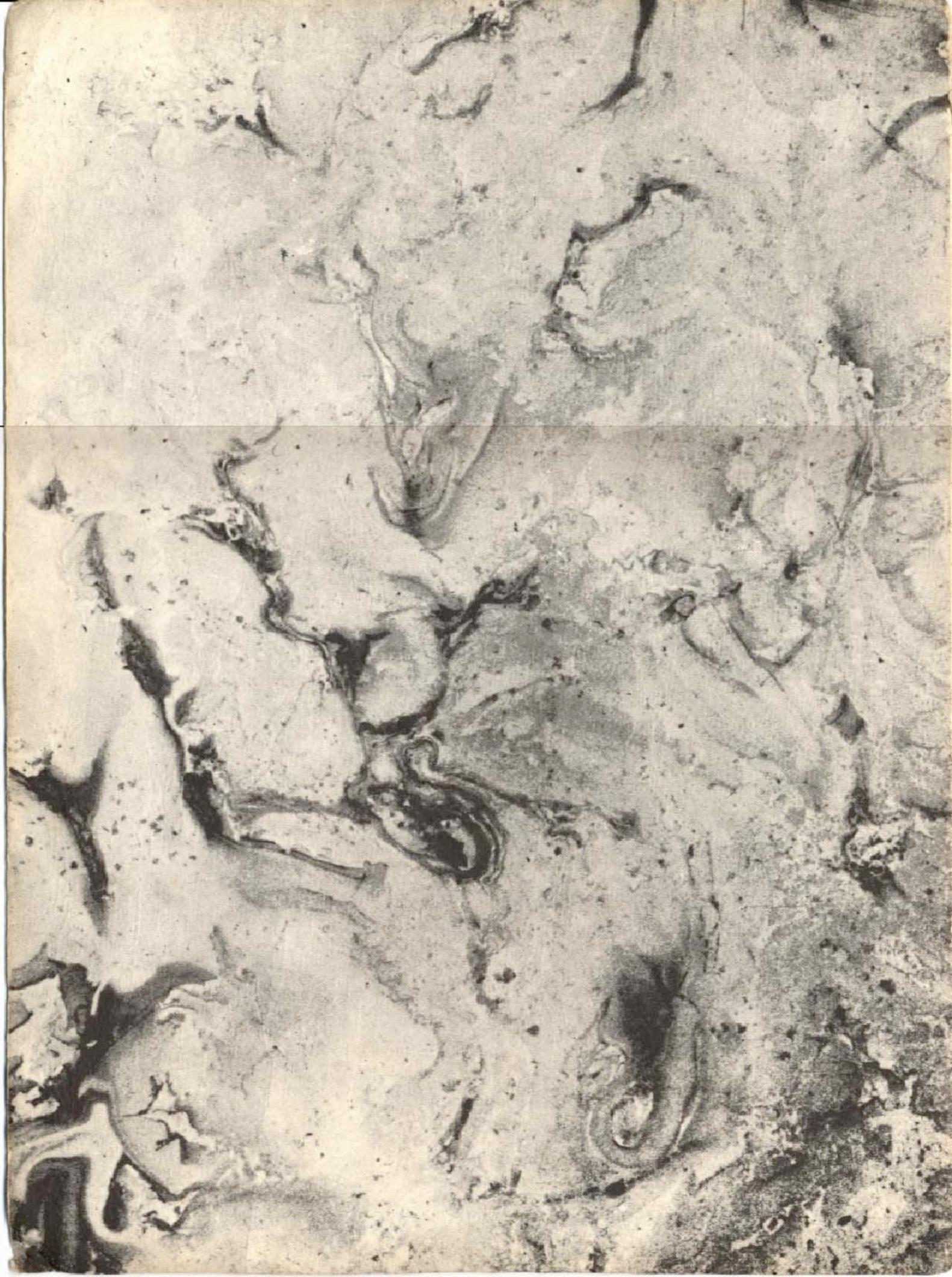


# JETHRO TULL

LIVING IN THE PAST







Living In The East

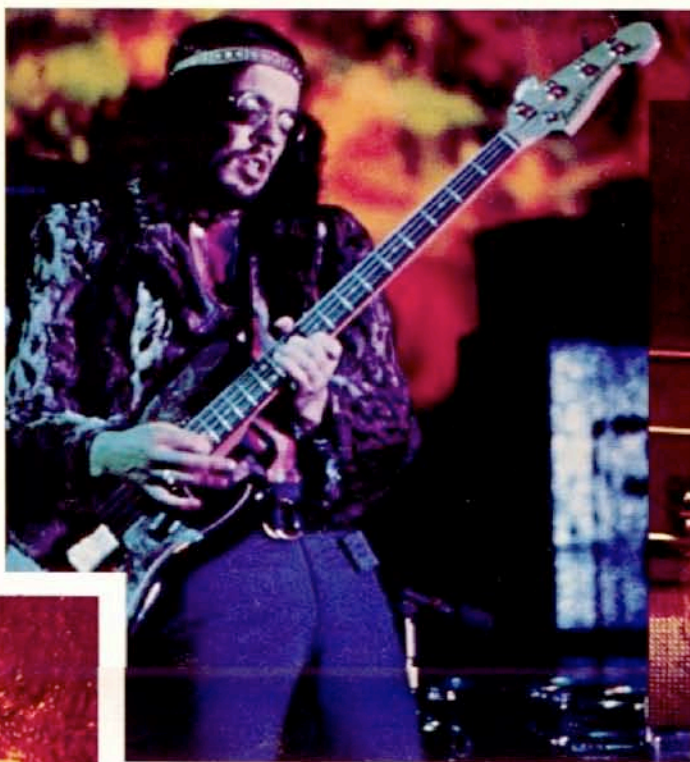
**J**EROME  
ULL

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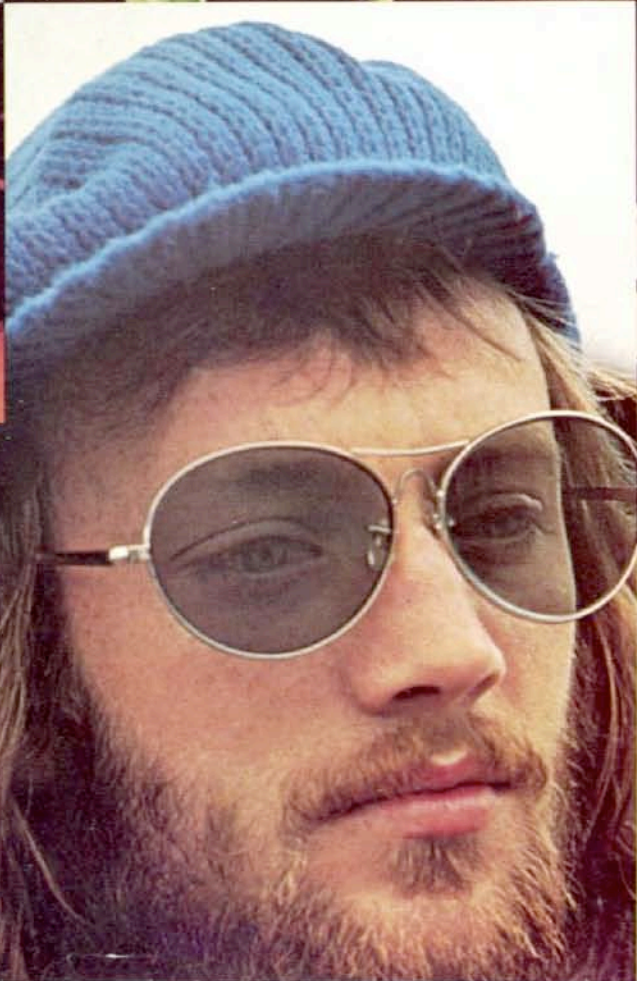




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# LIVING IN THE PAST

Words and Music by  
IAN ANDERSON

Moderately, with a light beat

Tacet

Cm

3 fr.

F

5 fr.

(Flute)

Cm 3 fr.

F 5 fr.

Cm 3 fr.

F 5 fr.

Cm 3 fr.

F 5 fr.

E $\flat$  3 fr.

B $\flat$  3 fr.

Cm 3 fr.

F 5 fr.

E $\flat$  3 fr.

B $\flat$  3 fr.

Cm 3 fr.

To Coda  $\oplus$

F 5 fr.



Musical notation for the first system, including treble and bass staves.



Musical notation for the second system, including treble and bass staves.




Musical notation for the third system, including treble and bass staves.

Hap - py — and I'm  
Once I — used to




Musical notation for the fourth system, including treble and bass staves.

smil - ing, — walk a mile to — drink your wa - ter. — You  
join in — ev - 'ry boy and — girl was my friend. —




know I'd love to love you and above you there's no  
 Now there's rev - o - lu - tion, but they don't know what they'r







oth - er, We'll go walk - ing out while oth - ers  
 fight - ing. Let us close our eyes; out - side their






shout of war's dis - as - ter. Oh, we won't  
 lives go on much fast er. Oh, we won't





give in, let's go liv - ing in the past.  
 give in, we'll keep liv - ing in the



2. C

*D. S. al Coda*

past.

Coda

C Bb F 5 fr.

Oh, we won't

C

Bb

F

C

Bb

F

C

Bb

F

Bb

F

5 fr. 5 fr. 5 fr. 5 fr. 5 fr.

give in, let's go liv - ing in the past. Oh,

C

Bb

F

C

Bb

F

C

Bb

F

Bb

F

5 fr. 5 fr. 5 fr. 5 fr. 5 fr.

no, no, we won't give in, let's go liv - ing in the

*Repeat and fade*

C

Bb

F

C

Bb

F

C

Bb

F

Bb

F

5 fr. 5 fr. 5 fr. 5 fr. 5 fr.

past.

(Flute solo ad lib.)

*Repeat and fade*

## BOURÉE

Music by  
IAN ANDERSONModerately (♩ = ♩<sup>3</sup>)  
Flute I Tacet

mp

mp

3

3

trill

mp

Fl. I

Fl. II

mp

Dm

A

A7

Dm

F

C

3

FL. I

FL. II

A7 Dm A A7 Dm F C F

3 trem

3 trem

FL. I

Dm A7 Dm F C A7 Dm

flutter mf 3

mf

FL. I

A7 E Dm F C F A7

b e f b c d e flutter 3



FL. I

Dm A7 C Dm C Dm A7 Dm

FL. I

A7 C Dm C Dm A7 Dm

FL. I

Tacet

Dm

Tacet

FL. I

FL. II

*mf*

*mf*

(♩ = ♩)

Dm

Gm7

Dm

Fl. I



Musical notation for the first system, including Fl. I and piano accompaniment.

Gm7

Dm

Gm7

Fl. I



Musical notation for the second system, including Fl. I and piano accompaniment.

Dm

Gm7

Dm

Fl. I



Musical notation for the third system, including Fl. I and piano accompaniment.

C

Dm

C

Dm

A7

Dm

A7

Fl. I



Musical notation for the fourth system, including Fl. I and piano accompaniment.

Fl. I

C Dm C Dm A7 Dm

Fl. I

Dm A A7 Dm F C A7 Dm

*mp*

Fl. I

A A7 Dm F C F

*p*

Fl. I

Tacet

Bass Solo

Fl. I

The first system of music features a Flute I part (top staff) and a Piano accompaniment (bottom two staves). The Flute I part is mostly silent, with a few notes in the second measure. The Piano accompaniment consists of a steady eighth-note pattern in the bass clef.

Fl. I

The second system shows the Flute I part (top staff) with a melodic line starting in the second measure. The Piano accompaniment (bottom two staves) continues with eighth notes, including some chords. A right-hand piano part (R.H.) is indicated in the final measure of the system.

Fl. I

The third system features the Flute I part (top staff) with a melodic line. A tempo or performance instruction  $(\text{♪} = \text{♪} \text{♪})$  with a '3' above it is placed above the first measure. The piano accompaniment is silent in this system.

Fl. II

The Flute II part (middle staff) enters in the second measure with a melodic line. It includes a triplet of eighth notes in the second measure and another triplet in the fourth measure.

The Piano accompaniment (bottom two staves) continues with a steady eighth-note pattern in the bass clef.

FL. I

FL. II

FL. I

FL. II

*trm*

*trm*

Dm A7 Dm

FL. I

FL. II

F C A7 Dm A7 Dm

FL. I

FL. II

F C F Dm A7 Dm F

*trm*

*trm*

FL. I

FL. II

C A7 Dm A7 Dm F

FL. I

FL. II

A7 Dm

*trm*

*Tacet flutter*

*freely*

*Tacet flutter*

*freely*

# ALIVE AND WELL AND LIVING IN.....

Words and Music by  
IAN ANDERSON

Moderately fast



single notes

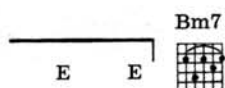
B E E



single notes

B

*mf*



single notes

B E E



No - bod - y sees her here, her eyes -  
She can't re - mem - ber now when she



are slow - ly clos ing,  
was all in piec es,

E5 Bm7 single notes B E E Bm7 E5 Bm7

If she should want some peace, she sits there without  
 She's quite content to sit there lis-t'ning to what

D Eb 3 fr. E 3 fr. F C

mov ing and puts a pil-low  
 he says, how he did -n't like

F Eb 3 fr. (Flute)

o-ver the phone.  
 to be a-lone.

Dm Cm Dm7 Cm Eb 3 fr. C Bb Cm 3 fr. Eb 3 fr. C Bb



Cm 3 fr. Eb 3 fr. C Bb Cm 3 fr.

And if she feels like dancing no one will know it,  
 And if he feels like crying she's there to hear him,

Eb 3 fr. C Bb Cm 3 fr. Eb 3 fr. C Bb

giving herself a chance there's no need to  
 no reason to complain and nothing to

Cm 3 fr. F7 Eb 3 fr. (Flute)

To Coda

— show her how it should be.  
 — fear, they always will be.

Dm Cm Dm7 E5 x00 Bm7 single note B

single notes E E Bm7 E5 <sup>o xoo</sup> Bm7 single notes B E E Bm7 *D.S. al Co*

*Coda* (Flute) Eb 3 fr. Dm Cm 3 fr. Dm7

Eb 3 fr. Dm Cm 3 fr. Dm7 Eb 3 fr.

Dm Cm 3 fr. Dm7 Em11 3 fr.

# UP THE POOL

Words and Music by  
IAN ANDERSON

Moderately

Am7

*mp*

A

G

D

A

A

Esus4

E

A

Esus4

E

D

F#m







Esus4

E


D


see our Aunt - y Flo. The can - dy floss\_sales-man watch - es

*mf*

F#m  Esus4  E  D  G  D 

la - dies in\_ the sand\_ down for freak-y week-ends in t



F  G  A  G 

hope that they'll be meet - ing\_ Mis-ter U-ni-verse.






Am7  A  A 

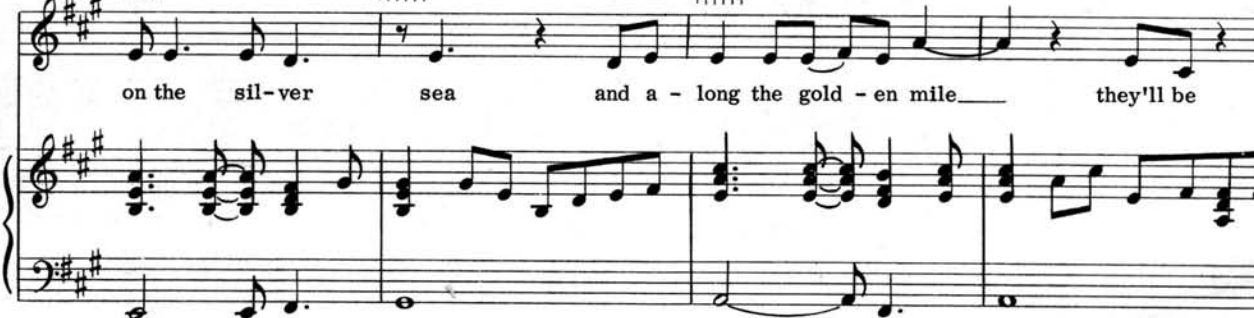
The i-ron tow-er smiles down\_

*mp*



Esus4  E  A 

on the sil-ver sea and a - long the gold - en mile\_ they'll be



Esus4 E D F#m Esus4 E D

swig-ging mugs\_ of tea. The pol - i - ti - cians there\_ who'

*mf*

F#m Esus4 E D G D

\_ to take\_ the air while pos - ing\_ for the dai - ly press

F G A G

look a - round and blame the mess on Ed-ward Pier\_

Am7 A A G

There'll be buck-ets, spades\_ and bin - go, cock - le

*mp cresc. poco a poco*

sels, rain - y days, sea - weed and sand cas - tles, i - cy wa

*mf*

Deck chairs, rub-ber din - ghies, old vests, b

*mp cresc. poco a poco*



es dan - gling down, a sun - tanned strand - ed star - fish in a daz

*mf*


To Coda ⊕

*mp*

We

A  Esus4  E 








go-ing up— the 'Pool — from down the Smoke-be-low —



A  Esus4  E  D 


taste me mum's\_ jam "Sar - nis!" and see our Aunt - y Flo. —



F#m  Esus4  E  D  F#m  Esus4  E 

can - dy floss\_ sales - man — watch-es la - dies in\_ the sand —

*mf*



G  D  F  G 

for freak-y week-ends in the hope that they'IL be meet - ing —



A G D Am7 A

U-ni - verse. There!

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'U-ni - verse.' followed by a whole rest, and then a half note 'There!' with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for A, G, D, Am7, and A are provided above the staff.

Coda Am7 A A

Oh, Black - pool, \_\_\_\_\_

Detailed description: This system contains the third and fourth measures. The vocal line has a whole rest in the first measure, followed by a half note 'Oh, Black - pool,' with a long horizontal line indicating a sustained note. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Am7, A, and A are shown above the staff.

G D A G

oh, Black - pool. \_\_\_\_\_

Detailed description: This system contains the fifth and sixth measures. The vocal line has a whole rest in the first measure, followed by a half note 'oh, Black - pool.' with a long horizontal line. The piano accompaniment continues. Chord diagrams for G, D, A, and G are shown above the staff.

A Em

R. H.

Detailed description: This system contains the seventh and eighth measures. The vocal line has a whole rest in the first measure, followed by a half note with a fermata in the second measure. The piano accompaniment features a right-hand melody with a triplet of eighth notes in the second measure. Chord diagrams for A and Em are shown above the staff. The label 'R. H.' is placed above the right-hand piano part.



# THE WITCH'S PROMISE

Words and Music by  
IAN ANDERSON

Moderately  
Tacet  
(Flute)

mp

Tacet

Lend me your — ear — while — I — call you a — fool. —  
fall-ing, red, — yel-low, brown, — all look the — same, —

R. H.

G/B  
000

A5(addB)  
0 x00

You were  
And the

Tacet


kissed by — a witch — one — night in the — wood, —  
love you — had found — lay out — side in the — rain, —

C  
000

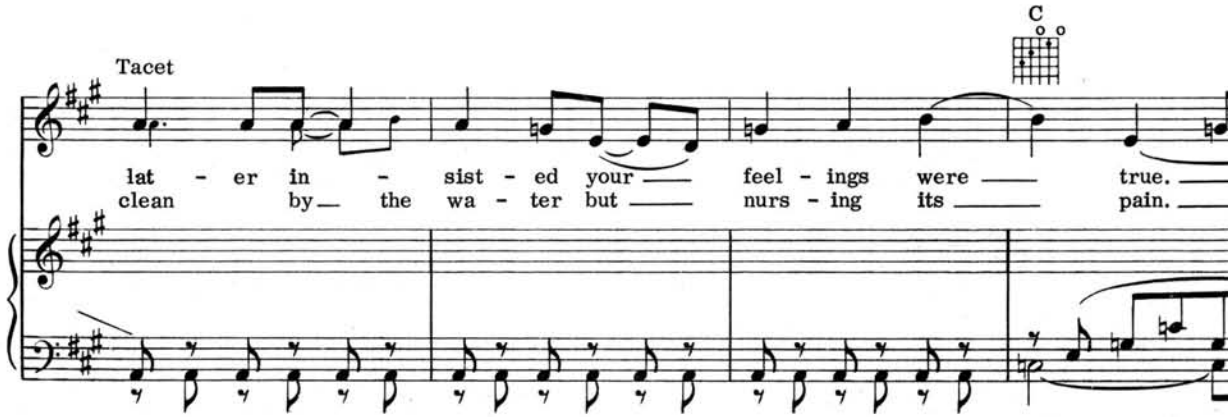
G/B  A5 (addB) 



Was






Tacet 

lat - er in - sist - ed your feel - ings were true.  
 clean by - the wa - ter but nurs - ing its pain.

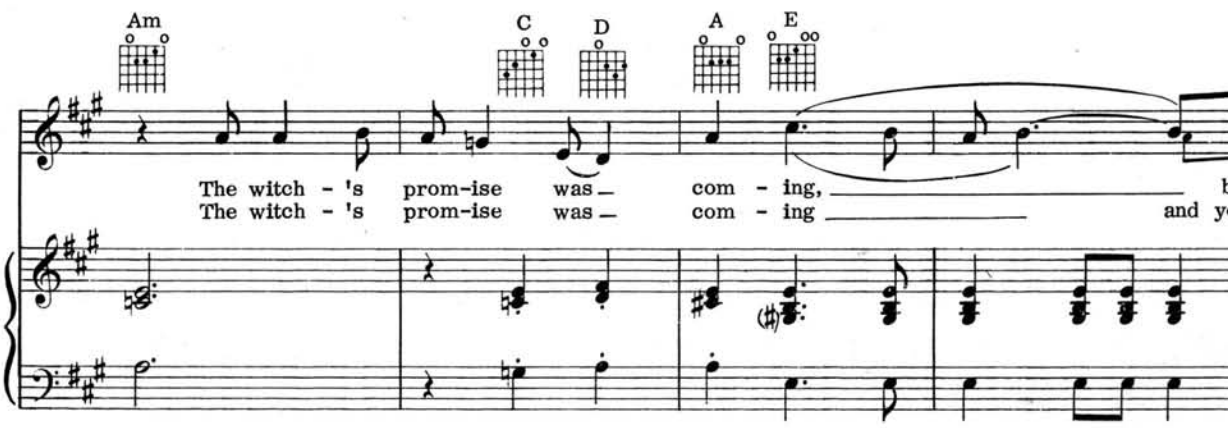


G/B  A5 (addB)  C  D 



Am  C  D  A  E 

The witch - 's prom - ise was com - ing,  
 The witch - 's prom - ise was com - ing and y



A A7 G5 D

liev - ing he — lis - tened while — laugh - ing you — flew. —  
 look - ing else - where for your own self - ish gain. —

Tacet  
(Flute)

1. 2.  
 3 2. Leaves 3  
 3 3

A G  
(Flute)

3 3

A G

4

Musical notation for the first system. The guitar part features chords A, G, and A5. The vocal line includes a triplet of eighth notes. The piano accompaniment consists of chords and a bass line.

Musical notation for the second system. The guitar part features chords G5, D, A5, and G5. The vocal line contains the lyrics: "look - ing, keep look - ing for some-where to be, well, you're wast - ing y". The piano accompaniment continues with chords and a bass line.

Musical notation for the third system. The guitar part features chords D, A5, and G5. The vocal line contains the lyrics: "time ——— they're not stu - pid like he is. Mean-while leaves are". The piano accompaniment continues with chords and a bass line.

Musical notation for the fourth system. The guitar part features chords D and A5. The vocal line contains the lyrics: "fall - ing, you're too blind to see. ———". The piano accompaniment continues with chords and a bass line.

A5  Tacet  

won't find it eas - y now, — it's on - ly — fair.





*mf*



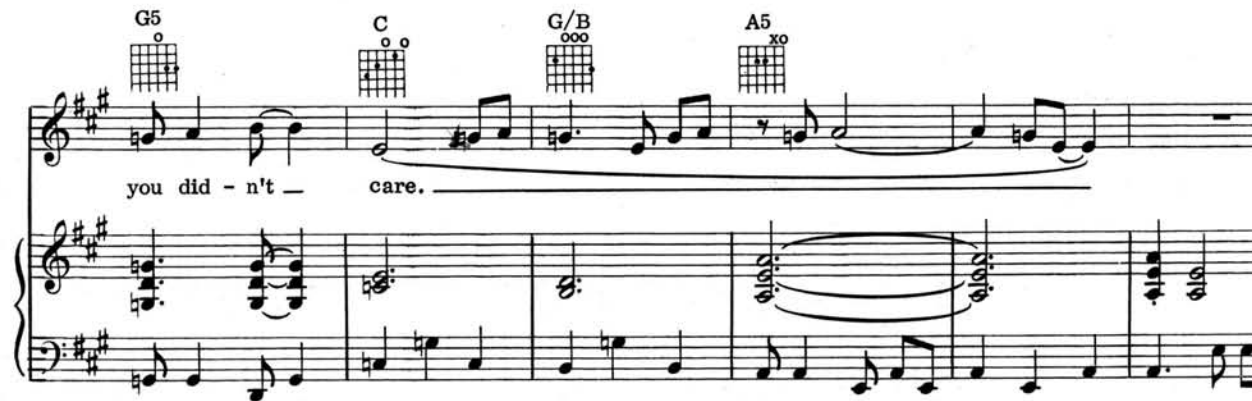
A5 

He was will - ing to — give to you,



G5  C  G/B  A5 

you did - n't — care.



G5  C 







You're wait - ing for — more — but — you've al - read - y — had —




G/B  A5  C  D  Am 

your — share. — The witch



C  D  A  E  A  A7 

prom - ise is — turn - ing — so don't you wait — up for him,



G  D  Tacet (Flute)

going to be — late. —



Repeat and fade


A5



(Flute ad lib.)

Single Notes

G F# D



Repeat and fade

# LIFE IS A LONG SONG

Words and Music by  
IAN ANDERSON

Moderately

**Chord Diagrams:**  
 A:   
 G:   
 Esus4:   
 E:   
 E9:   
 Gmaj7:

**Lyrics:**  
 When you're fall - ing a - wake and you take -  
 As the vers - es un - fold and your soul -  
 stock of the new - day day  
 suf - fers the long - day  
 And you hear your voice croak - as you choke -  
 And the twelve o' clock gloom - spins the room -

A  G  Esus4  E  E9 





on what you need to — say, —  
 you strug-gle on your — way, —




C  G 

Well, don't you fret, don't you fear, I  
 Well, don't you sigh, don't you cry, I lick



D  Esus4  E  E9 

give — you good cheer.  
 dust — from your eye.



A  G(addA) 

Life's a long song, —  
 Life's a long song, —







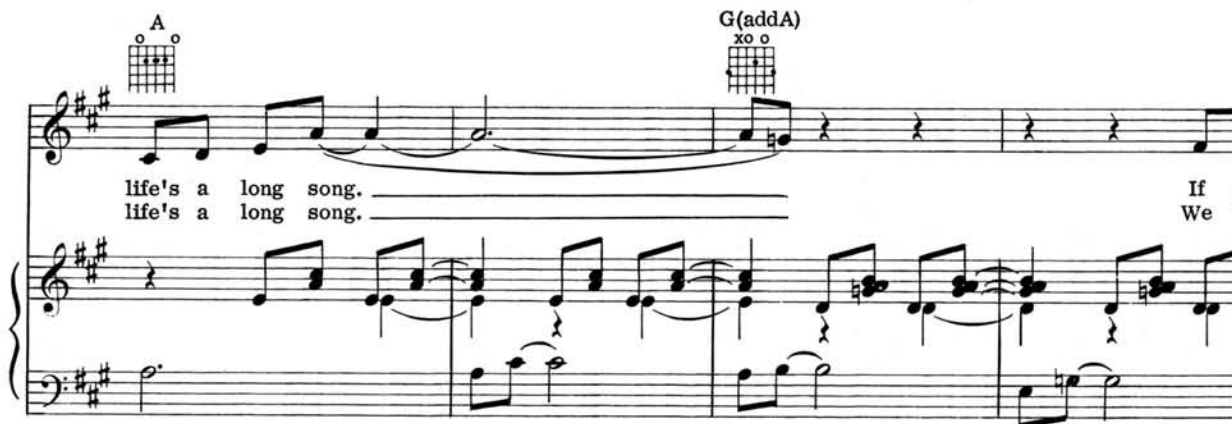
A  G(addA) 

life's a long song, \_\_\_\_\_  
 life's a long song, \_\_\_\_\_



A  G(addA) 

life's a long song. \_\_\_\_\_ If  
 life's a long song. \_\_\_\_\_ We



D  Esus4  E  E9 

wait then your plate \_\_\_\_\_ I will \_\_\_\_\_ fill. \_\_\_\_\_  
 meet in the sweet \_\_\_\_\_ light of \_\_\_\_\_ dawn. \_\_\_\_\_



A  G 

As the Bak - er Street \_\_\_\_\_ train \_\_\_\_\_ spills - y



*mf*



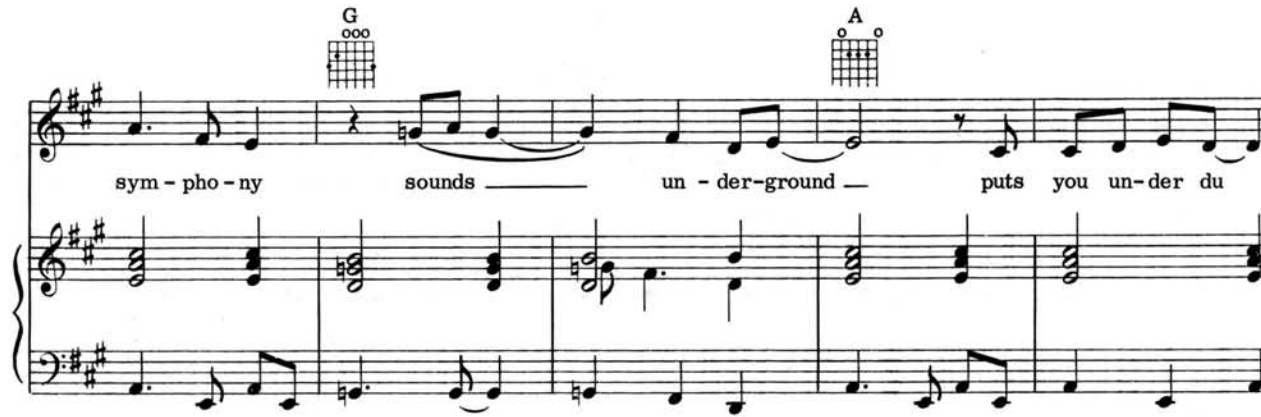
A  G  E  A 

pain all o-ver your new- dress - And



G  A 



sym - pho - ny sounds un - der-ground — puts you un-der du




G  E  C  G 

ress, Well, don't you squeal as — the heel —



D  Esus4  E  E9 

grinds you un - der the wheels.



A

(Flute) G

Life's a long song, —

A

(Flute) G

life's a long song, —

A

(Flute) G

life's a long song, —

B

D

Esus4

E

tune ends too soon — for us all —

*mp*

A (Flutes) G A

G Esus4 E E9 A

G A G

Esus4 E E9 C G

D  Esus4  E  E9 







A  G 



A  G  D 

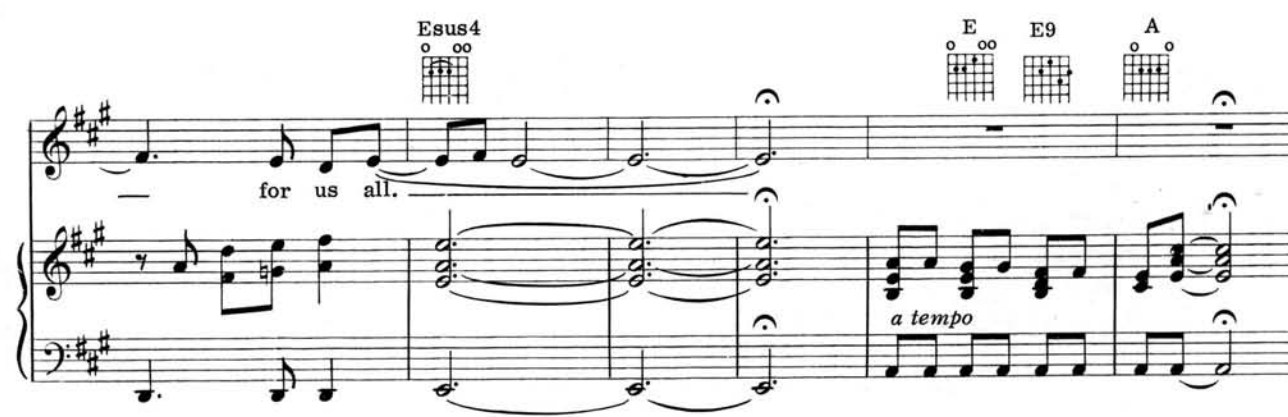
But the tune ends too so



Esus4  E  E9  A 

for us all.

*a tempo*



# SWEET DREAM

Words and Music by  
IAN ANDERSON

Moderately, with a beat

Em

3

3

D Dm Am Em

3

3

Em D Dm Am Em

3

3

You'll hear me call - ing in your sweet dream,  
No one can see us in your sweet dream,

can't hear your dad - dy's warn - ing cry.  
don't hear you leave to start the car.

3

3

Em D Dm Am B Em G

You're go - ing back — to be all — the things you want to be —  
All wrapped up tight - ly — in — the coat you bor - rowed from me,

Em D Dm Am Em D Dm Am Dm6

while in sweet dreams you soft - ly sigh. — } You hear m  
your place of rest - ing is not far. — }

Am G D Am Em

voice is call - ing — to be mine a - gain, live the rest of your life — in a day. —

Am Em Am Em Am C G

*sub. p* *f mp* (Drums)

Am C G D A G A Am G C D A G

Get out and get what you can while your mum-my's at home\_ a - sleep - ing.

Am C G D A G A Am G C D 1. A G

No time\_ to un - der - stand 'cause they lost what they thought they were keep - ing.

Em D Dm Am 2. A G A

keep - ing.

*Repeat and fade*

Coda A G A Am C G D A G A

keep - ing.

*Repeat and fade*



## TEACHER

Words and Music by  
IAN ANDERSONModerately  
Tacet

*mf* (Play 3 times)

Well, the dawn was com - ing; heard him

ring - ing on my bell. He said, "My name's the teach - er,

oh, that is what I call my - self." And I -

Ab 4 fr. Gb6 Db 4 fr.

Ab 4 fr. Gb6 Db 4 fr. Ab 4 fr.

Gb6 Db 4 fr. Ab 4 fr. Gb6 Db 4 fr.

Ab 4 fr. Gb Db 4 fr. Ab 4 fr.

— had a les - son that I must im - part to you.

Gb Db 4 fr. Ab 4 fr. Gb Db 4 fr.

It's an — old ex - pres - sion but I

Ab 4 fr. Gb Ab Cb Db 4 fr. Tacet

must in - sist it's true. Jump up, look a - round, - find

Fb 0 oo Db 4 fr. Cb Db 4 fr. Tacet Fb 0 oo Db 4 fr. Cb

— your-self some - fun, — no sense in sit-ting there - hat - ing ev - 'ry-one. —

Db 4 fr.      Tacet      Fb      Db 4 fr.      Cb      Db 4 fr.      Tacet

No man's an is-land and his cas-tle is -n't home, - the nest is full of noth-ing w

Fb      Bb7      Single Notes

Bb Db Eb Eb Eb F Ab Ab Bb Bb

the bird has flown.

Single Notes

Ab Bb Bb Db Eb Eb Eb F Ab Ab Bb Bb Ab Bb Bb Db Eb (Alto Flute)

Single Notes

Eb F Ab Ab Bb Bb Ab Bb Bb Db Eb Eb Eb F

So, I

Ab 4 fr. Gb Db 4 fr. Ab 4 fr. Gb Db 4 fr.

took a jour-ney, — threw my world in - to the sea. — With me  
 teach - er told me — it had been a lot of fun. — Thanked me

Ab 4 fr. Gb Db 4 fr. Ab 4 fr. Gb Ab Cb

— went the teach - er who found fun in - stead of me. —  
 — for his tick - et and — all that I had done. — }

Db 4 fr. Fb Db Cb Db 4 fr. Tacet Tacet

Hey, man, what's the plan, — what was that you said? — Sun - tanned, drink in hand, ly-

Fb Db Cb Db 4 fr. Tacet Fb Db Cb

- ing there in bed. — I try to so-cial-ize - but I — can't seem to find —

Db 4 fr.      Tacet      Fb      Bb7      Single Note  
Bb Db Eb

what I was look-ing for, - got some-thing on - my mind. \_\_\_\_\_

(Single Notes)      Single Notes

Eb F Ab Ab Bb Bb      Ab Bb Bb Db Eb Eb Eb F Ab Ab Bb Bb

(Alto Flute)      Single Notes

Ab Bb Bb Db Eb Eb      Eb F Ab Ab Bb Bb Ab Bb Bb Db Eb Eb

Single Notes D.S. % al Coda ⊕      Coda ⊕      Repeat and fade      Single Notes

Eb F      Ab Bb Bb Db Eb Eb Eb F Ab Ab Bb Bb

(Alto Flute ad lib.)

Then the      Repeat and fade

# BY KIND PERMISSION OF

By JOHN EVAN

Ad lib.

*mf*

5  
cadenza

*f* R.H. 5 5 5 6 6

Slowly

*rit. e dim.*

*ff*

The musical score is divided into four systems. The first system is a piano introduction marked 'Ad lib.' and 'mf', featuring a melodic line with a '5' fingering and a 'cadenza' section. The second system is a right-hand (R.H.) exercise marked 'f', consisting of six measures of sixteenth-note patterns with '5' and '6' fingerings. The third system begins with a 'rit. e dim.' section followed by a 'Slowly' section marked 'ff', showing a change in tempo and dynamics. The fourth system continues the 'Slowly' section with complex chordal textures and a final melodic flourish.

With motion

Deliberately

The first system of the musical score is divided into two parts. The left part, marked "With motion", features a bass line with eighth-note patterns and a treble line with chords. The right part, marked "Deliberately", shows a treble line with chords and a bass line with a whole note chord.

The second system continues the piece. It includes a trill in the treble line, marked with the number "21". The bass line has a whole note chord. The system concludes with a "rit." (ritardando) marking.

Very fast and brilliant

The third system is marked "Very fast and brilliant". It features a treble line with chords and a bass line with a steady eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

The fourth system continues the eighth-note accompaniment in the bass line. The treble line features chords, with a long note in the third measure that is circled.

The fifth system continues the eighth-note accompaniment in the bass line. The treble line features chords, with a long note in the third measure that is circled.

The sixth system is marked *ff* (fortissimo). The bass line features a triplet accompaniment. The treble line features chords, with a long note in the third measure that is circled. The system concludes with a "rit." marking.

Slowly

Moderate Swing  
(Flute)

The first system of the musical score consists of two staves. The top staff is a single treble clef line, which is mostly empty. The bottom staff is a grand staff (treble and bass clefs). It begins with a piano (*p*) section in 4/4 time, marked with a double bar line and repeat sign. The piano part features a melodic line in the right hand and a bass line in the left hand. This is followed by a moderate swing section, also marked with a double bar line and repeat sign, where the tempo and feel change. Dynamics include *mp* (mezzo-piano).

(Flute)

The second system continues the piano accompaniment. It starts with a piano (*p*) section in the right hand of the grand staff, with a dynamic marking of *f* (forte). The left hand continues with a steady bass line. This is followed by a moderate swing section, marked with a double bar line and repeat sign, with a dynamic marking of *mf* (mezzo-forte). The piano part continues with melodic and harmonic development.

The third system continues the piano accompaniment. It features a piano (*p*) section in the right hand of the grand staff, with a dynamic marking of *f* (forte). The left hand continues with a steady bass line. This is followed by a moderate swing section, marked with a double bar line and repeat sign, with a dynamic marking of *mf* (mezzo-forte). The piano part continues with melodic and harmonic development.

*tr*

Very fast

The fourth system continues the piano accompaniment. It features a piano (*p*) section in the right hand of the grand staff, with a dynamic marking of *f* (forte). The left hand continues with a steady bass line. This is followed by a very fast section, marked with a double bar line and repeat sign, with a dynamic marking of *p* (piano). The piano part continues with melodic and harmonic development.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. It includes dynamic markings such as *p* and *f*.

Second system of musical notation, continuing the grand staff. It features a *rit.* (ritardando) marking and a *gva* (glissando) marking. The bass line contains several chords with double bar lines.

Third system of musical notation, including a *gva* marking and a *Slowly* tempo instruction. It features a *p* dynamic marking and an *accel.* (accelerando) marking. The system concludes with a time signature change to 2/4.

Fourth system of musical notation, starting with a *Moderately fast* tempo instruction and an *mf sempre accel.* marking. The music is in a key with one sharp and a 4/4 time signature.

Fifth system of musical notation, continuing the grand staff with a key signature of one sharp and a 4/4 time signature. The music consists of eighth-note patterns in both hands.

Sixth system of musical notation, continuing the grand staff with a key signature of one sharp and a 4/4 time signature. The music consists of eighth-note patterns in both hands.

( $\text{♩} = \text{♩}$ )

*gva* *loco* *gva*

*p* < *f* > *p*

Moderately slow and expressively  
(Flute)

*loco*

*mp*

Flute ad lib.

The first system of music consists of two staves. The top staff is for the flute, marked 'ad lib.', and contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a rest. The bottom staff is for the piano, featuring a complex accompaniment with many beamed sixteenth notes in the right hand and chords in the left hand.

The second system continues the piano accompaniment from the first system. It features intricate sixteenth-note patterns in the right hand and sustained chords in the left hand. A fingering number '5' is indicated in the right hand.

The third system includes a 'Moderately' tempo marking. It features a melodic line in the right hand and chords in the left hand. A 'rit.' (ritardando) marking is present. The system concludes with two measures of a descending scale in the right hand, each marked with a '9' and a 'STR' (string) marking in the left hand.

The fourth system is marked 'With more motion'. It features a rhythmic pattern of triplets in the right hand and chords in the left hand. The time signature changes to 6/4.

The fifth system is marked 'Moderately fast beat' and 'mf'. It features a rhythmic pattern of chords in the right hand and chords in the left hand. A guitar chord diagram for Em (E minor) is shown above the staff.

Em



(Flute)

First system of music. Flute part (top staff) begins with a rest, then plays a melodic line with triplet markings. Piano accompaniment (middle and bottom staves) starts with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

D



Second system of music. The flute part continues with a melodic line. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the treble part.

A

D

Em



A

D

Em



A

D

Third system of music. The flute part continues. The piano accompaniment features a series of chords in the treble and eighth notes in the bass. The system ends with a 3/4 time signature change to 4/4.

Em



Tacet

B

A°

Em



Flute cadenza ad lib.

Fourth system of music. The flute part has a rest. The piano part features a cadenza with intricate runs in both the right hand (R.H.) and left hand (L.H.). The left hand part is marked *loco* and *ff*. The system ends with a double bar line.

# SONG FOR JEFFREY

Words and Music by  
IAN ANDERSON

Moderately fast  
Tacet  
(Alto Flute)

The first system of music consists of two staves. The top staff is for the Alto Flute, with a treble clef and a key signature of one flat (Bb). The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The piano part is marked *mp* (mezzo-piano). The music is in 4/4 time and begins with a series of quarter and eighth notes.

The second system continues the musical piece. The Alto Flute part features a melodic line with eighth and quarter notes. The piano accompaniment provides a steady bass line with chords in the right hand.

A } 5th  
D } 3 fr.

A diagram of a guitar fretboard showing the chord A5/D at the 3rd fret. The notes are A, C, E, G, and D.

G } 5th F } 3rd A } 5th  
C } 3 fr.

Three diagrams of guitar fretboards showing the chords G5/C, F5/D, and A5/D at the 3rd fret. The notes are G, B, D, F, and C.

G } 5th F } 3rd  
C } 3 fr.

Two diagrams of guitar fretboards showing the chords G5/C and F5/D at the 3rd fret. The notes are G, B, D, F, and C.

The third system includes guitar chord diagrams and piano accompaniment. The piano part is marked *mf* (mezzo-forte). The guitar part consists of chords in the right hand and a bass line in the left hand.

A } 5th  
D } 3 fr.

A diagram of a guitar fretboard showing the chord A5/D at the 3rd fret. The notes are A, C, E, G, and D.

G } 5th F } 3rd A } 5th  
C } 3 fr.

Three diagrams of guitar fretboards showing the chords G5/C, F5/D, and A5/D at the 3rd fret. The notes are G, B, D, F, and C.

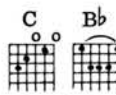
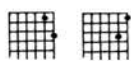
G } 5th F } 3rd  
C } 3 fr.

Two diagrams of guitar fretboards showing the chords G5/C and F5/D at the 3rd fret. The notes are G, B, D, F, and C.

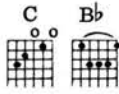
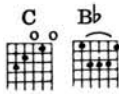
The fourth system continues the musical piece. The Alto Flute part features a melodic line with eighth and quarter notes. The piano accompaniment provides a steady bass line with chords in the right hand.

A) 5th  
D)

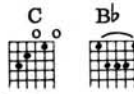
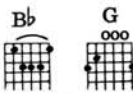
G) 5th F) 3rd  
D)



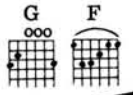
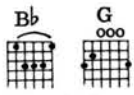
Musical notation for the first system, including vocal line and piano accompaniment.



Musical notation for the second system, including vocal line and piano accompaniment. The vocal line includes the lyrics "Gon-na".



Musical notation for the third system, including vocal line and piano accompaniment. The vocal line includes the lyrics "lose my way\_ to - mor - row, - gon-na give a-way\_ my car. I'd".



Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line includes the lyrics "take you a - long with\_ me\_ but you would not go\_ so far, Don't".

C Bb G C Bb G

see what I do not want — to see, — you don't hear what I don't say, — won't

C Bb G F G F G

be what I — don't want — to be, — I con - tin - ue in — my way. — I've

F G F G

ceased to see\_ where I'm go - in', I've ceased to see\_ where I'm go - in', I've

F Bb F G

ceased to see\_ where I'm go'n' to, I don't want to. —

To Coda ⊕

C Bb G C Bb C

Ev-'ry-day I

F Eb Bb G

see the morn - in' come on in the same old way.

G7 C G C F

I tell my-self to - mor - row means

3 fr. Bb G G7 C

that I would not dream to-day.



Tacet  
(Alto Flute)

The first system consists of two staves. The top staff is for the Alto Flute, which is marked 'Tacet' and contains a rhythmic pattern of eighth notes with rests. The bottom staff is for the piano, with a treble clef and a key signature of one sharp (F#). The bass clef part plays a steady eighth-note accompaniment.

The second system continues the piece. The Alto Flute part features a triplet of eighth notes. Above the staff, guitar chord diagrams are provided for D, F, C, and D. The piano accompaniment continues with eighth notes, and the bass line has some chromatic movement.

The third system shows the Alto Flute part with two triplet markings. Guitar chord diagrams for D, F, C, D, F, and C are shown above the staff. The piano accompaniment maintains its eighth-note texture, with some changes in the bass line.

The fourth system concludes the page. The Alto Flute part has a fermata over a final note. Guitar chord diagrams for G, C, Bb, G, C, and Bb are provided. The piano accompaniment features some chords in the right hand and continues with eighth notes in the left hand.

D.S.  $\frac{3}{4}$  al Coda

G C Bb G

Gon-na

Coda

C Bb G C Bb

G C Bb G C Bb

A) 5th D) 5th 3 fr.

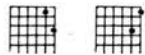
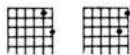
(Alto Flute)

G) 5th F) 3rd A) 5th G) 5th F) 3rd

A) 5th  
D) 3 fr.

G) 5th F) 3rd  
C) 3 fr. D) 3rd

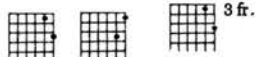
G) 5th F) 3rd  
C) 3 fr. D) 3rd



Musical notation for the first system, including treble and bass staves with notes and rests.

A) 5th  
D) 3 fr.

G) 5th F) 3rd A) 5th  
C) 3 fr. D) 3rd D) 3 fr.



Tacet

Musical notation for the second system, including treble and bass staves with notes and rests.

(Play 3 times)

Musical notation for the third system, including treble and bass staves with notes and rests.

(Play 3 times)



Musical notation for the fourth system, including treble and bass staves with notes and rests.

# NURSIE

Words and Music by  
IAN ANDERSON

Moderately

E $\flat$



C $\flat$





First system of musical notation for the piano accompaniment. It consists of three staves: a treble staff with a whole rest, a grand staff (treble and bass clefs) with a melody and accompaniment, and a bass staff. The grand staff begins with a piano (*mp*) dynamic marking. The melody features eighth-note patterns and rests, while the accompaniment consists of chords and moving lines in both hands.


Second system of musical notation. It includes a treble staff with a whole rest, a grand staff with a melody and accompaniment, and a bass staff. Above the treble staff is a fingerboard diagram for F guitar. Above the grand staff are two fingerboard diagrams for Eb and F guitars, both at the 3rd fret. The grand staff continues the melody and accompaniment with various articulations like accents and slurs.

Third system of musical notation. It includes a treble staff with a whole rest, a grand staff with a melody and accompaniment, and a bass staff. Above the treble staff is a fingerboard diagram for Eb guitar, 3rd fret. Above the grand staff is a fingerboard diagram for Cm guitar, 3rd fret. The grand staff continues the melody and accompaniment.

Fourth system of musical notation. It includes a treble staff with a whole rest, a grand staff with a melody and accompaniment, and a bass staff. Above the treble staff is a fingerboard diagram for F guitar. Above the grand staff are two fingerboard diagrams for Eb and F guitars, both at the 3rd fret. The grand staff concludes the melody and accompaniment.

Tip - toes in si-lence 'round my







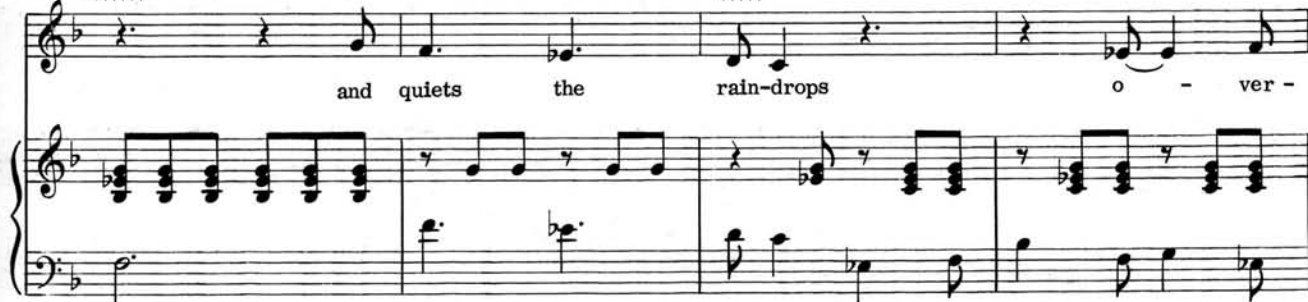


bed



and quiets the rain-drops o - ver -







head. With her





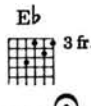
ev - er - last - ing smile - she stills my fe - ver for a while. - Oh,



nurs - ie dear, I'm glad you're here




to brush a - way my



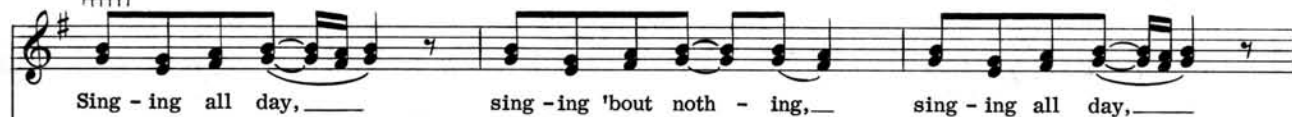
pain.

# SINGING ALL DAY

Words and Music by  
IAN ANDERSON

Moderately (♩ = ♩) 



Sing - ing all day, — sing - ing 'bout noth - ing, — sing - ing all day, —






sing - ing 'bout noth - ing, — sing - ing all day, — sing - ing 'bout noth - ing, —





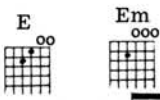
oo, my, my, — my, — oo, my, my, — my. — Went



(Drums) 



down to the sta - tion to look for her there, \_\_\_\_\_ looked through the crowds for a glimpse

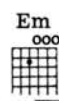


\_\_\_\_\_ of her hair, \_\_\_\_\_ noth - ing to see \_\_\_\_\_ but the crowds \_\_\_\_\_ keep a - star - ing \_\_\_\_\_




at me, my, \_\_\_\_\_ my, \_\_\_\_\_ oo, my, my, \_\_\_\_\_ my. \_\_\_\_\_

(Drums)




Down in the street, \_\_\_\_\_ try'n' to re - mem - ber, \_\_\_\_\_ shuf - fling my feet \_\_\_\_\_



E  Em 

out - side a men's - wear, is that her in the fur - coat? No, it's not De - cem - ber,



D5  Em  D5 

yet, my, my, my, oo, my, my, my.

(Drums) 



Em 

(Flutes) 





3  3  3  3 


Slowly 

*mp legato* 



Em  B 

Sing - ing all day, \_\_\_\_\_ sing - ing 'bout noth - ing, \_\_\_\_\_



Em  B 

sing - ing all day, \_\_\_\_\_ sing - ing 'bout noth - ing. \_\_\_\_\_

*rit.*



Tempo I  
Em 


Down to the house, \_\_\_\_\_ may - be she'll phone\_ me, \_\_\_\_\_ sing - ing my song, \_\_\_\_\_




*mf*



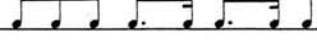
E  Em 

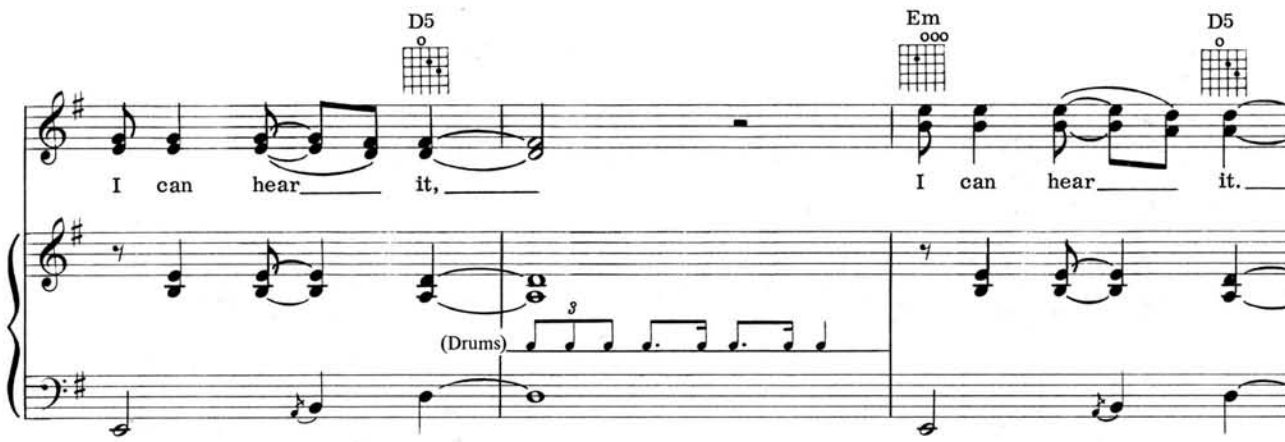
feel - ing so lone - ly, I'll sing ver - y soft - ly so if the phone\_ rings\_



D5  Em  D5 

I can hear it, I can hear it.



(Drums) 



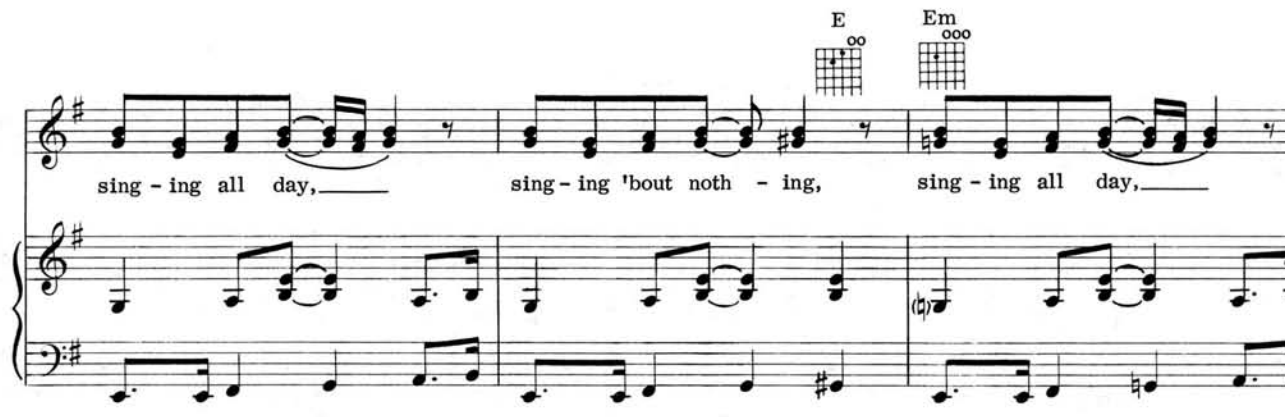
Em 

Sing - ing all day, sing - ing 'bout noth - ing,



E  Em 

sing - ing all day, sing - ing 'bout noth - ing, sing - ing all day,




D5 


sing - ing 'bout noth - ing, oo, my, my, my,

(Drums) 

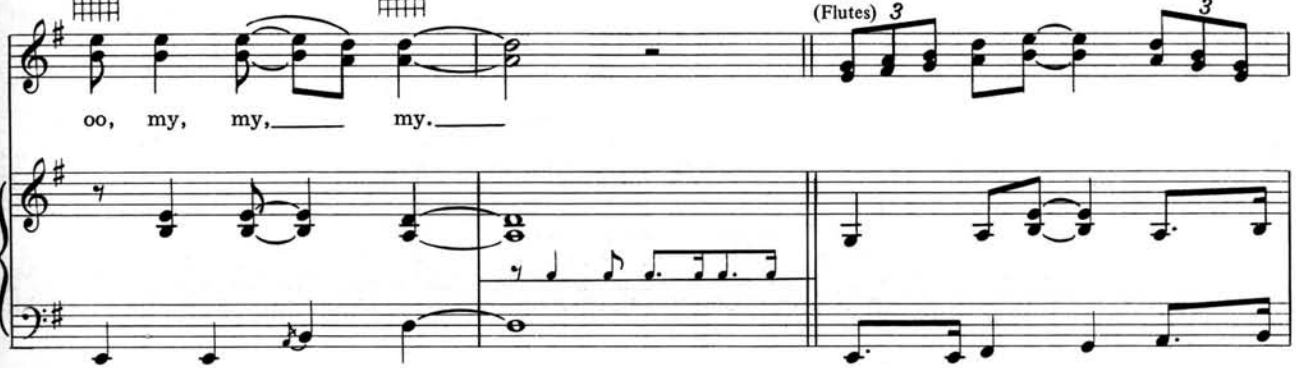


Em  


D5  


Em  
  
 (Flutes) 3

oo, my, my, my.





Em  


*Repeat and fade*  
 (Flute solo ad lib.)



# WOND'RING AGAIN

Words and Music by  
IAN ANDERSON

Moderately

F Eb 3 fr.      F Eb 3 fr.      F Eb 3 fr.      F Eb 3 fr.

*p*      *mf*

F      Eb 3 fr.      F      Cm7

There's the still - ness of death on a

Bb      F      Ab 4 fr.      Abmaj7 3 fr.      F

death - ly un - liv - ing sea

Cm7      Bb      F

and the mo - tor car mag - i - cal world long since ceased to

Ab 4 fr.      Ab maj7 3 fr.      F      Cm7

be, \_\_\_\_\_ when the Eve bit - ten \_

Bb      F      Ab 4 fr.      Ab maj7 3 fr.

ap - ple \_ re - turned to de - stroy \_ the \_ tree. \_\_\_\_\_

F      Eb 3 fr.      F      Eb 3 fr.

In - ces - tu - ous an - ces - try's char - a - banc \_

F      Eb 3 fr.      F      Eb 3 fr.      F

ride, \_ spawn - ing new \_ mil - lions throws the world on its side. \_ Sup

Bb Eb 3 fr. Bb Bb m Eb m7

port-ing their far - flung il - lu - sion, the na - tion - al curse,

Bb F

and those with no sand-wich-es

Ab 4 fr. Eb 3 fr. F

please get off the bus.

Cm7 Bb F

The ex - cre-ment bub-bles, the cen - tu-ry's slime de -

Ab 4 fr.      Ab maj7 3 fr.      F      Cm7

cays, \_\_\_\_\_ and the brain-wash-ing\_

Bb      F      Ab 4 fr.      Ab maj7 3 fr.

gov-ern - ment\_ lack-ey-s\_ would\_ have us\_ say\_

F      Cm7      Bb

It's un - der con - trol\_ and we'll soon be\_

F      Ab 4 fr.      Ab maj7 3 fr.      F

\_ on our\_ way \_\_\_\_\_ to a



grand year for ba - bies and quiz pan-el\_ games\_ of the hot hun - gry mil

lions\_ you'll be sure\_ to re - main\_ The na - t'ral re - sourc - es\_ are dwin

dling and no one grows\_ old \_\_\_\_\_ and

those\_ with\_ no\_ homes\_ to go to, please pick your-self holes. \_\_\_\_\_

Tacet

F

E<sup>b</sup> 3 fr.

We

E<sup>b</sup> 3 fr.

Cm 3 fr.

B<sup>b</sup>sus4

B<sup>b</sup>

wan-dered\_ through\_ qui-et lands,\_ felt the first\_ breath\_of

F

E<sup>b</sup> 3 fr.

snow, — searched for the last\_

Cm 3 fr. Bb sus 4 Bb F

pi - geon, slate gray I've been told.

Tacet F

*mf* *gva*

Eb 3 fr. F Bb

Stum - bled on a daf - fo - dil which she crushed

*loco* *mp*

Gm 3 fr. F Gm 3 fr.

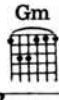
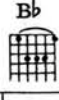

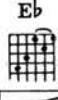

in the rush, heard it sigh

Bb  F 

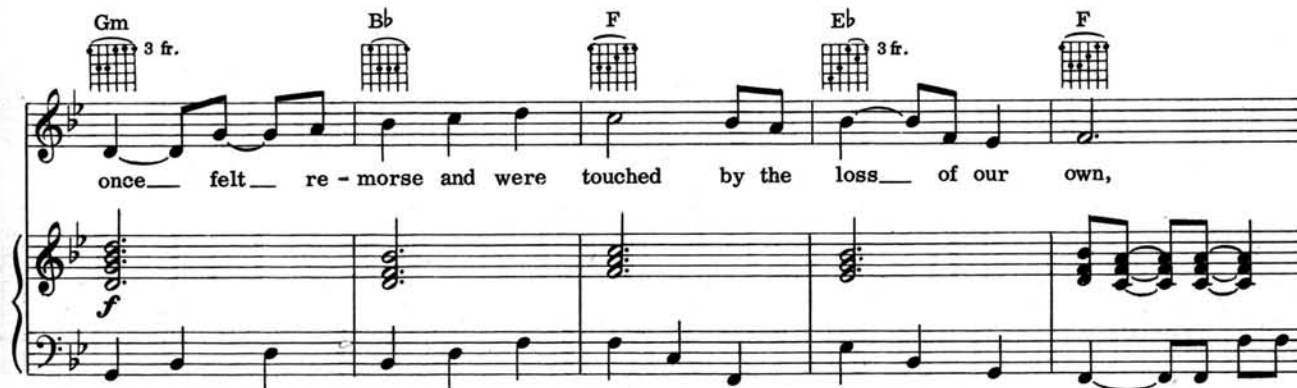
and left it to die. At



*p*




Gm 3 fr.  Bb  F  Eb 3 fr.  F 

once felt re - morse and were touched by the loss of our own,



Gm 3 fr.  Bb 

held it's poor bro - ken head in her



F  Eb 3 fr.  F  Ab 4 fr. 

hands dropped soft tears in the snow and it's on - ly the

*mp*



 3 fr.     
      
  F




tak - ing\_ that\_ makes\_ you\_ what you are.




 3 fr.

Won-d'ring a - loud



 3 fr.     
  Bb sus4     
  F

will a son\_ one day\_ be born



 3 fr.     
  3 fr.

to share\_ in our\_ in - fan - cy\_ in



Bbsus4

Bb

F

Tacet

the child's \_\_\_\_\_ path we've\_ worn.

F

Eb

3 fr.

In the ag - ing se -

F

Bb

Gm

3 fr.

F

clu - sion\_ of this earth\_\_\_\_\_ of our\_ birth,\_\_\_ did sur - prise

Gm 3 fr.

Bb

F

will o - pen his eyes.

*p*

# LOVE STORY

Words and Music by  
IAN ANDERSON

Moderately  
Tacet

A5 5 fr. C5 D5 A5

Go-ing back - in the morn - ing time - to see if my - love -  
 Go-ing back - in the morn - ing time - to see if my - love -  
 Go-ing back - in the morn - ing time - to see if my - love -

C5 D5 A5 5 fr. C5 D5 A5

- has changed her - mind, - yeah.  
 - has seen the - light, - yeah.  
 - has come a - round, - yeah.

C5 D5 A5 5 fr. C5 D5 A5

Go-ing back - in the morn - ing time - to see if my - love -  
 Go-ing back - in the morn - ing time - to see if my - love -  
 Go-ing back - in the morn - ing time - to see if my - love -

C5 D5 A5 5 fr. C5 D5 A5

- has changed her - mind, - yeah.  
 - has seen the - light, - yeah.  
 - has come a - round, - yeah.




C5 D5 D

5 fr.   


I know what I will find —  
Oh, I told her last night —  
She of-fered me no sound, —



D



that she is wast - ing time, she could be pick - ing \_\_\_\_\_  
she should im-prove her sight, she could be paint - ing \_\_\_\_\_  
her head is in the ground, she could be call - ing \_\_\_\_\_



Tacet



To Coda 

ros - es.  
the roof. —  
for win - ter.

*mp*






1. G5 A5



 

(Flute)

5 fr. C5 D5 A5



  

2. G5 A5

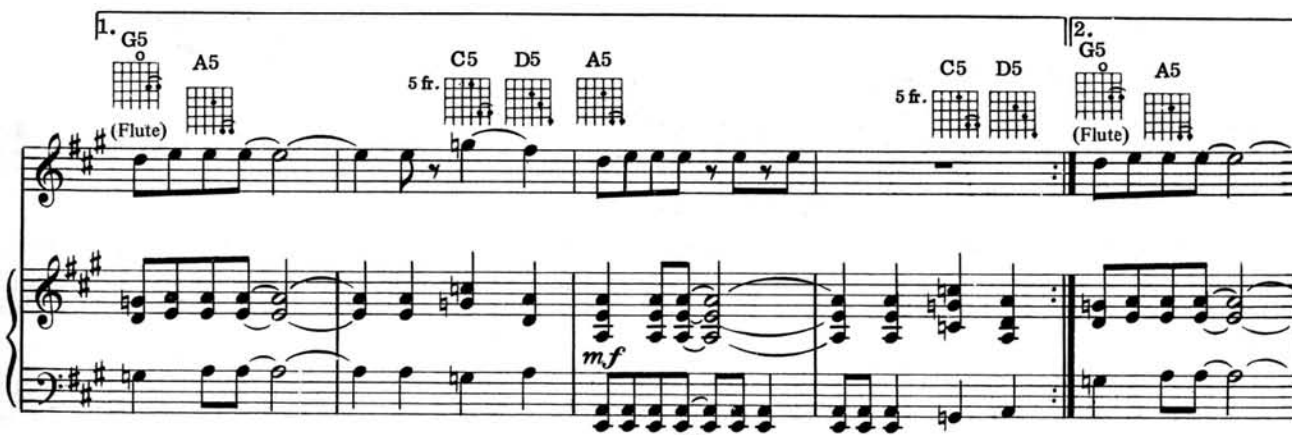
 

(Flute)

C5 D5

*mf*



C5 D5 G5 A5 C5 D5 A7 A° A7

5 fr. 5 fr.

This system contains the first two systems of music. The top system features a guitar line with a treble clef and a key signature of two sharps (F# and C#). Above the staff are guitar chord diagrams for C5, D5, G5, and A5, with a '5 fr.' (5th fret) marking. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. The second system continues the piano accompaniment with similar chord diagrams for C5, D5, A7, A°, and A7, also marked with '5 fr.'.

A° A7 A5

This system contains the third system of music. The top system features a guitar line with a treble clef and a key signature of two sharps. Above the staff are guitar chord diagrams for A°, A7, and A5. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. A triplet of eighth notes is marked with a '3' above it.

C5 D5 A5 C5 D5

5 fr. 5 fr.

D.S.  $\frac{3}{4}$  al Coda ⊕

This system contains the fourth system of music. The top system features a guitar line with a treble clef and a key signature of two sharps. Above the staff are guitar chord diagrams for C5, D5, and A5, with a '5 fr.' marking. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. A dynamic marking of 'mf' (mezzo-forte) is present. The system concludes with a 'D.S.  $\frac{3}{4}$  al Coda' instruction and a Coda symbol.

Coda ⊕

G A5 A7

L.H.

This system contains the Coda section. The top system features a guitar line with a treble clef and a key signature of two sharps. Above the staff are guitar chord diagrams for G, A5, and A7. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. A 'Coda' symbol is at the beginning, and 'L.H.' (Left Hand) is indicated in the piano part.

# JUST TRYING TO BE

Words and Music by  
IAN ANDERSON

Moderately

*mf*

*gva* ———— *loco*

*Ped.* \* *Ped.* \*

*L.H.*

Tacet

There was a time \_\_\_\_\_ when you were so \_\_\_\_\_ young and

*R.H. gva throughout*

walked in their way, They made you feel \_\_\_\_\_

C D G C

— they loved — you — all — see — ing they say.

D G C D





You're go - ing wrong \_\_\_\_\_ if \_\_\_\_\_ their

G C D G


game — you don't play, And that the song \_\_\_\_\_

C D G C

— I sing \_\_\_\_\_ will lead you a - stray.

D5  D7(no 3rd)  Gm  3 fr. D5 

Un - feel - ing, feel lone - ly re - jec - tion, -



D7(no 3rd)  Gm  3 fr. D5  D7(no 3rd) 

un - know - ing, know you're go -



Gm  3 fr. D5  D7(no 3rd)  Gm  3 fr.

ing wrong.



A5  C5  G5 

And they can't see that we're just



A5



try - in' to be — and not what we seem,

D



G



C



D



and e - ven now — be - lieve that it's not real — and

A5



Tacet

on - ly a dream.

*rit.*

# DOCTOR BOGENBROOM

Words and Music by  
IAN ANDERSON

Moderately slow, with a beat

Cm 3 fr. Gm 3 fr. Cm 3 fr. Gm 3 fr.

*mp*

Cm 3 fr. Bb

I have one foot in the grave - yard

*mf*

F C

and the oth-er on the bus,

Cm 3 fr. Bb

And the pas-sen - gers\_ do tram - ple

F C

each oth-er in\_ the rush.

Dm F

And the chick-en heart - ed law - man\_

Eb 3 fr. Gm 3 fr.

is throw - ing up\_ his fill\_



B $\flat$  F

To see the kind - ly doc - tor

C G

to pass the su - per pill.

A $\flat$  4 fr. B $\flat$

Well, I'm go-ing down, three cheers for Doc - tor

F E $\flat$  3 fr. F E $\flat$  3 fr. F

Bo - gen - broom.

Ab 4 fr. Bb

Well, I'm on my way, three cheers for Doc - tor

F Eb 3 fr. F Eb 3 fr. Cm 3 fr. Gm 3 fr. Cm 3 fr.

Bo - gen - broom.

*mp*

Gm 3 fr. Cm 3 fr.

Cm 3 fr. Bb

Well, I tried my best to love you all,

*mf*

F C

all you hyp-o - crites\_ and whores,

Cm 3 fr. Bb

With your eyes\_ on\_ each oth - er

F C

and the locks up - on\_ your doors.

Dm F

Well, you drowned me in\_ the\_ foun - tain\_ of

**E<sub>b</sub>** 3 fr. **Gm** 3 fr.

life\_ and I hat - ed you For

This system contains the first two measures of the piece. It features a guitar chord diagram for E<sub>b</sub> (3 fret) and a 3/4 time signature. The vocal line begins with the lyrics "life\_ and I hat - ed you For". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

**B<sub>b</sub>** **F**

liv-ing while I\_ was dy - ing,

This system contains measures 3 and 4. The guitar chord diagrams for B<sub>b</sub> and F are shown above the staff. The lyrics continue with "liv-ing while I\_ was dy - ing,". The piano accompaniment continues with the same rhythmic pattern.

**C** **G**

we were all just\_ pass - ing\_ through...

This system contains measures 5 and 6. The guitar chord diagrams for C and G are shown above the staff. A triplet of eighth notes is marked with a "3" above it. The lyrics are "we were all just\_ pass - ing\_ through...".

**A<sub>b</sub>** 4 fr. **B<sub>b</sub>**

Well, I'm go-ing down\_ three cheers for Doc - tor\_

This system contains the final two measures of the piece. The guitar chord diagrams for A<sub>b</sub> (4 fret) and B<sub>b</sub> are shown above the staff. The lyrics conclude with "Well, I'm go-ing down\_ three cheers for Doc - tor\_".

F Eb 3 fr. F Eb 3 fr. F

Bo - gen - broom.

Ab 4 fr. Bb

Well, I'm on my way three cheers for Doc - tor

F Eb 3 fr. F Eb 3 fr. F

Bo - gen - broom.

Gm 3 fr.

*slowly*

# DHARMA FOR ONE

Words and Music by  
IAN ANDERSON and  
CLIVE BUNKER

Stately  
Tacet

Freely

L. H. *f*

*mp*

Moderately fast

*mf*

Dm

C Dm C Dm F 5 fr.

Em Eb 4 fr. 3 fr.

(Flute)

Dm C Dm C Dm F 5 fr. Em Eb Dm C Dm C

Detailed description: This system contains the first two systems of music. The top staff is a guitar line with chords: Dm, C, Dm, C, Dm, F (5 fr.), Em (4 fr.), Eb (3 fr.), Dm, C, Dm, C. The second staff is a vocal line with eighth-note patterns. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

Dm F 5 fr. Em Eb Dm C Dm C Dm F 5 fr. Em Eb 3 fr.

Detailed description: This system contains the third and fourth systems of music. The top staff is a guitar line with chords: Dm, F (5 fr.), Em (4 fr.), Eb (3 fr.), Dm, C, Dm, C, Dm, F (5 fr.), Em (4 fr.), Eb (3 fr.). The second staff is a vocal line with eighth-note patterns. The third and fourth staves are piano accompaniment.

Dm C Dm C Dm F 5 fr. Eb 3 fr. Dm C Dm C

Dhar - ma, \_\_\_\_\_ seek \_\_\_\_\_ and you will \_\_\_\_\_ find \_\_\_\_\_

Detailed description: This system contains the fifth and sixth systems of music. The top staff is a guitar line with chords: Dm, C, Dm, C, Dm, F (5 fr.), Eb (3 fr.), Dm, C, Dm, C. The second staff is a vocal line with lyrics: "Dhar - ma, \_\_\_\_\_ seek \_\_\_\_\_ and you will \_\_\_\_\_ find \_\_\_\_\_". The third and fourth staves are piano accompaniment.

Dm G 3 fr. Dm C Dm C Dm C Dm G 3 fr. Dm C

\_\_\_\_\_ truth \_\_\_\_\_ with - in your \_\_\_\_\_ mind, \_\_\_\_\_

Detailed description: This system contains the seventh and eighth systems of music. The top staff is a guitar line with chords: Dm, G (3 fr.), Dm, C, Dm, C, Dm, C, Dm, G (3 fr.), Dm, C. The second staff is a vocal line with lyrics: "\_\_\_\_\_ truth \_\_\_\_\_ with - in your \_\_\_\_\_ mind, \_\_\_\_\_". The third and fourth staves are piano accompaniment.

Dm C Dm C Dm F 5 fr. Eb 3 fr. Dm C Dm C

Dhar - ma.

Dm F 5 fr. G 3 fr. Dm C Dm C Dm F 5 fr. Eb 3 fr. Dm

Dhar - ma, Each to his

C Dm C Dm G 3 fr. Dm C Dm C Dm C

own we seek, to-gether we'll end our stream,

Dm G 3 fr. Dm C Dm C Dm C Dm F 5 fr. Eb 3 fr. Dm

Dhar - ma,



C Dm C Dm F 5 fr. Eb 3 fr. Dm Dm

Tacet

(Flute) *gva*

Dhar-Dhar-Dhar - ma.

C 3 fr. Dm 5 fr. C 3 fr. Dm 5 fr.

C 3 fr. Dm 5 fr. (♩=♩) Dm C5 Dm C5

Truth is like free-dom, it does -n't be-lieve, be-ing

Dm C5 Dm C5 Dm C5 Dm

true to your-self nev-er think that you're free. Dhar - ma will come e - ven - tu - al -

Ab 4 fr. Eb 3 fr. Bb C Dm

ly. \_\_\_\_\_

Tacet

Dhar - ma,

*mp* *p cresc. poco a poco*

Dhar - ma, Dhar - ma,

Dhar

Dhar - ma, Dhar -

*m.f*

Dhar, Dhar, Dhar, Dhar, Dhar, Dhar, Dhar, Dhar, Dhar, Dhar,

ma, Dhar ma,

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a series of eighth notes with triplets indicated by a '3' over a bracket. The lyrics 'Dhar, Dhar, Dhar, Dhar, Dhar, Dhar, Dhar, Dhar, Dhar, Dhar,' are written below the notes. The middle staff is a vocal line with a treble clef and a key signature of one flat, containing lyrics 'ma, Dhar ma,'. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs) and a key signature of one flat, consisting of a steady eighth-note pattern.

Dhar, Dhar, Dhar, Dhar, Dhar,

Dhar, ma, Dhar-ma, Dhar-ma,

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, with lyrics 'Dhar, Dhar, Dhar, Dhar, Dhar,'. The middle staff is a vocal line with a treble clef and a key signature of one flat, with lyrics 'Dhar, ma, Dhar-ma, Dhar-ma,'. The piano accompaniment is on the bottom staff, with a grand staff and a key signature of one flat, continuing the eighth-note pattern.

*Play 4 times*

Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma,

Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma,

*Play 4 times*

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, with lyrics 'Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma,'. The middle staff is a vocal line with a treble clef and a key signature of one flat, with lyrics 'Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma, Dhar-ma,'. The piano accompaniment is on the bottom staff, with a grand staff and a key signature of one flat, with a repeat sign and the instruction 'Play 4 times' written above the staff.

Dm C Dm C Dm F 5 fr. Eb C Dm C Dm C Dm F 5 fr. Eb C

Dhar - ma, Dhar - ma.

D C D C

(Flute) *gva*

D C D

*gva*

C Dm A A 5 fr.

(Cadenza ad lib.)

# DRIVING SONG

Words and Music by  
IAN ANDERSON

Moderately

\*G# A C G# A D# E D E A G# A C G# A D# E D E A A C

Will they

*mf* R.H.

D C E C D C A A G# A C G# A D# E D E A G#

ev - er — stop — driv - in' me? —

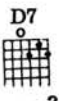
A C G# A D# E D E A A C D C E C D C A A G#

Have they ev - er — tak - en time — to see

A C G# A D# E D E A G# A C G# A D# E D E A

that

\* Single notes throughout unless otherwise indicated.



F G# A C G# A D# E D E A G#

I need some rest — if I'm to do — my best?

A C G# A D# E D E A A C D C E C D C A A G#

Can I please stop — work - in' so hard? —

A C G# A D# E D E A G# A C G# A D# E D E A A C

They just

D C E C D C A A G# A C G# A D# E D E A G#

tell me — got - ta close — it hard.

A C G# A D# E D E A

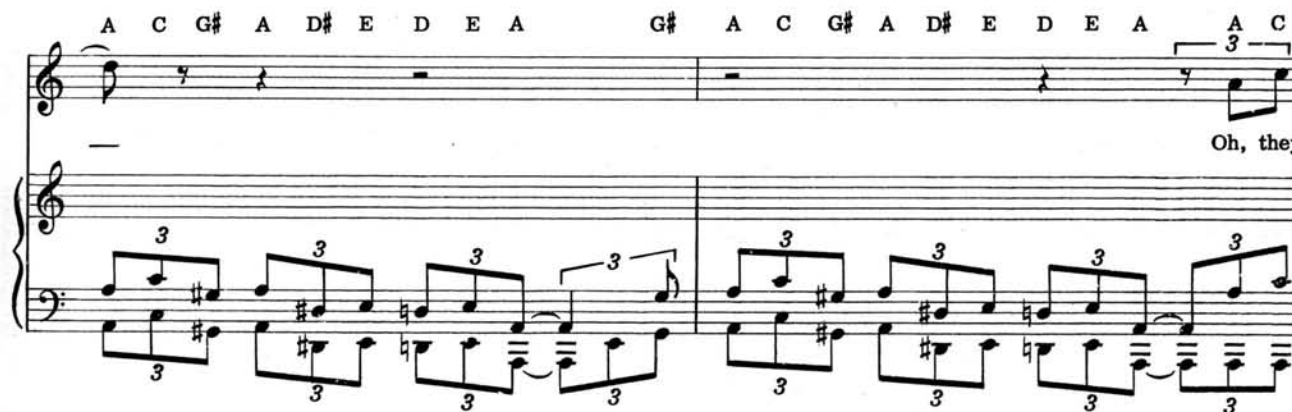
D7  Db7  D7  F G#

Got to think of my health. — Can I be — by my-self



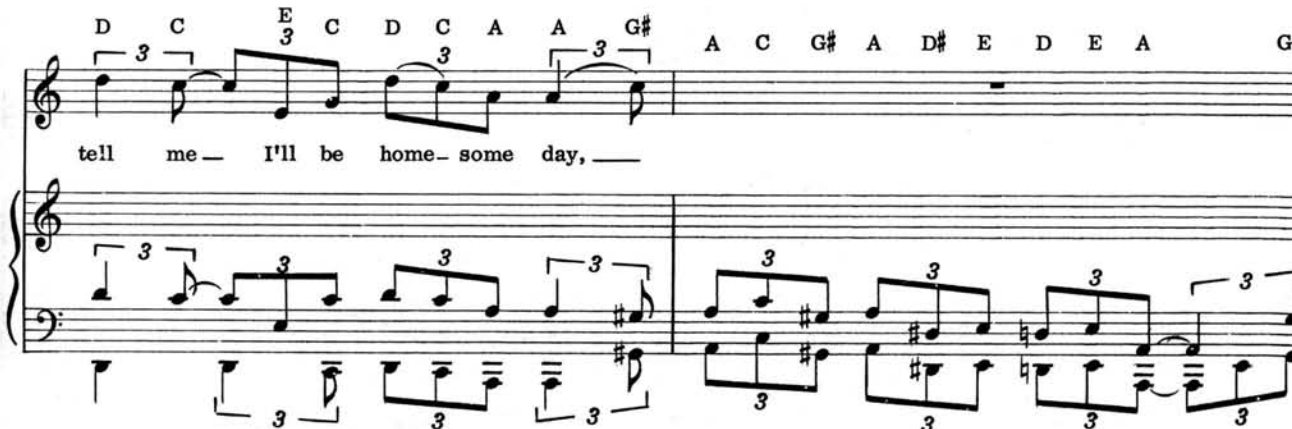
A C G# A D# E D E A G# A C G# A D# E D E A A C

Oh, the



D C E C D C A A G# A C G# A D# E D E A G

tell me — I'll be home — some day, —



A C G# A D# E D E A A C D C E C D C A A G#

Well, I doubt it if I con - tin - ue this way,



A C G# A D# E D E A G# A C G# A D# E D E A

'cause

Musical notation for the first system, including piano accompaniment with triplets and guitar chord diagrams.

D7  
 Db7  
 D7  
 Fmaj9  
 D7

Tacet

this hard life I've led \_\_\_\_\_ is mak - in' me dead. \_

Musical notation for the second system, including piano accompaniment.

Repeat and fade

Flute 3 3 3 3 A A C E G C A

(Flute Solo ad lib.)

Musical notation for the third system, including piano accompaniment with triplets.

Repeat and fade

R. H. 3 3 3 3

A A C E G C A A A C E G C A Tacet

Musical notation for the fourth system, including piano accompaniment with triplets.



## HYMN 43

Words and Music by  
IAN ANDERSON



Moderately

Oh, Fa - ther high in heav - en

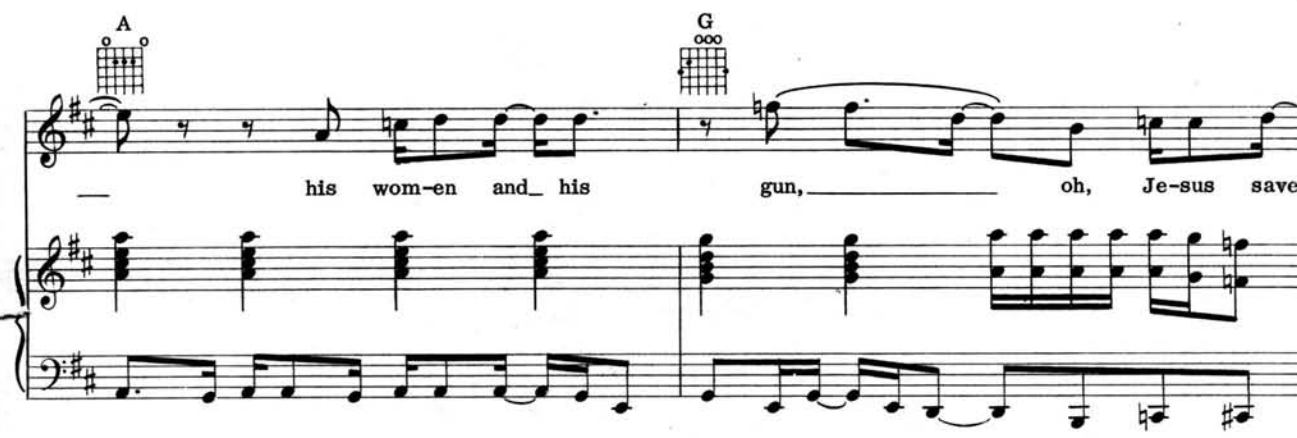
smile down up - on your son, yeah,

Who's bus - y with his mon - ey games,


1

A  G 

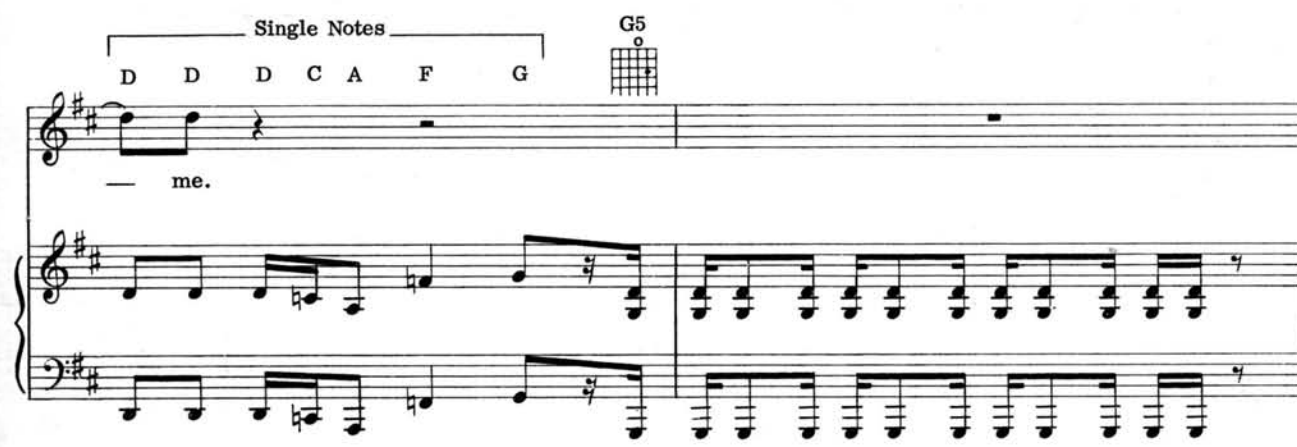
his wom-en and his gun, oh, Je-sus save



Single Notes


D D D C A F G 

me.

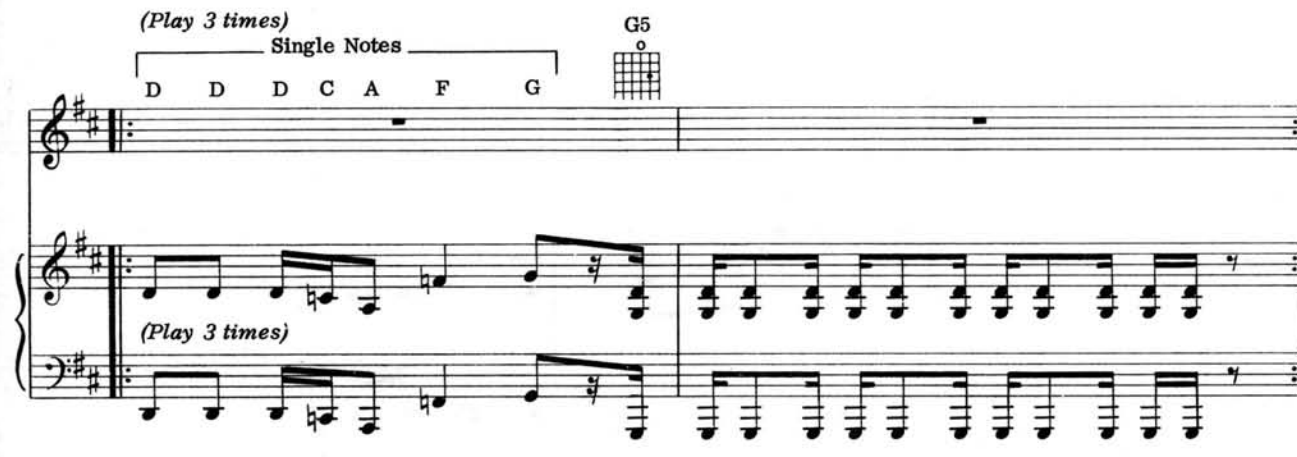


(Play 3 times)

Single Notes

D D D C A F G 

(Play 3 times)



D  A  D 

And the un-sung West-ern he-ro, he killed an In-di-an or





three, \_\_\_\_\_ yeah, \_\_\_\_\_ And then he made his name in



Hol - ly - wood \_\_\_\_\_ to set the white\_ man



Single Notes  
D D D C A F G



free, \_\_\_\_\_ oh, Je - sus save \_\_\_\_\_ me.

Single Notes  
D D D C A F G



Single Notes  
 D D D C A F G G5

Single Notes  
 D D D C A F G G5

If

D D7 Bm Single Notes  
 F E D E D

Je - sus saves, well, he'd bet-ter save him-self from the

D D7 Bm Single Notes A  
 F E D E D

gor - y, glo - ry seek - ers who use his name in death.

G 1. D G

Oh, Je-sus save me. If

## 2. Single Notes

D D D C A F G



me.

## Single Notes

D D D C A F G



D




A

Well, I saw him in the cit - y,

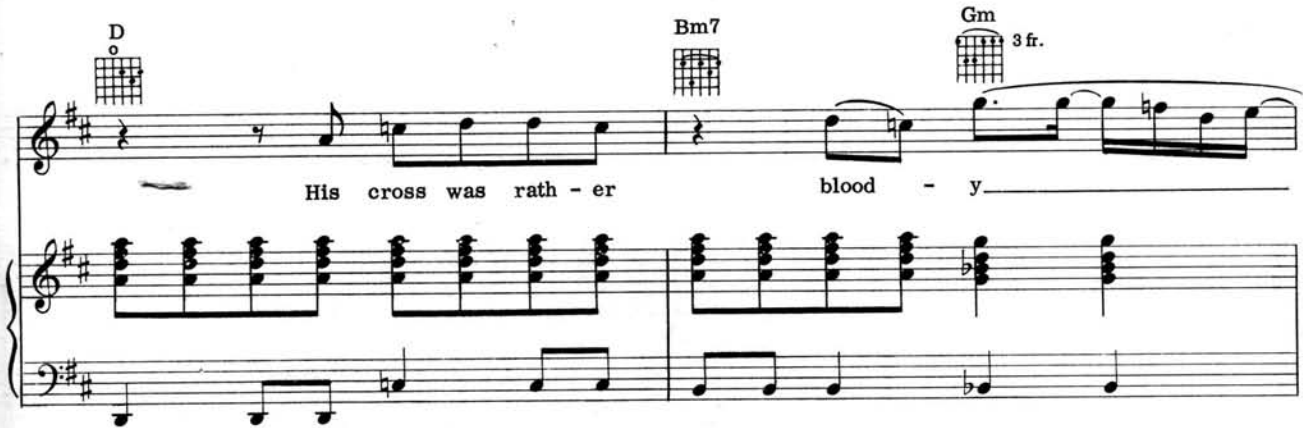
D



G

and on the moun-tains of the moon, yeah,

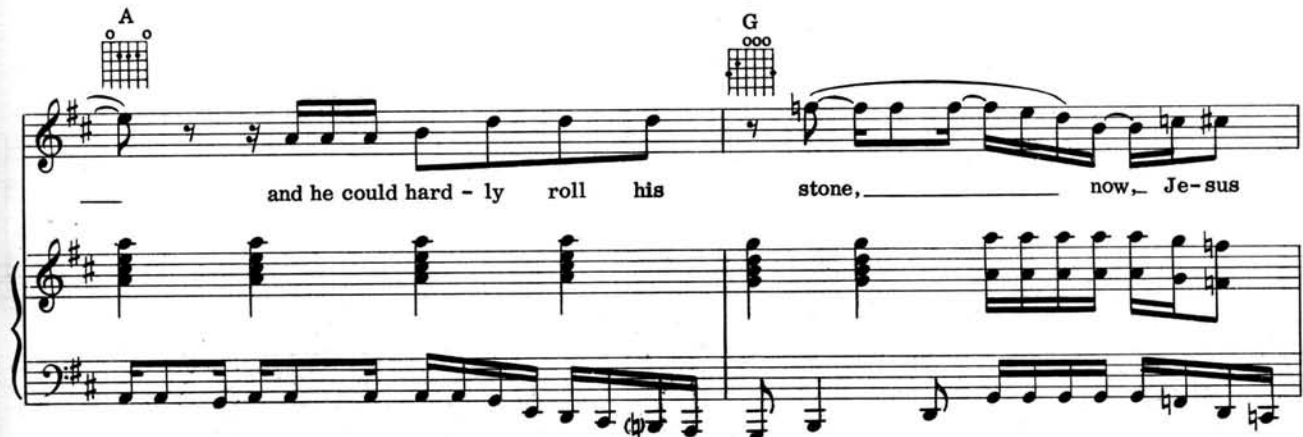
D  Bm7  Gm 3 fr. 

His cross was rath - er blood - y



A  G 

and he could hard - ly roll his stone, now, Je - sus



Single Notes D D D C A F G  (Play 3 times) Single Notes D D D C A F G 

save me.



Single Notes D D D C A   (Single Note) G



## FROM LATER

By IAN ANDERSON

Moderately

Tacet

*mf*

Cm 3 fr.

C#m 4 fr.

Cm 3 fr.

Single Notes

B $\flat$  C D $\flat$  B $\flat$  D $\flat$  B $\flat$  D $\flat$  B $\flat$  D $\flat$  B $\flat$  D $\flat$  D $\flat$

Single Notes

B $\flat$  C D $\flat$  B $\flat$  D $\flat$  B $\flat$  D $\flat$  B $\flat$  D $\flat$  D $\flat$  B $\flat$  C D $\flat$  B $\flat$  D $\flat$

Single Notes

Bb Db Bb Db Db

Cm 3 fr.

The first system of music shows a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with notes Bb, Db, Bb, Db, Db. Above the staff, a bracket labeled "Single Notes" spans these notes. The bass clef part has a rhythmic accompaniment. A guitar chord diagram for Cm at the 3rd fret is shown above the staff.

Cm 3 fr.

(Flute)

The second system introduces a flute part in the upper treble clef, playing a rhythmic pattern of eighth notes. The piano accompaniment continues in the lower staves. A guitar chord diagram for Cm at the 3rd fret is shown above the flute staff.

C#m 4 fr.

The third system continues the piano accompaniment. A guitar chord diagram for C#m at the 4th fret is shown above the staff. The music features a change in the bass line and treble accompaniment.

Cm 3 fr.

3

The fourth system continues the piano accompaniment. A guitar chord diagram for Cm at the 3rd fret is shown above the staff. A triplet of eighth notes is marked with a "3" below it in the treble clef part.



## Single Notes

Bb C Db Bb Db Bb Db Db Bb C Db Bb Db

Musical score for the first system, measures 1-3. The top staff shows a melodic line with single notes and slurs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

## Single Notes

Bb Db Bb Db Db Bb C Db Bb Db Bb Db Bb Db Db

Musical score for the second system, measures 4-6. Similar to the first system, it features a melodic line with slurs and piano accompaniment.

Cm  
3 fr.

Musical score for the third system, measures 7-9. The top staff includes a dynamic marking "f." and a tempo change to 7/8. The piano accompaniment continues with chords and a bass line.

Dm



Musical score for the fourth system, measures 10-12. The top staff continues the melodic line, and the piano accompaniment features a steady bass line and chords.

G 12 fr. F 10 fr. Eb 8 fr. Db 6 fr. Eb 8 fr. Db 6 fr. B 4 fr. Cm 3 fr. Tacet

The first system of music consists of three staves. The top staff is a single line with a treble clef, containing a series of rests. The middle and bottom staves are a grand staff with treble and bass clefs. The middle staff contains triplets of eighth notes in the right hand, while the bottom staff contains a steady eighth-note accompaniment in the left hand.

Cm 3 fr.  
(Flute)

The second system continues the piano accompaniment from the first system. A new staff is added at the top, labeled '(Flute)', which contains a melodic line with eighth-note patterns and some rests.

C#m 4 fr.

The third system continues the piano accompaniment. The top staff (flute) continues its melodic line. The piano accompaniment in the grand staff remains consistent with the previous systems.

Cm 3 fr.

The fourth system continues the piano accompaniment. The top staff (flute) continues its melodic line. The piano accompaniment in the grand staff remains consistent with the previous systems.

## Single Notes

B $\flat$  C D $\flat$  B $\flat$  D $\flat$  B $\flat$  D $\flat$  B $\flat$  D $\flat$  D $\flat$ 

Musical notation for the first system. The treble clef staff features a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

## Single Notes

B $\flat$  C D $\flat$  B $\flat$  D $\flat$  B $\flat$  D $\flat$  B $\flat$  D $\flat$  D $\flat$  B $\flat$  C D $\flat$  B $\flat$  D $\flat$ 

Musical notation for the second system. The treble clef staff features a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

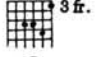
## Single Notes

B $\flat$  D $\flat$  B $\flat$  D $\flat$  D $\flat$  Cm 3 fr.

Musical notation for the third system. The treble clef staff features a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

D $\flat$  maj7 4 fr.A $\flat$  sus4 (add B) 4th

C sus4 3 fr.



Musical notation for the fourth system. The treble clef staff features a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

