

# LADY MARMALADE

WORDS & MUSIC BY BOB CREWE AND KENNY NOLAN

$\text{♩} = 110$

N.C.

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

*Finger-snap*

This section consists of two staves. The top staff is for the vocal line, starting with a treble clef, a key signature of one flat, and a common time signature. It features a mix of eighth and sixteenth notes. The lyrics "Where's all my soul sis - ters?" are followed by "Let me hear you flow, sis - ters. Hey sis - ter, go sis - ter". The bottom staff is for the bass line, starting with a bass clef and a common time signature. It contains mostly quarter note rests. The instruction "Finger-snap" is placed above the top staff.

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

This section consists of two staves. The top staff continues the vocal line with lyrics like "soul sis - ter, flow sis - ter. Hey sis - ter, go sis - ter soul sis - ter, flow sis - ter. 1. He". The bottom staff continues the bass line. The section ends with a single note on the bass staff.

Gm

fr<sup>3</sup> C5

N.C.

fr<sup>3</sup> Gm

fr<sup>3</sup> C5

met Mar - ma - lade down in old Mou-lin Rouge,-

(Verse 2 see block lyric)

strut-ting her stuff on the street.-

This section consists of two staves. The top staff shows chords Gm, C5, N.C., Gm, and C5. The bottom staff shows a bass line. The lyrics "met Mar - ma - lade down in old Mou-lin Rouge,-" and "(Verse 2 see block lyric)" are shown above the top staff, while "strut-ting her stuff on the street.-" is shown below it. The section ends with a bass line.



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

Gm

C5

Gm

C5

Git - chi, git - chi, ya ya, da— da—

Git - chi, git - chi, ya ya, here..

Gm

C5

Mo - cha cho - co - la - ta,

ya— ya—

Gm

N.C.

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

N.C.

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

A musical score for a single voice. It consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time with a key signature of one flat. The vocal line starts with a quarter note, followed by a eighth-note pair, another eighth-note pair, and a eighth-note pair. A vertical bar line follows, and then a eighth-note pair, a quarter note, and a eighth-note pair. The vocal line ends with a eighth-note pair.

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

A musical score for a single voice. It consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time with a key signature of one flat. The vocal line starts with a quarter note, followed by a eighth-note pair, another eighth-note pair, and a eighth-note pair. A vertical bar line follows, and then a eighth-note pair, a quarter note, and a eighth-note pair. The vocal line ends with a eighth-note pair.

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

A musical score for a single voice. It consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time with a key signature of one flat. The vocal line starts with a quarter note, followed by a eighth-note pair, another eighth-note pair, and a eighth-note pair. A vertical bar line follows, and then a eighth-note pair, a quarter note, and a eighth-note pair. The vocal line ends with a eighth-note pair.

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

A musical score for a single voice. It consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time with a key signature of one flat. The vocal line starts with a quarter note, followed by a eighth-note pair, another eighth-note pair, and a eighth-note pair. A vertical bar line follows, and then a eighth-note pair, a quarter note, and a eighth-note pair. The vocal line ends with a eighth-note pair.



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.



Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup>  
 3. Touch of her skin feel - ing silk - y smooth, — col - our of ca - fé au lait.  
 (Verse 4 see block lyric)

Cm<sup>7</sup> D<sup>7(9)</sup>  
 Made the sa - vage beast in - side roar un - til he cried— More!

D<sup>7</sup> 2<sup>o</sup> D.‰. al Coda ♦ Coda Gm<sup>7</sup>  
 More!— More!— Vou - lez - vous couch - er av - ec moi—

Gm<sup>7</sup>  
 ce soir?— Vou - les - vous couch - er av - ec moi?

(ad lib. vocal)

(ad lib. vocal)

*Play 4 times*

(ad lib. vocal)

Cre - ole La - dy Mar - ma lade -

molto rall.



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!