

A7/C#

A9/G V

Dm7

G7 III

Ab/G I F/G C G7b5/D_b

Fingerings: 1 1 2 | 1 2 3-5 3 | 1 0 0 | 0 3 0 2 0 3

C F7 Em Am7 A7/C#

Fingerings: 3 2 0 3 0 | 2 0 2 1 | 0 2 2 0 1 0 | 3 3-5 5 | 3 2 2-4 5

Dm7sus4 V G7 III Dm(add9) C#°7

Fingerings: 8 5 6 5 | 3 5 3 3 4 | 5 6 0 6 0 | 5 5 3 5

Dm7 V A7 D9 D7

Fingerings: 6 5 6 5 | 5 6 6 5 | 3 0 6 3 | 7 6 5 | 5 7 5 7 | 5 5 7 9

Dm7 III G7 C/E C°7/Eb G7/D

Fingerings: 3 5 | 3 | 12 13 12 10 | 13 11 11 | 12 12 10 9 | 3 5-7 5 | 12 12 11 11 | 10 10

A/C# Ab/C VI G/B V F/A III

10 9 9 6 9 8 6 8 7 5 8 6 3 5 3
9 9 8 8 7 5 7 5 5 3 5 5

III G7 C G7b5 C E7

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

A7/C# A9/G V Dm7 G7 III Ab/G I F/G

4 5 5 5 7 3 4 5 4 1 1 1 1 3 5 3
5 5 5 7 3 3 5 4 3 3 3 3 3 3 3

D C G7b5 C F7
*Gtr. 2 (resonator gtr.)
mf

8 7 6 5 7 4 7 5 7 8 7 7 5 5
3 2 2 1 1 3 2 2 3 1 2

Gtr. 1

3 2 2 1 1 3 2 2 3 1 2

*Chet Atkins - overdub

Em Am7 A7/C# Dm7 G7

Dm7 C#°7 Dm7 A7/C# A

D Eb9/Bb D9 Dm7 G13

C B7 Bb7 A7

10 12 10 8 7 6 6 8 5 5 7 7 5 6

VIII VII VI V

8 8 8 7 7 7 7 6 6 6 5 5 5 7 5 6

Ab7 G7 F G13

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

5 4 5 4 4 3 3 (3) 3 3 3 3 3 3 3 3

C Gr. 2 tacet B+7 C E7 A7

5

VIII VII

8 8 8 7 7 7 7 8 8 7 5 5 5 5 5 5

C

G B/G 1/2 IV Em F#7 IV 1/2 II

F#7 IV Em A7 1/2 V D E7/B

D/A II A 1/2 II D D7

D

D7 G D7

Em D B IV Am VII V

Cmaj7 V. A7 II. C#°7 D7 **E** G Em

7 7 5 5 3 2 3 6 5 3 5 5 3 0 3 5 3 5 3 3 0 0 0 0 2 0 2 0 2

G/D D7 G G7

7 0 0 0 0 0 4 5 4 0 3 0 0 0 0 0 0 0 0 0 0 0 3 1 3 0 0 3 1 3 0 0

C/G Cm/G G **F** G Em

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

G/D D7 G G7 G°7

7 0 0 0 0 0 4 5 4 0 3 0 0 0 0 0 0 0 0 0 0 0 13 12 13 12 12 10 12 10 12 0 11 9 11 9 11

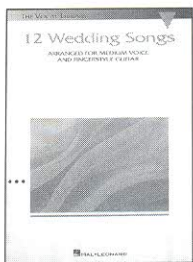
Cm/G G G

11 11 10 8 10 8 10 0 9 7 8 7 9 0 9 7 8 7 9 0 <12> <12> <12> <12> 3 0 0

Harm. -----

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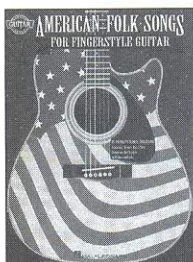


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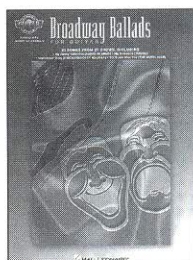
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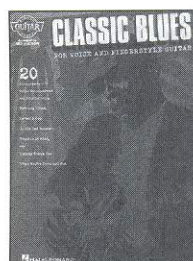
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Broadway Ballads for Guitar

24 arrangements, including: All I Ask Of You • Bewitched • I Dreamed A Dream • Memory • My Funny Valentine • What I Did For Love • and more.

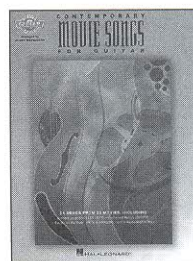
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20 arrangements with guitar accompaniment and solos, including: Mercury Blues • Seventh Son • Little Red Rooster • Trouble In Mind • Nobody Knows You When You're Down And Out • and more.

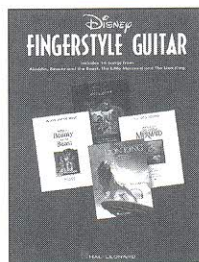
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Contemporary Movie Songs For Solo Guitar

24 arrangements of silver screen gems, including: Endless Love • The John Dunbar Theme ("Dances With Wolves") • Theme From "Ordinary People" • Somewhere Out There • Unchained Melody • and more. Includes notes and tab.

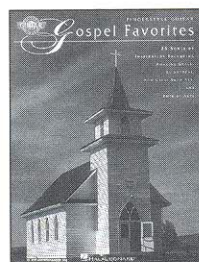
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Disney Fingerstyle Guitar

14 fun favorites, including: Under The Sea • Beauty And The Beast • A Whole New World • Can You Feel The Love Tonight • and more.

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Gospel Favorites For Fingerstyle Guitar

25 classics, including: Amazing Grace • Because He Lives • El Shaddai • How Great Thou Art • The Old Rugged Cross • Rock Of Ages • Will The Cradle Be Unbroken • Wings Of A Dove • and more. Includes notes and tab.

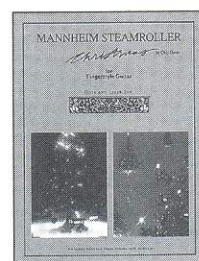
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International Favorites

25 songs that span the globe, including: Au Clair de la Lune • The Blue Bells Of Scotland • La Cucaracha • Londonderry Air • Santa Lucia • and more.

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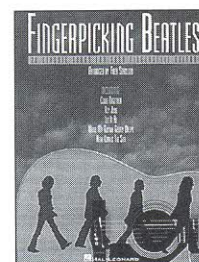


Mannheim Steamroller - Christmas For Fingerstyle Guitar

Enjoy these world-famous Christmas arrangements from the best-selling Mannheim Steamroller albums. 10 pieces, including: Carol Of The Birds • The Holly And The Ivy • I Saw

Three Ships • Wassail, Wassail • and more. Includes notes and tab.

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20 favorites, including: And I Love Her • Eleanor Rigby • Here Comes The Sun • Here, There And Everywhere • Hey Jude • Michelle • Norwegian Wood • While My Guitar Gently Weeps • Yesterday • and more.

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12 Clapton classics for fingerstyle guitar. Includes: Bell Bottom Blues • Cocaine • Layla • Nobody Knows You When You're Down And Out • Strange Brew • Tears In Heaven • Wonderful Tonight • and 5 more favorites.

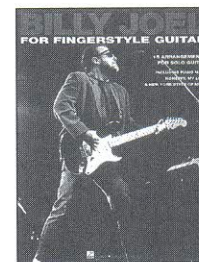
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A Fingerstyle Guitar Christmas

29 great fingerstyle arrangements, including: Angels We Have Heard On High • Auld Lang Syne • The First Noel • Good King Wenceslas • The Holly And The Ivy • Jingle Bells • O Little Town Of Bethlehem • Up On The Housetop • What Child Is This? • and more.

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Billy Joel - The Fingerstyle Collection

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Elton John - The Fingerstyle Collection

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TV Tunes For Guitar

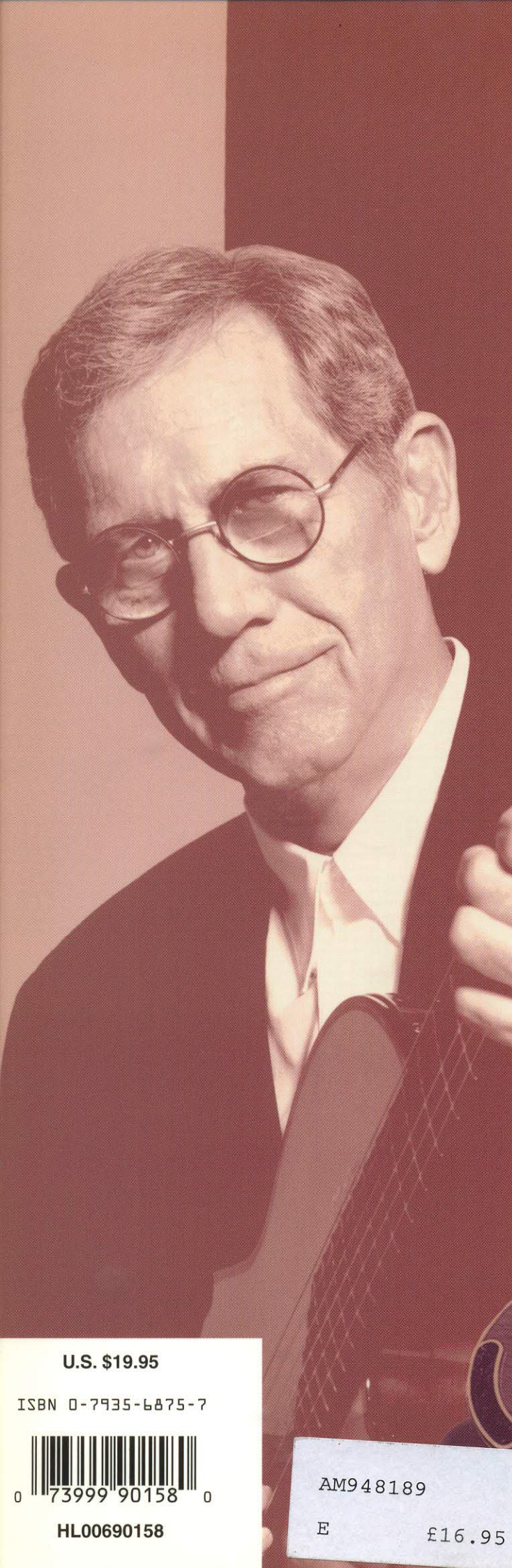
23 fingerstyle arrangements of America's most memorable TV themes, including: The Addams Family • The Brady Bunch • Coach • Frasier • Happy Days • Hill Street Blues • I Love Lucy • Mister Ed • Northern Exposure • The Odd Couple • St. Elsewhere • and more.

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