



Michel Lelong

France

BIBI SMILE (swing finger-picking)

About the artist

MICHEL LELONG: BIOGRAPHY

Michel Lelong was born in 1961 in Tours (France), started practising guitar at the age of 13, influenced by his older brothers; all are fond of American traditional music. First, with the help of his older brother Jean-Marc, a self taught, talented, guitar player, Michel learned different country blues in the styles of Mississippi John Hurt, John Jackson, Big Bill Broonzy, and Gary Davis etc. After these great blues and ragtime influences, Michel learned "note-by-note" by ear the traditional "Kentucky style", often called "Travis style". At 17, he started to teach guitar and, after having recorded his first LP in 1983, he was noticed by the American guitar player/musicologist/music publisher Stefan Grossman (one of the most renowned acoustic blues guitar pioneer teachers in the world).

In the 1980/90's, Michel released four educational books with audiotapes on three legends of Country Guitar; Merle Tra... (more online)

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-michel-lelong.htm>

About the piece



Title: BIBI SMILE [swing finger-picking]
Composer: Lelong, Michel
Arranger: Lelong, Michel
Copyright: Michel Lelong © All rights reserved
Instrumentation: Guitar solo (with tabs)
Style: Jazz
Comment: A jazz and swing finger-picking tune recorded in my "Noir & Blanc" album. take a look on my web site;

Michel Lelong on [free-scores.com](https://www.free-scores.com)



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- listen to the audio
- share your interpretation
- comment
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BIBI SMILE

www.michel-lelong-music-house.com
Album "Noir & Blanc" - mailody - 1996

Music by Michel Lelong

Standard Tuning

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

Lively ♩ = 172

Intro & ending

Em

- 12 - - -

A9/C#

- 12 1 3 3

(⁻³⁻ ♩ = ♩ ♩)

Da Double Coda ♯

Part 1

D7/9 Dm/F G7 5+ C Em Am

- 3 2 4 1 - T - - 2 4 1 T - 1 2 3 1 T - 3 2 - - T - 3 - 2 - T - 3 1 1 -

B7

 T-1211

B7 5+ 9b

 T-1231

B7/C#

 3-12-1

Bsus4/D#

 4-21--

E6 **F#m7/A#**

 --31-- T-423-

G#7

 T-12-1

①
②

④

A **B** **E7** **F#m/C#**

 --314-

A#7°

 T-12-1

B7

 T-12-1

F#7

 -3241-

F#9/C#

 TT122-

① ② ①

F #9 5b

 T-122-

B7

 T-1211

B

 T-4231

Part 2

E6

 -312--

E9 maj7

 -2143-

C#m

 1-4232

F#m

 T-31-1

④

③ ④

④ ② ① ①
③ ②

F#m5b
 x xxxx

 -1----

C#7
 x o

 -3241-

C#7 5b
 o

 T3421-

F#
 o

 T-3211

F#7
 xx

 --3141

F#9

 TT1222

F#9 5b/C
 o x

 T-122-

B
 x

 T-3211

21

Da Coda

B9/C#
 xxxxx

 T-----

B5+/D#
 x

 T-4231

Em
 o

 TT342-

Am
 xo

 --3241

25

Em

Am

A9
 xo o

 --32-4

A7 9
 xo ox

 --12--

D7
 xoo

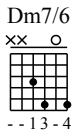
 ---213

D6/7
 xx o

 --23-4

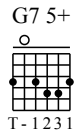
29

Dm7/6
xx o
-- 13 - 4

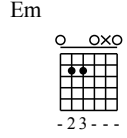


1. G G7 5+ 2. G G7 5+ D.S. al Coda

G7 5+
o
T-1231



Em
o o x o
- 2 3 - - -



Musical notation for measures 33-36. Includes a treble clef staff with notes and rests, and a guitar staff with fret numbers and strumming patterns. Measure 33 starts with a circled 3, 34 with a circled 2, 35 with a circled 1, and 36 with circled 1, 2, 3, 1, 2, 3.

Am

Em

Am

A7

D7

A7
5
131211



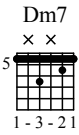
D7
5
113141



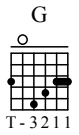
Musical notation for measures 37-40. Includes a treble clef staff with notes and rests, and a guitar staff with fret numbers and strumming patterns. Measure 37 starts with a circled 3, 38 with circled 1, 39 with circled 2, 40 with circled 4, 41 with circled 4.

D.C. al Double Coda

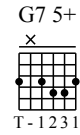
Dm7
x x
5
1-3-21



G
o
T-3211



G7 5+
x
T-1231



Em

Musical notation for measures 41-44. Includes a treble clef staff with notes and rests, and a guitar staff with fret numbers and strumming patterns. Measure 41 starts with a circled 5, 42 with a circled 5, 43 with a circled 3, 44 with a circled 0.

Am Em

45

The musical score consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a guitar line in standard tuning. Measure 45 is marked with the chord 'Am'. The vocal line begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The guitar line has a whole note chord, followed by a half note chord, and then a quarter note chord. Measure 46 is marked with the chord 'Em'. The vocal line has a quarter note chord, followed by a half note chord, and then a quarter note chord. The guitar line has a whole note chord, followed by a half note chord, and then a quarter note chord. Measure 47 is marked with the chord 'Em'. The vocal line has a quarter note chord, followed by a half note chord, and then a quarter note chord. The guitar line has a whole note chord, followed by a half note chord, and then a quarter note chord. Measure 48 is marked with the chord 'Em'. The vocal line has a quarter note chord, followed by a half note chord, and then a quarter note chord. The guitar line has a whole note chord, followed by a half note chord, and then a quarter note chord.