

The Best Of **YES**

For Guitar

Includes SUPER-TAB Notation

Arranged by Doug Freuler

C O N T E N T S

AND YOU AND I

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LONG DISTANCE RUNAROUND

Moderately

Words and Music by
JON ANDERSON

E9

xx2143



mf Long dis - tance run a - round, — Long time

E9

xx2134



Bm

xx3421



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

G

210003



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

C

x32010



Em/B

x23000



Am7

x02010



C

x32010



F

xx3211



— Did we real - ly tell lies, — let - ting in the sun - shine, —

C
x32010

Bb
xx2341

E
x23100

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

E9
xx2143

Cold sum - mer lis - ten - ing, — hot col - or

E₉
xx2134

Bm
xx3421

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

G
210003

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

C
x32010

Em
023000

Am7
x02010

C
x32010

F
xx3211

— did we real - ly tell lies, — let - ting in the sun - shine, —

C
x32010

Bb
xx2341

E
023100

To Coda ⊕

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

E9
xx2143

Long dis - tance run a - round, — long time

E6
xx2134

Bm
xx3421

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

G
210003

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

C
x32010

1. | 2. *D.S. al Coda*

C x32010 **Em** 023000 **F** xx3211 **G** 210003 | **C** x32010 **F** xx3211 **G** 210003 | **C** x32010 **Em** 023000 **F** xx3211 **G** 210003

Coda

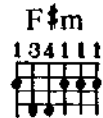
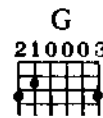
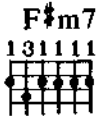
Em7 020000 **D** xx0132 **E** xxx132

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

DON'T KILL THE WHALE

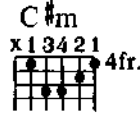
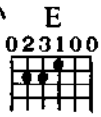
Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately, with a beat

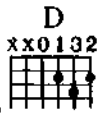


You're first. I'm last. You're thirst. I'm asked to jus - ti - fy—
"Re - joice," they sing; they wor - ship their own space.. In a

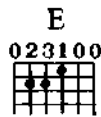
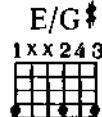
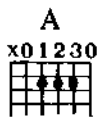
mf



kill - ing our last heav - en beast.— Don't hunt the whale..
mo - ment of love they will die for their grace. Don't kill the whale..



In beau - ty, vi - sion do we
If time will al - low, we will



of - fer much.— If we rea - son with des - tin - y gon - na
judge all who came. In the wake of our new age, to

2.

D

xx0132

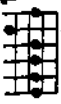


Dig it, dig it.

T
A
B

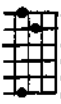
F#m7

131111



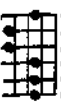
G

210003



F#m

143111



E

023100



T
A
B

C♯m
x13421
4fr.

1. D
xx0132

F♯m7
131111

lose our touch. Don't kill the whale...
stand for the frail. Don't kill the whale..

Dig it.

Musical notation for the first system, including a vocal line and a guitar accompaniment line. The guitar line includes fretboard diagrams for C♯m, D, and F♯m7 chords.

G

210003

F♯m

134111

E

023100

C♯m

x13421
4fr.

D

xx0132

Musical notation for the second system, including a vocal line and a guitar accompaniment line. The guitar line includes fretboard diagrams for G, F♯m, E, C♯m, and D chords.

T

A

B

C#m **x13421** 4fr. D **xx0132** Am **x02310**

Am **x02310** Am sus4 **x02340**

Ce - - - - - ta - ce - - i.

Am **x02310** Am **x02310**

Dig it, dig it. Dig it, dig it.

Dig it, dig it, dig it. Ce - - -

Am sus4

x02340



Musical staff with treble clef and lyrics: ta - ce - i.

Guitar staff for the first system, showing strings T, A, B.

Am

x02310



F#m

134111



Musical staff with treble clef, showing a key signature change to two sharps.

Guitar staff for the second system, showing strings T, A, B.

F#m11

x01121



F#m

134111



Musical staff with treble clef, showing a key signature change to three sharps.

Guitar staff for the third system, showing strings T, A, B.

Musical staff with treble clef, showing a key signature change to three sharps.

Guitar staff for the fourth system, showing strings T, A, B.

OWNER OF A LONELY HEART

Moderately bright

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

Intro
Drums

A5 B5 C5 D5

x011xx x134xx x134xx 134xx

5fr.

mf

A5 B5 C5 D5 G A5 B5 C5 D5

x011xx x134xx x134xx x134xx 210003 x011xx x134xx x134xx x134xx

5fr. 5fr.

A5 B5 C5 D5 G

x011xx x134xx x134xx x134xx 210003

5fr.

Move your-self! You al-ways live your life

A5 B5 C5 D5 G A5 B5 C5 D5

x011xx x134xx x134xx x134xx 210003 x011xx x134xx x134xx x134xx

5fr. 5fr.

nev - er think - ing of the fu - ture. Prove your-self!

G 210003 A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr. G 210003

You are the move you make. Take your chances, win or lose — her.

A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr. G 210003 A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr.

See your - self! — You are the steps you take. You and you, and that's the on-

G 210003 A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr. G 210003

ly way. Shake! Shake your-self! You're ev - 'ry move you make.

A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr. G 210003 A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr.

So the sto - ry goes... Own - er of a lone - ly heart...

G
210003

A5
x011xx

B5
x134xx

C5
x134xx

D5
x134xx 5fr.

G
210003

Own - er of a lone - ly heart... (Much bet - ter than a)

A5
x011xx

B5
x134xx

C5
x134xx

D5
x134xx 5fr.

G
210003

A5
x011xx

B5
x134xx

C5
x134xx

Dsus2
xx0120

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

D9
x21333

A5
x011xx

B5
x134xx

C5
x134xx

D5
x134xx 5fr.

Say you don't want to chance.

G
210003

A5
x011xx

B5
x134xx

C5
x134xx

D5
x134xx 5fr.

G
210003

it. You've been hurt so be - fore...

A5 011 B5 x134xx C5 134xx D5 134xx 5fr. G 210003 A5 x011xx B5 x134xx C5 x134xx D5 134xx 5fr.

Watch it now! The ea - gle in the sky, how he's danc - in' one and on -

G 210003 A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr. G 210003

ly. You lose your - self. No, not for pit - y's sake.

A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr. G 210003 A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr.

There's no real rea - son to be lone - ly. Be your - self!...

G 210003 A5 x011xx B5 x134xx C5 x134xx D5 x134xx 5fr. G 210003

Give your free will a chance. You've got to want to suc - ceed.

A5 B5 C5 D5 G A5 B5 C5 D5
 x011xx x134xx x134xx x134xx 210003 x011xx x134xx x134xx x134xx 5fr.

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

G A5 B5 C5 D5 G
 210003 x011xx x134xx x134xx x134xx 5fr. 210003

— (Much bet - ter than a) Own - er of a bro - ken heart..

A5 B5 C5 Dsus2 A C/A G/A
 x011xx x134xx x134xx xx0120 01230 x02010 03211

Own - er of a lone - ly heart..

A C/A G/A A C/A
 x01230 x02010 x03211 x01230 020

Own - er of a lone - ly heart..

T 2 2 2 2 2 0
A 2 2 2 2 2 2
B 2 2 2 2 2 2

G/A
x03211

G/A
x03211

Asus4
x02340

Ab13
xx1241
4fr.

be - fore you leap, — and don't you hes - i - late — at all, — No! No!

T 1 1 0 2 2 2
A 1 1 1 1 1 1
B 1 1 1 1 1 1

Ab13
xx1241
4fr.

Ab13
xx1241
4fr.

Ab13
xx1241
4fr.

T 1 1 1 1 1 1
A 1 1 1 1 1 1
B 1 1 1 1 1 1

G/A



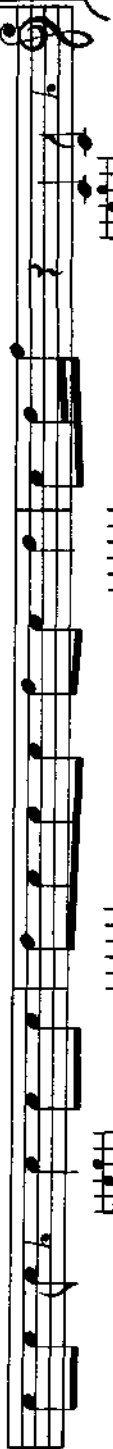
A



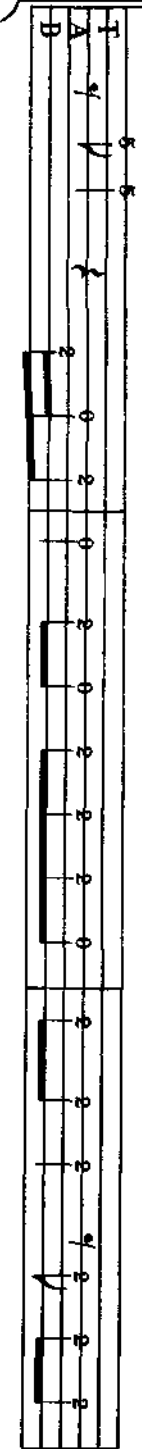
C/A



G/A



Af - ter my own in - de - ci - sion they con - fused me so. My love said



A



C/A



G/A



A



C/A



nev - er ques - tion your will at all. —

In the end you've got to go. Look

E13 F13 F#13 G13 G#13 A13 B5 C5 D5 G

xx0 0xx1241 xx1241 xx1241 xx1241 x01241 5fr. x134xx x134xx x134xx 5fr. 210003

A5 B5 C5 D5 G

x011xx x134 x134 x134xx 5fr. 210003

(4 times) No chord

(Slightly muted)

A5 B5 C5 D5 G

(4 times) x011xx x134xxx134xx x134xx 5fr. 210003

Own - er of a lone - ly heart..

A5 B5 C5 D5 G A5 B5 C5 D5

x011xx x134xxx134xx x134xx 5fr. 210003 x011xx x134xx x134xx x134xx 5fr.

Own - er of a lone - ly heart..(Much bet - ter than a) Own - er of a bro - ken hea

G 210003

1. **A5** x011xx **B5** x134xx **C5** x134xx **D5** x134xx **G** 210003

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

2. **A5** x011xx **B5** x134xx **C5** x134xx **Dsus2** xx0120 **A** x01230

C/A x02010 **G/A** x03211

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

A x01230 **C/A** x02010 **G/A** x03211 **A** x01230 **C/A** x02010

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

G/A x03211 **A** x01230 **C/A** x02010 **G/A** x03211

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

T
A
B

E \flat /F

xx1121

F

xx3211

E \flat

xx1

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

T
A
B

F

xx3211

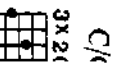
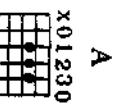
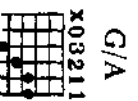
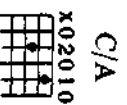
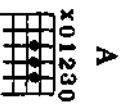
E \flat /F

xx1121

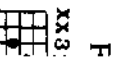
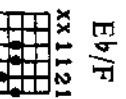
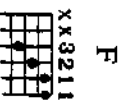
Fade

Just re-ceive it, just re-ceive it.

T
A
B



It will ex - cite, it will de - light, it will give



a bet - ter start.

Don't de - ceive your free will

at

all. —

Don't de

AND YOU AND I

I. CORD OF LIFE

Words by
JON ANDERSON

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

Moderately

D xx0341 5fr.
G/D xx0132 7fr.
A/D xx0132 9fr.
G/D xx0132 7fr.
D xx0341 5fr.
G/D xx0132 7fr.

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

A/D xx0132 9fr.
G/D xx0132 7fr.
D xx0341 5fr.
G/D xx0132 7fr.
A/D xx0132 9fr.
G/D xx0132 7fr.

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

D xx0341 5fr.
G/D xx0132 7fr.
A/D xx0132 9fr.
G/D xx0132 7fr.
D xx0341 5fr.
G/D xx0132 7fr.

stay - ing the flow - ers dai - ly, sens - ing all the themes.
Be - tween the pic - ture of time be - hind the face of need,

A/D xx0132 9fr.
G/D xx0132 7fr.
D xx0341 5fr.
G/D xx0132 7fr.
A/D xx0132 9fr.
G/D xx0132 7fr.

As a found - a - tion left to cre - ate the spi - ral aim, a
Com - ing quick - ly to terms of all ex - pres - sion laid, e -

D
xx0341
5fr.

G/D
xx0132
7fr.

A/D
xx0132
9fr.

G/D
xx0132
7fr.

D
xx0341
5fr.

G/D
xx0132
7fr.

move-ment re-gained and re-gard-ed both the same,
mo-tion re-vealed as the o-cean maid, _____ } all com-plete in the sight

A/D
xx0132
9fr.

G/D
xx0132
7fr.

D
xx0341
5fr.

G/D
xx0132
7fr.

A/D
xx0132
9fr.

G/D
xx0132
7fr.

— of seeds— of life— with you.

2.

A/D
xx0132
9fr.

G/D
xx0132
7fr.

Bb6
x13333

C
x32010

Am
x02310

Oh— Coins and cross-es nev-er know— their fruit-less wortl

Bb6
x13333

C
x32010

Em
023000

Bb6
x13333

cords are bro-ken, locked in-side the moth-er earth— They won't hide,— hold, t

Dsus4 xx0133 D xx0132 Dsus4 xx0133 D xx0132

won't tell you, watch - ing the world, - watching all - of the world, - watch - ing

A x01230 A x01230 C#m/G# 113421 4fr.

us go by. And you and I climb

F#m 134111 A/E 001230 A x01230 E7/B x20100 A/C# x3111x E7/B x20100 A x01230 A/G# 3x111x

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

F#m 134111 D/F# 100143 F#m 134111 F#7-9 1x204x A x01230

out for rea - sons to call.

2. ECLIPSE

Words by
JON ANDERSON

Music by
JON ANDERSON, BILL BRUFOR
STEVE HOWE and CHRIS SQUI

Slowly

C/G 3x2010 Dm7/A x00211 G/D xx0003 G/F xx3004

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

f

C/G 3x2010 Dm7/A x00211 G/D xx0003 G/F xx3004

mo-tion re-vealed_ as the o-cean maid, _____ as

C/G 3x2010 Dm7/A x00211 G/D xx0003 Dm7/A x00211

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

C
x32010

Dm7
xx0211

C/E
xx2010

F
xx3211

all com - plete in _ the sight _ of seeds of life _ with

C
x32010

F
xx3211

E^b
xx1243

F
xx3211

you. _____

E^b
xx1243

B^b
xx2341

G
210003

Dm/F
xx3241

C
x32010

E^b
xx1243

3. THE PREACHER AND THE TEACHER

Words by
JON ANDERSON

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

Moderately

Chord Diagrams:
 C: x32010
 Dm7sus4: xx0214
 C/G: 3x2010
 F/A: x03211
 C/E: xx2010
 F: xx3211
 C/G: 3x2010
 Dm7sus4: xx0214
 C: x32010
 Dm7sus4: xx0214
 C/G: 3x2010
 F/A: x03211
 C/E: xx2010
 F: xx3211
 C/G: 3x2010
 Dm7sus4: xx0214
 C: x32010
 Dm7sus4: xx31411 3fr.
 F/A: x03211
 C/G: 3x2010
 F/A: x03211
 Dm7sus4: xx31411 3fr.
 F/A: x03211

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

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

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

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

C Dm7sus4 C/G Dm7sus4 Am/E Dm7 Am Dm7

x32010 xx0214 3x2010 xx0214 xx2310 xx0211 x02310 xx0211

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

Am F Am Dm C Dm7sus4 F/G F/A

x02310 xx3211 x02310 xx0241 x32010 x31411 3x4211 x03211

3fr.

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

C/E F C/G F/G C Dm7sus4

xx2010 xx3211 3x2010 3x4211 x32010 x31411

life_ tem - po change_ out and in - side me._ The preach - er trained_ in all_

F/G F/A C/E F

3x4211 x03211 xx2010 xx3211

_ to lose_ his name;_ the teach - er trav - els, ask -

F/G
3x4211

Dm7
xx0211

Am7
x02010

F/G
3x4211

ing to be shown the same. In the end, we'll a - gree, we'll ac - cept, we'll im -

T
A
B

Amsus4/E
xx2340

Dm7/A
xx0211

Am7
x02010

F/G
3x4211

Amsus4/E
xx2340

Dm7/A
xx0211

mor - tal - ize_ that the truth of the man ma - tur - ing in_ his eyes,

T
A
B

Am7
x02010

F
xx3211

Em
023000

F
xx3211

Am
x02310

Em
023000

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

T
A
B

Dm
xx0231

Am
x02310

Am7
x02010

Com - ing quick - ly to terms_ of all_ ex

T
A
B

Em7
020000

Am7
x02010

pres - sions laid, _____ as a mo - ment re - gained_ and re - gard - ed

Em7
020000

Am7
x02010

Em7
020000

Dm7sus4
x31411 3fr.

both the same, _____ e - mo - tion re - vealed_ as the o - cean maid,

C
x32010

F
xx3211

Em
023000

F
xx3211

C
x32010

Eb
x43121 3fr.

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

D
xx0132

F
xx3211

Eb
x43121 3fr.

Gsus4
xx3411 3fr.

C
x32010

4. APOCALYPSE

Words by
JON ANDERSON

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

Moderately slow





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





And you and I reach
 And you and I called





o - ver the sun for the riv - er. —



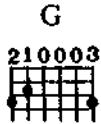
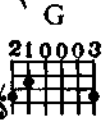


o - ver val - leys of end - less seas. *rit.*

WONDEROUS STORIES

Moderately

Words and Music by
JON ANDERSON

p-mp-mf

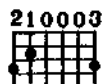
I a - woke this morn - ing; Love laid
He spoke of lands not far, laid
It is no lie; I see nor deep -

C/G



me down by the river - er. _____
lands they in were to the in his - mind; _____
ly in to the fu - ture. _____

G



Drift - ing, _____ I turned on up - stream
of fu - sion cap - tured high where
Im - ag - ine ev - 'ry - thing; you're

X13421

Bbm

ing of my eyes to see your face
 at all he took me to then so the gate
 tious ly at at first, and and then so the high

F

F

X13421

Bbm

As he spoke, my spir - it
 In haste I quick - ly
 sound did si - lence
 me, checke
 climber

cresc.

X3211

F

X32010

C

leav - ing no trace... I beg to leave - to hear - you
 the time; if I sky... was I late, I had to leave - to hear - you
 in - to the sky... I bid it to re - turn - to

Gm

134111



bound for my son and were for - giv - er. In the giv -
 rea son and were - tured his time. In no time -
 close, and were - you there to stand so cau -

Musical notation for the first system, showing a treble clef staff with a melody and a bass clef staff with chords. The melody includes a triplet of eighth notes. The bass staff shows chords for Treble (T), Alto (A), and Bass (B) clefs.

1. F/C

X34211



Em

023000



La — la la —

Musical notation for the second system, showing a treble clef staff with a melody and a bass clef staff with chords. The melody includes a triplet of eighth notes. The bass staff shows chords for Treble (T), Alto (A), and Bass (B) clefs.

2. F/C

X34211



La — la —

Musical notation for the third system, showing a treble clef staff with a melody and a bass clef staff with chords. The melody includes a triplet of eighth notes. The bass staff shows chords for Treble (T), Alto (A), and Bass (B) clefs.

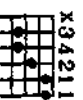
F/C



C



F/C



33

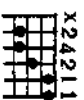
won - der - ous sto - ries.
 hear your won - d'rous sto - ries.
 hear your won - d'rous sto - ries.

To Coda

C

F/C

C



Beg to hear your won - der - ous sto - ries.
 Had to hear your won - der - ous sto - ries.



la la




cresc.



Hear ing.

f

F/C

C

F/C

Gm/Bb

der - ous sto - ries. _____

decresc.

mf

D.S. alCoda

F
xx3211

C
x32010

F/C
x34211

Hear - ing, hear - ing your won - der - ous sto -

F
A
B

C

F/C

C

x32010

x34211

x32010

ries. Hear - ing your won -

T
A
B

C
Coda x32010

F/C
x34211

C
x32010

Re - turn to hear your won - d'rous sto - ries.

F/C
x34211

C
x32010

F/C
x34211

Re - turn to hear your won - d'rous

C
x32010

F/C
x34211

C
x32010

F/C
x34211

sto - ries. La la la la

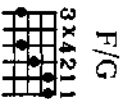
C
x32010

F/C
x34211

C/G
3x2010

C
x32010

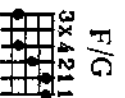
la la la la la la



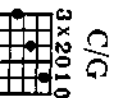
F/G



C/G



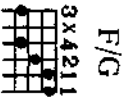
F/G



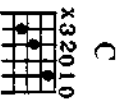
C/G

hear - ing,

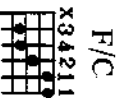
hear - ing,



F/G



C



F/C



C/G

hear - ing,

hear - ing,

C
x32010

F
xx3211

C
x32010

T 1 0 1 0 1 0
A 0 2 0 2 0 2
B 3 2 3 2 3 2

F/C

x34211

C

x32010

F/C

x34211

C

x32010

Hear - ing,

hear - ing,

T
A
B



I'VE SEEN ALL GOOD PEOPLE I. YOUR MOVE

Words and Music by
JON ANDERSON

Moderately

Tacet

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

mpo

is - fied — I'm on — my way. —

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

C

x32010

is - fied — I'm on — my way. —

mpo

Make the white Queen run so fast

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

Cmaj7

Chord diagram for Cmaj7: x32000

Dm/C

Chord diagram for Dm/C: x3 241

C

Chord diagram for C: x32010

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

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

Musical staff with notes and rests.

Musical staff with notes and rests.

C
x3 2010

Dm/C
x3 x 241

Cmaj7
x3 2000

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

Musical staff with notes and rests.

Dm/C
x3 x 241

C
x3 2010

Dm/C
x3 x 241

Musical staff with notes and rests.

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

cap - tured — for — the Quee

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

40

Dm/C



Cmaj7



Dm/C



Musical notation for measures 40-42. Measure 40: Treble clef, Dm/C chord (x3x241), notes D4, F4, A4, C5. Measure 41: Treble clef, Cmaj7 chord (x32000), notes C4, E4, G4, Bb4. Measure 42: Treble clef, Dm/C chord (x3x241), notes D4, F4, A4, C5. Bass clef: Measure 40: T (T), A (A), B (B). Measure 41: T (T), A (A), B (B). Measure 42: T (T), A (A), B (B). A slur covers the notes in measures 40 and 41.

C

x32010



Dm/C

x3x241



Cmaj7

x32000



Dm/C

x3x241



Cmaj7

x32000



Dm/C

x3x241



an - y - where,

yea, _____

yea — yea, yea.

C

x32010



Dm/C

x3x241



Cmaj7

x32000



Don't sur - round_ your - self_ with your - self, —

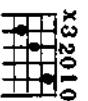
move on back two squares, —

mp

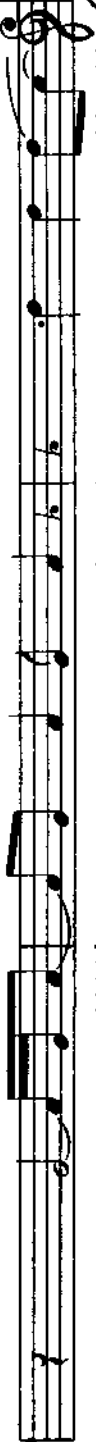
Dm/C



C



Dm/C



— you want, just re-mem - ber that — the gold —



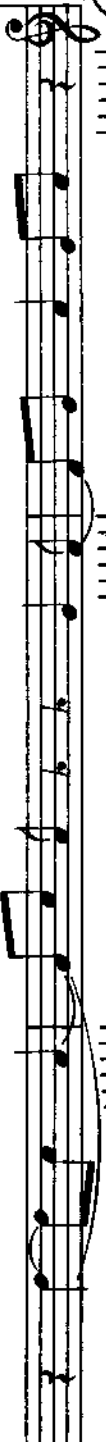
Cmaj7



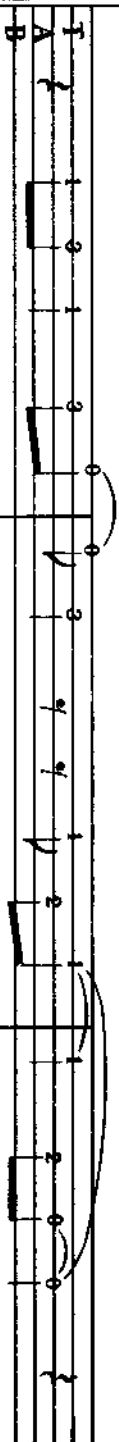
Dm/C



C



's for us all to cap - ture all we want —



Dm/C

Cmaj7

Dm/C

your - self -

C

Dm/C

Cmaj7

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

Dm/C



C



Dm/C



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

Cmaj7



Dm/C



C



in - i - tial it with a lov - ing care —

Cmaj7
x32000

Dm/C
x3x241

C
x32010

Don't sur - round - your - self

Dm/C
x3x241

Cmaj7
x32000

Dm/C
x3x241

with your - self, _____ move on back two squares, _____

Dm/C

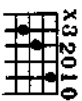


cap - tured _____

for _____ the Queen.

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar staff with chords F, A, and B.

C



Dm/C



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

Musical notation for the second system, including a treble clef staff with a melodic line and a guitar staff with chords F, A, and B.

Dm/C

X3x241

T
A
B

Dm/C

C

X3x241

X32010

3x241

Dm/C

Cmaj7

X32000

T
A
B

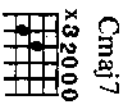
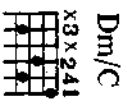
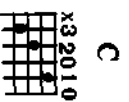
'Cause it's time, it's time in time with your time and its news

Dm/C

X3x241

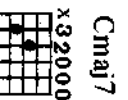
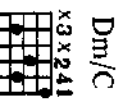
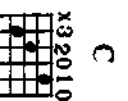
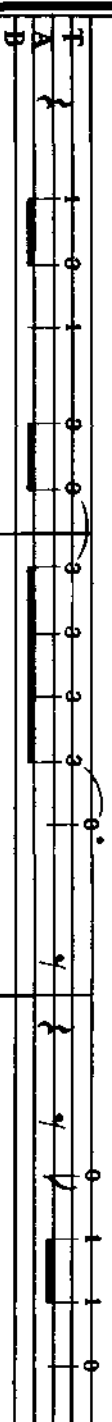
T
A
B

cap - tured _____ for the Queen _ to use. _____



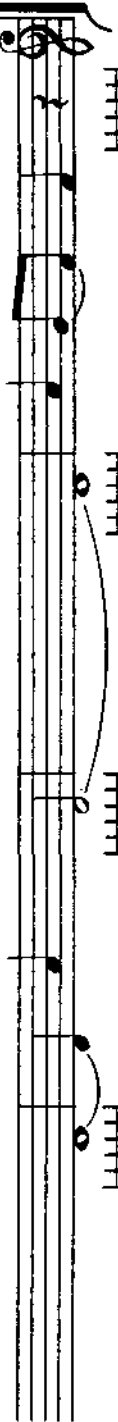
send an in - stant com - ment to me, —

in - i - tial it

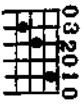


with lov - ing care —

your - self. —



C/E



F



Gsus4



C



Dm7

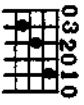


'Cause it's time, it's time in timewithyour time and

cresc. fff

T
A
B

C/E



F



its news is cap - tured.

T
A
B

C
x32010

F/A
x03211

C/G
3x2010



f *ff*
Did - dit did - dit did - dit did - dit did - dit did - dit did - dit did - dit did - da.



F

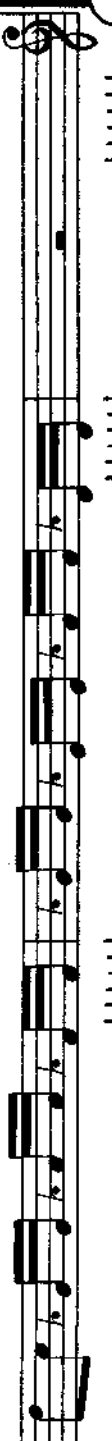
C/E

Dm7

x x x 3 2 1 1

0 3 2 0 1 0

x x x 0 2 1 1



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



2. ALL GOOD PEOPLE

Words and Music by
CHRIS SQUIRE

Moderately bright shuffle

A
x01230

B
x12341

mf

T
A
B

T
A
B

T
A
B

T
A
B

E

023100



I've seen all good

mf - f - ff

T
A
B

C

x32010



each day so

T
A
B

A

x01230



my way.

T
A
B

B

x12341



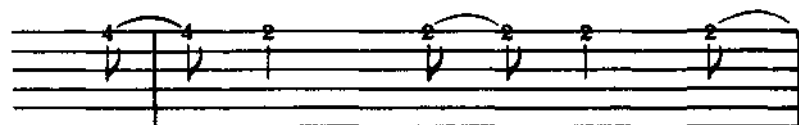
T
A
B

D

xx0132



peo - ple turn — their heads —

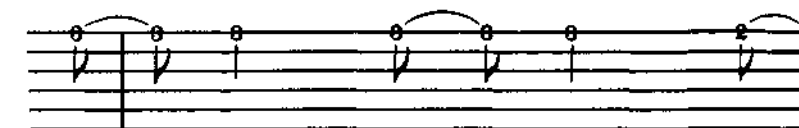


G

210003

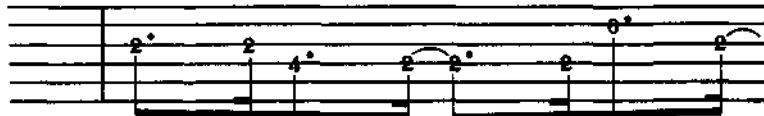


sat - is - fied — I'm on —



V

V



V



V

V

V



T
A
B

C
x32010

G
210003

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

T
A
B

1.2.

A
x01230

B
x12341

— my way —

T
A
B

3.

B
x12341

T
A
B

E

023100



I've seen all good peo

D

xx0132



ple turn their heads

E
023100

D
xx0132

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

ff - mf - mp - p - pp

C
x32010

G
210003

A
x01230

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

1.2.3.4.

B
x12341

5.

B
x12341

E
023100

LEAVE IT

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

Moderately

Tacet

I can feel no sense of meas - ure, no il - lu - sions

mf

T 4
A 4
B 4

as we take re - fuge in young man's pleas - ure,

T 5
A 7
B 7

break - ing down the dreams we make _____ real.

T 8
A 7
B 7

No chord

Do do do do do do do do do do do do

p gradual cresc.

T 4
A 4
B 4

Tacet

mp One down, one to go; — an - oth - er town and one — more show. —

Down - town they're giv - ing a - way but she nev - er came back. —

S
 A
 B

op do op do op do op do do.

T
 A
 B

op op op op op op op do op do.

Ah, _____

leave _____ it.

C **X32010** F **XX3211** C7 **X32410**

F **X3211** C **X32010** Dm7 **XX0211** C **X32010** F **XX3211** C7 **X32410**

Ah, _____

leave _____

T A B
 No phone can take your place;— you know what I mean...

Chord diagrams: C7, F, C, Dm7, C, F, C7, F, C, Dm7

T A B
 We have the same in - trigue_ as a court of kings..

Chord diagrams: C7, F, C, Dm7, C, F, C7, F, C, Dm7

F C Dm7 C F C7 C7 F C Dm7
 xx3211 x32010 xx0211 x32010 xx3211 x32410 x32410 xx3211 x32010 xx0211

it. Dit dit dit dit

C F C7
 x32010 xx3211 x32410

Tacet

dit dit dit. Two down, there you go... Mac - Ar - thur Park... in the driv - ing snow.

Up - town they're dig - ging it out; _ bet - ter lay your claim.

Get home; you're not a - lone. _ You just broke out of the dan - ger zone.

Ah, _____
leave

F C Dm7 C F C7

xx3211 x32010 xx0211 x32010 xx3211 x32410

Tacet

it.

Do do do do do do do

Be there to show your face — on an oth - er dream - y day. —

C7 **F** **C** **Dm7** **C** **F** **C7**
 x32410 xxx3211 x32010 xx0211 x32410
F **C** **Dm7** **C** **F** **C7**
 xx3211 x32010 xx0211

Ah, — leave — it.

C **F** **C7** **C7** **F** **C** **Dm7** **C** **F** **C7**
 x32010 xxx3211 x32410 x32410xxx3211 x32010 xx0211 x32010xxx3211 x32410
C **F** **C7** **C7** **F** **C** **Dm7** **C** **F** **C7**
 x32410xxx3211 x32010 xx0211 x32010xxx3211 x32410

do do do do do do do do do do do do

C7 F C Dm7
 x32410 xx3211 x32010 xx0211

do do do do do do do do do do do do do. Ah, _____

C F C7 F C Dm7 C F C7 F C Dm7
 x32010 xx3211 x32410 x3211 x32010 xx0211 x32010 xx3211 x32410 xx3211 x32010 xx0211

_____ leave_ it. Ah, _____

C F C7 F C Dm7 Bb Gm7
 x32010 xx3211 x32410 xx3211 x32010 xx0211 x12341 131111

To Coda

_____ leave_ it.

2/4 4/4

G 210003 G7 320001 C/G 3 2010 Cm/G 3421

mp

N.C.

I can feel no sense of meas - ure, no il - lu - sion

mf

as we take re - fuge in youngman's pleas - ure, break - ing down the

C7 F C Dm7 C F C7 F C Dm7

x32410xx3211x32010xx0211x32010xx3211x32410 xx3211x32010xx0211

dreams we make real. Ah, _____ leave - it.

C F C7
 x32010 xx3211 x32410

F C Dm7 C F C7
 xx3211 x32010 xx0211 x32010 xx3211 x32410

F C Dm7
 xx3211 x32010 xx0211

Ah, _____ leave _ it.

D.S. al Coda

C F C7
 x32010 xx3211 x32410

Coda Bb Gm7 C7 F C Dm7
 x12341 131111 x32410 xx3211 x32010 xx0211

One down, one to go;— an-
f

C F C7
 x32010 xx3211 x32410

F C Dm7 C F
 xx3211 x32010 xx0211 x32010 xx3211

oth- er town_ and one_ more show..

C7 F C Dm7 C F C7
 x32410 xx3211 x32010 xx0211 x32010 xx3211 x32410

N.C.

One down, one to go;— an- oth- er town_ and one_ more show_ Leave_ it.

ROUNDAABOUT

Words and Music by
JON ANDERSON and STEVE HOWE

Medium beat

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

023000 xx3111 210003 xx3111 210003 xx3111023000

Em F#m G F#m Em

023000 xx3111 210003 xx3111023000

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

023000 xx3111 210003 xx3111210003 3111023000 xx3111 210003 xx3111

I'll be the round - a - bout, - the words will make
The mu - sic dance, and sing, - they make the chil -

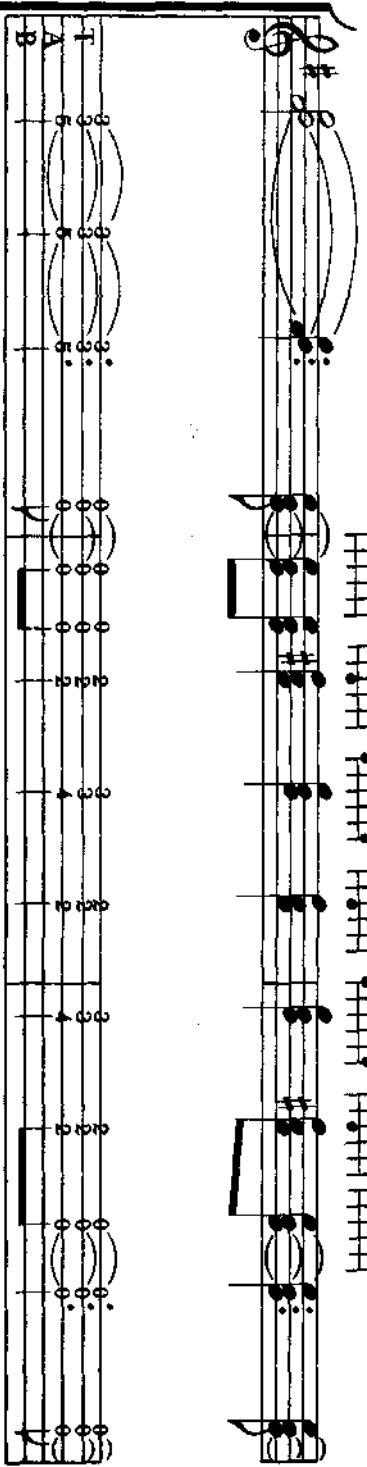
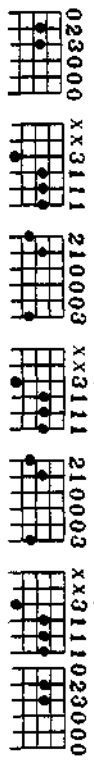
G F#m Em F#m G F#m

210003 xx3111023000 xx3111 210003 xx3111

- you out - 'n out, I spend the day
dren real - ly ring, I spend the day

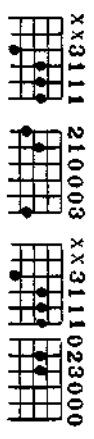
Em F#m G F#m Em

023000 xx3111 210003 xx3111 210003 xx3111 210003 xx3111 023000



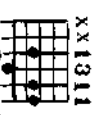
F#m G F#m Em

xx3111 210003 xx3111 023000

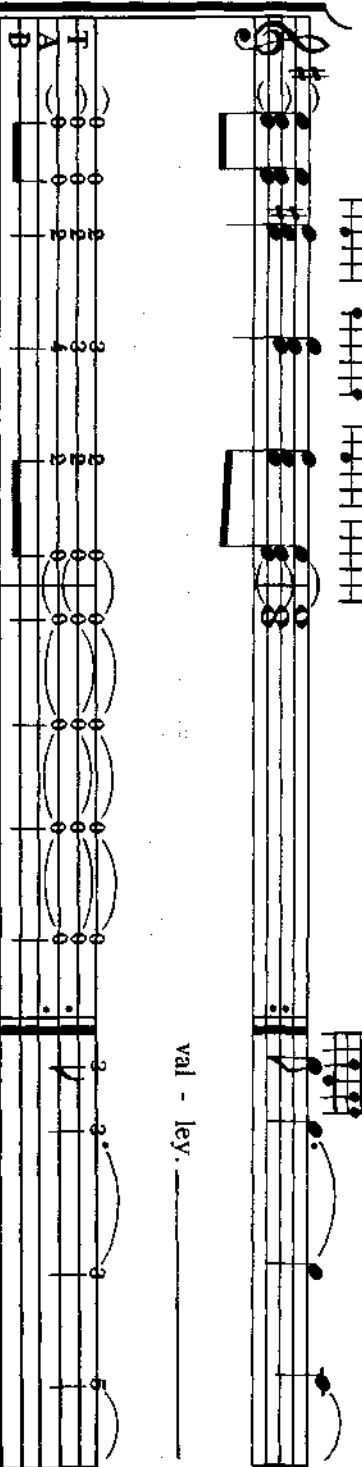


\parallel^2 G7sus4

xx1311



val - ley. _____



G 210003
 F#m Am
 xx3111 x02310
 Bm
 xx3421
 C
 x32010
 D
 xx0132
 C/E
 xx2010
 G/B Am
 x10003x02310

your way.
 your way.

Bm
 xx3421

Bm/A
 x03421

Gmaj7
 xx4321

G7sus4
 xx1311

Call it morn - ing driv - ing thru the sound and in and out the val - ley.
 Call it morn - ing driv - ing thru the sound and in and out the

G C F C F C G
 210003 x32010 xx3211 x32010 xx3211 x32010 210003

In and a - round_ the lake_ moun- tains come out_

C F C Bb G C F C F C G
 x32010 xx3211 x32010 xx2341 210003 x32010 xx3211 x32010 xx3211 x32010 210003

of the sky_ and they stand_ there.

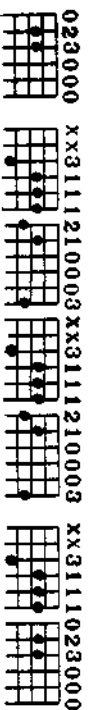
C F C Bb G C F C
 32010 xx3211 x32010 xx2341 210003 x32010 xx3211 x32010

One_ mile o - ver we'll be there and we'll see you, _

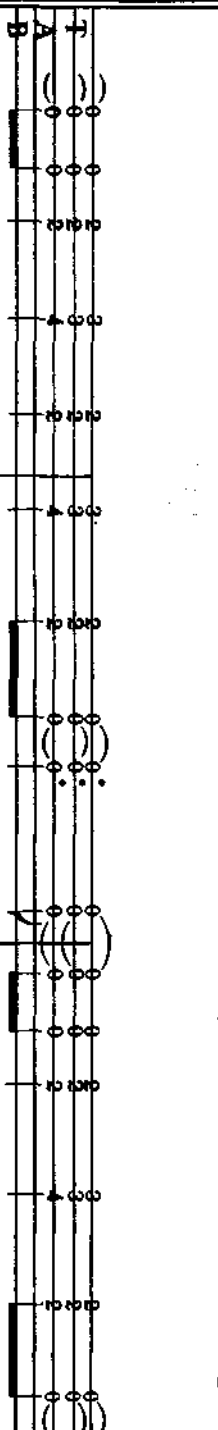
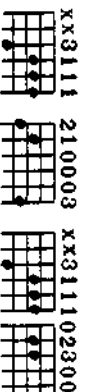
F C G C F C
 xx3211 x32010 210003 x32010 xx3211 x32010

ten_ true sum- mers we'll be there and

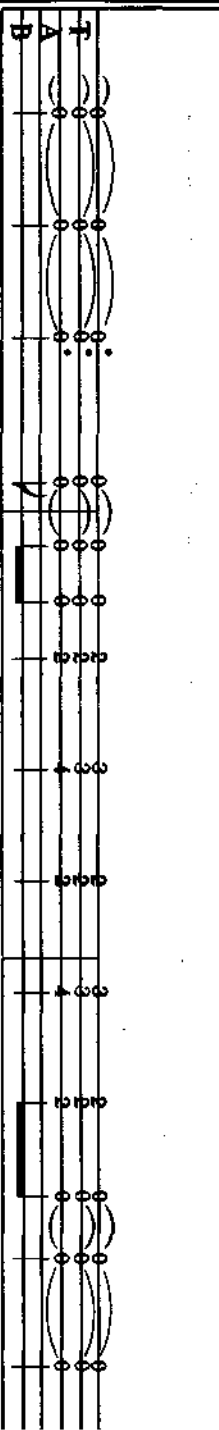
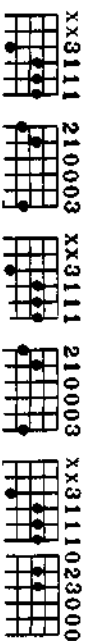
Em F#m G F#m G F#m Em



F#m G F#m Em



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



Bb

G

C

F

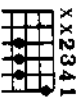
C

F

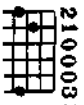
C

G

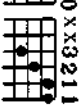
C



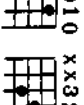
xx2341



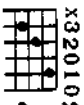
210003x32010xx3211



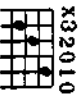
x32010



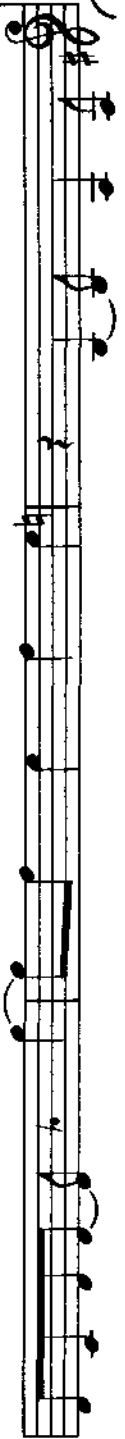
xx3211



x32010210003

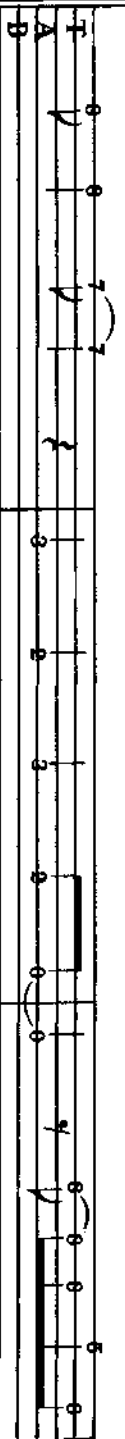


x32010



laugh - ing too, —

twen - ty - four be -



F

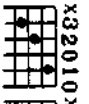
C

Bb

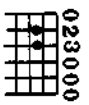
Em



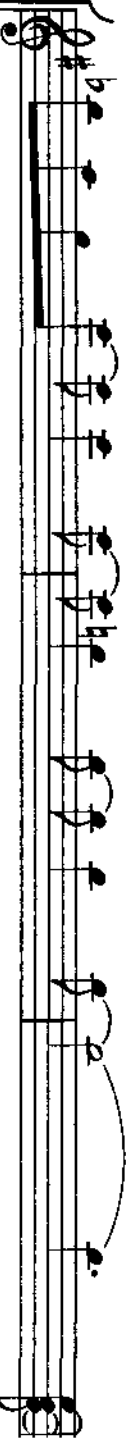
xx3711



x32010xx2341



023000



fore my love you'll see I'll be there with you.

f



Em F#m G F#m
 023000 xx3111 210003 xx3111

Tacet

I will re - mem -

G F#m Em F#m G F#m G F#m Em
 210003xx3111023000 xx3111 210003 xx3111 210003xx3111023000

ber you, - your sil - hou - ette _____ will charge the view

F#m G F#m G F#m Am Bm C D C/E G/B Am
 xx3111 210003xx3111210003xx3111x02310 xx3421 32010 xx0132 xx2010 x10003x02310

of dis - tance at - mos - phere.

Bm Bm/A Gmaj7 G7sus4
 xx3421 x03421 xx4321 xx1311

Call it morn - ing driv - ing thru the sound and e - ven in the val - ley. _____

G C F C F C G
 210003 x32010 xx3211 x32010 xx3211 x32010 210003

In and a - round_ the lake_ moun - tains come out_

C F C Bb G C F C F C G
 x32010 xx3211 x32010 xx2341 210003 x32010 xx3211 x32010 xx3211 x32010 210003

_ of the sky_ and they stand_ there.

G C F C Bb G C F C
 210003 x32010 xx3211 x32010 xx2341 210003 x32010 xx3211 x32010

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

F C G C F C Bb G C
 xx3211 32010 210003 x32010 xx3211 x32010 xx2341 210003 x32010

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

F C F C G C

xx3211 x32010 xx3211 x32010210003 x32010

twen - ty - four be -

F C Bb Em

xx3211 x32010 xx2341 023000

fore my love you'll see I'll be there with you.

Tacet

Em Am Em Am Em Am Em

023000 x02310 023000 x02310 023000 x02310 023000

ff

Em 023000 D xx0132 G 210003 A x01230 G 210003 D xx0132 F#m xx31110 Em 023000

3 3

Em 023000 Am x02310 Em 023000 Am x02310 Em 023000 Am x02310

3

Go clos-er hold the land, - feel part - ly no more than - grains of

T A B

Em 023000 Am x02310 Em 023000 Am x02310

3

sand, we stand to lose all time, - a thou-sand

T A B

Em 023000 Am x02310 Em 023000 Am x02310

3

an-sw-ers by - in our hand, next to your

T A B

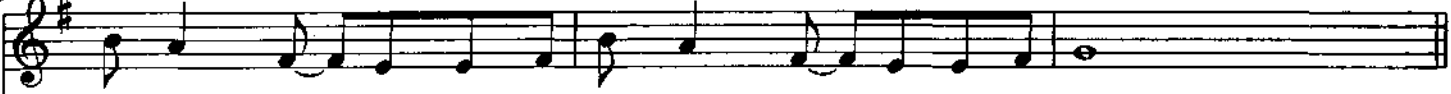
Em
023000

Am
x02310

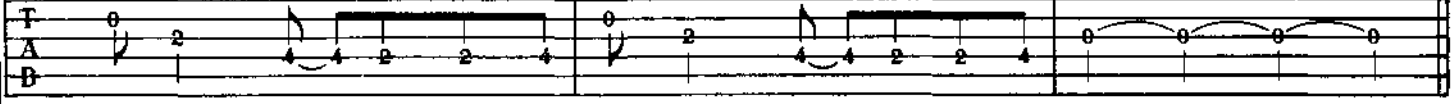
Em
023000

Am
x02310

Em
023000



deep - er fears_ we stand sur - round - ed by_ a mil - lion years.



Em
023000

F#m
xx3111

G
210003

F#m
xx3111

G
210003

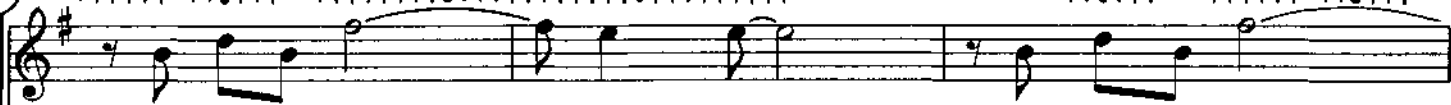
F#m
xx3111

Em
023000

F#m
xx3111

G
210003

F#m
xx3111



I'll be the round_ a - bout,_ the words will make_



G
210003

F#m
xx3111

Em
023000

F#m
xx3111

G
210003

F#m
xx3111

G
210003

F#m
xx3111

Em
023000



_ you out - 'n' out, I'll be the round_ a - bout,



F#m
xx3111

G
210003

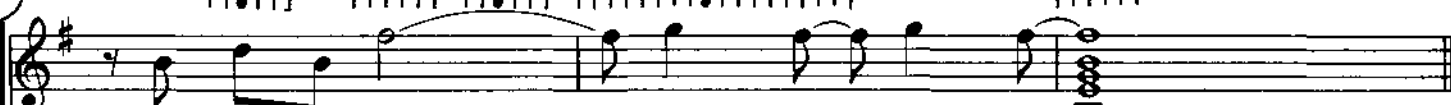
F#m
xx3111

G
210003

F#m
xx3111

Em
023000

Emsus2
023004



the words will make_ you out - 'n' out._

