Marillion - Cinderella Search

Tom: B

   #
From: (Alexander The Great)
Date: Tue, 23 Jan 1996 09:40:42 -0700 (MST)

   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. Altough 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 languaje, 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

     Gm   D#7aug   Ab D#7aug Ab

Solo 1 (wuitar2).-
ÀÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÙ

        ÚÄHold bendÄ¿

 = 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), taping at the 10th fret,
releasing the tap, and then releasing the bend.

(Continue with Guitar2)
ÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄ
  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 cigarrette city

                                                          D#7aug   Ab
D#7aug Ab

(with Guitar3; Guitar1 and Guitar2 tacet)
ÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄ

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   Swam thru the nicotine sea and we exchange the kiss of life
     F                                 Eb

  Resurection in a trance, the model, the grail.
         Ab                                Gm


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

       F                              Eb


                                 w/fill1
       F                            Eb


fill1 (wuitar3) :

                   no more,        no moooore...
   Ab               Gm               Ab               F


(with Guitar3)
ÀÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄ
3:11
RhyFig1 :
ÀÄÄÄÄÄÄÄÄÙ
   D          Em          Gbm


 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.

Fill2 (with Guitar3) :




 = 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.


               = Barely Audible.




Lyrics (w/RhyFig1 7 times) :
" Exposing bedside manners on a work extension;
  awaiting development of paranoid, polaroid eyes, polaroid
eyes.
  The footman memorized(?) the number
  but the prince still holds both the slippers.
  And would you leave a palace thru bedsits in Canterboury
Tales "

  Canterboury 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
gave me time.
Solo2 :
ÀÄÄÄÄÄÄÙ
4:35




4:55
     Welcome,                     back to the circus.

     Welcome,                     back to the circus.

     Welcome,                     back to the circus.

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


  Always the cue sheets,          but
nevertheless,nevertheless,nevertheless


  nevertheless,nevertheless,nevertheless,nevertheless


  Welcome,      back to the circus!!!


ÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄ[ End here!!
]ÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄÄ

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 :-)

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.

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 :

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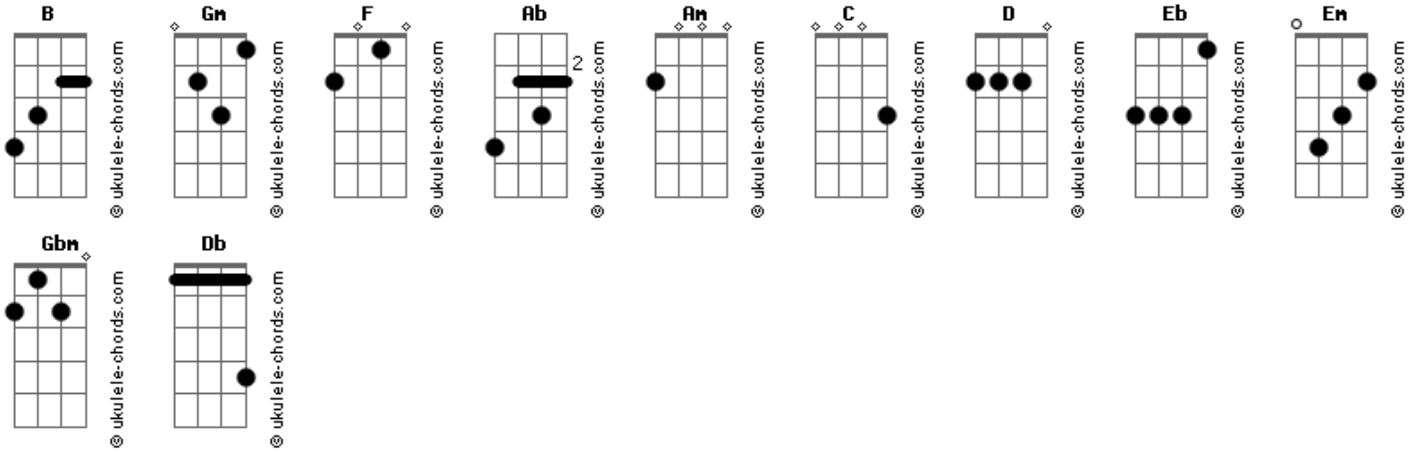
Acordes



Oferecimento Lojalele.com.br