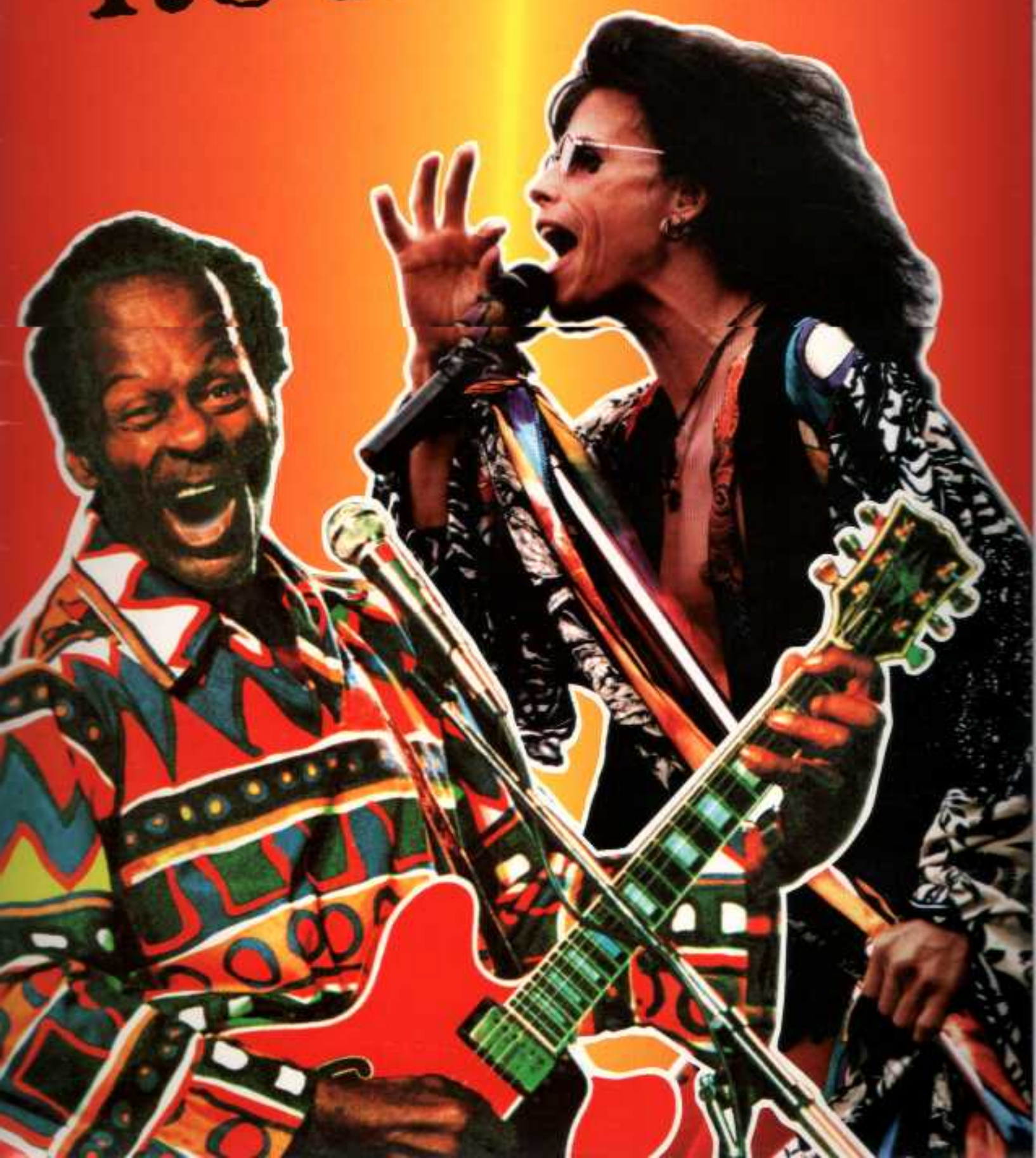


REAL ROCK BOOK



REAL ROCK BOOK

by K G Johansson



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INTRO

This is a collection with about 150 of the most loved and well known rock hits of all time – from fifties rock'n'-roll tunes to songs by Nirvana, Soundgarden, Guns'n'Roses and Tom Petty from the late 80's and early 90's.

For every song, you'll find the melody, chord changes and complete lyrics. You will also find either complete rhythm parts for all instruments (as in *Solsbury Hill*) or a "rhythm example", an example of a typical rhythm part (as in *Tush*). Important riffs (*Smoke On The Water*) and famous solos (*Midnight Hour*) are also included.

Most of these songs have been recorded several times – many of them actually are the "evergreens" of rock – and of course they can be played in different ways. There are songs that are almost always played more or less in the same way, like *Smells Like Teen Spirit*, but there's nothing wrong with coming up with your own version.

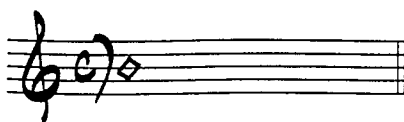
The written music is often somewhat simplified – especially for vocals, the value of transcribing every little inflection or variation seems somewhat limited. You might consider the written music as a bare Christmas tree, which will be decorated by your own unique version. And if you want to copy some famous recording, it's better to do that directly from the recording in question.

Listen to the songs, check out the music and play the songs the way *you* want to play them!

For songs where the *form* seemed important, the form from one of the most famous recordings has been written out, with intro, solos and so on. That, too, is just suggestions. If it feels better to play the song with fewer verses or longer solos, just do so!

Most of the songs are written in the "right key" – from some famous recording. If the song is transposed, the original key is indicated in the list of recordings.

Many of the songs were originally played by just one guitar, bass and drums. If you have keyboards and/or another guitar in your band, remember that it's almost always possible to have a rhythm guitar, strumming eighths:



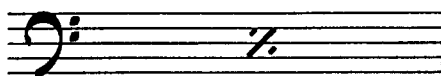
Try such ideas and see what happens!

Here are some explanations for the written music. *Drums* are written like this:

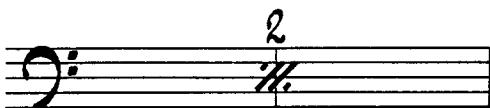


Chord rhythms are written with fat slashes – check out guitar and keyboard above! You may voice the chords any way you like. Or again, listen to recordings!

This sign means "repeat the previous bar":



And this, of course, means "repeat two bars":



The word **SIMILE** in jazz and rocks means "keep playing in a similar fashion". **SIMILE** is used mostly for drum and rhythm guitar parts when there's a basic figure that might be varied in different ways.

Guitar is abbreviated "**GUIT**" or "**GTR**".

Keyboard is abbreviated "**KBD**".

Piano is "**PNO**", bass is "**BS**", and drums are "**DR**".

Typical sections of songs, or form parts, are **INTRO** (introduction)

VERSE

PRE-CHORUS (often abbreviated to **PRE-CH**)

CHORUS (CH)

BRIDGE (also known as "middle eight")

SOLO

CODA (or **ENDING**)

"Now form a band". And remember, have fun!

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ABRACADABRA

- STEVE MILLER

INTRO

Am G Am G Am

VERSE

I HEAT UP I CAN'T COOL DOWN YOU GOT ME SPINNING ROUND AND ROUND
ROUND AND ROUND AND ROUND IT GOES WHERE IT STOPS NOBODY KNOWS
EV'RY TIME YOU CALL MY NAME I HEAT UP LIKE A BURNING FLAME
BURNING FLAME FULL OF DESI RE KISS ME BABY LET THE FIRE GET HIGHER A-

CH

BRA- A- BRA- CADA BRA I WANNA REACH OUT AND GRAB YA A-
BRA- A- BRA- CADA BRA A-BRA-CADA BRA

VERSE 2. You make me hot, you make me sigh, you make me laugh, you make me cry
Keep me burning for your love, with the touch of the velvet glove

(CHORUS)

VERSE 3. I feel the magic in your caress, I feel magic when I touch your dress
Silk and satin, leather and lace, black panties with an angel's face
I see magic in your eyes, I hear the magic in your sighs
Just when I think I'm gonna get away, I hear those words that you won't say

(CHORUS)

VERSE 4. Every time you call my name, I heat up like a burning flame
Burning flame, full of desire, kiss me baby, let the fire get higher

(Guitar solo - then fade on intro)

ABRACADABRA - rhythm

INTRO

KBD

Handwritten musical score for the Intro section of 'Abracadabra'. The score is written in 4/4 time and consists of four measures. The instruments and parts are:

- KBD (Keyboard):** Treble clef, 4/4 time. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and ends with a quarter rest.
- GTR (Guitar):** Treble clef, 4/4 time. Chords are indicated above the staff: Am in the first measure, and G, Am, G, Am in the second, third, and fourth measures respectively. The notation shows a series of eighth notes in the first measure, followed by quarter notes in the subsequent measures.
- BASS:** Bass clef, 4/4 time. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3, followed by a quarter rest.
- TR (Drums):** Treble clef, 4/4 time. The notation shows a series of eighth notes with 'x' marks, indicating a specific drum pattern. The second measure is marked 'SIMILE'.

SONG

Handwritten musical score for the Song section of 'Abracadabra'. The score is written in 4/4 time and consists of four measures. The instruments and parts are:

- KBD (Keyboard):** Treble clef, 4/4 time. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and ends with a quarter rest.
- GTR (Guitar):** Treble clef, 4/4 time. Chords are indicated above the staff: Am in the first measure, Dm in the second, E7+9 in the third, and Am in the fourth. The notation shows a series of eighth notes in the first measure, followed by quarter notes in the subsequent measures.
- BASS:** Bass clef, 4/4 time. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3, followed by a quarter rest.
- TR (Drums):** Treble clef, 4/4 time. The notation shows a series of eighth notes with 'x' marks, indicating a specific drum pattern. The second measure is marked 'SIMILE'.

ALL DAY AND ALL OF THE NIGHT -RAY DAVIE

1. I'm NOT CONTENT TO BE WITH YOU - IN THE DAY - TIME
 2. BELIEVE THAT YOU AND ME - LAST FORE - VER

GIRL, I WANT TO BE WITH YOU - ALL OF THE TIME }
 YEAH, ALL DAY AND NIGHTTIME YOURS - LEAVE ME NEVER } THE

ON-LY TIME I FEEL AL-RIGHT IS BY YOUR - SIDE

GIRL, I WANT TO BE WITH YOU - ALL OF THE - TIME ALL DAY AND ALL OF THE NIGHT

ALL DAY AND ALL OF THE NIGHT ALL DAY AND ALL OF THE NIGHT

- GUITAR SOLO

- REPEAT 2nd VERSE

RHYTHM EXAMPLE

The rhythm example consists of three staves in 4/4 time. The top staff shows guitar chords: G, F, Bb, G, F, G, F. The middle staff shows a melodic line with eighth and quarter notes. The bottom staff shows a bass line with eighth notes and a double bar line at the end.

ALL DAY AND ALL OF THE NIGHT

-RAY DAVIES

Chords: G F Bb G F G F Bb G F

1. I'M NOT CONTENT TO BE WITH YOU- IN THE DAY- TIME
 2. I BELIEVE THAT YOU AND ME- LAST FORE- VER

Chords: G F Bb G F G F Bb G F

GIRL I WANT TO BE WITH YOU- ALL OF THE TIME }
 YEAH, ALL DAY AND NIGHTTIME YOURS- LEAVE ME NEVER } THE

Chords: Bb F A G C A

ON-LY TIME I FEEL AL-RIGHT IS BY YOUR- SIDE

Chords: D C F D C D C F D C

GIRL, I WANT TO BE WITH YOU- ALL OF THE- TIME ALL DAY AND ALL OF THE NIGHT

Chords: D C F D C D C F D C

ALL DAY AND ALL OF THE NIGHT ALL DAY AND ALL OF THE NIGHT

- GUITAR SOLO

- REPEAT 2nd VERSE

RHYTHM EXAMPLE

Chords: G F Bb G F

ALL RIGHT NOW

-PAUL RODGERS/
ANDY FRASER

INTRO

GTR A D/A A D/A A

DR

THERE SHE
SMILE (throughout!)

VERSE

A D/A A D/A A (cont. simile)

STOOD IN THE STREET SMILING FROM HER HEAD DOWN TO HER FEET I SAID
HOME TO MY PLACE WATCHING EVERY MOVE ON HER FACE SHE SAID

HEY! LOOK WHAT IS THIS? NOW BABY MAYBE MAY BE SHE'S IN NEED OF A KISS SHAME I SAID
WHAT'S YOUR GAME BABY ARE YOU TRYIN' TO PUT ME IN SHAME I SAID

HEY! SLOW! WHAT'S YOUR NAME BABY? MAY BE WE CAN SEE THINGS THE SAME LAST NOW DON'T YOU
DON'T GO SO FAST BABY? DON'T YOU THINK THAT LOVE CAN LAST SHE SAID

WAIT LOVE? OR LORD HESITATE ABOVE! LET'S MOVE BEFORE THEY RAISE THE PARKING RATE
NOW YOU TRY TO TRICK ME IN LOVE

CH

ALL RIGHT NOW BA-BY IT'S ALL RIGHT NOW

GTR:
A G/A D/A A (cont. simile)

BASS:

A G/A D/A A

ALL RIGHT NOW BA-BY IT'S ALL RIGHT NOW

1 (PLAY INTRO) I TOOK HER

2 SOLO A G D E

(bass line) REPEAT CHORUS!

ANOTHER BRICK IN THE WALL - ROGER WATERS

VERSE

Dm

WE DON'T NEED NO E- DUCA - TION

WE DON'T NEED NO TROUGHT CONTROL NO

DARK SARCAS - M IN THE CLASS-ROOM

TEACHER LEAVE THEM KIDS ALONE

CHORUS

HEY TEACHER LEAVE THEM KIDS ALONE

F C Dm

ALL IN ALL IT'S JUST AN- OTHER BRICK IN THE WALL

F C Dm

ALL IN ALL YOU'RE JUST AN- OTHER BRICK IN THE WALL

Dm GUITAR SOLO TO FADE

RHYTHM EXAMPLE

CHORUS

<p>GUITAR</p>	<p>(PLAY MELODY)</p>	<p>♩</p> <p>♩</p>	<p>♩</p> <p>♩</p>
<p>GUIT.</p> <p>Dm</p>		<p>♩</p> <p>♩</p>	<p>SIMILE</p> <p>C</p>
<p>BASS</p>			
<p>DRUMS</p>	<p>SIMILE</p>	<p>SIMILE</p>	

ANOTHER BRICK IN THE WALL

- ROGER WATERS

VERSE

Dm

WE DON'T NEED NO E- DUCA - TION

WE DON'T NEED NO THOUGHT CONTROL

DARK SARCAS - M IN THE CLASS - ROOM

TEACHER LEAVE THEM KIDS ALONE

CHORUS

HEY TEACHER LEAVE THEM KIDS ALONE

F C Dm

ALL IN ALL IT'S JUST AN - OTHER BRICK IN THE WALL

F C Dm

ALL IN ALL YOU'RE JUST AN - OTHER BRICK IN THE WALL

Dm GUITAR SOLO TO FADE

RHYTHM EXAMPLE

CHORUS

GUITAR (PLAY MELODY)

GUIT. Dm

BASS

DRUMS

SIMILE

SIMILE

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THE APARTMENT SONG

- TOM PETTY

INTRO

A

VERSE

A E A

1.1 USED TO LIVE IN A TWO ROOM APART- MENT NEIGHBORS KNOCKIN' ON MY WALL
 2.1 USED TO NEED YOUR LOVE SO BAD BABE THEN I CAME TO LIVE WITH IT

A E A

TIMES WERE HARD I - DON'T WANNA KNOCK IT I DON'T MISS IT MUCH AT ALL
 LATELY I GET A FARAWAY - FEELING AND THE WHOLE THING STARTS A- GAIN

CH

D A E A D A E

OH YEH I'M ALL RIGHT I JUST FEEL A LITTLE LONE- LY TONIGHT

D A E A D A E A

I'M O- KAY MOST OF THE TIME I JUST FEEL A LITTLE LONELY TO- NIGHT

AFTER REPEAT:

- INSTRUMENTAL CHORUS

- REPEAT 2nd VERSE & CHORUS

- ENDING:

A

LO - NELY TO- NIGHT

RHYTHM EXAMPLE

GUIT. A

BASS

DRUMS

ANOTHER ONE BITES THE DUST

- JOHN DEACON

INTRO

(3 x)

BASS *Em* *Am*

DRUMS

SIMILE

VERSE

Em *Am*

STEVE WALKS WARILY DOWN THE STREET WITH THE BRIM PULLED WAY DOWN LOW
 HOW DO YOU THINK I'M GONNA GET ALONG WITH YOU WHEN YOU'RE GONE?
 PLENTY OF WAYS YOU CAN HURT A MAN AND BRING HIM TO THE GROUND YOU CAN

BASS (+UNISON GTR.)

Em *Am*

AIN'T NO SOUND BUT THE SOUND OF HIS FEET; MA- CHINE GUN'S READY TO GO ARE YOU
 TOOK ME FOR EVERY THING THAT I HAD AND KICKED ME OUT ON MY OWN ARE YOU
 BEATHUM YOU CAN CHEAT HIM YOU CAN TREAT HIM BAD AND LEAVE HIM WHEN HE'S DOWN BUT I'M

GTR. SIMILE

C *G* *C* *G*

READY HEY ARE YOU READY FOR THIS ARE YOU HANGING ON THE EDGE OF YOUR SEAT?
 HAPPY? ARE YOU SATISFIED? HOW LONG CAN YOU STAND THE HEAT?
 READY YES I'M READY FOR YOU I'M STANDING ON MY OWN TWO FEET

C *G* *Am* *B*

OUT OF THE DOOR WAY THE BULLETS RIP TO THE SOUND OF THE BEAT
 RE-PEATING THE SOUND OF THE BEAT