

Language

Suzanne Vega

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#-----PLEASE NOTE-----#
#This file is the author s own work and represents their interpretation of the #
#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:

A(9)/E	F/D	Bbmaj7	Am7
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-----0-----0-----	-----0-----0-----	-----0-----0-----	-----0-----0-----
---6---6-----4---4---	---9---9-----7---7---	---9---9-----7---7---	---9---9-----7---7---
--7-----7---5-----5-	--9-----9---7-----7-	--9-----9---7-----7-	--9-----9---7-----7-
7-----5-----	-----	-----	-----
-----	8-----7-----	-----	-----

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

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]