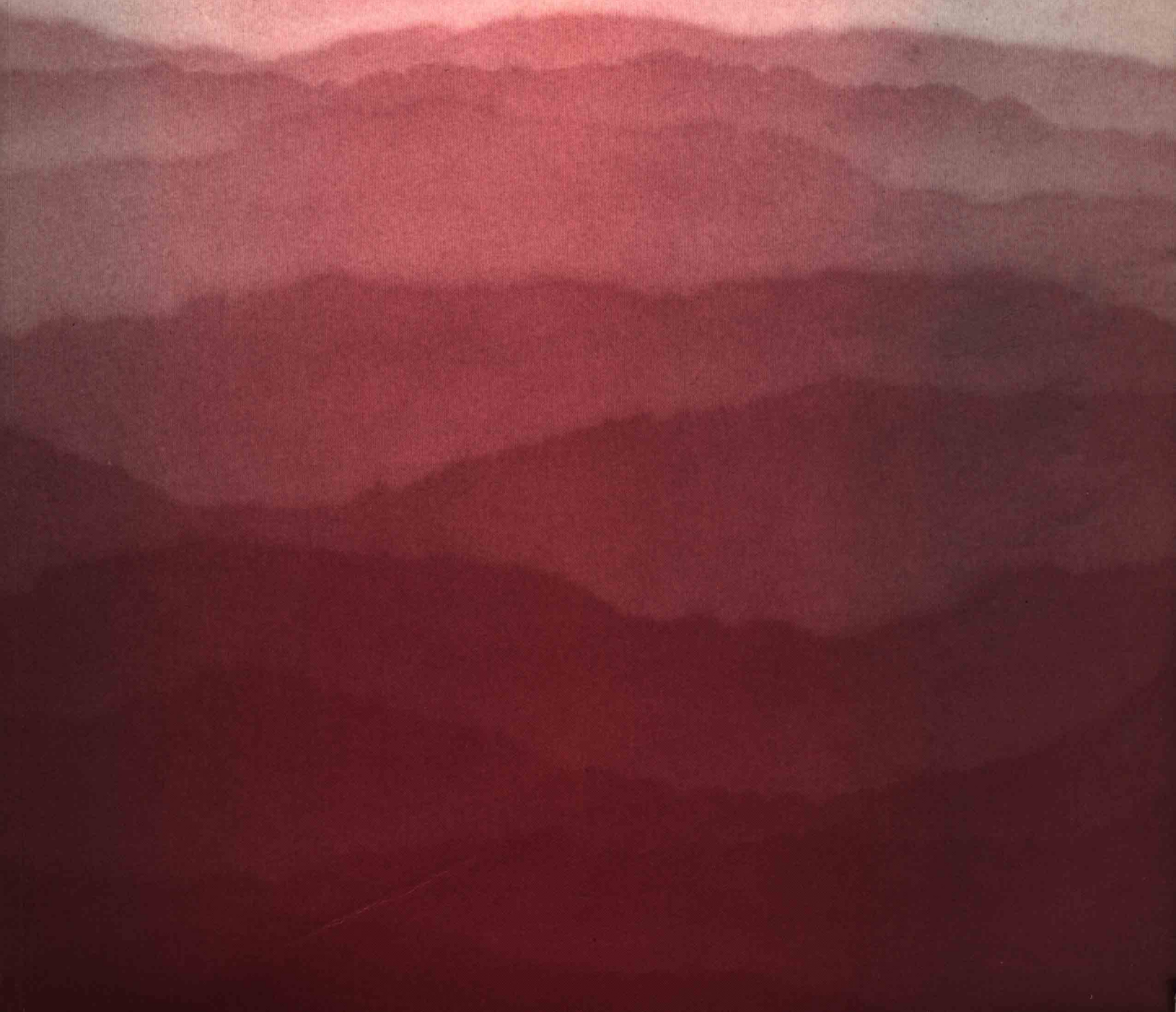




COMPL ETE

DELUXE EDITION



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Songs from:

YES

TIME AND A WORD

THE YES ALBUM

FRAGILE

LOOKING AROUND

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately, in 2
Tacet

mf

D



A7/C#



D/C



Look - ing a - round me,
Tunes that I can't hear
Smiles that I don't see,

Bb



Asus4



A



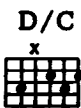
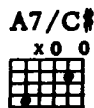
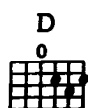
D



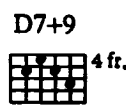
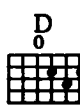
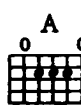
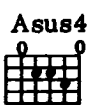
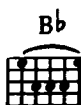
D7+9



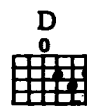
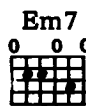
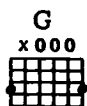
there's not so much in life I miss...
would take me for a while my smile...
I'll make them up as I go on.



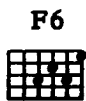
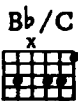
Things that I can't see,
Fares that are too dear,
Laughs that just can't be,



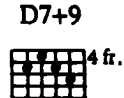
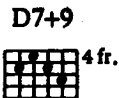
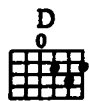
I'll touch and I'll feel then I'll kiss. Then I
I'd rather walk out another mile. Then I
I'll make and laugh at every one. Then I



saw you stand - ing there with a smile I could - n't share, just
heard a tune so right, it was in the dark of night, just
saw you in your place with a laugh up - on your face, just

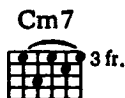
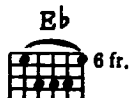


look - ing a - round ev - 'ry -
lis - t'ning a - round ev - 'ry -
look - ing a - round ev - 'ry -



where.
where.
where.

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



All the things I've want-ed to do

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



take so much time to get a-round to you. Just

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



reach out and catch and hold on, leav-ing trails of dust and lust,

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

Fb/Ab



Gb



nev-er e-ven ly'ng— or try'ng,— keep on mov-ing, nev-er dy-ing.

Ab



Gb



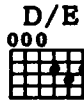
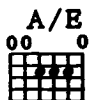
Fb

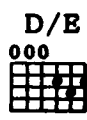
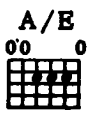


To Coda \diamond No chord

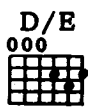
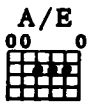
D. S. $\frac{3}{4}$ (no repeats) al Coda \diamond

Coda \diamond

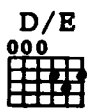
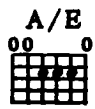
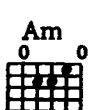
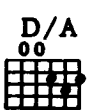
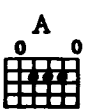




Look - ing a - round with my feet on the ground, full of
 Sat - is - fy me with your words that can be, full of



words and of sound, bring - ing smiles all a - round.
 sound and I'll see I'm just look - ing a - round.

BEYOND AND BEFORE

Words and Music by
CHRIS SQUIRE and CLIVE BAILEY

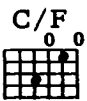
Moderately fast

Tacet





Spar-king trees of sil-ver foam_ cast shad-ows soft in win-ter home,_

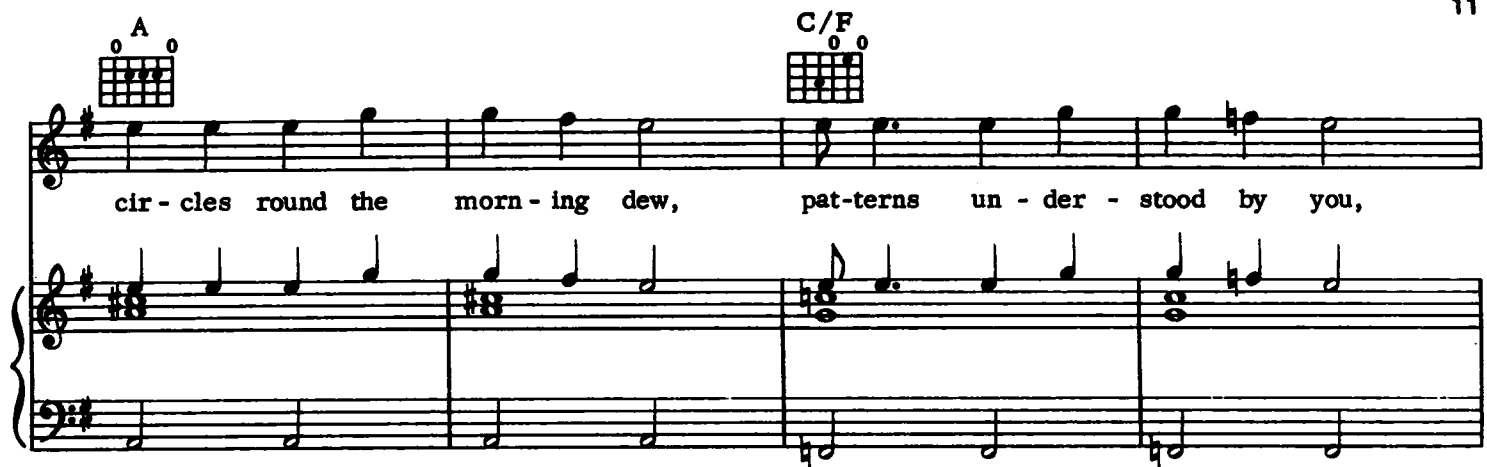
sway-ing branch-es break-ing sound, lone-ly for-est trem-bling ground.






Mas-quer-ad-ing leaves of blue_ run

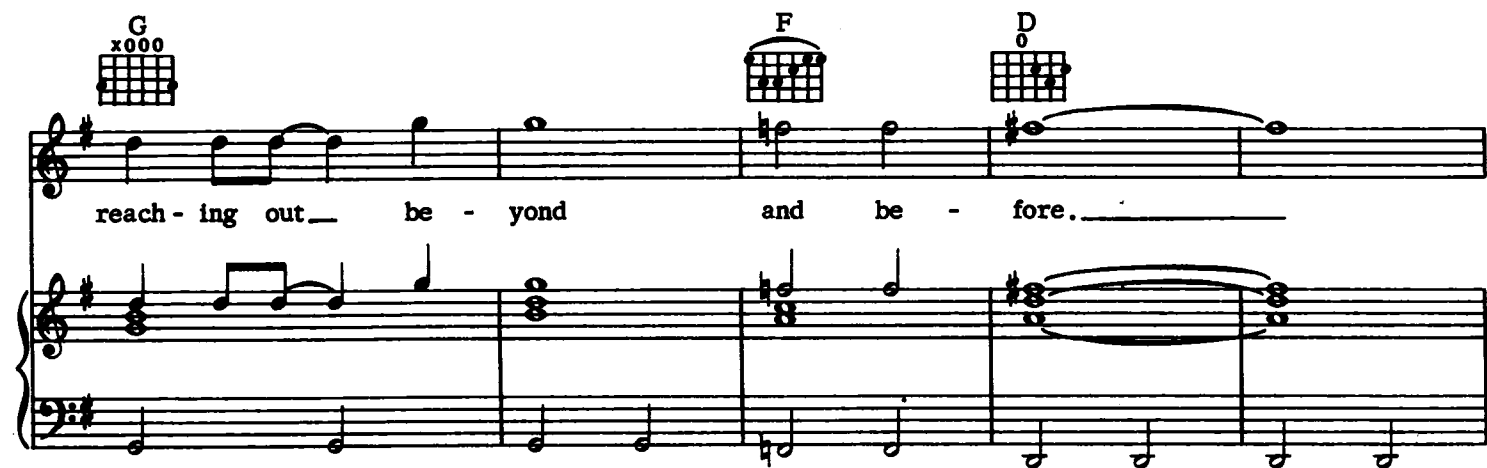
A  C/F 



cir - cles round the morn - ing dew, pat - terns un - der - stood by you,




G  F  D 



reach - ing out — be - yond and be - fore. —



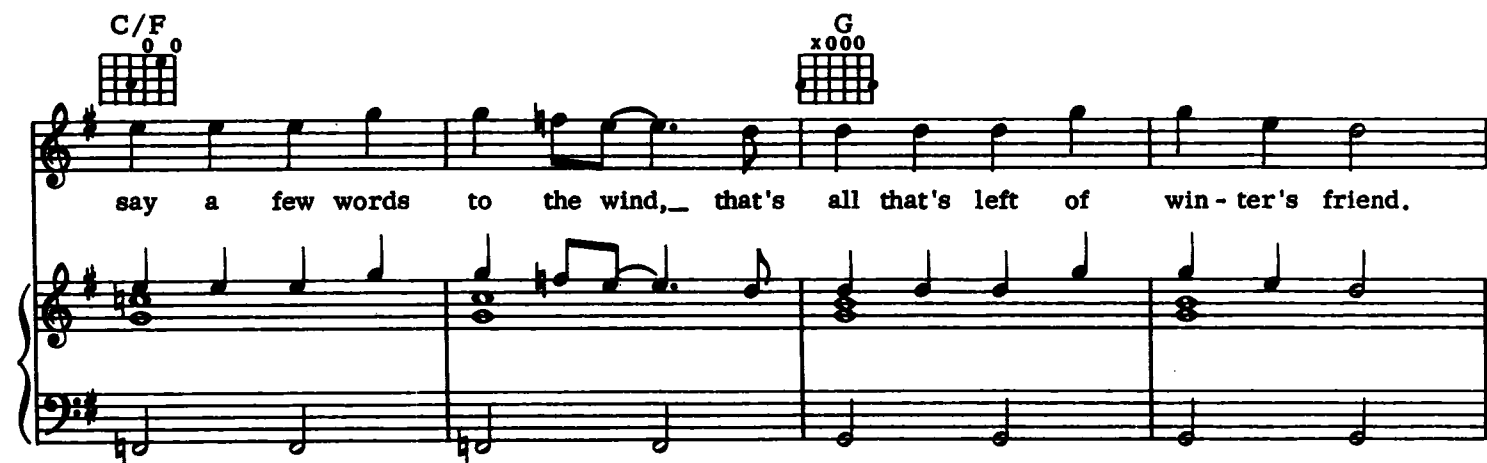
G  A 

Time, like gold dust, brings mind down to lev - els hid - den un - der - ground,



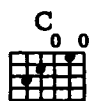
C/F  G 

say a few words to the wind, — that's all that's left of win - ter's friend.

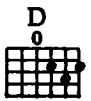




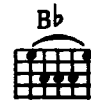
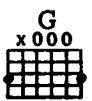
Reach - ing the snow in the days of the



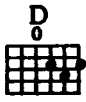
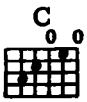
cold, cast - ing a spell out of ice.



Now that you're gone, the sum - mer's too long and it



seems like the end of my life _____ be - yond _____



and be - fore.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "and be - fore." are written below the notes. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.



No chord

Time, like gold dust, brings mind down.

The second system continues the vocal line with the lyrics "Time, like gold dust, brings mind down." The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the right hand.

1.

The first ending of the piano accompaniment, marked with a "1." above the staff, consists of a melodic line in the right hand and a bass line in the left hand.

2.



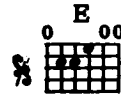
The second ending of the piano accompaniment, marked with a "2." above the staff, includes dynamic markings of *pp* (pianissimo) and *ff* (fortissimo). It concludes with a final chord in the right hand, indicated by a chord diagram for D7.

SWEETNESS

Words and Music by
JON ANDERSON, CHRIS SQUIRE and CLIVE BAILEY

Moderately slow

Tacet



She brings the sun - shine to a
To - day she brought me in,
She brings the sun - shine to a

mp legato



rain - y af - ter - noon;
told me where she'd been;
rain - y af - ter - noon;

she puts the sweet-ness in,
she put my mind at rest,
she puts the sweet-ness in,

stirs it with a spoon.
put the sweet-ness in.
stirs it with a spoon.



She watch-es for my moods,
I'll ask her for some time to
She watch-es for my moods,

nev-er brings me down;
go and look a - round;
nev-er brings me down;

she puts the sweet-ness in,
she puts the sweet-ness in
she puts the sweet-ness in,

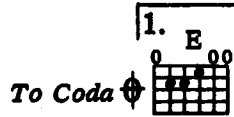


all a - round. _____ She knows just what to say _____ to make me feel so good in-
 with a sound. _____ She knows just what to say _____ to make a sun-ny day. _____
 all a - round. _____ She knows just what to say _____ to make a sun-ny day. _____




cresc. *mf*



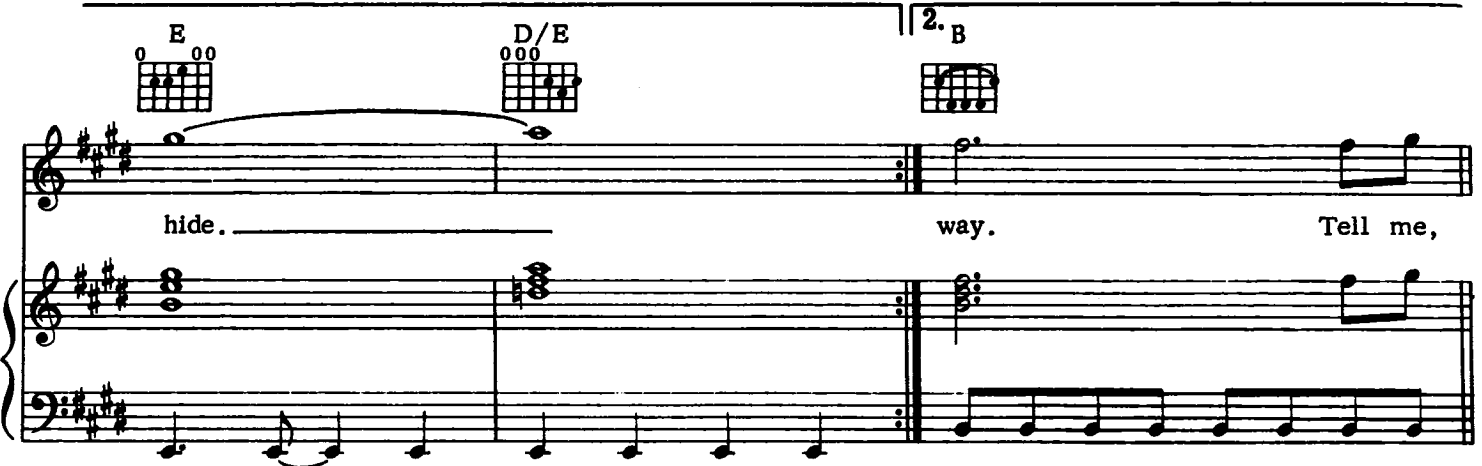
side. _____ And when I'm all a - lone _____
 _____ And when I'm all a - lone _____
 _____ And when I'm all a - lone _____



_____ I feel I don't want to hide, _____ hide, _____
 _____ I real-ly don't feel that
 _____ I real-ly don't feel that

E  D/E  | 2. B 

hide. _____ way. Tell me,



D  B  D  B 

how would you feel with no world of your own and no - bod - y to hold?__ I just



D  F 

can't see the way; I'm so glad it's to-day and you're here, you're



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

here. _____



Coda 

way. _____



F#m



A



E



Oh, how I need her so, — I know she'll nev-er ev-er go. —

D/E



E



Doo doo doo doot_ n doo. She'll nev - er leave me, be - lieve_ me, no.

D/E



E



Doo doo doo doot_ n doo. She'll nev - er go, — no_ no

D/E



E



no no no_ no no no no no no no.

rit.

HAROLD LAND

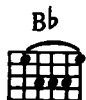
Words and Music by
JON ANDERSON, CHRIS SQUIRE and BILL BRUFORD

Moderately

Tacet



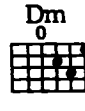
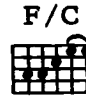
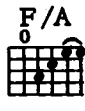
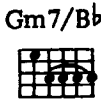
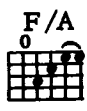
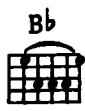
Har - old Land with a wave of his hand said
march - ing sol - diers in the rain as
Har - old Land with a wave of his hand stood



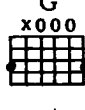
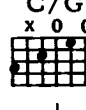
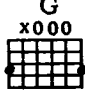
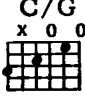
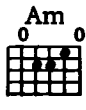
good - bye _____ to all that _____ He paid his bills
on to _____ war they rode _____ A long thin line
sad - ly _____ on the stage, _____ clutch - ing red rib - boms



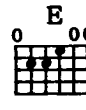
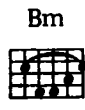
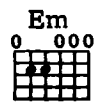
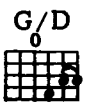
and stopped the milk, then put on his hat _____
of hu - man mind, dam na - tion as their load _____
from a badge, but he did - n't look his age _____



He tried to say his last fare - wells_ as quick-ly as he could,_
 In the mud in cold-ness dark,_ he'd shiv-er out his fear,_
 On - ly two years had passed be - tween_ his leav-ing home and back;_

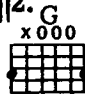
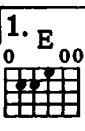
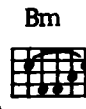


prom - is - ing_ that he would re - turn,_ but
 what dis - ap - point - ing sights he'd seen_ in -
 he had lost_ his love and youth_ while



To Coda

doubt - ed that he would,_
 stead of ones so dear,_ in - stead of that he
 lead - ing the at - tack,_ lead - ing the at -



would,_ so doubt - ed. Now he's dear.
 dear,_

Dm 0 Em/D 0 3 fr.

Dm 0 Em/D 0 3 fr.

Dm 0 Em/D 0 3 fr.

He's go - ing home to the land he loved so well.

Go - ing home, go - ing

Dm 0 Em/D 0 3 fr.

Em 0 0 0 0 A 0

Em 0 0 0 0 A 0

He fought for two whole years, he nev - er fell. He's go - ing home,

home, go - ing home,

Em 0 0 0 0 A 0

Em 0 0 0 0 A 0

No chord

D. S. al Coda ♦

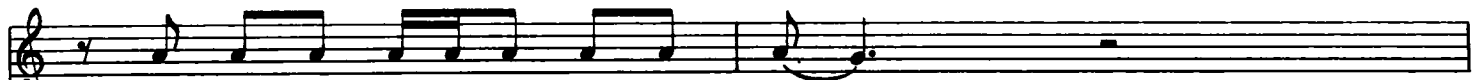
he's go - ing home. go - ing home.

Coda Bm

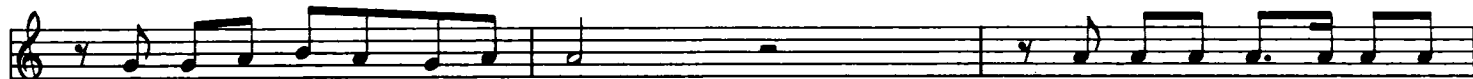
G x 0 0 0

D 0

tack.



In con - ver - sa - tion it could be said, —



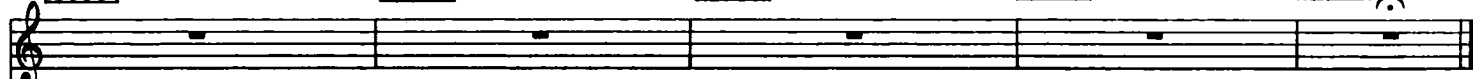
well af - ter war your heart is dead.

Well, it's not hard to un - der -



stand, —

there is no heart in Har - old Land.



YESTERDAY AND TODAY

Words and Music by
JON ANDERSON

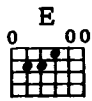
Slowly

Amaj7



Why is there you when there are few peo-ple a-round mak-ing me feel_
Stand in the sea, sing songs for me, sing hap-pi-ly, mak-ing me feel_

mp



Amaj7



— good? — Why is there me when air is free, some I can
— good. — Watch-ing your eyes, feel-ing your sighs, say-ing good-



see bet-ter than I should? }
byes bet-ter than I could. }

Amaj7



E



There's on-ly us sim-ply be-cause think-ing of us makes us both hap - py.

B



G



Bb



Eb



Bb



I think of you ev-'ry way, yes-ter-day and to - day.

G#



4 fr.

B



E



B



I think of { things that we do, all the way, ev - 'ry day.
noth - ing but you, things we do, things we do.

Repeat and fade

Amaj7



E



Repeat and fade

SURVIVAL

Words and Music by
JON ANDERSON

Moderately

Bm7/E



A(add B)/E



Bm7/E



A(add B)/E



Bm7/A



C6



3 fr.

C



Bb6



Sun-shine is creep-ing in
The egg breaks, all is out;

and some-where in a field a life be-gins...
the crawl-ing bird be-gins to scream and shout..

E



Ema7



7 fr.

An egg too proud to rape
Where is the par - ent bird?

the be-gin - ing of the shape of things to come... that
A lone-li-ness a-rose and heard its name ring in ___ for

C#m



Emaj7



C#m



C



start to run, life has be-gun, fly fast the gun. The moth-er flew too late
 lives be-gin, sur-viv-al win, sur-viv-al's sin. So soon the eve-ning comes

Bb6



E

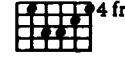


and life with-in the egg was left to fate, not real-ly know-ing how
 and with it runs the ach-ing fear of hate. Could some-one still re-main

Emaj7



C#m



the world out-side would take it when it came, and life's the same, for
 who thinks he still could gain by es-cap-ing fate? It's much too late, don't

Emaj7



C#m



D#m7



things we aim. Are we to blame? Don't doubt the fact there's
 un-der-rate, ap-pre-ci-ate.

G#m7



life with-in you. Yes-ter-day's end-ings will to-mor-row life give you.

C#m7



All that dies dies for a rea-son: to put its strength in - to the

A



D



sea - sons. Sur - viv - al,

B



G



D/F#



Em



sur-viv - al! They take a-way and they give the

G x000 D/F# x0 Em 0 000 G x000 D/F# x0 C 0 0

To Coda

liv - ing's right to live, the liv - ing's right to know.

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

Coda Em 0 000 G x000 D/F# x0 Em 0 000

know. And we're all go - ing, and we're

G x000 D/F# x0 Em 0 000 G x000 D/F# x0 Em11

all go - ing, and we're all go - ing some - where.

No chord

THEN

Words and Music by
JON ANDERSON

Moderately fast

No chord

mf

Am



And in a time that's clos - er,
Love is the on - ly an - swer,

Bm



life will be e - ven bold - er then.
hate is the root of can - cer then.

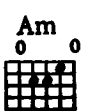


Souls will be com - pli - cat - ed, life will be
 Truth is just for the be - ing and there's the

Bm

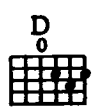


con - sum - mat - ed then.
 sight for see - ing then.

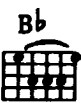


Hearts will be brought to - geth - er soon in our minds for - ev - er
 Thoughts will be thought to - geth - er soon in our minds for - ev - er

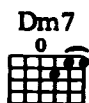
Bm



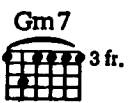
then. } As long as we
 then. }



see _____ there's on - ly us, who can change

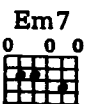


it; on - ly us to re - ar - range it at the start _____

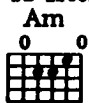


_____ of a new _____ kind - of day. _____

A little slower



Tacet



And in a time that's clos-er, life will be e - ven bold-er

p legato

with pedal

Bm



then.

Am



Love is the on - ly an - swer, hate is the root of can - cer

Bm



Am



then. Thoughts will be

Bm



Am11



10 fr.

thought to - geth - er, soon in our minds for - ev - er then. —

rit.

THE PROPHET

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately

Tacet

A maj7 Bm / E A maj7 Bm / E

0 0 0 0

4 fr. 4 fr. 4 fr. 4 fr.

Long a - go a tall man told a
Words of peace will fill his mind and
Proph - e - sy with - in your mind and

A maj7 Bm / E A maj7 Bm / E A maj7 Bm / E

0 0 0 0 0 0

4 fr. 4 fr. 4 fr. 4 fr. 4 fr. 4 fr.

tale of yes - ter - day,
change his way of life;
you will work it out;

search - ing for the truth
peace - ful meet - ings with
proph - e - sy that some

A maj7

Bm / E

A maj7

Bm / E



to life and not for just a way.
 his heart have made him more a live.
 will die but on ly those who doubt.

G

C

F

C

F

G

A maj7

Bm / E



Find - ing pleas - ure from
 Meet - ing wise old wom -
 Then you'll nev - er wor -

A maj7

Bm / E

A maj7

Bm / E

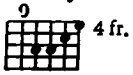
A maj7

Bm / E



this house his ears, they did o - bey;
 en on the cliffs of life it - self;
 ry as some - times you used to do;

Amaj7



Bm/E



Amaj7

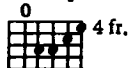


Bm/E



in his life a mo - ment's pleas - ure,
ask - ing not for per - s'nal mean - ing,
just re - mem - ber when you're gone there's

Amaj7



Bm/E



To Coda



nev - er to de - lay.
more for just him - self.
some-one af - ter you,

Em7



He was lost and in his trust he
Soon we'll be as he pro - claimed in a

C7



found a new mean - ing; see - ing
new way of liv - ing; take the

things in dif - f'rent lights his life was re -
 things you need in life but re - mem - ber the

C7 0

1. A7 G C/G G C/D 2. A7 D. S. $\frac{3}{4}$ al Coda

deem ed. giv - ing.

cresc. *mf* *cresc.*

Coda G C F C F G Amaj7 Bm/E Amaj7 Bm/E Amaj7 Bm/E

you.

Amaj7 Bm/E A Bm C#m D E Tacet A

ASTRAL TRAVELLER

Words and Music by
JON ANDERSON and DAVID FOSTER

Moderately fast
Tacet

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes. The music is in a minor key and 4/4 time.

Gm7
3 fr.

A guitar chord diagram for Gm7 at the 3rd fret. The notes are: 3rd fret on the 2nd string (Bb), 3rd fret on the 3rd string (D), 3rd fret on the 4th string (F), 3rd fret on the 5th string (Ab), and 3rd fret on the 6th string (G).

And in the ru - ins — caught in the noose — a - round me,

The vocal line begins with the lyrics "And in the ru - ins — caught in the noose — a - round me,". The piano accompaniment continues with a similar rhythmic pattern to the introduction.

Am7
0 0 0

A guitar chord diagram for Am7. The notes are: 0th fret on the 2nd string (B), 0th fret on the 3rd string (D), 0th fret on the 4th string (F), 2nd fret on the 5th string (A), and 0th fret on the 6th string (E).

glass - es tell — lies.

The vocal line continues with the lyrics "glass - es tell — lies.". The piano accompaniment features a more active bass line with eighth notes.

Gm7
3 fr.

A guitar chord diagram for Gm7 at the 3rd fret, identical to the one shown earlier.

Won - der - ing when to do it a - gain — of an - oth - er

The vocal line concludes with the lyrics "Won - der - ing when to do it a - gain — of an - oth - er". The piano accompaniment ends with a final chord.

Am7
0 0 0

fly - ing to — the sky, — some - where fly - ing high. —

Em
0 0 0 0

F#m

G 3 fr.

As - tral — trav - ller,

F#m

Em
0 0 0 0

F#m

leav - ing with - out her, — won - d'ring where lives

G 3 fr.

C 0 0

go; — in and out the val - ley be - low. —

Am7

0 0 0



Once in the air,

we could ex - spect a great re -

Bm7



spect in be - ing.

(As - tral trav - 'ler.)

Am7

0 0 0



Mem-o-ries fly

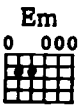
o - ver the sky, and oh, the

Bm7

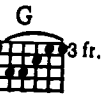


sight's worth see - ing,

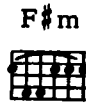
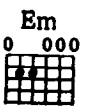
just be - lieve - in .



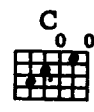
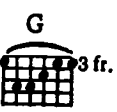
As - tral — trav - 'ller,



leav - ing with - out her,



won - d'ring where lives go;

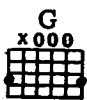


in and out the val - ley be - low.

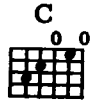
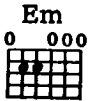
CLEAR DAYS

Words and Music by
JON ANDERSON

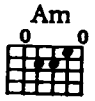
Moderately slow, in 2



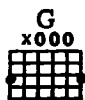
I once knew a sweet young girl; her
I once knew a sweet young dream, that if



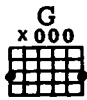
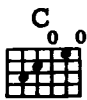
bod - y was her world of love, her laugh - ter was as hap -
life it - self were all we had and who are we to ask -



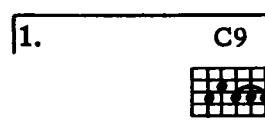
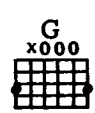
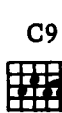
pi - ness is. Of all the times I trea - sure this.
for more; let's not de - cide, let's be sure.



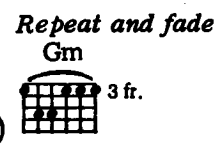
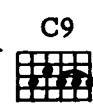
And on a day we will re - mem - ber,
 And on a day we will re - mem - ber,



on a clear day we will love for -
 on a clear day we'll all be to -



ev - er.
 geth - er,



to - geth - er.

Repeat and fade

SWEET DREAMS

Words and Music by
JON ANDERSON and DAVID FOSTER

Fast
Tacet

Sweet

F/G



G



dreams
dreams

can
of

solve
con

the
ver

fu -
sa -
ture,
tion,

F/G



G



sweet
sweet

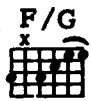
dreams
dreams

pro -
of

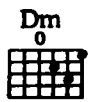
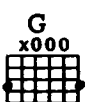
vide
love

the
af -

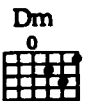
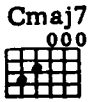
past. -
fec -
tion.



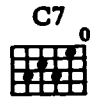
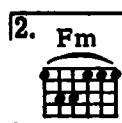
Sweet things with - in your
Sweet words with - in your



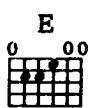
make - up; these things will al - ways
make - up; sweet words of things to



last, these things will make sweet
come, sweet words of



things to come on and write your let - ter, you know it



will be bet - ter an - y - how. _____

Bm7



You're gon - na laugh a - gain, _____



you're gon - na smile a - gain, _____

Bm7



you're gon - na love a - gain. _____ Sweet

Tacet To Coda ♪

F/G

G



dreams are born in - side you, sweet

F/G

G



dreams are born to last.

F/G

Sweet thoughts with - in your

G

Dm

Fm



make - up; these thoughts will al - ways

Cmaj7
000



Dm
0



Fm



C/G
x 0 0



last, these thoughts will al - ways .last.

Repeat and fade



*D. S. $\frac{3}{4}$
at Coda*

Coda



dreams

can

solve

the

Repeat and fade



fu - ture,

sweet

dreams

pro -



vide

the

past. —

Sweet

TIME AND A WORD

Words and Music by
JON ANDERSON and DAVID FOSTER

Moderately slow, in 2
Tacet

In the

G
x000

| | | | | | |
|--|--|--|--|--|--|
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

morn-ing when you rise, do you o - pen up your eyes, see what I see? —

— Do you see the same — things — ev - 'ry day? —

Do you think of a way —

to start the day — get - ting things in pro - por -

tion? Spread the news — and help the world —

go 'round. — Have you

G#07



Em



C



D



Fm6



G
x 0 0 0

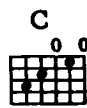
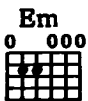
heard of a time that will help us get it to - geth - er a - gain?_

— Have you heard of the word that will stop us go - ing

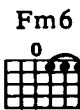
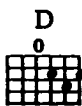
wrong? _____ Well, the

G#07
x

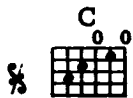
time is near _____ and the word you'll hear when you



get things in per - spec - tive. Spread the news — and




help the world _____ go 'round. _____





There's a time and the time is now and it's

Am7
0 0 0




F




right for me, — it's right for me, —




Fm6
0



Cmaj7
000




C
0 0




and the time is now. — There's a word and the




Em
0 000



Am7
0 0 0




F




word is love and it's right for me, — it's right for me, —



Fm6
0

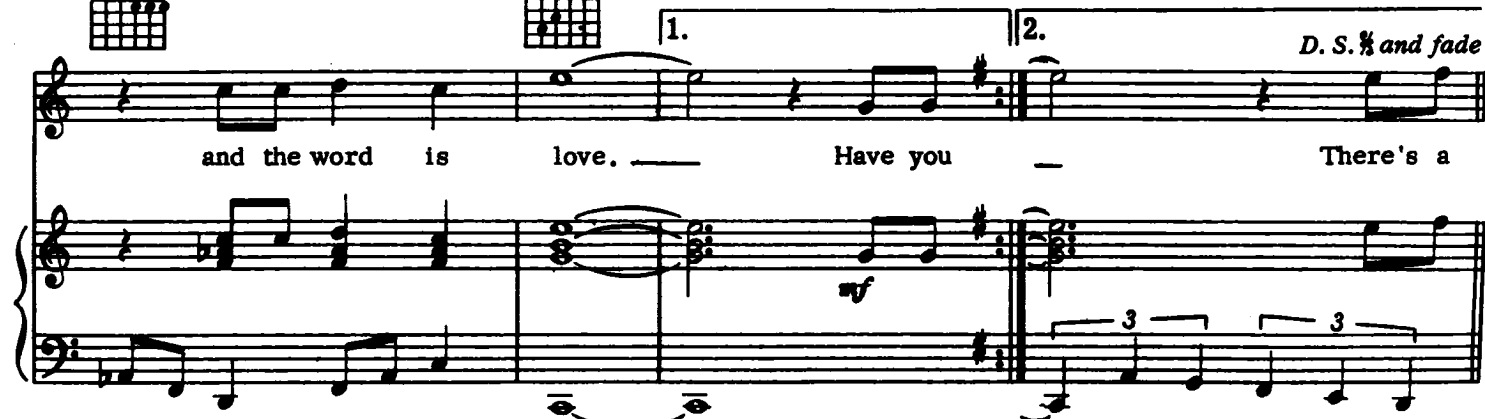


Cmaj7
000



and the word is love. — Have you — There's a

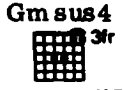
1. 2. *D. S. $\frac{3}{4}$ and fade*



A VENTURE

Words and Music by
JON ANDERSON

Moderately bright



Musical notation for the first system, including a treble clef staff with a key signature of one flat and a 3/4 time signature, and a grand staff with piano accompaniment. The piano part includes a *mp* dynamic marking.



1. Once a peace - ful man laid his old head down by _____ a riv - er, _____
 2. He con - trolled the hors - es with a hand clap or _____ a whis - per,

Musical notation for the second system, including a treble clef staff and a grand staff with piano accompaniment. The piano part includes a *mf* dynamic marking.



Thought a - bout his child - hood life, his fa - ther and _____ for - giv - er, _____ could - n't
 Drink he could - n't com - bat, but he knew he was _____ no sin - ner, _____ could - n't

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

Gm Cm Gm Cm Gm7

hide _____ a - way, _____
 hide _____ a - way, _____

1. Gm Cm Gm Cm Gm7 Gm sus4

hide _____ a - way. _____

2. Gm Cm Gm Cm Gm7 G7

hide _____ a - way. _____

C

He told all _____ his sons _____ of all the an - tics of _____ ad -



ven - ture,



Then he told an - oth - er one who drove him - self to



drink not to hide a - way,

To Coda

hide a - way.

D sus4



Bet - ter men__ have re - al - ized a - lone is not__ A Ven - ture,

Gm 3fr



D sus4



A de - cent man would re - al - ize a - lone is no__ ad - ven - ture__ just to

Gm 3fr



D.S. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{D}}$

G7



hide__ a - way, _ hide__ a - way. _

Repeat and fade

Coda $\text{\textcircled{D}}$

Gm 3fr



Hide__ a - way. _

THE CLAP

By STEVE HOWE

Bright 2 beat feeling

Chord diagrams: D, G, D, A, G, D

Chord diagrams: G, D, A, F#, C7

Chord diagrams: Bm, A, G

Chord diagrams: Bm7 3fr, G, G7

To Coda

1.

Chord diagrams: D7, A7

2.

D7

D

G7 D7

G7 A D.C. al Coda

Coda

tacet

D9/6

PERPETUAL CHANGE

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately



1. I see the cold mist in the
2. The sun can warm the cold - est

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment consists of a treble and bass clef with various chords and triplets. Dynamics include piano (*p*).



night
dawn

And watch the hills roll out of
And move the move - ment on the

The second system continues the vocal line and piano accompaniment. The piano accompaniment features prominent triplets in both hands.



sight.
lawn.

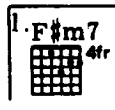
I watch in ev - 'ry sin - gle
I learn in ev - 'ry sin - gle

The third system concludes the vocal line and piano accompaniment. The piano accompaniment continues with triplets.



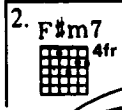
way, in - side out, out - side
 day, in - side out, out - side

poco a poco cresc.



in, ev - 'ry day.
 in, ev - 'ry

mf *molto*



way.

cresc.



f marcato

A sus4
5fr

1.

2.

1. 2. 3. 4.

D

C
3fr

G

And there you are, — Mak - ing it up — but you're sure that it is a star, —

Broadly

D

C
3fr

G




— And boy you'll see — It's an il - lu - sion shin - ing down in front of me, —

D

C
3fr






G

— And then you'll say — E - ven in time — we — shall con - trol the day, —

D  C  3fr  G





— When what you'll see Deep in - side — base con - trol - ling you and me. —

cresc. *ff*





D  G  A sus4  5fr D  A7 

— And one — pe - cu - liar point — I

p a tempo

D  A7  D  A7 

see, As one — of man - y — ones — of

D  A7  D  A7 

me. As truth — is gath - ered, — I re - ar -



range, in - side out, out - side in,

poco a poco cresc.



in - side out, out - side in, Per - pet - u - al



Change. _____

cresc.



f marcato



And there you are, _____

Broadly



Say - ing we have_ the moon, so now the stars, _____ When all you see _____



Is near dis - as - ter, gaz - ing down on you and me, _____ And there you're stand - ing,



Say - ing we have_ the whole_ world in our hands, _____ When all you'll see, _____



Deep in - side — the world's con - trol - ling you and me.



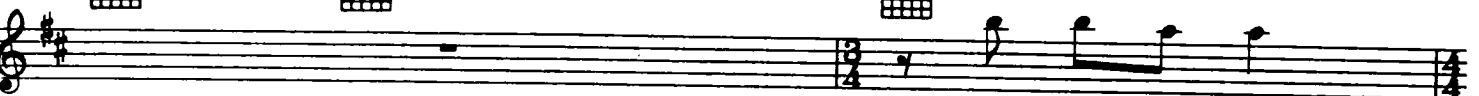
You'll see Per - pet - u - al Change, —



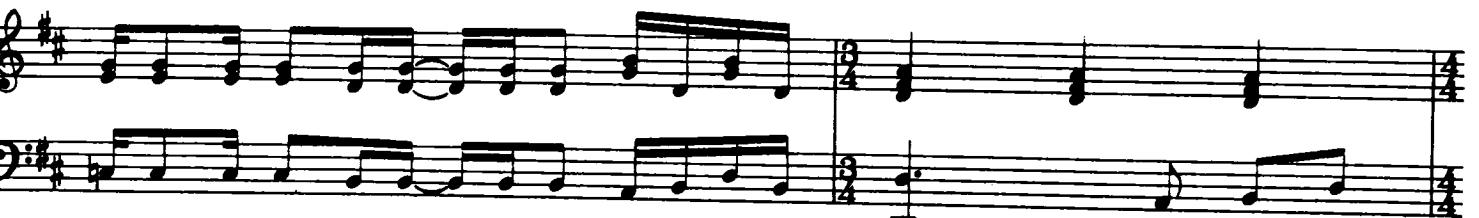
You'll see Per - pet - u - al Change.

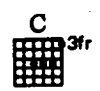


Broadly



And there you are,

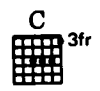




Musical staff with treble clef, 4/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with slurs.

Mak - ing it up, but you're sure that it is a star, And boy you'll see

Piano accompaniment for the first system, including treble and bass staves with chords and moving lines.



Musical staff with treble clef, 4/4 time signature, and a key signature of one sharp (F#). The melody continues with eighth and quarter notes.

It's an il - lu - sion shin - ing down in front of me, And then you'll say

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, 4/4 time signature, and a key signature of one sharp (F#). The melody continues with eighth and quarter notes.

E - ven in time we shall con - trol the day When all you'll see,

Piano accompaniment for the third system, including treble and bass staves.



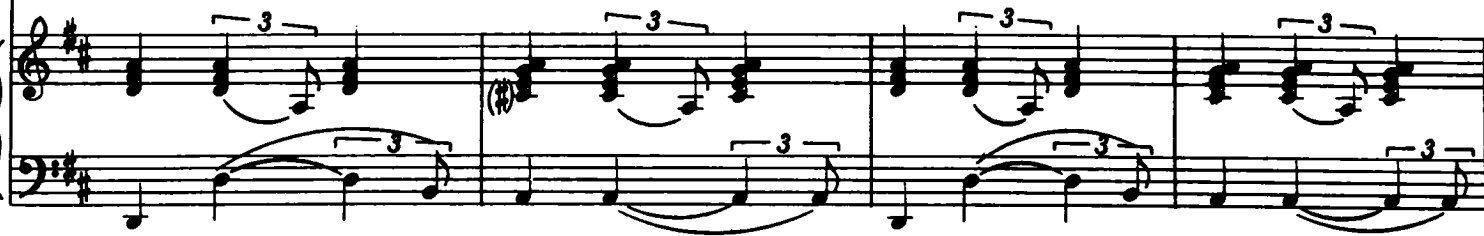
Musical staff with treble clef, 4/4 time signature, and a key signature of one sharp (F#). The melody concludes with a half note and a whole note.

Deep in - side base con - trol - ling you and me.

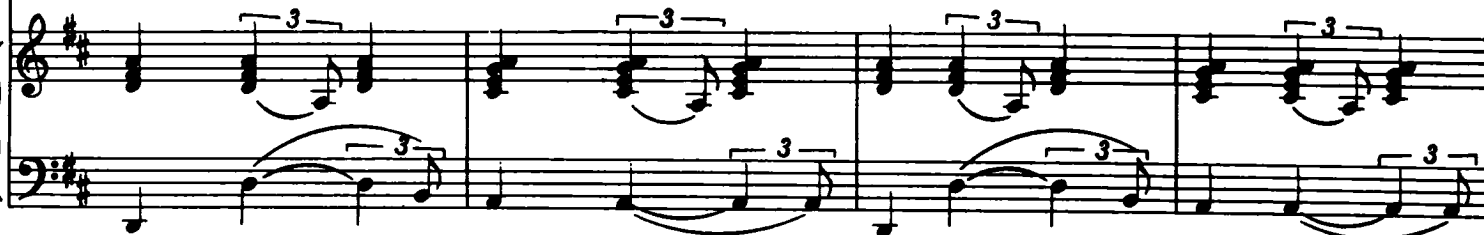
Piano accompaniment for the fourth system, including treble and bass staves, ending with a fermata.



As mist — and sun are both — the same,



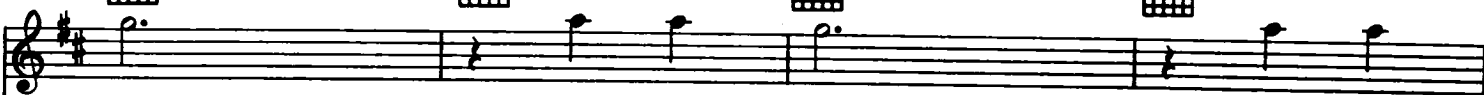
We look on — as pawns of — their game. —



They move — to tes - ti - fy — the day, — in - side

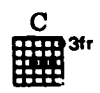
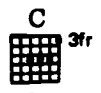


poco a poco cresc.



out, out - side in, in - side





Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a vocal line with notes and rests.

out, out - side in,

Two musical staves (treble and bass clef) with piano accompaniment. The treble staff features triplets of eighth notes, and the bass staff features a steady eighth-note accompaniment.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a vocal line with notes and rests.

all of the way. Ah,

Two musical staves (treble and bass clef) with piano accompaniment. The treble staff features triplets of eighth notes, and the bass staff features a steady eighth-note accompaniment. A dynamic marking of *ff* is present.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a vocal line with notes and rests.

Repeat and fade

Ah.

Two musical staves (treble and bass clef) with piano accompaniment. The treble staff features a rhythmic pattern of eighth notes, and the bass staff features a steady eighth-note accompaniment. A dynamic marking of *ff* is present.

Repeat and fade



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a vocal line with notes and rests.

Two musical staves (treble and bass clef) with piano accompaniment. The treble staff features a rhythmic pattern of eighth notes, and the bass staff features a steady eighth-note accompaniment.

YOURS IS NO DISGRACE

Words and Music by
JON ANDERSON, CHRIS SQUIRE, STEVE HOWE, TONY KAYE and BILL BRUFORD

Moderately

E7sus4

Yes - ter - day_ a morn - ing came, - a smile_ up - on your face,
Cae - sar's pal - ace, morn - ing glo - ry, sil - ly hu - man race,

8va

mf

8va basso

G7sus4

On a sail - ing ship_ to no - where, leav - ing an - y place,

8va

8va basso

A7sus4

If the sum - mer change_ to win - ter, Yours_ Is No_ Dis - grace.

8va

8va basso

Hard Rock



8va

f

8va basso

loco



Bat - tle - ships con - fide in me and tell me where you are,
 Shin - ing, fly - ing, pur - ple wolf - hound, show me where you are,

loco



Lost in sum - mer, morn - ing, win - ter, trav -

8va basso



- el ver - y far, Lost in mus - ing cir -

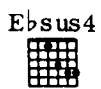
8va basso

Asus4



- cum - stanc - es, that's just where you are.

8va basso



To Coda

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment. The piano part features a *ff* dynamic marking and a melodic line in the bass clef.

8va basso-



Musical notation for the second system, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "Yes - ter - day — a morn - ing came, — a smile — up - on — your face, —". The tempo and feel are indicated as "a tempo, light swing feel".

8va basso---

loco - legato



Musical notation for the third system, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "Cae - sar's pal - ace, morn - ing glo - ry, sil - ly hu - man, sil -".



Musical notation for the fourth system, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "ly hu - man race. —". The system concludes with a double bar line and a 2/4 time signature.

D **E** **G**

On a sail - ing ship — to no - where, leav - ing an - y place, —

r.h. - *pp*
l.h. - *legato*

C **D** **E** **G**

— If the sum - mer change — to win - ter, yours — is no,

C **Bm** **C** **Asus4** **D**

Yours Is No Dis-grace. — Yours Is No Dis-grace. Death de - fy - ing, mu-

p r.h. - *pp*
l.h. - *legato*

E **G** **C** **D**

- ti - lat - ed ar - mies scat - ter the earth, — Crawl - ing out — of dirt -

E G C Bm

- y holes, - their mor-als, their mor-als dis - ap - pear. —

D E/D G/D 3fr

Yes - ter - day — a morn - ing came, — a smile up - on —

C/D D E/D G/D 3fr

your face, Cae - sar's pal - ace, morn - ing glo - ry, sil - ly hu - man, sil -

C Bm

- ly hu - man, sil - ly hu - man race. —

D **E** **G**

On a sail - ing ship — to no - where, leav - ing an - y -

8va basso-----

C **D** **E** **G**

- place, If the sum - mer change — to win - ter, yours is no, —

8va basso-----

C **Bm** **C** *D.S. $\frac{3}{8}$ al Coda*

Yours Is No — Dis - grace. — Yours Is No — Dis - grace.

8va basso-----

Coda **Bb**

r.h. white key gliss. (fingernails, hand moves backward)

8va basso-----

l.h. black key gliss. (thumbnail)

8va basso-----

fade to top of keyboard

YOUR MOVE

Words and Music by
JON ANDERSON

Moderately
Tacet

I've seen all good peo - ple turn their heads each day so sat - is - fied I'm on -

— my way. —

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

— Make the white Queen run so fast —

Ema7



F#m



E



She has - n't got time _____ to make you _____ wise. _____



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



cap - tured _____ for _____ the Queen -



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

Musical notation for the second system, including piano accompaniment.




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

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

to use. Move me on to an - y black square,

E  F#m 


use me an - y time you want, Just re - mem - ber that -

Emaj7  F#m  E 

the gold - 'sfor us all to cap - ture all we want -

F#m  Emaj7  F#m 




an - y - where, Yea, yea -

E  F#m  Emaj7 

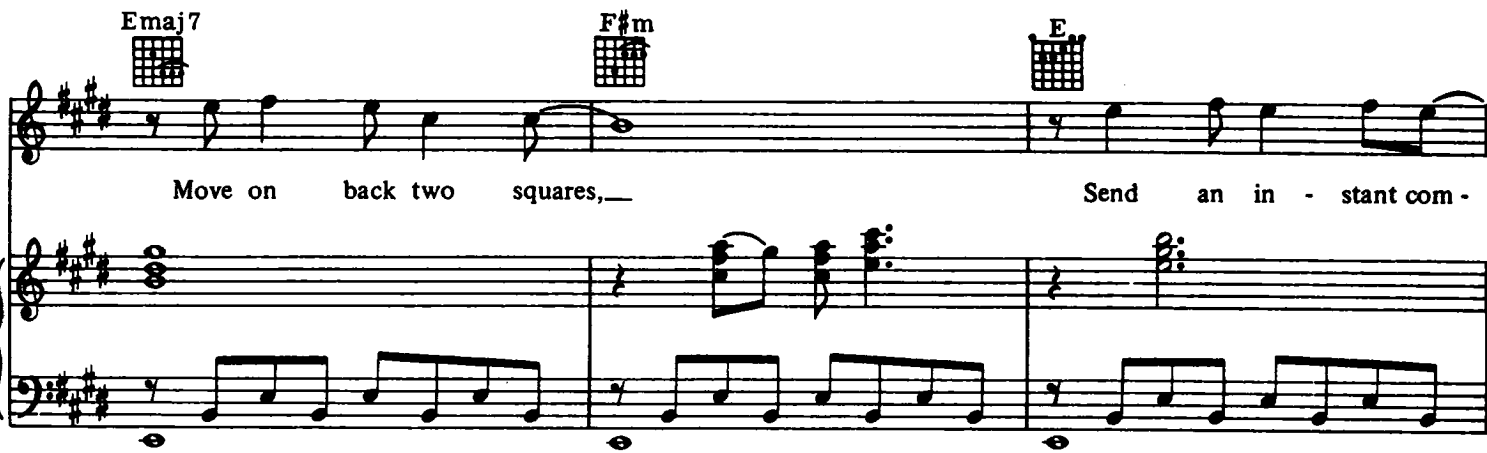
F#m  **E**  **F#m** 





— yea, yea. Don't sur - round — your - self — with your - self, —



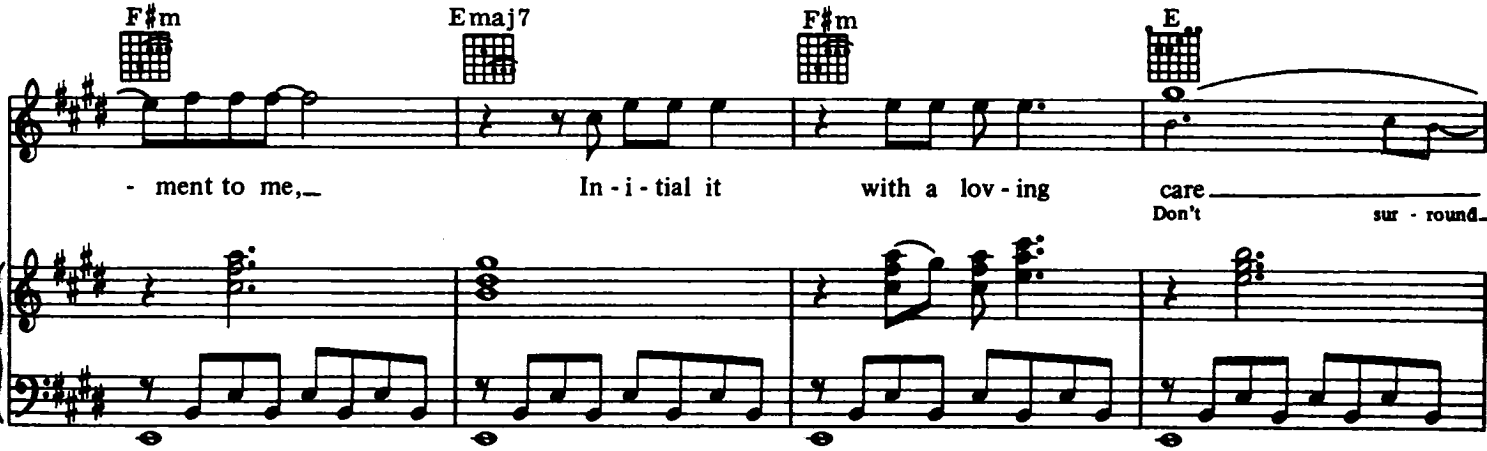
Emaj7  **F#m**  **E** 





Move on back two squares, — Send an in - stant com -



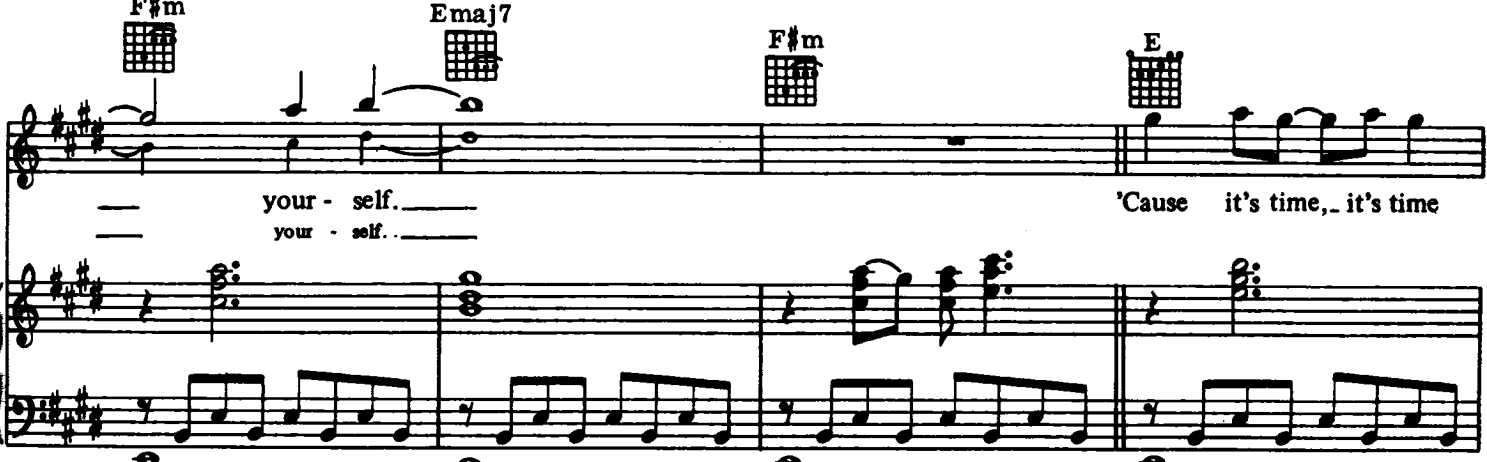
F#m  **Emaj7**  **F#m**  **E** 

- ment to me, — In - i - tial it with a lov - ing care —
Don't sur - round —



F#m  **Emaj7**  **F#m**  **E** 

— your - self. — 'Cause it's time, — it's time
— your - self. —



F#m



Emaj7



F#m



in time with your time and ___ its news ___ is cap - tured _____

for ___ the Queen ___ to use. ___ Did-dit did - dit did - dit did - dit
 (2nd time only) Don't sur - round.

F#m



Emaj7



F#m






did - dit did - dit did - dit did - da.
 your - self with your - self.



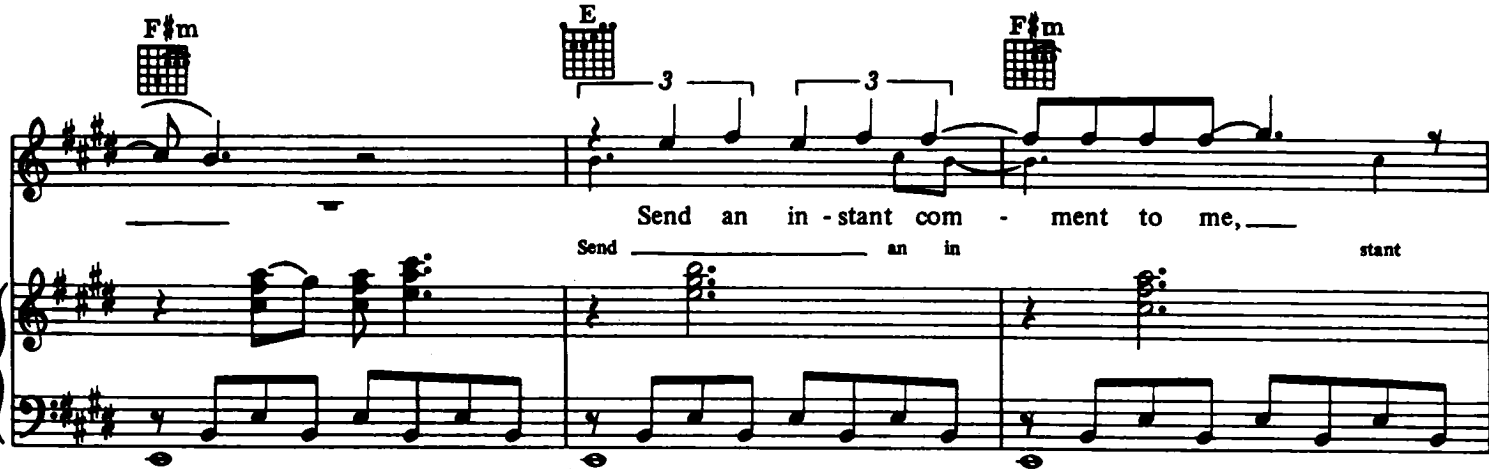
Emaj7







Don't sur - round ___ your - self ___ with your - self, ___ Move on back two squares, ___
 Don't sur - round ___ your - self, ___

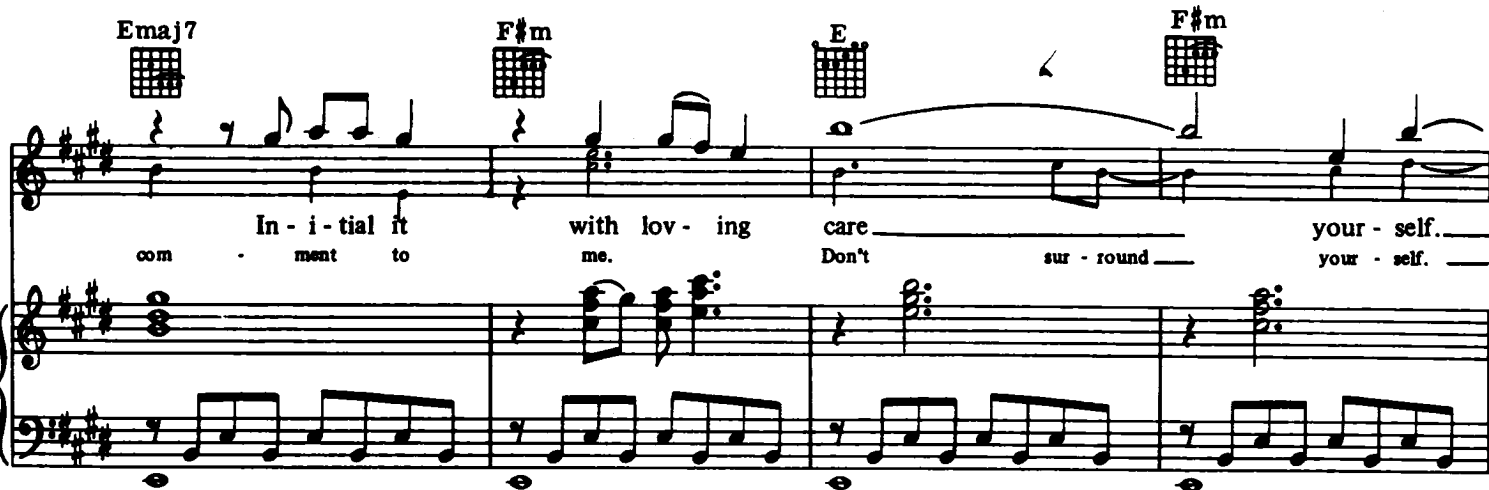
F#m  **E**  3 3 **F#m** 

Send an in - stant com - ment to me, —
 Send ——— an in ——— stant



Ema7  **F#m**  **E**  **F#m** 



com - ment to In - i - tial it with lov - ing care ——— your - self. —
 Don't sur - round ——— your - self. —



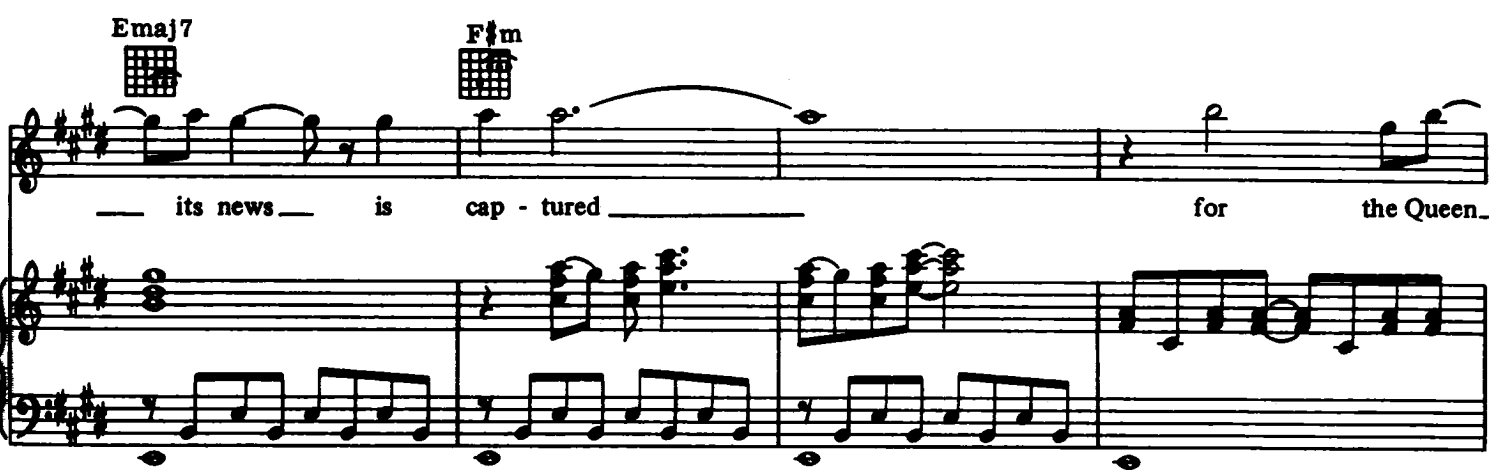
Ema7  **F#m**  **E**  **F#m** 

— — — — — 'Cause it's time, — it's time in time with your time and —



Ema7  **F#m** 

— its news — is cap - tured ——— for the Queen. —



— to use. — Did-dit did-dit did-dit did-dit did-dit did-dit did-dit did - da.

f-ff

Did-dit did-dit did-dit did-dit

did-dit did-dit did-dit did - da.

cresc.

'Cause it's time, it's time in time with your time and its news is cap - tured.

fff

ALL GOOD PEOPLE

Words and Music by
CHRIS SQUIRE

Moderately bright shuffle



Musical notation for the first system, including treble and bass staves with piano markings *mf* and *f*.



Play three times



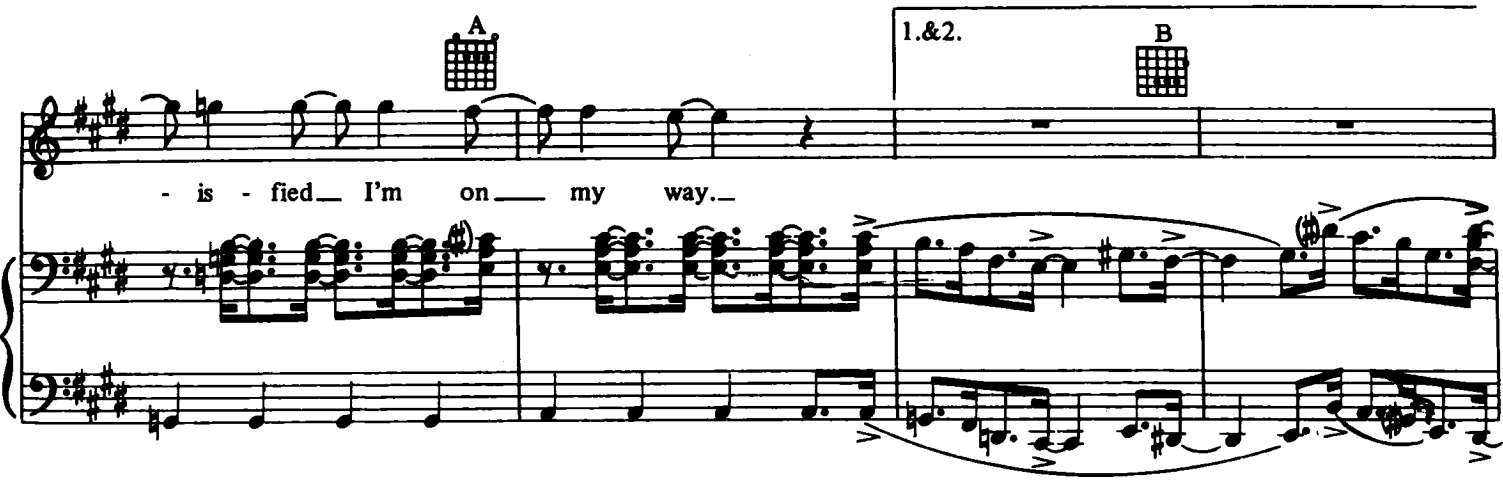
Musical notation for the second system, including lyrics: "I've seen all good people turn their heads each day so sat -".



Musical notation for the third system, including lyrics: "- is - fied I'm on my way -".

Musical notation for the fourth system, including lyrics: "I've seen all good people turn their heads each day so sat -".

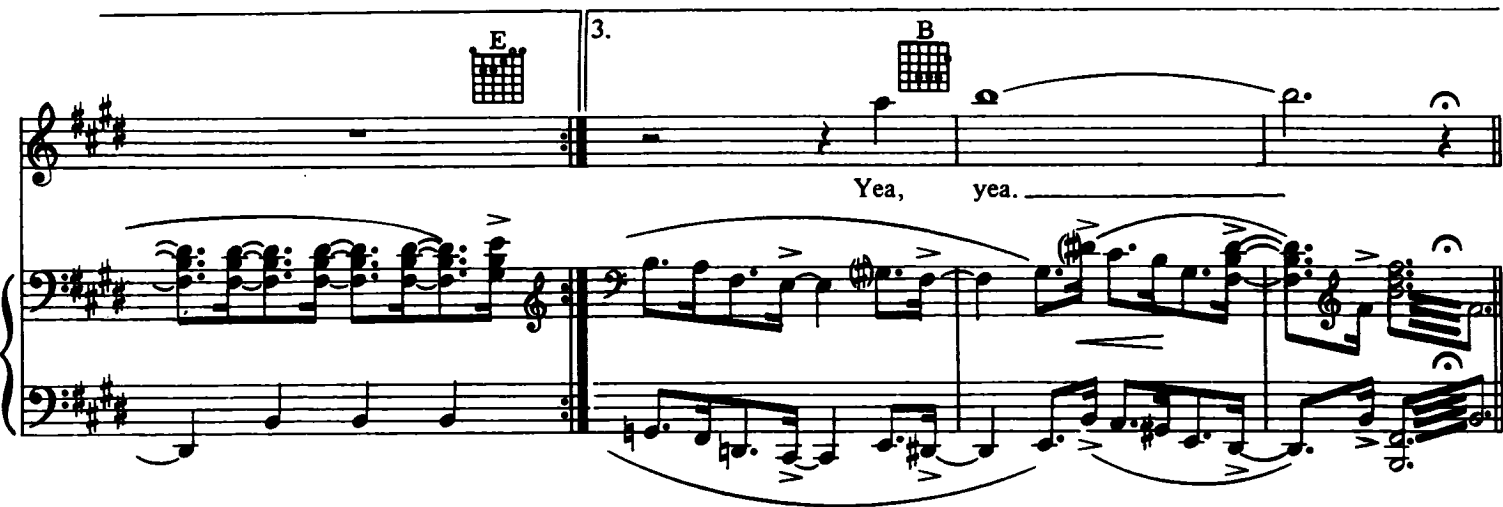
A  1.&2. B 





- is - fied_ I'm on_ my way._



E  3. B 

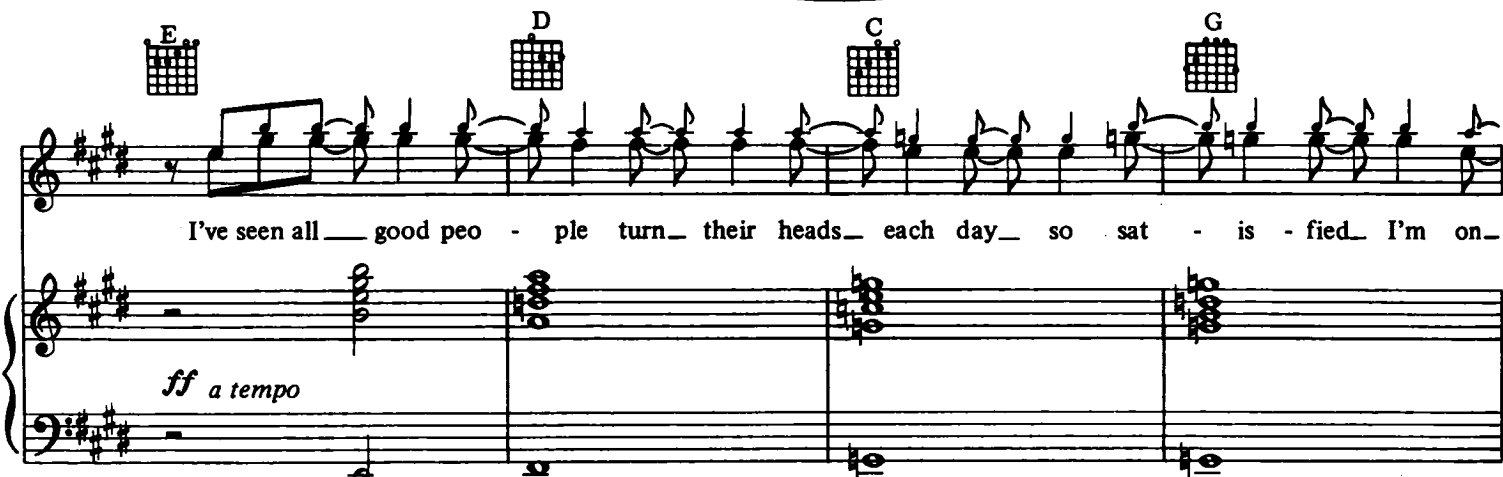
Yea, yea.



E  D  C  G 

I've seen all_ good peo - ple turn_ their heads_ each day_ so sat - is - fied_ I'm on_

ff a tempo



A  D  C  Bb 

_ my way._ I've seen all_ good peo - ple turn_ their heads_ each way-so sat -

poco dim. *mf*



F G C

- is - fied_ I'm on___ my way._ I've seen all___ good peo -

poco dim. *mp*

Bb Ab 4fr Eb 3fr

- ple turn___ their heads___ each day___ so sat - is fied_ I'm on___

F Bb Ab 4fr

— my way._ I've seen all___ good peo - ple turn___ their heads_

poco dim. *p*

Gb Db Eb 3fr

— each day___ so sat - is - fied_ I'm on___ my way._

dim.

LIFE SEEKER

Words and Music by
JON ANDERSON

Moderately



The piano accompaniment for the first system consists of a treble and bass clef. The treble clef has a melody of eighth notes with slurs and accents. The bass clef has a bass line of eighth notes with slurs and accents. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.



The vocal line for the first system is on a single staff with a treble clef. It features a melody of eighth and quarter notes with slurs and accents. The key signature is three sharps and the time signature is 3/4.

Sis - ter Blue - bird fly - ing high a - bove, _____
 Star - ship Troop - er, go sail - ing on by, _____

The piano accompaniment for the second system consists of a treble and bass clef. The treble clef has a melody of eighth notes with slurs and accents. The bass clef has a bass line of eighth notes with slurs and accents. The key signature is three sharps and the time signature is 3/4.



The vocal line for the second system is on a single staff with a treble clef. It features a melody of eighth and quarter notes with slurs and accents. The key signature is three sharps and the time signature is 3/4.

Shine your wings, -
 Catch my soul, -

The piano accompaniment for the third system consists of a treble and bass clef. The treble clef has a melody of eighth notes with slurs and accents. The bass clef has a bass line of eighth notes with slurs and accents. The key signature is three sharps and the time signature is 3/4.



for - ward to the sun.
catch the ver - y night.

Hide the mys - t'ries of life on your way.
Hide the mo - ment from my ea - ger eyes.


Though you've seen them, please don't say a word.
Though you've seen them, please don't tell a soul.

What you don't know I have nev - er
What you can't see can't be ver - y

1. 

heard. _____



2. 

whole. _____









Speak to me of sum-mer,
Speak to me of sum-mer,

long win - ters, long - er than time can re - mem - ber,
long win - ters, long - er than time can re - mem - ber,





8va basso.....

Bb

Ab 4fr

Set - ting up_ of oth - er roads,
Set - ting up_ of oth - er roads,

trav - el on_ in old_ ac - cus - tomed
trav - el on_ in old_ ac - cus - tomed

8va basso

F

A

ways. _____
ways. _____

I still re - mem - ber the
I still re - mem - ber the

C 8va basso

F loco

talks by_ the wa - ter,
talks by_ the wa - ter,

the proud sons and daugh - ters that,
the proud sons and daugh - ters that,

8va basso

Bb

Ab 4fr

To Coda

in the know - ledge of the land,
in the know - ledge of_ the land,

spoke to me_ in sweet ac - cus - tomed
spoke to me_ in sweet ac - cus - tomed

8va basso



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. It contains a whole note chord F, a whole note chord G, and a whole note chord E.

ways.

Piano accompaniment for the first system, including treble and bass staves with various musical notations such as slurs, accents, and dynamics.

A *8va* basso

loco



Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It contains a whole note chord A and a whole note chord E.

Piano accompaniment for the second system, including treble and bass staves with various musical notations.



Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. It contains a whole note chord A and a whole note chord E.

Moth - er life, — hold firm - ly on to me, —

Piano accompaniment for the third system, including treble and bass staves with various musical notations.



Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. It contains a whole note chord A.

Catch my know - ledge

Piano accompaniment for the fourth system, including treble and bass staves with various musical notations.

E

high - er than the day. _____

A

Lose as much_ as on - ly you can show. _____

E

D7 C7 D7 C7 Bm7 E

Though you've seen me, please don't say a word.

A

What I don't_ know I have_ nev - er

Brighter tempo, 2-beat feeling

E



D9/6



shared.

G6



A



DISILLUSION

Words and Music by
CHRIS SQUIRE

E



D9/6



Lone - li - ness _____ is a pow'r _____ that we _____ pos - sess _____
All I know _____ can be shown _____ by your _____ ac - cept -

G6



A



_____ to give _____ or the take _____ a - way _____ for - ev -
tance of _____ the facts _____ there shown _____ be - fore _____

E 4fr

1. D9/6 4fr

2. D9/6 4fr

er. _____
 you. _____

G6 4fr

A

E 4fr

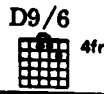
D9/6 4fr

Take what I say _____ in a dif - f'rent way _____ and it's eas -

G6 4fr

A

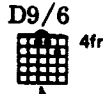
y to say _____ that this _____ is all _____ con - fu -



Musical staff with treble clef, key signature of two sharps, and a melodic line with long notes.

sion.

Piano accompaniment for the first system, featuring a rhythmic pattern in the right hand and a bass line in the left hand.



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

As I see a new day in me, I can al -

Piano accompaniment for the second system, featuring a rhythmic pattern in the right hand and a bass line in the left hand.



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

so show if you and you may

Piano accompaniment for the third system, featuring a rhythmic pattern in the right hand and a bass line in the left hand.

Tempo I



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

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

fol - low.

Piano accompaniment for the fourth system, featuring a rhythmic pattern in the right hand and a bass line in the left hand.

Coda



Musical notation for the Coda section, including a vocal line with lyrics "ways." and a piano accompaniment. The piano part includes markings for "8va basso" and "Toco".

WÜRM

By STEVE HOWE

First system of musical notation for the piece, featuring guitar chord diagrams for G, Eb (3fr), and C.

Second system of musical notation, continuing the piece with guitar chord diagrams for G, Eb (3fr), and C.

Third system of musical notation, including the instruction "Play 4 times" and guitar chord diagrams for G, Eb (3fr), and C.

Fourth system of musical notation, including the instruction "Play 4 times" and the dynamic marking "poco cresc." with guitar chord diagrams for G, Eb (3fr), and C.

Play 5 times

G

E^b

3fr

C

mp

poco cresc.

Play 4 times

G

E^b

3fr

C

mf

G

E^b

3fr

C

poco cresc.

Play 4 times

G

E^b

3fr

C

f - ff

G

E^b

3fr

C

G

E^b

3fr

C

System 1: Musical notation for the first system. The guitar part features three chord diagrams: G (x02320), Eb 3fr (x02320), and C (x02320). The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass staff contains a simple harmonic accompaniment.

System 2: Musical notation for the second system. The guitar part features three chord diagrams: G (x02320), Eb 3fr (x02320), and C (x02320). The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass staff contains a simple harmonic accompaniment.

System 3: Musical notation for the third system. The guitar part features three chord diagrams: G (x02320), Eb 3fr (x02320), and C (x02320). The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including accents, slurs, and triplet markings (3). The bass staff contains a simple harmonic accompaniment.

System 4: Musical notation for the fourth system. The guitar part features three chord diagrams: G (x02320), Eb 3fr (x02320), and C (x02320). The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including accents, slurs, and triplet markings (3). The bass staff contains a simple harmonic accompaniment.

System 5: Musical notation for the fifth system. The guitar part features three chord diagrams: G (x02320), Eb 3fr (x02320), and C (x02320). The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass staff contains a simple harmonic accompaniment.

System 6: Musical notation for the sixth system. The guitar part features three chord diagrams: G (x02320), Eb 3fr (x02320), and C (x02320). The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass staff contains a simple harmonic accompaniment. The instruction "Repeat and fade" is written above the first measure of the system.

ROUNABOUT

Words and Music by
JON ANDERSON and STEVE HOWE

Medium beat

Em F#m G F#m G F#m Em F#m G F#m Em

1. 2.

mf

I'll be the Round - a - bout, - the words will make - you out - 'n out,
The mu - sic dance _____ and sing, - they make the chil - dren real - ly ring,

f

I spend the day _____ your way. _____ Call it morn - ing driv - ing
I spend the day _____ your way. _____ Call it morn - ing driv - ing

F#m G F#m G F#m Am Bm C3fr D5fr C3fr Bm Am Bm

Bm7/A Gmaj7 1. G9sus4 3fr Em F#m G F#m G F#m Em

thru the sound and in and out the val - ley. _____
thru the sound and in and out the

F#m G F#m Em

2.
G9sus4
3fr

val - ley. _____ In and a - round _____

G C F C F C G 3fr

C F C Bb 3fr G 3fr C

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

F C F C G 3fr

C F C Bb 3fr

G 3fr C F C

One _____ mile o - ver we'll be there and we'll see you, _____

F C G 3fr

C F C Bb 3fr

G 3fr C F C F C G 3fr

ten _____ true sum - mers we'll be there and laugh - ing too, _____

To Coda

C F C Bb Em Bm Em Bm Em

twen - ty-four be - fore my love you'll see I'll be there with you.

F#m G F#m G F#mEm F#m G F#m Bm Em

F#m G F#m G F#mEm

Tacet

Em F#m G F#m G F#mEm F#m G F#m G F#mEm

I will re - mem - ber you, your sil - hou - ette will charge the view

F#m G F#m G F#m Am Bm C 3fr D C Bm Am Bm

of dis - tance at - mos - phere. Call it morn - ing driv - ing

Bm7/A Gmaj7 G9sus4 3fr

D.S. al Coda

thru the sound and e - ven in the val - ley. In and a - round

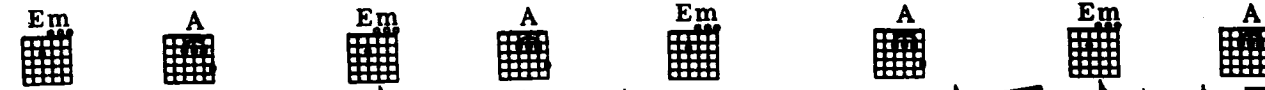
Coda Tacet

Em A Em A Em A Em



Musical staff with lyrics: A - long the drift - ing cloud - the ea - gle search - ing down - on the land, catch - ing the

Piano accompaniment for the first system, featuring triplets in both the treble and bass staves.



Musical staff with lyrics: swirl - ing wind - the sail - or sees the rim - of the land, The ea - gles dancing wings - cre - ate as

Piano accompaniment for the second system, featuring triplets in both the treble and bass staves.



Musical staff with lyrics: weath - er spins - out of hand.

Piano accompaniment for the third system, including an *Organ solo* section with a double bar line and a key signature change to D major.



Musical staff with lyrics: Go clos - er hold the land, - feel part - ly no more than - grains of

Piano accompaniment for the fourth system, featuring triplets in both the treble and bass staves.



sand, we stand to lose all time, a thousand answers by in our



hand, next to your deeper fears we stand sur-round-ed by a mil-lion years.



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



I'll be the Round a - bout, the words will make you out - 'n' out.

SOUTH SIDE OF THE SKY

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately



A riv - er, a moun-tain to be crossed, The
for - ward," was my friends on - ly cry, In

sun - shine in moun - tains some - times lost, A -
deep - er to some-where we could lie, And

round the South Side, So cold cold that we
rest for the day _____ With cold in the

cried. } Were we ev - er cold - er on that
way. }

day, — A mil - lion miles a - way, — It seemed from all of e -

ter - ni - ty, — yah! "Move The

mo - ments seemed lost in all the noise, — A

snow - storm, a stim - u - lat - ing voice — Of



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

warmth of the sky, _____ Of warmth when you die. —

Piano accompaniment for the first system, including grand staff and bass clef.



Musical staff with treble clef and key signature of two sharps.

Were we ev - er warm - er on that

Piano accompaniment for the second system, including grand staff and bass clef.

Musical staff with treble clef and key signature of two sharps.

day, — A mil-lion miles a - way, — It seemed from all of e -

Piano accompaniment for the third system, including grand staff and bass clef.



To Coda

Musical staff with treble clef and key signature of two sharps.

ter - ni - ty, _____ yah!

Piano accompaniment for the fourth system, including grand staff and bass clef.

Am D C 3fr D Am D C 3fr D Am D C 3fr D

Am D C 3fr D Am D Dm Am Dm Am

C 3fr Am C 3fr Em

La la la la la la la la la la la la la la

Am D Dm Am Dm Am

1.

2.

dim.

D.S. al Coda

gva The

R.H. *dim.*
L.H. *pppp cresc.*

Coda



The sun - shine in

moun - tains some - times lost, — The riv - er can

dis - re - gard_ the cost_ And melt in the sky, _____

Feel warmth when you die,

Were we ev - er warm - er on that day, - A mil-lion miles a - way, -

It seemed from all of e - ter - ni - ty, - yah! E -

MOOD FOR A DAY

By STEVE HOWE

Moderately

1.

mf

2.

3.

D E7 G 3fr D

G 3fr Bm 1. Bb C Bb A 5fr

2. Bb Brighter tempo F#

A 5fr D A 5fr G 3fr F# Bm 1. F#

2.

Chord diagrams: F# (5fr), Em, Bm, F# (5fr), A (5fr), E7 (2nd 4).

Tempo: Slower tempo

Chord diagrams: A (5fr), D, E, A (5fr), G (3fr), D, G (3fr).

Tempo: Very slowly

Chord diagrams: D, G (3fr), F#.

Tempo: Tempo 1^o

Chord diagrams: G (3fr), Bm, A (5fr), G (3fr), F#.

Chord diagrams: Bm, F#, G (3fr), Bm, Bm7.

G 3fr F# Bm F# G 3fr Bm

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The system contains six measures of music with corresponding guitar chord diagrams above the staff.

Bm7 G 3fr F# Bm F#

Musical notation for the second system, continuing the piece with five measures of music and guitar chord diagrams for Bm7, G 3fr, F#, Bm, and F#.

A 5fr D A 5fr G 3fr F# Bm

1. F#

Musical notation for the third system, starting with a double bar line and containing six measures of music. Chord diagrams include A 5fr, D, A 5fr, G 3fr, F#, Bm, and F#.

2. F# A 5fr E7 sus 4 A 5fr D E A 5fr G 3fr

Musical notation for the fourth system, starting with a double bar line and containing six measures of music. Chord diagrams include F#, A 5fr, E7 sus 4, A 5fr, D, E, A 5fr, and G 3fr.

Very slowly

D G 3fr D G 3fr D

rit. p

Musical notation for the fifth system, starting with a double bar line and containing six measures of music. The tempo is marked 'Very slowly'. Chord diagrams include D, G 3fr, D, G 3fr, and D. Performance markings include 'rit.' and 'p'.

HEART OF THE SUNRISE

Moderately

Words and Music by
JON ANDERSON, CHRIS SQUIRE and BILL BRUFORD



Musical notation for the first system, including a treble clef staff with a whole rest and a piano accompaniment with a *p* dynamic marking.

Eb m

Cm7

Love comes_ to you _____ and you fol - low, _____

Lose

Db

Ab
4th
Fret

one _____ on _____ to the Heart _____ Of The Sun - rise. _____

Bb m

Eb m

Sharp

dis - tance, _



How can the wind _____ with its arms _____ all a -



round me. _____

Moderately slow



Lost on a wave _____ and then af - ter, Dream on, on to the Heart Of The



Sun - rise. _____ Sharp dis - tance,





How can the wind with so man - y a - round me, — lost in the






cit - y. _____

cresc. *f*




Lost in their eyes as you hur-ry by, _____




Count - ing the brok - en ties they de - cide.

(Percussion)



Detailed description: This is a musical score for guitar and piano. It features a vocal line with lyrics and two piano accompaniment staves. The key signature has three flats (B-flat major/D-flat minor). The guitar part includes various chord diagrams and fretting instructions. The piano part includes triplets, a crescendo, and a forte dynamic. The score concludes with a percussion part in the right hand and a melodic line in the left hand.

Bb m Eb m Cm7 Bb m

Love comes to you and then af - ter, Dream on, on to the Heart Of The

Ab 4th Fret Bb m Eb m

Sun - rise. Lost on a wave that you're dream - ing,

Cm7 Bb m Ab 4th Fret

Dream on, on to the Heart Of The Sun - rise.

3 3 cresc.

Bb m Eb m Eb Db

Sharp dis - tance, How can the wind with its arms all a -

sfz *sfz* *f*



round me. _____ Sharp dis - tance,

sfz *sfz*



How can the wind with so man - y a - round me, _____ I feel lost in the

f



cit - y. _____

E7 sus 4 *A*

Lost in their eyes as you hur - ry by, _____

E7 sus 4

B

Ebm9

Count - ing the brok - en ties they de - cid - ed.

Ebm9

Straight line mov - ing and re - mov - ing sharp - ness of the col - or sun - shine,
Long last treat - ment of the tell - ing that re - lates to all the words sung, —

Gb

Ab 4th Fret

Ebm9

Ab 4th Fret

Straight light search - ing all the mean - ings of the song,
Dream - er, eas - y in the

chair that real - ly fits you. —

C7 sus 4

Fm

Bb m

Love comes to you — and then af - ter, —



Dream on, on to the Heart Of The



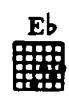
Sun - rise.



Sharp dis - tance,



How can the wind with its arms a -



Musical staff with vocal line and piano accompaniment.

round

me.

Piano accompaniment for the first system.



Musical staff with vocal line and piano accompaniment.

Sharp

dis - tance,

Piano accompaniment for the second system.



Musical staff with vocal line and piano accompaniment.

How

can

the wind

with so man - y a -

Piano accompaniment for the third system, featuring triplets.



Musical staff with vocal line and piano accompaniment.

round

me,

I feel lost in the cit - y.

Piano accompaniment for the fourth system, ending with a double bar line.

LONG DISTANCE RUNAROUND

Words and Music by
JON ANDERSON

Moderately

E9



Long Dis - tance Run A - round, _

mf *simile*

E9/6



Long time wait - ing to feel the sound.

Bm



I still re - mem - ber the

G



3fr

dream there, I still re - mem - ber the

C 3fr Em 3fr Am7

time you said — good - bye, — Did we real - ly tell lies, —

C 3fr F C 3fr Bb

— let - ting in the sun - shine, — Did we real - ly count to —

8va bassa ————— *loco*

E

— one hun - dred?

E9

Cold sam - mer lis - ten - ing, —

simile

E9/6



Hot col - or melt - ing the an - ger to stone, —

Bm



I still re - mem - ber the

G



dream there, I still re - mem - ber the

C



Em



time you said — good - bye, — Did we real-ly tell lies, —

Am7 C 3fr F C 3fr

let - ting in the sun - shine, _____ Did we real-ly count to _____

8^{va} bassa loco

To Coda

one hun - dred?

E9

Long Dis - tance Run A - round, _____ Long time

simile

E9/6 Bm

wait - ing to feel _____ the sound. _____

I still re - mem - ber the dream there,

I still re - mem - ber the time you said good - bye. _____

(if duet)

C 3fr

G7 3fr **Am7** **Bm7-5** 6fr **Cmaj7** 5fr **E** 4fr

D.S. al Coda

Coda

Em 3fr **Dmaj7** 5fr **Ema7** 7fr **E** 4fr

hun - dred, look - in' for the sun - shine. _____

THE FISH

By CHRIS SQUIRE

Moderately

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff is mostly silent, with a few notes appearing later in the system.

The second system continues the piece. It features a change in time signature to 3/4. The upper staff has a melodic line with some rests. The lower staff has a bass line. A dynamic marking of *p* is present. A percussion part is indicated by 'x' marks on a staff above the bass line, with the instruction '(Percussion)'. The system ends with a double bar line.

The third system contains two systems of notation. The first system is for the bass clef, with the instruction 'Play twelve times - gradual cresc.' and a dynamic marking of *sfz*. The second system is for the treble clef, with the instruction 'Play seven times' and a dynamic marking of *sfz*. Both systems feature repeated rhythmic patterns.

The fourth system consists of two systems of notation. The upper system is for the bass clef, and the lower system is for the treble clef. The treble clef system includes the instruction 'r.h.' (right hand). The music features sustained chords and melodic lines.

The fifth system consists of two systems of notation. The upper system is for the treble clef, with the instruction 'Repeat and fade' and a long horizontal line indicating a sustained or repeated chord. The lower system is for the bass clef, with a melodic line. The system ends with a double bar line.

The sixth system consists of two systems of notation. The upper system is for the treble clef, with a long horizontal line indicating a sustained or repeated chord. The lower system is for the bass clef, with a melodic line. The system ends with a double bar line.

FIVE PER CENT FOR NOTHING

By BILL BRUFORD

Very bright

(Percussion)

The musical score is arranged in four systems. Each system contains three staves: a top staff for Percussion, a middle staff for Piano, and a bottom staff for Bass. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system is marked '(Percussion)'. The second system begins with a 'mf' dynamic marking. The third system features a large fermata over the piano part. The fourth system includes first and second endings, indicated by '1.' and '2.' above the staff.

WE HAVE HEAVEN

Words and Music by
JON ANDERSON

Moderately

G



Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

We

Have

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,



Heav

en,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

We

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

Have Heav

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

en,

A

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare

Yes, he — is here, Yes, he — is here,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

G

To look — a - round, To look — a - round,
Yes, he — is — here, Yes, he — is — here,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

Three times, getting louder

We

Have

To look a - round,
Yes, he is here,

To look a - round,
Yes, he is here,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

Heav

en.

To look a - round,
Yes, he is here,

To look a - round,
Yes, he is here,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

(Door slam)

(footsteps running away)

fff

mf dim.

ppp

Songs from:
CLOSE TO THE EDGE
YESSONGS
TALES FROM TOPOGRAPHIC OCEANS
RELAYER

AND YOU AND I

1. CORD OF LIFE

Words by
JON ANDERSON

Music by
JON ANDERSON, BILL BRUFORD, STEVE HOWE and CHRIS SQUIRE

Moderately

D



G/D



A/D



G/D



D



G/D



A man con-ceived a mo -
Changed on - ly for a sight -

A/D



G/D



D



G/D



A/D



G/D



ment's an - swers to — the dream, _____
— of sound, the space - a - greed. _____

D



G/D



A/D



G/D



D



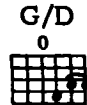
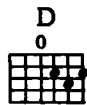
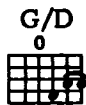
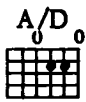
G/D



stay - ing the flow - ers
Be - tween the pic - ture

dai - ly, sens - ing all the
of time be - hind the face of

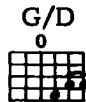
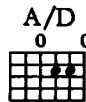
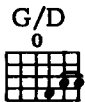
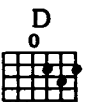
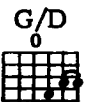
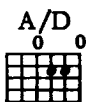
themes. _____
need, _____



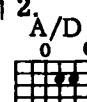
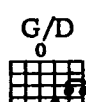
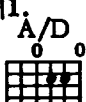
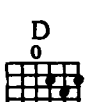
As a found - a - tion left to cre - ate the
com - ing quick - ly to terms of all ex -



spi - ral aim, — a move - ment re - gained and re - gard - ed
pres - sion laid, — e - mo - tion re - vealed as the o - cean



both the same, — } all com - plete in the sight — of seeds — of life — with
maid, — }



you. Oh. —

Bb13



Musical staff with treble clef, key signature of one flat, and 4/4 time signature. The melody consists of quarter notes: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

Turn round tai - lor, as - sault - ing all the morn - ings of the

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. The melody consists of quarter notes: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

Coins and cross - es

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. The accompaniment consists of chords: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

Musical staff with bass clef, key signature of one flat, and 4/4 time signature. The accompaniment consists of chords: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

C

Am



Musical staff with treble clef, key signature of one flat, and 4/4 time signature. The melody consists of quarter notes: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

in - ter - est shown, pre - sent - ing one an - oth - er to the

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. The melody consists of quarter notes: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

nev - er know — their fruit - less worth;

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. The accompaniment consists of chords: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

Musical staff with bass clef, key signature of one flat, and 4/4 time signature. The accompaniment consists of chords: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

Bb13



Musical staff with treble clef, key signature of one flat, and 4/4 time signature. The melody consists of quarter notes: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

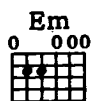
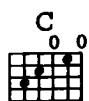
cord, all left dy - ing, re - dis - cov - ered of the

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. The melody consists of quarter notes: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

ords are bro - ken,

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. The accompaniment consists of chords: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.

Musical staff with bass clef, key signature of one flat, and 4/4 time signature. The accompaniment consists of chords: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B.



door that turned round, _____ to close the cov - er, all the

locked in - side the moth - er earth. —

Bb13



Dsus4



in - ter - est shown, to turn _ to one an - oth - er, to the sign _____ at the time -

They won't hide, — hold, they _____ won't tell — you, watch -

D

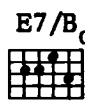
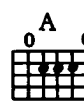
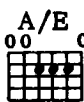
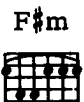
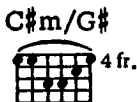
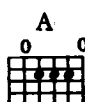


float your — climb. —

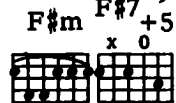
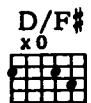
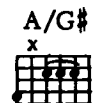
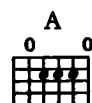
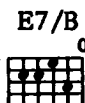
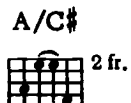
ing the world, — watch - ing all — of the world, — watch - ing



us go by.



And you and I climb o - ver the sea to the val - ley,



and you and I reach out for rea-sons to call.

2. ECLIPSE

Words by
JON ANDERSON

Music by
BILL BRUFORD and CHRIS SQUIRE

Slowly

B



E



D



E



D



A



First system of musical notation, featuring treble and bass staves with notes and dynamics. The treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *p*.

E



B7/F#



B7



A/C#



2 fr.

E



B7(no 3rd)/F#



Second system of musical notation, featuring treble and bass staves with notes and dynamics. The treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *p*.

E/G#



A



E



F#m7



Third system of musical notation, featuring treble and bass staves with notes and dynamics. The treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *p*.

B



B7



E/B



F#m7/C#



B/F#



B/A



Fourth system of musical notation, featuring treble and bass staves with notes and dynamics. The treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *p*.

Com- ing quick- ly to terms_ of all_ ex- pres - sion laid, e -

Fifth system of musical notation, featuring treble and bass staves with notes and dynamics. The treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *p*.

E/B
00



F#m7/C#



B/F#



B/A
0



Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. The melody consists of eighth and quarter notes with some slurs.

mo - tion re - vealed _____ as the o - cean maid, _____ as a

Piano accompaniment for the first system, including treble and bass clefs with chords and a bass line.

E/B
00



F#m7/C#



B/F#



F#m7/C#



Musical staff with treble clef, key signature of two sharps, and a melody line. The melody continues with eighth and quarter notes.

move - ment re - gained _____ and re - gard - ed both the same, _____

Piano accompaniment for the second system, including treble and bass clefs with chords and a bass line.

E
0 00



F#m7



E/G#
x 00



A
0 0



E
00



A
0 0



Musical staff with treble clef, key signature of two sharps, and a melody line. The melody includes a double bar line and a 4/4 time signature change.

all com - plete in _____ the sight _____ of seeds of life _____ with you. _____

Piano accompaniment for the third system, including treble and bass clefs with chords and a bass line.

G
x000



A
0 0



G
x000



D
0



B



F#m/A



G#m
4 fr.



G
x000



Piano accompaniment for the fourth system, including treble and bass clefs with chords and a bass line. The system ends with a double bar line and a 3/4 time signature change.

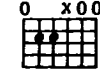
3. THE PREACHER THE TEACHER

Words by
JON ANDERSON

Music by
JON ANDERSON, BILL BRUFORD, STEVE HOWE and CHRIS SQUIRE

Moderately

E(no 3rd)



E(no 3rd)/B



E/G#



E(no 3rd)/A



E(no 3rd)/B



mp

E(no 3rd)



E(no 3rd)/B



E/G#



E(no 3rd)/A



Sad preach-er nailed up-on — the col-oured door — of time;

E(no 3rd)/B



E(no 3rd)



E(no 3rd)/B



in-sane teach-er be there — re-mind-ed of — the rhyme.

E/G#



E(no 3rd)/A



E(no 3rd)/B



E(no 3rd)



There'll be no mu-tant en-e-my we shall

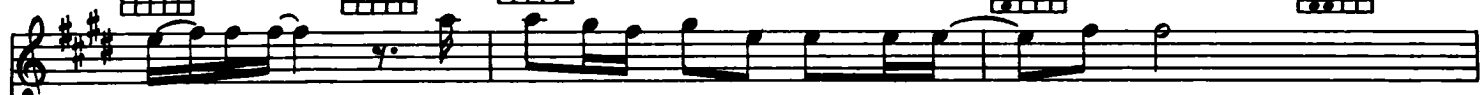
E(no 3rd)/F#

A

E(no 3rd)/B

F#m7

F#m/C#



cer - ti - fy; - po - lit - i - cal ends, as sad re - mains, - will die.

E(no 3rd)

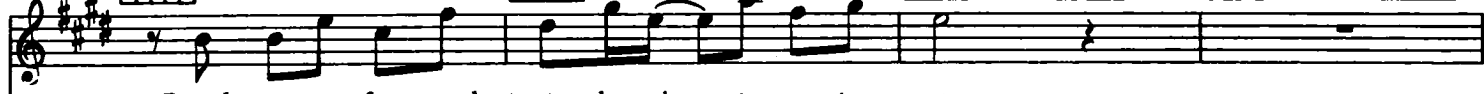
E(no 3rd)/B

C#m7/G#

F#m9

C#m7/G#

F#m9



Reach out as for - ward tastes be - gin - to en - ter you.

C#m

F#m

E

F#m11

A/B

A/C#



Ooh, - ooh. - I lis - tened hard, but could not see

E/G#

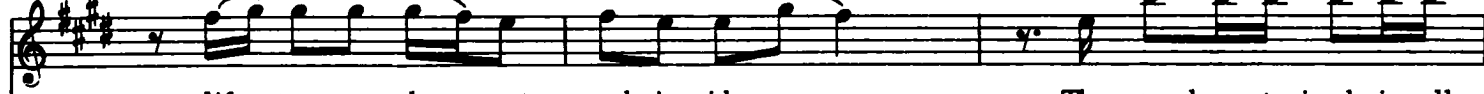
E/A

E/B

Bsus4

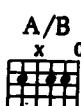
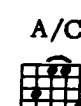
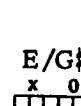
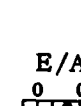
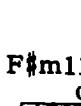
E

F#m11



life - tem - po change out and in - side me. - The preach - er trained - in all -



A/B  0 A/C#  2 fr. E/G#  x 00 E/A  0 00 F#m11/B  00

_____ to lose his name; _____ the teach-er trav-els, ask - ing to be shown the same. In the

end, we'll a - gree, we'll ac - cept, we'll im - mor - tal - ise _____ that the

truth of the man ma-tur - ing in _____ his eyes, _____ all com-plete in the

sight of seeds of life with you.

G#m/B  x A/B  x 0 A  0 0 C#m  4 fr. G#m7  4 fr. C#m  4 fr.

C#m7



G#m7



C#m7



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

Com-ing quick-ly to terms_ of all_ ex - pres-sions laid, _ as a

Musical staff with piano accompaniment in treble and bass clefs. The bass line features a steady eighth-note accompaniment. A dynamic marking 'f' is present.

G#m7



C#m7



Musical staff with treble clef. The melody continues with eighth and quarter notes.

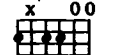
mo-ment re - gained _ and re - gard - ed both _ the same, _ e -

Musical staff with piano accompaniment in treble and bass clefs. The bass line continues with eighth notes.

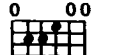
G#m



F#m11



E

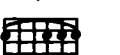


Musical staff with treble clef. The melody continues with eighth and quarter notes.

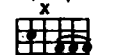
mo-tion re - vealed _ as the o - cean maid, _

Musical staff with piano accompaniment in treble and bass clefs. The bass line continues with eighth notes.

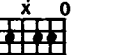
F#m



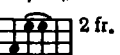
G#m/B



A/B



A/C#

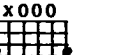


Slowly

E



G



Musical staff with treble clef. The melody continues with eighth and quarter notes.

a clear-er fu - ture, morn-ing, eve - ning, nights with you.

Musical staff with piano accompaniment in treble and bass clefs. The bass line continues with eighth notes.

F#



F#7



Am7



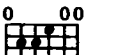
Em/G



Bsus 4



E



Musical staff with piano accompaniment in treble and bass clefs. The bass line continues with eighth notes.

4. APOCALYPSE

Words by
JON ANDERSON

Music by
JON ANDERSON, BILL BRUFORD, STEVE HOWE and CHRIS SQUIRE

Moderately slow

Tacet

B



F#m/A#



G#m9



4 fr.

B/D#



4 fr.

And you and I climb, cross - ing the shapes of the morn - ing. —
And you and I climb, clear - er, to - wards — the move - ment. —

p

mp

B

C#m7/B

B

F#m/A#

1. G#m9



4 fr.

B/D#



4 fr.

And you and I reach o - ver the sun for the riv - er. —
And you and I called

B

C#m7/B

2. G#m9



4 fr.

Emaj7



B

C#m

E



00

o - ver val - leys of end - less seas.

L.H. rit.

CLOSE TO THE EDGE

1. THE SOLID TIME OF CHANGE

Words and Music by
JON ANDERSON and STEVE HOWE

Moderately

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a guitar staff with chord diagrams and a piano staff with musical notation. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Moderately'.

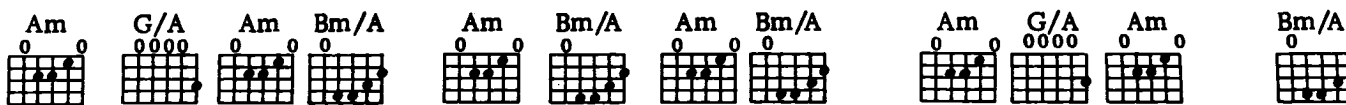
System 1: Chords: D (0 2 2 3 3 3), C⁶ (3 3 3 3 3 3), Bm7 (2 1 2 2 3 3), Am7 (0 0 0 2 2 2). Piano notation includes a *mf* dynamic marking.

System 2: Chords: Gmaj9 (x0 0 0 2 2 3), C⁶ (3 3 3 3 3 3), Bm7 (2 1 2 2 3 3), Am7 (0 0 0 2 2 2), G (x000), G/F (x000).

System 3: Chords: Em7 (0 0 0 2 2 2), A/E^b (0 2 2 3 3 3), C/D (0 0 0 2 2 2), B^b/C (x 2 2 3 3 3), E7-5/B^b (x 2 2 3 3 3).

System 4: Chords: E^b7 (x 2 2 3 3 3), E^b7sus4 (x 2 2 3 3 3), A^b7 (x 2 2 3 3 3) 4 fr., A^b7-5 (x 2 2 3 3 3) 3 fr., D^b-5 (x 2 2 3 3 3) 4 fr., D^b (x 2 2 3 3 3) 4 fr., B^b7 (x 2 2 3 3 3).

System 5: Chords: D (0 2 2 3 3 3), D/C# (x 2 2 3 3 3), C⁶ (3 3 3 3 3 3), Bm7 (2 1 2 2 3 3), D/A (0 0 2 2 3 3), Gmaj9 (x0 0 0 2 2 3), Bm7 (2 1 2 2 3 3), F (2 2 3 3 3 3).



A



sea - soned witch could call you from the depths of your dis - grace, and

A



re - ar - range your liv - er to the sol - id men - tal grace, and a -
sess - ing points to no - where, lead - ing ev - 'ry sin - gle one. A

A

chieve it all with mu - sic that came quick - ly from a - far, then
dew - drop can ex - alt us like the mu - sic of the sun, and

A

1.

taste the fruit of man re - cord - ed los - ing all a - gainst the ho - ur. —
 take a - way the plain in which we

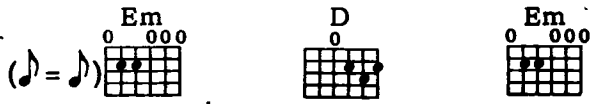
Gm7



And as -

L.H.

2.



move, and choose the course you're run - ning. Down at the edge, round by the
 Close to the edge, down by a

F#m F#m/B



cor - ner. — } Not right a - way, — not right a - way. —
 riv - er. — }





Crossed a line a - round the chang - es of the sum - mer,
Get - ting o - ver all the time I had to wor - ry,




reach - ing out to call the col - our of the sky.
leav - ing all the chang - es far from far be - hind.




Passed a-round a mo - ment clothed in morn-ings fast - er than we see.
We re-lieve the ten - sion on - ly to find out the mas - ter's name.



Dm C Dm Em

Down at the end, round by the cor - ner.

Dm C Dm Em

Close to the edge, just by the riv - er.

F Em Dm 11 C C/B Am7 Em/A Em/G

Sea - sons will pass you by. I get up, I get down.

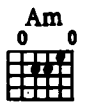
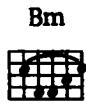
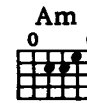
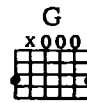
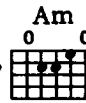
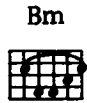
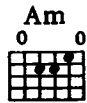
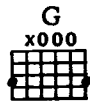
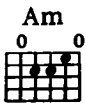
F

Now that it's all o - ver and done, now that you find, now that you're whole.

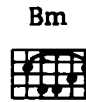
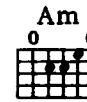
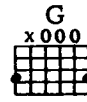
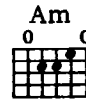
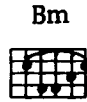
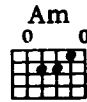
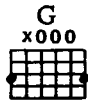
2. TOTAL MASS RETAIN

Words and Music by
JON ANDERSON and STEVE HOWE

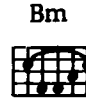
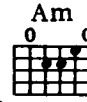
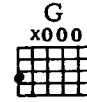
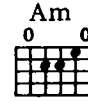
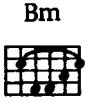
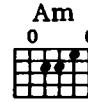
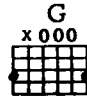
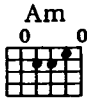
Moderately



mf

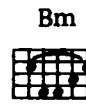
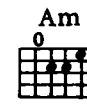
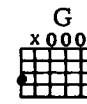
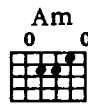
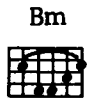
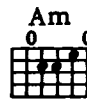
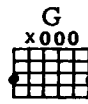
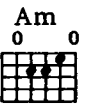


My



eyes con-vinced, e - clipsed with the young-er moon at-tained with love. _____ It

(Bass)



changed as al - most strained a - midst clear man - na from a - bove. _____ I

Am G Am Bm Am G Am Bm

cru - ci - fied my hate and held the word with - in my hand. _____ There's

Am G Am Bm Am G Am Bm

you, the time, the log - ic, or the rea - sons we don't un - der - stand. _

Gm9 3 fr.

Sad_

Am G Am Bm Am G Am Bm

cour - age claimed the vic - tims stand - ing still for all to see, _____ as

Am G Am Bm Am G Am Bm

ar - moured mov - ers took ap - proach to o - ver - look the sea. — There

Am G Am Bm Am G Am Bm

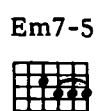
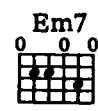
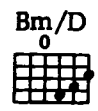
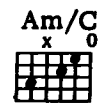
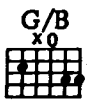
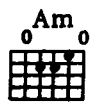
since the cord, the li - cense, or the rea - sons we un - der - stood will be. —

Em D Dm C Am

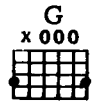
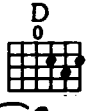
Down at the edge, close by a riv - er.
Close to the end, down by the cor - ner.

Em D Dm C

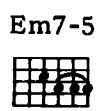
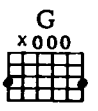
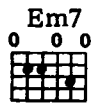
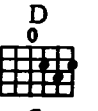
Close to the edge, round by the cor - ner.
Down at the edge, round by the riv - er.



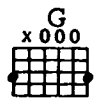
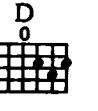
Sud - den call should - n't take a - way
 Guess - ing prob - lems on - ly to



the star - tled mem - o - ry. All in all, the jour - ney
 de - ceive the men - tion, pass - ing paths that climb half -



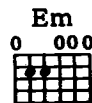
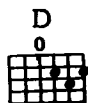
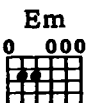
takes you all the way. As a - part from an - y re - al -
 way in - to the void. As we cross from side to side,



i - ty that you've ev - er seen and known.
 we hear the to - tal mass re - tain.



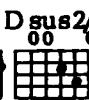
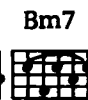
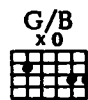
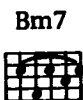
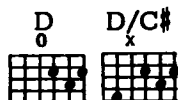
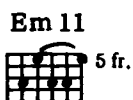
Down at the edge, round by the cor - ner.



Close to the end, down by a



riv - er. Sea - sons will



pass you by. I get up, I get down.

3. I GET UP, I GET DOWN

Words and Music by
JON ANDERSON and STEVE HOWE

Slowly

E (add F#)



E6



Emaj7



In her white lace,

mp

Bm



A6



you could clear - ly see the la - dy sad - ly look - ing,

Am6



Emaj7



say - ing that she'd take the blame_ for the cru - ci - fix - ion of her own_ do - main._
I get up, _

E (add F#)



E6



E (add F#)



E6



I get down. I get up, I get down.

Emaj7



Bm



Two mil - lion peo - ple bare - ly sat - is - fy.____
 The eyes of hon - es - ty____ can a - chieve..____
 In charge of who is there in charge of me.____
 The truth is writ - ten all a - long the page.____

A6



Am6



Two hun - dred wom - en watch one wom - an cry,____ too
 How man - y mil - lions do we de - ceive____ each
 Do I look on blind - ly and say I see____ the
 How old will I be be - fore I come of age____ for

1. 3.






2.



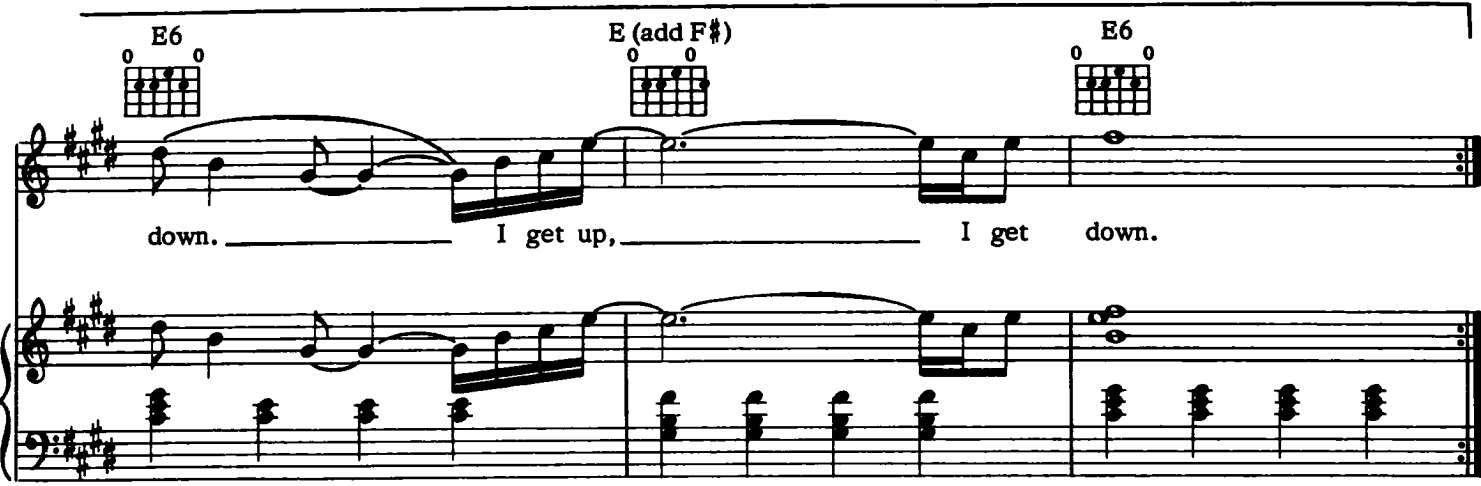
E (add F#)






late. way? day? I get up, I get

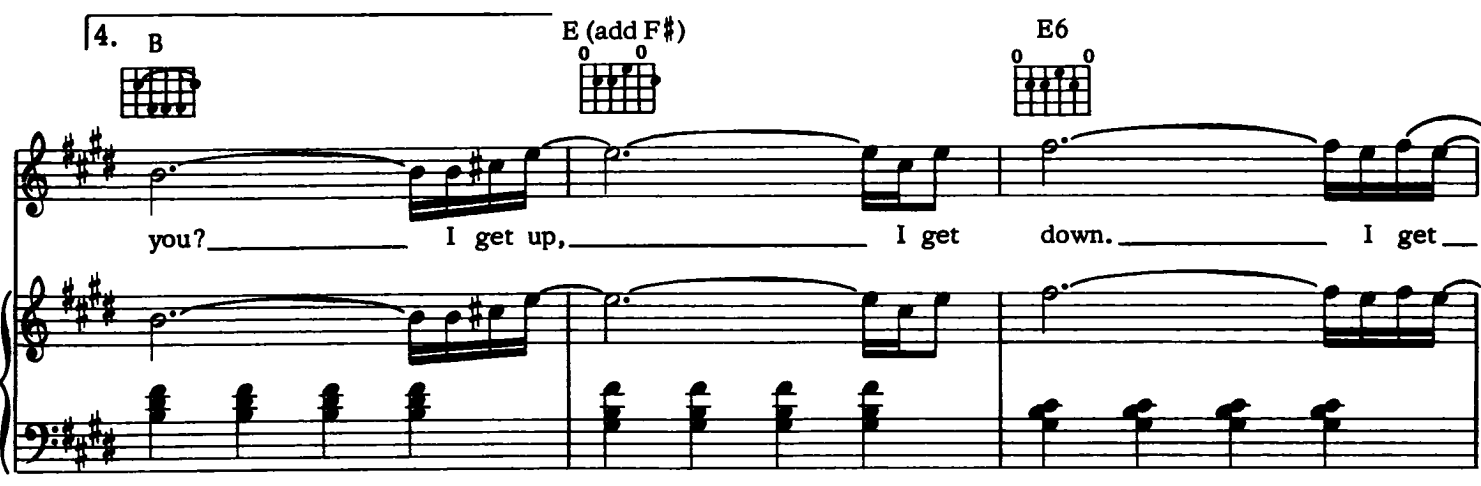
E6  E (add F#)  E6 



down. _____ I get up, _____ I get down.



4. B  E (add F#)  E6 

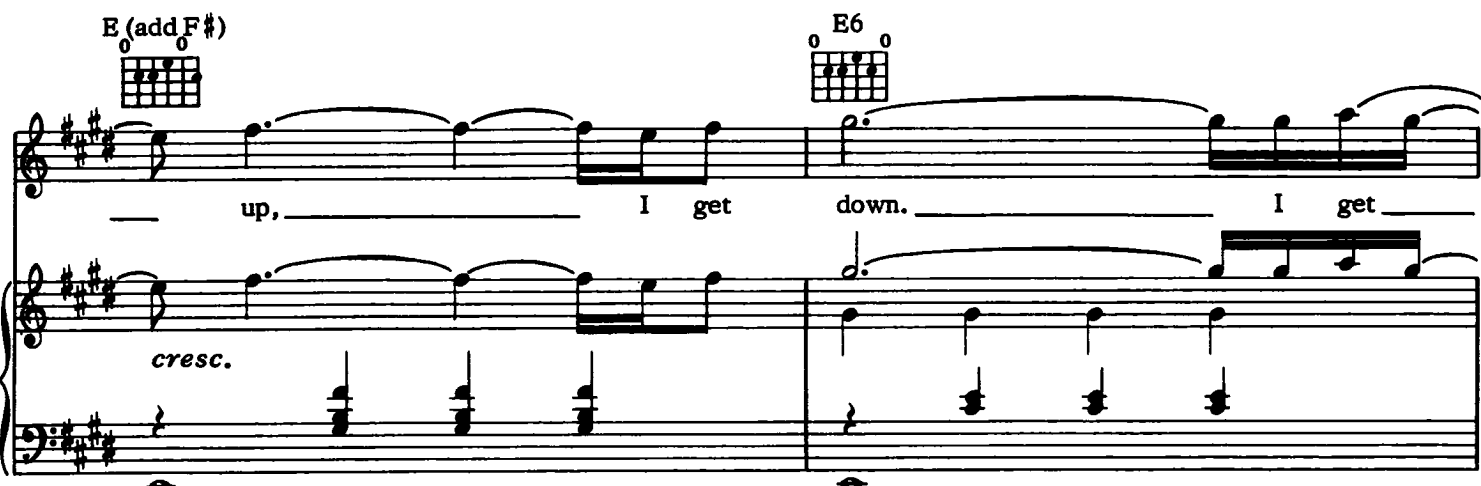
you? _____ I get up, _____ I get down. _____ I get _____






E (add F#)  E6 

up, _____ I get down. _____ I get _____

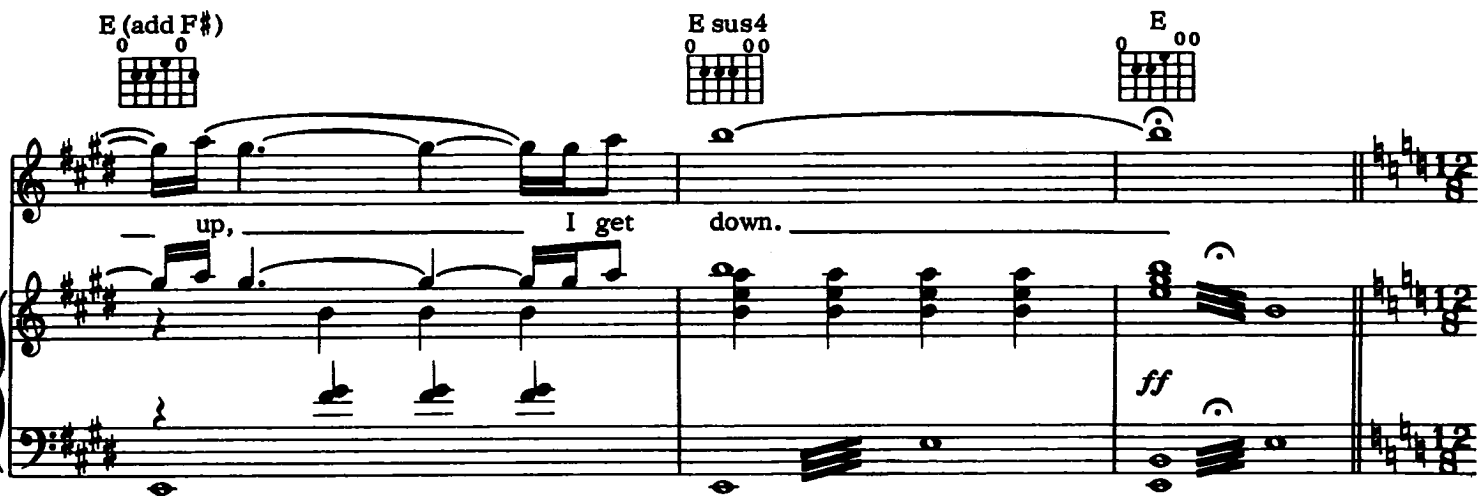
cresc.



E (add F#)  E sus4  E 

up, _____ I get down. _____

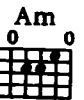
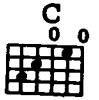
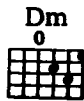
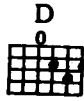
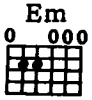
ff



4. SEASONS OF MAN

Words and Music by
JON ANDERSON and STEVE HOWE

Moderately



The

mf

Three times




time be - tween the notes re - lates the col - our to the scenes. A
 con - stant vogue of tri - umphs dis - lo - cate man, so it seems. And
 space be - tween the fo - cus shape as - cend knowl - edge of love.. As

Three times




song and chance de - vel - op time, lost so - cial tem - p'rance rules a - bove.



Gm  3 fr.

Ah, _____ ah. _____ Then ac -





R.H. 

Am 

cord - ing to the man who showed his out-stretched arm to space, _____ he
turned a-round and point - ed, re-veal - ing all the hu - man race. _____ I

Am  Bm7  (♩ = ♩)

shook my head and smiled a whis-per, know-ing all a-bout the place. _____

Bb  Gm7-5  F  Bb 

On the hill we viewed the si - lence - of the val - ley, _____

Bbm6



F



called to wit - ness cy - cles on - ly of the past. —

Gm7

Bb

Gm7-5

F

Bb

3 fr.



And we reach all this with move - ments in be - tween the said

Gm7

3 fr.



re - mark. —

Close to the edge, down by the
Down at the end, round by the

Am



riv - er.
cor - ner.

Bb Am/C Gm F Gm Am

Sea - sons will pass you by. Now that it's all o - ver and done,

Gm Am Bb Am Bb C/D

called to the seed, right to the sun. Now that you find, now that you're whole.

Bb Bb/D Am/E F Am7/E Dm7

Sea - sons will pass you by. I get up, I get down.

F/C Bbmaj9

I get up,

Repeat and fade

SIBERIAN KHATRU

Words by
JON ANDERSON

Music by
JON ANDERSON, STEVE HOWE and RICK WAKEMAN

Moderately



4/4

R.H. *f*



4/4

Sing, _____ bird of prey; _____ beau - ty be - gins -
How _____ does she sing? _____ Who _____ holds the ring? -
Gold _____ stain-less nail, _____ torn _____ through the dis -

4/4

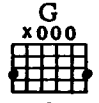
— at the foot of you. Do you be-lieve_ the man - ner? —
— And — ring, and you will find me — com - ing. —
tance of man — as they re-gard — the sum - mit. —

Gold stain-less nail,
Cold reign-ing king,
Cold reign-ing king,

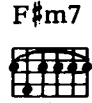
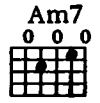
torn through the dis -
hold all the se -
shel - ter the wom -

tance of man - as they re-gard - the sum - mit. -
crets from you - as they pro-duce - the move - ment. -
en that sing - as they pro-duce - the move - ment. -

To Coda



E - ven Si-ber - i - a goes through the mo - tions. Hold out and hold up;



hold down the win - dow. (Out bound, riv - er,
Hold out the morn-ing that comes in-to view. blue - tail, tail fly.)

1. C/G



Em



Riv - er run - ning right on o - ver my head.

Bm



Em



Bm



G



2. C/G
x 0 0 0



C#m7-5
x 0 0 0



Riv - er run - ning right on o - ver the

Bm(add C#)
0



Bm



G#m7



4 fr.

out - board, _ riv - er, _ blue - tail, _

Bm

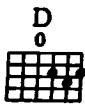


tail - fly, _ Lu - ther, _ in time. _

G
x 0 0 0



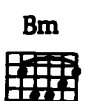
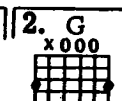
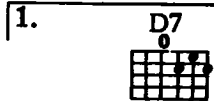
Doo-d'n-doo-dit, dah, _ d't - d't - dah. _



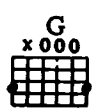
Hold down the win - dow;
Warm side, the tow - er;

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

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



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



D. S. al Coda ◆

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

Coda



Riv - er run - ning right on o - ver, then o - ver my head. (Out - board, riv - er...)

Six times

G#m sus4

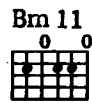
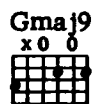


Bm(add C#)



| | | | |
|-----------------|---------------|---------------|---------------|
| Blue - tail, — | tail - fly, — | Lu - ther, — | in time, — |
| sun tow - er, | ask - ing, — | cov - er, — | lov - er, — |
| June cast, — | moon fast, — | as one — | chang - es, — |
| heart gold, — | leav - er, — | soul mark, — | mov - er, — |
| Chris - tian, — | chang - er, — | called out, — | sav - iour, — |
| moon gate, — | climb - er, — | turn round, — | glid - er. — |

mp gradual cresc.
Six times



Repeat and fade

First system of musical notation. Treble clef, bass clef, key signature of one flat (B-flat), and 2/4 time signature. The system contains four measures. The first two measures feature a piano (p) dynamic marking and a slur over the bass line. The last two measures feature a slur over the treble line.

Second system of musical notation. Treble clef, bass clef, key signature of one flat, and 2/4 time signature. The system contains four measures. The first two measures feature a piano (p) dynamic marking and a slur over the bass line. The last two measures feature a slur over the treble line.

Third system of musical notation. Treble clef, bass clef, key signature of one flat, and 2/4 time signature. The system contains four measures. The first two measures feature a piano (p) dynamic marking and a slur over the bass line. The last two measures feature a slur over the treble line.

Fourth system of musical notation, labeled "1." at the beginning. Treble clef, bass clef, key signature of one flat, and 2/4 time signature. The system contains four measures. The first two measures feature a piano (p) dynamic marking and a slur over the bass line. The last two measures feature a slur over the treble line.

Fifth system of musical notation, labeled "2." at the beginning. Treble clef, bass clef, key signature of one flat, and 2/4 time signature. The system contains four measures. The first two measures feature a piano (p) dynamic marking and a slur over the bass line. The last two measures feature a slur over the treble line.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'. The bass clef staff provides a harmonic accompaniment with eighth notes and rests.

Second system of musical notation. The treble clef staff features a melodic line with a large slur over the final measures, which end with a double bar line and a repeat sign. The bass clef staff continues the accompaniment.

Fast

Third system of musical notation, marked **Fast**. The treble clef staff begins with a forte (*f*) dynamic and contains a melodic line with a large slur. The bass clef staff has a steady accompaniment.

8va -

Fourth system of musical notation, indicated by a dashed line and the text '8va -' above it. The treble clef staff contains a melodic line with a slur, and the bass clef staff has a consistent accompaniment.

(8va) -

Fifth system of musical notation, indicated by a dashed line and the text '(8va) -' above it. The treble clef staff contains a melodic line with a slur, and the bass clef staff has a consistent accompaniment.

(8va) 1 loco

Musical notation for the first system, featuring a treble clef with a dotted line indicating an octave shift and a 'loco' marking. The music consists of eighth-note patterns in the treble and bass staves.

Musical notation for the second system, showing a continuation of the eighth-note patterns with dynamic markings like 'p' and 'p.'

8va 1 loco

Musical notation for the third system, including an octave shift marking and 'loco' marking. The notation includes various note values and rests.

8va 1

poco rit.

tr

p

Musical notation for the fourth system, featuring an octave shift marking, a 'poco rit.' marking, a trill (tr), and a dynamic marking 'p'. The notation includes complex rhythmic patterns and a fermata.

Moderately

loco

mf

3

3

3

Musical notation for the fifth system, starting with the tempo marking 'Moderately' and 'loco'. It includes a mezzo-forte (mf) dynamic and triplet markings (3).

Very fast

First system of musical notation, featuring a treble and bass clef. The music is marked "Very fast" and includes a dynamic marking of *ff*. The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The system contains two measures with repeat signs, followed by four measures of music.

Second system of musical notation, continuing the piece. It consists of two measures with repeat signs, followed by four measures of music.

Third system of musical notation, continuing the piece. It consists of two measures with repeat signs, followed by four measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The music is marked with a tempo indication $(♩ = ♩)$. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The system contains two measures with repeat signs, followed by four measures of music.

Fifth system of musical notation, continuing the piece. It consists of two measures with repeat signs, followed by four measures of music.

First system of a piano score. The right hand features six groups of eighth-note triplets, each marked with a '3' above the notes. The left hand plays a steady eighth-note accompaniment. The dynamic marking *mf* is present. The system concludes with a fermata over the final notes of both hands.

Second system of the piano score. The right hand continues with eighth-note triplets. The left hand accompaniment remains consistent. The system ends with a fermata.

Third system of the piano score. The right hand features sixteenth-note passages, with the first two measures marked with a *f* dynamic. The left hand has long, sustained notes in the bass register, with a *v* (accrescendo) marking. The system ends with a fermata.

Fourth system of the piano score. The right hand has sixteenth-note patterns with some grace notes. The left hand continues with eighth-note accompaniment. The system ends with a fermata.

Fifth system of the piano score. The right hand features sixteenth-note passages. The left hand accompaniment continues. The system ends with a fermata.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth notes and rests. The time signature is 7/8.

The second system continues the piece. It features a triplet of eighth notes in the treble staff. The bass staff continues with eighth notes and rests. The time signature remains 7/8.

The third system shows a key signature change to two sharps (D major) and a change in the bass line. The treble staff has a melodic line with eighth notes. The bass staff has a more active line with eighth notes. The time signature is 7/8.

Moderately fast

The fourth system is marked "Moderately fast" and has a 4/4 time signature. The treble staff features a series of chords. The bass staff has a melodic line with eighth notes. Dynamic markings include "R.H." (Right Hand), "L.H." (Left Hand), and "ff" (fortissimo).

The fifth system continues the 4/4 piece. The treble staff has a melodic line with eighth notes. The bass staff has a rhythmic accompaniment with eighth notes. The time signature is 4/4.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*f*) dynamic and features a long melodic line with a slur. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a fortissimo (*ff*) dynamic.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line, showing a dynamic shift from piano (*f*) to fortissimo (*ff*). The lower staff continues the accompaniment with consistent rhythmic patterns.

The third system shows further development of the musical themes. The upper staff continues its melodic progression, and the lower staff maintains the accompaniment. The dynamic range remains consistent with the previous systems.

The fourth system introduces a new texture. The upper staff features a series of chords with a *gradual rit.* (gradual ritardando) instruction. The lower staff continues with a steady accompaniment. The dynamic range is still present.

The fifth system begins with the instruction **Broadly**. The upper staff features a wide intervallic structure with a long slur, indicating a broad, spacious feel. The lower staff continues with the accompaniment. The system concludes with a final chord in a new key signature of two flats (Bb).

Moderately

The first system of music consists of two staves. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The music features a series of chords in the treble and a melodic line in the bass. The key signature has one flat, and the time signature is common time.

The second system continues the piece. It features a repeat sign in the middle. The treble staff has a fermata over a chord, with a '7' below it indicating a seventh chord. The bass staff has a similar '7' below a chord. The music concludes with a double bar line.

The third system is marked with a crescendo (*cresc.*) and a forte (*f*) dynamic. The treble staff contains a series of chords that increase in volume. The bass staff has a melodic line with a fermata at the end.

The fourth system is marked with a mezzo-forte (*mf*) dynamic. The treble staff features a melodic line with a fermata. The bass staff has a series of chords with a fermata at the end.

The fifth system is marked with *molto legato*. The treble staff has a melodic line with slurs. The bass staff has a series of chords with a fermata at the end.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff contains a simple harmonic accompaniment with two notes per measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a more complex melodic line with many sixteenth notes and a triplet of eighth notes. The bass clef staff continues the harmonic accompaniment. A finger number '5' is written below the treble staff.

Fourth system of musical notation. The treble clef staff has a melodic line with many sixteenth notes. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with many sixteenth notes. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes and many sixteenth notes. The bass clef staff continues the harmonic accompaniment. A finger number '3' is written above the treble staff.

First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 3/4. The treble staff contains a melodic line with eighth notes and a triplet of eighth notes. The bass staff contains a simple accompaniment with a low octave note and a chord.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The treble staff features a triplet of eighth notes followed by a melodic line. The bass staff has a low octave note and a chord with a slur over two notes.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The treble staff contains a continuous eighth-note pattern. The bass staff has a low octave note and a chord.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The treble staff includes a triplet of eighth notes, another triplet, and a septuplet of eighth notes. The bass staff has a low octave note and a chord.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The treble staff has a melodic line with a slur and a fermata. The bass staff has a low octave note and a chord. The word "Slowly" is written above the treble staff. The word "8va" is written above the treble staff and below the bass staff, indicating an octave shift. The word "8va" is also written below the bass staff.

loco

(8va) - Ped. (hold till last bar)

sim.

Both hands 8va - (L.H. 8va)

THE ANCIENT

Words by
JON ANDERSON and STEVE HOWE

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

Moderately fast
No chord

The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of six systems of grand staff notation. The first system includes a dynamic marking of *mf* and the instruction *R.H.* (Right Hand). The score features a consistent bass line in the left hand and a more melodic line in the right hand. There are first and second endings marked with '1.' and '2.' respectively. The piece concludes with a final cadence in the key of Bb.

A little slower

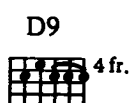
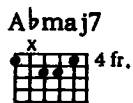
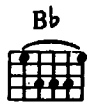
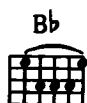
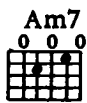
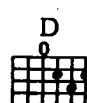
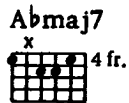
Em 000 D C Bm Em 000 G Am Bm C Bm Am Bm C D C

Bm C D Em 000 D C Bm C Bm Am Bm C D Bsus4 2 fr.

Freely

Em 000 Am6 Cmaj7 D9 Cmaj7 Bbmaj7 Abmaj7 4 fr.

Moderately

Am7
0 0 0

one with - the knowl-edge and mag-ic of the source,

Abmaj7
x 4 fr.

at - tuned to the maj-es-ty of mu-sic, they marched as one - with the

G
x 0 0 0

earth. _____

mp

Amaj7(add D#)

4 fr.

Am7

0 0 0

f

Amaj7(add D#)

4 fr.

Am7

0 0 0

Moderately slow

Bbm7

mp

mf

3

3

A little faster



Sol Dhoop. Sun. I - lios.

Moderately slow

Moderately slow



A little faster



Nay - thee - t. Ah Kin. Sa - u - le.

Moderately slow

Moderately slow




Moderately

N. C.

First system of musical notation for 'Moderately N.C.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

Second system of musical notation for 'Moderately N.C.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with the same rhythmic pattern as the first system.

Third system of musical notation for 'Moderately N.C.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with the same rhythmic pattern as the first system.

Fourth system of musical notation for 'Moderately N.C.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with the same rhythmic pattern as the first system.

Moderately slow

Bbm7



Fifth system of musical notation for 'Moderately slow Bbm7'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The music features a slow, melodic line in the treble clef and a bass line in the bass clef. The treble clef staff includes triplets and a long note. The bass clef staff includes triplets and a long note. The system concludes with a double bar line and a key signature change to three flats.

Faster



To - na - tiuh. Qu - rax. Gunes, Gri-an.

Moderately slow
Bbm7



Faster



Su - rje. Ir. Sam - se.

Moderately slow




Am 0

G x000

Am 0

G x000

Am 0

Moderately
N. C.

Bm N. C.

So the flow - 'ring cre - a - tiv - i - ty of life — wove its web face to

Bm N. C.

face with — the — shal - low. And their gods sought out and con - quered;

A 0

N. C.

Ah Kin.

Freely
N. C.

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The bass line contains several triplet patterns. The right hand has a few notes with a fermata.

Moderately

Musical notation for the second system, continuing the piece. It includes a vocal line with the lyrics "Do the" and piano accompaniment with triplet patterns.

Musical notation for the third system, including guitar chord diagrams for A, E7, and D, and the lyrics "leaves of green stay green - er through the au - tumn? Does the".

Musical notation for the fourth system, including guitar chord diagrams for A, E7, and A, and the lyrics "col - our of the sun turn crim - son white? Does a".

A 0 0 E7 0 0 A 0 0 D 0 0 A 0 0 E7 0 0

shad-ow come be-tween — us — in the win - ter? — Is the

A 0 0 E7 0 0 G x000 C 0 0 G x000

move-ment real-ly light? — And I heard a mil - lion voic-es sing-ing, —

mf

C 0 0 G x000 F

— act - ing to the sto - ry that they had heard a - bout. —

Am 0 0 A 0 0 D 0 0

Does one child know the se - cret and can say it?

mp

E7 A E7 A

Or does it all come out — a - long — with-out you, — a -

E7 A E7 A

long with-out — you, — a - long with-out — you? — Where does

A E7 A D A

rea - son stop and kill - ing — just — take — o - ver? —

E7 A E7 A E7

— Does a lamb cry out be - fore we shoot it dead? —

Are there man-y more — in com-fort un-der-stand-ing? —

Guitar chord diagrams: A (0 2 2 2 0 0), E7 (0 2 2 1 0 0), D (0 0 2 2 2 0), A (0 2 2 2 0 0).

— Is the move-ment in the head? —

Guitar chord diagrams: E7 (0 2 2 1 0 0), A (0 2 2 2 0 0).

And I heard a mil-lion voic-es sing-ing, —

Guitar chord diagrams: G (x 0 0 0), C (0 0 0 3 0 0), G (x 0 0 0), C (0 0 0 3 0 0).

act-ing to the sto-ry that they had heard a-bout. — Does

Guitar chord diagrams: G (x 0 0 0), F (0 2 3 3 0 0), Am (0 2 2 0 0 0).

0 A 0

0 E7 0

0 A 0

doo. Doo doo doo doo. — Doo doo doo doo. — Doo doo doo doo. —

0 E7 0

0 A 0

0 E7 0

— Doo doo doo doo. — Doo doo doo doo. — Doo doo doo doo. —

0 A 0

0 E7 0

0 A 0

— Doo doo doo doo. — Doo doo doo doo. — Doo doo doo doo. —

0 E7 0

0 A 0

0 E7 0

0 A 0

— Doo doo doo doo. — Doo doo doo doo. — Doo doo doo doo. —

rit.

Freely
N. C.

Moderately

Em D C Bm Em G Am Bm C Bm Am Bm Am F#07

Em D C Bm Em G Am Bm C Bm Am Bm C D C

Bm C D Em D C Bm C Bm Am Bm C

Am7

N. C.

RITUAL

Words by
JON ANDERSON and STEVE HOWE

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

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). Above the treble clef of each system are guitar chord diagrams for various chords: D, A, Em, F#m, G, F#m, Em, D, Em, F#m, G, F#m, Em, A7, D, Em, F#m, G, F#m, Em, A7, D, Em, F#m, G, F#m, Em, A7, D, Em, F#m, Bm, F#m, and Bm. The diagrams show fingerings for each chord. The piano accompaniment includes dynamic markings such as *mf* and articulation marks like accents (^) and slurs. Rhythmic values and triplet markings (3) are clearly indicated throughout the score.

Dm 0 2 3 5 7

Gm 0 2 3 5 7 3 fr.

Dm 0 2 3 5 7

Gm 0 2 3 5 7 3 fr.

D 0 2 2 3 5

C 0 0 2 3 5

G x 0 0 0 2 3

Am 0 2 2 3 5

G x 0 0 0 2 3

C 0 0 2 3 5

D 0 2 2 3 5

C 0 0 2 3 5

G x 0 0 0 2 3

Am 0 2 2 3 5

G x 0 0 0 2 3

C 0 0 2 3 5

D 0 2 2 3 5

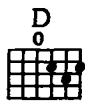
C 0 0 2 3 5

G x 0 0 0 2 3

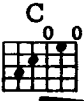
Am 0 2 2 3 5

G x 0 0 0 2 3

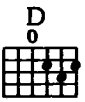
C 0 0 2 3 5



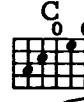
First system of piano music. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand plays a bass line with triplets of eighth notes. A guitar chord diagram for D major is shown above the first measure.



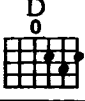
Second system of piano music. The right hand continues the melodic line. The left hand features triplets of eighth notes. A guitar chord diagram for C major is shown above the second measure.



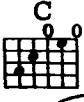
Third system of piano music. The right hand continues the melodic line. The left hand features triplets of eighth notes. A guitar chord diagram for D major is shown above the first measure.



Fourth system of piano music. The right hand continues the melodic line. The left hand features triplets of eighth notes. A guitar chord diagram for C major is shown above the second measure. A large oval is drawn around the right hand's notes in the final measure of this system.





Fifth system of piano music. The right hand continues the melodic line. The left hand features triplets of eighth notes. A guitar chord diagram for D major is shown above the first measure.







Sixth system of piano music. The right hand continues the melodic line. The left hand features triplets of eighth notes. A guitar chord diagram for C major is shown above the second measure. A large oval is drawn around the right hand's notes in the final measure of this system.


Moderately slow




D  G 

Nous sommes du — so — leil. —







D  G  D 




G  D  G 

We love when — we play. —



D  G  D 

Nous sommes — du so-leil. —



G x000 D G x000

We love when — we

D G A sus4 Bm7 D (add E) 2 fr.

play. We love when — we play.

rit.

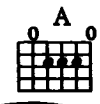
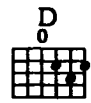
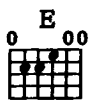
E G#m D A

O - pen doors, we find our way. We look, we see, we smile. —

a tempo

E G#m Dmaj9 Am7

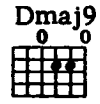
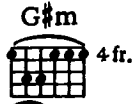
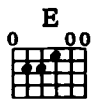
Sure-ly day-breaks cross our path — and stay may-be a - while. —



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth and quarter notes.

Let them run, let them chase, — let them hide be - tween. —

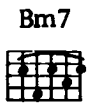
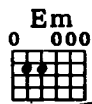
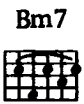
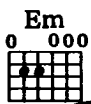
Accompanying piano and bass staves. The piano part features chords in the right hand and a bass line in the left hand. The bass part has a simple eighth-note bass line.



Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The melody continues with eighth and quarter notes.

Con - stant doors will o - pen eyes as life seems like, life seems like a

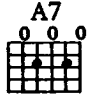
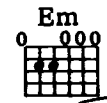
Accompanying piano and bass staves. The piano part features chords in the right hand and a bass line in the left hand. The bass part has a simple eighth-note bass line.



Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The melody features a long, sweeping phrase.

fight, — fight, —

Accompanying piano and bass staves. The piano part features chords in the right hand and a bass line in the left hand. The bass part has a simple eighth-note bass line. The piano part includes the instruction "gradual cresc."



Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The melody features a long, sweeping phrase.

fight. —

Final accompanying piano and bass staves. The piano part features chords in the right hand and a bass line in the left hand. The bass part has a simple eighth-note bass line. The piano part includes the instruction "mp".

Dmaj9



Em



Bm7



life seems like, life seems like a fight, _____

gradual cresc.

Em



Bm7



Em



Bm7



Em



A7



fight, _____ fight, _____ fight. — Catch —

F#07



— as we look — and use the pas-sions that flow. — As we try we con - tin -

E



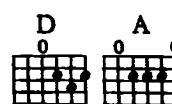
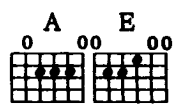
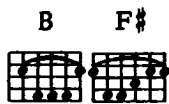
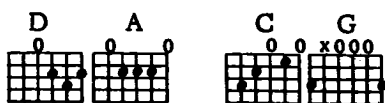
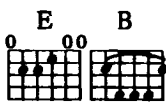
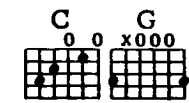
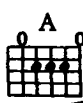
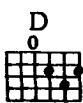
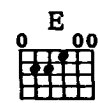
F#07



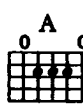
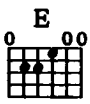
E



ue, _____ we re-ceive all we ven - ture to give. —

May-be we'll just stand a-while, — and sure-ly we can call. —



Dreams are said to blos - som cour - age con - stant to the

Am7
0 0 0

E
0 0 0 0

G#m
4 fr.

soul. _____ Change we must as sure-ly time— does;

D
0 0 0 0

A
0 0 0 0

E
0 0 0 0

G#m
4 fr.

chang-es call the course. _____ Held in-side, we en-ter day-breaks

Dmaj9
0 0 0 0

Em
0 0 0 0

Bm7

ask-ing for, ask-ing for the source, _____ the

gradual cresc.

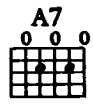
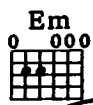
Em
0 0 0 0

Bm7

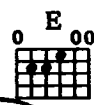
Em
0 0 0 0

Bm7

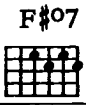
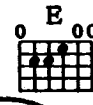
source, _____ the source, _____ the



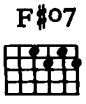
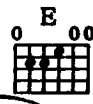
source, _____ sent _____ as we sing — our mu-sic's to - tal re - tain. —



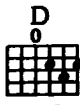

As we try and con - sid - er, _____



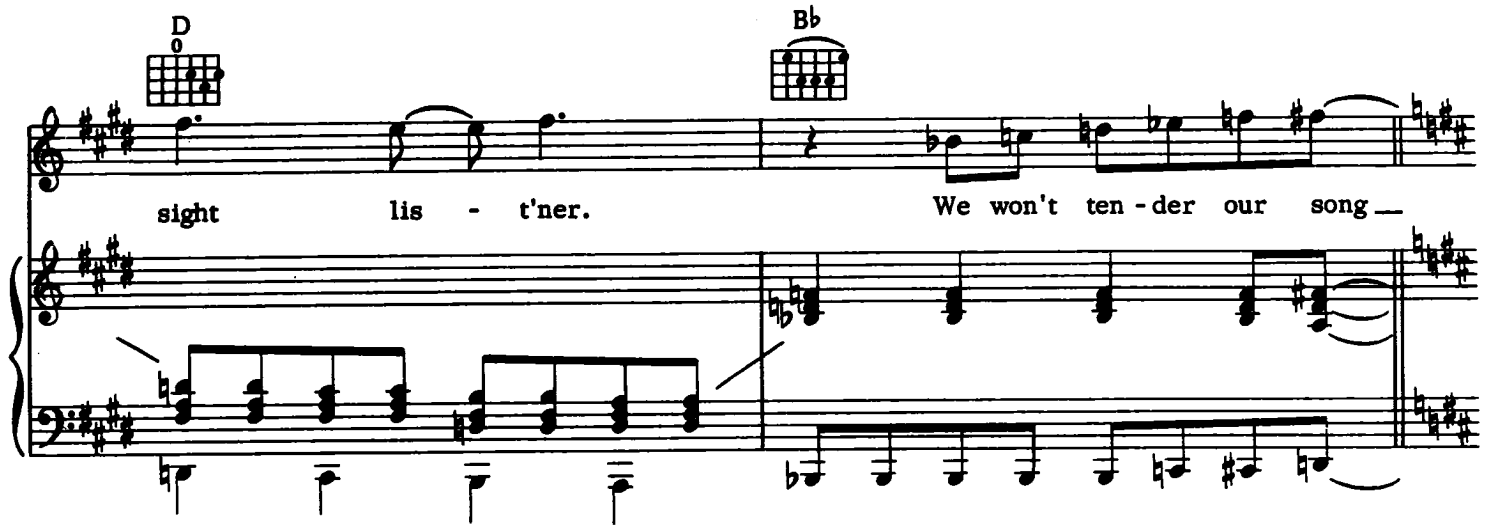
we re - ceive all we ven - ture to give. —

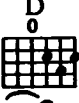

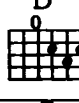


All we say is our soul _____ con - stant

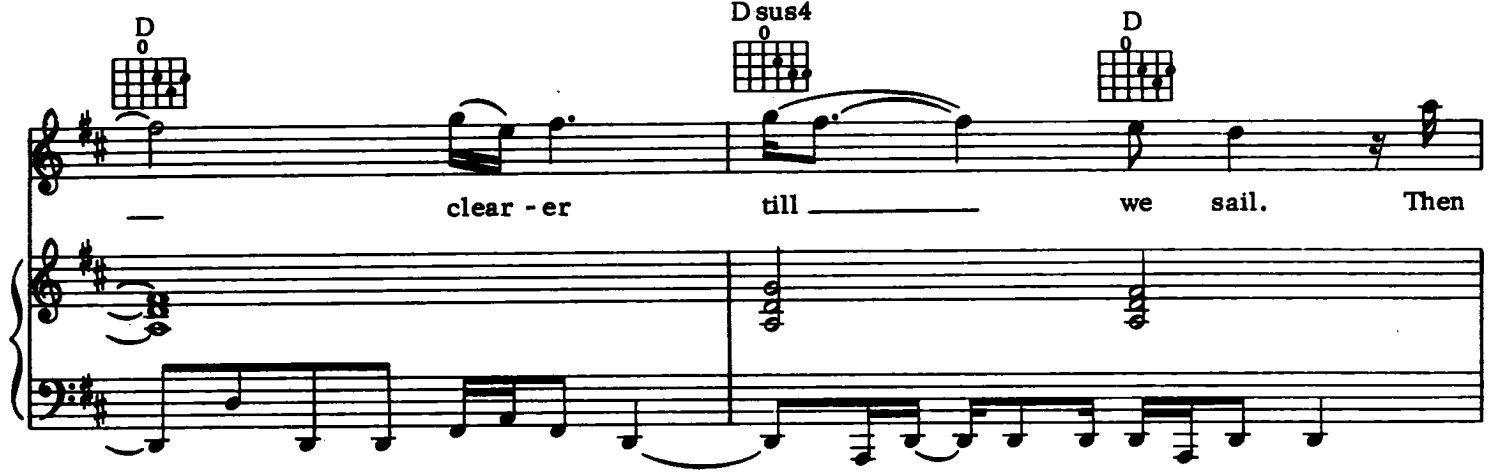
D  Bb 

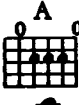


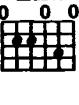


sight lis - t'ner. We won't ten - der our song _



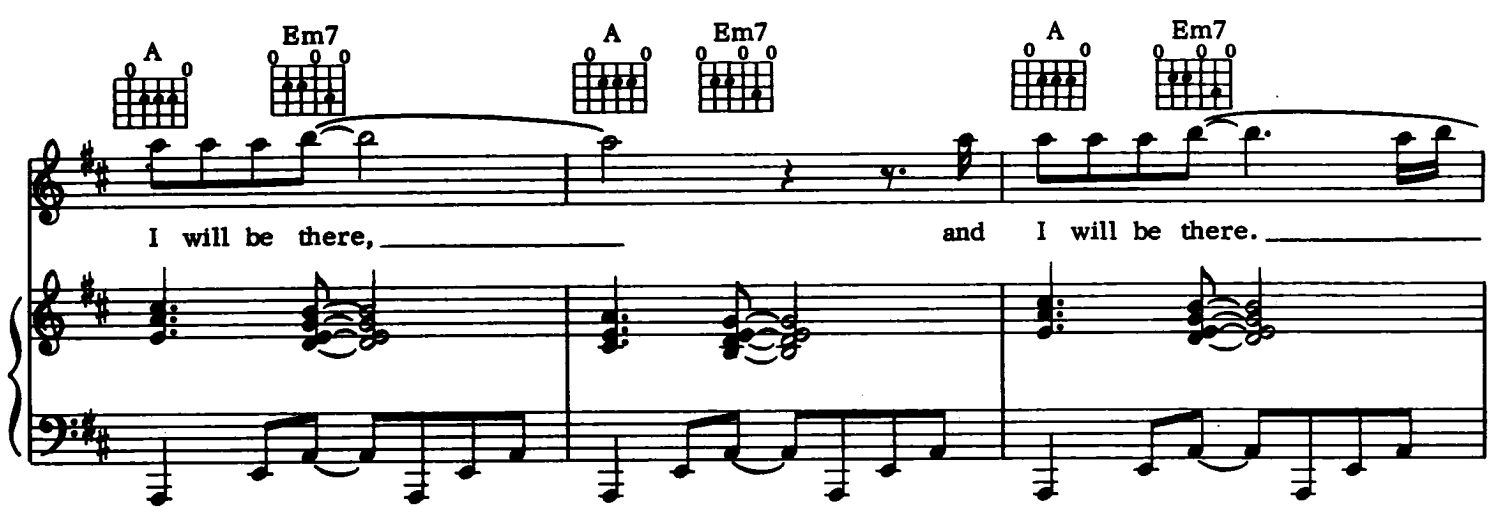
D  Dsus4  D 



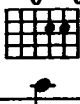

clear - er till _____ we sail. Then



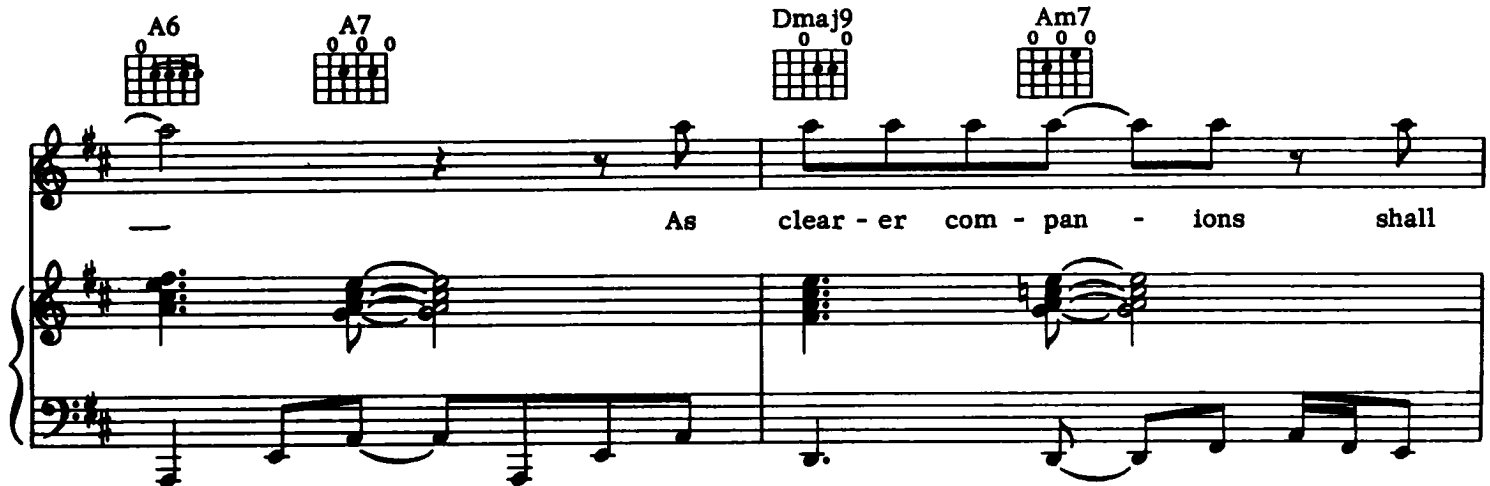
A  Em7  A  Em7  A  Em7 

I will be there, _____ and I will be there. _____



A6  A7  Dmaj9  Am7 

As clear - er com - pan - ions shall



Dmaj9



Am7



D



Am7



call to be — near — you, they move a - round, — tell — me that,

D



E



Dmaj9



A7



B



move a - round, — sure - ly sing as they don't seem to mat - ter at all, —

F#7



B



at all, — at all, —

D

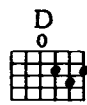


G#m



4 fr.

at all, — at all, —

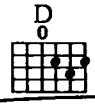


at all, _____ at all, _____

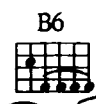
ff



at all, _____ at all, _____



at all, _____ at all. _____



B C#m7 4 fr. B E 0 00 F#7 B

C#m7 4 fr. B E 0 00 F#7

B C#m7 4 fr. B

E 0 00 F#7 B

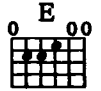
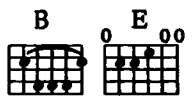
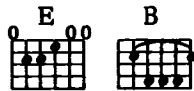
C#m7 4 fr. B E 0 00 F#7 B

Twice as fast

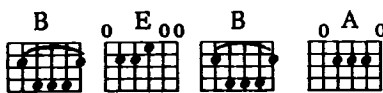
B



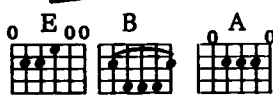
First system of musical notation with treble and bass staves.



Second system of musical notation with treble and bass staves.



Third system of musical notation with treble and bass staves.



Fourth system of musical notation with treble and bass staves.



Fifth system of musical notation with treble and bass staves.



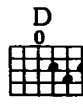
Sixth system of musical notation with treble and bass staves, including triplets and a 2/4 time signature change.



Musical notation system 1: Treble and bass clefs, 3/4 time signature. Includes a fermata over a chord in the second measure.



Musical notation system 2: Treble and bass clefs, 3/4 time signature. Includes a fermata over a chord in the second measure.



Musical notation system 3: Treble and bass clefs, 4/4 time signature. Treble clef has a *ff* dynamic marking. Includes a fermata over a chord in the second measure.



Musical notation system 4: Treble and bass clefs, 4/4 time signature. Treble clef has a *p* dynamic marking. Includes a fermata over a chord in the second measure.

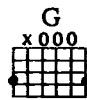
Moderately slow



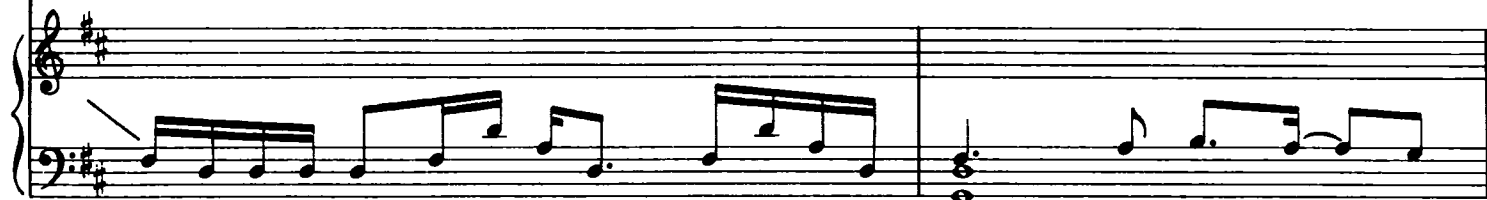
Musical notation system 5: Treble and bass clefs, 4/4 time signature. Treble clef has a *mp* dynamic marking. Includes a fermata over a chord in the second measure.



Musical notation system 6: Treble and bass clefs, 4/4 time signature. Includes a fermata over a chord in the second measure.



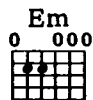
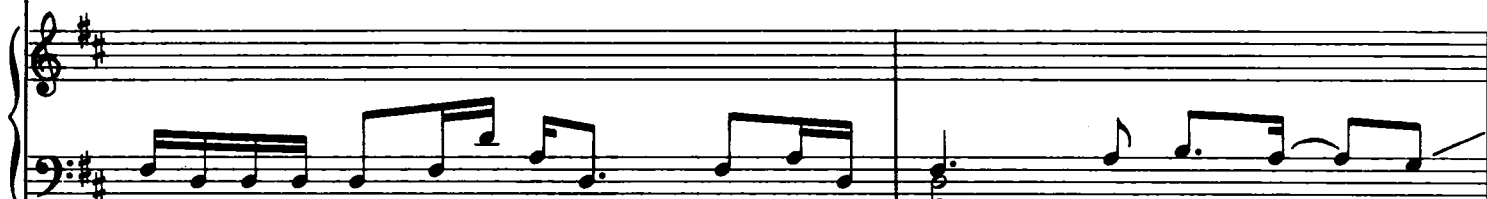
Hold me, my love. Hold me to - day; call me round. ___



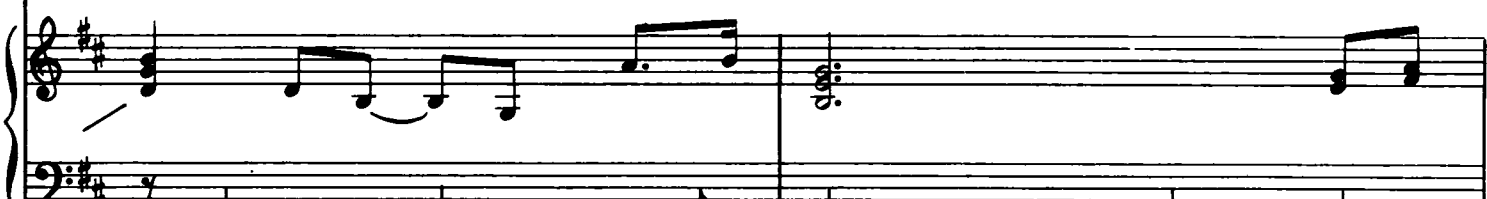
Trav-el we say, wan-der we choose love tune. ___



Lay up-on me; hold me a-round last-ing hours. ___ We love when - we



play. We hear a sound ___ and al - ter our ___ re - turn - ing.





We drift the shad - ows _____

and course our way back home, _

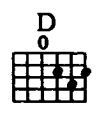
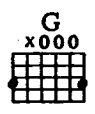
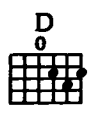


fly - ing home, _

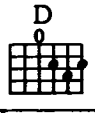
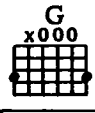


go - ing home. _

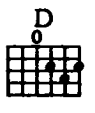
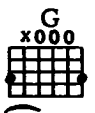




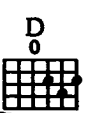
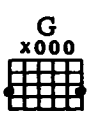
First system of musical notation. The vocal line consists of two measures of whole notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics markings include *p*.




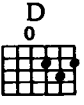
Second system of musical notation. The vocal line contains the lyrics: "Look me, my love sen-tenc-es move danc-ing a - way. -". The piano accompaniment continues with the same rhythmic pattern. Dynamics markings include *p*.



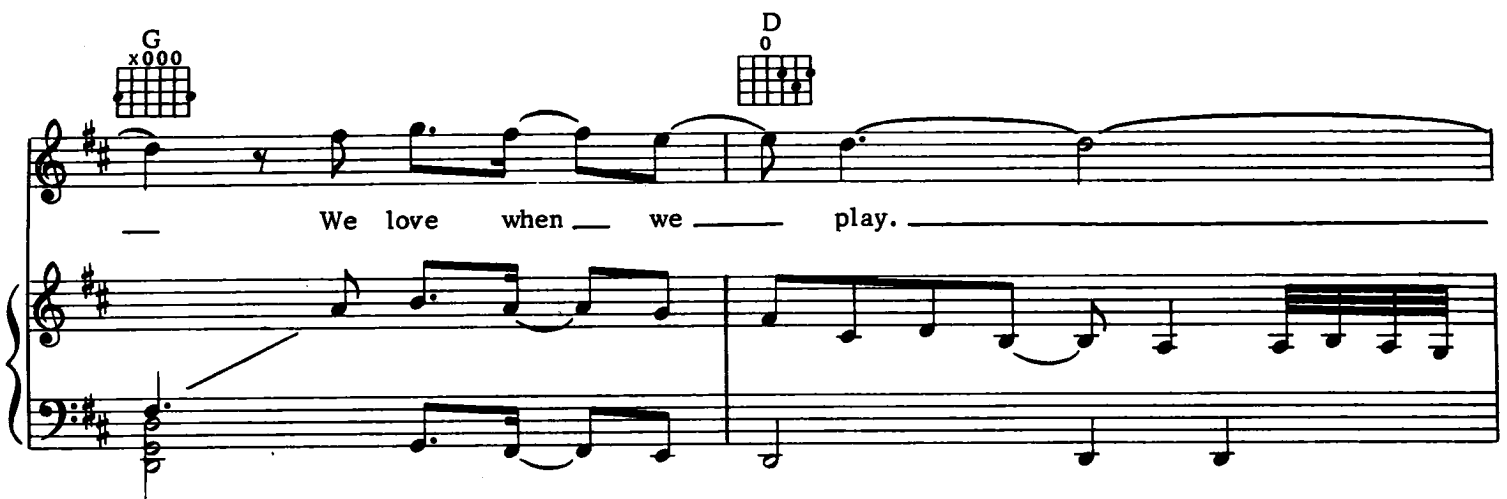
Third system of musical notation. The vocal line contains the lyrics: "— We join, we — re - ceive as our song mem-o-ries long hope in a way. -". The piano accompaniment continues. Dynamics markings include *p*.




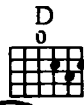
Fourth system of musical notation. The vocal line contains the lyrics: "— Nous sommes du — so - leil. — Hold me a-round, last - ing ours. -". The piano accompaniment continues. Dynamics markings include *p*.

G  D 

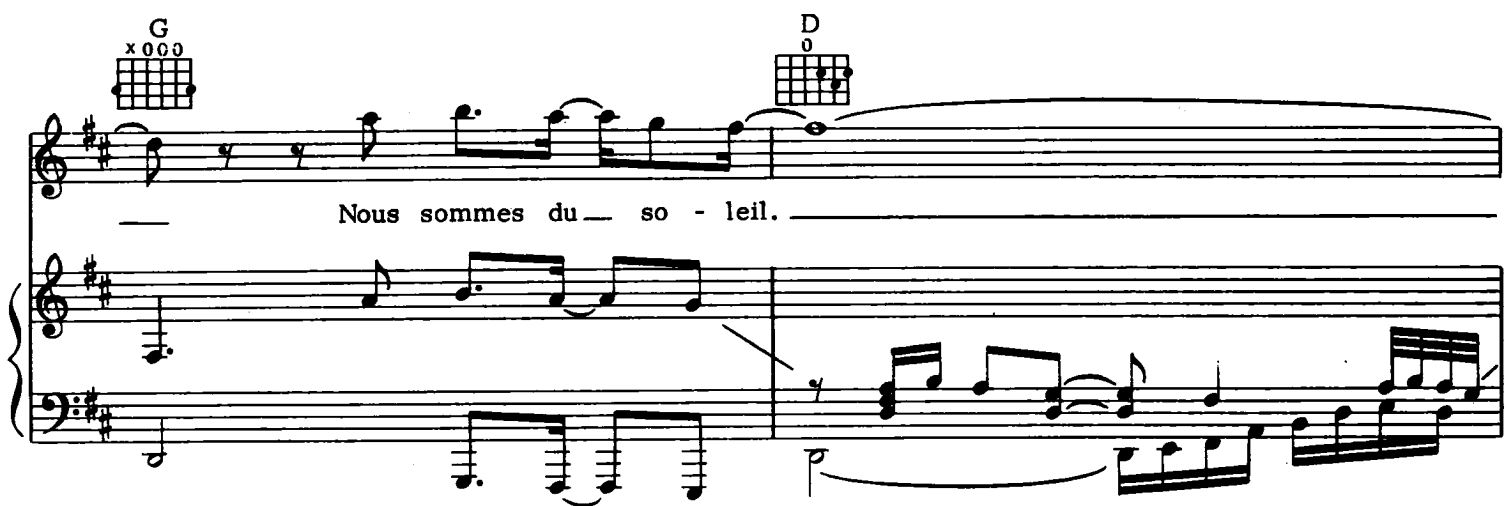
We love when we play.




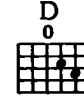
The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "We love when we play." The piano accompaniment is in the bottom two staves, with a treble and bass clef. The guitar part is indicated by two chord diagrams: G major (x000) and D major (0202).

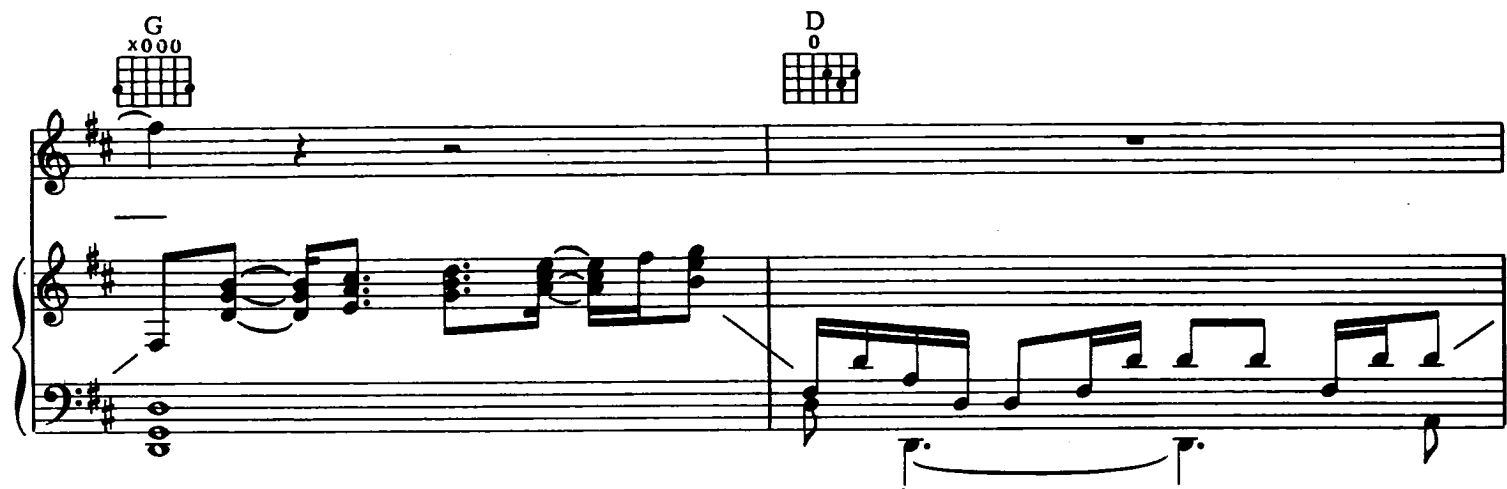
G  D 

Nous sommes du so - leil.



The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "Nous sommes du so - leil." The piano accompaniment is in the bottom two staves, with a treble and bass clef. The guitar part is indicated by two chord diagrams: G major (x000) and D major (0202).

G  D 



The third system of the musical score consists of three staves. The top staff is a vocal line in G major, which is mostly blank. The piano accompaniment is in the bottom two staves, with a treble and bass clef. The guitar part is indicated by two chord diagrams: G major (x000) and D major (0202).

G  D 



The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major, which is mostly blank. The piano accompaniment is in the bottom two staves, with a treble and bass clef. The guitar part is indicated by two chord diagrams: G major (x000) and D major (0202).

G x000 D

Nous sommes du — so - leil. —

G x000 D


Nous sommes du — so - leil. —

G x000 D A sus4 Bm7


Nous sommes du — so - leil. —

G x000 Em


Bm




Gm

 3 fr.



mf *gradual cresc.*



Db

 4 fr.

Am


Eb

 6 fr.


3 3 3




Bm



Fm



3



C#m

 4 fr.

f



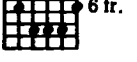
Gm



3 fr.

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

E^b



6 fr.

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

Am



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

Fm



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

Bm



Very slow

F[♯]m



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

mf gradual decres.

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

pp

THE REVEALING SCIENCE OF GOD

Words by
JON ANDERSON and STEVE HOWE

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

Moderately

No chord

Dawn of light ly - ing be - tween a si - lence and sold sourc - es

p gradual cresc.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a piano (*p*) dynamic and a gradual crescendo. The lyrics are: "Dawn of light ly - ing be - tween a si - lence and sold sourc - es".

chased a - mid fu - sions of won - der in mo - ments hard - ly seen for - got - ten,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "chased a - mid fu - sions of won - der in mo - ments hard - ly seen for - got - ten,". The piano accompaniment features a piano (*p*) dynamic and a gradual crescendo.

col - oured in pas - tures of chance danc - ing leaves cast spells of chal - lenge, a - mused but

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "col - oured in pas - tures of chance danc - ing leaves cast spells of chal - lenge, a - mused but". The piano accompaniment features a piano (*p*) dynamic and a gradual crescendo.

real in thought, — we fled from the sea — whole. —

Dawn of thought trans-fered through mo-ments of days un-der - search-ing earth re-veal-ing

cor-ri-dors of time pro-vok - ing mem-o-ries dis-joint - ed but with pur - pose, —

crav - ing pen - e - tra - tions of - fer links with the self in -

struc-tors sharp and ten - der love as we took to the air, a

pic - ture of dis - tance. ————— Dawn of our pow'r we a -

muse re - de - scend - ing as fast as mis - used ex - pres - sion, as on - ly to teach love

as to re - veal pas - sion chas - ing late in - to cor - ners, and we

mf *gradual cresc.*

danced from the o - cean. _____ Dawn of love sent with-in

f gradual cresc.

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a melodic phrase in the first measure, followed by a long rest. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/8.

us col-ours of a-wak - 'ning a - mong the man-y won't to fol-low, on - ly

Detailed description: This system contains measures 3 and 4. The vocal line continues with a melodic phrase in measure 3, followed by a rest in measure 4. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

tunes of a dif-f'rent age, — as the links span our end-less ca-ress-es for the

Detailed description: This system contains measures 5 and 6. The vocal line has a melodic phrase in measure 5 and a rest in measure 6. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

free-dom of life ev-er-last-ing.

ff

B

(♩ = ♩)

Detailed description: This system contains measures 7 and 8. The vocal line has a melodic phrase in measure 7 and a rest in measure 8. The piano accompaniment continues with chords and a bass line. A guitar chord diagram for a B major chord is shown above the vocal line in measure 7. The key signature and time signature remain the same.

Moderately slow, with a beat

Chord diagrams: E (0 2 2 0 0 0), B (0 2 2 1 0 0), D (0 2 3 2 1 0), A (0 2 2 2 1 0), E (0 2 2 0 0 0), B (0 2 2 1 0 0)

Chord diagrams: D (0 2 3 2 1 0), A (0 2 2 2 1 0), C (0 0 0 x 0 0 0), G (0 0 0 0 3 3), E (0 2 2 0 0 0), A (0 2 2 1 0 0), D (0 2 3 2 1 0)

Chord diagram: E (0 2 2 0 0 0)

Chord diagram: E (0 2 2 0 0 0)

Talk to the sun - light call - er.

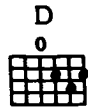
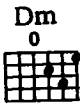
Soft sum - mer mov - er dis - tance mine.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part includes two triplet figures in the bass line.

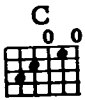
The second system includes guitar chord diagrams for A and Dm. The A chord diagram shows the 2nd fret on strings 1, 2, and 3, and the 0th fret on strings 4, 5, and 6. The Dm chord diagram shows the 0th fret on strings 1, 2, and 3, and the 2nd fret on strings 4, 5, and 6. The lyrics are: "Called out a tune but I nev-er saw—the face,—"

The third system includes guitar chord diagrams for C, F, and G. The C chord diagram shows the 0th fret on strings 1, 2, and 3, and the 3rd fret on strings 4, 5, and 6. The F chord diagram shows the 1st fret on strings 1, 2, and 3, and the 3rd fret on strings 4, 5, and 6. The G chord diagram shows the 3rd fret on strings 1, 2, and 3, and the 0th fret on strings 4, 5, and 6. The lyrics are: "heard but not re-placed,— I ven-tured—to talk, but I"

The fourth system includes guitar chord diagrams for Dm and A. The Dm chord diagram shows the 0th fret on strings 1, 2, and 3, and the 2nd fret on strings 4, 5, and 6. The A chord diagram shows the 2nd fret on strings 1, 2, and 3, and the 0th fret on strings 4, 5, and 6. The lyrics are: "nev-er lost— my place.—" The piano accompaniment features a triplet figure in the bass line.

Cast out a spell ren - dered for the light of day,



lost in lights ar - ray, — I ven - tured — to see, — as the



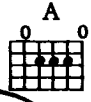
sound be-gan — to play. —



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of quarter notes: F#4, A4, B4, F#4, A4, B4.

What hap-pened to this song

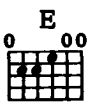
Piano accompaniment for the first system. The right hand features chords and triplets of eighth notes. The left hand plays a steady eighth-note bass line.



Musical staff with treble clef, key signature of three sharps, and a common time signature. The melody consists of quarter notes: F#4, A4, B4, F#4, A4, B4.

we once knew so well?

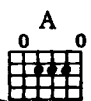
Piano accompaniment for the second system. The right hand features chords and triplets of eighth notes. The left hand plays a steady eighth-note bass line.



Musical staff with treble clef, key signature of three sharps, and a common time signature. The melody consists of quarter notes: F#4, A4, B4, F#4, A4, B4.

Signed prom-ise for mo - ments

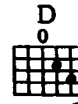
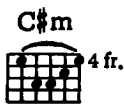
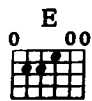
Piano accompaniment for the third system. The right hand features chords and triplets of eighth notes. The left hand plays a steady eighth-note bass line.



Musical staff with treble clef, key signature of three sharps, and a common time signature. The melody consists of quarter notes: F#4, A4, B4, F#4, A4, B4.

caught with - in the spell,

Piano accompaniment for the fourth system. The right hand features chords and triplets of eighth notes. The left hand plays a steady eighth-note bass line.



I must have wait - ed all my life _____ for this _____

rit.

Bm7

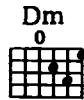
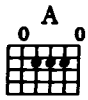


mo - ment, mo - ment, mo - ment. _____
 (Mo - ment, mo - ment, mo - ment. _____)

a tempo *mf*

3 3 3

3 3



The fu - ture poised with the splen - dor just be - gun, — the



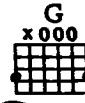
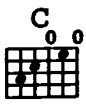
light we were as one — and crowd - ed — through the cur - tains



of liq - uid in - to sun. _____



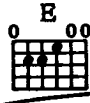
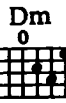
And for a mo - ment when our world had filled the skies,



mag - ic burned our eyes —

to feast

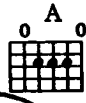
on the treas - ure



set for our strange de - vice. _____

What hap-pened

to won - ders



we once knew —

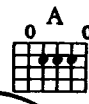
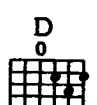
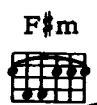
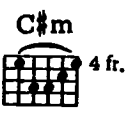
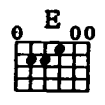
so well? —



Did we for - get what hap - pened?



Sure - ly we — can tell. —

We must have wait - ed all our lives — for this —

rit.



mo - ment, mo - ment, mo - ment, mo - ment. —
 (Mo - ment, — mo - ment, — mo - ment, —

a tempo



Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and various musical notes and rests.

Musical notation for the second system, including treble and bass clefs, a 4/4 time signature, and various musical notes and rests.

Moderate Hard Rock beat

G#m



Musical notation for the third system, including treble and bass clefs, a 4/4 time signature, and various musical notes and rests. Includes the dynamic marking *ff*.

Musical notation for the fourth system, including treble and bass clefs, a 4/4 time signature, and various musical notes and rests.

G#m 4 fr. A 0 D 0 A 0 G#m 4 fr.

Tall - est rain - bow.

G x000

Sun show - er — sea -

Am 0 G#m 4 fr. A 0

sons. — Life flow - er — rea -

Moderately slow

D 0 A 0 E 00 C#m 4 fr.

sons. — They

rit. *mf*

D Em7 D

move fast, they tell me, — but I — just can't be-lieve — that I — can

Am D Em7

feel it. — There's some-one to tell you,

D Am

a - mid - the chal-lenge - we look a - round in u - ni-son with — you.

G F

Get-ting o-ver o-ver-hang - ing trees, let them rape the for - est.

Bm



Am



Thoughts would send our fu - sion — clear - ly — to be

home. —

Get-ting o - ver wars — we do not mean, —

F



Bm



— or so it seems — so clear - ly.

Shel-tered with our pas - sion

Am



D



clear - ly — to be home. —

They move fast, they

gradual cresc.

G#m 4 fr. G x000 Am 0

Sky - line teach - er.

ff

G#m 4 fr. A 0 D 0 A 0 G#m 4 fr.

War - land seek - er.

G x000 Am 0

Send out poi - son.

G#m 4 fr. A 0 D 0 A 0

Cast iron lead - er.

Moderately slow



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



Musical notation for the second system, including lyrics: "And through the rhy - thm — of mov-ing".



Musical notation for the third system, including lyrics: "slow - ly, — sent through the rhy - thm, —".



Musical notation for the fourth system, including lyrics: "work out the sto - ry. — Move o-ver glo-ry to sons —".

of old fight - ers past.

A 0 0
D 0
A 0 0 B7 D 0

Young Chris-tians see — it from the be-gin - ning; —

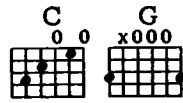
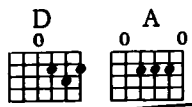
A 0 0 G x000

old peo-ple feel — it. That's what they're say - ing. —

A 0 0 G x000

Move o - ver glo - ry to sons — of old fight - ers

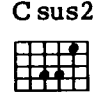
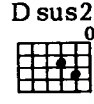
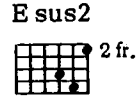
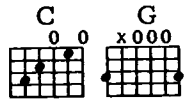
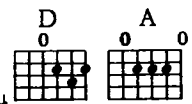
F



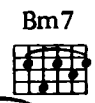
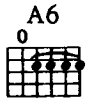
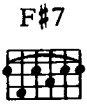
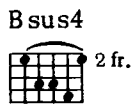
past. _____

p

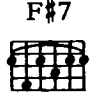
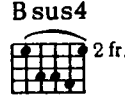
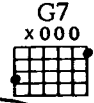
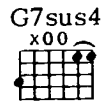
Slowly



They



move fast, they tell me, but I — just can't be - lieve — they real - ly



mean to. _____ There's some - one to tell you,

A6

Bm7



a course-to-words_ a u-ni-ver-sal sea-son. _____

Moderately slow



Get-ting o-ver o-ver-hang-ing trees, let them rape the for-est.

C#m sus2
4 fr.

Bm7



They might stand and leave_ them clear-ly to be

home.

Get-ting o-ver wars_ we do not mean, _



we charm the move - ment suf - fers, call out all our mem - o - ries



clear - ly — to be home. We've



moved fast, we need love; a part — we of - fer

gradual cresc.



is our on - ly free - dom.



What hap-pened

ff



to this song we once knew — so well? —



Signed prom - ise



for mo - ments caught with - in — the spell. —

0 A 0

E

C#m 4 fr.

F#m

We must have wait-ed all our lives —

rit.

D

N.C.

for this... (mo-ment, mo-ment.)

mp

Moderately

N.C.

Past pres-ent mov-ers mo-ments we'll pro-cess the fu-ture, but on-ly

through him we know, send flow-ered rain-bows. — A-piece a-

part chased flow-ers of the dark and lights of songs to

fol-low and show all we feel for and know of, cast round.

You seek-ers of the truth ac-cept-ing that rea-sons will re-

live and breathe and hope and chase and love for you and you and you.

THE REMEMBERING

Words by
JON ANDERSON and STEVE HOWE

Music by
JON ANDERSON, STEVE HOWE, CHRIS SQUIRE, ALAN WHITE and RICK WAKEMAN
Moderately slow

D 0

G x000

D 0

mp legato

F

G x000

F

As the si - lence of sea - sons on we re - live a - bridge

G x000

F

G x000

F

sails a - float as to call light the soul shall sing of the vel - vet sail -

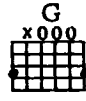
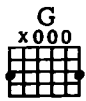
G x000

F

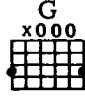
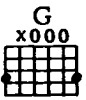
G x000

F

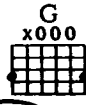
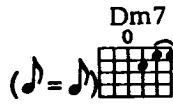
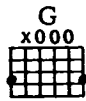
ors course on of the vel - vet sail - ors course on. Shine or moons send me



mem-'ries trail o-ver days of for - got - ten tales course the com - pass to

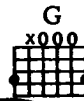
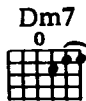


of - fer in - to a time that we've all seen on in-to a time that we've

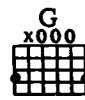
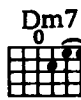


all seen on. High _____ the mem - 'ry car - ry on _____

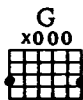
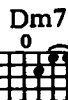
mf



while _____ the mo - ments start to lin - ger. Sail _____ a - way_



a-mong your dreams. — The strength re-gains us in be-tween — our



time; the strength re-gains us in be-tween — our time.



As we shall speak to dif -



fer, al - so the ends meet the riv-er's son, so the ends meet the riv-er's son.

Bm Am7 Bm Am7

Ours the sto-ry shall we car-ry

Bm Am7 Bm

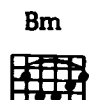
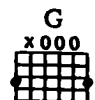
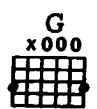
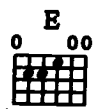
on and search the for-est of the sun. We

Am7 D Tacet

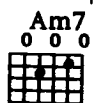
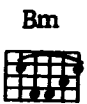
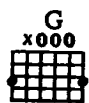
dream as we dream! Dream as one, and I do think ver-y well

Bm F# A D

that the song might take you si-lent-ly. They move fast, they

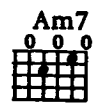
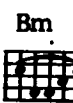


tell me _____ there's some - one, _____ rain - bow, _____

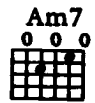
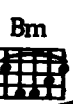


(♩ = ♪)



al - ter - nate tune. _____ In the days of _____ sum - mers so




long, we danced as _____ eve - nings sang their








song. _____ We wan - der _____ out _____ the days so


D  Tacet 







long, and I do feel ver - y well — that the eve - nings take you




F#  (♩ = ♩) A  D  E  G 









si - lent - ly. They move round — sun - light, —




A  D  G  Bm  G  Bm 

see - ing ground, — whis - pers of clay, — al - ter - nate ways. —



(♩ = ♩) G  C6  G  C  Bm  C  D  G 

mp



C6 0 G x000 C 0 0 D 0 E 0 0 0

Very slow
No chord

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features triplets and a *rit.* marking.

Moderately slow

Dm 0 Em 0 0 0 0 Dm 0

Soft - er mes - sag - es bring light to a — truth long for -

Musical notation for the second system with lyrics: "Soft - er mes - sag - es bring light to a — truth long for -".

Em 0 0 0 0 Dm 0 Em 0 0 0 0 Dm 0




got - ten on. As we shall speak to dif - fer, al - so the ends meet the

Musical notation for the third system with lyrics: "got - ten on. As we shall speak to dif - fer, al - so the ends meet the".

Em 0 0 0 0 Dm 0 Em 0 0 0 0 Dm 0

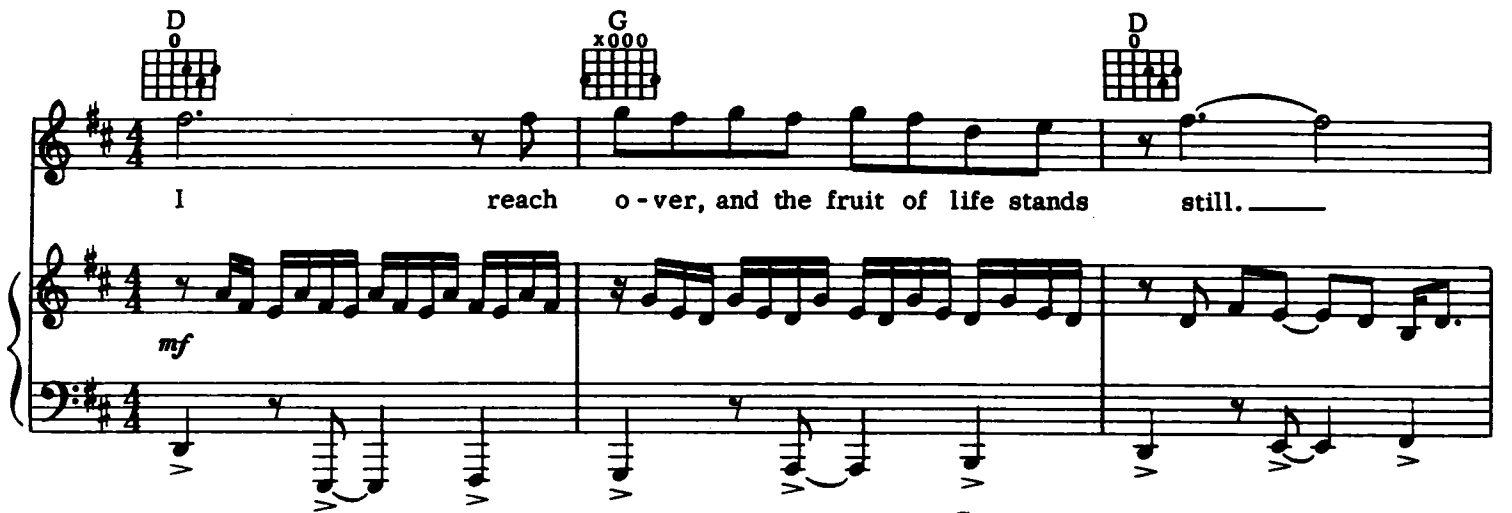
riv - er's son, so the ends meet the riv - er's son.




Musical notation for the fourth system with lyrics: "riv - er's son, so the ends meet the riv - er's son.".

D  G  D 

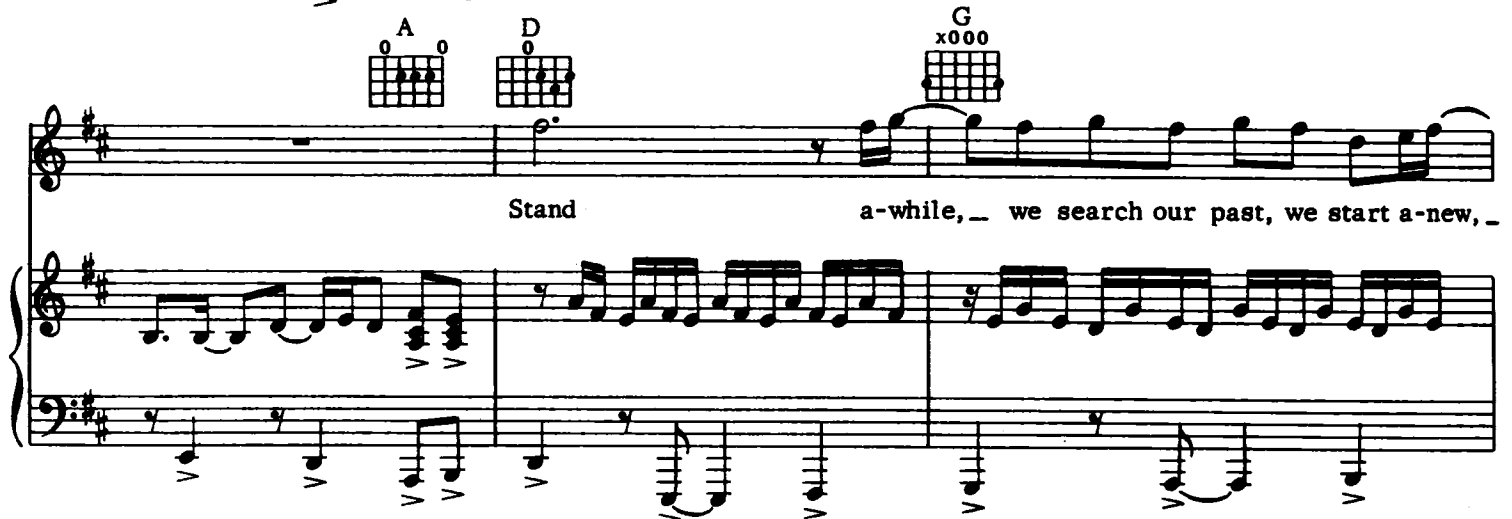
I reach o-ver, and the fruit of life stands still. —




mf



A  D  G 

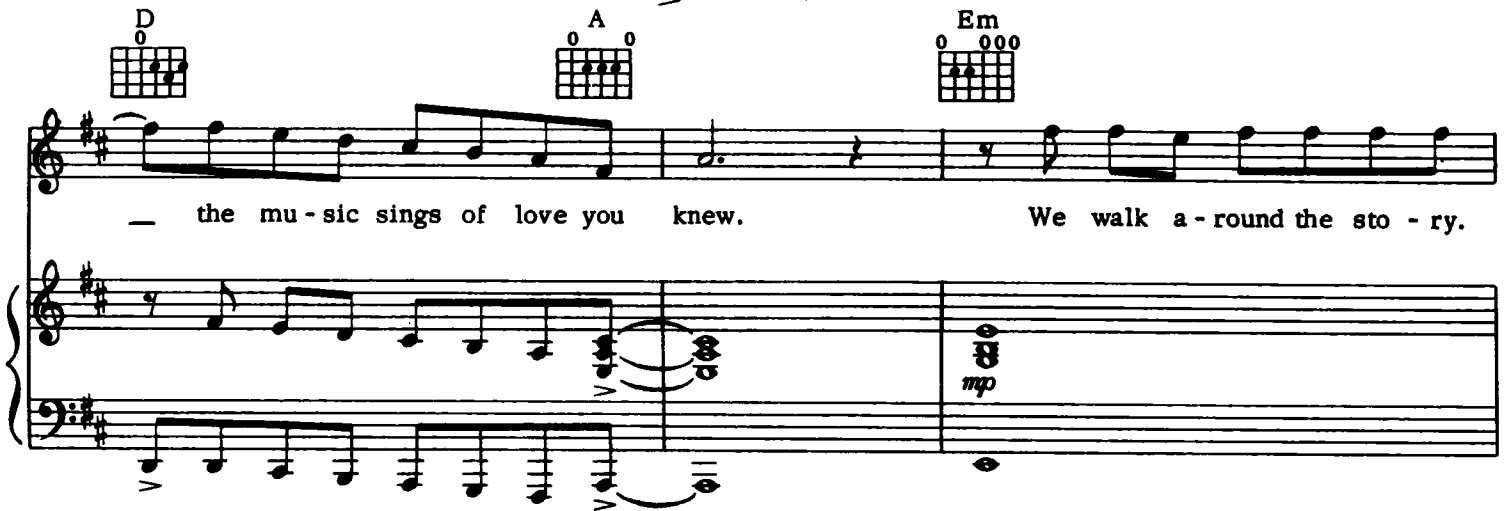
Stand a-while, — we search our past, we start a-new, —










D  A  Em 

— the mu-sic sings of love you knew. We walk a-round the sto-ry.

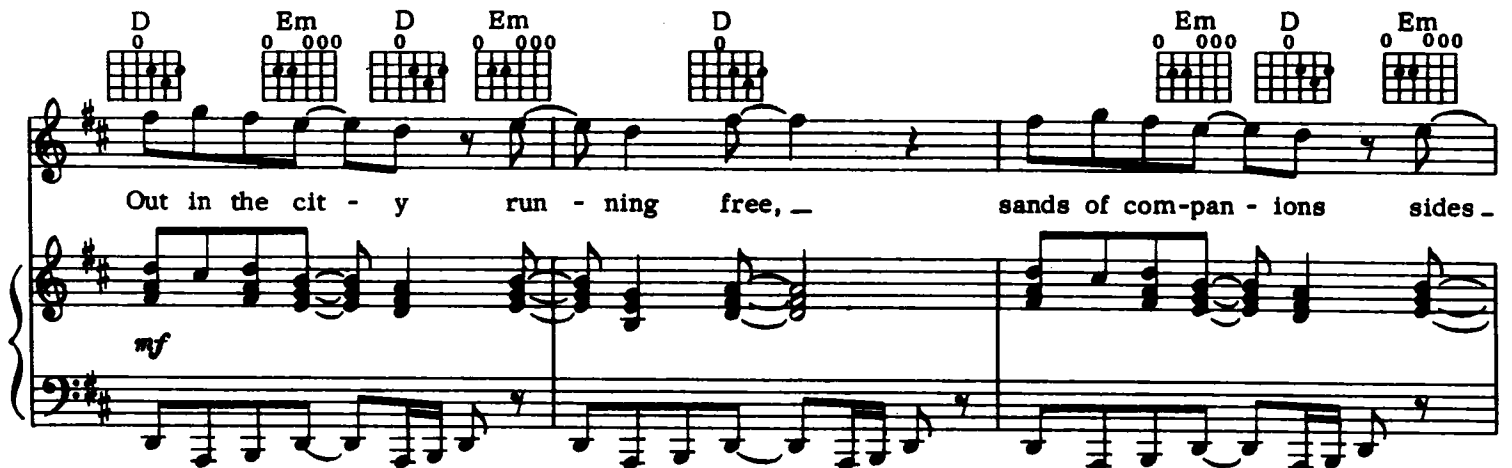
mp

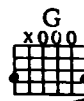
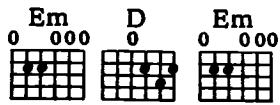
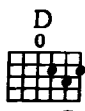


D  Em  D  Em  D  Em  D  Em 

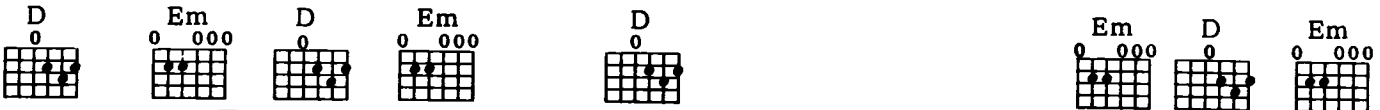
Out in the cit-y run-ning free, — sands of com-pan-ions sides —

mf

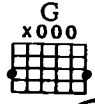
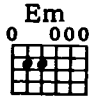
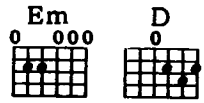
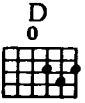




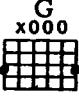
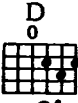
— that be, — the strength of the meet - ing lies - with you. —



Wait all the more — re - gard - your past, — school gates re - mind — us of —



— our class. — Chase all con - fu - sion a - way — with us. —



— Stand on hills of long for - got - ten yes - ter - days. —

Chord diagrams: D (0 2 0 2 3 2), A (0 2 2 2 0 0), D (0 2 0 2 3 2)

Pass a-mongst-

Chord diagrams: G (x 0 0 0 3 2), D (0 2 0 2 3 2), A (0 2 2 2 0 0)

— your mem - 'ries told re - turn - ing ways as cer - tain as we walk to -

Chord diagrams: Em (0 2 0 3 0 0), D (0 2 0 2 3 2), Em (0 2 0 3 0 0), D (0 2 0 2 3 2), Em (0 2 0 3 0 0)

day, we walk a - round the sto - ry. Out in the cit - y run -

mp *mf*

Chord diagrams: D (0 2 0 2 3 2), Em (0 2 0 3 0 0), D (0 2 0 2 3 2), Em (0 2 0 3 0 0)

ning free, — days pass as sec - onds turn -

D 0 000 Em 0 000 D 0 Em 0 000

the key, the strength of the moment lies with

Cmaj7 000 Moderately N.C. D 0 Dmaj7 0

you. Don the cap and close your

D6 0 0 D 0 G x000 D 0 Am 0 0 G x000 Em 0 000

eyes, i-mag-ine all the glo-ri-ous chal-lenge, iron met-al cast to oth-

Bm Em 0 000 D 0 Bm 0 A 0 G x000 A 0

ers, dis-tant drums.

N. C.

D Dmaj7 D6 D G Dmaj7

Am Am7 Am Am7 G Em Bm D Bm

A

N. C.

D Dmaj7 D6 D G D Am Am7

Force the bit be-tween the mouth of free-dom. Did-n't we learn to fly? —

Am Am7 G Em Bm A D

Re-mem-ber to sail the skies. Dis - tant

A Bm F# Bm B F#7

suns will we reach winds al -

B F Gm A

low oth - er sky - lines,

F Gm A

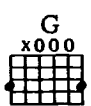
oth - er sky - lines to hold you.



p



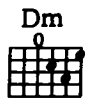

mf



Re-lay-er, _____

f

all the dy - ing cried be - fore you. _____

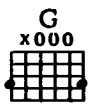


Re - lay - er, _____

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a dotted half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

we've re-joined in all their mean - ing. _____

The second system continues the vocal line with the lyrics "we've re-joined in all their mean - ing." The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a dotted half note C5. The piano accompaniment continues with the same rhythmic pattern.



Re - lay - er, _____

The third system features the vocal line with the lyrics "Re - lay - er,". The vocal line has a half note G4, a quarter note A4, and a dotted half note B4. The piano accompaniment continues with the same rhythmic pattern.

we ad - vance, we re - trace our sto - ries. _____

N.C.

The fourth system features the vocal line with the lyrics "we ad - vance, we re - trace our sto - ries." The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a dotted half note C5. The piano accompaniment continues with the same rhythmic pattern. The system ends with a "N.C." (No Chord) instruction and a key signature change to two sharps (F# and C#).

N. C.

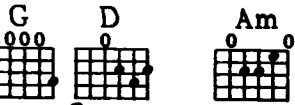
D Dmaj7 D6 D



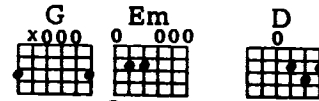
Like a dream-er, all our lives are on-ly lost be-

mp

G D Am



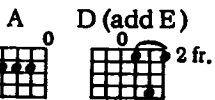
G Em D



got - ten chang-es.

We re-live in sea-gull's pag-es —

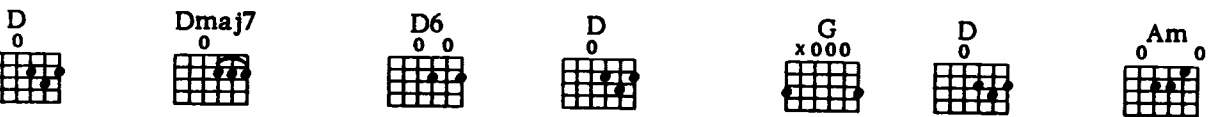
A D (add E) A



N. C.

out - wards — ways. —

D Dmaj7 D6 D G D Am



Things are all in col-ours, and the size of oth-ers' shall send you for - ward,

G Em D6 A D (add E) 2 fr.

ar-ranged to sail you to-ward a peace of —

A Bm F#7 Bm B F#7

mind. Will we — reach — winds al -

B F Gm A 3 fr.

low — oth - er — sky - lines, —

F Gm A 3 fr.

oth - er — sky - lines — to hold you.

0 A 0



p

Am



A



F



Sheet music for the first system, featuring piano accompaniment and vocal melody in A major. The music is in 4/4 time and includes dynamic markings like *p* and chord diagrams for A, Am, and F.

G



Re-lay - er, _____

f

Sheet music for the second system, featuring piano accompaniment and vocal melody. The music is in 4/4 time and includes dynamic markings like *f* and a guitar chord diagram for G.

all the pas - sion spent on one cross. _____

Sheet music for the third system, featuring piano accompaniment and vocal melody. The music is in 4/4 time and includes dynamic markings like *f*.

Dm
0



Re-lay - er, _____

sail the fu - tile wars they suf - fer. _____

G
x000



Re-lay - er, _____

Dm
0



we ad-vance, we re-trace our sto - ry, _____ fail safe

Dm



now.

Moderately slow

D



G



Stand on hills of long for-got-ten yes-ter-days..

D



Em



D



Pass a-mongst -

G
x000

D
0

A
0 0

— your mem'-ries told re-turn - ing ways as cer-tain as we walk to - day.

Em
0 000

D
0

Em
0 000

D
0

Em
0 000

Press o - ver mo-ments leav-ing you. Out in the cit - y run -

D
0

Em
0 000

D
0

Em
0 000

ning free, — days pass as sec - onds turn —

D
0

Em
0 000

D
0

Em
0 000

G
x000

— the key. — The strength of the mo - ment — lies — with you. —

D Em D Em D

Out - tender out - ward lights — of you, —

Em D Em D

shine o - ver moun - tains, make — the view, — the



Em D Em Cmaj7 Eb

strength of you see - ing lies with you. —

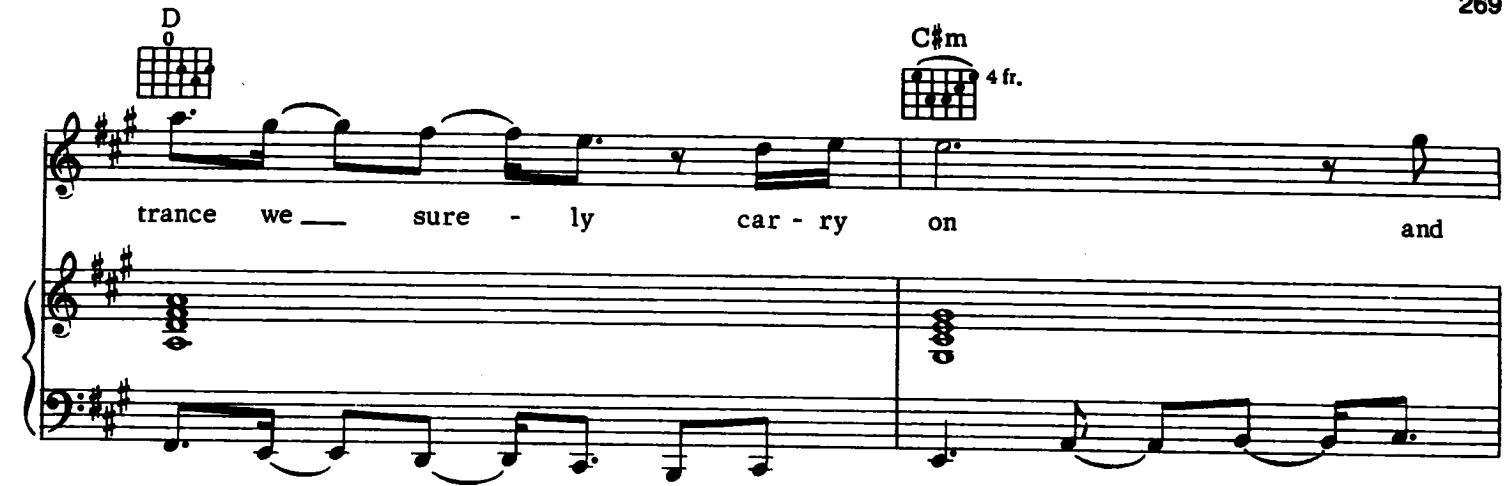
Dm A



Ours — en -

mp

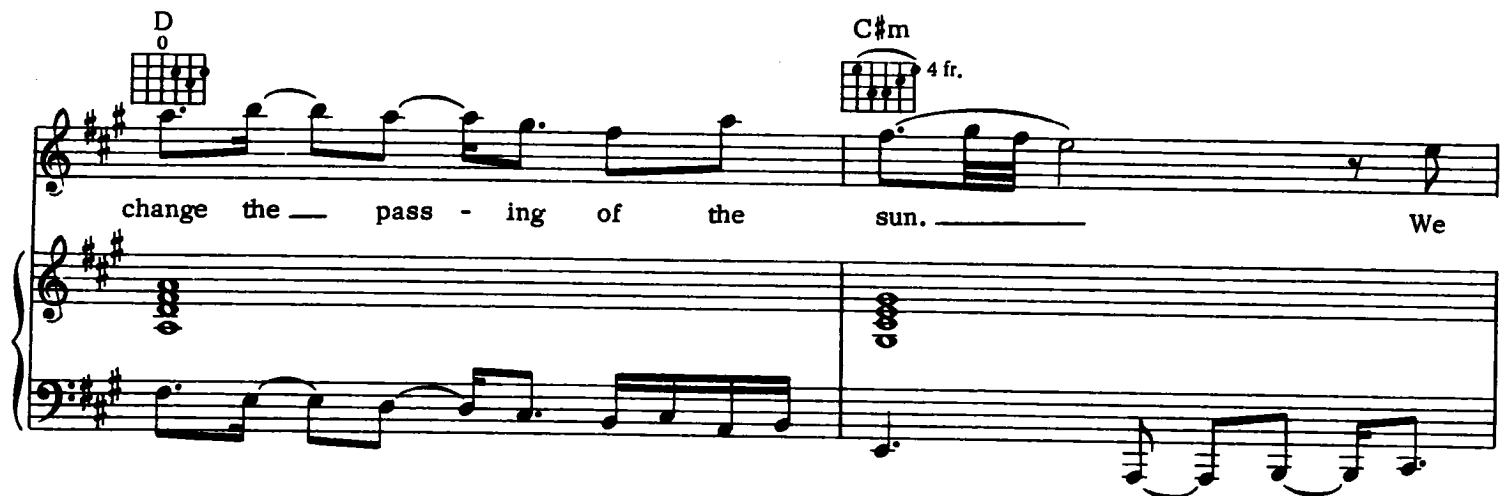
D  C#m  4 fr.

trance we — sure - ly car - ry on and



D  C#m  4 fr.



change the — pass - ing of the sun. _____ We



D  E  000 Tacet

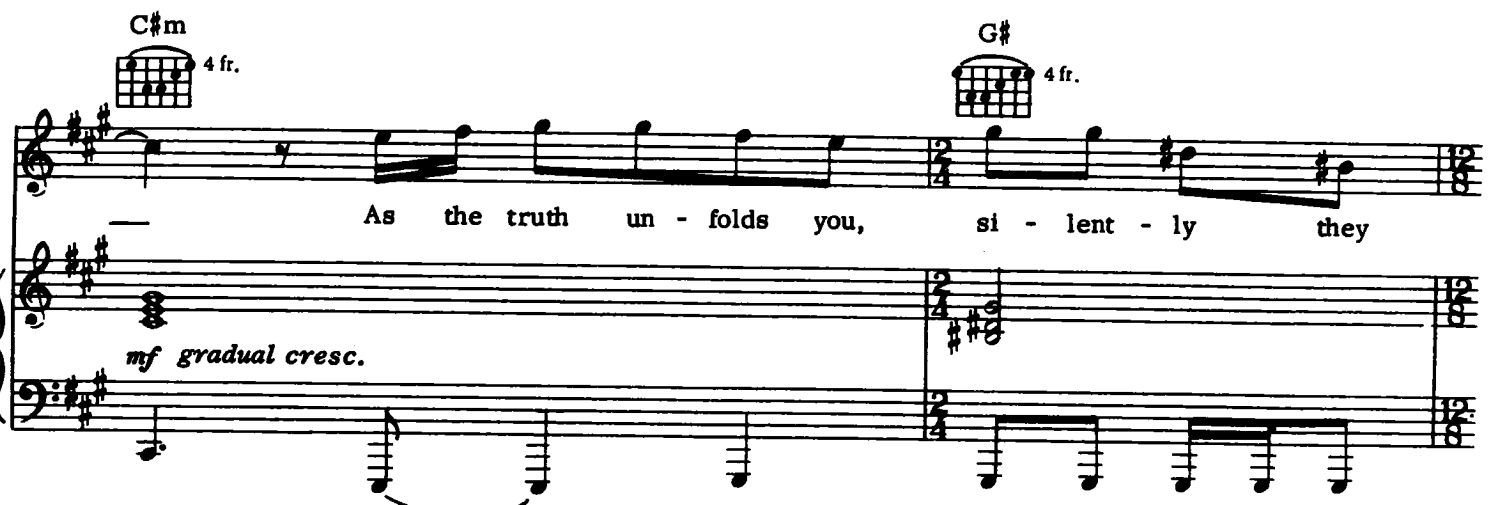
don't e - ven need to try. We are one, _____ and I do think ver - y well.



C#m  4 fr. G#  4 fr.

As the truth un - folds you, si - lent - ly they

mf gradual cresc.



B

E

F#

A

B

E



move time, _____ rain - bows, _____ sun - light, _____



al - ter - nate tune, _____ al - ter - nate tune. _____



f 3 3



Rain - bows, _____

A 0 0 D 0 0 G x000 Bm

soft light, _____ al-ter-nate view. —

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

Sun - light, _____ tell me, _____ some - one, _____

G x000 Bm G x000 Bm

al-ter-nate view, _____ al-ter-nate view, _____ sure-ly, sure-ly.

Very slow and free

C#m 4fr. D C 0 0 Am 0 Bb

mf

D 0 F x000 G x000 E 0 0 F x000 G x000 0 A 0

SOUND CHASER

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

Moderately

No chord

F#



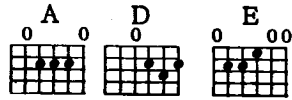
B



mo-ment spent - spread tales - of change - with - in — the sound, —

count-ing

F#



form through rhy - thm e - lec - tric free - dom moves to — coun - ter - bal - ance

A



D



E



F#



C#



stars ex - pound — our con - science all to — know —

A



E



— and see the look in your eyes. —

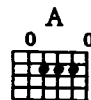
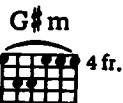
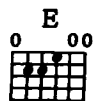
D



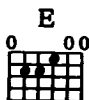
E



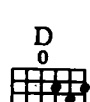
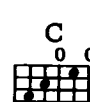
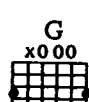
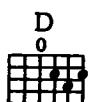
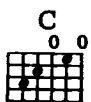
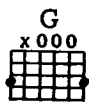
Pass - ing



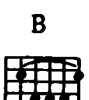
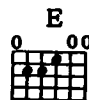
time will reach— as na - ture re - lays to set the scene, —



new en - coun - ters spark — a true — fru - i - tion,



guid - ing — lines — we touch them, our bod - ies bal - ance out the —

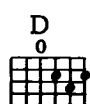


— waves as we ac - cel - er - ate our — days to the

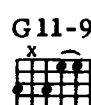
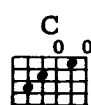


look in your eyes.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a triplet of eighth notes on the first beat. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

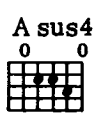
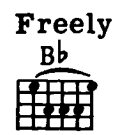


The second system continues the musical piece. The vocal line has a long rest, while the piano accompaniment continues with harmonic support. The piano part features sustained chords in the right hand and a rhythmic bass line in the left hand.



From the

The third system includes the vocal line starting with the words "From the". The piano accompaniment features a change in tempo or feel, indicated by the word "Freely" in the next system. The piano part includes a dynamic marking of *p* (piano).



mo - ment I reached out to hold — I felt a sound, —

The fourth system continues the vocal line with the words "mo - ment I reached out to hold — I felt a sound, —". The piano accompaniment provides harmonic support with sustained chords and a steady bass line.

Ebmaj7



Bb



D7sus4



and what touch - es our - soul slow - ly moves - as

C7sus4



Eb7sus4



Bb



D7 sus4



Eb7 sus4



F7 sus4



3 fr.

touch re - bounds...

And to know that tem - po will con - tin - ue

mp

Db



Gb



Ab



Db



Gb



Ab



lost in trance of danc - es as rhy - thm takes an - oth - er turn, —

Bb



F



Db



C6



as is my want, I on - ly reach - to look in your eyes. —

Tempo I
Tacet

Cha - cha - cha — cha - cha — cha - cha - cha — cha - cha — cha - cha - cha — cha - cha —

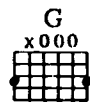
mf

Tacet

cha - cha - cha. — Cha - cha - cha — cha - cha — cha - cha - cha — cha - cha —

N.C.

cha - cha - cha — cha - cha — cha - cha - cha — cha - cha. —



THE GATES OF DELIRIUM

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

Fast
No chord

mf

The first system of musical notation is a piano accompaniment in 4/4 time, marked 'Fast' and 'No chord'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the bass clef consists of quarter notes and eighth notes, while the right hand plays chords and some melodic lines. A dynamic marking of 'mf' is present.

The second system continues the piano accompaniment from the first system, maintaining the same tempo and key signature. It features similar rhythmic patterns and chordal structures.

N.C.

La la, _____ la la _____ la la la la, _____

gradual cresc.

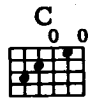
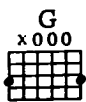
The third system introduces a vocal line in the treble clef with the lyrics 'La la, _____ la la _____ la la la la, _____'. The piano accompaniment in the bass clef continues, marked with a 'gradual cresc.' (gradual crescendo) dynamic. The tempo remains 'Fast'.

la la la la la la, la la la _____ la. _____

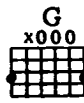
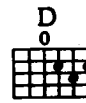
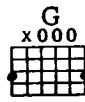
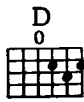
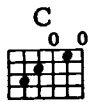
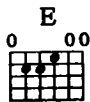
The fourth system continues the vocal line with the lyrics 'la la la la la la, la la la _____ la. _____'. The piano accompaniment concludes the piece with a final chord in the right hand.

N.C. *f*

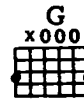
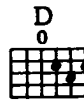
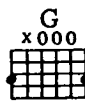
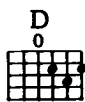
mp



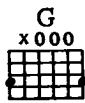
Stand and fight we do con-sid-er, re - mind - ed of — an in-ner pact — be -



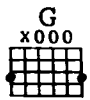
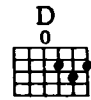
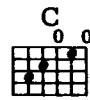
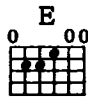
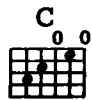
tween us that's seen as we go. — And ride — there —



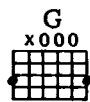
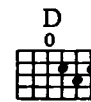
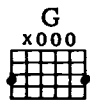
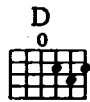
in mo - tion — to fields in debts of hon - or —



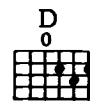
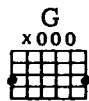
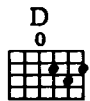
— de - fend - ing. Stand the march - ers soar - ing tal - ons,



peace-ful lives will not de-liv-er free-dom, fight-ing we know,

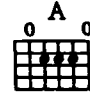
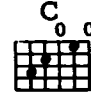
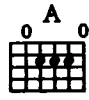
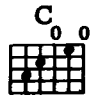
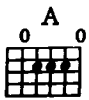


de-stroy op-pres-sion, the point to re-ac-tion



as lead-ers look to you_ at-tack-ing.

N.C.

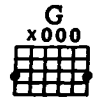


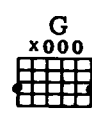
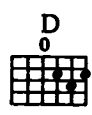
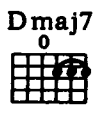
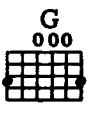
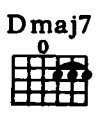
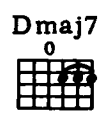
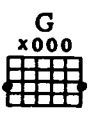
Choose and re-nounce_ throw-ing chains to the floor. Kill or be kill-ing

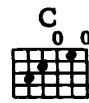
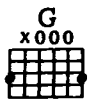
fast - er sins cor-rect_ the flow. — Cast - ing gi - ant shad -

ows off vast pen-e - trat - ing force_ to al - ter vi-a the war_

— that seen_ as fric-tion spans_ the spir-its wrath as-cend-ing to re - deem.



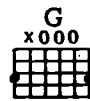
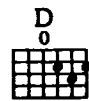
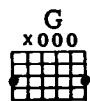
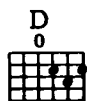






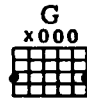
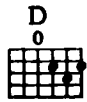
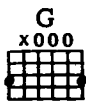
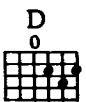
Wars that shout in screams of an - guish, pow - er spent pas - sion be -



spoils our soul re - ceiv - er, sure - ly we know. —



In glo - ry we rise to of - fer, — cre - ate our



free - dom, a word, — we ut - ter a word. —

N.C.

The first system of music consists of a treble staff and a bass staff. The treble staff contains a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1.

A

C

A

C

The second system of music consists of a treble staff and a bass staff. The treble staff contains the lyrics: "Words cause our ban-ner, vic - to - rious our day. Will". The bass staff contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1.

Words cause our ban-ner, vic - to - rious our day. Will

A

C

A

C

The third system of music consists of a treble staff and a bass staff. The treble staff contains the lyrics: "si - lence be prom-ised ___ as vio-lence dis - play. ___ The". The bass staff contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1.

si - lence be prom-ised ___ as vio-lence dis - play. ___ The

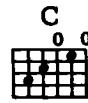
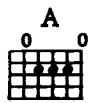
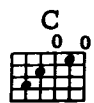
A

C

A

The fourth system of music consists of a treble staff and a bass staff. The treble staff contains the lyrics: "curse in-cleased we fight the pow'r ___ and live by it ___ by day. ___". The bass staff contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1.

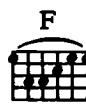
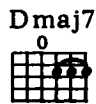
curse in-cleased we fight the pow'r ___ and live by it ___ by day. ___



Our Gods a - wake_ in thun - d'rous roars_ and



guide the Lead-er's hand in paths of glo-ry to the cause. —





N.C.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords in the treble and a melodic line in the bass. A slur is present over a chord in the treble staff.

N.C.

Second system of musical notation, marked "N.C." (No Chords). The treble staff contains a melodic line with a slur, while the bass staff provides a rhythmic accompaniment.

Third system of musical notation, continuing the piece with a melodic line in the treble and accompaniment in the bass.

Fourth system of musical notation, featuring a melodic line in the treble and accompaniment in the bass.

Fifth system of musical notation, the final system on the page. It includes dynamic markings: "decresc." in the second measure and "rit." in the third measure. The system concludes with a double bar line.

N.C.

Lis - ten, _____ should we _____ fight for - ev - er _____

a tempo
mp

know - ing as we do know fear de - stroys? _____

Lis - ten, _____ should we leave our chil - dren? _____

Lis - ten, _____ our lives stare in si - lence; help us _____

N.C.

now. _____ Lis - ten, _____ your friends_ have been

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'now.' followed by a dotted half note 'Lis - ten,' and then a quarter note 'your' and a half note 'friends_'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a 'mf' dynamic marking.

bro - ken, _____ they tell us of your poi - son; now we_

The second system continues the vocal line with a half note 'bro - ken,' followed by a dotted half note 'they tell us of your poi - son;' and then a quarter note 'now' and a half note 'we_'. The piano accompaniment continues with similar melodic and harmonic patterns.

know. _____ Kill them, _____

The third system features a vocal line with a half note 'know.' followed by a dotted half note 'Kill them,'. The piano accompaniment includes time signature changes to 2/4 and 4/4.

give them as they give us. _____ Slay them, _____

The fourth system concludes the piece with a vocal line featuring a half note 'give them as they give us.' followed by a dotted half note 'Slay them,'. The piano accompaniment provides harmonic support throughout.

burn their chil - dren's laugh - ter on to hell.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "burn their chil - dren's laugh - ter on to hell." The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part includes chords and moving lines in both hands, with a dynamic marking of *f* (forte) in the right hand.

The second system of music continues the piano accompaniment from the first system. It features a right-hand treble staff and a left-hand bass staff. The right hand plays chords and moving lines, while the left hand provides a rhythmic accompaniment. A triplet of eighth notes is marked with a "3" in the right hand.

Bb

A guitar chord diagram for the Bb chord, showing the fretting on the 2nd, 3rd, 4th, and 5th frets of the 2nd, 3rd, 4th, and 5th strings, with the 1st and 6th strings open.

Em

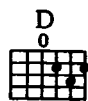
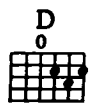
A guitar chord diagram for the Em chord, showing the fretting on the 2nd fret of the 2nd, 3rd, and 4th strings, with the 1st, 5th, and 6th strings open.

The third system of music continues the piano accompaniment. It features a right-hand treble staff and a left-hand bass staff. The right hand includes a section marked *8va* (octave) with a dashed line above the staff, indicating an octave shift. The left hand continues with its rhythmic accompaniment.

Eb 6 fr.

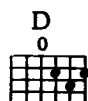
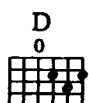
A guitar chord diagram for the Eb chord at the 6th fret, showing the fretting on the 2nd, 3rd, and 4th frets of the 2nd, 3rd, and 4th strings, with the 1st, 5th, and 6th strings open.

The fourth system of music continues the piano accompaniment. It features a right-hand treble staff and a left-hand bass staff. The right hand includes a section marked *(8va)* (octave) with a dashed line above the staff, indicating an octave shift. The left hand continues with its rhythmic accompaniment, including a triplet of eighth notes marked with a "3".

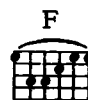
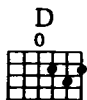


The first_ will run, _ grasp met - al to gun. _ The

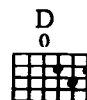
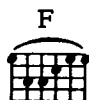
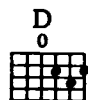
loco



spir - it sings in crash-ing tones, _ we gain the bat - tle drum. _






Our cries will shrill, the air _ will moan _ and

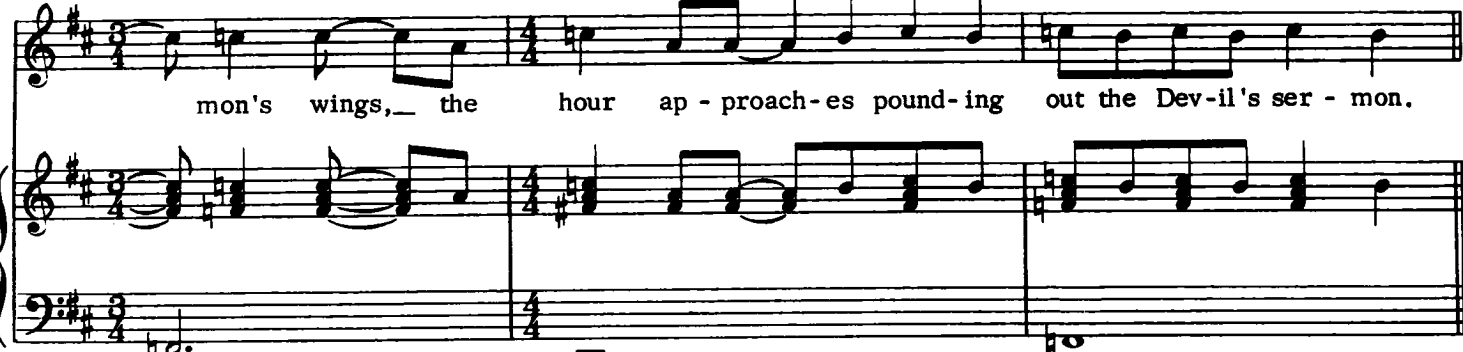


crash in - to the dawn. _ The pen won't stay the de -


F D F

mon's wings, the hour ap - proach - es pound - ing out the Dev - il's ser - mon.







N.C.

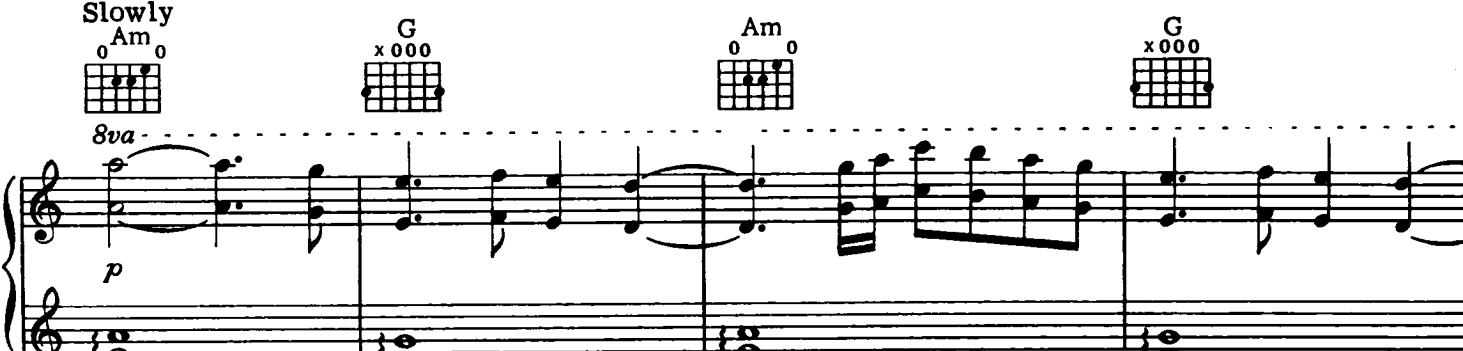
Slowly

Am₀ G x000 Am₀ G x000









8va -

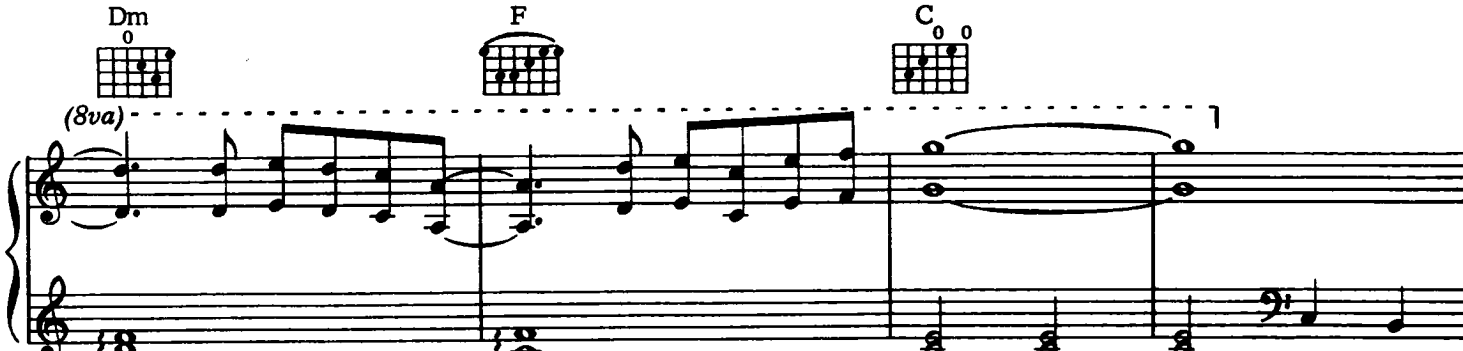
p

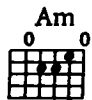


Dm₀ F C₀₀₀

(8va)





Soon, _____ Oh, soon the light, _____ pass with-in and soothe this

loco



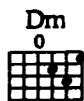
end - less night _____ and wait here for you,



our rea-son to be here. _____



Soon, _____ Oh, soon the time, _____ all we move to gain will

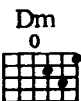


reach

and calm;—

our heart is o-pen,

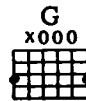
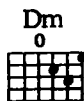
our rea-son to be



here. _____

Long a-go, _____

set in-to rhyme... (♩ = ♪)



Soon, _____

Oh, soon

the light, _____

ours to shape for all time,

mp



ours the right;— the sun_ will lead us, — our rea-son to be here.—



Soon, — Oh, soon the light, —



ours to shape for all time, ours the right;— the sun_ will lead us, —



our rea-son to be here. —

Dm
0

G
x000

C
0 0

Am
0 0

Dm
0

G
x000

C
0 0

Am
0 0

Dm
0

Ab
4 fr.

Cm
3 fr.

Ab
4 fr.

Freely
Fm

Cm
3 fr.

Ab
4 fr.

Fm

6 fr. Eb 7 fr. Cb 3 fr. Cm 3 fr. Fm7 4 fr. Abm 3 fr. Cm 3 fr. Fm7 3 fr. Ebm 6 fr. C 0 0

rit.
mp

molto rit.

TO BE OVER

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

Moderately fast

No chord

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with eighth and quarter notes, while the lower staff provides a simple bass line with quarter notes.

The second system continues the piece. The upper staff features a melodic line with some slurs and a mezzo-forte (*mp*) dynamic marking. The lower staff continues with a bass line, including some longer note values and slurs.

The third system shows the continuation of the melodic and bass lines. The upper staff has a more active melodic line with eighth notes and slurs. The lower staff maintains a steady bass line with quarter notes.

The fourth system introduces a change in the bass line, with a more rhythmic pattern of eighth notes. The upper staff continues with its melodic line, which includes some rests and slurs.

The fifth system features a consistent bass line with eighth notes. The upper staff continues with a melodic line that includes slurs and some rests.

The sixth system concludes the piece. The bass line continues with eighth notes, and the upper staff has a final melodic phrase with a slurred ending.

E



A



We go sail - ing down the calm - ing streams, _____

E



drift - ing end - less - ly _____

D



B



A



by the bridge. To be o - ver, _____ we will

B



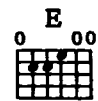
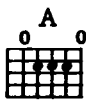
A



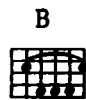
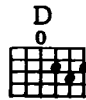
E



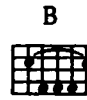
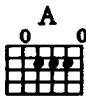
see, _____ to be o - ver. _____ Do not suf - fer



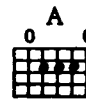
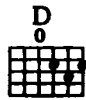
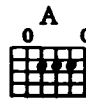
through the game of chance that plays; al - ways doors to



lock a - way your dreams. Think it o -



ver, time will heal your fear, think it o -



ver. Bal - ance the thoughts that re - lease with - in you.

cresc. *mf*

B



The first system of music features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A guitar chord diagram for B major is shown above the treble staff. The key signature has three sharps (F#, C#, G#).

8va---7

Tacet

loco

The second system begins with a 'Tacet' instruction for the treble staff. The bass staff continues with a 'loco' (loco) accompaniment. The treble staff then enters with a series of chords.

The third system continues the piano accompaniment with a mix of chords and melodic lines in both staves.

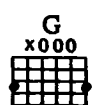
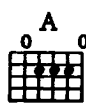
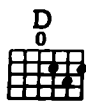
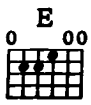
F#m

B

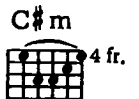
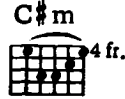


The fourth system includes a vocal line in the treble staff and piano accompaniment in the bass staff. The lyrics 'Child - like soul dream - er.' are written below the vocal line. The system concludes with a 3/4 time signature change.

Child - like soul dream - er.



One jour - ney, one to seek and see - in ev - 'ry



light do o - pen true path - ways a -

B



F#m



way. Car - ry -

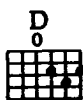
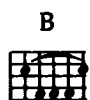
B



ing clos - er, go gent - ly,



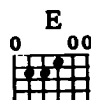
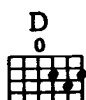
hold - ing doors will o - pen ev - 'ry way you









wan - der true path - ways a -



way. Af - ter all — your



soul will still sur - ren - der. Af - ter all — don't

D  E  F#m  E  F#m  E  N.C.

doubt your part, be read-y to — be loved. _____



N. C. (instrumental)

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, including rests. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The middle staff begins with a dynamic marking of *mf* (mezzo-forte). The accompaniment features chords and moving lines in both hands, with some notes beamed together.

The second system of musical notation continues the piece. It features the same three-staff layout. The top staff continues the melodic line. The grand staff accompaniment includes a section with a 3/4 time signature change, indicated by a '3' over the staff, before returning to 4/4. The musical texture remains consistent with the first system.

The third system of musical notation continues the piece. It features the same three-staff layout. The top staff continues the melodic line. The grand staff accompaniment continues with chords and moving lines in both hands, maintaining the 4/4 time signature.

The fourth system of musical notation concludes the piece. It features the same three-staff layout. The top staff continues the melodic line. The grand staff accompaniment includes a section with a 3/4 time signature change, indicated by a '3' over the staff, before returning to 4/4. The musical texture remains consistent with the previous systems.

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The music features a melodic line in the treble and a bass line in the bass, with piano accompaniment in the middle staff.

The second system of music continues the piece. It features the same three-staff layout. The piano part in the middle staff includes the instruction *gradual decresc.* (gradual decrescendo) in the final measure of the system. The time signature changes from 4/4 to 3/4 in the final measure.

The third system of music continues the piece. It features the same three-staff layout. The piano part in the middle staff includes the instruction *mp* (mezzo-piano) in the final measure of the system. The time signature changes from 3/4 to 4/4 in the final measure.

The fourth system of music continues the piece. It features the same three-staff layout. The piano part in the middle staff includes the instruction *mp* (mezzo-piano) in the final measure of the system. The time signature changes from 4/4 to 3/4 in the final measure. A guitar chord diagram is shown above the treble staff, labeled 'E', with a grid of six strings and five frets. The diagram shows the following fret numbers: 0, 2, 2, 0, 0, 0.

Songs from:
YESTERDAYS
GOING FOR THE ONE
TORMATO
DRAMA
YESSHOWS

DEAR FATHER

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately fast

Tacet

F

D

Bb

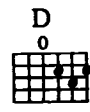
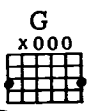
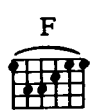
Am7

Here are the books of look; you need them to
They're on their own, need - ing a face, a place,

Gm7

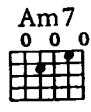
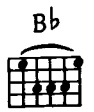
Eb

o - pen the seed _____ to see what goes on _____ in the
hope and mind, a home _____ to see what goes on _____ in the

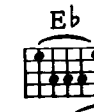


world. _____
 world. _____

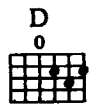
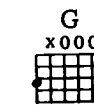
Here in my mind
 They're who you need



catch the wind and hold on tight to what we'll
 to show them why they're wrong, oh why in -



find _____ and hear what goes on in the world.
 deed _____ we need to go on in the world.



Here is all you see,
 Here is all you see,

mf

Bb

Am7
0 0 0

Gm7 3 fr.

ev - 'ry-thing is made — for you — from me. — If there's
 ev - 'ry-thing is made — for you — from me. — If there's

G
x 0 0 0

an - y - thing you'd like to say — that could help — me in an -
 an - y com - pli - ca - tion that — you'd like to talk o - ver

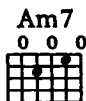
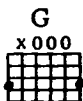
C
0 0 0

Dm
0

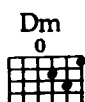
y way, — 'cause I've been wait-ing for so — long for
 with me a - bout, — 'cause I've been wait-ing for so — long for

Em
0 0 0 0

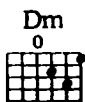
you to come a - long, help — me on that day — when you —
 you to come a - long, we — can work it all out — when you —



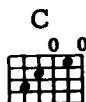
take o-ver all the things— heav-en has made for— you.— Is there
take o-ver all the things— heav-en has made for— you.— Is there



an - y - thing you think you should know?— Is there an - y - thing be - fore I
an - y - thing you think you should know?— Is there an - y - thing be - fore I



go? Dear
go? Dear



Fa - ther, I'm hun - gry, I'm cold; dear Fa - ther, feel - ing ter -
Fa - ther, you must be put - ting me on; dear Fa - ther, 'cause most of their—

ri - bly old; dear Fa - ther, I don't think I can see. I'm
 - minds are gone; dear Fa - ther, they run on t'un - der - stand me. I'm

F 1. Bb 2. Bb

not feel-ing good like I think I should. —
 not feel-ing good like I think I should. —

mp

F

Dear Fa - ther, can I give — it a miss; — dear

Fa - ther, 'cause I'm not read - y for this; dear Fa - ther, I don't think I —

Bb



— can see. — I'm not feel - ing good like I think I should. —

The first system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature has two flats (Bb and Eb).

Eb

A



Dear

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature has two sharps (F# and C#).

D



Fa - ther, won't you leave — me a - lone; dear Fa - ther, won't you let —

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature has two sharps (F# and C#).

— me go home; dear Fa - ther, I don't think I — could see; — dear

The fourth system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature has two sharps (F# and C#).

Fa - ther, Lord, - they'd cru - ci - fy me; dear Fa - ther, I — just could -

n't do that; dear Fa - ther, 'cause that's not where it's at — now.

C F/C Bb/C C F/C Bb/C

C F Gm7 Bb C

rit.

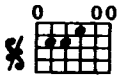
GOING FOR THE ONE

Words and Music by
JON ANDERSON

Fast
E



E



C



G/B



Get the i - dea cross a - round the track un - der - neath the flank of a
Get in the way as the tons of wa - ter rac - ing with you
vers-es I've sang don't add much weight to the sto - ry in my head, so I'm

Am7



G

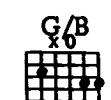
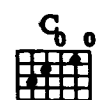
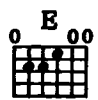


A9

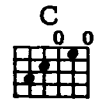
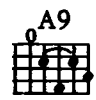
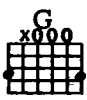


thor - ough - bred rac - ing chas - er. _____
crash - ing through the rud - der. _____
think - ing I should go write a punch line. _____

But they're



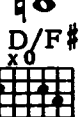
Get-ting the feel as a riv - er flows. Would you like to go and
 Once at the start, can you gam - ble that you real - ly sure - ly
 so hard to find in my cos - mic mind, so I think I'll take a



shoot the moun-tain mass - es? ——— And here you stand no
 real - ly mean to fin - ish, ——— af - ter see - ing all your
 look out of the win - dow. ——— When I think a - bout you,



tall - er than the grass — sees. And should you real-ly chase —
 sense of fear di - min - ish? As you treat dan-ger as
 I don't feel — low. And should I real-ly chase —



— so hard, the truth of sport plays rings a - round_ you.
 pure col-lec - tion, as you throw a - way mis - con - cep - tions. }
 — so hard, the truth of sport plays rings a - round_ you. }



Go - ing for _____ the one.

1.



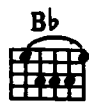
Go - ing for _____ the one. Go - ing for _____



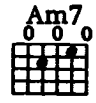
_____ the one. Go - ing for _____



_____ }
to } lis - ten in time. _____ Tak - en so high. _____



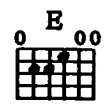
To touch to move. — Lis - ten to life. —



Touch-ing touch time. — Trav-el twi-light. —

To Coda ⊕

Tak-en so high. — Round-a - bout, sound-ing out,



love you so. Love you so. —

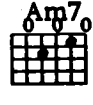
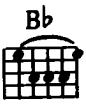
D. S. ½ (no repeats) al Coda

Coda



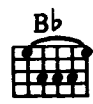
Now the

Tak-ing your time. —



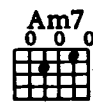
Turn on to love. —
 Touch-ing touch time. —
 Turn on to love. —

Turn-stile to one. —
 Trav-el twi-light. —
 Turn-stile to one. —



Ten-der tim-ing. —
 Tak-en so high. —
 Ten-der tim-ing. —

Rock-ing roll-ing. —
 Tak-ing your time. —
 Rock-ing roll-ing. —



Lis-ten in time. —
 Turn on to love. —
 Mo-ments de-cide. —

Tak-en so high. —
 Turn-stile to one. —
 Mo-ments de-light. —

1. 2.

Bb



To touch
Ten - der
Mo - ments

to move. —
tim - ing. —
in flight. —

Lis - ten
Rock - ing

to life. —
roll - ing. —

3.

E



C#m



G#m



A6



B6



Talk a - bout send - ing

love. —

Three times

E



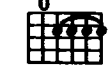
C#m



G#m



A6



B6



A



Love. —

Love. —

Three times

E



ff

TURN OF THE CENTURY

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

Moderately

Am(add B)



No chord

The first system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with a dynamic marking of *mf* and *p*. The tempo is marked 'Moderately'.

The second system of musical notation, continuing the piano accompaniment from the first system. It features a triplet of eighth notes in the right hand.

N.C.

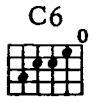
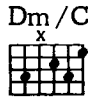
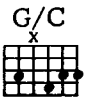
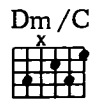
The third system of musical notation, featuring the vocal line and piano accompaniment. The lyrics are: "Re-al-iz - ing a form - out of stone, - set hands mov - ing,". The piano part includes a triplet of eighth notes in the left hand.

The fourth system of musical notation, featuring the vocal line and piano accompaniment. The lyrics are: "Ro - an - shaped his heart thru his work - ing hands. Work to mould his pas - sion in - to".

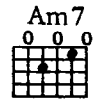
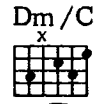
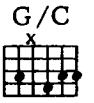
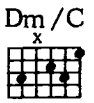


clay, like the sun. In his room, his la - dy,

mp

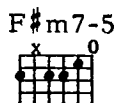
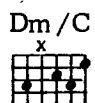
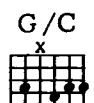
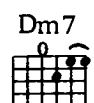


she would dance and sing so com - plete - ly. So be still, he now cries,



I have time. Oh, let clay trans - form thee so.

3



Ah, ah. In the deep cold of night,

Fmaj7



Em7



Dm7



Am



Win-ter calls; - he cries,

don't de - ny me.

For his la - dy, - deep her

mf

Dm



Dm7/G



ill - ness; -

time has caught her

and will for

all rea - sons take her.

C6



Dm / C



G / C



In the still - light of dawn, -

she dies;

help - less - hands soul -

Dm / C



C(add D)



G



Am7



re - veal - ing.

Like leaves, we touch; -

we learn. -

We once

Bm/D



Bm/F#



Cmaj7/B



Gmaj7/F#



knew the sto - ry.

As Win-ter calls, —

he will

Am7



Fmaj7



Dm(add E)



C6



starve all but to

see the stone— be life. —

Dm/C



G/C



Dm/C



Now Ro-an, no more tears, set to work; his strength

so trans-formed — him. —

C6



Dm/C



G/C



Dm/C



Re-al-iz - ing a form — out of stone, — his work

so ab - sorbed — him.

Could she

hear him? — Could she see him? — All a - glow was his room,


The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics: "hear him? — Could she see him? — All a - glow was his room,". The piano accompaniment features a steady bass line and chords in the right hand.

dazed in this light. He would touch her. — He would hold her. —

C6  C6(add B) 

The second system continues the vocal and piano parts. It includes two guitar chord diagrams: C6 (0 2 3 4 5 3) and C6(add B) (x 0 0 2 3 4). The lyrics are: "dazed in this light. He would touch her. — He would hold her. —".





Laugh-ing as they danced, high-est col-ours touch-ing oth-ers. Did her eyes — at the turn —

C6 

cresc. *f*

The third system features a guitar chord diagram for C6 (0 2 3 4 5 3). The lyrics are: "Laugh-ing as they danced, high-est col-ours touch-ing oth-ers. Did her eyes — at the turn —". Dynamic markings include *cresc.* and *f*.

— of the cen - tu - ry tell me plain - ly — how we'll meet, how we'll love?

Dm/C  G/C  Dm/C  C6 

The fourth system includes four guitar chord diagrams: Dm/C (x 0 2 3 4 5), G/C (x 0 2 3 4 5), Dm/C (x 0 2 3 4 5), and C6 (0 2 3 4 5 3). The lyrics are: "— of the cen - tu - ry tell me plain - ly — how we'll meet, how we'll love?".

Dm/C



G/C



Dm/C



Oh, let life _____ so trans - form _____ me. _____

C(add D)



G



Bbmaj9



Bb/C



Dm



F/E



Like leaves, we touched; _____ we danced. _____ We once _____ knew the sto-

F



G



Am



Em7



ry. _____ As Au - tumn called, _____ and we

Eb



F(addG)



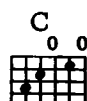
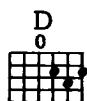
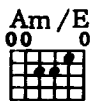
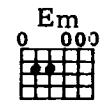
both re - mem - bered _____ all those man - y years _____ a -

mf

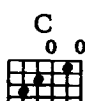
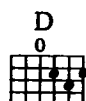
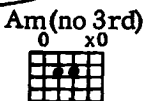
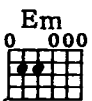
Tacet



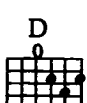
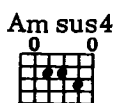
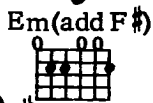
go, I'm sure we know.



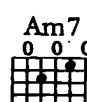
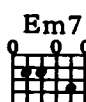
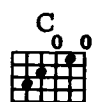
mp



3



3



mf *cresc.*

Amaj7/E



G#m7/E



F#m7/E



First system of musical notation, featuring a treble staff with a whole rest and a piano accompaniment in the bass and middle staves.

E6

F#m/E

B/E

F#m/E

Second system of musical notation with lyrics: "Was the sign of the day with a touch, as I kiss your fingers." Includes guitar chord diagrams for E6, F#m/E, B/E, and F#m/E.

E6

F#m/E

B/E

F#m/E

Third system of musical notation with lyrics: "We walk hands in the sun, memories when we're young; love lingers so." Includes guitar chord diagrams for E6, F#m/E, B/E, and F#m/E.

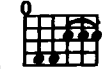
E6

F#m/E

B/E

Fourth system of musical notation, featuring a treble staff with a whole rest and a piano accompaniment in the bass and middle staves.

F#m/E



E6



F#m/E



Was it sun - thru the haze — that made all your looks

B/E



F#m/E



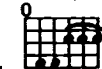
E6



as warm as moon - light? —

As a pearl, deep your eyes; —

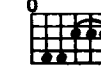
F#m/E



B/E



F#m/E



— tears have flown a - way.

All the same — light. —

E6/B



F#m/B



B

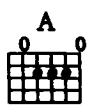
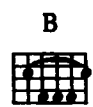
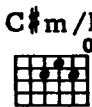
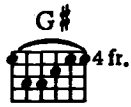
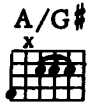


F#m/B

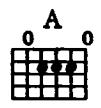
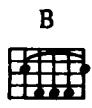
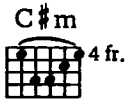
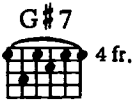


Did her eyes — at the turn — of the cen - tu - ry

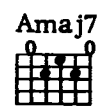
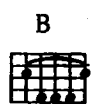
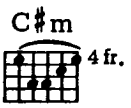
tell me plain - ly —



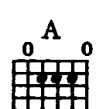
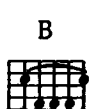
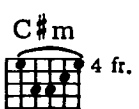
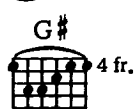
First system of musical notation with treble, piano, and bass staves. The piano part features a melodic line with a fermata over the first two measures.



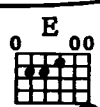
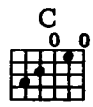
Second system of musical notation. The piano part continues with a melodic line and a bass line with some triplets.



Third system of musical notation. The piano part features prominent triplet figures in both the treble and bass staves.



Fourth system of musical notation. The piano part continues with melodic and harmonic development.

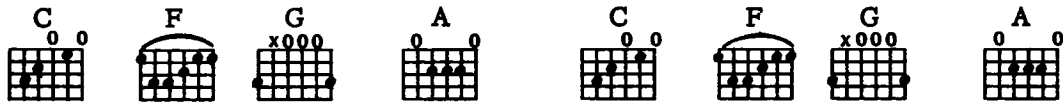
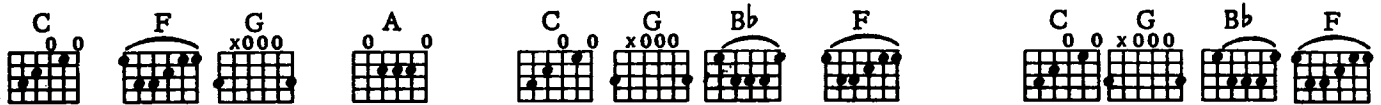
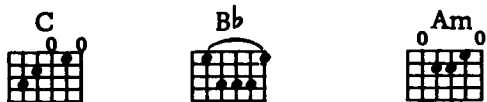


Fifth system of musical notation. The piano part concludes with a melodic line and a bass line. The tempo marking *molto rit.* is present above the piano staff.

PARALLELS

Words and Music by
CHRIS SQUIRE

Moderately, with a strong beat

When you've tried_ most ev - 'ry - thing, and noth -
I've been all_ a - round_ the world_ and seen_



ing's tak - ing you high - er, _____
so man - y fac - es. _____

when you've come_ to re -
Young and old,___ a sto-



al-ize _____ you've been play - ing with fire, _____
ry told, _____ fill - ing in _____ my spac - es. _____



hear me when_ I say_ to you _____ it's real - ly down _____ to your_
Now, with - out_ a trace_ of doubt, _____ I feel _____ it ev - er - y hour. _____



_____ heart. _____

It's the be - gin - ning of_ a new love in sight. _
It's the be - gin - ning of_ a new love in - side. _

C F G A C F G

You've got the way to make it all hap - pen. Set it spin - ning, turn - ing
 Could be an ev - er - o - pen - ing flow - er. No hes - i - ta - tion when we're

A C F G A

round - a - bout. Cre - ate a new di - men - sion.
 all a - bout to build a shin - ing tow - er.

C F G A C F G

When we are win - ing we can stop and shout, mak - ing love to - wards per - fec -
 No ex - pla - na - tions; need to work it out. You know

A C G Bb F C Bb

1. C F G

tion. we've got the pow -

A



C



Bb



F



C



Bb



er. _

F



C



Em7



D



C



Em7



D



Par-al-lel our sights, _

mf

C



Em7



D



C



G



and we will find _ that we, _ we _ need _

Bb



F



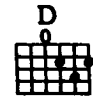
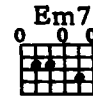
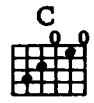
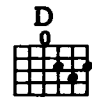
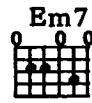
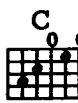
Em7



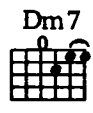
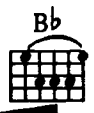
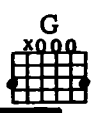
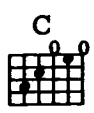
D



_ to _ be _ where _ we _ be - long. _

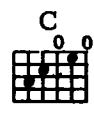
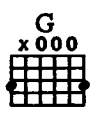


Par-al-lel our heights, _ dis - play our rights _ and



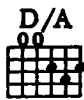
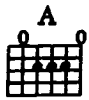
wrongs, _ and _ al - ways _ keep _ it _ strong. _

cresc. *f*

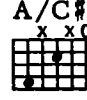
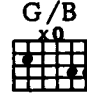
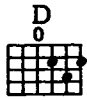
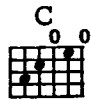



Tacet

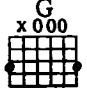
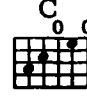
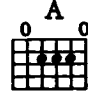
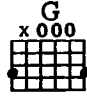
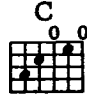
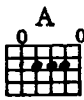
It's the be - gin - ning of a new love _



— in sight. Could be an ev - er - o - pen - ing flow - er.



No ex - pla - na - tions; need to work it out. You know — we've got — the pow -



er.



It's the be - gin - ning of — a new love — in - side.

C F G A C F G

You've got the way to make_ it all hap - pen. Set it spin - ning, turn - ing

A C F G A

round - a - bout, ___ Cre - ate ___ a new_ di - men - sion.

C F G A C F G

When we are win - ing we can stop and shout, ___ mak - ing love ___ to - wards_ per - fec -

A C Bb F C Eb

tion. ___ No chord

WONDEROUS STORIES

Words and Music by
JON ANDERSON

Moderately

B




B



I a - woke this morn - ing; Love laid
He spoke of , lands not far, nor
It is no lie; I see deep-

p - mp - mf

E/B



B




me down by the riv - er. —
lands they were in his — mind; —
ly in - to the fu - ture. —

Drift - ing, — I turned on up - stream
of fu - sion cap - tured high where
Im - ag - ine ev - 'ry - thing; you're

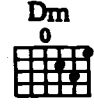
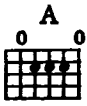
Bm



Dm

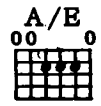
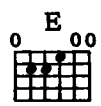
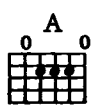


bound for my — for - giv - er In the giv - ing of — my eyes —
rea - son cap - tured his — time In no time — at all — he took —
close, and were — you there — to stand so cau - tious - ly — at first, —



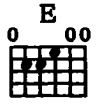
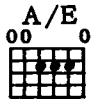
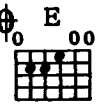
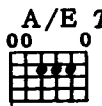
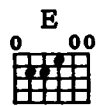
to see — your face, — sound did si-lence me, —
 me to — the gate. — In haste I quick-ly checked —
 and then — so high. — As he spoke, my spir-it climbed —

cresc.



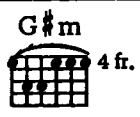
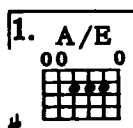
— leav-ing no trace. — I beg to leave — to hear — your won - der - ous sto -
 — the time; if I — was late, I had — to leave — to hear your won-d'rous sto -
 — in - to the sky. — I bid it to — re-turn — to hear your won-d'rous sto -

mp - mf - f



ries. Beg to hear — your won - der-ous sto - ries. —
 ries. Had to hear — your won - der-ous sto - ries. —
 ries.

To Coda



— La — la la. —

2. A/E

G#m7 4 fr.

E

La la la la.

B

Bm/E

Dm

A

Dm

Hear - ing.

cresc. *f*

A

E

A/E

E

Hear - ing, hear - ing your won - der - ous sto - ries.

A/E 0 0 0 0 0 0 E 0 0 0 0 0 0 A/E 0 0 0 0 0 0 E 0 0 0 0 0 0 A/E 0 0 0 0 0 0

Hear - ing your won - der - ous sto - ries.

Bm/D

D. S. al Coda ♦

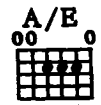
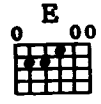
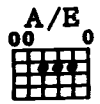
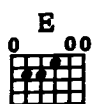
decresc. *mf*

Coda E 0 0 0 0 0 0 A/E 0 0 0 0 0 0 E 0 0 0 0 0 0 A/E 0 0 0 0 0 0

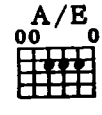
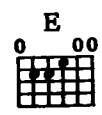
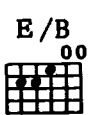
Re - turn _ to hear _ your won - d'rous sto - ries.

E 0 0 0 0 0 0 A/E 0 0 0 0 0 0 E 0 0 0 0 0 0 A/E 0 0 0 0 0 0

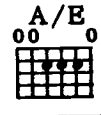
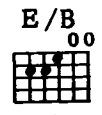
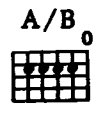
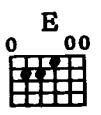
Re - turn to hear your won - d'rous sto - ries. _____ La _



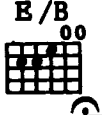
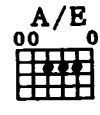
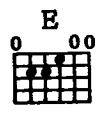
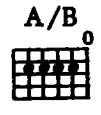
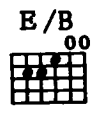
la — la — la — la — la — la — la —



la — la. Hear - ing,



hear - ing, hear - ing,



hear - ing, hear - ing.

AWAKEN

Words and Music by
JON ANDERSON and STEVE HOWE

Fast
No chord

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 12/16 time signature. It contains whole rests for the first four measures. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 12/16 time signature. It contains a piano introduction starting with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and ending with a forte (*f*) section. The bottom staff is a bass clef with a key signature of one sharp and a 12/16 time signature, containing whole rests for the first four measures. The label "L.H." is placed to the left of the middle staff.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp and a 12/16 time signature, containing whole rests for the first four measures. The middle staff is a grand staff with a key signature of one sharp and a 12/16 time signature, containing a piano introduction starting with a mezzo-piano (*mp*) dynamic. The bottom staff is a bass clef with a key signature of one sharp and a 12/16 time signature, containing whole rests for the first four measures.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp and a 12/16 time signature, containing whole rests for the first four measures. The middle staff is a grand staff with a key signature of one sharp and a 12/16 time signature, containing a piano introduction starting with a piano (*p*) dynamic. The bottom staff is a bass clef with a key signature of one sharp and a 12/16 time signature, containing whole rests for the first four measures.

sub. f

rit.

Slowly

8va - - 1

High vi - bra - tion go on

mp

Emaj9 6 fr.

to the sun, - oh let my heart dream - ing, past a mor - tal as me..

Dmaj9 4 fr.

Cmaj9

Where can I be? Wish the sun - to stand - still,

C#m9

Emaj9 6 fr.

Dmaj9
4 fr.

reach-ing out_ to touch_ our own be - ing.

Cmaj9

Past all mor-tal as we. Here we can be. Here we be.

cresc.

6

Twice as fast

Em(no 3rd) D/E C D/C

0 x00 000 0 0 0 x

f *R.H.*

Em(no 3rd) D/E Em(no 3rd) D/E

0 x00 000 0 x00 000

Em(no 3rd)



D/E



Em(no 3rd)



D/E



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Bar numbers 13, 14, 15, and 16 are indicated below the staff.

Suns _____
 Strong _____
 Star _____

High _____
 Dreams _____
 Song _____

Piano accompaniment for the first system, showing both treble and bass clefs. The music features chords and a bass line with eighth notes.

Em(no 3rd)



D/E



Em(no 3rd)



Musical staff with treble clef, key signature of one sharp (F#), and 3/4 time signature. The staff contains a melodic line with various note values and rests. Bar numbers 17, 18, 19, and 20 are indicated below the staff.

Streams _____
 Reign _____
 Age _____

Thru. _____
 Here. _____
 Less. _____

Piano accompaniment for the second system, showing both treble and bass clefs. The music features chords and a bass line with eighth notes.

D/E



1.

Em(no 3rd)



D/E



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The staff contains a melodic line with various note values and rests. Bar numbers 21, 22, 23, and 24 are indicated below the staff.

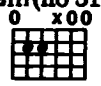
A - wak - en Gen-tle Mass
 A - wak - en Gen-tle Mass
 A - wak - en Gen-tle Mass

Touch.

A - wak -

Piano accompaniment for the third system, showing both treble and bass clefs. The music features chords and a bass line with eighth notes.

Em (no 3rd)



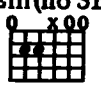
D/E



en Gen-tle Mass Touch.

2.

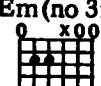
Em (no 3rd)



D/E



Em (no 3rd)



Touch. A - wak - en Gen-tle Mass Touch - ing.

D/E



Em (no 3rd)



A - wak - en Gen-tle Mass Touch.

3.

Em (no 3rd)



N.C.

Touch - ing.

D/E



Em (no 3rd)



D/E



A - wak - en Gen - tle Mass Touch - ing. A - wak -

Em (no 3rd)



D/E



Em (no 3rd)



en Gen - tle Mass Touch - ing. Touch - ing.

mf

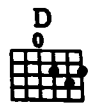
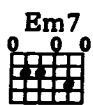
D/E



N.C.

Bm7





First system of musical notation. Treble clef staff is mostly empty. Piano accompaniment in G major, 4/4 time, consisting of a melody in the right hand and a bass line in the left hand. The bass line features a walking bass pattern.

Second system of musical notation. Treble clef staff is mostly empty. Piano accompaniment continues with the same melodic and bass line patterns as the first system.

In 1



Bm7



E



A/C#



2 fr.

Third system of musical notation. Treble clef staff is mostly empty. Piano accompaniment in 3/4 time, starting with a melodic phrase in the right hand and a bass line in the left hand. The system includes the chord diagrams and fretting instructions listed above.

D/A



G



C/E



F/C



Bb



Fourth system of musical notation. Treble clef staff is mostly empty. Piano accompaniment continues with the same melodic and bass line patterns as the previous systems.

E \flat /G

A \flat /E \flat

D \flat

G \flat /B \flat

B/F \sharp



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

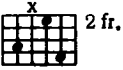
E

A/C \sharp

D/A

G

C/E



Work-ings of man set to ply out his - tor-i-cal life; — re - re - gain -

Musical notation for the second system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment.

F/C

B \flat

E \flat /G

A \flat /E \flat

D \flat



ing the flow - er of the fruit — of his tree. All a - wak - en - ing.

Musical notation for the third system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment.

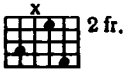
G \flat /B \flat

B/F \sharp

E

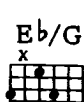
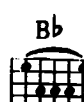
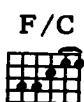
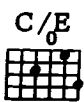
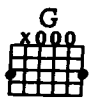
A/C \sharp

D/A



All re - stor - ing you. Work-ings of man — cry - ing out — from the fire —

Musical notation for the fourth system, including a treble clef staff with a vocal line and a grand staff with piano accompaniment.



— set a - flame — by his blind - ness to see — that the warmth — of his be -



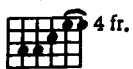
ing is prom-ised for his see - ing his



reach - ing so clear - ly.



Ab/Eb



Db



Gb/Bb



B/F#



First system of musical notation. It includes a guitar chord diagram for Ab/Eb (4 fr.) and Db (4 fr.) at the top. The main notation consists of a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with some triplets in the right hand.

E



A/C#



D/A



G



Second system of musical notation. It includes guitar chord diagrams for E (0 fr.), A/C# (2 fr.), D/A (0 fr.), and G (0 fr.) at the top. The vocal line continues with the lyrics: "Work - ings of man driv - en — far from the path, — re - re - leased —". The piano accompaniment continues with the same melodic and bass lines.

C/E



F/C



Gm



Cm



Fm



Third system of musical notation. It includes guitar chord diagrams for C/E (0 fr.), F/C (0 fr.), Gm (3 fr.), Cm (3 fr.), and Fm (3 fr.) at the top. The vocal line continues with the lyrics: "— in in - hi - bi - tions so — that — all is left for you, — all is". The piano accompaniment continues with the same melodic and bass lines.

Bbm



Ebm



Abm



C#m



F#m



Fourth system of musical notation. It includes guitar chord diagrams for Bbm (6 fr.), Ebm (6 fr.), Abm (4 fr.), C#m (4 fr.), and F#m (4 fr.) at the top. The vocal line continues with the lyrics: "left for you, — all is left for you, — all is left for you —". The piano accompaniment continues with the same melodic and bass lines.

B E A/C# D/A G C/E F/C Bb Eb/G

now .

Ab/Eb Db Gb/Bb B/F# E A/C# D/A G C/E F/C

Bb Gm Cm Fm Bbm Ebm Abm C#m

rit. e dim.

F#m

Moderately
N.C.

p

Four times

Em9



Em9



Musical notation system 1. Treble clef: Four measures of whole rests. Bass clef: Four measures of music. First measure: *Four times*. Second measure: quarter notes G4, A4, B4, C5. Third measure: quarter notes B4, A4, G4, F4. Fourth measure: quarter notes E4, D4, C4, B3. Dynamic: *mp*. Repeat sign at the end of the system.

Musical notation system 2. Treble clef: Four measures of whole rests. Bass clef: Four measures of music. First measure: quarter notes G4, A4, B4, C5. Second measure: quarter notes B4, A4, G4, F4. Third measure: quarter notes E4, D4, C4, B3. Fourth measure: quarter notes G3, F3, E3, D3. Dynamic: *mp*. Repeat sign at the end of the system.

Musical notation system 3. Treble clef: Four measures of whole rests. Bass clef: Four measures of music. First measure: quarter notes G4, A4, B4, C5. Second measure: quarter notes B4, A4, G4, F4. Third measure: quarter notes E4, D4, C4, B3. Fourth measure: quarter notes G3, F3, E3, D3. Dynamic: *mp*. Repeat sign at the end of the system.

Musical notation system 4. Treble clef: Four measures of whole rests. Bass clef: Four measures of music. First measure: quarter notes G4, A4, B4, C5. Second measure: quarter notes B4, A4, G4, F4. Third measure: quarter notes E4, D4, C4, B3. Fourth measure: quarter notes G3, F3, E3, D3. Dynamic: *mp*. Repeat sign at the end of the system.

B (add C)

B

C

B

First system of musical notation. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a grand staff (treble and bass clefs), and a bass clef staff. Above the first staff are four guitar chord diagrams: B (add C), B, C, and B. The grand staff contains a melodic line with eighth and quarter notes, and a bass line with sustained chords and moving bass notes.

C

B

Am

G

F#o

Second system of musical notation. It consists of three staves. Above the first staff are five guitar chord diagrams: C, B, Am, G, and F#o. The grand staff continues the melodic and bass lines from the first system, with some notes beamed together and slurs.

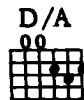
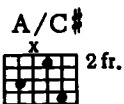
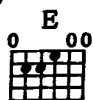
Em9

C

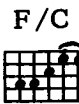
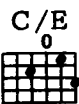
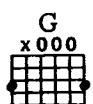
Third system of musical notation. It consists of three staves. Above the first staff are two guitar chord diagrams: Em9 and C. The grand staff features a melodic line with slurs and a bass line. Dynamic markings include *mf gradual cresc.* and *f*.

N.C.

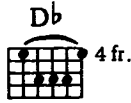
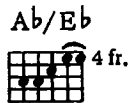
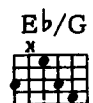
Fourth system of musical notation, labeled "N.C." (No Chords). It consists of three staves. The grand staff shows a melodic line with eighth and quarter notes, and a bass line with moving bass notes, without any guitar chord diagrams.



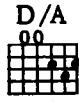
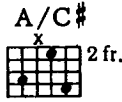
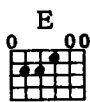
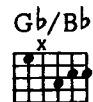
Mas-ter of Im-ag-es, songs cast a light on you.



Hark thru dark ties that tun-nel us out of sane ex-ist-ence.



In chal-lenge as di-rect as eyes see young stars - as-sem-ble,



Mas-ter of light, all pure chance. As ex-ists



cross di - vid - ed

in all - en - cir - cling mode. Oh,

Eb/G



Ab/Eb



Db



close - ly guid - ed

plan,

a - wak - en

Gb/Bb



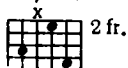
B/F#



E



A/C#



D/A



in our heart.

Mas - ter of Soul,

set to touch all im - pen - e - tra - ble youth,

ask a - way,

that thought - be con - tact

Eb/G



Ab/Eb



4 fr.

Db



4 fr.

Musical staff with vocal line and piano accompaniment.

with all that's clear. —

Be hon-est with your-self;

there's no

Musical staff with piano accompaniment.

Gb/Bb



B/F#



E



A/C#



2 fr.

D/A



G



C/E



F/C



Musical staff with vocal line and piano accompaniment.

doubt, — no — doubt. —

Musical staff with piano accompaniment.

Bb



Eb/G



Ab/Eb



4 fr.

Db



4 fr.

Gb/Bb



B/F#



Musical staff with piano accompaniment.

Musical staff with piano accompaniment.

E



A/C#



2 fr.

D/A



G



C/E



F/C



Musical staff with vocal line and piano accompaniment.

Mas-ter of Time,

set-ting sail

o-ver all our

lands.

Musical staff with piano accompaniment.

Bb

Eb/G

Ab/Eb 4 fr.

And as we look for - ev - er clos - er, shall we

Db 4 fr.

Gb/Bb

B/F#

Bm7

now bid fare - well, fare - well.

N.C.

mf

First system of musical notation, consisting of a grand staff with three staves. The top staff is empty. The middle and bottom staves contain a complex melodic and harmonic line with many accidentals.

Second system of musical notation, continuing the piece with similar complexity in the middle and bottom staves.

Third system of musical notation. The bottom staff includes the instruction *cresc.* and features a fermata. Above the system are two guitar chord diagrams: D (0 2 0 2 3 2) and E (0 2 0 0).

Fourth system of musical notation. Above the system are five guitar chord diagrams: G (x 0 0 0), A (0 2 0 0), Bsus4 (2 fr.), C (no 3rd) (x 0), and D9 (4 fr.).

F#m7-5

Am6

E

A

D

G

C

F

Bb



Musical notation for the first system, including treble and bass clefs, notes, and a *ff* dynamic marking.

Eb/G

Ab/Eb

Db

Gb/Bb

B/F#

Eb/G



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

Ab

Db

Gb

B/D#

E/B

A

D/F#

G/D



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

C

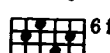
D9

F#m7-5

Am6

E

Ema9



Musical notation for the fourth system, including treble and bass clefs, notes, and a *mp* dynamic marking.



Slowly

High vi-bra-tion go on _____ to the sun, — oh let my heart dream-ing,

Cmaj9

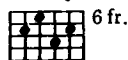


C#m9



past a mor - tal as me. _____ Where can I be? _____

Emaj9



Dmaj9



Wish the sun — to stand — still, _____ reach-ing out — to touch — our

Cmaj9



C#m7/E



own be - ing. Past all mor-tal as we, — Here we can be. _____

D(add E)/E



C#m7/E



D(add E)/E



C#m7/E



Like the time - I ran a-way,

D(add E)/E



C#m7/E



D(add E)/E



turned a - round - and you were stand - ing close to me..

C#m7/E



D(add E)/E



C#m7/E



D(add E)/A



Like the time - I ran a-way, turned a - round - and you were stand - ing close to me..

Freely

C#m7/B



D(add E)



2fr.

C#m7/E



E



mp *mf* *rit.* *mp* *mf*

FUTURE TIMES

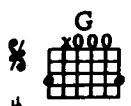
Words and Music by
 JON ANDERSON, STEVE HOWE, CHRIS SQUIRE, RICK WAKEMAN and ALAN WHITE

Moderately fast
 No chord

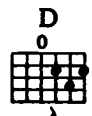
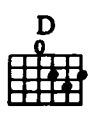
(♩ = ♪)

G/D

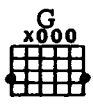
D



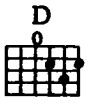
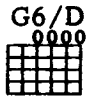
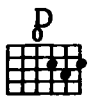
In the foun-tains of the U - ni-verse set time in ac-cord
 Dan - ta - li - on will ride a - gain, rag-ing forth un-der-land.



sits the boy child Sol - o - mon ev - er turn - ing round and round
 The course of e - vils stand - ing straight grind to grind.



in the cit - ies of the South - ern Sky set points U - ni-verse
 Hot met - al will a - bound the land churn - ing out shout



dreams he of glo - ry pul - sa - ting round and round.
 as the form re - gards our blaz - ing hand. _____ }



Fu - ture times will stand ___ and clear - ly see _____

(vocal background
Tacet 2nd time)



To Coda

(High - est danc - ing) of the course of in - no - cence.



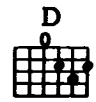
(Drift - ing) _____ See it all, _____



see it all _____ till to - mor - row. _____



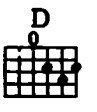
See it all, _____ see it all, _____



_____ till to - mor - row. _____



Fu - ture times will stand _____ and clear - ly smile _____



of the course of in - no - cence.



First system of musical notation, including treble and bass staves with piano accompaniment.



1.

2.
D. S. $\frac{3}{4}$ al Coda ♦

Second system of musical notation, including treble and bass staves with piano accompaniment. Features a *tr* (trill) marking and a repeat sign.

Coda

G/D



N.C.

Third system of musical notation, including treble and bass staves with piano accompaniment. Includes the instruction "N.C." and the lyrics "(One) One, the word will en-ter".

D



Fourth system of musical notation, including treble and bass staves with piano accompaniment. Includes the lyrics "all our hearts. —" and "(Two) Two, the duel will al-ter them. —".



(Three) Three jewels_ coun- te - nance di - vine a -



way de-light, a - way. (Four) Four, the fight to free the land. _____



(Five) Five, the is - lands of A - ra - bi - a. _____



(Six) Six, the tears that sep - a - rate. Six, the tears that sep - a - rate.

D G F Bb Gb Ab Bb C D G F Bb

Gb Ab Bb C N.C.

D G F Bb Gb Ab Bb C

D G F Bb Gb Ab Bb

REJOICE

Words and Music by
JON ANDERSON

Moderately slow



Re - joice for - ward out — this feel - ing ten true
Re - joice for - ward out — this feel - ing the white




mf




sum - mers long. — We go round and round and round and
ea - gle soars. — He goes round and round and round un -

round un - til — we pick it up a - gain. Time flies; on and on —
til the ear - ly winds of change. Dawn's new light con - quer - ing



G  D  To Coda 

— it goes through the set - ting sun. — Car - ry
time - less ease spread the har - vest breeze. — Let our




C 

round and round and round and round un - til — it comes to car - ry you home. —
hour of pas - sion gent - ly hold our heads — on high with you.




A  1.



2. E 

Gent - ly hold our heads on high.



D. C. (lyric 1) al Coda

Coda

F-5



F



Em7sus4



round and round and round and

round and round and round and

D



Em7sus4



round and round and round and round and round and round and round and

D



C



D



G



F



Bb



Gb



Ab



Bb



C



round and round and round and round.

D



G



F



3b



Gb



Ab



Bb



C



D



round and round and round and round.

DON'T KILL THE WHALE

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately, with a beat

Bm



A



Em



The first system of music features a guitar part with three measures of chords: Bm, A, and Em. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in 4/4 time. The right hand starts with a melody of eighth notes, while the left hand plays a steady eighth-note bass line. The piano part begins with a dynamic marking of *mf*.

G



C



F#m7



The second system continues the guitar and piano accompaniment. The guitar part has three measures with chords G, C, and F#m7. The piano part continues with the same melodic and bass line patterns as the first system.

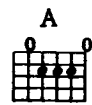
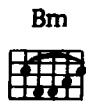
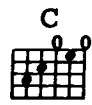
F#7



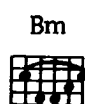
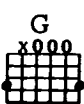
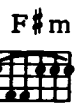
Bm



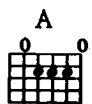
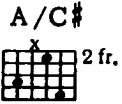
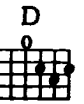
The third system includes the guitar and piano accompaniment for the vocal line. The guitar part has two measures with chords F#7 and Bm. The piano part continues with the accompaniment. The lyrics are: "You're first. I'm last. You're thirst. I'm 'Re - joice," they sing; they wor - ship".



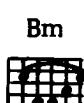
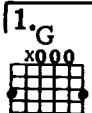
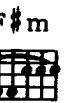
asked to jus - ti - fy — kill - ing our last heav - en beast. —
 their own space. — In a mo - ment of love they will



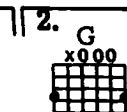
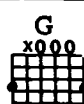
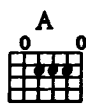
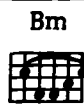
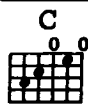
Don't hunt the whale. — In beau - ty, vi - sion, do we
 die for their grace. Don't kill the whale. — If time will al - low, we will



of - fer much. — If we rea - son with des - tin - y, gon - na
 judge all who came. In the wake of our new — age, to



lose our touch. Don't kill the whale. — Dig it.
 stand for the frail. Don't kill the whale. —



First system of musical notation. It features a guitar part with chords C, Bm, A, F#m, G, and a second ending G. The piano accompaniment consists of a treble and bass staff with chords and melodic lines.

Dm



Dm

Dig it, dig it.

Second system of musical notation. It features a guitar part with a Dm chord and piano accompaniment. The lyrics "Dig it, dig it." are written under the vocal line.

Dm



Dm

Ce - ta - ce - i.

Third system of musical notation. It features a guitar part with a Dm chord and piano accompaniment. The lyrics "Ce - ta - ce - i." are written under the vocal line.

Dm



Dm

Dig it, dig it. Dig it, dig it. Dig it,

Fourth system of musical notation. It features a guitar part with a Dm chord and piano accompaniment. The lyrics "Dig it, dig it. Dig it, dig it. Dig it," are written under the vocal line.

dig it, dig it. Ce ta -

This system contains the first two staves of music. The top staff is a vocal line with lyrics "dig it, dig it. Ce ta -". The bottom two staves are piano accompaniment. The music is in a minor key and features a steady eighth-note bass line and a more active treble line.

ce - i. _____

This system contains the next two staves of music. The vocal line continues with the lyric "ce - i." followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with similar rhythmic patterns.

Bm Bm11 Bm



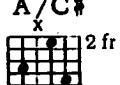



This system contains three staves of music. The top staff shows guitar chord diagrams for Bm, Bm11, and Bm. The middle and bottom staves are piano accompaniment. The Bm11 chord diagram shows a barre on the 11th fret.


This system contains the final two staves of music. The piano accompaniment concludes with a series of chords and a final cadence.


MADRIGAL

Words and Music by
JON ANDERSON and RICK WAKEMAN


Moderately slow, in 2

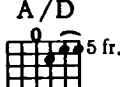

D 
 G/D 
 A/C# 
 A 
 Bm 
 G 




D 
 G/D 



"I will be there," said my friend of a distant life
Cast off your garments of fear; re-place them with love.




A/D 
 G/D 

cov-ered in greens of a gold-en age set in stone.
Most of all play with the game of the age.



D 
 G/D 

Fol-low me. "He sound-ed of dreams su-preme." Fol-low me.
High-est of plac-es re-main all as one with you,



A/D

G/D

Drift - ing with - in the glow and the af - ter - glow of the eve.
 giv - ing us light and the free - dom of the day.

1.

Bm

Em/B

Bm

And if that fire - light, I could match the in - ner flame.

Em/B

Bm

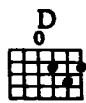
C

Sa - cred ships do sail the sev - enth age.

G

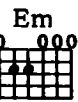
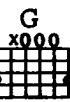
A

G

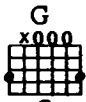
2.
F#m

And if that fire - light, I could match the in - ner flame. _____

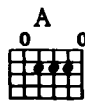
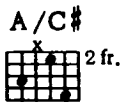
Bm



Sa - cred ships do sail the



sev - enth age and have al - ways been here. _____



3

G/D



Bm



danc - ing with the spir-it of the age.

Em/B



B7-9



Em/B



Bsus4



2 fr.

Bmsus2



RELEASE, RELEASE

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

Fast
C#m (no 3rd)
4 fr.

C#m (no 3rd)
4 fr.

Have you heard be fore, hit it out,
Pow'r de - fy our needs, lift us up,

don't look back, rock is the me - dium of our gen - er - a - tion?
show us now, show us how a - mid the rack of con - fu - sion.

Stand for ev 'ry right, kick it out,
Drive in thoughts of high, sat - is - fy



hear you shout for the right of all — of cre - a - tion. } We've heard be-fore.
 in a plan, set it out for all to un - der - stand it.

A

Dm

A

Dm

— but we just — don't seem — to move. — The pres-sure's on; —

A

Dm

1. C#m (no 3rd)
4fr.

Tacet

— is there lack of con - cen - tra - tion? —

2. C#m (no 3rd)
4 fr.

tra - tion? —

Ebm sus 4



Lost and won-d'rin' may - be how it is. —

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand.

Seems to me — it's as sim - ple as this: —

The second system of music continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment maintains the same rhythmic pattern as the first system.

Db/Eb



no mat - ter where - you go, you're - gon - na

The third system of music continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment maintains the same rhythmic pattern as the first system.

Ebm sus 4



find you won't see me in front, but you can't leave me be - hind.

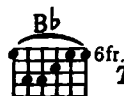
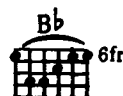
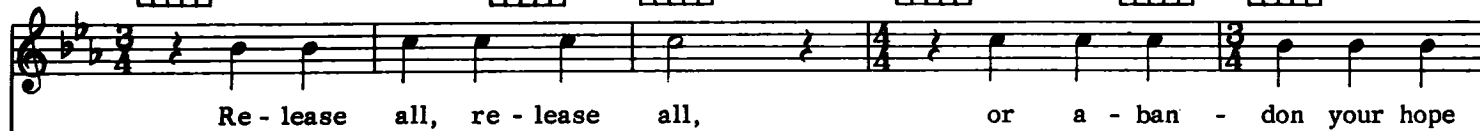
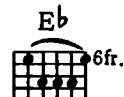
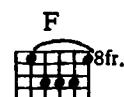
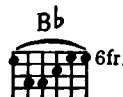
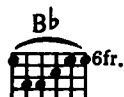
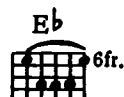
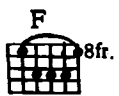
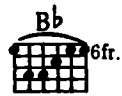
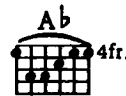
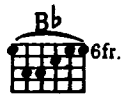
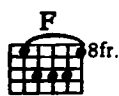
The fourth system of music continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment maintains the same rhythmic pattern as the first system. The system ends with a double bar line and a key signature change to two flats (Bb, Eb).

Pow-er at first to the needs of each oth-er's days.

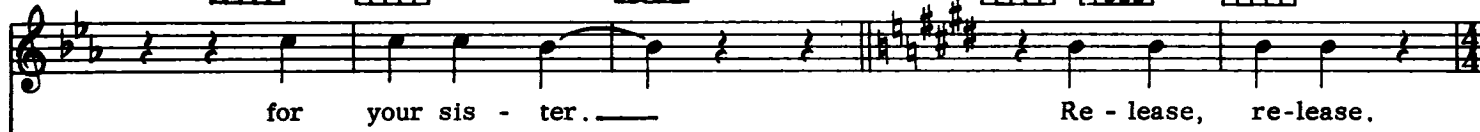
Sim - ple to lose in the void sounds of an - ar - chy's call - ing

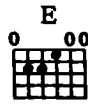
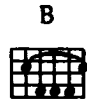
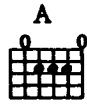
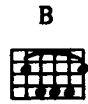
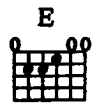
ways. All un - ac - count - ed for in the cra - zi - ness _ of

pow'r, in the cra - zi - ness. _ Re - lease all, re - lease

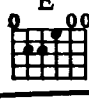
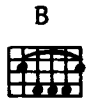
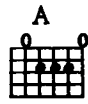
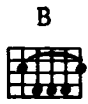


To Coda ♪

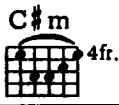
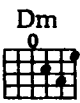




Re - lease, re - lease. E - nough con - trol - lers show some



signs of ap - pre - ci - at - ed loy - al - ties.

You got - ta, got - ta, got - ta, got - ta, got - ta

get it right.— Straight jack-et, free - dom's

march, is it all far be-yond our rea - son_ of un - der - stand - ing?

Cam - paign — ev - 'ry - thing; an - ti - right,

an - ti - left. An - tic - i - pate — the love — of cre - a - tion.

Stand for — ev - 'ry right. Kick it out,

hear you shout, fur - ther the right, fur - ther the right,

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

fur-ther the right of all — of cre-a - tion. Re-lease, re-lease.

Re-lease, re - lease.

1. 2. 3. 4.

E B A B F# E A

Re-lease, re - lease. lease.

B7sus 4 2fr.

No chord

8va

CIRCUS OF HEAVEN

Words and Music by
JON ANDERSON

Moderately bright
No chord

The day the Cir-cus

E B7

of Heav - en came in - to town, lo - cal folks lined the streets -



E B7

in a Mid - west - ern town, wait - ing anx - ious - ly for the

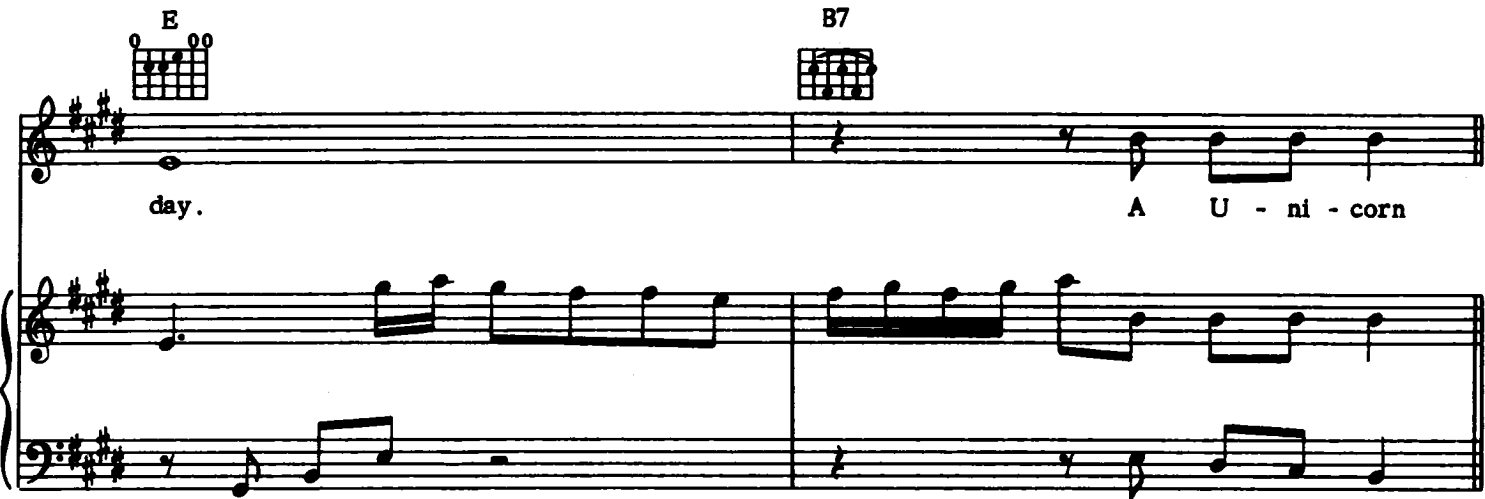
E  B7 



pa - rade to be - gin all a - round, — on the ver - y last —



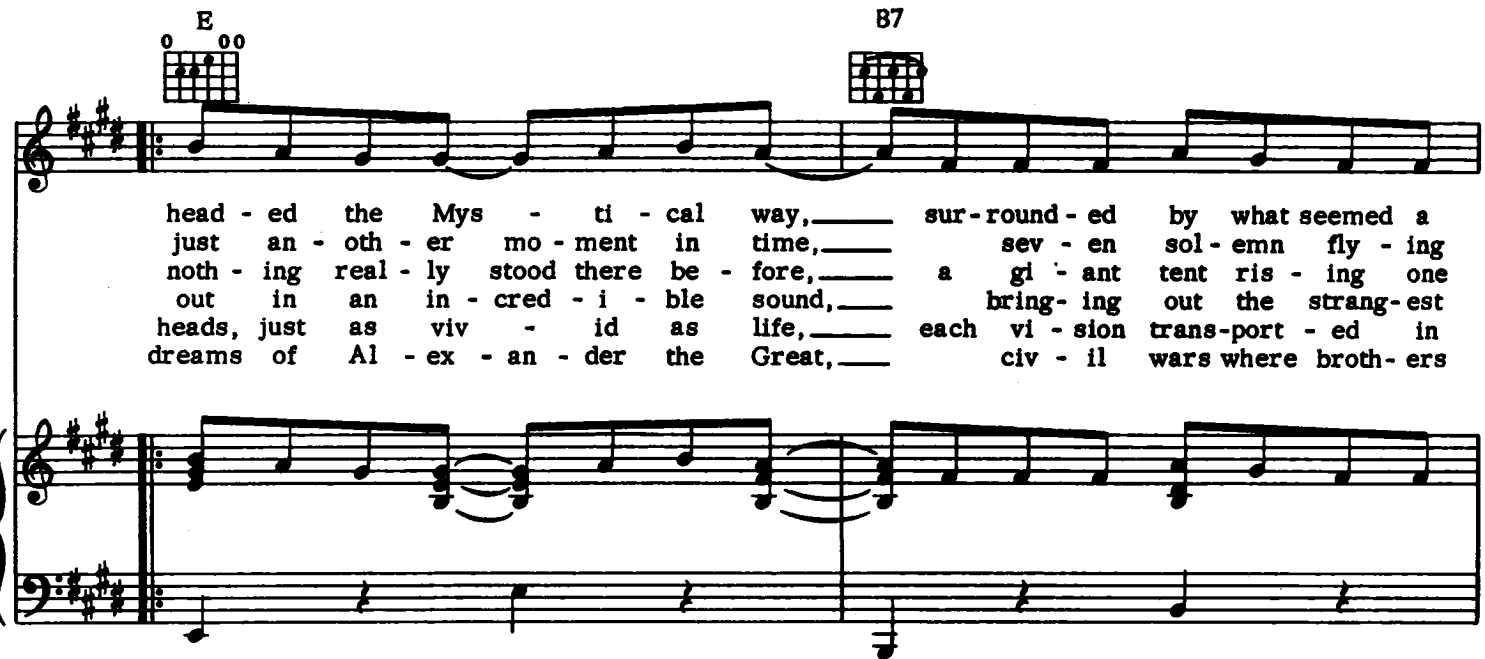
E  B7 

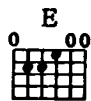
day. A U - ni - corn



E  B7 

head - ed the Mys - ti - cal way, — sur - round - ed by what seemed a
 just an - oth - er mo - ment in time, — sev - en sol - emn fly - ing
 noth - ing real - ly stood there be - fore, — a gi - ant tent ris - ing one
 out in an in - cred - i - ble sound, — bring - ing out the strang - est
 heads, just as viv - id as life, — each vi - sion trans - port - ed in
 dreams of Al - ex - an - der the Great, — civ - il wars where broth - ers





B7



thou - sand gold - en an - gels at play. — Be - hind were Cen - taurs, elves, bright
 sil - vered re - gal hors - es rode by; — sev - en gold - en char - iots
 thou - sand feet high — from the floor. — Towns - peo - ple flocked in - side with
 vi - sions in per - fect har - m'ny round. — An - y dreams he asked would
 mul - ti - tudes, in - vent - ing light. Gre - cian gal - leons, the Sack of
 fought and killed their friend - ship in hate, — all seen by Zeus per - form - ing



B7



fair - ies all in col - ours of Jade, — on the ver - y fi - nal
 in tow, a won - der to be - hold, — the Sev - en Lords of the Moun - tains of
 their eyes all a - mazed to greet the Sev - enth Lord of the
 they like to have seen from his - tor - i - cal or myth - i - cal
 Troy to the Gar - dens of Bab - y - lon, — a play of mil - lions roared a -
 scenes of the mag - i - cal way, — the day the cir - cus came to



1. - 5.
B7



6.

B7



day.
 time.
 Sev - enth Age.
 scenes.
 long.
 town.

For what seemed on - ly
 There then a - rose where
 A fan - fare rang
 Then, there a - bove their
 The gi - gan - tic

Am

Bm

C

Bm

Am

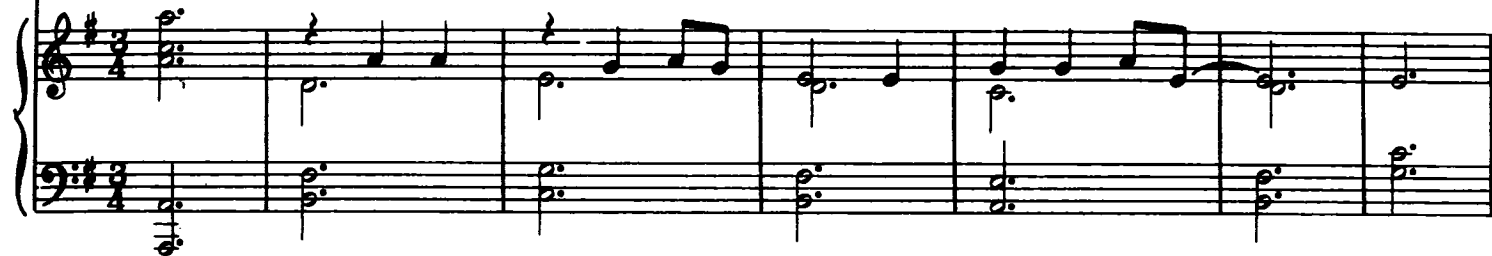
Bm

C/G

3fr.



Out - side great an - i - mals as tame as the trees; -



Bm/F#

Am/C

Bm

C/G

Bm

Am

3fr.



an - gels high in star - light danc - ing streets, tun - ing their



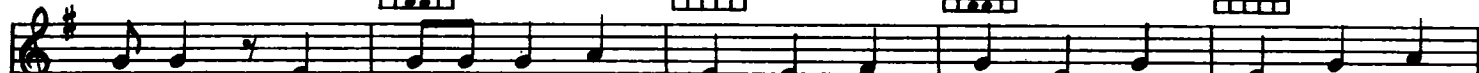
Bm

C/G

Bm

Am/C

3fr.



col - ours with in - di - go and gold, drop - ping vio - let, red and em - 'rald



Bm/F#

C/G

Bm/A

Am

Bm/G

C/F#

3fr.



snow, as the cir - cus fi -



Bm/F#

Am/E

Bm/D

C/D

Bm

C

Bm



n'lly changed its in - vis - i - ble course; a new world to be found. _____

D

D/C

Bm

Bb+



D

D/C

Bm



On the dream - y ground we walked up - on, _____ I turned to my -

Bb+

D



son and said, _____ "Was that some - thing

D/C

Bm

beau - ti - ful, a - maz - ing, won - der - ful, ex - traor - di - nar - i - ly

Bb+

Bm/D

D/F#

Gmaj7

beau - ti - ful?" (spoken) "Oh, it was O.K. But there were no clowns, or lions,

D7/A

E9-5

D

or tigers; no bears, no candy-floss, tof-fee apples; no clowns."

D/C

Bm

Repeat and fade

G#

E

Repeat and fade

ONWARD

Words and Music by
CHRIS SQUIRE

Slowly

Chord diagrams: F, Bb

Chord diagrams: F, Bb

Chord diagrams: F, Bb, F

Con-tained_ in ev - 'ry-thing_ I do see there's a love — I feel_ for
Dis-played_ in all_ the things_ I see there's a love — you show_ to

Chord diagrams: Bb, F, Bb

you_ me. Pro-claimed_ in ev - 'ry-thing_ I write, you're the light_ —
Por-trayed_ in all_ the things_ you say, you're the day_ —

F Bb Dm Bb

burn - ing bright - ly }
 lead - ing the way } on - ward through the night, — on -

Am/C Bb/D C/E Bb/F

ward through the night, — on - ward through the night — of my life..

F Bb

3 3 *sim.*

F Bb F

ON THE SILENT WINGS OF FREEDOM

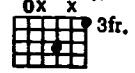
Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately fast

A(no 3rd)



C(no 3rd)/A

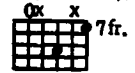


On the si - lent wings of Free - dom,
winds of Ce - les - tial Sea - sons
dream of our love E - ter - nal

Bm(no 3rd)/A



Em(no 3rd)/A



where we of - fer our - selves — midst the bal - anc - ing of —
that would car - ry me on, — midst the bal - ance of be -
that will e - ven - tual - ly bring — our liv - ing once more.

1. 2.

A6



Am7



the Sun, —
ing one, —

3.

Bm7 / A

Em / A

No chord 2

on the — with_ you._
on the

(♩ = ♩)

D A Em G D A Em

Where we are com-ing from — or where_ we go, we on - ly know we come -

G D A Em G

— with sound._ Where we are com-ing from — or where_ we go, we

D A Em

D A Em

on - ly know we go a - round and round.

G D A Em

On the

A Am7

back of your for - ty - sec - ond scream down, do you choose -
 flight of re - gard - less feel - ings as you hur -

D/A F/A

to be lost amidst the chal - lenge of be - ing one?
 tle to fear midst the

Am C D

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

N.C. N.C.

On the chal - lenge of

F C Gm 3fr. Bb

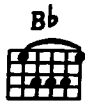
ev - 'ry - one. La la la la la la la la la la

F: 1 3 3 2 1 1
 C: 0 0 0 3 3 3
 Gm 3fr.: 3 2 1 3 3 3
 Bb: 1 3 3 2 1 1

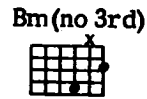
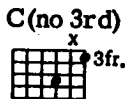
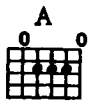
F C Gm 3fr. F C Gm 3fr.

la la la la la la La la la la la la

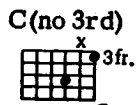
F: 1 3 3 2 1 1
 C: 0 0 0 3 3 3
 Gm 3fr.: 3 2 1 3 3 3



la la la la la la la la la la la. On the



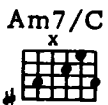
dark - est night so faith - ful, do you hun - ger for love



midst the tor - ture of be - ing one?

mp

Ped.



On the

Ped.

** Ped.*

A (no 3rd)



C



D



pass - ing light of Eas - ing, have you seen you in - side
 com - mon goal of Free - dom, where we of - fer our - selves -

mp - mf

Am 0



1.

A



C



— midst the be - ing of Ev - 'ry - one?
 — midst the bal - anc - ing

gradual cresc.

Bm (add E)



C



2.

To the of the Sun. —

D



A



Em 000



G x000



D



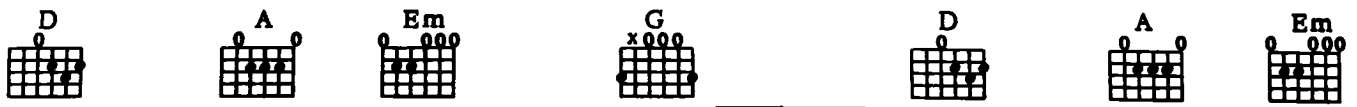
A



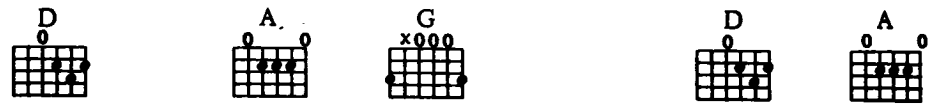
Em 000



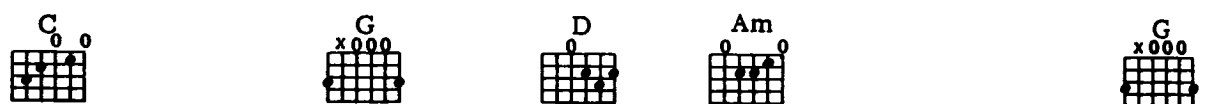
Instrumental accompaniment for the final section of the piece.



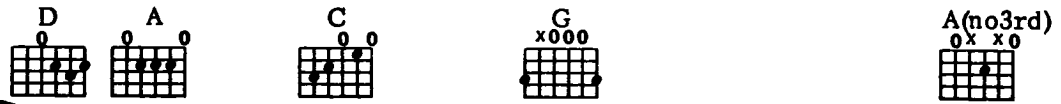
Where we are com-ing from — or where- we go, we on - ly know we come-



— with sound. — Where we are com-ing from, where we are com-ing from —



— or where- we go, we on - ly know we go — a - round- and a - round. —



G ^{x000} D Am7 C G ^{x000} Bb F C Am/G Bb

Round, round, round, round, round, round, round, round, round, round, round, round. La la la

F C Gm ^{3fr.} F C Gm ^{3fr.} Bb

la la la la la — la la... La la la la la la — la la — la la la

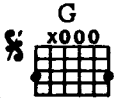
F C Gm ^{3fr.}

la la la la la — la. N.C.

ARRIVING U.F.O.

Words and Music by
JON ANDERSON, STEVE HOWE and RICK WAKEMAN

Moderately fast

I could not take it, oh, so se - ri - ous - ly, real - ly, when you
Ar - riv - ing through the e - ons of times im - mor - tal
You _____ say there's no rea - son to con - jure with the

called and said you'd seen a U. F. O.
pow - er of the fu - ture to be - hold,
force as it has been known to be seen.

But then it dawned on me the mes - sage in writ - ing spelt out a meet -
ves - sels of a dif - f'rent im - pres - sion, none that we
You _____ say I'm a fool, a be - liev - er. Put your feet

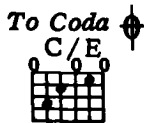
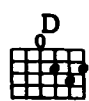
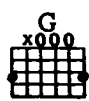
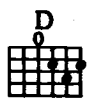
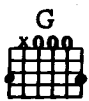
ing nev - er dreamed of be - fore. I looked out
 could ev - er hope to have known. So look out
 on the earth; it is green. But look out

C/D 000
 D 0
 C/G x000
 G x000

in the night. Strange and star - tling
 in the night. Once they ar -
 in the night. Wait, for they ar -

F

was this voice of time just say - ing there's got to be a link - ing of ev -
 rive, oh, that per - en - ni - al light im - press a bold - er Em - pire of En -
 rive to start such sci - enc - es a - new. Here it is, the com - ing of out -

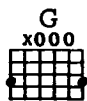


'ry-one,
er-gy.
er space.

got to be a cen-tre.
In the ships we see the
Such a pure de-light,the

It all
com - ing
com - ing

comes flood - ing
of out - er
of out - er



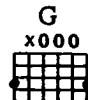
1.

back.
space.

2.

D. S. al Coda

Coda



space.

MACHINE MESSIAH

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

PART I

Slowly, in 2

No chord

The musical score is written for piano (R.H.) and consists of five systems of music. The first system begins with a dynamic marking of *f* and the instruction "R.H.". The music is in 2/4 time and features a series of chords in the right hand and a melodic line in the left hand. The second and fourth systems include triplet markings (indicated by a '3' above the notes) in both hands. The third system continues the melodic and harmonic development. The fifth system concludes the piece with a final melodic phrase in the right hand and a sustained chord in the left hand.

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Moderately fast, in 4

(♩ = ♩)
E
B(add E)/E
A(add B)/E
B(add E)/E
E
B(add E)/E
A(add B)/E
B(add E)/E

E
B(add E)/E
A(add B)/E
B(add E)/E
E
B(add E)/E
A(add B)/E
B(add E)/E

E B(add E)/E A(add B)/E B(add E)/E E B(add E)/E

Run down a street where the glass shows that summer has gone.

A(add B)/E B(add E)/E E B(add E)/E A(add B)/E B(add E)/E

Age, in the door-ways, re - sent - ing the pace of the dawn.

E B(add E)/E A(add B)/E B(add E)/E E B(add E)/E

All of them stand - ing in

A(add B)/E B(add E)/E E B(add E)/E A(add B)/E B(add E)/E

line. All of them wait - ing for time. From

E



B(add E)/E



A(add B)/E



B(add E)/E



E



B(add E)/E



A(add B)/E



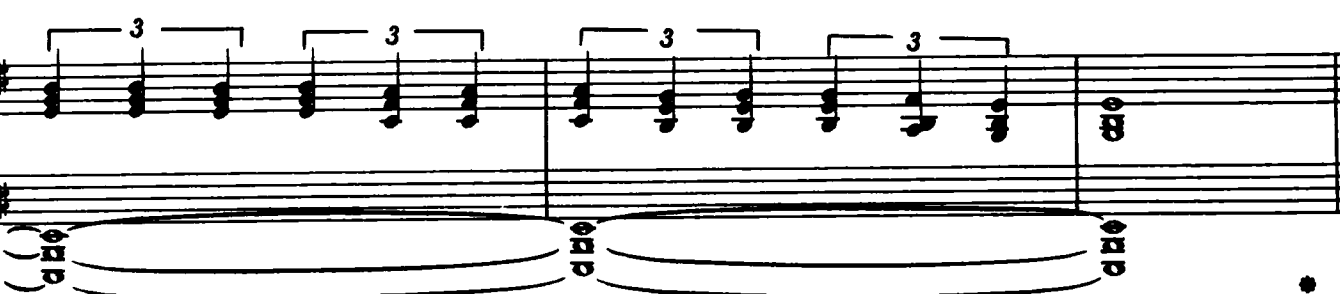
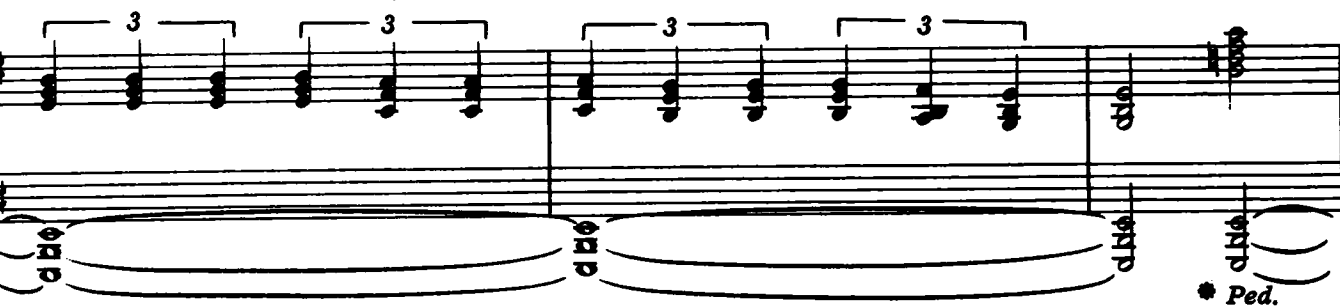
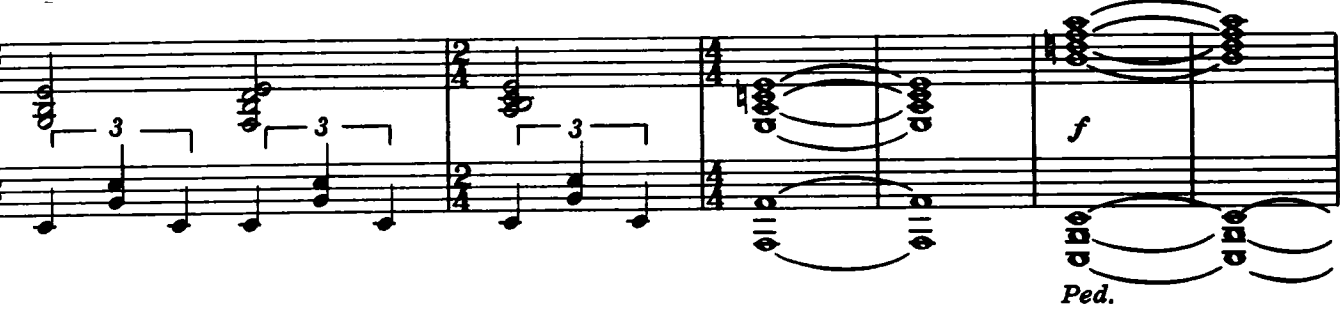
Am



E11



born.



(♪♪ = ♪♪)

E



D/E



A/E



Ah,

to see in ev - 'ry way

E



D



A/C#



Am/C



N. C.

that

we feel it ev - 'ry day and

E/B



Esus2/B



know that may-be we'll change,

of-fered the chance,

G#m/B

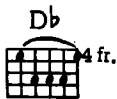


B



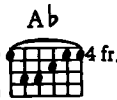
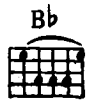
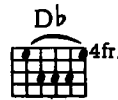
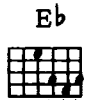
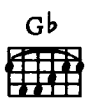
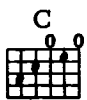
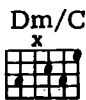
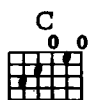
to fi - nal - ly un - learn our les - sons and al - ter our

(♩ = ♩)

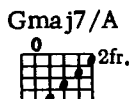
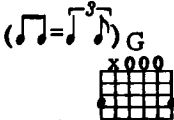


stance.

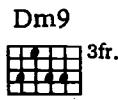
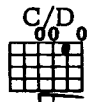
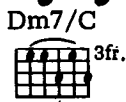
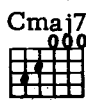
Musical notation for the first system, including treble and bass staves with triplets and chord changes.



Musical notation for the second system, including treble and bass staves with triplets and chord changes.

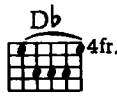


Musical notation for the third system, including treble and bass staves with triplets and chord changes.



Musical notation for the fourth system, including treble and bass staves with triplets and chord changes.

(♩ = ♩)



N. C.

Musical notation for the fifth system, including treble and bass staves with triplets and chord changes.

PART II

E

Emaj7

E6

Emaj7

E

Emaj7



mf

E6

Emaj7

E

Emaj7

E6

Emaj7



E

Emaj7

E6

Emaj7

E

Emaj7



Friends make their way

in - to sys-tems of chance.

Friends make their way of es-

E6

Emaj7

E

Emaj7

E6

Emaj7



Es-cape to free-dom, I need to be there.

cape in - to sys-tems of chance.

E



Emaj7



E6



Emaj7



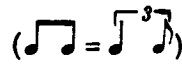
E



Emaj7



Wait-ing and watch-ing, the ta-bles are turn-ing. I'm wait-ing and watch-ing; I



E6



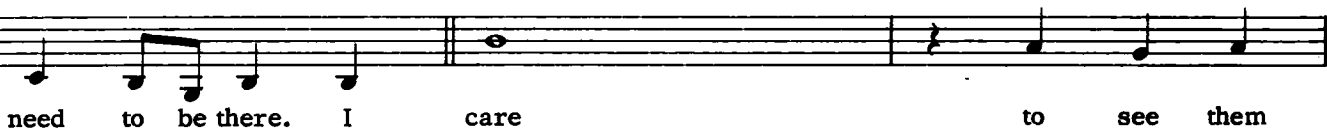
Emaj7



E



D



need to be there. I care to see them

A/C#



A



E



D



walk a-way_ and to be there

A/C#



Am



N.C.



when they say they will re - turn.

Em Bm/E Am/E Em

3 3 3 3 3 3 3 3

Bm/E Am/E Em Bm/E

3 3 3 3 3 3 3 3

Am/E Em Bm/E Am/E

3 3 3 3 3 3 3 3

N.C.

3 3 3 3 3 3 3 3

Em D/E Em D/F# G Am C/G D/F# F

3 3 3 3 3 3 3 3

Em D/E Em D/F# G Am G/B C D

3 3 3 3 3 3 3 3

(♩ = ♩.)

N.C.

Em

D/E

Em

D/E

Em

(♩ = ♩.)

N.C.

Slowly, in 2 (♩ = ♩)

Em

Am

Em

Am

Em

Moderately

Esus2 Cmaj7/E

N.C.

mp freely

3

p

Esus2

Cmaj7/E

Esus2

Cmaj7/E

E7sus4

Cmaj7/E

Esus2

Cmaj7/E

Esus2 Cmaj7/E

Esus2 Cmaj7/E E7sus4 Cmaj7/E

Esus2 Cmaj7/E Esus2

Ma -

Cmaj7/E Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E

chine, ma - chine Mes - si - ah, the mind - less

Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E

search for a high - er con - trol - ler. Take me

E7sus4 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E E7sus4

to the fire and hold me. Show me the

Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E Esus2 N.C. Em⁶ Em(add F#)

strength of your sin - gu - lar eye. *freely*

PART III

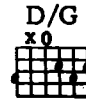
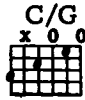
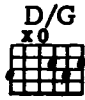
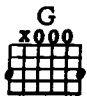
Moderately fast

N. C.

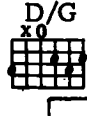
pp cresc. f 8va - - 7

8va - - 7 8va - - 7 8va - - 7

G D/G C/G D/G G D/G C/G D/G

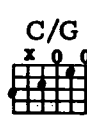
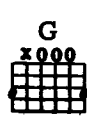
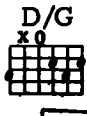
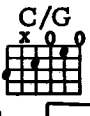


His - to - ry dic - tat - ing symp - toms of rul - ing ro -

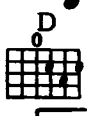
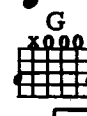
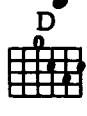
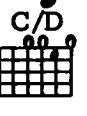
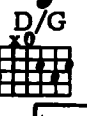
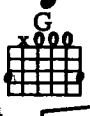


mance

claws at the shores of the



wa - ter up - on which we dance.



All of us stand - ing in line.

All of us wait - ing for

(Musical notation: eighth note = eighth note with accent)



time to feel it all the way-



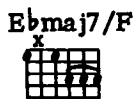
N.C.

and to be there when they say they



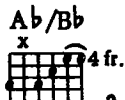
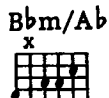
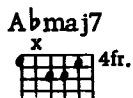
know that may-be we'll change, of-fered the chance,

to fi-nal-ly un-learn our les-sons and al-ter our



stance.

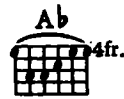
Musical notation for the first system, including treble and bass clefs, a grand staff, and a vocal line with a slur and a triplet of 3 notes.



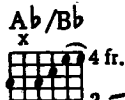
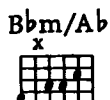
Musical notation for the second system, including treble and bass clefs, a grand staff, and a vocal line with a slur and a triplet of 3 notes.



Musical notation for the third system, including treble and bass clefs, a grand staff, and a vocal line with a slur and a triplet of 3 notes.



Musical notation for the fourth system, including treble and bass clefs, a grand staff, and a vocal line with a slur and a triplet of 3 notes.



Musical notation for the fifth system, including treble and bass clefs, a grand staff, and a vocal line with a slur and a triplet of 3 notes.

(♩ = ♩.)
N.C.

Slowly, in 2

Em D C Am D Em D

R.H.

C Am B11-9 2ft.

3

p cresc.

8va

Moderately

Esus2 Cmaj7/E

(♩ = ♩.)

Em

sub. p mp

8va

Am Em

(8va)

Am Bm7/E Cmaj7/E

(8va) Ma - chine,

Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Bm7/E Cmaj7/E

ma - chine Mes - si - ah, take me

Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Em

in - to the fi - re. (8va)

Am

Bm7/E Cmaj7/E

(8va) - - - - - Hold me,

Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E Esus2

ma - chine Mes - si - ah, and show me the

Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Em

strength of your sin - gu - lar eye.

rit. *a tempo*

Repeat and fade

Em

mf *f*

WHITE CAR

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

Moderately fast

E(no 3rd)



D(no 3rd)



First system of musical notation, including treble and bass staves with a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

A/E



Asus 4/E



Second system of musical notation, including treble and bass staves with a piano accompaniment. The piano part continues with the eighth-note accompaniment and chords.

Dm



Em



Dm



C



Dm



C



F/A



Bb



Third system of musical notation, including treble and bass staves with a piano accompaniment and lyrics. The lyrics are: "I see a man in a white car". The piano part continues with the eighth-note accompaniment and chords.

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Dm Em Dm C Dm C F/A Bb

move like — a ghost on — the sky - line.

Dm Em Dm C Dm C F/A

Take all — your dreams and — you throw them — a -

Bb(add C) 3fr. Dm C/D Dm

way. — Man in a white car.

Freely Bbsus 2/D D(no 3rd)

8va mf trm

DOES IT REALLY HAPPEN?

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

Moderately fast
No chord



F/A



D/A



A7



F/A



D/A



(♩=♩) N.C.

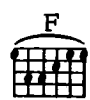
First system of musical notation, measures 1-4. The music is in 6/8 time with a key signature of two sharps (F# and C#). The tempo is marked as N.C. (No Chords) with a note equal to a quarter note. The melody in the treble clef consists of eighth notes, and the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The notation continues from the first system, maintaining the 6/8 time signature and two-sharp key signature.

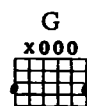
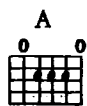
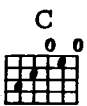
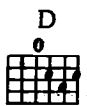
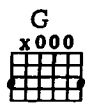
(♩=♩) N.C.

Third system of musical notation, measures 9-12. Measures 9-11 are in 6/8 time, while measure 12 changes to 4/4 time. The key signature changes to one sharp (F#) in measure 12. The tempo remains N.C. with a note equal to a quarter note.

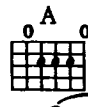
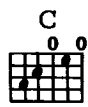
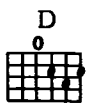
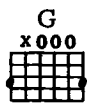
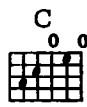
Fourth system of musical notation, measures 13-16. The music is in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef features eighth-note patterns, and the bass clef has a steady accompaniment.



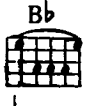
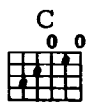
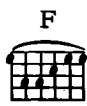
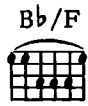
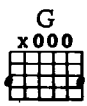
Fifth system of musical notation, measures 17-20. The music is in 4/4 time with a key signature of one sharp (F#). The notation concludes with a double bar line in measure 20.



That's what you say.— Could it real-ly hap-pen to— you?
 Could this be true?— Does it ev-er hap-pen to— you?

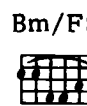
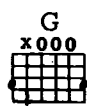
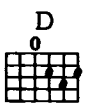
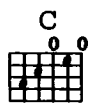
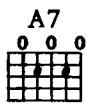
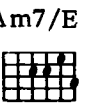
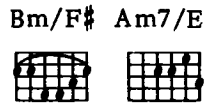
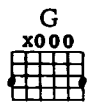


Does that ex - plain?— This is the
 And can you prove — that wheels go



sea - son for — this dis - play. —
 round in rea - sons. —

To take a
 You take a



look - in time to move - to - geth - er. — } Time is - the meas-ure - be-
 step - in time to move - to - geth - er. — }

G Bm/F# Bb/F C Cm/Eb G/B Gm/Bb G Bm/F#

fore it's_ be-gun. Slips a - way like run - ning_ wa - ter. Live for_ the pleas-ure, -

G Bm/F# Bb/F C Cm/Eb G/B Gm/Bb G Bm/F#

live by_ the gun. Her - it - age for son and_ daugh - ter. Down to_ the slaugh-ter, -

G Bm/F# 1. Bb/F C N.C.

up for_ the fun. Up for_ an - y - thing.

2. Bb/F C

Up for_ an - y -

(♩ = ♩) N.C.

thing.

F/A

D/A

A7

You walk.

F/A



D/A



the way — you take —
you use — is all —

A7



the path. — To be —
on black. — Be brave;

F/A



D/A



as - sured — you draw —
the weight — will make —

A7



a graph. — The scale —
the heat. — There is —

F/A



D/A



no way_ to take_

The first system of music features a vocal line and piano accompaniment. The vocal line has lyrics "no way_" and "to take_". The piano accompaniment consists of a treble and bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The system concludes with a double bar line.

(♩ = ♩) N.C.

it back.

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics "it" and "back.". The piano accompaniment continues with a treble and bass clef staff. The system concludes with a double bar line.

The third system of music shows the piano accompaniment continuing. It features a treble and bass clef staff with various chordal textures and melodic lines. The system concludes with a double bar line.

E F#m



The fourth system of music continues the piano accompaniment. It features a treble and bass clef staff with various chordal textures and melodic lines. The system concludes with a double bar line.

F#

G#m

A^b

B^bm

B^b

Cm

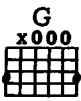
C

Dm

D



The fifth system of music continues the piano accompaniment. It features a treble and bass clef staff with various chordal textures and melodic lines. The system concludes with a double bar line.



Time is — the meas - ure — be - fore it's — be - gun. Slips a - way like

Tacet

run - ning — wa - ter. Live for — the pleas - ure, — live by — the gun.

Her - it - age for son and — daugh - ter. Down to — the slaugh - ter, —

up for — the fun. Up for, — up for, up for — an - y -

(♩ = ♪)

N.C.

thing.

C/G
x 0 0

N.C.


That's what you say. — Could it real-ly hap-pen to — you?

C/G
x 0 0


N.C.

Does that ex - plain — the ver - y


C/G



F/G




Bb/G




rea-son for_ this dis - play? _____ To take a




G



Bm/G




Am7/G




A7/G




C/G




D/G




G



D/G




C/G




look_ in time to move_ to - geth - er, _____




A/G




D/G




C/G




Dm/G




G



Bb/G



F/G




N.C.

to - geth - er. _____




Repeat and fade


A7




F/A



D/A



A7




INTO THE LENS

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

Moderately, in 4

No chord

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B F#m F#m6 F#m7 2 ft.

Slowly and freely

Gmaj7 A/G Bm Gmaj7 A/G Bm

Gmaj7 A/G D/F# Bm Gmaj7 A/G D/F# Bm

Mem-o-ries, how they fade so fast. — Look back, that is no es - cape. —

Gmaj7 A/G D/F# Bm Gmaj7 A/G D/F# Bm

Tied down, now you see too late. — Lov - ers, they will nev - er wait. —

Moderately bright

Cm



I am a cam-er-a.

Gm/C



Cm



I am a cam-er-a.

Gm/C



Gmaj7



A



Take heart, — I could

D/B



Bm



Gmaj7



A



nev - er let_ you go. — And you_ al - ways

D Bm

D: 0 2 2 3 2 1
Bm: 2 4 4 3 2 1

Gmaj7 A7

Gmaj7: x000 3 2 3 3
A7: 0 0 0 2 2 2

let the feel - ing show. — Love us — all. — How you

D/B Bm

D/B: x 2 2 3 2 1
Bm: 2 4 4 3 2 1

Gmaj7 A

Gmaj7: x000 3 2 3 3
A: 0 0 0 2 2 2

nev-er broke your heart. — How you lose them — if you

D Bm

D: 0 2 2 3 2 1
Bm: 2 4 4 3 2 1

Cm 3fr.

Cm 3fr: 3 2 1 3 2 1

feel the feel - ing start. — I am a cam-er-a,

Gm/Bb

Gm/Bb: x0 2 3 3 2 1

Cm 3fr.

Cm 3fr: 3 2 1 3 2 1

cam-er-a, cam-er-a. I am a cam-er-a,

Gm/Bb



Cm



cam-er-a, cam-er-a.

I am a cam-er-a,

Gm/Bb



Abmaj7



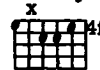
Gm7



cam-er-a, cam-er-a.

And you - may find time will

Abmaj7



Gm7



Abmaj7/C



blind you. -

This to just re - mind you, -

all is meant to

C



N. C.

be.

*Sva**p*

There, _____ by the wa - ter - side, -

(8va) -

here, _____ where the lens is wide, -

(8va) - *loco*

C D Cmaj7 C D Cmaj7

you and me, by the sea,






mp

C D Cmaj7 Am(add B)

tak - en in tran - quil - i - ty.

rit.

N.C.

F/A 
 Ab  4fr.
 F/A 
 Ab  4fr.
 Cm  3fr.

Tak - en, _ tak - en _ so eas - i - ly


F/A 
 Ab  4fr.
 F/A 
 Ab  4fr.

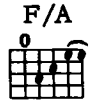
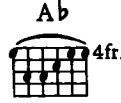

to pass in - to glass _ re-

Cm  3fr.


F/A  0 F/A Ab  4fr.

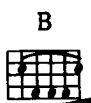

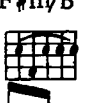
al - i - ty. Trans - form - to



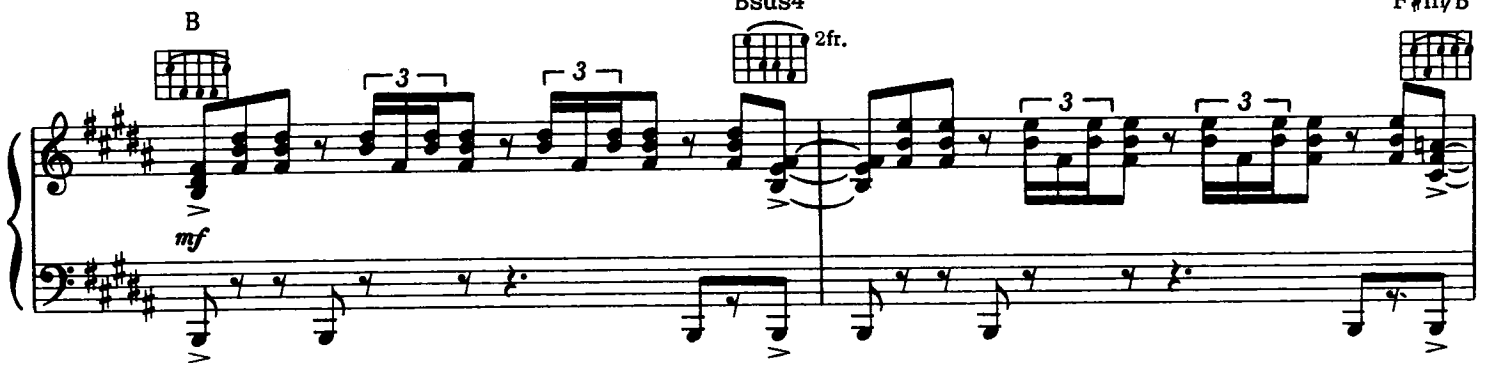
F/A  0 F/A Ab  4fr. (♩=♩) Cm  3fr.

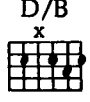
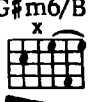
trans - fer - to en - er - gy.

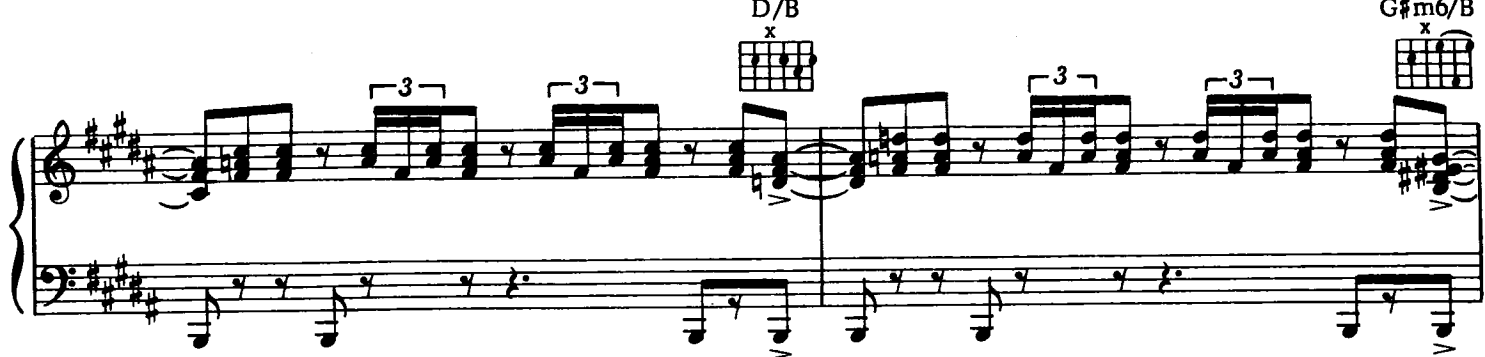



B  2fr. Bsus4  2fr. F#m/B  2fr.

mf



D/B  2fr. G#m6/B  2fr.



Cmaj7/B

0 0

Musical notation for the first system, featuring a treble and bass clef with chords and triplets.

B

F#m

F#m6

F#m7

2fr.

Musical notation for the second system, including guitar chord diagrams for B, F#m, F#m6, and F#m7.

F#m

F#m6

F#m7

2fr.

F#m

F#m6

F#m7

2fr.

Musical notation for the third system, including guitar chord diagrams for F#m, F#m6, and F#m7.

(♩ = ♩) Gmaj7

A

D/B

Bm

Musical notation for the fourth system, including lyrics: "Take heart, I could never let you go."

Gmaj7

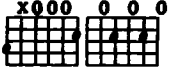
A

D/B

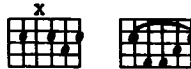
Bm

Musical notation for the fifth system, including lyrics: "And you always let the feeling show."

Gmaj7 A7



D/B Bm



Love us_ all. ————— How you nev-er broke_your heart. ————— How you

Gmaj7 A/G



D/B Bm



lose them_ if you feel the feel - ing start. —

Cm



Gm/C



I am a cam-er - a, cam-er - a, cam-er - a.

Cm



Gm/C



I am a cam-er - a, cam-er - a, cam-er - a.

B

D/B

B

D/B

F#m



Tak - en, - tak - en - so eas - i - ly to

B/D#

D

B/D#

D

F#m



pass in - to glass - re - al - i - ty.

B

D

B

D

N.C.

Trans - form - er trans - fer - ing en - er - gy.

Gmaj7 A/G

Gmaj7 A/G

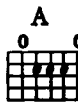
And you _ may find time will blind you _ This to just re -

Gmaj7 A/G

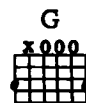
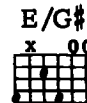
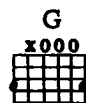
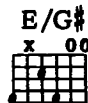
Bm

I am a cam-er - a.

mind you, _ all is meant to be.

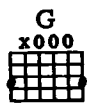
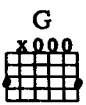
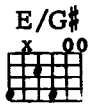


I am a cam-er-a.



I am, I am - a

Bm

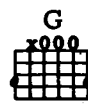
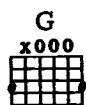
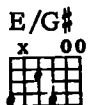


cam-er-a. I am, I am - a

Bm



I am a cam-er-a.



cam-er-a. I am, I am - a

Bm



I am a cam-er-a.



I am a cam-er-a.

E/G# G E/G# G Bm

I am, I am a cam-er-a.

E/G# G E/G# G D/B E/B

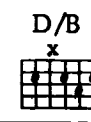
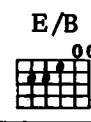
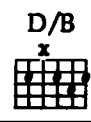
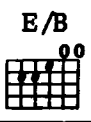
I am, I am here by the

Dmaj7/B D/B

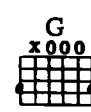
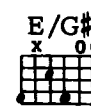
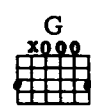
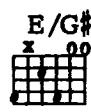
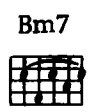
wa-ter - side. There where the

E/B Dmaj7/B D/B E/B D/B

lens is wide, you and me,

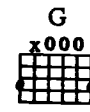
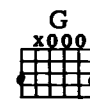
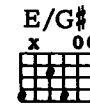
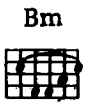


by the sea, taken in tranquil - i -

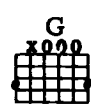
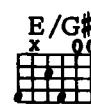
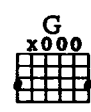
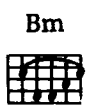


ty. I am, I am a

cresc.



cam-er-a. I am, I am a



cam-er-a. I am, I am a

B

Bsus4

2 fr.

F#m/B

cam-er-a.

D/B

G#m6/B

Cmaj7/B

B

F#m

F#m6

F#m7

2 fr.

F#m

F#m6

F#m7

2 fr.

Em 0 000, D 0, C 0 0

The first system of music features a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, and a few chords. The bass clef contains a rhythmic accompaniment of eighth notes. Above the treble clef, three guitar chord diagrams are provided: Em (0 000), D (0), and C (0 0).

D 0, Em 0 000, D 0, C 0 0

The second system continues the piece. The treble clef has a long sustained chord in the middle of the system. The bass clef continues with eighth-note accompaniment. Above the treble clef, four guitar chord diagrams are shown: D (0), Em (0 000), D (0), and C (0 0).

D 0, Em 0 000, Bm, A 0 0, G x000, Em 0 000, D 0

The third system shows a progression of chords in the treble clef. The bass clef accompaniment continues. Above the treble clef, seven guitar chord diagrams are provided: D (0), Em (0 000), Bm, A (0 0), G (x000), Em (0 000), and D (0).

C 0 0, D 0, Em 0 000, Bm, A 0 0, G x000, Em 0 000, D, C 0 0

The fourth system concludes the main piece. The treble clef features a final melodic phrase. The bass clef accompaniment ends with a few notes. Above the treble clef, nine guitar chord diagrams are shown: C (0 0), D (0), Em (0 000), Bm, A (0 0), G (x000), Em (0 000), D, and C (0 0).

N.C.

The final system is marked "N.C." (No Chords). It shows a melodic line in the treble clef and a bass line in the bass clef, without any guitar chord diagrams.

F#m/A

Em/A

F#m/A

Em/A



Yes, — yes. —

Yes, yes. —

mf

F#m/A

Em/A



Yes, — yes. —

gradual cresc.

F#m/A

Em/A



N.C.

Yes, — yes. —

f

Em

Bm

A

G

Em

Bm

A

G



Em 0 000 Bm A 0 0 G x000

Born in the night, she would run like a leap - ard that freaks -

mf

Em 0 000 Bm A 0 0 G x000 Em 0 000 Bm

— at the sight of a mind — close be - side — her-self. And the near - er I came,

A 0 0 G x000 Em 0 000 Bm

how the coun - try would change. — She was us - ing the land -

A 0 0 G x000 Em 0 000

scape to hide - her-self.

Bm A G

More in the mind — than the bod - y this feel - ing, a sense —

Em Bm A G

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

Em Bm A G Em D

— at an an - gle, I see when I'm with — you, to nav - i - gate wa - ters and

A G Em

fi - nal - ly an - swer to yes. —

D/F#

C/G

D/F#

Em



First system of musical notation with treble and bass staves. The treble staff contains chords and melodic lines, while the bass staff contains a rhythmic accompaniment. A long note with a fermata is present in the treble staff.

D

C

F

Bb

Eb

Ab



Second system of musical notation. The bass staff features a complex rhythmic pattern with many sixteenth notes and rests.

Db

Gb

G

C

F

C

F

Bb



Third system of musical notation. The bass staff continues with a rhythmic accompaniment.

Eb

Ab

Db

Gb

B



Fourth system of musical notation. The bass staff continues with a rhythmic accompaniment.

Em

Bm

A

G



N.C.

Fifth system of musical notation. The treble staff has a whole note chord marked 'N.C.' (No Chords) with a fermata. The bass staff continues with a rhythmic accompaniment.

Em Bm A G Em Bm

In the North sky, time flies

A G Em Bm A G

fast to the morn-ing. The cold of the dawn, it meant noth-ing to us. You were keep-

Em D A G Em

ing your best sit-u-a-tion, an an-swer to yes.

D C

Ah, ah, ah.

N.C.

F#m/A

Em/A



And the mo - ment I see_ you

Yes. — yes. —

mf

F#m/A

Em/A



it's so good_ to be near_ you.

F#m/A

Em/A



And the feel-

Yes, yes.

Yes, yes.

F#m/A

Em/A



ing you give_ me

makes me want_ to be with_ you

To Coda

Yes, yes.

gradual cresc.

F#m/A

Em/A



from the mo - ment you tell_ me

B7sus4



2fr.

Yes, yes. —

yes. —

A E6 B

A: 0 2 2 2 0 0
E6: 0 2 2 2 0 0
B: 0 2 2 2 0 0

G D6 A

G: x 0 0 0
D6: 0 0 0 0
A: 0 2 2 2 0 0

F C6 G

F: x 0 0 0 0 0
C6: x 0 0 0 0 0
G: x 0 0 0 0 0

First system of musical notation with treble and bass clefs. It features triplets in both hands and a guitar part above.

Bsus4 2fr.

Bsus4 2fr.: 0 2 2 2 0 0

A E6 B

A: 0 2 2 2 0 0
E6: 0 2 2 2 0 0
B: 0 2 2 2 0 0

G D6 A

G: x 0 0 0
D6: 0 0 0 0
A: 0 2 2 2 0 0

Second system of musical notation with treble and bass clefs. It features triplets in both hands and a guitar part above.

F C6 G

F: x 0 0 0 0 0
C6: x 0 0 0 0 0
G: x 0 0 0 0 0

Asus4 Bsus4 2fr.

Asus4: 0 2 2 2 0 0
Bsus4 2fr.: 0 2 2 2 0 0

B E A

B: 0 2 2 2 0 0
E: 0 2 2 2 0 0
A: 0 2 2 2 0 0

Third system of musical notation with treble and bass clefs. It features triplets in both hands and a guitar part above.

D G

D: 0 2 2 2 0 0
G: x 0 0 0

C F

C: 0 0 0 0
F: x 0 0 0 0 0

F# B E

F#: 0 2 2 2 0 0
B: 0 2 2 2 0 0
E: 0 2 2 2 0 0

Fourth system of musical notation with treble and bass clefs. It features triplets in both hands and a guitar part above. The system ends with the instruction '8va -'.

B

E

A

D

G



Musical notation system 1: Treble clef, key signature of one sharp (F#), and a grand staff with piano accompaniment. The melody is marked *(8va)*. The piano part features a steady eighth-note accompaniment in the bass and a more active line in the treble.

C

F

B

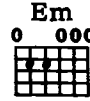
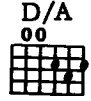
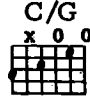
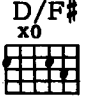
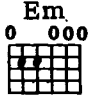
E

A

N.C.



Musical notation system 2: Treble clef, key signature of one sharp (F#), and a grand staff with piano accompaniment. The melody is marked *(8va)*. The piano part continues with a consistent accompaniment pattern.



Musical notation system 3: Treble clef, key signature of one sharp (F#), and a grand staff with piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a more active line in the treble.

D

C



Musical notation system 4: Treble clef, key signature of one sharp (F#), and a grand staff with piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a more active line in the treble.

Em Bm A G

If you could see all the roads — I have trav - elled to - wards —

mf

Em Bm A G Em Bm

— some un - us - a - ble last — e - qui - lib - ri - um. Run like an ath - lete and die —

A G Em Bm

— like a dead — beat - en speed — freak, an an - swer to all —

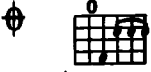
A G Em

— of the an - swers to yes. —

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

Coda F#m/A

Em/A



If I wait _____ for an an - swer,

Yes,

yes.

F#m/A

Em/A



will the si - lence be bro - ken?

Yes,

yes.

F#m/A

Em/A



Do we wait _____ for an an - swer?

Yes,

yes.

F#m/A

Em/A



Do we leave _____ it un - spo - ken?

Yes,

yes.

A 00 E6 0 B
G D6 A
F C6 G

This system contains the first three measures of music. It features guitar chord diagrams for A, E6, B, G, D6, A, F, C6, and G. The piano accompaniment consists of a steady bass line with triplets in the right hand.

Bsus4
A E6 B
G D6 A

This system contains the next three measures. It features guitar chord diagrams for Bsus4 (2fr.), A, E6, B, G, D6, and A. The piano accompaniment continues with triplets.

F C6 G
Bsus4
A E6 B

This system contains the next three measures. It features guitar chord diagrams for F, C6, G, Bsus4 (2fr.), A, E6, and B. The piano accompaniment continues with triplets.

G D6 A
F C6 G
Asus4 Bsus4

This system contains the next three measures. It features guitar chord diagrams for G, D6, A, F, C6, G, Asus4, and Bsus4 (2fr.). The piano accompaniment continues with triplets.

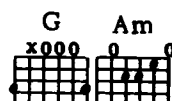
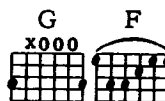
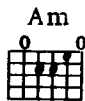
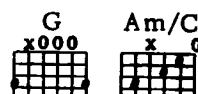
A E6 B
G D6 A
F C6 G
Bsus4

This system contains the final three measures of the piece. It features guitar chord diagrams for A, E6, B, G, D6, A, F, C6, G, and Bsus4 (2fr.). The piano accompaniment continues with triplets.

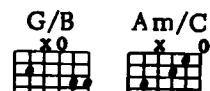
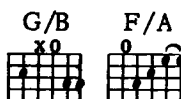
RUN THROUGH THE LIGHT

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

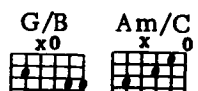
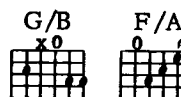
Moderately slow
No chord

I asked my love to give me shel



ter,



and all she of - fered me were dreams_

G/B F/A

Diagram for G/B: x02333 (x on 1st string, 0 on 2nd, 2 on 3rd, 3 on 4th, 3 on 5th, 3 on 6th)

Diagram for F/A: 023433 (0 on 1st, 2 on 2nd, 3 on 3rd, 4 on 4th, 3 on 5th, 3 on 6th)

G/B Am/C

Diagram for G/B: x02333 (x on 1st string, 0 on 2nd, 2 on 3rd, 3 on 4th, 3 on 5th, 3 on 6th)

Diagram for Am/C: x02233 (x on 1st string, 0 on 2nd, 2 on 3rd, 2 on 4th, 3 on 5th, 3 on 6th)

G/B F/A

Diagram for G/B: x02333 (x on 1st string, 0 on 2nd, 2 on 3rd, 3 on 4th, 3 on 5th, 3 on 6th)

Diagram for F/A: 023433 (0 on 1st, 2 on 2nd, 3 on 3rd, 4 on 4th, 3 on 5th, 3 on 6th)

G/B Am/C

Diagram for G/B: x02333 (x on 1st string, 0 on 2nd, 2 on 3rd, 3 on 4th, 3 on 5th, 3 on 6th)

Diagram for Am/C: x02233 (x on 1st string, 0 on 2nd, 2 on 3rd, 2 on 4th, 3 on 5th, 3 on 6th)

of all the mo - ments spent to - geth

G/B F/A

Diagram for G/B: x02333 (x on 1st string, 0 on 2nd, 2 on 3rd, 3 on 4th, 3 on 5th, 3 on 6th)

Diagram for F/A: 023433 (0 on 1st, 2 on 2nd, 3 on 3rd, 4 on 4th, 3 on 5th, 3 on 6th)

G/B Am/C

Diagram for G/B: x02333 (x on 1st string, 0 on 2nd, 2 on 3rd, 3 on 4th, 3 on 5th, 3 on 6th)

Diagram for Am/C: x02233 (x on 1st string, 0 on 2nd, 2 on 3rd, 2 on 4th, 3 on 5th, 3 on 6th)

er,

G/B F/A

Diagram for G/B: x02333 (x on 1st string, 0 on 2nd, 2 on 3rd, 3 on 4th, 3 on 5th, 3 on 6th)

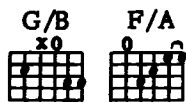
Diagram for F/A: 023433 (0 on 1st, 2 on 2nd, 3 on 3rd, 4 on 4th, 3 on 5th, 3 on 6th)

G/B Am/C

Diagram for G/B: x02333 (x on 1st string, 0 on 2nd, 2 on 3rd, 3 on 4th, 3 on 5th, 3 on 6th)

Diagram for Am/C: x02233 (x on 1st string, 0 on 2nd, 2 on 3rd, 2 on 4th, 3 on 5th, 3 on 6th)

that move like nev - er - end - ing streams.



Run through

F

the light. Now ev - 'ry - thing is all right.

mf

Am

Run through the light of day. Run to the light of night.

F/A G/B Am/C G/B F/A

And ev - 'ry move - ment made to - geth

G/B Am/C

Guitar chord diagrams for G/B (x02323) and Am/C (x02220).

G/B F/A

Guitar chord diagrams for G/B (x02323) and F/A (02343).

er, till ev - 'ry thought was

First system of musical notation with vocal line and piano accompaniment.

G/B Am/C

Guitar chord diagrams for G/B (x02323) and Am/C (x02220).

G/B F/A

Guitar chord diagrams for G/B (x02323) and F/A (02343).

just the same, and all the piec - es

Second system of musical notation with vocal line and piano accompaniment.

G/B Am/C

Guitar chord diagrams for G/B (x02323) and Am/C (x02220).

G/B F/A

Guitar chord diagrams for G/B (x02323) and F/A (02343).

fit. for - ev er

Third system of musical notation with vocal line and piano accompaniment.

F

Guitar chord diagram for F (133211).

in the game... The light, run through the light... Now ev-

Fourth system of musical notation with vocal line and piano accompaniment.

'ry - thing is all right. Run through the light of day. —

Am

Guitar chord diagram for Am:

You run to the light of night. — Run through —

Am

Guitar chord diagram for Am:

the light. — Run to — the light. — Run through —

C

Guitar chord diagram for C:

Am

Guitar chord diagram for Am:

the light, — to — the — light. —

C

Guitar chord diagram for C:

Am

Guitar chord diagram for Am:

(♩ = ♩) **A** **G/A** **A**

3fr.

G **1. 2.** **3.** *cresc.*

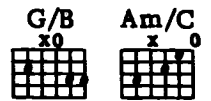
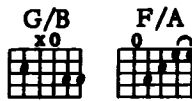
Tacet **Am** **G** **F** **G** **Am**

f *mp*

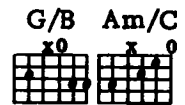
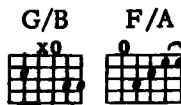
G **F** **G** **Am/C**

G/B **F/A** **G/B** **Am/C**

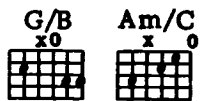
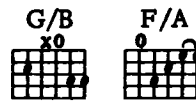
I asked my love to give me shel -



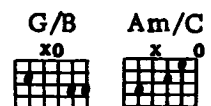
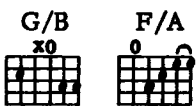
ter,



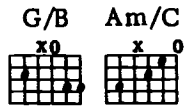
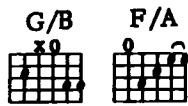
and all she of - fered me were dreams, (run through



the light)

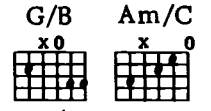
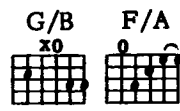


of all the mo - ments spent to - geth



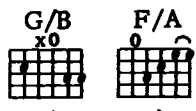
er (run to the light)

First system of musical notation. It includes a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics are "er (run to the light)".



that move like nev - er - end - ing streams. Run through

Second system of musical notation. It includes a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics are "that move like nev - er - end - ing streams. Run through".



the light. Run to the light. Wel - come to

Third system of musical notation. It includes a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics are "the light. Run to the light. Wel - come to".



the light. Now ev - 'ry - thing is o - kay.

gradual cresc.

Fourth system of musical notation. It includes a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics are "the light. Now ev - 'ry - thing is o - kay." The piano accompaniment in the right hand includes the instruction "gradual cresc."

