

Womack & Womack : Teardrops (*)

www.ilovetabs.com

VERSION DARONNES : BAISSER D'UN TON ET DEMI !

<https://www.youtube.com/watch?v=Vkyn4GK6iwE>

♩ = 133



verse a :



verse b :



intro

verse b x2

bridge :



verse a

verse b

verse b fading out the volume

legend :

(*) = simplified transcription of the original song

H = Hammer On (of the note just below the H)

I PUT A SPELL ON YOU

Nina Simone

Words and Music by Jay Hawkins

♩ = 68 Slow Jazz 2 bars count-in

Chords: F#m, F#m/E, D7, F#m/C#, Bm, G#7(b5b9), C#sus4, C#7, F#m, F#m/E, D7, C#7, F#m, G#7(b5b9).

Tempo: ♩ = 68 Slow Jazz 2 bars count-in

Performance instructions: *mp freely*, *with pedal*, *vocals sung freely*, *p*.

Lyrics: I put a spell on you, 'cause you're mine...

8 $F\#7/E$ 3 6 Bm

Do do do do do do do do do do do do. You bet - ter stop the things you

(8)

10 $C\#7$ 3 3

do, — I ain't ly - in', no, — I ain't ly - in'.

13 $F\#m$ $F\#7$ 3

You know I can't stand it, you're run-ning a - round, you know bet - ter Dad - dy.

mp

15 Bm $F\#m$ $F\#m/E$ 3

I can't stand it 'cause you put me down, yeah. I put a spell on you..

8^{va} 3

18 D7 C#7 F#m G#m7b5 C#7

be - cause_ you're mine, — you're mine.

mf

(Sax solo)

21 F#m F#m/E D7 C#7 F#m F#7

f

25 Bm G#m7b5 C#7

ff

29 (37) F#m F#m/E D7 C#7 F#m7 F#7 Bm

mf improvise solo (16 bars)

34 (42)

1. C#7sus4 C#7 2. C#7

(build up)

45 $F^{\#}m$ $F^{\#}7$

Do I, do I love you? I love you, I love you

f

47 Bm $D7$

and I don't care if you don't want me, I'm yours— right now.——

ff

49 $F^{\#}m$ $F^{\#}m/E$ *rit.* D^9 *Freely* $C^{\#}7$

— you hear me, — I put a spell on you, —

mf *mp*

scat vocals ad lib.

51 N.C. *a tempo* $F^{\#}m$ $Dmaj^9$ $F^{\#}m||$

you're mine.——

ff

I Can't Stand The Rain

Words & Music by Don Bryany / Ann Peebles / Bernard Miller

VERSION DARONNES : BAISSER D'UN TON !

<https://www.youtube.com/watch?v=wjD6sUIqxQA>

<https://www.youtube.com/watch?v=oIPoC6JlP38>

<https://www.youtube.com/watch?v=i70DVIDTu4r8>

Slowly

CHORUS

I can't stand the rain, — a - gainst my win - dow —
a - gainst my win - dow —

bring - ing back sweet mem - or - ies, Hey win - dow
bring - ing back sweet mem - or - ies, I can't stand the

pane rain do you re - mem - ber — how sweet it used to be,
a - gainst my win - dow — 'cos he's not there with me.

C7 G C7

VERSES

When we was to-gether
Wo-o emp-ty pil-low

G F

ev-'ry-thing was so grand,
where his head used to lay,
Now that we've par-
I know you got

G Bb

ted.
some sweet mem-or-ies, but like the
there's just one sound
win-dow that I just
you ain't got

Am7

1 2
can't stand I can't stand the rain noth-ing to say I can't stand the rain

D7 D7

CHORUS

a - gainst my win - dow — bring - ing back sweet mem - or - ies.

G C7

I can't stand the rain — a - gainst my win - dow —

G C7

just keeps on haunt - ing me. — Yeah — rain get off — my

C7 G G

win - dow — 'cos he's not a here with me. — I can't stand the

G C7 G

Repeat and fade 2nd time

Sweet Dreams

WORDS & MUSIC BY D.A. STEWART & A. LENNOX

VERSION DARONNES : BAISSER D'UN DEMI-TON !

C#m A G#sus4

C#m A G#sus4 C#m

to FADE on %

Sweet dreams are made — of this, — who am — I — to

A G#sus4 C#m A G#sus4

dis - a - gree? — I tra-vel the world — and the sev-en seas, —

C#m A G#sus4 C#m A G#sus4

ev - 'ry-bo - dy's look-ing for some-thing. Some of them want to use — you,

C#m A G#sus4 C#m A G#sus4

some of them want to get used _ by you, _ some of them want to ab-use _ you,

C#m A G#sus4 A G#

some of them want to be _ ab - used. _

C#m F#m A G#

2 A G# C#









Hold your head up, keep your head up, mov-in' on. — Hold your head up, mov-in' on. —





Keep your head up, mov-in' on. — Hold your head up, mov-in' on. — Keep your head up, mov-in' on. —







Hold your head up, mov-in' on, — keep your head up.

(x 4) *D.S. & Repeat*

BECAUSE THE NIGHT

Words and Music by
PATTI SMITH and BRUCE SPRINGSTEEN

Moderate rock ♩ = 120

Bm G A Bm Bm G

p

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern: D4, C#4, B3, A3, G3, F#3, E3, D3. The left hand plays a series of eighth notes in an ascending pattern: D2, E2, F#2, G2, A2, B2, C#3, D3. The tempo is marked as 'Moderate rock' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#).

Verse:

A Bm Bm G A Bm

1. Take me now, _____ ba - by, here as I am. _____
2. Have I doubt _____ ba - by, when I'm a - lone? _____

The first line of the verse is written on two staves. The right hand plays a series of eighth notes in a descending pattern: D4, C#4, B3, A3, G3, F#3, E3, D3. The left hand plays a series of eighth notes in an ascending pattern: D2, E2, F#2, G2, A2, B2, C#3, D3. The tempo is marked as 'Moderate rock' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#).

G A Bm G

Pull me close; _____ try and un - der - stand. _____ De - sire is hun - ger, is the
Love is a ring, _____ the tel - e - phone. _____ Love is an an - gel dis -

The second line of the verse is written on two staves. The right hand plays a series of eighth notes in a descending pattern: D4, C#4, B3, A3, G3, F#3, E3, D3. The left hand plays a series of eighth notes in an ascending pattern: D2, E2, F#2, G2, A2, B2, C#3, D3. The tempo is marked as 'Moderate rock' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#).

A Bm G A Bm

fire I breathe... Love is a ban - quet on which we feed._____
 guised as lust... here in our bed un - til the morn - ing comes._____ }

G A D A Bm G

Come on now, try and un - der - stand the way I feel un - der

mf

A D G A C

your com - mand. Take my hand as the sun de - scends. They can't hurt you now,_____

Bm F#

can't hurt you now, can't hurt you now._____

cresc.

Chorus:

Bm G A Bm G A Bm

Be-cause the night be - longs to lov - ers. Be-cause the night be - longs to us. —

G A Bm G 1. A Bm D.C.

Be-cause the night be - longs to lov - ers. Be-cause the night be - longs to us. —

2.

A Bm G A D A Bm G

longs to us. —

A D G A G

Bm G A Bm G A Bm

Be-cause the night be - longs to lov - ers, Be-cause the night be - longs to us. —
(Vocal 1st time only)

G A Bm G 1. A Bm

Be-cause the night be - longs to lov - ers. Be-cause the night be - longs to us. —

2. G A Bm G A Bm

dim. *p*

Bm G 1. A Bm 2. A B2



SUSPICIOUS MINDS

VERSION DARONNES : MONTER D'UN TON ! CAPO 2

 <https://www.youtube.com/watch?v=VdoC3HaNEvU>  <https://www.youtube.com/watch?v=t8XkUUCKNdK>

1. We're caught in a trap;— I can't walk out—
2. So, if an old friend I know— drops by to say hel - lo,—

mf

be-cause I love— you too— much, ba - by.—
would I still see— sus - pi - cion in your eyes?—

Why can't you see— what you're do - ing to me,—
Here we go a - gain,— ask - ing where I've been,—

When you don't be - lieve— a word— I say?— We can't go on—
You can't see these tears— are real— I'm cry-ing.—

cresc. poco a poco *f*

G Bm C D Em

to - geth - er with Sus - pi - cious Minds; And we can't build

Bm C 1. D D7 2. B7sus4 B7

our dreams on Sus - pi - cious Minds. Minds.

Slowly

Em Bm C D

Oh, let our love sur - vive or dry the tears from your eyes,

mp

Em Bm C D

Let's don't let a good thing die, when hon - ey, you know I've nev - er

Tempo I D. C. to Lyric 1 and fade

G C G D7 D11

lied to you; Mmm, yeah, yeah!

cresc. poco a poco

"Creep" Radiohead



By Douglas Baldwin

If they hadn't proved so brilliant at stretching the limits of popular music, Radiohead's debut could easily have been overlooked. In the deluge of alt/grunge that defined 1993, *Pablo Honey* was just one of dozens of releases redolent of R.E.M. and U2, via Nirvana's soft verse-raging chorus

template. But quirks that would become broad strokes in future work are there as well: the 12/8–11/8 rhythm of "You," the fascination with noise in "Anyone Can Play Guitar" and "Blow-out," and the guitar-friendly touches of "Creep."

THE ARPEGGIOS

When chords are played one note at a time, as they are in "Creep," they're called *arpeggios*. No single arpeggio pattern emerges during this song, and yet there is some similarity throughout. The picking for the intro and first half of the verse stays on the lower four strings, and groups of two and three adjacent strings with an occasional string skip are often chosen. A good approach to learning such "non-patterns" is to go ahead and create some repeating arpeggios, effectively summarizing the style, as shown in **Fig. 1**. By

practicing these, you can trust your pick hand to generate random patterns that remain in the style.



THE OCTAVES

Following Nirvana's soft verse-raging chorus example, the chorus kicks in with the ultra-high-gain Gtr. 2. But several details set

it apart from cookie-cutter grunge. First, the percussive muted strums that precede the chorus enter two

full measures before the chorus begins. (Most songs have a beat or two of warning at most.) Play these by muting the strings with your fret hand, focusing on strumming the lower strings with a rapid down/up stroke, and perhaps sliding your fret hand down a bit after the pair of attacks. Also check out the implied 5/8 rhythm in these attacks. Second, the chords that follow are full barre chords, not the power chords we all play in our sleep. Third, the guitar breaks off into tremolo-picked octaves at the C chord.

To play the octave fingering, use your 1st and 3rd fingers, muting the string in between with the fleshy part of your first finger. The rapid, or *tremolo*, picking is more like a focused strum, notated with three diagonal lines below the note but played as shown in **Fig. 2**. Try to generate a rapid, broad up/down picking motion from your wrist, as the best mandolin players will do.

THE AMBIGUITY

The chord progression in "Creep" is mildly ambiguous: it spends half its time in G major (via the G and C chords), and the other half elsewhere (thanks to the B and Cm chords). When Gtr. 2 breaks out after the second ending—and as vocalist Thom Yorke wryly quotes the Hollies' "Air That I Breathe"—it tastefully honors the notes either included or implied in each chord. The resulting scale is shown in **Fig. 3**.

TONE ZONE

GUITAR 1: Solidbody
PICKUP/POSITION: Humbucker/Bridge and Neck
GAIN: 3
EQ: Bass/Mid/Treble: 5/5/5
GUITAR 2: Solidbody
PICKUP/POSITION: Humbucker/Neck
GAIN: 9
EQ: Bass/Mid/Treble: 9/7/5

Fig. 1

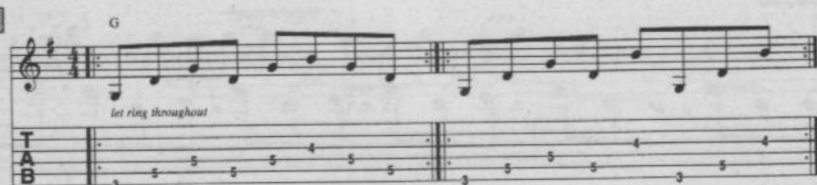
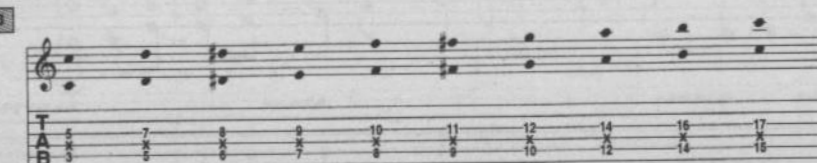
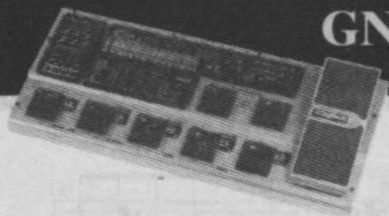


Fig. 2



Fig. 3





As Recorded by Radiohead
(From the Capitol Recording PABLO HONEY)

*Words and Music by Thomas Yorke, Edward O'Brien,
Colin Greenwood, Jonathan Greenwood and Philip Selway*



Verse 1

When you were here before, couldn't look you in the eye.
You're just like an angel, your skin makes me cry.
You float like a feather
In a beautiful world. I wish I was special,
You're so fucking special.

Choruses 1 & 3

But I'm a creep, I'm a weirdo.
What the hell am I doing here?
I don't belong here.

Verse 2

I don't care if it hurts, I want to have control. I want a perfect body, I want a perfect soul. I want you to notice when I'm not around. You're so fucking special, I wish I was special.

Chorus 2

But I'm a creep, I'm a weirdo .
What the hell am I doing here?
I don't belong here, oh, oh.
She's running out again,
She's running out, she run, run, run, run, run.

Verse 3

Whatever makes you happy,
Whatever you want.
You're so fucking special, I wish I was special.

Intro

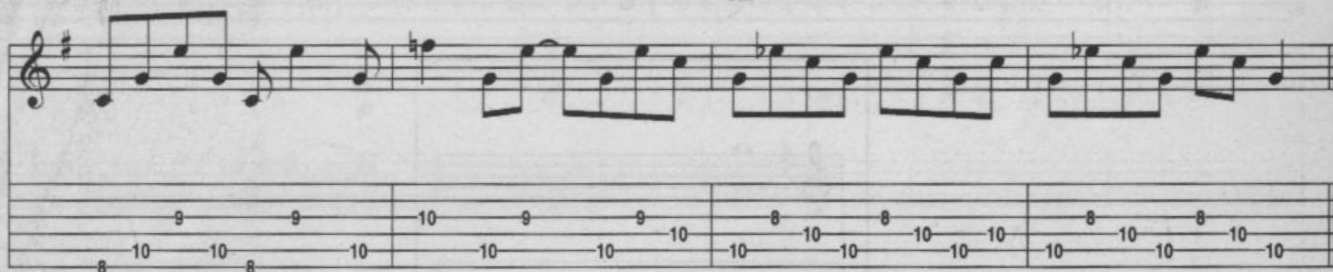
Moderate Rock ♩ = 92

Gtr. 1 (clean) G



C

Cm



Copyright © 1992 WARNER/CHAPPELL MUSIC Ltd. and RONDOR MUSIC (London) Ltd
All Rights Reserved Used by Permission

Creep

[0:21] Verses 1 & 2

2nd time, Gtr. 2: w/ Fill 1

2nd time, Gtr. 2 tacet

G B

C Cm

G B

C Gtr. 2 (dist.)

Gtr. 1

Fill 1
Gtr. 2

Creep

1:02 Choruses 1 & 2

G

Gtr. 2

Gtr. 1 Rhy. Fig. 1

B

C

1. Cm

End Rhy. Fig. 1

2. Cm

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G

B

The guitar tablature for 'Creep' is presented in two systems. The first system (measures 1-10) begins with a G major chord (G-B-D) and a B major chord (B-D-F#). The second system (measures 11-15) features a C major chord (C-E-G) and a B major chord (B-D-F#). The notation includes standard musical notation for melody and harmony, as well as guitar-specific notation like tablature and fret numbers. The key signature is one sharp (F#).

Creep

C Cm G

B C Cm

3:08 Verse 3

Gtr. 2 G Gtr. 2 tacet B

Gtr. 1

Gtr. 1 C Cm

3:28 Chorus 3

Gtr. 1 G

Gtr. 2

C

Cm

G5

HONKY TONK WOMEN

<https://www.youtube.com/watch?v=gTkdi1yNB14>

Words and Music by
MICK JAGGER and
KEITH RICHARDS

Gtr. 1 in G Tuning:

⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D



Moderate rock ♩ = 115

G

Elec. Gtr. 1 in G

§ Verse:

G

C

Csus

C

Gtr. 1, Verse 1

Gtr. 1, Verse 2

Copyright © 1969 ABCO MUSIC, INC.
1700 Broadway, New York, N.Y. 10019
International Copyright Secured All Rights Reserved

G A D

tried _ to take _ me up - stairs _ _ _ for a ride. _
 had to _ put up _ some _ kind _ _ _ of a fight. _

TAB

TAB

G C

She had to heave me right _ a - cross _ her shoul - der,
 The la - dy then she cov - ered me _ in ros - es.

TAB

TAB

to 2nd ending

TAB

TAB

1.

G5 D

'cause I just can't seem to drink you off my — mind. —

Elec. Gtr. 2 standard tuning

harm.

To Chorus 2.

C

It's the Hon - She

Gtr. 1

mute

Elec. Gtr. 2

hold

Overdubbed Elec. Gtr. 3 (standard tuning)

G D G

blew my nose _ and then she blew _ my _ mind _ It's the Hon -

Elec. Gtr. 2

Gtr. 3

Chorus: D

ky Tonk _

Gtr. 1

G

Wom-en. _____

D7

Gim - me, gim - me, gim - me the hon - ky tonk _____

1. G D.S. §

blues. 2. 1

right!

Gtr. 1 G

Gtr. 1 G

G A 7

1/2

1 3 6 3 3 5 3 3 3 3 3 5

D G

1 3 5 3 3 5 3 3 3 3 3 5

7 5 3 5 3 5 3 3 10 7 10 (10) 0 3 10 8

C

1 3 5 3 3 5 3 3 3 3 3 5

9 8 10 (10) 8 8 9 8 8 9 8 7 10

G

D

G

It's the Hon -

1/2 1/2 1/2 1/2

0 2 0 2 2 (2) 2 2 (2) 0 0 0 4 0 0 2 0 0 0

9 8 8 10 10 (10) 8 10 (10) 8 8 10 12 10 10 10 10 13 10 10

G

D

G

Gtr. 1

hon - ky tonk, hon - ky, ton-ky tonk ky Tonk - Wo-men. —

0 0 0 0 0 0 0 0 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2

(similar licks on repeat)

14 15 15 14

<https://www.youtube.com/watch?v=XWGwLaipLuY>

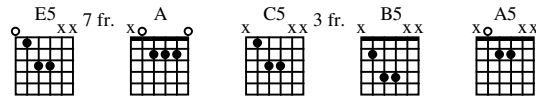
SUZIE Q

As recorded by Creedence Clearwater Revival

(From the 1990 Album 21ST ANNIVERSARY COLLECTION)

Transcribed by CCM

Words and Music by Tom Fogerty



A Intro - Drums Only

Moderate Rock ♩ = 126

1

Gtr I

T

A

B

B Intro - Add Guitars

Gtr II

4

Gtr I

T

A

B

Gtr II

E5

8

T

A

B

C Verses 1,2, 3 & 4

Sheet music for the guitar part of "Verses 1,2, 3 & 4". The music is in G major (one sharp) and 4/4 time. It features a repeating rhythmic pattern of eighth notes and quarter notes. The guitar part includes a double bar line at measure 12, followed by a sequence of chords: A5, C5, B5, and E5. The music concludes with a double bar line and a repeat sign. A first ending bracket labeled "1." spans measures 16 through 19, which includes a key signature change to F major (two flats) and a final double bar line.

12

T A B

H H

To Dbl. Coda To Coda

1.

16

T A B

H

D Guita Solo I

Sheet music for the guitar solo part, labeled "Guita Solo I". The music is in G major (one sharp) and 4/4 time. It features a complex solo with various techniques including bends, vibrato, and a key signature change to F major (two flats) at measure 24. The guitar part includes a double bar line at measure 20, followed by a sequence of chords: A, C5, B5, and E5. The music concludes with a double bar line and a repeat sign. A first ending bracket labeled "1." spans measures 24 through 27, which includes a key signature change to F major (two flats) and a final double bar line.

20

T A B

P P H

24

T A B

28

Full

T 14 14 12 14 12 14 12

A 7 9 9 9 7 7 9

B 8 8 8 8 8 (8) (8) 7 9 7 9

H P P

32

Full

T 9 (9) 7 9 7 9 9

A 8 8 8 8 8 8 7 9

B 8 7 5 9

P P P

36

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

A 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0

H H

39

T

A

B

H

*D.S. al Coda***E** Interlude

41

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

A 2

B

sl. H sl. H

46

T 0 12 15 5 8
A 2
B

sl. H

49

T 5 0 3 0 4 5 5
A
B

H

54

T 3 2 0 2 0 2 2 0 2 0 3
A 0 0 0 H 0 0 H 3
B

H

D.S.S. al Dbl. Coda

[F] Chorus

58

T 3 2 1 0 2
A
B

H

60

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

H

G Outro Guitar Solo

[illegible]

[illegible]

Wish You Were Here

WATERS, GILMOUR

12 string guitar

Em7

G

Rhythm figure 1

Em7

G

Em7

A7sus4

Em7

A7sus4

TAB

C D F#

So. so you think you can tell Heav-en from hell,

P.M. P.M. P.M. P.M. t* t t t t t

Rhythm figure 2

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

*t=thumb

electric guitar

with slide

TAB 11

Am/E G

Blue skies from pain, Can you tell a green

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

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

TAB 9 9 7

C D/F#

electric guitar

with Rhythm figure 2

with slide

TAB

5 5 5 7 5 7

Your he - roes for ghosts, Hot ash - es for trees.

Am/E G

Hot air for a cool breeze, Cold com-fort for change.

TAB

17 17 14 12 10 12 12 12 14 12 12 0

D/F# C

Did you ex - change A walk-on part in the war.

TAB

5 7 5 7 5 7 5 7 7 9

Em7 A7sus4 G

10-12 12 12-14 12-14 12-14 14 14-10 12

with Rhythm figure 2 C D/F#

How I wish, how I wish you were here, We're just

Am/E G

two_ lost souls swim-ming in a fish - bowl, Year af - ter year.

D/F# C

Run-ning o-ver the same_ old ground, What have we found' The same_ old_

Am G

fears, Wish you were here.

dobro (doubled by scat vocal)

G

9

with Rhythm figure 1 (2 times)

T
A
B

3 3 5 4 4 4 3 3 5

Em7

G

Em7

with slide

T
A
B

10 12 10 8 8 7 9 9 12 3 0 3 5 8 8 10 8 10 12 12 14 12 12

G

Em7

A7sus4

T
A
B

9 12 10 8 9 7 12 12 12 12 12 12 12 12 10 14 14 12 14 10 12 12 14

Em7

A7sus4

begin fade
G

fade into sound effects

2 8


with Rhythm figure 1 (first 8 bars)

T
A
B

10 12 12 8 8 8 8 8 8 8 8 10 9 9 9 9 9 9 9 9

Bridge2. B⁵

+ El. git. riff

39  7fr

Drs. break **Em** **A**

Ah, ha, ha...

Em **A**

12 10 12 9 12 9 12 14

45

Em **A** / /

Ah, ha, ha...

Drs. stop **Em** **N.C.**

2 2 5 2 4 4 2 5

PreChorus

49

Am **D** / / **Em** **A** /

She's got it...

Chorus

53 **C⁷** **B⁷** **Em A** / / **C⁷** **B⁷** **Em A** /

I'm your Venus... I'm your Venus...

Tussenspel

61 **B⁵** **B⁷(sus4)** **B⁷(sus4)** Slide

Em A /

Outro

69 Inzet band (4) + Solo el.git. **4** Repeat & fade

Em A / / / /

58 **VERSION DARONNES : MONTER D'UN DEMI-
TON : CAPO 1 !**

<https://www.youtube.com/watch?v=uBDk5IN0HVc>

Purple Rain

Words and Music by
PRINCE

Slowly

B \flat sus2

Gm7(addC)

The first system of musical notation for 'Purple Rain'. It features a piano introduction in 4/4 time, marked 'Slowly' and 'mp'. The key signature has two flats (B-flat and E-flat). The system includes guitar chords B \flat sus2 and Gm7(addC) with corresponding fingerings. The piano part consists of a treble and bass staff with a melodic line in the treble and a supporting bass line.

F

E \flat (addF)

3fr.

The second system of musical notation. It continues the piano introduction with guitar chords F and E \flat (addF) 3fr. The piano part continues with a melodic line in the treble and a supporting bass line.

B \flat sus2

Gm7(addC)

The third system of musical notation, which includes the vocal entry. The guitar part has chords B \flat sus2 and Gm7(addC). The piano part continues with a melodic line in the treble and a supporting bass line. The lyrics 'I nev - er meant 2 cause u an - y sor - row.' are written below the vocal line. The system ends with a double bar line and a repeat sign.

F **E \flat (addF)** 3fr.

I nev - er meant 2 cause u an - y pain.

sim.

B \flat sus2 **Gm7(addC)**

I on - ly want - ed 2 one time see u laugh - ing. I

F **B \flat** Tacet

on - ly want to see u laugh - ing in the pur - ple_ rain. Pur - ple rain, pur - ple rain..

E \flat (addF) 3fr. **B \flat sus2**

Pur - ple rain, pur - ple rain..

Gm7(addC)

F

Pur - ple rain, pur - ple rain. — 1

on - ly want - ed 2 see u bath - ing in the pur - ple —

rain. I nev - er want - ed to be your — week - end lov - er.

mf

I on - ly want - ed 2 be some kind — of friend. —

Eb(addF)



Bbsus2



Ba - by, I could nev - er steal u — from an - oth - er.

Gm7(addC)



F



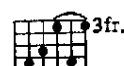
It's such a shame our

Bb



Tacet

Eb(addF)



friend - ship had 2 — end. Pur - ple rain, pur - ple rain. —

Bbsus2



Pur - ple rain, pur - ple rain. —

Gm7(addC)

F

Pur - ple rain, pur - ple rain. —

on - ly want 2 see u un - der - neath the pur - ple —

Bb

Tacet

Bbsus2

rain. Hon - ey, I know, I know, I know times r chang - ing. —

Gm7(addC)

F

It's time we all reach out 4 some - thing new. —

Eb(addF)



Bbsus2



U say u want a lead - er,

Gm7(addC)



F



but u can't seem 2 make up your mind. — I think u bet - ter close it, and let me guide u —

Bb



Tacet

Eb(addF)



2 the pur - ple rain. Pur - ple rain, pur - ple rain. —

Bbsus2



Gm7(addC)



Pur - ple rain, pur - ple rain. — Pur - ple rain, pur - ple rain. —

F

First system, measures 1-2. Treble clef has a whole rest. Bass clef has a whole note F chord. A guitar chord diagram for F major is shown above the treble staff.

I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —

Bb Tacet Bbsus2 Gm7(addC)

F Eb(addF) 3fr. Bbsus2

LADY MARMALADE

WORDS & MUSIC BY BOB CREWE AND KENNY NOLAN

VERSION DARONNES : MONTER D'UN DEMI-TON !

<https://www.youtube.com/watch?v=-gaZQTpCbaU>

♩ = 110

N.C.

Where's all my soul sis-ters? Let me hear you flow, sis-ters. Hey sis-ter, go sis-ter

Finger-snap

The first system of the musical score for 'Lady Marmalade'. It features a vocal line in G minor (one flat) and 4/4 time. The tempo is marked as 110 beats per minute. The lyrics are: 'Where's all my soul sis-ters? Let me hear you flow, sis-ters. Hey sis-ter, go sis-ter'. Below the vocal line is a piano accompaniment with a 'Finger-snap' pattern in the right hand and rests in the left hand.

soul sis-ter, flow sis-ter. Hey sis-ter, go sis-ter soul sis-ter, flow sis-ter. 1. He

The second system of the musical score. The vocal line continues with the lyrics: 'soul sis-ter, flow sis-ter. Hey sis-ter, go sis-ter soul sis-ter, flow sis-ter. 1. He'. The piano accompaniment continues with a similar pattern.



N.C.



met Mar-ma-lade down in old Mou-lin Rouge,— strut-ting her stuff— on the street.—

The third system of the musical score. The vocal line continues with the lyrics: 'met Mar-ma-lade down in old Mou-lin Rouge,— strut-ting her stuff— on the street.—'. The piano accompaniment continues with a similar pattern.

(Verse 2 see block lyric)

The fourth system of the musical score. The vocal line continues with the lyrics: 'met Mar-ma-lade down in old Mou-lin Rouge,— strut-ting her stuff— on the street.—'. The piano accompaniment continues with a similar pattern.

Dm



She said "Hel-lo, — hey Joe, you wan-na give it a go?" — Hold on.

Git - chi, git - chi, ya ya,

da — da. —

Git - chi, git - chi, ya ya,

here. —

Mo - cha cho - co - la - ta,

ya — ya. —

NC.

To Coda ⊕

Cre - ole La - dy Mar - ma - lade. —



Vou - lez - vous couch - er av - ec moi — ce - soir? — Vou - lez - vous couch - er av - ec moi? —

2. He Vou - lez - vous couch - er av - ec moi. — *Spoken:* He come

through with the money and the garter-belts, let 'em know we got their cake straight out the gate. We

independent women, some mistake us for whores. I'm saying why spend mine when I can spend yours?

Disagree? Well that's you and I'm sorry. I'm - a keep playing these cats out like Atari. wear

high-heeled shoes, get love from the Jews. Four bad-ass chicks from the Moulin Rouge.

Hey sis - ter, soul sis - ters; bet - ter get that dough, sis - ters!

Spoken: We drink wine with diamonds in the glass by the case, the meaning of expensive taste. We wanna



N.C.

gitchi gitchi ya, ya, Mocha chocolata. Cre - ole La - dy Mar - ma - lade. —



Mar - ma - lade, —



La - dy Mar - ma - lade. —



Mar - ma - lade. — Hey, — hey, — hey. —

3. Touch of her skin — feel - ing silk - y smooth, — col - our of ca - fé au lait. —
 (Verse 4 see block lyric)

Gm⁷ C⁵ Gm⁷ C⁵

Made the sa - vage beast — in - side — roar un - til he cried — More! —

Cm D7(♯9)

2° D.%. al Coda ⊕ Coda

More! — More! —

D⁷ Gm7 C

Vou - lez - vous couch - er av - ec moi —

ce soir? — Vou - les - vous couch - er av - ec moi? —

Gm7 C

(ad lib. vocal) (ad lib. vocal)

Play 4 times

(ad lib. vocal) Cre - ole La - dy Mar - ma lade...

molto rall. G

Ooh, yes - sa!

Verse 2:
 He sat in her boudoir while she freshened up
 Boy, drank all that magnolia wine
 (All) her black satin sheets
 Swear he started to freak, yeah.

Verse 4:
 Now he's back home doing nine to five
 Living a grey-flannel life
 But when he turns off to sleep, memories keep...
 More! More! More!