## "Don't Know What You Got (Till It's Gone)" Cinderella



By Douglas Baldwin

ith that name and those mid- to late-'80s publicity photos, it's no wonder that Cinderella has been confined to the "big hair" music ghetto. To be fair, though, the band has a bluesy edge à la the Rolling Stones, Aerosmith, and Guns N' Roses; this is evident on "Don't Know What You Got (Till It's Gone)"-once you lift the veil of strings, synths, and reverb, of course. Let's check out this excellent power ballad.

#### THE PIANO ARRANGEMENT

In our arrangement, the synth intro has been transcribed for fingerstyle guitar. It's always a rewarding task to translate a part from keyboard to fretboard, but this can be tricky. Rather than struggle note by note through the intro's four measures, try beginning with the underlying chord shapes shown in Fig. 1. With their four-fingered grips, two-fret stretches, and that wicked second-finger barre in the E/G# voicing, these shapes can really

put the hurt on untrained digits. First, wrestle with the suggested fingerings.

(Note the alternate fingering for A/E.) Then, try playing each chord in sequence for the appropriate number of beats, using a simple thumb-and-fingers pluck. Finally, focus on the picking pattern as you recreate the keyboard intro in full.

#### **HER ROOTS ARE SHOWING**

As the verse kicks in, a strummed acoustic guitar comes to the fore, laying bare the roots of Cinderella's music. A scan of the chords-E, Esus4, F#m, D, A, Aadd9, and Bm-indicates that this is basic rock fare in the vein of early-'70s Stones. Electric guitars provide subtle support at the pre-chorus with clean arpeggios (Gtr. 3) and long, distortion-driven singlenote lines (Gtr. 4). The wide-open sound of the chorus is achieved with Gtr. 4's switch to loud power chords. In contrast, the bridge has

the brighter, tighter feel of poprock, thanks mostly to the staccato chords assigned to Gtr. 2. This is an important transition in a song of this length, since it keeps the listener engaged.

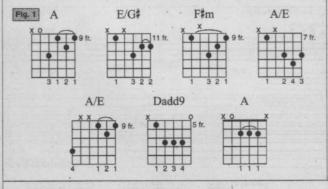
#### A BLUES-SHRED MORPH

(Mercury)

The guitar solo criss-crosses

between blues-rock and shred-inflected phrases, sometimes morphing from one to the other in mid-passage. Less distortion and less hammering and pulling might position the solo in the classic-rock territory of Joe Perry or Slash; conversely, a few more frantic notes and scalar

runs would place it in the camp of George Lynch or Paul Gilbert. The opening contains a bluesbased phrase in B minor pentatonic (B-D-E-F#-A), while the second phrase, beginning on the solo's second Bm chord, fleshes out the scale with B minor's 2nd degree (C#), using a more shredstyle fingering (i.e., more 4th-finger activity). These moves suggest the B natural minor scale, used explicitly over the third Bm chord-note the G natural at the end of the first beat of this measure. Adding another dose of shred to the solo, an F# minor scale is used atop the third F#m chord. For your convenience, the B and F# minor scales are shown in Figs. 2A-B, respectively. 3





#### TONE ZONE

GUITAR 3: Solidbody PICKUP/POSITION: Humbucker/Bridge EQ: Bass/Mid/Treble: 4/5/6 FX: Chorus GUITARS 4 & 5: Solidbody PICKUP/POSITION: E0: Bass/Mid/Treble: 4/7/4

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# YOU GOT (TILL IT'S GONE)

As Recorded by Cinderella

(From the Mercury Recording LONG COLD WINTER)

Transcribed by Adam Perlmutter

Lyrics

Words and Music by Thomas Keifer

Verse 1

I can't tell you, baby, what went wrong.
I can't make you feel what you felt so long ago.
I'll let it show.
I can't give you back what's been hurt.
Heartaches come and go
And all that's left are the words.
I can't let go.

Pre-Chorus

If we take some time, think it over, baby. Take some time, let me know If you really wanna go. Chorus

Don't know what you got till it's gone.
Don't know what it is I did so wrong, oh.
Now I know what I've got, it's just this song.
And it ain't easy to get back, takes so long.

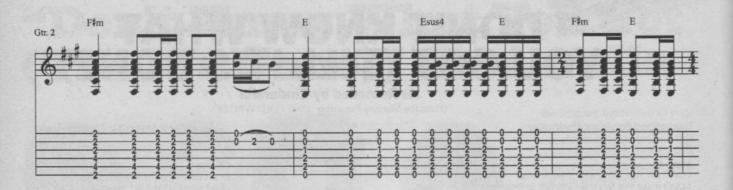
Verse 2

I can't feel the things that cause you pain. I can't clear my heart of your love, It falls like rain, ain't the same. I hear you calling far away, Tearing through my soul, I just can't take another day. Who's to blame?



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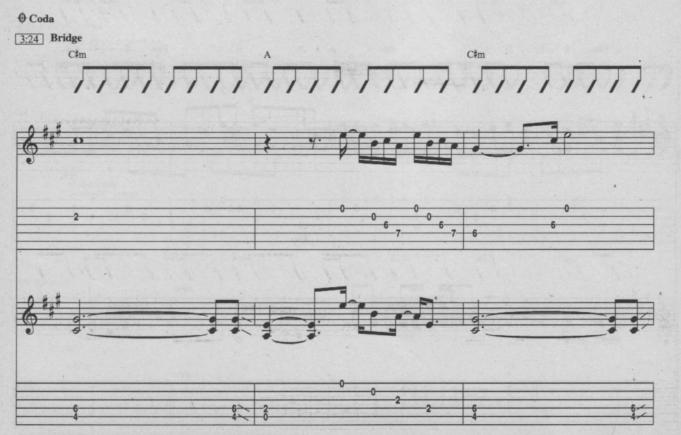
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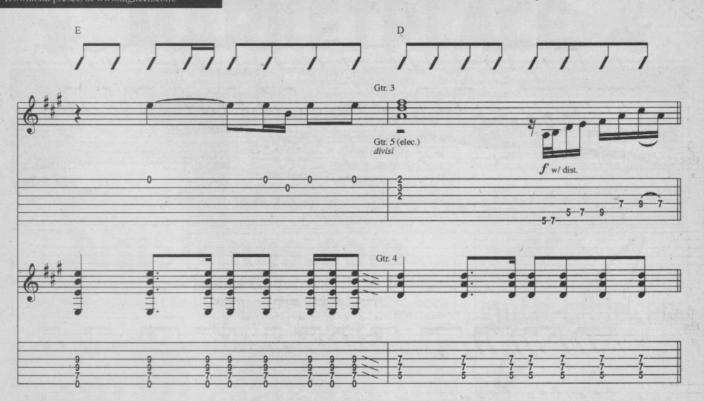
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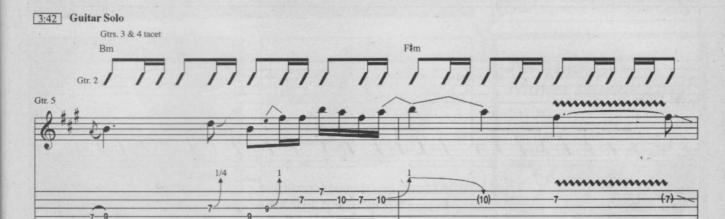
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