

Americana Guitar

1. Rappel des bases/Country fondations

- Accords, triades et gammes, formes basiques
- Jambalaya
- Bye Bye Love
- Brighter Days

2. Country « mélodique »

- Jolene
- I don't wanna ride the rails no more

3. Country rock

- The heart knows what it needs
- The Fall

4. Country acoustique

- Rain Song
- Lay it all on me

5. Songwriters Country

- Broken Halos
- Borrow my heart
- Willin'

Harmonie Rappel

Intervalles :

Rappel :

Dièse (#) : la note est **augmentée** d'un demi-ton

Bémol (b) : la note est **diminuée** d'un demi-ton

Il y a un ton d'écart entre toutes les notes sauf entre Mi et Fa, et entre Si et Do. L'intervalle est dans ces cas là d'un demi ton.

Formation d'un accord :

Un accord est formé par un ensemble de notes harmonisées.
Ces notes doivent obéir à deux « règles » :

1—L'accord doit comporter au moins 3 notes différentes pour être considéré comme tel.

2--- C'est un « empilement de tierces » :

On ajoute à une note donnée une seconde note situé à 1,5 ton (tierce mineure), ou à deux tons (tierce majeure). Puis, on rajoute la troisième note, à partir de la deuxième, suivant le même principe.

Ex : Accord de Do : Do-Mi-Sol

Accord de Do mineur : Do-Mi bémol-Sol

Formation de la Gamme majeure :

Gamme majeure « à 3 sons » :

C—Dm—Em—F—G—Am---Sim5b

Gamme majeure « à 4 sons »

C7M---Dm7---Em7---F7M---G7---Am7---Bm75b

En construisant les gammes majeures des différentes tonalités, en respectant les intervalles de la gamme majeure, on obtient le système suivant :

I7M---IIIm7---IIIIm7---IV7M---V7---VIm7---VIIIm75b

Le Blues et ses gammes sont les outils qui permettent de jouer toute la base de la Country, c'est pourquoi un petit rappel des grilles basiques de Blues, et des gammes correspondantes sont indispensables ici... ☺

Les différentes grilles de blues :

Voir annexe (12 mesures, différentes variantes, 8 mesures, 16 mesures, 24 mesures, « bizarreries »....)

Tonalités et transpositions :

Les tonalités les plus usitées par les guitaristes sont :

A, E, G, C, D (le fameux CAGED...)

Facilités sur le manche, et certaines tonalités sont plus orientées vers certains styles en fonctions des autres instruments...

Transposer, en se servant du système des degrés d'harmonie permet de mieux comprendre la grille, et donc de mieux la jouer...

N'hésitez pas à transposer des morceaux comme exercice...

Les principales gammes du Blues :

Pentatonique mineure :

1, b3, 4, 5, b7

Pentatonique majeure :

1, 2, 3, 5, 6

Gamme Blues :

Penta mineure plus b5, soit :

1, b3, 4, b5, 5, b7

Utilisation de ces gammes sur les 3 accords du Blues :

Penta mineure ok tout le temps

Penta majeure ok sur I degré, sur V degré. Pas tout à fait sur le IV degré...

Gamme majeure complète :

Soit 1, 2, 3, 4, 5, 6, 7

Gamme majeure harmonisée en sixte :

Cette façon de jouer se décline différemment dans tous les dérivés du blues, mais permet de coller « au plus près » de la mélodie et du « style » du morceau joué.

On joue la gamme majeure complète, soit : 1, 2, 3, 4, 5, 6, 7

En rajoutant la sixte de chaque note.

La première note jouée est la tonique du degré d'harmonie correspondant, la seconde, est sa tierce, une octave « en dessous »

Cette gamme est extrêmement importante, car elle doit être jouée en suivant la grille d'accord. Cela permet d'enrichir considérablement l'accompagnement du morceau joué.

Une fois que l'on a compris le principe, on peut mettre en avant d'autres intervalles, en jouant à chaque fois deux des trois notes de l'accord. Il est également fortement conseillé de jouer les accords par triades afin de mémoriser toutes ces différentes positions en visualisant où se trouve chaque note dans l'accord sur le manche.

Solos et impros « country » :

Le joueur de country va penser l'impro de la façon suivante :
« un accord, une tonalité »....

Ainsi, sur un titre dont le support est la grille de blues standard (12 mesures), on jouera la gamme majeure (ou mineure...) du I degré sur le I degré, la gamme majeure (ou mineure...) du IV degré sur le IV degré, et enfin la gamme majeure (ou mineure...) du V degré sur le V degré...etc...

Cela permet de suivre au mieux la mélodie... ☺

Open-tunings :

Différents accordages sont utilisés dans la Country. Construite sur le même modèle que le Blues, on notera les deux principaux opens de G et D, ainsi que le « Dropped-D ».

Le « Dropped-D » :

D/A/D/G/B/E du grave à l'aigu.

L'open de G :

D/G/D/G/B/D du grave à l'aigu.

L'open de D :

D/A/D/F#/A/D toujours du grave à l'aigu.

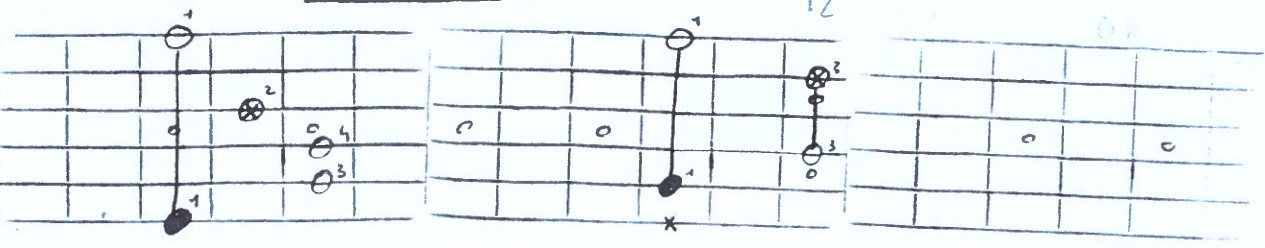
Le premier degré est à vide et à la 12^e frette, le 4^e degré est à la 5^e frette, et le 5^e degré est à la 7^e frette.

Encore plus que pour le Blues qui peut parfois « tolérer » quelques « blue notes »..., on soignera particulièrement la JUSTESSE AU BOTTLENECK.... 😊

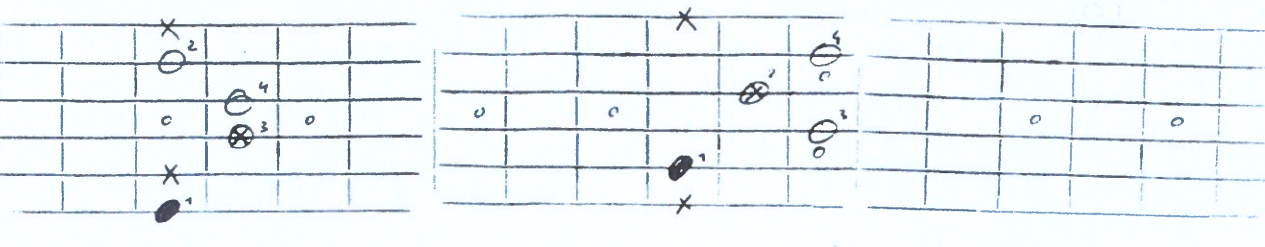
A connaître.

1 2 3 4 5 6 7 8 9 10 11 12

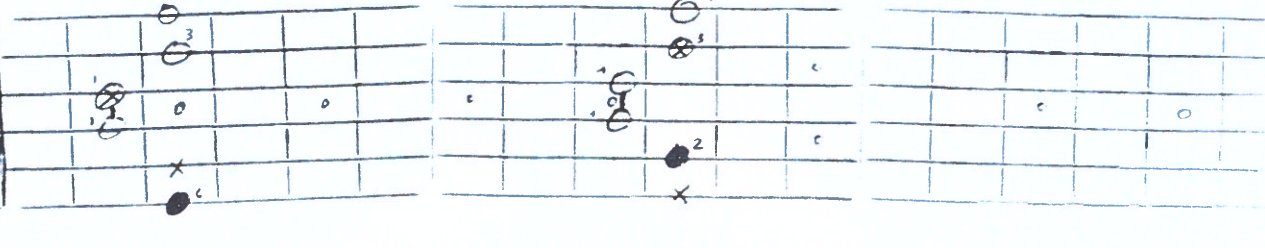
(+) E
B
G Major G
1 3 5 A
Sd Si re E



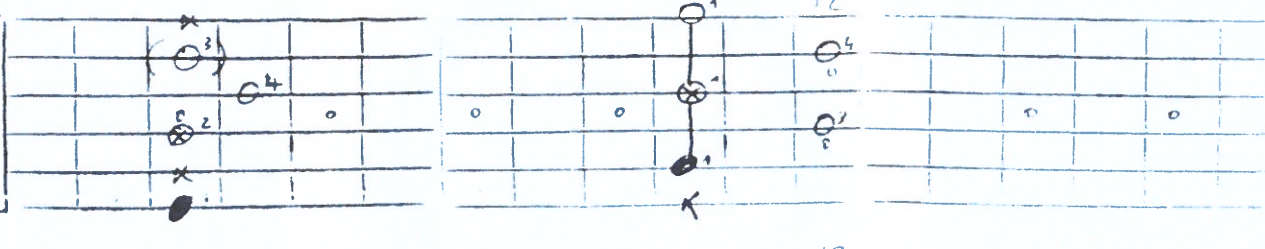
(+) 7M
G B D F#
1 3 5 7M
Sd Si re fa#



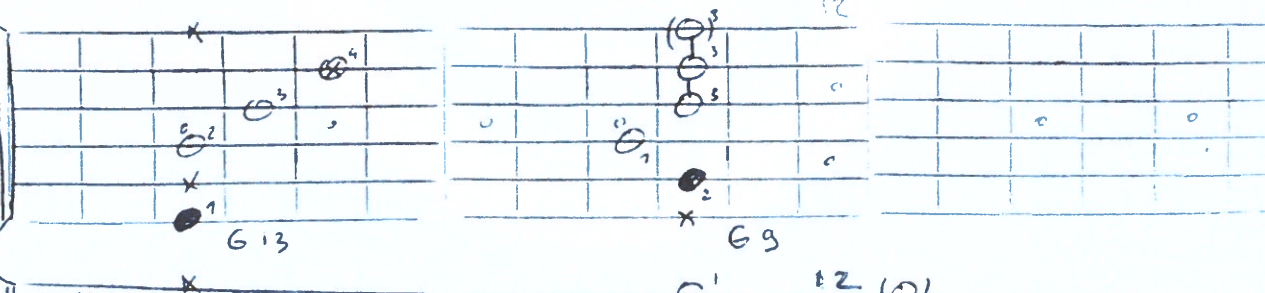
(G G9)
G B D E A
1 3 5 6 9



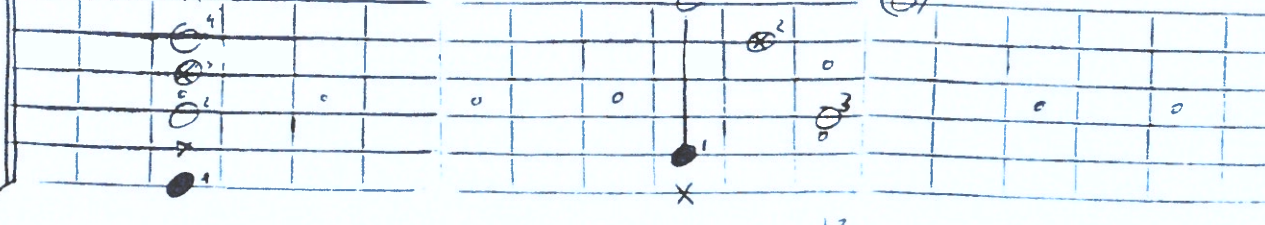
G 7
G B D F
1 3 5 7b



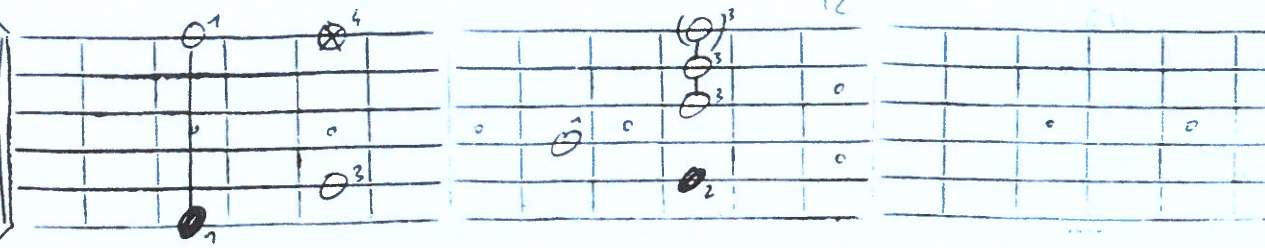
G 13
B D F E
3 5 7b 13
ou
G 9
B D F A
3 5 7b 9



G-7
Bb D F
3b 5 7b

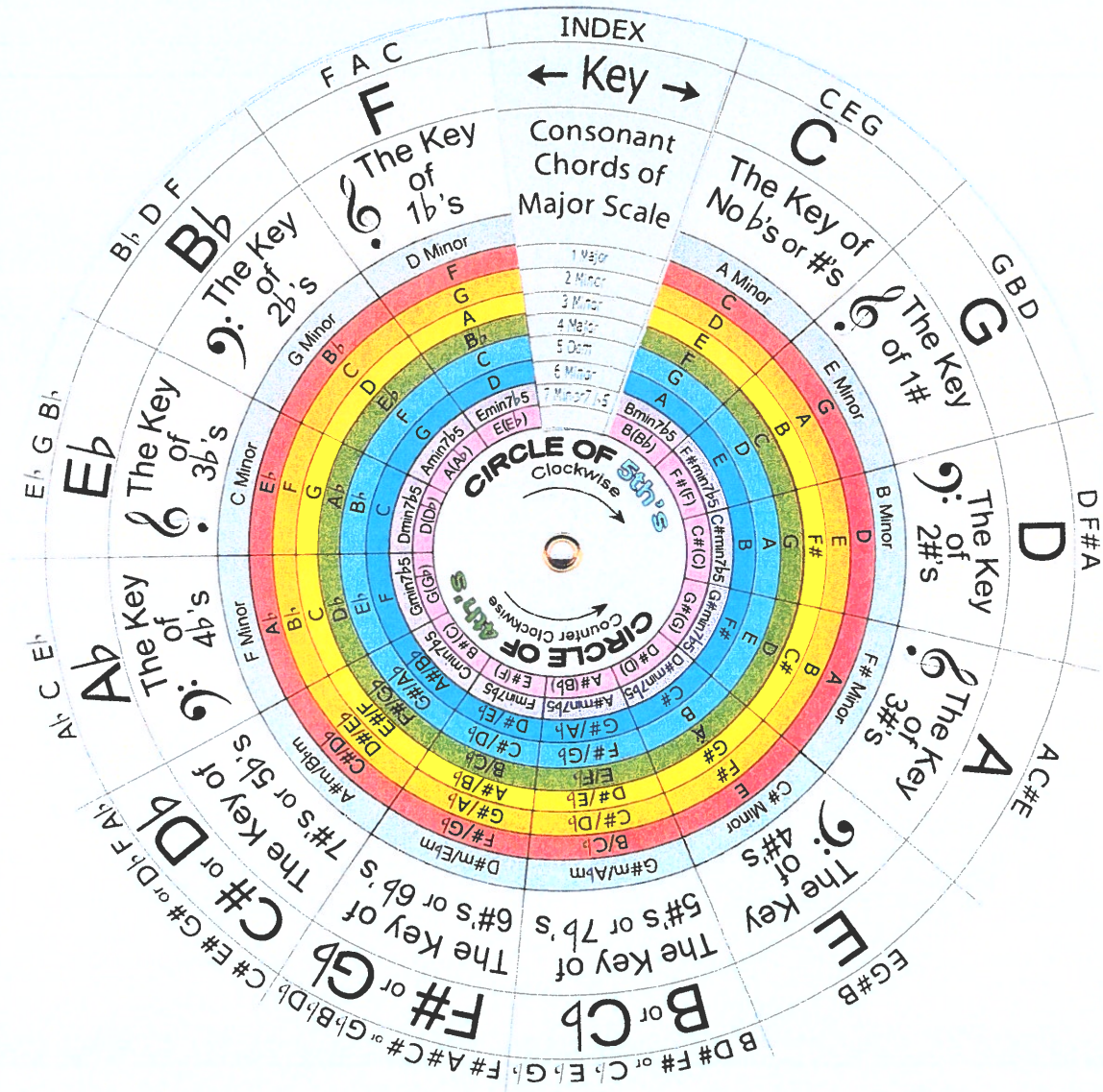


G-9
Bb D F A
3b 5 7b 9



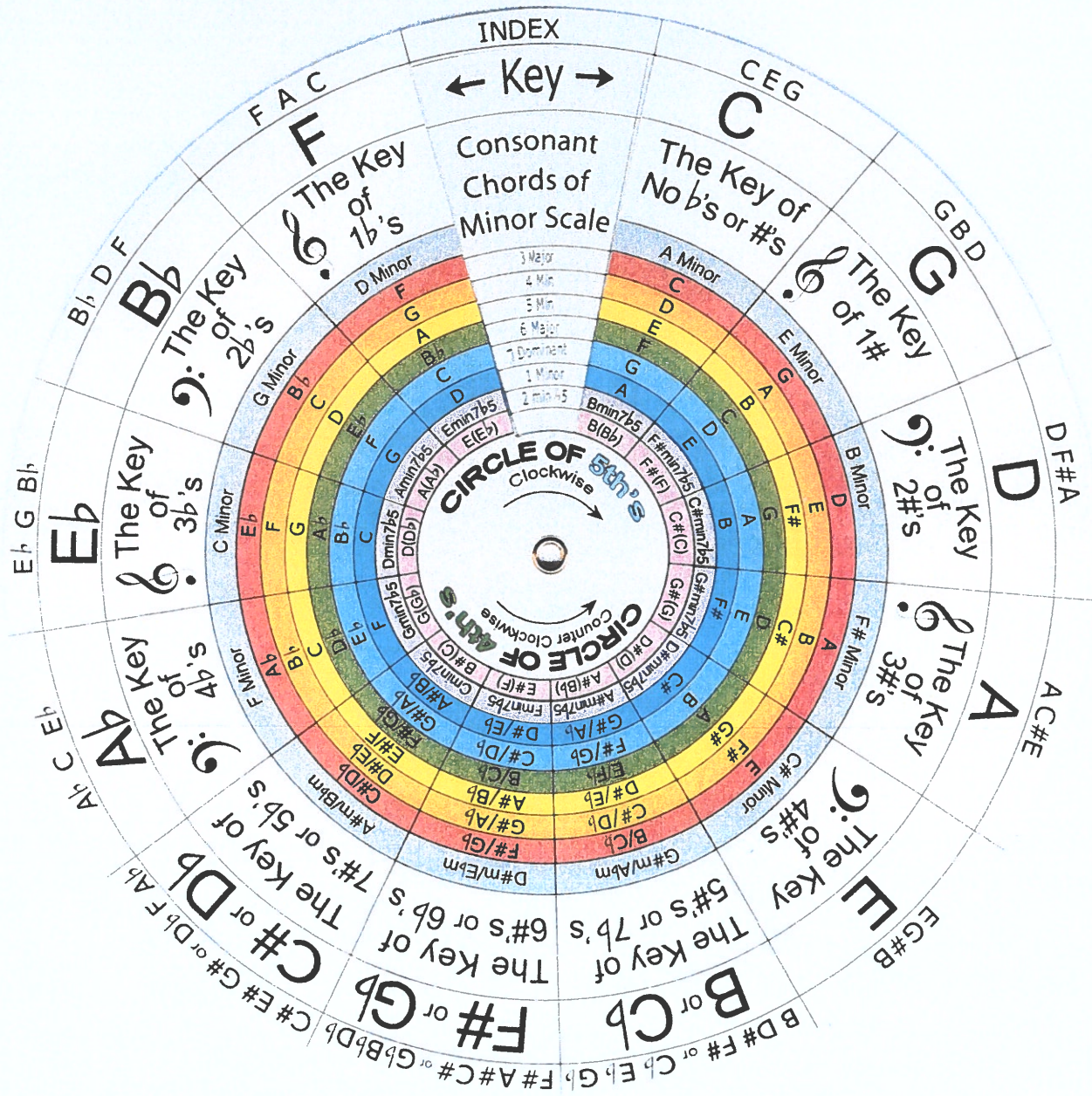
CERCLE DES QUINTES

GAMME MAJEURE



CERCLE DES QUINTES

GAMME MINEURE



Principales grilles de blues

Façon « blues » 1 :

I	I	I	I
IV	IV	I	I
V	IV	I	I

Façon « blues » 2 (QUICKCHANGE) :

I	IV	I	I
IV	IV	I	I
V	IV	I	V

Façon « rock /Chuck berry :

I	I	I	I
IV	IV	I	I
V	V	I	I

Blues 12 Mesures enrichi façon « stormy Monday »

I	IV	I	I#	I
IV	IV	I	II	III bIII
II	#V V	I	IV	I V

16 MESURES Façon « New-Orléans »

I	I	I	I
I	I	V	V
I	I7	IV	IV
I	V	I	I

8 Mesures façon « Key to the Highway » :

I	V	IV	IV
I	V	I	V

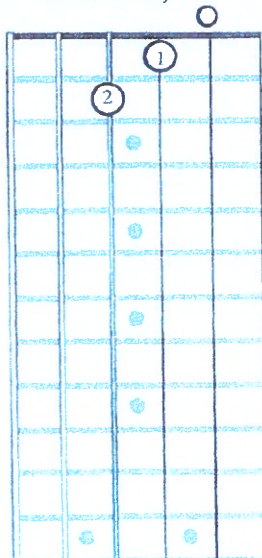
Notes :

Gamme Majeure Harmonisée 1

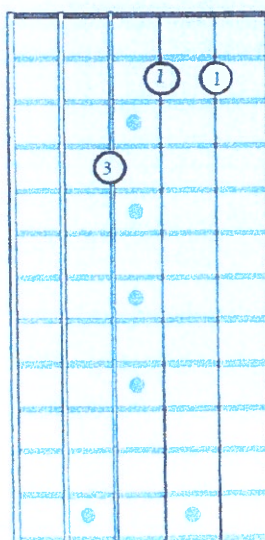
Harmonizing the Major Scale

Key of E Major

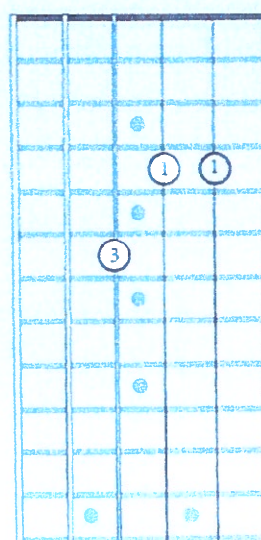
I Chord: E Major



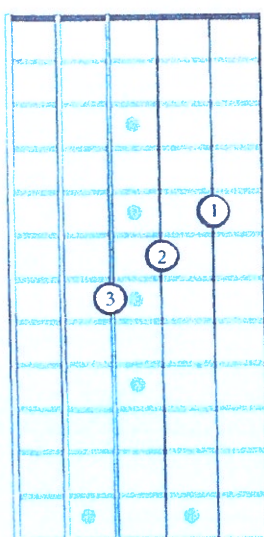
ii Chord: F# Minor



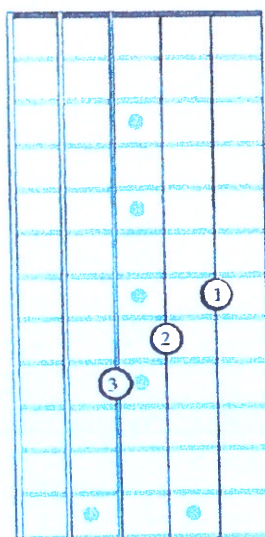
iii Chord: G# Minor



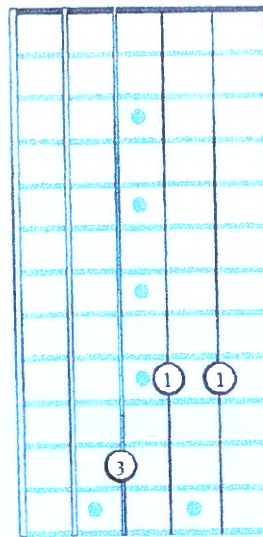
IV Chord: A Major



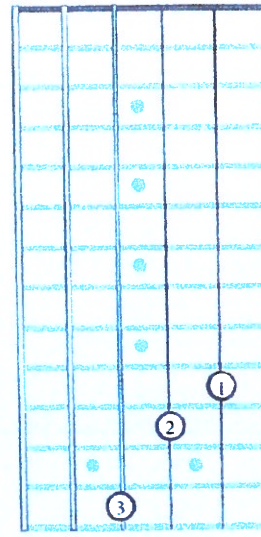
V Chord: B Major



vi Chord: C# Minor



vii Chord: D# Dim



Major Triad Inversions

Key of E Major - Strings 1-2-3

I: E Major	ii: F# minor	iii: G# minor	IV: A Major
V: B Major	vi: C# minor	vii: D# diminished	I: E Major

GANNE NASEURE EN SIXTE

en G

3	5	7	8	10	12	14	15
4	5	7	9	11	12	14	16
G	Am	Bm	C	D	Em	F#m	G

en C

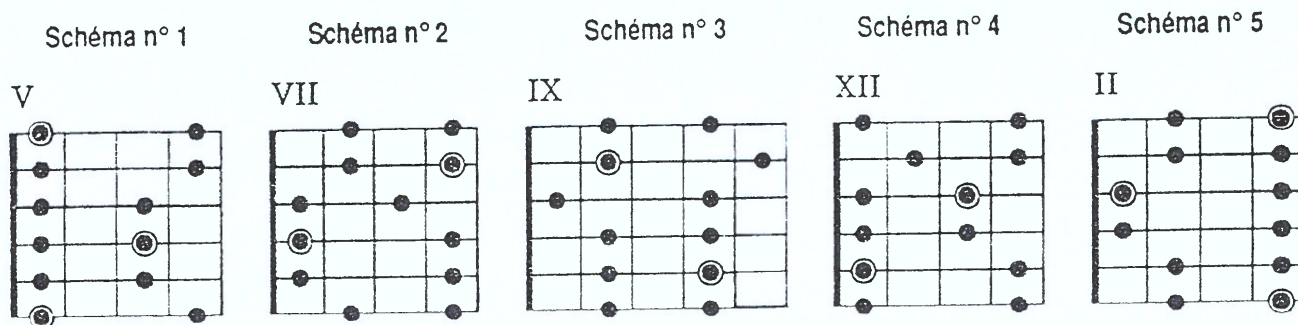
1	3	5	6	7	10	12	13
2	3	5	7	9	10	12	14
C	Dm	Em	F	G	Am	Bm	C

en G

G 3	Am 5	Bm 7	C 8
D 10	Em 12	F#m 14	G 15
C 2	Bm 4	Em 6	F 5
G 7	Am 8	Bm 10	C 12

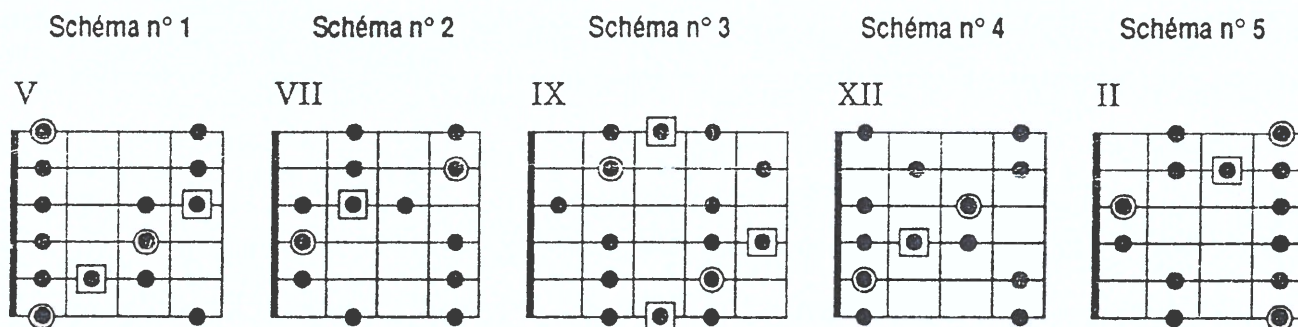
- La gamme pentatonique mineure se compose des 5 notes suivantes : T - 3m - 4 - 5 - 7b. Voici les cinq schémas s'y rapportant qui vous permettront de couvrir tout le manche.

Gamme de LA pentatonique mineur



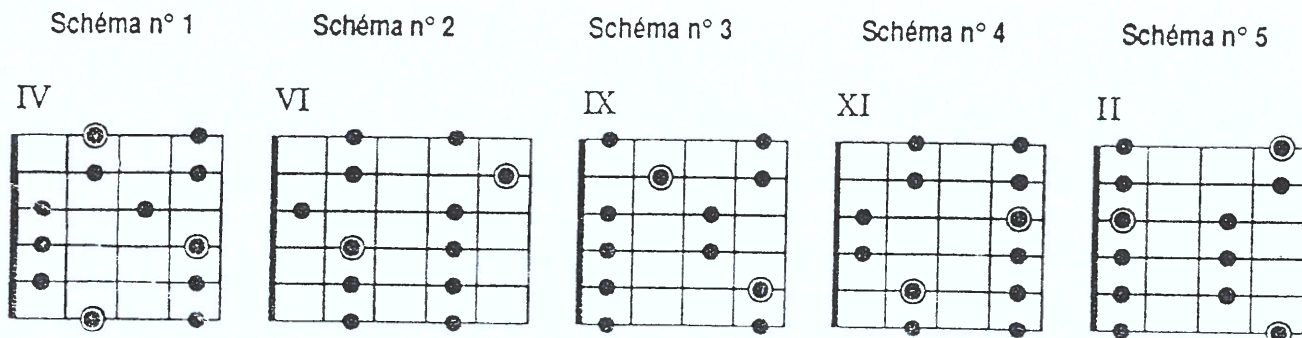
- La gamme blues, qui n'est autre que la gamme pentatonique mineure avec une 5b ("blue note") en plus. Voici les cinq schémas s'y rapportant qui vous permettront de couvrir tout le manche. Les notes encadrées représentent la "blue note".

Gamme de LA blues



- La gamme pentatonique majeure se compose des 5 notes suivantes : T - 2 - 3 - 5 - 6. Voici les cinq schémas s'y rapportant qui vous permettront de couvrir tout le manche.

Gamme de LA pentatonique majeur



Jambalaya

**Goodbye Joe, me gotta go, me oh my oh
Me gotta pole, the pirogue down the Bayou
My Yvonne, the sweetestone, me oh my oh
Son of a gun, we'll have big fun on the Bayou**

**Jambalaya, a-crawfish pie and a fillet gumbo
'Cause tonight I'm gonna see my cher a mio
Pick guitar, fill fruit jar and be gay oh
Son of a gun, we'll have big fun on the Bayou**

**Thibaydeaux, Fontaineaux, the place is buzzin'
Kinfolk come to to see Yvonne by the dozen
Dress in style, go hog wild, me oh my oh
Son of a gun, we'll have big fun on the Bayou**

**Jambalaya, a-crawfish pie and a fillet gumbo
'Cause tonight I'm gonna see my cher a mio
Pick guitar, fill fruit jar and be gay oh
Son of a gun, we'll have big fun on the Bayou**

**Settle down, far from town, get him a pirogue
And he'll catch all the fish, in the Bayou
Swap his mon to buy Yvonne what she need-oh
Son of a gun, we'll have big fun on the Bayou**

(Country)		Jambalaya		Hank Williams	
$\frac{4}{4}$	C	$\frac{3}{4}$	G	$\frac{3}{4}$	
	G	$\frac{3}{4}$	C	$\frac{3}{4}$	}

Bye bye Love

Bye bye love, Bye bye happiness
Hello loneliness, I think I'ma gonna cry
Bye bye love, Bye bye sweet caress
Hello emptiness, I feel like I could die
Bye bye my love goodbye

There goes my baby with someone new
She sure looks happy, I sure am blue
She was my baby 'til he stepped in
Goodbye to romance that might have been

Bye bye love, Bye bye happiness
Hello loneliness, I think I'ma gonna cry
Bye bye love, Bye bye sweet caress
Hello emptiness, I feel like I could die
Bye bye my love goodbye

I'm through with romance, I'm through with love
I'm through with counting the stars above
And here's the reason that I'm so free
My loving baby is through with me

Bye bye love, Bye bye happiness
Hello loneliness, I think I'ma gonna cry
Bye bye love, Bye bye sweet caress
Hello emptiness, I feel like I could die
Bye bye my love goodbye
Bye bye my love goodbye
Bye bye my love goodbye
Bye bye my love goodbye

Bye Bye Love

(Rock)

Everly Brothers

(N)

4/4

(A)

Refrains

{

D

A

D

A

D

A

A E

A

}

A E

A

TACET

(B)

Couplets

E

∕

A

∕

E

∕

A

∕

D

∕

E

∕

E

∕

A

∕

∕

Send us brighter days
Send us blue skies
Send us healing ways to live
Send us if you please more time

We have been foolish so long
Feeling each other so bad
Wasting all the gives
You give
Making this whole world so sad

Envoyez-nous des jours meilleurs
Envoyez-nous des ciels bleus
Envoyez-nous sur un chemin de paix
Envoyez nous s'il vous plaît
Plus de temps

Send us brighter days
Send us blue skies
Send us healing ways to live
Help us in our hearts forgive.

Send us Brighter Days

(Gospel)

Eric Bibb

D	%	%	%		
{ D	%	%	%		
G	%	D	A		
G	D	(1. (2. (3. %		^ D	

Jolene

**Jolene, Jolene, Jolene, Jolene
I'm begging of you please don't take my man
Jolene, Jolene, Jolene. Jolene
Please don't take him just because you can**

**Your beauty is beyond compare
With flaming locks of auburn hair
With ivory skin and eyes of emerald green.**

**Your smile is like a breathe of spring
Your voice is soft like summer rain
And I can not compete with Jolene**

**He talks about you in his sleep
And there's nothing I can do to keep
From crying when he calls your name Jolene**

**Now I can easily understand
How you could easily take my man
But you don't know what he means to me Jolene**

**You can have your choice of men
But I could never love again
He's the only one for me Jolene**

**I had to have this talk with you
My happiness depends on you
And whatever you decide to do Jolene**

Jolene (CAPO III)

Dolly Parton

(Country)

(N)

4/4	A _m		/.		/.		/.		/.		/.		/.		/.
-----	----------------	--	----	--	----	--	----	--	----	--	----	--	----	--	----

(A) Refrains

{	A _m	C		2/4	G		A _m	G		A _m		/.		}
---	----------------	---	--	-----	---	--	----------------	---	--	----------------	--	----	--	---

(B) Couplets

{	A _m	C		G	A _m		G		A _m		/.		x4		}
---	----------------	---	--	---	----------------	--	---	--	----------------	--	----	--	----	--	---

(A)

{	A _m	C		2/4	G		A _m	G		A _m		/.		}
---	----------------	---	--	-----	---	--	----------------	---	--	----------------	--	----	--	---

(B)

{	A _m	C		G	A _m		G		A _m		/.		Rythm		}
---	----------------	---	--	---	----------------	--	---	--	----------------	--	----	--	-------	--	---

(A)

{	A _m	C		2/4	G		A _m	G		A _m		/.		}
---	----------------	---	--	-----	---	--	----------------	---	--	----------------	--	----	--	---

Ad Lib...

{	A _m		/.		/.		/.		/.		/.		}
---	----------------	--	----	--	----	--	----	--	----	--	----	--	---

I don't wanna ride the rails no more

**Well, I've been hoppin' freight trains all my life
I woke up cold and hungry, in the middle of the night
I've been on the wrong end of a drunkard's night
And nowhere to send the letters that I write**

**And I'll bet I've seen most every single town
But never stopped quite long enough to ever hang around
'Cause that whistle makes a mighty lonesome sound
It's been on my mind, I'd love to settle down**

**And I don't wanna ride the rails no more
I wanna know a woman's love worth dyin' for
Hear children playin' through an old screen door
No, I don't wanna ride the rails no more**

**The train's pullin' out at half past 9
The waitress said, "Hey stranger, how 'bout one more
glass of wine?"
We kept talkin' and we lost all track of time
The train pulled out, left us there behind**

**And I don't wanna ride the rails no more
I wanna know a woman's love worth dyin' for
Hear children playin' through an old screen door
No, I don't wanna ride the rails no more**

**For the first time in my life, I didn't run
I felt your arms around me and my rambling days were
done
Somethin' changed deep inside of me
The radio played "Love Is All You Need"**

**Oh, I don't wanna ride the rails no more
I wanna know a woman's love worth dyin' for
Hear children playin' through an old screen door
No, I don't wanna ride the rails no more
And I don't wanna ride the rails no more
I wanna know a woman's love worth dyin' for
Hear children playin' through an old screen door
No, I don't wanna ride the rails no more
No, I don't wanna ride the rails no more
No, I don't wanna ride the rails no more**

I don't wanna ride the rails no more

Vince Gill

(Ballad Country)

A ~~S~~ Intro + Couplets + Refrains + Solos

4/4	C	F	A _m	∕
-----	---	---	----------------	---

F	∕	C	G
---	---	---	---

C	F	A _m	∕
---	---	----------------	---

F	G	C	∕	}
---	---	---	---	---

B Refrains

F	∕	A _m	∕
---	---	----------------	---

F	∕	G	∕
---	---	---	---

F	∕	A _m	∕
---	---	----------------	---

F	G	C	∕	S
---	---	---	---	--------------

I don't wanna ride the rails no more

(Ballad Country)

Vince Gill

A. Intro + Couplets + Refrains + Solos

4/4

E	A	C [#] _m	:/
A	:/	E	B
E	A	C [#] _m	:/
A	B	E	:/ }

B. Refrains

A	:/	C [#] _m	:/
A	:/	B	:/
A	:/	C [#] _m	:/
A	B	E	:/

§

The Heart knows what it needs

They said take the ferry across the Ohio River
There's a gold mine waiting on the other side
I loaded that old Ford truck full of bails of burley
and headed out in the middle of the night

Drove like hell to meet the Captain
He had a reputation for being right on time
but when I got down to the bank, there was no one there to thank
There wasn't a damn boat anywhere in sight

Maybe there ain't no gold left in Kentucky
Just like there ain't much country music now in Nashville, TN
Chasing fame and fortune and a dream as big as Texas
But the heart knows what it needs

I walked to the cafe to get a cup of coffee
saw the prettiest waitress there I'd ever seen
I asked her about the Captain, she said, "I ain't seen him"
She winked and smiled and man, I fell deep

Maybe there ain't no gold left in Kentucky
Just like there ain't much country music now in Nashville, TN
Chasing fame and fortune and a dream as big as Texas
But the heart knows what it needs

Then an old man came up, said 'you better hurry son'
This old ferry runs every 15 minutes on the dime
You've spent the last hour, staring at Becky Connor
Now, take that girl by the hand and don't you miss the next ride"

Last Refrain...

The Heart knows what it needs

(Country Rock)

Eddie Heinzelman

(N)

4/4 A D | % | % | % |

(A) Couplets 1 double, 2&3 simple

A D | % | A E | D |

A D | A D | A E | D A } :

(B) Refrains

A E | D A | A E | D A |

A E | A E F[#]_m | D E | A D | % |

(C) 2. Solo

F[#]_m | G | D | E |

A D | % | % | % |

Ad Lib...
A D | % | % | % |

The Fall

**The days are gettin' colder the nights keep gettin' longer
The weather and the signs point to it all
Anyone can plainly see the writing on the wall
And me I'm gettin' ready for the fall**

**I can feel the changes coming down on me
This love affair has slowed down to a crawl
And baby's packed her pretty things in a suitcase down the hall
And me I'm gettin' ready for the fall**

**I better get my things together cause the winter will be cold
It's enough to make you break right down and bawl
And baby she's been busy making plans and making calls
And me I'm gettin' ready for the fall**

**I could see it comin' like a cold front movin' in
It's almost like I had a crystal ball
Lord I know the worst is coming the hardest part of all
And me I'm gettin' ready for the fall**

**I better get my things together cause the winter will be cold
It's enough to make you break right down and bawl
And baby she's been busy making plans and making calls
And me I'm gettin' ready for the fall**

The Fall

(Country Rock)

John Anderson

(N)

4	G	C	G	D	G
4					

(A) Couplets + Solos

G	C	G	D	
G	C	G	D	G

(B) Refrain

C	G	C	D	
G	C	G	D	G

(B) Dernier refrain

C	G	C	D	
G	C	G	D	G
G	C	G	D	G

Rain Song

**I like the rain falling through the night
Heavenly teardrops in my eyes
Train whistle blowing
The downtown lights
All of this things make me lonely**

**I got a quarter for the telephone
But I ain't got nobody I could spend it on**

**I once was a child
Happy to smile
There wasn't much that mattered
I'd sleep and dream of far away things
While the rain fell through the night**

Rain Song

(Ballad Country)

Sarah Gayle Meech

(N)

4/4 **G B₇ | C E_m A_m | G D | G ||**
/B

(A) Chant

G B₇ | C E_m A_m | G A | D |
/B

G B₇ | C E_m A_m | G D | G G₇ ||
/B

(B)

C | G | A | D ||

(A)

G B₇ | C E_m A_m | G A | D |
/B

**G B₇ | C E_m A_m | G D | G }
/B**

Lay it all on me

Ruby's got a brother, Her brother's got a lover
His lover's got another on the side
Ain't nobody's business, We all need forgiveness
It's been laying heavy on my mind
If you got a secret baby I can keep it
Lock it up and swallow the key
Everybody's got a little something to hide
You can lay it all on me

Her mama used the Bible, Daddy used the bottle
Revival and survival made her run
She's using just a little, Of both here in the middle
I know exactly where she's coming from
If you got a secret baby I can keep it
Lock it up and swallow the key
Everybody's got a little something to hide
You can lay it all on me

Covering my tracks and sneaking on the sly
It's getting hard to look my Ruby in the eye
She caught us shackin' up at a dirty motel
Says she's gonna send us both straight to hell

It's complicated ain't it, I wish I could explain it
It wouldn't make no difference if I tried
Ruby and her brother, Say one way or another
I'm running out of places I can hide
If you know a secret you best know how to keep it
Lock it up and swallow the key
Everybody's got a little something to hide
You can lay it all on me

Lay it all on me

(Country Rock)

Blackberry Smoke

(IN)

C

C

A

F

G

C

(A) Couplets 1+2+ Solo

C

∕

∕

G

G

∕

∕

C

F

E

A_m

F

G[#]

C

C

A

G[#]

G

C

(B) Pont

F

F[#]_o

C

∕

D

∕

D_m

G

C

C

A

G[#]

G

C

A

G[#] G

C

A

F

G

C

C

Broken Halos

**Seen my share of broken halos
Folded wings that used to fly
They've all gone wherever they go
Broken halos that used to shine**

**Angels come down from the heavens
Just to help us on our way
Come to teach us, then they leave us
And they find some other soul to save**

**Seen my share of broken halos
Folded wings that used to fly
They've all gone wherever they go
Broken halos that used to shine
Broken halos that used to shine**

**Don't go looking for the reasons
Don't go asking Jesus why
We're not meant to know the answers
They belong to the by and by
They belong to the by and by**

**Seen my share of broken halos
Folded wings that used to fly
They've all gone wherever they go
Broken halos that used to shine
Broken halos that used to shine
Broken halos that used to shine
Broken halos that used to shine**

Broken Halos

(ballad country)

Chris Stapleton

$\frac{4}{4}$ { G | C G | E_m G | C G } :

| E_m G | C G |

{ G | C G | E_m G | C G }^{x4} :

| E_m G | C G |

Pont

| B_m | G | B_m | C |

| C ||

{ G | C G | E_m G | C G } :

| E_m G | C G |

{ G | C G | E_m G | C G } :

{ E_m G | C G }^{x3} :

Borrow my Heart

Won't you borrow my heart ?
Take it, love, as long as you need.
Won't you borrow my heart ?
And don't you ever give it back to me.
Don't you ever give it back to me.

It served me well but it's better in your arms
Since the day I fell, I'd never get it all.
Oh, my my. Oh, my my.
With every beat, inside of my chest,
It's all for you, you've made me a mess.

No more me.
No more I.
Only we.
We're gonna be.

Won't you borrow my heart ?
Take it, love, as long as you need
Won't you borrow my heart ?
And don't you ever give it back to me.
Don't you ever give it back to me.

Hold it tight. I know you'll keep it safe.
Hold it close. Make sure it don't break.

Oh, no, make sure it don't.
Oh, no, make sure it don't.
I've never felt the way I do right now.
Honey, you have casted your spell.

No more me.
No more I.
Only we.
We're gonna be.

Won't you borrow my heart ?
Take it, love, as long as you need.
Won't you borrow my heart ?
And don't you ever give it back to me.
Don't you ever give it back to me.

Borrow my Heart

(Medium Swing)

Nashville Cast

Intro+Refrains

4/4	C	G	D	/ X3
------------	----------	----------	----------	--------------------

C	D	E_m	/
----------	----------	----------------------	----------

C	D	G	/	1. / 2. /
----------	----------	----------	----------	------------------

Couplets

G	/	/	/
----------	----------	----------	----------

E_m	/	/	/
----------------------	----------	----------	----------

C	/	/	/
----------	----------	----------	----------

B_m	/	D	/
----------------------	----------	----------	----------

3. Solo

C	G	D	/
----------	----------	----------	----------

E_m	/	/	/
----------------------	----------	----------	----------

B_m	/	D	/
----------------------	----------	----------	----------

Derniers refrains

C	G	D	/ X3	C	D	E_m	/
----------	----------	----------	--------------------	----------	----------	----------------------	----------

C	D	G	G	G
----------	----------	----------	----------	----------

Borrow my Heart

(Medium Swing)

Nashville Cast

Intro+Refrains

4/4 **G** | **D** | **A** | **/** **x3** }

G | **A** | **B_m** | **/** |

G | **A** | **D** | **/** | **/** | **/** | **/** | **/** |

Couplets

D | **/** | **/** | **/** |

B_m | **/** | **/** | **/** |

G | **/** | **/** | **/** |

F_m[#] | **/** | **A** | **/** |

3. Solo
G | **D** | **A** | **/** |

B_m | **/** | **/** | **/** |

F_m[#] | **/** | **A** | **/** |

Derniers refrains
G | **D** | **A** | **/** **x3** } **G** | **A** | **B_m** | **/** |

G | **A** | **D** | **D** | **D** |

Willin'

I been warped by the rain, driven by the snow
I'm drunk and dirty don't ya know, and I'm still, willin'
Out on the road late at night,
Seen my pretty Alice in every head light
Alice, Dallas Alice

I've been from Tuscon to Tucumcari
Tehachapi to Tonapah
Driven every kind of rig that's ever been made
Driven the back roads so I wouldn't get weighed
And if you give me: weed, whites, and wine
and you show me a sign
I'll be willin', to be movin'

I've been kicked by the wind, robbed by the sleet
Had my head stoved in, but I'm still on my feet and I'm still...
willin'
Now I smuggled some smokes and folks from Mexico
baked by the sun, every time I go to Mexico, and I'm still

And I been from Tuscon to Tucumcari
Tehachapi to Tonapah
Driven every kind of rig that's ever been made
Driven the back roads so I wouldn't get weighed
And if you give me: weed, whites, and wine
and you show me a sign
I'll be willin', to be movin'

Willin

(Country Balad)

Little Feat

Intro + Couplets + Solos

(A) $\frac{4}{4}$ | **G** **D** | **E_m** **C** | **G** **C_D** **C** | **G** | :

(B) Refrains

$\frac{4}{4}$ | **C** **D** | **D** **G** $\frac{3}{4}$ | **G** $\frac{4}{4}$ | **C** |

$\frac{3}{4}$ | **C** $\frac{4}{4}$ | **D** **D** ||

$\frac{4}{4}$ | **C** **G** **D** | **G** | **D** | **G** **C** |

| **G** | }