

## THE OLD RUGGED CROSS

### Study Notes

In General: Play this song slowly, with lots of “expression.” Change speed or loudness to bring out “special” notes. Single notes should always be played with exaggerated vibrato, especially where specifically called for in the score. Vibrato is best achieved by vibrating the finger of the left hand parallel to the neck of the guitar, when fretting notes above the V fret, or parallel to the frets in the first five frets.

#### Measure

- 1 The short, curved ligado sign indicates a hammer-on. Play it with the 4th finger. The notes in the C chord are all plucked simultaneously with the fingers and thumb of the right hand (p, i, & m).
- 2 The diagonal line joining the last two notes in the measure is a glissando sign, indicating a slide with the finger(s) of the left hand. Play it with the 4th finger, by lifting the other fingers from the fretboard and sliding rapidly to the VII fret.
- 3 Play all the chords in this measure with only the fingers of the right hand. Using the thumb gives a different sound.
- 4 Hold the F chord a bit to emphasize the following glissando (slide) with the 1st finger. Play the B note at the end of the measure with lots of vibrato.
- 5 De-emphasize vibrato in measures 5 & 6.
- 6 – 7 It’s not really necessary to fret the whole G7 chord, but doing so positions the fingers of the left hand to easily reach the melody notes in measures (6) and (7). Play the melody notes in the II fret with the 2nd finger, and the notes in the III fret with the 3rd finger.

- 8 Pinch the C chord with the p, m, & a fingers, leaving the i finger free to begin the broken chord which ends in the next measure.
- 9 The last 2/3 of this measure is identical to measure (1)
- 10 – 12 Identical to measures (2 – 4), except that the thumb (p) strums all the chords, as shown by the wiggly lines, and plays all the single notes.
- 13 Same as (5) except that the final A is split into 2 eighth notes to follow the lyrics, and the use of the thumb as in (10 – 12).
- 14 Again the G7 chord is used to position the fingers to easily reach melody notes. No vibrato on the single notes in this measure.
- 15 Notice that there is no “first” note specified for the slide that begins this measure. Any note from the I to the IV fret may be used, but should be played so quickly that only the slide is heard. Use LOTS of vibrato on each of the notes in this measure.
- 16 –17 Play the artificial harmonics by fretting the string with the 1st finger in the fret indicated by the number inside the diamond. But instead of plucking the string with the right hand, form a harmonic by lightly touching the string with the tip of the right index (i) finger, **exactly** 12 frets higher. Pluck the string with the a finger while simultaneously removing the tip of the i finger from the string. Done correctly, this produces a clear, bell-like tone exactly one octave higher than the fretted position. Touch the string directly over the fret, not over the space between the frets, as is done in normal playing. Play the two-note chords in the last part of the measure with the i and m fingers, leaving the thumb free to strum the chords in the next measure.
- 18 The odd fingering of the G7 chord produces pretty harmonies in the next two

- measures.
- 19 Notice the shifts in left hand fingering to bring out the melody in the G7 chords.
- 20 Release the C chord and fret the melody notes with the 2nd and 1st fingers.
- 21 The curved ligado sign indicates a pull-off with the 1st finger.
- 22 Played similar to measure (11).
- 23 Play the ligado similar to the pull-off in measure (21). Use lots of vibrato on the final note of the measure.
- 24 You may need to play the strum somewhat slower than normal to make the chord sustain the whole length of the measure, depending on your guitar and strings.
- 25 These two notes can be played with the thumb, without vibrato. They should form a smooth transition to the C chord in the next measure.
- 26 Similar to measure (20).
- 27 Emphasize the F note in the middle of the measure with increased volume to transition to the full F chord in measure (28), as shown by the crescendo sign.
- 28 – 29 Use the full bar F chord, and enough volume to sustain for one and a half measures. The curved lines above and below the F chord in the score are ties, not ligados. They mean that the chord is carried over from one measure to another.
- 30 The G note played on the open third string is shown only in tablature. (Fretting the fourth string at the V fret as indicated also produces the same G note, but that one is part of the double glissando, while the G on the open third string is sustained for two beats. Fret the double glissando (slide) with the 2nd and 3rd fingers. Fret the final C note with the 1st finger, both for strength in achieving vibrato on such a low fret, and

- to position the left hand as well as possible for a quick transition to the full bar G chord in measure (31).
- 31 The full bar G (III fret) frets all the notes for this measure. Play each of the two-note chords by pinching with the thumb (p) and i fingers.
- 32 Strum the C chord very deliberately, stretching it out to two and a half beats. Add the high G note with the 4th finger, in a smooth musical phrase leading up to the high C chord in measure (33). Slow down, as if for emphasis, if necessary to achieve smoothness.
- 33 The bar C chord is played just like the bar F or the Bar G, but at the VIII fret. Play the strum quickly, in rhythm with the single notes of the previous measure, and sustain.

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