

Fast Car

Tracy Chapman

Intro

♩ = 102 full

Ba 8

e a d g

The Intro consists of 8 measures. The bass line is in G major (two sharps) and common time. It starts with a whole rest, followed by a half note G, then a quarter note A, and a dotted quarter note G. This pattern repeats with different intervals. The guitar accompaniment is shown as a single line with fret numbers: 4, 5, 4, 2, 4, 5, 4, 2.

Verse

Ba 9

The first line of the Verse (measures 9-16) continues the bass line and guitar pattern established in the Intro. The bass line features a mix of dotted half notes and quarter notes. The guitar accompaniment remains consistent with the 4-5-4-2 pattern.

Verse

Ba 17

The second line of the Verse (measures 17-24) continues the musical progression. The bass line and guitar accompaniment follow the same rhythmic and harmonic structure as the previous line.

Ba 25

The third line of the Verse (measures 25-32) continues the musical progression. The bass line and guitar accompaniment follow the same rhythmic and harmonic structure as the previous line.

Verse

Ba 33

The fourth line of the Verse (measures 33-40) continues the musical progression. The bass line and guitar accompaniment follow the same rhythmic and harmonic structure as the previous line.

Verse

Ba 41

The fifth line of the Verse (measures 41-48) continues the musical progression. The bass line and guitar accompaniment follow the same rhythmic and harmonic structure as the previous line.

Chorus

Ba 49

The Chorus (measures 49-56) begins with a new bass line and guitar accompaniment. The bass line features a mix of dotted half notes and quarter notes. The guitar accompaniment changes to a 4-2-4-5 pattern.

57 **Interlude**

Ba

8

2 2 4 2 2 4 4 2 4 2

5 5 5

65 **Verse**

Ba

8

4 5 4 2 4 5 4 2 4 5 4 5 4 2

5 5 5 5 5 5 5

73 **Chorus**

Ba

8

4 5 4 2 4 5 4 2 4 5 4 2 5 4 2 2

5 5 5 5 5 5 5 5

81 **Interlude**

Ba

8

4 5 2 2 4 5 2 2 2 2 4 4 2 4 5

5 5 5 5 5 5 5 5

89 **Verse**

Ba

8

4 2 4 5 4 2 4 5 4 2 4 5 4 2 4 5

5 5 5 5 5 5 5 5

97 **Chorus**

Ba

8

4 2 4 5 4 2 4 5 4 2 4 5 4 2 5 4

5 5 5 5 5 5 5 5

105

Ba

8

2 2 4 2 2 4 2 2 4 2 5 4 4 2

5 5 5 5 5 5 5 5

113

Ba

Interlude

Verse

8

The musical notation for the Interlude and Verse sections is presented on a grand staff. The top staff is a bass clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of one sharp (F#). The Interlude section (measures 113-120) consists of a single melodic line in the top staff, starting with a whole note G2, followed by a half note A2, and then a quarter note B2. The Verse section (measures 121-128) consists of a single melodic line in the top staff, starting with a whole note G2, followed by a half note A2, and then a quarter note B2. The bottom staff contains a bass line with a key signature of one sharp (F#). The bass line for the Interlude section (measures 113-120) consists of a single line of notes: G2, A2, B2, C3, D3, E3, F3, G3. The bass line for the Verse section (measures 121-128) consists of a single line of notes: G2, A2, B2, C3, D3, E3, F3, G3.

121

Ba

8

The musical notation for the continuation of the Verse section is presented on a grand staff. The top staff is a bass clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of one sharp (F#). The Verse section (measures 121-128) consists of a single melodic line in the top staff, starting with a whole note G2, followed by a half note A2, and then a quarter note B2. The bottom staff contains a bass line with a key signature of one sharp (F#). The bass line for the Verse section (measures 121-128) consists of a single line of notes: G2, A2, B2, C3, D3, E3, F3, G3.