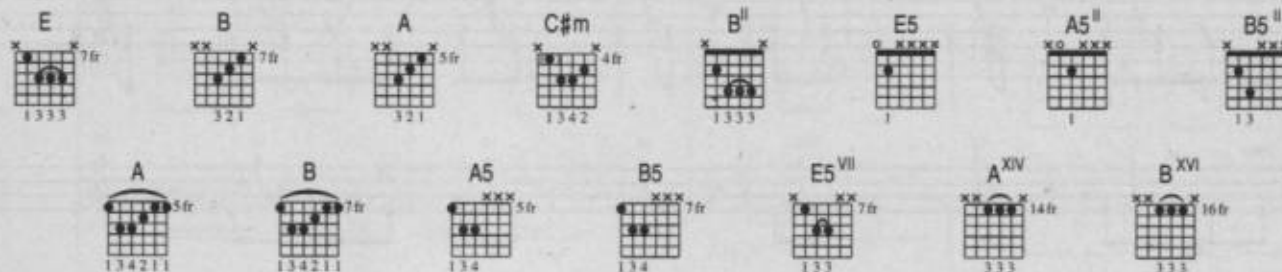


# BADLANDS *Bruce Springsteen*

WORDS AND MUSIC BY Bruce Springsteen TRANSCRIBED BY Jeff Perrin

\*\*\*NEW FORMAT\*\*\*

**Bass lines** are included in the guitar transcriptions



## A Intro (0:00)

Moderate Rock ♩ = 124

Tablature for the Intro section (Measures 1-4). The notation includes guitar parts (Gtr. 1 and Gtr. 2) and a bass line. Chord symbols are placed above the measures: \*E5, B, A, B, E, B, A, C#m B. The bass line is marked with a forte (f) dynamic. The guitar parts are marked with a mezzo-forte (mf) dynamic. The notation includes fret numbers and pickup indications.

\*Chord symbols reflect overall tonality.

Tablature for the main section (Measures 5-16). The notation includes guitar parts (Gtr. 1 and Gtr. 2) and a bass line. Chord symbols are placed above the measures: E, B, A, C#m7 BII, E, A5, B. The bass line is marked with a forte (f) dynamic. The guitar parts are marked with a mezzo-forte (mf) dynamic. The notation includes fret numbers and pickup indications.

As heard on Bruce Springsteen's Columbia recording *Darkness on the Edge of Town*

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# BADLANDS *Bruce Springsteen*

## B 1st and 2nd Verses (0:17; 1:20)

lights out tonight trouble in the heartland Got a head on collision smashin' in my guts man I'm  
in the fields till you get your back burned Workin' neath the wheels 'til you get your facts learned

E5

A5<sup>II</sup>

B<sup>II</sup>

E5

A5<sup>II</sup>

B<sup>II</sup>

Gtr. 2  
P.M. *Gtr. 1 plays Fill 1 second time*

9

Gtr. 2  
P.M.

Bass

caught in a cross fire that I don't understand But there's one thing I know for sure girl I  
Baby I got my facts learned real good right now You better get it straight darlin' Poor

E5

A5<sup>II</sup>

B<sup>II</sup>

E5

A5<sup>II</sup>

B5<sup>II</sup>

13 Gtr. 1

end Rhy. Fig. 1

Gtr. 2  
Rhy. Fig. 1  
P.M.

Bass  
Bass Fig. 1

end Bass Fig. 1

don't give a damn for the same old played out scenes honey I don't give a damn for just the inbetweens I wanna  
man wanna be rich Rich man wanna be king And a king ain't satisfied 'til he rules everything

E5<sup>VII</sup>

E

B

A

B

E5<sup>VII</sup>

E5

E

B

A

B

E5

Gtr. 2 plays Rhy. Fig. 1 twice simile

17 Gtr. 1

(repeat previous two meas.)

Bass plays Bass Fig. 1 twice simile

Honey I want the heart I want the soul I want control right now You better listen to me baby Talk  
go out tonight I wanna find out what I got Well I believe

E5<sup>VII</sup>

E

A<sup>V</sup>

B<sup>VII</sup>

E5<sup>VII</sup>

A5<sup>V</sup>

B5<sup>VII</sup>

21

### Fill 1 (1:20)

Gtr. 1 (w/vibrato effect)

E5<sup>VII</sup>

(A)

(B)

(E)

(A)

(B)

mf

\*omit on repeat

# BADLANDS *Bruce Springsteen*

## C Pre-chorus (0:49, 1:51)

about a dream try to make it real You wake up in the night with a fear so real You  
in the love in the love that you gave me I believe in the faith that can save me I believe

25

A<sup>XIV</sup>  
Gtr. 1

A5<sup>II</sup>  
Gtr. 2

B5<sup>II</sup>

Bass

spend your life waiting for a moment that just don't come well don't waste your time waiting  
in the hope and I pray that someday it may raise me above these

29

A<sup>XIV</sup>

B<sup>XVI</sup>

A<sup>XIV</sup>

B<sup>XVI</sup>

A<sup>XIV</sup> B<sup>XVI</sup>

A5<sup>II</sup>

B5<sup>II</sup>

A5<sup>II</sup>

Bass



## D Chorus (1:04, 2:07, 3:26)

Badlands you gotta live it everyday Let the broken hearts stand as the price you've gotta pay Keep

33

E

A

C#m

B<sup>II</sup>

E

A

C#m

B<sup>II</sup>

Bass

# BADLANDS Bruce Springsteen

1-3

(2nd time) To Coda

(skip ahead to meas. 71)

2. Working

pushin' 'til it's understood and these badlands start treating us good

(2nd time) Whoa

37 E A B E A B5 VII B

Bass plays Bass Fill 1 second and third times

12.

E Guitar Solo (2:22)

Whoa A5 B5 E B A B full 1/4

41

Rhy. Fig. 2

Bass Fig. 2

E B A B E B 1 1/2 1 1/2 full full

44

Bass Fill 1 (2:15, 3:33)

Bass

## BADLANDS *Bruce Springsteen*

**F Sax Solo** (2:38)

**E**  
Gtr. 1 plays Rhy. Fig. 2 simile  
Gtr. 3 (Sax. arr. for gtr.)

50

*ff* Bass plays Bass Fig. 2 *simile*

**G Interlude** (2:54)

Hmmm

E	$\epsilon^*$	(A)	(B)
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56 E A XIV B XVI E \*(A) (B)

Gtr. 3

Gtr. 1

Bass

\*chords played by piano

# BADLANDS *Bruce Springsteen*

60

Hmm (E) Gtr. 2 (A) (B) (E) P.M. (A) (B) (E) 2

mp

Bass Bass Fig. 3 p mf 2 end Bass Fig. 3

1. 2. *D.S. al Coda* (go back to [D])

## [H] 3rd Verse (3:10)

ones who had a notion a notion deep inside That it ain't no sin to be glad you're alive I wanna spit in the face of these

find one face that ain't lookin' through me I wanna find one place I wanna

E5 A5 II B5 II E5 A5 II B5 II A5 II B5 II

66 Gtr. 2 mf 2

Gtr. 1 P.M. 2 (P.M.)

f Bass plays Bass Fig. 3 simile

## [C] Coda

### [I] Outro (3:41)

Badlands Whoa whoa whoa whoa Badlands Whoa whoa whoa whoa

E A C#m B E A C#m B

71 Gtr. 2 f

Gtr. 1

Bass

the sixth and fifth strings *downward* (in toward your palm).

Since Mudvayne's guitars are tuned so ultra-low, it would also help greatly if you used an electronic tuner to zero in on their "dropped-D down 1 1/2 steps" tuning. Tune down your low E string to B, A to F#, D to B, G to E, B to G#, and high E to C#.

## BRUCE SPRINGSTEEN "Badlands"

*Doubling* is one of the oldest and most common studio tricks used to fatten up one's sound. It entails playing the same part on two different tracks, and then panning the tracks to opposite sides of the stereo mix. As a result, the instrument sounds bigger and fuller—more prominent. Bruce Springsteen used this exact approach on the intro to "Badlands" when he recorded his rhythm guitars (see measures 1–8).

If you listen closely to the intro (and follow the transcription), you'll notice that Springsteen doesn't double his parts identically. That's because sometimes matching a part too perfectly will defeat the purpose of doubling. What makes doubling so effective is the "human touch"—artists and producers actually want the slight imprecisions that occur when one plays the same part twice to appear on the tape, as they create a natural, organic chorus effect.

The first six bars of Springsteen's solo consist of his taking a two-bar melodic idea in E major pentatonic (E F# G# B C#) and playing it in different registers (see measures 42–47). Mastering this approach will add a lot of depth to your improvising, because if you have the ability to play a lick or idea in more than one octave, you will instantly double or triple your vocabulary.

To get the most mileage out of your licks, try playing them in different registers all along the fretboard. For example, in **FIGURE 5**, I've taken a lick in E major pentatonic and written it in three octaves. Here's the neat part: on top of learning the lick in each individual octave, you also can combine all three octaves for one cool extended line, too.

## TRAIN "Drops of Jupiter (Tell Me)"

As you may already know, there are two versions of "Drops of Jupiter (Tell Me)" that are currently getting airplay: the album/video version

(which features lots of violins) and the pared-down, violin-free radio version, which has additional guitar (and organ) tracks. Our transcription includes guitar parts heard on the radio version as well as the all-important piano part arranged for hybrid-picked (pick and fingers) guitar (see the Gtr. 1 part).

If you only have access to the album version, you'll notice that there are additional guitar parts in our transcription that you can't hear on the CD. We culled these parts from an "unplugged" performance of this song that we found on the internet.

On both the album and radio versions, the accompaniment on the intro and the first verse, which is performed solely on piano (with some ambient organ in the background), contains *suspended chords* that resolve to their respective major triads.

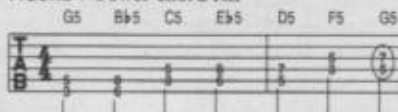
When the fourth (or second) suspends the third, the resulting sound has a very open and

ambiguous-sounding quality—neither major nor minor. It gives the listener a feeling of tension, and as a result, the ear eagerly anticipates the resolution of the fourth (or second) back to the third. For example, listen to the Fsus2-F move in measures 3 and 4, 7 and 8 and 11 and 12 to hear how pleasant this type of resolution sounds.

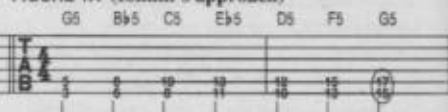
Throughout the song's chorus (see letter "F"), the guitarist plays *oblique motion* double-stops. For those of you unfamiliar with the term, oblique motion is a type of chordal movement (or voice-leading) in which one or more notes remains constant while another note or group of notes moves up or down. The notes that remain stationary are called *common tones*, as they are common to both chords. As you can see in measures 49–52, the G on the open G string functions as the common tone while the D, E and C notes move on the B string.

Visit Askold Buk's web site at [www.askoldbuk.com](http://www.askoldbuk.com).

**FIGURE 1 Power chord riff**



**FIGURE 1A (Iommi's approach)**



**FIGURE 2 The "gallop" rhythm**



**FIGURE 3 Unison bends in A minor**



**FIGURE 4 Study in oblique bends**



**FIGURE 5 E major pentatonic riff in three octaves**

