

CLASSIC

YES

Selections From YESYEARS

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Arranged by KENN CHIPKIN
except TEMPUS FUGIT, arranged by ALEX HOUTEN

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Key To Notation Symbols

Guitar

This section shows six examples of bending techniques on a guitar string. The first five examples are on the 5th fret, and the last is on the 6th fret. Each example includes a standard musical staff with a treble clef and a guitar staff with fret numbers. Bends are indicated by upward-pointing arrows with a '1/2' symbol. Release bends are shown with a downward arrow. A 'Hold bend' is indicated by a dashed line above the note.

Bend Bend and release Pre-bend Pre-bend and release Quarter step (microtone) bend Hold bend

This section shows six examples of advanced bending techniques. The first three are on the 8th fret, and the last three are on the 9th fret. Interval bends are shown with two notes bending together. Unison bends have both notes on the same fret. Melodic bending uses a bar to hold one note while others bend. Dips and dives are shown with downward-pointing arrows and negative values like '-1/2' or '-2 1/2'.

Interval bend and release Unison bend Bend with fixed tone Melodic bending with bar Dip with bar Dive with bar

This section shows six examples of fret-hand and pick-hand techniques. Hammer-ons and pull-offs are on the 5th and 6th frets. A right-hand tap to pull-off is on the 7th fret. Slides are shown on the 6th and 8th frets. Pick slides are indicated by a wavy line and an 'X' on the pick. Arpeggios are shown with a vertical line and fret numbers.

Hammer-on Pull-off Right hand tap to pull-off Slide Pick slide Arpeggio

This section shows six examples of chord and vibrato techniques. Chord shape arpeggiation is shown with a chord shape and a wavy line. Rake and sweep are shown with diagonal lines and 'X' marks. Vibrato is shown with a wavy line above a note. Vibrato with a bar is shown with a wavy line and a bar. Percussive tones are shown with 'X' marks on the strings.

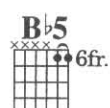
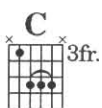
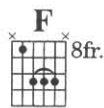
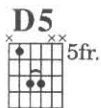
Chord shape arpeggiation Rake Sweep Vibrato Vibrato with bar Percussive tones (no pitch)

This section shows five examples of other techniques. Palm-muting is indicated by a dashed line and 'P.M.'. Harmonics are shown with a circle above a note. Artificial harmonics are shown with a circle and 'A.H.'. Tremolo picking is shown with a vertical line and 'tr'. A trill is shown with a trill symbol and 'tr'.

Palm-muting Harmonics Artificial harmonics (pick or pinch) Tremolo picking Trill

HOLD ON

Words and Music by
TREVOR RABIN, CHRIS SQUIRE
and JON ANDERSON



Moderately ♩. = 80

Intro:
(Drums)

D5 C/E F C G5 D5 C/E F

12 8

Guitar 1

Guitar 2

f

f

T 10 12 (12) 12 10 9 10 10 (10) 4 4 (4) 3 5 3 5 5 (5) 3 5 3 5 7 12 10 12 10

A

B

Verse I:

C G5 (D5) (F) (C) (G5)

Jus - tice... to the left of you, jus - tice... to the right.

mf

Hold - 4

10 10 12 10 10 12 10 12 15 13 13 10 10 10 10

(D5) (F) (C) (G5) (D5) (F)

Speak when you are spok - en to, — but don't pre - tend you're right. — This life's not for liv - ing, it's for

Guitar 2

15 13 8 10 10 10 15 13
13 13 8 8 8 7 7 7

(C) (G5) (D5) (F) (C) (G)

With Fill 1

fight - ing, and for wars. — No mat - ter what the truth is, — hold on to what is yours. —

8 3 15 13 13 10
8 13 13 16

Am7 B/A Bb/A A5 Am7 B/A Bb/A A5

With Fill 2

Guitars 1 & 2

All notes vib. Hold Hold

5 4 4 3 3 2 5 4 4 3 3 3 2
5 4 4 3 3 2 5 4 4 3 3 3 2
0 0 0 0 0 0 0 0 4 4 0 3 0 2

Fill 1

Guitar 1

Hold

10 10 12 10

Fill 2

Guitar 3

8va

f +1 +1

20 20 (20)

Verse 2:

(D5) (F) (C) (G5) (D5) (F)

Jig - saw - puz - zle trait - ors, - sent to - spill the beans. - Con - sti - tu - tion screw up,

Guitar 1 (Keyboard arranged for Guitar)

3 5 2 3 3 2 3 5 3 5 3 5 2 5 3 5 5 2 3 5 2 3 3 2 5

Guitar 2

mf

15 13 10 10 15 13
13 13 8 10 13 13

With Fill 3

(C) (G5) (D5) (F5) (C) (G5)

shat - ter - ing the dreams. — Blood flows - in the des - ert. Dark cit - a - dels burn - ing too. —

3 2 5 3 5 2 5 3 5 5 2 3 5 2 3 3 2 3 5 3 2 5 3 5 2 5 3 5 5 2

8 10 10 10 15 13 8 3
8 8 8 13 13 8 3
7 7 7

Fill 3

Guitar 3

12 12 13 12 10 10

With Fill 4
D5 C/E

(D5) (F) (C) (G5)

Watch, look o-ver your shoul-der, this one is strict-ly for you.

**Chorus:*
F Eb/F Bb5/F F Ab/F Eb/F

Hold on, hold on. Wait, may-be your an-swer's look-ing for-

Guitars 1 & 2

P.M.

Bb/F F Eb/F Bb5/F F

- you. Hold on, hold on.

Pick slide

P.M.

*Bass pedals F for next 8 bars.

Fill 4
Guitar 3

Ab/F

Eb/F

Bb/F

G/A D/A

(A7)

Wait, take your time, think it through... Yes, I can make it through!

All notes vib.

10 13 6 8 3 10 8 8 7 5 6 7 5 5
 10 13 8 8 x x 3 9 7 7 7 5 6 7 5 5
 10 13 8 8 x x 3 7 5 7 7 7 5 6 7 5 5
 11 11 1 0 0 0

Guitars 1 & 2

G/A

D/A

F

C/E F

C

G5

10 8 8 7 7 5 10 10 5 5 3
 9 7 7 7 7 5 7 5 7 5 5 3
 0 0 0 0 7 5 7 10 10 5 5 5 3
 8 7 8 3 3 5 3

Guitar 3

12 10 12 (12) 12 10 9 10 (10) 4 5 4 3 5 3

D5

C/E

F

No Chord

C/E

F

Hold.

7 10 10 10 10 10 0 10 10 10 10
 7 7 7 7 7 5 8 5 6 7 8 0 1 2 3 5 3 4 0 7 8
 5 5 10 12 10 12 10 13 15 15 10 10 15 10 15 17 20 20 20
 5 12 10 12 10 10 10 19 10

Chorus:

E \flat /F

B \flat 5/F

F

A \flat /F

E \flat /F

on, — hold — on. — Sun - shine, - shine on —

P.M.

8^{va}

20

B \flat /F

F

E \flat /F

B \flat 5/F

F

through. — Hold — on, — hold — on. —

Pick slide

P.M.

A \flat /F E \flat /F B \flat /D C/E B \flat /D (C) (G) *With Fill 5*

Sun - shine, - shine on - you, - - - - - see it through. -
 you. - - - - -

Guitars 1 & 2

10 13 6 8 8 3 5 3 3 2 3 3 2 3
 10 13 8 8 8 3 5 3 3 2 3 3 2 3
 10 13 8 8 8 3 5 3 3 2 3 3 2 3
 11

Verse 3:

(D5) (F) (C) (G5)

Talk the sin - gle smile, such pla - ton - ic eye, how they drown in in - com - plete ca - pac - i - ty.

Guitar 1 (*Keyboard arranged for Guitar*)

3 5 5 3 2 3 3 2 3 5 3 2 5 3 5 2 5 3 5 5 2

(D5) (F) (C) (G5)

Strang - est of them all, when the feel - ing calls, how we drown in sty - lis - tic au - dac - i - ty.

3 5 5 3 2 3 3 2 3 5 3 2 5 3 5 2 5 3 5 5 2

Fill 5
Guitar 3

10 7 9 7 (7)

With Fill 6
(D5)

(F) (C) (G5)

Charge the com-mon ground!- Round and round and round we liv-ing in grav-i-ty.

Guitar 1

3 3 5 3 0 1 | 2 5 2 3 2 2 5 3 5 5 2

Guitar 2

0 0 | 3 3

(D5)

(F)

(C)

(G5)

Shake, we shake so hard, how we laugh so loud, when we reach, we be-lieve in e-ter-ni-ty.

3 5 5 3 2 3 3 2 5 | 3 2 5 3 5 2 5 3 5 5 2

15 13 | 13 13 | 8 8 | 10 10 10
13 13 | 8 8 | 7 7 7

Fill 6
Guitar 3

3

Hold -

10 10 | 10 12 10 10 | 10 10 | 12 10 | 10 12 10

N.C.

I be-lieve in e - ter - ni - ty.

0 0 0 3 0 4 0 0 3 0 3 0 0 3 0 2 3 2 0 3

Gradual slide

10 9 9 8 8 7 (7) (5) 8 7 (5) (3)

Chorus:

F Eb/F Bb5/F F Ab/F Eb/F

Hold— on,— hold— on.— Sun - shine,— shine on— *Take your time,— see it through.

Guitars 1 & 2

P.M.

10 8 6 (6) 10 10 10 13 6 8 10 13 8 8 8 8

With Fill 7

Bb/F

F

Eb/F

through.— Hold— on,—

Pick slide

P.M.

3 3 3 3 10 10 10 8 8 8 8 8 8 8

*Downstemmed vocal part written 8vb to facilitate reading.

Fill 7

Guitar 3

13 (13)

Bb5/F *F* *Ab/F* *Eb/F*

hold _____ on. _____ Sun - shine, - shine on. -
 May - be your an - swer's look - ing for

6 (6) 10 10 6 8
 / 10 10 8 8
 / 8 8 8 8

(Bb/F) loco *N.C. (C)* *(Bb)* *(C)*

you. _____

Guitar 1 8^{va}

Hold _____

(Bb) *(C)* *(Bb)* *(C)*

(8^{va})

13 10 13 10 11 10 11 15 12 15 12 13 12 13 15 13 10 13 10 11 10 11 15 12 15 12 13 12 13 15

13 10 11 10 11 12 13 12 13 10 11 10 11 12 13 12 10 11 10 11 12 13 12 10

(Bb)

(C)

F

Eb/F

Hold _____ on, —

(8^{va})

Guitars 1 & 2
loco

P.M.

Guitar 3

Bb5/F

F

Ab/F

Eb/F

Bb/F

F

Eb/F

hold _____ on. —

Hold _____ on, —

P.M.

(8^{va})

decresc.

Bb5/F

F

Ab/F

Eb/F

Bb

Musical staff showing chords and notes for the first system. The notes are mostly whole notes and half notes, with some rests.

hold _____ on. _____

Musical staff showing chords and notes for the second system. Includes some slurs and accents.

Guitar fretboard diagram for the first system, showing fingerings for the first four frets.

Musical staff showing notes and slurs for the third system. Includes an 8va marking and a 7-fret slur.

Guitar fretboard diagram for the third system, showing fingerings for the 10th, 13th, 8th, and 3rd frets.

F

Eb/F

Bb5/F

F

Musical staff with lyrics: Sun - shine, - shine on, - shine on, - you. -

Sun - shine, - shine on, - shine on, - you. -

Musical staff showing chords and notes for the fourth system. Includes some slurs and accents.

P.M.

Guitar fretboard diagram for the fourth system, showing fingerings for the 10th, 8th, 6th, and 10th frets.

loco

Musical staff with wavy lines indicating a loco section.

Guitar fretboard diagram for the fifth system, showing fingerings for the 15th fret.

Ab/F Eb/F Bb Bb5 F Eb/F

Sun - shine, - shine on - through. - Sun - shine, - shine on, -

Guitars 1 & 2

P.M.

Bb5/F F Ab/F Eb/F F Eb/F

shine on, - you. - Sun - shine, - shine on - you. -

Guitar 3

F Eb/F Bb/F F Ab/F Eb/F

Sun - shine, - shine on, - shine on, - you. - Sun - shine, - shine on -

Guitars 1 & 2

P.M.

Bb F Eb/F Bb5/F F

you. - Sun - shine, - shine on, - shine on, - you. -

P.M.

With Fill 8

Chords: **A^b/F** **E^b/F** **B^b/F** **F** **E^b/F**

Sun - shine, - shine on - you. _____

Guitars 1 & 2

P.M.

Guitar 3

Chords: **B^b/F** **F** **A^b/F** **E^b/F**

(8^{va})

Fill 8
Guitar 4

mf

Bb/F

F

Eb/F

(8^{va}) *loco*

Bb/F

F

Ab/F

Eb/F

Fade out

(8^{va})

MONTREUX'S THEME

Words and Music by
 STEVE HOWE, CHRIS SQUIRE,
 JON ANDERSON and ALAN WHITE

Moderately fast ♩ = 138

E^bsus2/B^b

Guitar 1

Fade in ----- *mf*

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

6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

G/D

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Csus4

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

A

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Guitar 1

*Gsus2 A7sus4

f

5 5 3

16 14 15 17 15 14 16 14 17 15 14 17 19 17 17

Guitar 2

Gsus4 Gsus4/F(bass)

10 12 10 13 13 12 9 11 12 10 12 13 11 10 14 11 10 14 15

7 7 1 10 12 10 10 12 13 10 12 13 10

Gsus4/Eb(bass) G/D (G/C) (G/A) Dmaj7(no3rd)

7 8 7 0 9 10 7 0

10 12 10 13 13 12 9 11 12 10 12 13 11 10 14 11 10 14 15

*Chord symbols are based on combination of Guitar and Bass parts.

Gm/B \flat **F** **E \flat 9(no3rd)**

Hold -----

Fingerings: 2, 3, 2, 3, 5, 6, 5, 11, 10, 11

G/D **Cm** **A** **Dm**

Fingerings: 10, 8, 7, 8, 8, 8, 10, 10, 12, 10, 9, 10, 7

Fingerings: 7, 8, 7, 8, 8, 8, 9, 10, 9, 10, 10, 10, 10, 0

Gm **F** **B \flat sus4/F(bass)** **G**

Fingerings: 7, 7, 8, 7, 10, 8, 10, 6, 8, 10, 11, 8, 10, 10, 11, 10, 8, 8, 10, 8, 6, 3, 5, 7, 8, 5, 7, (7), 8, 7, 5, 5, 7, 5, 3

Fingerings: 5, 6, 5, 5, 5, 5, 6, 6, 6, 6, 6, 6, 6, 6, 7, 7, 8, 8, 8, 8, 8, 8, 8, 8, 7, 7

Cm **A** **Dm**

15 13 15 16 13 15 15 | 13 16 15 17 15 18 17 | 10

7 7 7 7 8 8 8 8 | 8 9 9 9 9 9 9 | 10

8 8 8 8 8 8 8 8 | 8 10 10 10 10 10 10 | 10

7 7 7 7 8 8 8 8 | 8 9 9 9 9 9 9 | 10

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0

C **F/C** **F** **F/E \flat** **E \flat sus2**

P.M. ----- 4

12 12 7 | 7 8 5 7 8 6 | 8 8 8 8 6 8 8 (8)

0 1 5 5 5 5 5 5 | 6 6 6 6

1 1 6 6 6 6 6 6 | 6 6 6 6

2 0 5 5 5 5 5 5 | 8 8 8 8

3 3 5 5 5 5 5 5 | 8 8 8 8

G/D **Cm/E \flat** **A/E** **Dm/F** **A5**

P.M. --- *Hold* ----- 4

7 9 7 8 8 | 9 10 | 7 12 12

7 7 7 7 7 7 8 | 9 10 | 10 10

8 8 8 8 8 8 8 | 10 10 | 10 9

7 7 7 7 7 7 8 | 9 10 | 7 0 0 7 9 9 7

0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 7 9 10 9 7

A9(no3rd)

B

Musical notation for the first system. The top staff is a treble clef with a melody. The middle staff shows fret numbers for the guitar. The bottom staff shows chords for the bass. The key signature has one sharp (F#).

Musical notation for the second system. The top staff is a treble clef with a melody. The middle staff shows fret numbers for the guitar. The bottom staff shows chords for the bass. The key signature has one sharp (F#).

Musical notation for the third system. The top staff is a treble clef with a melody. The middle staff shows fret numbers for the guitar. The bottom staff shows chords for the bass. The key signature has one sharp (F#).

Gm7

3

3

15 14 12 10 12 13 15 15 11 11 15 15 13 11 13 11 8 8
 12 11 9 7 9 10 12 12 8 8 12 12 10 8 10 8 5 5

Cm7 **8va** **A^b**

5

5

8 8 11 8 8 8 8 11 13 15 16 18 16 15 15 16 18 16 15 10 20 20 15
 8 5 8 5 5 5 5 (8) 8 10 17 17 17 17 15

(8va) **N.C.** **(E5)**

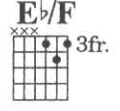
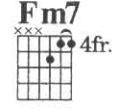
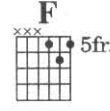
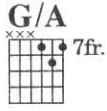
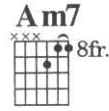
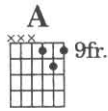
5

3

17 15 16 18 16 15 17 15 16 18 16 15 20 18 18

OWNER OF A LONELY HEART

Words and Music by
TREVOR RABIN, JON ANDERSON,
CHRIS SQUIRE and TREVOR HORN



Moderately ♩ = 126

Intro:

Guitar 1

A5 B5 C5 D5 A5 B5 C5 D5 G

f *Hold*

T	2	4	5	7	7	(7)	2	4	5	7	7	(7)	0	x
A	2	4	5	7	7	(7)	2	4	5	7	7	(7)	0	x
B	0	2	3	5	5	(5)	0	2	3	5	5	(5)	0	0

A5 B5 C5 D5 A5 B5 C5 D5 G5

P.M.

2	4	5	7	7	2	4	5	7	7	5	5	5	5
2	4	5	7	7	2	4	5	7	7	5	5	5	5
0	2	3	5	5	0	2	3	5	5	3	3	3	3

A5 B5 C5 D5 (G5) A5 B5 C5 D5 G5

P.M.

2	4	5	7	7	2	4	5	7	7	5	5	5	5
2	4	5	7	7	2	4	5	7	7	5	5	5	5
0	2	3	5	5	0	2	3	5	5	3	3	3	3

Guitar 2

Hold P.M.

3	0	5	3	2	2	4	3	2	5	7	7	0
0	0	5	3	2	2	4	5	2	5	7	7	0

With Rhythm Figure 1, 8 times (Verse 2 only)

Verses 1 & 2:

A5 B5 C5 D5 G5 A5 B5 C5 D5

1. Move your-self. You al-ways live your life nev-er think-ing of the fu -

2. See additional lyrics

Guitar 2

Hold
P.M.

Hold
P.M.

Guitar 3

P.M.
mf

P.M.

G5 A5 B5 C5 D5 G5

ture. Prove your- self. You are the move you make,

Hold
P.M.

P.M.

Rhythm Figure 1

Guitar 1

A5 B5 C5 D5 G5

With Fill 1 (1st time only)

A5 B5 C5 D5 G5 A5 B5 C5 D5

take your chan- ces win or los - er. See your - self, —

Hold P.M. Hold P.M.

3 0 5 3 2 2 4 3 2 5 5 7 7 0 3 0 5 3 2 2 4

0 5 0

P.M. P.M.

0 2 3 5 5 3 3 0 2 3 5 5

G5 A5 B5 C5 D5 G5

you are the steps you take. You and you and that's the on - ly way.

Hold P.M. Hold P.M.

3 2 5 5 7 7 0 3 0 5 3 2 2 4 3 2 5 5 7 7 0

5 0 5

P.M. P.M.

3 3 0 2 3 5 5 3 3

Fill 1
Guitar 1

7 7 5 5 5 7

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

Shake! Shake your-self. You're ev-'ry move you make. So the sto-ry goes.—

Hold P.M. Hold P.M.

P.M. P.M.

Chorus:
Asus4

Own-er of a lone-ly heart.— Own-er of a lone-ly heart.— much bet-ter than a

Guitar 1

Guitar 2 Hold Hold

Guitar 3 P.M. P.M.

To Coda ⊕

Dsus2

D.S. al Coda ⊕

Own-er of a bro - ken heart.— Own-er of a lone - ly heart.

Own-er of a lone - ly heart.

12 15 12 15 12 19

Hold Hold

5 7 7 5 7 5 5 7 7 5

P.M.

0 2 3 5 5 3 3 0 2 3 5 5

Coda

⊕

Asus4

Bridge 1:

A

Am7

G/A

Own-er of a lone-ly heart.

Guitar 2

Guitar 1

10 x 10 10 x 10 x 10 10 x 10 10 x 10 x 10
7 x 7 7 x 7 x 7 7 x 7 7 x 7 x 7

Guitar 3

P.M.

0 2 3 5 5 9 7 9 7 5 3 0 5 3 0 3

A Am7 G/A A

Own - er of a lone-ly heart...

10 x 10 10 x 10 x 10 10 x 10 10 x 10 x 10 10 x 10 10 x 10 x 10
 7 x 7 7 x 7 x 7 7 x 7 7 x 7 x 7 7 x 7 7 x 7 x 7

P.M.

5 9 7 9 7 5 3 0 5 3 0 5 9 7 9 7 5

Am7 G/A A Am7 G

Af-ter my own in - de - ci - sion they con - fused me so. My love said
 Own - er of a lone - ly heart..

10 x 10 10 x 10 x 10 10 x 10 10 x 10 x 10 10 x 10 10 x 10 x 10
 7 x 7 7 x 7 x 7 7 x 7 7 x 7 x 7 7 x 7 7 x 7 x 7

3 0 5 3 0 5 9 7 9 7 5 3 0 5 3 0 5

A Am7 G/A

nev - er ques - tion your will at all. In the

10 x 10 10 x 10 x 10 10 x 10 10 x 10 x 10
7 x 7 7 x 7 x 7 7 7 x 7 7 x 7 x 7

P.M.

9 7 9 7 5 3 0 5 3 0 3

A Am7 G/A *(A7sus4)

end you've got to go, look be - fore you leap, — and
Own - er of a lone - ly heart.

10 x 10 10 x 10 x 10 10 x 10 10 x 10 x 10
7 x 7 7 x 7 x 7 7 7 x 7 7 x 7 x 7

5 9 7 9 7 5 3 0 5 3 5

*Kybd. chord.

don't you hes - i - tate at all, no, no. G#7 Yow!

Synth. (Arranged for Guitar)

Guitars 1 & 2 *tacet*
Guitar 3

	16	16
	17	17
	16	16

E7 F7 F#7 G7 G#7

8va

3 3

Ya ya ya ya ya

16	16	12	13	14	15	16
17	17	13	14	15	16	17
16	16	12	13	14	15	16

A7 (B5) (C5) (D5) (G5) (A5) (B5) (C5) (D5)

8va

yow!

Guitar Solo
Guitar 1

With harmonizer effect

17	7 5	8
18	7 5 7 5	7
17	7	5 8

Guitar 3

P.M. P.M.

0	2 3 5 5	3 3
0	2 3 5 5	0

(G5) (A5) (B5)(C5)(D5) (G5) (A5) (B5)(C5)(D5)

Gradual bend

A.H. 8^{va}

0 (8) 8 8 (8) 15 (15)

P.M. P.M. P.M.

3 3 0 2 3 5 5 3 3 0 2 3 5 5

With Fill 2 (8^{va}) (G5) (A5) (B5)(C5) (D5) (G5) (A5) (B5)(C5) (D5)

loco

Gradual release

1/2 1/2

(15) 2 5 2 4 (4) (4) 2 8 5 8 10 10 8 10 8 10 9

P.M. P.M. P.M.

3 3 0 2 3 5 5 3 3 0 2 3 5 5

(G5) (A5) (B5)(C5) (D5) (G5) 8^{va}

With bar

(9) 0 0 (0) (0) (0) 5 7 8 8 (8) (8) (8) (8) (8) (8) 20 (0)

P.M. P.M. P.M.

3 3 0 2 3 5 5 3 3

Fill 2
Guitar 2

+1 +1/2 +1 +1 (0)

13 12 10 8

(A5) (B5)(C5) (D5) (G5) (A7sus4) (CaddD) (D)

Guitar 2
No Chord
loco

Hold
P.M.

Guitar 3

Hold
P.M.

(Gsus2) (A7sus4) (CaddD) (D) (Gsus2) (A7sus4) (CaddD) (D)

Hold
P.M.

Hold
P.M.

(Gsus2) (A7sus4) (CaddD) (D) (Gsus2)

Hold
P.M.

Chorus:
Asus4

Own - er of a lone - ly heart. — Own - er of a lone - ly heart. -

Guitar 1

Guitar 2

Guitar 3

— much bet - ter than a Own - er of a bro - ken heart. —

Own-er of a lone - ly heart. Own-er of a lone - ly heart.

12 15 12 15 12

Hold

5 7 5 7 5

P.M.

0 2 3 5 5 3 3 0 2 3 5 5

Own-er of a lone - ly heart. much bet - ter than a

12 15 12 15 12 12 15 12 15 12

Hold

Hold

5 7 5 7 5 5 7 5 7 5

P.M.

3 3 0 2 3 5 5 3 3

Asus4

Own - er of a bro - ken heart. —

Own - er of a lone - ly heart. -

Musical notation for the first system, including vocal line and guitar fretboard. The guitar fretboard shows fingerings: 12, 15, 12, 15, 12.

Musical notation for the second system, including vocal line and guitar fretboard. The guitar fretboard shows fingerings: 5, 7, 5, 7, 5. A "Hold" instruction is present with a dashed line.

Musical notation for the third system, including vocal line and guitar fretboard. The guitar fretboard shows fingerings: 0, 2, 3, 5, 5, 3, 3, 0, 2, 3, 5, 5. A "P.M." instruction is present with a dashed line.

A Am7 G/A A

Own-

Guitar 2

Guitar 1

10 × 10	10 × 10 × 10	10 × 10	10 × 10 × 10	10 × 10	10 × 10 × 10
7 × 7	7 × 7 × 7	7 × 7	7 × 7 × 7	7 × 7	7 × 7 × 7

Guitar 3

P.M. (until end)

Guitar 3 fretboard fingerings: 9, 7, 9, 7, 5, 3, 0, 5, 3, 0, 3, 5, 9, 7, 9, 7, 5

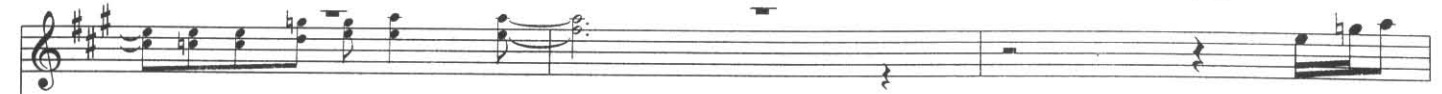
Am7

G/A

A

Am7

G/A



er of a lone-ly heart. —

Soon - er or



10	x	10	10	x	10	x	10	10	x	10	10	x	10	x	10	10	x	10	10	x	10	x	10
7	x	7	7	x	7	x	7	7	x	7	7	x	7	x	7	7	x	7	7	x	7	x	7



3 0 5 3 5 9 7 9 7 5 3 0 5 3 0 3

A

Am7

G/A

A



lat - er each con-clu-sion will de - cide the lone - ly heart.

Own - er of a lone-ly heart. —



10	x	10	10	x	10	x	10	10	x	10	10	x	10	x	10	10	x	10	10	x	10	x	10
7	x	7	7	x	7	x	7	7	x	7	7	x	7	x	7	7	x	7	7	x	7	x	7



9 7 9 7 5 3 0 5 3 5 9 7 9 7 5

Am7 G/A A Am7 G/A

It will ex - cite, it will de-light, it will give a bet - ter start. Don't de -
Own - er of a lone - ly heart. -

10 x 10 10 x 10 x 10 10 x 10 10 x 10 x 10 10 x 10 10 x 10 x 10
7 x 7 7 x 7 x 7 7 x 7 7 x 7 x 7 7 x 7 7 x 7 x 7

3 0 5 3 0 3 5 9 7 9 7 3 2 0 1

F Fm7 Eb/F F

ceive your free will at all. — Don't de - ceive your free will at all. —
Own -

0 x 0 0 x 0 x 0 0 x 0 0 x 0 x 0 0 x 0 0 x 0 x 0
5 x 5 5 x 5 x 5 5 x 5 5 x 5 x 5 5 x 5 5 x 5 x 5

5 3 5 3 3 1 3 3 1 3 1 1 5 3 5 3

Fm7 Eb/F F Fm7 Eb/F F *Fade out*

er of a lone-ly heart. Don't de- ceive your free will at all. Just re- ceive it.

0 x 0 0 x 0 x 0 0 x 0 0 x 0 x 0 0 x 0 0 x 0 x 0 0 x 0 0 x 0 x 0

5 x 5 5 x 5 x 5 5 x 5 5 x 5 x 5 5 x 5 5 x 5 x 5 5 x 5 5 x 5 x 5

1 3 3 1 3 1 5 3 5 3 3 3 1 3 1 1 5 3 5 3

Additional Lyrics

Verse 2: Say you don't want to chance it
 You've been hurt so before
 Watch it now
 The eagle in the sky
 How he's dancing one and only
 You lose yourself, no, not for pity's sake
 There's no real reason to be lonely
 Be yourself
 Give your free will a chance
 You've got to want to succeed

TEMPUS FUGIT

Words and Music by
 GEOFF DOWNES, TREVOR HORN,
 STEVE HOWE, CHRIS SQUIRE and ALAN WHITE

A 9fr. **C#m/G#** 9fr. **B/F#** 7fr. **G** 7fr. **Bm/F#** 7fr. **A/E** 5fr. **F** 5fr. **Am/E** 5fr.
G/D 3fr. **Bsus4** 7fr. **A5** 7fr. **Em** 12fr. **D** 10fr. **A type 2** 9fr. **Em7** 7fr. **C** 8fr.

Fast ♩ = 160

Intro:

Guitar 1 (clean)

Rhythm Figure 1

A C#m/G# B/F# **G Bm/F# A/E** **F Am/E G/D** **Bsus4**

End Rhythm Figure 1

A C#m/G# B/F# **G Bm/F# A/E** **F Am/E G/D** **A5** **Bsus4**

A C#m/G# B/F# **G Bm/F# A/E** **F Am/E G/D** **Bsus4**

A C#m/G# B/F# **G Bm/F# A/E** **F Am/E G/D** **A5** **Bsus4**
 Guitar 1

Guitar 2
 T
 A
 B
 9 6

No Chord
 With bar
 7 9 6 7 9 6 7 9 10 10 (10) 10 (10) 19 19 17 17 15
 16 16 14 14 12

Guitar 2 (8va)

Musical notation for Guitar 2 (8va) showing a melodic line with a wavy tremolo effect. The fretboard diagram below indicates fingerings: 15 14 14 12 | 12 11 11 9 | 19 17 15 | 14 15 14.

Guitar 3

Musical notation for Guitar 3 featuring a melodic line with a wavy tremolo effect. The fretboard diagram below shows a *f* dynamic marking and fingerings: 10 (+1) (10) (10) (+1) 10 (+1) | 10 8 10.

Guitar 1 **Em D A (type 2) Em7 Em D C D**

Musical notation for Guitar 1 and Guitar 2 (8va). Guitar 1 has a rhythmic pattern with chords: Em, D, A (type 2), Em7, Em, D, C, D. Guitar 2 (8va) has a wavy tremolo effect.

Em D A (type 2) Em7 Em D (N.C.)

Musical notation for Guitar 1 and Guitar 2 (8va). Guitar 1 has a rhythmic pattern with chords: Em, D, A (type 2), Em7, Em, D, (N.C.). Guitar 2 (8va) has a *loco* melodic line. The fretboard diagram below shows fingerings: 10 7 8 | 10 7 8 | 10 7 8 | 10 7 9 | 0.

Guitar 2 **(A6) (A9(no3rd))**

Musical notation for Guitar 2 showing a melodic line with a wavy tremolo effect. The fretboard diagram below shows fingerings: 2 3 | 0 2 0 4 0 | 2 0 4 2 0 4 2 0 | 4 2 0 4 0 4 2 0.

(A6) (A9(no3rd)) (A6)(A9(no3rd)) (A6) (A9(no3rd))

Musical notation for Guitar 2 showing a melodic line with a wavy tremolo effect. The fretboard diagram below shows fingerings: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0.

p cresc.
P.M. -----

With Fill 1

N.C.

Musical notation for the first system. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The guitar staff below shows fret numbers: 0 0 0 0 0 1 2 0 | 2 3 0 2 0 4 0 | 2 0 4 2 0 4 2 0.

Guitar 1 Em D A (type 2) Em7 Em D A (type 2) Em7

Musical notation for Guitar 1 and Guitar 2. Guitar 1 has a rhythmic pattern of eighth notes with 'x' marks above some notes. Guitar 2 is a treble clef staff with a whole rest in the first measure.

Verses 1&3:

With Fill 4 (2nd time only)

Musical notation for the vocal line. The staff is a treble clef with a key signature of one sharp. The lyrics are: "1. Born in the night_ she would run_ like a leo - pard that freaks_ at the sight_ of a mind_".

1. Born in the night_ she would run_ like a leo - pard that freaks_ at the sight_ of a mind_
3. See additional lyrics

Guitar 1

Musical notation for Guitar 1 during the verses, showing a rhythmic pattern of eighth notes with 'x' marks.

Fill 1

Guitar 3

Musical notation for Fill 1 on Guitar 3. The top staff shows a melodic line with eighth notes. The guitar staff below shows fret numbers: 2 3 4 2 | 4 5 2 4 3 2 2 | 5 3 2 4 2 1 4 2.

Fill 4

Guitar 4

Musical notation for Fill 4 on Guitar 4. The top staff shows a melodic line with eighth notes and a wavy line indicating a tremolo effect. The guitar staff below shows fret numbers: (8th) and (14).

A Em7 Em D A Em7

— close be- side— her-self. And the near - er I came— how the coun - try would change.—

Em D A Em7 N.C.

— She was us - ing the land - scape to hide— her-self.

Guitar 1

Guitar 2

To Coda ⊕

Em D A Em7

More in the mind— than the bo - dy this feel - ing. A sense—

Em D A Em7

— at the end — like a cir - cu - lar line — that is drawn —

Guitar 1

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melody with some notes tied across bar lines. The guitar accompaniment for Guitar 1 is shown on a single staff with a treble clef, using a rhythmic pattern of eighth notes and chords. Chord symbols Em, D, A, and Em7 are placed above the vocal line.

Em D A Em7 D

— at an an - gle I see when I'm with — you. To nav - i - gate wat - ers, and

Detailed description: This system contains the second line of music. The vocal line continues the melody from the first system. The guitar accompaniment for Guitar 1 continues with the same rhythmic pattern. Chord symbols Em, D, A, Em7, and D are placed above the vocal line.

A (type 2) Em7 N.C.

fin - al - ly an - swer to yes. —

Guitar 1

Guitar 2

Guitar 3

Detailed description: This system contains the third line of music. The vocal line concludes with the phrase 'fin - al - ly an - swer to yes. —'. The guitar accompaniment includes three parts: Guitar 1, Guitar 2, and Guitar 3. Guitar 1 has a simple accompaniment. Guitar 2 and 3 have more complex melodic lines. Chord symbols A (type 2), Em7, and N.C. are placed above the vocal line. Below the guitar staves, there are two lines of guitar tablature corresponding to the three guitar parts.

With Fill 2

Guitar 2 (D/F#) (C6) (D/F#) N.C. (Em)

Guitar 3

With Fill 3

(D) N.C.

Fill 2

Guitar 4

Fill 3

Guitar 4

Guitar 2

6 8 5 6 8 5 6 8 5 7 6 3 4 6 3 4 6 3 4 6 3 5 5 2

Guitar 3

3 5 2 3 5 2 3 10 7 8 10 7 8 10 7 8 10 7 9 8 5

B5

6 8 5 6 8 5 6 8 5 7 6 3 4 6 3 4 6 3 4 6 3 5 4 4 2

9 6

Em D A (type 2) Em7

Guitar 1

Guitar 2

Guitar 3

With bar *Vib. with bar*

7 9 6 7 9 6 7 9 10 -1/2 (10) -1/2 10

Verse 2:

Em D A (type 2) Em7 Em D

If you were there, you would want — to be near — me. In - no - cence — you could hold —

Guitar 1

A (type 2) Em7 Em D A (type 2) Em7

— the ma - ter - i - als. And tho' noth - ing would real - ly be liv - ing,

Guitar 1

Em D A (type 2) Em7 Em D

it would shock — your fall — in - to land - ing light. In the

Guitar 1

A Em7 Em D A Em7

North sky time flies fas - ter than morn - ing. The cold_

Em D A (type 2) Em7 Em D

_ of the dawn_ that meant noth - ing to us._ You were keep - ing your best_ sit - u - a -

A Em7 (D/F#) (C6)

tion and an - swer to yes._ Ah,_

Guitar 1

Guitar 2

0 2 3 0 2 0 4 0 | 2 0 4 2 0 4 2 0

Guitar 3

2 4 5 2 4 3 2 2 | 5 3 2 4 2 1 4 2

D C (Em)

ah, ah.

Guitar 3

Guitar 4

8va loco

(A6) (A9(no3rd)) (A6)

And the mo - ment I see - you,

With bar -1 Vib. with bar

Guitars tacet

(A9(no3rd) (A6) (A9(no3rd))

it's so good to be near you. And the feel -

(A6) (A9(no3rd)) (A6) (A9(no3rd))

ing you give me makes me want to be with you from the mo -

N.C. N.C.(Esus2/4)

ment you tell me yes.

Guitar 1

A C#m/G# B/F#

G Bm/F# A/E

F Am/E G/D

Bsus4

Guitar 2

A C#m/G# B/F#

G Bm/F# A/E

F Am/E G/D

A5

Bsus4

divisi

Guitar 3
N.C.

Musical notation for Guitar 3, N.C. system 1. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows a bass line with fret numbers: 7 9 6 7 | 9 6 7 | 9 6 8 | 7 4 | 5 7 4 5 | 7 4 5 | 7 4 6 | 5 2 | 3 5 2 3 | 5 2 3 | 5 2 4 | 4 1.

Musical notation for Guitar 3, N.C. system 2. The top staff continues the melodic line. The bottom staff shows fret numbers: 2 4 1 2 | 4 1 2 | 9 6 | 7 9 6 7 | 9 6 7 | 9 6 8 | 9 6 | 7 9 6 7 | 10 7 8 | 10 7 9 | 19 16.

Musical notation for Guitar 3, N.C. system 3. The top staff includes the instruction *loco* and *8va* with a dashed line. The bottom staff shows fret numbers: 17 19 16 17 | 20 17 18 | 20 17 19 | 9 6 | 7 9 6 7 | 9 6 7 | 9 | 10 | (10) | (10) | (10). The instruction *With bar Gradual release* is written below the staff.

Guitar 2

Musical notation for Guitar 2 system 1. The top staff shows a melodic line in treble clef. The bottom staff shows fret numbers: 0 | 2 3 0 2 0 4 0 | 2 0 4 2 0 4 2 0.

Guitar 3

Musical notation for Guitar 3 system 2. The top staff shows a melodic line in treble clef with a *p²* dynamic marking. The bottom staff shows fret numbers: (10) | 7 | 4 5 2 4 3 2 2 | 5 3 2 4 2 1 4 2.

Vib. with bar

Guitar 2 (D/F#) (C6) (D/F#) N.C. (Em)

Guitar 3

Guitar 4

f *loco*

8va - 7

(D/F#) (C6) D.S. al Coda

With bar Vib. with bar

8va - 1

Coda

Em D A (type 2) Em7 Em D A (type 2) Em7

In the North sky time flies fas-ter than morn-ing. The cold—

Guitar 1

Em D A (type 2) Em7 Em D

— of the dawn— that meant noth - ing to us.— You were keep - ing your best— sit - u - a -

A (type 2) Em7

tion and an - swer to yes.— Ah,—

Guitar 1

Guitar 2

Guitar 3

D C (Em)

ah, ah.

Guitar 2

Guitar 3

(A6) (A9(no3rd)) (A6)

And the mo - ment I see you,

Guitar 2

4 2 0 4 0 4 2 0

Guitar 3

2 5 3 2 3 2 4 2

Guitar 4

10 10 10 8 7 8 8

(A9(no3rd)) (A6) (A9(no3rd))

it's so good to be near you. And the feel -

Guitar 4

10 10 10 8 7 7 9 10 10 10

(A6) (A9(no3rd)) (A6)

ing you give me makes me want to be with you.

8 7 8 10 10 10 10 8 7 7 9

f

12

(A9(no3rd) (A6) (A9(no3rd))

If we wait _____ for an an - swer will the si -

14 14 15 14 14 11 14 12 11 12 14

(A6) (A7(no3rd)) (A6)

lence be bro - ken? Should we wait _____ for an an - swer?

8va ---

12 11 11 9 12 10 10 12 9 11 12 10 7 9 11 9 11 12 9 10 12 9 10 12 10 12 14 12 14

(A7(no3rd))

Do we leave _____ it un - spok - en? _____

(8va) ----- loco

15 12 14 15 14 15 17 21 21 21 19 17 20 19 17 19 18 16 19 17 16 16 19 18 16 19 18 16

A C#m/G# B/F# G Bm/F# A/E F Am/E G/D Bsus4

Guitar 1

Guitar 2

(8va)

Feedback

19

A C#m/G# B/F# G Bm/F# A/E F Am/E G/D A5 Bsus4

A C#m/G# B/F# G Bm/F# A/E F Am/E G/D Bsus4

A C#m/G# B/F# G Bm/F# A/E F Am/E G/D

Freetime
Bsus4

Guitar 1

Guitar 2

With bar

Guitar 3

With echo effect

9 6 7 9 6 7 9 6 7 9

10 (10) (10)

16 13 14 16 13 14 16 13 14 17 14 15 17

Yes.
With echo effect

8va

3

Gradual slide

14 15 16 19 19 21 21 19 19 21 21 19 19 17 17 16

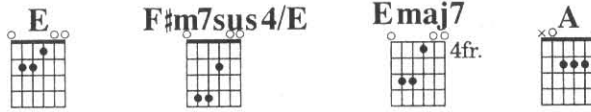
19 18 17 17 18 17 16 18 17 16 14 16 (16)

I'VE SEEN ALL GOOD PEOPLE

a. YOUR MOVE

Words and Music by
JON ANDERSON

Moderately ♩ = 132
Intro:
No Chord



I've seen all good people turn their heads each day so satisfied, I'm on

my way. I've seen all good people turn their heads

each day so satisfied, I'm on my way.

N.C.(E)

Guitar 1 (Lute arranged for Guitar)

f
12 12 14 12

(C#m) (E)
Hold-----4
12 14 12 14 12 11 7 9 12 12 14 12 12 14 12 11 9 9 9 9 12 12 14 12

(A)
Hold-----4
12 14 12 14 12 11 14 12 16 12 14 14 14 17 14 17 14 17 16 17 14 14 14 14 14 14 14 14 14 14

Verse 1:

E F#m7sus4/E Emaj7

Take a straight and strong - er course to the cor - ner of your life.

F#m7sus4/E E F#m7sus4/E

Make the white queen run so fast,

Emaj7 F#m7sus4/E E

she has - n't got time to make you a wife.

F#m7sus4/E Emaj7 F#m7sus4/E

Chorus:

E F#m7sus4/E Emaj7

'Cause it's time, - it's time in time with your time and it's news is

A

cap - tured for the queen to use.

Verse 2:
E

F#m7sus4/E

Emaj7

F#m7sus4/E

Move me on— to an - y black square,— use me an - y time— you want.

E

F#m7sus4/E

Emaj7

F#m7sus4/E

Just re - mem - ber that the goal is far as all to cap - ture all we want.

E

F#m7sus4/E

Emaj7

F#m7sus4/E

Move me on— Yeah, — to yeah, — yeah, — yeah, yeah.

an - y black square.

§ Verses 3 & 4:
E

F#m7sus4/E

Emaj7

F#m7sus4/E

Don't sur - round - your - self — with your - self; — move on back two squares. —

E

F#m7sus4/E

Emaj7

F#m7sus4/E

Send an in - stant kar - ma to me; — in - i - tial it — with lov - ing

E

F#m7sus4/E

Emaj7

F#m7sus4/E

care — your - self. —

Don't sur - round — your - self. —

Chorus:

E **F#m7sus4/E** **Emaj7**

'Cause it's time, - it's time in time with your time and - it's news is

A *To Coda* ⊕

cap - tured - - - - - for - - the queen - to use - -

E **F#m7sus4/E** **Emaj7** **F#m7sus4/E**

De da dit dit da dit dit da da. De da de da de da de da da.

E **F#m7sus4/E** **Emaj7** **F#m7sus4/E** *D.S. al Coda* ⊕

Dit dit dit dit dit dit dit dit dit dit da da. De da de da de da de da da. *Don't sur - round - your - self with your - self.

Coda ⊕

E **F#m7sus4/E** **Emaj7**

Dit dit dit dit dit dit dit dit dit dit da da. De da de da de da de da da da.

F#m7sus4/E **E** **F#m7sus4/E**

*All we - are say - - - - - Dit dit dit dit dit dit dit dit dit dit da da. ing

*This part written 8/4 to facilitate reading

Emaj7 F#m7sus4/E E

is give peace— a Dit dit dit dit dit dit chance.

F#m7sus4/E Emaj7 F#m7sus4/E

dit dit dit dit dit dit da da. All we— are

E F#m7sus4/E Emaj7

Dit dit dit dit dit dit dit dit dit dit da da. is say — ing

Chorus:
F#m7sus4/E E F#m7sus4/E

give peace— a 'Cause it's time,— it's time in time with your time and—

Emaj7 A

— it's news is cap - tured—

Segue "To All Good People"

I'VE SEEN ALL GOOD PEOPLE

b. ALL GOOD PEOPLE

Words and Music by
CHRIS SQUIRE

Moderately fast $\text{♩} = 148$ ($\text{♩} = \text{♩}^{\text{3}}$)

Intro:
Guitar 1
A5

Guitar 2

B

Verse 1:
No Chord (E)

I've seen all— good peo -

Gradual bend

4 6 6 (6) 4 6 6 (6) 4 7 4 7 6 4 6 6 4 7 7

7 7 9 9 7 6 7 7 9 9 11 9 2 4 2 2 2 2

(D) (C) (G)

ple turn— their heads— each day— so sat - is - fied— I'm on—

Hold ----- 4

9 7 7 3 3 0 0 1 1 2 2 3 3 3 3 3 3 3 3

A5

B

— my way.—

2 4 2 2 4 4 2 4 2 2 6 4 4 6 6 4 6 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 4 2 2 4 5 7 4 2 0 6 4 6 7 9 9 6 4

0 0 0 0 0 0 7 4 5 4 0 7 6 7 7 9 9 7 6

N.C. (E)

(D)

I've seen all good peo - ple turn their heads.

11 9 9 7 7 11 11 11 (11) 9 9 8 8 11 2 4 2 2 2 0 2 2 X X

7 7 7 9 9 7 9 7 7 7 7 7 7 7 7 5 5 9 7 9 7 9 7

(C) (G) A5

— each day — so sat - is - fied — I'm on — my way. —

The first system of music features a vocal line with lyrics, a guitar melody in the upper register, and a guitar chord progression in the lower register. The chords are labeled (C), (G), and A5. The guitar melody includes a trill marked '+1'.

Chord progression (lower register):

5 5 7 3 3	5 5 7 3 3	2 2 4 2 2 4 5
3 3 3 3 3	3 3 3 3 3 3 3	0 0 0 0 0 0 7

B A5

The second system of music continues the piece with a vocal line, a guitar melody, and a guitar chord progression. The chords are labeled B and A5. The guitar melody includes several trills marked '+1'.

Chord progression (lower register):

7 4 2 0 6 4	6 7 9 6 4	6 7 9 2 2
5 4 6 7 5	7 7 9 7 6	7 7 9 0 0

B

3
Hold --- 4 Hold --- 4 3

(12) 10 11 9 11 (12) 10 11 9 14 14 14 12 13 11 11 13 14

2 4 2 2 4 5 7 7 5 4 0 6 4 7 6 7 9 9 7 6

N.C. (E) (D)

I've seen all — good peo - ple turn — their heads —

Hold bend --- 4

+1 +1 +1 +1

14 14 14 14 14 14

6 7 9 7 9 7 7 7 7 7 7 7 7 5 5 5 5 3 5 5 5 5

(C) (G) A

— each day — so sat - is - fied, — I'm on — my way. —

The first system of the score consists of three staves. The top staff is the vocal line with lyrics: "— each day — so sat - is - fied, — I'm on — my way. —". The middle staff shows a guitar melody with a pickup note and a slur over the final four notes. The bottom staff contains guitar chords: C, G, and A. The guitar part includes a pickup note on the 4th fret of the 6th string and a slur over the notes 4, 2, 2, 0 on the 6th, 5th, 4th, and 3rd strings respectively.

(C) (E)

The second system consists of three staves. The top staff is the vocal line with a slur over the final four notes. The middle staff shows a guitar melody with a pickup note and a slur over the final four notes. The bottom staff contains guitar chords: C and E. The guitar part includes a pickup note on the 4th fret of the 6th string and a slur over the notes 4, 2, 2, 0 on the 6th, 5th, 4th, and 3rd strings respectively.

Guitar Solo A5

Hold --

The guitar solo section consists of three staves. The top staff is the guitar melody with a pickup note, a slur over the first four notes, and a slur over the last four notes. The middle staff contains guitar chords: A5. The guitar part includes a pickup note on the 6th fret of the 6th string and a slur over the notes 6, 5, 5, 5 on the 6th, 5th, 4th, and 3rd strings respectively.

B5

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a melodic line starting with a triplet of eighth notes. Below the staff is a guitar fretboard diagram with the following fret numbers: 1 0 4 2 4 0 0 0 | 7 8 9 10 7 8 9 10 4 6 7 7 | 5 6 7 8 | 6 7 8 9 7 8 9 10 11 9 9 11

Musical notation system 2: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a guitar fretboard diagram with the following fret numbers: 0 0 2 4 2 4 2 0 4 2 | 4 4 6 6 4 4 6 4 | 4 4 6 4 6 4 | 4 4 6 4 6 4

Musical notation system 3: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and slurs. Above the staff, the text "8va" is written with a dashed line indicating an octave shift. Below the staff, the text "E5 loco" is written. Below the staff is a guitar fretboard diagram with the following fret numbers: 7 7 7 7 4 6 | 10 10 7 8 7 8 | 10 10 10 10 7 10 | 17 17 14 14 16 | 0 2 0 2 3 0 5 8 0 8 10 0 10 12 0 12

Musical notation system 4: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes. Below the staff is a guitar fretboard diagram with the following fret numbers: 4 4 6 4 6 4 4 6 4 | 4 6 6 4 4 6 6 | 9 9 11 11 9 9 11 11 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 7 7 7 7 7 7 7 7

Musical notation system 5: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and slurs. Below the staff is a guitar fretboard diagram with the following fret numbers: 15 0 15 17 0 17 20 0 17 20 0 17 20 0 17 20 | 0 17 20 0 17 20 0 17 20 0 17 20 0

Musical notation system 6: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes. Below the staff is a guitar fretboard diagram with the following fret numbers: 9 9 11 11 9 9 11 11 | 9 9 11 11 9 9 11 11 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7

A/E E7(no3rd) A/E E A/E E A/E E

17 20 0 17 20 0 17 20 17 0 14 12 13 12 14 14 15 14 12 14 14 12 13 12 (14) 12 12

9 9 11 11 9 9 11 11 2 3 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0

A/E E A/E E7(no3rd) E A5 N.C.

(1) 2 0 2 3 2 0 2 0 2 0 2 0 4 2 2 (4)

2 0 1 0 2 2 4 2 0 2 2 0 1 2 0 2 0 4 2 2 (4)

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

0 0

(B)

(4) 2 4 2 2 4 4 (4) 2 4 2 2 4 4 (4) 2 4 2 2 6 4 4 6 6 (6) 4 6 4

0 0 0 0 0 2 2 2

Chorus:
(E)

I've seen all— good peo—

The first system of the chorus consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The second staff is a guitar melody line in treble clef, mirroring the vocal line. The third staff is a guitar fretboard diagram with six strings and a key signature of three sharps. It shows fingerings for the first two measures: 4 6 6 (+1) 4 6 4 and 4 6 6 (+1) 4 6 4. The third measure has a barre at the 7th fret with fingerings 11/14 14/16 16 (0). The fourth measure has a barre at the 8th fret with fingerings 11 (11)/14 14/16.

Rhythm Figure 2

The second system of the chorus consists of two staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 7/8 time signature, showing a rhythmic pattern of quarter notes and eighth notes. The bottom staff is a guitar fretboard diagram with six strings and a key signature of three sharps, showing fingerings: 2 2 2 2 2 4 2 2 2 2.

(D)

(C)

(G)

A5

ple turn— their heads— each day— so sat - is - fied,— I'm on— my way.—

The second system of the chorus consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 7/8 time signature. The second staff is a guitar melody line in treble clef, mirroring the vocal line. The third staff is a guitar fretboard diagram with six strings and a key signature of three sharps. It shows fingerings for the first four measures: 3 7 7 0, 4 7 8 4 2 0, 2 2 4 2 2 0, and 4 0. The fifth measure has a barre at the 2nd fret with fingerings 2 2 4 2 2 0. The sixth measure has a barre at the 5th fret with fingerings 2 4 5 0 0 7.

B

(End Rhythm Figure 1)

N.C. (E)

(D)

(C)

I've seen all— good peo - ple turn— their heads— each day— so sat -

Hold - 4

(G) A5 B

is - fied, I'm on my way.

Hold →

19 15 15 15
 19 17 16 16

2 2 4 2 2 (4) 4 (4) 2 4 2 2 / 6 4
 0 0 0 0 0 0 0 0 0 0 0 4

5 5 5 2 2 4 2 2 4 5 7 4 2 6 4
 3 0 0 0 0 0 0 0 0 7 7 5 4 0 7 5

A5

4 6 6 4 (6) 4 6 6 4 (6) 4 6 6 12 12 (12) 10 11 9 9 15 12

6 7 9 6 4 6 7 9 2 2 2 4 2 2 4 5
 7 7 7 7 9 9 0 0 0 0 0 0 0 0 7

B

Hold bend Hold Hold

15 12 12 12 (13) 14 16 16 14 14 14 14 12 14 12 14 12 12 10

With Rhythm Figure 1

N.C. (E) (D) (C)

I've seen all— good peo - ple turn— their heads— each day— so sat -

7 4 2 0 6 4 7 7 9 9 7 6 7 9 9 7 9

(G) A5 B

is - fied, — I'm on — my way. — Yeah, yeah, — yeah. —

(8^{va}) loco

19 17 15 13 12 10 17 16 14 12 10 2 2 4 2 2 4 (4) 2 4 2 2 6 4 4 6 (6) 4 6 4

Band *tacet*

A B

Keyboard arranged for Guitar

N.C. (E) (D/F#) (C/G)

I've seen all good people turn their heads each day so sat -

(G) (A) (D)

is - fied, I'm on my way. I've seen all good peo -

(C/E) (Bb/F) (F)

ple turn their heads each day so sat - is - fied, I'm on -

(G) (C) (Bb/D)

my way. I've seen all good people turn their heads -

(Ab/Eb) (Eb) (F)

- each day so sat - is - fied, I'm on my way.

(Bb) (Ab/C) (Gb/Db)

I've seen all good people turn their heads each day so sat -

(Db) (Eb) *Fade out*

is - fied, I'm on my way.

LONG DISTANCE RUNAROUND

Words and Music by
JON ANDERSON

Fast Rock ♩ = 176

Intro: No Chord
Guitar 1

mf

Guitar 2*

mf

*Keyboard arranged for Guitar.

Musical staff with treble clef and guitar fretboard diagram. The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 5, 8, 7, 8, 7, 5, 6, 7, 7, 8, 9, 10, 8, 10, 12, 10, 12, 13, 11, 13, 15, 12, 10.

Musical staff with treble clef and guitar fretboard diagram. The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 8, 10, 10, 7, 10, 8, 9, 10, 9, 10, 12, 10, 12, 14, 12, 14, 15, 13, 15, 12, 14, 13.

Musical staff with treble clef and guitar fretboard diagram. The staff contains a melodic line with slurs, accents, and a wavy line indicating a tremolo. The fretboard diagram below shows fingerings: 14, 12, 15, 15, 15, 13, 12, 13, 12, 15, 15, 15, 13, 12.

Musical staff with treble clef and guitar fretboard diagram. The staff contains a melodic line with slurs, accents, and a triplet of eighth notes. The fretboard diagram below shows fingerings: 12, 15, 13, 12, 12, 15, 14, 15, 15, 13, 15, 13, 12, 15, 13, 12, 12, 15, 14.

Musical staff with treble clef and guitar fretboard diagram. The staff contains a melodic line with slurs, accents, and a wavy line indicating a tremolo. The fretboard diagram below shows fingerings: 15, 17, 15, 16, 17, 15, 14, 12, 15, 15, 15, 13, 12, 13, 12, 6.

Musical staff with treble clef and guitar fretboard diagram. The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 11, 13, 11, 11, 12, 13, 12, 15, 13, 12, 12, 15, 14, 15, 15, 10.

Musical notation system 1: Treble clef staff with notes and accidentals, and a bass clef staff with fingerings: 5, 8, 7, 8, 7, 5, 6, 7, 7, 8, 9, 10, 8, 10, 12, 10, 12, 13, 11, 13, 15, 12, 10.

Musical notation system 2: Treble clef staff with notes and accidentals, and a bass clef staff with fingerings: 8, 10, 10, 7, 10, 8, 9, 10, 9, 10, 10, 12, 10, 12, 14, 12, 14, 15, 13, 15, 12, 14, 12.

Musical notation system 3: Treble clef staff with notes, accidentals, and wavy lines, and a bass clef staff with fingerings: 14, 12, 15, 15, 15, 13, 12, 13, 12, 15, 15, 15, 13, 12, 14, 12, 15, 15, 15, 13, 12.

Musical notation system 4: Treble clef staff with notes and accidentals, and a bass clef staff with fingerings: 10, 13, 12, 12, 15, 14, 12, 14, 14, 12, 10, 13, 12, 12, 15, 14, 12.

Musical notation system 5: Treble clef staff with notes, accidentals, and wavy lines, and a bass clef staff with fingerings: 15, 17, 15, 16, 17, 15, 15, 13, 12, 13, 12, 6.

Musical notation system 6: Treble clef staff with notes and accidentals, and a bass clef staff with fingerings: 11, 13, 11, 11, 12, 12, 10, 13, 12, 12, 15, 14, 12, 14, 14, 10.

Half-time feel (♩ = 88)
 Verse 1 & 3:
 Esus2

Bm

Esus2

Bm

wait-ing to feel the sound. _____ I still re-mem-ber the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "wait-ing to feel the sound. _____ I still re-mem-ber the". Above the vocal line, the chord "Bm" is indicated. The guitar line consists of a single melodic line in treble clef. The guitar tablature below the guitar line shows a sequence of seven chords, each represented by a vertical stack of numbers: 7, 9, 7, 7. The first seven measures of the system correspond to these chords.

To Coda ⊕

G

dream there, I still re-mem-ber the time you said good-bye._

The second system of music continues the vocal line with the lyrics "dream there, I still re-mem-ber the time you said good-bye._". The chord "G" is indicated above the vocal line. The guitar line continues with a melodic line. The guitar tablature below the guitar line shows a sequence of chords: seven measures of the 7, 9, 7, 7 chord, followed by three measures of the 3, 3, 3, 3 chord, and finally three measures of the 5, 7, 5, 2 chord. The system concludes with a Coda symbol (⊕).

C G/B Am7 C/G F Cmaj7/E Bb

— Did we real- ly tell lies?— Let- tin' in the sun - shine.— Did we real- ly count to —

Guitar 3

Guitar 1

mf

5 5 5 5 4 4 4 4 5 4 3 1 0 0 0
 5 5 5 5 5 5 5 5 5 4 4 2 2 0 0
 5 7 5 4 5 5 3 3 3 3
 3 3 3 3 2 2 2 0 0 0 0 0 3 3 3 3 2 2 2 0 13

5 5 5 5 3 3 3 5 5 5 5 5 5 5 5 5 1 1 1 1 1 0 0 0 1
 5 5 5 5 4 4 4 5 5 5 5 5 5 5 5 5 2 2 2 2 2 0 0 0 3
 3 3 3 3 2 2 2 0 5 5 5 5 5 5 5 5 3 3 3 3 3 2 2 2 3
 3 3 3 3 2 2 2 0 0 0 0 0 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 3
 3 3 3 3 2 2 2 0 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

— one hun - dred?

12 10 12 13 13 11 10 11 10 13 12 10 12 13 13 11 10 11 12 7 9 7

Verse 2:
Esus2

Bm

Esus2

Cold sum-mer glis-ten-ing, - hot col-our

Guitar 1

Guitar 2

Bm

melt-ing the an-ger to stone. I still re-mem-ber the

G

dream there, I still re-mem-ber the time you said good bye.

Guitar 3

Guitar 1

Detailed description: This system contains the first musical system. It includes a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "dream there, I still re-mem-ber the time you said good bye." Below the vocal line are two guitar staves. "Guitar 3" is the upper staff, and "Guitar 1" is the lower staff. Below these are two guitar tablature staves showing fret numbers for the strings.

C G/B Am7 C/G F

— Did we real-ly tell lies? — Let - tin' in the sun - shine..

Guitar 3

Detailed description: This system contains the second musical system. It includes a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Did we real-ly tell lies? — Let - tin' in the sun - shine..". Above the vocal line are five chord names: C, G/B, Am7, C/G, and F. Below the vocal line is a guitar staff for "Guitar 3". Below this are two guitar tablature staves showing fret numbers for the strings.

Cmaj7/E

B \flat

Musical staff with treble clef, key signature of two sharps, and notes corresponding to the lyrics below.

Did we real-ly count to one hun - dred?

Guitar 3

Guitar 3 staff with treble clef, showing melodic lines and a wavy tremolo effect.

Guitar 1

Guitar 1 staff with six strings, showing fret numbers and a wavy tremolo effect.

Guitar 2

Guitar 2 staff with treble clef, showing chordal accompaniment and a bass line with fret numbers.

Coda

Fast Rock Tempo I ♩ = 176

Musical staff with treble clef, key signature of two sharps, and notes for the Coda section.

time you said good - bye

N.C.

Guitar 1

Guitar 1 staff with treble clef, showing melodic lines for the Coda section.

Guitar 1 staff with six strings, showing fret numbers for the Coda section.

Guitar 2

Guitar 2 staff with treble clef, showing chordal accompaniment for the Coda section.

Guitar 2 staff with six strings, showing fret numbers for the Coda section.

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two measures.

Musical notation for the second system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two measures, with first and second endings marked.

Half-time feel (♩ = 88)

Verse 4:

Esus2

Bm

Esus2

Cold sum-mer glis-ten-ing, hot col-our

Musical notation for the verse section, including a treble clef staff with lyrics and a guitar fretboard diagram below it. The lyrics are "Cold sum-mer glis-ten-ing, hot col-our".

Musical notation for the final system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the final two measures.

Bm

melt-ing the an-ger to stone._____ I still re-mem-ber the

G

dream there,- I still re-mem-ber the time you said good-bye.-

Guitar 3
Guitar 1

C G/B Am7 C/G F

— Did we real-ly tell lies? — Let- tin' in the sun - shine..

Guitar 3

Guitar 2

Detailed description: This system contains the first three staves of the score. The top staff is the vocal line with lyrics "Did we real-ly tell lies? — Let- tin' in the sun - shine..". Above the staff are chord symbols: C, G/B, Am7, C/G, and F. The second staff is for Guitar 3, showing a melodic line with various articulations like slurs and wavy lines. The third staff is for Guitar 2, showing a bass line with fret numbers (14, 12, 14, 15, 13, 12, 13, 12, 15, 14, 12, 14, 15, 13, 12, 13, 12, 15) and a guitar tablature below it.

Cmaj7/E Bb

— Did we real-ly count to — one hun - dred?

Guitar 3

Guitar 2

Detailed description: This system contains the next three staves of the score. The top staff is the vocal line with lyrics "Did we real-ly count to — one hun - dred?". Above the staff are chord symbols: Cmaj7/E and Bb. The second staff is for Guitar 3, showing a melodic line with slurs and wavy lines. The third staff is for Guitar 2, showing a bass line with fret numbers (14, 12, 14, 15, 13, 12, 13, 12, 15, 14, 12, 14, 15, 13, 12, 13, 12, 15) and a guitar tablature below it.

G/B

A/C#

B/D#

E5

Look-in' for the sun - shine.

Guitar 3

Guitar 1
With echo

8va

8va

loco

Let ring

MONEY

Words and Music by
CHRIS SQUIRE, JON ANDERSON,
ALAN WHITE and RICK WAKEMAN

Intro:

Freely (♩ = aprox. 160)

Guitar 1
N.C.

mf

Moderately fast ♩ = 160 (♩ = ♪ ♪)
D5

Grad. bend

Verses 1 & 4:

1. Mon - ey — high, — mon - ey — low, —
2. See additional lyrics

Guitar 1

No Chord (A) A D/A

mon - ey - come, - mon - ey - go. Don't wor - ry me.

4 2 4 x | 3 2 3 4 5 5 4 2 2 x | 2 2 0 2 x 4 2 0 | 3 2 1 | 0 0

A9(no3rd) N.C.(A) A D/A A9(no3rd) To Coda ⊕

It don't wor - ry me. Mon - ey - go by. The

5 5 5 5 0 | 2 2 2 2 3 2 | 5 5 5 5 5 5 | 0 2 3 4

Verse 2:
N.C.(D)

things that - we like, - the things that - we love, - the things that - we have -

3 3 3 2 4 2 4 2 4 2 | 3 2 4 5 5 4 2 4 2 | 14 2 2 4 5 5 4 2 4 2

N.C.(A) A D/A A A9(no3rd)

so high a - bove don't both - er me. Does - n't real - ly matter to you. Don't

10 10 | 2 2 3 2 | 5 5 5 5 5 5 | 3 2 1 0

N.C.(A) A D/A A A7(no3rd)

both - er me. Mon - ey does - n't grow on trees. Just don't wor - ry!

0 0 2 2 3 2 5 5 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

2 2 4 2 5 5 5 5 5 5 5 5 5 5 5 5

Guitar Solo
N.C.(D)

5 3 0 5 4 0 0 5 7 7 7 (7) 5 4 5 4 5

(A)

12 10 7 7 7 9 10 11 12 10 9 12 10 9 10 9 8 9 14 17 14 12 14

Keyboard Solo
(D)

15 14 13 14 12 (12) 11 12 11 14 12 14 12 11 11 12 11 10 11 10 9 7 7 0 3 2 3 2 2 4 2 5 4 2 4 x

I need some

2 2 2 2 2 3 3 3 3 4 5 5 4 2 4 2 3 4 3 4 2 3 4 5 4 2 4 2 3 3 2 3 4 2 4 0 3 2 1

Verse 3:

(D) D

suns— to shine, moons to glow. Sim - pli - ci - ty,—

A5 A D/A A A9(no3rd)

ev - 'ryone knows. Don't hur - ry me. A-don't
I'm in the mid- dle of a dream.—

N.C.(A) A D/A A A9(no3rd) D.S. Coda Coda

hur - ry me. It's not all the way it seems.— No!

Coda N.C.(D)

there, no way!—

Grad. bend +1/2

(A)

Musical notation for section (A) consisting of a treble clef staff and a guitar fretboard diagram. The treble staff shows a melodic line with eighth and sixteenth notes, including triplets. The fretboard diagram shows fingerings: 7-10-6-9, 7, 7, 8, 9, 9-9-10, 9-11-9, 9-11, 12, 10, 13-12-(10)-13, 12-13, 12-13, 12-13, 12.

Continuation of musical notation for section (A). The treble staff continues the melodic line with triplets and wavy lines indicating vibrato. The fretboard diagram shows fingerings: 13-12-13-14, 17-14, 15-14, 15-13, 14-13, 14-12-11, 12-12-12, 8-7-5, 7-5, 7.

(D)

Musical notation for section (D) consisting of a treble clef staff and a guitar fretboard diagram. The treble staff features a complex melodic line with many triplets. The fretboard diagram shows fingerings: 7-7, 7-10, 7-8-9-10, 10-10-8-7, 9-7, 7-7, 7-10, 7-8, 7, 11-10-7, 10-9, 11-12, 10, 12, 14, 11-10-12, 12, 13-10.

(A)

Musical notation for section (A) with a 'Sweep' technique indicated. The treble staff shows triplets of eighth notes. The fretboard diagram shows a sweep pattern: 10-13-14-14, 13, 12-15-17, 17-16-14, 17-15-13-12, 14-12-11, 12.

(B \flat)

(B)

(C)

(C \sharp)

Musical notation for sections (B \flat), (B), (C), and (C \sharp) consisting of a treble clef staff and a guitar fretboard diagram. The treble staff shows melodic lines with triplets. The fretboard diagram shows fingerings: 5-7-5, 6, 6-8-6, 7, 7-8-7, 8, 8-10-8, 9, 9-11-9, 10.

(D)

Ooo wah to- geth - er. Ooo wah to- geth - er.
To - geth - er To - geth - er

10 10 12 10 12 10 11 10 11 12 12 9 (11) 10 10 12 10 12 10 12 10

We're sing- ing ooo wah to- geth - er.
To- geth - er.

10 10 12 10 12 10 11 9 11 9 12 9 10 11 8 10 14 14

A

Ooo wah to- geth - er. Ooo wah to- geth - er. Sing- ing
To- geth - er To- geth - er

3 Hold ----- 4

14/15 0 0 2 2 2 2 2 2 5 4 2 4 2 2 2 2 2 2

A

Ooo wah to- geth - er. Da da da da. Da da da da.
To- geth - er

8va Grad. bend Hold - -

2 2 2 2 17 (17) 17 17 17 (17) 17 17 17 17

* Upstemmed background vocals written 8va to facilitate reading.

A9(no3rd)
A D/A A

Da da da da. Ooo wah to-gether. To-gether

loco

Fretboard diagrams for guitar:
 Measure 1: X 9 9 9 (9) 7
 Measure 2: 2 4 2 5 4 2 4 2 5 4 2 4 0
 Measure 3: 2 2 2 2 2 3 2 5 / 2 2 2 2 2 4 2 5 / 0 0 0

A6 Bb6 B6 C6

Ooo wah to-gether. Together Ooo wah to-gether. To-gether

(Straight 8th's)

Fretboard diagrams for guitar:
 Measure 1: 5 5 5 5 9 9 9 9 9 9 9 / 4 4 4 4 0 11 11 11 11 11 11 11 / 5 5 5 5
 Measure 2: 9 9 9 9 9 9 9 9 9 9 9 9 / 10 10 10 10 10 10 10 10 10 10 10 10 / 11 11 11 11 11 11 11 11 11 11 11 11
 Measure 3: 9 10 11 12 / 11 10 12 11 13 12 14 13

(Drums) N.C. Freely D7

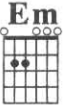
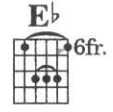
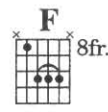
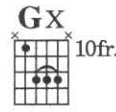
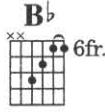
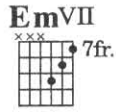
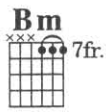
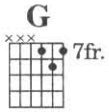
Fretboard diagrams for guitar:
 Measure 1: 1 2 / 0 0
 Measure 2: 9 10 12 12 10 9 9

D9

Fretboard diagrams for guitar:
 Measure 1: 10 9 12 10 9 7 8 9 9 7 9 11
 Measure 2: 10 12 10 10 12 / 5 5 5 5 5 5 5 5 5 5 5 5

ROUNDAABOUT

Words and Music by
JON ANDERSON and STEVE HOWE



Freely, slowly

Intro:
Em

Guitar 1
(Acoustic)

mf

Moderately ♩ = 138

No Chord
(D)

(C)

(Bm)

(Am)

(G)

(F#m) (Em)

Guitar 1

Musical notation for Guitar 1, first system. Treble clef staff shows chords with some notes circled. Bass staff shows fret numbers: 12/12, 12/7, 5/7, 5/7, 5/7, 7/7, 12/12, 12/12.

Guitar 2

Musical notation for Guitar 2, first system. Treble clef staff shows a melodic line with dynamics *f*, *mf*, and *p*. Bass staff shows fret numbers: 0, 2-0, 2, 2-0, 3, 0, 0, 2, 0, 4, 2, 4, 2, 0, 0.

Verse 1:
N.C.

Musical notation for Guitar 1, Verse 1 section. Treble clef staff shows a melodic line with the lyrics "I'll be the round". Bass staff shows fret numbers: 12/12, 7/7, 5/5, 7/7, 12/12, 12/12, 7/7, 5/5, 7/7.

Musical notation for Guitar 2, Verse 1 section. Treble clef staff shows a melodic line with dynamics *mf*. Bass staff shows fret numbers: 0, 2, 4, 2, 0, 2, 0, 2, 2, 0, 3.

Vocal line musical notation for the Verse 1 section. Treble clef staff shows lyrics: "a - bout;— the words will make—— you out— and out,"

Guitar 1

Musical notation for Guitar 1, final system. Treble clef staff shows chords with some notes circled. Bass staff shows fret numbers: 5/5, 7/7, 12/12, 12/12, 12/12, 7/7, 5/5, 7/7, 5/5, 7/7, 12/12, 12/12.

Am7 Bm7 Cmaj7 Bm7 Cmaj7 Bm7 Am7

I'll spend the day _____ your way. _____ Call it

Guitar 1 tablature: 12 7 5 7 | 5 7 8 | 10 12 10 | 12 10 8

Bm Bm/A Gmaj7 F/G

morn - ing driv - ing through the sun and in and out the val - ley. _____

Guitar 1 tablature: 3 4 4 2 | 3 4 4 0 | 3 4 4 3 | 1 2 3 3

Em7

Guitar 1

Guitar 1 tablature: 0 0 0 0 | 7 7 9 11 9 | 11 9 0 | 7 7 5 7 | 7 7 9 10 9 7 7

p

Guitar 2

Guitar 2 tablature: 0 | 0 2 4 2 | 4 2 0 | 7 5

0 0 0 0 0 0
 7 9 11 9 7 7 7 7 0
 5 7 9 7 7 9 9 9 7
 7 9 10 9 9 9 9 9 7

7 9 9 11 11 12 14
 5 7 7 9 9 10 12

Verse 2:
Em7

The mu - sic dance _____ and sing, - they make the chil -

Guitar 1

0 0 0 0 0 0
 7 9 11 9 11 9 7 7 7 9 11 9
 5 7 9 7 9 7 5 7 5 7 9 7
 7 9 10 9 10 9 7 7 7 9 10 9

Am7

dren real - ly ring. I spend the day _____ your way. -

0 0 0 0 0 0
 11 9 7 7 7 9 11 9 11 9 0
 9 7 5 5 5 7 9 7 9 7 9 5
 10 9 7 7 7 9 10 9 10 9 7 7

Bm7 Cmaj7 Bm7 Cmaj7 Bm7Am7

Bm

Bm/A

Call it morn-ing driv-ing through the sun and

0 10 12 8 12 10 8 3 3
 5 7 9 5 9 7 5 4 4
 7 9 10 7 10 9 7 2 4
 2 0

Gmaj7

F(addG)

in and out the val - ley. In and a - round.

Hold

3 3 1 2 3 0 3 2 3 0

Chorus:

G C F C F C G C F C Bb

the lake, moun-tains come out of the sky, and they stand.

Guitar 2

3 3 5 6 5 6 5 3 3 5 6 5 6
 4 4 5 5 5 5 5 4 4 4 5 5 7
 5 5 5 7 5 5 7 5 5 5 5 5 5
 3 3 3 3 3 3 3 3 3 3 3 3

G C F C F C G

there. One

6 6 3 3 3 3 5 6 5 6 5 3 3
 7 7 4 4 4 4 5 5 5 4 4 4 4
 8 8 5 5 5 5 7 5 5 5 5 5 5
 3 3 3 3 3 3 3 3 3 3 3 3

C F C B \flat G C F C

— mile o - ver we'll be there and we'll see you. —

3 5 6 5 6 6 6 3 3 3 3 5 6 5
4 5 5 5 7 7 7 4 4 4 4 5 5 5
5 5 7 5 8 8 8 5 5 5 5 5 7 5
3 3 3 3 3 3 3 3 3 3 3 3 3

F C G C F C B \flat G

Ten — true sum - mers we'll be there, and laugh - ing too. —

6 5 3 3 3 5 6 5 6 3 3 6 6 3 3
5 5 4 4 4 5 5 5 6 7 5 5 7 4 4
7 5 5 5 5 5 7 5 8 8 8 5 5
3 3 3 3 3 3 3 3 3 3 3 3 3

C F C F C G C F C B \flat

— Twen - ty - four be - fore my love, you'll —

3 3 5 6 5 6 5 3 3 3 5 6 5 6
4 5 5 5 5 5 5 4 4 4 5 5 7 7
5 5 5 5 5 5 7 5 5 5 5 5 8
3 3 3 3 3 3 3 3 3 3 3 3 3

2nd time to Coda I \oplus
3rd time to Coda II \oplus
D Em7

Am Bm C

— see, I'll — be there — with you. —

Guitar 1

6 7 5 5 7 9 11 12 0
7 X X 5 5 7 8 11 12 7
8 X X 5 5 7 8 10 12 5
5 5 7 8 10 12 7

Guitar 1

7 9 11 9 11 9 7 0 0 0 7 9 11 9 7
 5 7 9 7 10 9 10 9 7 5 7 9 11 9 7
 7 9 10 9 10 9 7 5 7 7 9 10 9 9

Guitar 2

7 9 9 11 11 12 14
 5 7 7 9 9 10 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 7 7 9 11 9 11 9 0 0 7 7 9 11 9 7 7 9 7 7
 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
 5 5 7 9 7 9 7 10 9 10 9 7 5 7 5 7 7

N.C.
 Guitar 2

f

4 5 7 4 5 7 3 3 4 5 7 4 5 7 2 4 5 7 0 4 5 7 4 5 7 4 5 7 4 5 7 2

Coda I

♩ (Em7)

N.C.

(Em)
N.C.

Play 3 times

Guitar 2

Guitar 3

E5 B5 D5 B5 C#5 G5 A5 B5 D5 C#5 F#5

Play 3 times

Go clos - er, hold the land, — feel part - ly
We stand to lose all time, — a thou - sand
Next to your deep - er fears, — we stand sur -

E5 B5 D5 B5 C#5

no more than grains of sand.
 an - swers by in our hands.
 round - ed by (a) mil - lion years.

The first system of music consists of four staves. The top staff is the vocal line with lyrics. The second staff is a guitar melody line with triplets. The third staff shows guitar chords: G5, A5, B5, D5, C#5, and F#5. The bottom staff contains guitar fingering diagrams for each chord.

I'll be the Round - a - bout, - the words will make _____

The second system of music consists of four staves. The top staff is the vocal line with lyrics. The second staff is a guitar melody line with triplets. The third staff shows guitar chords: E5, B5, D5, B5, C#5, G5, A5, and B5. The bottom staff contains guitar fingering diagrams for each chord.

1. 2.

— you out— and out. — you out— and out.——

3 2 0 D5 C#5 F#5 3 2 0 D5 C#5 F#5

10 9 14 10 9 14
10 9 14 10 9 14
7 6 11 7 6 11
7 6 11 7 6 11

Freely, slowly

Guitar 1 N.C. (Em)

mf

3 3

7 5 7 5 3 7 5 7 5 3 7 5

12 12 12 12 12 12

3 3

4 5 7 4 5 7 3 12 7 5 7 5 3 7 5

12 12 12 12 12 12

In and a - round—

3 3 3

7 5 7 5 3 7 4 5 7 4 5 7 3

a tempo

G Bm Em Bb

the lake, mountains come out of the sky, they stand there.

Keyboard (Arranged for Guitar)

G F Bb Eb

Twenty-four before my love and I'll be there.

Play 4 times:

Organ Solo

G C F C F G5 G C F C Bb

Guitar 2

(G) N.C. (F) (G)

Guitar 1

Guitar 2

(F) Guitar Solo Guitar 1

Guitar 1

8va *loco*

15 15 15 15 15 15 11 12 13 15 13 15 13 12 11 10 10 12 10 8 8 10 8

Guitar 2

G C F C F C G C F C B \flat G

3 3 5 6 5 6 5 3 3 3 5 6 5 6 6 3 3
4 4 5 5 5 5 4 4 4 5 5 5 7 7 7 4 4
5 5 5 7 5 7 5 5 5 5 5 7 5 8 8 5 5
3 3 3 3 3 3 3 3

(G) N.C. (F) (G)

Guitar 1

Guitar 2

12 14 4 5 7 11 12 14 4 14 12 11 7 5 4 14 12 7 5 10 12 2 3 5 9 10 12 2 12 10 9 5 3 2 12 10 5 3 11 12 14 4 14 12 11 7 5 4 14 12 7 5

(G) N.C. (F)

Guitar 1

10 12 9 10 12 10 12 10 9 15 (15) 13 12 13 12 13 15 15 13 15 10 6 6
3 5 2 3 5 2 5 3 2 12 10 5 3 5 3 5 3 5 3 5 3

(G) (F) N.C.

6 8 6 8 3 3 3 5 6 5 6 6 8 6 8 10 8 10 11 7 4 5 7 4

*Hammer without picking.

5 7 5 7 8 10 7 7 (8) 14 (15) 7 (8) 14 (15)

Verse 4:
(Em)
N.C.

I'll be the Round a - bout, - the words will make

0 2 x x 3 x 5 7 5 5 7 0 x x 2 x x 3 x 5 7 5 5 7 0 x x 2 x x 3 x 5 7 5 5 7

— you out — and out. You spend the day — your way. —

0 x x 2 x x 3 x 5 7 5 5 7 0 x x 2 x x 3 x 5 7 5 5 7 0 x x 2 5

Call it morn - ing driv - ing through the sun and

Bm Bm/A

0 0 10 5 5 7 7 7 4 7 7 7 9 5 5

(Gmaj7)
N.C.

(FaddG)

D.S. al Coda II

in and out the val - ley. In and a - round.

3 3 2 5 3 2 3 5

Coda II

Em

Da da da da da

Guitar 1

Guitar 2

da da. Da da da da da da da.

Guitar 1

Da da da da da da. da. Da da da da. Da da da da da.

da da. da. Da da da. da. Da da da. da. da.

Da da da. da. Da da da. da. Da da da da da.

da. da. Da da da. da. Da da da da da. da. da.

(Continued in notation)

D C Bm Am G F#m E

Da. Da.

f

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