

KING'S CROSSING

As recorded by Elliott Smith

(From the 2004 Album FROM A BASEMENT ON THE HILL)

Transcribed by JB

Words and Music by Elliott Smith

Performance Notes

Tuning:

Standard, and Gtr II has a capo on the 6th fret. For a guitarist who just wants to play along with the whole song, this might seem like an inconvenience, but in actuality all the other parts can be played with the capo on; just play the frets as written, and not relative to the capo. Just remember that for Gtr II, the frets ARE relative to the capo.

Rhythm:

The rhythm is more of a shuffle than the swing beat PowerTab plays the MIDI in; the delayed upbeat should be less pronounced. The piano parts towards the end are played almost as straight 8ths.

The reason the choruses sound a bit empty is that Elliott's background vocal parts are a bit more prominent than anything else.

If you put a 6th capo on an acoustic, and just strum along to the chords at the top of each line, you will have essentially how Elliott played this song live.

The piano intro:

The notes that appear on the 5th and 6th strings are the left hand part (which should be octaves; the lowest note is included in the bass score.) If you want to play it in a guitar/bass arrangement, I would omit the 5th and 6th string notes to make the part playable. Note that the intro is in 3/4, but the song switches over to 4/4 when the verse comes in.

Gtr III: is some sort of synth or organ, to me it sounds like a reed organ you would need to foot pump to keep air going through it... thus the swelling quality of the notes. I actually have no idea what it is. The bass notes for it are included in the bass score, because of staff limitations.

A Piano Intro (crossfades in after approximately 60 secs.)

all guitars are in standard tuning

Shuffle ♩ = 124 (♩-♩³)
A#m *chord symbols reflect overall tonality

A#m/D#

Gtr II: Capo VI
see performance notes

Gtr I (piano arr. for gtr.)
let ring

T	6	6	6	6	6	6	6
A	6	8	6	8	6	6	8
B	6	6	8	6	8	6	8

*notes on 5th and 6th string are piano left hand,
omit if playing on guitar.

F# F7

T	6	6	6	6	11	11	11	11
A	6	6	6	6	7	8	8	7
B	9	6	8	6	8	8	7	8

B Verse 1

A#m D#m N.C. F#m

Gtr II (Capo VI - elec. w/ rotary speaker effect, dbld)
let ring-----| let ring-----|

T	0	0	1	1	1	1	0	0	1	0
A	2	0	0	2	2	2	0	0	4	(4)
B										1

sl.

A#m D#m C# Fm D#m

let ring-----| let ring-----| let ring| let ring-----| let ring-----|

T	0	0	0	1	3	1	3	3	0	3	0	1
A	2	0	0	2	2	2	3	3	0	3	0	2
B												

H

A#m D#m N.C. F#m

let ring-----| let ring| let ring-----|

T	0	0	0	1	3	1	3	3	0	(3)	0	1	0
A	2	0	0	2	2	2	3	3	0	(3)	0	1	0
B													

sl.

A#m D#m C# G# C#

let ring-----|

T	0	0	1	1	3	1	3	3	0	0	0	0
A	2	0	2	2	2	2	3	3	0	0	2	0
B											4	

C Verse 2

(drums enter)

A#m D#m/F# C# G# D#m

25

let ring-----| *p* (lower in the mix)

T 0 0 0 1 1 3 1 3 3 0 3 0 3 0 3 0 1 0 1 0 1 0 1 0

A 2 0 0 0 2 2 3 2 3 3 0 3 0 3 0 3 0 1 0 1 0 1 0 1 0

B 2 0 0 0 2 2 3 2 3 3 0 3 0 3 0 3 0 1 0 1 0 1 0 1 0

P P P P P P P P

8va-----|

Gtr III (organ arr. for gtr.)
*low notes are included in bass score

T 13 16 14 18

A 14 18 16 19

B 14 18 16 19

A#m D#m/F# C# G# C# F#

29

mp

T 0 (0)

A 0 (0)

B 0 (0)

8va-----|

T 18 (18) 16 16 16 14

A 18 (18) 14 13 14 14

B 18 (18) 14 13 14 14

D Chorus 1

33

C# G#/C A#m F#sus4 F#

T 3 0 0 0 1 0 0 0 3 0 0 0 1 0 0 0 3 0 0 0 1 0 0 0 0 1 1 1 1 1 0 0

A

B P P P P P P H

8va-----1

T 13 11 9 (9)

A 14 13 11 (11)

B

Gtr IV (elec. w/ distortion)

T

A 11 10 8 6 9 9 8 6

B

sl.

37

C# G#/C A#m F#sus4 F#

T 3 0 0 0 1 0 0 0 3 0 0 0 1 0 0 0 3 0 0 0 1 0 0 0 0 1 1 1 1 1 0 0

A

B P P P P P P H

8va-----1

T 13 11 9 (9)

A 14 13 11 (11)

B

Gtr IV (elec. w/ distortion)

T

A 4 11 10 8 6 9 9 7 6

B

sl.

41

C# G#/C A#m F#sus4 F# C# G#/C

T 3 0 0 0 1 0 0 0 3 0 0 0 1 0 0 0 3 0 0 0 1 0 0 0 0 1 1 1 1 1 0 0 3 0 0 0 1 0 0 0 3 0 0 0 1 0 0 0

A

B P P P P P P H P P P P

8va

T 13 14 11 13 9 11 (9) (11) 13 14 11 13

A

B 4 11 10 8 6 9 9 6 8 8 11 10

sl.

E Verse 3

A#m F# C# G# D#m

T 9 11 6 (6) (6) 8

A

B

*low melody is 2nd organ track)

T 8 (8) (8)

A

B

sl.

51

A#m 8va ----- F# 8va ----- C# 8va ----- G# ----- D#m ----- 8va

T 6 (6) 16 20 18
A 6 (6) 14 16 16
B 6 (6) 6 6 8

55

A#m F# C# G# D#m

T 6 (6) (6) 8
A 6 (6) (6) 6
B 6 (6) (6) 6

59

A#m 8va ----- F# 8va ----- C# G# C# F#

T 18 (18) 16 16 16 14
A 14 ((14)) 14 13 14 14
B 6 6 6 6 6 6

(piano arr. for gtr.)

Gtr let ring -----

T 6 6 6 6 6 6
A 6 6 6 6 6 6
B 6 8 8 8 8 4

F Chorus 2

Chorus 2 (Measures 63-66)

Chords: C#, G#/C, A#m, F#sus4, F#

Gtr II *p*

Tab: 3 0 0 0 1 0 0 0 | 3 0 0 0 1 0 0 0 | 3 0 0 0 1 0 0 0 | 0 1 1 1 1 1 0 0

Strikes: P P P P P P H

Gtr III *p*

Tab: 13/14 | 11/13 | 9/11 | (9)/(11)

Gtr IV

Tab: 11 | 10 | 8 6 | 9 9 8 6

sl.

Chorus 2 (Measures 67-70)

Chords: C#, G#/C, A#m, F#sus4, F#

Gtr II *p*

Tab: 3 0 0 0 1 0 0 0 | 3 0 0 0 1 0 0 0 | 3 0 0 0 1 0 0 0 | 0 1 1 1 1 1 0 0

Strikes: P P P P P P H

Gtr III *p*

Tab: 13/14 | 11/13 | 9/11 | (9)/(11)

Gtr IV

Tab: 4 | 11 | 10 | 8 8 6 | 9 9 7 6

sl.

71

C# G#/C A#m F#sus4 F# C# G#/C

8va-----

pp

sl.

G Interlude

77

A#m F# C# G# D#m

8va-----

pp

Gtr V (elec. w/ rotary speaker effect, standard tuning)

*bottom note is Gtr IV

sl.

89

A#m F#maj7 C# G# C#

let ring

T 6 6 6 6 6 7 6 6 7 6 6

A 8 8 6 8 8 6 9 8 6 9 8 6 6 6 6

B 8 8 8 8 9 9 6 6 6 6

Gtr III (organ)

8va

T 16 14

A

B

93

C# G# C# slight rit. G#

let ring

T 6 7 6 6 6 7 6 6 6 4 5 4

A 6 6 6 6 6 6 6 6 6 5 4

B 6 6 6 6 6 6 6 6 6 6 6

8va

T 16 16 16 13 14 11

A 14 13 14 14 13

B

1 *D#m* *(fade out)*

8va-----

Gtr II (w/ added delay effect)

T	0	2	3	(3)5	0	2	3	(3)5	0	2	3	(3)5
A												
B												

sl. *sl.* *sl.*