

# DON'T FEAR THE REAPER - GUITAR

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.

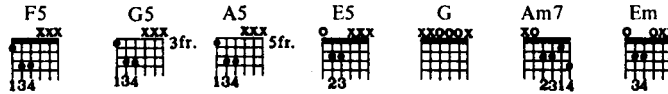
Like the solo section, the vamp at the end of the last chorus employs the layering of many parts. The beauty of this arrangement is its wide variety of guitar parts and how well they fit together.

*-Peter Seckel*

# DON'T FEAR THE REAPER

As recorded by Blue Oyster Cult  
(From the album AGENTS OF FORTUNE/Columbia Records)

Words and music by  
Donald Roeser



Moderate Rock ♩ = 144

Intro Rhy. Fig. 1 (Doubled by 2nd gtr. 2nd, 3rd, 4th times)

Am G F G *Play 4 times*

*mf* sustain all notes

1st Verse

Repeat Rhy. Fig. 1 (4 times)

Am G F G Am G F G Am G

All our times have come. Here, but now.

F G Am G F G F5 G5 *sl.* *sl.*

they're gone. Sea-sons don't fear the reap-

A5 F5 E5 A5 G5 <sup>Ⓟ</sup>open E 2nd half of Rhy. Fig. 1 F G

er, nor do the wind, the sun or the rain. We can be like they are. Come on, ba-

Rhy. Fig. 1 (8 times)

Am G F G Am G F G

by. Don't fear the reap-er, Ba-by, take my hand. We'll be a-ble to fly. don't fear the reap-er,

Am G F G

— don't fear the reap - er. Ba - by. I'm your man. —

Am G F G Am G

La, la, la,

*f* Full

F G Am G F G

la, la,

Full

Am G F G Am G

La, la, la, la, la,

1/2

hold both notes

F G w/Rhy. Fig. 1 (Am G F G) G Am7

\*Substitute G chord for last eighth note of Rhy. Fig. 1.

H P Feedback dim.

(10) 14 12 14 12 14 14 (14)

(Rhy. Fig. 1) Am G F G Play 4 times

2nd Verse w/Rhy. Fig. 1 (4 times)

Am G F G Am G F G

Val - en - tine - is - done -

Am G F G add Riff A Am G F G

Here - but now - they're - done -

F5 G5 A5 E F5 E5

Ro - me - o and Ju - li - et are to - geth - er in e - ter - ni - ty -

Riff A

sl. sl. sl. sl. sl.

⑧ open

A5 E G5 Em F5 G5 A5 G5

Ro - me - o and Ju - li - et, For - ty thou - sand men and wom - en ev - 'ry day. Like Ro - me - o and Ju -

F5 G5 A5 G5

For - ty thou - sand men and wom - en ev - 'ry day. Re - de - fine An - hap -

li - et,

F5 sim. G5 A5 G5 F G

oth - er for - ty thou - sand com - in' ev - 'ry day. Come on, ba -

pi - ness, we can be like they are.

2nd half of Rhy. Fig. 1

Rhy. Fig. 1 (9 times)

Am G F G Am G

by. Don't fear the reap - er, Ba - by, take my hand. don't fear the reap -

F G Am G F G

er, We'll be a - ble to fly. don't fear the reap - er. Ba - by, I'm your man..

Am G F G Am G

La, la, la.

12 12 (12) 10 (10) (10)

Chords: F, G, Am, G, F, G

Lyrics: la, la.

Technical markings:  $1/2$ , *sl.*

Chords: Am, G, F, G, Am, G

Lyrics: La, la, la, la, la.

Technical markings:  $1/2 \dots 1$ , *H*, *Feedback*

Chords: F, G, Am, G, F, G, Am7

Technical markings: *H P*, *sl.*, *Feedback*, *dim.*

Interlude

Chords: N.C. (Fm), (G7)

Dynamic: *mf*

Chords: (Fm), (G7)

Guitar solo  
w/Riff B (3 times)  
(Fm)

Riff B

Musical notation for the first system. The treble clef staff contains a melodic line with slurs and accents. Annotations include "H P sl." above a triplet of notes, "H P sl. (Fm)" above another triplet, and "(G7)" above a wavy line. A "1/2" annotation is above a final triplet. The guitar staff shows fret numbers: (16) 15, 15 16 15 13 15, 13 16 13 12, 13, 15 15 17 13, (13) 12 13 12, 12, 12 13 12 (12), 12, 12. The bass staff shows fret numbers: 7, 7, 7, 10, 8, 7, 10, 9, 8, 9, 8, 9, 8, 10, 9, 7, 9, 8, 9, 7, 10, 8, 7, 8, 7.

Musical notation for the second system. The treble clef staff includes annotations: "w/1st half of Riff B (Fm)", "1/2", "H P sl.", "H P", "sl.", "sl.", "H", and "w/Riff C (G7)". The guitar staff shows fret numbers: 13, 15, 13, 15, 15, 15 13 16 13 12, 13, 12 13 12, 13, 12, sl., sl., H, 12, 13. The bass staff shows fret numbers: 7, 7, 7, 8, 10, 8, 10, 9, 8, 10, 9, 8, 8, 8, 8, 7, 7, 7, 7, 10, 8, 7, 8, 7.

Riff C

Diagram of Riff C. The treble clef staff shows a melodic line in 3/4 time: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. The guitar staff shows fret numbers: 3, 2, 5, (5), 5.



④ 3fr. F

⑥ 3fr. G

*sl.*

*semi-harm.*

④ 3fr. F

(8va)

H

*sl.*

Feedback

H

sounding pitch: C

⑥ 3fr. G

(Rhy. Fig. 1)

Am G F G Play 4 times

Feedback

*fade out*

3rd Verse

w/Rhy. Fig. 1 (4 times) (continue feedback)

Am G F G Am G F G

Love of two is one.

Am G F G add Riff D Am G F G (Feedback out)

Here but now they're gone.

F5 G5 A5 F5 E5

Came the last night of sad - ness, and it was clear that she could - n't go on.

A5 G G5 F5 G5 A5 G5

③ open

sl.

and the door was o - pen and the wind ap - peared. The

F5 G5 A5 G5 F5 G5

sl. sl. sl.

can - dles blew and then dis - ap - peared. The cur - tains flew and then he

Rhy. Fig. 3 & Riff E

A5 G5 F5 G G5 G A5 G G5 G

③ open ③ open ③ open ③ open

ap - peared. Say - ing, don't be a - fraid, Come on, la - dy, and she had no fear.

Riff D

1 1/2

slow bend 1 1/2 slow release

Riff E

Repeat Rhy. Fig. 3 & Riff E. (till fade)

F5 G G5 G A5 G G5 G

and she ran to him. Then they started to fly.

F5 G G5 G A5 G G5 G F5 G G5 G

They looked backwards and said good-bye. She had taken his hand. She had become like they are.

A5 G G5 G F5 G G5 G A5 G G5 G

She had become like they are. Come on, baby, Don't fear the reap-

Repeat 6 times and fade

F5 G G5 G A5 G G5 G F5 G G5 G A5 G G5 G F5 G G5 G

er.

1/2

1/2

1/2

1/2

Full

Full