

# Marillion - Cinderella Search

Tom: B  
 #  
 From: (Alexander The Great)  
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Tabbed and transcribed by Alex Huerta

Legend :

p = pull\_off \ = Slide down  
 h = hammer\_on .. = Repeat for a while :-)  
 / = Slide up  
 v = Vibrato  
 tr= Trill  
 r = release  
 bt= bend and tap  
 Guitar1 = Clean guitar  
 Guitar2 = Distorted guitar  
 Guitar3 = Keyboard :-)  
 Guitar4 = Clean guitar with delay

Notes :

This is one of the best songs ever written, IMHO. Although the guitar is quite easy, it's also a joy to play. This version ( the only live version of this song that I've heard) is better than the one included in "B-sides themselves", mainly because of the extended solo at the end.

Some of the bars are longer than others; this is because I wanted to put the lyrics over the music as accurate as I could, and because singers don't follow the bars of music, this was kind of hard to do.

Guitar4 is only used in the " But the Samaritan.." part, so if you don't have a delay unit, don't worry : just listen to the song, and try to play the resulting notes without delay.

Solo1 and Solo2 are only "interpretations", that is, some of the notes were difficult to hear because of the prasing Steve uses and because I ain't very good at hearing solos; but the phrases ( specially in Solo1 ) are close to

Also, don't expect to play this song without hearing the recording first. And sorry for the lyrics, but, as you may have noticed, English isn't my natural language, so I'm prone to make grammatical mistakes ( hmm.... )

This is my first tab, so, if you find any mistake, please, e-mail me or send the correction to the tab archives.

Without any further wate of time, here it is!!

"This is dedicated to all the drunk and the ????????????????????",

( Until the Solo, play with Guitar1 )

0:12  
 Gm F Gm D#7aug(?) Ab Am

Off the rebound Fumbling all the lines.  
 Gm F

The light at the end of the bottle, alcoholic alphabet.  
 Gm D#7aug Ab D#7aug Ab

Pete Trewavas : (own reflection)  
 Thru the looking glass, the proof of my own reflection  
 Gm F

Gm D#7aug Ab Am Ab

Whisper : "Search..."  
 D#7aug Ab Am

Off the rebound Fumbling all the lines.  
 Gm F

Decay, on the vertical hold, with a horizontal in  
 Gm D#7aug Ab D#7aug Ab

conversation, needs translation.  
 Gm F

Ab Gm D#7aug Ab D#7aug

Solo 1 (wuitar2).-  
 AAAAAAAAAAAAAAAAAAAU

U^Hold bend^i

= This is the "bend and tap" thing; it's done by first playing the C (5th fret, 3rd string), bending it to D (2 steps), tapping at the 10th fret, releasing the tap, and then releasing the bend.

(Continue with Guitar2)  
 AAAAAAAAAAAAAAAAAAAAAA  
 On the rebounds, ?????? all the lines.

Dreaming bartender's Bourbon and the saxophone out of luck out of charm

D#7aug Ab D#7aug Ab

I forgive rejections, in cigarette city

D#7aug Ab D#7aug Ab

( with Guitar3; Guitar1 and Guitar2 tacet )  
 AAAAAAAAAAAAAAAAAAAAAA  
 2:08

( with Guitar4 )  
 AAAAAAAAAAAAAA  
 2:21  
 But the Samaritan of the heart broken heart broken  
 F Eb

Swam thru the nicotine sea and we exchange the kiss of life gave me time.

F Eb

Solo2 :  
AAAAAAU  
4:35

Resurrection in a trance, the model, the grail.

Ab Gm

In a marquee of promises, I touch the dream, I hold the dream

Ab Gm

4:55

Welcome, back to the circus.

F Eb

Welcome, back to the circus.

F w/fill1 Eb

Welcome, back to the circus.

fill1 (wuitar3) :

I always use the cue sheets, but never the nets.

Ab Gm no more, no mooooore... F

Always the cue sheets, but nevertheless, nevertheless, nevertheless

nevertheless, nevertheless, nevertheless, nevertheless

(with Guitar3)  
AAAAAAU

3:11  
RhyFig1 :  
AAAAAAU  
D Em Gbm

Welcome, back to the circus!!!

AAAAAAU [ End here!!  
]AAAAAAU

From 3:11 to 4:02, RhyFig1 is repeated 7 times; at the end of the 2nd and 4th time, the keyboard plays Fill2. With that out of the way, I'm gonna tab all the volume swells that Steve plays in each of the 7 times.

Well, maybe it's just me, but I think it's pretty darn close to the recording, but, as I said, maybe it's just me :-)

Fill2 (with Guitar3) :

If someone actually uses this and wants more, I'm working ( among other things ) on transcriptions to Forgotten Sons, Incubus and Market Square Heroes ( all live from the R2R album ). And I'm planning on transcribing Emerald Lies to complete the R2R album, but, because I don't like that song very much, it's gonna take some time to do it.

= You've to bend to B (4th fret, 3rd string) to Db before striking it; then, after playing the C#, release it back to B and add some vibrato.

Any comments, flames, requests, or if someone knows how to play any Steve Vai-era David Lee Roth songs or any Kansas song ( except Dust in The Wind and Carry On.. ) , please feel free to e-mail me at :

= Barely Audible.

UAAAAAAU

AAAAAAU  
3 Alex Huerta Amante Tec de Monterrey Hermosillo, Sonora, Mexico 3

Lyrics (w/RhyFig1 7 times) :  
" Exposing bedside manners on a work extension; awaiting development of paranoid, polaroid eyes, polaroid eyes.

AAAAAAU

3 1996, NeT's Inc. 3 "That wich is not dead,

3 Tecnolcgico de Monterrey 3 may eternal lie.

3 Campus Sonora Norte 3 But with strange aeons,

3 ISI '92 Dpto de Sistemas 3 even Death might Die" H. 3

AAAAAAU

3 This transcription brought to you by those wonderfull people at 3

3 Get-To-May!! " teacher's guild at your local Tec de Monterrey !! 3

3 Remeber our motto, " Showing Mexico the meaning of PAIN"! .UAAAAAAU

3 Dedicado 3  
3 ( This was a paid advertisement by the nice people at : 3  
a 3

The footman memorized(?) the number but the prince still holds both the slippers. And would you leave a palace thru bedsits in Canterbury Tales "

Canterbury Tales.....

Maybe it was infatuation or the trill of the chase.

Maybe you were always beyond my reach and my heart was playing safe.

But was that love in your eyes I saw, or the reflection of mine.

I'll never really know for sure, you never really

AAAAAAU

# Acordes

