

PANAMA

Words and Music by DAVID LEE ROTH,
EDWARD VAN HALEN and ALEX VAN HALEN

Bright Rock beat

$\text{♩} = 140$

mf

E, E sus, B/E, E, E sus, B/E, D, D sus, A/D



E, E sus, B/E, E, E sus, B/E

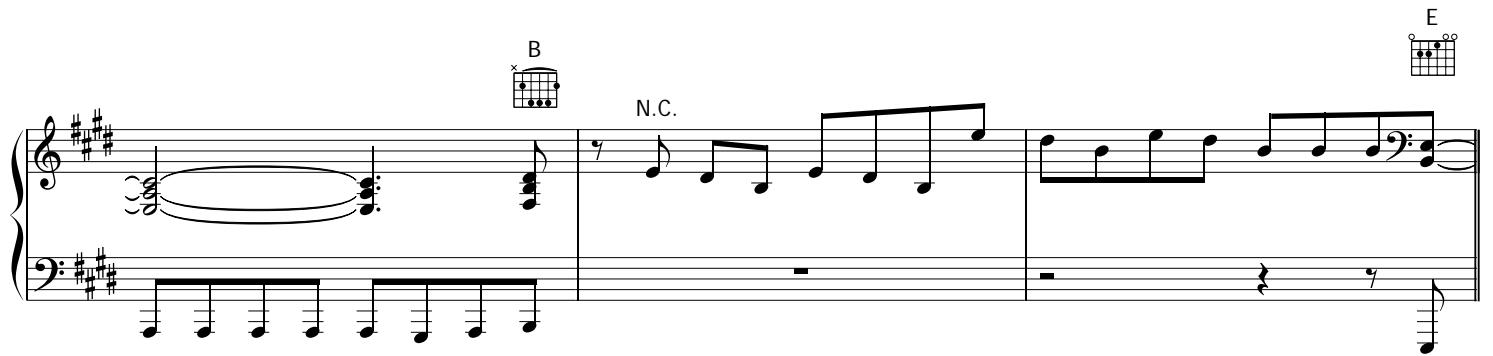
D, D sus, A/D, C#m











B/C#, B, A

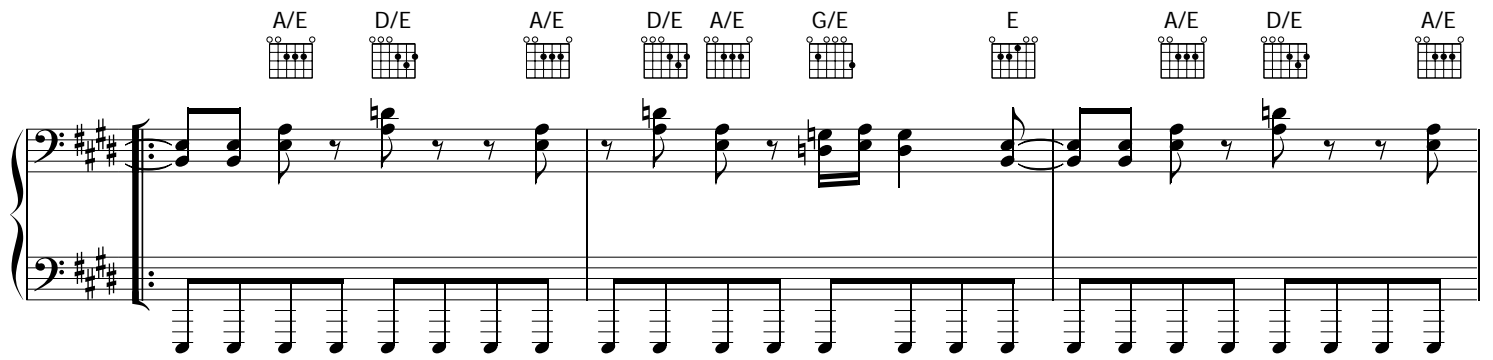
C#m, B/C#, B, A










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B  N.C. 

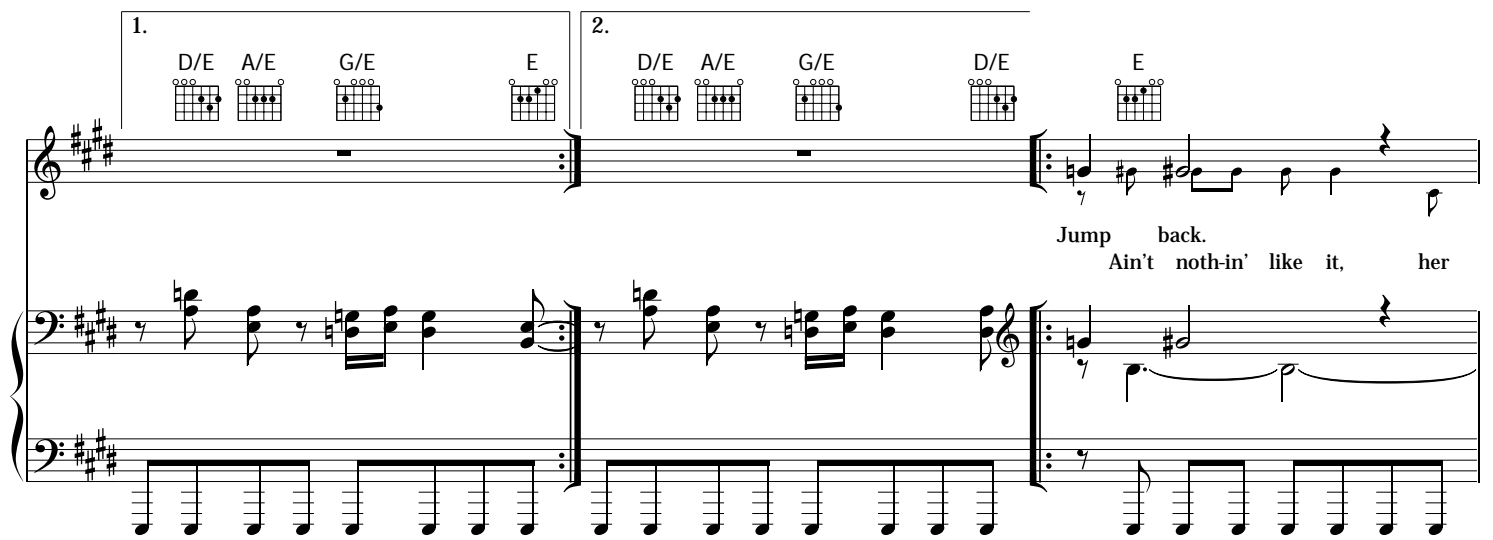






A/E  D/E  A/E  D/E  A/E  G/E  E  A/E  D/E  A/E 



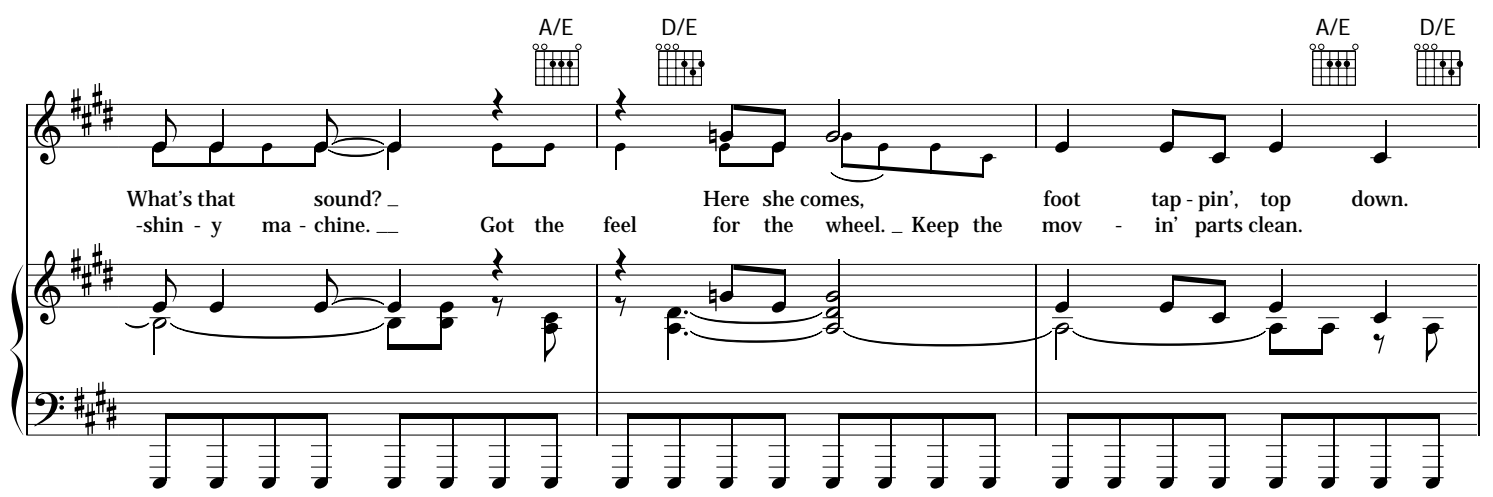
1.  A/E  G/E  E  2.  A/E  G/E  D/E  E 




Jump back.
Ain't noth-in' like it, her



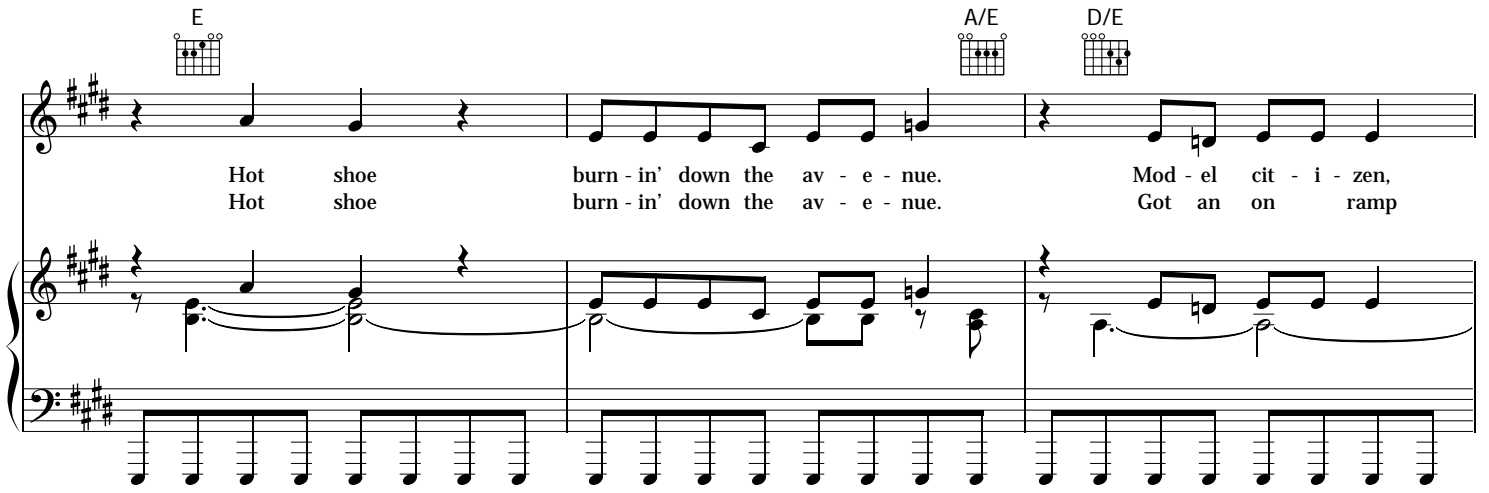
A/E  D/E  A/E  D/E 


What's that sound? _ -shin - y ma - chine. _ Got the feel Here she comes, foot tap - pin', top down. for the wheel. _ Keep the mov - in' parts clean.



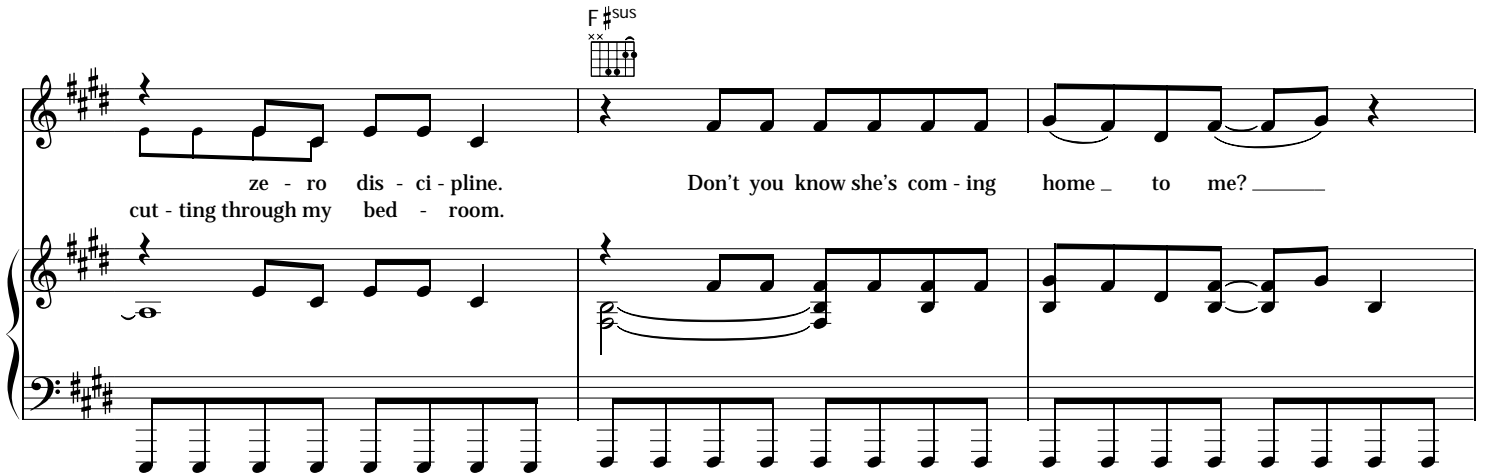
E  A/E  D/E 



Hot shoe burn - in' down the av - e - nue. Mod - el cit - i - zen,
 Hot shoe burn - in' down the av - e - nue. Got an on ramp



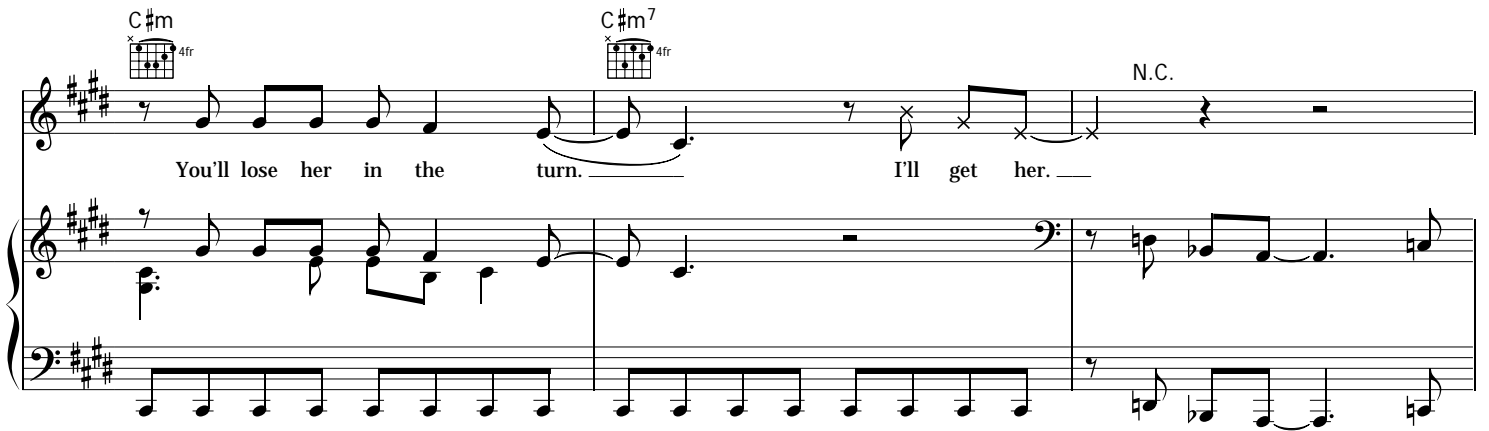
F#sus 


ze - ro dis - ci - pline. Don't you know she's com - ing home _ to me? ____
 cut - ting through my bed - room.



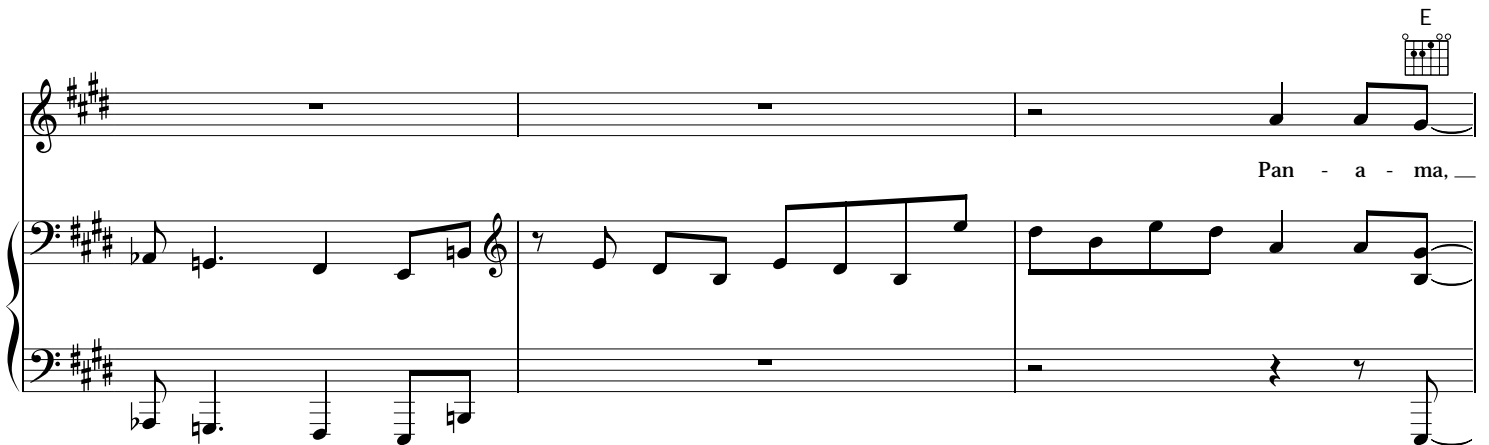
C#m  4fr C#m7  4fr N.C.

You'll lose her in the turn. I'll get her. ____



E 

Pan - a - ma, _

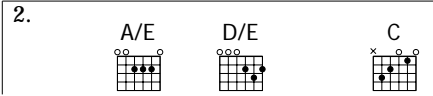
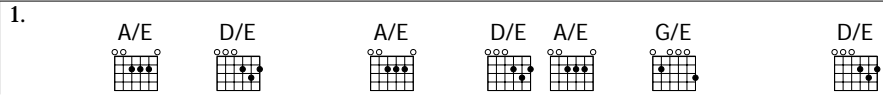
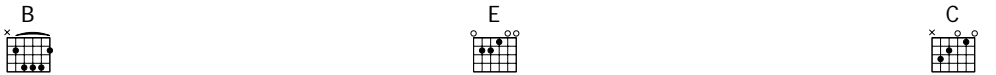




Pan - a - ma.



Pan - a - ma, — Pan - a - ma. —



(Spoken:)

Yeah, we're running a little bit hot tonight.



I can barely see the road from the heat



coming off it.



I reach between my legs and ease the seat back.

N.C.



She's blind - in'. I'm fly - in'.



N.C.

Right be - hind in the rear - view mir - ror now. Got the fear - in',



pow - er steer - in', pis - tons pop - pin'. Ain't no stop - ping now.



N.C.

Pan - a - ma, Pan - a - ma.



Pan - a - ma,

D/E A/E G/E E A/E D/E A/E D/E A/E G/E E

Pan - a - ma. Pan - a - ma.

This system contains the first two measures of the piece. The guitar part features a sequence of chords: D/E, A/E, G/E, E, A/E, D/E, A/E, D/E, A/E, G/E, and E. The vocal melody begins with a whole rest, followed by a half note 'Pan', a quarter note 'a', and a dotted quarter note 'ma'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

A/E D/E A/E D/E A/E G/E E A/E D/E A/E

Pan - a - ma.

This system contains the next two measures. The guitar part continues with chords: A/E, D/E, A/E, D/E, A/E, G/E, E, A/E, D/E, and A/E. The vocal melody continues with a whole rest, followed by a half note 'Pan', a quarter note 'a', and a dotted quarter note 'ma'. The piano accompaniment maintains the same rhythmic pattern as the first system.

D/E A/E G/E N.C.

Pan - a - ma.

This system contains the final two measures. The guitar part uses chords D/E, A/E, and G/E, followed by a 'N.C.' (Natural Chord) instruction. The vocal melody concludes with a whole rest, a half note 'Pan', a quarter note 'a', and a dotted quarter note 'ma'. The piano accompaniment ends with a final chord in the right hand and a whole rest in the left hand.