

"Angie" The Rolling Stones



By Douglas Baldwin

After *Exile on Main St.*, all bets were off as to just how much further the Rolling Stones could stumble before falling on their collective faces. As singer Mick Jagger became lost in the stratosphere of the jet set, guitarist Keith Richards seemed barely able to raise his opiated head off the floor. While *Goats Head Soup* was stocked with songs more shocking than satisfying, a heartbreaking ballad like "Angie" proved there was still some nourishment in these old goats.

THE CHORDS

"Angie" is driven by moderately improvised flatpicking on a steel-

string acoustic. Most of the chord shapes in the song are variations of fingerings tackled by first-year players. There is, however, a surprising G \sharp bass note played just before the third beat of the second full measure, which makes for a rather unusual E7/G \sharp voicing; since it appears just once in the entire song, consider that chord an anomaly. Instead, focus on the shapes shown in **Fig. 1** and you'll have most of the ingredients necessary to play "Angie." Even the 3rd-fret G chord shouldn't throw too many players; it's the same as the 1st-fret F chord, only moved up two frets. The other seemingly strange chords (Gsus4, Fsus4, and Fmaj9/C) all can be seen as

variations of this shape, with the 4th finger strategically added onto various notes.

Now, about those strange ones: All of the chords in a song like "Angie" have a root, a 3rd, and a 5th. If the 2nd or 4th note of the scale that corresponds to the chord is played *in place of* the 3rd, the chord's tonality is considered *suspended* and is thus labeled sus2 or sus4, as appropriate. If the 2nd (9th) or 4th is played *along with* the 3rd, the chord maintains its major tonality and is labeled simply as add9 or add4.

PICKING

Once you're comfortable with these chord shapes, turn your attention to your pick hand. The first measure, for example, looks intricate on paper but can be reduced to a single, open-position Am chord, with the 4th finger added briefly on the third beat, and the strings being struck singly or in small groups. At the slow tempo of 72 beats per minute, you could articulate this figure entirely with downstrokes; just be sure to avoid the unplayed strings in every chord, and strive for consistent volume levels between all notes.

PERFORMING

At the first chorus, a 12-string acoustic enters with a full strum. If you're playing "Angie" by yourself, this is obviously a good time to switch to full strumming. (Be sure to return to the previously established sparse picking during the next verse, though.)

Another touch to add when performing this song is the simple double-stop fill [Fig. 2] played during the fifth measure of the chorus and in the interludes. This is one of those great "utility" licks that work in a wide range of settings. Play it over the Am chord (as shown) for a bluesy feel, lay it on a C chord for an R&B spin, and wow your friends with its jazzy vibe when you toss the lick over an Fmaj7 or Dm7 chord. ♩



ALBUM
Goats Head Soup
(Virgin)

Fig. 1

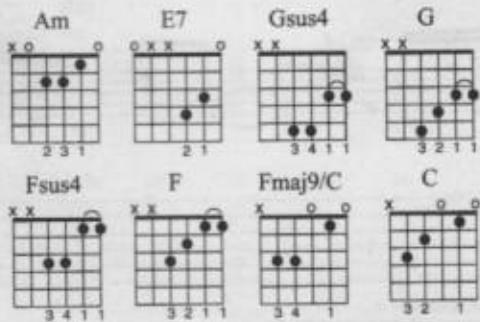


Fig. 2



MICHAEL O'NEILL/RETNA

ANGIE

As Recorded by the Rolling Stones

(From the Virgin Recording GOATS HEAD SOUP)

Transcribed by Adam Perlmutter

Words and Music by Mick Jagger and Keith Richards



Lyrics

Verse 1

Angie, Angie, when will those clouds all disappear?
Angie, Angie, where will it lead us from here?

Chorus 1

With no loving in our souls and no money in our coats,
You can't say were satisfied.
But Angie, Angie, you can't say we never tried.

Verse 2

Angie, you're beautiful, but ain't it time we said goodbye?
Angie, I still love you, remember all those nights we cried?

Chorus 2

All the dreams we held so close seemed to all go up in smoke.
Let me whisper in your ear.
Angie, Angie, where will it lead us from here?

Chorus 3

Angie, don't you weep, all your kisses still taste sweet.
I hate that sadness in your eyes.
But Angie, Angie, ain't it time we said goodbye?

Chorus 4

With no loving in our souls and no money in our coats,
You can't say were satisfied.

Bridge

But Angie, I still love you, baby.
Everywhere I look I see your eyes.
There ain't a woman that comes close to you.
Come on, baby, dry your eyes.

Verse 3

Angie, Angie, ain't it good to be alive?
Angie, Angie, they can't say we never tried.

Intro

Slowly $\text{♩} = 72$

Gtr. I (acous.)

mf let ring throughout

Harm.

Am E7

P.M. -1



Gsus4

Fsus4

F

Fsus2

C

G/B

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0:17

Verse 1

Am

E7

Rhy. Fig. 1

I. Angie, Angie,

Gsus4

Fsus4

F

Fmaj9

C

G/B

when will those clouds all disappear?

Am

E7

Angie, Angie,

G

G

Fsus4

F

Fmaj9

C

End Rhy. Fig. 1

where will it lead us from here? With no

0:47

Chorus 1

G

Dm

Am

Rhy. Fig. 2

Gr. 1

loving in our souls, and no money in our coats,

Gr. 2 Rhy. Fig. 2A
(12-str. acous.)

mf

C

F

G

you can't say we're satisfied.

But

Am7 E7

Angie, Angie,

This system contains the first two lines of music. The top line is a vocal melody starting with 'Angie, Angie,'. Below it are two guitar parts. The first guitar part has a treble clef and a key signature of one flat. The second guitar part has a bass clef and includes chord diagrams for Am7 and E7.

Gsus4 G F#sus4 F Fmaj9

you can't say we never tried.

End Rhy. Fig. 2

End Rhy. Fig. 2A

This system contains the next two lines of music. The top line is a vocal melody with the lyrics 'you can't say we never tried.' Below it are two guitar parts. The first guitar part has a treble clef and includes chord diagrams for Gsus4, G, F#sus4, F, and Fmaj9. The second guitar part has a bass clef and includes chord diagrams for the same chords. The system ends with 'End Rhy. Fig. 2' and 'End Rhy. Fig. 2A'.

1:15

Verse 2

Gtr. 1: w/ Rhy. Fig. 1

Am7

Rhy. Fig. 3

Am7 E7 G F

2. Angie, you're beautiful, but ain't it time we said

This system contains the third line of music. The top line is a vocal melody with the lyrics '2. Angie, you're beautiful, but ain't it time we said'. Below it are two guitar parts. The first guitar part has a treble clef and includes chord diagrams for Am7, E7, G, and F. The second guitar part has a bass clef and includes chord diagrams for the same chords.

Angie

1:43

Chorus 2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

C

goodbye?

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3

4

4

2:10

Interlude 1

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

Am7

Gtr. 3

E7

2

0

Gsus4 G F#sus4 F Fmaj9 C

5

3

0

1

2

0

Am7 E7

0

4

0

3

4

4

0

Gsus4 G F#sus4 F Fmaj9 C

3

3

1

0

3

2:37

Chorus 3

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

8

Am7 Gtr. 1 E7

3:05

Interlude 2

Gtr. 2: w/ Rhy. Fig. 3

Gsus4 G Fsus4 F C

3:19

Chorus 4

Gtr. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 4 bars)

4

3:32

Bridge

Gtrs. 1 & 2

Dm Am

play 3 times

Angie, I still love you, baby...

C F G

Come on, baby, dry your eyes.

3:59

Verse 3

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 bars)
Gtr. 2: w/ Rhy. Fig. 3 (1 1/2 times)

6

Gsus4 Gtr. 1 & 2 G Fsus4 F Fmaj9 C

rit.