

SONG TITLE: THE BOYS ARE BACK IN TOWN
ALBUM: JAILBREAK
RELEASED: 1976
LABEL: UNIVERSAL
GENRE: CLASSIC ROCK

PERSONNEL: PHIL LYNOTT (VOX+BASS)
SCOTT GORHAM (GUITAR)
BRIAN ROBERTSON (GUITAR)
PHIL DOWNEY (DRUMS)
TIM HINKLEY (KEYS)

UK CHART PEAK: 8
US CHART PEAK: 12



BACKGROUND INFO

‘The Boys Are Back In Town’ was the first single released from Thin Lizzy’s sixth studio album, *Jailbreak*. It features the distinctive twin lead guitars of Scott Gorham and Brian Robertson.

THE BIGGER PICTURE

Jailbreak was the third album by the classic Thin Lizzy line-up of Phil Lynott, Scott Gorham, Brian Robertson and Brian Downey. On their previous release, 1975’s *Fighting*, Gorham and Robertson had introduced their twin lead guitar sound that became the group’s trademark. However, *Fighting* failed to make the charts, just as all of Thin Lizzy’s albums had done. *Jailbreak* then was the band’s breakthrough, reaching number 10 in Britain and number 18 in the American album charts. ‘The Boys Are Back In Town’ continued the success when it was released as a single by climbing to number 8 in the British singles chart, just two places behind the group’s most successful release, ‘Whiskey In The Jar’, which had gone to number 6 in 1972.

Although Thin Lizzy is often credited with developing the twin lead guitar sound, the group was not the first to use it, as Scott Gorham admitted:

“Wishbone Ash had done the twin guitar thing before us, but we took the idea and put it into a hard rock context with more aggression.”

NOTES

Thin Lizzy’s frontman and main songwriter Phil Lynott would often come into the studio with a basic idea for a song and expect the other band members to come up with complementary parts. At the start of the writing sessions for ‘The Boys Are Back In Town’ Lynott had the song’s bassline worked out and asked his guitarists to write their own parts – specifically, to produce a part that would join the verse and chorus. Gorham and Robertson then came up with the famous harmonised line that is the song’s signature.

RECOMMENDED LISTENING

Jailbreak is a great example of Thin Lizzy’s classic line-up in the studio. As well as ‘The Boys Are Back In Town’ the album features the menacing, Celtic-sounding ‘Emerald’ and the excellent title track with its tight powerchord-based riff. Gary Moore played for Thin Lizzy at various stages and his lead playing can be heard on the album ‘Black Rose’ (1979), especially on the medley that closes the album.

The Boys Are Back In Town

Thin Lizzy

Words & Music by Phil Lynott

♩=162

A⁵ B⁵ D⁵

PM - - - - - |

T	2	0	4	4	4	2	4	2	4	7
A	2	0	4	4	4	2	4	2	4	7
B	0	0	4	4	4	2	4	2	4	5

1. A⁵ 2. A⁵ C#m⁷

T	2	2	2	4
A	2	2	2	4
B	0	0	0	4

[4]

D F#m⁷ C#m⁷

T	4	7	2	2	4
A	5	7	2	2	5
B	4	7	2	2	4
		5	2	2	6
			2		

[7]

F#m⁷ Bm⁷ Bm⁷/E A⁵

cont. sim.

T	4	2	2	2	2	2
A	5	2	2	3	3	2
B	4	2	2	3	3	2
	2	2	2	2	2	
		2	2	2	2	

[10]

C#m⁷ D F C#m⁷

T				
A				
B				

[14]

Eric Clapton

SONG TITLE: EDGE OF DARKNESS

ALBUM: EDGE OF DARKNESS

SOUNDTRACK

RELEASED: 1985

LABEL: BBC RECORDS & TAPES

GENRE: INSTRUMENTAL ROCK

PERSONNEL: ERIC CLAPTON (GUITAR)

MICHAEL KAMEN (ARGMT)

UK CHART PEAK: 65

US CHART PEAK: N/A



BACKGROUND INFO

'Edge Of Darkness' was the title theme of a BBC political thriller broadcast in 1985. It was written by Eric Clapton with the help of his composer friend Michael Kamen.

THE BIGGER PICTURE

Eric Clapton is one of the most important players in the history of guitar music. Clapton was regarded as the finest guitarist of the British Blues Boom, a wave of young British bands inspired by American blues and R&B in the 1960s. The movement was focused on London, where the slogan 'Clapton is God' could be seen sprayed on walls – proof of Eric's esteem among fans of the style (although Clapton wasn't the only great player to emerge from the scene: Jeff Beck, Jimmy Page and Peter Green were his contemporaries). Clapton's greatest contribution to rock music was his teaming of agile blues licks with a Gibson Les Paul and Marshall amp on the album *Bluesbreakers* by John Mayall. This became the sound of hard rock, adopted by groups such as Thin Lizzy, Free and Guns N' Roses. Clapton also played with the Yardbirds, Cream and Blind Faith before embarking on his own successful solo career, which shows no sign of ending any time soon.

NOTES

Nowadays Eric Clapton is usually associated with the Fender Stratocaster. However, in his formative years as a professional musician – while playing with John Mayall and Cream – Clapton relied on Gibson guitars for his sound. As one of John Mayall's band of 'Bluesbreakers', Clapton laid the foundations of hard rock tone with his Les Paul; while with Cream he added an SG and cherry red ES-335 to his arsenal. It was with the SG (painted in psychedelic livery by a London art collective known as The Fool) that Clapton developed his famous 'woman tone'. This smooth sound can be heard on the lead guitar parts of Cream's 'Sunshine Of Your Love'. Clapton produced it by selecting the neck pickup of his SG and turning the tone control back to zero.

RECOMMENDED LISTENING

Original copies of the *Edge Of Darkness* soundtrack album are now hard to find. Instead you could buy a copy of Clapton's *24 Nights*, a live album recorded at the Royal Albert Hall in London during 1990 and 1991 which features an excellent version of the track. To hear more of Clapton's melodic style, try 'Badge' (Cream, 1969), 'While My Guitar Gently Weeps' (The Beatles, 1968) and 'Wonderful Tonight' (1977).

Edge Of Darkness

Eric Clapton

Music by Eric Clapton
& Michael Kamen

♩ = 67
Em

The first system of music is in 4/4 time with a tempo of 67 BPM. It features a treble clef and a key signature of one sharp (F#). The melody starts with a whole rest, followed by a quarter rest, then a quarter note G4, and a triplet of eighth notes (A4, B4, C5). The guitar tablature below shows the fretting for these notes: 9 on the low E string, 10(12) on the A string, 10 on the D string, and 11(12)(11) on the G string. The triplet is indicated by a bracket with the number 3.

T		BU	BU BD	BU
A		10(12) 10	11(12)(11) 9	11(12)
B		9		

The second system continues the melody. It includes a triplet of eighth notes (A4, B4, C5) and a quarter note G4. The guitar tablature shows fretting for 9, 10(12), 10, 11(12)(11), 9, 11(12), and a PB 11 (pedal point) on the low E string. The notation ends with a quarter note G4 and a quarter rest.

T		BU	BU BD	BU				
A		10(12) 10	11(12)(11) 9	11(12)				BD
B		9					9 11	(12)-(11)

[4]

Asus⁴ Bm⁷ Em⁷

The third system features a treble clef and a key signature of one sharp. The melody consists of a dotted quarter note G4, a quarter rest, a quarter note G4, and a quarter note G4. The guitar tablature shows a wavy line for the Asus⁴ chord on the low E string (9), and fretting for 9, 11(12), (11), 7, 7, 9 for the Bm⁷ and Em⁷ chords.

T			BU BD		
A			11(12) (11) 7 7		
B		9			9

[7]

Gaug

The fourth system continues the melody with a triplet of eighth notes (A4, B4, C5) and a quarter note G4. The guitar tablature shows fretting for 9, 10(12), 10, 11(12)(11), 9, 11(12), and 9. The notation ends with a quarter note G4 and a quarter rest.

T		BU	BU BD	BU		BU
A		10(12) 10	11(12)(11) 9	11(12)		10(12) 10
B		9				9

[10]

Am⁷ Bm¹¹

The fifth system features a treble clef and a key signature of one sharp. The melody consists of a dotted quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. The guitar tablature shows fretting for 13(15), (13)-(15)-(13), 14(16), (14), 14(15), (14), 12, 15, and 14. The notation ends with a quarter note G4 and a quarter rest.

T		BU BD BU BD	BU BD	BU BD		
A		13(15) (13)-(15)-(13)	14(16) (14)	14(15) (14)	12	14
B					15	

[13]