

# Blues Traditions

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## Good Woman

Performance

Music by Rev. Robert Jones  
Transcribed by Glen Morgan

♩. = 92

## Intro

A7



G#7



G7



Intro musical notation and guitar tablature.

**mf**

9-9-9-9-9-8-8-8-8-7-7-7-0

9-9-9-9-9-8-8-8-7-6-6-0

A/C#



G#7



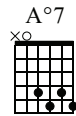
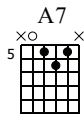
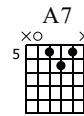
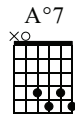
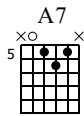
Musical notation and guitar tablature for the main body of the song.

5-5-5-5-5-5-5-0-0-0-4-5-4

6-5-5-4-4-3-3-0-0-1-1-5-4

2-0-1-1-0-0-0

**0:15**

[illegible][illegible]


The image shows a musical score for guitar. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody consists of 12 measures. The first measure has a whole note chord (F#4, C#5) and a bass note (F#2). The second measure has a half note chord (F#4, C#5) and a bass note (F#2). The third measure has a quarter note chord (F#4, C#5) and a bass note (F#2). The fourth measure has a quarter note chord (F#4, C#5) and a bass note (F#2). The fifth measure has a half note chord (F#4, C#5) and a bass note (F#2). The sixth measure has a half note chord (F#4, C#5) and a bass note (F#2). The seventh measure has a quarter note chord (F#4, C#5) and a bass note (F#2). The eighth measure has a quarter note chord (F#4, C#5) and a bass note (F#2). The ninth measure has a quarter note chord (F#4, C#5) and a bass note (F#2). The tenth measure has a quarter note chord (F#4, C#5) and a bass note (F#2). The eleventh measure has a quarter note chord (F#4, C#5) and a bass note (F#2). The twelfth measure has a quarter note chord (F#4, C#5) and a bass note (F#2). Below the staff is a tablature with three lines (T, A, B) and fret numbers.

T	2	2	1	2	1	(2)	2	0	0	5
A	1	1	1	2	2	0	1	2	0	4
B	2	2	2	0	0	0	2	0	0	2


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A7 A7 G7 D7

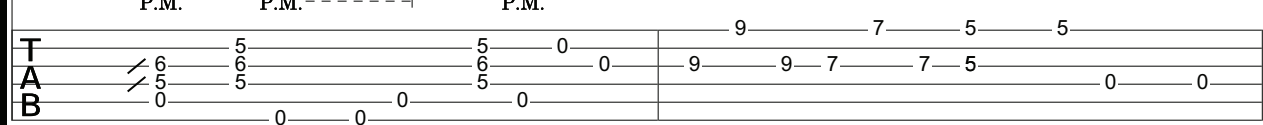


5 9 7

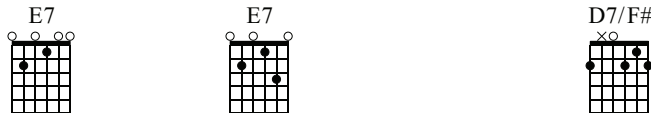
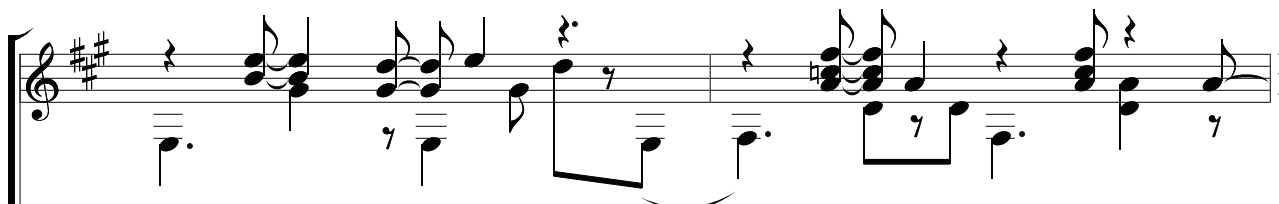


P.M. P.M. P.M.

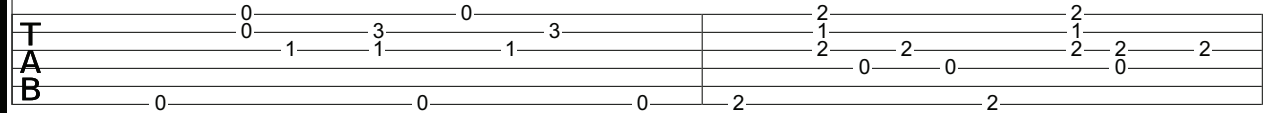
TAB





E7 E7 D7/F#

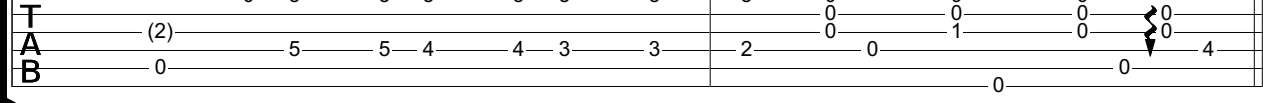
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A E7

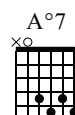
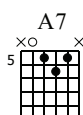
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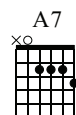
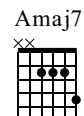
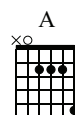
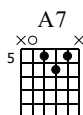
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0:45



P.M.      P.M.-----+      P.M.

T	5	5				4	5			5
A	6	6			6	5	4		4	5
B	0	5	0	0	0	0	4	0	0	4



T	5	5	5	5	5	5	4	4	3	3
A	6	6	6	6	6	5	2	2	2	2
B	5	5	0	0	5	0	2	2	2	0

D7/F#

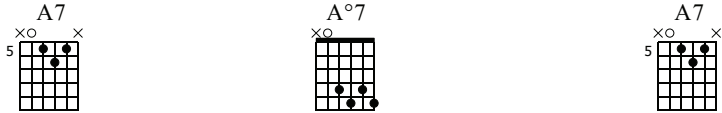



T	2	1	2	1	2	2	1	2	1
A	2	0	2	0	2	0	2	0	2
B	0	2	0	2	0	0	2	0	4

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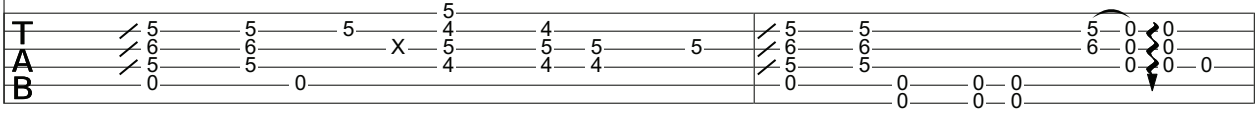
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A7 A°7 A7

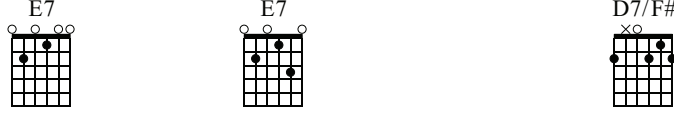
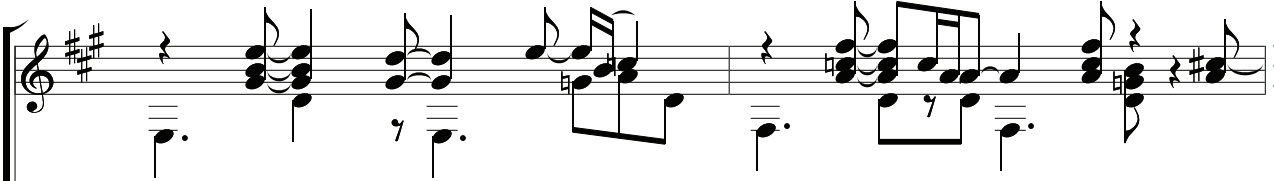



P.M. P.M.-----|

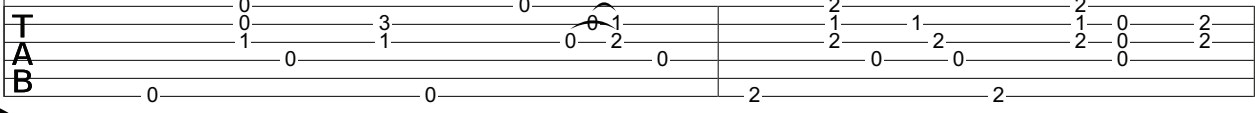
TAB





E7 E7 D7/F#

TAB



A A7

P.M.

TAB

