

FRANCE

Music by
MICKEY HART and BOB WEIR
Words by ROBERT HUNTER

Moderately bright latin beat

G



D7



N.C.

1. Way _____

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The piano part starts with a *mp* dynamic. The vocal line begins with a rest, followed by a melodic phrase.

☞ Verses 1, 2, 3 & 4:

G



D/G



G



The second system of music contains the verses. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The piano part starts with a *mf* dynamic. The lyrics are written below the vocal line.

down in the south of France, all the la - dies love to dance, —
 (2.) make the mo - tion more com-plete, yeah, to make it more a treat, —
 (3.) club can't con - tain the beat, it just rolls out in the street, —
 (4.) down in the south of France, all the la - dies love to dance, —

Em



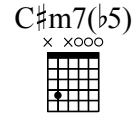
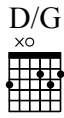
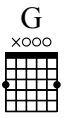
The third system of music features a vocal line in treble clef and piano accompaniment in grand staff. The piano part includes triplets. The lyrics are written below the vocal line.

kick their heels up in the air, snap their fin - gers for ro -
 Club d' - Jour is where to go; come on down and see the
 spills on down the av - e - nue, bring - ing danc - ers to their
 clap their hands and walk on air. Yeah, the feel - in's real - ly

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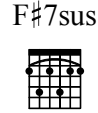
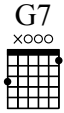
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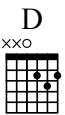
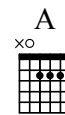
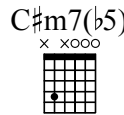
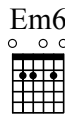
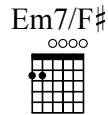
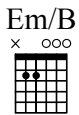


mance, while the gen - tle - men com - pare
show. When the ryh - thm's real - ly right,
feet. When it's good as it can be,
there. Won't you take a lit - tle taste,

To Coda ⊕



blonde or black or au - burn hair, check the
you can burn it down to - night, when the
it gets bet - ter; wait and see. Oh, these
raise it to your charm - ing face?



mo - tion and the style. Oh, you know they take their while.
sing - ing's real - ly fine, sweet as Span - ish sher - ry wine.
folks don't ev - er sleep till they're passed out in the street.

1. 2.

C A Dmaj13 D

2. Hey, — to
4. Way _____

1. 2.

C A Dmaj13 D Dmaj13 D

D.S. (with repeats) al Coda

Coda Bm Em/B D/A Em7/F#

When the When the rhy - thm's real - ly right, you can burn

Em6 Em7/D C#m7(b5) Em/B D/A Em7/F# Em6 Em7/D C#m7(b5)

it down to - night, when the sing - in's real - ly fine, sweet as Span - ish sher - ry wine.

Em/B



D/A



Em7/F#



Em6



Em7/D C#m7(b5)



D



A



D



Go on, take a chance. The la - dies do love to dance.

C



A



Dmaj13



D



C



A



1.

Dmaj13



D



2.

Dmaj13



D



Repeat and fade

Gm



Gm7/C



Gm



Gm7/C



C/E



Gm7/D



D7(#9)



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