

DON'T FEAR THE REAPER

Rhythm Fig. 1 serves as the intro and the accompanying figure to the verses. When shifting from one chord to the next, try to think ahead so that there is no hesitation or break in the rhythm. Good fingering will help to keep the flow. Use fingers 2 and 3 of your fret hand for the first chord, 3 and 2 for the second, 1 and 3 for the third and back to 3 and 2 for the fourth. Remember to hold the chord forms down for the complete two beats per bar.

To contrast the arpeggiated verse accompaniment, block-type power chords are used on the second half of the verse. You'll notice that just as you can slide into single notes, you can also slide from one chord to another up and down the neck. It takes a firm grip to sustain the chord while sliding, yet you must also release the pressure just enough to let it slide. Practice sliding different chord forms up and down to different places on the neck. Start with short distances, then increase the intervals until you have mastered this technique.

The interlude figure can be fingered 1, 2, 4 with the fret hand for both chord forms. This ostinato figure is played behind the solo. Notice how the groups of three fall on different beats in each measure. Besides defining the harmonic movement, this figure also establishes a steady eighth note pattern which contrasts with the syncopated bass line.

Middle Eastern in nature, the guitar solo played over the alternating F minor and G7 tonalities is more rhythmic than melodic. The scale used over F minor is like melodic minor but with a sharp 4. Over the G7 chord a scale based on C harmonic minor starting on the 5th scale step is used. Characteristic of this scale are the flat 2nd and the flat 6th scale steps. You will find the only difference between these two scales is the E-natural used with F minor and E-flat with the G scale. Many of the lines used in the solo are played on one string, enabling a series of inflections—slides, hammer-ons and pull-offs.

Like the solo section, the vamp at the end of the last chorus employs the layering of many parts. The beauty of this arrangement is its wide variety of guitar parts and how well they fit together.

-Peter Seckel

BASS LINE FOR DON'T FEAR THE REAPER

Words and music by
Donald Roeser

Moderate Rock ♩ = 144

Intro Am G F G Am G F G $\frac{5}{8}$ Am G

sl.
mf

F G Am G F G 1st, 3rd Verses Am G

All _____ our times
Love _____ of two

F G Am G F G Am G

_____ have _____ come, ...
_____ is _____ one, ...

F G Am G F G sl. G F5 G5

sl.

A5 F5 E5 A5 G5 F G

Am G F G Am G F G

7 2 0 0 7 0 2 3 5 2 2 1 1 0 0 (9) 3 3 2 5 0 0 7 0 2 0 5 5 1 1 3 3 3 5 2 6

Am G *To Coda* F G Am G 2 F G Am G

0 0 7 0 2 3 5 1 1 3 1 3 3 5 5 // 5 5 7 7 3 3 5

F G Am G F G Am G

sl.

sl.

1 1 3 3 3 2 5 5 5 7 3 3 5 1 1 3 3 3 5 7 0 0 3 2 3 3 2 0

F G Am G F G Am G

sl.

sl. *sl.*

1 1 3 3 5 5 5 5 3 3 5 1 1 3 3 3 5 5 5 5 7 3 3 5

F G Am Am G F G Am G

sl.

sl.

1 1 3 3 5 5 5 (5)

F G *sl.* Am G F G Am G

sl.

7 5 7 | 5 5 3 3 | 1 1 3 2 5 7 | 5 5 5 3 3 3

2nd Verse

F G Am G F G Am G

Val - en - tine is done...

1 1 1 3 3 2 5 | 5 5 5 3 3 3 | 1 1 3 1 3 3 5 7 | 5 5 7 3 3 5

F G Am G F G Am G

sl.

sl.

1 1 3 3 2 5 | 5 5 5 3 3 3 | 1 1 1 3 3 2 5 | 5 5 5 3 3 3

F G F5 G5 A5 F5 E5

1 1 0 3 3 3 | 1 1 1 1 3 3 2 3 | 5 5 5 5 5 5 5 0 | 1 1 1 1 0 0 0 0

A5 G5 F5 G5 A5 G5 F5 G5

sl.

sl.

5 5 5 5 3 3 0 | 1 1 3 3 2 5 | 5 5 7 7 3 3 5 | 1 1 3 3 3 2 5

A5 G5 F5 G5 A5 G5 F5 G5

5 5 5 3 3 5 | 1 1 3 3 2 5 | 5 5 7 3 3 5 | 1 1 3 1 3 3 2 5

Am G F G Am G F G

5 5 7 7 3 3 2 5 | 1 1 2 3 3 2 5 | 5 5 7 3 3 5 | 1 1 3 3 3 2 5 7

Am G F G Am G F G

5 5 7 3 3 3 | 1 1 3 3 2 5 | 5 5 7 3 3 5 | 1 1 3 3 3 2 5

Am G F G Am G F G

5 5 7 7 3 3 2 3 | 1 1 2 3 3 2 5 | 5 5 7 3 3 5 5 | 1 1 3 3 2 5

Am G F G Am G F G

5 5 7 7 3 3 5 | 1 1 3 3 3 2 5 | 5 5 7 3 3 5 | 1 1 3 3 3 5 3

Am G F G Am

5 5 7 7 3 3 5 | 1 1 3 3 3 5 5 | 5

(5)

Interlude

Guitar solo

7

Fm

f

G7

1.2.3.

4.

Fm

G7

Fm

G7

Am G F G Am G F G

sl.

sl.

12

D.S. al Coda

Coda

F5 G5 A5 G5 F5 G5 A5 G5

sl. *sl.* *sl.*

sl. *sl.* *sl.*

Play 6 times

F5 G5 A5 G5 F5 G5

Repeat 9x and fade