



Saturday Night Shuffle

Merle Travis

Arr: Tom Thomason (1974-1999)
TablEdited by Tom Thomason (1999)

8va

C F

First section

E
B
G
D
A
E

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

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

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

T = L H Thumb

C D7 G7 C

4

T
A
B

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

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

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

T

F C(G)

7

T
A
B

3 3 1 2 0 3 8 3 4 0 1 0 0 1

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

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

T T

Musical notation for measures 10-12. The top staff shows a treble clef with a *8va* marking. Chord diagrams for C and F are provided. The bottom staff shows guitar tablature for Treble (T), Middle (A), and Bass (B) strings. Measure 10 starts with a triplet of 3 notes on the bass string (3, 2, 3) and a triplet of 3 notes on the treble string (1, 0, 3). Measure 11 features a triplet of 3 notes on the bass string (3, 2, 3) and a triplet of 3 notes on the treble string (2, 3, 1). Measure 12 includes a triplet of 3 notes on the bass string (3, 2, 3) and a triplet of 3 notes on the treble string (3, 0, 1). A $\frac{1}{4}$ note triplet is also present on the treble string in measure 12.

Musical notation for measures 13-15. The top staff shows a treble clef with a *8va* marking and a key signature change to one sharp (F#). Chord diagrams for D7, G7, C, and F are provided. The bottom staff shows guitar tablature for Treble (T), Middle (A), and Bass (B) strings. Measure 13 starts with a triplet of 2 notes on the bass string (2, 1, 1) and a triplet of 3 notes on the treble string (0, 1, 0). Measure 14 features a triplet of 3 notes on the bass string (2, 1, 1) and a triplet of 3 notes on the treble string (3, 0, 1). Measure 15 includes a triplet of 3 notes on the bass string (2, 1, 1) and a triplet of 3 notes on the treble string (3, 2, 3). $\frac{1}{4}$ note triplets are present on the treble string in measures 14 and 15.

Musical notation for measures 16-18. The top staff shows a treble clef with a *8va* marking. A chord diagram for C is provided. The bottom staff shows guitar tablature for Treble (T), Middle (A), and Bass (B) strings. Measure 16 starts with a triplet of 3 notes on the bass string (1, 3, 0) and a triplet of 3 notes on the treble string (0, 3, 0). Measure 17 features a triplet of 3 notes on the bass string (1, 3, 0) and a triplet of 3 notes on the treble string (3, 0, 3). Measure 18 includes a triplet of 3 notes on the bass string (1, 3, 0) and a triplet of 3 notes on the treble string (3, 2, 3). A $\frac{1}{4}$ note triplet is present on the treble string in measure 18.

Musical staff with treble clef and 8va marking. Chord diagrams for F, C, D7, and G7 are shown below the staff.

19

TABLATURE for measures 19-21. Measure 19: T (3), A (1), B (3) with a 1/4 note. Measure 20: T (3), A (2), B (3) with a 1/4 note. Measure 21: T (3), A (0), B (3) with a Po marking, followed by T (2), A (1), B (2) and T (1), A (0), B (3).

Musical staff with treble clef and 8va marking. Chord diagrams for C, F, and C6 are shown below the staff.

22

TABLATURE for measures 22-24. Measure 22: T (3), A (0), B (3) with a Po marking, followed by T (1), A (2), B (2). Measure 23: T (3), A (2), B (3) with a 1/4 note, followed by T (3), A (1), B (2). Measure 24: T (5), A (5), B (2/5); T (5), A (4/5), B (5); T (5), A (4/5), B (5).

Musical staff with treble clef and 8va marking. Chord diagrams for G6, C, C(6), and F9 are shown below the staff.

25

TABLATURE for measures 25-27. Measure 25: T (5), A (3), B (3) with circled 4 and 3 below. Measure 26: T (1), A (3), B (3) with circled 1 and 3 below. Measure 27: T (8), A (10), B (10); T (8), A (10), B (10); T (8), A (10), B (10); T (8), A (7), B (7).

8va

C

Am7

Gm7

C7

28

T 8 8 8 5 3 0 1 3 1

A 10 9 10 5 7 5 2 3 2

B 8 8 5 3 5 3 3 3 2

8va

FM

31

T 2 1 11 8 11 8 10 8 9 8 9

A 3 1 10 8 10 10 8 9 10

B 1 1 10 8 10 10 8 9 10

8va

B 7 dim

B 7

B 7 dim

B 7

34

T 0 0 0 0 0 0 0 0 0

A 7 7 7 7 7 7 7 7 7

B 8 8 8 8 8 8 8 8 8

T T T T T T T T T

The image displays a musical score for the song "Saturday Night Shuffle" by Merle Travis. It is divided into three systems of music, each with a treble clef staff, guitar tablature, and chord diagrams.

System 1 (Measures 37-39):
The treble staff shows a melodic line with eighth notes and a triplet. The guitar tablature includes fret numbers 8, 7, 6, 5, 2, 7, 7, 8, 7, 8, 7, 8, 9, 7, 8, 9, 7, 8, 9, 7, 2. Chord diagrams for B7, A#7, A9, B7 dim, B7, B7, and B7 dim are provided.

System 2 (Measures 40-42):
The treble staff continues the melodic line. The guitar tablature includes fret numbers 0, 7/8, 8, 0, 8, 0, 8, 6, 8, 4, 2, 4, 4, 1. Chord diagrams for B M, B7, A, B, B6, and E7 (6) are provided.

System 3 (Measures 43-45):
The treble staff shows a melodic line with a triplet and a circled 1. The guitar tablature includes fret numbers 0, 2, 0, 4, 2, 4, 4, 4, 4, 4, 4, 4, 4, 0, 2, 3, 2, 3, 4. Chord diagrams for B6 and F#7 are provided.

8va

B6

E7

46

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

A 4 4 4 0 1 2 1 2

B 2 4 2 0 0 2

8va

F M7

F#6

E9

49

T 0 2 2 4 2 4 0 2 2 2

A 4 3 4 4 4 0 0 0

B 4 4 2 4 0 0 0

8va

B6

B M

B (6)

52

T 4 2 4 4 4 0 7 7

A 4 4 4 4 2 9 9

B 2 4 2 4 2 2 7 7

B

Sl

T

Musical staff with treble clef, 8va marking, and guitar chord diagrams for B7(6) and D M6.

55

T	7	9	7	B	10	7	B	B	10	7	9	9	7-8	7	8	9	X
A																	X
B	7	7	7														X

Musical staff with treble clef, 8va marking, and guitar chord diagrams for C and F.

58

T	3	1	0	3	3	1	3	1	2	0	3	0	0	3
A														
B	3	2	3	2	2	3	1	3	1	3	2	1	0	3

Musical staff with treble clef, 8va marking, and guitar chord diagrams for D7, G7, C, and F.

61

T	2	1	1	0	1	Po	3	0	1	0	3	3	2	3	1
A															
B	2	0	0	3	3	2	1	0	3	2	2	3	2	3	3

T T

8va

64

C6 G6 C C

Chord diagrams for C6, G6, and C are shown. C6 has two 'x' marks on the first and second strings. G6 has an 'o' on the first string. C has an 'o' on the first string.

T 5 5 5 5 5 5 5 3 1 X 1

A 2/5 5 4/5 5 4/5 5 X X X 0

B 3 3 3 3 3 3 3 3 3 1 0 3

① ① ① ① ③

8va

67

F C D7 C

Chord diagrams for F, C, D7, and C are shown. F has two 'x' marks on the first and second strings. D7 has two 'x' marks on the first and second strings.

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

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

B 3 1 0 3 3 1 0 3 0 3 1 0 3 1 0 3

① ③ ① ③ ③ ① ③ ① ③

8va

71

F C E

Chord diagrams for F, C, and E are shown. E has an 'x' on the first string.

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

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

① ② ③ ④ ② ③ ③ ③ ② ③ ③ ② ③

8va

Am G# C C#7 D7 G

75

T A B

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

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

T

8va

C F G#

78

T A B

1 0 1 1 4 3 3 0 1 2

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

B 1/4 B 1/4

8va

G M6 C C F

81

T A B

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

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

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

B 3 3 3 3 1 3 1 3 1 3 1 3 0

3 3 3 3 3 3 3 3 3 3 3 3 3

Musical staff with treble clef and 8va marking. It contains a melodic line with eighth and sixteenth notes. Below the staff are four guitar chord diagrams: C, D7, G7, and C.

84

TAB system for measures 84-86. Treble line: 3 1 0 3 | 2 0 1 | 3 1 0 3. Bass line: 3 2 3 | 2 0 0 3 | 2 3 2 2.

Musical staff with treble clef and 8va marking. It contains a melodic line with eighth notes and a 1/4 note. Below the staff is a guitar chord diagram for F.

87

TAB system for measures 87-90. Treble line: 3 3 1 2 0 | 3 8 3 | B 0 1/4 B 0 1/4 | 1 2 0 1. Bass line: 1 3 3 3 | 3 | 4 4 4 | 3.

Musical staff with treble clef and 8va marking. It contains a melodic line with eighth notes and a 1/4 note. Below the staff are three guitar chord diagrams: C, F(6), and C.

91

TAB system for measures 91-94. Treble line: 3 1 0 3 | 3 1/4 | Po 1 | 3 1 0 3. Bass line: 3 2 3 | 2 2 3 | 1 1 3 0 | 3 2 3 2.

94

T 2 1 4 0 1 1 3 2 1 1
A 0 0 3 2 3 2 2 3 1 1
B 2 3 3 3 1 1 3 0

97

T 8 10 8 6 10 8 9 9 0 1 1
A 3 10 10 8 8 10 9 9 0 2 1
B 3 10 10 8 8 10 9 9 0 2 1

101

T 0 1 X X X 1
A 0 0 X X X 0
B 2 3 X X X 3

B SI B SI B

5 → 4 4 → 5
5 → 4 4 → 5
5 → 4 4 → 5

Here's my version of Merle Travis' famous "Saturday Night Shuffle". It's not an exact transcription of any of the several versions that Travis recorded (I'll be doing these at a later date as a part of my "Project Muhlenberg") but all the licks are taken from one or the other of them (I never did like the intro he used on the 1960 version).

It should always be remembered that Travis kept three fingers solidly planted on the top of his guitar and used ONLY his thumb and index finger when he played. This provides a very distinctive sound and actually makes a big difference in some licks. It also has a tendency to make life more difficult for us ordinary humans. I usually use both my index and middle fingers to pick with.

Another thing to keep in mind is the way Travis played those lightning fast "rolls" of his. Take a look at the figure beginning in measure 24. This is one of the simplest forms of his "rolls" (he also played this backwards in some cases). The first two notes are played with his thumbpick with only the last note of each roll being picked with the index finger. This is one of the cases where his, rather odd, right hand position was a bonus. Although the angle resulting from the fact of his three-finger anchoring looks horrendous (about on a par with Django Reinhardt's fretting hand), it actually makes this particular type of roll easier to play smoothly.

I've written the chords out Travis style. This is to say that you'll notice that several chords use that famous Travis trick of fretting the two bass strings with his thumb. There are occasions where this technique is of positive use as in the C6 chord first appearing in measure 42. You just can't get exactly the same "Travis swing" any other way. As far as this particular chord (C6) is concerned, you'll note that a supplementary note is played at the 2nd fret of the 1st string. The index finger doesn't actually stay anchored there. It's put down as needed to catch that particular note. Keeping it anchored just makes the ring finger barré at the 4th fret more difficult to play.

He also habitually used this technique in the playing of the 9th shape occurring, for example, in measure 27 and in the ending lick. It works fine in the figure in 27 and I've run into cases where it's a very comfortable way of running certain chord combinations down the neck but I'll be damned if I can get it to work in that ending lick. In most cases, this particular shape can be replaced with the more standard shape that uses the left hand ring finger to fret the 5th and 6th strings.

The spots that are marked as left hand damping are, in actual fact, something completely different. This is intended to simulate slapping the strings with the right hand, either while moving the left hand to a new position or, as in the end tag, simply to provide a rhythmic effect. I use a closed right fist to strike the strings but I suppose an open hand would work just as well if it's more comfortable for you.

All the downwards brushes are, of course, played with the thumb.

The C7 in 94 is played with the ring finger straddling the 5th and 6th strings, not as a "thumb barré".

In measure 96, the long slide sound provided by TablEdit, for once, provides a fairly good approximation of what's really happening sound-wise. On the recording, it almost sounds as if Merle is using his thumbpick as a flat pick to play a very fast trill as he slides his ring finger from the 3rd to the 10th fret. Try as I will, I've never been able to get the timing of such a technique exactly right. On the other hand, I can get something similar by fretting the string slightly harder so that each fret change is clearly heard.

I can't really say that I'm satisfied with the solution I've used for the 3->8 slide in 88 but it was the only way I could get the measures to come out even. Any suggestions?

This same measure contains another little trick that's kind of nice. As he leaves the Fm chord and switches to the C at the end of 95, he picks the open 3rd string. The G note is allowed to ring out until the left hand is about halfway up to the 10th fret at which point the string is actively damped with the right hand index finger.