

# SEPTEMBER

Earth Wind and Fire  
Adaptation/arrangement : Gilles Mays  
Corrigé le 6 octobre 22

♩ = 120

**1**

G/A      Dmaj<sup>7</sup> C♯m<sup>7</sup>      Bm<sup>7</sup>

Do you re- mem- ber the

**12**

C♯m<sup>7</sup>      F♯m<sup>7</sup>      Dmaj<sup>7</sup>C♯m<sup>7</sup>      Bm<sup>7</sup>      C♯m<sup>7</sup>      F♯m<sup>7</sup>

twen- ty first night of sep- tem- ber      love was chan- gin' the minds      of pre- ten-

**15**

Dmaj<sup>7</sup> C♯m<sup>7</sup>      Bm<sup>7</sup>      C♯<sup>7</sup>      F♯m<sup>7</sup>      Gmaj<sup>7</sup>/A

cresc.

the clouds a- way      hey      hey      hey

ders while cha- sin' the clouds a- way

**18**

Gmaj<sup>7</sup>/A      Dmaj<sup>7</sup> C♯m<sup>7</sup>      Bm<sup>7</sup>      C♯m<sup>7</sup>      F♯m<sup>7</sup>

ri- gin' ta ta      that our souls were

our hearts were rin- gin' in the key      that our souls were sin-

**21**

Dmaj<sup>7</sup> C♯m<sup>7</sup>      Bm<sup>7</sup>      C♯m<sup>7</sup>      F♯m<sup>7</sup>      Dmaj<sup>7</sup> C♯m<sup>7</sup>      Bm<sup>7</sup>

sin- gin' ta ta      in the night re- mem- ber ta ta stole

gin' as we danced in the night re- mem- ber how the

24 C<sup>7</sup> F#m<sup>7</sup> G/A G/A

the night a-way hey hey hey

stars stole the night a-way

27 Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Ba dee ya say do you re-mem-ber Ba dee ya

Ba dee ya re-mem-ber Ba dee ya

30 C#m<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup>

dan-cin' in sep-tem-ber ba dee ya ne-ver was a clou-dy day

sep-tem-ber ba-dee ya dee ya

33 G/A G/A Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup>

Ba du da ba du da ba du da ba du da

ya ba du da ba du da ba du da

37 Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup> Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup>

ba du da ba du da ba du da ba du da

ba du da ba du da ba du da

ba du da ba du da ba du da

40 C<sup>#</sup>7 F#m<sup>7</sup> G/A G/A

41 ba du da da my thoughts are

43 Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup> Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup>

44 with you holding hands with your heart to see you on ly

46 C#m<sup>7</sup> F#m<sup>7</sup> Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup> C<sup>#</sup>7 F#m<sup>7</sup>

47 talk and love re mem ber how we knew love was here to stay

49 G/A G/A Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup>

50 Yeah now de cem ber found the love

52 C#m<sup>7</sup> F#m<sup>7</sup> Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup>

53 we shared in sep tem ber yeah on ly blue tal king love re mem

55 Dmaj<sup>7</sup> C#m<sup>7</sup> Bm<sup>7</sup> C#<sup>7</sup> F#m<sup>7</sup> G/A

mem- ber ta ta we shared to- day

ber the true love we shared to- day

**Glissando**

58 G/A Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup>

hey hey hey Ba dee ya say do you re- mem- ber

Ba dee ya re- mem- ber

61 Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Ba dee ya dan- cin' in sep- tem ber ba dee ya

Ba dee ya sep- tem- ber ba- dee ya

64 C#m<sup>7</sup> F#m<sup>7</sup> 1. G/A G/A

ne- ver was a clou- dy day there was a

dee ya

2. G/A G/A Bm<sup>7</sup> E<sup>7</sup>

Yeah

The bell was rin-

This musical score consists of five staves of music for a single voice. The first staff begins at measure 55 with chords Dmaj7, C#m7, and Bm7, followed by lyrics 'mem- ber ta ta we'. It then transitions to a glissando section over chords C#7, F#m7, and G/A, with lyrics 'shared to- day'. The second staff starts at measure 58 with 'hey' and continues with 'hey' and 'hey' over chords G/A, Bm7, and E7. It then moves to a section with 'Ba dee ya' over chords C#m7 and F#m7, followed by 'say do you re- mem- ber'. The third staff begins at measure 61 with 'Ba dee ya' over chords Bm7 and E7, followed by 'dan- cin' in sep- tem ber' over chords C#m7 and F#m7, and concludes with 'ba dee ya' over chords Bm7 and E7. The fourth staff starts at measure 64 with 'ne- ver was a clou- dy day' over chords C#m7 and F#m7, followed by 'there was a' over chords G/A and G/A. The fifth staff begins at measure 67 with '2.' followed by 'G/A' and 'G/A', then 'Bm7' and 'E7', with the word 'Yeah' written below it.

70 C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>

our souls was sin- gin'  
gin' our souls was sin- gin'

73 Bm<sup>7</sup> E<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup> G/A

do you re- mem- ber a clou- dy day  
do you re- mem- ber ne- ver a clou- dy day

76 G/A Bm<sup>7</sup> E<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>

There was a Ba dee ya say do you re- mem- ber  
Ba Ba dee ya re- mem- ber

79 Bm<sup>7</sup> E<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Ba dee ya dan- cin' in sep- tem ber ba dee ya  
Ba dee ya sep- tem- ber ba- dee ya

82 C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup> 1. G/A G/A

ne- ver was a clou- dy day there was a  
dee ya

85 2. G/A G/A Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup>

Ba dee ya dee ya dee ya  
Ba dee ya re- mem- ber

89 Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

ba dee ya dee ya dee ya ba dee ya dee ya  
Ba dee ya sep- tem- ber ba- dee ya

92 C#m<sup>7</sup> F#m<sup>7</sup> G/A G/A Bm<sup>7</sup> E<sup>7</sup>

dee ya dee ya Ba dee ya dee ya  
dee ya ya Ba dee ya dee ya

96 C#m<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup>

dee ya ba dee ya dee ya dee ya  
dee ya ba dee ya dee ya dee ya

99 Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#m<sup>7</sup> G/A

ba dee ya dee ya dee ya dee ya  
ba dee ya dee ya dee ya