THE BEST OF DEEP PURPLE

12 GREAT SONGS INCLUDING

SMOKE ON THE WATER • HUSH • SPACE TRUCKIN' • WOMAN FROM TOKYO

HAL LEONARD®
THE BEST OF DEEP PURPLE

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Music transcriptions by Pete Billmann and Matt Scharfglass
Cover photo by Jeffrey Mayer

ISBN 0-7935-9192-9
Black Night

Words and Music by Ritchie Blackmore, Roger Glover, Jon Lord and Ian Paice

Intro
Medium Shuffle \( \text{Gtr. 1独奏 (bass & drums)} \)
N.C.(E5)

T
A
B

Verse
N.C.(E5)

1. Black night, it's not black night._ I don't feel
2. Black night._

P.M.

so bright. I can't see
to sit tight._

P.M.

P.M.

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Maybe I'll find all the way down the line that I'm free.

(interlude: A1: w/ Riff A 2 times, N.C.(E5)

verse: A1: w/ Riff B, N.C.(E5)

2. Don't need a dark tree... I don't want a rough sea.

I can't feel. I can't see...

Maybe I'll find all the way down the line that I'm free. 
(A5) \hspace{1cm} (G5) \hspace{1cm} (E5)
free, \hspace{1cm} free from you, \hspace{1cm} babe.

Black night is a long way from home.

Guitar Solo
N.C.(E5)

pitch: G
Organ Solo
(A5)

Interlude
N.C.(E5)

D.S. al Coda
(2nd time)

CODA
N.C.(A5)

free.

Uh, black night is a long way from home.
Outro-Guitar Solo
N.C. (E5)

* Played as even eighth notes.

Begin Fade

Fade Out
Burn
Words and Music by Ritchie Blackmore, David Coverdale, Jon Lord and Ian Paice

Intro
Fast Rock \( \frac{4}{4} = 196 \)

** Gm

Verse
Gm

1. The sky is red, she was devil's sperm. She said.

Past midnight, I still see the land. People are saying in the

Woman is damned, the people laughed till she said, "Burn."

C7

End Rhy. Fill 2

grad. bend

full

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Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gm

Verse
Gtr. 1: w/ Rhy. Fig. 2, simile
Gm

2. The city’s a blaze, town’s on fire. The
4, 6. Warning came, no one cared.

F/G

Woman’s flames are reaching, we stood and stared.

Gm

We were fools, we called her liar.

C

Chorus
Gm

All I hear is burn.

Gm

Still I hear burn.

1 3

1

3 3

5

To Coda 2 

Bridge
Dm

You know we had no time.

Gtr. 2 (slight dist.)

C5 D5 F5

* Gtr. 2 tabbed to left of staff
could not even try. You know we had no time.

Interlude
Gr. 2 tacet
Gm
Rhy. Fig. 3

End Rhy. Fig. 3

Guitar Solo
Gr. 1: w/ Rhy. Fill 2
Gm
Gr. 4

Rhy. Fill 2
Gr. 1
from Nobody’s Perfect

Child in Time

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro
Slow Rock $d = 62$

Gr. 1
G5 A5

Gr. 2

(mp w/ fingers) simile on repeat
let ring throughout

A5 G5 A5 G Am F Gadd4 G G5

A5

G

Verse

Am

G

Gr. 2: w/ Rhy. Fill 1, 4th time

Am F

1. Sweet child in time, you’ll see the line,
2. If you’ve been bad, I’ll bet you have,
3. Sweet child in time, you’ll see the line,
4. See Additional Lyrics

Rhy. Fig. 1

simile on repeats

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the line that's drawn
between
the line that's drawn
between
the good and the bad.
the good and the bad.
by fly-ing lead,
by fly-ing lead,
the good of us and the bad of us.
the good of us and the bad of us.
See the blind man.
See the blind man.
you'd bet-ter close your eyes.
you'd bet-ter close your eyes.

he's shoot-ing at the world;
shoot-ing at the world;
you'd bet-ter bow your head.
you'd bet-ter bow your head.
the bul-lets fly-ing.
the bul-lets fly-ing.

huh, they're tak-ing toll.
they're kill-ing ev'ry-one.
Whoa, whoa, wait for the ri-co-chet, hey, hey.
Whoa, whoa, wait for the ri-co-chet, hey, hey.
Additional Lyrics

4. If you’ve been bad,
   Lord, I’ll bet you have been bad,
   I bet you have been bad,
   And you’ve not been hit by flying lead,
   You’d better close your eyes,
   You’d better bow your head;
   Wait for the ricochet, yeah, hey.
from Deep Purple—The Very Best of Deep Purple

Fireball
Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro
Fast Rock \( \frac{4}{4} = 242 \)

Verse

N.C.(B5)

1. The gold - en light a - bove
   tried to un - der - stand
   rac - in’ like a fire -

   you,   will show me where you’re right.
   you,   danc - in’ like a ghost.

   The    The
   You’re

   mag - ic in your heart there which is all
   way you smile and touch me, oh it sets
   don’t know which one I like the most.

   you gaze u - pon.

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\[ 27 \]
You stand up on your hill
Your lips are like a fire
My hand is gettin' broken

people all around you.
burnin' through my soul
mind is gettin' bust

They wonder where you're from,
They really wanna know,
You're down the road

End Riff A

Chorus
N.C. (A)
Oh my {1, 3, love, 2, soul} it's a long way to where you're

simile on repeats

B3
Bridge

N.C.: E5  (C♯m)

Magic woman wreckin' up my soul.

(C) Things you tell me have never been told.

P.M.
Highway Star
Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro
Up Tempo Rock \( \frac{4}{4} \) = 176

Gtr. 1
\( G5 \)  \( F\text{sus2}/G \)  \( C/G \)  \( F\text{sus2}/G \)  \( G5 \)  \( F\text{sus2}/G \)  \( G5 \)

End Rhy. Fig. 1

Verse

\( Bb \)  \( F5 \)  \( G5 \)

1. No body gon-na take my car, I’m gon-na race it to the ground.
2. No body gon-na take my girl, I’m gon-na keep her to the brain.
3. No body gon-na take my head, I got speed inside my

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times

F5  G5

Gtr. 1: w/ Rhy. Fig. 2, simile

\( Bb \)  \( C \)  \( Bb \)

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Ooh, it's a killin' machine.
Ooh, she's a killin' machine.
Ooh, I'm in heaven again.

Like a drivin' power,
Like a movin' mouth,
Like a movin' ground,

Like a big fat tire and ev-
body control and ev-
throttle control and ev-

A5
Am7
A5
Am7
A5
Am7

I love it!
I love her!
I love it!

I need it!
I need her!
I need it!

I bleed it!
I shoot her!
I shoot it!

Yeah, it's a wild hur-
all mine!
ri-cane!

Eight cylinders,
All right!

Hold...
D
Rhy. Fig. 3

G

C

G

C

A

End Rhy. Fig. 3

P.M. throughout

D

G

D
D.S. al Coda 2
(1st lyrics)

Gtr. 1: w/ Rhy. Fill 1

Coda 2

N.C. (G) (A)
(C) (D) (F) (G) (A) (C)

way star! I'm a high way star!

Free Time

(D) (F) (G) (A)

a high way star!
from Nobody's Perfect

Hush

Words and Music by Joe South

Moderate Rock  \( \frac{\text{N.C.}}{\text{Bb}} \)

Yeah.

All right.

G

Whoa.

Yeah.

\( \frac{\text{C5}}{\text{Eb5}} \)

\( \frac{\text{C5}}{\text{Cm}} \)

\( \frac{\text{Eb5}}{\text{C5}} \)

\( \frac{\text{Gr. 1 tacet}}{\text{C5}} \)

\( \frac{\text{Eb5}}{\text{F}} \)

\( \frac{\text{Gr. 2 tacet}}{\text{C5}} \)

\( \frac{\text{Eb5}}{\text{F}} \)

\( \frac{\text{cont. in notations}}{\text{Gtr. 1}} \)

\( \frac{\text{1 1/2}}{\text{3 3 3 1}} \)

\( \frac{\text{5 3 5 3 5}}{\text{6 3}} \)

\( \frac{\text{(3)}}{\text{10 10}} \)

\( \frac{\text{x x x x}}{\text{x x x}} \)

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Verse

C5  

C5

Verse

C5  

C5

B♭5 C5

no doubt a-bout it, she looks so fine.  The best girl that I ever had.

B♭5

Gr. 1

What she do to make me feel so bad, yeah make me feel so bad.

Gr. 2

Hmm. yeah.

C5

C5

Eb F

F

Eb ☐

She got love-in' like quick-sand.
Only took one touch of my hand.
Blowin' my mind, then I'm in so deep.

Can't eat, I can't sleep... yay. Yeah. mm, I can't sleep.

Yeah.

Na.
Pre-Chorus

Ab5  Eb5 VI  Bb5  F  C5  Eb5

na, na, na, na, na, na, oh.

C5  Eb5  Ab5  Eb5 VI  Bb5  F5  Em11

Na, na, na, na, na, na, na, na.

C 86

Yeah.

Here we go.
Chorus

C5

F Bb5 F5 C5 Bb5 C5 N.C.

Hush, hush. I thought I heard her calling my name, now. Hush, she

F Bb5 F C5 N.C.
took my heart but I love her just the same, now. Hush, uh.

F5 Bb5 F5 C5 N.C.
thought I heard her calling my name, now. Hush, hush,

F5 Bb5 F5 C5

need her lovin’ but I’m not to blame, now. I got a honey in the morning.
late in the evening. Whoa, heh. Yeuh, come on.

Guitar Solo
Gr. 1 tacet
Fm7

Grad. bend
P.H.

Grad. bend
P.H.

* Chord symbols reflect implied tonality.
pitch: E

Harmonica Solo
G

Grad. bend
Grad. release w/ bar
Flutter bar
W/ bar

1/2

-1/2

-1/2

-1/2

1/2

Flutter bar

W/ delay
Chorus

 thought I heard her calling my name, now. Hush. ah. she

 F | B♭5 | F5 | C5
 F | B♭5 | C5

 thought I heard her calling my name, now. Hush. hush. delay off

 F | B♭5 | Em11 | C5

 need her lovin’ but I’m not to blame, now. I got a honey in the mornin’, uh.
late in the evenin', ha, whoa, wha.

how.

na, na, na, na.

na, na, na.

come on, sucker.

Al-right.

He said.

full

full

w/ octaver

Set one octave lower.
Knocking at Your Back Door
Words and Music by Ritchie Blackmore, Ian Gillan and Roger Glover

Intro
Moderate Rock \( \frac{3}{4} = 124 \)

Chord symbols reflect overall tonality.

Verse

Lucy was a dancer,
Nancy was so fancy,
but none of us would chance her,
for she was a samurai.

She made eerie shadows
The members that she toyed with
beyond our fingertips,
and

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none of us could reach that high. So, we put her on the hit list of a

D5 had to touch and please her, enjoy a little paradise.

common cunning linguist, a master of many tongues.

none of us would chance her, because she was a samurai.

Bm7 log was in my pocket when Lucy met the rocket, she never knew the reason.

now she eases gently from her Austin to her Bentley, and suddenly she feels so

made electric shadows beyond our fingertips, but one of us could reach that
Chorus
Gtr. 1: with Rhy. Fig. 1, 1 3/4 times, similar
Bm7

Feel it coming. it’s knocking at the door.

G A Bm7

You know it’s no good running. 1. no. 2. no. it’s not against the law.

G A Bm7

The point of no return. you know the score. and now you’re learning.

1. A Bm7 E5

ah ha. what’s, knock-in’ at your back door. 2. Sweet knock-in’ at your back door.

Guitar Solo
Gtr. 1: The
F#5

Gtr. 2

(1/8) 4 3 4 3 2 3 2 0 5 4 2

(7) 4 2 1 (1) 0 4 2 0 2 4 0

53
C#5

F#5

A

D

F#5

C#5
Chorus
Gm7

C/G
just stay in bed.

Gm7
You're

C9
lazy.

Gm7
stay in bed.

F/A Bb
You don't want no money.

F
Gm7 C/G Gm7 C/D G5
you don't want no bread. no. no.
If you're drowning.

cf
C5
clutch no straw.
If you're drowning.
Smoke on the Water
Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro
Moderate Rock = 112
N.C. (G5)

Verse

1. We all came out to Montreux on the
They burned down the gambling house.
We ended up at the Grand Hotel.

Lake Geneva with an awful sound.
But with the

chords reflect implied tonality.
to make records with the mobile,
A Funky Claude thing was running in and out,
we didn't pulling

Rolling Stones

G5 have much time.

F5

But Frank Zappa and the Mothers were

G5

When it all was over, a few old beds

had to find another place to sweat.

F5

But some stupid with a

G5

But Swiss time was

flare gun running out;

got out of this, it seemed that we would lose the race.

Chorus

Smoke on the water, a fire in the sky.

3 5

4 6

5 3
Space Truckin’
Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro
Moderate Rock \( \text{\textit{\#}} 129 \)

1. Well, we had a lot of luck on the moon shot
We always had a ball on Mars.

Verse
\( ^5 \text{A5} \)

We’re meetin’ all the groovy people.
We danced a-round A.-bor - e - al.

\( ^5 \text{C5} \) \( ^5 \text{D5} \) \( ^5 \text{A5} \) \( ^5 \text{D5} \)

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75
Am

Yeah. yeah. yeah. yeah. The freak said.

D5

"Man, those cats can really swing."

They got music in the solar system.

tem.

They rock around the Milky Way.

C5 D5

They dance around Abor- e-al-

is.

C5 D5

They're space truckin' every day.
Stormbringer
Words and Music by Ritchie Blackmore and David Coverdale

Intro
Moderately Slow $\frac{4}{4} = 90$

* Chord symbols reflect overall tonality.

Verse
Gtr. 1: w/ Riff A, 2 times

1. Com-in' out of no-where, driv-in' like rain.
2. Rain - bow shak-er on a stal - li - on twist-er.

Storm - bring - er dance on the thun - der a - gain.

Dark cloud gather - in', break in the day,

No point run - nin' cause it's com-in' your way.
Chorus

Em  G  C  B  Em  D  C  B

Ride the rainbow, rock the sky.

Gtr. 2: w/Fill 1, 2nd time

Gtr. 1

Riff B

Em  G  D  A5  N.C.(B5)

Storm-linger comin'.

Time to die.

Fill 1
Gtr. 2
Gtr. 3 tacet
Ern

G

D

A5

N.C.(B5)

Interlude
Gtr. 1: w/ Riff A, 2 times
N.C.(E5)

Mm.

Gtr. 4

8va

1/2

full

Gtr. 1

Gtr. 2

Verse
Gtr. 1: w/ Riff A, 4 times
N.C.(E5)

3. Com-in' out of no-where, drop-pin' like a rain. Storm - bring'er down - from a thun-der a - gain.
Verse

G          Fsus2/G        G5          Fsus2/G
Fly       in to the ris-       in'   sun.       Faces       smil-in'     ev-     ry one.

let ring throughout

G5          F6/G          G          N.C.
Yeah!     She is a whole       new       tra-       di-       tion.     Oooh!     I feel       it       in       my       heart!

Chord symbols reflect overall harmony.

Chorus

N.C.       Esus4       E       Esus4       E       Esus4       E
My woman from Tokyo.       She makes me see.       

Fill 3
Gtr. 2

TAB

(15) 15 15 15 (15)-12 15 15

87
My woman from Tokyo. She's so good to me.

Verse

2. Talk about her like a queen, dancing in a eastern dream.

Yeah, she makes me feel like a river, one that carries me away.

To Coda 1
To Coda 2
When I'm at home an' I just don't belong.

Garden we love.

So far away from the garden we love.

She is what moves in the soul of a dove.
G

Oo.

G

Soon I shall see just how black was my

F

night.

G

when we're alone in her

F

city of light.

G

Oo.
Interlude

G          Dsus4         G6          C

Verse

G5          Fsus2/G       G5          Gsus4

3. Rising' from the neon glow, shining like a
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., 2 times, simile

Exsus4 E Esus4 E
My woman from Tokyo.

Exsus4 E Esus4 E
She makes me see.

Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., 4 times, simile

Exsus4 E Esus4 E
Voc. Fig. 1

(My woman from Tokyo.

Begin Fade
N.C.

Fade Out

0 0 0 0 2 0 0 0 2 0 0 0 2 0 0
Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated.

Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND**: Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND**: Strike the note and bend up one step.

**GRACE NOTE BEND**: Strike the note and bend up as indicated. The first note does not take up any time.

**SLIGHT (MICROTONE) BEND**: Strike the note and bend up 1/4 step.

**BEND AND RELEASE**: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND**: Bend the note as indicated, then strike it.

**GRACE NOTE BEND**: Strike the note and bend up as indicated. The first note does not take up any time.

**HAMMER-ON**: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**WIDE VIBRATO**: The pitch is varied to a greater degree by vibrating with the fretting hand.

**PULL-OFF**: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**SHIFT SLIDE**: Same as legato slide, except the second note is struck.

**HAMMER-ON**: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**LONG VIBRATO**: The pitch is varied to a greater degree by vibrating with the fretting hand.

**TRILL**: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING**: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**MUFFLED STRINGS**: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**NATURAL HARMONIC**: The note is simply struck lightly with the pick or finger directly over the fret indicated.

**PINCH HARMONIC**: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**TREMOLO PICKING**: The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN**: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**VIBRATO BAR SCOOP**: Depress the bar just before striking the note, then quickly release the bar.

**RAKE**: Drag the pick across the strings indicated with a single motion.

**VIBRATO BAR DIP**: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.
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U.S. $17.95

ISBN D-7935-9142-9

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