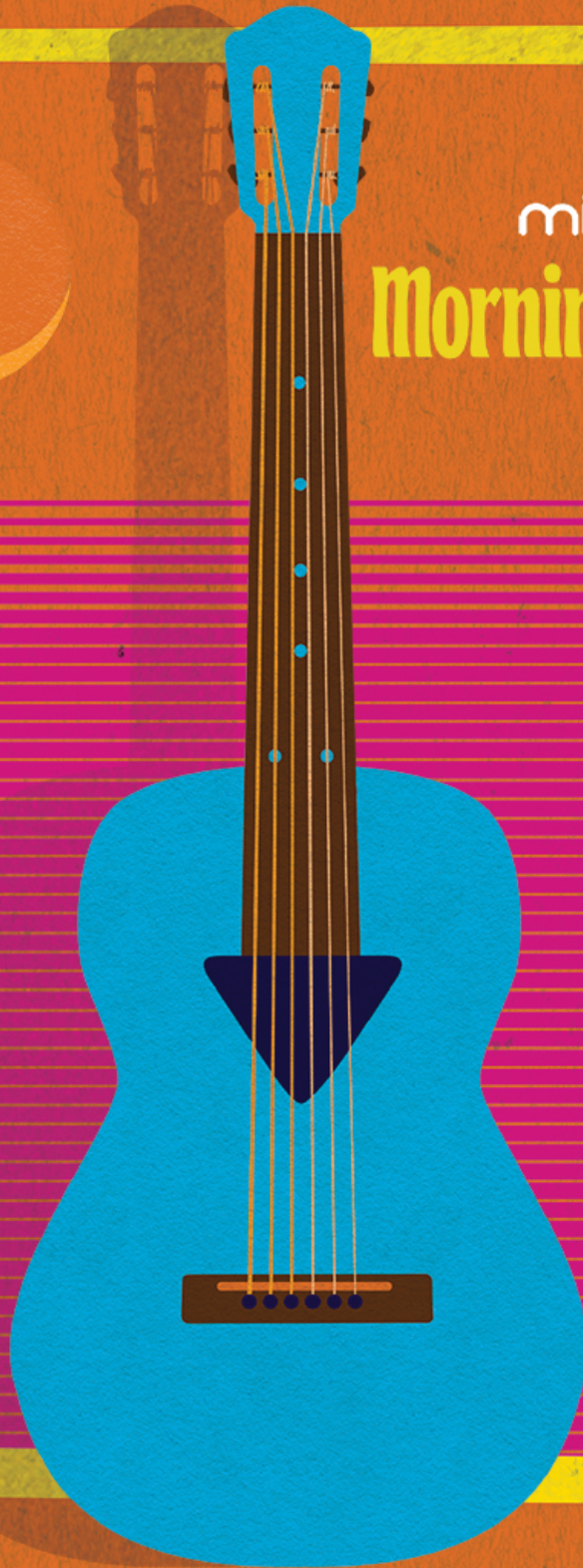


GUITAR CHORDS & VOCAL SHEET MUSIC

mighty good road
Morning After Midnight




\$3.00

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MORNING AFTER MIDNIGHT

♩ = 170



A#Maj7



Ver - on - i - ca, Don-na want a So - ma - li - a sau-na, Shau-na, Ra -



D#/A#



A#Maj7



D#/A#



A#Maj7




ma-la got a Ram-a-dan fast And Fel-o-ny Shel-ly de-vel-ops Kél-ly the Pen-el - o - pe pass

ma-la got a Ram-a-dan fast

And Fel-o-ny Shel-ly de-vel-ops Kél-ly the Pen-el - o - pe pass



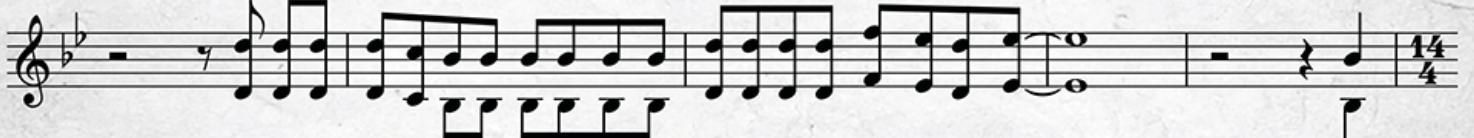
D#/A#



A#Maj7



D#/A#



For an i - con-ic, Is-lam-ic, de-mon-ic, mal-a-cat-a-stroph-ic col-lapse is

For an i - con-ic, Is-lam-ic, de-mon-ic, mal-a-cat-a-stroph-ic col-lapse

is



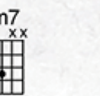
A#Maj7



Am7



Gm7



F7



F7sus4



F7



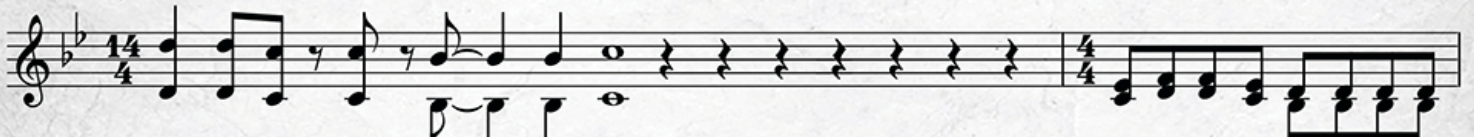
F6



F7



A#Maj7




plas-tered-on a sil - ver screen _ Steph-a - nie, Bec-ky, Beth-a - ny,

plas-tered-on a sil - ver screen _

Steph-a - nie, Bec-ky, Beth-a - ny,



D#/A#



A#Maj7



D#/A#



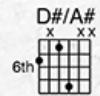
Mel-a-nie, Meth-o-drine-Mar-y, Sex-y Sher-ri, Ker-ry Lee The eye-lin-er vi-pers a-lign-ing

Mel-a-nie, Meth-o-drine-Mar-y, Sex-y Sher-ri, Ker-ry Lee

The eye-lin-er vi-pers a-lign-ing




A#Maj7



D#/A#




A#Maj7

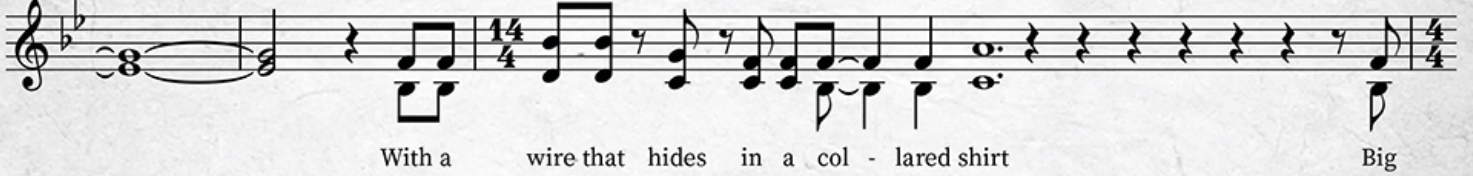


sni-per sites de-ciph-er-ing me All load-ed, bloat-ed, en-co-ded in mo-tives de-no-ted and preened

sni-per sites de-ciph-er-ing me

All load-ed, bloat-ed, en-co-ded in mo-tives de-no-ted and preened



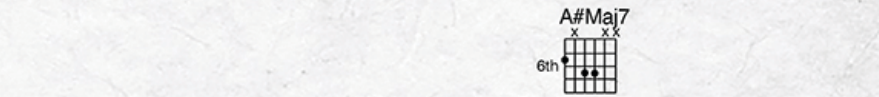



With a wire that hides in a col - lared shirt Big



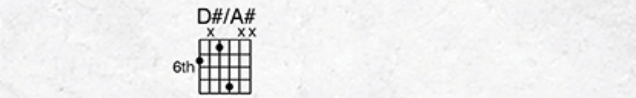


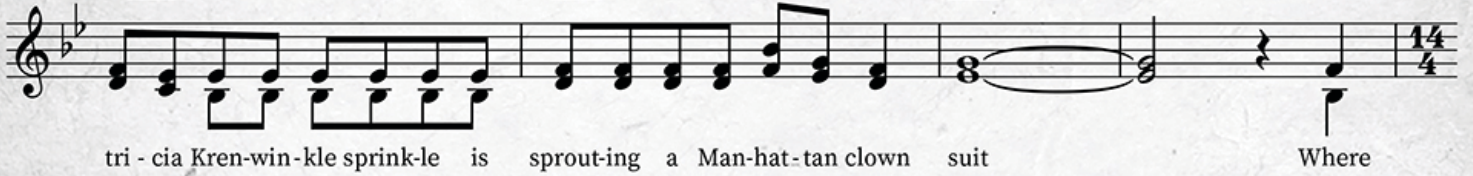
mon-ey, no wham-mies, Can-dy and Pam-e - la, Bran-di, de-mand-ing san-dy beach-es in Mal-i - bu —






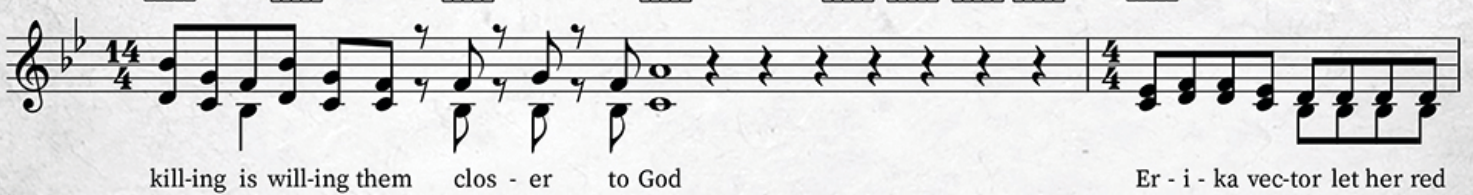
Where bi - ki - ni Ja - ni - ni is clean-ing Kate St. John the con-que-ror root Where Pa -





tri - cia Kren-win-kle sprink-le is sprout-ing a Man-hat-tan clown suit Where





kill-ing is will-ing them clos - er to God Er - i - ka vec-tor let her red





nec-tar e - rect her a pleas-ure sen-sor sev-enth heav-en and pouts — And

D#/A# 6th 6th 6th

Phoe-be's be-liev-ing read-ing the seed-y heeb-ie jeeb-ie a - ccount.

And A - byss-i - an sim-i - an Viv-i -

A#Maj7 6th 6th

an's giv - ing and let - ting it out —

And she is

A#Maj7 6th Am7 5th Gm7 F7 F7sus4 F7 F6 F7 A#Maj7 6th

strap-ping and slap-ping and smack-ing it up —

Oh hom-i - na, hom-i - na got a

D#/A# 6th A#Maj7 6th D#/A# 6th

dra-ma O-sam-a ka-bal-a llam-a ton-ic Tanq-uer-ay —

And Phil - er-mo Le-ger-mo wor-ries as

A#Maj7 6th D#/A# 6th

he nar-row - ly scur-ries a - way —

And the price is a - ffix-ing the night-ly

A#Maj7 6th D#/A# 6th

vice that he is mix - ing with fame —

Which is

A#Maj7 (6th), Dm7 (10th), Gm7 (10th), F7 (8th), F9/C (8th), F7 (8th), F#7 (9th), G7 (10th)

rad - i - cally whack - ing and crack - ing him up _ Oh _

B#Maj7 (8th), E#/B# (8th), B#Maj7 (8th)

Cold a - gain, hot a - gain and then on a - gain, off a - gain like a mol - ly - cod - dled mol - e - cule _

E#/B# (8th), B#Maj7 (8th)

Ooo - ooo _ I was lost in the haze of your ways _ and so I fol - lowed you _ A

E#/B# (8th), B#Maj7 (8th), E#/B# (8th)

trol - lop, a top - crawl - er, a mol - lusk all caught up in who _ Is

B#Maj7 (8th), Bm7 (7th), Am7 (5th), G7, G7sus4, G7, G, G7, B#Maj7 (8th), E#/B# (8th), B#Maj7 (8th)

see - ing through your see - through skirt (Saxophone solo)

E#/B# (8th), B#Maj7 (8th), E#/B# (8th), B#Maj7 (8th), E#/B# (8th)

B#Maj7 Bm7 Am7 G7 G7sus4 G7 G7 B#Maj7 E#/B#

8th 7th 5th 8th 8th

I don't want to try to live to sur-vive _ in the cold

B#Maj7 E#/B# B#Maj7

8th 8th 8th

brain trials a - gain _ And I don't want to fry in the pro-pane fires a - gain _

E#/B# B#Maj7 E#/B#

8th 8th 8th

A myst-i-cal mind _ in a time _ of ty-pi-cal ken _ That

B#Maj7 Bm7 Am7 G7 F#7 F7 A#Maj7

8th 7th 5th 6th

has no room for the sum _ mer rain And I don't want to die in the sta-bles while I'm a-waiting

D#/A# A#Maj7 D#/A# A#Maj7













6th 6th 6th 6th

tri-al vi-o-la-tions of you _ And I don't want to die on a high-way ri-ding with sec-ond seat Sue





D#/A# A#Maj7 D#/A#

6th 6th 6th








Glad hand-ers, de-mand-ers, back-stab-bing damn-ers are dar-ing me to _ Take a

A#Maj7 
 Am7 
 Gm7 
 F7 
 F7sus4 
 F7 
 F6 
 F7 
 F7sus4 
 F7 
 F6 
 F7 




drink out of their dev - il's cup _____

F7sus4 
 F7 
 F6 
 F7 

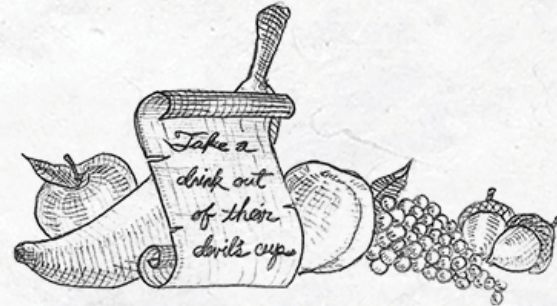
Ooo _ Ooo- ooo- ooo - ooo _____

F7sus4 
 F7 
 F6 
 F7 
 Gm7 
 F7 
 Gm7 

Take a drink out _ of _ Take a drink out _ of _ Take a

F7 
 Gm7 
 Am7 
 A# Maj7 add 9 

drink out of ___ their _ de - - vil's _ cup _____





Available on all streaming platforms
Morning After Midnight
by Mighty Good Road

Morning After Midnight is a feverish composition of lyrical acrobatics and musical inversions, inviting the listener to make sense of a fast-paced, ribald ballad with no chorus or refrain. Performed first at Manhattan's Raven Open Stage in September 2002 by the author Turner Cody, the song he called "Beladonna" appeared months later on his self-released 2003 album, *The Cody Choir*, with its current title.

In 2008, Rough Trade recording artist Adam Green released a promotional download of his own *Morning After Midnight*, though his song was unrelated to Cody's. But a decade later, Green would point up the overlap with a Dylanesque folk-rock cover of Cody's *Morning After Midnight* for the release of a 2019 compilation, *Songs By Turner Cody: A Tribute Album*.

In 2023, Mighty Good Road reimagines Cody's *Morning After Midnight* as a bossa nova tone-poem, lyrically recalling the ecstatic reverie of Coleridge's *Kubla Kahn* but in the musical vocabulary of Antonio Carlos Jobim, like a *Waters Of March* for a modern-day tower of Babel existence.

Learn the vocal melody and harmony with over 20 guitar chords for this Brazilian jazz arrangement of *Morning After Midnight*, a song destined to be revived whenever history loses its cool.

