

Mp3 This Song's For You - Four Bucket Winter



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Four Bucket Winter is an eclectic collection of different styles sure to please everyone from Blues to Jazz, Rock to Country. It features a slow dance number called "As Time Goes By" highlighted by smooth sax and brushes. 14 MP3 Songs POP: Today's Top 40, ROCK: Americana Details: "FOUR BUCKET WINTER" Is a compilation of unique, original songs drawing from several genres of popular music. To date, we feel that it is our best work yet. Listen to the samples and we're sure you will agree. It's a little bit country, rock roll, blues, jazz and easy listening. As with most of our music we get influences from Steely Dan, Tom Petty, Bob Seeger, John Kay, Jim Morrison, Billy Joel, Michael McDonald, Gordon Lightfoot, Joe Cocker and the Beatles. Every song tells a different story in a different way. The first song on the album, "Song For The Vet" by Patrick Schwab was originally written almost 30 years ago after the Vietnam conflict. It is a constant reminder of the important jobs our service men and women do, especially now with our war in Iraq and in general our war against terrorism. "Live With the Pain" written and sung by Dave DiBernardinis, lets us know that we can go crazy if we let our problems and life's distractions get the better of us. "Liquor Poker" and "'Til the Cows Come Home" are two unique country-styled numbers you should enjoy. "Matter of Spine" by Phil Bronschidle, featuring powerful vocals by Rod Nickson of The Rod Nickson Project and Tom Mayers, plus Sam Falzone's (Don Ellis Orchestra) solo Saxophone tribute to his dad, "Father's Song" show the diversity of styles that emanate from our humble little studio. All of our songs are near and dear to our hearts, but "As Time Goes By" is special and sure to be enjoyed by all for years to come. It's a love ballad featuring Sam Falzone on sax and Tom Ryan (Weekend and Soul Providers) on brushes complementing the vocal arrangement by Tom Mayers. A Note From DAVE DiBERNARDINIS: 'Til the Cows Come Home is the first song I ever wrote in San Diego, California and was actually influenced by Hank Williams, Sr., it's simplicity and joy to perform, it

however has not been without controversy. I added a bit of a so-called "Negro Spiritual" Mammy's Little Baby Loves Shortnin' Bread, etc., to the middle break which may not be "P.C." but is an homage to the wonderful song styles of the deep south that I love so much. It is also a thinly veiled suggestion of the warm love waiting for my "pretty baby" ! Live with the Pain was written for a lady friend in San Diego whose boyfriend left her for another woman. She was sure it was the end of the world and as I had been there more times than I'd care to admit, I fashioned a song out of what I was telling her "Yes it's true, someone's out there for you too." It was to be a single released for the band Spaghetti Western but because of the old cliché "contractual madness" it never saw daylight. Here at the studio, Producer Tom Mayers had to "inform" me I could no longer hit the original key it was written in and we managed to save the tune to a key more suited to my voice now. George Litz, a guitarist extraordinaire laid down the lead line I actually envisioned in only one or two takes! It also has a fantastic Bass line by Engineer John Swanson that captures the urgency of the tune which surprised even me! A Note From TOM MAYERS: "Waitin' On You" came to me as most all of my song ideas do, a phrase pops out, gets my attention as a possible song, and then the melody and arrangement follow. It's a song that I would imagine a lot of people can relate to, about a one-sided love where one party is being taken for granted by the other, but the relationship continues. As with most of the song ideas I try to develop from my thoughts and inspirations, the lyrics have been blessed with the constructive criticism and suggested ways to improve them by my good friend and partner, John Swanson, affectionately known as the Grammar Grinder. So many times thanks to his help, the songs are able to say what I mean in a more effective way. In fact, I'm sure I'll ask him to grind a little on this text for these descriptions. When You're Lonely was created when my grandfather passed away. I was a young man, and was struck by the whole post-funeral get-together at Gram's house. The food, the beverages including beer, and most of all, the way my grandmother presented a strong front for all her family to see. It made me wonder what her feelings were going to be after all the people went home and she would be alone for the first time in just under 50 years. She was a church organist in the city of Buffalo for many years, with a beautiful and strong voice, and luckily I had the honor of playing this song for her on her piano before she passed. She liked it. I'll Pay You Tomorrow was one of those ideas that came to me all at once, melody and lyrics materializing from the inspiration of a rhythm style on my Yamaha DGX 505 keyboard after playing a few random chords. Once the theme of needing money was established, the frustration of asking for help from a reluctant friend followed, making

the story complete with a fun type of feel to a serious situation. Its one of those songs that came out in its entirety from the intro, all the way to the unique ending being taped as a possible idea, kept, and refined with the proper instrumental and vocal parts. I love it when that happens. As Time Goes By arrived as another melody that my late mother wouldve loved to hear, and the words that came to me were initially about my wife Elaine and I and our love. Soon after the first verse, I realized that the song lyrics could apply to anyone who is in a relationship with another person and that they had a universal type of appeal to all couples. The style of music reminded me of the type of song that would be played near or at the end of the evening with perhaps a mirrored ball rotating slowly. During that final dance, youd know by the way you held each other, how the rest of the evening was going to go. The brushes whispering the rhythm and the gentle lilting saxophone in the background lend themselves to the perfect mood for a love song. Were Only Humans is a song that was definitely inspired by my Yamaha DGX 505 again, with its auto-accompaniment and style leading the way for my melody, which inevitably led to the lyrics. The only way that I can describe that experience is to say that somewhere in my mind or soul theres a catalogue of song ideas waiting to arrive through my fingers and my voice, and when you have such quality accompaniment ideas coming at you as an inspiration, the song seems to happen on its own. On this particular song, as on almost all of my writings, John Swanson was once again instrumental with his fine-tuning of the lyrics and his helpful suggestions on refining the musical arrangement. In this song, I try to point out that no matter what race or religion we are, we all share the same desires and frailties, and we should try to enjoy our time and each other during our lives on this planet. Ill Be Around Larry Likes To Fish A Note From JOHN SWANSON: Re: LIQUOR AND POKER (Jones/Swanson) As with a number of the songs on this compilation album, this song had its genesis in the seventies but is just now being released as a finished copy. The original inspiration for the song came from a tee shirt for a bar that advertised Liquor in the Front and Poker in the Rear. With that catch phrase in mind, the comic applications came fast and furious. The basic arrangement practically wrote itself, and the lyrics tightened up quickly with only a couple of re-writes being needed to finalize the song. The easy part being over, it only took another 25 years or so to finish the recording aspect of this project, but the results speak for themselves. As the years have gone on, I dont see too much of Gary [Jones], my co-author, anymore, but I want him to know that if this song starts to sell, Ill be sure that he gets what hes got coming to him. Phil Bronschidle: guitar Dave DiBernardinis: guitar, vocals Sam Falzone: saxophone, flute, clarinet,

percussion Ray Fournier: drums, percussion, vocals Russel Hatcher: percussion John Larson: drums
George Litz: guitar, banjo Tom Mayers: vocals, keyboards, percussion Annie McKenna: cello Rod
Nickson: vocals Pat Schwab: guitar, vocals, percussion Gary Styn: keyboards, vocals John Swanson:
bass, guitar, vocals, percussion Tom Ryan: drums Joe Territo: guitar Bill Pavone: webmaster, purchasing,
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