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EUROPE

PRISONERS IN PARADISE

Off the Record

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ALL OR NOTHING

Music by Joey Tempest Words by Joey Tempest, Eric Martin and Andre Pessis

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 Sub-published by EMI Music Publishing Ltd./EMI Songs Ltd., London WC2H 0EA/ Endless Frogs Music/Bob-A-Lew Songs
 Administered by BMG Publishing Ltd., London SW6 3JW. For the UK and Eire.

Guitar:

Chunky power chords and a thick distortion sound, are the main features of the guitar that drives along this chanting rock song. The slightly funk-ed-up beat moves at walking pace, making most of the guitar back up part technically straightforward. It's probably best to concentrate on the Guitar I part first, and get the hang of that, before tackling the overdubbed guitar scored out in Guitar II. The most difficult riff to master is the highly syncopated guitar lead-in, that starts the song off, but if you're familiar with this song it shouldn't be too hard to work out the rhythm behind it.

Bass:

Bass player, John Leven, uses a 5 string bass on the original recordings for this and most of the other songs in this book. The most obvious advantage, in terms of ensemble sound, is the characteristic emphasis on the lower end of the instrument which combines nicely with the bass drum to give a big kick to the beat. However, I've written out the tablature of the bass part for a standard 4 string bass since that's what most players use. If you want to try out a 5 string for these numbers, then it's advisable to pay a little extra attention to things like EQ and amp settings, so that the sound doesn't get too muddy and you get good definition and balance between the strings.

Drums:

The drumming should be tight with the bass drum working together with the bass to punch out a solid, walking pace beat. The beat itself is pretty loose, as in most anthem type rock numbers, with a big lean into the stressed beat. It's good to get the basic rhythm pattern into your head first, as well as working this through with the bassist to get the rhythm section into gear. Also think about how to give the right accent to the riff and keep the song in motion. The drumming is not technically demanding on this song but the rhythm section must be together on the beat. Racing ahead of the beat will ruin the song.

The musical score is arranged in a system with five staves. From top to bottom, they are: Voice (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Keyboard (Kb.), and Bass (Ba.). A separate staff for Drums (Dr.) is located at the bottom of the system. The score begins with an 'Intro' section marked with an 'E' chord. The main body of the score is marked with 'D' and 'A' chords. The guitar parts (Gt.-I and Gt.-II) feature complex rhythmic patterns with notes like 'h.' (hammer-on) and 'p.' (picking). The bass part (Ba.) includes a walking bass line with specific fret numbers (5, 4, 5, 6, 0) and a circled '2' indicating a second ending. The drum part (Dr.) shows a complex rhythmic pattern with various note values and rests.

● (Gt.): The shape of this opening riff is hard to deduce at first as it enters with a hammer-on on the last beat of the bar. The key point is to get a nice stress on the 2nd and 4th beats to bring out the jumpy back beat. Be sure to achieve clean, strong picking, especially with twin lead guitars, so that the unisons and the 2 note 5th chords come through clearly.

● (Ba.): This standard walking bass line, which creates a nice effect with its off beat entry, is played on a 5 string bass and contains 2 notes, a D and a C, below the normal E bottom string on a 4 string bass. You could detune the bottom string down to D or C but it might get too slack, so if unsuccessful, I've transcribed these notes an octave higher in tab.

● (Dr.): It is important to anchor the bass drum tightly and squarely onto the walking bass line. So take care to get the bass drum pattern clear in your head and then work together with the bass player to turn out a solid, unwavering beat.

D A E D A E D A

Vo. I'd

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E D A E

Vo.

bet my soul on a roll of a dice — I hit the ground run-nin' And I never think — twice
 labor at love Rath-er do — with-out — Won't car-ry the touch — I want to burn down the house —

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Na: na na na na na na

E D A E

Vo. *yeah I'd brave the heat of a Wild cat fire to sat-is - fy My an - i - mal de - sire
I wan-na give you all my lov-in' Ba - by lis - ten to this I would nev - er set - tle for An - y - thing less* (1x tacet)

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Na na na na na na na na

E D A B E A

Vo. (1x) Can't stop me now I've
(2, 3x) Can't stop me now

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Na na na na na na na na na na na na na na na na

● (Gt.): Pick these chords with plenty of rhythmic attack to produce strong root chords and try to produce a bright tone with a lot of presence from your guitar.

A E B E A

Vo. set my sights on you Right to your heart My aim is true
 Once you've got me go - in' Can't slow me down I'm driv - en by your mo - tion

Gt.-I (Gt.-III) C.D. C.D. C.D. C.D.

Gt.-II C.D. C.D.

Kb.

Ba.

Dr.

B C E A E B E A

Vo. yeah that's why } All Or Noth-ing at all Is how I feel a- bout it Won't stand my back to the wall
 yeah that's why }

Gt.-I cho. cho. cho. cho.

Gt.-II

Kb.

Ba. All Or Noth-ing at all Won't stand my back to the wall

Dr.

B A E A E B A to

Vo. — I'll find my way a-round it All Or Noth-ing at all — There's noth-ing I — won't do — And the

Gt.-I Pick Scratch

Pick Scratch

cho. cho. cho. cho.

Gt.-II

Kb. All Or Noth-ing at all

Ba. (7) (7) 2 5 0 6 5 5 0 0 (5) (4) (7) (7) 7 3. 5 5 5 5 4 5 5 5

Dr.

Vo. B E 1. E D A 12. E

one thing I want All of is you — Don't want to — (look it out)

Gt.-I

Gt.-II h. h. h. h. h. h. 12 12 12 12 12 12 14 12 13 14 14 14 12 13 14 14 14 12 13

Kb.

Ba. g. g. 0 7 0 7 0 0 7 0 0 7 (5) (5) (5) 5 0 7 0 7 0 0

Dr.

D **B** **E**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

g. cho. cho. p. cho. cho. g. (8va) (Gt.-III) cho. cho. p. cho. cho. p. 5 Na na na na na na Na na na

E **B**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

cho. cho. p. cho. cho. p. (4.) 4. cho. cho. p. (Gt.-III) p. (4.) 4. cho. cho. cho. na na na Na na na na na na

© (Gt.): When playing the little half note bends, E to F and A to Bb, that echo the vocal chorus line, lean into the notes and hold onto them slightly beyond the beat. This kind of accompaniment is called an "obligato".

E I D E A E

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Na na na na na na

cho. cho. p. cho. C.D.P. C.D.p.cho.P.

cho. cho. p. cho. C.D.p. C.D.p.cho.

5 6

E D A E D

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

p. C.D. p.cho. h. cho. C.D. p.cho. h. cho. C.D. 15 15 15 12 14 14 12 12 15 17 17 17 15 15 17 17 20 19 17 19 17 19 22 17 19 22 19 17 19 17 19 17 20 17 20 17 20 17 20 17

● (Gt.): Like the previous obbligato passage, where the guitar echoes the vocal line, highlight the wailing bends, aiming for expressiveness. In contrast the speedy 32nd note runs are played strictly on the beat.

Chord progression: D A E D A

Vo. (Vocal line)

Gt.-I (Guitar I)

Gt.-II (Guitar II) with techniques: cho., C.D., C.D. p.cho., C.D. p., C.D. (8va), p., 8va, h., h., C.D.p., 17 17 15 17 17, 14 14 12 15, 15 15 12, 17 17 15 15, 14 12, 12 14 12, 12 14 12, 12 14 12, 12 14 12, 12 15 12 15, 12 15 12 15, 15 17 15 17, 15 17

Kb. (Keyboard)

Ba. (Bass) with notes: (5) 2 3 4 5 5, g.

Dr. (Drums) with notation: D.S.

Coda Chord progression: B D F A E D

Vo. (Vocal line) with lyrics: one thing I want All of is you (I wan-na drive me cra-zy all night long)

Gt.-I (Guitar I) with techniques: h., p.

Gt.-II (Guitar II) with techniques: 8va, h., p., (Gt.-III) 17 17 16 15 17 17, (2 2 2 0 2 2)

Kb. (Keyboard)

Ba. (Bass) with lyrics: Na na na na na na and notes: (7) (7) (7) (7) (7) (7) (7) (7) (5) (5) 2 3 4 5 5 (4) (5) (6) 0 0 0 0 0 0 0 0 (5)

Dr. (Drums)

D A E D A E

Vo. I wan-na give you all my lov-in Ba-by just to down (I won't

Gt.-I

Gt.-II

Kb. Na na na na na na Na na na na na na

Ba.

Dr.

E D A E

Vo. stand my back up a-gainst the wall (I want All Or Noth-ing at all

Gt.-I

Gt.-II

Kb. Na na na na na na All or Noth-ing at all

Ba.

Dr.

HALFWAY TO HEAVEN

Words and Music by Joey Tempest and Jim Vallance

© 1991 LBG Artists Rotterdam BV, Sweden

Sub-published by EMI Publishing Ltd., London WC2H 0EA/Testatym Music/

Almo Music Corp./Rondor Music (London) Ltd., Rondor House, 10A Parsons Green, London SW6 4TW

Guitar:

The guitar back up for this number features several different aspects, from the full chords under the verse, to the playing in the powerful melodic passages that lift the song. The latter call for a really striking, ambient tone with lots of sustain in the Guitar II part and some expressive use of wailing bent notes to make the instrument sing out and dominate the band sound. It is, I think, worthwhile breaking the melodies down into basic licks while practising, which makes it both easier to understand the supporting phrases, and to try out different amp settings and effects to obtain some nice variations in the guitar tone in the different sections of the song.

Bass:

This is another piece in which a 5 string bass is used to pull out some really low Cs and Ds, giving the band sound a deep resonance. As with the previous song, I've transcribed these notes, in brackets, an octave higher in the tab. The bass line itself is quite simple, mostly a succession of root notes in a regular eight beat rhythm. The emphasis is on the lowest notes with most of the playing on the bottom 2 strings, while the bass tone is rounded off to project the depth. So if you have access to a 5 string, set the EQ up to boost the low end. Again, the bass line needs to work in closely and tightly with the drums to give a very solid beat from the rhythm section.

Drums:

The drumming is based around a straightforward 8 beat rhythm at a medium tempo. On the verses, where the bass holds back to create space in the lower end of the ensemble, the simple drum figure from a very powerful snare to the heavy bass drum and back, forces the drums to stand out in the arrangement. The accentuation here is all on offbeats. Overall, the drumming is firm, with clear cut rests and a loose and heavy rhythm that moves closely with the bass line.

The musical score is arranged in a system with six staves. At the top, the key signature is G major (one sharp) and the time signature is 4/4. The score is divided into an 'Intro.' section and a main section. The 'Intro.' section consists of two measures of chords: D and A. The main section begins with a guitar part (Gt.-I) playing a melodic line with a capo on the 2nd fret. The guitar part is transcribed with standard notation and guitar tablature. The tablature shows fret numbers and includes a '3' indicating a triplet. The guitar part is divided into two parts: Gt.-I and Gt.-II. Gt.-II features a 'cho.' (choir) section with '8va' (8th octave) and 'cho.' markings. The keyboard part (Kb.) is marked '(Organ)'. The bass part (Ba.) is marked '(5)' for the first five notes, indicating an octave higher. The drum part (Dr.) is marked '1x tacet' for the first measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

● (Gt.): The chords should ring out and sustain as much as possible. Try and sort out the fingerings for the chords before playing the progression.

● (Gt.): This passage consists of a phrase played in octave unison with an overdubbed guitar. You should first work out the high position fingering around the 19th-21st frets and use the index finger to execute the half note bends.

● (Ba.): If you have a 4 string bass you'll lose the shape of the bass line as well as the depth of the recurring C#s which must be fretted instead an octave higher on the 3rd string at the 4th fret.

1. Em G D A Em G

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

2. D A Em G D A G A D

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

1. (D.S.I.time Straight)

Vo. D A G A D A G A D

- oth - er day has come Can't face it on my own I
 give it to you straight 'Cause some things just can't wait I've
 what's a man to do To get it through to you An -

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. D A G Em A D

al - most let you walk a - way I guess I should have known I'll
 got to make it up to you And I'll pray, It's not too late
 - oth - er lost and lone - ly night Would break this heart in two

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

● (Gt.): To get the right effect from these slightly staccato'd 2 note chords, pick the lower note with a plectrum and the upper note with your ring finger.

● (Dr.): Although a very simple drum pattern, the bass drum has to be strong on the 8 note off beats, along with the regular off beat crashes on the snare drum.

2. A G A D(onF#)

Vo. 'Cause when you look at me With those sad blue eyes It stops me cold and I
So let's take a chance And it'll be all right Just put your trust in me

Gt.-I s. 2x cho. cho. h.+p. g.

Gt.-II

Kb.

Ba.

Dr.

G D(onF#) G (Chorus) A

Vo. re - al - ize You're all I need to - night We're
to - night Girl we're al - most there (and) We're

Gt.-I Pick Scratch Pick Scratch (.)=Mute

Gt.-II cho. C.D. cho. C.D.

Kb. 8va 1x only

Ba.

Dr.

● (Gt.): The low single note line on the 6th string can be played together with the repeating figure in the Guitar II part which also plays the chord roots, but it's probably best to first practice this line on its own.

2. C D A Em G D A Em G

Vo. (1,3x) Half - way To Heav - en Ly - in' be - side you on a night So still yeah We're
 (2x) Half - way To Heav - en There's some - thing mag - ic 'Bout the way you kiss yeah We're

Gt.-I

Gt.-II

(1x only)

Kb.

Ba.

Dr.

D A Em G D A 3x to 1,2. Em G

Vo. Half - way To Heav - en (I) ask you if you'll stay and ba - by Say you will 3x (Say) So
 Half - way To Heav - en Run - nin' with you ba - by On a night like this

Gt.-I

Gt.-II

2x cho. 3x cho. s. g.

2x cho. 3x cho. s. s. g.

Kb.

4.

Ba.

Dr.

4.

D.S.1.

1. Coda

Em G D A Em G D A Em G

Vo. We're Half-way To Heav-en I nev-er dreamed that I could get this high no no We're

Gt.-I C.D. cho. C.D. p.

Gt.-II C.D. cho. C.D. s. cho. C.D. p.

Kb.

Ba.

Dr.

D A Em G D A Em G E Bb

Vo. Half-way To Heav-en Girl I couldn't leave you E-ven if I tried You got me cap-me so I just

Gt.-I

Gt.-II s. s. s. s.

Kb. 4.

Ba. 4.

Dr.

2x F(onA)

1. C Csus4 C Csus4 C C 2. C Csus4

Vo. tured In a cra zy spin You got I'm in
Can't tell the shape I'm in

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

C Csus4 C [F] Bb F C

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

h. h. h. h. h. 8va

cho. cho. C.D. cho. cho. C.D. cho. cho. C.D. cho.

● (Gt.): You should double check the notation here on this bending phrase as it requires some really effortless fingering to do it justice.

Chords: C bb F

Vo. _____

Gt.-I _____ 4.

Gt.-II (8va) _____

Kb. _____

Ba. _____

Dr. _____

20 18 17 20 18 17 18 20 18 20 18 17 20 18 17 20 18 17 20 18 17 19 15 17 15 17 15 18 17 15 15 17 15 17 15 18 17 15 15 17 15 17 15 15 17 15 17 15 17 15 17

Chords: C G D A E G

Vo. _____

Gt.-I 4. _____ 1x only

Gt.-II _____ (8va) _____

Kb. _____

Ba. _____ 2x only

Dr. _____ 2x _____

D.S.2.

♩ 2. Coda

Em G D A Em G D A

Vo. you will We're Half-way To Heav-en oh There's some-thing mag-ic 'Bout the way you kiss girl

Gt-I C.D. h.+p. 8. 8va C.D. B.

Gt-II C.D. h.+p. 17 15 17 17 15 17 15 6. 17 17 15

Kb.

Ba.

Dr.

Em G D A Em G D A (onD)

Vo. oh and We're Half-way To Heav-en Run-ning with you ba-by On a night like this

Gt-I

Gt-II (8va) 8va cho. cho. K 17 17 17 17 14 19 17 14 17

Kb. 4.

Ba.

Dr. 4.

Em G | I D A Em G | 1 D A

Vo. oh

Gt.-I (8va)

Gt.-II cho. cho. cho. C.D. cho. C.D. cho. cho. cho. cho. (Over Dub.) cho. C.D. cho. C.D. cho. cho. cho. cho.

Kb.

Ba. 0 2 0 2 0 2 0 (4) (5) (5) (5) 5 5 5 5 5 0 0 0 3 3 2 3 0 (5) (5) (5) 5 5 5 5 5 5

Dr.

Em G | 2. D A Em G D A

Vo.

Gt.-I (8va)

Gt.-II cho. cho. cho. (Over Dub)

Kb.

Ba. 0 0 0 3 3 (2) (3) (4) (5) (5) (5) 5 5 5 5 5 0 0 0 3 3 2 3 (5)(5)(5) 5 5

Dr.

I'LL CRY FOR YOU

Music by Joey Tempest and Nicholas Graham

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Sub-published by EMI Music Publishing Ltd., London WC2H 0EA/Warner Chappell Music Ltd., London W1Y 3FA

Guitar:

Basically, this song is a romantic ballad moving to a medium tempo beat. Accordingly, the guitar work tends to concentrate on textural phrases like arpeggios, which form a steady chordal flow in conjunction with the keyboards, punctuated by occasional 4 note chords and the odd power chord. So the picking needs to be controlled and tight, with a little less volume and not too harsh a distortion sound. The break after the verses goes more for expression with softly phrased licks and bends.

Bass:

A very straightforward bass line, marking out the down beat mood of the song. The depth of the 5 string comes across clearly in the even march of the quaver root notes, which sounds less satisfying on a standard 4 string bass. I therefore think it's important to try and create as much depth as possible, with good sustain, on the lower frequencies. The bass once more works very closely with the bass drum to give a bouncy, slightly staccato beat to the song.

Drums:

Another medium tempo number with a tight bass and drums rhythm section laying down a very solid beat. Once again, the basic pattern is a simple, driving 8 beat, but this has a far tighter beat beneath it. The hi-hat and cymbals contrive to give a spacy, floating feel to the drumming by moving in slow quarter note beats. The obvious pitfall to watch out for on a song like this is racing ahead of the beat. Although the main beat is strong, the smaller 8th note beats kind of lean into it to create a slight sway in the rhythm.

The musical score is arranged in a multi-staff format. At the top, a vocal line (Vo.) is shown with a key signature of one sharp (F#) and a common time signature (C). The score begins with a D chord and an 'Intro.' section marked 'in tempo' with an E chord. Below the vocal line are two guitar staves (Gt.-I and Gt.-II). Gt.-I features a 'Pick Scratch' effect. Gt.-II includes a section for a third guitar (Gt.-III) with a '2x only' instruction. The keyboard part (Kb.) is split into a synth line (Synth.) and a piano line (Pn.). The bass line (Ba.) and drum line (Dr.) are also present. The drum line includes a '2x' instruction. The score is written in a standard musical notation style with various annotations for performance.

1. **A** | 2. **A** | **Eadd9**

Vo. I nev- er dream- ed ... that I ... could fall
 Wonder- in' why ... I'm Run - nin' scared

Gt.-I *8*, *6*, *8*

Gt.-II s. cho. cho. C.D. C.D. C.D. (8va) **1**

Kb. (2x only)

Ba. (2x) (2) (4) (2)

Dr. **3**

Eadd9 | **A** | **E**

Vo. But some- thing's come O - ver me Now I'm sit - tin' star - in' At the wall
 From what I be - lieve in I know that love is just an - oth - er word

Gt.-I

Gt.-II

Kb.

Ba. (2) (4) (2)

Dr.

● (Gt.): In this passage of arpeggio chords use the index finger for the F# on the 7th fret while 3/9 and 4/9 may be played with the little and ring fingers respectively. All 3 notes have to be held throughout the measure and not released.

● (Ba): I think this particular line seems very lacking in impact on a 4 string bass. It might be worth trying to beef up the bass frequencies with a little EQ.

● (Dr.): Although this is certainly a very simple rhythm the bass drum has to fall dead on the beat.

1. (D.S. 1. time Straight)

E **A** **B** **D**

Vo. A-fraid for my san-i-ty yeah The (1x) sound of your voice The touch of your skin It's
To say what I'm feel - in' For (2,3x) once in my life The fu-ture is mine It's

Gt.-I 4.

Gt.-II 8va P. cho. (J=Right Hand) - (8va) 5. 3x
cho. 16 16 16 16 17 17 19 19
7cho. 2x only 3x

Kb. 2x only

Ba. 4.

Dr. 4.

A **(Chorus)** **G#m** **F#m7(11)** **E(onG#)**

Vo. haunt - in' me Haunt - in' me I'm still try - in' to come To my sens - es But I
call - in' me Call - in' me I've been search-in' so long For an an - swer But it's

Gt.-I 7 9 9 9 7 9 9 9 9 9 9 7 9 9 9 9 9 9 9 7 9 9 9

Gt.-II 5 4

Kb. (Sampling Voice Reverse)

Ba. 5 5 5 5 5 5 5 5 5 5 5 4 2 2 2 2 2 2 0 2 4 4 4 4 4 4 2 4

Dr. 5 5 5 5 5 5 5 5 5 5 5 4 2 2 2 2 2 2 0 2 4 4 4 4 4 4 2 4

A **to** 1. B **2. E (Chorus)** B C#m B

Vo. can't look back So I'm tak - in' my chanc - es I wan - na give you my heart Give you my
too late now So I'm tak - in' my chanc - es

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A B E B C#m B A B E

Vo. soul I wan - na lay in your arms Nev - er let go Don't wan - na live my

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

● (Gt.): After playing the first ascending 4 note arpeggio, release the index finger holding down the low B note at 5/2, before playing the following 2 open E and B strings.

● (Gt.): Give plenty of attack to the little slide up to the C# chord and let the chords sustain as much as possible.

● (Gt.): The accented chords sound best if they are struck hard across the strings by the bridge as this point is where the string tension is greatest and will give a correspondingly hard, sharp sound.

B A (Chorus) to 2. B C#m B A E(onG#)

life with-out you But I know when you're gone Like a fire needs a spark Like a fool in the dark

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

F#m7 E(onG#) 1. A F E (Chorus) A

I'll Cry For You Cry for you

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

s. cho. cho. C.D.

s. cho. cho. C.D.

A 12. A G E

Vo. I'll Cry For You

Gt.-I (Gt.-III) cho. C.D. P. C.D. P. C.D. P.

Gt.-II (8va) cho. C.D. cho. C.D. P. C.D. P.

Kb.

Ba.

Dr.

A E

Vo. cho. cho. C.D. cho. cho. C.D. cho. cho. C.D. cho. cho. C.D. P. cho. cho. C.D. P. cho. cho. C.D. P.

Gt.-I (Gt.-III) cho. cho. C.D. cho. cho. C.D. cho. cho. C.D. P. cho. cho. C.D. P. cho. cho. C.D. P.

Gt.-II cho. cho. C.D. cho. cho. C.D. P. cho. cho. C.D. P. cho. cho. C.D. P. cho. cho. C.D. P.

Kb.

Ba.

Dr.

● (Gt.): Be sure to get the fingering sorted out in advance for this solo passage featuring a lot of string bending, particularly being in position to employ your index and ring fingers.

A

Vo. _____

(Gt.-III) h. p. (8va) For

Gt.-I 4. h. p.

Gt.-II h. p. (8va)

Kb. _____

Ba. 4. _____

Dr. _____

D.S.1.

1. Coda

B

Vo. tak -in' my chanc -es _____ yeah

Gt.-I _____

Gt.-II _____

Kb. _____

Ba. _____

Dr. _____

D.S.2.

2. Coda

A

Vo. _____

gone oh I'll Cry For You Cry for you

(Chorus) I wan - na give you my heart _____

Gt.-I _____

Gt.-II _____

Kb. _____

Ba. _____

Dr. _____

1. 2-A (Chorus) E oh

A I wan-na lay in your arms

Vo. yeah oh I'll Cry For you (Don't make me cry for you)

Gt.-I (Gt.-III) h. (Gt.-III) cho. C.D. 2x

Gt.-II (Gt.-IV) h.p. (Gt.-IV) 2x

Kb.

Ba.

Dr.

E oh 1.A 12.A

Vo. Cry for you Don't make me Don't make me ba-by Don't you make me

Gt.-I s. cho. C.D. cho. 2x

Gt.-II cho. C.D. cho. C.D. cho. 2x

Kb.

3a. s. h.

Dr. s.

(Chorus)

A E oh oh A

Vo. cry ba - by oh no) (Cry for you ooh I've been

Gt.-I (8va) C.D.P. cho.cho. (8va) cho.cho. (8va)

Gt.-II (8va) cho. (8va) cho. (8va)

Kb.

Ba.

Dr.

12. A D

Vo. search-in' for you so ba - by)

Gt.-I (Gt.-III) cho. C.D. cho. C.D.

Gt.-II (Gt.-IV) cho. cho.

Kb.

Ba.

Dr.

LITTLE BIT OF LOVIN'

Music by Joey Tempest and Kee Marcello Words by Joey Tempest

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Sub-published by EMI Music Publishing Ltd., London WC2H 0EA

Guitar:

This number is one of the more blues influenced pieces in the book and creates two or three basic roles for the guitar: the short but effective chordal passages, finger picked in a slightly country blues style; the mix of arpeggio, 2 note chord and short licks that constitute the main backing riff throughout the song; and the fast 32nd note figures occurring in the lead break. Definitely a guitar based song with the guitar leading the band and continuously working to keep the bouncy main riff alive.

Bass:

As the bass line concentrates on following and reinforcing the guitar riff, there is both a funky edge and more movement in general for the bass. Basically it hinges around off beat roots that underpin the guitar chords and quick unison licks that round off the main riff. It's these off beats that give a little more funkiness than is usual to Leven's bass playing. The soft tension of the 5 string bass, with it's rich, rounded off tone, tends not to bring out the dancy rhythm as strongly perhaps as a 4 string bass would.

Drums:

This is a more uptempo number, with a syncopated rhythm that calls for the drummer to wack out a solid beat that works together with the bass, to support the guitar on the main riff. Above all, the job of accentuating the off beats falls to the bass drum, it's beats punching out behind the guitar chords. The drummer really should become thoroughly familiar with the basic rhythm pattern and how to drop in some well timed accents, with the aim of working up a strong rhythm with both guitar and bass.

tempo rubato

Intro. Em7

Em in tempo G A G Em

ha You got to give me some lov-in' baby

s. p. g. p. h. p. s. p. cho. cho. cho.

(Chorus)

Ba. ②

● (Gt.): For this little intro riff you need a combination of plectrum and finger picking; play the single note lines with alternate up and down strokes, and the 2 note chords with plectrum and middle finger.

● (Ba.): This downward slide isn't possible on a 4 string bass, beginning on the note that would be the bottom open string. So either play it an octave up on 5/7 or aim for a similar effect with a slide somewhere down low on the bottom E string.

♩ 2 (D.S. 2. time With Repeat)

Em G A G Em Em G A G Em

Vo. We're sing-in' (1,3x) oh (2,4x) oh wow Give a Lit-tle Bit Of -
 cho. wow Give a Lit-tle Bit Of -

Gt.-I cho. cho. cho. cho. cho. cho. 2x only cho. 3

Gt.-II

Kb. (1,2,3,4x) oh wow Give a Lit-tle Bit Of -

Ba.

Dr.

C D 1. Em D A 2. Em A

Vo. Lov-in' And I'll treat you right oh yeah Just like a gyp -
 Lov-in' And I'll stay the night -

Gt.-I s. h. cho. cho.p. cho. C.D.p. 8.

Gt.-II cho. cho.p. cho. cho.3 C.D.p. 8.

Kb. Lov-in'

Ba. 8.

Dr. 1x only

● (Gt.): Lay into this quarter note slide, holding it back slightly for maximum effect.

1. Em D Em D Em D A (onC#) G Em D A

B

Voc. - sy I come to town yeah I've been long-in' for that girl I left-behind I might be a fool -
-bod- y I stand a-lone But there's a woman that I Like to call my own I ain't got the mon

Gt.-I s. h. g.

Gt.-II 2x s. 2x s. s.

Kb.

Ba. h. h.

Dr.

Em D Em D Em D A (onC#) G Em D Em

Voc. - yeah But come what - may - ey To make her shine
yeah I've been lov - in' ev - ery min - ute Ever - y - day yeah I've been
But I've got plenty oth-er ways To make her mine Yes I've got

Gt.-I 4.

Gt.-II 2xl 2x g. 2x 12 12 14 16 12 14 12 14 12 14 10 12

Kb.

Ba. h. h. (5)(5) (5) (5)(5) (4) (5)(5)

Dr. 4.

● (Gt.): Check this phrase out as it crops up a few times in the song. It shouldn't be too rushed. Linger over it slightly in keeping with the bluesy mood of the piece.

(D.S.1.time with Repeat)

Chord progression: D, A (onC#), B, A, B, Em, G, A, G, Em

System 1:

- Vo.:** lov-in' ev-ery min-ute Ever-y day ch yeah oh wow Give a Lit-tle Bit Of
plan-ty oth-er ways...To make her mine ch yeah oh wow Give a Lit-tle Bit Of
cho.
- Gt.-I:** [Guitar notation with fret numbers and slurs]
- Gt.-II:** [Guitar notation with 2x, 12, 8va, cho., 4x markings]
- Kb.:** [Keyboard notation with cho., wow markings]
- Ba.:** [Bass notation with fret numbers]
- Dr.:** [Drum notation]

System 2:

- Vo.:** I. Em to 1. D A Em | 2. Em
- Lov-in' - And I'll treat you right oh yeah - the night - I don't need no -
- Lov-in' - And I'll stay
- Gt.-I:** [Guitar notation with s, h, 8va, C.D.p., p, 2x markings]
- Gt.-II:** [Guitar notation with 8va, cho., C.D.p., 2x, 20, 19, 18, 17, 20, 20, 17 markings]
- Kb.:** [Keyboard notation with Lov-in' marking]
- Ba.:** [Bass notation with fret numbers]
- Dr.:** [Drum notation with 6, D.S.1. marking]

● (Ba.): Again the low Cs and Ds will be missing here on a 4 string base, so to recapture some of that lost depth think about creating a deep, resonant sound.

● (Dr.): This rhythm should be hard 'n heavy. Really punch out the beats on the cymbal and hi-hat.

1. Coda

Em Em D A B7(#9)

Vo. — the night — yeah oh — You got to give me some lov - in' — yeah — I'm gon-na make you feel so good —

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

B7(#9) Em G A G · Em C D

Vo. — yeah —

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

● (Gt.): Execute the 2 note chords with plectrum and middle finger, or middle and ring fingers if you prefer, and be sure to get these chords accurately on the stabbing off beats, stopping the sound sharply after each one.

Em D A Em G A G Em

Vo. Em D A Em G A G Em

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

C D Em D A Em D A

Vo. C D Em D A Em D A

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

© (Gt.): After playing the first 4 32nd notes at the beginning of this phrase there is a long slide from 1/12 to 1/17. Use the index finger to execute this.

Em D A Em Em7

Vo. yeah my ba - by

Gt.-I

Gt.-II (8va) 17 21 17 18 19 22 19 17 21 17 20 17 12 15 14 12 12 14 12 14 12 15 h. h. h. + p. s. s. s.

Kb.

Ba.

Dr.

Em7 (Chorus); with Female unison

Vo. ah She's got dead-ly eyes — A twist-ed mind She's one in a million One of a kind — Cold chills run-nin' Down to the bone — She

Gt.-I

Gt.-II with Delay h. h. h. h.

Kb.

Ba.

Dr.

Em7 D A (onC#) G

● (Gt.): Turn the volume right down at this point until the 2nd bar and hold back on the effects for this held over E 5th chord.

● (Gt.): Country blues feeling passage demanding some simple but assured finger picking with plectrum, middle and ring fingers. Try to get a strong, dancy rhythm in your finger picking and bring out each note clearly.

Em7

Vo. gives me lov - in' Like I've nev-er known We tumble and roll 'Til the break of day She's so wild - Blows my world a -way With

Gt.-I

Gt.-II h. s. s. g. h. h. cho. cho.

Kb.

Ba.

Dr.

D A(onC#) G E7 D A(onC#) G Em

Vo. her there's noth-in' I would-n't do Ba - by we've got some-thing To hold on to - ch yeah oh

Gt.-I

Gt.-II h. p. p. g. h. p. p. s. s. s. s.

Kb.

Ba.

Dr.

D A (onC#) B A B

V.o. Lay it down — and it's plain — to see — The woman's got — the best — of me —

Gt.-I Pick Scratch

Gt.-II Pick Scratch —(with Delay)

Kb.

Ba.

Dr. D.S.2.

♩ 2. Coda

Em D A

V.o. ————— yeah She's got

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

G Em G A G Em C D

V.o. dead -ly eyes — A twist-ed mind She's one in a mil - lion One of a kind — Cold chills run-nin' Down to the bone — She

Gt.-I

Gt.-II

Kb. oh ————— wow! ————— Give a Lit-tle Bit Of — Lov - in'

Ba.

Dr.

Em D A Em G A G Em

Vo. gives me lov-in' Like I've nev-er known We tumble and roll 'Til the break of day She's so wild Blows my world a-way With

Gt.-I

Gt.-II

Kb. oh wow Give a Lit-tle Bit Of

Ba.

Dr.

C D Em D A Em Em G A

Vo. her there's noth-in' I would- n't do Ba - by we've got some-thing To hold on to yeah

Gt.-I

Gt.-II 8va 2x with feeling cho. p. p.+h. p.

Kb. lov-in' oh

Ba.

Dr.

Vo. A G Em C D Em D A
 wow Give a Lit-tle Bit Of Lov-in' And I'll treat you And I'll treat you right

Gt.-I
 6 2 2 3 2 0 8. cho. C.D. s. h. p. (8va)

Gt.-II
 15 15 12 12 15 15 12 12 12 14 14 12 p. h. p. h. p. p.
 17 17 17 17 17 17 17 17 17 17 17 17 20 17 19 22 19 17 20 17 19 22 19 17 20 17 12 15 14 12 15 14 12

Kb. wow Give a Lit-tle Bit Of Lov-in'

Ba.

Dr.

Vo. Em G A G Em C D Em D A
 oh wow Give a Lit-tle Bit Of Lov-in' And I'll stay the night yeah

Gt.-I
 4. 4.

Gt.-II
 (2x with feeling)
 14 12 12 14 14 12 14 14 12 14 10 14 12 12 2 2 2 0 0 2 0 0 4 0 3 3 2 2 0 4 2 0 2 0 2 0 2 0 2 3 0 2 3

Kb. oh wow Give a Lit-tle Bit Of Lov-in'

Ba.
 4. 4.

Dr.

Repeat & Fade Out

TALK TO ME

Words and Music by Joey Tempest and Mic Michaeli

© 1989 LBG Artists Rotterdam BV, Sweden
Sub-published by EMI Music Publishing Ltd., London WC2H 0EA

Guitar:

Solid and simple, this song demands from the band the uncomplicated role of accompanists. Accordingly, the guitar part concentrates mostly on chord work interspersed with some bluesy licks under the vocal line, which although scored out in the Guitar II part, can be easily integrated into a single guitar part. A little preparation work on the guitar solo itself, like checking out the phrasing, fingering and position on the fretboard, will be useful for achieving a good rendition. Soundwise, the guitar tone should be pretty evenly balanced.

Bass:

Even 8 beat root notes, form the basic content of the bass line. This stream of root notes moves to a steady walking pace tempo, with a bit of staccato applied to give a rhythmic pulse to the bass line. Once again the deep sonority of the 5 string bass is a strong feature of the bass part, and experimentation with EQ settings will help gain a passable imitation from a 4 string. Drums and bass fuse together strongly for a tight rhythm section that also needs to combine with the backing guitar.

Drums:

Technically, the 8 beat rhythm pattern should be quite easy to tackle, so I would suggest thinking about the sound of the drums on the original recording. Try tuning the bass drum a little lower to produce a slightly deeper tone, and mike and gate the snare drum, adding a little reverb to get a big, resonant sound. The other priority should be to develop a seamless rhythmic unit with the bass to hammer out the big, solid rhythm that carries the song along.

The musical score is arranged in a standard staff format with the following parts from top to bottom:

- Vo. (Vocal):** Features the lyrics "It's not like be-fore ___ baby" and "You can't come run-ning back ___ no more ___ And". Above the staff, the chords Bm, G, and D are indicated for the first two measures.
- Gt.-I (Guitar I):** Contains a melodic line with various fret numbers (e.g., 9, 10, 12, 13) and a solo section marked with a 'g.'.
- Gt.-II (Guitar II):** Shows a simple chordal accompaniment with a 'C' chord.
- Kb. (Keyboard):** Includes a section labeled "(Sampling 'Talk')" with a rhythmic pattern of eighth notes.
- Ba. (Bass):** Features a steady bass line with a 'C' chord and a 'g.' marking.
- Dr. (Drums):** Shows a rhythmic pattern with a 'g.' marking.

1,3,4.
A D G D A D G Bm A G

Vo. (1,2,3,4x) Talk To Me — When it cuts like a knife yeah You just Talk To Me — ba — by (1,3x) When the feel-in' ain't right — (2,4x) When you hurt deep — in — side —

Gt.-I

Gt.-II

Kb. Talk To Me — Cuts like a knife yeah you just Talk To Me — ba — by

Ba. (5) 0 2 3 3 3 2 0 (5) 2 3 5 5 5 (2) (4) (5) 0 2 3 3 3 3 5 3 2 5 2 5 5 5 3 3

Dr.

D(onF#) G to A 1,3,4. B Bm G D

Vo. Who do you think — you're fool — in' Not me — Oh — no no no —

Gt.-I

Gt.-II

Kb. Who do you think — you're fool — in'

Ba. 2 0 2 3 3 3 3 0 (5) 2 2 2 2 3 3 3 (5) (5) (5) (5) (5) (5) (5) (5)

Dr.

● (Gt.): Take care with the overdrive sound on these chords, as they all contain open strings and it's easy to mess up the chordal sound. A natural valve distortion would probably work best here.

● (Ba.): Although you can get round this bass line with a 4 string it might be worth detuning the bottom string down, at least to D or lower if it still feels comfortable, to capture it's original depth.

● (Gt.): A typical obligato type break from Marcello, starting off with a few wailing, spacy bends which then develop into a notey and rhythmic answering phrase.

Bm G D A (on C#) ^{2.} Bm G D
 Vo. Sep-tem-ber rain is fall-in' I see you on the
 your way From you that was a

Gt-I
 Gt-II (8va) cho. p. h.+p. h.+p. (•)=Mute
 cho. p. h.+p. h.+p.
 Kb.
 Ba. 2 2 2 2 2 3 3 3 (5) (5) (5) (5) (5) (5) (4) (4) 2 2 2 2 3 3 3 (5) (5) (5) (5) (5) (5) (5) (5)
 Dr.

Bm G D A (on C#) Bm G D
 Vo. street Just pass-in' by And though your lips are smile-in'
 promise And a threat Now you look for con-so-lation ba-by Just re-mem-ber what you

Gt-I
 Gt-II D.S.2.time only R. 8va
 C.D. C.D.
 Kb.
 Ba. 2 2 2 2 2 3 3 3 (5) (5) (5) (5) (5) (5) (5) (5) 4. 4.
 Dr.

© (Dr.): The hi-hat should be half closed for this 8 bar passage, holding a steady rhythm with accents falling on the 1st beat.

Bm G D D(onF#) G A Bm G D(onF#) G

cold - ness in your eyes So hell is what you've been through well I nev - er thought I'd
 give is what you get The hard-est part was chang - in' I was hold-in' on to

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A Bm D(onF#) G A Bm C to 2.

see you 'Round here no more Now you need some-one to talk to Just like be-fore
 dreams From yes - ter - day woo I used to be here wait - in' Here's what I say

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

1. Coda

Chords: C, A, Bm, G, D

Vo. You on - ly - in' Not me No - no no ba - by

Gt.-I, Gt.-II, Kb., Ba., Dr. D.S.1.

Annotations: s., g., 8va, C.D. cho. C.D., h.+p., p., cho., C.D. h.+p., C.D. h.+p.

2. Coda

Chords: Bm, G, D, A (on C#), C

Vo. You had to have it You on - ly

Gt.-I, Gt.-II, Kb., Ba., Dr. D.S.2.

Annotations: h.+p., cho., p., cho., p., C.D., h.+p., cho., p., cho., p., C.D., p., C.D.

3. Coda

Vo. *A* *F* *Bm* *G* *D* *Bm* *G* *D*

- in' Not me

(*)=Mute

Gt.-I

Gt.-II *8va* *cho.* *h.+p.* *cho.* *h.+p.* *cho.* *h.+p.*

Kb. - in' Not me

Ba. *g.* *g.*

Dr.

Vo.

Gt.-I

Gt.-II *h.+p.* *h.+p.* *h.+p.* *C.D.h.+p.* *(8va)* *g.* *s.* *s.* *p.* *cho.*

Kb.

Ba. *(5)* *(5)* *(5)* *(5)* *(5)* *(5)* *(4)* *(4)*

Dr.

● (Gt.): It helps in getting to grips with this lead break if you divide it into 4 patterns of 2 bars each: the first is based on bent notes; the second and fourth on fast moving 32nd note licks; and the third on 2 note chords. Be sure to suss out the fingerings thoroughly.

Bm G D D(onF#) G A Bm G D(onF#)G

Vo. oh So hell is what you've been through oh I nev-er thought I'd

Gt-I

Gt-II

Kb.

Ba.

Dr.

Hell is what you've been through

A Bm G D(onF#)G A Bm .C

Vo. see you 'Round here no more Now you need some-one to talk to Just like be-fore ba-by You on-ly

Gt-I

Gt-II

Kb.

Ba.

Dr.

See you 'Round here no more Talk to You on-ly

D.S.4.

A
4. Coda

Vo. - in' oh You on - ly Talk To Me When it cuts like a knife yeah You just Talk To Me - ba - - - by When the

Gt.-I

Gt.-II

Kb. - in' You on - ly Talk To Me Cuts like a knife yeah You just Talk To Me - ba - by

Ba.

Dr.

Vo. feel-in' ain't right Who do you think you're fool - in' yeah Who do you think you're fool -

Gt.-I

Gt.-II

Kb. Who do you think you're fool - in' Who do you think you're fool -

Ba.

Dr.

Bm A G D(onF#) G A D(onF#) G

© (Gt.): You could if you wish easily try out these obligato type licks accompanying the vocals in the Guitar I part. It doesn't really need 2 guitars here.

SEVENTH SIGN

Music by Joey Tempest, Kee Marcello and Mic Michaeli Words by Joey Tempest

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Sub-published by EMI Music Publishing Ltd., London WC2H 0EA

Guitar:

Chordal playing dominates the guitar work with an emphasis on getting an expansive tone that lets the open string chords sustain and float over the pumping bass/drums combo. Rhythmically, these backing chords also strengthen the band sound by providing the accented beats for the rhythm section. Some care needs to be taken in creating a good guitar sound that will carry these low position chords well, without causing the sound to crack up and blur them. A run through the songs various sections to grasp the way the song is built, as well as working out appropriate fingerings, would make for good preparation.

Bass:

The driving bass line builds on the root notes of the crashing guitar chords. One nice effect is the use of a repeated low register E note underneath the progression in the main verse, section [A]. A variation of this same harmony then occurs in section [C] of the song, in which the bass then follows the chord changes and develops a melodic bass line to support the guitar arpeggios. Plenty of attack in the right hand, and a tone setting to boost the bass frequencies, will allow the player to get the right kind of sound from the instrument.

Drums:

Creating an unwavering rhythmic pulse in combination with the bass player is the primary target for the drummer. Again, the rhythm is anchored on a steady 8 beat pulse with cymbal accents and bass drum beats all falling squarely on the off beats. The emphasis is on supporting and punctuating the accents of the guitar chords and developing a basic rhythm that keeps the verses in motion and lifts dynamically for the chorus sections. So, don't stiffen up the beat too much, allow it to keep a little looseness as well.

The musical score is arranged in a standard five-staff format. The top staff is for the vocal line, with lyrics: "There's a voice out on the waste land". Above the vocal staff, the chord progression is indicated as: 3. Em G D A Em G D 1. A G. An "Intro." section is marked with a treble clef and a 3/4 time signature. The guitar part (Gt.-I) features a complex rhythmic pattern with various chord voicings and a "Mute" instruction. The keyboard part (Kb.) includes a "(Organ)" section and a "(Chorus)" section. The bass part (Ba.) shows a driving bass line with "2x only" and "3x" markings. The drum part (Dr.) provides a steady 8-beat pulse with "2x only" markings.

● (Gt.): As in some of the previous numbers use a pick to play the bottom root notes of these chords and the middle and ring fingers of your right hand to play the 2 upper notes.

2. D A Em Em G D A Em G D

Vo. 1x tacet

Gt.-I 1. yeah 2. oh

Gt.-II 2x only, 8va

Kb.

Ba. 2x

Dr. 2x

1. D A G 2. D A Em (D.S. 1. time with Repeat) Em G D A

Vo. (4x) cry-in' out for man - kind I've been

Gt.-I I've been (1x) sail - in' 'cross the o - cean With the (2x) stand - in' by the cross - roads I've been (3x) voice out on the waste - land It says we're

Gt.-II 15 12 15 14 12 14 14

Kb.

Ba. 3

Dr. h.

(.) = Mute

● (Gt.): Try to hold the sustain on these chords with ultra smooth chord changes that don't break the flow of sound. Also, make sure that you plant the chords squarely on the off beats.

● (Ba.): The unchanging row of 8th note Es contrasts with the change to G, D and A, building up a nice tension which classical musicians call an "ostinato". In section [C] the bass breaks out to then follow these changes.

A Em G D A G Em G D

hung - in' on to faith ————— But the com - in' of a mes - sen - ger

dev - il by my side ————— I've been fly - in' 'cross the great Blue — sky —
 look - in' for a clue ————— I've been pray - in' for the Hu - man — rase —
 run - nin' out of time ————— well I used to think the world Could — change

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D A 1. Em G D A Em 2. A Em G D

Says it's much too ————— late ————— yeah

Buy there's no — where to hide ————— no ————— oh I've been ————— do ————— no —
 There's not a lot I can ————— I've been ————— do ————— no —
 Lord I must have been ————— blind ————— I've been ————— do ————— no —

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D A Em **B** B Bsus4 B Bsus4

Vo. I've been (1,3x) wait -in' for the warn- in' As we look to the sky yeah
 We could all (2x) come to- geth- er And gath-er all around ah

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Bsus4 B **to** 2. C C# D D# 4. Em G D A

Vo. Now we all seem lost If you ask me why It's the Sev-enth Sigh
 What good is war when we All go down

Gt.-I

Gt.-II 8va, Harm. Harm. 12 12

Kb.

Ba. Sev-enth Sigh

Dr.

① (Dr.): The most marked feature here is the stress on the last quarter off beat on the hi-hat and snare. These accents should be strong. Above all the drums work closely with the bass to "fill out" the gaps under the long whole note guitar chords.

② (Ba.): A nice development of the bass line in [A] with the bass following the changes around G, D and A.

Em G D A Em G D A **to** 4. Em D A

Vo. See the blood - red sky — to-night — It's the Sev-enth Sigh — See the blood - red sky —

Gt.-I

Gt.-II

Kb. Sev-enth Sigh

Ba.

Dr.

Vo. A **to** 1. D Em G D A Em G D

yeah

Gt.-I (·)=Mute

Gt.-II 2x tacet cho. C.D. cho.+C.D. h.p. g. g.

Kb.

Ba.

Dr.

© (Gt.): There are 2 bends in quick succession from E to G on 3/9 in the 1st, 3rd & 4th bars. Finger the first bend with your ring finger, then slide up quickly to play the second bend with the index finger. This will put you into position to execute the hammer-on from 3/9 to 3/11 that follows.

D A G Em G D A Em G D A Em

Vo. oh There's a

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D.S.I.

1. Coda

A E F#m A F#m

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

● (Gt.): This passage, beginning with a held bend on the 17th fret and then several pull-offs from 2/17 to 2/14, requires heavy use of the little and index finger. It's important with this rapid playing to find the high position changes quickly and effortlessly.

Chords: B A F#m A F#m

Vo. [Musical staff]

Gt.-I [Musical staff]

Gt.-II [Musical staff with notes: 21 21 20 19, 22 22 22 22, 17 21 19, 17 19 21 17, 17 21 17 21 17, 17 21 17 21 17, 17 21 17 21 17, 17 21 17 21 17]

Kb. [Musical staff]

Ba. [Musical staff]

Dr. [Musical staff]

Chords: F#m F F#m Em G D A

Vo. [Musical staff]

Gt.-I [Musical staff with note: (-)=Mute]

Gt.-II [Musical staff with notes: 17 21 17, 18 17 21, 18 17 21, 16 17 16, 18 17 16, 18 17 16, 14 15 16, 14 15 16, 14 14 14 14, 14 14 14 14]

Kb. [Musical staff]

Ba. [Musical staff]

Dr. [Musical staff]

● (Gt.): When playing this solo part be sure to punctuate it with rests and carve out the triplet and sextuplet (groups of 6 notes on 1 beat) semiquavers decisively and clearly.

Vo. A Em G D A G Em G D

Gt-I
 (8va) → h.+p. h. cho. cho. cho. C.D. cho.

Gt-II
 h.+p. h. cho. cho. cho. C.D. cho. C.D. cho.

Kb.

Ba.

Dr.

Vo. D A Em G D A Em I've been

Gt-I

Gt-II
 p. cho. C.D. cho. C.D. p. h.+p. h.+p. p. cho. C.D. (8va)

Kb.

Ba.

Dr.

D.S.2.

2. Coda

B C C# D D#

Vo. me why ——— yeah

Gt.-I

Gt.-II

Kb.

Ba.

Dr. D.S.3.

3. Coda

D A Em

Vo. It's the

Gt.-I

Gt.-II

Kb.

Ba.

Dr. D.S.4.

4. Coda

Em G D

Vo. wow ——— wow ———

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. wow ——— Sev - enth Sigh ——— yeah ——— See the blood - red sky —

Gt.-I

Gt.-II

Kb.

Ba. Sev - enth Sigh

Dr.

D A G Em G D A Em G D

D A Em G D A Em D
 Vo. to - night It's the Sev - enth Sigh oh See the blood - red
 Gt.-I
 Gt.-II 8va cho. cho. C.D.p. C.D.p. cho. C.D.p. cho. C.D.p.
 Kb. Sev - enth Sigh
 Ba.
 Dr.

D Em G D A Em G D A G
 Vo. sky yeah
 Gt.-I (-)=Mute
 Gt.-II cho. C.D. cho. (8va) cho. cho. C.D. cho. C.D.p. cho. C.D.p. cho. C.D.
 Kb.
 Ba.
 Dr.

tempo free

G

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

cho. C.D. 8va (l)=Right Hand

s. p. ↓ p. s. ↓ p. s. p. s. ↓ p. s. ↓ h.+p. s. h.+p.

15 14 14 12 15 14 14 10 16 14 10 16 14 12 16 14 12 11 14 12 11 9 7 6 9 7 6 4 9 7 6 7 6 4 4 5 4 5 4 5 3 2

in tempo

G Em G D A Em G D A Em

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

● (Gt.): There s no tempo to this final run down, so I've transcribed it into even 8th notes. It should be played with a lot of delay and the right hand should pick the notes heavily to achieve the maximum sustain.

PRISONERS IN PARADISE

Words and Music by Joey Tempest

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Sub-published by EMI Music Publishing Ltd., London WC2H 0EA

Guitar:

In contrast to the previous song, the role of harmony instrument is taken by a piano, leaving the guitar free to deliver counter melodies on the upper half of the neck as the song builds to the melodious, overdubbed guitar in the solo passage. To pull off the obbligate licks that support the vocals, it's necessary to listen well to the other players and deliver these licks as a musical response to their lines. You'll also need to keep a constant check on your volume levels and work out a few different guitar tones to fit in with the format of the song.

Bass:

From the Point of view of rhythm, the bass line takes on a sparser form for this ballad where harmonically it follows the lower end of the piano accompaniment. Occasional slides and short figures are used as decorations. The ballad like nature of the song makes for a bigger scale in movement and tempo and the bass line moves along in heavy, long quarter beats. The 5 string bass fills out the bottom end of the band sound effectively, although with piano support a 4 string should do the job equally well.

Drums:

There's nothing particularly difficult in terms of technique or irregular rhythms in this piece. As you would expect for a ballad, the rhythm is an orthodox 4 beats to the bar. Creating a big sound from the drums is probably the key point for the drummer here, physically laying into the kit to produce the laboured slowness that fits a ballad like this. You may also be thinking about tuning, and if you're putting the drums through any kind of PA, some electronic treatment, as described in 'Talk To Me' may be useful. Either way, firm time keeping is essential as the drums, more than any other instrument, will have to carry the beat for the band.

The musical score is arranged in a system with seven staves. The top staff is for the vocal line, starting with an 'Intro.' marked 'Am' and 'In tempo'. The lyrics are: 'I want to learn how to fly I want to be respected I want to get lucky I want to get out of this dump I just want to watch T.V.' The guitar parts (Gt.-I and Gt.-II) are shown as empty staves. The keyboard part (Kb.) includes a section for '(S.E.) (Organ)' and '(Organ)'. The bass (Ba.) and drums (Dr.) parts are also shown as empty staves.

Dm

Vo. I want to be loved I want to be different I want a brother and sister I'd just rather be forgotten I want to save the world

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Am G C Dm

Vo. I want to be understood I want to be rich Man I just want to be somebody

Gt.-I

Gt.-II

Kb. (Voice)

Ba.

Dr.

● (Gt.): The guitar sound for this opening solo break needs to be dosed up a bit with effects, giving above all plenty of sustain. Play in a loose style, like a classical "rubato".

Chords: C(onE) F 1. Dm G

Vo. (Vocal line)

Gt.-I (Guitar I): Includes fret numbers (8, 5, 5, 5, 6, 8, 17, 17, 10, 17, 10, 17, 15, 15, 12, 12), techniques (8va, 2x), and a section marked (Gt.-III).

Gt.-II (Guitar II): Includes fret numbers (9, 7, 9, 10, 9, 12, 12, 9, 10, 9, 10, 12, 10) and techniques (2x).

Kb. (Keyboard): Accompanying chords and bass line.

Ba. (Bass): Bass line.

Dr. (Drums): Drum line.

Chords: C G 2. Dm G

Vo. (Vocal line)

Gt.-I (Guitar I): Includes fret numbers (15, 15, 15, 5, 5, 6, 5, 7, 8, 5, 7, 10, 10, 12, 10, 10, 13, 12, 10, 12, 12, 12, 10, 10, 8, 7, 8), techniques ((8va), 3), and a section marked (Gt.-IV).

Gt.-II (Guitar II): Includes fret numbers (9, 7, 10, 9, 10, 12, 12, 10, 10, 10, 12, 10, 9, 9, 7, 8, 7, 9) and techniques (3).

Kb. (Keyboard): Accompanying chords and bass line.

Ba. (Bass): Bass line.

Dr. (Drums): Drum line.

C Am G F C G Am G

Vo.

Gt.-I (Gt.-III) h.+p. p.+h. h.+p.

Gt.-II (Gt.-IV) g. g. g.

Kb.

Ba.

Dr.

F G C F(onC) C Am G

Vo. cho. C.D. cho. hm yeah

Gt.-I cho. C.D. cho. g. g. cho. C.D. cho. C.D.

Gt.-II

Kb. (Pf)

Ba. s. s.

Dr.

● (Dr.): The drum entry should really set the beat going with 3 big, accented crashes on the cymbals and the bass drum, all 16th notes, to provide a unison with the guitar chords.

Vo. **A** C F(onC) C Am G C F(onC)
 Julie-'s got the word to-day She lost her job just one last pay Life don't come eas-y an-y more
 Jimmy still re-calls the night When he took his gui-tar And headed on out To find the big-time That was his

Gt.-I g.
 Gt.-II (Gt.-I); 2x/(Gt.-II); tacet cho. cho. g.
 Kb. (Pf)
 Ba. 2x 2x
 Dr. 2x 2x

Vo. C Am G C F(onC) C Am G
 dream Still strug-glin' on by her-self Got a pic-ture of Jimmy There on the shelf
 He gave up his past And made it al-right But there's some-thing mis-sin' in his heart to-night

Gt.-I h. g.
 Gt.-II C.D. h.+s. p.+s. h. g. 8va cho.+C.D. cho.+C.D. 10 10 10
 Kb.
 Ba. 2x 2x
 Dr. 2x

● (Gt.): The distortion should be well under control in the guitar part, not too overdone, while the short figures that surface in between the rests want to be nicely timed and subtly phrased. The guitar sound is pretty orthodox.

System 1: This system contains the first two measures of the piece. The vocal line begins with the lyrics "(And) she looks at him says - Why did we let it go". The guitar parts include a lead guitar (Gt-I) with a melodic line and a rhythm guitar (Gt-II) providing accompaniment. The bass (Ba.) and drums (Dr.) also feature rhythmic patterns. Chords indicated above the staff include C, F(onC), C, G(onB), Am, and Em.

System 2: This system contains the next two measures. The vocal line continues with the lyrics "I know that some-times ba-by We didn't". The instrumental parts continue their respective parts, with the bass (Ba.) featuring a notable entry. Chords indicated above the staff include F, C, G(onB), Am, Em, F, and G.

● (Ba.): Big bass entry calling for a little dramatic tension by holding back on the first 2 notes slightly, timingwise.

Chorus

C F C F C G(onB) Am G F Dm G

Pris-on-ers... In Par-a-dise Still far from heav-en's door — yeah We had it all but still we Want-ed more — Now I
 Pris-on-ers... In Par-a-dise So close but yet — so far There will come a time — No mat-ter who you are — When you

Vo. Gt.-I Gt.-II Kb. Ba. Dr.

F G Am G F

re-al-ize that I can't Turn back the fu-ture's here To stay but hey We're just
 ask your-self Was it right or wrong For me to turn-a-way but hey We're just

Vo. Gt.-I Gt.-II Kb. Ba. Dr.

© (Gt.): These 4 descending notes should be played with excessive vibrato, really labouring over, and holding back on each individual note. To capture the right kind of sound, cut the lower frequencies with the EQ and boost the middle to high range.

C G **too** F G **D** Am G F C G

Vo. chil- dren of — to-mor - row Hang-in' on to yes- ter-day
 chil- dren of — to-mor - row Hang-in'

Gt.-I h.+p. p.+h. wow

Gt.-II g. g.

Kb.

Ba.

Dr.

Am G F G

Vo. yeah h.+p. cho. C.D. well

Gt.-I h.+p. cho. C.D. cho.

Gt.-II g. g.

Kb.

Ba.

Dr. D.S.

Coda F G

Vo. on — to yes - ter - day

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

C G(onB) Am Em F C

Vo.
 wow wow yeah yeah

Gt.-I
 8va cho. (Gt.-III) cho. cho. C.D. cho.

Gt.-II
 6 cho. 8va cho. cho. C.D. cho. cho. C.D. cho.

Kb.

Ba.

Dr. 7

Am Em F G E(onG#)

Vo.

Gt.-I cho. C.D. cho. C.D. cho. cho. C.D. cho.

Gt.-II (Gt.-IV) cho. C.D. cho. cho. C.D. cho.

Kb.

Ba.

Dr.

Ⓢ (Gt.): Soundwise, lots of sustain is needed from the amp to make the guitar glide over the band sound in this solo. To recreate the overdubbed guitar lines that harmonise and imitate, echo-like, the main guitar, all the phrases must be played very clearly, so be sure of fingering and position changes etc. Look out for the last bar where the 4 guitars end on a complex unison run.

Ⓢ (Dr.): In order to help the guitar entry for it's climactic solo, the drummer should concentrate on getting this fill confidently on the beat.

Am Em F C

Vo. cho. C.D. cho. C.D. cho. cho.

Gt.-I cho. C.D. cho. C.D. (Gt.-III) cho. cho. C.D.

Gt.-II (Gt.-IV)

Kb.

Ba.

Dr.

Am Em F

Vo.

Gt.-I (Gt.-III)

Gt.-II (Gt.-IV)

Kb.

Ba.

Dr.

Chord progression: G, F C, F (onC)

Vo. (Vocal):
 (8va) Pris-on-ers In Par-a-dise (8va)

Gt.-I (Guitar I):
 (8va) (8va)

Gt.-II (Guitar II):
 (8va) (8va)

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Technical notation for Gt.-I and Gt.-II includes fret numbers (e.g., 19, 20, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) and techniques like (8va) and (8vb).

Chord progression: C, F, C, G (onB), Am, G, F, G

Vo. (Vocal):
 Pris-on-ers In Par-a-dise yeah yeah (We're just)

Gt.-I (Guitar I):
 (8va) (8va)

Gt.-II (Guitar II):
 (8va) (8va)

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Technical notation for Gt.-I and Gt.-II includes fret numbers (e.g., 20, 19, 17, 15, 12, 14, 13, 12, 14) and techniques like (8va) and (8vb).

C G(onB) Am C(onG) F Dm G F G

oh oh oh oh oh oh

Vo. come a time... No mat-ter no mat-ter who you are... When you ask your-self... Was it right or wrong... For

Gt.-I (Gt.-III) cho. 17 16 20 19 17 20 19 17 15 7 0 7 5 5 5 (Gt.-III)

Gt.-II (Gt.-IV) cho. 17 19 17 18 16 18 17 15 7 0 7 5 5 5 (Gt.-IV)

Kb.

Ba.

Dr.

Am G F C G rit. F G C

me to turn... a - way... but hey We're just chil- dren of... to- mor- row... Hang- in' on... to yes- ter- day

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

BAD BLOOD

Music by Joey Tempest and Kee Marcello Words by Joey Tempest and Mic Michaeli

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Sub-published by EMI Music Publishing Ltd., London WC2H 0EA

Guitar:

Back to a more uptempo rocker, centred around a funky 16 beat riff laced with off beat accents. This, and an equally syncopated descending 2 note chord riff on B7, comprise the backing guitars' contribution to the song. The notes in the licks scored out in Guitar II, whether in the solo or as a voice in the back up, should be held out with plenty of sustain. On time keeping, the inclusion of a sequencer in the arrangement naturally means strictly holding down the beat.

Bass:

In unison with the guitar, the bass also uses the 16 beat riff as it's main line in the song. Although this riff doesn't move at such a breakneck pace, it nonetheless demands some accurate fingering and sharp, attacking picking in the right hand, especially if you pick with your fingers. It's also worth paying attention to the small details of any riff when playing in unison with another instrument, like the little G slide down that ends the 2nd bar of this riff, and stopping the notes firmly in your left hand to allow the rests to properly punctuate the figure.

Drums:

Although this is basically a medium tempo song with a heavy beat drum part, there are some tricky elements involved here. With the help of a double bass drum set up, there are frequent short rolls between the bass drums and snare, often taking the shape of off beat 16 beat triplet patterns. These fills are used to add a rhythmic stab under the long half and quarter notes in the main riff at the end of the bar. So, take care to avoid being thrown off the beat and out of time at these points.

The musical score is arranged in six staves. The top staff is for the voice (Vo.), with lyrics 'Ah ah ah ah ah ah ah Ah ah ah ah ah ah ah' and a 'N.C.' (No Chorus) marking. The second and third staves are for two guitars (Gt.-I and Gt.-II), both playing a descending two-note chord riff on B7. The fourth staff is for keyboard (Kb.), with '(Chorus)' and '(Organ)' markings. The fifth staff is for bass (Ba.), playing the 16-beat riff. The sixth staff is for drums (Dr.), showing a complex pattern of short rolls and triplets. A circled '1' with a '3' below it indicates a triplet pattern. A 'with Delay' marking is present at the end of the guitar parts.

● (Dr.): Short rolls of consecutive beats on double bass drums ending up with a beat on the snare often occur in this piece, sometimes making things a little tricky timingwise. So, if you're not too well versed in double bass drum technique, I would suggest going over these parts until you get the hang of it.

E D A7 G E D A7 G

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

(D.S.time Straight) B7 F#

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

● (Gt.): Chunky sounding riff. Flex your wrist to give a slap behind each stroke, really making the notes bounce to the funky rhythm. The fingering is straightforward, with the pinky fretting the final D of the 1st bar on 5/5.

● (Ba.): This riff is doubled up on the guitar as well, so it's vital to get the timing and feel perfectly co-ordinated with the guitar player, particularly on the G slide down.

● (Dr.): Simple drum pattern but must be right on the beat, especially the bass drum and the tiny rolls at the end of the bar.

● (Dr.): In order to familiarise yourself with playing in time with a sequencer, try listening and playing to it on headphones.

1. F#

B7

Vo. Man she was far too hot to han - dle yeah Like fight-in' fire with gas - o' line wo
 But oh she hun - gered for my lov - in' oh That first bite chilled me
 (One) Just like liv-in' on liv-in' on a knife edge That wom-an put a

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

2. F#

Vo. To the bone spell on me Bad Blood hoo Run-nin' through my veins

A B Em D A G

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

(Sequencer)

(E. Bass)

Em D A G D Em D A G

Vo. Bad Bad Blood yeah Is driv-in' me in

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Em D to A G

Vo. - sane Bad Blood

Gt.-I

Gt.-II

Kb.

Ba. (E. Bass)

Dr.

Coda

A G

C B7

Vo. _____

Gt.-I _____

Gt.-II _____

Kb. (Sampling) _____

Ba. (Sequencer) _____

Dr. _____

D B7

Vo. Wow _____ oh _____ oh _____ Wow _____ oh _____ Bad Blood _____

Gt.-I (2x cho. C.D.) _____

Gt.-II (2x cho. C.D.) _____

Kb. Wow _____ oh _____ oh _____ Wow _____ oh _____

Ba. _____

Dr. _____

1.

A B B7

Vo. *wow* oh oh *wow* oh Bad Blood

Gt.-I 8va 2x cho. cho. C.D. 4.

Gt.-II 8va cho. 2x cho. cho. C.D. cho. C.D. 4.

Kb. *wow* oh oh *wow* oh

Ba. 4. 4.

Dr. 4.

2.

A B B7 E Em D

Vo. Bad bad bad Bad Blood yeah cho. cho. 8.

Gt.-I 8. 14 15 14 15 8. 15 15 12 15 15 8. 14 14 14 14 14 8. cho. cho. 6.

Gt.-II 8. 0 3 4 2 7 2 7 0 3 4 5 7 5

Kb.

Ba. (Sequencer) (E. Bass) 0 3 4 2 7 2 7 0 3 4 5 7 5

Dr.

© (Gt.): If you want the same effect from the wah-wah pedal as the record, then avoid pushing it too far up or down. Marcello's use of it is controlled, tending towards tonal variations than an out and out wah-wah effect.

A G D Em D A G

Vo. Bad Bad Blood yeah (Is)driv-in' me in - sane

Gt.-I h.+p. p. p. h. p. p. h.+p. p. p. h. p. p. p.

Gt.-II

Kb. Bad Bad Blood (Organ)

Ba.

Dr.

Em D A G G^{B7}

Vo. oh Al-ways look-in' for a good

Gt.-I 8va cho. p. cho. cho. (8va) oh

Gt.-II

Kb. Bad Blood

Ba. (E. Bass) (Sequencer)

Dr.

(.)=Mute

● (Gt.): Super fast run down incorporating several little finger pull-offs. This sort of line might be worth practising.

B7 F# B7

Vo. — time — hey I come on — just like a hur - ri - cane — yeah Now I'm far too hot — to han -

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

B7 F# A

Vo. -dle — Like fight-in' fire — with gas- o-line — (one more) — 8va — Bad

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

—(Sequencer)— g.

Chords: Em D A G Em D A G D

Vo. Blood wo Run-nin' through my vein hey Bad Bad

Gt.-I

Gt.-II

Kb. Blood Bad Bad

Ba. (E. Bass)

Dr.

Chords: Em D A G Em D A D A D

Vo. Blood (Is) driv-in' me in -sane

Gt.-I

Gt.-II

Kb. Blood

Ba.

Dr.

Em D A G Em D A G D Em D

Vo. Bad bed bad bad Bad Blood ——— Bad bad bad bad Bad Blood ——— Bad ba ba ba bad ba ba ba bad

Gt.-I 8. 8.

Gt.-II 8. 8.

Kb. Bad Bad Blood ——— Bad Bad Blood ———

Ba. 8. 8.

Dr.

A G Em D A G D Em

Vo. Bad Blood — yeah — Bad ba ba ba bad ba ba ba bad Bad Blood ——— Bad Bad Blood ———

Gt.-I

Gt.-II

Kb. Bad Bad Blood ——— Bad Bad Blood ———

Ba.

Dr.

HOMELAND

Music by Joey Tempest, Mic Michaeli and Kee Marcello Words by Joey Tempest and Mic Michaeli

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Sub-published by EMI Music Publishing Ltd., London WC2H 0EA

Guitar:

Starting with a chordal accompaniment on the organ, the guitar kicks this number off with a gentle, down beat melody that continues, after the entry of the vocals, with a mixture of chord work, *apreggio* and finger picked 2 note chords. These passages need to be played with a touch of expression that should carry on into the obligato work, after the bass and drums come in, as the first half of this piece chiefly involves these bluesy melodies. It's also important to set up the right guitar tone for this nostalgically inclined song. Care when hitting the slow rises and falls, the crescendos and decrescendos, should also be taken.

Bass:

Sparse and broken up, the bass line employs little figures around chord roots and stepping notes to sketch out it's accompaniment. The phrasing needs to be right to capture the floating kind of feeling to this song, with the relevant beats nicely in time with the bass drum. For the verses especially, a touch of staccato to the notes brings out the spacy nature of this line. Sustaining the atmosphere is important in a song like this, even if the individual lines of the instruments get a bit repetitive. As for any piece of music, you have to lose yourself in the total ensemble sound and get into the big picture, the song.

Drums:

Like the previous number, this is also a slow moving ballad with a fairly orthodox kind of setting. For much of the time the drums lay down a heavy, ponderous beat with the bass drum following close on the heels of the staccato bass figures. Time keeping here is important, with the drums needing to once more tap out and carry the rhythm of the song. Other points to watch out for are some smooth, brushy cymbal work, including a little hi-hat stuff, so keeping a good balance on the kit is useful in executing some powerful one handed shots that crop up in the music.

The musical score is arranged in a standard format with six staves. At the top, the key signature is indicated by the chords C, G, Am, C, G, Am. The staves are labeled as follows:

- Vo.:** Vocal line with lyrics: "yeah", "h.", "Arm.", "p.", "cho. C.D.", "hmm".
- Gt.-I:** Lead guitar line with various techniques and dynamics: "cho.", "cho. C.D.", "p.+h.", "h.", "Arm.", "p.", "cho. C.D.", "h.+p.". Includes a circled '1' at the start of the first measure.
- Gt.-II:** Rhythm guitar line, mostly silent.
- Kb.:** Keyboard line, labeled "(Organ)", providing chordal accompaniment.
- Ba.:** Bass line, mostly silent.
- Dr.:** Drum line, mostly silent.

● (Gt.): Play with expression rather than aiming for a strict adherence to tempo. In the 3rd bar the C on 2/8 sounds best with a tremolo arm. Failing that, apply a normal vibrato to the note.

A C G Am C G

Vo. Re - mem - ber that sum - mer Down by the shore - - - line I still can hear those old For - got - ten

Gt.-I p. g. h.+p. h. p. s. s. g. h.+p. h. p. s. s.

Gt.-II

Kb.

Ba.

Dr.

Am C G Am F G

Vo. songs - - - - - yeah - - - - - And we made prom - is - es To last for - ev - - - - - er I just can't be - lieve those Days are

Gt.-I g. h.+p. h.+p. p. h. h. p. s. s. h. h.

Gt.-II

Kb.

Ba.

Dr.

● (Gt.): The slides on the 2 note chords want to be well timed and picked firmly with plectrum and middle finger.

Vo. *F* *C* *G* *Am*
 gone long gone There used to be a place That we could call our own
 Re-mem-ber when our hearts Were filled with laugh-ter

Gt.-I *g.* *p.* *g.* *s.* *2x* *p.* *p.* *p.*
g. *s.* *s.* *g.* *2x* *p.* *p.* *p.*

Gt.-II

Kb. (Organ)

Ba. *g.* *g.* *3*

Dr. *2x*

Vo. *C* *G* *Am* *C* *G*
 We used to think to-mor-row Was a long long time But sad-ness filled my heart When I knew I knew the
 It ech-oes in my trail Of fall-en tears yeah (But) no mat-ter where I am to-day Or what the

Gt.-I *p.* *s.* *cho.* *h. p.* *g.* *p.*
p. *s.* *cho.* *h. p.* *g.* *p.*

Gt.-II

Kb.

Ba.

Dr. *2x*

● (Ba.): Take care to give a little staccato here, taking time to pause on the rests, so as to accentuate the spacy feeling of this line.

● (Dr.): You need to watch your timing for the hi-hat work in the 2nd bar, striking the rim firmly on the 16th note beats.

Am F C G F G

Vo. mo - ment had come — yeah When I had to leave those days — Be - hind oh — I felt so free — Where I want - ed to be The days fu - ture might bring — oh I will re - mem - ber those Long gone years — yeah I can't let go I wan - na know Does it

Gt.-I

Gt.-II

Kb.

Ba.

Dr. 2x

F D C F

Vo. went so fast How I wish they could last — So far from — my Home - land I'm lost in — time — My have to end — For the best of friends — So (-)=Mute (2x)And my

Gt.-I (-)=Mute

Gt.-II (-)=Mute

Kb. (Organ) (Chorus)

Ba. So far from — my Home - land I'm lost in — time

Dr. 2x

● (Dr.): These are continuous 16th note beats on the cymbals which should be played smoothly. Consider the various sounds you get from the cymbals, by striking them at different points, (the edge, the centre etc) as well as by using different sticks.

C Am G F C F

Vo. soul's still search -- in' For that peace of mind Those sa - cred - land - scapes Come miles a-round And my

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

8va (8va) 2x 2x

20 20 19 17 19 20 20 17 17 8 (17 15 15 8)

Those sa - cred land - scapes Come miles a-round And my

C Am to G F E C G Am

Vo. heart's still beat -- in' For those coun-try grounds yeah yeah

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

cho. cho. C.D. p.+h. h. cho. cho. C.D. p.+h. h. (8va) cho. cho.

19 20 20 19 19 8

heart's still beat -- in' For those coun-try grounds

© (Gt.): Avoid making the notes in this striking little fill sound too thin, being so high up on the fretboard. Aim for as thick a guitar tone as possible to make them stand out.

C G Am

Vo. Arm. p. cho. C.D. 3 cho. cho. p. p.

Gt.-I Arm. p. cho. C.D. 3 cho. cho. p. p.

Gt.-II

Kb.

Ba.

Dr. D.S.

Coda

G F

Vo. coun - try grounds

Gt.-I 8va

Gt.-II 8va cho.

Kb. coun - try grounds

Ba.

Dr. 8

F C F C Am

Vo. yeah yeah cho. h. cho. h.+p. cho. p.+h. h.+p. p. h.+p. cho.

Gt.-I cho. h. cho. h.+p. cho. p.+h. h.+p. p. h.+p. cho.

Gt.-II (.)=Mute

Kb.

Ba.

Dr.

● (Gt.): Ascending run of 32nd notes based on a C major scale, and played in unison with the snare drum. Not so hard to execute, but depends on good fingering and accurate picking with alternate up and down strokes.

● (Dr): As described above, this roll on the snare is in unison with the upward run on the guitar, so each beat should be clear and precise.

● (Gt.): This 9 bar break is based around continuous high speed flurrys and pentatonic (5 note) and blue note scales. Concentrate on timing, fingering and very precise picking, and go for it!

Chords: G, F, G

Vo. *Lead* I know I know I know That those days are gone — Long — long gone — I felt so free Where I want-ed to be The

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Chords: F, C, F

Vo. days went so fast How I wish they could last So far from my Home-land I'm lost in time And my

(*)=Mute

Gt.-I

Gt.-II

Kb.

Ba. So far from my Home-land I'm lost in time

Dr.

C Am G F C

Vo. soul's still seach - - - in' For that peace of mind Those sa - cred land - scapes (then) Come

Gt-I

Gt-II 8va 20 20 19 17 19 20 20 17 17 15 15 8va

Kb. Those sa - cred land - scapes Come

Ba.

Dr.

F C Am G

Vo. miles a - round And my heart's still beat - - - in' For those coun - try grounds -

Gt-I

Gt-II 8va cho. 20 20 19 17 19 20 20 19 19 cho.

Kb. miles a - round And my heart's still beat - in' For those coun - try grounds -

Ba.

Dr.

F C G Am
 Vo. yeah
 Gt.-I cho. cho. C.D. p.+h.
 Gt.-II g.
 Kb. (Organ)
 Ba.
 Dr.

C G Am rit.
 Vo. Re - mem - ber that sum - mer Down by the shore - line
 Arm. p. cho. C.D. h.+p. h. p. s.
 Gt.-I Arm. p. cho. C.D. h.+p. h.+p. h. p.
 Gt.-II
 Kb.
 Ba.
 Dr.

GIRL FROM LEBANON

Words and Music by Joey Tempest

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 Sub-published by EMI Music Publishing Ltd., London WC2H 0EA

Guitar:

From the opening mournful refrain on the lead guitar in 'Tempo-1', the tone of the instrument is geared towards producing a hard overdrive sound with a lot of sustain. The volume should also be turned up quite high in order to give sufficient feedback as an element in this guitar line. As the rest of the band then come in, the back up guitar fixes around the muted, driving 16 beat riff that is continuously played throughout all the A minor sections of the song. The D minor section, forming a chorus, uses a rhythmic combination of root and chord on a jumpy 16 beat rhythm. Strike these chords close up by the bridge with a lot of attack to get a sharp, trebly sound.

Bass:

If you don't have a 5 string bass, it shouldn't make very much difference for this tune, as the constantly repeated A minor riff begins conveniently with the bottom E string of the standard 4 string bass and only goes lower in the D minor section. The lowest note here is only the D a tone below, and most 4 string basses should tolerate being detuned that far. The A minor riff, which is doubled up on the bottom strings of the guitar, is straightforward enough fingeringwise, but it definitely needs a solid, pounding rhythm to keep this out and out rocker in motion.

Drums:

Like many of Ian Haugland's drum patterns, this is a simple but effective way of providing a solid beat to support the uptempo movement of guitar and bass. Here the drums really have to work up some powerful beats to give the song a hefty jolt. The hi-hat should be played half open with a strong shot to accentuate the quarter note guitar chord that occurs every 2nd and 4th bars, while the bass drum should purposefully tackle the 16 beat pairs that lead to the snare crash on the final note of the riff. Aim for the right stressed beats and neatly executed fills, never letting go of the beat for a moment.

The musical score is arranged in a standard staff format with six parts: Voice (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Keyboard (Kb.), Bass (Ba.), and Drums (Dr.).

- Vo.:** Features an 'Intro.' section with the tempo marking 'tempo rubato' and a key signature of A minor. The main section is marked 'Tempo-1 in tempo' and includes chords Am, F, and Am(onE)Dm.
- Gt.-I:** Shows a lead guitar line with a 'Feedback cho.' section. It includes a circled '1' and various musical notations such as 'g.', 'p.', 'g. cho. C.D.', and 'p.'. Fingering numbers (1-5) are indicated for the bass line.
- Gt.-II:** Shows a second guitar line, primarily consisting of sustained chords.
- Kb.:** Labeled '(Synth.)', it features a keyboard part with sustained chords and melodic lines.
- Ba.:** Shows a bass line with sustained chords.
- Dr.:** Shows a drum line with various rhythmic patterns.

● (Gt.): As marked 'tempo rubato' on the score, the guitar has to float on the keyboard chords in freetime aiming for powerful expression. Unlimited distortion can be added up to the point where the tone disintegrates. Some feedback is needed, so try out the best position for distance from, and angle to the speakers.

Am G(onA) Am G C(onE) Dm F Am

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

cho. Feedback C.D. cho. p.h. C.D. C.D. C.D. p. 3 8 5 3 5 3 3 5 3

Am Am Tempo-II G Am

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Feedback 1 h. h. h. h. h. h. h. h. C.D. C.D. cho. C.D. C.D. p. 3 5 5 5 5 0 3 5 5 5 5 3 3 5 5 5 5 0 3 5 5 5 5 0 3 3 5 5 5 5 0 3 5 5 5 5 5 3 8

● (Dr.): The drummer should play with the hi-hat half closed and really hammer out the 8th and especially 16th note beats on the bass drum to get a strong, grinding rhythm going.

(D.S.time Straight)

Am

Vo. (Well) It's time to break out from the cage It's time to change your ways It's time to find those Shattered dreams That time to meet the change-es They come from all a round It's time to you to re - al - ize time to cut the barb-wire And walk out on the street It's time that we stayed Up all night - And

Gt.-I

Gt.-II

Kb. (Organ)

Ba.

Dr.

Am

Vo. van-ished in the haze It's time to lose those con-crete shoes They held you down too long 'cause Trou-ble days have come and gone Free-dom has been found It's time to meet the fu - ture And for-get a-bout the past It's time to make a good thing last lose all kinds of sleep It's time to wear those bright Blue jeans And let your hair hang down The word of peace is go - in' round

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

● (Gt.): The single note backing riff has to be muted with the right hand and played in unison with the bass. Take care that both instruments land together on the off beat rest that ends every 2nd repetition of the riff.

● (Ba.): This riff is the main bass line of the piece, and is also doubled up on the guitar (see above), so timing is important. Some practice runs through this riff without the guitar and drums would be useful. It's important that all the notes stand out clearly.

Am B F Dm Am G(onA) Am G(onA)

Vo. And the night has just be-gun An-oth-er dawn is yet to come Car-ry on — my lit-tle one
 And the night has just be-gun
 And the night has just be-gun

Gt.-I (-)=Mute

Kb. (Synth.)

Ba.

Dr.

G to Dm 2x C Am G

Vo. yeah Girl From Le-ba-non

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Ⓢ (Gt.): These chords must be stopped abruptly by releasing the finger pressure in the left hand, and the following root notes muted. So, bring the fleshy part of your palm down onto the strings by the bridge, immediately after playing the chords.

Am G(onA) Am G(onA) G

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Dm E Am G

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

© (Gt.): If you want to get the sound of the original for this run down that finishes off the lead break, then avoid using hammer-ons and pull-offs for these blues scale figures and pick all the notes instead. Try and achieve strong alternate up and down strokes with the plectrum.

Coda

Am

Vo. yeah It's

Gt.-I

Gt.-II

Kb.

Ba.

Dr. D.S.

cho. cho. h.p. cho. C.D.p.

cho. cho. h.p. cho. C.D.p.

Dm F Am G(onA)

Vo. Girl From Le-ba-non

Gt.-I (-)=Mute

Gt.-II

Kb.

Ba.

Dr.

h.p. h.p. cho. C.D.

h.p. h.p. cho. C.D.

Am G(onA) F Dm Am G(onA) Am G(onA)

Vo. And the night has just be-gun An-oth-er day Car-ry on my lit-tle one

Gt.-I (-)=Mute

Gt.-II

Kb.

Ba.

Dr.

cho. cho. h.p. cho. C.D.p.

cho. cho. h.p. cho. C.D.

8va C.D.p. cho. C.D.

cho. C.D.p. C.D.

G Dm F Am G(onA) Am G(onA) G

Vo. yeah Girl From Le-ba-non Car-ry on my lit-tle one oh

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

cho. C.D. (8va)

cho. C.D. 20 20 20 20 20 18 17 20 18 17 19 17

Dm F Am G

Vo. Girl From Le-ba-non oh wow wow

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

cho. C.D. 20 20 20 20 20 20 20 20 20 20 20 20

with Delay