

Darkside

Intro - Time to express what this song is about, how deep you are. Make sure you inform the audience that you are indeed 'deep as bro'. The intro uses basically the same chord progression as the verse, except ever so slightly softer, so: **C#m, B, A, B, C#m**. The chords are played in a switching sort of pattern, higher up on the piano. Include some of beethoven's symphonies while playing the intro, it truly shows how deep you are, I believe symphony number 5 is the one in C#m. Anyway, into the first verse.

Verse #1 - Chord are once again played decently high on the piano, with an octave for the bass in the left hand. Here are the lyrics with the chords, for those of you that don't have a keen ear:

C#m B A B C#m
I can have a Dark Side, if you want me to. I can have a Dark Side. I can develop my

B A B C#m B
brooding potential, if pain's what you want in an act. Pain I can do. I can have a Dark

A B

Side too. I can have a dark side too.

Exciting Verse #1 - Yippee! So this verse has a nice, rock progression to it: **E, D, A, E**. Although as you can tell from when Tim is playing it, he is switching between some notes, that go higher and lower in the right hand. It would take too long for me to explain what he is doing for each chord, so here is a snippet of sheet music as to what he is doing:



After the intro to the verse is complete, it's time to actually play the verse. The chords are exactly the same as they are in the intro, although there isn't as much do dah while he is singing. So: **E, D, A, E**. Once again, here it is with the lyrics:

Intro Here

Yippee!-----

E D A E

I called my girlfriend up on the phone, I said 'Hey G-Girlfriend what's G-Going wrong?'

E D A E

She said 'I'm breaking it off with you, I feel as if the m-m-magic has gone.'

Now here, you see. The chord progression changes, it sound more DEEP.

F#m Amaj7 E B

I said, 'Hey Baby what you talking about? I thought that everything was just fine.

F#m Amaj7 E B

She said, 'That's exactly my point, I just get so annoyed how you're so happy all the time

F#m G#m A B C#m

I need somebody deeper than you. Someone with a little, third dimension.

Verse #2 - Same as the last normal verse, same key, same chords, just lower down this time, one octave lower. Octaves for bass in the left hand.

C#m B Amaj7 B C#m

I said well 'I can have a dark side'. If you want me to. I can have a dark side.

Cue the smoke machine

C#m B Amaj7 B C#m

I can develop my brooding potential if pain's what you want in a man, pain I can do.

B *Move back* *And again*

I can have a dark side too. I can have a dark side. I can have a darkside.

And again* *And forward

I can have a dark side. Woah, yeah.

Exciting Verse Intro/Solo - Yippee! So now you're going to be moving to the almighty solo. There are many versions of the solo, as I'm pretty sure he improvises them every time. So playing the solo is very difficult, the way I personally play it is a mixture of about 4 versions. So I'm not sure how you're going to enjoy that. I'm now going to, to the best of my ability, explain the solo in words and in little dots.

The intro to the solo is the intro to the Exciting Verses, usually, sometimes he plays it as a jiggle instead of a Smash. Ill leave both versions here:

Smash - Darkside, Tim Minchin, Ready For This/So Fking Rock - 4:36 in.**

Smash:



Jiggle - Darkside, Tim Minchin, Ready For This UK Version - 3:53 in.

Jiggle:

well you see i don't as of yet have a peice of sheet music for the jiggle, but i'll update this as soon as I get some.

After the intro you're going to be going to octaves higher to the Eb note. Starting from there you will run down in the scale of C#m. It looks something like this:



After that it's pretty much up to you, unless you want to copy him exactly. If you do want to copy him exactly, you can search around on Google for the Sheet music, I think the link is on a Youtube Cover). If you want it a slightly easier and less time consuming way, carry on reading.

Like I said it's basically up to you what you do here, although we are going to be sticking to a particular key. Although Tim informs the audience that he will be playing 'Dark Side' in the key of C#m, he is infact adding and removing keys from that scale. So the scale that he is playing includes the keys: **Eb, E, D, B, A, G.**

You can solo here for as long as you want, but I try to keep it around 30-45 seconds, then we move on to a part that he plays in 'So F**king Rock'. It's a bit of a jiggle, and it's basically a build up to the *Off Sounding* part. You're playing the same bass in the left hand: **E, D, A, E - 1st, 8th, 5th, 8th.** But everytime you change the bass, you switch to next of this pattern: **E-G, E-A, E-Bb, E-B, E-D, E-Eb.** Sounds pretty funny huh? I like it. Anyway now its a sharp hit on the lowest octave of E's you can play, and a super speedy run down the scale again, but all the way down the piano.

Now the *Off Sounding* Section. I'm not sure if you can class these jumbles of keys as 'chords'. But I'm going to list off the keys in a chord progression anyway. Here ya go:

Ab-C#-G, A-D-G, Bb-Eb-A, B-E-A | Ab-C#-G, A-D-G, Bb-Eb,A B-Eb,A

Now just mess around with those chords in a similiar pattern to make a nice little tune. These should be played for 8 bars, on the 8th bar play this (notes): **Eb, E, D, B, E.**

Now a longer duration run down the scale playing the same bass as the rest of the song in the left hand. Run from the second to top **Eb**, all the way to the third **E** up. When you land on that **E**, we are going to be playing the same pattern in almost every octave, this is how that pattern goes:

E-Ab-E, E-A-E, E-Ab-E | E-Ab-E, E-A-E, E-Ab-E

D-F#-D, D-G-D, D-F#-D | D-F#-D, D-G-D, D-F#-D

A-Db-A, A-D-A, A-Db-A | A-Db-A, A-D-A, A-Db-A

E-Ab-E, E-A-E, E-Ab-E | E-Ab-E, E-A-E, E-Ab-E

Once again, same pattern for the bass with the left hand on that bit. If you want to spice it up/make it last slightly longer on that bit, you can do two of those patterns and then start on the **E Pattern**, and go up the patterns in ascending order, then slide down and to the **E** and play them correctly again. **(You should play this section with Anger)**

When you eventually reach the second to last octave on the piano not only should your arms ache like mad, but you should also be ready for the jiggle. When you reach that second to last octave you should play the same pattern in a different order: **E, D, (Drop down to the A), (Drop down to the octave you played in the beggining. And play this pattern going up in octaves each time.): E-Ab-E, E-A-E, E-Ab-E | E-Ab-E, E-A-E, E-Ab-E, E-A-E.**

Now you can either slide back down to the next starting position or you can smash down there, either sounds pretty good. Earlier I said I didn't have sheet music for the jiggle so for now i'm going to write it out here in notes. You are going to play this pattern up until the second to last

octave, where you will do the pattern that goes: **E, D, Lower A, Lower E**. Then you will carry that pattern all the way to the bottom of the piano.

Anyway, starting from the third E, play:

Right Hand

E-Ab-E E-A-E E-Ab-E E-A-E E-Ab-E

Left Hand

E F E F E

Play that pattern in the progression: **E, D, A, E**.

When you reach the final **E** of the progression, you can chose to slide up to the next **E** (One octave higher). This part is optional but does sound good.

Play that pattern up until the second to last octave of the piano, the play the descending pattern I told you about a few paragraphs ago. Once you reach the third octave hold the sustain pedal and just make noise for a bar, then slide up to the second to last Eb note and add in that little bit of Fur Elise. Smash four times back down the piano and rapidly play and octave of **E's** at the bottom with your left hand, and a **B&E** in the right hand, slow that down and then go back into the Intro of the 'Exciting Verse.'

Exciting Verse #2 - After the end of the solo, the verse goes as follows:

E D A E

I wrote a letter to Mr. Sony, said 'Hey S-Sony what's G-Going down?'

E^ EE D^ D^ A E

I got a record and I reckon it's wicked and I th-think you should s-spread it around.

F#m Amaj7 E B

He said, 'Hey Tim I quite like your work', he said, 'It's clever and quirky but I promise this

F#m Amaj7 E B

'You could be clever as Voltaire, but it won't get you no-where if you wanna sell disks.

F#m G#m A B B C#m

Clever never made no-one rich, it doesn't appeal to the TEENAGE MARKET.

Verse #3

Same as the other two verses, but a bit darker and heavier :).

C#m B A7

Well, I can have a dark side. If you want meeee toooooo.

B C#m - Rattle C#m B__

I can have a dark side. I can reveal, my tortured internals

A7 B C#m C#m B

If pain's what you want in an act, pain I can do. I can have a dark side too.

A7 B

I can have a dark side.

Interlude, The bit before Daddy -

C#m, C#m, B, B, A7, A7 (x2)

Daddy -

C#m B A A^A^A^

Daddy never came to my ball games. Where were you Daddy?

C#m B A A^A^A

Daddy never came to my ball games. He never loved me.

C#m B A

Daddy never came to my ball games, Daddy never came.

C#m B A

Daddy never came to my ball games, Daddy never came.

C#m B A *Fall off chair*

Daddy never came to my ball games, Daddy never CAMMEE.

Outro - Grand Finish - Play this is the same style as the Exciting Verse Intro.

E D A E

I, I can have a dark side, If you want me to, If you want me too.

E D A

Yeah I, I can have a dark side, If you want me to, backa waka bow chicka waka waka

E *Hit piano with toe*

I can have a dark side too, Ow.

E D A ^D ^E ^A

Yeah I, I can have a dark side, if you want me too.

Then run down the scale super spedily and smash the piano and make it sound good and stuff in the style as everything you have performed in the last ten minutes.

Sheet Music for the Solo:

Youtube: Darkside Tim Minchin Cover, (It's in the description).

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