

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



By Douglas Baldwin

With 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 single-note 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 pop-rock, 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

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 blues-based 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 shred-style 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. ♪

Fig. 1 A E/G# F#m A/E

X O X X X X X X

9 fr. 11 fr. 9 fr. 7 fr.

3 1 2 1 1 3 2 2 1 3 2 1 1 2 4 3

A/E Dadd9 A

X X X X O

9 fr. 5 fr.

4 1 2 1 1 2 3 4 1 1 1

Figs. 2A-B

8va

T: 6-7-9 7-8-10 10-8-7 9-7-6 9

A: 13-14-16 14-15-17 14 17-15-14 16-14-13 16

B: 16 13-14-16 14-15-17 14 17-15-14 16-14-13 16



TONE ZONE

GUITAR 3: Solidbody
PICKUP/POSITION:
Humbucker/Bridge
GAIN: 2
EQ: Bass/Mid/Treble: 4/5/6
FX: Chorus

GUITARS 4 & 5: Solidbody
PICKUP/POSITION:
Humbucker/Bridge
GAIN: 7
EQ: Bass/Mid/Treble: 4/7/4

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

Chorus (Measures 1-8)

Chords: F#m, E, Esus4, E, F#m, E

Staff: Gtr. 2

Tab: 2 2 2 2 2 2 2 0 2 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 0 0 0

Chorus (Measures 9-16)

Chords: D, A, Aadd9

Tab: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0:59 Pre-Chorus

Pre-Chorus (Measures 17-20)

Chords: Bm, F#m, Bm, F#m, E

Staff: Gtr. 2

Staff: Gtr. 3 (elec.)

mp
w/ clean tone
let ring throughout

Tab: 4 4 4 2 2 2 2 | 4 2 2 4 4 4 | 4 4 4 2 2 2 2 | 4 2 2 2 1 4 1

Pre-Chorus (Measures 21-24)

Staff: Gtr. 4 (elec.)

mf
w/ dist.

Tab: 4 2 4 2 | 4 2 4 2 4 | 4 2 4 2 1/4 | 4

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

1:17

Chorus

D A E D Bm A E

Rhy. Fig. 1

Riff A

Rhy. Fig. 1A

F#m E D A E F#m E D

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

To Coda ⊕ *D.S. al Coda*
(take repeat)

A E F#m E D A

End Rhy. Fig. 1

End Riff A

End Rhy. Fig. 1A

This system contains the first three systems of music. It starts with a guitar staff showing rhythmic patterns for chords A, E, F#m, E, D, and A. Below this is a bass staff with a melodic line. The second system continues the bass line and includes a guitar staff with a complex fretboard exercise labeled 'End Riff A'. The third system features a guitar staff with a rhythmic pattern labeled 'End Rhy. Fig. 1A' and a corresponding bass staff.

⊕ Coda

3:24 Bridge

C#m A C#m

This section contains the bridge and coda. It begins with a guitar staff showing rhythmic patterns for chords C#m, A, and C#m. Below is a bass staff with a melodic line. The second system continues the bass line and includes a guitar staff with a melodic line. The third system features a guitar staff with a melodic line and a corresponding bass staff.

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

E D

Gtr. 3

Gtr. 5 (elec.)
divisi

f w/ dist.

Gtr. 4

9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7
9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3:42 **Guitar Solo**

Gtrs. 3 & 4 tacet

Bm F#m

Gtr. 2

Gtr. 5

7-9 7 9 9 7 7 10 7 10 1 10 7 7

Bm F#m

9 6 7 6 9 6 7 9 7 6 7 6 9 6 7 9 7 9 7 2 4 4 4 1 4 2 4 2 4 4

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

Bm F#m

Musical notation for the first system, including a guitar riff and a fretboard diagram with fingerings.

Bm F#m E D

Musical notation for the second system, including a guitar riff and a fretboard diagram with fingerings.

Gtr. 5

Musical notation for Gtr. 5, including a guitar riff and a fretboard diagram with fingerings.

4:14 **Outro-Chorus**

Repeat and Fade

Gtrs. 2 & 4: w/ Rhy. Fig. 1 & 1A
Gtr. 3: w/ Riff A

Gtr. 5 tacet

Gtrs. 2 & 4: w/ Rhy. Figs. 1 & 1A (till fade)
Gtr. 3: w/ Riff A (till fade)

Gtr. 5

Musical notation for the Outro-Chorus section, including a guitar riff and a fretboard diagram with fingerings.