

Language

Suzanne Vega

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
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LANGUAGE (Suzanne Vega)

[I learned this from the book _The_Authentic_Guitar_Style_of_Suzanne_Vega_,
published by Cherry Lane Music. No guitar-playing Suzanne Vega fan should
be without it. Buy it; it s only \$12.95, and it has very good transcriptions
of eleven songs from Suzanne s first two albums. If your local music store
doesn t have it, do a special order or call Hal Leonard (Cherry Lane s
distributor) directly; that s how I got it.]

Every chord in this song has exactly four strings in it. Play each chord as
an arpeggio of six sixteenth notes (each chord is half of a 12/16 measure.)
Here s an example:

Diagram showing fretboard positions for chords A(9)/E, F/D, Bbmaj7, and Am7. Each chord is represented by a vertical line with fret numbers (0-9) indicating finger positions on the strings.

- A(9)/E: x7760x
Gm9: 5x550x
Dsus4/A: x2220x
Bm9: x4x440
C6(9): x5x400
F/D: x5540x
F: 3x000x
Em7(4): 2x220x
B(4)/F#: 2xx440
A(9)/C#: x4x200
Bbmaj7: 8x990x
F/F: 1x000x
F6(9): 3x220x
Dmaj7/F#: 4xx440
Am7: 7x770x
Dsus4: 0x220x
Asus9: x0220x
Asus9(#4): x0x440

A(9)/E F/D Bbmaj7 Am7 Gm9 F F/F F
[intro]

A(9)/E F/D Bbmaj7 Am7 Gm9 F F/F F
If language were liquid, it would be rushing in
A(9)/E F/D Bbmaj7 Am7 Gm9 F F/F F
Instead here we are, in a silence more eloquent than any word could ever be

A(9)/E **F/D** **Bbmaj7** **Am7** **Gm9** **F** **F/F** **F**
 These words are too solid, they don't move fast enough
 A(9)/E **F/D** **Bbmaj7** **Am7** **Gm9** **F** **F/F** **F/F**
 To catch the blur in the brain that flies by and is gone
Dsus4 Dsus4/A Dsus4 Dsus4/A Em7(4) Em7(4) F6(9) F6(9)
 And is gone, and is gone, gone,
Em7(4) Em7(4) F6(9) F6(9) Asus9 Asus9 Asus9 Asus9
 Gone, gone, and is gone

I'd like to meet you in a timeless, placeless place
 Somewhere out of context and beyond all consequences
 Let's go back to the building on Little West 12th; it is not far away and
 the river is there (Words are too solid, they don't move fast enough)
 And the sun and the spaces are all laying low, and we'll sit in the silence
 that comes rushing in (To catch the blur in the brain that flies by...)
 And is gone, and is gone, gone,
 Gone, gone, and is gone

Bm9 Bm9 A(4)/E A(4)/F# Dmaj7/F# Dmaj7/F# Asus9(#4) Asus9(#4)
 [instrumental]
Bm9 Bm9 A(4)/E A(4)/F# Dmaj7/F# Dmaj7/F# Asus9(#4) Asus9(#4)
 [instrumental]
Bm9 Bm9 C6(9) C6(9) G(9)/B G(9)/C# C6(9) C6(9)
 [instrumental]
 A(9)/E **F/D Bbmaj7 Am7**
 [instrumental]

I won't use words again, they don't mean that I meant, they don't say
 what I said
 It's just the crust of the meaning with realms underneath, never touched,
 never stirred, never even moved through
 If language were liquid, it would be rushing in

A(9)/E **F/D Bbmaj7 Am7 Gm9 F F/F F/F**
 Instead here we are in a silence more eloquent than any word could ever be
Dsus4 Dsus4/A Dsus4 Dsus4/A Em7(4) Em7(4) F6(9) F6(9)
 And is gone, gone,
Em7(4) Em7(4) F6(9) F6(9) Asus9 Asus9 Asus9 Asus9
 Gone, gone, and is gone [repeat and fade]