

Fast Car

Tracy Chapman

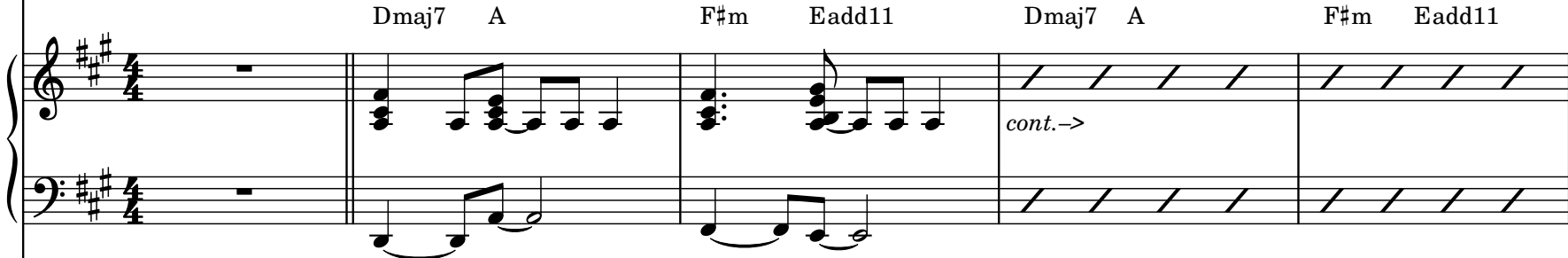
♩ = 104 **Intro**

Stimme



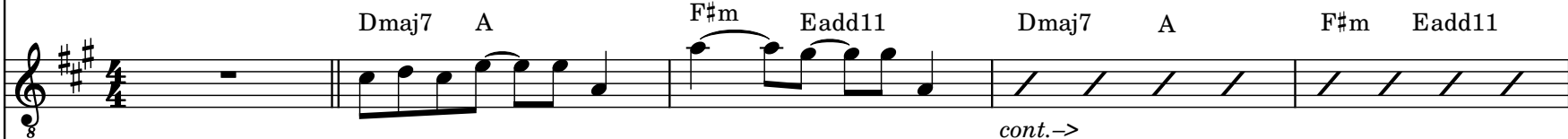
Staff with treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. It contains five measures of whole rests.

Klavier/Synth.



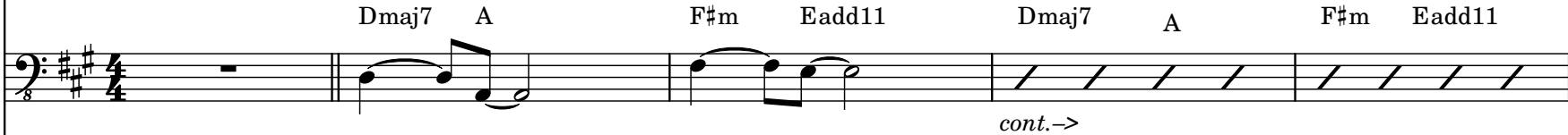
Staff with treble and bass clefs, key signature of three sharps, and 4/4 time signature. It contains five measures of music. Above the staff are the chords: Dmaj7 A, F#m Eadd11, Dmaj7 A, F#m Eadd11. The first two measures show a melody in the right hand and a bass line in the left hand. The last two measures are marked with diagonal lines and the text "cont.->".

Akustische Gitarre



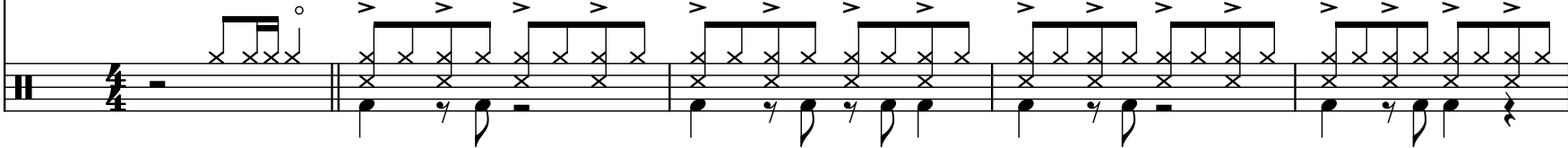
Staff with treble clef, key signature of three sharps, and 4/4 time signature. It contains five measures of music. Above the staff are the chords: Dmaj7 A, F#m Eadd11, Dmaj7 A, F#m Eadd11. The first two measures show a melody. The last two measures are marked with diagonal lines and the text "cont.->".

Bass Gitarre



Staff with bass clef, key signature of three sharps, and 4/4 time signature. It contains five measures of music. Above the staff are the chords: Dmaj7 A, F#m Eadd11, Dmaj7 A, F#m Eadd11. The first two measures show a melody. The last two measures are marked with diagonal lines and the text "cont.->".

Schlagzeug



Staff with a drum clef and 4/4 time signature. It contains five measures of music. The first measure has a snare drum hit on the second beat. The following measures show a consistent rhythmic pattern of snare and bass drum hits.

6

St.

Klav./Synth.

Git.

B. Git.

Schlgz.

Dmaj7 A Dmaj7 A F#m Eadd11

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

cont.->

Verse 1

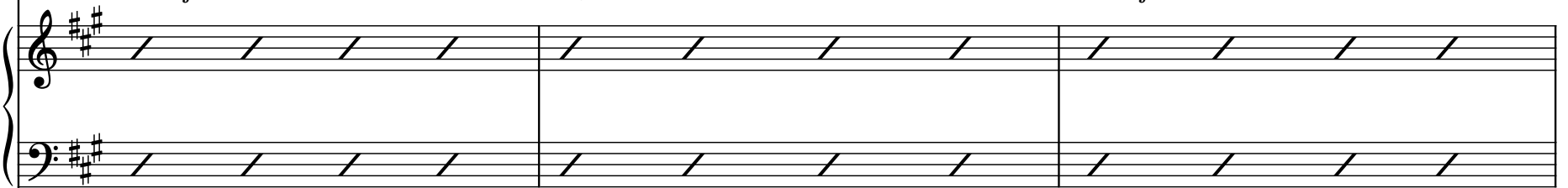
10

St. 

You got a fast _ car, I want a tick-et to an-y-where. May-be we make a deal,

Dmaj7 A F#m Eadd11 Dmaj7 A

Klav./Synth.



Dmaj7 A F#m Eadd11 Dmaj7 A

Git.



cont.->

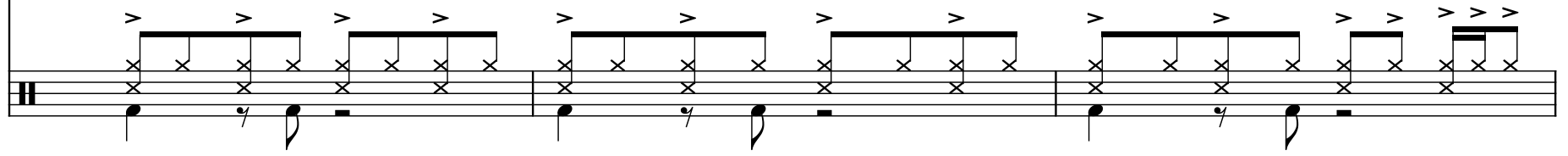
Dmaj7 A F#m Eadd11 Dmaj7 A

B. Git.



cont.->

Schlgz.



16

St.

May-be we'll make some-thing, me my-self I got noth-ing to prove.

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Klav./Synth.

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Git.

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

B. Git.

Schlgz.

Verse 2

20

St.

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Klav./Synth.

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Git.

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

B. Git.

Schlgz.

24

St.

work-ing at a con-ven-ience store, man-aged to save_ just a litt-le bit of mon-ey. Won't have to drive too far, just a -

work-ing at a con-ven-ience store, man-aged to save_ just a litt-le bit of mon-ey. Won't have to drive too far, just a -

Dmaj7 A F#m Eadd11 Dmaj7 A

Klav./Synth.

Dmaj7 A F#m Eadd11 Dmaj7 A

Git.

Dmaj7 A F#m Eadd11 Dmaj7 A

B. Git.

Schlgz.


27

St. 

Klav./Synth. 

Git. 

B. Git. 

Schlgz. 

F#m Eadd11 Dmaj7 A F#m Eadd11

F#m Eadd11 Dmaj7 A F#m Eadd11

F#m Eadd11 Dmaj7 A F#m Eadd11

F#m Eadd11 Dmaj7 A F#m Eadd11

30

St.

Klav./Synth.

Git.

B. Git.

Schlgz.

Dmaj7 A F#m Eadd11 Dmaj7 A

Dmaj7 A F#m Eadd11 Dmaj7 A

Dmaj7 A F#m Eadd11 Dmaj7 A

Dmaj7 A F#m Eadd11 Dmaj7 A

36

St.

bo-dy's too old for wor-king, his bo-dy's too young to look like his. My ma-ma went off and left him. She

Dmaj7 A F#m Eadd11 Dmaj7 A

Klav./Synth.

Git.

Dmaj7 A F#m Eadd11 Dmaj7 A

B. Git.

Dmaj7 A F#m Eadd11 Dmaj7 A

Schlgz.

cont. ->

39

St.

want-ed more from life than he could give. I said some-bo-dy's got to take care of him, so I quit school that's what I did.

F#m Eadd11 Dmaj7 A F#m Eadd11

Klav./Synth.

Git.

F#m Eadd11 Dmaj7 A F#m Eadd11

B. Git.

Schlgz.

42

St.

Klav./Synth.

Git.

B. Git.

Schlgz.

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Prechorus

46

St. 

Klav./Synth. 

Git. 

B. Git. 

Schlgz. 

Lyrics: You got a fast — car, is it fast en-ough so we can fly a-way? We got-ta make a de-cision:

Chords: Dmaj7 A F#m Eadd11 Dmaj7 A

49

St.

leave to-night or live and die this way.

Klav./Synth.

Git.

B. Git.

Schlgz.

F#m Eadd11 Dmaj7 A F#m Eadd11 Dmaj7 A

F#m Eadd11 Dmaj7 A F#m Eadd11 Dmaj7 A

F#m Eadd11 Dmaj7 A F#m Eadd11 Dmaj7 A

Chorus

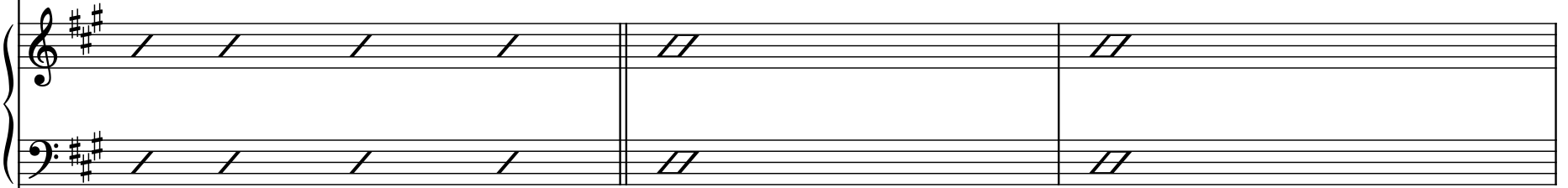
53

St. 

So I re-mem-ber when we were driv-ing, driv-ing in your car, speed so fast_ it felt like_ I was drunk.

F#m Eadd11 D A

Klav./Synth.



F#m Eadd11 D A

Git.

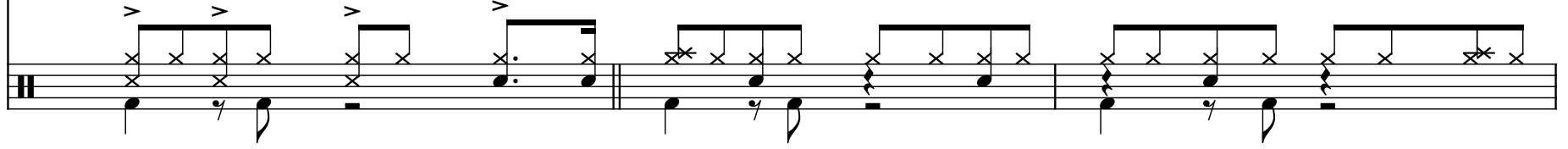


F#m Eadd11 D A

B. Git.



Schlgz.



56

St.

Ci-ty lights lay out be-fore us and your arm felt nice wrapped round my shoul-der. And I had a

Klav./Synth.

F#m

E

D

F#m

Git.

F#m

E

D

F#m

B. Git.

F#m

E

D

F#m

Schlgz.

The musical score consists of five staves. The top staff is for the vocal line (St.) with lyrics. The second staff is for the piano/synth (Klav./Synth.) with a grand staff and chord symbols (F#m, E, D, F#m) above it. The third staff is for the guitar (Git.) with a grand staff and chord symbols (F#m, E, D, F#m) above it. The fourth staff is for the bass guitar (B. Git.) with a grand staff and chord symbols (F#m, E, D, F#m) above it. The fifth staff is for the drums (Schlgz.) with a grand staff and rhythmic notation including 'x' marks for cymbals and slash marks for other drums.

59

St. 

Klav./Synth. 

Git. 

B. Git. 

Schlgz. 

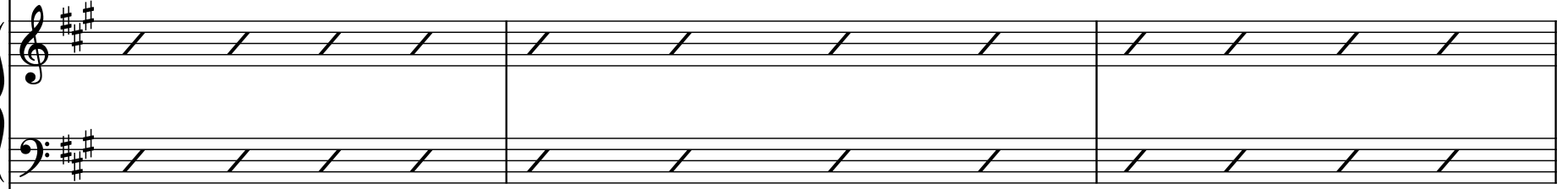
Verse 4

67

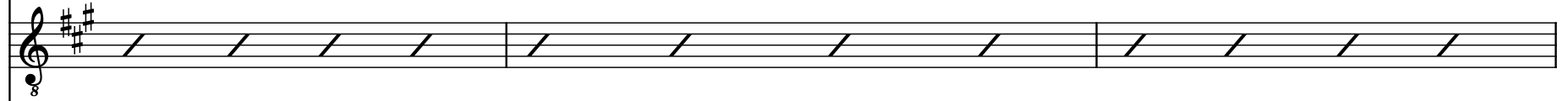
St. 

You got a fast — car, we go crui-sing, en-ter-tain our - selves. Still ain't got a job. Now I

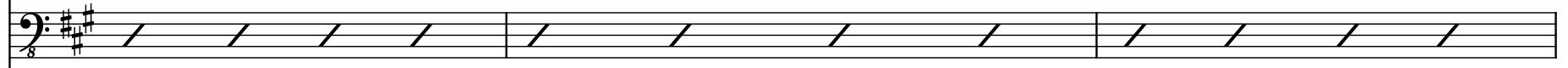
Dmaj7 A F#m Eadd11 Dmaj7 A

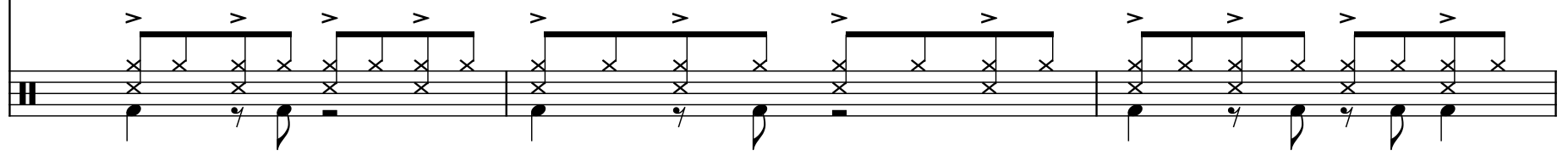
Klav./Synth. 

Dmaj7 A F#m Eadd11 Dmaj7 A

Git. 

Dmaj7 A F#m Eadd11 Dmaj7 A

B. Git. 

Schlgz. 

70

St.

work in the mar-ket as a check-out girl. I know things will get bet-ter. You'll find work and I'll get pro-mo-ted. And

F#m Eadd11 Dmaj7 A F#m Eadd11

Klav./Synth.

Git.

B. Git.

Schlgz.

cont. ->

73

St. 

Klav./Synth. 

Git. 

B. Git. 

Schlgz. 

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

77

St.

So I re-mem - ber when we were

Klav./Synth.

Dmaj7

A

F#m

Eadd11

Git.

Dmaj7

A

F#m

Eadd11

B. Git.

Dmaj7

A

F#m

Eadd11

Schlgz.

Chorus

79

St.

driv-ing, driv-ing in your car, speed so fast_ it felt like_ I was drunk. Ci-ty lights lay out be-fore us and your

Klav./Synth.

D A F#m

Git.

D A F#m

B. Git.

D A F#m

Schlgz.

82

St.

arm felt nice wrapped round my shoul-der. And I had a feel-ing that I be-longed.

Klav./Synth.

E D E *cont.->*

Git.

E D F#m E

B. Git.

E D F#m E *cont.->*

Schlgz.

85

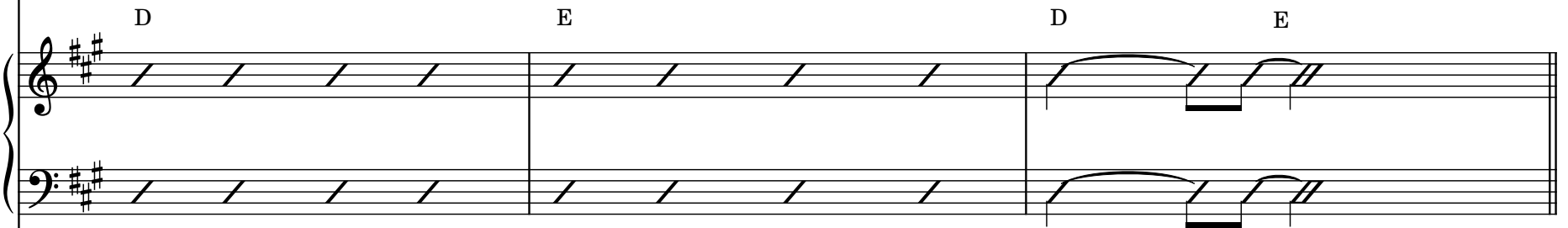
St.



I had a feel-ing I could be some-one, be some-one, be some-one.

I had a feel-ing I could be some-one, be some-one, be some-one.

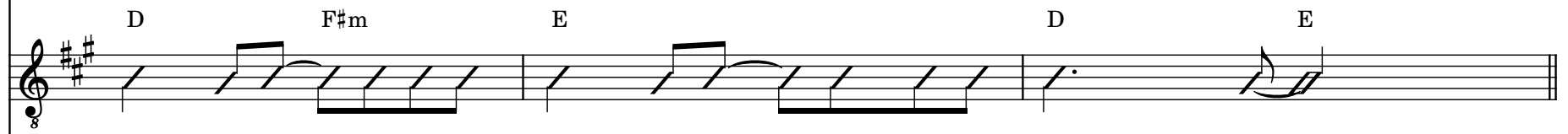
Klav./Synth.



Chords: D, E, D, E

D E D E

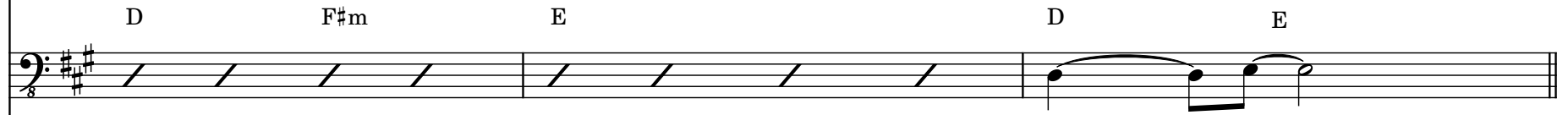
Git.



Chords: D, F#m, E, D, E

D F#m E D E

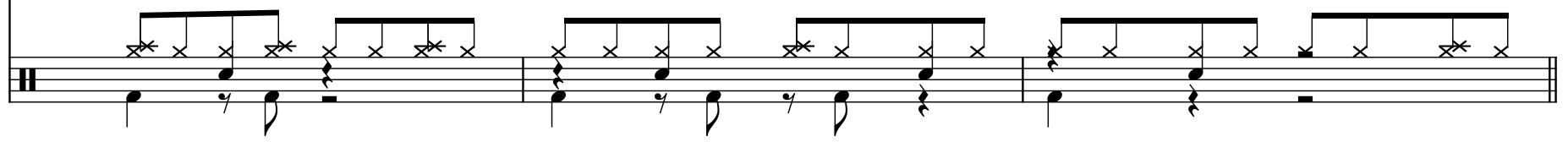
B. Git.



Chords: D, F#m, E, D, E

D F#m E D E

Schlgz.



Rhythmic patterns for drums.

88

St.

Klav./Synth.

Git.

B. Git.

Schlgz.

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

cont.->

cont.->

cont.->

Verse 5

92

St.

You got a fast — car, I got a job that pays all our bills. You stay out drink-in' late at the bar, see

Klav./Synth.

Dmaj7 A F#m Eadd11 Dmaj7 A

cont.->

Git.

Dmaj7 A F#m Eadd11 Dmaj7 A

B. Git.

Dmaj7 A F#m Eadd11 Dmaj7 A

Schlgz.

The drum notation consists of five measures. Each measure features a snare drum pattern of eighth notes with accents (>) on the first, third, and fifth notes. The bass drum pattern is a steady eighth-note pulse. The first measure includes a hi-hat opening on the first eighth note.

95

St.

more of your friends than you do of your kids. I'd al-ways hoped for bet-ter, thought

more of your friends than you do of your kids. I'd al-ways hoped for bet-ter, thought

F#m Eadd11 Dmaj7 A

Klav./Synth.

F#m Eadd11 Dmaj7 A

Git.

F#m Eadd11 Dmaj7 A

B. Git.

Schlgz.


cont. ->

97

St. 

may-be to-ge-ther you and me'd find it. I got no plans, I ain't go-ing no-where. Take your fast car and keep on driv-ing.

Klav./Synth. 

Git. 

B. Git. 

Schlgz. 

Chord progression: F#m Eadd11 Dmaj7 A F#m Eadd11

100

St.

Klav./Synth.

Git.

B. Git.

Schlgz.

Dmaj7 A F#m Eadd11 Dmaj7 A

Dmaj7 A F#m Eadd11 Dmaj7 A

Dmaj7 A F#m Eadd11 Dmaj7 A

106

St.

Ci - ty lights lay out be - fore us and your arm felt nice wrapped round my shoul - der. And

Klav./Synth.

Git.

B. Git.

Schlgz.

108

St.

I had a feel - ing that I be-longed. I had a

Klav./Synth.

D E D

cont.->

Git.

D F#m E D F#m

B. Git.

D F#m E D F#m

cont.->

Schlgz.

111

St.

feel - ing I could be some-one, be some-one, be some-one.

Klav./Synth.

E D E

Git.

E D E

B. Git.

E D E

Schlgz.

113

St.

Klav./Synth.

Git.

B. Git.

Schlgz.

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

Dmaj7 A F#m Eadd11 Dmaj7 A F#m Eadd11

cont.->

cont.->

cont.->

117 **Outro**

St.

You got a fast _ car, is it fast en-ough so you can fly a-way? You got-ta make a de-ci-sion:

Klav./Synth.

Dmaj7 A F#m Eadd11 Dmaj7 A

cont.->

Git.

Dmaj7 A F#m Eadd11 Dmaj7 A

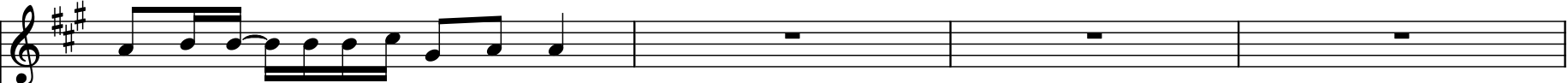
B. Git.

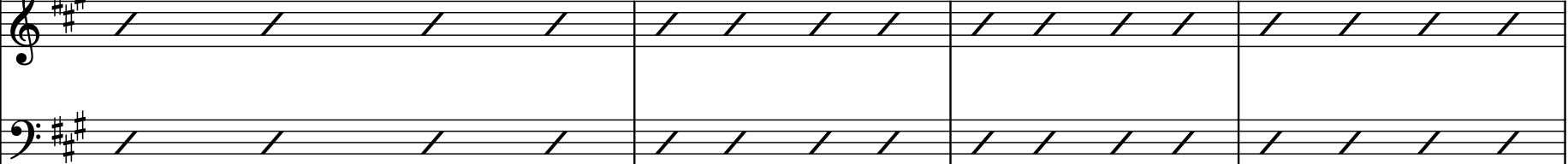
Dmaj7 A F#m Eadd11 Dmaj7 A


cont.->

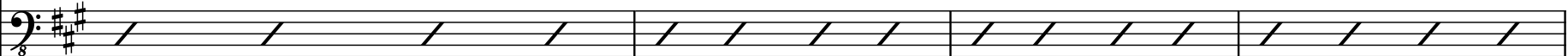
Schlgz.


120

St.  leave to-night or live and die this way.

Klav./Synth. 

Git.  8

B. Git.  8

Schlgz. 

cont. ->

Chord progression: F#m Eadd11 Dmaj7 A F#m Eadd11 Dmaj7 A

124

St.

Klav./Synth.

Git.

B. Git.

Schlgz.

F#m Eadd11 Dmaj7 A F#m Eadd11 Dmaj7 A

F#m Eadd11 Dmaj7 A F#m Eadd11 Dmaj7 A

fade out

F#m Eadd11 Dmaj7 A F#m Eadd11 Dmaj7 A