

GUITAR

COLLECTOR'S

+ L'ACTU DES GUITAR HEROES

SAGA
TRUCS
PLANS
RIFFS
LE SON !!!

ROLLING STONES

45F

Trimestriel Décembre/Janvier 1997
Belgique : 330 FB



N° 9

Gratuit
1 Compact Disc
1 heure
+ Playback Basse

ORIGINAL VERSIONS

JOUEZ

KEITH

- Start Me Up
- Miss You
- Like A Rolling Stone
- I Can't Get No
- Sympathy For The Devil
- Honky Tonk Women
- Street Fighting Man
- Brown Sugar
- Love In Vain
- Lady Jane
- Paint It Black
- Jumping Jack Flash

COMME

RICHARDS

Dossier : BRIT INVASION

Trimestriel
N°9

GUITAR
COLLECTOR'S

JANVIER
1997

42, rue Gabriel-Péri. BP 11. 93201 Saint-Denis. Tél. : 01 48 20 42 73 Fax : 01 48 20 44 35

L'actu des grands
Que se passe-t-il au royaume des guitar heroes ?
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Si les Amerloques ont viré les English en 1776, ils les ont vus revenir en 1996 !
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au-delà du rock, un mode de vie

Comment quatre merdeux, arrogants et pas très bons, sont devenus le plus grand groupe de rock'n'roll vivant !
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MODS ET ROCKERS
1963, les jeunes anglais balaient tout sur leur passage : Here come the mods
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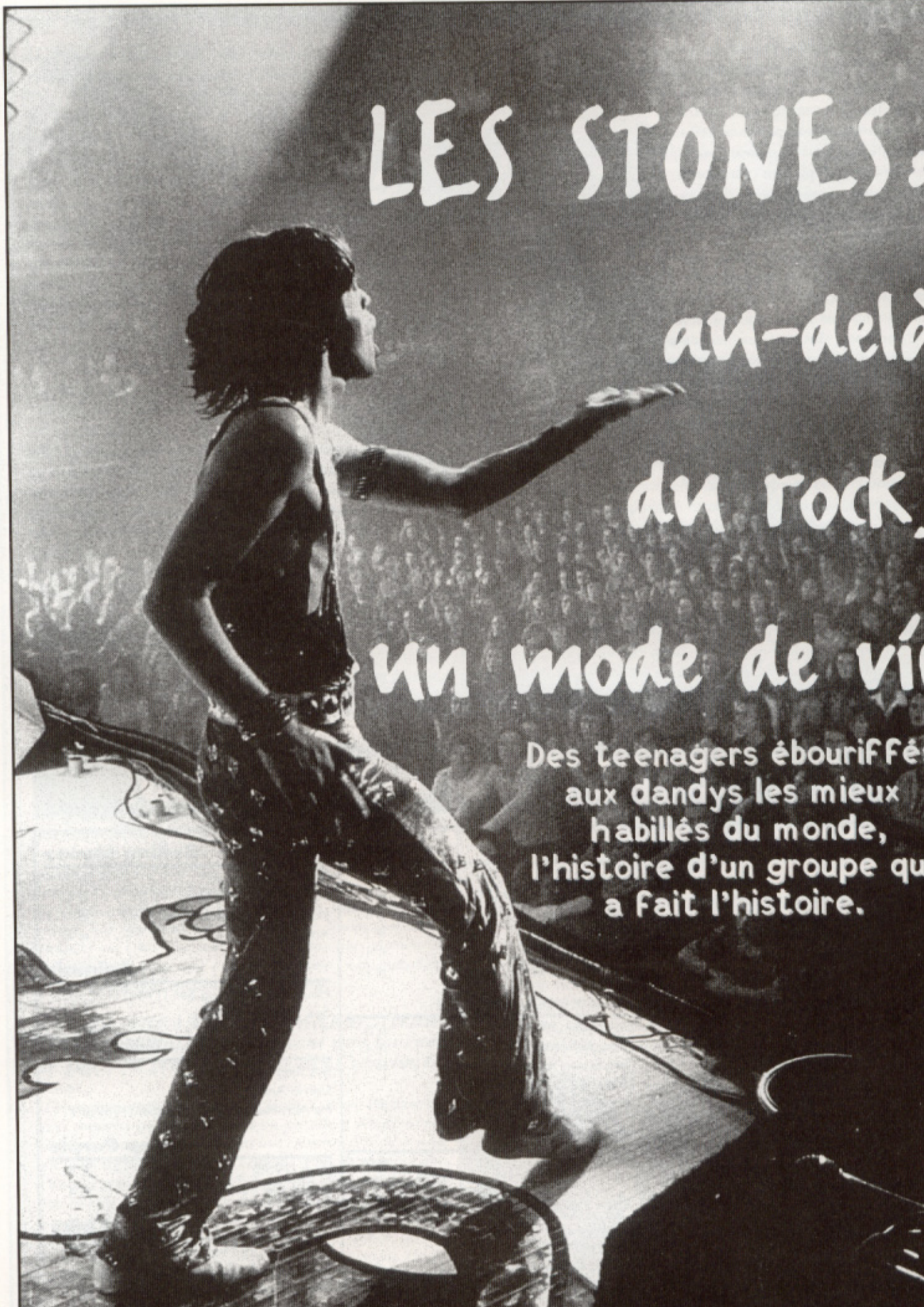
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LES STONES.

au-delà

du rock,

un mode de vie

Des teenagers ébouriffés
aux dandys les mieux
habillés du monde,
l'histoire d'un groupe qui
a fait l'histoire.

BRIAN JONES (Brian Lewis Jones)



Poste : Guitare.

Date de naissance : 28 février 1942 ;
décédé le 3 juillet 1969.

Lieu de naissance : Comté de Gloucester.

Famille : Sa mère est professeur de piano ; quant à son père, ingénieur en aéronautique, il possède quelques rudiments de piano et de violon.

Etudes : Ecole primaire Dean Close, de Cheltenham ; lycée de Cheltenham.

Débuts artistiques : Grâce à ses notions de solfège, Brian parvient à reproduire très tôt des morceaux entiers. C'est au lycée qu'il monte son premier groupe de jazz (parmi ses premières guitares, un modèle espagnol, puis une Gibson Cromwell acoustique), avant de découvrir le rhythm & blues.

Autres formations : les Ramrods ; les Roosters (dont Tom McGuinness, qui deviendra membre de Manfred Mann).

BILL WYMAN (William Perks)

Poste : Basse.

Date de naissance : 24 octobre 1936.

Lieu de naissance : Lewisham, au sud de Londres.

Etudes : Ecole primaire Oakfield de Penge (Surrey) ; lycée de Beckenham.

Débuts artistiques : C'est à l'âge de huit ans que William Perks prend ses premières leçons de piano. Il écoute Dave Brubeck, Jimmy Reed, les Everly Brothers. Sa première guitare est une Broadway, qu'il branche sur un ampli Watkins.

Albums solo : «Monkey Grip» (1974) ; «Stone Alone» (1976) ; «Bill Wyman» (1982) ; «Willie & The Poor Boys» (1985) ; «Stuff» (1993).

Autres formations : les Clifters (groupe instrumental), inspiré des Shadows.

CHARLIE WATTS

Poste : Batterie.

Date de naissance : 2 juin 1941.

Lieu de naissance : Islington.

Famille : Son père, chauffeur routier, officie pour le compte de la British Railways.

Etudes : Ecole primaire de Islington ; puis Tylers Croft

Secondary Modern ; école des beaux-Arts, de Harrow, où il étudie le design graphique.

Débuts artistiques : Charlie Watts se voit offrir sa première batterie par son père, lorsqu'il est adolescent. Ses principaux modèles sont Miles Davis, Louis Armstrong, Charlie Parker, Sammy Davis Junior et Max Roach.

Albums solo : «The Charlie Watts Orchestra : Live At Fulham Town Hall» (1986).

Autres formations : le Blues Incorporated ; The Charlie Watts Orchestra.

IAN STEWART

Poste : Piano.

Décédé le 13 décembre 1985.

Etudes : Université.

Débuts artistiques : Après avoir répondu à une annonce parue dans «Jazz News», Ian Stewart rejoint Brian Jones et Geoff Bradford, avant de jouer avec Paul Jones. Il sera évincé en tant que pianiste, mais continuera à assurer la logistique stonienne (organisation, sécurité, etc.).

MICK TAYLOR (Michael Taylor)

Poste : Guitare.

Date de naissance : 17 janvier 1948.

Lieu de naissance : Welwyn Garden City (Hertfordshire).

Débuts artistiques : Mick Taylor commence à s'intéresser à la guitare dès l'âge de quinze ans.

Albums solo : «Mick Taylor» (1979) ; «Stranger In This Town» (1990).

Autres formations : Gods ; Bluesbreakers (à la suite de Eric Clapton et Peter Green) ; Gong.



RON WOOD

Poste : guitare.

Date de naissance : 1er juin 1947.

Lieu de naissance : Islington (Londres).

Famille : Ron Wood est privilégié puisque son frère a formé un groupe de rhythm & blues, avec Jon Lord et Keef Hartley, alors que le genre est en train d'éclorre.

Etudes : Collège Ruislip Manor ; école des Beaux-Arts de Ealing.

Débuts artistiques :

Ron Wood fait ses premiers pas à la batterie, s'entraînant notamment sur les morceaux de Dave Brubeck. Au sein des Thunderbirds, il tiendra la guitare, pratiquant un rhythm & blues musclé et plutôt novateur.

Albums solo : «I've Got My Own Album To Do» (1974) ; «Now Look» (1975) ; «Gimme Some Neck» (1979) ; «Ronnie Wood 1234» (1981).

Autres formations : Thunderbirds (à l'époque du collège) ; Jeff Beck Group ; Creation ; Santa Barbara Head Machine ; Small Faces.



DISCOGRAPHIE

The Rolling Stones (Decca/1964)

Album de reprises, essentiellement, «The Rolling Stones» comprend néanmoins une compo originale, la première, due à la paire Jagger/Richards, intitulée *Tell Me*. Enregistré avec Andrew Loog Oldham et Bill Farley.

12x5 (Decca/1965).

Enregistré dans les studios Chess de Chicago, sous la férule de Ron Malo. A cette occasion, les Stones rencontreront Muddy Waters et Chuck Berry. Sortie américaine.

The Rolling Stones N°2 (1965)

Rassemblant des enregistrements du séjour chez Chess, ce second opus anglais, qui comprend des reprises de Solomon Burke, des Drifters, d'Otis Redding et, bien sûr, de Chuck Berry, est nettement plus soul.

Out Of Our Heads (1965)

Enregistré chez Chess, à Chicago, avec l'assistance de Ron Malo, et aux studios RCA de Los Angeles, «Out Of Our Heads» constitue le dernier album de reprises (James Brown, Sam Cooke).

December's Children (1965)

Parution américaine de «Out Of Our Heads».

Aftermath (1966)

C'est la première fois que les Stones proposent un album de compos originales Jagger/Richards. Cet opus est dominé par l'omniprésence de Brian Jones, qui fait montre de ses talents de multi-instrumentiste.

Big Hits (High Tide & Green Grass) (1966)

Compilation avant tout destinée au marché américain ; la version européenne paraîtra à la fin de l'année 1966. En réalité, cet opus remplace l'album «Could You Walk Upon The Water», qui a été interdit, pour cause d'atteinte à la religion.

Got Live If You Want It (1967)

Parution américaine, enregistrée au cours de la dernière tournée britannique.

Between The Buttons (1967)

Nettement inspiré de Dylan, cet album, qui oscille entre rock'n'roll et folk, aura tendance à dérouter les fans des premiers temps.

Flowers (1967)

Compilation américaine.

Their Satanic Majesties Request (1967)

Cette fois, point de blues. Cet album se distingue des précédents par sa quête du son et par la présence d'un titre composé et chanté par Bill Wyman. L'album psyché des Stones.

Beggars Banquet (1968)

Sorti en même temps en Europe et aux Etats-Unis, cet album comprend des morceaux de choix, dont *Sympathy For The Devil* et *Street Fighting Man*, qui fera l'objet de la censure.

Let It Bleed (1969)

D'abord intitulé «Sticky Fingers», cet album marque les débuts stoniens de Mick Taylor et vocaux de Keith Richards.

Through The Past Darkly (Big Hits Volume 2) (1969)

Compilation-hommage à Brian Jones, tout juste décédé.

Get Yer Ya Yas Out (1970)

Live et dernier album à paraître sur Decca.

Sticky Fingers (1971)

L'album à la braguette, conçue par Andy Warhol. Il comprend notamment *Brown Sugar* et *Sister Morphine*, ce dernier ayant bénéficié de la contribution de Marianne Faithfull.

Stone Age (1971)

Parue le même jour que «Sticky Fingers», cette compile éditée par Decca sera désavouée par les Stones.

Gimme Shelter (1971)

La première anglaise du film sera donnée au Rialto Cinéma, à Londres.

Milestones (1971)

Compilation Decca.

Exile On Main Street (1972)

Paru au beau milieu du litige entre le groupe et son ancien management, cet album marque les débuts de Keith Richards au premier plan.

Rock'n'rollin' Stones (1972)

Compilation Decca.

Hot Rocks : 1964-71 (1972)

D'abord interdit, cet album verra finalement le jour après que le groupe et Allen Klein se seront mis d'accord.

More Hot Rocks (1972)

Double compilation américaine, mise sur le marché par Abko, la société de management d'Allen Klein.

Goats Head Soup (1973)

L'album comprend l'illustre ballade *Angie*, mais reste très rock. Les ventes souffriront du retard de parution, mais l'album réussira tout de même à se hisser dans le Top10.

No Stone Unturned (1973)

Compilation Decca.

It's Only Rock'n'roll (1974)

Cet album marque le retour des Stones vers un rock basique, teinté de funk et de reggae, genres en plein essor.

Rolled Gold (1975)

Compilation Decca.

Metamorphosis (1975)

Compilation Decca, parue à la même époque que «Made In The Shade».

Made In The Shade (1975)

Première compilation parue sur le label des Rolling Stones.

Black & Blue (1976)

Cet album marque les débuts stoniens de Ron Wood à la guitare. A noter que plusieurs ingénieurs du son et guitaristes ont participé à l'enregistrement de cet album, Ron Wood ne jouant que sur trois morceaux.

Love You Live (1977)

Double album comprenant les enregistrements de la tournée européenne ainsi que ceux du El Mocambo, au Canada.

Some Girls (1978)

La fameuse pochette où devaient figurer Brigitte Bardot et Raquel Welch ; pochette qui sera remplacée, à la suite de plaintes émises par ces dames.

Emotional Rescue (1980)

Ont également participé à cet album Sugar Blue, à l'harmonica, Nicky Hopkins, aux claviers et Bobby Keys, au saxo.

Sucking In The Seventies (1981)

Compilation des Rolling Stones, présentant quelques inédits, tels *Everything Is Turning To Gold* et *Dance Part 2*.

Tattoo You (1981)

La première partie de l'album se compose de morceaux aux rythmes endiablés, tandis que la seconde regroupe des ballades classieuses.

Still Life (1982)

Enregistrements provenant de la tournée américaine de 1981.

Undercover Of The Night (1983)

L'album sera accompagné d'un maxi comprenant des versions remixées de deux titres. C'est à l'occasion de sa sortie que les Stones feront une apparition surprise, aux Bains-Douches.

Rewind (1971-1984) (1984)

Compile.

She's The Boss (1985)

Produit par Bill Laswell et Nile Rodgers, cet album, plutôt funk, aura bénéficié de la participation de Pete Townshend et Ray Cooper notamment.

Dirty Work (1986)

Co-produit par Steve Lillywhite, cet album doit beaucoup à Keith Richards, alors Mick Jagger était davantage préoccupé par son album solo. Richards interprète notamment *Hold Back* et *Sleep Tonight*.

Steel Wheels (1989)

Singles Collection : The London Years (1989)

Flashpoint (1991)

Album live provenant des enregistrements de la tournée «Steel Wheels».

Jump Back : The Best Of The Rolling Stones (1993)

Compile.

Voodoo Lounge (1994)

Les énièmes retrouvailles des Stones, sans Bill Wyman, remplacé par Darryl Jones, bassiste de Miles Davis.

Stripped (1995)

Live issu de la tournée «Voodoo Lounge».

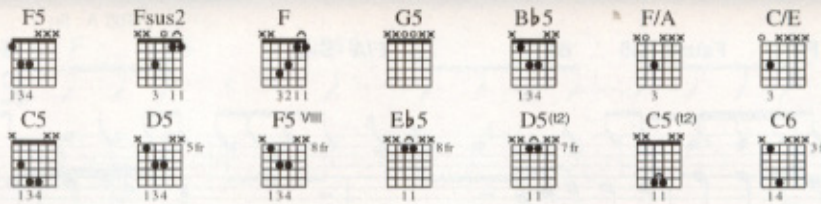


START ME UP

Plage IV

Album «Tattoo You» (1981)

1



INTRO

Modéré ♩ = 124

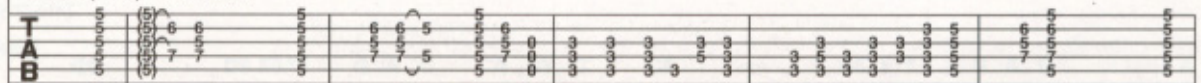
Guit. 1 : Open G tuning (Ré, Sol, Ré, Sol, Si, Ré) du grave à l'aigu

C F/add9/C C F/add9/C C F/C Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 Bb5 Bb C F/C F/add9/C C

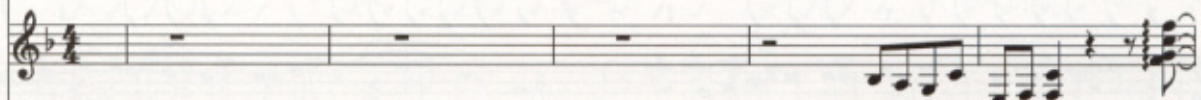


mf
laisser sonner...

Guit. 1 (élec.)* w/son clair

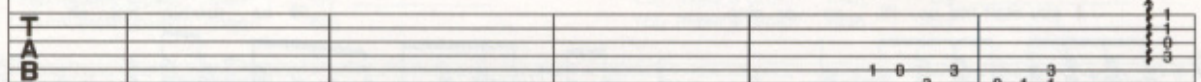


laisser sonner...



Guit. 2 (élec.)

mf w/disto légère



*Telecaster sans 6^e corde

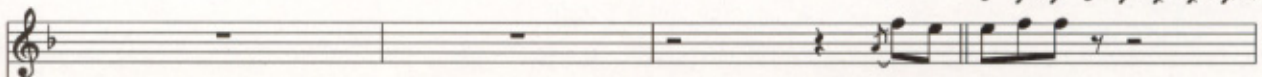
COUPLLET 1

Fadd9/C C Fadd9/C Bb E/Bb Bb Bb5 Bb Eb/Bb Bb

Riff A

C E F5 E F5 Fsus2
 (open) (open)

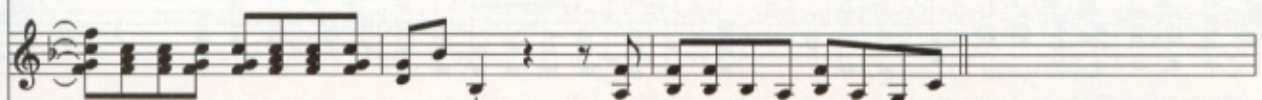
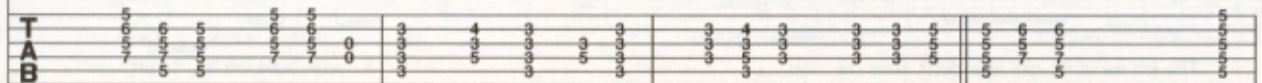
Guit. 2



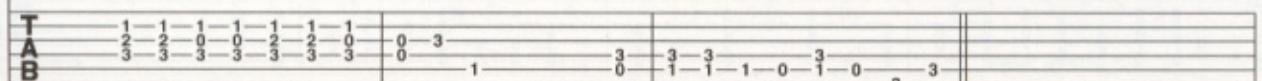
If you start me up,



Riff A



(Cont. en notation rythmique)



START ME UP

Album «Tattoo You» (1981)

F Fsus2 F Fsus2 G5 B5 F/A Bb5 Riff A : fin E F5 F C/E

if you start me up, I'll nev-er stop. If you start me up,

Guit. 1

TAB

F5 C/E F5 G5 Bb5 F/A Bb5 Fsus2 F Fsus2

if you start me up, I'll ne-ver stop. I'll be run nin' hot, uh,

TAB

F Fsus2 F Fsus2 G5 Bb5 A G C E F5 Fsus2

The job we're rig-gin' now don't blow my top. If you start me up, uh,

TAB

Paroles et musique : Mick Jagger & Keith Richards
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 Représentant pour la France : EMI Music Publishing France SA.

Plage IV

F Fsus2 F G5 Bb5

If you start me up, I'll nev - er stop, nev - er stop, nev - er stop, I'll nev - er stop.

laisser sonner.....

laisser sonner.....

TAB

laisser sonner.....

laisser sonner.....

REFRAIN

Riff B C5 D5 F5 VIII G A C A Bb C C5 D5 F VIII G A C A

(5) (5) (4) (5) (5) (4) (6) (5) (5) (5)

10 fr 12 fr 10 fr open 1 fr 3 fr 3 fr 5 fr 3 fr open

You make a grown man cry. _____ You make a grown man cry. _____
 (You make a grown man cry. _____ You make a grown man cry. _____)

Riff B

TAB

C5 D5 F5 VIII G A C Eb5 D5(12) C5(12) C6 G C6 C5 E C5 E C5

(6) (6) (4) (5) (3 fr) (5 fr) (7 fr) (7 fr)

3 fr 5 fr 3 fr 3 fr

You make a grown man cry. _____ Spread out the oil, _____ the gas - o - line. _____
 You make a grown man cry.)

laisser sonner ...

TAB

laisser sonner ...

START ME UP

Album «Tattoo You» (1981)

Riff B : fin

D G A C5 E♭5 D5⁽¹²⁾ C A C5⁽¹²⁾ Fsus2 F Fsus2

③ 7 fr ④ 5 fr ④ 7 fr ① 5 fr ④ 7 fr

I want a smooth ride in a mean, mean ma - chine.

Riff B : fin

laisser sonner . . .

TAB

laisser sonner . . .

F Fsus2 F B♭5 A B♭5 B♭ A B♭ A G C

③ open ③ 1 fr ③ open ③ 1 fr ③ open ③ 3 fr ③ 3 fr

Start it up. 2. You can start me up. (Start me up.)

Guitars 1 et 2 jouent Riff A (12 mesures)

laisser sonner . . .

laisser sonner . . .

Guitars 1 et 2 jouent Riff A (12 mesures)

TAB

laisser sonner . . .

laisser sonner . . .

F/C C F/C B♭5 B♭6 B♭5 B♭6 B♭5 B♭ E♭/B♭ B♭ C

Kick on the start -er, give it all you've got, you've got, you've got. I

F/C C F/C C F/C B♭5 B♭6 B♭5 B♭6 B♭5 B♭ E♭/B♭ B♭ C

can com-pete with the rid-ers in the oth-er heats. full full full full If you

Guit. 3 (élec.) *mf* laisser sonner

full full full full

TAB

laisser sonner

Plage IV

F/C C F/C C F/C B♭5 B♭6 B♭5 B♭6 B♭5 B♭ E♭/B♭ B♭ C

rough it up, 'n' if you like it, you can start it up, start it up, start it up, start it up.

laisser sonner ...

TAB: 6 5 6 / 7 5 7 | 3 3 3 5 3 | 3 3

laisser sonner ...

REFRAIN

Guits 1 et 2 jouent Riff B

*C5 D5 F5 E♭5 D5 C5 C D5 F5 E♭5 D5 C5

Don't make a grown man cry. Don't make a grown man cry. Don't make a grown man cry.

*les accords reflètent la tonalité générale

D5 F5 E♭5 C Fadd9/C C Fadd9/C C

Don't make a grown man cry. My eyes di-late, my lips go green.

Don't make a grown man cry.)

Guit. 2 : Rhy. Fill 1
Riff B : fin Guit. 1 : Riff A (12 mesures)

E♭5 D5 E♭5 D5 C F/C C F/C C F/C

My hands are grea - sy she's a mean, mean ma - chine.

Rhy. Fill 1

Guit. 2

TAB: 5 7 6 | 5 | 5 5 7 6 6 7 5 | 6 6 7 6 | 6 6 6 6 6 6 6 6 6 6 6 6

START ME UP

Album «Tattoo You» (1981)

COUPLLET 3

Guit. 2 : Riff A (8 mesures)

B \flat 5 B \flat 6 B \flat 5 B \flat 6 B \flat 5 B \flat E \flat /B \flat B \flat C Fadd9/C C Fadd9/C F F/C

Start it up. _____ 3. Mm, start me up. _____ Now, give it

B \flat 5 B \flat 6 B \flat 5 B \flat 6 B \flat 5 B \flat C F/C C F/C C5 F/C B \flat 5

all you've got, you've got to nev-er, nev-er, nev-er stop. Start it up. Whool. Oh, ba-by, why don't ya

REFRAIN

Riff A : fin Guit. 1 et 2 : Riff B

B \flat 6 B \flat 5 B \flat C5 D5 F5

start it up? (Start it up. Start it up. Nev-er, nev-er, nev-er. You make a grown-man man cry. You make a grown-man man cry.

E \flat 5 C5 G F5 E \flat 5

cry. You make a grown-man man cry. You make a grown-man man cry.

C5 G5 F5 E \flat 5 D5 G C F/C C F/C C

You make a grown-man man cry. Ride like the wind at dou-ble speed.

Riff B : fin Guit. 1 : Riff A jusqu'à la fin

E \flat 5 D5 C5 F/C C F/C C F/C

I'll take you plac-es that you nev-er, nev-er, seen.

Plage IV

COUPLÉ

Guit. 2 : Rhy. Fig. 2

B \flat 5 B \flat 6 B \flat 5 B \flat E \flat /B \flat B \flat 5 C5 F/C C Fadd9/C C F/C

3. Once you start it up, let me tell you, we will

B \flat 5 B \flat 6 B \flat 5 B \flat C5 F/C C Fadd9/C

nev - er stop, we'll nev - er stop, we'll nev - er, nev - er, nev - er stop. Start me up.

OUTRO

Guit. 2 : Rhy. Fig. 2

C F/C B \flat 5 C5 C Fadd9/C

We'll nev - er stop, nev - er stop. You, you, -

full
progressif full maintenir le bend

F/C C F/C B \flat E \flat /B \flat B \flat C F/C C

you made a grown man cry. _____ full You,

full

Rhy. Fill 2

Guit. 2

TAB 3 3 5 3 3 3 5 3

START ME UP

Plage IV

Album «Tatoo You» (1981)

Begin Fade

F/C C F/C B \flat E \flat /B \flat B \flat C F/C C

you made a dead man come. _____ You. you, _

full

maintenir le bend

full full full full

TAB

Fade out

F/C C F/C B \flat 5 B \flat 6 B \flat 5 B \flat 6 B \flat C Fadd9/C C

you made a dead man come. Yeah. _____ And you... you, _

full

full full full full full full full full

TAB

SCORE BASSE

INTRO

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

COUplet

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

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

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

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

REFRAIN

1 1 1 1 1 1 1 1 3 3 X 3 3 0 3 3 3 3 3 0 1 3

3 3 X 3 0 3 3 0 3 3 0 1 3 3 1 3 0 3 3 3 3 1 3 3

START ME UP

Album «Tattoo You» (1981)

The first system of music consists of two staves. The top staff is a bass line in a 4/4 time signature, starting with a bass clef and a key signature of one flat (B-flat). The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth notes E3, F3, G3, A3, B3, and C4. The bottom staff is a guitar fretboard with a treble clef and a key signature of one flat. The fret numbers are: 3 3 0 3 0 3 | 3 0 3 0 3 | 0 0 3 0 3 | 3 0 0 1 1 2 2.

COUplet

The first system of the Couplet section consists of two staves. The top staff is a bass line in a 4/4 time signature, starting with a bass clef and a key signature of one flat. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth notes E3, F3, G3, A3, B3, and C4. The bottom staff is a guitar fretboard with a treble clef and a key signature of one flat. The fret numbers are: 3 1 1 | 3 1 1 3 3 1 | 3 1 1 | 1 1 3 1 1.

The second system of the Couplet section consists of two staves. The top staff is a bass line in a 4/4 time signature, starting with a bass clef and a key signature of one flat. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth notes E3, F3, G3, A3, B3, and C4. The bottom staff is a guitar fretboard with a treble clef and a key signature of one flat. The fret numbers are: 3 1 1 | 3 1 1 3 3 1 | 3 1 1 | 3 5 3 0 3.

The third system of the Couplet section consists of two staves. The top staff is a bass line in a 4/4 time signature, starting with a bass clef and a key signature of one flat. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth notes E3, F3, G3, A3, B3, and C4. The bottom staff is a guitar fretboard with a treble clef and a key signature of one flat. The fret numbers are: 3 1 1 | 3 1 1 3 3 1 | 3 1 1 | 3 0 3 1.

The fourth system of the Couplet section consists of two staves. The top staff is a bass line in a 4/4 time signature, starting with a bass clef and a key signature of one flat. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth notes E3, F3, G3, A3, B3, and C4. The bottom staff is a guitar fretboard with a treble clef and a key signature of one flat. The fret numbers are: 3 1 1 | 3 1 1 3 3 1 | 3 1 1 | 1 1 3 1 1 1.

REFRAIN

The first system of the Refrain section consists of two staves. The top staff is a bass line in a 4/4 time signature, starting with a bass clef and a key signature of one flat. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth notes E3, F3, G3, A3, B3, and C4. The bottom staff is a guitar fretboard with a treble clef and a key signature of one flat. The fret numbers are: 3 3 3 0 3 | 3 5 3 5 0 3 0 | 3 3 0 3 3 | 3 0 0 1 1 2 2.

The second system of the Refrain section consists of two staves. The top staff is a bass line in a 4/4 time signature, starting with a bass clef and a key signature of one flat. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth notes E3, F3, G3, A3, B3, and C4. The bottom staff is a guitar fretboard with a treble clef and a key signature of one flat. The fret numbers are: 3 3 3 0 2 3 | 3 3 3 3 0 1 2 | 3 3 3 3 0 3 | 3 3 3 3 3 0 3.

COUplet

The first system of the final Couplet section consists of two staves. The top staff is a bass line in a 4/4 time signature, starting with a bass clef and a key signature of one flat. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with eighth notes E3, F3, G3, A3, B3, and C4. The bottom staff is a guitar fretboard with a treble clef and a key signature of one flat. The fret numbers are: 3 3 3 3 3 0 3 | 3 0 1 2 || 3 1 1 | 3 1 1 3 3 1.

SCORE BASSE

First system of musical notation for bass guitar. The top staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a guitar fretboard diagram with six strings and fret numbers (0-3) indicated.

Second system of musical notation for bass guitar, continuing the piece.

REFRAIN

Third system of musical notation, marking the beginning of the 'REFRAIN' section.

Fourth system of musical notation for the 'REFRAIN' section.

Fifth system of musical notation for the 'REFRAIN' section.

COUplet

Sixth system of musical notation, marking the beginning of the 'COUplet' section.

Seventh system of musical notation for the 'COUplet' section.

(la 4^e fois)

Eighth system of musical notation, concluding the 'COUplet' section with a double bar line and repeat dots. The text '(la 4^e fois)' is positioned above the staff, and '4 fois' is written at the end of the system.

MISS YOU

Album «Some Girls» (1978)

2

INTRO

Modéré ♩ = 110

Am

Dm7

mf

H P P.M. ... H P P.M. ... Sl. Sl. Sl.

Guit. 1 (son clair) Ron Wood

TAB

H P H P Sl. Sl. Sl.

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

P.M. ... P.M. ... P.M. ...

mf

H

Guit. 2 (son clair) Keith Richards

TAB

H

0 2 0 5 5 5 5 6 5

Am

Dm7

H H H P P.M. ... H P P. laisser sonner ...

TAB

H H H P H P

5 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 5 5 5

P.M. ... laisser sonner ...

laisser sonner ...

TAB

laisser sonner ...

0 x x x 5 x x 5 5 6 6

laisser sonner ...

Plage VI

COUplet 1

Am

1. I've been hold-in' out so long, I've been sleep-in' all a-lone. Lord, I

laisser sonner ...

laisser sonner ...

laisser sonner ...

laisser sonner ...

Dm7 **Am**

miss you. I've been hang-in' on the phone, I've been sleep-in' all a lone. I wan-na

laisser sonner ...

laisser sonner ...

MISS YOU

Album «Some Girls» (1978)

Dm7

REFRAIN

Am

kiss you some-time. Oo . hoo oo, oo hoo oo, hoo

laisser sonner laisser sonner

laisser sonner laisser sonner

Dm7

Am

oo oo, now. Oo hoo oo, oo hoo oo, oo

laisser sonner laisser sonner

laisser sonner laisser sonner

Plage VI

COUPLET 2

Dm7 **Am**

oo, oo, yah. 2. Well, I've been haunt - ed in my sleep, you been star - in' in my dreams. Lord, I

Guit. 1 out

laisser sonner

laisser sonner

laisser sonner

laisser sonner

Dm7 **Am**

miss you, child. I've been wait - in' in the hall, been wait - in' on your call, when the phone

laisser sonner

laisser sonner

laisser sonner

laisser sonner

Dm7 **Am**

rings. *Parlé* : It's just some friends of mine... They say, "Hey! what's the mat - ter man We're gon -

laisser sonner

laisser sonner

laisser sonner

laisser sonner

MISS YOU

Album «Some Girls» (1978)

Dm7

- na come 'round at twelve with some Puer to - Ri-can girls that's just dy'n to meet you! We're gon - na

laissez sonner laissez sonner

TAB 5 6 7 0

laissez sonner laissez sonner

Am **Dm7**

bring a case of wine. Hey, let's go mess and fool a-round you know, like we used to!"

laissez sonner laissez sonner

TAB 7 0 5 5

laissez sonner laissez sonner

REFRAIN

Am

(Ah — ah — ah. — ah — ah, — ah — ah —)

laissez sonner laissez sonner

TAB 0 0 0 0 0 0

Plage VI

Dm7

ah ah. _____)

(Ah I say, ah ah well... ah)

Am

Guit. 1

Sl. P P

TAB

H

laisser sonner _

laisser sonner _

H

TAB

Dm7

ah ah ah ah ah. _____)

ah ah ah ah. _____)

TAB

H

laisser sonner _

H H H

TAB

INTERLUDE

*N.C.(Am)

(Dm)

Parlé : Ahh...

T, t-'ck, t' t-'ck t' t-'ck t'-'ck!

I've been

(Parlé : Come home now, baby, Ya know, what, I'm sayin'...)

harm.

T
A
B

harm.

laisser sonner

T
A
B

laisser sonner

*Les accords entre parenthèses reflètent la tonalité générale

(Am)

(Dm)

walk-in' Cen-tral Park,

sing-in'

af-ter dark.

Peo-ple think

I'm

cra-zy.

T
A
B

T
A
B

MISS YOU

Album «Some Girls» (1978)

(Am) (Dm)

Stum-bl-in' on my feet, shuff - lin' to the street. Ask - in' me, "Ch' ch' chl What's the mat-ter with you, boy?"

laisser sonner laisser sonner

T
A
B

6

5 6 5 5

laisser sonner laisser sonner

(Am) (Dm) Dm7

Some - time I wa - na say, to, to my - self... Some - time I say... Oo

fret noise

harm. laisser sonner

T
A
B

5 5 12 12 5 7 5 7

harm. laisser sonner

Plage VI

Am Dm7

oo oo oo oo oo I wan-na kiss you, child. 3. I guess I'm ly

H H P

H H P H

TAB 0 5 5 5 5 7 5 7 5 7 7 5 7 5 X X 5 9 8 9 10 10 10

P.M.

P.M.

P.M.

TAB X X X X X X X X X X 0 X X X X 7 0 0 7 0 0 0 0 0

P.M.

laisser sonner

laisser sonner

laisser sonner

laisser sonner

Am Dm7 Fade out

- in' to my-self, - it's just you and no one else. Lord, I wan-na kiss you, child. _

full full full full rake

H P *8va*

full full full full

TAB 10 12 10 12 (12) (12) (12) 14 13 15 (15) 13 14 13 14 13 15 13 13

rake

laisser sonner

Guit. 1 : solo ad Lib

Guit. 2 : répète Riff A avec variations

TAB 0 0 X X X X 0 7 0 5 6 7 6 7 6 7 5 6 7 5

laisser sonner

Riff A

MISS YOU

Album «Some Girls» (1978)

INTRO

First system of the Intro section. The bass staff contains a melodic line in 4/4 time. The guitar staff shows fret numbers: 0, 2, 0, 0, 2, 0, 2, 0, 0, 2, 0, 2, 0, 7, 5, 7, 0, 0, 7, 5, 7, 7.

Second system of the Intro section. The bass staff continues the melodic line. The guitar staff shows fret numbers: 2, 0, 12, 14, 14, 0, 2, 0, 12, 14, 14, 7, 5, 7, 5, 7, 0, 7, 5, 4, 7.

COUplet

First system of the Couplet section. The bass staff contains a melodic line. The guitar staff shows fret numbers: 2, 0, 0, 0, 2, 0, 2, 0, 2, 0, 7, 5, 4, 7, 0, 7, 5, 7, 5, 7.

Second system of the Couplet section. The bass staff continues the melodic line. The guitar staff shows fret numbers: 2, 0, 2, 0, 2, 0, 2, 0, 12, 14, 14, 0, 7, 5, 6, 7, 0, 7, 5, 4, 7, 7.

REFRAIN

First system of the Refrain section. The bass staff contains a melodic line. The guitar staff shows fret numbers: 0, 0, 0, 0, 2, 0, 0, 2, 0, 2, 0, 7, 5, 4, 7, 5, 7, 9, 10, 7.

Second system of the Refrain section. The bass staff continues the melodic line. The guitar staff shows fret numbers: 2, 0, 0, 2, 0, 2, 0, 12, 14, 14, 0, 7, 5, 4, 7, 0, 7, 0, 5, 0, 4, 0, 2.

Third system of the Refrain section. The bass staff continues the melodic line. The guitar staff shows fret numbers: 2, 0, X, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 7, 5, 4, 7, 0, 7, 0, 5, 0, 4, 0, 2.

SCORE BASSE

0 2 4 5 2 | 0 2 4 5 5 | 5 7 5 4 7 | 5 7 9 10 12

0 2 0 0 0 2 | 0 2 0 0 X 0 2 | 0 7 5 4 0 7 0 | 0 7 5 4 0 7 0

0 2 0 2 0 2 | 0 2 0 2 12 14 14 | 5 7 5 4 7 | 5 7 9 10 2

0 0 0 2 0 2 | 0 0 0 2 0 2 | 5 7 9 10 9 | 5 7 9 10 12

12 14 14 12 12 14 | 0 0 0 12 12 14 | 5 7 9 10 9 | 5 7 9 10

PONT

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

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

INTERLUDE

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

MISS YOU SCORE BASSE

Album «Some Girls» (1978)

First system of bass notation. The staff shows a melodic line with eighth and sixteenth notes, and a guitar-style fretboard diagram below it. The fretboard diagram includes fingerings such as 2, 0, 0, 2, 0, 2, 2, 0, 2, 12, 14, 14, 7, 9, 10, 9, 7, 9, 10, 12.

Second system of bass notation. The staff shows a melodic line with eighth and sixteenth notes, and a guitar-style fretboard diagram below it. The fretboard diagram includes fingerings such as 2, 0, 2, 0, 0, 2, 0, 2, 2, 0, 0, 2, 0, 0, 2, 0, 7, 5, 4, 7, 0, 7, 0, 5, 0, 4, 0, 2.

Third system of bass notation. The staff shows a melodic line with eighth and sixteenth notes, and a guitar-style fretboard diagram below it. The fretboard diagram includes fingerings such as 2, 0, 2, 0, 2, 2, 0, 12, 12, 14, 0, 7, 9, 10, 9, 7, 5, 4, 7.

COUplet (ad lib.)

Fourth system of bass notation, labeled 'COUplet (ad lib.)'. The staff shows a melodic line with eighth and sixteenth notes, and a guitar-style fretboard diagram below it. The fretboard diagram includes fingerings such as 2, 4, 5, 4, 2, 4, 5, 2, 5, 7, 9, 10, 9, 7, 9, 10, 0, 12, 14, 0, 2, 3, 2, 0, 2, 3, 5, 7, 8, 7, 5, 7, 8.

Fifth system of bass notation, labeled 'COUplet (ad lib.)'. The staff shows a melodic line with eighth and sixteenth notes, and a guitar-style fretboard diagram below it. The fretboard diagram includes fingerings such as 2, 3, 0, 0, 2, 3, 0, 4, 5, 4, 5, 0, 7, 5, 4, 4, 5, 0, 7, 5, 4, 14, 0, 3, 2, 0.

Sixth system of bass notation, labeled 'COUplet (ad lib.)'. The staff shows a melodic line with eighth and sixteenth notes, and a guitar-style fretboard diagram below it. The fretboard diagram includes fingerings such as 2, 14, 2, 14, 2, 12, 12, 14, 0, 0, 0, 12, 12, 14, 7, 9, 10, 10, 7, 9, 10, 12, 5, 7, 8, 7, 5, 7, 8, 10.

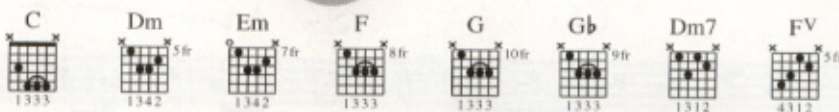
Seventh system of bass notation, labeled 'COUplet (ad lib.)'. The staff shows a melodic line with eighth and sixteenth notes, and a guitar-style fretboard diagram below it. The fretboard diagram includes fingerings such as 2, 0, 0, 2, 12, 12, 14, 0, 2, 0, 2, 0, 11, 12, 14, 7, 5, 4, 7, 7, 5, 8, 0, 0, 5, 0, 0.

Eighth system of bass notation, labeled 'COUplet (ad lib.)'. The staff shows a melodic line with eighth and sixteenth notes, and a guitar-style fretboard diagram below it. The fretboard diagram includes fingerings such as 2, 4, 5, 4, 2, 4, 5, 5, 7, 9, 10, 12, 7, 9, 10, 12, 0, 2, 3, 2, 0, 2, 3, 0, 5, 7, 8, 10, 5, 7, 8, 10.

LIKE A ROLLING STONE

Album «Voodoo Lounge» (1994) Plaque VIII

3



Modéré ♩ = 104

INTRO

C **F** **G**

Son clair
**Guit. 2 (Ron Wood)

TAB

Son disto.
f laisser sonner tout du long
***Guit. 1 (Keith Richards)

TAB

*Les noms d'accords indiquent la tonalité de base

**Accord standard

***Capo 5^e case (Open G tuning : Ré, Sol, Ré, Sol, Si, Ré, du grave à l'aigu)

C **F** **G**

Hey.
(Cont. en notation rythmique)

TAB

LIKE A ROLLING STONE

Album «Voodoo Lounge» (1994)

COUPLETS 1, 2/SOLO HARMONICA

C Dm Em F
*Guit. 2

1. Once up - on a time you dressed so fine, - threw the bums a dime in your prime.
 2. Voir paroles additionnelles
 3. Solo d'harmonica (voix tacet jusqu'au Refrain)

*Guit. 1

TAB

*jouer toutes les guitares avec de légères variations lors des reprises

G

TAB

C Dm Em F

TAB

Plage VIII

Guit 1 . Rhy. Fill 1 (la 2^e fois)

G G^b F

kid-ding you. You used to

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

G F G

laugh a - bout ev-'ry-bod-y that was hang - in' - out

TAB: 0 2 0 0 | 0 0 0 0 0 0 | 0 4 0 0 4 2 0

F Em Dm C F Em

P.M.

Now you don't walk so proud. Now you don't talk

TAB: 5 chn chn 0 4 | 1 0 0 0 0 0 | chn chn chn 0 4 4 0

Rhy. Fill 1 (Guit. 1)

TAB: X 3 0 0 0 | 0 3 0 | 4 4+2 0 2 0

LIKE A ROLLING STONE

Album «Voodoo Lounge» (1994)

(Cont. en solfège)

Dm
C
Dm7
FV

so loud — a-bout hav- in' to be scroung- in' — your next meal_

TAB: 1 0 2 2 | 1 0 2 2 | 0 0 0 0 | 0 0 0 0 | 2 0 2 0 | 1 0 1 0 | 0 0 0 0 | 0 1 0 0

Guit. 2 : Fill 1 (2^e et 3^e fois)

G

How does it feel? _

full — maintenir le bend

Guit. 2

TAB: 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 2 3 3

Guit. 1

TAB: 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3

*pendant les refrains le lead vocal est doublé par de nombreuses voix avec des variations ad lib.

Fill 1 (Guit. 2)

laisser sonner — maintenir le bend —

full — full — full —

TAB: 15 15 14 15 15 14 | 15 15 14 15 15 14 | 15 15 14 15 15 14

laisser sonner

Plage VIII

REFRAIN

How does it feel —

Rhy. Fig. 1 Rhy. Fig. 1 : fin

T
A
B

w/Rhy. Fig. 1 (4 fois)

to be on your own. —

Guit. 2 *laisser sonner ...*

T
A
B

laisser sonner ...

with no di-rec-tion home, —

sim.

T
A
B

LIKE A ROLLING STONE

Album «Voodoo Lounge» (1994)

à la Coda

G C F G

a com-plete un - known, _____ just like a roll - in' stone? -

TAB

Detailed description: This system contains the first musical staff. The top staff is a vocal line in treble clef with a 4/4 time signature. It features four measures with chords G, C, F, and G above. The lyrics are "a com-plete un - known, _____ just like a roll - in' stone? -". The second staff is a guitar line in treble clef with notes and slurs, including a hammer-on (H) and pull-off (P). The third staff is a guitar tablature with fret numbers 8, 9, 10, and 11.

I. C F G

_____ Come on. Yeah.

Guit. 2

laisser sonner

TAB

laisser sonner

Detailed description: This system contains the second musical staff. The top staff is a vocal line with chords C, F, and G above. The lyrics are "_____ Come on. Yeah.". The second staff is a guitar line for Guit. 2 with notes, slurs, and a sustain pedal (Sl.) marking. The third staff is a guitar tablature for Guit. 2 with fret numbers 8, 9, 10, 11, 12, and 13.

Guit. 1

laisser sonner

TAB

laisser sonner

Detailed description: This system contains the third musical staff. The top staff is a guitar line for Guit. 1 with notes, slurs, and a sustain pedal (Sl.) marking. The bottom staff is a guitar tablature for Guit. 1 with fret numbers 0, 1, 2, 3, 4, and 5.

Plage VIII

2.

C F G

laisser sonner ... laisser sonner ... maintenir le bend

laisser sonner ... laisser sonner

laisser sonner ... laisser sonner

Detailed description: This block contains the musical notation for measure 2. It features a guitar staff with a treble clef and a key signature of one flat. The measure is divided into three parts corresponding to chords C, F, and G. The guitar staff includes a 'P' (palm mute) marking over the first two parts and 'full' markings with dashed lines over the last two parts. The tablature below shows fingerings: 0-9 for C, 10-9 for F, and 12-12-10-15-15-14 for G. Fretboard diagrams are provided for the F and G chords. The text 'laisser sonner' is written below the staff and tablature to indicate when to let the notes ring out.

3.

C F G

Yeah, the
(Cont. en notation rythmique)

laisser sonner ... laisser sonner

laisser sonner ... laisser sonner

laisser sonner

Detailed description: This block contains the musical notation for measure 3. It features a guitar staff with a treble clef and a key signature of one flat. The measure is divided into three parts corresponding to chords C, F, and G. The guitar staff includes 'Sl.' (slide) markings over the first two parts and 'full' markings with dashed lines over the last part. The tablature below shows fingerings: 0-0 for C, 9-10-10-12 for F, and 12-12-15-15-14-14 for G. Fretboard diagrams are provided for the F and G chords. The text 'laisser sonner' is written below the staff and tablature to indicate when to let the notes ring out. The phrase 'Yeah, the (Cont. en notation rythmique)' is written to the right of the staff.

LIKE A ROLLING STONE.

Album «Voodoo Lounge» (1994)

COUPLET 3

Guit. 2

C Dm Em F

P.M. P.M. P.M.

prin - cess on a stee - ple, all the prey - ty peo - ple — drin - kin', think - in' that they've

laisser sonner

Guit. 1

P.M.

TAB

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

laisser sonner P.M.

G

P.M.

got it made. ————— Ex -

P.M. H P H

TAB

0 0 3 3 0 2 3 0 0 3 3

P.M. H P H

C Dm Em F (Cont. en solfège)

P.M. P.M. P.M.

chang - in' all kinds of pre - cious gifts, you bet - ter take that dia - mond ring. you bet - ter

P.M. P.M. P.M.

TAB

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

P.M. P.M. P.M.

Plage VIII

G **G^b**

pawn _ it, babe.

Guit. 2

TAB: 10 12 10 10 12 10 | 10 10 12 10 10 12 10 | 9 11

Guit. 1

P.M.

TAB: 0 0 | 3 0 3 0 2 | Sl. 0 0 0 0 | 2 4 4 2 4 2 4 2 0

H Sl. Sl. Sl. P

P.M. H Sl. Sl. P

F **G**

You used to be so a - mused _

TAB: 10 8 | 12 9 11

TAB: 0 2 0 2 | 2 0 | 2 0 0 2 0 0

H P H P

LIKE A ROLLING STONE

Album «Voodoo Lounge» (1994)

F **G**

at Na - po - le - on in rags — with the lan - - guage that he used. Now

(Cont. en notation rythmique)

8 10 8 10 8 10 12 10 12 10 12

Detailed description: This system contains the first two measures of the piece. The top staff is the vocal line with lyrics. The middle staff shows guitar accompaniment with 'H' (hammer-on) and 'P' (pull-off) markings. The bottom staff is a guitar tablature with fret numbers 8, 10, 8, 10, 8, 10, 12, 10, 12, 10, 12.

Detailed description: This system contains the next two measures. The top staff is the vocal line. The middle staff shows guitar accompaniment with 'H' and 'P' markings. The bottom staff is a guitar tablature with fret numbers 0, 1, 2, 0, 0, 2, 0, 0, 2, 0, 0.

Guit. 2 **F** **Em** **Dm** **D** **C**

5tr. 3tr. Sl.

go to him now, - he calls ya, ya can't re - fuse. -

Guit. 1

TAB 5 5 3 3 1 1 5

Detailed description: This system contains the next two measures. The top staff is the vocal line with lyrics. The middle staff shows guitar accompaniment with '5tr.' and '3tr.' markings. The bottom staff is a guitar tablature with fret numbers 5, 5, 3, 3, 1, 1, 5.

F **Em** **Dm** **C** **Dm7**

When you - got noth - in', you got noth - in' to lose — You're in - vis - i - ble now, you got

TAB 5 3 1 0 0 2 1 0 1

Detailed description: This system contains the final two measures. The top staff is the vocal line with lyrics. The middle staff shows guitar accompaniment with 'H' markings. The bottom staff is a guitar tablature with fret numbers 5, 3, 1, 0, 0, 2, 1, 0, 1.

Plage VIII

w/Fill 2

D.S. al Coda

F G

no se - cret — to — con - ceal. ————— How does it feel?.

H H H

TAB

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 flat. The lyrics are "no se - cret — to — con - ceal. ————— How does it feel?." The guitar line features chords F and G. The tablature shows fret numbers for each string.

⊕ CODA

C F G

Come on.

Sl. full

maintenir le bend

TAB

Detailed description: This system contains measures 4-6. The vocal line has the lyrics "Come on." and includes a slur (Sl.) and a "full" instruction. The guitar line has chords C, F, and G. The tablature shows fret numbers and includes a "maintenir le bend" instruction.

Fill 2 (Guit. 2)

Sl. full full full

laisser sonner maintenir le bend

TAB

Detailed description: This system contains measures 7-9, labeled as "Fill 2 (Guit. 2)". The guitar line includes a slur (Sl.) and "full" instructions. The tablature shows fret numbers and includes "laisser sonner" and "maintenir le bend" instructions.

LIKE A ROLLING STONE

Album «Voodoo Lounge» (1994) Plage VIII

D.S. al Coda

w/Fill 2

F G

no se - cret — to — con - ceal. — How does it feel?.

H H H H H H H

TAB

⊕ CODA

C F G

Come on.

Sl. full

maintenir le bend

Sl. full

TAB

Fill 2 (Guit. 2)

H

Sl. full full full

laisser sonner maintenir le bend

full full full

TAB

Sl. laisser sonner

SCORE BASSE

INTRO

INTRO

Bass line: 4/4 time, starting with eighth notes and quarter notes. Fretboard diagram shows fingerings: 3 3 3 3, 3 3 3, 0 2, 0 0 0 2, 3 3 3 3, 3 3 3, 0 2, 0 0 0 0 0 0 0 0, 0 0 0 0 2, 3 0 2.

COUPLÉ

COUPLÉ

Bass line: 4/4 time, starting with quarter notes and eighth notes. Fretboard diagram shows fingerings: 3 3 3, 0 0 0, 2 2 2 3 3, 2 0 0 0 0 0 0 0, 0 0, 3 3 3, 0 0 0.

Bass line: 4/4 time, continuing with quarter notes and eighth notes. Fretboard diagram shows fingerings: 2 2 2 3 3, 2 0 0 0 0 0 0 0, 0 0 0 0 0 0 (4), 3 3 3 3 2, 0 0 3 0 2 0.

Bass line: 4/4 time, continuing with quarter notes and eighth notes. Fretboard diagram shows fingerings: 3 3 3 0 3 2 2, 0 0 0 0 0 0 0 4, 3 3 3 3 2 2 2 3, 0 0 0 0 0 3 3 3 2, 3 3 3 3 2 2 2 3.

Bass line: 4/4 time, continuing with quarter notes and eighth notes. Fretboard diagram shows fingerings: 0 0 0, 0 2 3 3 3 3, 0 0 0 0 0 0 0 0, 0 0 0 0 3 0 3 2, 0 0 0 0 0 0 0 0 0, 0 0 0 0 0.

REFRAIN

REFRAIN

Bass line: 4/4 time, starting with quarter notes and eighth notes. Fretboard diagram shows fingerings: 3 3 3 3, 3 3 3 2, 0 0 0 0 0, 3 0 3 3, 3 3 3 3 3 2 3 2, 0 0 0 0 0 0 0, 3 3 0 0 0, 3 3 3 3 3 3 3 2.

Bass line: 4/4 time, continuing with quarter notes and eighth notes. Fretboard diagram shows fingerings: 0 0 0 0 0 0 2 0, 3 0, 3 3 3 3 3 2 3 2, 0 0 0 0 0 0 0, 3 0 2, 3 3 3 3 3 3 3 3, 0 0 0 0 0 0 0 0 0 0.

4 fois puis Coda ⊕

Bass line: 4/4 time, starting with quarter notes and eighth notes. Fretboard diagram shows fingerings: 3 3 3 3, 3 3 4, 0 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0 0.

⊕ Coda

Bass line: 4/4 time, ending with a half note and a quarter rest. Fretboard diagram shows fingerings: 0 0 0 0 0 0 0 0 0, 0 0 0 0 0 0 0 0 0, 3, 3.

Exercices sur SYMPATHY FOR THE DEVIL

Plage IX

4

♩ = 110 Ton : Mi Mixolydien

E D A E_H

Laisser sonner

Laisser sonner

Laisser sonner

Laisser sonner

Exercices sur HONKY TONK WOMAN

Plage X

Guitare accordée en open de G : (Ré, Sol, Ré, Sol Si, Ré du grave à l'aigu)

♩ = 108 Ton : Sol Mixolydien

5

N.C. (G5) 3 fois 3 fois

full

full

Sl. Sl.

Sl. Sl.

Exercices sur STREET FIGHTING MAN

Plage XI

♩ = 130 Ton : B Maj

B (VIII pos.)

E (VIII pos.)

B

E

B

6

Guît. 2

full

full

Sl. Sl.

Sl. Sl.

Exercices sur BROWN SUGAR

7

Plage XII

♩ = 128 - 130 Ton : Sol m (Si# M)

C G C F C C G C F C C G C

Guit. 1

TAB

Guit. 2

TAB

Guit. 3

TAB

C F C Eb add9 Eb C F C Ab Bb Ab Bb C Csus4 C

1^o fois seulement ... 4

TAB

TAB

TAB

Exercices sur LOVE IN VAIN

Plage XIII



Ton : Sol M

G Em C

Exercices sur LADY JANE

Plage XIV



Guitare accordée 1/2 ton plus bas .(Mi♭, Lab, Ré♭, Sol♭, Sib, Mi♭ du grave à l'aigu)

♩ = 104 Ton : G M

Dadd9 9 fois D C G

Fingerstyle Laisser sonner tout du long

Laisser sonner tout du long
Mandoline et mélodie arrangées pour guitare (cf. CD)

2. D G#° Am add4 D7/F# D7/F# G C D7/A D7/F# Am

Exercices sur PAINT IT BLACK

♩ = 160 Ton : Mi m harmonique

10

Plage XV

Em

B

Em D G

Guit. 1

Guit. 2

1. | 2.

D Em B

Exercices sur I CAN'T GET NO

♩ = 120 Ton : Mi blues

11

Plage XVI

2 fois

Exercices sur JUMPING JACK FLASH

Tonalité : B blues ♩ = 132

12

Plage XVII

B5 B5

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*2,23 la minute

