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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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 funked-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.

(Vo. 1)

(Gt. I) 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 punchy backbeat. Be sure to achieve
dean, strong picking, especially with twin lead guitars, so
that the unison and the 2 note 5th chords come through
clearly.

(Chorus)

(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.

(Chorus)

(Ba.) This standard walking bass line which creates a
good effect with it’s 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.

Ba.

Gl.

Gl.

Chorus

Chorus
bet my soul on a roll of a dice
hit the ground runnin' And I never think twice
labor at love Back her down without
Wasn't cry the torch I went to burn down the house
E D A E

yeah I'd have the best of a wild cat fire to sat- is- fy. My ani- mal des- ire
i wanna give you all my lov-in' ma - by line ten to this I would never settle for An - y - thing less

E D A [B] B E A

(ix) Can't stop me now
(2,3x) Can't stop me now

(Gt-I)

C.D.

C.D.

Gt-II

Kb

Bn na na na na na na na na

Ba

Dr.

Bn na na na na na na na na na na

Dr.

Gt-I

C.D.

Chords:
- (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.
I'll find my way around it All or Nothing at all There's nothing I won't do And the

Pick Scratch

I won't go To the one thing I want All of is you Don't want to (look it out)
(Gt. I): When playing the little half note bends, B to F and A to F#, that echo the vocal choir line, lean into the notes and hold onto them slightly beyond the best. This kind of accompaniment is called an "obbligato".
(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 best.
Coda. B

one thing I went All of is you

(I won'na drive me cra - my all - night long

Vo.

Gt. I

Gt. II

Kb.

Ba.

Dr.

D.S.

(3) (4) (5) (6)
I wanna give you all my lovin' just to show
(I won't
stand my back up against the wall)
I want All or Nothing at all

Na na na na na na ne
Na na na na na na na

Na na na na na na ne
All or Nothing at All
HALFWAY TO HEAVEN

Words and Music by Joey Tempest and Jim Vallance

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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.

* (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 phrase consists of a phrase played in octave union with an overdrubbed guitar. You should first work out the high position fingerings around the 16th-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 Cs which must be fretted instead an octave higher on the 3rd string at the 4th fret.
(D.S.1 time Straight)

Vo.

- oth er day has gone - 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 -

Gl-I

- ix tacet -

Gl-II

- ix tacet -

Kb.

- ix tacet -

Ba.

Dr.

D A G Em A D

Vo. (Gl.) To get the right effect from these slightly staccato 4.3 note chords, pick the lower note with a plectrum and the upper note with your ring finger.

Dr. (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.
Half-way To Heaven

Lyin' beside you on a night so still
We're

There's something magic 'Bout the way you kiss
We're

Half-way To Heaven

Half-way To Heaven (I) ask you if you'll stay and be by
Half-way To Heaven Runnin' with you be by Oh a night like this

Say you will 3x (Say)

So
We're Halfway to Heaven. I never dreamed that I could get this high. no no no We're

Halfway to Heaven Girl I couldn't leave you Even if I tried You got me sang me no I just
Can't tell the shape my spin
You got I'm in

* (Gl.): You should double check the notation here on this bending phrase as it requires some really effortless fingerings to do it justice.
Another phrase that needs close attention to the notation. This very fast upward run calls for rapid, alternate picking strokes, confident fingerings and use of your little finger to get this flurry of notes sounding even.
I'LL CRY FOR YOU

Music by Joey Tempest and Nicholas Graham

© 1992 LBG Artists Rotterdam BV, Sweden
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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 contribute 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.
I never dreamed that I could fall
Wonderin' why— I'm Runnin' scared

But something's come over me
From what I believe in
Now I'm sit-tin' star-in' At the wall
I know that love is just another word

Vo.  Eadd9

(Gl.): In this passage of arpeggio chords use the index finger for the 1st on the 7th fret while 3/9 and 6/9 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.

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

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

(Gl.) The accented chords sound best if they are struck hard across the strings by the bridge at this point where the string tension is greatest and will give a correspondingly hard, sharp sound.
life without you

But I know when you're gone

Like a fire, needs a spark

Like a fool in the dark

I'll Cry For You

Cry For you
\( \text{(G.) Be sure to get the fingering sorted out in advance for this solo passage featuring a lot of string bending, particularly being in position to employ your index and ring fingers.} \)
LITTLE BIT OF LOVIN'

Music by Joey Tempest and Kee Marcello Words by Joey Tempest

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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 beats 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 its 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.

(Gtr): 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 G/B or aim for a similar effect with a slide somewhere down low on the bottom E string.
(Gtr.) Lay into this quarter note slide, holding it back slightly for maximum effect.
I come to town yeah I've been long-in' for that girl I left behind
I stand alone but there's a reason I like to call my own
I might be a fool I ain't got the mon-

But come what may yeah I've been lovin' every minute over and over again
But I've got plenty other ways to make her mine yeah I've got

* (Gl): 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.I. time with Repeat)

Vo.

low-in' every minute ever y' day
plenty other ways to make her mine

Em

oh yeah

G

oh

A

oh

G

Em

oh

Wow Give a Little Bit Of

cho.

cho.

cho.

cho.

cho.

cho.

cho.

cho.

cho.

cho.

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cho.

cho.
(Coda) 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 strumming off beats, stopping the sound sharply after each one.
(Gtr): 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.
Vo.

Em  D  A  Em

(yes my ba-by)

Gl.1

(dva)

with Female unison

Gl.2

She's got dead-ly eyes... A twist-ed mind. She'a one in a million. One of a kind. Cold chills runnin' down the bone. She

Kb.

Ba.

Dr.

Em7

(C) Em7

(D)

A(7)

G

Vo.

She's got dead-ly eyes... A twist-ed mind. She's one in a million. One of a kind. Cold chills runnin' down the bone. She

Gl.1

with Delay

Gl.2

Kb.

Ba.

Dr.

*(Gl.1)*: 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.

*(Gl.2)*: Country blues feeling passage demanding some simple but assured finger picking with plectrum, middle and ring fingers. Try to get a strong, dancey rhythm in your finger picking and bring out each note clearly.
gives me lovin' like I've never known. We tumble and roll. Till the break of day. She's so wild. Blow my world away. With

her there's nothin' I wouldn't do. Baby, we've got something to hold on to.
TALK TO ME
Words and Music by Joey Tempest and Mic Michaeli

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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.

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<table>
<thead>
<tr>
<th>Vo.</th>
<th>Bm</th>
<th>G</th>
<th>D</th>
<th>Bm</th>
<th>G</th>
<th>D</th>
</tr>
</thead>
</table>

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It's not like before, baby
You can't come running back...no more... And
(Gl): Take care with the overdrive sound on these chords, as they all contain open strings and it's easy to mess up the choral 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 its original depth.

(GL): A typical obbligato type break from Marcello, starting off with a few weeping, spacy bends which then develop into a nifty and rhythmic answering phrase.
(Dr.): The hi-hat should be half closed for this 8 bar passage, holding a steady rhythm with accents falling on the 1st beat.
coldness in your eyes
So hell is what you've been through
well I never thought I'd give
Is what you get
The hardest part was changin'
I was holdin' on to

see you found here no more
How you need someone to talk to
...just like before
dreams From yester-day was I used to be here waitin'
Here's what I say
(coda)

F: Coda

V: G: D

GL-I

GL-II

KB

B: G: D

Dr.

V:

GL-I

GL-II

KB

B:

Dr.

- (G1): It helps in getting to grips with this lead break if you divide it into 4 patterns of 3 bars each: the first is based on bent notes, the second and fourth on fast moving 32nd note licks, and the third on 3 note chords. Be sure to sue out the fingerings thoroughly.
Oh, so hell is what you've been through,
Oh I never thought I'd

Hell is what you've been through,

A Bm G D
see you 'round here—no more

How you need some-one to talk to

Just like be-fore—be-by

You only

Talk to

You only

D.S.A.
O (Gl.) You could if you wish easily try out these
cellular type licks accompanying the vocals in the Guitar
1 part. It doesn't really need 3 guitars here.
SEVENTH SIGN

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

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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 song 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 the 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.

Vo.

Gt-I

Gt-II

(Opening)

Kb.

(Chorus)

Ba.

Dr.

* (GL): 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 3 upper notes.
(Gl.) 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 flow of 8th note fis contrasts with the change to G, D and A, building up a sure tension which classical musicians call an "ostinato". In section [C] the bass breaks out to then follow these changes.
Em  G  D  A  Em  G  D  A  to  Em  D  A

See the blood-red sky tonight. It's the Seventh Sigh.

Gtr-I

Gtr-II

Kb

Ba.

Dr.

Vo.

D. Em  G  D  A  Em  G  D
yeah

Gtr-I

Gtr-II

Kb

Ba.

Dr.

\* (Gtr.) 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.
(Gl.) This passage, beginning with a held bend on the 17th fret and then several pull-offs from 2/13 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.
© (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.
(Gt.) There's no tempo to this final run down, so I've transcribed it into even 16th 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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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 obbligato 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.

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Music notation for 'PRISONERS IN PARADISE' with lead sheets and part arrangements.
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

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

© (Gt.) The guitar sound for this opening solo break needs to be closed up a bit with effects, giving above all plenty of sustain. Play in a loose style, like a classical 'rubato'.
(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.
Julie's got the word today. She lost her job just one last pay. Life don't come easy any more.

Jimmy still recalls the night when he took his guitar and headed out to find the big time. That was his dream.

Still stumplin' on by herself. Got a picture of Jimmy there on the shelf. He gave up his past and made it alright but there's something missing in his heart tonight.

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 timbred and subtly phrased. The guitar sound is pretty orthodox.
(and) she looks at him says... Why did we let it go...

Some-times what you want - Ain't what you need.

F(onC)  C  G(onB)  Am  Em

I know that some-times baby. We didn't

Dr.

(drivin') goes. To the lake at night hold -

Gt-I  Gt-I,2x (Gt-I)

Kb.

Ba.

Dr.

F  C  G(onB)  Am  Em

see things eye - to - eye. But I got just one ques - tion. And we have to say... good - bye... oh just like

in' his baby. In his arms... she light. Ain't it hard... to find ill-su-ite when you're livin' in a eye - o - ry... oh just like

Gt-I

Gt-II

Gt-III

Gt-IV

Kb.

Ba.

Dr.

* (Ba.) Big bass entry calling for a little dramatic tension
by holding back on the first 2 notes slightly, timewise.
(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 overlaid guitar lines that harmonise and imitate, echo-like, the main guitar, all the phrases must be played very clearly, so be sure of fingerings 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.

70
Pri-e on-ers in Par-adise  yeah  yeah (We're just!)

BAD BLOOD

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

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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 fingerling 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.

* (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 timing-wise. 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.
Always look "in" for a good time
All I needed was compassion
I'd been out there on my own too long
Yeah, I'm not quite the man I used to be."

(G.) Chucky sounding riff. Flex your wrist to give a
snap behind each stroke, really making the notes bounce to
the funky rhythms. The fingering is straightforward, with
the pinky fretting the flat D on the 1st bar on B7.

(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 sequence, try listening and playing to it on
headphones.
© (Gl.): If you want the same effect from the wah-wah pedal as the record, then avoid pushing it too far up or down. Marcella's use of it is controlled, tending towards tonal variations than an out and out wah-wah effect.
(Gl.): Super fast run down incorporating several little finger pull-offs. This sort of line might be worth practicing.
time  hey  I come on just like a hurricane  yeah how I'm far too hot to han

...
Em       D       A       G       Em       D       A       G       D
Blood       wo       Runnin' through my veil       hey       Bad       Bad

Em       D       A       G       Em       D       A       D       A       D
Blood       (Is) drivin' me       in       some

Em       D       A       G       Em       D       A       D       A       D
Blood       wo       Runnin' through my veil       hey       Bad       Bad

Em       D       A       G       Em       D       A       D       A       D
Blood       (Is) drivin' me       in       some
HOMELAND

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

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Guitar:
Starting with a choral 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, arpeggio and finger picked 2 note chords. These passages need to be played with a touch of expression that should carry on into the obbligato 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.

* (GL): Play with expression rather than aiming for a strict adherence to tempo. In the 3rd bar the G on 2/8 sounds best with a tremolo arm. Failing that, apply a normal vibrato to the note.
Vo.  
Am   C   G   Am   C   G
Remember that summer down by the shore line
I still can hear those old forgotten songs
And we made promises to last forever
I just can't believe those days are over

Gt-I  

Gt-II  

Kb.  

Ba.  

Dr.  

Ba.  

Dr.  

Dr.  

* (Gt.) The slides on the 2 note chords want to be well tuned and picked firmly with plectrum and middle finger.
There used to be a place that we could call our own
Remember when our hearts were filled with laughter

We used to think tomorrow was a long long time
But sadness filled my heart when I knew I knew the tears in my trail

*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.
no - ment had come  yeah  When I had to leave those days  Be - hind  oh  I felt so free  Where I went  not to be  The days
to - turn right bring  oh  I will re - see - ner those long - gone years  yeah  I can't let go  I won't know  Does it

Vo.

went so fast  Now 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

Dr.

Dr.

(Chorus)

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

Kb.

Kb.

Dr.

---

(Or.): These are continuous 16th note beats on the cymbala which should be played smoothly. Consider the various sounds you get from the cymbala, by striking them at different points (the edge, the centre etc) as well as by using different sticks.
soul's still search - in' For that piece of
mind __ Those sac - red-land - scapes Come miles a-round _ And my

heart's still best - in' For those country grounds yeah yeah

* (Gr.) 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.

90
• (Gt): Ascending run of 32nd notes based on 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 flurries and pentatonic (5 note) and blue note scales. Concentrate on timing, fingering and very precise picking, and go for it!
Lead I know I know I know That those days are gone Long-long gone I fell so free Where I wanted to be The

Days went so fast How I wish they could last So far from my Home-land I'm lost in time had my

So far from my Home-land I'm lost in time
Remember that summer down by the shore—line.
GIRL FROM LEBANON

Words and Music by Joey Tempest

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Guitar:
From the opening mournful refrain on the lead guitar in 'Tempo-I', 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 fingerpickingly, but it definitely needs a solid, pounding rhythm to keep this out and out rocker in motion.

Drums:
Like many of Ian Haughland'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.

Intro. Am tempo rubato
Tempo-I P in tempo Am(onE)Dm

Vb. [ ]

Gl-I [ ]

Gl-II [ ] (Synth.)

Kb. [ ]

Ba. [ ]

Dr. [ ]

© (Gl.) 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.
(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.
(Guitar): 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.

(Bass): 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.
And the night has just begin  
And the night has just begin  
Another dawn is yet to come  
Carry on... my little one

(Gtr.) 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.
(G.R.) 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 blue scale figures and pick all the notes instead. Try and achieve strong alternate up and down strokes with the plectrum.
Am    G(onA)    F    Dm    Am    G(onA)    Am    G(onA)

And the night has just begun
Another day
Carry on—my little one