SELECTIONS FROM

PULP FICTION

a Quentin Tarantino film

Songs from the film in varied arrangements - guitar tablature, piano, voice and guitar, or top line instrumental.
Includes lyrics and guitar chord symbols or tabs.
MISIRLOU


F

E

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LET'S STAY TOGETHER

Words & Music by Willie Mitchell, Al Green & Al Jackson.

I'm so in love with you, whatever you want to do, is all right with me.

(Verse 2 & 3 see block lyric)
‘Cause you make me feel so brand new,

1. spend my life with you.

2. And they’re sayin’

2, 3. Let’s, let’s stay together,
Verse 2:
And they're sayin' things, babe
Since we've been together
Ooh, loving you forever
Is what I need
Let me be the one you come running to
I'll never be untrue.

Verse 3:
Why, why people break up,
Oh, turn around and make up
I just can't to see
You'd never do that to me
Just being around you is all I see.
JUNGLE BOOGIE

Words & Music by Robert Bell, Ronald Bell, Claydes Smith, George Brown, Dennis Thomas, Robert Mickens, Donald Boyce & Richard Westfield

Get down, get down, get down, get down, get down, get down, get down, get down, get down, get down, get down, get down, get down, get down, get down, get down.
jungle boogie, jungle boogie, jungle boogie. (Shake it around)
(Down with the boogie)

Get down, get down, get down, get down,
get down, get down,

get down, get down, get down, get down,
get down, get down,

get down, get down, get down, get down,
get down, get down, get down, get down, get down, get down.

Vocal ad lib.

Uh - get down - feel the funk!

Let it flow
I'm talkin' 'bout the jungle boogie - uh - get
down say, uh get down say till you're

Get down boogie

Get down ooh ah!
SON OF A PREACHER MAN

Words & Music by John Hurley & Ronnie Wilkins.

1. Billy Ray was a preacher's son and when his
   (Verse 2 see block lyric)

daddy was preaching he'd come along; when they gathered round and started talking
cousin Billy would take me walking, through the back yard we'd go walking,

then he'd look into my eyes, Lord knows to my surprise.

only one who could ever reach me was the son of a preacher man.

only boy who could ever teach me was the son of a preacher man, yes he
was he was, mm, yes he was

1.

How well I remember

2.

the look that was in his eyes, stealing kisses from me on the sly.
taking time to make time,
telling me that he's all mine,

learning from each other's knowing,
looking to see how much we've known and the

only one who could ever reach me was the son of a preacher man. The

only boy who could ever teach me was the son of a preacher man, yes he
Verse 2:
Being good isn’t always easy
No matter how hard I try.
When he started sweet talking to me,
He’d come and tell me everything is all right,
He’d kiss and tell me everything is all right,
Can’t get away again tonight.
BUSTIN' SURFBOARDS
By Gerald Sanders, Jesse Sanders, Norman Sanders & Leonard Delaney.

Drums

With delay to give one 1/4 repeat 220ms

A

Delay off

On 8 fade out on drums

E7

Trem. arm

Trem. arm
LONESOME TOWN
Words & Music by Baker Knight.

Easy swing \( \frac{j}{2} = 80 \) (\( \frac{j}{2} = \frac{j}{2} \))

Acoustic guitar,
tuned down a semitone

1. There’s a place where lover’s go, to cry their troubles a
way.

And they call it
lone-some town

To Coda

where the bro-ken hearts stay.
tears.

Go-ing down to lone-some town—
where the bro-ken hearts
stay. Going down to lonely town...

cry my troubles away.

get. Lay me down in

D.8 alCoda

Coda

Em
Verse 2:
You can buy a dream or two
To last you all through the years
And the only price you pay
Is a heart full of tears.

Verse 3:
In the town of broken dreams
The streets are filled with regret
Lay me down in Lonesome Town
I can learn to forget.
BULLWINKLE PART II

By Dennis Rose & Ernest Furrow.

\[ \text{Bass:} \quad \begin{array}{c}
\text{C}\#m \\
\text{F}\#m
\end{array} \]

\[ \text{C}\#m \quad \text{G}\#m \quad \text{F}\#m \quad \text{C}\#m \quad \text{N.C.(G}\#m) \]

\[ \text{Gtr.2:} \quad \begin{array}{c}
\text{Gtr.2 continues sim.} \\
\text{2nd time - sax. solo}
\end{array} \]
YOU NEVER CAN TELL
Words & Music by Chuck Berry.

1. It was a

teen-age wed-ding and the old folks wished 'em well

(Verses 2-7 see block lyric)

you could see that Pi-erre did tru-
-ly love the mademoiselle

and now the young m'-sieur and madame

have rung the chapel bell

c'est la vie, say the old folks, they
Verse 2:
They furnished up an apartment with a two-room Roebuck sale
The Coolerator was crammed with TV dinners and ginger ale
But when Pierre found work, the little money come in worked out well
C'est la vie, say the old folks, they go to show you never can tell.

Verse 3:
They had a hi-fi phono, boy did they let it blast
Seven hundred little records all rockin' rhythm and jam
But when the sun went down the rapid tipple of the music fell
C'est la vie, say the old folks, they go to show you never can tell.

Verse 4:
They bought a souped-up Jitney was a cherry-red '53
And drove it down to Orleans to celebrate their anniversary
It was there that Pierre was waving to the lovely Mademoiselle
C'est la vie, say the old folks, they go to show you never can tell.

Verse 5:
Instrumental

Verse 6:
They had a teenage wedding and the old folks wished them well
You could see that Pierre did truly love the Mademoiselle
And now the young M'sieur and Madame have rung the chapel bell
C'est la vie, say the old folks, they go to show you never can tell.

Verse 7:
Instrumental to fade
GIRL, YOU’LL BE A WOMAN SOON

Words & Music by Neil Diamond.

Gm
ad lib.

Girl you’ll be a woman soon.

1. I love you so much can’t count all the ways I died.
(Verse 2 see block lyric)

for you girl and all they can say is he’s not your kind.

F

Gm

You never get tired of putting me down and I never know when I come around what I'm gonna find, don't let them make up your mind. Don't you know

CHORUS

girl, you'll be a woman
soon please come take my hand.

Girl, you'll be a woman soon. Soon,

you'll need a man.

1.

2. How I
Verse 2:
How I miss and I suffer all of my life
What they’re saying girl just cuts like a knife
The boy’s no good.
Well I have finally found what I’m looking for
But if they get a chance I’ve had it for sure
Surely would.
Baby I’ve done all I could
Now it’s up to you girl.

To chorus
IF LOVE IS A RED DRESS  
(HANG ME IN RAGS)  
Words & Music by Maria McKee.

Gentle swing $\frac{3}{4} \ (\frac{3}{4} = \frac{1}{2} \ \text{in})$

A

D

A

(Whistle)

With delay = 300ms

D

A

G

A

Asus$^2$

A

1. My  
(Verses 2&3 see block lyric)

TAB

46
D A D A

heart is emp ty,

E Esus\(^4\) E A

your eyes are dull.

D A D

Once we were
hungry,

now we are full.

These
ties that bind us
can't be these chains.

If a lone ly
fa_r - y tale

Lo_ve a_i_n't it a

sh_a_me in a_ll th_i_s com
fort
I can't take
the

strain..
(Whistle)

D
A
G

D
A
G
Verse 2:
You were my angel
Now you are real
So like a stranger
Colder than steel.
The morning after
Know what you’ll bring.
If lovin’s a red dress
Well hang me in rags.

Verse 3:
If we played even
I’d be your queen
But someone was cheating
And it wasn’t me.
I played on the table
You had something babe.
If love is aces
Give me the jack.
1. I keep hearing your concerns about my happiness, and
(Verses 2 & 3 see block lyric)

all the thought you've given me is conscience, I guess if

I were walking in your shoes, I wouldn't worry none, while
you and your friends are worry-ing 'bout me, I'm hav-in' lots of fun count-ing

flow-ers on the wall, that don't both-er me at all,

play-ing so-li-taire till dawn with a deck of fif-ty one,

smok-ing ci-garrettes and watch-ing Cap-tain Kan-ga-roo.
Verse 2:
Last night I dressed in tails pretending I was on the town
Long as I can dream it's hard to slow the swinger down.
So please don't give a thought to me, I'm really doing fine
You can always find me here I'm having quite a time.

Verse 3:
It's good to see you out of school I know I look a fright
Anyway, my eyes are not accustomed to this light.
And my shoes are not accustomed to this hard concrete
So I must go back to my room and make my day complete.
SURF RIDER
By Bob Bogle, Neile Edwards & Don Wilson.

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Am

G

TAB:

- 7-7-7 7-7-7 5-3-3-3 5-3-3-3

F

E

TAB:

- 3-1-3 3-1-3 1-1-1 0-0-0-0-0 5-5-4-4-2-2

Am

F

Play 1st time only
2nd time sax. solo

TAB:

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

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60
Tablature & Instructions Explained

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.

A number on any of the lines indicates, therefore, the string and fret on which a note should be played.

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the upper edge of the guitar neck adjacent to each of the frets, numbering them accordingly. Be careful to use paper that will not damage the finish on your guitar.

\[ \text{Finger Vibrato} \]
\[ \text{Tremolo Arm Vibrato} \]
\[ \text{Glissando} \]
\[ \text{Strike the note, then slide the finger up or down the fretboard as indicated.} \]

\[ \text{Tremolo Strumming} \]
\[ \text{This sign indicates fast up and down stroke strumming.} \]

\[ \text{8va} \]
\[ \text{This sign indicates that the notes are to be played an octave higher than written.} \]

\[ \text{loco} \]
\[ \text{This instruction cancels the above.} \]

\[ \text{x} \]
\[ \text{This note-head indicates the string is to be totally muted to produce a percussive effect.} \]

\[ \text{P.M. = Palm mute} \]

\[ \text{Tremolo Arm Bend} \]
HALF TONE BEND
Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

DECORATIVE BEND

PRE-BEND
Bend the string as indicated, strike the string and release.

GHOST NOTE
The note is half sounded

BEND & RELEASE
Strike the string, bend it as indicated, then release the bend whilst it is still sounding.

BEND & RESTRIKE
Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs.

UNISON BEND
Strike both strings simultaneously then immediately bend the lower string as indicated.

TREMOLO ARM PRE-BEND
Strike the note with the arm depressed by the amount indicated. Then release, bringing the note up to pitch.

HAMMER-ON
Hammer a finger down on the next note without striking the string again.

PULL-OFF
Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP
Strum the notes upwards in the manner of an arpeggio.

RAKE-DOWN
Strum the notes downwards in the manner of an arpeggio.

HARMONICS
Strike the string whilst touching it lightly at the fret position shown. Artificial Harmonics, (A.H.), will be described in context.
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