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 Roosel

Moderate Rock \[ \frac{3}{4} = 144 \]

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

Am G F G G Play 4 times

mf sustain all notes

1st Verse
Repeat Rhy. Fig. I (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

they're gone...

Sea-sons don't fear the reap-

A5 F5 E5 A5 G5 G open 2nd half of Rhy. Fig. I

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

Come on, ba-

Rhy. Fig. I (8 times)

Am G F G Am G F G

by. Don't fear the reaper. Baby, take my hand... don't fear the reaper.

We'll be a-ble to fly...
Am  G  F  G
   don't fear the reaper. Baby. I'm your man.

Am  G  F  G  Am  G
   Full

F  G  Am  G  F  G
   Full

Am  G  F  G  Am  G
   (44)

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.

(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    sl.    A5    2 open    E    F5    ES

Romeo and Juliet are together in eternity...

Riff A
A5  E  G5  Em  F5  G5  A5  G5  

For - ty thou - sand men and wom - en ev - 'ry day.

Ro - me - o and Ju - li - et.

F5  G5  A5  G5

For - ty thou - sand men and wom - en ev - 'ry day.

Re - de - fine An - pi - ness.

other for - ty thou - sand com - in' ev - 'ry day.

we can be like they are.

Come on.

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 - 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.

1/2

10  (10)

10  (10)

(10)
Guitar solo
w/Riff B (3 times)
(Fm)

Riff B
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 sadness, and it was clear that she couldn't go on...

A5 G G5 F5 G5 A5 G5

and the door was open and the wind appeared. The

candles blew and then disappeared.

The curtains flew and then he appeared.

Rhy. Fig. 3 & Riff E

A5 G G5 F5 G G5 A5 G G5 G

Saying, don't be afraid.

Come on, lady, and she had no fear.

Riff D

slow bend 1/2 slow release

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

They looked back-wards and said good-bye. She had be-come like they are. She had taken his hand.

She had be-come like they are. Come on, ba-by. Don't fear the reap-

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

Repeat 6 times and fade