

'MIRACLES OUT OF NOWHERE'

This is a more complex piece, with some tricky time signature changes – there are five different meters in the introduction alone! These challenging changes re-appear in different parts of the song, but the main verse and chorus sections are more straightforward.

The song has an almost medieval sound to it in places, perhaps due to the harpsichord-like keyboard sounds, clean classical-style guitar, prominent use of the violin, and a fugue-like middle section. However, it's not a dainty song - these elements are balanced by some great hard-rock guitar and drums, and Dave Hope's bass is gritty and powerful throughout.

The intro begins with just keyboard, but the bass enters at bar 6, leading in the rest of the band at bar 7. The bass line is quite simple here, mainly playing root notes. A guitar-only section (bar 14) leads into the verse (Bar 18), and the bass line is again quite straightforward, using root notes and some added thirds, fifths and sevenths to add flow and interest, and some dotted quaver/semiquaver rhythms to add more rhythmic density in the 6/4 bar at bar 22, and the next few bars. The verse sequence repeats at bar 27, but this time the figure in the 6/4 bar is altered to become a bar of 4/4 and then a 3/8 bar.

The following two bars lead into the chorus where the bass plays four bars of C pedal notes, with great syncopated rhythmic ideas at the end of each bar. It then moves up an octave to play a great hammer-on idea between B to C at the start of each group of semiquavers, and a strong push onto the second semiquaver of beat four in bar 40. The following bar repeats the idea, but plays two quavers at the end of the bar which leads to two semibreve root notes in bars 42 and 43. A short violin solo (bars 44-5) leads back into a verse, which is followed by another chorus. A longer ending to the chorus (four bars instead of two as previously) leads into the middle section.

The 'fugue' section starts at bar 64, and it begins with 14 bars of keyboard playing a riff in 7/8. The keyboard melodies gradually layer over each other, and the bass joins in with the main riff at bar 78, repeating the idea for fourteen bars until a sudden stop at bar 92 where layered violins take over for four bars. A repeat of the intro begins at bar 96, but comes to an abrupt halt at bar 108. A slightly altered verse begins at bar 109, featuring vocal and keyboard only, but the band returns for the 6/4 bar at 116. Dave Hope fills the space in the bar before the chorus with some tasteful harmonics. A final chorus begins at bar 122, but Dave hope develops the bass line to include a simple fill at bar 127.

The song ends with a new idea – a very syncopated semi-chromatic unison riff in Am that plays in double feel. This lasts for eight bars until another, straighter semiquaver idea appears at bar 139. Here, the bassline sticks mainly to root notes except for some triad runs over the C and G chords. At bar 155, the previous syncopated riff returns once more, and leads the song to its conclusion; a sudden stop at bar 161 is filled by violin, keyboard and tympani, and the bass joins in with a final note in bar 163.

[Link to 'Miracles Out Of Nowhere' Transcription](#)

['Miracles Out Of Nowhere' Helpful Hints and Playthrough](#)