

ORISHA WEEP



ORISHA WEEP

Contents

Blind Eye.....	49
Circle Of Hands.....	86
Easy Living.....	18
Echoes In The Dark.....	78
The Magician's Birthday.....	5
Poet's Justice.....	72
The Rain.....	30
Spider Woman.....	92
Sunrise.....	42
Sweet Lorraine.....	24
Tales.....	64
Traveller In Time.....	37
The Wizard.....	58



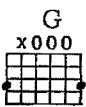
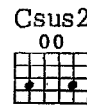
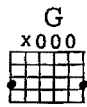
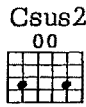
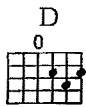




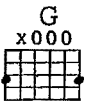
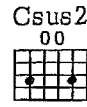
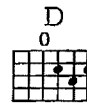
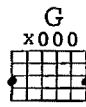
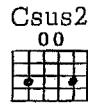
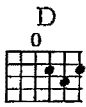
THE MAGICIAN'S BIRTHDAY

Words and Music by
KEN HENSLEY

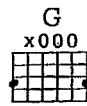
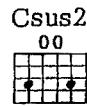
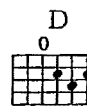
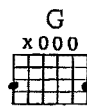
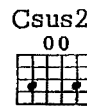
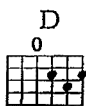
Moderately slow



First system of musical notation. It includes a guitar staff with chord diagrams for D, Csus2, G, D, Csus2, and G. Below it is a piano accompaniment with treble and bass staves. The piano part starts with a forte (f) dynamic marking. The key signature is one sharp (F#) and the time signature is 4/4.



Second system of musical notation. It includes a guitar staff with chord diagrams for D, Csus2, G, D, Csus2, and G. Below it is a piano accompaniment with treble and bass staves. The piano part continues with the same accompaniment as the first system.



Third system of musical notation. It includes a guitar staff with chord diagrams for D, Csus2, G, D, Csus2, and G. Below it is a piano accompaniment with treble and bass staves. The piano part continues with the same accompaniment as the previous systems.

In the mag - ic gar - den some were sing - ing, some were danc - ing, while the mid -

Fourth system of musical notation. It shows the piano accompaniment for the final line of the page, with treble and bass staves. The piano part continues with the same accompaniment as the previous systems.

D 0 Csus2 00 G x000 D 0 Csus2 00 G x000

night moon_ shone bright - ly o - ver - head.

The

D 0 Csus2 00 G x000 D 0 Csus2 00 G x000

stars so gai - ly glis - tened, and the sphinx in si - lence lis - tened to_ the ma - gi -

D 0 Csus2 00 G x000 D 0 Csus2 00 G x000

cian tell _ of lives that he _ had _ led.

Dm 0 E 00 Eb G D 0 Dm 0 E 00

Let the bells of free - dom ring, songs of love to

E_b



D



E_m



G



Fri - day's king. Let's all go to

D



B



E_m



G



the ma-gi-cian's birth - day, it's in the for - est but

D



B



E_m



G



not so far a - way. Much to do and so

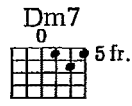
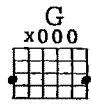
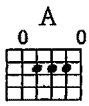
D



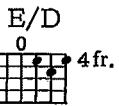
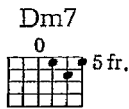
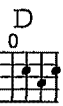
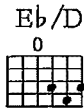
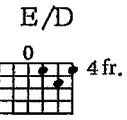
B

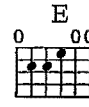
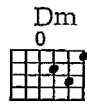
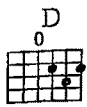


much to say while we lis-tened to the



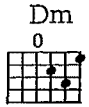
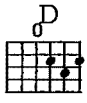
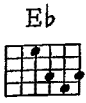
or - chid or - ches - tra play.





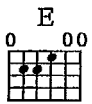
Hap- py birth - day to you, hap- py

Drums: A drum set with a snare, cymbal, and bass drum. The snare and cymbal play a steady 4/4 rhythm, while the bass drum plays on the downbeats.



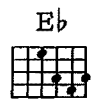
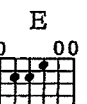
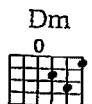
birth - day to you. Hap- py birth - day to

Drums: Continues the 4/4 rhythm from the previous section.



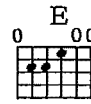
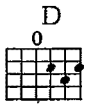
you, hap- py birth - day to you. Hap- py

Drums: Continues the 4/4 rhythm from the previous section.



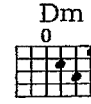
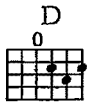
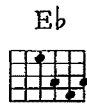
birth - day, dear ma - gi - cian, hap- py birth - day to

Drums: Continues the 4/4 rhythm from the previous section.



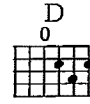
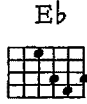
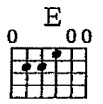
(Hap - py birth - day, dear ma - gi - cian,

you. Hap - py birth - day to you, hap - py



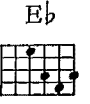
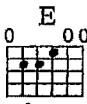
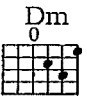
hap - py birth - day to you.) (Hap - py birth - day,

birth - day to you. Hap - py birth - day to



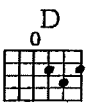
dear ma - gi - cian, hap - py birth - day to you.)

you, hap - py birth - day to you. Hap - py

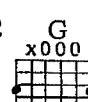
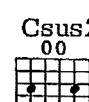
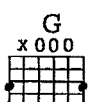
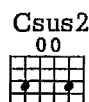
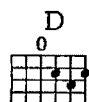


(Hap - py birth - day, dear ma - gi - cian, hap - py birth - day

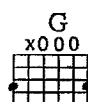
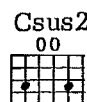
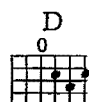
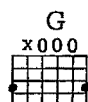
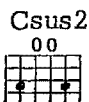
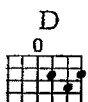
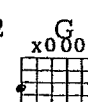
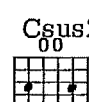
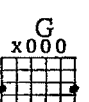
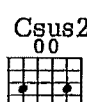
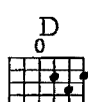
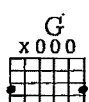
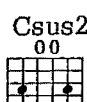
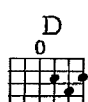
birth - day to you, hap - py birth - day to



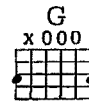
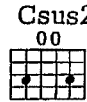
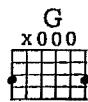
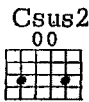
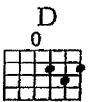
to you.)



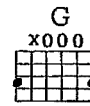
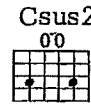
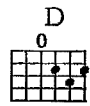
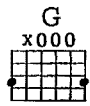
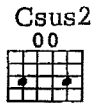
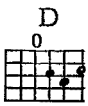
you.



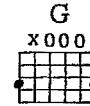
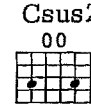
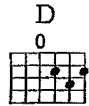
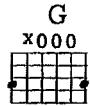
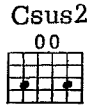
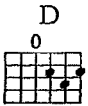
Then at the dead_ of mid-night as_ we



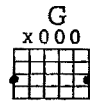
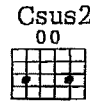
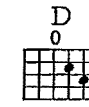
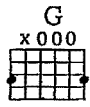
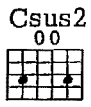
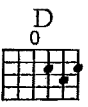
watched the danc - ing fire - light, _ the air grew cold and seemed to dull _ the flame.



The fire died, the music faded,

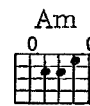
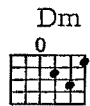
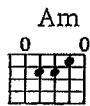
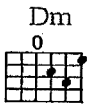


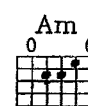
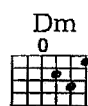
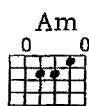
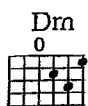
filled with fear of death we waited, for now we knew some evil was to



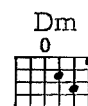
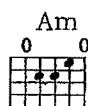
blame.

Moderately

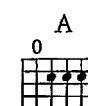
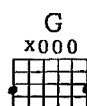
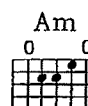




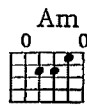
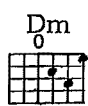
I chal-lenge



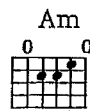
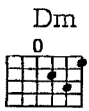
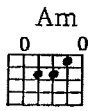
you, I chal-lenge you all, for all you own and all you



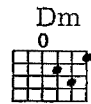
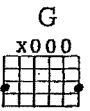
know, and by all the pow-ers of dark - ness I will



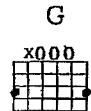
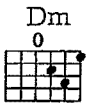
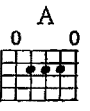
steal what is mine. Sur-ren-der now or face my



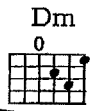
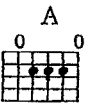
— spite, I grant you it may be — Fri - day — night, but did you



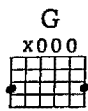
know this day al - so — num - bers — thir - teen?



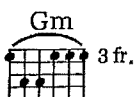
First, I — give you fire, — I turn your



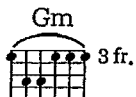
fire in - to a sleep-y stream. — Now I give you night-



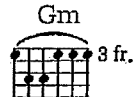
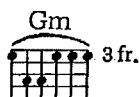
mares, from your hor-ror I'll cre-ate a dream.



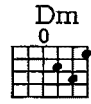
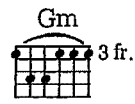
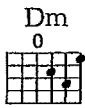
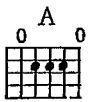
You can-not fight me for I have the sword of hate,



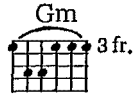
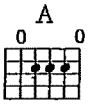
but one thing you can't see,



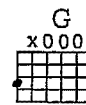
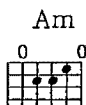
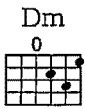
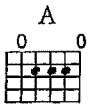
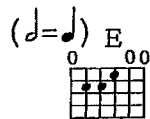
my an-swer is sim-ply an im-pen-e-tra-ble



for - tress_ of love,





love.

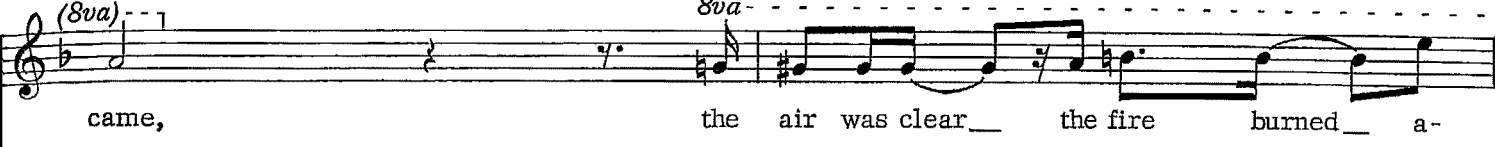



Tacet

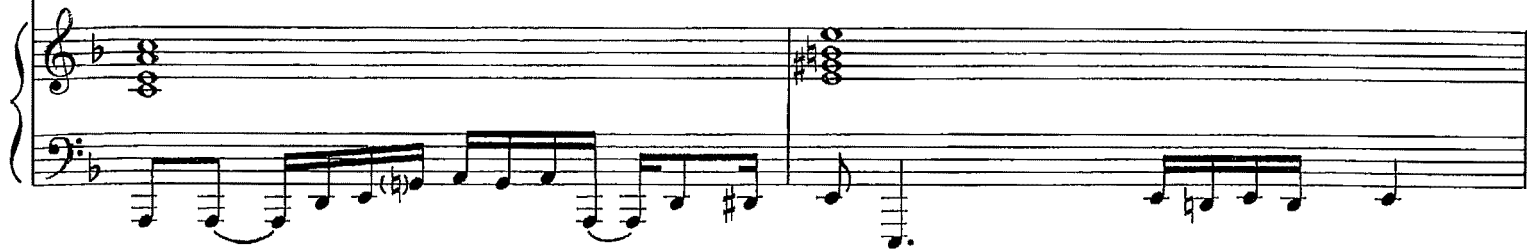
Sva-




The fear went_ as quick - ly as_ it_

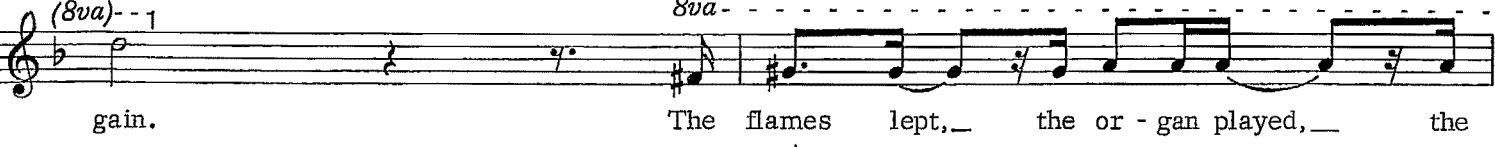
Am  E 

(8va) 


came, the air was clear the fire burned a-







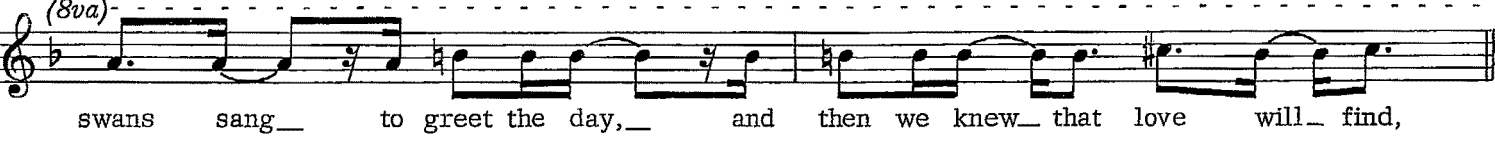
D  E  Am 

(8va) 

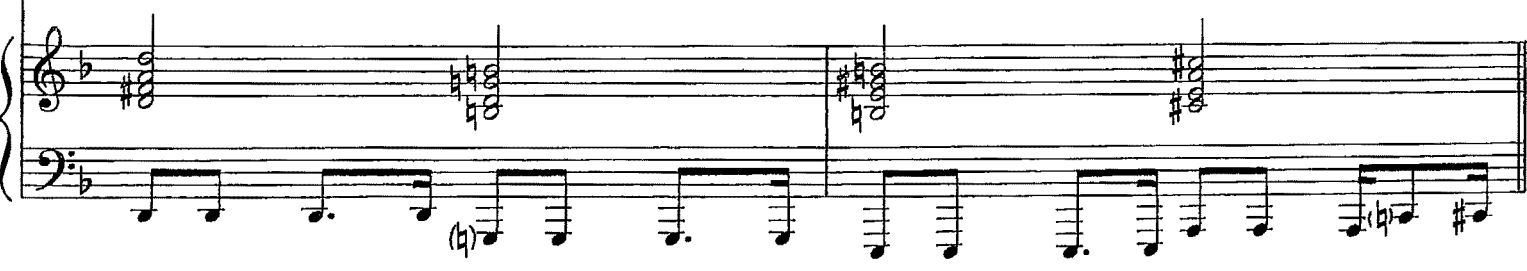
gain. The flames left, the organ played, the







D  G  E  A 


(8va) 

swans sang to greet the day, and then we knew that love will find,



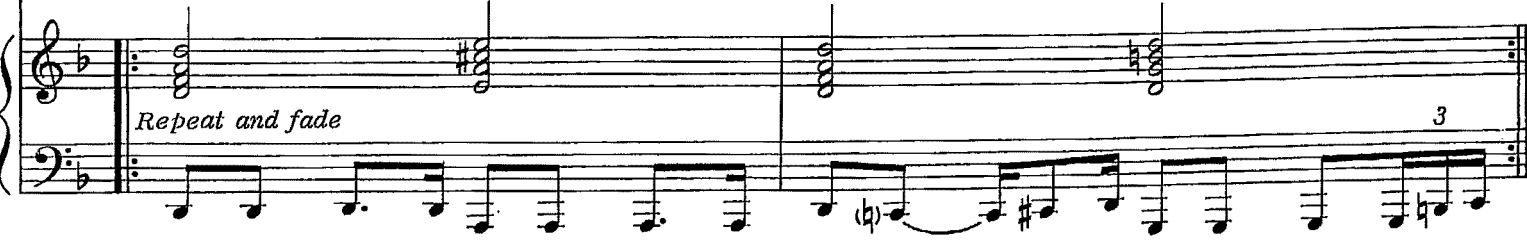
Repeat and fade

Dm  A  Dm  G 

(8va) 

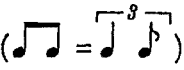
love will find, love will find, love will find, love will find,

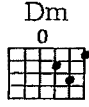
Repeat and fade



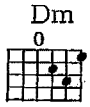
EASY LIVING

Words and Music by
KEN HENSLEY

Moderately ()

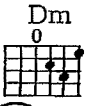


The piano introduction consists of four measures in 4/4 time. The right hand plays chords in the key of D minor (Dm), and the left hand plays a steady eighth-note bass line. The first measure is marked with a forte (f) dynamic.



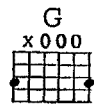
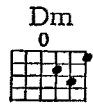
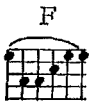
This is a thing I've nev-er known be - fore, - it's called eas - y liv-

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "This is a thing I've nev-er known be - fore, - it's called eas - y liv-".



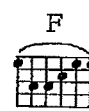
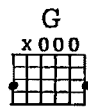
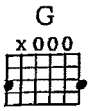
in'. This is a place I've nev-er seen, be - fore, and I've

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "in'. This is a place I've nev-er seen, be - fore, and I've".

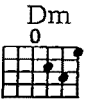


been for-giv - en. Eas - y liv - in' and I've

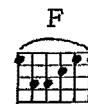
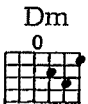
The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "been for-giv - en. Eas - y liv - in' and I've".



been for-giv - en since you've tak - en your , place_ in my



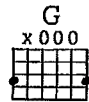
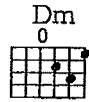
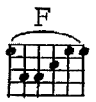
heart.



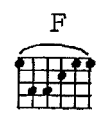
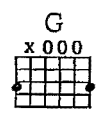
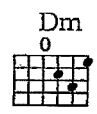
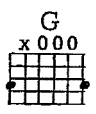
Some-where a - long_ the lone - ly road_ I had tried to find_



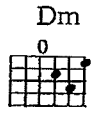
— you. Day af - ter day_ on that wind - ing road_ I had



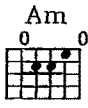
walked be - hind_ you. Eas - y liv - in' and I've



been for - giv - en since you've tak - en your place_ in my

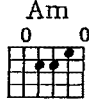
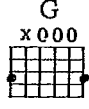
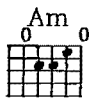
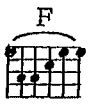


heart.



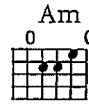
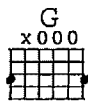
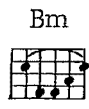
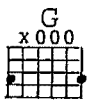
8va-

Wait - ing, watch -



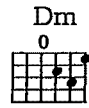
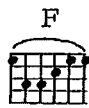
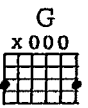
(8va)-

ing, wish - ing my whole life a - way.



8va-

Dream - ing, think - ing, read - y for



(8va)-

loco

my hap - py day, and some eas - y liv - in'!

Dm



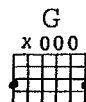
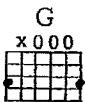
Some-where a - long— the lone-



ly road_ I had tried to find_ you. Day af-ter day_ on that



wind - ing road_ I had walked be - hind — you.



Eas - y liv - in' and I've been for giv - en since you've

G x000 F 1. Dm

tak - en your place in my heart.

2. Dm

heart.

Am G

F E5 A Dm

(Drums)

SWEET LORRAINE

Words and Music by
MICK BOX, DAVID BYRON
and GARY THAIN

Moderately

A sus4 A A sus2 A A sus4 A

0 0 0 0 0 00 0 0 0 0 0 0

f

F G 3 fr. A sus4 A A sus2 A

0 0 0 0 0 0 0 0 0 00 0 0

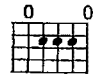
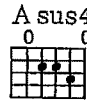
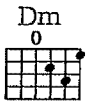
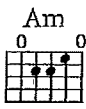
A sus4 A F G 3 fr. A 5 fr. Tacet

(Drums)

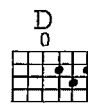
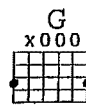
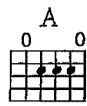
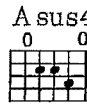
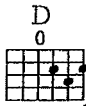
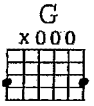
Am Dm

mf

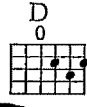
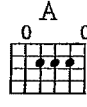
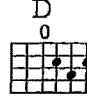
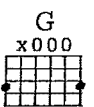
Would you like_ to take_ this mag-ic po - tion with me_



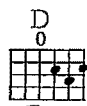
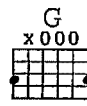
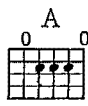
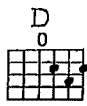
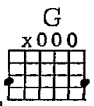
on a trip to a cos - mic play-ground_ far be - yond?_ She un - der - stands, she's



been be - fore, it's in her hands_ to find the door.



Sweet Lor - raine, let the par - ty car - ry on,



Tacet

you and I_ will swim the sea. Sweet Lor-raine, let the par-

(Drums)

A 0 0 D 0 G x000 D 0 A 0 0

ty car-ry on, — you and I — can feel the breeze, —

A sus4 0 0 A 0 0 A sus2 0 0 0 A 0 0 A sus4 0 0 A 0 0 F G 3 fr.

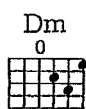
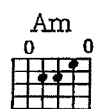
A sus4 0 0 A 0 0 A sus2 0 0 0 A 0 0 A sus4 0 0 A 0 0 F G 3 fr.

A 0 0 Am 0 0 Dm 0

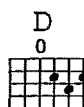
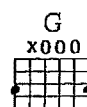
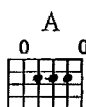
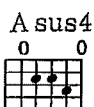
Tacet

There is — no time, — no wealth, on-ly I — sur-round you.

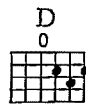
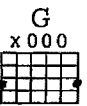
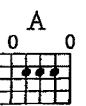
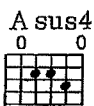
(Drums) *mf*



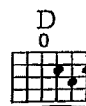
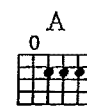
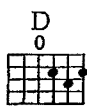
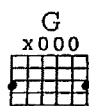
The for - tune of__ this guide_ is sim - ply sin - cer - i - ty. She



un - der - stands_ 'cause_ she's been be - fore, _____ it's



in her hands_ to find the door. _____ So,



sweet Lor - raine, _ let_ the par - ty car - ry on, _____



Tacet

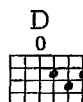
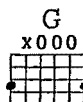
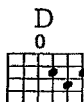
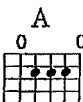


Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

you and I__ will swim_the sea.

Sweet Lor-raine,_ let_ the par-

Piano accompaniment for the first system, including grand staff and a drum part labeled (Drums).

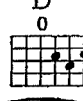
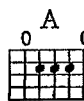
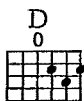
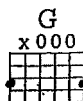


Musical staff with treble clef, key signature of two sharps, and a melody line.

ty car-ry on,_____

you and I__ can feel_the breeze.

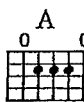
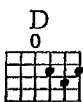
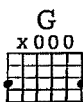
Piano accompaniment for the second system, including grand staff and a drum part labeled (Drums).



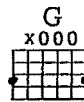
Musical staff with treble clef, key signature of two sharps, and a melody line.

Sweet Lor-raine,_ let_ the par - ty car - ry on,_____

Piano accompaniment for the third system, including grand staff.



Tacet

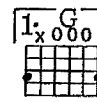
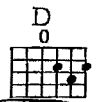
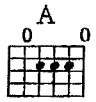


Musical staff with treble clef, key signature of two sharps, and a melody line.

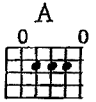
you and I__ will swim_the sea.

Sweet Lor-raine,_ let_ the par-

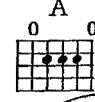
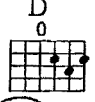
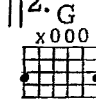
Piano accompaniment for the fourth system, including grand staff and a drum part labeled (Drums).



ty car - ry on, _____ you and I _____ can feel the

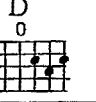
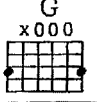
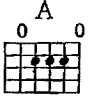
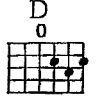
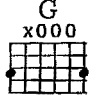
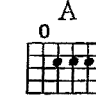


Tacet



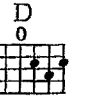
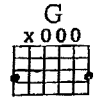
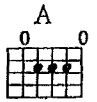
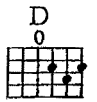
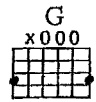
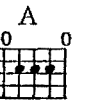
breeze. you and I _____ can feel the breeze. _____

(Drums)



Sweet Lor-raine, _

Repeat and fade



sweet Lor-raine... Sweet Lor-raine, _

Repeat and fade

THE RAIN

Words and Music by
KEN HENSLEY

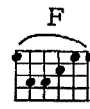
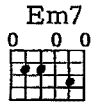
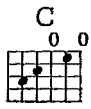
Moderately slow

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderately slow' and the dynamics are marked 'mp'. Above the treble staff, there are four guitar chord diagrams: C (0 0), Em7 (0 0 0), F (0 0 0), and Am (0 0 0). The treble staff contains a melody with triplets and chords. The bass staff contains a bass line with chords and a steady eighth-note accompaniment.

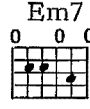
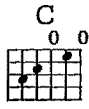
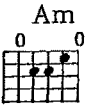
Second system of musical notation. It continues the piece with a grand staff. Above the treble staff, there are five guitar chord diagrams: C (0 0), Em7 (0 0 0), F (0 0 0), Am (0 0 0), and G (x 0 0 0) followed by F (0 0 0). The treble staff continues the melody with triplets and chords. The bass staff continues the bass line with chords and a steady eighth-note accompaniment.

Third system of musical notation. It continues the piece with a grand staff. Above the treble staff, there are four guitar chord diagrams: G (x 0 0 0), C (0 0 0), Am (0 0 0), and G (x 0 0 0). The treble staff continues the melody with triplets and chords. The bass staff continues the bass line with chords and a steady eighth-note accompaniment.

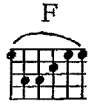
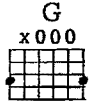
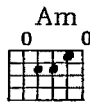
Fourth system of musical notation. It continues the piece with a grand staff. Above the treble staff, there are two guitar chord diagrams: Fm (0 0 0) and C (0 0 0). The treble staff continues the melody with chords. The bass staff continues the bass line with chords and a steady eighth-note accompaniment.



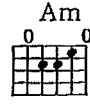
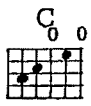
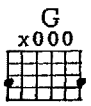
It's rain-ing out - side, but that's not un - u-



su - al, but the way that I'm feel - ing's



be-com-ing u - su-al. I guess you could say-



the clouds are mov-ing a - way,—

G Fm

x 0 0 0 x 0 0 0

a - way from your days and in to

3

C F Em Dm

0 0 5fr. 3fr.

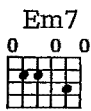
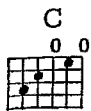
mine.

B^o C B^b Dm F6 F6 B^b

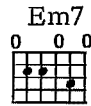
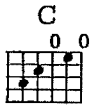
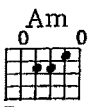
0 0 6fr. 5fr. 0 0 5fr.

A^b C

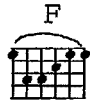
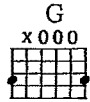
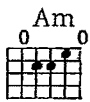
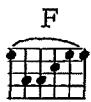
4fr. 0 0



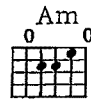
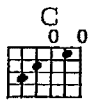
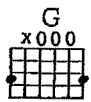
Now it's rain-ing in - side, that's kind of a shame,



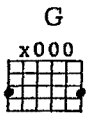
and it's get - ting to me,



a hap - py man. And why should you



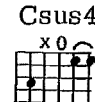
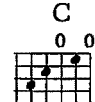
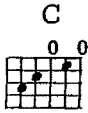
want to waste all my time,



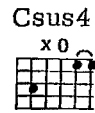
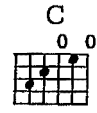
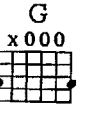
Fm



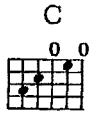
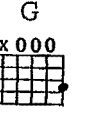
the world is yours, but I _____ am



mine. Rain, rain, rain



in my_ tears, meas-ur-ing care - ful-ly_



my_ years. Shame, shame,

Csus4



G



Em7



shame _____ in my _____ mind,

mp

E \flat



Dm



C



see what you've done _____ to my _____ life.

cresc.

Csus4



G



Rain, rain, rain _____ in my _____

mf *mp*

C

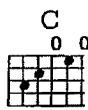
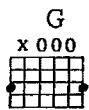


Csus4



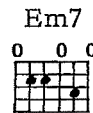
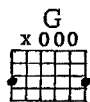
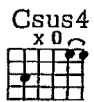
tears, _____ meas-ur - ing care - ful - ly _____

mf



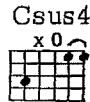
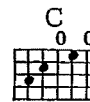
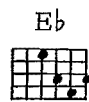
my_ years. Shame, shame,

mp *mf*

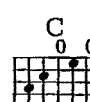
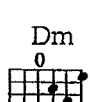
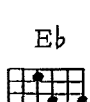
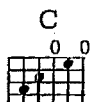


shame _____ in my_ mind, _____

mp



see what you've done to my_ life, _____



see what you've done to my_ life. _____

rit.

TRAVELLER IN TIME

Words and Music by
DAVID BYRON, MICK BOX
and LEE KERSLAKE






Moderately slow, with a beat

Em  D  Dsus4  D  A 









Em  D  Dsus4  D  A 



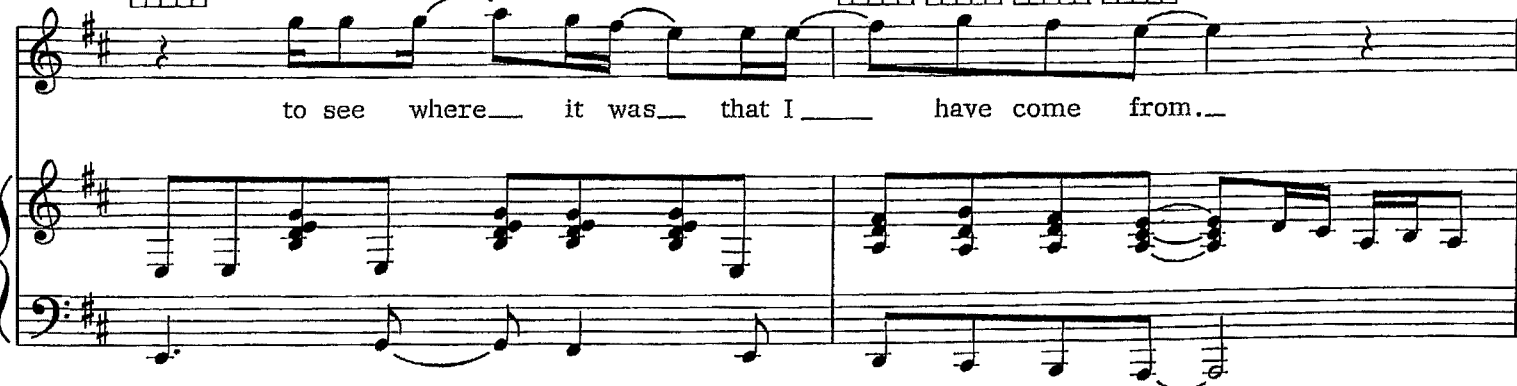
Em7  D  Dsus4  D  A 

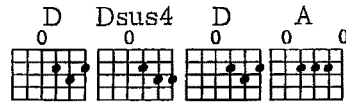
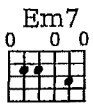
Ev - 'ry - day__ I have to look__ to the sun__



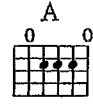
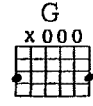
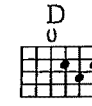
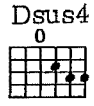
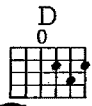
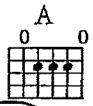
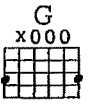
Em7  D  Dsus4  D  A 

to see where__ it was__ that I__ have come from__

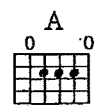
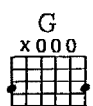
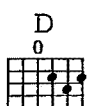
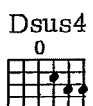
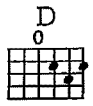




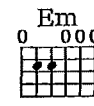
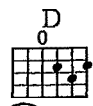
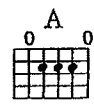
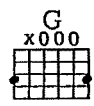
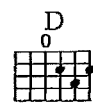
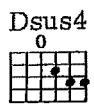
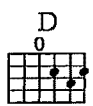
I have a feel - in' that there must be a time_ when



I'll get a chance_ to go home,_ 'cause I'm so tired of be-ing here_ a-lone,_



but I am just a trav - el - ler_ in



time, try - ing so_ hard to pay for_ my crime.

ff

D Dsus4 D A Em

D Dsus4 D A

Oh. _____

Em7 D Dsus4 D A

If I could go back the same way I got here

mf

Em7 D Dsus4 D A

and see the people that I once held so near.

Em7 D Dsus4 D A

I'd do my best to find an answer for you, but

G x000 A 0 0 D 0 Dsus4 0 D 0 G x000 A 0 0

first I must wait till I'm set free, and I don't know how long that's gon-na be, —

D 0 Dsus4 0 D 0 G x000 A 0 0

— 'cause I'm a man — with a whole lot on his mind, —

D 0 Dsus4 0 D 0 G x000 A 0 0 D 0 Em 0 0 0

— just out there some -where trav-el-ling in time, —

D 0 Dsus4 0 D 0 A 0 0 Em 0 0 0 (♩ = ♩) D 0 Dsus4 0 D 0

trav-el-ling in

0 A 0

Tacet

C 0 0

Em7 0 0 0

time. I have tried for

(Drums)

f

Am 0 x000 G 0 0 0 0 F 0 0 0 C 0 0 0

Em7 0 0 0 Am 0 x000 G 0 0 0 F 0 0 0

so long__ to find some way of help - ing__ man-

Bm Cm 3 fr. Dm 5 fr. Em 7 fr.

kind.

gradual cresc.

Fm 8 fr. 0 A 0

Repeat and fade

ff Repeat and fade

or. h.

SUNRISE

Words and Music by
KEN HENSLEY

Moderately slow

Tacet

The first system of the score consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing a whole rest for four measures, labeled "Tacet". The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature. It begins with a piano (*p*) dynamic and a "gradual cresc." instruction. The right hand (R.H.) plays a series of chords, with the first measure being a whole note chord and the following three measures being half notes. The left hand (L.H.) plays a rhythmic pattern of eighth notes. The bottom staff is a drum set part with a 4/4 time signature, showing patterns for Hi-Hat (H.H.) and Bass Drum (B.D.). A "Ped." (pedal) instruction is located below the bass line.

Am
0 0 0

A fingering diagram for the Am chord, showing the first three strings (E, A, D) with fret numbers 0, 0, and 0 respectively.

Em
0 0 0 0

A fingering diagram for the Em chord, showing the first four strings (E, A, D, G) with fret numbers 0, 0, 0, and 0 respectively.

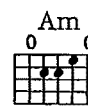
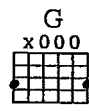
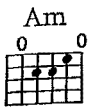
The second system continues the piece. The top staff has a whole rest. The middle staff features a grand staff with a 4/4 time signature. The right hand plays chords, with a "S. D." (Sustained) marking and a forte (*f*) dynamic. The left hand continues with eighth notes. The bottom staff shows a drum set part with a 4/4 time signature, including a snare drum (S.D.) pattern. An asterisk (*) is placed below the bass line.

Am
0 0 0

Em
0 0 0 0

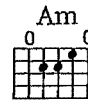
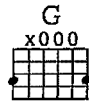
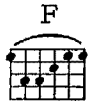
Am
0 0 0

The third system continues the piece. The top staff has a whole rest. The middle staff features a grand staff with a 4/4 time signature. The right hand plays chords, with a "S. D." marking. The left hand continues with eighth notes. The bottom staff shows a drum set part with a 4/4 time signature, including a snare drum (S.D.) pattern. A "(Drums)" instruction is placed above the drum part.



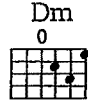
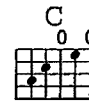
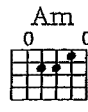
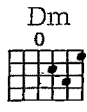
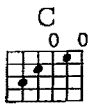
Sun - rise, _____ and the new day's break - ing through, the

Ped. * *Ped.* * *Ped.* * *Ped.* *

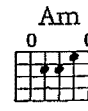
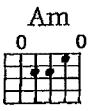


morn - ing _____ of an oth - er day with - out _____ you. And

Ped. * *Ped.* * *Ped.* * *Ped.* *



as the hours roll by, _____ no one's there to see me



Tacet

cry _____ ex - cept the sun - rise, _____ the sun - rise and you. _____

Em
0 000

Am
0 0 0

Em
0 0 0 0

Am
0 0 0

Am
0 0 0

F

G
x000

Am
0 0 0

Tired eyes drift a- cross the shore look- ing for

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

F

G
x000

Am
0 0 0

C
0 0

Dm
0

love and noth- ing more. But as the sea rolls

Ped. * *Ped.* * *Ped.* *

Am
0 0 0

C
0 0

Dm
0

Am
0 0 0

by, there's no one there to see me cry ex- cept the

Bm7/E



Tacet

G

Am

G

Am



sun- rise, _

the sun - rise_ and you. _

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

G

Am

G

Am

C

G



Sun - rise,

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

F

C

G

F

Em



bless _ my _ eyes,

catch _ my soul,

make me whole _ a -

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

Am



gain.

Musical notation for the fourth system, including piano accompaniment.

G 3fr. Am 5fr. G 3fr. Am 5fr. F G 3fr.

Sun - rise, new _____ day hear _____ my

Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr.




song, _____ I'm _____ tired _____ of

F G 3fr. Am 5fr. G 3fr. Am 5fr.

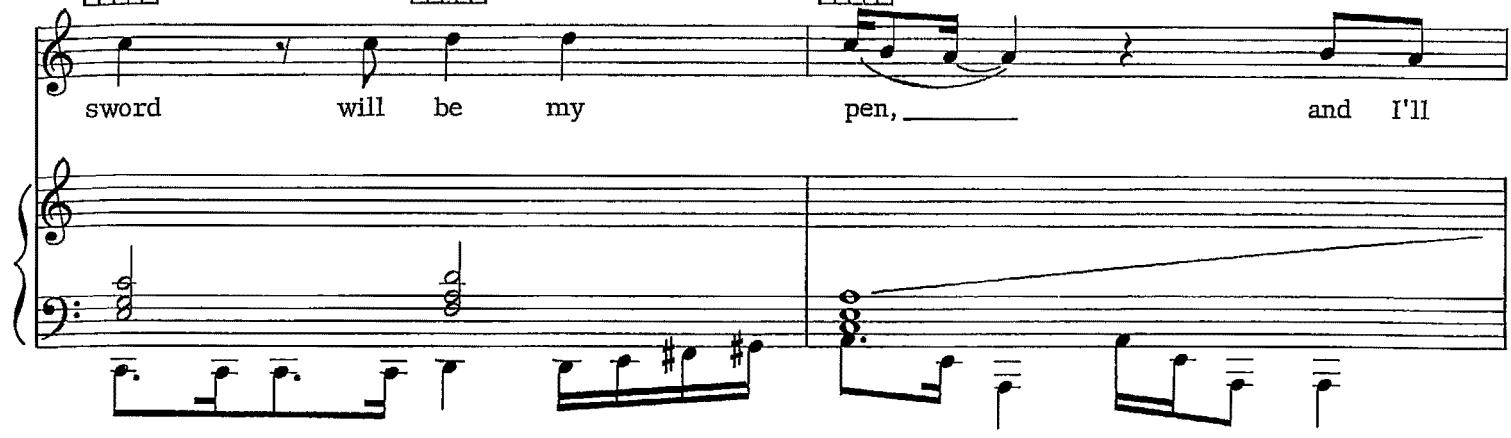
fight - ing _____ and fool - ing _____ a - round, _____ but from

C 0 0 Dm 0 Am 0 0

now till who knows when, my

C  Dm  Am 









sword will be my pen, _____ and I'll




E 






love you, _____ (love you) for all of my__




G  Am  G  Am  G  Am  G  Am 

time. _____



C  G  F  C  G 

Sun - rise, bless__ my eyes, _ catch__ my soul and



F Em Am C G

make me whole a - gain. (Sun), sun - (sun) rise,

F C G F Em

bless my eyes, catch my soul, make me whole a -

Am C G F C

gain. Sun - rise, bless my eyes,

G F Em Am

catch my soul, make me whole a - gain, sun - rise.

BLIND EYE

Words and Music by
KEN HENSLEY

Medium beat

Am 5 fr. G 3 fr.

mf

F G 3 fr.

Am 5 fr.

(Drums)

Am 0 0 G x000

Am D Am

This system contains the first three measures of the piece. The guitar part features chords Am, D, and Am. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G Am E Am E

This system contains measures 4 through 8. The guitar part features chords G, Am, E, Am, and E. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

Am E Am

This system contains measures 9 through 12. The guitar part features chords Am, E, and Am. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

Am

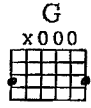
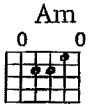
Strang - er than the sun - rise,

This system contains measures 13 through 18. The guitar part features the Am chord. The vocal line begins with the lyrics "Strang - er than the sun - rise,". The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

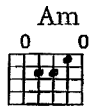
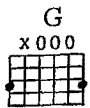
D

dark - er than the night, fierc - er than a

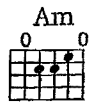
This system contains measures 19 through 24. The guitar part features the D chord. The vocal line continues with the lyrics "dark - er than the night, fierc - er than a". The piano accompaniment continues with the eighth-note bass line and chords in the right hand.



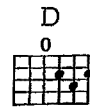
rain - storm, this is man's de - light,






this is man's de - light.




Weak - er than a mo - ment,



and hot as an - y fire, blind - er than the

Am  G  Am 



blind eye, this is man's de - sire, —




G  Am  A 



this is man's de - sire. — I




A  Bm 

ran to a place in the o - pen sea where I



D  G 

pledged my life to the sun. It was



A



Bm



good for a while, I could laugh, I could smile, but when I

D



E



woke up one day, the sun had

Am



G



Am



gone.

D

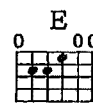
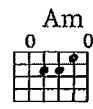
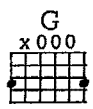
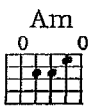
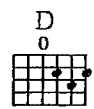
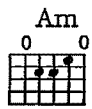
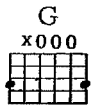
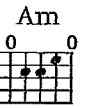
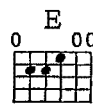
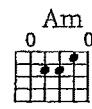
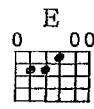
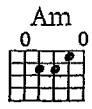
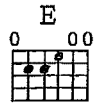
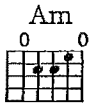


Am



G





Am E Am E Am

0 0 0 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

A A

0 0 0 0 0 0

0 0 0 0 0 0

I ran to a place in the

Bm D

0 0 0 0 0 0

0 0 0 0 0 0

o - pen sea where I pledged my whole life to the sun.

G A

x 0 0 0 0 0

0 0 0 0 0 0

It was good for a while, I could

Bm



D



laugh, I could smile, but when I woke up one day, the

E



Am



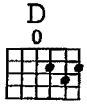
sun had gone, had gone, had

gone, had gone, had gone, had gone.

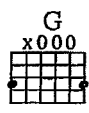
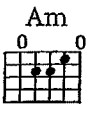
Am



So what of my mean - ing, what am I try - ing to

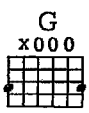
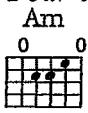


say? What of my



cau - tion, I'm a man an - y -

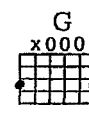
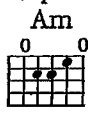
Four times



way, I'm a man an - y -

Four times

Repeat and fade



way. I'm a man an - y -

Repeat and fade

THE WIZARD

Words and Music by
KEN HENSLEY and
MARK CLARKE

Moderately

Guitar → *D



Keyboard → C

C (add D)



Bb (add C)

G6/B



F6/A

D



C

The first system of music features a guitar part on a single staff and a keyboard part on a grand staff. The guitar part consists of a series of chords: C (add D), G6/B, and D. The keyboard part is marked *mf* and features a melodic line in the right hand and a bass line in the left hand. A slur is placed under the first two measures of the keyboard part.

D
000
C

C (add D)
000
Bb (add C)

G6/B
000
F6/A

D
000
C

He was the wiz-ard of a thou - sand kings —

The second system of music includes the vocal line and keyboard accompaniment. The vocal line is on a single staff, and the keyboard part is on a grand staff. The guitar part is indicated by chord diagrams above the vocal line. The lyrics are: "He was the wiz-ard of a thou - sand kings —".

C (add D)
000
Bb (add C)

G6/B
000
F6/A

D
000
C

and I chanced to meet - him one - night wan - der - ing. —

The third system of music includes the vocal line and keyboard accompaniment. The vocal line is on a single staff, and the keyboard part is on a grand staff. The guitar part is indicated by chord diagrams above the vocal line. The lyrics are: "and I chanced to meet - him one - night wan - der - ing. —".

* Guitarists: Tune sixth string to D, then tune all strings down one whole step (C G C F A D).

C (add D)



Bb (add C)

G6/B



F6/A

C (add D)



Bb (add C)

G6/B



F6/A

He told me tales — and he drank my — wine,

D



C

C (add D)



Bb (add C)

G6/B



F6/A

D



C

me and — my — mag-ic man — kind- a feel - ing fine. —

D



C

Tacet

He had a cloak — of gold — and

C



Bb

G/B



F/A

D



C

eyes of fire, — and as he spoke — I felt — a

C
B \flat

G/B
F/A

D
C

C
B \flat

G/B
F/A

deep de - sire — to free the world — of its

C
B \flat

B m
A m

D
C

fear — and — pain and help the peo - ple to — feel

C
B \flat

G/B
F/A

D
C

free a - gain. —

C
B \flat

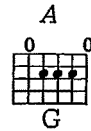
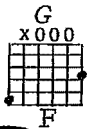
G/B
F/A

D
C

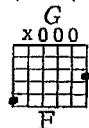
A
G

Why don't we lis - ten to — the

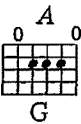
r.h.



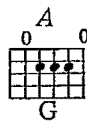
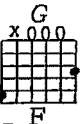
voic - es in our hearts?_ 'Cause then I know _



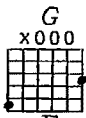
_ we'd find we're not so far a - part. _____



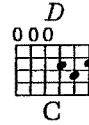
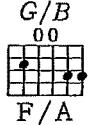
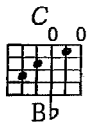
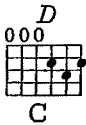
Ev-'ry - bod-y's got _ to be hap - py, ev - 'ry - one should sing, _



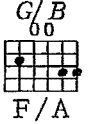
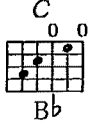
_ for we know the joy _ of life, the



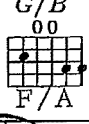
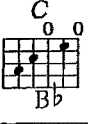
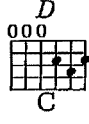
peace that love can bring. —



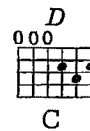
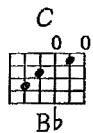
So spoke the wiz - ard in his moun - tain home. —



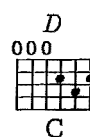
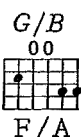
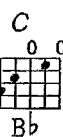
the vi - sion of his wis - dom means - we'll nev - er be a - lone. —



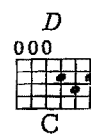
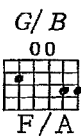
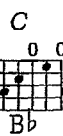
And I will dream — of my



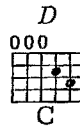
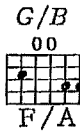
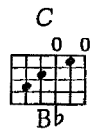
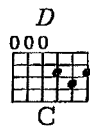
mag-ic night, — and the mil-lion sil-



ver stars — that guide me with their light. —



Repeat and fade










Repeat and fade







TALES


Words and Music by
KEN HENSLEY

Slowly, with a beat

Am  Em  G  Am  Em  G 



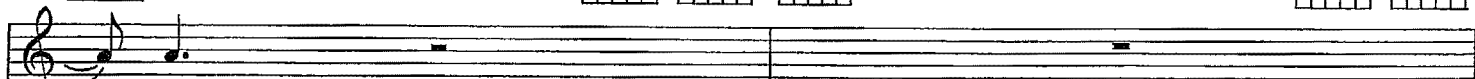
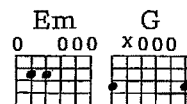
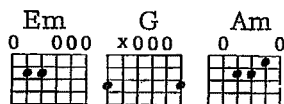
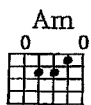
Am  Em  G  Am  Em  G 



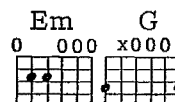
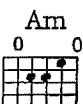
Am  Em  G 

We told our tales as we sat un - der morn - ing's sleep - y

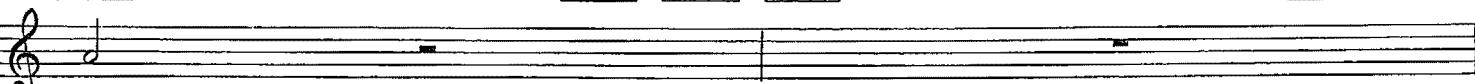
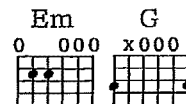
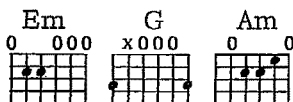
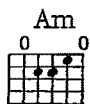




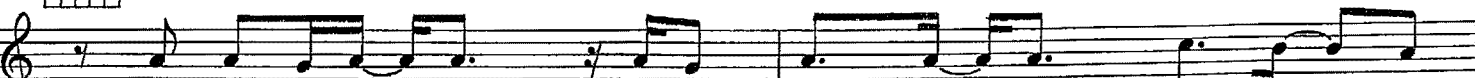
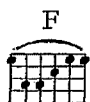
sky,



with all the col-ors of the sun - rise shin - ing in our



eyes.



One, then an - oth - er, with a sto - ry of yes - ter - day's



Am
0 0 0 0

Em G Am
0 0 0 0 x 0 0 0 0 0 0

Em G
0 0 0 0 x 0 0 0 0

lives,

F
0 2 3 4 3 2 1

or of a lov-er who has gone in a mo - ment of

Am
0 0 0 0

Em G Am
0 0 0 0 x 0 0 0 0 0 0

Em G
0 0 0 0 x 0 0 0 0

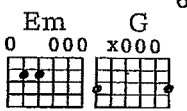
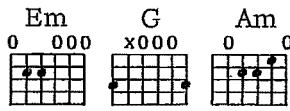
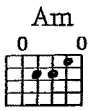
strife.

Am
0 0 0 0

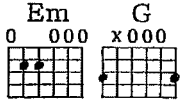
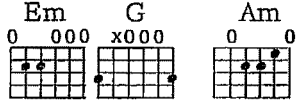
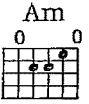
Em G Am
0 0 0 0 x 0 0 0 0 0 0

Em G
0 0 0 0 x 0 0 0 0

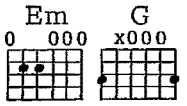
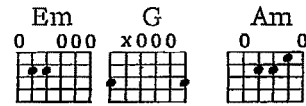
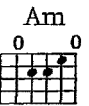
mf



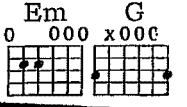
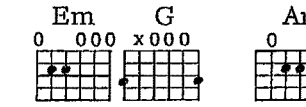
Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



Musical notation for the second system, including a vocal line with lyrics: "No thought of sleep ev-er dwells up-on the wise_ man's" and piano accompaniment.



Musical notation for the third system, including a vocal line with lyrics: "mind," and piano accompaniment.



Musical notation for the fourth system, including a vocal line with lyrics: "some task or au - di - ence_ steal - ing ev - er - y mo - ment of his" and piano accompaniment.

Am
0 0 0 0

Em G Am
0 0 0 0 x 0 0 0 0 0 0

Em G
0 0 0 0 x 0 0 0 0

time.

F
2 1 3 2 1 3

Thus we have learned to live while mor-tal men stand wait-ing to

Am
0 0 0 0

Em G Am
0 0 0 0 x 0 0 0 0 0 0

Em G
0 0 0 0 x 0 0 0 0

die.

F
2 1 3 2 1 3

How can we do what must be done in just one short

Am



Em



G



Am



Em



G



life?

Cm



Ab



And if you ask_ then you must know, if you still doubt_ you should be

F

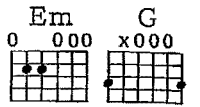
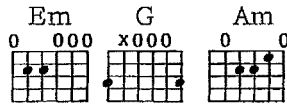
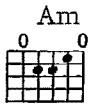


told it was not we_ that made it

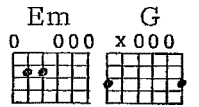
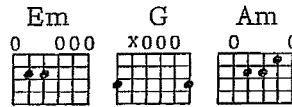
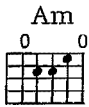
Ab



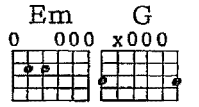
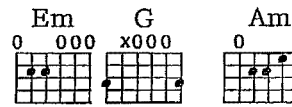
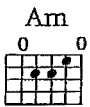
so, it was by those_ who went be -



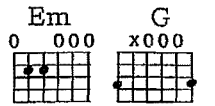
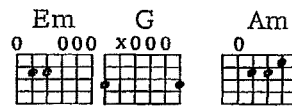
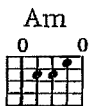
fore. _____



And there you sit _ to-mor-row's child, _ so full of love, _ so full of life, _



_ but you must rise _ to meet the day _ lest you be-come _ an-oth-er tale. _



_ And there you sit, _ to-mor-row's child, _ so full of love, _ so full of life, _

Am
0 0 0 0

Em G Am
0 0 0 0 x 0 0 0 0 0 0 0

Em G
0 0 0 0 x 0 0 0

but you must rise to meet the day lest you be come an - oth - er

Three times

Am
0 0 0 0

Am/G
x 0 0 0 0

D9
x 0 0 0 0

tale, an - oth - er

Three times

Am
0 0 0 0

Am/G
x 0 0 0 0

D9
x 0 0 0 0

tale.

Repeat and fade

Am
0 0 0 0

Am/G
x 0 0 0 0

D9
x 0 0 0 0

Repeat and fade

POET'S JUSTICE

Words and Music by
KEN HENSLEY, MICK BOX
and LEE KERSLAKE

Moderately slow, with a beat

Chord diagrams: E (0 2 2 0 0), F (2 2 3 3 3), G (3 2 0 0 3) 3 fr.

Ah, ah, ah,

(Drums)
f

1. Am (5 fr.) | 2. Am (5 fr.) Tacet

ah. ah, ah. —

Chord diagrams: E (0 2 2 0 0), A/C# (2 0 2 2 2), D (0 2 2 2 0), E (0 2 2 0 0), D (0 2 2 2 0), E (0 2 2 0 0)

Cold winds and cloud-y skies —

A/C#



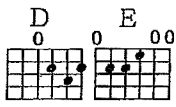
D



E



turned to sweet - ness in her _ eyes. _



Fan - ta - sies _ I re - al - ised _

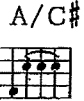
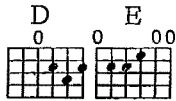
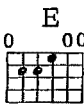
A/C#



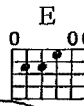
D



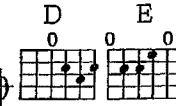
came to life _ to



came to life _ to



To Coda



my sur - prise. _

Am
0 0 0 0

D/F#
x0

F

Em
0 0 0 0

Rain came and took her a - way — just when I thought — she was here —

mf

Am
0 0 0 0

D
0

Am
0 0 0 0

— to stay. Sun gone, I was

D/F#
x0

F

Em
0 0 0 0

Am
0 0 0 0

D
0

left high and dry, — love came by — and — touched me and kissed me — so —

Am
0 0 0 0

D
0

Am
0 0 0 0

D
0

No chord

long. —

E A/C#

D

E

D E

Shine hard Oc - to - ber moon, —

A/C#

D

E

ea - gle take — me to her — soon. —

D E

A/C#

D

Run swift - ly sil - ver — stream, —

E

D E

A/C#

find my love — or

D



E



D



E



let me _ dream._

Am



D/F#



F



Em



Half of me _ is all of _ her, _ I'd be much hap-pi-er _ if I _

Am



D



Am



_ were whole._ All my words _ and

D/F#



F



Em



Am



wis-dom _ fall, _ the po-et's jus-tice leads _ me to my goal,

D. S. $\frac{3}{4}$ al Coda ϕ

D Am

D: 0 2 0 2 3 2
Am: 0 2 0 2 0 0

D Am

D: 0 2 0 2 3 2
Am: 0 2 0 2 0 0

D

D: 0 2 0 2 3 2

leads me to my goal.

Coda

E

E: 0 2 0 0 0 0

F

F: 1 2 3 4 5

Ah,

ah,

G 3 fr.

G: 3 2 1 0 0 0

Am 5 fr.

Am: 5 4 3 2 1 0

E

E: 0 2 0 0 0 0

ah,

ah.

Ah,

F

F: 1 2 3 4 5

G 3 fr.

G: 3 2 1 0 0 0

Am 5 fr.

Am: 5 4 3 2 1 0

ah,

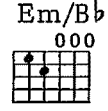
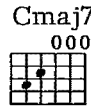
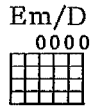
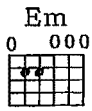
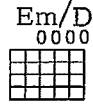
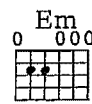
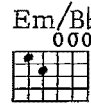
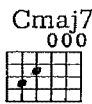
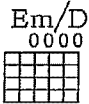
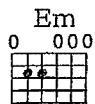
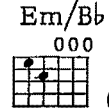
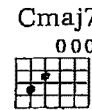
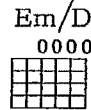
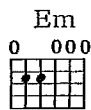
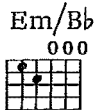
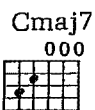
ah,

ah.

ECHOES IN THE DARK

Words and Music by
KEN HENSLEY

Slowly, with motion

(Guitar Solo)

Em 0 000 Am 0 000 B

This system contains the first three measures of the piece. The guitar part is in the key of D major (one sharp) and features chords Em, Am, and B. The piano accompaniment consists of a treble and bass clef with chords and a rhythmic bass line.

Em 0 000 Am 0 000

This system contains the next three measures. The guitar part continues with Em and Am chords. The piano accompaniment maintains the rhythmic pattern established in the first system.

B Em 0 000

legato
R. H.

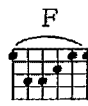
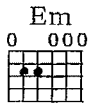
This system contains the next three measures. The guitar part features B and Em chords. The piano accompaniment includes a section marked 'legato R. H.' with a continuous sixteenth-note pattern in the right hand.

Em 0 000 F

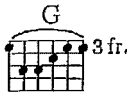
I have heard the ech-oes in the dark,

mp

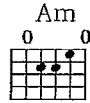
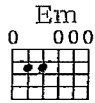
This system contains the final three measures, including the vocal line. The guitar part features Em and F chords. The piano accompaniment is marked 'mp' and continues with a rhythmic bass line.



dim and dis - tant voic - es of the past,

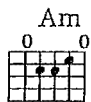
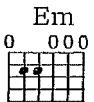


and I've seen so far in - to the night, and lin-



(Guitar Solo)

gered in the land of no light.



Em



Am



Musical notation for the first system, including treble and bass staves with chords and melodic lines.

B



Em



Musical notation for the second system, including treble and bass staves with chords and melodic lines. The word "legato" is written above the bass staff.

Em



F



Musical notation for the third system, including treble and bass staves with lyrics: "Far be-yond — the shroud - ed hours of — dawn,". The dynamic marking "mp" is present.

Em



F



Musical notation for the fourth system, including treble and bass staves with lyrics: "through — the mist of day-break I was borne,".

G F#m

3 fr. 3

but the day was cloud - ed still by _ night,

F Em A

0 000 0 0

leav - ing me _ in the land of _ no _ light,

cresc.

D F#m/C#

0 3 fr.

Though I'd love _ _ to say hel - lo to you,

D7/C G

x 3 fr.

you might _ have to wait a while _ _ to say good - bye,

Gm 3 fr. D

for it must end as it be - gan, and

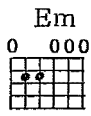
Gm D B (Guitar Solo) 8va-

then start a - gain.

Em Am B

Em Am

B



Musical staff with vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key signature. The word "The" is written at the end of the first vocal phrase. A dashed line labeled "(8va)" indicates an octave shift for the first few notes of the vocal line.

legato

The

Em



F



Musical staff with vocal line and piano accompaniment. The vocal line continues with the lyrics "day of dark-ness comes to ev - 'ry man, and". The piano accompaniment continues with a steady eighth-note accompaniment.

day of dark-ness comes to ev - 'ry man, and

Em



F



Musical staff with vocal line and piano accompaniment. The vocal line continues with the lyrics "lin - gers while he ___ reach - es out his hand,". The piano accompaniment continues with a steady eighth-note accompaniment.

lin - gers while he ___ reach - es out his hand,

G

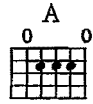
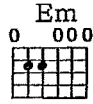
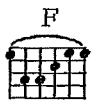


F#m

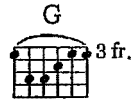
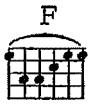
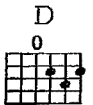


Musical staff with vocal line and piano accompaniment. The vocal line continues with the lyrics "and he ___ can - not know how it ___ will ___ end". The piano accompaniment continues with a steady eighth-note accompaniment.

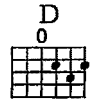
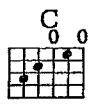
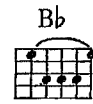
and he ___ can - not know how it ___ will ___ end



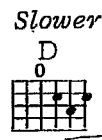
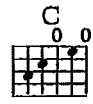
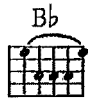
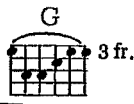
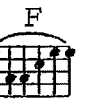
till he finds_ out if he has_ a friend, a



friend,



a

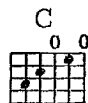
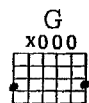
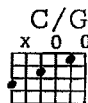
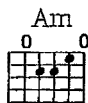
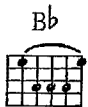
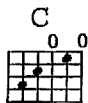


friend, friend, friend, friend.

CIRCLE OF HANDS

Words and Music by
KEN HENSLEY

Slowly



3

Cir-cle of hands,

mf legato

Bb

F

C

3

3

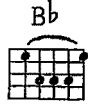
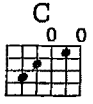
cold - spir-its - plan, — search-ing my land for an en - e - my. —

Bb

F

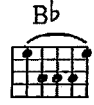
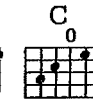
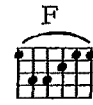
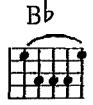
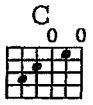
3

Came a - cross — love's sweet - cost — and in the face of beau - ty

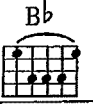
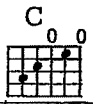
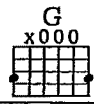
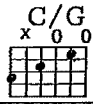
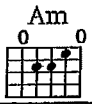


e - vil was lost.

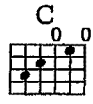
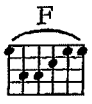
f



mf



Sky full of eyes, minds full of lies, —



black from their cold — hearts, down to their graves. Mur-dered the dawn, —

B \flat F C $_0$ $_0$

spread-ing their_ scorn, _ curs-ing the sun of which love was born. _ We must

F C $_0$ $_0$ F C $_0$ $_0$

keep them a - way _ or pret-ty soon - we'll - pay - and

F C $_0$ $_0$ F C $_0$ $_0$

count the cost _ in sor - row. _ Sac-ri-fice, _ the

F C $_0$ $_0$ F Fm

fu-ture has_ it's_ price_ and to - day is on - ly_ yes - ter - day's_ to - mor-

C 0 0 0
B \flat
Am 0 0
C/G x 0 0
G x000

row...
mf
f

This system contains the first four measures of the piece. It features a vocal line starting with the word "row..." and a piano accompaniment. The guitar part is indicated by chord diagrams for C, B \flat , Am, C/G, and G. The piano accompaniment includes dynamic markings of *mf* and *f*.

Em 0 000
Dm 0
Fm
C 0 0
(Guitar)

This system contains measures 5 through 8. The guitar part continues with chords Em, Dm, Fm, and C. The piano accompaniment maintains a consistent rhythmic pattern.

Em 0 000
Dm 0
Fm
C 0 0

This system contains measures 9 through 12. The guitar part continues with chords Em, Dm, Fm, and C. The piano accompaniment continues with the same rhythmic pattern.

Em 0 000
Dm 0
Fm
3
3

This system contains measures 13 through 16. The guitar part continues with chords Em, Dm, and Fm. The piano accompaniment features triplet markings (3) over the bass line in measures 13 and 15. The system concludes with a double bar line.



(8va)

Musical notation for the first system, including a treble clef staff with a melodic line and a grand staff with piano accompaniment. The treble staff includes a trill marked '3'.



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "We must keep them a-way or".



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "pret-ty soon-we'll pay and count the cost in sor-row".



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "Sac-ri-fice the fu-ture has it's price and to-".

F Fm C Bb

day is on - ly_ yes - ter - day's_ to - mor - row, - to - mor - row, -

mf

Am C/G G C

To - mor - row, - to -

f

Bb Am G

mor - row. -

C Bb Am G

Repeat and fade
(Vocal ad lib.)

Repeat and fade

3

SPIDER WOMAN

Words and Music by
MICK BOX, DAVID BYRON
LEE KERSLAKE and GARY THAIN

Moderately (♩ = ♪) $\overbrace{\text{♩} \text{♩}}^{\text{♩}}$

Chord diagrams for guitar:

- No Chord
- E7(+9):
- E7(+9):
- D:
- A:
- E7(+9):
- E7(+9):
- D:
- A:

First system of musical notation (treble and bass clefs) with a piano (p) dynamic marking.

Chord diagrams for guitar:

- E7:
- E7:
- D:
- A:
- E7:
- E7:
- D:
- A:

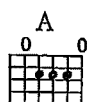
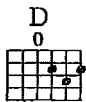
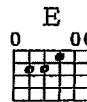
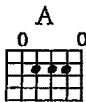
Second system of musical notation (treble and bass clefs).

Chord diagrams for guitar:

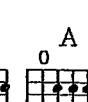
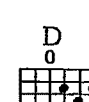
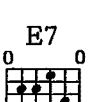
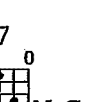
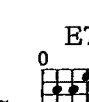
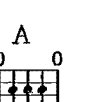
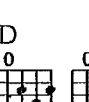
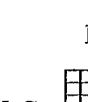
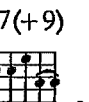
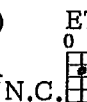
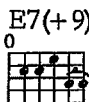
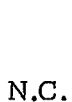
- E:
- E^b:
- D:

Third system of musical notation (treble and bass clefs) with lyrics:

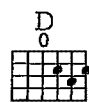
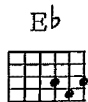
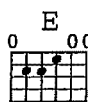
had a spi-der wom-an and she was so good, she chained me in her web so tight...



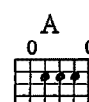
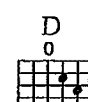
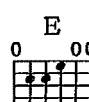
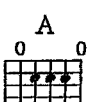
I lost the free-dom of re-lease that night, so I stayed right by



her. I



dreamt I saw a blind man who was sing-ing a song a-bout a guy who could-n't take no more,



and the mean - ing of the words he swore told me go

E7(+9) E7(+9) D A E7 E7 D A

N.G. N.C. N.C. N.C. N.C. N.C. N.C.

find her, yeah. She was a

E G A D A E G A D A

00 x000 0 0 0 0 00 x000 0 0 0 0 0 0

spi - der wom-an, but she was good to me,

E G A D A E G A D A

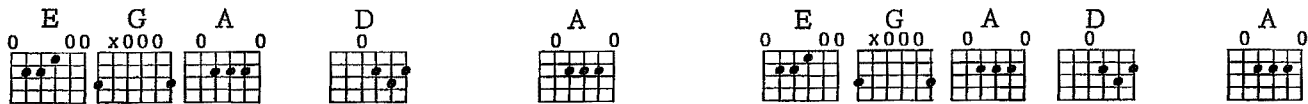
00 x000 0 0 0 0 00 x000 0 0 0 0 0 0

spi - der wom-an, but she was good to me. She went

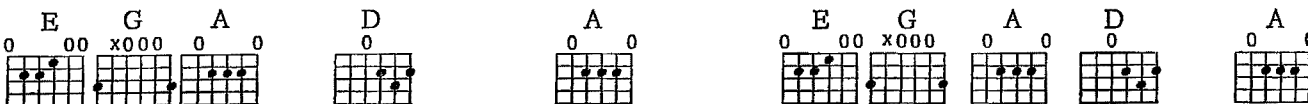
A^b G F[#] F E7(+9) E7(+9)

4 fr. 3 fr. N.C. N.C.

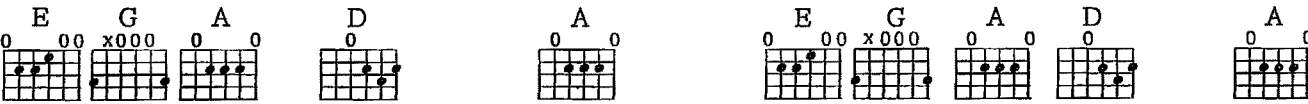
down.



spi - der wom-an, but she was good to me, _



spi - der wom-an, but she was good to me, _



spi - der wom-an, but she was good to me, _



spi - der wom-an, but she was good to me, _



