

HEAVY
METAL
MUSIC
BOOK 3

MEAT LOAF

(Don't Fear) The Reaper

Dead Ringer For Love

Stormtroopin'

GIRLSCHOOL

Steel Out

What You're Proposing

BLUE OYSTER CULT

Hot 'n' Cold

GILLAN

Nothing To Worry

Young Gang Sweet Young Gang

Don't

STATUS QUO

Future Shock

Mr. Universe

Got Me Up To Cell

FED NUAGENT

Godzilla

HEAVY METAL MUSIC

STATUS QUO

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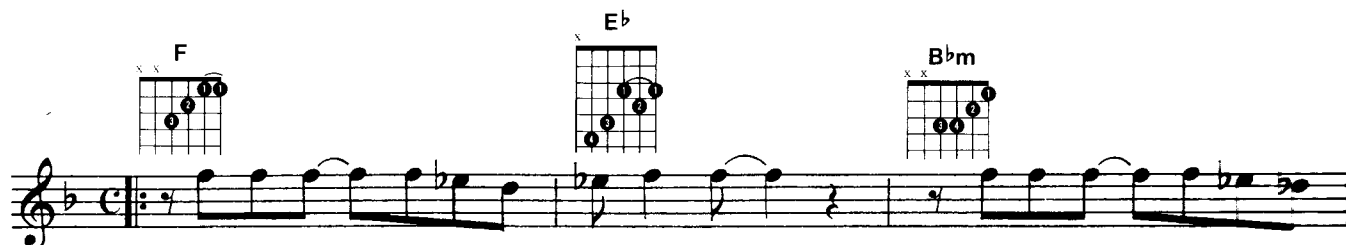
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The Wild Ones

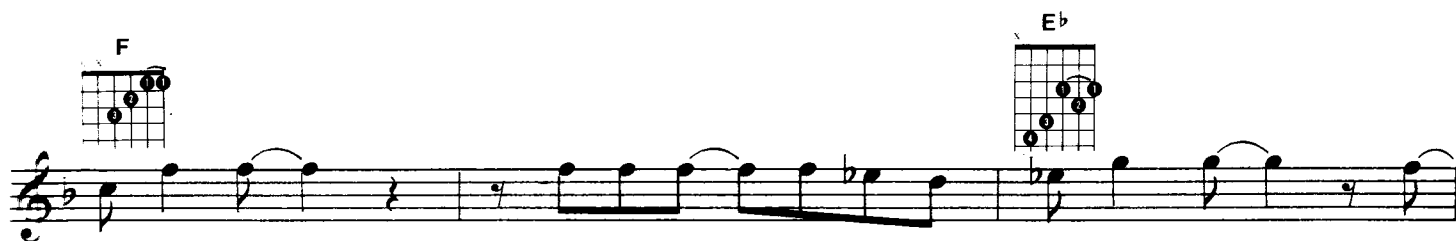
Words & Music: Alan Lancaster.

STATUS QUO



1. 3. Ea - sy rid - ers in the morn-ing sun____
2. Ea - sy rid - ers don't you know you're done__

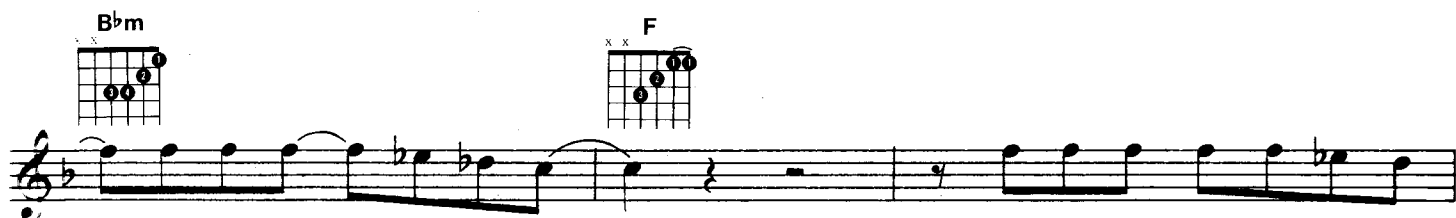
are you com - ing here to
ev - 'ry - bod - y wants to



have your fun____
point the gun____

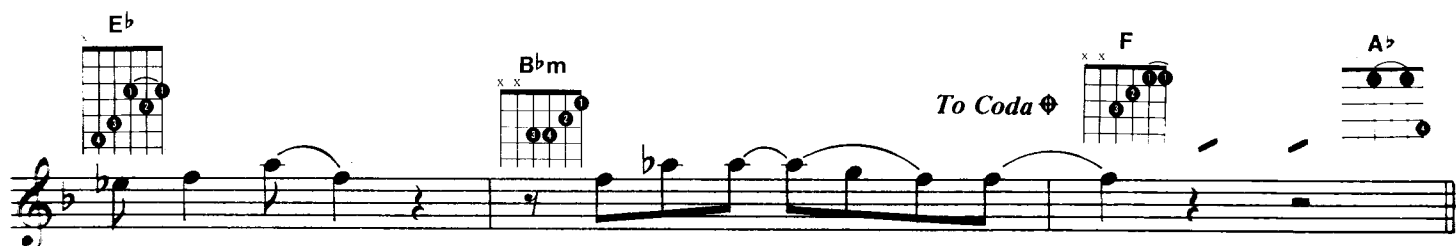
Ev - 'ry - bod - y wants to
No one likes____ the kind of

know your game,____ how____
clothes you wear,____ or



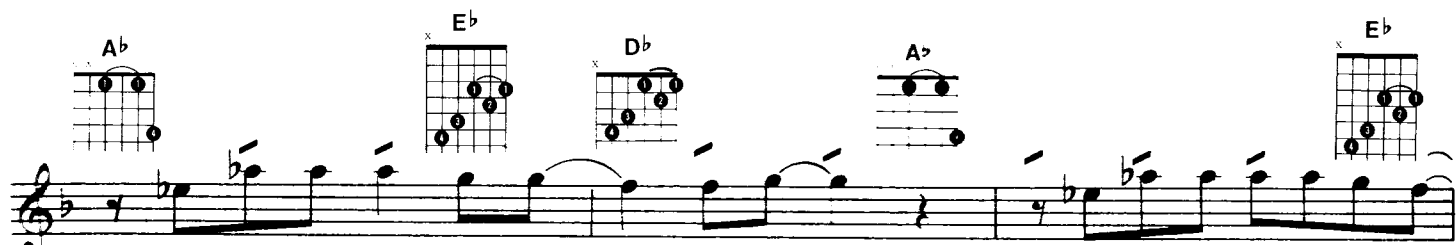
____ could you ev - er ex - plain?____
ev - en the look ____ of your hair. ____

When ev - 'ry - bod - y's giv - en
It does - n't mat - ter if you're



you the name____
right or wrong____

of the wild _____ ones. ____
you're the wild _____ ones. ____



And I can see the road ____ a - head ____
And no one wants to un - der - stand ____

a' - wind - ing in - to the sun____
the on - ly way it can be____

It on - ly feels like yes - ter - day re - mem -
Liv - ing on the wild side the on -

ber me, re - mem - ber me.
ly way could nev - er be.

I re - mem - ber the sum - mer - time and the rid - ing out in - to the breeze.

and I re - mem - ber the ap - ple wine fill - ing my head up with dreams.

E⁷

If on-ly I could walk a-way I'd do it all ov-er a - gain

B^b

but rid-ing high on ap - ple wine it nev - er mixed well in the end

F A^b E^b

Ea-sy rid-ers are com-ing but now there's some-bod-y gone I'm

G^b D^b A^b

sit-ting in here all a - lone look-ing a - way, look-ing a -

C

way.

Coda

D.C. al Coda

Bridge

F

F E^b B^bm F

Ea-sy rid - er, ea - sy rid - er, you're the wild one

To Fade

Rock 'n' Roll

Words & Music: Francis Rossi & Bernard Frost.

F **Gm7** **C** **F**

x 3

Nev - er thought I'd have a wor - ry
 Look - ing back it can be fun - ny
 Rush - ing, al - ways in a hur - ry

or need to be a - lone;
 it can be ve - ry strange;
 I tried to give it up;

F **Gm7** **C** **F**

play - ing near or far too man - y
 nev - er win or lose too man - y
 ev - 'ry - thing we do is fun - ny

you'll times I should have known.
 it's have to re - ar - range.
 nev - er good e - nough.

E♭ **B♭** **F** **E♭** **B♭**

It can lose_ you all_ your sleep at night_

twelve bar blues is now_ al - right.

F **E♭** **B♭** **F** **Gm7** **F**

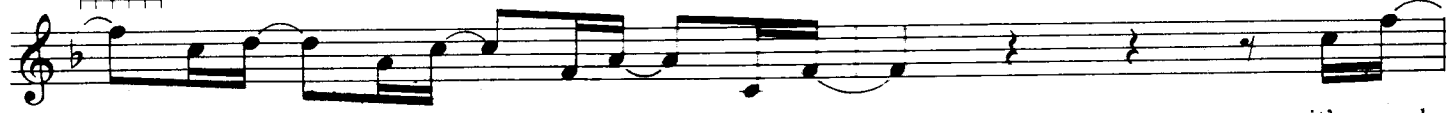
Now it's up to you_ to try to find_ a reas - on to_

B♭ **C**

rock n' roll in ev - 'ry song_

rock n' roll - ing ev - 'ry one_ It's rock_

F

— and roll — and rock — and rock — and roll — it's rock.

C



A7




— and roll — and rock — keeps roll - ing on. —

Dm7



G



C



F




Wait-ing all the time — to find — ra - di - o plays on Car - o - line, —

Bb



C



Dm



Gm7



C




they say you'll get there in — the end. We can pray —

F



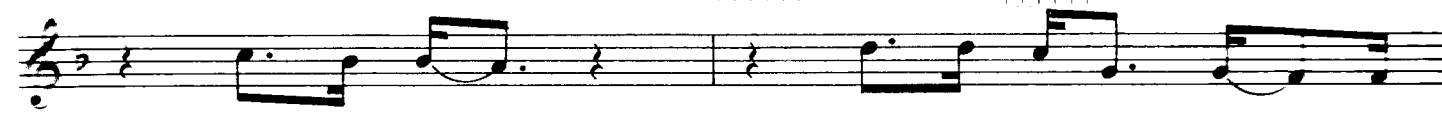
Dm



Bb



C

what we say — makes a diff - 'rence in — the

F



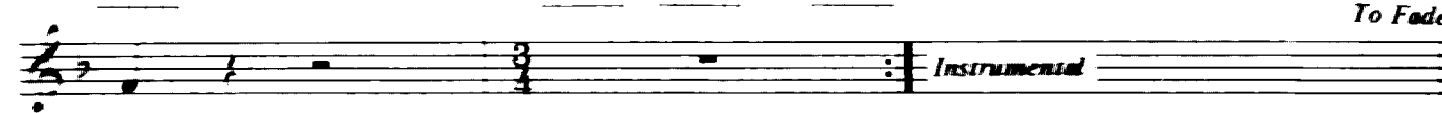
C



Bb



C7

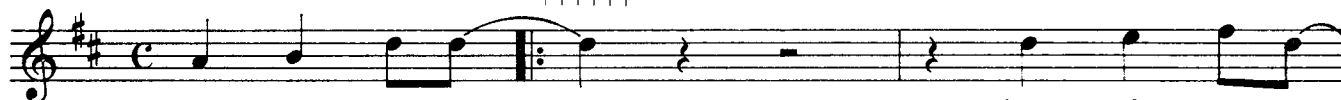
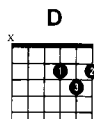



end. *Instrumental*

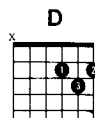
To Fade

What You're Proposing

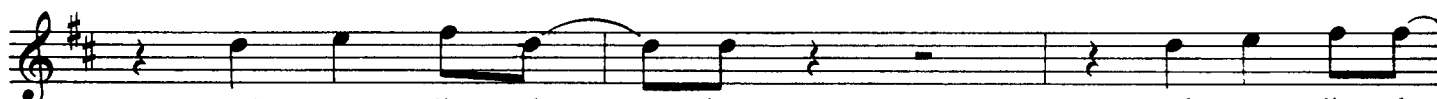
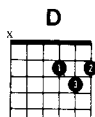
Words & Music: Francis Rossi & Bernard Frost.



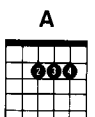
1. D.C.3 It	sounds	so	nice_____	what	you're	pro - pos -
2. D.C.4			_____	as	I	was leav -
3.			_____	if	I'm	com - pos -
D.C.1 Don't	be	so	sure_____	and	just	sup - pos -
D.C.2			_____	I'm	on -	ly dream-



- ing		a' -	just	once	or	twice _____
- ing		looks	left	and	right _____	
- ing		but	then	I	might _____	
- ing		we	yell	for	more _____	
- ing		it	can't	be	long _____	



and	not	dis -	clos -	ing,	and	not	dis -	clos -
and	not	be -	liev -	ing,	and	not	be -	liev -
be	run -	ny	nos -	ing,	I	might	be	run -
and	com -	pro -	mis -	ing,	and	com -	pro -	mis -
I	must	be	dream	- ing,	I	must	be	dream-



- ing	how__	we're	real	- ly	real	- ly	feel	- ing,
- ing	that__	I'm	fin	- al	ly__		be -	liev -
- ny	run -	ny	run	- ny	run	- ny	nos -	ing,
- ing	leads__	to	real	- ly	real	- ly	feel	- ing,
- ing	dream -	ing,	on	- ly	on	- ly	dream	- ing,

A

D

To Coda ♦ 1-2 (7⁰)

what you're pro - pos - ing.
 what you're pro - pos - ing.
 but you're sup - pos - ing.
 and just sup - pos - ing.
 am I just sup - pos - ing.

2. D.C. 4. The oth - er night —
 3. I'll get it right —
 D.C. 2. Don't get me wrong —
 D.C. 3. It sounds so nice —

3

D.C. (Repeat x 4)

Instrumental

⊕ CODA

A

And not be - liev - ing that — I'm fin -

A

al - ly — be - liev - ing, what you're pro - pos -

1 D 2 D

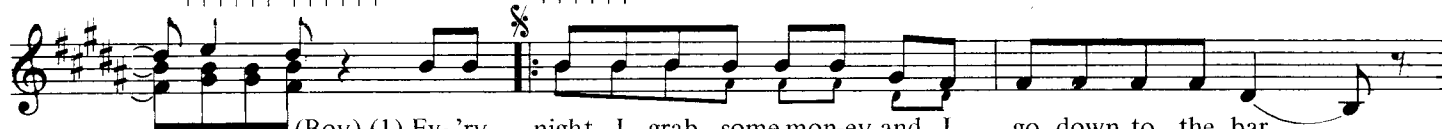
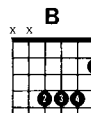
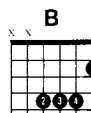
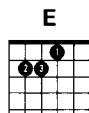
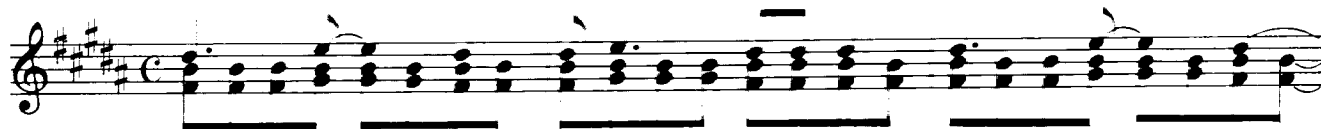
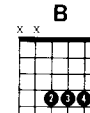
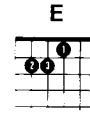
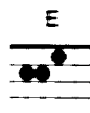
To Fade

ing what you're pro - pos -

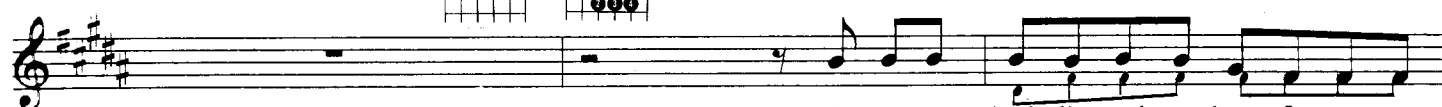
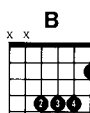
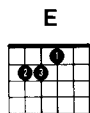
Dead Ringer For Love

Words & Music: Jim Steinman

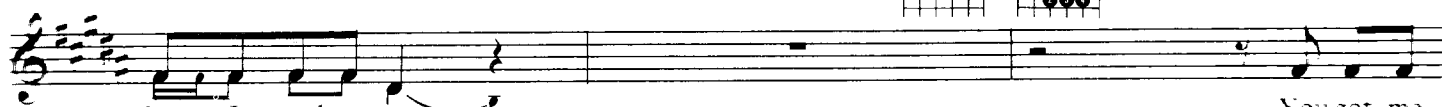
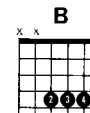
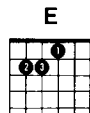
MEAT LOAF



(Boy) (1) Ev-'ry night I grab some mon-ey and I go down to the bar.
since I can re-mem-ber you been hang-in' round this joint.



I got my bud-dies and a beer, I got a
You been try'n to look a-way, but now you



dream, I need a car.
fin-al-ly got the point.

You got me
I don't

F#7



E



beg-ging on my knees, I - mean and throw the dog a bone.
have to know your name and I won't tell you what to do.

I but a

man. he does-n't live by rock 'n' roll, and brew a - lone. Ba - by, ab - by, }
 girl. she does -n't live by on - ly rock 'n roll and brew. Ba - by, ba - by, }

Rock 'n' roll and brew, Rock 'n' roll and brew they don't mean a thing when I com -

pare them next to you. Rock 'n' roll and brew, Rock 'n' roll and brew, I

know that you and I, we got bet-ter things to do, I don't know who you are or what you do or

where you go when you're not a - round. I don't know

E F#7 B

an - y - thing a - bout you, ba - by but you're ev - 'ry - thing I'm dream - ing of, —

E B F#7

I don't know who you are, but you're a real dead ring - er for love..

E F#7 B

To Coda ♢

A real dead ring - er for love. —

B

(Girl) (2) Ev - er

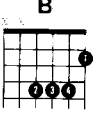
B

Coda

F#7

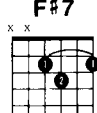


B



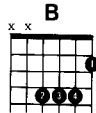
(Boy) You got the kind of legs that do more than walk, — (Girl) I don't have to lis-ten to your

F#7

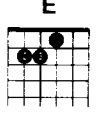


whim-per-ing talk. — (Boy) you got the kind of eyes that do more than see, —

B

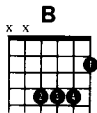


E



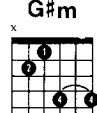
(Girl) you got-ta lot of nerve to come on to me. — (Boy) You got the kind of lips that

B



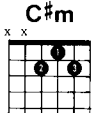
do more than drink, — (Girl) You got the kind of mind that

G#m



does less than think. (Both) But since I'm feel - ing kind - a lone - ly, my de -

C#m



fenc-es are low, why don't we give it a shot and get it read-y to go? (Girl) I'm

E

F#7

look-ing for an-on-y-mous and fleet-ing sat-is-fac-tion, I want to tell my Dad-dy I'll be

D.%, al Coda

CODA

miss-ing in ac-tion. (3) Ev-er
See block lyric

(13 times)

Dead ring-er for love,

(8^{va} basso)

(Dead ring-er for love) *ff*

- (3) Ever since I can remember I've been hanging round this joint.
My daddy never noticed, now he'll finally get the point.
You got me beggin' on my knees — c'mon and throw the dog a bone,
A man, he doesn't live by rock 'n' roll and brew alone.
Baby, Baby, Baby, Baby —
Rock 'n' roll and brew, Rock 'n' roll and brew
I know that you and I oh, we got better things to do.
Rock 'n' roll and brew, Rock 'n' roll and brew
They don't mean a thing when I compare them next to you.
I don't know who you are or what you do or where you go when you're not around —
I don't know anything about you baby, but you're everything I'm dreaming of —
I don't know who you are, but you're a real dead ringer for love, a real dead ringer for love.
(To Coda)

Beel Out

Words & Music: Jim Steinman.

Fairly bright 4

Gm

F

Eb

Gm

F

Eb

(3 times)

Ah

Ah

Gm

F

D7sus4

D

Ah

Ah

E7sus4

E7

A

Ah

F#m

Bm

C#m

D

E7

A

- (1) Ev-'ry day of my life they say the same old thing, _
 (2) But ev 'ry day of my life I see the same old road, _
 (3) See block lyric)

D **Bm7** **E7**

Hey, Boy! — (oh boy) — you bet-ter wait for your turn. —
 Hey, Girl! — (oh girl) — we got-ta pull up our routes.

A **D** **E11** **A**

And ev - 'ry day of my life — I get the same old
 And ev - 'ry day of my life — I see the same old

D **Bm7** **E7**

line — Hey, Boy! — (oh boy) — when are you go - ing to learn?
 dream — Hey, Girl! — (oh girl) — I need a dream I can use. —

A **C#7**

To Coda $\oplus$

I wan - na go on the red, —

F#m

(2x) I wan-na go on the green, — I wan-na go on the green, — I wan - na

B7 **E**

go on all the col - ours that I see in be-tween.

C#7 **F#m**

I wan - na run all the tolls — I wan - na run all the signs.
 (2x) I wan-na run all the signs.

B7

I wan - na run all the way_ a - cross a dou - ble white line. ____

E7

B7

my bo - dy is the car and my soul_

E

is the ig - ni - tion, your love_ will be the key and we'll jock - ey for po - si - tion till we

Am

F

Peel out!_ Peel out!_ Peel out!_ We're

Am **Bm** **C6** **D7** **Am** **C**

sick and tired of wait - ing in line. Peel out!_ Peel out!_

F **Am** **Bm** **C6** **D7** **Am**

Peel out!_ No - bo - dy's tak - ing our time_ Peel out!_

F **Am** **Bm** **C6** **D7**

Peel out!_ Peel out!_

E7sus4 E7 C#7

Tyre tracks and bro - ken hearts__

F#m B7

that's all we're leav-ing be - hind. _____ There ought - a be a law and there bet -

E

- ter be a crime, there ought - a be a law and there bet - ter be a crime. __

Cm

(3 times)

Cm G

E7sus4 E7 C#7

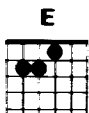
D.S. al Coda CODA

Tyre tracks and bro - ken hearts

F#m B7

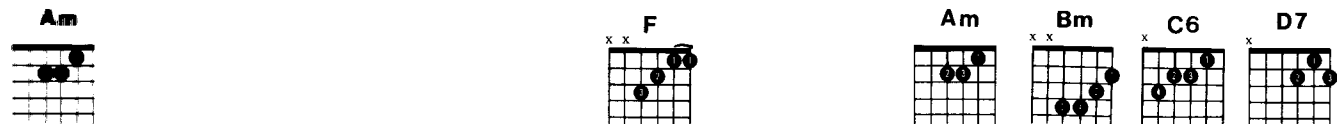
that's all we're leav-ing be - hind. _____ My bo - dy is the car and my soul__

E



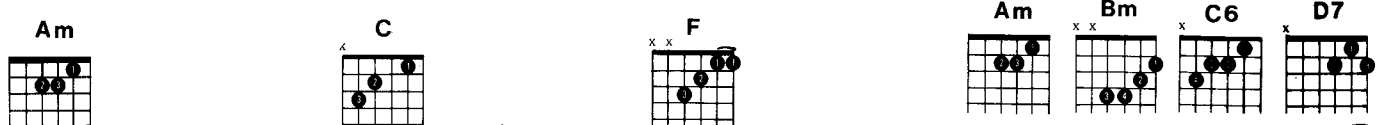
— is the ig - ni - tion, your love — will be the key and we'll jock - ey for pos - it - ion till we

Am F Am Bm C6 D7



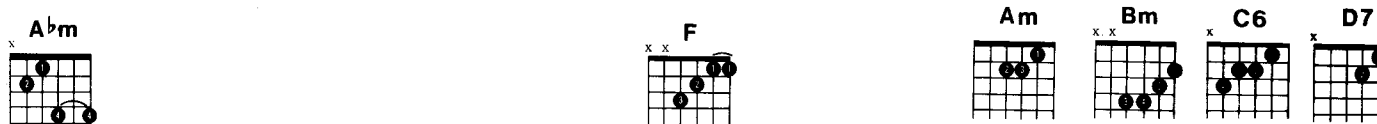
Peel out! — Peel out! — Peel out! — We're sick and tired of wait - ing in line.

Am C F Am Bm C6 D7



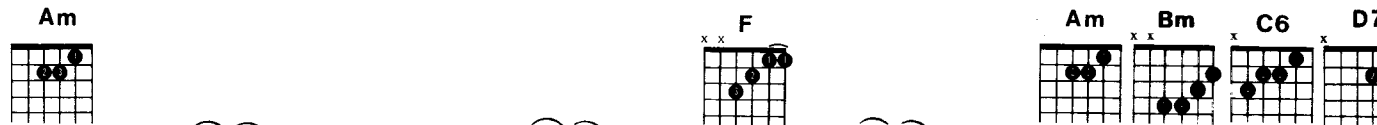
Peel out! — Peel out! — Peel out! — No - bo - dy's tak - ing our time. —

Abm F Am Bm C6 D7



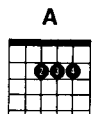
— Peel out! — Peel out! — Peel out! — We're sick and tired of wait - ing in line.

Am F Am Bm C6 D7



Peel out! — Peel out! — Peel out! —

A



(1x only) Peel out! —

F#m Bm C#m D E7



Repeat to fade

Verse 3

But ev'ry night of my life there's something holding me back,
Hey girl! (what is it boy?) I know it's time to cut loose.

And ev'ry night of my life I dream of someone like you,
Hey girl! (what is it boy?) — you got a dream I can use.
(to Coda)

Godzilla

Words & Music: Donald Roeser.

BLUE OYSTER CULT

Moderate Hard Rock beat

Chord diagrams: F#m, A, F#m, A

Chord diagrams: F#m, A, F#m, A

With a

Chord diagrams: F#m, A

pur-pose-ful gri-mace and a ter-ri-ble sound, he pulls the spit-ting high ten-sion wires—

Chord diagrams: F#m, A, F#m

down.

Help-less peo-ple on sub-way trains

Chord diagrams: A, F#m

scream, bug-eyed, as he looks in on them.

Oh, no. — They say he has to go. — Go, go, God - zil - la. Ooh. —

F#m

x x

The image shows a musical score for the song 'F#m'. At the top left, there is a guitar chord diagram for F#m, with the notes F# (first fret, second string), A (second fret, fourth string), and C# (third fret, fifth string) indicated by dots. Above the diagram are two 'x' marks. Below the diagram is a vocal melody line on a five-line staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody starts with a quarter note F#4, followed by a quarter note A4, then a quarter rest. In the second measure, there is a quarter note G#4, a quarter note A4, and a quarter note B4. A slur connects the G#4 and A4 notes. In the third measure, there is a quarter note C#5, a quarter note B4, and a quarter note A4. A slur connects the C#5 and B4 notes. In the fourth measure, there is a quarter note G#4, a quarter note F#4, and a quarter note E4. A slur connects the G#4 and F#4 notes. The melody ends with a quarter rest. Below the staff, the lyrics 'zil - la.' are written under the first measure, and 'Ooh.' is written under the second measure. To the right of the staff, the text 'To Coda' is written with a Coda symbol.

zil - la. Ooh.

To Coda

The second system of the musical score for 'The Wind' consists of two measures. The first measure contains a half note G4. The second measure contains a half note A4. Above the staff, there are four guitar chord diagrams: an A major chord (A, C#, E) for the first measure, and an F#m chord (F#, A, C) for the second measure. The diagram for the second measure shows a barre on the first fret. The key signature is one sharp (F#), and the time signature is 2/4.

God-zil - la. zil - la, zil - la, God-

zil - la, God-zil - la, God-zil - la, God - zil - la, God - zil - la, God - zil - la, God - zil - la, God -

zil - la.

D.S. al Coda

Coda

F#m A F#m A

His - to - ry shows a - gain and a - gain how na - ture points up the fol - ly of man.

1. 2. 3. 4. F#m

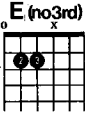
God-zil - la. God-zil - la.

Hot Rails To Hell

Words & Music: Joseph Bouchard.

Fast Rock beat

E (no3rd)



A




A (no3rd)



G (no3rd)




A (no3rd)



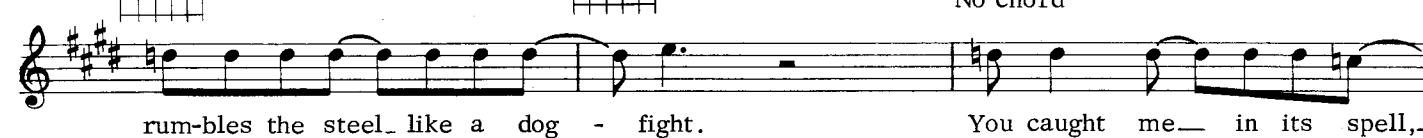
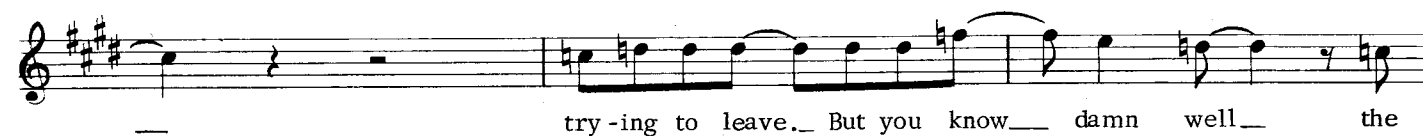

G (no3rd)



A (no3rd)



No chord

G



A



E



E (no3rd)




1. 

2. *D. S. $\frac{3}{4}$ (instrumental) and fade* 

(Don't Fear) The Reaper

Words & Music: Donald Roeser.

Medium Rock beat

Am G F G Am G F G

mf

Am G F G Am G F G

All our times have come.

Am G F G Am G F G

Here, but now they're gone.

F G Am F E

Sea-sons don't fear the reap - er, nor do the wind, the sun or the rain.

Am G F G Am G

Come on, ba - by.

We can be like they — are. Don't fear the reap-

F G Am G F G

Ba-by, take my hand. — We'll be a-ble to fly.

er. Don't fear the reap - er.

Am G F G Am G F G

Ba-by, I'm your man.

Don't fear the reap - er.

Am G F G Am G

Val - en - tine is done.
Love of two is one.

F G Am G F G

Here, but now they're
Here, but now they're

Am G F G F G

gone. gone. Ro-me-o and Ju -
Come the last night of sad -

Am F E

li - et
ness, and it was
geth - er in e - ter - ni - ty.
clear that she could - n't go on.

Am G F G Am G

Then the For - ty thou - sand men and wom - en ev - 'ry day.
door was o - pen, and the wind ap - peared. The

Ro - me - o and Ju - li - et. Like Ro - me - o and Ju -

Tacet

F G Am G

For - ty thou - sand men and wom - en ev - 'ry day. An -
can - dles blew and then dis - ap - peared. The

li - et. Re - de - fine hap -

F G Am G F G

oth - er for - ty thou - sand com - in' ev - 'ry day.
cur - tains flew, and then he ap - peared. Come on, ba -
Come on, ba -

pi - ness. We can be like they are.
Say - ing, don't be a - fraid.

Am G F G

by. by. Ba - by, take my hand. And she ran to him.

Don't fear the reap - er. And she had no fear.

Am G F G

We'll be a - ble to fly. They looked back-ward and said

Don't fear the reap - er. Then they start - ed to fly.

Am G F G To Coda

good - bye. Ba - by, I'm your man. She had tak - en his hand.

Don't fear the reap - er. She had be - come like they are.

Am G F G Am No chord

Fm

f

G7 Fm

G7 Am G F G

mf

Am G F G D. S. al Coda Coda Am G

She had be-come like they_

F G Am G F G

Come on, ba-by.
are. Don't fear the reap-er.

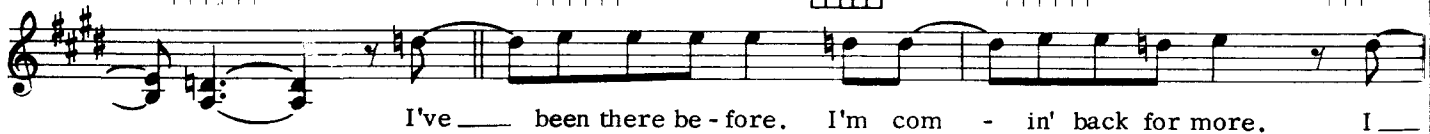
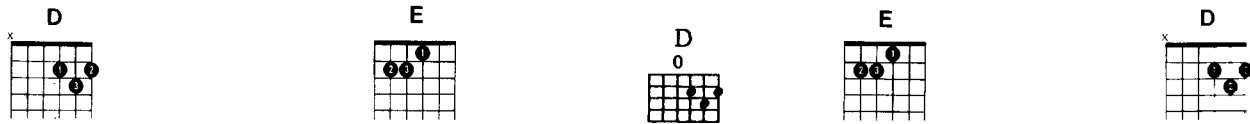
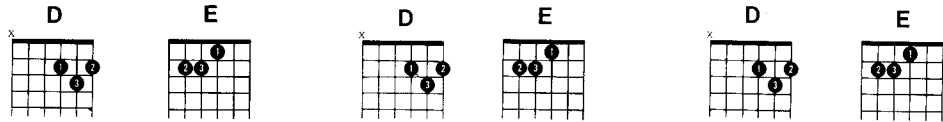
Am G F G Am G F G

Repeat and fade

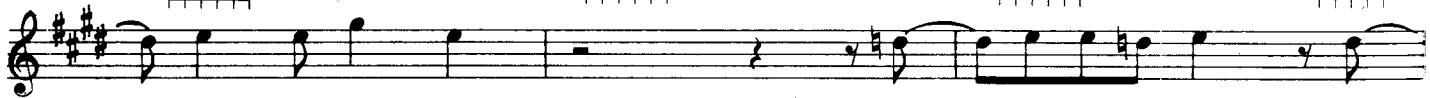
Bonzo

Words & Music: Ted Nugent.

Fast Hard Rock beat

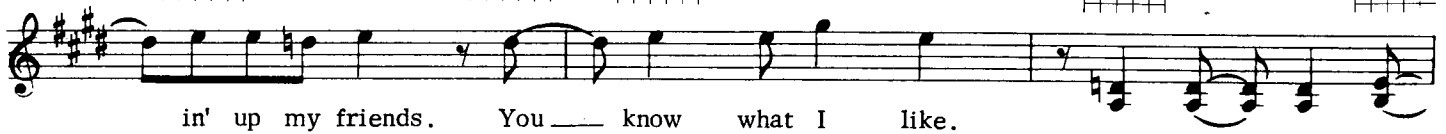


I've ___ been there be - fore. I'm com - in' back for more. I ___

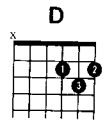


___ know what you like.

Back ___ in town a - gain, look -



in' up my friends. You ___ know what I like.



E D E D E D

Mad-

E D E D E

ness in the air, cra - zies ev-'ry-where, I know what you know.

D E D E D

It hap - pens ev-'ry night. I got - ta take a bite. Ev-

E D F# A E

'ry-bod-y's Gon - zo.

B F# A E B

D

Come-

N.C.

First staff of music. Chords: D, E, G, D, F, C.

Second staff of music. Chords: B, C, D, B, D, E, D, E, D.

Third staff of music. Chords: E, D, E, D, E, D.

Fourth staff of music. Chords: E, D, E, D, E, D, E.

Fifth staff of music. Chords: D, E, D, E7+9, E. Ends with N.C.

Stormtroopin'

Words & Music: Ted Nugent.

Medium Hard Rock beat

Am7 D Am7 D Am7 D G C Am7

D Am7 D Am7 D G C Am7

D Am7 D Am7 D G

C Am7 D Am7 D G

ly morn-ing ho-urs there's a din in the air; — may - hem's on — the loose. —

Storm - troop-ers com-in', and you bet-ter be pre-pared.

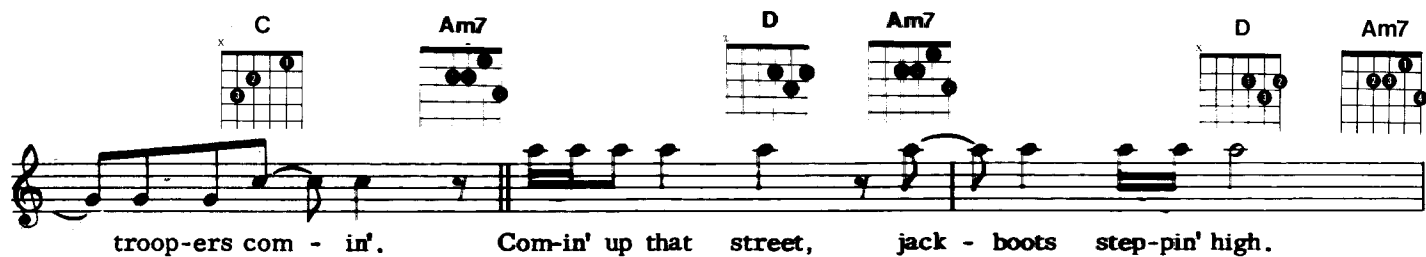
Got no — time to choose. —

Am7 D Am7 D Am7 D G

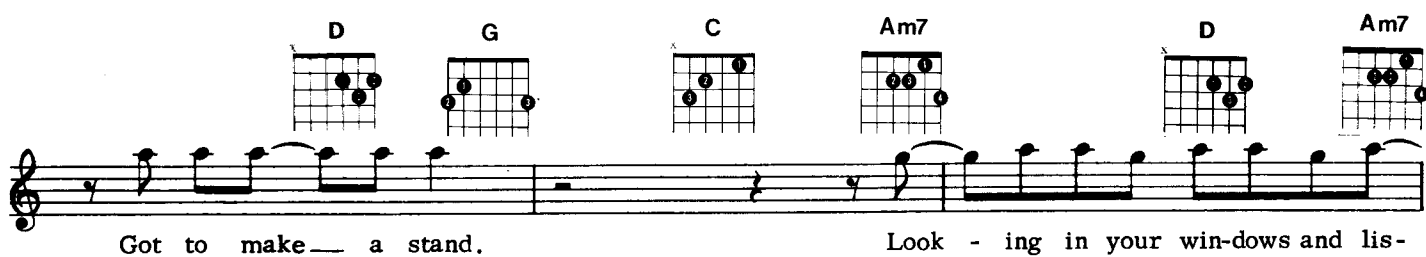
Get read - y, read - y, read - y. Storm -

troop-ers com-in'. Get read - y, read - y. read - y. Storm -

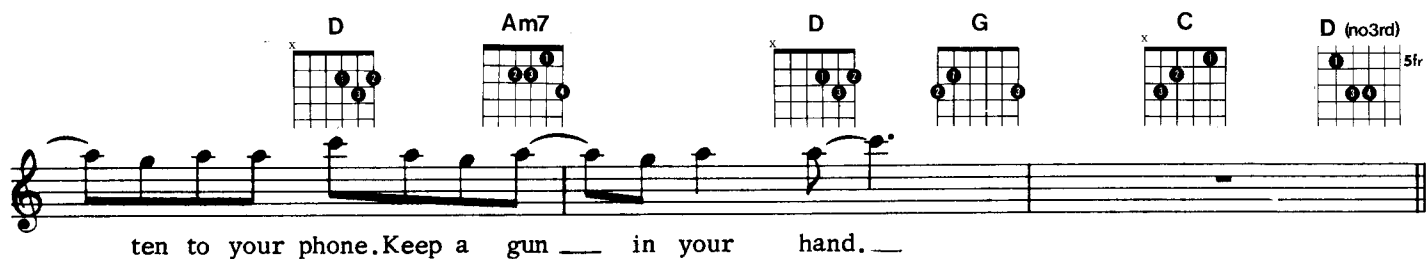
troop-ers com - in'. Com-in' up that street, jack - boots step-pin' high.



Got to make — a stand. Look - ing in your win-dows and lis-



ten to your phone. Keep a gun — in your hand. —



Am7 D Am7 D Am7 D G

Get read - y, read - y, read - y. Storm -

C Am7 D Am7 D Am7

troop-ers com - in'. Get-ting read-v get-ting read - y, read-

D G C Am Am7

y. Storm - troop-ers com - in' a - round._

Am G Am7 D Am7

D Am7 D G C Am7

Two_

D Am7 D Am7 D G

_ hun-dred down, _ and it's com - in' 'round a - gain._ Got _ no sec - ond choice.

C Am7 D Am7 D Am7

Where's _ the jus - tice and where's _ that law? _ Raise _

— your health - y voice. —

Get read - y, read - y, read -

y. Storm - troop - ers com - in'. We'll be read - y, read -

y, read - y. Storm - troop - ers com - in'. Get read -

y, get - ting read - y, get - ting read - y. Storm -

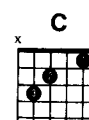
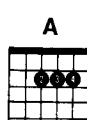
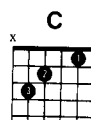
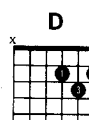
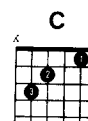
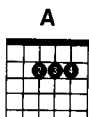
troop - ers com - in'. Get read - y, get read - y, get read -

y.

Wang Dang Sweet Poontang

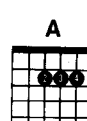
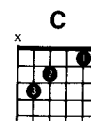
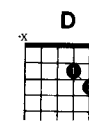
Words & Music: Ted Nugent.

Fast



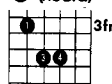
dang_ sweet_ poon - tang_

Wang_

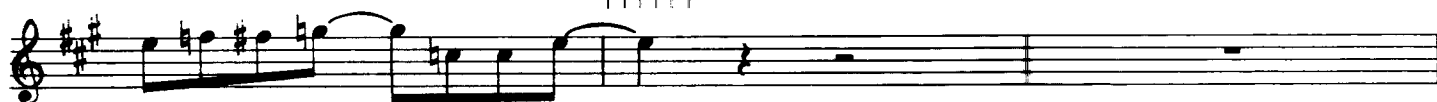
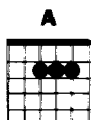


dang_ sweet_ poon - tang_

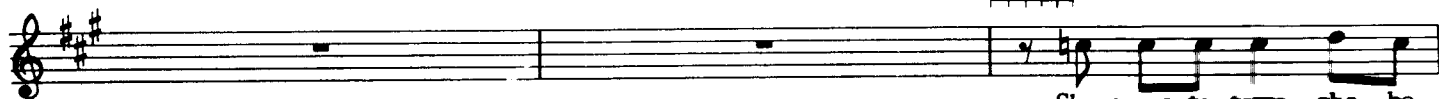
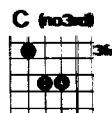
C (no3rd)



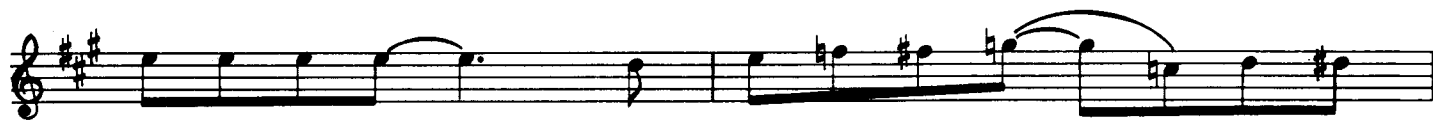
1. That Na - dine, what a teen - age queen. She look - in' so clean, es - pe - ci'ly
2.3. Wang dang, what a sweet poon - tang; a - shak - in' my thang as a



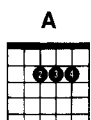
down in be - tween;_ what I like._
rang-a- dang-dang_ in the bell._



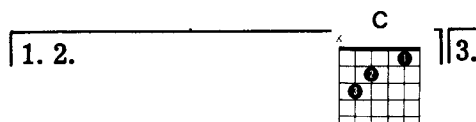
She come to town; she be
She's so sweet when she



fool - in' a - round,_ a - put - tin' me down_ as a
yanks on my meat,_ Down on the street_ you know she



rock-and-roll clown._ It's all right.
can't be_ beat._ What the hell.



Wang_



Nothing To Lose

Words & Music: Kim McAuliffe and Kelly Johnson.

GIRLSCHOOL

Moderately Bright

E



G



E



Who cares what an - y - one says? -

G



E



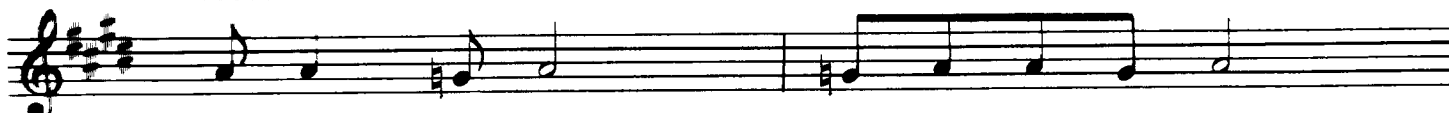
Gon - na do it

G



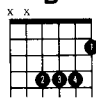
an - y - way -

A

Noth-ing to lose, ev - 'ry-thing to gain,

B



4 times

Em




Out of my head in the pour-ing rain. Noth-ing to lose,

G




Noth-ing to lose.—

E

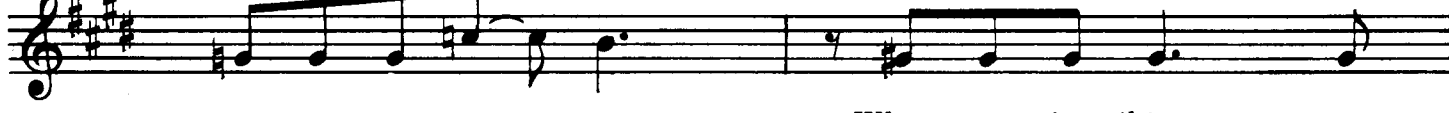


G




Don't wan-na be like an - y oth— er

E

When ev - 'ry-thing seems

G



too too much both-er

A



I just don't care

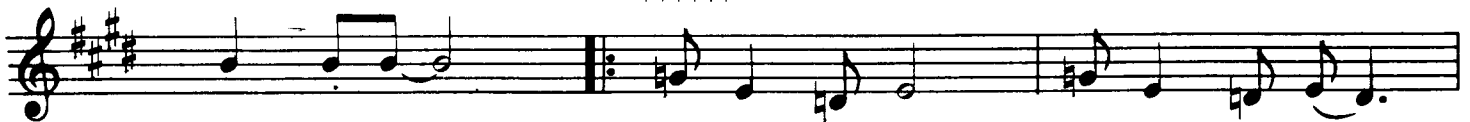
what you say.—

I'm gon-na do it

B



Em



an - y-way.—

Noth-ing to lose,

Noth-ing to lose,—

G



Em



G



Noth-ing to lose,

Noth-ing to lose,

Noth-ing to lose.

Repeat and fade

Hit & Run

Words & Music: Kim McAuliffe and Kelly Johnson.

Moderately

Em



G



Em



Am



Em



G



Em



Em



I was out in the cold —

A-lone— in the night.—



How could I car-ry on? —

Felt so emp-ty in-side—

C



Am



All you gave me were prom— is - es, —

C



B

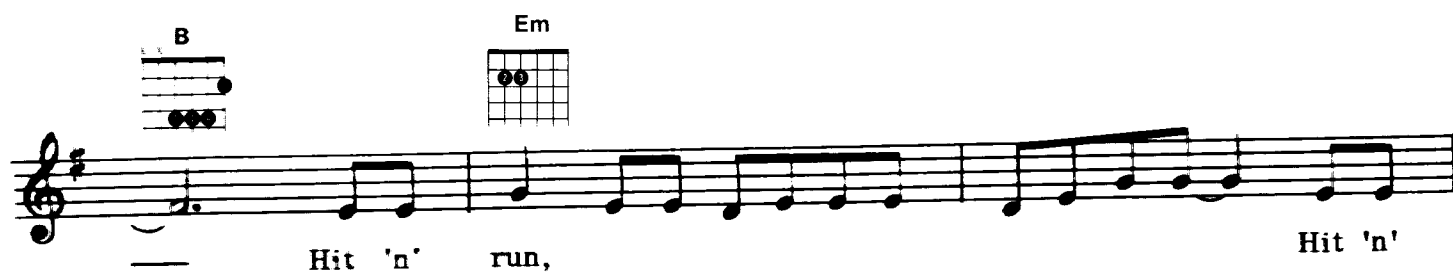
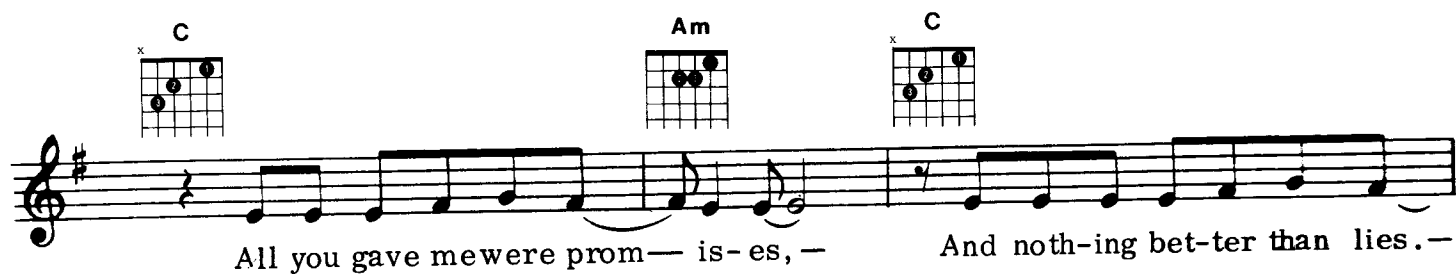
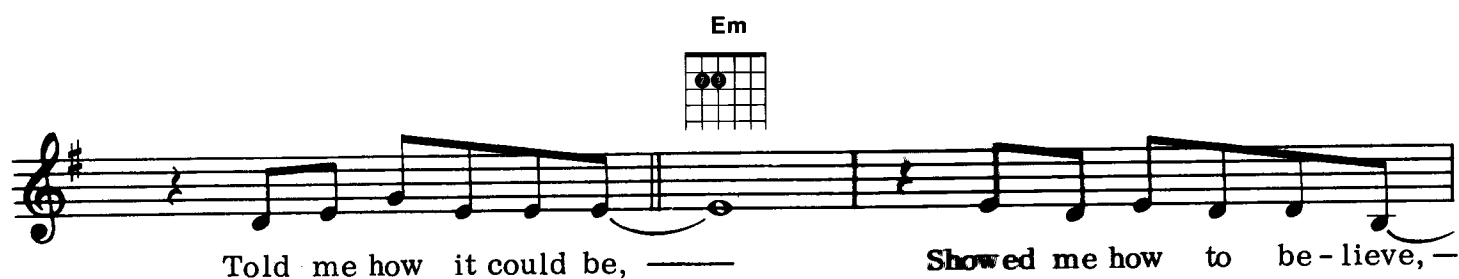


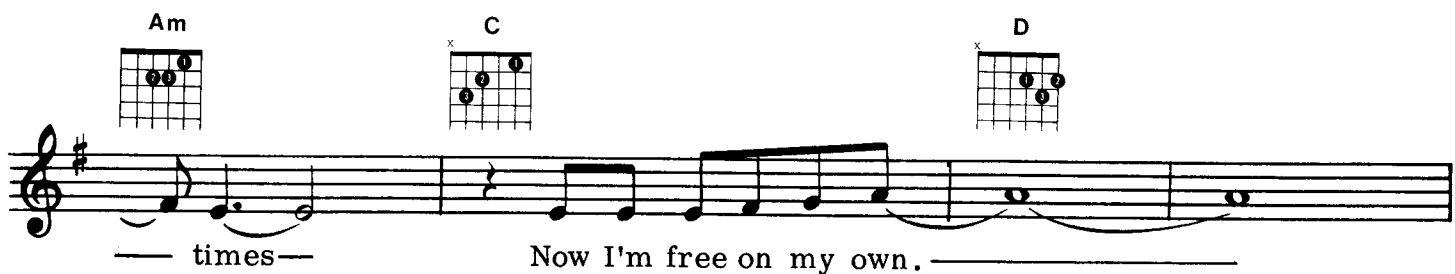
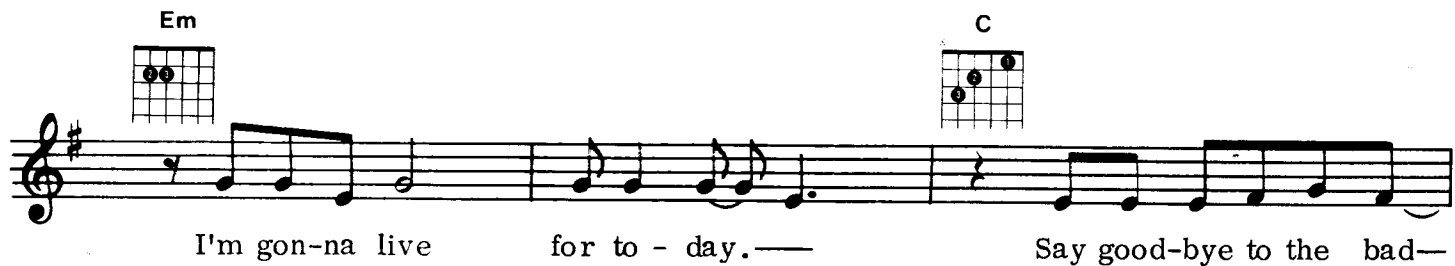
Em



Noth-ing bet-ter than lies. —

Hit 'n' run,





Em

G Em Am

C Am C

Said good-bye to the bad — times — Now I'm free on my own.—

B Em

— Hit 'n' run, Hit 'n'

run, Hit 'n' run, —

Repeat and fade

Hit 'n' run, — Hit 'n'

Mr. Universe

Words & Music: Ian Gillan and Colin Towns.

Effects and instrumental

Em C

Are you God— are you man—
If we run— will we fall—
Is the wall— made of brick—
($\frac{\infty}{8}$) Is your smile— just a smile— or

D Em

Do you live— in fear —
Mis - ter Un — i-verse —
what can be — be-hind —
is it just a trick —

Are we trash—
climb your hill—
Is the brick—
to make me walk— an -

C D

in your can— a bub - ble in— your beer —
climb your wall— Mis - ter Un — i-verse —
ve - ry thick— or is it in— my mind —
oth - er mile — oh I must be — so thick —

A

I'm

A9 Em

I just need— some in - for-ma— tion
mil - lion years- of pro - cre-a — ting
Un - i-verse is cruel de-cep— tion
go - ing where I've set my eyes — on

A9

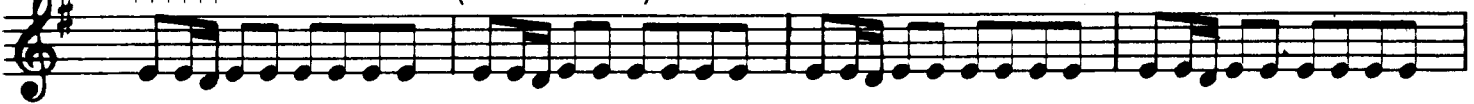


Tell me what's—my des - tin - a — tion
 Now I'm here—don't keep me wait— ing
 Free - dom is — a con - tra - dic — tion
 Way be-yond— that blue hor - i — zon

Em



1. (instr. ad lib)




2, 3, and D $\frac{5}{4}$

G



C



B7



May - be we're go - ing some—

Em



C



B7



Em



— where— If so we can find the end.—

C



B7



Em



Ev - 'ry-one's get - ting no — where —

A:
 C:
 Em:

but not me. You'd bet-ter un - der - stand.



Em A7

Coda

- stand. But not me

C Em

you'd bet-ter un - der - stand,

A7 C Em

A7 C Em

Not me you'd bet-ter un - der - stand,

A7 C Em

Not me you'd bet-ter un - der - stand. fade

Future Shock

Words & Music: Ian Gillan, John McCoy and Bernie Torme.

Moderately

Am



C



F



Am



F



C



Am



C



F



Dm



C



If to - mor-row is the day be-fore we

F



think it is, Are we do-ing what we've done-be-fore? ——— And if the

C



fu-ture is the split-ting of in - fin - i - ties Are we liv-ing in the past? Can we

C7 **E**



real-ly be sure? — Can we real-ly be sure? —

Em **E**



Is this the fu - ture shock, — Is this the fu - ture,

Dm **Am**



Is this the fu - ture shock?

F **Am**

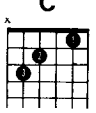


F **Dm**



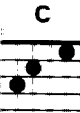
Do you

C



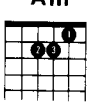
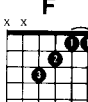
re - cog - nise the symp - toms of un - cer - tain - ty? Are we

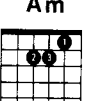
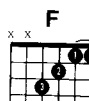
serv - ing an - y pur - pose at all? — There is on - ly one thing you know that is

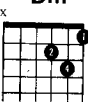
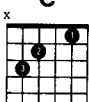
C  
 sure to be And you know you can be sure, sure of noth-ing at all, —

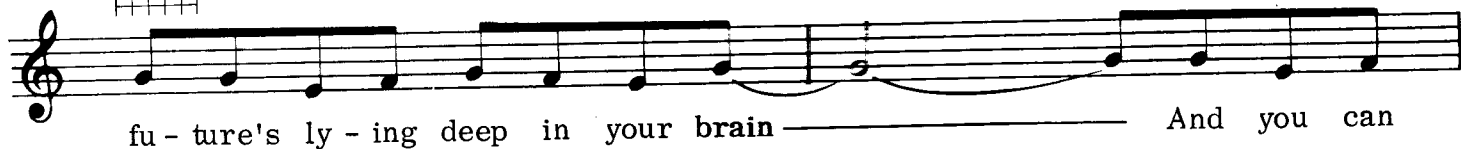
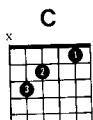

 Be sure of noth-ing at all. — Is this the fu - ture shock? —


 Is this the fu - ture, Is this the fu - ture shock?

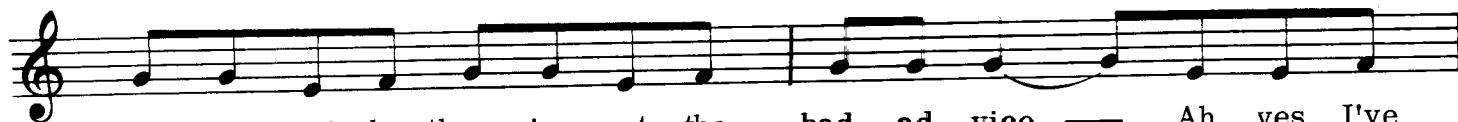
Am  
 F 

Am  
 F 

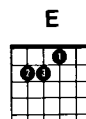
Dm  C  
 You're going the wrong way if you're looking out for par - a - dise. — You know your



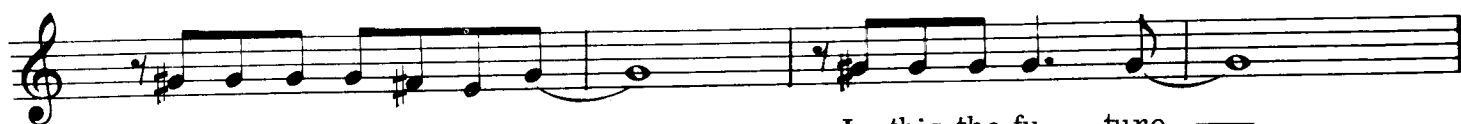
fu - ture's ly - ing deep in your brain — And you can



get there just by throw-ing out the bad ad - vice. — Ah, yes, I've

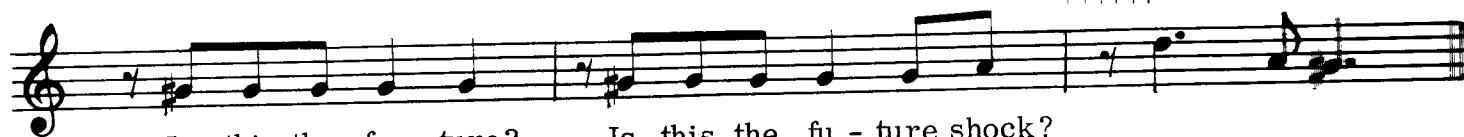
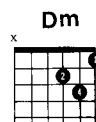


tried it so I know but I'm go - ing in - sane, —



Ah yes, I'm go-ing in-sane. —

Is this the fu - ture, —



Is this the fu - ture?

Is this the fu - ture shock?



Repeat and fade