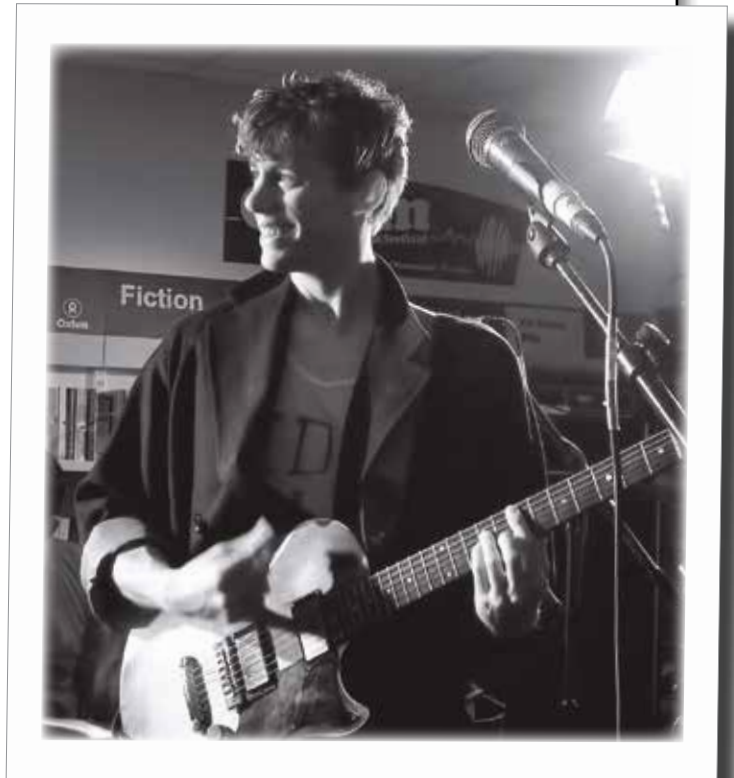


Razorlight

SONG TITLE: BEFORE I FALL TO PIECES
ALBUM: RAZORLIGHT
RELEASED: 2006
LABEL: VERTIGO
GENRE: INDIE ROCK

PERSONNEL: JOHNNY BORRELL (VOX+GTR)
BJÖRN ÅGREN (GUITAR)
CARL DALEMO (BASS)
ANDY BURROWS (DRUMS)

UK CHART PEAK: 17
US CHART PEAK: N/A



BACKGROUND INFO

'Before I Fall To Pieces' was the third single from Razorlight's second album, the self-titled *Razorlight*. The song features the interplay between the guitars of frontman Johnny Borrell and guitarist Björn Ågren that was a trademark of the band's early material.

THE BIGGER PICTURE

Razorlight formed in 2002 after Johnny Borrell placed an advert for a guitarist in NME, stating 'Guitarist wanted. No pentatonics.' Borrell was inspired by groups like Television and Velvet Underground who shunned typical minor pentatonic leads in favour of more original guitar parts. In Björn Ågren Johnny got his wish: a player who used his musical intuition rather than familiar finger patterns. This pair was soon joined by Ågren's fellow Swede Carl Dalemo on bass and Christian Smith-Pancorvo on drums (replaced in 2004 by Andy Burrows). Razorlight's debut album *Up All Night* was acclaimed by the media and fans of stripped-down indie rock on its release in 2004. *Razorlight* followed in 2006, an album written and recorded with hopes of mainstream success. It debuted at the top of the British charts and was described by Q magazine as "the best guitar album since Oasis's *Definitely Maybe*."

NOTES

Since Razorlight's early years it had been known that the relationship between Johnny Borrell and his bandmates was a strained one. The band made no secret of it. So it came as no surprise when in 2009 Andy Burrows quit the group and was followed in January 2011 by Ågren and Dalemo. Their last album as a unit, 2009's *Slipway Fires*, lacked the spark of their first two full-length releases and the single 'Wire to Wire' failed to chart. Borrell put Razorlight on hold to work on solo material.

RECOMMENDED LISTENING

Razorlight's debut album *Up All Night* featured an irresistible mix of The Strokes and The Libertines. 'Rip It Up' shows Borrell and Ågren's guitar chemistry and betrays the influence of The Strokes. The highlight, though, is 'Golden Touch': an indie pop anthem that demonstrated Borrell's knack for crafting songs so effective you swear you've heard them before. On their next, self-titled, album 'Kirby's House' could have come from the same mould, while tracks like 'America' with its Edge-like delayed guitar effect betrayed Razorlight's ambition to be as big as U2 and the other stadium-filling rock giants.

Before I Fall To Pieces

Razorlight

Words & Music by Johnny Borrell & Andy Burrows

♩=114

D G
Capo 5 throughout

Intro Guitar (Backing Track) ----- | *mf* let ring throughout

T
A
B

A Asus⁴ A Asus² D G A Asus⁴ A Asus²

T
A
B

[4]

D (A) G (D) A (E) D (A) G (D) A (E)

Create rhythm part

T
A
B

[7]

D G A Asus⁴ A

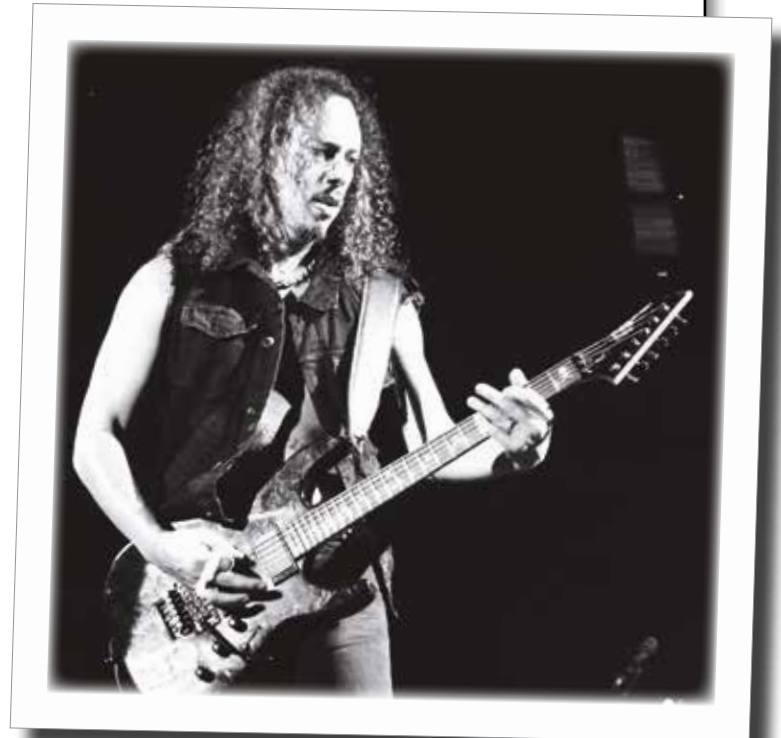
T
A
B

[11]

SONG TITLE: FOR WHOM THE BELL TOLLS
 ALBUM: RIDE THE LIGHTNING
 RELEASED: 1984
 LABEL: MERCURY
 GENRE: METAL

PERSONNEL: JAMES HETFIELD (VOX+GTR)
 KIRK HAMMETT (GTR)
 CLIFF BURTON (BASS)
 LARS ULRICH (DRUMS)

UK CHART PEAK: N/A
 US CHART PEAK: N/A



BACKGROUND INFO

'For Whom The Bell Tolls' is one of Metallica's most popular songs and can be found on their second album *Ride The Lightning*, released in 1984. It features an attention-grabbing chromatic intro riff that sounds like guitar but was actually played on bass...

THE BIGGER PICTURE

Metallica began as one of the major thrash metal bands of the 1980s. Like their fellow thrashers, Metallica were inspired by the New Wave Of British Heavy Metal (NWOBHM) and staple-gunned the riffs and motifs of this movement to the fast, aggressive drums of the hardcore punk scene.

This was the sound of Metallica's debut album *Kill 'Em All* (1983). However, by the time the group started to record their second album *Ride The Lightning* they had begun experimenting with slower tempos and a more melodic style of metal. This was evident on the power ballad 'Fade To Black' and also on 'For Whom The Bell Tolls', which clocks in at 120 BPM as opposed to thrash's more common 160+. It was the start of a progression from thrash to something bigger and broader, which led to Metallica's becoming the biggest metal band on the planet.

NOTES

The opening riff of 'For Whom The Bell Tolls' was written on bass guitar by Cliff Burton before he joined Metallica. Footage on YouTube of Metallica performing at the Day On The Green, Oakland in 1985 shows Burton playing the figure at the 16th fret of his bass while using a wah pedal. Burton was a hugely creative bass player and contributed much to the band before his death in a road accident during a tour of Europe in 1986. You can hear more of his bass playing on '(Anesthesia) Pulling Teeth' from the album *Kill 'Em All* – and listen out for his classical-sounding solo on *Master Of Puppets*'s 'Orion'.

RECOMMENDED LISTENING

'Whiplash' and 'Seek And Destroy' off *Kill 'Em All* epitomise Metallica's early thrash sound. *Master Of Puppets* signalled the beginning of a move away from thrash and was the peak of Metallica's musical accomplishments during the Cliff Burton era. The title track summed this up best in its fusing of classical guitars with fierce thrash riffing. 1991's 'Black Album' was controversial for its introduction of shorter, single-friendly arrangements but remains one of Metallica's finest records. 'Enter Sandman', 'Sad But True' and 'The Unforgiven' are just a few highlights.

