



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

YES

The Early Years

1970-1984

19 partituren

Beschrijving support module:

Van 2014 tot en met 2024 werden tabulaturen, partituren, songs met akkoorden, etc. op de website GuitarJan.com aangeboden in de TabsPro applicatie. Deze applicatie is beëindigd ultimo 2024, en vervangen door de SCROLLZ toepassing.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordenschema's weer te geven. De applicatie is gratis te downloaden.

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Release, Release

Roundabout

Siberian Khatru

South Side Of The Sky

Starship Trooper

The Clap

The Fish (Schindleria Praematurus)

Time And A Word

Yours Is No Disgrace

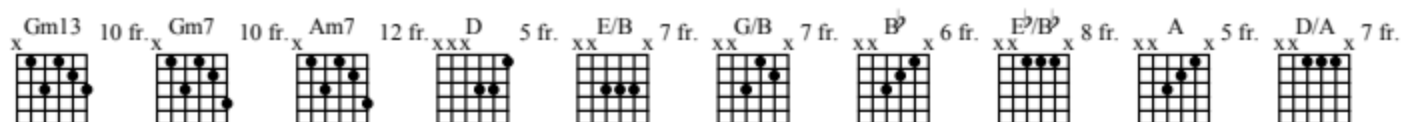
ASTRAL TRAVELLER

As recorded by Yes

(From the 1970 Album TIME AND A WORD)

Transcribed by Alex McPhail

Words and
Arranged by



A Intro

$\text{♩} = 90$
Gm13

B Band In

All instruments standard EADGBE tuning (organ: capo 12 for MIDI)

1

Gm7

Gtr I Electric guitar

Gtr III Hammond organ

4

Gtr I

7

[C] Verse 1

Gm7 Am7

10

Gtr I

T 13x x13x x13x x13x x13x13x 13x x13x x13x x13x x13x13x 15x x15x x15x x15x x15x 15 x 15x x15x x15x x15x15x
 11x x11x x11x x11x x11x11x 11x x11x x11x x11x x11x11x 13x x13x x13x x13x x13x 13 x 13x x13x x13x x13x13x
 10x x10x x10x x10x x10x10x 10x x10x x10x x10x x10x10x 12x x12x x12x x12x x12x 12 x 12x x12x x12x x12x12x
 12x x12x x12x x12x x12x12x 12x x12x x12x x12x x12x12x 14x x14x x14x x14x x14x 14 x 14x x14x x14x x14x14x
 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr III *mp* *f*

T 3 3 3 3 5 7 8 12 19 20 19 17
 A 3 3 3 3 5 7 8 10 17 17 17
 B 5 5 5 5 7 7

H *sl.*

Gm7 Am7

14

Gtr I

T 13x x13x x13x x13x x13x13x 13x x13x x13x x13x x13x13x 15x x15x x15x x15x x15x15x 15x x15x x15x x15x x15x15x
 11x x11x x11x x11x x11x11x 11x x11x x11x x11x x11x11x 13x x13x x13x x13x x13x13x 13x x13x x13x x13x x13x13x
 10x x10x x10x x10x x10x10x 10x x10x x10x x10x x10x10x 12x x12x x12x x12x x12x12x 12x x12x x12x x12x x12x12x
 12x x12x x12x x12x x12x12x 12x x12x x12x x12x x12x12x 14x x14x x14x x14x x14x14x 14x x14x x14x x14x x14x14x
 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr III *mp*

T 3 3 3 3 5 5 6 5 7 8 17 17
 A 3 3 3 3 5 5 6 5 7 8 14 14
 B 5 5 5 5 7 7

D Chorus

Em7 F#m7 G F#m7

18

T 10 10 10 10 10 12 12 12 12 12 12 12 12 12 12

A 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9

B 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9

T 15 15 15 15 17 17 17 17 17 15 15 15 15 17 17

A 19 19 19 19 21 21 21 21 21 16 16 16 16 17 17

B 21 21 21 21 23 23 23 23 23 16 16 16 16 17 17

Em7 F#m7 G C

22

T 10 10 10 10 10 12 12 12 12 12 12 12 8

A 7 7 7 7 7 9 9 9 9 9 9 9 8

B 7 7 7 7 7 9 9 9 9 9 9 9 10

T 15 15 15 15 17 17 17 17 17 15 15 15 15 x

A 19 19 19 19 21 21 21 21 21 16 16 16 16 17 x

B 21 21 21 21 23 23 23 23 23 16 16 16 16 17 x

sl.

E Verse 2

Am7

Bm7

26

T 15x x15x x15x x15x x15x15x 15x x15x x15x x15x x15x15x 17x x17x x17x x17x x17x17x 17x x17x x17x x17x x17x17x

A 13x x13x x13x x13x x13x13x 13x x13x x13x x13x x13x13x 15x x15x x15x x15x x15x15x 15x x15x x15x x15x x15x15x

B 12 12 12 12 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14

T 5 5 5 (5) 5 5 7 10 (10) 14 14

A 7 7 7 (5) 7 7 7 10 12 (12) 15 15

B 7 7 7 7 7 7 9 11 11 (11) 16 16

Am7

Bm7

30

T 15x x15x x15x x15x x15x15x 15x x15x x15x x15x x15x15x 17x x17x x17x x17x x17x 17 x 17x x17x x17x x17x17x

A 13x x13x x13x x13x x13x13x 13x x13x x13x x13x x13x13x 15x x15x x15x x15x x15x15x 15x x15x x15x x15x x15x15x

B 12 12 12 12 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14

T 5 5 5 5 5 7 19 19 19 17 19

A 7 7 7 7 7 7 19 19 19 19 19

B 7 7 7 7 7 7 9 21 21 21 21

[F] Chorus

Em7 F#m7 G F#m7

34

T 10 10 10 10 10 12 12 12 12 12 12 12 12 12 12

A 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9

B 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9

T 15 15 15 15 17 17 17 17 17 15 15 15 15 17 17

A 19 19 19 19 21 21 21 21 21 16 16 16 16 17 17

B 21 21 21 21 23 23 23 23 23 16 16 16 16 17 17

Em7 F#m7 G C

38

T 10 10 10 10 10 12 12 12 12 12 12 12 12 8

A 7 7 7 7 7 9 9 9 9 9 9 9 9 8

B 7 7 7 7 7 9 9 9 9 9 9 9 9 10

T 15 15 15 15 17 17 17 17 17 15 15 15 15 15 x

A 19 19 19 19 21 21 21 21 21 16 16 16 16 17 x

B 21 21 21 21 23 23 23 23 23 16 16 16 16 17 x

sl.

G Bridge

42

D E7 G D/B E G/B D B^b E^b/B^b A D/A

T 2 4 3 2 3 4 0 (2)

A 4 4 4 0 (3)

B 0 0 0 0 (4)

Gtr III *mf*

T 17 14 17 16 16 15 15 14 13 10 13 11 11 9 9 10

A 15 17 16 15 16 15 14 11 11 12 10 9 10 11

B 16 16 15 14 12 9 10 11

Gtr IV Hammond organ

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

A 7 5 3 7 7 9 9 7 7 7 8 8 6 6 7

B 7 4 4 2 7 7 9 9 9 9 8 8 7 7 7

Gtr IV D E/B G/B D B^b E^b/B^b A D/A

δva-----

45

Gtr II Clean tone

T 14 12 15 14 12 14 12 11 11 12 14 12 11 10 11 11 12 10 12 10 9 10 (10)

A 14 12 11 14 11 12 14 10 12 11 11 12 10 9 10 (10)

B 14

let ring-----

sl. H P sl.

δva-----

T 17 14 17 16 16 15 15 14 13 10 13 11 11 9 9 10

A 15 17 16 15 16 15 14 11 11 12 10 9 10 11

B 16 16 15 14 12 9 10 11

47

D E/B G/B D B $\flat$ E $\flat$ /B $\flat$ A D/A

sl. *sl.* *sl.* *sl.* H P *sl.*

let ring let ring

14 17 14 15 17 15 14 12 14 15 14 12 10 11 10 11 10 12 10 9 10 (10)

17 14 15 17 16 17 16 15 15 16 15 14 13 10 11 13 11 11 12 11 9 10 10 11

49

D E/B G/B D B $\flat$ E $\flat$ /B $\flat$ A D/A

sl. *sl.* *sl.* H P

let ring let ring

19 17 19 17 19 17 19 17 19 17 19 17 19 17 11 10 11 10 12 10 9 10

17 14 15 17 16 17 16 15 15 16 15 14 13 10 11 13 11 11 12 11 9 10 10 11

51

D E/B G/B D B^b E^b/B^b A D/A

δva

let ring

14 14 15 17 x 15 17 18 17 15 14 15 14 12 10 10 11 10 12 11 11 12 10 12 10 9 10 9 10 9 10

17 14 15 17 16 17 16 15 15 14 15 14 13 10 11 13 11 11 11 9 10 9 10 10 11

sl. H P P H P H

δva

53

D E/B G/B D B^b E^b/B^b A D/A

δva

let ring

14 12 14 15 14 12 15 12 15 14 12 14 12 11 14 12 11 10 11 12 11 11 12 10 12 10 9 10 (10)

17 14 15 17 16 17 16 15 15 14 15 14 13 10 11 13 11 11 11 9 10 9 10 10 11

sl. *sl.* H P *sl.*

δva

55

D E/B G/B D B^b E^b/B^b A D/A

8va-----

let ring-----

sl. H P *sl.*

8va-----

T 5 0 5 0 7 0 7 0 9 0 9 0 10 0 10 10 11 10 12 12 11 11 12 10 12 10 9 10 (10)

A

B

T 17 14 15 17 16 17 16 15 15 15 14 15 14 13 10 11 13 11 11 11 9 10 9 10 10 11

A

B

57

D E/B G/B D B^b E^b/B^b A D/A

8va-----

rit. *8va*-----

let ring *let ring*-----

P H P *sl.*

8va-----

T 14 14 15 17 15 14 17 14 15 14 17 15 14 12 10 10 11 11 11 11 11 12 10 12 10 9 10 (10)

A

B

T 17 14 15 17 16 17 16 15 15 15 14 15 14 13 10 11 13 11 11 11 9 10 9 10 10 11

A

B

H Guitar Solo

Slower ♩ = 85

Guitar Solo notation for measures 59-68, including staff notation, tablature, and chord diagrams.

Measures 59-62:

- Chords: Gm, C/G, Gm, C/G
- Staff notation: Treble clef, key signature of one flat, 4/4 time. Measure 59 starts with a Gm chord and a triplet of eighth notes. Measure 60 has a C/G chord and a triplet of eighth notes. Measure 61 has a Gm chord and a triplet of eighth notes. Measure 62 has a C/G chord and a triplet of eighth notes.
- Tablature: Shows fret numbers for strings T, A, and B. Measure 59: T 15, A 12, B 7. Measure 60: T 15 13 11, A 12 10 8, B 10 7. Measure 61: T 9, A 7, B 7. Measure 62: T 11 13 15, A 8 10 12, B 8 10.
- Performance notes: *sl.* (slide) in measure 60.

Measures 63-66:

- Chords: Gm, C/G
- Staff notation: Treble clef, key signature of one flat, 4/4 time. Measure 63 starts with a Gm chord and a triplet of eighth notes. Measure 64 has a C/G chord and a triplet of eighth notes. Measure 65 has a Gm chord and a triplet of eighth notes. Measure 66 has a C/G chord and a triplet of eighth notes.
- Tablature: Shows fret numbers for strings T, A, and B. Measure 63: T 12, A 12, B 12. Measure 64: T 15 13 12, A 15 13, B 15. Measure 65: T 12, A 15, B 14. Measure 66: T 15 14 12, A 15, B 15.
- Performance notes: *P* (piano) in measure 63, *H P* (hammer-on/pull-off) in measure 64.

Measures 67-68:

- Chords: Gm, C/G
- Staff notation: Treble clef, key signature of one flat, 4/4 time. Measure 67 starts with a Gm chord and a triplet of eighth notes. Measure 68 has a C/G chord and a triplet of eighth notes.
- Tablature: Shows fret numbers for strings T, A, and B. Measure 67: T 14 15 14, A (14), B 5. Measure 68: T 5 6 8, A 5 7 8, B 7 8.
- Performance notes: *H P* (hammer-on/pull-off) in measure 67, *sl.* (slide) in measure 68.

67

Gm C/G Gm C/G

Gtr I *f* Full Full

T 5 (5) 5 3 6 3 5 3 5 3 2 2 3 2 2 5 3 2 3 2 5 3 5 3 5 3 5 3 8 5 1 3 3 (2)

A 5 (5) 5 3 6 3 5 3 5 3 2 2 3 2 2 5 3 2 3 2 5 3 5 3 5 3 5 3 8 5 1 3 3 (2)

B

HP HP HP H HP sl. P sl.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in B-flat major and 6/8 time. The vocal part is written in B-flat major and 6/8 time. The score is divided into two systems, each with a guitar staff and a vocal staff. The guitar part features a complex rhythm with many sixteenth notes and rests. The vocal part is a simple melody. The score is written in B-flat major and 6/8 time. The guitar part is written in B-flat major and 6/8 time. The vocal part is written in B-flat major and 6/8 time. The score is divided into two systems, each with a guitar staff and a vocal staff. The guitar part features a complex rhythm with many sixteenth notes and rests. The vocal part is a simple melody. The score is written in B-flat major and 6/8 time.

77

B $\flat$ E $\flat$ /B $\flat$

let ring

T 1310 1310 1310 1310 1310 1310 1310 1310 x 1511 1511 1511 1511 1511 1511 1511 1511 x

A 10 10 10 10 10 10 10 10 x 11 11 11 11 11 11 11 11 x

B P P P P P P P P P P P P P P P P

T 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8

A 7 8 8 7 8 8 8 8 8 8 8 8 8 8 8 8

B 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

79

Asus4 A

I Interlude D E/B G/B D

tr

T 6 (7) (5) (6) (5) 5 2 3 4 5 3 3 3 2 3 2

A (7) 5 (6) (5) 4 3 4 3 4 3 2

B 6 (7) (5) (6) (5) 4 3 4 3 4 3 2

8va

T 5 5 (5) 17 14 17 16 16 15 15 14 15 14

A 7 7 (7) 15 15 17 16 16 15 16 15 14

B 7 7 (7) 16 16 17 16 16 15 16 15 14

Gtr IV

T 5 5 5 9 9 8 8 5

A 7 7 7 9 9 7 7 7

B 7 7 7 9 9 9 9 7

82

D E/B G/B D E/B G/B D

3x

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

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

5 7 7 9 9 8 8 5 5 7 7 9 9 8 8 5 7 7 9 9 8 8 5 7 7

N.C.

84

16

16

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

12 12 9 9 10 10 12 12 9 9 10 10 12 12 10 10 12 12 13 13 10

J Intro Reprise

Gtr I *imp* Am7

85

4

4

Gtr III *f*

5 5 7 4 5 5 7 7 4 5 7 7 15 15 17 15 14 14 14

87

T 5 7 4 5 7 7 4 5 17 17

A 7 7 4 5 7 7 4 5 17 17

B 7 7 4 5 7 7 4 5 17 17

sl.

K Verse 3

Am7

Bm7

89

Gtr I

T 15x x15x x15x x15x x15x15x 15x x15x x15x x15x x15x15x 17x x17x x17x x17x x17x17x 17x x17x x17x x17x x17x17x

A 13x x13x x13x x13x x13x13x 13x x13x x13x x13x x13x13x 15x x15x x15x x15x x15x15x 15x x15x x15x x15x x15x15x

B 12x x12x x12x x12x x12x12x 12x x12x x12x x12x x12x12x 14x x14x x14x x14x x14x14x 14x x14x x14x x14x x14x14x

Gtr III

T 5 5 5 (5) 8 7 7 12 10 12 12 10 12

A 7 7 7 (5) 9 9 9 11 11 11 11 11 11

B 7 7 7 (5) 9 9 9 11 11 11 11 11 11

Am7

Bm7

93

T 15x x15x x15x x15x x15x15x 15x x15x x15x x15x x15x15x 17x x17x x17x x17x x17x17x 17x x17x x17x x17x x17x17x

A 13x x13x x13x x13x x13x13x 13x x13x x13x x13x x13x13x 15x x15x x15x x15x x15x15x 15x x15x x15x x15x x15x15x

B 12x x12x x12x x12x x12x12x 12x x12x x12x x12x x12x12x 14x x14x x14x x14x x14x14x 14x x14x x14x x14x x14x14x

T 5 5 5 5 5 7 7 7 17 17 17 17

A 7 7 7 7 7 9 9 9 17 17 17 17

B 7 7 7 7 7 9 9 9 17 17 17 17

H H

L Chorus

97

Em7 F#m7 G F#m7

T	10	10	10	10	10	12	12	12	12	12	12	12	12	12	12
A	8	x x 8 x 8	x 8 x x 8 x	10	x x 10 x 10	x 10 x x 10 x	12	x x 12 x 12	x 12 x x 12 x	10	x x 10 x 10	x 10 x x 10 x	12	x x 12 x 12	x 12 x x 12 x
B	7	x x 7 x 7	x 7 x x 7 x	9	x x 9 x 9	x 9 x x 9 x	11	x x 11 x 11	x 11 x x 11 x	10	x x 10 x 10	x 10 x x 10 x	9	x x 9 x 9	x 9 x x 9 x

T	151515	15	171717	17	151515	15	171717	17
A	191919	19	212121	21	161616	16	212121	21
B	212121	21	232323	23			232323	23

101

Em7 F#m7 G C

T	10	10	10	10	10	12	12	12	12	12	8	x 14 x x 15 x 15 x
A	8	x x 8 x 8	x 8 x x 8 x	10	x x 10 x 10	x 10 x x 10 x	12	x x 12 x 12	x 12 x x 12 x	8	x 13 x x 13 x 13 x	
B	7	x x 7 x 7	x 7 x x 7 x	9	x x 9 x 9	x 9 x x 9 x	11	x x 11 x 11	x 11 x x 11 x	10	x 12 x x 12 x 12 x	

T	151515	15	171717	17	151515	15	15
A	191919	19	212121	21	161616	16	17
B	212121	21	232323	23			

[M] Outro

Am13 Am7 Am13 Am7

105

T
A
B

Gtr III

Am13 Am7 Am13 Am7

107

T
A
B

1

Am13

Am7

rit. Am13

T

A

B

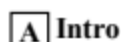
T

A

B

(From the 1972 Album CLOSE TO THE EDGE)

Words a
Howe
Arrange



Electric Sitar Transcribed for Standard Guitar

Double-Time Feel ♩ = 104

B

14:

B²

©

Ab

2

 G^b

4

B²

2

Ab

E

B

Gtr I Electric

Gtr II Electric

Gtr III Hammond Organ

6

B^b G^b A^b B^b G^b A^b B^b G^b A^b D^b

T 6 2 4 6 2 4 2 4 6 6 6 6 6 6

A 7 3 5 7 3 5 7 3 5 6 6 6 6 6

B

T 10 6 8 10 6 8 10 6 8 6 6 6 6 6

A 11 7 9 11 7 9 11 7 9 6 6 6 6 6

B

T 6 2 4 6 2 4 6 2 4 6 6 6 6 6

A

B

10

B D^b G^b F D^b B D^b B^b A^b B

T 4 6 2 1 6 4 6 6 4 7

A 4 6 2 2 6 4 6 7 5 7

B 4 6 6 6 6 6 6 6 6 6

T 4 6 7 6 6 4 6 10 8 11

A 4 6 6 6 6 4 6 11 9 12

B

T 4 6 7 6 6 4 6 6 4 7

A 4 6 6 6 6 4 6 6 6 6

B

14

A G^b A^b A G^b A^b A G^b A^b C

T 5 2 4 5 2 4 5 2 4 5 5 5 5 5

A 6 3 5 5 3 5 5 5 5 5 5 5 5 5

B

T 9 6 8 9 6 8 9 6 8 5 5 5 5 5

A 10 7 9 10 7 9 10 7 9 5 5 5 5 5

B

T 5 2 4 5 2 4 5 2 4 5 5 5 5 5

A

B

18

B C G G^b C B C B A B

T 4 5 3 2 5 4 5 7 5 7 7 5 7

A 4 5 5 4 5 4 5 8 5 8 8 8 8

B

T 4 5 7 6 5 4 5 11 9 11

A 4 5 8 7 5 4 5 12 10 12

B

T 4 5 3 2 5 4 5 7 5 7

A

B

22

B^b G^b A^b B^b G^b A^b B^b G^b A^b D^b B

T 6 2 4 6 2 4 6 2 4 6 6 6 6 6 7

A 7 3 5 7 3 5 7 3 5 6 6 6 6 8

B

T 10 6 8 10 6 8 10 6 8 6 6 6 6 11

A 11 7 9 11 7 9 11 7 9 6 6 6 6 12

B

T 6 2 4 6 2 4 6 2 4 6 6 6 6 7

A

B

26

B^b G^b A^b B^b G^b A^b B^b G^b A^b D^b

T 6 2 4 6 2 4 6 2 4 6 6 6 6 6

A 7 3 5 7 3 5 7 3 5 6 6 6 6 6

B

T 10 6 8 10 6 8 10 6 8 6 6 6 6 6

A 11 7 9 11 7 9 11 7 9 6 6 6 6 6

B

T 6 2 4 6 2 4 6 2 4 6 6 6 6 6

A

B

30

B D^b G^b F D^b B D^b B^b A^b B

T 4 4 2 1 4 4 6 4 7
A 4 4 3 2 4 4 7 5 8
B 4 4 3 2 4 4 7 5 8

T 4 6 6 5 6 4 6 10 8 11
A 4 6 6 6 6 4 6 11 9 12
B

T 4 6 7 6 6 4 6 6 4 7
A 4 6 7 6 6 4 6 6 4 7
B

34

A G^b A^b A G^b A^b A G^b

T 5 2 4 5 2 4 5 2
A 6 3 5 6 3 5 6 3
B

T 9 6 8 9 6 8 9 6
A 10 7 9 10 7 9 10 7
B

T 5 2 4 5 2 4 5 2
A
B

Bm

 Λ (type 2)

36

Gtr IV Lead Synth

Gtr III *f* Hammond Organ

Gtrs I, II *mp* Electric Sitar and Electric

Note: Rick Wakeman's Solo is a Melodic A Minor Scale, playing a G Scale over Am Key as follows A, B, C, D, E, F#, G,

Am G Am Bm Am G Am Bm

40

Gtr III *ff* Hammond Organ

sl.

Gtrs I, II *mp* Electric Sitar and Electric

Am G Am Bm Am G Am Bm

42

T 10 10 10 10 12 15 13 14 7 8 7 8 10 8 10 12 10 12 14 12 14 15 14 15 17 15 17 19 17 19 20 19 20 19 15

A

B

T 5 5 x 3 3 3 5 5 x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8 10 10 x 7 7 7 9 10 x 12 x 10 9

A

B

Am G Am Bm Am G Am Bm

44

T 19 20 19 20 17 19 17 15 17 15 14 15 14 12 14 12 10 12 10 8 10 8 10 7 8 7 8 5 7 5 7 3 5 3 5 2 3 2 3 0 2 0 1

A

B

T 5 5 x 3 3 3 5 5 x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8 10 10 x 7 7 7 9 10 x 12 x 10 9

A

B

Am G Am Bm Am G Am Bm

46

T 3 5 3 4 1 3 1 2 4 0 2 4 5 3 5 3 7 7 7 5 8 7 10 8 12 10 13 10

A

B

T 5 5 x 3 3 3 5 5 x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8 10 10 x 7 7 7 9 10 x 12 x 10 9

A

B

Em D Dm C(type 2)

48

T 19 14 12 13 12 11 9 10 9 9 9 7 9 14 12 11 19 14 12 13 12 11 9 10 9 11 9 10 9 9 7 8 7 8

T 7 7 x 7 7 7 7 7 7 5 5 5 x 5 5 5 5 5 5 3

A 9 9 x 9 9 9 9 9 9 7 7 7 x 7 7 7 7 7 7 5

B

Am G Am Bm Am G Am Bm

50

T 19 14 12 13 15 19 14 12 13 15 19 14 12 13 15 12 14 15 19 17 17 19 19 14 12 13 14 14 15

T 5 5 x 3 3 3 5 5 x 7 7 x 5 8 8 x 7 7 7 8 8 8 x 10 x 8

A 5 5 x 4 4 4 5 5 x 7 7 x 5 10 10 x 8 8 7 9 9 x 12 x 10

B 9 9 x 4 4 4 5 5 x 7 7 x 5 9 9 x 11 x 9

Em D Dm C(type 2)

52

T 19 16 12 11 12 12 13 15 13 19 14 12 13 12 11 9 10 9 9 19 14 12 13 12 11 9 10 9 11 9 10 9 9 7 8 7

T 7 7 x 7 7 7 7 7 7 5 5 5 x 5 5 5 5 5 5 3

A 9 9 x 9 9 9 9 9 9 7 7 7 x 7 7 7 7 7 7 5

B

D Hammond Organ Solo (2nd Half)

Am 8va----- G Am Bm Am G Am Bm

54

17 19 17 17 19 20 19 17 19 20 19 17 17 19 15 17 15 14 15 14 12 14 12 15

T A B

Am 8va----- G Am Bm Am G Am Bm

56

12 13 12 14 19 17 13 12 14 19 17 13 12 14 19 17 14 12 13 14 12 13 15 12 13 12 15 12 13 12 13 12 13 12 14 14

T A B

Am G 8va----- Am Bm Am G Am Bm

58

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

T A B

Am G Am Bm Am G Am Bm

60

T 13 15 17 15 19 17 20 19 22 20 24 25 15 17 19 17 19 15 17 15 17 14 15 14 15 12 14 12 13 10 12 10 12 8 10 8 10

A

B

T 5 5 x 3 3 3 5 5 x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8

A 5 5 x 4 4 4 5 5 x 7 x 5 10 10 x 7 7 7 10 10 x 12 x 10

B

Em D Dm C

62

Gtr IV Lead Synth

T 8 8 8 8 7 5 6 6 6 6 5 3

A

B

The

Gtr III *f* Hammond Organ

T 12 12 12 12 15 14 10 10 10 10 13 12

A 12 12 12 12 15 14 10 10 10 10 13 12

B 14 14 14 12 12 12 10 10 10 10 14 12

Gtrs I, II Electric Sitar and Electric

T 7 7 x 7 7 7 7 7 7 5 5 5 x 5 5 5 5 5 5 5

A 9 9 x 9 9 9 9 9 9 7 7 7 x 7 7 7 7 7 7 7

B

[E] Verse 1

15:54 Am G Am Bm Am G Am Bm

64

Gtrs I, II *mp* Electric

T 0 0 x 3 3 3 0 0 x 2 2 2 5 5 x 3 3 3 5 5 x 7 x 0
A 1 1 x 3 3 3 1 1 x 3 3 3 5 5 x 3 3 3 5 5 x 7 x 0
B 2 2 x 4 4 4 2 2 x 4 4 4 5 5 x 4 4 4 5 5 x 7 x 0

time be - tween the notes re - lates the col - our to the scenes. A
space be - tween the fo - cus shape as - cend knowl - edge of love. As

Gtr V *f* Grand Piano

T 5 5 3 4 5 5 7 7 3 5 2 3 3 5 2 3 4
A 7 7 5 5 7 9 5 5 3 4 5 5 3 4
B 5 3 5 7 8 7 8 7

Am G Am Bm Am G Am Bm

66

con - stant vogue of tri - umphs dis - lo - cate man, so it seems. And
song and chance de - vel - op time lost so - cial tem - p'rance rules above.

T 5 5 3 4 5 5 7 7 3 5 2 3 3 5 2 3 4
A 7 7 5 5 7 9 5 5 3 4 5 5 3 4
B 5 3 5 7 8 7 8 7

[F] Interlude

16:12 Gm F Gm Am Gm F Gm Am Gm F Gm Am

68

Gtr VI *mp* Keyboard - Mellotron Strings

Ah, ah. Then ac -

Gtrs I, II Electric

Gtr V Grand Piano

[G] Verse 2

Am G Am Bm Am G Am Bm

71

Gtrs I, II Electric

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

Gtr V Grand Piano

73

Am G Am Bm Am G Am Bm Bm7

Gtrs I, II Electric

T 0 0 x 3 3 3 0 0 x 2 2 2 5 5 x 3 3 3 5 5 x 7 x 0 7 7 7
A 1 1 x 3 3 3 1 1 x 3 3 3 5 5 x 3 3 3 5 5 x 7 x 0 7 7 7
B 2 2 x 4 4 4 2 2 x 4 4 4 5 5 x 4 4 4 5 5 x 7 x 0 7 7 7

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

Gtr V Grand Piano

T 5 5 3 4 5 5 7 7 3 5 2 3 3 5 2 3 19 19 22
A 7 7 4 5 5 7 7 9 5 5 4 5 5 3 4 19 19 19
B 5 3 5 7 8 7 8 7 19 19 19

Gtr VI Keyboard - Mellotron Strings

T 7 7 7
A 10 10 10
B 11 11 11

H Verse 3

Half-Time Feel $\text{♩} = 82$

Chords: B^b $Gm7^b5$ F B^b B^bm6 F

76

On the hill we viewed the si - lence of the val - ley, called to wit-ness cy-cles on - ly of the past.

80

and we reach all this with move - ments in be - tween the said re - mark.

Chords: $Gm7$ B^b $Gm7^b5$ F B^b

The score is divided into two systems. The first system starts at measure 76 and ends at measure 80. The second system starts at measure 80 and ends at measure 84. The guitar part is written in standard notation with chords and a fretboard diagram. The vocal part is written in standard notation with lyrics. The bass part is written in standard notation with fret numbers. The lyrics are: 'On the hill we viewed the silence of the valley, called to witness cycles only of the past. and we reach all this with movements in between the said remark.'

I Chorus

83

Gm F Gm Am

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

T A B

T A B

T A B

Gm F Gm Am

86

let ring-----
N.H.-----

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

T A B

T A B

T A B

B ²	Am/C	Gm	F	Gm	Am
----------------	------	----	---	----	----

[illegible]

93

Gm Am B^b Am B^b C/D *rit.*

Guitar

T 10 x x 8 10 x x 11 11 x x 10 11 x x 13 (13)

A 9 x x 7 9 x x 10 10 x x 9 10 x x 12 (12)

B 10 x x 8 10 x x 12 12 x x 10 12 x x 14 (14)

T 8 6 5 6 8 6 8 10 10 8 6 8 10 8 10 12 (12)

A 9 7 5 7 9 7 9 10 10 7 9 10 10 9 10 13 (13)

B 5 3 5 6 6 5 6 14 (14)

T 5 3 5 6 6 5 6 5 (5)

A 7 5 7 8 7 5 7 8 (5)

B 7 5 8 8 7 8 5 (5)

K "I Get Up, I Get Down"Slowly $\text{♩} = 74$

98

B $\flat$ B $\flat$ /D Am/E

Gtr I *mf* Electric

T 7 6 7 5 5 5

A 7 8 5 5 5 5

B 7 5 5 5 5 5

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

Gtr III *p* Hammond Organ

T 10 8 6 8 8 8 8 5 6 8

A 11 10 8 10 8 10 10 9 10 8

B 12 12 5 10 7 9 10 10 10 7

mp

T 6 5 0

A 5 0 0

B 0 3 0

100

F C/E Dm7 F/C

T
A
B

3 2 0 5 3

I get down.

mp

T
A
B

8 10 10 13 8 9 10 10 10 10 6 7 5 6 5 8

Gtr VI Keyboard - Mellotron Strings

T
A
B

6 8 5 7 5 6 5 5

104

B $\flat$ maj9

1. , 2.

4x

T

A 3

B 4

(3)

(4)

(3)

(4)

I get up,

4x

T 6

A 7

B 6

(8)

(8)

(6)

(6)

5 6 8

10 10

8va

Gtr V

Grand Piano

let ring

17 18 19 17 19 18

17 18 19 17 19 18

17 18 19 17 19 18

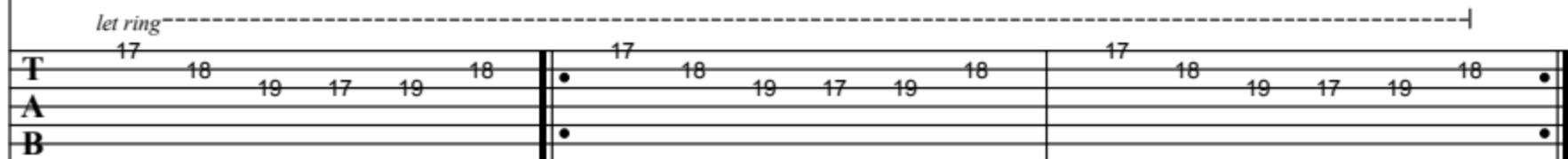
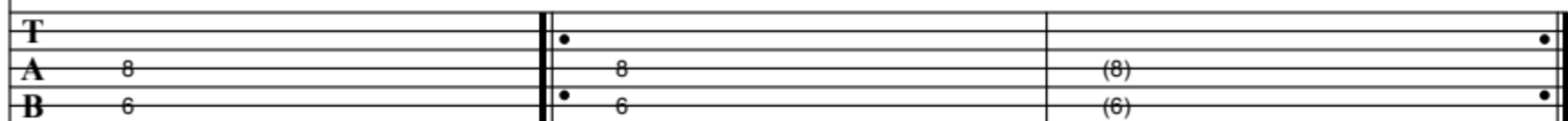
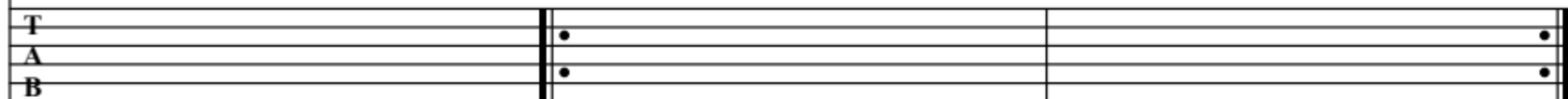
4x

[L] Ending/Outro

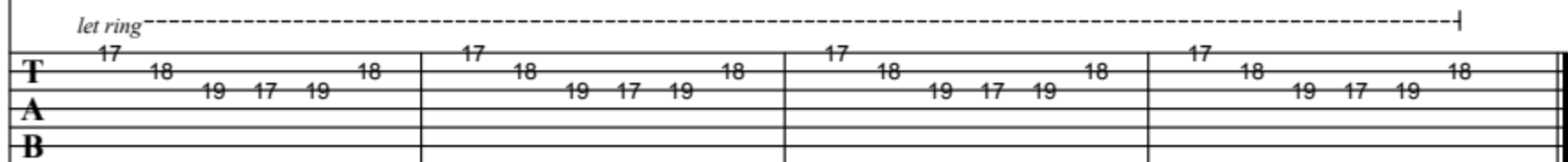
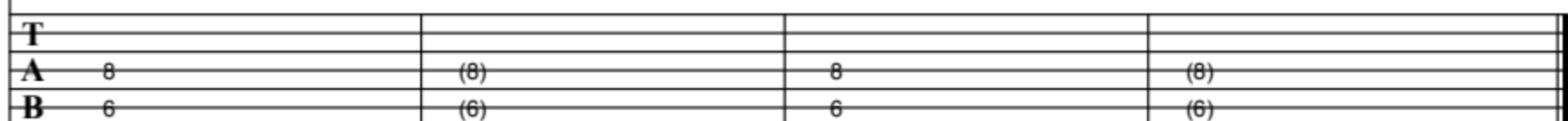
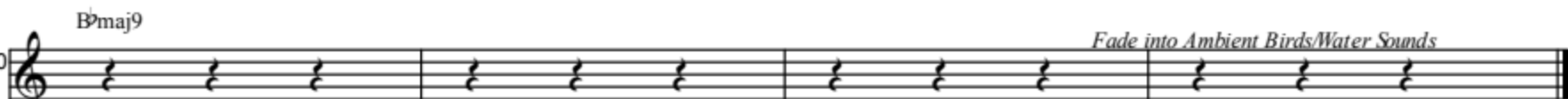
3.

B♭maj9

107



110



(From the 1997 Album OPEN YOUR EYES)

Words by
Music by
Sherwood

1

Gtr I

Now I've heard...

5

9

13

16

20

T

A 2 3 2 3 2 3 3 0 | 2 3 2 3 2 2 0 0 | 2 3 2 3 2 0 0 0 | 2 3 2 3 2 2 3 3

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

[illegible]

28 Musical score for the song 'You know that I would be the one...'. The score is written for three parts: Treble (T), Alto (A), and Bass (B). The Treble part features a melody with eighth and sixteenth notes, including a double bar line and a repeat sign. The lyrics 'You know that I would be the one...' are written below the Treble staff. The Alto and Bass parts provide harmonic support with a bass line of eighth and sixteenth notes. The Alto part includes a double bar line and a repeat sign. The Bass part includes a double bar line and a repeat sign.

[illegible][illegible]

40

Now I hear you singing...

T 9 5 3 1 3 0 1
A 7 7 0 0 2 2 2 0 2 3
B 7 5 1 3 3 3 1 0 3 3

rit.

43

let ring

T 5 5 3 5 1 0
A 2 2 2 3 3 2 3 2 3 2 3 2 3
B 3 3 3 1 3 3 3 3 3 3 3 (3)

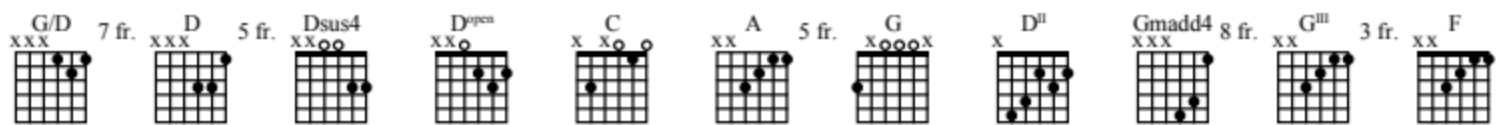
FUTURE TIMES / REJOICE

As recorded by Yes

(From the 1978 Album TORMATO)

Transcribed by Bosun

Words by
Music by
and Wh



A Part A: Future Times (Intro)

$\text{♩} = 84$
D
8va-----

1

Gtr I

T 15 14 14 15 14 15 12 12 12 12 14 12 15 14 12

A 14

B

Gtr II

T 3 2 2 3 2 3 5 5 5 3 2 3 3 2 4 5 5 2 5 3 2 5

A 2

B

3

8va-----

T 17 17 19 17 19 17 15 14 14 15 14 15 12 12

A 14

B

H P

8va-----

T 5 5 7 5 15 14 14 15 14 15 12 12

A 14

B

5va-----

5

T 12 15 14 15 15 15 14 12 | 12 12 14 12 15 14 12

A

B

H P H P H P H P H P

D
5va-----

7

T 12 15 14 15 15 15 14 12 | 12 12 14 12 15 14 12

A

B

Gtrs I, II

T 15 14 14 15 14 15 12 12 | 12 15 14 15 15 15 14 12 | 12 12 14 12 15 14 12

A 14 |

B

G
Gtr III

9

T 15 17 15 10 12 10 | 12 13 12 8 10 8 | 7 9 7 | 4 5 4 | 5 7 5 | 5 7 5 | 2 3 2 | 0 2 0 | 2

A

B

H P H P H P H P H P H P H P H P H P

Gtr I

T 10 12 10 | 12 13 12 | 12 14 12 | 12 14 12 | 14 15 14 | 3 5 3 | 3 5 3 | 4 5 4 | 5 7 5 | 5 7 5 | 7

A

B

Gtr II

11

D^{II}

8va-----

T 9 7 9 7 12 10 12 10 12 10 12 14 (14) 9 7 9 7 14 14 12 15

A

B

P P P P

T 5 3 2 2 5 7 5 5 4 14 12 14 12 12 11 12 14 17 15 15 14 19 17

A

B

G

①3fr.

13

T 15 17 15 15 17 15 12 13 12 12 14 12 7 9 7 4 5 4 2 4 2 0 4 2 3 0 3 0 2 0 2

A

B

H P H P H P H P H P H P H P

T 10 12 10 12 13 12 12 14 12 12 14 12 14 15 14 3 5 3 3 5 3 4 5 4 5 7 5 5 7 5

A

B

D^{II}

8va-----

Full

15

T 9 7 9 7 12 10 12 10 12 10 12 14 15 17 (17) (17) 15

A 9 7 9 7 12 10 12 10 12 10 12 14 15 17 (17) (17) 15

B 9 7 9 7 12 10 12 10 12 10 12 14 15 17 (17) (17) 15

P P

T 7 5 7 5 5 4 4 7 9 7 8 7 12 15 14

A 7 5 7 5 5 4 4 7 9 7 8 7 12 15 14

B 7 5 7 5 5 4 4 7 9 7 8 7 12 15 14

Gmadd4

17

T 15 17 15 10 12 10 12 13 12 8 10 8 7 9 7 4 5 4 2 4 2 0 4 2 3 0 3 0 2 0 2

A 15 17 15 10 12 10 12 13 12 8 10 8 7 9 7 4 5 4 2 4 2 0 4 2 3 0 3 0 2 0 2

B 15 17 15 10 12 10 12 13 12 8 10 8 7 9 7 4 5 4 2 4 2 0 4 2 3 0 3 0 2 0 2

H P H P H P H P H P H P H P

T 10 12 10 10 12 10 12 14 12 12 14 12 12 14 12 3 5 3 3 5 3 2 4 2 5 7 5 5 7 5

A 10 12 10 10 12 10 12 14 12 12 14 12 12 14 12 3 5 3 3 5 3 2 4 2 5 7 5 5 7 5

B 10 12 10 10 12 10 12 14 12 12 14 12 12 14 12 3 5 3 3 5 3 2 4 2 5 7 5 5 7 5

B 1st Verse

D^{II}

8va

3

Full

G

19

T 14 12 15 12 15 15 15 15 17 (17) 17

A 0 16 16 16 16

B 0

P P

T 7 5 4 5 7 8 7 7 5 7 8 8 10 10 12 14 15 14 12 12 15 12

A 7 9 9 11 14

B 7 5 5 4

8

9 11

D^{II}

8va

1/2

Full Full Full

22

T 21 17 19 17 15 19 17 (17) (17)

A 19 19 19 19 19 19

B

T 12 12 11 12 10 12

A 12

B

25

G δva $\overbrace{\hspace{10em}}$ D^{II} δva $\overbrace{\hspace{10em}}$

Full Full Full Full 1/2 Full Full 1/2 1/2

T (17)(17)(17)(17)(17)15 (15) 15 17 15 21 17 17 (17)40 15 15 15 14 (14)

A

B

P H *sl.*

T

A 9 11 12 12 11 12 14 12

B

29

G δva $\overbrace{\hspace{10em}}$ D^{II} δva $\overbrace{\hspace{10em}}$ δva $\overbrace{\hspace{10em}}$

----- 1/2 1/2

T (14) 21 21 (21) 15 15

A 19 19 19 19 19 19

B

T

A 12 11 12 12 11 9

B

C Chorus
G^{III}

8va-----

32

T 15 14 14 17 17 15 15 15 14 15 14 12 14 12 14 12 11

A

B

H P H P P P sl. sl. sl. sl. sl. sl.

T 11 14 12 (12)

A

B

Dopen

8va-----

35

T 17 15 14

A

B

T 12 14 16 12 14 16 14 15 14 14 16 12 14 16 12 14

A 12 14 11 12 14 12 14 15 14 14 12 12 14 11 12 14

B 14

G^{III}

8va-----

37

T 15 (15)

A

B

Gtr II

T 12 14 11 12 14 12 14 15 14 11 12 14 11 12 14

A

B

40

G^{III}

Measures 40-41. The guitar part (Gtr I) features a melodic line with a trill on the 4th measure. The vocal part (Vocal) has a long note on the 4th measure. The guitar part (Gtr II) has a long note on the 4th measure. The vocal part (Vocal) has a long note on the 4th measure.

T	A	B
12 14 11 12 14 12 14 15 14 14 12 12 14 14 12	12 14 11 12 14 12 14 15 14 14 12 12 14 14 12	12

42

D^{open}

Measures 42-43. The guitar part (Gtr I) features a melodic line with a trill on the 4th measure. The vocal part (Vocal) has a long note on the 4th measure. The guitar part (Gtr II) has a long note on the 4th measure. The vocal part (Vocal) has a long note on the 4th measure.

T	A	B
12 14 11 12 14 12 14 15 14 14 12 12 14 11 12 14	12 14 11 12 14 12 14 15 14 14 12 12 14 11 12 14	12 14 11 12 14 12 14 15 14 14 12 12 14 11 12 14

D Interlude

44

G

① 3fr.

Gtr I

8va

Gtr II

Measures 44-45. The guitar part (Gtr I) features a melodic line with a trill on the 4th measure. The vocal part (Vocal) has a long note on the 4th measure. The guitar part (Gtr II) has a long note on the 4th measure. The vocal part (Vocal) has a long note on the 4th measure.

T	A	B
7 5 7 5 4 5 7 5 7 5 4 5 7 5	7 5 7 5 4 5 7 5 7 5 4 5 7 5	12 14 11 12 14 12 14 15 14 14 12 12 14 11 12 14

46

D

8va-----

T 7 5 4 5 7 5 7 5 4 5 7 5 7 5 4 5 | 4 7 5 4 4 7 9 7 8 7 7

A

B

8va-----

T 15 13 12 13 15 12 15 13 12 13 15 12 15 13 12 13 | 12 10

A

B 10 9 9 7

Gtr III

T 3/3 3/3

A

B

48

8va-----

G 8va-----

tr~~~~~

T 5 (7) 5 (7) 14 15 14 15 | 15 12 15 13 12 13 15 12 15 13 12 13 15 12

A

B

8va-----

8va-----

T 12 12 12 10 12 15 15 14 | 15 12 15 13 12 13 15 12 15 13 12 13 15 12

A 14 12 12 11 12 10 15

B

8va

T 17 15

A

B

50

G^{III}
Gtr III

8va-----

Dopen

8va-----

T 15 13 12 13 15 12 15 13 12 13 15 12 15 13 12 13

A

B

T 15 13 12 13 15 12 15 13 12 13 15 12 15 13 12 13

A

B

52

E 2nd Verse

G^{III}

8va-----

8va

tr 17 (19)

14 15 17 15 14 15

15

H H P P H

T 17 19 20 19 19 17 17 19 20 19 19 17 19 17

A

B

T 17 19 20 19 19 17 17 19 20 19 19 17 19 17

A

B

54

8va-----

Dopen

1/2-----

21----- (21)

T 19 19 19 19 19 19 19

A

B

8va-----

8va

T 19 17 15 14 12 10 15 19 17 15

A 20 19 15 15 14 12 15 20 19 17

B 19 19 16 14 14 12 16 19 19 18

56

8va-----

8va-----

G^{III}

Full

17----- 17 15 14 17 15 15 17 16

T

A

B

H

8va-----

8va-----

8va-----

T 12 14 15 19 17 15 14 15 12 14 15 12 10

A 14 15 17 20 19 15 15 15 14 15 16 12 14 12

B 14 14 16 19 19 16 14 16 14 14 16 12 14

58

δva-----*D^{open}* *G^{III}*-----

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

A

B

H P H P P H P P H P P

δva-----*δva*---

T 15 15 12 14 12 15 19 17 15 15 15 15 14 14 14

A 12 14 12 15 20 19 17 15 15 15 15 14 15 15 14

B

60

δva-----*D^{open}* *δva*-----

T 14 12 14 15

A

B

δva-----

T 15 12 14 15 19 17 15 14 17 15 14 16 14 12 16 14

A 16 14 14 16 19 17 15 14 16 14 12 16 14

B

61

G^{III} 8va

Dopen

17 19 19 19 19 19 21 1/2 17

(17)

8va

19 17 15 14 12 20 19 15 15 15 14 12 14

T A B

[F] 3rd Verse

Gtr IV 8va

G/D

64

Gtrs I, II

15 14 14 15 14 15 14 17 15 (15)

T A B

D G/D

68

Gtr I

14 14 14 12 14 12 12 (12) 12 12 10 8 9 7 9 7

T A B

Gtr II

T A B

71

D

D

T 15 15 14 12 14 12 14 12 11 (11) 10 10 10 12 10 12 12 12 14 14 14 12 14 10 10 10

A

B

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

A 4 2 0 4 4 2 4 7 4 2 0 4 5 7 7 4 7 7

B 5 2 0 5 4 2 5 7 4 2 0 5 5 7 7 4 7 7

74

Gtr III

G^{III}

Dopen

T 14 14 12 10 14 12 14 12 (12) 14 14 12 10 14 12 14 12 10 10 10 12 10 12 12

A

B

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

A 2 0 2 0 4 2 0 4 4 2 4 7 7 4 3 2

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

[G] Outro

77

G F B^b F[#] G[#] B^b C D

T 14 14 14 12 14 10 10

A 3 3 1 6 2 4 6 8 10

B 2 2 4 2 7 3 5 7 9 11

T 0 0 3 5 2

A 0 2 7 5 2

B 0 4 7 2

Gtr III

T 2 2 3 5 6 7 9 6 8 7

A 2 2 3 5 6 6 8 8 7

B 2 2 3 5 6 6 8 8 7

80

G F B^b F[#] G[#] B^b C D C F G

8va-----

T 15 13 18 14 16 18 20 17 17 17 15 14 15 15 14 17 17 19 17 20 19 17

A 15 13 18 14 16 18 20 17 17 17 15 14 15 15 14 17 17 19 17 20 19 17

B 16 14 19 15 17 19 21

T 5 5 5 3 2 3 3 3 2 5 5 5 7 5 8 8 7 5

A 5 5 5 3 2 3 3 3 2 5 5 5 7 5 8 8 7 5

B 5 5 5 3 2 3 3 3 2 5 5 5 7 5 8 8 7 5

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

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

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

82

D5
8va

D

H

8va

T 22 17 19 17 (19) (19)

A 14 15 15 14 14 15 14 15 17 17

B 14

T 10 10 12 10

A 14 15 15 14 14 15 14 15 17 17

B 14

T 14 12

A 14 12

B 14 12

84

C F G

8va

8va

T 17 15 14 15 15 15 19 17 17 17 19 17 15 20 19 17

A 14 15 15 14 15 10 11 13

B 14

T 17 15 14 15 15 15 19 17 17 17 19 17 15 20 19 17

A 15

B 15

T 5 7 3 5 6 5 8 7

A 5 7 3 5 6 5 8 7

B 5 7 3 5 6 5 8 7

86 *8va*-----

T 19 17 15 15 19 17 18 18 18 16 16 18 (18)

T 0 0 0 1 6 10 15

A 0 0 0 2 7 12 15

B 0 0 0 2 7 12 15

sl.

[H] Part B: Rejoice (1st Verse)

89 *Gtr IV* *Dsus4* *Dopen*

T 13 10 11 9 10 9 (9) 11 10 8 12 10 11 9 10 9 11 10 13 10

A 13 10 11 9 10 9 (9) 11 10 8 12 10 11 9 10 9 11 10 13 10

B 13 10 11 9 10 9 (9) 11 10 8 12 10 11 9 10 9 11 10 13 10

92 *C* *D*

T 13 10 11 9 10 9 (9) 11 10 8 12 10 11 9 10 9 11 10 13 10

A 13 10 11 9 10 9 (9) 11 10 8 12 10 11 9 10 9 11 10 13 10

B 13 10 11 9 10 9 (9) 11 10 8 12 10 11 9 10 9 11 10 13 10

95 *Dsus4* *Dopen*

T 13 10 11 9 10 9 (9) 11 10 8 12 10 11 9 10 9 11 10 13 10

A 13 10 11 9 10 9 (9) 11 10 8 12 10 11 9 10 9 11 10 13 10

B 13 10 11 9 10 9 (9) 11 10 8 12 10 11 9 10 9 11 10 13 10

I

97

Gtr I

T

A

B

14 15 17 14 17 17 15 15 17 14 17 17 15

H H

Gtr II

T

A

B

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

let ring

Gtr III

T

A

B

10 9 11 10 8 13 12 13 14 11 11 14 13 14 11 14 11 13 14 11 13

A D A

8va-----

Gtr IV D^{open} Dsus4

8va 8va

101

mp

T 17 14 14 22 21 19 19 21 19 17 17 17 19 17 18 19 18 16 14 14 12 15 14

A

B 12

p

let ring---|

T 10 10 9 12 10 10 10 9 11 11

A 11 12 11

B

T 14 11 13 14

A

B

D^{open} C

8va- 8va----- 8va-----

105

T 10 10 11 11 x 12 x 13 12 13 12 x 12 x 12 13 x 13 x 13

A 12 12 12 9 12

B

Gtr III

T 12 13 14 14 14 14 14 13 (12) 13 12 14

A 16 14 15 14 16 16 14 15 16 14 15

B

108

Dopen Dsus4 Dopen

8va----- 8va

T 12 14 14 12 15 8 8 10 8 7 x 10 x 7
A 12 7 x 7 x 7
B 9

T 5 7 14 15
A 7
B

C Gtr II A D

8va----- 8va-----

111

f

T 8 9 8 10 9 10 12 9 17 16 14
A
B

H P

8va-----

Gtr V

T 17 14 17 17 22 21 19
A
B

H

Gtr III

T 12 13 12 14 12 12 10 8 7 8 7 5 7 9
A
B 6

J Keyboard Solo

E E5

E

E5

Sva-

mp

H

H	P
---	---

Sva-

 $\delta v q \text{-----}$

Gtr II

$$ff$$

E

E5

G#

C#

G#

C#

Gtr II

124

D

8va-----

12 11 12 14 12 14 13 14 11 13 14

7 9 7 6 7 9 7 6 (6) 7 9 6 7 9 7 6 7 6

127

Gtr III

A

G^{III}

F

T 5 5 5 5 5 3 3 3 3 1 1 1 1

A

B

T 6 9 7 9 7 6 9 7 (7) 9 7 10 10 9 11 9 12 11 9 9 7 10 7 8 7 9 10 9 10 9

A

B

130

T 1 1 1 1 1 1

A 2 2 2 2 2 2

B 3 3 3 3 3 3

8va-----

T 10 9 10 10 10 10 10 10 10 13 10 12 13 17 17 17 18 17 17 18 17 20 17 18 17

A

B

132

F

T 1 1

A 2 2

B 3 3

8va-----

T 20 17 18 17 18 17 18 17 17 17 17 14 15 14 15 14 15 14 15 15

A

B

K 3rd Verse

133

Gtr IV *D^{open}* *8va*

Dsus4 *8va*

D^{open} *8va*

Gtr II *mf*

T 19 19 19 19 20 24 19 19 19

A 19 19 19 19 20 24 19 19 19

B 17

Gtr III *8va*

T 14 15 16 (14) (15) (16) (14) (15) (16)

A 14 15 16 (14) (15) (16) (14) (15) (16)

B 14 15 16 (14) (15) (16) (14) (15) (16)

The image shows a musical score for the song "The Rose Tree". It includes a vocal line, a guitar accompaniment, and a guitar solo section. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line starts at measure 136. The guitar part includes a solo section marked "Gtr III".

138

Dopen

Dsus4

T

A

B

140

Dopen

8va

Gtr I

f

1/2

Full

Full

T 14 (14) (14) (14) 15 (15) (15) (15) 17 (17)

A

B

Gtr II

8va

ff

8va

T 17 19

A

B

143

8va

8va

L Outro

D G F B^b F[#] G[#]

1/2

T (17) 14 (14) (14) 12

A

B

8va

8va

Gtr III

T 15 17

A

B

146

B $\flat$ C D G *8va* F B $\flat$ F $\sharp$ F $\sharp$ B $\flat$ C

T 6 8 10 15 13 18 14 x 16 18 20
A 6 8 10 15 13 18 14 x 16 18 20
B 7 9 11 16 14 19 15 x 17 19 21

T 6 8 7 8 5 6 7 8 6 8 6 8
A 6 8 7 8 5 6 7 8 6 8 6 8
B 6 8 7 8 5 6 7 8 6 8 6 8

148

D *8va* F

T 15 14 15 13 15 12 13 13
A 14 15 15 15 14
B

8va

Gtr II

T 22 10 10 11 10 7 8 7 5 6 5 6 7 6
A
B

Gtr III

T 7 8 5 6 7 9 6 8 7 8 5 6
A 7 6 6 6 7 8 6
B

151

8va-----

T 19 17 19 12 10 12 10 8 10 9 10 12

A

B

153

T 7 9 6 8 7 8 5 4 6 6 8 9

A 9 6 6 7 7 8 5 4 6 7 8 9

B

T 7 7 7 7 7 8 9 8 9 8 9 10 11 10 11 10 11 12 13 12 13 12 13

A 6 7 6 7 6 7 8 9 8 9 8 9 10 11 10 11 10 11 12 13 12 13 12 13

B

T 7 9 6 8

A 6 8 6 8

B

1



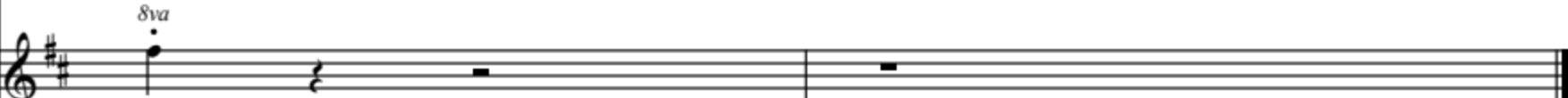
T

10

(10)

A

B



T

14

A

B



T

14

A

B

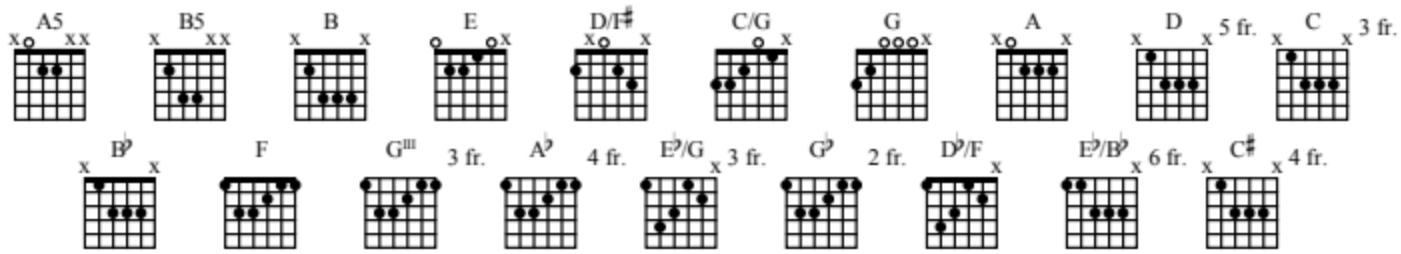
I'VE SEEN ALL GOOD PEOPLE

As recorded by Yes

(From the 1971 Album THE YES ALBUM)

Transcribed by
prusche@hotmail.com

Words a



A Intro

$\text{♩} = 152$ (♩-♩♩)
A5

1

Gtr I

Full

Full

Full

B

Gtr II *f*

5

Full

Full

Full

Full

P P P

sl.

B Chorus

N.C. E5 D5 C5 N.C. G5

9

wavy line

P.M.-----|

T

A

B 7 9 4 x 7 2 2 3 3 4 4 5 5 5 5

sl. *sl.* *sl.*

T

A

B *sl.* 7 9 7 9 11 9 7 7 7 7 9 x x 5 5 0 0 1 1 2 2 5 5 7 5 5 5 5

sl. *sl.*

A5 B N.C.

13

Full

Full

T

A

B 2 0 4 0 2 0 4 0 4 (4) 2 4 2 0 2 0 4 6 4 (4) 4 6 6 4 6 4 11 11 9 8 9 14

P *sl.* *sl.* *sl.* *sl.* *sl.*

T

A

B 7 7 7 7 9 10 (10) 7 9 7 7 11 9 (9) 11 12 9 9 (9) 9 7 9 11 9

sl. *sl.* *sl.* *sl.*

17

E5 D5 N.C. C5 G/B

T

A

B

7 9 7 7 7 7 5 7 9 7 x x 7 3 2 2 2 0 (0) 0 3 3 0

sl. sl.

T

A

B

7 9 7 9 11 9 7 7 7 7 9 7 5 5 7 5 5 5 7 5 5 5 2 2 3 3 2 2 3 5

sl. H sl.

The musical score continues from measure 20. Measure 21 features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass staff shows fingerings for the thumb (T), index (A), and middle (B) fingers. A dynamic marking of *p* (piano) is present. Measure 22 includes a slur over the first four notes, followed by a *sl.* (slide) instruction. Measure 23 contains a *Full* dynamic marking and a slur over the last two notes. Measure 24 concludes the section with a final chord and a *Full* dynamic marking.

25

B5 N.C.

Full Full Full Full Full Full Full

P P

T A B

5 6 7 7 10 7 5 5 5 (10) 7 5 9 7 x 11 9 (9) 9 11 12 9 11 9 (9) 9 7 9 9 12 9

sl. H

29

E5 D5 C5

P.M.-----|

T A B

9 11 9 9 11 9 7 7 9 7 7 7 9 7 5 5 7 5 5 5 7 5

32

N.C. A5

Full Full

sl. P

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

3 2 7 5 7 5 3 4 7 7 9 7 7 9 10 (10) 7 9 7 7 9 10

3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

35

C5 E5

Full Full

P sl. sl. sl.

(4) 2 4 7 5 (5) 5 7 7 5 11 9 (9) 9 11 11 9 11

10 7 12 10 (10) 10 12 13 10 12 9 (9) 9 9 9 9 11

5 5 8 8 (8) 8 8 8 8 8 8 7 (7) 7 7 7 7

C Guitar Solo

A5

38

T

A

B

H P

P P

sl. sl. sl. P P

T

A

B

41

B5

T
A
B

P

H

T
A
B

43

T
A
B

6 7 8 9 7 8 9 10 11 9 x 9 11

12 12 12 12 9 11 14 14 11 13 13

p p

T
A
B

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

2 2 2 2 2 2 2

E5

45

T 15 15 15 15 12 17 17 14 16 14

A 14

B

P P sl. H sl. H H sl.

T

A 4 6 6 4 4 6

B 2 2 2 2 2 2 0 9 9 11 11 9 9 12 12

47

T 15 0 15 17 0 17 20 0 17 20 0 17 20 0 17 20 0 17 20 0

A

B sl. H H H H H H H H H H

T

A 12 12 11 11 9 9 11 11 9 9 11 9

B 7 7 7 7 7 7 7 7 7 7 7 7

Gtr III

T

A 9 6 6 7 7 8 8

B 7

49

E

tr~ *tr~*

T 17 20 0 17 20 0 20 0 14 12 (13) (13) 14 16 16 14 12 14 12 (13) 13 12

A 14 12 (13) (13) 14 16 16 14 12 14 12 (13) 13 12

B 12 0 sl. P

H H

52

Gtr III ζ A5

tr~

T 2 3 2 0 (0) 2 0 1 0 2 0

A 9 9 11 11 9 9 11 9 2 2 2 2 2 1 0 2 2

B 7 7 7 7 7 7 7 7 0 0 2 2 2 2 2 2 2

sl. sl. P H H P sl.

Full

sl.

55

Full

Full

Full

T

A

B

P

P

P

H

P

T

A

B

2 0

2 0

2 0

2 0

4 2

4 2

4 2

59

Full

Full

T

A

B

P

P

H

sl.

sl.

sl.

sl.

T

A

B

4 2

4 2

4 2

4 2

D Chorus

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

62

T A B 7 9 6 7 9 11 9 7 9 5 7 (5) 7 5 3 4 3 5 7 0 9 7 0

sl. sl. sl. sl. sl. sl.

T A B 7 9 7 7 7 7 5 5 5 5 5 5 5 x 3 3 0 0 1 1 2 2 3 3 3 3 3 3 3 3 sl.

H H H

A5 N.C. (B)

66

T A B 2 2 4 2 2 4 4 (4) 2 4 2 2 4 6 4 (4) 4 6 6 (6) 4 6 4 (4) 4 6 4 7 4 6 1/2 4

Full Full Full 1/2

P sl. P

T A B 5 5 5 4 4 5 7 5 (5) 7 5 4 5 5 7 6 (6) 7 7 9 7 9 7 6 (6) 7 7 9 7 9 7 9

sl. sl. sl. sl. sl. H

(E) (D) (C) 8va----- (G)

70

T
A
B

4 4 14 (14) 15 17 19 17 15 15 16 16

sl. sl. sl.

T
A
B

7 9 7 7 7 5 5 5 7 9 7 9 9 7 9 x 3 3 2 3 3 4 4 3 3 3 3 3 3

sl. H

(A) (B)

74

T
A
B

2 2 4 2 2 4 4 (4) 2 4 2 2 4 6 4 (4) 4 6 6 (6) 4 6 6 (4) (6) (6) 4 6 6 0 12/12 0 12/12 1/2 Full

Full Full Full Full

P sl. P P

T
A
B

5 5 5 4 4 5 7 5 (5) 7 5 4 5 5 7 6 (6) 7 7 9 7 9 7 6 (6) 7 7 9 7 (7) 0 3

sl. sl. sl. sl.

102

B^b F G^{III} C B^b A^b E^b/G

T
A
B

110

F B^b A^b G^b D^b/F

T
A
B

116

E^b/B^b A^b G^b E B C[#]

T
A
B

LONG DISTANCE RUNAROUND

As recorded by Yes

(From the 2002 Album FRAGILE)

Transcribed by TLSspider for Power
Tab Editor

Words &
Arranged

A Intro

Fast Rock - ♩ = 176



1

Gtrs I, II

T
A
B

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

P P P P H H P

Gtrs III, VI

T
A
B

Gtrs IV, V

T
A
B

12 10 13 12 12 11 14 12 14 14 12 12 11 14 12 11 13 11 11 12 12

P P P P H H

6

T
A
B

P P P H P P P

T
A
B

T
A
B

T
A
B

P P P *sl.*

11

T
A
B

P P P H *sl.*

ff

T
A
B

T
A
B

P P H *sl.*

To Coda

15

sl. *P* *P* *P* *sl.* *P* *P* *P*

fff

Bm

20

mf *fff*

H *H* *H* *H*

H *P* *H* *H* *sl.* *H* *H*

let ring *let ring*

The musical score is written for guitar and includes a vocal line. The guitar part is in standard tuning and features complex fingerings, slurs, and dynamic markings. The vocal line is in treble clef and includes a Coda symbol. The score is divided into two systems, with measures 15-19 and 20-24. The first system includes a vocal line and a guitar line with a Coda symbol. The second system includes a vocal line and a guitar line with a Coda symbol. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The guitar part includes a variety of techniques, including slurs, slurs, and slurs. The vocal part includes a variety of techniques, including slurs, slurs, and slurs. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The guitar part includes a variety of techniques, including slurs, slurs, and slurs. The vocal part includes a variety of techniques, including slurs, slurs, and slurs.

B Verses

Half-Time Feel - ♩ = 88

Eadd2

Bm

Eadd2

Bm

G

[illegible]

36

Cmaj7 B⁷ B⁷maj7

fff

sl.

H H

DSS. al Coda



39

fff

mf

42

mf

[illegible]

[illegible]

E

57

T 12 14 16 14 16 17 14 16 17 16 17 19 16 17 19 19 17 16 19 19 16 17 16 19 17 16 18 16

A

B

58

mf *p* *pp* *ppp*

let ring-----|

T 16 17 17 16 19 19 17 16 16 14 14 16 17 17 16

A 16 18 18 18 16 14 16 12 12 7 7 7 17

B 12 12 7 7 7 12

MOOD FOR A DAY

As recorded by Yes

(From the 1971 Album FRAGILE)

Transcribed by Roadkill

Words a

A Intro

Vivace ♩ = 138

G/D F#7/C# G/D F#7/C# G/D F#7/C#

1.

Gtr I *mf*

*Gently tap face of guitar

2.

F#7/C# Bm

A G F# G/B F#7/A#

Bm A6

To Coda

G F# G/B F#A#

14

T 3 2 0 2 3 0

A

B 3 2 H

N.C. *rit.*

17

poco rit.

T 2 3 0 0 3 4

A 0 2 4 0 2 4 0 2

B 4 1 2 3 1 2 3 1 2 3 1 2 3

rit.

21

T

A

B 1 2 3 1 2 3 1 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 H P P H H P P H H P P H H P P H

23

T

A

B 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 H

Allegretto ♩ = 92

Bm/D E7 G D

25

(Grad. pick closer to sound hole)

T 3 2 0 2 1 4

A 0 2 1 4

B 0 3

P

29

Em/G

Bm

Gm/B $\flat$

**sul tasto*

w/nails

T
A
B

4 2 0 4 2 4 0 2 4 2 0 2 4 2 0 2

5

H P P H P P

**Play over fingerboard*

[illegible]

36

D/A Em/G Bm

w/nails

sl.

H P P H P P

39

Gm/Bb

N.C.

f

T 3 1 3 2 0 7 0

A (0) 5 3 5 3 6 5 3 5 3 2 5 3 2 0 3 2 0 3

B 1 (0) 3 2 0 3

♩. = 84

Esus4

D

A

G

F#

Bm

41

Musical notation for measures 41-44. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The guitar part (T) features a melodic line with eighth and sixteenth notes. The bass part (B) provides a steady eighth-note accompaniment. The guitar part is marked *mf* (mezzo-forte). The bass part includes fingerings (2, 4, 5, 4, 2, 2, 0, 3, 2, 3, 0, 3, 2, 0, 2, 3, 0, 3, 2, 0) and a pickup (P) in measure 42. The bass part also includes a half note (H) in measure 44.

45

Musical notation for measures 45-47. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The guitar part (T) features a melodic line with eighth and sixteenth notes. The bass part (B) provides a steady eighth-note accompaniment. The guitar part is marked *cresc. poco a poco* (crescendo poco a poco). The bass part includes fingerings (2, 4, 2, 3, 0, 3, 2, 0, 2, 3, 0, 3, 2, 0, 2, 4, 1, 4, 1, 4, 2) and a pickup (P) in measure 46. The bass part also includes a half note (H) in measure 47.

48

Musical notation for measures 48-51. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The guitar part (T) features a melodic line with eighth and sixteenth notes. The bass part (B) provides a steady eighth-note accompaniment. The guitar part is marked *rit.* (ritardando) in measure 48 and *a tempo* in measure 51. The bass part includes fingerings (2, 3, 0, 3, 2, 4, 5, 4, 5, 7, 5, 12, 12, 10, 9, 2, 3, 0, 3, 2, 0, 2, 3, 0, 3, 2, 0, 2, 4, 1, 4, 1, 4, 2) and a pickup (P) in measure 49. The bass part also includes a half note (H) in measure 50.

52

Musical notation for measures 52-54. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The guitar part (T) features a melodic line with eighth and sixteenth notes. The bass part (B) provides a steady eighth-note accompaniment. The guitar part is marked *rit.* (ritardando) in measure 52 and *a tempo* in measure 54. The bass part includes fingerings (14, 12, 10, 10, 9, 12, 9, 7, 10, 7, 5, 8, 5, 4, 3, 2, 2, 0, 3, 2, 3, 0, 3, 2, 0, 2, 3, 0, 3, 2, 0, 2, 4, 1, 4, 1, 4, 2) and a pickup (P) in measure 53. The bass part also includes a half note (H) in measure 54.

55

Gadd9 D Gadd9

3 3 3

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

A 0

B 0

P P P H P P P P P P P H P

[B] Tempo I

♩ = 138

D.S. al Coda

F#7/C#

58

*Exaggerated rake w/nails

T 0

A 2

B 4

62

Bm

T 5 3 4 2 3 3 2 2 3 2 3 2 2

A 5 3 4 2 3 3 2 2 3 2 3 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2

64

A6 G F#

f sub. mf cresc.

T 2 3 5 3 2 5 3 3 5 7 5 3 0 3 2 0 2 3 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P 3 2 H

67

G/B F#A# Esus4 D A G

f (norm.) over sound hole

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

A 2 1 4 2 0 0 3

B 2 1 4 2 0 0 3

P P

70

F# G/B 1. F#A# 2. F#A#

(norm.)

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

A 2 2 1 4 1 4

B 2 H 2 1 sl.

73

Esus4 D C#m

P P sl.

T 5 4 5 7 5 12 12 12 10 9

A 2 0 9

B 2 0 9

75

D *rit.* E7/G# A G **Meno mosso** $\text{♩} = 84$ D

molto

T 14 12 10 10 9 12 9 7 10 7 5 8 5 4 3 2 2 0 3 2 3

A 0 11 7 0 0

B 0 11 7 0 0

P P P P

78

Gadd9

D

5 5 3 2 2 0 3 0 3 0

0

0

P P P H P

P P P P

80

Gadd9

D

5 5 3 2 2 0 3 0 3 0

0

0

P P P H P

P P P P

[C] Poco meno mosso

82

Gadd9

rit.

D

5 5 3 2 3 2 0 (0) 4 2 0 4 2 0 (0) 2 0 2 3 (3) (2) (0)

0

0

P P P P P P P P P P w/R.H. 2 H

ONWARD

As recorded by Yes

(From the 1978 Album TORMATO)

Transcribed by Bosun

Words a

A Intro (0:00)

$\text{♩} = 63$

(F)

8va

(B $\flat$)

1

Gtr I *p* (Heavy palm mute w / reverb)
P.M.

T 12 13 12 12 13 12 12 13 12 12 13 12 12 13 12 12 13 12
A 15 13 15 15 13 15 15 13 15 15 13 15 15 13 15 15 13 15
B

3

(F) 8va (B $\flat$)
P.M.

T 12 13 12 12 13 12 12 13 12 12 13 12 12 13 12 12 13 12
A 15 13 15 15 13 15 15 13 15 15 13 15 15 13 15 15 13 15
B

B First Verse (0:16)

(F)

8va

(B $\flat$)

5

P.M.

T 12 13 15 12 13 15 12 13 15 12
A
B

[illegible][illegible]

[illegible]

C First Chorus (0:44)

13

F5

G5

mp

P.M.

T 5 6 8 5 6 8 5 6 8 5 6 8 5 6 8 5 6 8 8 10 11 8 10 11 8 10 11 8 10 11 8 10 11 8 10 11

A

B

T 8 8 10 8

A

B

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one flat (B-flat). The melody is written on a single staff, with a 15-measure rest at the beginning. The melody consists of eighth notes, with some measures containing beamed sixteenth notes. The melody is divided into two phrases by a double bar line. The first phrase contains 12 measures, and the second phrase contains 3 measures. The melody is accompanied by a bass line with a 15-measure rest at the beginning. The bass line consists of eighth notes, with some measures containing beamed sixteenth notes. The bass line is divided into two phrases by a double bar line. The first phrase contains 12 measures, and the second phrase contains 3 measures. The second system features a treble clef with a key signature of one flat (B-flat). The melody is written on a single staff, with a 15-measure rest at the beginning. The melody consists of eighth notes, with some measures containing beamed sixteenth notes. The melody is divided into two phrases by a double bar line. The first phrase contains 12 measures, and the second phrase contains 3 measures. The melody is accompanied by a bass line with a 15-measure rest at the beginning. The bass line consists of eighth notes, with some measures containing beamed sixteenth notes. The bass line is divided into two phrases by a double bar line. The first phrase contains 12 measures, and the second phrase contains 3 measures.

C5
8va-----

D5

17

P.M.

T 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20

A

B

8va-----

T 15 13 18 15

A

B

F5
8va-----

Dm

19

Gtr II *mp*
let ring

T 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20

A

B

8va-----

T 8 6 10 10

A

B

F5
8va-----

Dm

21

let ring

T 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20

A

B

8va-----

T 8 6 10 10

A

B

D Second Verse (1:21)

23 $\text{♩} = 64$
 Am/F δva B $\flat$ /F
 let ring
 T 17 18 20 17 18 20 17 18 20 17 18 20
 A
 B
 mf
 T 8 10 10 11
 A
 B 8 8

[illegible]

27

Am/F
8va-----

B $\flat$ /F

let ring-----

T 17 18 20 17 18 20 17 18 20 17

A

B

T 8 10

A

B 8

29

Am/F
8va-----

B $\flat$ /F

Gtr I
P.M.-----

T 17 18 20 17 18 20 17 18 20 17 18 20 17 18 20 17 18 15 17 18 20 17 18 20 17 18 20

A

B

T 8 10

A

B 8

E Second Chorus (1:49)

Am B $\flat$

31

P.M.

T 5 6 8 5 6 8 5 6 8 5 6 8 5 6 8 5 6 8 8 10 11 8 10 11 8 10 11 8 10 11 8 10 11

A

B

Gtr III

T 5 8 6 10

A

B

C B $\flat$ Dm

33

P.M.

T 12 13 15 12 13 15 12 13 15 12 13 15 12 13 15 13 15 17 13 15 17 13 15 17 13 15 17 13 15 17

A

B

8va

T 8 12 10 13

A

B

Em C5 B $\flat$ 5 C5 B $\flat$ Am

35

P.M.

T 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18 20 22 18 20 18 20 22 18 20 18 20 22 18 20 17 18 20 17 18 20 17 18

A

B

8va

T 12 15 13 15 18 17

A 12 17 15 17 19 17

B

[illegible]

Am 8va----- Gm F Gm Am Dm Am

39

P.M.

T 17 18 17 17 18 17 17 18 17 17 18 17 17 18 17 17 18 17

A 20 18 20 20 18 20 20 18 20 20 18 20 20 18 20 20 18 20

B

T

A 5 5 5 5 5 5 5 5

B 7 7 7 7 7 7 7 7

[F] Interlude (2:26)

♩ = 65

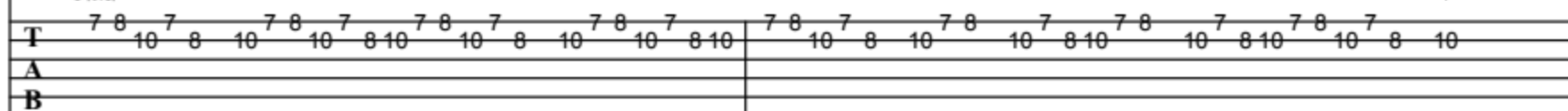
G

C D C D C D C

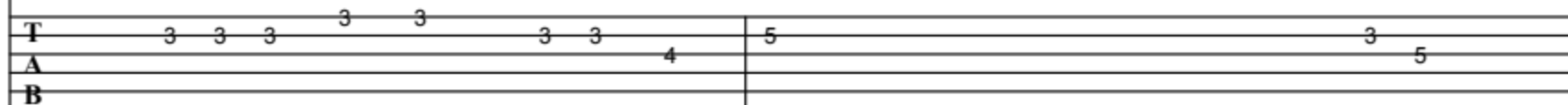
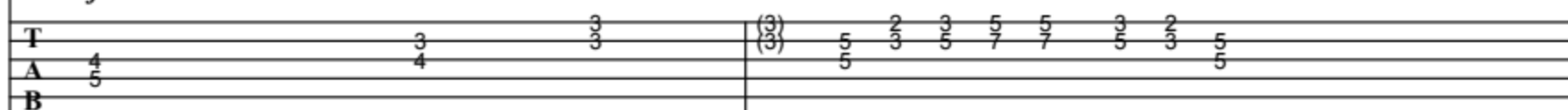
41



P.M.



Gtr IV

Gtr III *f*

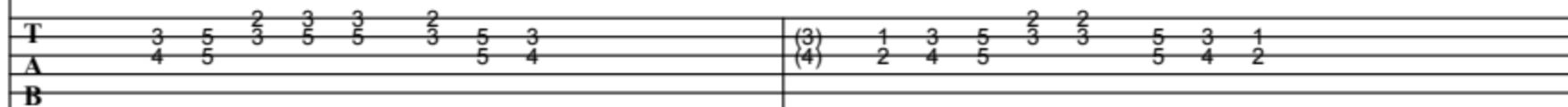
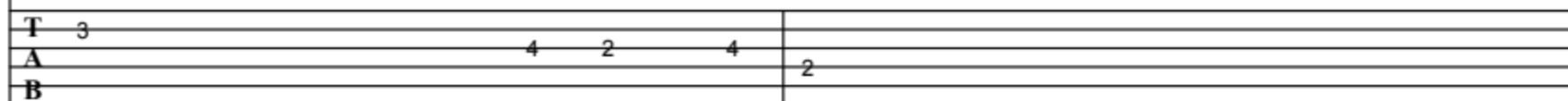
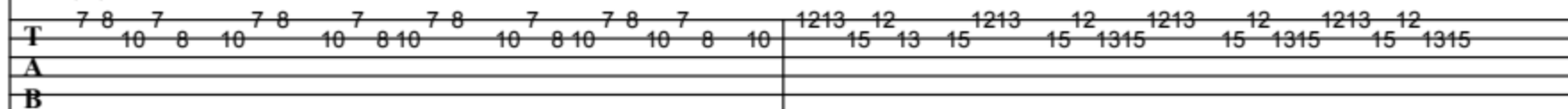
Bm C D C D C Bm

8va Am Bm C D C Bm Am

43



P.M.



G C D C D C D C

8va

45

P.M.

T 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 12 13 15 12 13 15 12 13 15 12 13 15 12 13 15

A

B

T 3 3 3 3 3 3 5 4 5 3 5

A

B

T 4 3 3 (3) 3 2 3 5 5 3 2 3

A 4 4 (3) 5 3 5 7 7 5 3 5

B

Bm C D C D C Bm G

47

P.M.

T 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10

A

B

8va

mf

T 3 4 2 4 2 15

A 4 2 4 2 12

B

T 3 5 3 3 3 3 5 4 (3) 7

A 4 5 3 3 3 3 5 4 (4) 8

B

[G] Out-Chorus (2:55)

49

D F#m Em D C Em

P.M.

8va

mp

[illegible]

[illegible]

H Outro (3:20)

♩ = 64
(C)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is in the treble clef, and the vocal parts are in the bass clef. The score is divided into two systems, each with a repeat sign. The first system is marked with a tempo of 64 and a dynamic of *mp* (mezzo-piano). The second system is marked with a dynamic of *f* (forte). The guitar part features a complex, arpeggiated pattern in the first system and a simpler, more rhythmic pattern in the second system. The vocal parts consist of two lines, T (Tenor) and B (Bass), with lyrics written below them. The lyrics are "The sound of silence" and "Hello, hello, how low I've come to this". The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

[illegible][illegible]

63

rit.
G

p
P.M.

pp

ppp

7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10

T 7

A

B

T 7

A

B

T 4

A 4

B 4

(From the 1984 Album 90125)

Words and
Anders

G5

10

A5 B5 C5 D5 G5

10 12 11 10 5 7 5 7 5

T A B

The Rose Tree

[B] Pre-Verse

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

12

Gtr I

T

A 2 4 5 7 7

B 0 2 3 5 5

3 5

3 5

3 5

3 5

Gtr II

T 3 0 3

A 0 0 2 2 4

B 0

3 2 0 0 2 0

3 0 3 2 2 4

0 2 0 0 2 0

0 2 2 4

0 2 0 0 2 0

[C] 1st Verse

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

16

T

A 2 4 5 7 7

B 0 2 3 5 5

3 5

3 5

3 5

3 5

T 3 0 3

A 0 0 2 2 4

B 0

3 2 0 0 2 0

3 0 3 2 2 4

0 2 0 0 2 0

0 2 2 4

0 2 0 0 2 0

20

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

T
A
B

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

3 5 3 5

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

3 5 3 5

24

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

T
A
B

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

3 5 3 5

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

3 5 3 5

28

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

T
A
B

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

3 5 3 5

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

3 5 3 5

D Chorus

Dsus2

32

Gtr III
let ring

let ring-----|

let ring-----|

T 0 5 7 7

A 0 3 0 3 0

B 0 3 0 3

[illegible]

E 2nd Verse

A5

B5 C5

C5

D5

G5

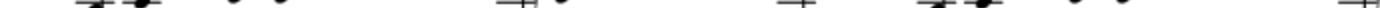
A5

B5 C5

C5

D5

G5

41 

Gtr I

[illegible][illegible]

Gtr II

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

[illegible]Gtr III *mp*

mp

[illegible]

45

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

Gtr I

T

A 2 4 5 7 7

B 0 2 3 5 5

Gtr II

T

A 3 0 3 2 2 4

B 0 0 0 0 2 0

49

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

T

A 2 4 5 7 7

B 0 2 3 5 5

T

A 3 0 3 2 2 4

B 0 0 0 0 2 0

53

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

T

A 2 4 5 7 7

B 0 2 3 5 5

T

A 3 0 3 2 2 4

B 0 0 0 0 2 0

F Chorus

Dsus2

57

Gtr III *f*
let ring

T 10 5 7 7
A 5 7 7
B 7

let ring-----|

let ring-----|

G Bridge

61

let ring

let ring-----|

mf

T 10 5 7 7
A 5 7 7
B 7

A C/A

Gtr I

T 10 x x x 10 x x x 10 x x 10 10 x 10 x
A x x x x x x x x x x x x x x x x x
B 7 x x x 7 x 7 x x x 7 7 x 7 x

65

G6/A A C/A

Gtr I

T x x 10 x 10 x x x 10 x x 10 10 x 10 x
A x x x x x x x x x x x x x x x x x
B x x 7 x 7 x x x 7 x x 7 7 x 7 x

Gtr III

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

67

G6/A A C/A

T x x 10 x 10 x x x 10 x x 10 10 x 10 x
A x x 7 x 7 x x x 7 x x 7 7 x 7 x
B x x 7 x 7 x x x 7 x x 7 7 x 7 x

T 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3 3
B 3 3 3 3 3 3 3 3

69

G6/A A C/A

T x x 10 x 10 x x x 10 x x 10 10 x 10 x
A x x 7 x 7 x x x 7 x x 7 7 x 7 x
B x x 7 x 7 x x x 7 x x 7 7 x 7 x

T 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3 3
B 3 3 3 3 3 3 3 3

71

G6/A A C/A

T x x 10 x 10 x x x 10 x x 10 10 x 10 x
A x x 7 x 7 x x x 7 x x 7 7 x 7 x
B x x 7 x 7 x x x 7 x x 7 7 x 7 x

T 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3 3
B 3 3 3 3 3 3 3 3

73

G6/A A C/A

T x x 10 x 10 x x x 10 x x 10 10 x 10 x

A x x x x x x x x x x x x x x x x x x x

B x x 7 x 7 x x x 7 x x 7 7 x 7 x

T 3 4 5 2 3 4 5

A 4 5 6 3 4 5 2

B 0 1 2 0 1 2 0

75

G6/A A G#7

H Interlude

8va

T x x 10 x 10 x x x 10 x x 10 10 x 10 x

A x x x x x x x x x x x x x x x x x x x

B x x 7 x 7 x x x 7 x x 7 7 x 7 x

T 3 4 5 2 3 4 5 16 18 17 16

A 4 5 6 3 4 5 2

B 0 1 2 0 1 2 0

I Guitar Solo

8va 8va 8va E7 F7 F#7 G7 G#7 A7 B5 C5 D5 G5

79

Gtr. 5 = Gtr. 4's Harmonics effect (DO NOT PLAY THIS PART!!! For MIDI purpose only!)

Gtr III

T	16	16	12	13	14	15	16	17	12/14	12	10	(10)	0	5	3
A	17	17	14	15	16	17	18	19					0		
B	16	16	13	14	15	16	17	18	7	9	7	5	(5)	0	3

sl. sl.

Gtr I

T															
A								2	4	5	7	7			
B								0	2	3	5	5		3	5

Gtr IV

T									10/12	10	8	(8)			
A													7	7	5
B													7		

sl. sl.

83

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

Gtr I

T

A

B

Gtr IV

Full

Full

8va

1 1/2

sl.

sl.

sl.

sl.

Full

Full

8va

1 1/2

sl.

sl.

sl.

sl.

Tablature for Gtr I:

Measure	T	A	B
83	2	2	0
84	4	4	2
85	5	5	3
86	7	7	5
87	7	7	5
88			3
89	2	2	0
90	4	4	2
91	5	5	3
92	7	7	5
93	7	7	5
94			3
95			5

Tablature for Gtr IV:

Measure	T	A	B
83	5		
84	5	7	
85	8		
86	8		
87	(8)		
88	8		
89	8		
90	15		
91	(15)		
92	(15)		
93	13		
94	13		
95	13		
96	(13)		
97	21		
98			

Tablature for Gtr IV (continued):

Measure	T	A	B
83	0		
84	7		
85	10		
86	10		
87	10		
88	17		
89	(17)		
90	(17)		
91	15		
92	15		
93	(15)		
94	(15)		
95	27		
96			

87

A5 B5 D5 D5 G5 A5 B5 C5 D5 G5

T
A
B

(21)

H P P

T
A
B

(27)

H

15 12 10 10 12

91

B5 B5 C5 D5 G5 A5 B5 C5 D5 G5

T

A

B

8va

Full

Full

Full

sl.

sl.

95

A5 B5 C5 D5 G5

Gtr I

T

A

B

8va

Gtr IV

Full

P P P

sl.

J Breakdown

97

A5 B5 D5 G5

Gtr II

T
A
B

K Chorus

99 **Dsus2**

Gtr III
let ring

0 3 0 0 0 3 0 3

1.

103

let ring

let ring

T

A

B

L Outro

[illegible]

Gtr III
let ring

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

110

A C/A G6/A

T x x 10 x 10 x x x 10 x x 10 10 x 10 x

A x x x x x x x 7 x x x 7 x x x 7 x

B x x 7 x 7 x x x 7 x x 7 7 x 7 x

T 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0

112

A C/A G6/A F

T x x 10 x 10 x x x 10 x x 10 10 x 10 x

A x x x x x x x 7 x x x 7 x x x 7 x

B x x 7 x 7 x x x 7 x x 7 7 x 7 x

T 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0

114

E^b/F

T x x 13 x 13 x x x 13 x x 13 13 x 13 x

A x x x x x x x 10 x x x 10 x x x 10 x

B x x 10 x 10 x x x 10 x x 10 10 x 10 x

T 10 10 10 10 10 10 10 10

A 10 10 10 10 10 10 10 10

B 0 0 0 0 0 0 0 0

116

F E^b/F

3x

T

A

B

10 10 10 10 6 (6) 6 6 6

10 10 10 10 8 (8) 8 8 8

8 8 8 8 8 (8) 8 8 8

Begin Fade

118

F E^b/F

3x

T

A

B

10 10 10 10 6 (6) 6 6 6

10 10 10 10 8 (8) 8 8 8

8 8 8 8 8 (8) 8 8 8

120

F E^b/F

3x

T

A

B

10 10 10 10 6 (6) 6 6 6

10 10 10 10 8 (8) 8 8 8

8 8 8 8 8 (8) 8 8 8

As recorded by YES

Words & Arrangement

0:18 Moderate Rock $\text{♩} = 126$
C F

1. The musical score is divided into three systems. The first system is for 'Gtr I 6-String Electric Guitar' and includes a staff with a 4/4 time signature and a tablature below it. The staff shows a whole rest, followed by a half rest, and then a half note G on the 3rd line. The tablature shows fret numbers 0, 2, and 4. The second system is for 'Gtr II Church Organ R.H.' and includes a staff with a 4/4 time signature and a tablature below it. The staff shows a half note G, a half note A, a half note B, and a half note C. The tablature shows fret numbers 5, 6, 7, and 8. The third system is for 'Gtr III Church Organ L.H.' and includes a staff with a 4/4 time signature and a tablature below it. The staff shows a half note G, a half note A, a half note B, and a half note C. The tablature shows fret numbers 3, 4, 5, and 6.

Gtr I 6-String Electric Guitar

It sounds as though Howe is switching the pick-ups at random, an old Page and Townsend technique.

Gtr II Church Organ R.H.

Gtr III Church Organ L.H.

C

F

G

A

C

F

G

A

8va

5

T

A

B

0

(0)

12

13

12

9

10

8

6

9

7

5

7

9

7

H

P

P

T

A

B

5

5

3

5

5

5

3

5

5

5

3

5

5

5

3

T

A

B

1

1

3

5

7

3

3

5

7

3

1

1

3

5

7

3

5

C

8va

F

G

A

C

F

G

A

C

8va8va

8va8va

9



T

A

B

10 8

9 7 5

13 12 10

12 10 12

10 12

13 15

13 15 17

13 15

17

13 15 17 19 17 19 20

17 17

17 17

17 17

15



T

A

B

5

5

4

5

5

4

5

5

4

5

5



T

A

B

3

3

5

7

3

3

5

7

3

1

1

3

5

1

1

3

5

1

G B^b F C G B^b F

8va-----

Guitar Octaves"

13

T 15 15 15 15 15 20 19 17 15 13 12 15 13 12 15 13 17 15 13 12 15 13 12 14 12

A 17 17 17 17 17

B

T 7 6 5 (5) 8 7 6 5

A 7 7 5 (5) 9 7 7 5

B

T

A 5 3 3 (3) 5 3 3

B 3 1 1 (1) 3 3 1 1

[B] Intro (2nd Half)

C F G A C F G A

8va-----

16

T 18 20 17 20 (20) 18 17 15 17 17 20 13 12 15 (15) 13 12 13 12 10 13

A

B

H

T

A

B

T

A 3 3 5 7 3 3 5 7

B 3 1 3 5 1 1 3 5

The image displays a musical score for the song "The Rose Tree". It consists of three systems of music, each featuring a vocal line and a guitar accompaniment. The vocal line is written in treble clef, and the guitar accompaniment is written in treble clef. The guitar part includes a capo on the 5th fret, indicated by a dashed line with "5va" above it. The lyrics "The Rose Tree" are written below the vocal line. The score is divided into three systems, each with a vocal line, a guitar line, and a bass line. The first system shows the vocal melody with lyrics "The Rose Tree" and a guitar accompaniment with a capo on the 5th fret. The second system shows the vocal melody with lyrics "The Rose Tree" and a guitar accompaniment with a capo on the 5th fret. The third system shows the vocal melody with lyrics "The Rose Tree" and a guitar accompaniment with a capo on the 5th fret.

[illegible]

C Verse 1

Am
8va-----

G

28

When you've tried most ev - ery - thing, and no - ing's taking you high - er, *ff*

T 17 (17) 17 (17) 17 (17) 17 (17) 12 15 15 13 12
A 12
B

T 6 6 5 6 6 5 6 6 5 5 3
A
B

T 5 5 5 5 5 5 5 5 4 5
A 7 7 7 7 7 7 7 7 5
B

32

Am (feedback + 12) G

A.H. ~~~~~

When you've come to re - al - ize you've been play - ing with (3)

T 12 13 (13) 15 (15) 13 15
A 12 12
B

T 6 6 5 6 6 5 6 6 5 5 3 (3)
A
B

T 5 5 5 5 5 5 5 5 4 (4)
A 7 7 7 7 7 7 7 7 5 (5)
B

Am G

37

hear me when I say to you it's real - ly down to your heart.

H

T 11 13 (13) 13 17 17 15 15 14 17 14 14 12 (12) 12 (12) 12 (12) 12

A

B

T 6 6 5 6 6 5 6 6 5 5 3 (3)

A

B

T 5 5 5 5 5 5 5 5 4 (4) (5)

A 7 7 7 7 7 7 7 7 5

B

D Chorus

C F G A C F G A

42

Inaudible Guitar

let ring-----|

T 13 (13) 12 14

A 7 5 7 7 7

B

It's the be - gin - ning of a new love in sight. You've got the way to make it all hap -

f

T 5 3 5 5 3 5

A 5 4 5 5 4 5

B

f

T

A 3 3 5 7 3 3 5 7

B 3 1 3 5 3 1 3 5

46

C F G A C F G A

8va-----

sl. Set it spin - ning, turn - ing round - a - bout. Create a new dim - en -

T 15 17 15 17 15 13 15 17 17 (17) 17 12 13 15 13 12 15 12 15 15 15 17 17

A

B

T 5 5 3 5 3 4 5 6 5 5 3 4 5 6

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5

T

A 3 3 5 7 3 5 7

B 3 1 3 5 3 1 3 5

1 1 3 5 1 1 3 5

50

C F G A C F G A C

8va-----

When we are win - ning we can stop and shout, mak - ing love towards per -

T 17 20 17 20 19 (19) 17 20 20 20 20 17 17 15 15 18 17 15 17 16 14 14 16 17 15 17 18 15

A

B

T 5 5 3 5 3 4 5 6 5 5 3 4 5 6 8 8

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 9 9

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 9 9

T

A 3 3 5 7 3 5 7

B 3 1 3 5 3 1 3 5 3

1 1 3 5 1 1 3 5 1

54

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

8va
"Guitar Octaves"

T 15 15 15 15 15 20 20 19 19 17 17 15 18 15 17 18 15 18 17 15 13

A 17 17 17 17 17

B

T 7 6 5 8 7 6

A 8 6 5 8 7 6

B 7 7 5 9 7 7

T

A 5 8 3 3 5 8

B 3 6 1 1 3 6

[E] Verse 2

56

Am G "Guitar Octaves"

T 12 10 10 9 10 10 9 10 8 8 8 8 8 8 8

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B

P

I've been all a - round the world and seen so man - y faces. Foot Pedal?

ff

T 6 6 5 6 6 5 6 6 5 5 3

A

B

ff

T 5 5 5 5 5 5 5 5 4

A 5 5 5 5 5 5 5 5 5

B

60

Am G

Young and old a sto - ry told, fil - ling in my

T 6 6 5 6 6 5 6 6 5 5 3 (3)

A 10 9 10 10 9 10 7 10 (7)

B 10 (10)

T 5 5 5 5 5 5 5 4 5 (4)

A 5 5 5 5 5 5 5 5 (5)

B

65

Am G

Now with - out a trace of doubt, I feel it ev - er - y hour

T 6 6 5 6 6 5 6 6 5 5 3 (3)

A 10 9 10 10 9 10 7 9 (7)

B 9 (9)

T 5 5 5 5 5 5 5 4 5 (4)

A 5 5 5 5 5 5 5 5 (5)

B

[F] Chorus

C F G A C F G A

8va-----

70

T 12 13 15 13 12 13 12 12 (12) 17 15 17

A

B

It's the begin - ning of a new love in - side Could be an ev - er o - pening flow - H

f

T 5 5 3 5 5 3 4 5 5 3 4 5

A 5 5 3 5 5 3 4 5 5 3 4 5

B 3 3 1 3 3 1 3 3 1 3 3 1

C F G A C F G A

8va-----

74

T 20 15 17 20 17 15 17 20 19 (19) 17 --- (Gtr I is too low in mix)

A

B

No hes - i - ta - tion when we're all about To build a shin - ing tow -

f

T 5 5 3 5 5 3 4 5 5 3 4 5

A 5 5 3 5 5 3 4 5 5 3 4 5

B 3 3 1 3 3 1 3 3 1 3 3 1

8va-----C-----F-----G-----A-----C-----F-----G-----A-----

78

T 15 17 15 17 15 17 17 15 13 12 12 13 15 13 12 13 12 13 15 12 15 17

A

B

H H H H

No ex - pla - na - tions, need to work it out, You know we've got the pow - er

T 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3

A 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4

B

T

A 3 3 5 7 3 3 5 7

B 3 1 3 5 3 1 3 5

G Interlude (Downbeat swaps with Upbeat)

N.C.(C7)

(F7)

(C7)

(F7)

82

T 9 8 9 10 12 8 9 10 10 10 12 10 12 8 10 8 9 8 10 8 11 8 6 7 6

A

B

H H H H P

T 3 3 6 6 6 6 3 3 6 6 6 6

A 5 5 7 7 7 7 5 5 7 7 7 7

B

T 3 3 1 2 1 2 1 1 3 1 2 1

A 3 3 2 2 2 2 3 3 2 2 2 2

B

(C7) (F7) (C7) (F7)

86

T 4 5 3 5 18 15 20 15 18 15 20 15 18 15 18 15 15 (15) 18 15 20 18

A

B

P P P P P P P P P

T 3 6 6 6 6 3 6 6

A 5 7 7 5 5

B

T 3 3 1 1 1 0 3 1 1

A 2 2 2 2 2 2 2 2 2

B

(C7) (F7) N.C. "Guitar Octaves"

87a

T 15 5 6 5 5 5 3 5 3 2 3 2 0 2 0 5 6 5 1 3 1 5 6 (6) 5 3 1 3

A 5 7 7 5 5 5 3 5 3 2 3 2 0 2 0 7 8 7 3 5 3 7 8 (8) 7 5 3 1

B

H H sl. sl. sl.

T 3 6 6 6 6 3 6 6

A 5 7 7 5 5

B

T 3 3 1 1 1 0 3 1 1

A 2 2 2 2 2 2 2 2 2

B

94

8va-----|

T
A
B

3 6 3 5 3 6 3 3 6 3 5 3 5 (5) 5 8 5 8 6 8 11 15
Harmonic???

T
A
B

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

T
A
B

1 3 3 1 2 2 1 1 3 1 2 2

[H] "Parallel Our Sights"

Em7 D C Em7 D C

98

N.H.-----| N.H.-----|

T
A
B

[7] [12] [12] [7] [12] [12] [7] [12] [12] [7]

Par - al - lel our sights, and we will

f

T
A
B

10 8 10 8 10 8 10 8
11 9 11 9 11 9 11 9

f

T
A
B

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

102

Em7 D C G B^b F

N.H.-----|

T
A
B [7] [12] [12] [7]

that we, we need to be where we be -

T
A
B

T
A
B

T
A
B

I

Guitar Scales in C Major

Em7

8va-----

D

C

Em7

8va-----

D

C

1

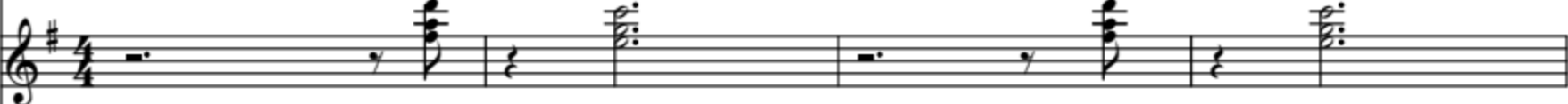
107



T		15171920	1917	(17)	191715	1817	15
A	14	151718					171614
B	131517	141517					171514

Par - al - lel our heights,

dis - play our



T	10	8	10	8
A	11	9	11	9
B				



T				
A	7	5	7	5
B	5	3	5	3

Em7

D

C

G

B^b

8va-----

111

T		15 17 18	15 17 19 20	20 20 22 23	(23) 22 20	20	(20)	20	
A	14 15 17	14 16 17							
B	15 17								

and wrongs,

and al - ways,

keep

T	10	8	8	10	(10)	10	10	(10)	10	(10)
A	10	8	8	12	(12)	12	11	(11)	11	(11)
B	11	9	9	12	(12)	12	10	(10)	10	(10)

T										
A	7	5	5	5	(5)	5	8	(8)	8	(8)
B	5	3	3	3	(3)	3	6	(6)	6	(6)

J Church Organ Solo

N.C.(Dm7)

116

T 5 5 5 (5) 5 (5) 5 5 5 10
A 6 6 6 (6) 6 (6) 6 6 6 10
B 7 7 7 (7) 7 7 7 7 7 12

...Strong.

8va-----

ff

T 7 9 10 8 10 10 13 10 12 13 12 10 13 15
A 7 9 10
B

f

T
A
B 7 5 7 5 3 5

120

T 10 13 10 8 10 13 10 10 8 10 7 8 10
A 10 10 10 10 10 10 10 10 9 10 7 9 10
B 12 12 (12) 12 (12) 12 12 12 12 12 12 12 12

T 15 11 15 13 12 13 15 11 15 13 12 13 15 15 15 13 15 15 15 15 15 15 15 15
A 14
B

T 7 7 7 7 7 7 7
A 5 5 0 5 0 5 0 5 0 5 0 5
B

124

3:14

T 10 10 10 10 (10) 10 10 10 10 10 10 10

A 10 10 10 10 (10) 10 10 10 10 10 10 10

B 12 12 12 12 (12) 12 12 (12)

T 13 15 15 15 13 15 15 12 10 15 14 12 15 14 12 10 9 7 7 5 5 6 6 5 5 6 5 6 (5) 5

A 14 15 14 15 14 15 14 12 10 15 14 12 15 14 12 10 8 5 3 5 7 7 5 5 7 5

B

T 7 7 7 (7) 5 7 5 7 5 7 5 7

A 5 5 5 (5) 3 5 3 5 3 5 3 5

B

129

Guitar

Voice

Bass

134

8va-----| *8va*-----| *8va*-----| *8va*-----|

T 13 13 13 13 13 10 15 13 (13) 15 15 15 15 12 13 15 (15)
A 14 14 15 15
B

T 6 5 7 5 (5) 8 8 8 6 5 7 7 5 (5) 8 8 8
A
B

T 4 (1) (1) 3 (3)
A 3 4 4 4 4
B

138

8va-----| *8va*-----|

T 12 12 12 12 15 13 12 15 15 15 15 13 12 15 (15) 15 15 15 15 13 12 15
A
B

T 8 6 5 7 (7) 8 8 8 8 6 5 7 (7)
A
B

T 3 (3) (3) 3 (3)
A 4 4 4 4 4
B

142

8va Tacet. *A* *8va*-----

It's the beg - in - ning of a new love in - sight.

17 17 17 14 17 15

6 6 (6) 4

3 3 2 2 (2) 4

0 0 (0) 5

145

D/A *8va*----- *A* *8va*----- *8va*----- *F#m* *8va*----- *G* *A7* *8va*-----

Could be an ever open - ing flow - er, no ex - plan - a - tions, need to work it out. You know we've got the Power.

10 12 15 13 15 16 14 10 10 10 13 13 15 15 14 (14) 12 9 15 17 (17)

9 9 9 12 12 14 11 (11) 12 9 17 19

0 2 2 (2) 3 0 3 0 (0)

7 0 4 4 (2) (2) (4) 2 2 2 (2)

5 4 (5) 7

It sounds as though (once again) Howe is switching the pick-ups at random,
an old Page and Townsend technique.

151

C F G A C F G A

8va-----1

T 12 0 12 12 0 (0) 0

A

B

It's the be - gin - ning of a new love in - side.

T 5 5 3 5 5 3 5

A 5 5 4 5 5 4 5

B 5 5 5 7 5 5 7

T

A 3 3 5 7 3 3 5 7

B 3 1 3 5 3 1 3 5

155

C F G A C F G A

8va-----1

T 12 (12) 12 0 (0) 0

A

B

T 5 5 3 5 5 3 5

A 5 5 4 5 5 4 5

B 5 5 5 7 5 5 7

T

A 3 3 5 7 3 3 5 7

B 3 1 3 5 3 1 3 5

159

C F G A C F G A

8va-----

T 12 (12) 12 0 (0) 0

A

B

T 5 5 3 5 5 3 5

A 5 5 4 5 5 4 5

B 5 5 4 5 5 4 5

T

A 3 3 5 7 3 3 5 7

B 1 1 3 5 1 1 3 5

163

C F G A C F G A

8va-----

T 12 (12) 12 12 (12) 10 9 7 9 10 8 10 12 8 9

A

B

T 5 5 3 5 5 3 5

A 5 5 4 5 5 4 5

B 5 5 4 5 5 4 5

T

A 3 3 5 7 3 3 5 7

B 1 1 3 5 1 1 3 5

K Guitar Outro

167

C
8va

8va-----

B^bmaj7 8va-----

167

T 8 13 18 17 18 13 13 13 13 13 3 6 5 8 6

A

B

167

T 1 3 6 1 3 1 1 3 1 1

A

B

167

T 7 5 5 8 7 7 5 5 8 7 7

A

B

171

8va-----

8va-----

171

T 11 10 13 18 17 15 17 17 12 10 8 10 8 6 10 8 6

A

B

P P P P P P

171

T 3 1 1 1 3 1 3 1 1

A

B

171

T 5 3 3 2 2 5 3 2 2

A

B

8va-----8va-----

175 ***

T 3 5 3 2 (2) 3 5 5 3 1 0 3 0 5 6 8 5 6 8 11

A 3 5 3 2 (2) 3 5 5 3 1 0 3 0 5 6 8 5 6 8 11

B 3 5 3 2 (2) 3 5 5 3 1 0 3 0 5 6 8 5 6 8 11

P P

T 3 1 1 1 1 3 1 1 1

A 3 1 1 1 1 3 1 1 1

B 3 1 1 1 1 3 1 1 1

T 5 3 3 2 2 5 5 3 2 2

A 5 3 3 2 2 5 5 3 2 2

B 5 3 3 2 2 5 5 3 2 2

8va-----

179

T 12 10 12 13 12 10 12 13 12 10 12 13 12 15 17 18 17 15 13 17 15 8 10 13 11 10 12 10 9 10 12 9 10 12 10 11 13

A 12 10 12 13 12 10 12 13 12 10 12 13 12 15 17 18 17 15 13 17 15 8 10 13 11 10 12 10 9 10 12 9 10 12 10 11 13

B 12 10 12 13 12 10 12 13 12 10 12 13 12 15 17 18 17 15 13 17 15 8 10 13 11 10 12 10 9 10 12 9 10 12 10 11 13

T 3 1 1 1 1 3 1 1 1

A 3 1 1 1 1 3 1 1 1

B 3 1 1 1 1 3 1 1 1

T 5 3 3 2 2 5 5 3 2 2

A 5 3 3 2 2 5 5 3 2 2

B 5 3 3 2 2 5 5 3 2 2

8va 8va-----1 8va-----1

183

overlapping solo starts here

T 15 17 18 15 17 18 20 (20) 11 12 13 11 10 8 10 8 6 3 7 7 7 5

A 8 10 12 12 11 12 10 8 10 8 6 3 7 7 7 5

B

T 3 5 1 3 1 3 1 1 3 1 1 1

A

B

T 5 3 3 2 2 5 1 3 2 2

A 0 2

B

8va-----1

187

T 10 12 9 10 7 9 10 10 9 7 10 8 7 8 10 7 10 7 10 1 0 1 0 1

A

B

H

T 3 5 1 3 1 3 1 1 3 1 1 1

A

B

T 5 3 3 2 2 5 5 5 2 5 5

A

B

191

8va-----

T
A
B

T
A
B

T
A
B

195

8va----- 8va----- 8va----- "Guitar Octaves Outro"

T
A
B

T
A
B

T
A
B

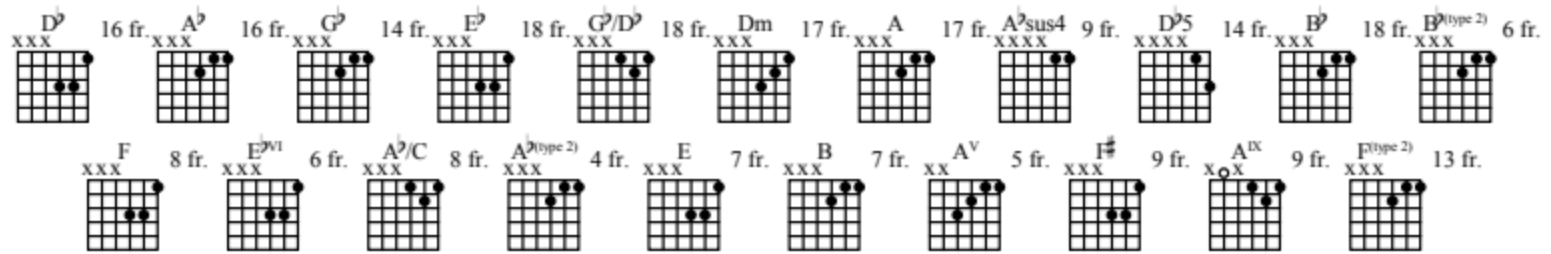
RELEASE, RELEASE

As recorded by Yes

(From the 1978 Album TORMATO)

Transcribed by Bosun

Words by
Music by



A Intro

$\text{♩} = 198$
E⁹m 0:00

1

Gtr I

T 8 6 7 8 6 7 8 7 9 6 9 11

A 8 8 8 8

B

Gtr II *mf*

T 11 11 11 11 11 (11) 11

A 11 11 11 (11) 11

B

8va-----

8va

3

E⁹m

8va-----

T 16 13 14 16 13 14 16 14 16 16

A

B

T 11 11 11 11

A 11 11 11 11

B

5

8va----- G^b D^b

T 18 16 21 21

A 18 18 18

B 6 3 4 6 3 4 6 (6) 4 6 6 8 6 6

sl. P

8va----- 8va-----

T 9 11 (9) 9 (9)

A 11 (11) 10 (9)

B 11 (11) 10 (9)

P

8

E^bm

T 8 8 9 6 6

A 6 8 9 6 6

B 6 8 9 6 6

P

T 11 11 11 11 11

A 11 11 11 11 11

B 11 11 11 11 11

P

10

D^b A^b G^b

T 9 8 6 9

A 8 8 8 8

B 6 4 4 4 4 4

8va-----

T 16 16 14

A 16 16 14

B 16 16 14

P

Gtr II A^b E^b D^b D^b A^b G^b/D^b

12

T 4 5 4 4 3 5 1 3 1 3 1 3

A 4 5 4 4 3 5 1 3 1 3 1 3

B 4 5 4 4 3 5 1 3 1 3 1 3

sl. H H

A^b E^b D^b D^b A^b G^b/D^b

14

T 4 5 4 4 4 6 2 3 1 3 1 3

A 4 5 4 4 3 5 1 3 1 3 1 3

B 4 5 4 4 3 5 1 3 1 3 1 3

sl. H H H

A^b E^b D^b D^b A^b G^b

16

T 4 5 4 4 4 6 2 3 1 1 1

A 4 5 4 4 3 5 1 3 1 1 1

B 4 5 4 4 3 5 1 3 1 1 1

sl. P

A^b C5 C6 C5 C6 C5 C6 C5 C6 C5

0:33

18

T 4 4 4 4 4 4 4 4 4 4 4 4

A 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 4 4 4 4 4 4 4

P.M.

21

C5 N.C. D $\flat$ 5 D $\flat$ 6 D $\flat$ 5 D $\flat$ 6 D $\flat$ 5

P.M.

T 6 x 6 5 x 6 x x 6 x 6 x 5 3 5

A 5 x 6 x 8 x 6 x 8 6

B 3 x 4 x 4 x 4 x 4 4

Gtr III

T

A

B 10 11 10 11 13

24

D $\flat$ 5 N.C. D $\flat$ 6 D $\flat$ 5 D $\flat$ 6 D $\flat$ 5 D $\flat$ 6 D $\flat$ 5 N.C.

P.M. P.M.-----|

T 7 x 7 x 7 x 6 7 x 7 6 9

A 6 x 8 6 x 6 6 x 6 x 8 6 6 x

B 4 x 4 4 x 4 4 x 4 4 4 4 4 4

8va-----|

T 14 17 18 17 18 16 17 20 21 20 21

A

B

B 1st Verse 0:43

$\text{♩} = 199$

27

D $\flat$ 5 D $\flat$ 6 D $\flat$ 5 D $\flat$ 6 D $\flat$ 5 D $\flat$ 6 D $\flat$ 5 D $\flat$ 6 D $\flat$ 5

P.M.-----|

T

A 6 x 6 8 x 6 6 x 6 x 8 6 6 x 6 8 x 6 6 x 8 6

B 4 x 4 4 x 4 4 x 4 x 4 4 4 x 4 4 x 4 4 x 4 4

29

N.C. D^b5 D^b6 D^b5 D^b6 D^b5

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

T 7 9 x 7 7 9 x 6

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

B 6 x 6 6 6 6 6 6 4 6 x 6 8 x 6 6 x 6 x 8 6

32

D^b5 D^b6 D^b5 D^b6 D^b5 D^b6 D^b5 D^b6 D^b5

P.M.

T

A 6 x 6 8 x 6 6 x 6 x 8 6 6 x 6 8 x 6 6 x 6 x 8 6

B 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4

34

D^b6 D^b5 D^b6 D^b5 D^b6 D^b5 D^b6 D^b5 N.C.

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

T

A 6 x 6 8 x 6 6 x 6 x 8 6 6 x 6 8 x 6 6 x 6 x 8 6 6 x 6 8 x 6

B 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 6

37

D^b5 D^b6 D^b5 D^b6 D^b5

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

T 7 9 x 7 7 9 x 6

A 6 x 6 6 6 x 6 8 x 6 6 x 6 x 8 6

B 6 x 6 6 6 6 6 6 4 6 x 6 8 x 6 6 x 6 x 8 6

39

Gtr II *mp* D^b6 D^b5 D^b6 D^b5 D^b6 D^b5 D^b6 D^b5 Dm

C Bridge 0:59

P.M.

T

A 6 x 6 8 x 6 6 x 6 x 8 6 6 x 6 8 x 6 6 x 6 x 8 6 0 2 3 0 2 3 2 0

B 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4 x 4 4

42

A Dm A Dm

T
A
B

46

A Dm A^bsus4

T
A
B

P.M.-----|

1/2 1/2

P

50

D^b5 A^bsus4

D 2nd Verse 1:12

D^b5 D^b6 D^b5 D^b6 D^b5

T
A
B

let ring Full

P.M.-----|

P

53

D^b6 D^b5 D^b6 D^b5 N.C. D^b5 N.C.

T
A
B

P.M.-----|

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

56

T
A
B

P.M.-----|

58

P.M.-----|

T

A

B

6 x 6 8 x 6 6 x 6 x 8 6

4 x 4 4 x 4 4 x 4 x 4 4

Gtr IV

T

A

B

x x 4 x x 4 x x 4 x 4

x x 4 x x 4 x x 4 x 4

60

P.M.-----| P.M. P.M.-----| P.M. P.M.

T

A

B

6 x 6 8 x 6 6 x 6 x 8 6

4 x 4 4 x 4 4 x 4 x 4 4

9 6 9 x 7 8 x 6

6 x 6 6 x 7 6 x 6

7 x 7 9 x 6 7

6 x 6 6

Gtr IV

T

A

B

x x 4 x x 4 x x 4 x 4

x x 4 x x 4 x x 4 x 4

63

P.M.-----|

T

A

B

6 x 6 8 x 6 6 x 6 x 8 6

4 x 4 4 x 4 4 x 4 x 4 4

6 x 6 8 x 6 6 x 6 x 8 6

4 x 4 4 x 4 4 x 4 x 4 4

65

P.M.-----|

T

A

B

6 x 6 8 x 6 6 x 6 x 8 6

4 x 4 4 x 4 4 x 4 x 4 4

3 5 6 3 5 6 5 3 5 6 5 3 6 5 3 5 6 5 3

6 x 6 8 x 6 6 x 6 x 8 6

4 x 4 4 x 4 4 x 4 x 4 4

E 2nd Bridge 1:29

Gtr II

D^b6 D^b5 D^b6D^b5 Dm A Dm

69

A Dm A Dm

T 5 3 6 5 3 6 3 5 6 3 5 6 5 3 5 3 6 5 3

A

B

73

D $\flat$ 5 D $\flat$ 6 D $\flat$ 5 D $\flat$ 6 D $\flat$ 5 E $\flat$ sus4 E $\flat$ m 8va----- 8va-7

3rd Verse 1:40

P.M.----- 1/2 Gtr III

T 9 9 11 (11) 9 16 14 16

A 6 x 6 8 x 6 6 x 6 x 8 6 6 x 6 16 14 16

B 4 x 4 4 x 4 4 x 4 x 4 4 4 x 4

P 8va 8va-7 8va-7

Gtr II

T 14 14 14 11 11 11

A 13 13 13 13 11 11

B

76

E $\flat$ sus4 E $\flat$ m

Gtr II

T 11 (11) 11 (11) 11 11

A 13 (13) 13 11 11

B

8va 8va-7 8va----- 8va----- 8va

Gtr III

T 16 14 16 (16) 18 (18) 16 14 18

A

B

79

8va

D^b

T 11 (11) 9
A 11 9
B 10

T 14 13 15 14 (14) 14 13
A 15
B

81

8va

T (9)
A (9)
B (10)

8va

T 11 11 13 11 14 11 16
A
B

83

E⁷m

8va

T 11 11 11 (11)
A 11 11 (11)
B

8va

T 18 16 19 18 (18) 21 20 18
A
B

G Chorus 1:58

85

Gtr II D^b A^b G^b A^b E^b D^b ζ

Gtr I

87

D^b A^b G^b/D^b A^b E^b D^b ζ

89

D^b A^b G^b/D^b A^b E^b D^b ζ

91

D^b A^b G^b A^b E^b B^b A^b

Handwritten guitar tablature and fretboard diagrams for the Chorus section, measures 85 through 91. The notation includes standard musical notation for guitar (Gtr I and Gtr II), fret numbers (6, 4, 2, 3, 5, 1, 3, 1, 3), and specific fretboard diagrams for the D^b, A^b, G^b, and G^b/D^b chords. The tablature includes slurs, ties, and a 'sl.' (slide) instruction. The fretboard diagrams show the fingerings for each note.

94

B^b(type 2)
Gtr II

F E^bVI

B^b(type 2) A^b/C

sl. H H

96

B^b(type 2) F E^bVI B^b(type 2) A^b/C

sl. sl. H H

Gtr III

7 8 6 8 9 6 8 9 8

98

B^b(type 2) F E^bVI

sl. sl.

10 11 10 11 8 10 11 12 11 13 15

99

E^bVI B^b(type 2) A^b(type 2) B^b(type 2)

T 11 6 4 6 7 6 6
A 12 7 5 6 6 6 6
B 13 8 6 6 6 6 6

sl.

8va-----

T 15 13 16 13 16 15 11 13 11 13 13 10 11 10 11 10
A 15 13 16 13 16 15 11 13 11 13 13 10 11 10 11 10
B 15 13 16 13 16 15 11 13 11 13 13 10 11 10 11 10

101

E B A^v B F[#] E

T 9 7 5 7 7 6 4 x 4 6 4 4 x 4 6
A 9 8 5 9 9 6 4 x 4 6 4 4 x 4 6
B 7 9 7 7 9 6 4 x 4 6 4 4 x 4 6

sl. H H

8va-----

T 16 14 12 14 12 16 12 16 14 16 16 14 12 13 11 13 14 13 11 13 11 14 13 12 12 14
A 16 14 12 14 12 16 12 16 14 16 16 14 12 13 11 13 14 13 11 13 11 14 13 12 12 14
B 16 14 12 14 12 16 12 16 14 16 16 14 12 13 11 13 14 13 11 13 11 14 13 12 12 14

103

E B A^{IX} B F[#] E

δva

sl. sl. H H

T 9 7 5 7 7 7 9 x 5 6 4 6 x 4 6
A 9 8 6 7 8 8 x 4 6 4 6 x 4 6
B 9 9 7 6 8 8 x 4 6 4 6 x 4 6

16 14 19 16 17 16 14 16 17 16 16 18 19 16 18 16 14 16 18 16 18 16

105

E B A^{IX} B F[#] E

sl. H

T 12 7 5 7 7 7 9 5 x 4 4 4
A 13 8 6 7 8 8 x 4 4 4
B 14 9 7 6 8 8 x 4 4 4

14 16 18 16 18 19 16 18 18 16 16 18 19 16 18 16 18 19 19 16

107

E B A^v B

T 12 7 5 7 (7)
A 13 8 6 4 (4)
B 14 9 7 4 (4)

T 13 11 14 12 14 12 (12) (12)
A 14 13 14 13 11 (11) (11)
B

3 1/2

H Drums Solo 2:45**I** Guitar Solo 3:10

$\text{♩} = 202$
E

111

20

T
A
B 0 1 2 2 0
H H

T (12) (12)
A (12) (11)
B

134

T
A
B 1-2 2 3 4 4 4 3 2 0 4 3 2 4 3 2 4 0 x 0 1 2
sl. H H P P P P P P

1/2

137

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

140

1/2

let ring

let ring

7 8 9

H

143

2 1 0

2 1 0

1 2 1 0

P P P P P P

let ring

let ring

P

146

2 3 4

4 3 2 0

4 3 2

H H

P P P P P P

1/2

A

149

0 1 2

3 2 1 0

4 3

H H

P P P P P P

let ring

B

152

2 0 4

4 4 7

2 3 4

P

H H

P H

8va

156

2 5 4 5 4

5 9 7 9 7

9 12 10 12 10

12 16 14 16 14 14

8va-----

160

let ring-----

let ring-----

T 16 14 16 14 16 14 16 14 16 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21

A 18

B

J 4th Verse **3:51**

♩ = 203

E6

E5

8va-----

164

let ring-----

T 21

A 18

B

sl.

Gtr III

mp

T

A

B

C#m

168

Full

Full

Full

Full

Full

T 4 6 6 6 5 7 (7) 7 7 7 7 7 7 4 7 5 6

A

B

H

P

11 12 (12)

T

A

B

171

D5 D6 D5 D6 D5 N.C. D6 D5 D6 D5 D6 D5

P.M.-----|

8va-----|

174

D5N.C. D5 D6 D5 D6 D5 D6 D5 D6 D5

P.M.-----|

8va-----|

177

N.C. D5 D6 D5 D6 D5

P.M.-----|

180

D6 D5 D6 D5 D6 D5 D6 D5

P.M.-----|

182

D6 D5 D6 D5 D6 D5 D6 D5 N.C.

P.M.----- P.M. P.M.

T												
A	7	x	7	9	x	7	7	x	7	x	9	7
B	5	x	5	5	x	5	5	x	5	x	5	5

185

D5 D6 D5 D6 D5

P.M.--- P.M. P.M.-----

T												
A	7	x	7	9	x	7	7	x	7	x	9	7
B	5	x	5	5	x	5	5	x	5	x	5	5

187

D6 D5 D6 D5 D6 D5 D6 D5

P.M.-----

T												
A	7	x	7	9	x	7	7	x	7	x	9	7
B	5	x	5	5	x	5	5	x	5	x	5	5

189

D6 D5 D6 D5 D6 D5 D6 D5 N.C.

P.M.----- P.M. P.M.

T												
A	7	x	7	9	x	7	7	x	7	x	9	7
B	5	x	5	5	x	5	5	x	5	x	5	5

192

D5 D6 D5 D6 D5

P.M.--- P.M. P.M.-----

T												
A	7	x	7	9	x	7	7	x	7	x	9	7
B	5	x	5	5	x	5	5	x	5	x	5	5

[illegible]

K 2nd Chorus 4:26

197

D⁹ D⁹sus2 G⁹sus2 D⁹ A⁹sus4 E⁹7 G⁹sus2

[illegible]

200

$D^{\flat}\text{sus}2$ $G^{\flat}\text{sus}2$

T 11 11 11 9 (9)
A 14 14 14 9 (9)
B 13 13 13 10 (10)

T 14 13 13 13 13 13 13 14 13 14
A 13 13 13 13 13 13 13 15 13 15
B 13 13 13 13 13 13 13 15 13 15

202

Gtr II $D^{\flat}$ $A^{\flat}$ $G^{\flat}$ $A^{\flat}$ $E^{\flat}$ $D^{\flat}$ ζ

T 6 4 2 4 4 3 1 1 3 1 3 x 1 3 x
A 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5
B 6 6 6 4 4 4 4 4 4 4 4 4 4 4 4

sl. H H

T 11 11 11 11 11 14 13 11
A 11 11 11 11 11 14 13 11
B 11 11 11 11 11 14 13 11

204

$D^{\flat}$ $A^{\flat}$ $G^{\flat}/D^{\flat}$ $A^{\flat}$ $E^{\flat}$ $D^{\flat}$ ζ

T 6 4 2 4 4 4 6 x 2 3 1 3 x 1 3
A 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5
B 6 6 6 4 4 4 4 4 4 4 4 4 4 4 4

sl. *sl.* H H

T 13 11 11 11 11 11 14 14 14
A 13 11 11 11 11 11 14 14 14
B 13 11 11 11 11 11 14 14 14

206

D^b A^b G^b/D^b A^b E^b D^b ζ

T 9 4 2
A 10 5 3
B 11 6 4

4 5 4 4 4 6 x 2 3 x 1 1 1

sl. *sl.* H

T 14 11 13 11
A
B

(11) 11 11 11 11 13 13 11 11

208

D^b A^b G^b A^b

T 9 4 2
A 10 5 3
B 11 6 4

4 5 4 4 (4)

sl. *sl.*

T 11 11 11 13 11 11 11
A
B

[L] Keyboard Solo

210

E^b B^b A^b B^b F(type 2) E^b {

T 8 6 4 6 6 5 3 3 5 3 5 x 3 5 x

A 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6

B 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6

sl. H H H

15 11 11 13 10 11 8 11 9 8 10 11 10 11 8 10 11 11 13 15

10 11 10 11 10 10 11 12

212

E^b B^b A^b B^b F(type 2) E^b {

T 8 6 4 6 6 6 6 6 6 6 6 6 6 6 6

A 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6

B 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6

sl. sl. H H

8va-----

15 13 11 13 15 16 15 16 17 19 15 13 11 11 13 10 12 10 13 12 11 15

214

E^b B^b A^b B^b F(type 2) E^b {

T 11 6 4 6 6 6 8 x 4 x 3 3 3
A 12 7 5 5 7 x 3 5 x 3 3 3
B 13 8 6

sl. sl. H

8va-----

T 15 18 16 18 15 16 15 18 15 18 16 15 13 15 13 12 12 12 11 11
A 12 7 5 5 7 x 3 5 x 3 3 3
B 13 8 6

sl. sl. H

8va-----

[M] Outro 5:03

E Bsus4 Asus2

8va-----

216

T 11 6 4 6 6 6 8 x 4 x 3 5 x 3 3 3
A 12 7 5 5 7 x 3 5 x 3 3 3
B 13 8 6

sl. sl. H

8va-----

E 8va B F# E Bsus4 Asus2

8va-----

219

T 16 16 19 14 19 12 12 12 16 16 14 14 12 12 12
A 16 16 16 15 15 9 9 9 17 17 17 17 12 12 12
B 14 14

sl. sl. H

8va-----

8va----- E B F# E

221

T 12 12 16 x 16 19 14 19 12 12 12

A 12 12 16 x 16 16 15 15 9 9 9

B 14 14 14 x 14 16 15 15 9 9 9

Gtr II E B A^{IX} B F# E

223

T 9 7 5 7 7 6 8 9 11 9 9 11

A 9 8 6 7 7 6 8 9 11 9 9 11

B 7 9 7 7 7 6 8 9 11 9 9 11

sl.

Gtr III

T 16 14 12 14 12 16 12 16 14 16 14 12 14 12 14 12 14 13 14 13 11 13 13 14 13 11 13 12 12 14

A 16 12 16 14 16 14 12 14 12 14 12 14 13 14 13 11 13 13 14 13 11 13 14 13 12 12 14

B 16 12 16 14 16 14 12 14 12 14 12 14 13 14 13 11 13 13 14 13 11 13 14 13 12 12 14

E B A^V B F# E

225

T 9 7 5 7 7 11 13 9 11 9 11 9 11

A 9 8 6 7 7 11 13 9 11 9 11 9 11

B 9 9 7 7 7 11 13 9 11 9 11 9 11

sl.

8va-----

T 16 14 19 16 17 16 14 16 17 14 12 11 12 11 11 14 14 12 14 12 14 12 14 13 11 13 11 14

A 16 14 19 16 17 16 14 16 17 14 12 11 12 11 11 14 14 12 14 12 14 12 14 13 11 13 11 14

B 16 14 19 16 17 16 14 16 17 14 12 11 12 11 11 14 14 12 14 12 14 12 14 13 11 13 11 14

227

E B A^v B F# E

T 12 7 5 7 7 11 13 x 9 11 x 9 9 9
A 13 8 6 7 7 11 13 x 9 11 x 9 9 9
B 14 9 7 7 7 11 13 x 9 11 x 9 9 9

sl. H

8va-----

T 17 17 17 18 16 14 13 13 13 16 17 19 16 17 19
A 16 17 18 16 14 13 14 13 16 17 19 16 17 19
B

229

E B A^v Asus2

T 12 7 5 17
A 13 8 6 16
B 14 9 7

8va-----

T 17 16 14 16 17 14 17 16 14 16 14 16 17
A 16 16 16 16 16 16 16 16 16 16 16 16 16
B

235

Dmaj7 F#sus4 E

T 9 9 9 9 9 7 7 7 7 7

A 7 7 7 7 7

B 4 4 2 2 9 9 9 9 9 9 9 9

8va-----1 8va 8va 8va 8va 8va-----1 8va-----1

T 14 14 14 14 14 14 14 17 17 17 17 17 17 17 17

A 16 16 14 14 17 17 17 17 17 17 17 17

B 16 16 14 14 17 17 17 17 17 17 17 17

The musical score for "The Wind" by Peter Dinklage is presented in a system of five staves. The key signature is E major (three sharps) and the time signature is 4/4. The staves are labeled as follows:

- Staff 1 (Vocal):** Labeled "E" at the top right. It contains a vocal line with a melody that starts on a whole note E5, followed by a series of eighth and quarter notes, and ends with a whole note E5.
- Staff 2 (Guitar I):** Labeled "Gtr I" at the top left. It contains a guitar line with a melody that starts on a whole note E5, followed by a series of eighth and quarter notes, and ends with a whole note E5.
- Staff 3 (Guitar II):** Labeled "Gtr II" at the top left. It contains a guitar line with a melody that starts on a whole note E5, followed by a series of eighth and quarter notes, and ends with a whole note E5.
- Staff 4 (Guitar III):** Labeled "Gtr III" at the top left. It contains a guitar line with a melody that starts on a whole note E5, followed by a series of eighth and quarter notes, and ends with a whole note E5.
- Staff 5 (Bass):** Labeled "B" at the top left. It contains a bass line with a melody that starts on a whole note E5, followed by a series of eighth and quarter notes, and ends with a whole note E5.

The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The guitar parts are labeled "Gtr I", "Gtr II", and "Gtr III" respectively. The vocal part is labeled "E".

(From the 1972 Album FRAGILE)

Words by
Music by



(Em)

8

N.H.

N.H.

[12]

7 5 7 5 3 7 5

H P P

T

A

B

T

A

B

$\text{♩} = 130$

D C D/B Am G A/F# Em F#m G F#m

12

3

2 3 3 2 0 3 0 3 1 0 3 0 1 2 0 0 2 7 0 (0) [12] [12] [7] [5] [7]

0 3 2 0 3 2 7 0 (0) [12] [12] [7] [5] [7]

P P

T

A

B

N.H.-----|

G F#m Em F#m G F#m Em N.C.

15

Gtr II

2 0 2 0 2 0 3 2

P P P P

Gtr I

N.H.-----|

[5] [7] [12] [12] (([12])) [12] [7] [5] [7] [12] (([12])) [12]

[5] [7] [12] [12] (([12])) [12] [7] [5] [7] [12] (([12])) [12]

T

A

B

18

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

T
A
B

N.H.

T
A
B

[12] [7] [5] [7] [5] [7] [12] [12]

20

F#m G F#m Em N.C. **B** 1st Verse Em F#m G F#m

T
A
B

2 0 2 0 2 0 3 2 0

p p p p

N.H.

T
A
B

[12] [7] [5] [7] [12] (([12])) (([12])) [12] [12] [7] [5] [7]

23

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

Gtr I

N.H.

T
A
B

[5] [7] [12] [12] (([12])) [12] [7] [5] [7] [5] [7] [12] [12]

26

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

N.H.-----|

T	[12]	[7]	[5]	[7]	[5]	[7]	0	0	2	3	5	3	2	0
A	[12]	[7]	[5]	[7]	[5]	[7]	1	1	3	5	7	5	4	1
B							2	2	4				2	2

29

D E7sus2 Gmaj7 Am7

T	2	2	2	3	2	3	3	1
A	3	3	3	4	4	4	5	2
B	0	2	2	2	5			

8va-----8va

Gtr IV let ring-----|

T	14	12	15	14	15	12	14	12	15	14	10	12	15	10	12	15	14	15	12	14	12	14	(14)
A																							
B																							

32

Gtr II *mp* Em F#m G(type 3) F#m G(type 3) F#m Em

ff

N.H.-----|

T	[12]	[(12)]	[(12)]	[7]	[5]	[7]	[5]	[7]	[12]	[12]
A	[12]	[(12)]	[(12)]	[7]	[5]	[7]	[5]	[7]	[12]	[12]
B										

T			
A			
B			

2nd Verse

Em F#m G F#m

35

N.H.-----|

T [12] [12] [7] [5] [7] 2 (2) [12] [12] [12] [7] [5] [7]

A [12] [12] [7] [5] [7] 3 (3) [12] [12] [12] [7] [5] [7]

B (0) (0) (0)

8va-----|

Gtr IV

T 19 17 19 17 19 15 17 14 12 14 12 15 14 12 14 12 11 14 (14) (14)

A

B

P P P H P H P P P P P P sl.

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

38

Gtr I

N.H.-----|

T [5] [7] [12] [12] ((12)) [12] [7] [5] [7] [5] [7] [12] [12]

A [5] [7] [12] [12] ((12)) [12] [7] [5] [7] [5] [7] [12] [12]

B

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

41

N.H.-----|

T [12] [12] [7] [5] [7] [5] [7] 0 0 2 3 5 5 3 2 0

A [12] [12] [7] [5] [7] [5] [7] 1 1 3 5 7 7 5 4 1

B 2 2 4 5 7 7 5 2 2

8va-----|

Gtr IV

T 15 17 15 14 12

A

B

17 19 17 15 13

44

D E7sus2 Gmaj7 Am7

T A B

8va

let ring

14 15 12 12 15 14 15 12 14 15 16 15 12 14 12 15 14 15 12 14 12 15 14 15 12 12 15

D Chorus

8va

47

G C F C F C G

Gtr II

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

8va

T
A
B

T
A
B

8va-----C F C B^b G C

50

T 15 12 13 15 18 (18) x 18 15 12
A 16 12 14 17 19 (19) x 19 16 12
B

Gtr IV

8va-----

T 15 12 12 12 12 12 12
A 12 12 12 12 12 12 12
B

52

8va-----F C F C G C

T 13 12 13 12 10 10 x x 15 12
A 14 12 14 12 12 12 x x 15 12
B 12 x x 16 12

8va-----

T 13 13 12 13 13 12 13 15 12 15 12 12 12 15 12 12 12 12
A 14 13 14 14 13 14 14 13 14 12 12 12 12 12 12 12 12 12
B

54

8va-----F C B^b G C F C F

T 13 15 18 13 15 (15) 15 12 13 12 13
A 14 17 19 15 16 (16) 16 12 14 12 14
B

8va-----

T 13 12 13 13 10 12 12 13 12 12 13 12 13
A 14 14 14 14 11 13 11 12 12 12 14 14 14
B

56

δva -----C G-----C F C B $\flat$

T 13 12 10 10 15 (15) 15 12 13 15 18
A 13 13 12 12 15 (15) 15 13 13 17 18
B (14) 12 12 12 16 (16) 16 12 14 17 19

58

δva -----G C F C F C G

T 13 13 12 13 15 12 15 12 12 15 12 13 13 12 13
A 14 13 14 14 14 12 12 12 12 12 12 14 13 14 14
B 14 13 14 14 14 12 12 12 12 12 12 14 13 14 14

60

δva -----C F C B $\flat$ Em

T 10 12 13 12 13 12
A 12 12 13 12 15 12
B 12 12 13 12 15 12

To Coda
To Dbl. Coda

Bm Em Bm Em Em

8va-----

62

T 14 12 14 15 15 17 15 16

A 15 12 15 16 16

B

8va-----

8va-----

T 12 12 12 15 12 12 12 12 12 15 12 (12) (12)

A 12 12 12 15 12 12 12 12 12 15 12

B

Gtr I

T 3 4 5 6

A 4 6 11 6

B

Gtr II

Em

E 1st Interlude

F#m G(type 3) F#m G(type 3) F#m Em

64

Gtr I

T 3 5 7 5 7 5 3 3

A 4 6 11 6 11 6 4 4

B

F#m G(type 3) F#m D Em F#m G(type 3) F#m

66

Gtr I

T 5 7 5 7 (7) 3 (3) 3 5 7 5

A 4 6 11 6 (10) (10) (4) 4 6 11 6

B

G(type 3) F#m Em N.C.

69

Gtrs II, IV

T 7 8 5 3 8 10 12 7 8 10 7 8 10 7 8 10 7 8 10

A 11 7 6 4 10 10 9

B

H H H H H H H H H H

F 3rd Verse

Gtr II Em F#m G(type 3) F#m

71

Gtr I

T 7 8 10 7 4 5 7 4 5 7 5 4 5 7 4 3 3 5 7 5 7

A 7 4 5 7 4 5 7 5 4 5 7 4 5 7 4 4 4 6 11 6

B

H H H H H H H H H H

G(type 3) F#m Em F#m G(type 3) F#m Em

73

T 7 8 5 3 3 (3) 3 5 7 5 3 (3) 3 3

A 11 6 4 4 (5) 4 6 11 6 4 (5) 5 4

B

Em F#m G(type 3) F#m G(type 3) F#m Am Bm

76

T 3 5 7 5 7 7 7 5 0 2

A 4 6 11 6 11 6 0 2 4

B

78

C^{VIII} D^x C^{VIII} Bm Am Bm E7sus2 Gmaj7

8va-----

Gtr IV

let ring-----

T 3 5 3 2 0 (0) 2 2 2 2

A 5 7 5 4 2 (1) 3 3 3 3

B 5 7 5 4 2 (2) 4 4 4 4

T 12 15 14 15 12 12 15 14 15 14 15 15 16 14 16 15 16 14 16 14

A 14 14 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

B 14 14 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

81

Am7 D.S. al Coda Em 8va-----

Gtr II

T 1 (1) 15 (15)

A 2 (2) 17 (17)

B 2 (2) 16 (16)

T 3 (3)

A 1 (1)

B 2 (2)

8va-----

Gtr IV

T 15 (15) 8 9 10 12

A 13 (13)

B 14 (14)

sl.

N.C.

85

Gtrs II, IV

T 8 10 12 7 8 10 7 8 10 7 8 10 7 8 10

A 5 5 4

B

H H H H H H H H H H

(Em)

86

Gtrs II, IV

T 7 8 10 7 9 10 7 4 5 7 5 4 5 7 4 5 7 4

A 7 9 10 7 4 5 7 5 4 5 7 4

B 0 2 3 5

H H H H H H H H H H

Gtr II *f*

(Two Gtrs. arr. for one)

88

T 4 2 5 7 4 2 5 2 5 4 5 4 2

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

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

91

T 2 4 5 7 4 2 5 7 4 2 5 7

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

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

G 4th Verse

93

T 4 2 5 2 5 4 5 4 2 2 4 5 7

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

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

96

T

A 4 2 5 7 4 2 5 2 5 4 5 4 2

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

99

Gtr III

T 5 5 7 7 4 6

A

B

Gtr II

T

A 2 4 5 7 4 2 5 7

B 0 2 3 5 2 0 3 5

101

T 7 5 4 (4) 7 7 7 5 5 7

A 7 4

B

T

A 4 2 5 2 5 4 5 4 2 2 4 5 7

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

104

T 7 4 6 7 5 4 (4) 7 7 7

A 7 4 6 7 5 4 (4) 7 7 7

B 7 5 4 (4) 7 7 7

T 4 2 5 7 4 2 5 2 5 4 5 4 2

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

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

107

T 5 5 7 7 4 6

A 7 4 6 7 4 6

B 7 4 6 7 4 6

T 2 4 5 7 4 2 5 7

A 4 2 5 7 2 0 3 5

B 0 2 3 5 2 0 3 5

109

T 7 9 9 (9) 7 7 7 9 9 7

A 7 9 9 (9) 7 7 7 9 9 7

B 7 9 9 (9) 7 7 7 9 9 7

T 4 2 5 2 5 4 5 4 2 2 4 5 7

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

B 2 4 5 7 0 2 3 5

112

T
A
B

T
A
B

115

T
A
B

T
A
B

117

T
A
B

T
A
B

120

T
A
B

7 4 6 7 9 9 (9) 7 7 7

T
A
B

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

123

T
A
B

9 9 7 9 9 7 9 9 7 9 9 7 9 9 7

125

T
A
B

7 9 9 (9) 7 7 7 (7) (7) (7)

128

T
A
B

(7)

(2)
(0)

H Breakdown

$\text{♩} = 76$
(Em)

130

N.C.

T
A
B

Gtr I
N.H.

[12]
[12]
[12]

[12]

(Em) (Am) (Em)

132

Gtr I

7 5 7 5 3 7 5 (5)

N.H. N.H.

[12]
[12]
[12]

[12]

H P P H P P

(Em) (C) (Em)

136

6

N.H. N.H.

T A B

4 5 7 4 5 7 3

H H H H

(3) [12]

(Em) (Am) (Em)

139

3

7 5 7 5 3 7 5 (5) 7 5 7 5 3 7

H P P H P P

(Em) (C) G

142

6

Gtr IV

T A B

4 5 7 4 5 7 3 7 8 7 7 0

$\text{B}^\flat$ G F $\text{B}^\flat\text{maj7}$ Gm

$\text{J} = 132$

144

Gtr IV

T A B

6 7 7 5 3 3 (3) (3) (3) (3) 10 8

sl.

J Keyboard Solo

Gtr II *mf* $\text{GG}^{(\text{type 2})}$ C Dmaj7sus4/G C Dm/G CG (type 2) G5 G C Dm/G C $\text{B}^\flat$

δva

148

Gtr IV *ff* (Originally played an octave higher)

T A B

22 20 (22) 18 18 15 18 15 18 15 13 11 11 13 11 13 11 10 11 10

20 (20) 18 18 18 18 15 14 12 12 12 12 12 10 12 10 10

8va

G G (type 2) C Dmaj7sus4/G C Dm/G C G (type 2)

151

T 10 11 10 13 10 11 15 18 15 13 15 15 14 13 11 12 11 13 11 12 11 12 11 13 11 10

A 10 10 12 12 12 12 12 10

B

8va-----

G5 G C Dm/G C Bb

153

T 10 10 13 15 18 15 15 18 10 15 15 13 11 12 11 12 11 10 11 10 13 10 11

A 10

B

8va

155

T 10 12 12 12 13 12 13 13 13 12 18 15 18 15 18 15 18 15 15 15 14 13 11 12

A 12 12 12 12 13 12 13 13 13 12 18 15 18 15 18 15 18 15 15 15 14 13 11 12

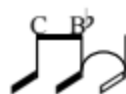
B

sl.

The image displays a musical score for the song "The Rose Tree". It begins with a piano introduction, indicated by a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The introduction features a series of chords and melodic lines. The guitar accompaniment is shown in standard notation, with fret numbers and chord symbols. The score is divided into two systems, with the second system starting at measure 157. The guitar part includes various chords such as C, Dm/G, C/B, G/G, Dmaj7sus4/G, and C/G. The fret numbers are written below the staff, and the chord symbols are written above the staff. The score is presented in a clear, professional format, suitable for a music book or a digital score.



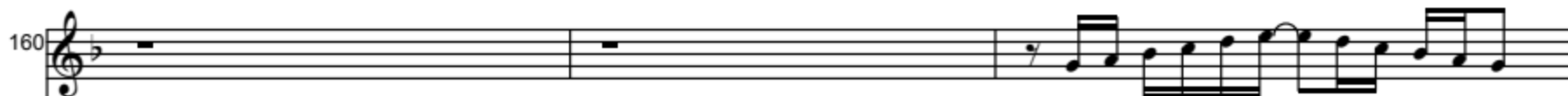
Dm/G



G

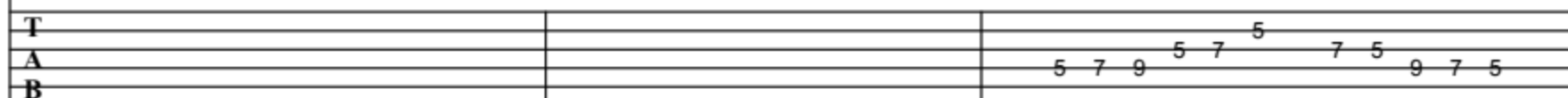
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-



Gtr III

~

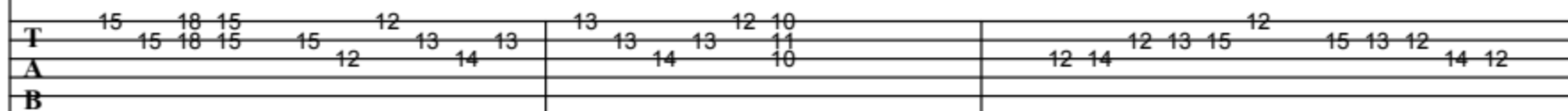


8va

8va



Gtr IV

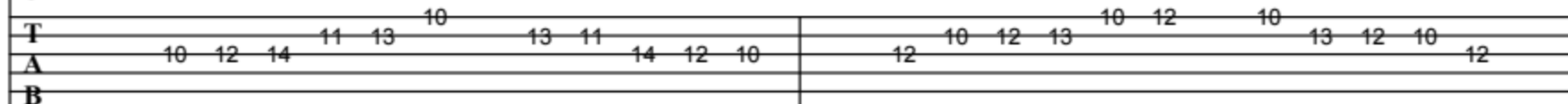
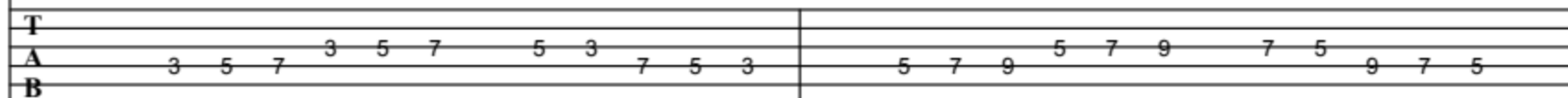


N.C.



~

~



165

N.C. G

T
A
B

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

4 0 0 5 0 0 7 0 0 5 0 0 4 0 0

P P P P P

T
A
B

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

7 7 7 7

167

F G F G

8va-----

P.M.-----

T
A
B

5 3 0 5 3 0 5 3 0 5 3 0 1

15 15 15 15 15 15 17 15 17 17 18 17 17 15 17

P P P P P P P H P

T
A
B

5 5 5 7 5 7 7 7 7 7 7 7

N.C. *8va*-----

G C Dmaj7sus4/G C Dm/G C G

169

Gtr II

T 13 15 13 15 14 13 11 12 10 12 10 8

A 3 3 5 3 5 6 5 3 3

B 3 3 5 3 5 5 5 5 3 3 3

8va-----

T 22 18 20 15 15 18 15 15 18 15 15 15

A 20 18 20 15 15 18 15 15 18 15 15 15

B 18 15 14 18 15 17 15 17

C Dm/G C B^b G C Dmaj7sus4/G C Dm/G C G

172

T 3 5 6 5 3 (3) 3 4 5 3 3 3

A 4 5 7 5 3 (3) 4 4 5 5 4 4

B 5 5 5 5 4 (3) 3 3 5 5 5 5

8va-----

T 15 15 15 18 18 15 15 20 18 15 15 13 13 15 13 15 15 13 15 13 10 13 13 15

A 15 14 15 15 18 18 15 18 15 15 15 15 15 15 15 15 15 15 15 13 11 12 13 12 15

B 15 14 15 15 18 18 15 18 15 15 15 15 15 15 15 15 15 15 15 13 11 12 13 12 15

175

C Dm/G C B^b N.C.

Gtr III

8va-----

Gtr IV

178

N.C.

178

N.C.

179

180

181

182

183

184

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661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

K Guitar Solo

N.C. G F G F G

180

8va-----

Gtr IV

183

Am Bm C D Em F#m G Am Bm C D Em C#7sus4

185

8va----- 8va

Detailed musical notation for guitar solo, including treble and bass staves, tablature, and chord markings.

188

C#7sus4
8va-----

Em

tr-----

14 (15)

15 (14)

14 (15)

15

sl.

8va-----

Gtr I
N.H.

(19)
(19)
(18)

[12]
[12]
[12]

T
A
B

L 6th Verse

190

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

Gtr I N.H.-----

[12]
[12]

[7]
[7]

[5]
[5]

[7]
[7]

[5]
[5]

[7]
[7]

[12]
[12]

[12]
[12]

T
A
B

192

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

N.H.-----

[12]
[12]

[7]
[7]

[5]
[5]

[7]
[7]

[5]
[5]

[7]
[7]

[12]
[12]

[12]
[12]

((12))
((12))

[12]
[12]

[7]
[7]

[5]
[5]

[7]
[7]

T
A
B

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

195

N.H.-----|

T [5] [7] 0 0 2 3 5 3 2 0 (0)
A [5] [7] 2 2 4 5 7 5 4 2 (1)
B (2)

8va-----|

Gtr IV

let ring-----|

T 14 12 15 14 15 12 14 12 15 14
A 14 15 12 14 15 12 14 15 14
B

E7sus2 Gmaj7 Am7 D.S.S. al Dbl. Coda

198

8va-----|

let ring-----|

T 10 12 15 14 10 12 15 14 15 12 14 12 14 (14) (14)
A 14 12 15 14 12 15 14 15 12 14 12 14 (15) (15)
B

M Out Verse

Em 8va

Em

201

Gtr II

Gtr I let ring-----|

T 15 0 0 0
A 17 0 0 0
B 16 2 2 2 2

203

let ring

T A B

206

let ring

T A B

208

let ring

T A B

211

let ring

T A B

213

let ring

T A B

[N] Outro

215

rit.

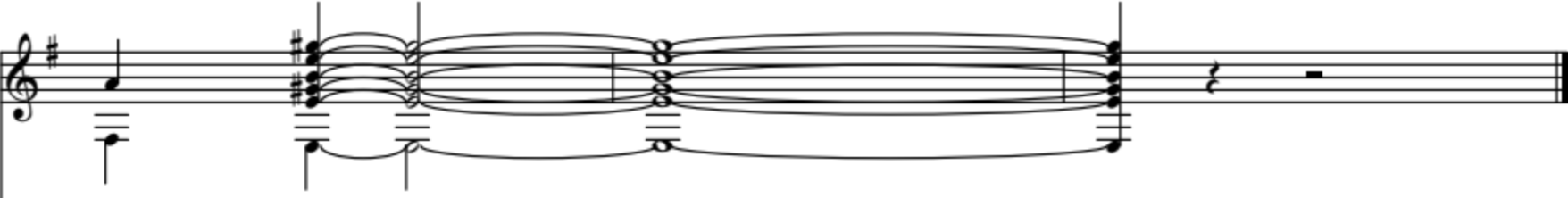
D C D/B Am G

T A B

A/F#

E

1



T

A

B

2

2

2

4

5

4

6

7

0

(4)

(5)

(4)

(6)

(7)

(0)

(4)

(5)

(4)

(6)

(7)

(0)

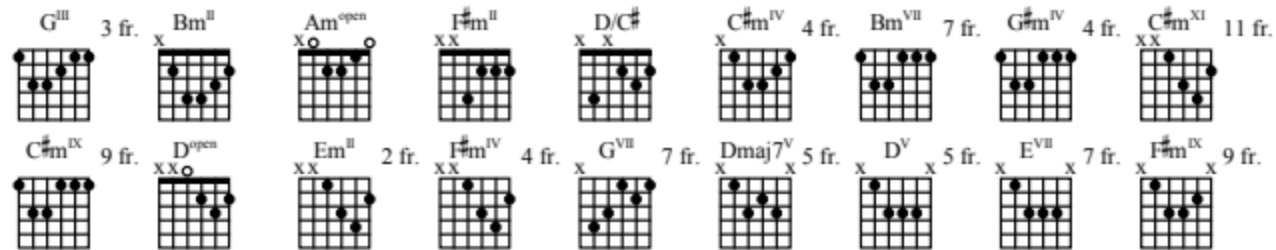
SIBERIAN KHATRU

As recorded by Yes

(From the 1972 Album CLOSE TO THE EDGE)

Transcribed by
willnikhwai@hotmail.co.uk

Words by
Music by
Wakem
Arrange



A Intro

Funk Rock ♩ = 114
N.C. (Em)

Intro musical notation for guitar (Gtr I Electric) and bass (B). The notation includes fret numbers, string numbers, and performance notes like H (hammer-on), P (pull-off), and sl. (slide). The key signature is one sharp (F#).

Chord diagrams for the Intro: (C), (D), (Em), (C), (D), (D) *rit.*, N.C.

B Main Theme

Moderate Rock ♩ = 124

Main Theme musical notation for guitar (Gtr III) and bass (B). The notation includes fret numbers, string numbers, and performance notes like 8va (octave up) and 8va (octave down). The key signature is one sharp (F#).

Chord diagrams for the Main Theme: G^{III}, Bm^{II}.

Check Performance Notes for the purpose of "Ghost Notes" during Main Theme

10

G^{III} Bm^{II}

8va-----8va

T	0	(0)	2	5	7	10	10	9	5	5	7	(7)
A	2	(2)	(4)	(7)	(9)	(11)	(10)	(7)	(5)	(7)	9	(9)
B	4	(4)	4	7	9	12	11	9	(7)	(7)	(9)	((9))
B	3	(3)						7				(7)

14

G^{III} Bm^{II}

During Main Theme Guitar Riff, All Strings Plucked by Howe, No Hammer-Ons (see Performance)

Gtr I Electric

T	0	(0)	2	5	7	10	10	9	5	5	7	(7)
A	2	(2)	(4)	(7)	(9)	(11)	(10)	(7)	(5)	(7)	9	(9)
B	4	(4)	4	7	9	12	11	9	(7)	(7)	(9)	(9)
B	3	(3)						7				(7)

Gtr II Keyboard - Rhythm

18

G^{III} Bm^{II}

T 1412 12 12 1412 12 1412 12 1412 12 1412 12 1412 12

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B

8va-----8va

3 3 3

T 0 (0) 2 (2) 5 (4) 7 (7) 10 (9) 10 (10) 9 (7) 5 (5) 5 (7) 7 (9)

A 2 (2) (4) (7) (9) (11) (11) 9 (7) (7) (7) 9 (9)

B 3 (3) 4 7 9 12 7 (7) (7) (9) (7)

22

G^{III} Bm^{II}

T 2119 19 2119 19 2119 19 2119 19 2119 19 2119 19 2119 19

A 22 17 22 22 17 22 22 17 22 22 17 22 22 17

B

8va-----8va

3 3 3

T 0 (0) 2 (2) 5 (4) 7 (7) 10 (9) 10 (10) 9 (7) 5 (5) 5 (7) 7 (9)

A 2 (2) (4) (7) (9) (11) (11) 9 (7) (7) (7) 9 (9)

B 3 (3) 4 7 9 12 7 (7) (7) (9) (7)

C Pre-Verse

N.C. (G)

26

Gtr I Electric

T
A
B

3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

8va----- 8va----- 8va

Gtr IV Keyboard - Harmony

T
A
B

6 7 8 7 8 5 8 7 6 7 4

8 7 7 6 7 8 7 7 6 8

sl.

(G)

28

T
A
B

3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

8va----- 8va----- 8va

T
A
B

6 7 8 7 8 5 8 7 6 7 4

8 7 7 6 7 8 7 7 6 8

sl.

(G)

30

This block contains the musical notation for measures 30 and 31. It includes a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The vocal line features eighth and sixteenth notes, with a final measure ending in a double bar line and a fermata. Below the vocal line are three staves for guitar: Treble (T), Alto (A), and Bass (B). The guitar staves contain fret numbers and a slash (/) indicating a slide. The Bass staff has a '6 3' fretting pattern in the first measure. The Alto staff has a '4 5 5 7 7 4 5 5 7' fretting pattern in the second measure. The Treble staff has a '3 4 5 5 5 3 5 4 3 6 3' fretting pattern in the first measure. The guitar staves also include a 'sl.' (slide) marking at the end of the second measure. The guitar staves are labeled T, A, and B at the beginning of the first measure.

T
A
B

3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

sl.

8va

8va

8va

T
A
B

6 7 8 7 8 5 8 7 6 7 4

8 7 7 6 7 8 7 7 6 8

D Verse 1

N.C. (G)

32

This block contains the musical notation for measures 32 and 33. It includes a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The vocal line features eighth and sixteenth notes, with a final measure ending in a double bar line and a fermata. Below the vocal line are three staves for guitar: Treble (T), Alto (A), and Bass (B). The guitar staves contain fret numbers and a slash (/) indicating a slide. The Bass staff has a '6 3' fretting pattern in the first measure. The Alto staff has a '4 5 5 7 7 4 5 5 7' fretting pattern in the second measure. The Treble staff has a '3 4 5 5 5 3 5 4 3 6 3' fretting pattern in the first measure. The guitar staves also include a 'sl.' (slide) marking at the end of the second measure. The guitar staves are labeled T, A, and B at the beginning of the first measure.

T
A
B

3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

sl.

8va

8va

8va

T
A
B

6 7 8 7 8 5 8 7 6 7 4

8 7 7 6 7 8 7 7 6 8

(G)

34

This block contains the musical notation for measures 34 and 35. It includes a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The melody features eighth and sixteenth notes, with a final measure ending on a half note. Below the vocal line are three staves for guitar: Treble (T), Alto (A), and Bass (B). The guitar parts include fingerings (numbers 1-4) and a 'sl.' (slide) instruction in the final measure. A double bar line separates measures 34 and 35. Above the vocal line, there are two measures of a melodic line with a '8va' (octave) marking and a dashed line indicating a continuation of the melody.

T
A
B 3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

sl.

8va----- 8va----- 8va

T 6 7 8 7 8 5 8 7 6 7 4

A 7 7 6 7 8 7 7 6 8

B

(G)

36

This block contains the musical notation for measures 36 and 37. It follows the same format as the previous block, with a vocal line and guitar staves (T, A, B). The guitar parts include fingerings and a 'sl.' instruction. A double bar line separates measures 36 and 37. Above the vocal line, there are two measures of a melodic line with a '8va' (octave) marking and a dashed line indicating a continuation of the melody.

T
A
B 3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

sl.

8va----- 8va----- 8va

T 6 7 8 7 8 5 8 7 6 7 4

A 7 7 6 7 8 7 7 6 8

B

(G)

38

This block contains the musical notation for measures 38 and 39. It follows the same format as the previous blocks, with a vocal line and guitar staves (T, A, B). The guitar parts include fingerings and a 'sl.' instruction. A double bar line separates measures 38 and 39. Above the vocal line, there are two measures of a melodic line with a '8va' (octave) marking and a dashed line indicating a continuation of the melody.

T
A
B 3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

sl.

8va----- 8va----- 8va

T 6 7 8 7 8 5 8 7 6 7 4

A 7 7 6 7 8 7 7 6 8

B

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar (Gtr III) and piano (P). The guitar part is in the key of D major (one sharp) and features a melodic line with a capo on the 3rd fret. The piano part is in the key of D major and features a bass line with a capo on the 3rd fret. The score is divided into two systems. The first system contains measures 46-50, and the second system contains measures 51-55. The guitar part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs). The guitar part includes a melodic line with a capo on the 3rd fret and a bass line with a capo on the 3rd fret. The piano part includes a bass line with a capo on the 3rd fret and a treble line with a capo on the 3rd fret. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The guitar part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs). The guitar part includes a melodic line with a capo on the 3rd fret and a bass line with a capo on the 3rd fret. The piano part includes a bass line with a capo on the 3rd fret and a treble line with a capo on the 3rd fret. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

49

rit.

sl.

14 3

F "7/8" Interlude

Moderately ♩ = 116
N.C. (Em/G)

Moderately ♩ = 116
N.C. (Em/G) (Bm)

53

Gtr I Electric

T
A
B

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

(Em/G) (Bm)

57

T
A
B

6 4 7 4 5 6 4 7 4 5 6 4 7 4 5 6 4 7 4 17 14

G Pre-Verse

Moderate Rock ♩ = 124
N.C. (G)

61

Gtr I Electric

T																				
A																				
B	3	4	5	5	5	3	5	4	3	6	3	4	5	5	7	7	4	5	5	7

Gtr IV Keyboard - Harmony

T	6	7	8	7	8	5	8	7	6	7	4	8	7	7	6	7	8	7	7	6	7	
A																						
B																						

(G)

63

Gtr I Electric

T																				
A																				
B	3	4	5	5	5	3	5	4	3	6	3	4	5	5	7	7	4	5	5	7

Gtr IV Keyboard - Harmony

T	6	7	8	7	8	5	8	7	6	7	4	8	7	7	6	7	8	7	7	6	7	
A																						
B																						

H Verse 2

N.C. (G)

65

8va

8va

8va

sl.

(G)

67

T
A
B

3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

8va

8va

8va

T
A
B

6 7 8 7 8 5 8 7 6 7 4

8 7 7 6 7 8 7 7 6 8

sl.

(G)

69

This block contains the musical notation for measures 69 and 70. It includes a vocal line in G major, a guitar line with fret numbers, and a bass line with an 8va (octave up) marking. The guitar line has two staves: the top staff shows the fret numbers and the bottom staff shows the string numbers (T, A, B). The bass line also has two staves: the top staff shows the fret numbers and the bottom staff shows the string numbers (T, A, B). The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and slurs.

T
A
B 3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

8va

8va

8va

T 6 7 8 7 8 5 8 7 6 7 4

A 7 7 6 7 8 7 7 6 8

B

sl.

(G)

71

This block contains the musical notation for measures 71 and 72. It includes a vocal line in G major, a guitar line with fret numbers, and a bass line with an 8va (octave up) marking. The guitar line has two staves: the top staff shows the fret numbers and the bottom staff shows the string numbers (T, A, B). The bass line also has two staves: the top staff shows the fret numbers and the bottom staff shows the string numbers (T, A, B). The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and slurs.

T
A
B 3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

8va

8va

8va

T 6 7 8 7 8 5 8 7 6 7 4

A 7 7 6 7 8 7 7 6 8

B

sl.

(G)

73

This block contains the musical notation for measures 73 and 74. It includes a vocal line in G major, a guitar line with fret numbers, and a bass line with an 8va (octave up) marking. The guitar line has two staves: the top staff shows the fret numbers and the bottom staff shows the string numbers (T, A, B). The bass line also has two staves: the top staff shows the fret numbers and the bottom staff shows the string numbers (T, A, B). The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and slurs.

T
A
B 3 4 5 5 5 3 5 4 3 6 3

4 5 5 7 7 4 5 5 7

8va

8va

8va

T 6 7 8 7 8 5 8 7 6 7 4

A 7 7 6 7 8 7 7 6 8

B

sl.

J "Outboard" Interlude

Moderately ♩ = 116

86

Moderately ♩ = 116

Bm^{vii}

86

T

A

B

H P sl. sl.

H P

88

G#m^{IV}

T

A

B

6

x 12 12 x x 12 12 12

x 11 11 x x 11 13 11

x 13 13 x x 13 11 9

P

sl.

sl.

[K] Electric Sitar Solo

Moderate Rock ♩ = 120

92

Gtr VI Electric Guitar Rhythm

G^{III} Em^{II} F^{III} G^{VII} F^{III} Em^{II}

Gtr I Electric

T
A
B

5 7 8 7 8 7 5

94

F#m^{II} Dopen D/C# Bm^{II}

T 7 10 9 10 (10) 12 9 12 12 10 11 12

A

B

P

96

C#m^{IV} Dmaj7^V C#m^{IV}

T 9 9 10 11 11

A 11 9 9 10 11 11

B 11

[L] Keyboard Solo

F#m^{II} N.C. (D) (D/C#) (Bm)

8va-----8va

98

Gtr IV Harpsichord (Organ)

T 7 5 7 4 5 4 5 7 9 10 14 9 7 9 7 10 7 9

A 9 11 9 11 12 9 11 14 9

B 12 11 12 9 11 9 11 12 9

2

Em^{II} F#m^{IV} G^{VII} F#m^{IV} Em^{II}

8va-----8va

100

T 7 9 10 17 19 16 17 19

A 9 10 12 17 19 16 17 19

B 0 2 3 2 0

102

F#m^{II} D^{open} D/C# Bm^{II}

8va-----8va

T 7 5 7 4 5 4 5 7 9 10 14 9 7 9 7 10 7 9

A 9 11 9 11 12 9 11 14 9

B 12 11 12 9 11 12 11 14 9 5 4 2 2

104

C#m^{IV} Dmaj7^V C#m^{IV}

8va-----8va

T 9 7 9 7 5 4 5 6 7 6 7 12 9 12 9 12 9 12 9 7 6 4 6 4 4 2 4 2

A 4 10 9 9 12 9 12 9 12 9 7 6 4 6 4 4 2 4 2

B 4 10 9 9 12 9 12 9 12 9 7 6 4 6 4 4 2 4 2

Gtr V Pedal Steel Guitar 1

9

[M] Pedal Steel Guitar Solo

106

F#m^{II} *8va* *z* *7* *Dopen* *D/C#* *Bm^{II}* *8va*

Gtr V Pedal Steel Guitar 1

T 14 12 12 10 13

A

B

sl.

Gtr V ***mf*** Pedal Steel Guitar 2

T

A

B

108

F#m^{II} *8va* *z* *7* *Em^{II}* *F#m^{IV}* *G^{VII}* *F#m^{IV}* *Em^{II}*

T 13 14 12 12 8

A

B

sl. *sl.*

8va

T 14 (14) 12

A 14 (14) 12

B

sl.

110

F#m^{II} D^{open} D/C# Bm^{II}

8va-----

8 10 7 8 7 (7)

sl. sl.

8va-----

8

14 (14) 7

sl.

112

C#m^{IV} Dmaj7^V C#m^{IV}

8va-----

4 7 9 14 14 12 14 26

sl. sl. sl. sl. sl.

Gradual Slide Up

8va-----

14

sl.

N Electric Guitar Solo

120

$C^{\sharp m IV}$ $D^{maj 7^v}$ $C^{\sharp m IV}$

let ring let ring let ring let ring

T 4 6 5 5 6 11 10 10 13 14 13 14 13 14 13 14

A 6 (6) 11 11 (11)

B sl. sl. sl. H H H H

122

$F^{\sharp m IX}$ D^v E^{VII}

T 7 9 9 7 7 5 7 5 7 5 2 x x x x

A 7 9 7 7 9 9 11 9 11

B H P sl. H P H P

124

$F^{\sharp m IX}$ D^v E^{VII} rit.

T 10 10 10 10 12 12 17 14 (14) 9

A 9 11 9 11 9 7 9 7 11 12 14 12 13 19 15 (15) 10

B H P P sl. P P 7 5 2 H P H P sl. sl.

[O] Interlude (In D Major)

Moderately ♩ = 114 "Hold Down The Window"



127

Gtr I *mf* Electric

T	14			
A	15			
B		5 7	5 7	0

8va 8va----- 8va-----

Gtr II Keyboard

T			10	10	(10)
A		7	0	10	(10)
B			0		(0)

8va--- 8va--- 8va--- 8va 8va--- 8va---

131

T			10	12	8	10	14	14	10	17
A							[7]	14	15	14
B		5 7	5 7	0	5 7	5 7			16	(17)

N.H.

T		8 7 5 7			
A	7	7 7 5	(5)		
B	0		(0)		

sl.

P "7/8" Interlude

Em/G

Bm

136

Example 136

8va-----1 8va

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

A

B

T 0 0 (0) 3 (3) 0 (0) 5

A

B 3 3 7 7

Em/G

Bm

140

T

A

B

8va

8va

sl.

7

10 (10)

12 (12)

17 (17)

3

7

7

[Q] Pre-Verse (Variation)

Moderate Rock ♩ = 114
N.C. (G)

144

Gtr VI *p* Electric Guitar - Original Riff (Repeat this Staff throughout Verse 3)

Gtr IV Keyboard - Harmony

Gtr I *ff* Electric Guitar - New Overdub

[R] Verse 3 (Variation)

(G)

146

Gtr I *ff* Electric Guitar - New Overdub

Gtr IV Keyboard - Harmony

(G)

148

T

A

B

3 4 5 5 5 3 5 4 3 6 3

4 2 2 2 4 2 5 2

5 17

14

8va

8va

sl.

T

A

B

6 7 8 7 8 5 8 7 6 7 4

8 6 7 6 8 8 6 7 6 8

(G)

(G)

[illegible]

(G)

154

This block contains the musical notation for measures 154 and 155. It includes a treble clef staff with a key signature of one sharp (F#). Below the staff are three staves labeled T, A, and B, which contain fingerings. The T staff has fingerings 4, 2, 5, 2, 2, 4, 2, 5, 2, 17. The A staff has fingerings 3, 4, 5, 5, 5, 3, 5, 4, 3, 6, 3. The B staff has fingerings 6, 7, 8, 7, 8, 5, 8, 7, 6, 7, 4. There are also slurs and accents in the notation.

T 4 2 5 2 2 4 2 5 2 17

A 3 4 5 5 5 3 5 4 3 6 3

B 6 3

sl.

(G)

156

This block contains the musical notation for measures 156 and 157. It includes a treble clef staff with a key signature of one sharp (F#). Below the staff are three staves labeled T, A, and B, which contain fingerings. The T staff has fingerings 4, 2, 5, 2, 2, 4, 2, 5, 2, 5. The A staff has fingerings 3, 4, 5, 5, 5, 3, 5, 4, 3, 6, 3. The B staff has fingerings 6, 7, 8, 7, 8, 5, 8, 7, 6, 7, 4. There are also slurs and accents in the notation.

T 4 2 5 2 2 4 2 5 2 5

A 3 4 5 5 5 3 5 4 3 6 3

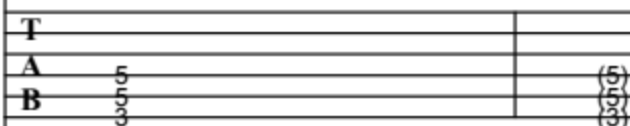
B 6 3

S Interlude (Crescendo)Moderately ♩ = 116
Bm^{VII}*rit.*G^{III}

158



T A B



8va-----



Gtr II Keyboard - Mellotron

T A B



Rhythm Guitar Fades In

G^{#m}^{IV}
Gtr III Acoustic Guitar - Rhythm

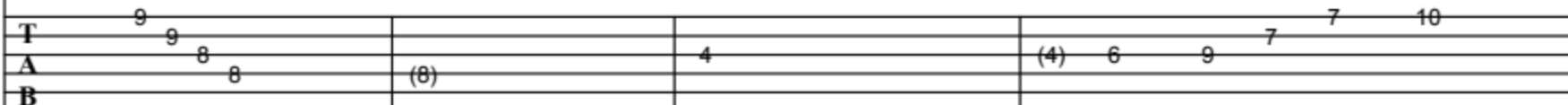
8va-----

162



Gtr II Keyboard - Mellotron

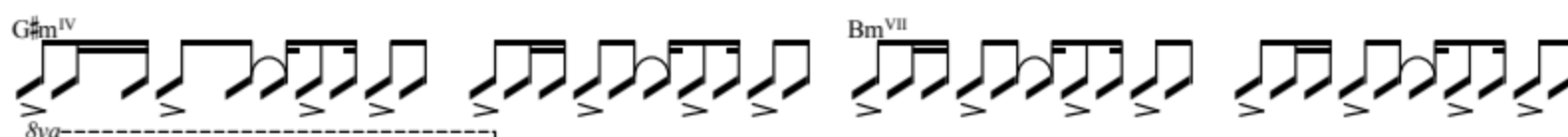
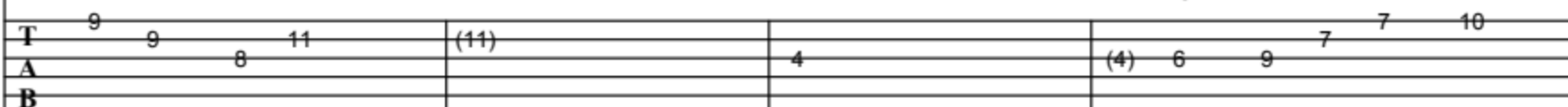
T A B



166



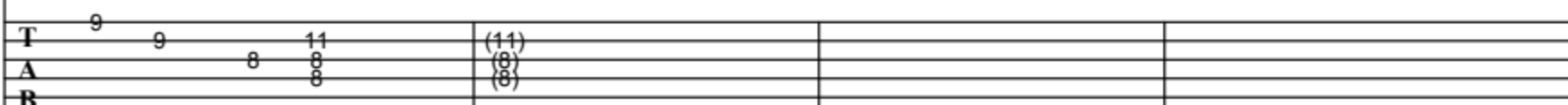
T A B



170



T A B



174

Heavy Mellotron Enters

G#m^{IV} *Bm^{VII}*

8va *8va-1*

T 2 4 4 2 2 2 2 2
A 6 (6) 4 (4) 4
B 4 (4) 4 (4) 4

178

T 2 4 4 2 2 2 2 2
A 6 (6) 4 (4) 4
B 4 (4) 4 (4) 4

182

T 2 4 4 2 2 2 2 2
A 6 (6) 4 (4) 4
B 4 (4) 4 (4) 4

[T] Main Theme

Moderate Rock ♩ = 126

G^{III} *Bm^{II}*

8va *8va*

186

Gtr II Keyboard - Rhythm

T 0 (0) 2 (2) 5 (7) 7 (9) 10 (11) 10 (10) 9 (7) 5 (7) 5 (7) 7 (9) (7)
A 2 (2) (4) (7) (9) (11) (11) (7) (7) (7) 9 (9) (9)
B 4 (4) 4 7 9 12 11 9 (7) (7) (9) (9)
3 (3) 7 (7)

190

G^{III} Bm^{II} δva

T	0	(0)	2	5	7	10	10	9	5	5	7	(7)
A	4	(2)	(4)	(7)	(9)	(11)	(10)	9	(7)	(7)	9	(9)
B	3	(4)	4	7	9	12	11	7				(7)

194

G^{III} Bm^{II} δva

Gtr I *ff* Electric

T	14	12	12	14	12	12	14	12	12	12	14	12
A	14			14			14				14	
B												

Gtr II Keyboard - Rhythm

T	0	(0)	2	5	7	10	10	9	5	5	7	(7)
A	2	(2)	(4)	(7)	(9)	(11)	(10)	9	(7)	(7)	9	(9)
B	4	(4)	4	7	9	12	11	7				(7)

[illegible]

[illegible]

U Breakdown ("Dah-Dit")

Steady ♩ = 122
N.C.

210

214

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four measures of music, each containing a single note with a dot above it, indicating a half note. The notes are G4, A4, B4, and C5. The guitar accompaniment is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four measures of music, each containing a single note with a dot above it, indicating a half note. The notes are G4, A4, B4, and C5. The second system includes a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four measures of music, each containing a single note with a dot above it, indicating a half note. The notes are G4, A4, B4, and C5. The guitar accompaniment is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four measures of music, each containing a single note with a dot above it, indicating a half note. The notes are G4, A4, B4, and C5.

The image shows a musical score for the song "The Rose Tree". It is a four-part setting for voices (Soprano, Alto, Tenor, Bass) and piano. The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Moderato". The key signature is one sharp (F#). The score is divided into four measures. The first measure is marked with a "222" in the top left corner. The piano part is written in the right hand, and the vocal parts are written in the left hand. The piano part features a melody with eighth and sixteenth notes, and the vocal parts provide harmonic support with chords and single notes. The piano part includes fingerings (1, 2, 3, 4) and a "14" marking. The vocal parts include a "T" (Tenor) and "B" (Bass) line, and a "14" marking. The piano part includes a "5" marking. The piano part includes a "5" marking. The piano part includes a "5" marking. The piano part includes a "5" marking.

226

T
A
B

14 12 14 12 12 14 12 14 12

14 12 14 12

5 5 5 5 5 5 5 5

5 5

V Main Theme/Guitar Outro

Moderate Rock ♩ = 124

Gtr III G^{III} Bm^{II}

228

Gtr I Electric

T 6 4 4 5 6 4 4 6 4 4 5 6 4 4 6 4 7 4 5 6 4 7 4
 A 7
 B

8va-----8va

Gtr II f Keyboard - Rhythm

T 0 (0) 2 (4) 5 (7) 7 (9) 10 (11) 10 (10) 9 (7) 5 (7) 5 (7) 7 (9) (7) (9) (7)
 A 2 (2) (4) (7) (9) (11) (11) 9 (7) (7) (7) 9 (9) (9) (9) (9)
 B 3 (3) 4 7 9 12 11 7 7 7 7 7 (7)

Gtr III G^{III} Bm^{II}

232

T 6 4 4 5 6 4 4 6 4 4 5 6 4 4 6 4 7 4 5 6 4 7 4
 A 7
 B

8va-----8va

T 0 (0) 2 (4) 5 (7) 7 (9) 10 (11) 10 (10) 9 (7) 5 (7) 5 (7) 7 (9) (7) (9) (7)
 A 2 (2) (4) (7) (9) (11) (11) 9 (7) (7) (7) 9 (9) (9) (9) (9)
 B 3 (3) 4 7 9 12 11 7 7 7 7 7 (7)

236

G^{III} Bm^{II}

T
A
B

11 9 7 9 10 11 9 7 9 (9) 10 11 9 7 9 10 (10) 9 7 5 5 7 9 7

P P P P P P H

8va-----8va

T
A
B

0 2 5 7 10 10 9 5 5 7 (7)
2 (2) (4) (7) (9) (11) (10) (7) (5) (7) 9 (9)
4 (4) 4 7 9 12 (7) (7) (9) ((9))
3 (3) 7 (7)

240

G^{III} Bm^{II}

T
A
B

6 7 9 6 7 6 7 5 (5) 4 4 4 5 7 4 5 7 5 4 7 5 4 4 5 7 4 5 7 4 6 7

H P sl.

8va-----8va

T
A
B

0 2 5 7 10 10 9 5 5 7 (7)
2 (2) (4) (7) (9) (11) (10) (7) (5) (7) 9 (9)
4 (4) 4 7 9 12 (7) (7) (9) ((9))
3 (3) 7 (7)

244

G^{III}

sl.

8va

3

8va

3

T	9	11	11	11	11	11
A						
B						

T	0	(0)	2	5	7	10	10
A	2	(2)	(4)	(7)	(9)	(11)	(10)
B	4	(4)	4	7	9	12	11
B	3	(3)					

246

Bm^{II}

P.M.

P.M.

P.M.

sl.

sl.

8va

8va

3

3

T	11	12	11	11	11	11
A						
B						

T	9	5	5	14	(14)	(14)
A	(7)	(7)	(7)	(16)	((16))	((16))
B	7			(16)	((16))	((16))
B				(7)	(7)	(7)

The musical score for "The Wind" by John Cage is presented in two systems. The first system includes a vocal line (GIII) and a piano line. The piano line features a series of notes with slurs and ties, and a final measure with a tie to the next measure. The second system includes a piano line with a series of notes, a tie, and a final measure with a tie to the next measure. The piano line is marked with "sl." (slur) and "P" (piano). The score is written in 4/4 time and includes a key signature of one sharp (F#).

Instrumentation: Guitar, Piano

Key Signature: G major (key signature change to B minor for guitar solo)

Time Signature: 3/4

Tempo: Andante

Form: AABA

Section: 250

Score Description: The score shows a guitar solo and a piano accompaniment. The guitar solo is marked with 'Bm II' and 'let ring'. The piano accompaniment features a triplet and a long note.

252

G^{III}

let ring

8va

3

8va

3

T	4	7	6	5	4	7	6	5
A								
B								

T	0	(0)	2	5	7	10	10
A	2	(2)	4	7	9	11	10
B	4	(4)	4	7	9	12	11

T	3	(3)					
A							
B							

254

Bm^{II}

let ring

let ring

8va

3

8va

T	4	6	4	(4)	6	
A		7	5	(5)	7	7
B						

T	9	5	5	14	(14)	
A	(7)	(5)	(7)	(16)	(14)	(16)
B	7	(7)	(7)	(16)	(16)	(16)

0

G^{III}

let ring-----

8va-----

3

8va 3

T	6	5	4	7	6	5	4	7	6	7
A										
B										

T	0	(0)	2	5	7	10	10
A	2	(2)	4	7	9	11	11
B	4	(4)	4	7	9	12	11
B	3	(3)					

2

Bm^{II}

8va-----

3

8va

T	6	6	6	4
A	7	7	7	
B	9			

T	9	5	14	(14)
A	(7)	(7)	(16)	((16))
B	7	(7)	(16)	((16))
B				(7)

Chickin Pickin'

G^{III}

4

T 12 14 14 14 12 10 12 13 12 14 12 13 12 10 12 13 12 14 12 10 12

A

B

8va-----

3

8va-----

3

T 0 2 5 7 10 10

A 2 4 7 9 11 11

B 4 4 7 9 12 11

3

(0) 2 5 7 10 10

(2) (4) (7) (9) (11) (10)

(4) 4 7 9 12 11

(3)

Bm^{II}

6

T 12 14 10 12 10 7 5 7 5 (5) 7 5 7 5 7 6 4 7 4

A

B

sl.

8va-----

3

8va-----

3

T 9 5 5 14 14

A 9 7 7 16 16

B 7 7 7 16 16

7

(7) 5 5 14 14

(9) (7) (7) (16) (16)

(7) 7 7 16 16

(7)

(Repeat the Previous 4-Bar Keyboard Figure until End of Song)

W Guitar Outro (Fade Out)

8

G^{III}

Fade Out

tr

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

10

Bm^{II}

T											
A											
B	5	3	2	5	7	5	7	9	9	7	9

sl. *sl.* *sl.*

T											
A											
B											

10 12 10 12 14 12 12

12

G^{III}

T											
A											
B											

12 12 15 10 12 11 12 10 11 12 10 11 12 10 12 11 10 7

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

14

Bm^{II}

T											
A											
B											

7 7 8 7 6 7 7 8 7 5 7 6 4 (4) 7 5 7 6 4

H P P

16

G^{III}

T											
A											
B											

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

(From the 1972 Album FRAGILE)

Words by
Music by
Arranged by
Chris Smith

B Verse I

Moderately Slow $\text{♩} = 90$ For all multi-bar rests, see performance

The musical score is divided into three systems, each with a guitar staff (treble clef, 4/4 time) and a bass staff (bass clef, 4/4 time). The guitar staff includes chord symbols (Em, C, F, G) and a 'Misc. Noise' section at the beginning. The bass staff includes fret numbers and a 'Band enters' section. The drum staff is represented by a single line with 'x' marks indicating hits.

System 1 (Measures 1-17):

- Guitar:** Starts with a 'Misc. Noise' section (measures 1-15) and then plays a melodic line. Chords: Em (measures 1-17), C (measures 18-19), Em (measures 20-21).
- Bass:** Starts with a 'Band enters' section (measures 1-15) and then plays a melodic line. Chords: Em (measures 1-17), C (measures 18-19), Em (measures 20-21).
- Drums:** Play a steady 4/4 beat throughout the system.

System 2 (Measures 18-24):

- Guitar:** Continues the melodic line. Chords: Em (measures 18-19), C (measures 20-21), Em (measures 22-23).
- Bass:** Continues the melodic line. Chords: Em (measures 18-19), C (measures 20-21), Em (measures 22-23).
- Drums:** Play a steady 4/4 beat throughout the system.

System 3 (Measures 25-31):

- Guitar:** Continues the melodic line. Chords: F (measures 25-26), G (measures 27-28), F (measures 29-30), G (measures 31-32).
- Bass:** Continues the melodic line. Chords: F (measures 25-26), G (measures 27-28), F (measures 29-30), G (measures 31-32).
- Drums:** Play a steady 4/4 beat throughout the system.

D Chorus

N.C.(G^{#5})

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '23', shows the beginning of the melody in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a repeat sign and a '3x' marking indicating a triple repeat. The second system shows the guitar accompaniment for the same section, with a treble clef and a key signature of one sharp. The guitar part features a series of chords and single notes, with a '3x' marking indicating a triple repeat. The guitar part is written in a style that suggests a specific fingering or technique, with numbers 1 through 6 indicating finger positions. The guitar part is written in a style that suggests a specific fingering or technique, with numbers 1 through 6 indicating finger positions.

E

The musical score for 'The Rose Tree' is presented in three systems. The first system, labeled 'E', shows the beginning of the melody and guitar accompaniment. The second system, labeled 'C', continues the melody and guitar part. The third system, labeled 'N.C.', shows the final measures of the piece. The guitar accompaniment is written for three staves: Treble (T), Alto (A), and Bass (B). The melody is written in the treble clef staff. The guitar part includes fret numbers and dynamic markings such as *p*, *sl*, and *H*.

29

F G F G F/A G/B F G

T 1 3 3 3 1 1 3 6 8 10 10 12

A 3 3 0 3 0 3 5 0 5 0 5 3 0 1 0 0 3 0 3 5 5 5 7 7 9 9 10 10 12

B 3 3 0 3 0 3 5 0 5 0 5 3 0 1 0 0 3 0 3 5 5 5 7 7 9 9 10 10 12

sl. sl. sl. sl. sl. sl.

N.C.(F5)

32 N.C.(F#5) N.C.(G#5)

T
A
B

H H H H H H

E5

34

E5 N.C. C E

T
A
B

0 0 0 0 0 0 0 0 4 5 6 7 4 5 6 7 6 7 8 9 6 7 9 3 3 3 3 0 7 5 6 6 4 4 4 2 4 4 2 4

sl. P P sl. sl.

[illegible][illegible]

G Chorus

N.C.(F5)

N.C.(G#5)

H Interlude Free time/see performance

I Verse IV

E

43

81

E

T
A
B

0 0 0 0 0 0 0 2 2 2 4 2 4 0 0

p

125

C N.C. E Esus4 E

Full

let ring

P sl

[illegible]

129

F G

T 3 0 3 0 3 1 0 1 1

A 0 5 0 5 5 3 0 3 0 3

B 3 5 0 5 5 0 5 0 5 0

sl. *sl.*

J Chorus

N.C.(F5)

N.C.(G#5)

131

3x

T
A
B

H H H H H

K Verse V

E

C

E

E

E

[illegible]

135

D C N.C.(E5) N.C.

T 12 10 8

A 11 12 13 11 9

B 0 0 0 0 0 11 0 sl. 0 0 0 7 6 5 4 7 6 5 4

137

F G F G

T 1 0 3 0 3 0 5 5 3 0 3 0 3 0 3 0 5

A 3 3 0 3 3 5 5 5 5 3 3 3 3 3 5 5 5 5 5 5

B *sl.* *sl.* *sl.*

L Chorus

N.C.(F#5)

N.C.(G#5)

140

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

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

B H H H H H H

M Out-Chorus

142

T 8 6 9 6 6 6 6 8 6 8 6 8 6

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

B H H H H H H

N Guitar Solo (See performance notes)

N.C.(G#5)

8va

144

Gtr II *fff* w/ distortion w/ feedback

T 18 18/14 18/14 18/14 18 18/11 11 (11) 6 9 7 11 6 9 7 11

A *sl.* *P* *P* *sl.* *sl.* *sl.* *sl.* *sl.*

B *sl.* *P* *P* *sl.* *sl.* *sl.* *sl.* *sl.*

Gtr I *mf*

T 8 6 9 6 6 6 6 8 6 8 6 8 6

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

B H H H H H H

147

Played slightly ahead of beat —|

sl.

8va

150

152

8va

154

8va-----

ff Begin Fade Out

sl. *sl.* *sl.* P P H P P P P P

H H H H H H

O Outro

156

f *mf* *pp* *ppp* Misc. Noise

p *pp* *ppp*

H H H

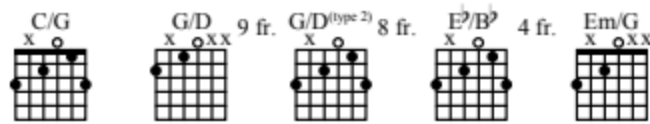
STARSHIP TROOPER

As recorded by Yes

(From the 1971 Album THE YES ALBUM)

Transcribed by M. Tremblay

Words &
Squire &



A Intro ("Life Seeker")

Moderately ♩ = 82

1

Gtrs I, III
let ring

sl. H sl.

B 1st Verse

3

let ring

sl. sl.

5

let ring

sl. sl.

7

let ring

sl. sl.

9

T
A
B

sl. *sl.* *sl.* H *sl.*

12

T
A
B

H *sl.*

C 2nd Verse

15

let ring

T
A
B

sl. *sl.*

17

let ring

T
A
B

sl.

19

let ring

T
A
B

sl. *sl.* *sl.* *sl.*

[illegible]

D Interlude

[illegible]**E Bridge**

32

let ring

T 2 2 2 2 2 2 3 3 0 0

A 4 4 4 4 4 4 4 4 4 4

B 2 2 0 2 2 2

sl. **H**

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The score is written for a vocal line (treble clef) and a guitar accompaniment (three staves: Treble, Alto, and Bass). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The guitar accompaniment consists of a steady eighth-note pattern in the bass and a more complex pattern in the treble and alto staves, often using chords and triplets. The score includes first and second endings, indicated by '1.' and '2.' above the staff. The piece concludes with a double bar line and a repeat sign.

[F] **[G] 3rd Verse**

41

let ring

T

A

B

sl.

H sl.

sl.

sl.

46

let ring

sl.

sl.

49

T
A
B

sl. sl. sl. H sl.

H "Disillusion"

Moderately Fast ♩ = 134

53

Gtr II
let ring
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

Gtrs I, III
let ring
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

I 4th Verse

56

let ring

P.M. P.M.

1/2

59

let ring

sl.

62

let ring

65

let ring

T 0 0 0 0 0 0 3 0 0 3 2 2 2 2 2 2 0 0 0

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

B 5 5 5 5 5 5 3 3 2 3 3 3 2 0 0 0 7 7 7 7 7

sl.

69

let ring

T 0 0 0 0 0 0 3 3 0 0 0 0 3 2 2 2 2 2 2

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

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

sl.

sl.

72

1. 2.

let ring

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 6 6 6 7 6 7 7 5 4 4 5 4 5 5 7 6 6 7 6 7 7

B 7 7 7 7 7 7 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7

sl.

sl.

75

let ring

T 0 0 0 0 0 0 3 0 0 0 0

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

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

sl.

77

J.

$\text{♩} = 82$

Gtrs I, III

let ring

T 2 4 2 2 0 2 0 13 10 11 10 9 10 10 9 7 8 7 8 0 8 8 0 10

A 2 2 2 2 0 2 0 13 10 11 10 9 10 10 9 7 8 7 8 0 8 8 0 10

B 0 0 0 0 0 0 0 13 10 11 10 9 10 10 9 7 8 7 8 0 8 8 0 10

sl.

H

80

let ring

T 10 10 10 10 10 10 10

A 8 7 10 10 10 10 8

B 6 5 6 8 8 10

sl.

82

let ring

T 0 10 10 10 10 10 10

A 13 11 9 13 11 7 9 7 10 9 7 10

B 8 7 10 10 10 10 8 6 5 6 8 8 10

sl. H

sl.

86

let ring

T 0 10 10 10 10 10 10

A 13 11 9 13 11 7 9 7 10 9 7 10

B 8 7 10 10 10 10 8 6 5 6 8 8 10

sl. H

sl.

90

let ring

T 0 10 10 10 10 10 10

A 13 11 9 13 11 7 9 7 10 9 7 10

B 8 7 10 10 10 10 8 6 5 6 8 8 10

sl. H

sl.

92

let ring

T 10 10 10 10 10 10 10

A 8 7 10 10 10 10 8

B 6 5 6 8 8 10 4 3 4 6 6 8

sl. H

sl.

96

let ring

T 0 10 11 10 9 12 10 10 10 9

A 13 7 9 7 10 9 10

B 8 7 10 9 9 10

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '101', features a treble clef and a 4/4 time signature. The melody is written on a single staff, while the accompaniment is shown on three staves labeled T (Tenor), A (Alto), and B (Bass). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the bass and a more complex pattern in the tenor and alto. The second system continues the melody and accompaniment, with the melody ending on a half note. The accompaniment also concludes with a final chord. The piece is marked 'let ring' at the end.

K "Wurm"

Moderately Slow ♩ = 78

103

Grs I, III *mp*

T 10 10 10 10 (10) 6 6 6 6 6 6

A 9 9 9 9 (9) 5 5 5 5 5 5

B 10 10 10 10 (10) 6 6 6 6 6 6

sl.

sl.

sl.

[illegible]

[illegible][illegible][illegible][illegible]

129

T
A
B
B

sl. sl. sl. sl.

L Outro Guitar Solo

Gtrs I, III *C/G G/D (type 2)* *E^b/B^b* *mp* *Em/C/G*

133

Gtr IV *f* Full Full Full

T 10 10 8 10 8 10 8 6 8 6 4 6 4 6 8 5 7 (7) 5 7 7 5 7 7 5 7 5 7 5 7

A

B H H P *sl.* H P *sl.* P P P H P

Gtr V Full Full

T 10 10 8 10 8 10 8 6 8 6 4 6 4

A

B H H P *sl.* H P *sl.*

C/G G/D (type 2) *E^b/B^b* *Em/G* *C/G*

135

T 8 10

A

B 5

T 8 6 8 8 8 10 8 10 12 10 12 15 12 15 12 15 12 15 13 15 Full

A 5 7 5 8 7 8 8 7 8 8 10 8 10 12 10 12 15 12 15 12 15 13 15

B 5 x *sl.* *sl.* H *sl.* *sl.* *sl.* H P *sl.*

137

C/G G/D(type 2) E $\flat$ /B $\flat$ Em/G C/G

Full

10 10 8 10 11 10 11 11 13 13 15 12 15 12 15 15 15 (15) 12 14 12 12 14 12

P sl. sl. H P P

mf

Full Full Full Full

15 15 15 15 15 11 11 11 x x x 12 12 12 11 11 12 (12) 5 3 5 3 5

1/4 1/4

sl.

139

C/GG/D G/D(type 2) E $\flat$ /B $\flat$ Em/G C/G

mp

mf

Full

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

P P P P P

f

1/2 1/2 1/2 1/2 1/4 1/4 1/4

3 5 3 5 3 5 3 5 3 3 3 5 3 3 3 5 5 8 9 10 8 9 8 10 8 10

sl. H H

Full

145

mp C/GG/D G/D(type 2) E $\flat$ /B $\flat$ Em/G C/G

f Full

T 17 15 15 15 15 18 15 16 18 16 15 16 15 13 15 13 15 17 15 17 17 19 17 19 17

A 17 17 17 17 17 18 15 16 18 16 15 16 15 13 15 13 15 17 15 17 17 19 17 19 17

B H P P P P P P sl.

mf Full

T 10 0 0 0 0 0 0 3 3 3 3 3 3 3 5 5 5 6 5 5 5 6 5 3 6 3 3 3

A 0 0 0 0 0 0 0 3 3 3 3 3 3 3 5 5 5 6 5 5 5 6 5 3 6 3 3 3

B sl. sl. 3 3 3

147

mp C/G G/D G/D(type 2) E $\flat$ /B $\flat$ Em/G C/G

mf

T 15 15 11 10 8 9 3 5 3 5 4 3 5 3 2 3

A 14 16 16 15 15 8 8 10 8 9 3 5 3 5 4 3 5 3 2 3

B sl. P P sl. sl.

ff

T 5 7 5 7 5 3 5 6 x x 5 6 5 6 5 3 5 5 7 5 7 5 7 5 7

A 5 7 5 7 5 3 5 6 x x 5 6 5 6 5 3 5 5 7 5 7 5 7 5 7

B sl. sl. H H P sl. H P P

Full

Chords: C/G C/G D (type 2) E^7/B^7 Em/G C/G

1 *mp* *f*

f $1/4$

T A B

P *sl.* P H H H H

f Full

T A B

P H P *sl.* P *sl.* P P H

(From the 1971 Album THE YES ALBUM)

Music b

[illegible]

A7

17

T
A
B

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

p p

The image shows a musical score for guitar and voice. The guitar part is written on a single staff with a treble clef. It begins with a 2. (second ending) bracket over the first measure. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a complex melody with many beamed eighth and sixteenth notes, and a bass line with a mix of eighth and quarter notes. A 'D7' chord is indicated above the second measure. The voice part is written on a three-staff system (Treble, Alto, Bass clefs). The lyrics 'let ring' are written above the staff, with dashed lines indicating the melody. The guitar part includes fret numbers (5, 3, 4, 2, 3, 5, 5, 7, 9, 5, 7, 9, 8, 10, 11) and a 'sl.' (slide) instruction. The voice part includes a '1/2' note value and a 'sl.' (slide) instruction.

32

D/A G C/G F B $\flat$ /F E $\flat$

P.M.P.M.-| P.M.P.M.----| P.M.P.M.-| P.M.P.M.----| P.M.P.M.-----| P.M.----|

T 10 10 8 7 5 (0) 10 3 3 8 1 1 6 6 4

A 11 11 9 7 5 7 7 5 4 0 5 5 3 2 (0) 3 3 5 5

B 7 5 6

sl.

36

A/E D G C F/C B $\flat$ E $\flat$ /B $\flat$ A $\flat$

P.M.P.M.-| P.M.P.M.-----| P.M.----| P.M.P.M.-----| P.M.----|

T 5 5 3 0 3 3 3 3 1 0 13 10 6 6 11 8 4 4

A 2 x 0 2 0 0 0 0 0 0 2 0 x 10 10 8 7 (0) 8 8 6 5 (0)

B 2 2 2 2 3 x

sl.

40

Asus4 Am D D7

T 10 10 8 5 8 5 (5) 3 3 1 2 0 2 0

A 7 7 x 7 7 0 0 2 0 2 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

44

Asus4 Am D D7

T 10 10 8 5 8 5 (5) 3 3 1 2 0 2 0

A 7 7 x 7 x 0 0 (0) 0 0 2 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0

sl. *sl.*

N.C.

48

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

A 0 2 0 2 0 0 x 0 0 x 0 5 4 2 3 2 0 3 2 0 0 2 0

B 0 0 0 0 0 0 x 0 0 x 0 5 4 2 3 2 0 3 2 0 0 2 0

sl. P P P H H

G7

52

T 3 2 4 2 5 4 2 3 6 5 3 5 8 7 5 5 1 1 3 1 1 1 1 1 1 x 1 1 x

A 3 4 2 4 2 5 4 2 4 6 5 3 5 8 7 5 5 x x 0 0 0 0 0 0 0 0 0 0 x x x

B 3 4 2 4 2 5 4 2 4 6 5 3 5 8 7 5 5 x x 0 0 0 0 0 0 0 0 0 0 x x x

sl. P P P P P P 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

D7

56

T x 2 x 2 5 x x 7 (7) 7 8 4 2 1 1 x 1 1 1 1 1 x

A x 1 x 1 3 x x 5 (5) 5 7 4 2 0 0 x 0 0 0 0 0 x

B x 0 x 0 0 x x 0 (0) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 x

0 0

A7

60

T 2 2 2 2 2 3 3 x 5 5 7 x 7 5 5 5 5 5 5 7 7 x

A 1 2 2 2 2 3 3 x 5 5 7 x 7 5 5 5 5 5 5 7 7 x

B 0 0 0 0 0 4 4 x 5 5 7 x 7 5 5 5 5 5 5 7 7 x

sl. sl.

64

T 1 2 2 x 2 0 0 0 3 5 5 5 10 10 10 10 10 10 10 10

A 1 2 2 x 2 0 0 0 4 5 5 5 11 11 11 11 11 11 11 11

B 0 0 0 x 0 0 0 0 5 5 5 11 11 11 11 11 11 11 11

sl. sl.

68

T 2 2 2 0 3 3 x 5 5 5 0 0 0 0 0 0 0 0 x 10 10
A 0 2 2 2 2 0 0 x 0 0 5 14 14 14 12 12 12 12 12 12 x 0 0
B 0 2 2 2 2 4 4 x 5 5 5 14 14 14 12 12 12 12 12 12 11 11

sl.

72

T 10 10 10 10 10 10 14 14 14 0 0 0 0 0 0 0 0 0 10 10
A 0
B 11 9 9 9 9 9 9 14 14 14 0 0 0 0 0 0 0 0 11 11

sl.

76

T 10 10 10 10 10 10 14 14 14 0 14 10 10 10 8 8 10 8 14
A 0
B 11 9 9 9 9 9 9 14 14 14 14 12 12 12 11 11 11 9 9 9 14

sl. *sl.* *sl.*

80

T 14 12 12 14 10 10 10 8 8 10 8 14 14 12 12 10 10 x 8 8 10 0 0
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 x 0 0 0 0 0
B 14 12 12 12 11 11 11 9 9 9 9 9 14 14 12 12 11 11 x 9 9 9 7 7

sl.

84

A7/C# Dadd4

T x 0 0 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5
A x 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B x 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

88

C

E7/G#

T

A

B

Am G Am G/B C F D G E7 G7/F

92

	1	2	3	4	5	6	7	8	9	10	11	12
T	1	0	1	3	1	1	2	7	5	7	1	1
A	2	0	2	0	2	2	3	0	0	0	0	0
B	0	3	0	2	3	3	0	0	7	3	0	3

97

D7 G7/F D7

T 2 2 2 1 2 1 1 0 0 1 0 1 0 2 2

A 4 0 0 4 0 4 3 0 3 0 3 4 0 0

B 4 0 0 4 0 4 3 0 3 0 3 4 0 0

[illegible]

111

N.C.

T A B

sl. sl. sl. sl.

P P sl. P

115

D/A G D/F# A/E D/A G

T A B

H H H sl.

120

D/F# B7 E/B A E/G# B7/F# E/B A E/G#

T A B

1/2 3/4

125

E7 F#7 A7

T A B

1/2 1/4

N.C.

E7

130

T 0 3 0 0 1 2 3 4 5 6 7 8 5 8 9 5 8 5 7 (6)

A 5 6 7 8 7 0 7 0 7 0 7

B 0 5 0 0 0 2 3 4 5 6 7 8 0 7 0 7 0 7 0 7

F#7

A7

N.C.

135

T 7 7 7 7 3 3 5 3 0 0 1 2 3 4

A 9 8 9 9 9 9 9 5 5 5 6 0 2 3 4

B 9 9 9 9 9 9 9 0 5 0 5 0 5 0 0 0 2 3 4

140

T 12 12 9 12 12 9 11 9 11 13 13 11 9 11 9 11 (0) 9 11 9 11 11 9 7 9 7 9 0 0

A 5 6 7 11 9 11 13 13 11 9 11 9 11 (0) 9 11 9 11 11 9 7 9 7 9 0 0

B 5 6 7 7 11 9 11 13 13 11 9 11 9 11 (0) 9 11 9 11 11 9 7 9 7 9 0 0

P sl. sl. sl. H H sl. sl.

Eadd6add9

145

T 2 3 3 0 0 4 0 (0) 0 0 0 0 3 4 4 2 0 2 0 1 2 12 12 12 12

A 3 4 4 5 0 0 0 0 3 4 4 2 0 2 0 1 2 11 11 11 11

B 4 1 2 4 1 2 3 4 4 2 0 2 0 1 2 11 11 11 11

sl. sl. sl. P H 0

THE FISH (SCHINDLERIA PR

As recorded by Yes

(From the 1972 Album FRAGILE)

Transcribed by
WagimawR@yahoo.com

Words a
Arrange

from Long Distance Runaround"

A (0:03)

Moderately Fast ♩ = 153
N.C.(Em)

1

Gtr IV *mp*
let ring
N.H.

T
A
B

T
A
B

B (0:14)

Em7

6

Gtr I

T
A
B

C (0:35)

9

mf

T
A
B

12

T
A
B

14

T	19	18	16	18	16	14	16	14	12	14	12	11	12	11	9
A	21	19	17	19	17	16	17	16	14	16	14	12	14	12	11
B	22	21	19	21	19	17	19	17	16	17	16	14	16	14	12

16

T	12	14	16	9	(9)
A	14	16	17	10	(10)
B	15	17	19	12	(12)

D (0:57)

18

Gtr II *mf*

T	2	2	2	2	2	2	5	2	2	2	2	2	2	2	5	2	2	2	2	2	5	5	5	5	5	5	9	5	5	5	5	5	9	5	5	5	5	9
A																																						
B																																						

Gtr I *mp*

T	19	18	16	18	16	14	16	14	12	14	12	11	12	11	9
A	21	19	17	19	17	16	17	16	14	16	14	12	14	12	11
B	22	21	19	21	19	17	19	17	16	17	16	14	16	14	12

20

T	9	9	9	9	9	9	12	9	9	9	9	9	9	9	9	12	12	12	12	12	12	12	16	12	12	12	12	12	12	16	12	12	12	12	12	16	12	12	12	12	16
A																																									
B																																									

sl. P

T	12	14	16	9	(9)
A	14	16	17	10	(10)
B	15	17	19	12	(12)

[illegible]

30

T 19 19 19 19 14 14 14 14 16 16 16 16 12 12 12 12 14 14 14 14 9 9 9 9 12 12 12 12

A

B

T 19 18 16 18 16

A 21 19 17 19 17

B 22 21 19 21 19

31

T 7 7 7 7 9 9 9 9 9 9 9 9 7 7 7 7 9 9 9 9 7 7 7 9

A

B

T 14 16 14 12 14 12 11 12 11 9

A 16 17 16 14 16 14 12 14 12 11

B 17 19 17 16 17 16 14 16 14 12

[E] (1:37)

32

T 5 5 5 5 5 5 9 5 5 5 5 5 5 5 5 5 5 5 5 5 9 9 9 9 9 9 12 9 9 9 9 12 9 9 9 9 12

A

B

Gtr III *f*

T 2 2 2 2 2 2 5 2 2 2 2 2 5 2 2 2 2 2 5 2 2 2 2 5 5 5 5 5 5 9 5 5 5 5 5 9 5 5 5 5 5 9

A

B

Gtr II *mf*

T 12 14 16 9 (9)

A 14 16 17 10 (10)

B 15 17 19 12 (12)

Gtr I

34

T 12 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 16 16 16 16 16 16 16 19 16 16 16 16 16 19 16 16 16 16 16 19 16 16 16 16 16 19

A 9 9 9 9 9 9 12 9 9 9 9 9 12 9 9 9 9 9 12 9 9 9 9 12 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 16

B *sl.* *P*

T 19 18 16 18 16 14 16 14 12 14 12 11 12 11 9
A 21 19 17 19 17 16 17 16 14 16 14 12 14 12 11
B 22 21 19 21 19 17 19 17 16 17 16 14 16 14 12

36

T 12 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 16 16 16 16 16 16 16 19 16 16 16 16 16 19 16 16 16 16 16 19

A 9 9 9 9 9 9 12 9 9 9 9 9 12 9 9 9 9 9 12 9 9 9 9 12 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 12 16

B *sl.*

T 12 14 16 9 (9)
A 14 16 17 10 (10)
B 15 17 19 12 (12)

[F] Chorus (1:53)

38

mf mp

T 21212121212124212121212124212121212124212121212124 212121

A

B

T 161616161616191616161616191616161616191616161619

A 2 2 2 2 2 2 5 2 2 2 2 2 5 2 2 2 2 2 5 2 2 2 2 5

B

sl.

T 19 18 16 18 16 14 16 14 12 14 12 11 12 11 9

A 21 19 17 19 17 16 17 16 14 16 14 12 14 12 11

B 22 21 19 21 19 17 19 17 16 17 16 14 16 14 12

40

(21)

T

A

B

T 5 5 5 5 5 5 9 5 5 5 5 5 9 5 5 5 5 9 5 5 5 5 9

A 9 9 9 9 9 9 12 9 9 9 9 12 9 9 9 9 12 9 9 9 9 12

B

sl.

T 12 14 16 9 (9)

A 14 16 17 10 (10)

B 15 17 19 12 (12)

42

T (21)

A

B

12 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 16

p

9 9 9 9 9 9 12 9 9 9 9 12 9 9 9 9 12 9 9 9 9 12

T 19 18 16 18 16 14 16 14 12 14 12 11 12 11 9

A 21 19 17 19 17 16 17 16 14 16 14 12 14 12 11

B 22 21 19 21 19 17 19 17 16 17 16 14 16 14 12

44

T (21)

A

B

12 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 16 12 12 12 12 16

16 16 16 16 16 16 19 16 16 16 16 19 16 16 16 16 19 16 16 16 16 19

sl. sl.

T 12 14 16 9 (9)

A 14 16 17 10 (10)

B 15 17 19 12 (12)

46



T (21)
A
B



T 2 2 2 2 2 2 5 2 2 2 2 2 5 2 2 2 2 2 5
A 5 5 5 5 5 5 9 5 5 5 5 5 9 5 5 5 5 5 9
B



T 19 18 16 18 16
A 21 19 21 19
B 22 21 19 21 19

48

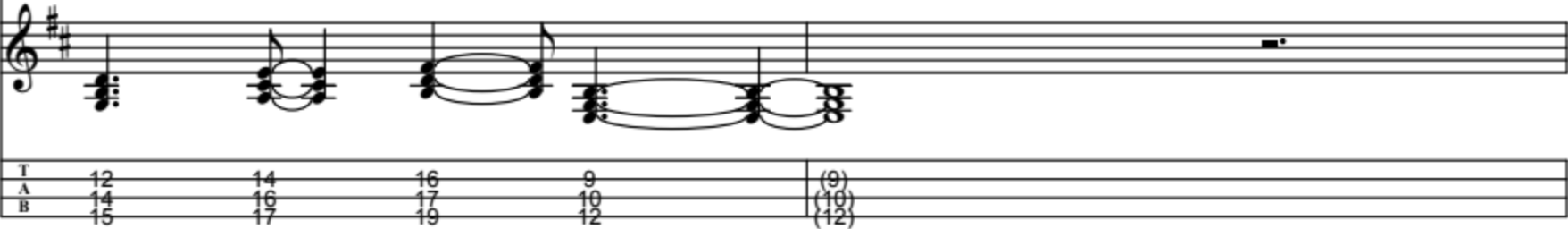


T (21)
A
B



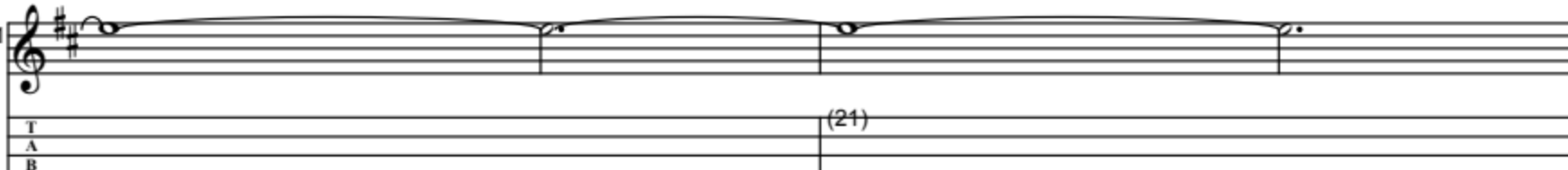
T 9 9 9 9 9 9 12 9 9 9 9 9 12 9 9 9 9 9 12
A 12 12 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 16 12 12 12 12 16
B

sl. *P*



T 12 14 16 9
A 14 16 17 10
B 15 17 19 12

(9)
(10)
(12)

1.  This system contains the first staff of music, which is a treble clef with a key signature of two sharps (F# and C#). It features a single melodic line with a long, sustained note at the beginning, followed by a series of eighth notes. Below the staff are three empty staves labeled T, A, and B.

 This system contains the second staff of music, which continues the melody from the first system. It features a series of eighth notes. Below the staff are three empty staves labeled T, A, and B.

 This system contains the third staff of music, which continues the melody from the second system. It features a series of eighth notes. Below the staff are three empty staves labeled T, A, and B.

 This system contains the fourth staff of music, which continues the melody from the third system. It features a series of eighth notes. Below the staff are three empty staves labeled T, A, and B.

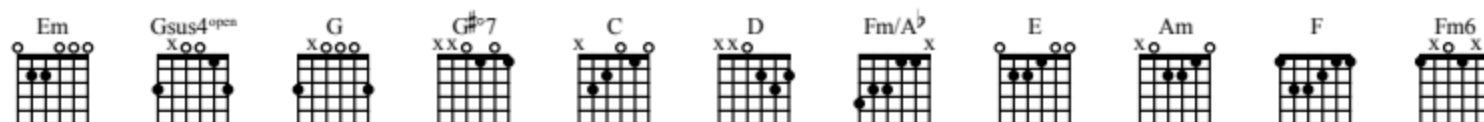
TIME AND A WORD

As recorded by Yes

(From the 1970 Album TIME AND A WORD)

Transcribed by Alex McPhail

Words and
Music by
Foster



A Intro

Standard EADGB_e tuning

$\text{♩} = 76$

Em

Gtr II Acoustic Guitar *let ring*

Gsus4^{open} G Gsus4^{open} G

Gtr I Electric Guitar w/ Phaser/Leslie

sl. *sl.*

B Verse 1

Gsus4^{open} G Gsus4^{open} G

G#7 Em

Verse 2

C D Fm/A^b Gsus4^{open}

16

let ring
N.H.

T 10 11 (11) 10 11 12 12 12 12

A 10 11 (11) 11 11 12 12 12 12

B 10 11 (11) 11 11 12 12 12 12

G Gsus4^{open} G

20

let ring
N.H.

T [7] [12] [12] [7] [12] [12] [7] [12] [12] [12] [7] [12] [12] [12] [12] [12]

A [7] [12] [12] [7] [12] [12] [7] [12] [12] [12] [7] [12] [12] [12] [12] [12]

B [7] [12] [12] [7] [12] [12] [7] [12] [12] [12] [7] [12] [12] [12] [12] [12]

G[#]7 Em C D

24

let ring
N.H.

T [7] [12] [12] [7] [12] (0) 9 12 10 13 9 9 12 10 11

A [7] [12] [12] [7] [12] (0) 9 12 10 13 9 9 12 10 11

B [7] [12] [12] [7] [12] (0) 9 12 10 13 9 9 12 10 11

Fm/A^b Em E

28

sl.

T 10 11 10 11 0 1 (1) 3 1 0 1 2 4 2 0 1 2 1 2 4 2 1 2

A 10 11 10 11 0 2 (2) 4 2 0 1 2 1 2 4 2 1 2

B 10 11 10 11 0 2 (2) 4 2 0 1 2 1 2 4 2 1 2

D Chorus

Chorus section D, measures 32-35. Chords: C, Em, Am, F, Fm6, C. The guitar part features a repeating eighth-note pattern. The bass line includes a "let ring" instruction with a dashed line. The fretboard diagram shows fingerings for the guitar and bass.

32

let ring-----let ring-----

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

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

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

Chorus section D, measures 36-39. Chords: C, Em, Am, F, Fm6, C. The guitar part features a repeating eighth-note pattern. The bass line includes a "let ring" instruction with a dashed line. The fretboard diagram shows fingerings for the guitar and bass.

36

let ring-----let ring-----

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

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

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

E Verse 3

Verse 3 section E, measures 40-43. Chords: Gsus4^{open}, G, Gsus4^{open}, G. The guitar part features a repeating eighth-note pattern. The bass line includes a "let ring" instruction with a dashed line. The fretboard diagram shows fingerings for the guitar and bass.

40

let ring-----let ring-----

T 10 10 10 10

A 7 7 7 7

B 7 7 7 7

Verse 3 section E, measures 44-47. Chords: G[#]7, Em. The guitar part features a repeating eighth-note pattern. The bass line includes a "let ring" instruction with a dashed line. The fretboard diagram shows fingerings for the guitar and bass.

44

let ring-----let ring-----

T 10 10 10 10

A 7 7 7 7

B 7 7 7 7

48

C D Fm/A^b Em E

sl.

F Out Chorus

53

C Em Am F Fm6 C

let ring

57

C Em Am F Fm6 C

let ring

61

C Em Am Fm6 C

let ring----- let ring-----

T
A
B

Gtr III Strings arranged for guitars

T				
A	5	9	10	12
B	3	7	8	10

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, vocal, and piano.

Guitar Part: The top staff shows a guitar melody with chords indicated above: C, Em, Am, F, Fm6, and C. The melody consists of eighth and sixteenth notes, with a prominent descending line in the final measure.

Vocal Part: The middle staff, labeled "65" at the beginning, shows the vocal melody. It includes the lyrics "let ring" and "let ring" with a dashed line indicating a sustained note. The melody is written in a treble clef.

Piano Part: The bottom staff shows the piano accompaniment. It includes a treble clef and a bass clef. The right hand (treble clef) plays a melody with notes 8, 12, 15, and 15. The left hand (bass clef) plays a bass line with notes 10, 9, 5, 12, and 12. The piano part is marked with a "H" (Harmonium) and a "1" (First).

Chords and Fingering: The guitar part includes chords C, Em, Am, F, Fm6, and C. The vocal part includes the lyrics "let ring" and "let ring". The piano part includes fingering numbers 8, 12, 15, 10, 9, 5, 12, and 12.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, vocal, and piano.

Guitar Part: The top staff shows a guitar melody with chords C, Em, Am, F, Fm6, and C. The bottom staff shows the guitar fretboard with fingerings (0, 1, 2, 3) and a "let ring" instruction.

Vocal Part: The middle staff shows the vocal melody with lyrics: "Hello, hello, good morning to you." The bottom staff shows the vocal fretboard with fingerings (12, 15, 17, 20) and a "let ring" instruction.

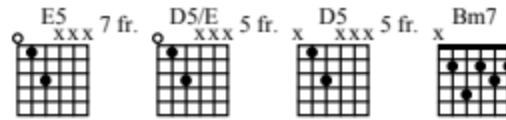
Piano Part: The bottom staff shows the piano accompaniment with chords C, Em, Am, F, Fm6, and C. The bottom staff shows the piano fretboard with fingerings (12, 15, 17, 20) and a "let ring" instruction.

[illegible][illegible]

[illegible][illegible]

(From the 1971 Album THE YES ALBUM)

Words by
Music by
and Kay



13

B $\flat$ /F Fm7 B $\flat$ /F

Gtr V

T
A
B

8va----- Fm7

17

Gtr III *f*

T 13 10 11 15 10 11 13 10 11 15 10 11 13 10 11 11 8 9 13 8 9 11 8 9 13 8 9 11 8 9

A

B P P P P P P P P P

Gtr V

T 6 7 6 8 6 8

A

B

8va----- B $\flat$ /F

19

T 15 11 13 16 11 13 15 11 13 16 11 13 15 11 13 13 15 13 15 13 11 12 11 10 12 10 8 10

A

B P P P P P sl. P P P P

T 9 8 8 6

A

B

8va----- Fm7 8va-----

21

T 13 13 13 10 11 15 10 11 13 10 11 15 11 11 11 8 9 13 8 9 11 8 9 13

A

B 8 P P P P P P

T 6 7 6 8 6 8

A

B

8va----- B^b/F

23

T 15 15 15 11 13 16 11 13 15 11 13 11 18 18 13 15 18 13 15 18 13 15 18 13 15

A

B

P P P P P P P

T 9 8 8 6

A

B

To Coda Fm7

8va-----

25

T 18 13 15 18 13 15 18 13 15 18 13 15 18 13 15 15 15 11 13 16 11 13 15 11 13 16 11 13 15 11 13

A

B

P P P P P sl. P P P P P

T 6 7 6 8 6 8

A

B

E5 Gtr II *f* D5/E E5

27

T 10 9 10 9 7 9 7 6 9 7 7 7 9 7 9 7 9 7 9 5 7 9 5 7 9 6 7 9 6 7 9

A

B

P P sl. sl. P P H H H sl. H H H H H

D5/E E5 Bm7

8va- 8va-----

30

T 6 7 6 7 9 9 11 9 9 10 7 9 7 10 4 5 7 12 17 19 12 14 10 12 9 11 7 9 7 9

A

B

33

N.C.

T
A
B

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

H sl. H sl. sl. sl.

B 1st Verse

38

Am7 8va----- 8va-----

T
A
B

15-17 15-14 17-15 13-15 13-12 13-12 10-10 8-8 8-7 7-7 9-9

H sl. P sl. P P P P sl. sl.

56

(E) (D/E) (E) (D/E) (A/E) (E)

Gtr I

T
A
B

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

H H

59

(E) (D/E) 8va----- (E) (D/E) 8va-----

T
A
B

7-9 5-7 5-7 9-9 6-7 9-9 6-6 9 9 10-12 10-10 (10)-12 10-10 12-12 12-14 12-12

H H sl. sl.

62

A/E (E) **C** 2nd Verse E D6/E E D6/E

Gtr II *mf*

T A B

8va-7 8va-----

Gtr I

T A B

H H H H

0 (0)

66

E E D6/E

T A B

sl. sl. sl. sl. sl. P H

The musical score consists of two systems. The first system includes a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. Below it are three staves for guitar: Treble (T), Alto (A), and Bass (B). The second system continues the vocal melody and guitar accompaniment. Chord symbols E, D6/E, and E are placed above the first system's measures. Fingering numbers (0-4) and fret indicators (x) are present on the guitar staves.

78

G/A A5 B $\flat$ /F

Gtr V

T
A
B

4 5 3 4 5 x x x 2 0 (2) (0)

6 7 6

81

Fm7

B $\flat$ /F

T 8 6 8

A 9 8 8

B 6

84

B $\flat$ /F
8va

Fm7

Gtr III

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

P P P P P P P P P

Gtr V

6 7 6 8 6 8

Gtr I  Fm7  E5  *mf*

88 
T 18 13 15 18 13 15 18 13 15 18 13 15 15 11 13 16 11 13 15 11 13 16 11 13 15 11 13
A
B P P P P P P P P P P P *sl.*


T 6 7 6 8 6 8
A
B

D5/E  E5 

90 
T 12 10 9 12 10 9 11 7 6 9 7 6 9 7 7 9 9 9 7 9 5 7 9 5 7 9 6 7 9 6 7 9
A
B P P P P P *sl.* *sl.* H H 9 H H H H H H

D5/E  E5  *mf* 
8va-----1

93 
T 6 7 9 6 7 9 6 7 7 9 7 6 9 9 13 13 14 12 14 12 16 14 12
A
B H H P P H H P P

Bm7  N.C. 

95 
T 17 19 12 14 10 12 9 11 7 9 7 9 5 7 7 9 7 9 9 11 10 12 12 14
A
B *sl.* *sl.* *sl.* *sl.* H H 5 H H H *sl.* *sl.* *sl.*

D 3rd Verse

(D)

E

98

Gtr I

T A B

9 9

102

G C D5

T A B

7 12 (12) 8 8 5 3

sl.

105

E5 G C5

T A B

7 5 3 3 3

108

Bm E A D E

T A B

3 (3) 4 5 (5) 10 12

4 (4) 4 6 (6) 11 13

112

E7maj7 C C5

T A B

10 (10) 12 (12) 8 3

8 (8) 12 (12) 9 4

sl.

115

D5 E G C D

8va

3

T 5 4 15 (15) 8 10

A 4 16 (16) 9 11

B

119

C Bm C5 D5

ff

sl.

sl.

T (10) 8 7 (7) 3

A (11) 9 7 (7) 1

B 2 0

[E] Re-Intro

♩ = 148

123

E A E A D A D A E

4x

sl.

T 0 0 0 0 0 0 0 0 0 0 0 0

A 1 1 2 1 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2

127

G C G C F C F C G

T 7 7 8 7 5 5 5 5 5 5 5 5

A 7 7 9 7 5 5 5 5 5 5 5 5

B 9 9 10 9 5 5 5 5 5 5 5 5

131

A D A D G D G D A

sl.

T 5 5 5 5 7 7 8 10 7 7 7 8 10 5 5

A 2 2 2 2 7 7 7 7 7 7 7 7 7 2 2

B 2 2 4 2 7 7 9 7 7 7 9 7 4 2 2

F 1st Interlude

E N.C.

135 *fff*

138

141 $\frac{1}{2}$

143 $\frac{1}{2}$ $\frac{1}{2}$

146 $\frac{1}{2}$ *f*

E Dm

sl.

sl.

149

N.C. Dm N.C.

T
A
B

1 0 1 0 1 0

sl.

1 0 1 0 1 0

152

Gm Dm Gm Dm Am Gm Dm Am

T
A
B

3 3 2 3 2 5 0

3 3 2 3 2 3 5 0

5 5 3 (3) 7 7 x 5 (5)

7 7 5 5 0 0 x 7 (7)

sl. sl.

155

C B^b Dm N.C. Dm

T
A
B

9 7 10 8

1 3 2 10 10 10 10 0 0

1 3 2 10 10 10 10 0 0

1 0 1 0 1 0

sl. sl. sl.

159

N.C. C Dm C Dm

T
A
B

1 0 1 0 1 0

5 2 3 3 3 5 3 5 0

5 2 3 3 3 5 3 5 0

3 3 1 2 1 2 3 5

3 3 5 1 2 3 1 2 3

sl.

162

Gm Dm Gm Dm Gm7/B^b Am/E

T
A
B

3 3 2 3 2 3 0 3 3 2 3 2 3 0 10 9

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

10 7 10

3 2 3 2 3 5 7 3 5 2 3 2 3 7 6 7 5

5 7 3 5 5 7 7 5 3 5 3 7 8 5 7

sl. sl.

G 1st Guitar Solo

165

A5 Am7 Gm7 B^bmaj7 Am7 Gm7 A5 Em7 Dm7

Gtr I *ff*

T
A
B

9 (9) (9) (9) 8 9 (9) 10 9 10 9

sl. sl. sl. sl. sl.

Gtr II *mf*

T
A
B

12 10 10 14 12 8 10 10 9 7 5 5 5 7 5

10 8 8 12 10 10 8 7 5 5 5 5 5

12 10 13 12 10 10 7 7 5 5 5 5 5

sl. sl. sl.

Fmaj7 Em7 Fmaj7 Em7 Fmaj7 Gm7 Am7 Fmaj7 Gm7 Em7 A5 Dm7

169

~~~~~

T  
A  
B

14 12 10 (10) 12 10 12 14 12 14 12 (12) 18 17 15 13 15 17

sl. sl. P H

T  
A  
B

5 9 7 9 7 9 10 12 9 (9) 10 10 7 9 5

5 7 5 7 5 7 8 10 7 (7) 8 8 5 7 5

5 8 7 8 5 8 10 12 8 (8) 10 10 7 5 5

173

Dm 8va----- C B<sup>b</sup> Dm Gm Am Gm7 Am7 Gm7

T 17 15-13 (13) 17-18 17 15 13 15 17 15 17 15-11 (11) 13-15 13 12 13 12 13 12 15 13

A

B

sl. sl. H H sl. sl. P H P H H P

T 2 (2) 3 5 5 3 5 6 6 6 5 7 8 10 10 8 10 12 10

A 3 2 3 2 3 (3) 3 2 5 5 5 3 7 6 6 6 7 7 8 10 10 8 10 12 10

B 5 5 5 5 5 5 0 7 7 7 7 10 12 12 10 12 10

sl. sl.

177

Dm 8va--1 B<sup>b</sup> C Gm Dm

T 15-17 10 10 (10) 10 9 10 9 10 9 10 9 9 10 9 10 9 10 9

A

B

sl. P H P H P H P H P H P H P H P

T 10 6 7 7 10 7 (7) 7 7 9 8 8 10 10 10 10 10

A 0 7 7 7 7 (7) 7 7 9 8 8 10 10 10 10 10

B 0 0 0 0 (0) 8 8 10 8 7 12 x

sl.

## C

180

Gtr I

Gtr II

Gtr III

182

Gm/B<sup>b</sup> F E<sup>o</sup>/A Dm

184

*8va*-----  
B $\flat$  Am E $\circ$ /A Dm

Gtr III  
Full

T 10 13 13 13 12 13 12 10 13  
A 12  
B 14 10 (12) 12 8 (10) 10 7 (8) 8 5 (7) 7 3

P P P P P P

Gtr II

T 2 2 7 7 7 5  
A 3 8 8 8 8 7  
B 7 5 5 5 5 5 5

*sl.*

186

B $\flat$ sus2 B $\flat$ 5 D5/A

Full

T 10 12 10 12 12 (12) 10 10  
A 10 12 10 12 12 (12)  
B (5) 8 5 (7) 10 7 (8) 12 8 (10) 14 8 (12)

P P P P H P

*let ring*-----

T 2 3 3 2 3 3 2 2  
A 3 3 3 3 3 3 3 3  
B 5 0 0 1 1 0 0 0

H P

[illegible]**I 4th Verse**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar solo and a vocal melody. The guitar solo is in the key of D major, 4/4 time, and features a tempo of 116 bpm. The solo is marked with a "Gtr IV" and "let ring" instruction. The vocal melody is in the key of D major, 4/4 time, and features a tempo of 116 bpm. The score is written for guitar and voice.

**Guitar Solo (Gtr IV):**

The guitar solo is in the key of D major (two sharps: F# and C#) and 4/4 time. It begins with a double bar line and a key signature change to two sharps. The tempo is marked as 116 bpm. The solo consists of several measures of music, including a triplet of eighth notes (D, E, F#) and a triplet of sixteenth notes (G, A, B). The solo ends with a double bar line.

**Vocal Melody:**

The vocal melody is in the key of D major (two sharps: F# and C#) and 4/4 time. It begins with a double bar line and a key signature change to two sharps. The tempo is marked as 116 bpm. The melody consists of several measures of music, including a triplet of eighth notes (D, E, F#) and a triplet of sixteenth notes (G, A, B). The melody ends with a double bar line.

205

D/A E

let ring

H P H P

208

G Cmaj7 C Bm

let ring

211

Bm D

Gtr III

Gtr IV

let ring

214

E7/D G/D Cadd9/D

let ring

H P H P

217

D E7/D G/D

let ring



220

Cadd9/D Bm

*mp*

let ring

T 10 8 10 8 7 10 0

A 10 9 10 10 7 7

B 10 10 10

T 3 3 1 1 1 2 (2)

A 0 0 0 0 0 3 (3)

B 2 2 2 2 2 4 (4)

## J 5th Verse

224

D E7/D G/D

Gtr I *mf*

*sl.* P

Gtr III *f*

let ring

Gtr IV

let ring

T 10 11 9 7 9

A 10 7 7 10 7 7 10 9 9 10 9 10 8 10 8

B 7 7 7 9 9 9 9 9 9 9 9 9 9

T 10 7 7 10 7 7 10 9 9 10 9 10 8 10 8

A 7 7 7 9 9 9 9 9 9 9 9 9 9

B 7 7 7 9 9 9 9 9 9 9 9 9 9

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

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

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

227

Cadd9/D D E7/D

*8va* *let ring* *Full* *Full*

T 15 15 (15) 13 15 17 (17) (17) 15 17

A

B

P P

*let ring*

T 10 8 10 8 10 7 7 10 7 10 9 10 9

A 10 9 10 10 7 7 7 9 9 9 9

B

*let ring*

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

A 0 0 0 0 2 0 0 2 0 2 0 0 0 0 0 0 0 0 0 0

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

H P H P

230

G/D Cadd9/D Bm

T  
A  
B

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

sl. sl. sl. sl. sl. sl.

let ring

T 10 8 7 10 8 10 8 10 8

A 9 7 9 9 10 9 10 10

B 9 9 9 10 10 10

let ring

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4

B 3 3 3 3 3 3 3 3 2 2 2 2 4 4 4 4 4 4 4 4

233

N.C. 3

ff

Cadd9

mp

let ring

mp

## **K 2nd Interlude**

**J = 148**  
E N.C.

236

*fff*

1/2

T

A

B

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

H P H P H P

2 0 0 0 0

x  
x  
x

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is for Gtr I (Guitar I) in treble clef, featuring a melodic line with a key signature of two sharps (F# and C#). The second staff is for the Bass (B) in a three-string configuration (T, A, B strings), with fret numbers and picking notation (P for pick, H for hammer-on) indicated below the staff. The third staff is for Gtr II (Guitar II) in treble clef, providing harmonic support. The fourth staff is for the Bass (B) in a four-string configuration (T, A, B, E strings), with fret numbers and picking notation indicated below the staff. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Chord symbols E, D6/E, and E are placed above the Gtr I staff. The score is divided into measures by vertical bar lines, with a double bar line indicating a section change.

[illegible]

245

8va-----7 E 8va----- D6/E 8va----- E

Full

*sl.*

T 12 10 12 12 14 12 (12) 14 12 14 14 (14) (14)

A

B

0 0 0 1 2 (0) 2 x 1 (1) x x x x

2 4 (2) x 4 x 2 (2) x x x x

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

**L** 6th Verse

E D6/E E D6/E E

248

Full

T 12 12 12 12

A

B

T 1 2 x 0 (0) 0 1 2 (0) 2 x 1

A 2 4 (2) (2) 4 2 4 (2) x 4 x 2

B 0 0 0 0 0 0 0 0 0 0 0 0

251

E D6/E E D6/E

Full

P

254

Full

P P P P P P

G9 G6 G7sus2 G6 G5

let ring

H P H P H

257

(3) (2) (3)

(0) (0) (0)

(0) (0) (0)

4

A5 A A7sus2 G/A A5

Gtr II

T 2 5 0 (0) 5 3 x  
A 2 6 x x 4 (5) 4 4 x  
B 0 0 7 x 5 (5) 5 5 x 2 (2)

5

8

B $\flat$ /F Fm7 B $\flat$ /F

Gtr I

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

Gtr V *mf*

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

12

Fm7 D.S. al Coda B $\flat$ /F

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



## **M** Outro

16

8va-----

Gtr I

E5

5open

Gtr III *f*

15 11 13 16 11 13 15 11 13 16 11 13 15 11 13

12 10 9 12 10 9 11 9 8 11 9 7 11 9 7

P P P P P P P P P P P P P P

Gtr II

D5

E5

D

18

12 10 9 12 10 9 11 9 8 11 9 7 11 9 7

P P P P P P P P

8va

Gtr I *p*

2 16 3 17

2 16 3 17

sl. sl.

E5

6open

2open

8va-7

8va-7

21

12 10 9 12 10 9 11 9 8 11 9 7 11 9 7

17/19 17/19 14/16 14/16

P P P P P P P P sl. sl. sl. sl.

8va

16 17

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En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

