



THE BEST OF KANSAS

13 GREAT SONGS INCLUDING

CARRY ON WAYWARD SON, DUST IN THE WIND,
POINT OF KNOW RETURN, AND SONG FOR AMERICA



HAL LEONARD®



THE BEST OF KANSAS

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Music transcriptions by Jesse Gress and Bill LaFleur

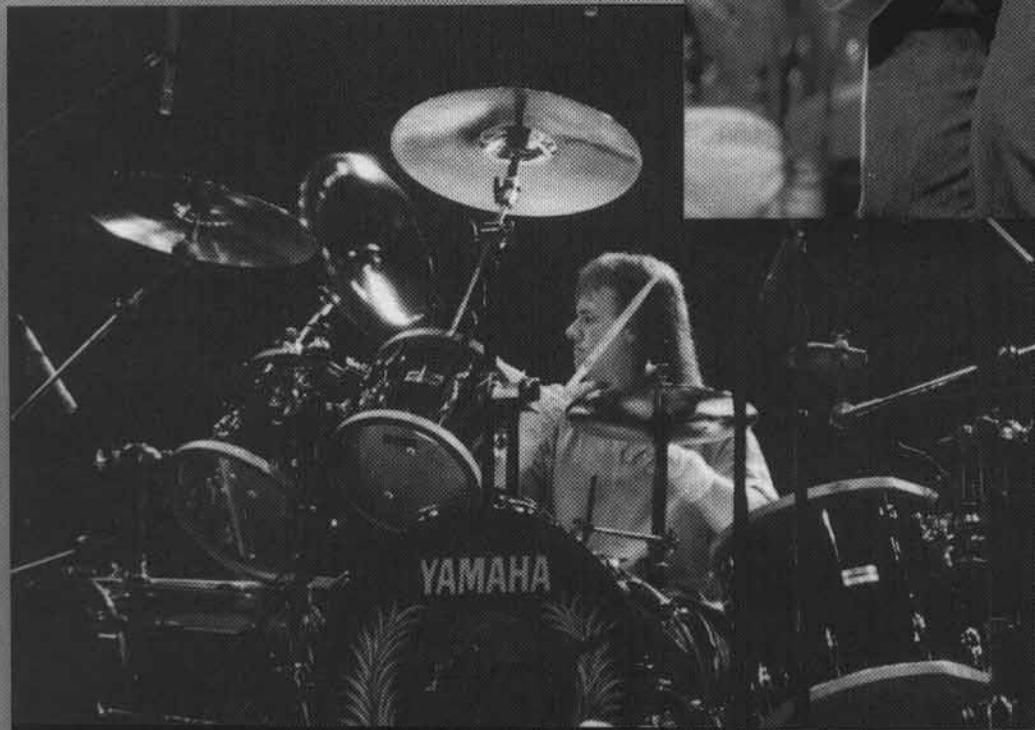
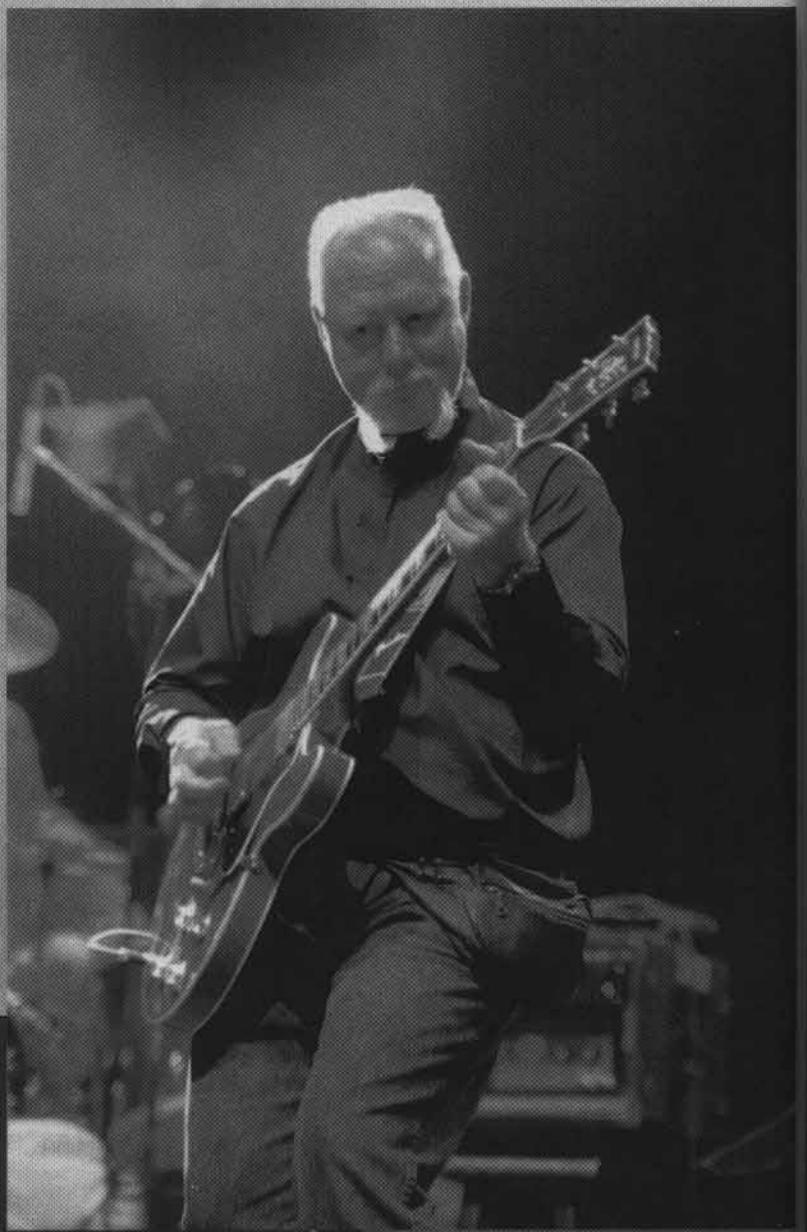
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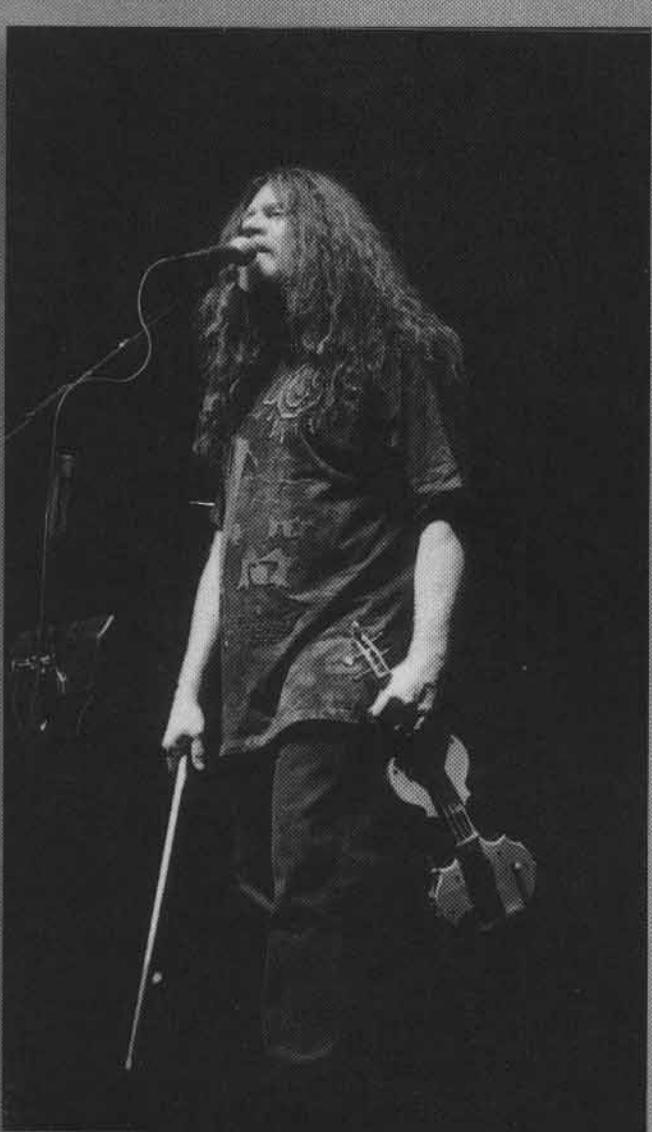
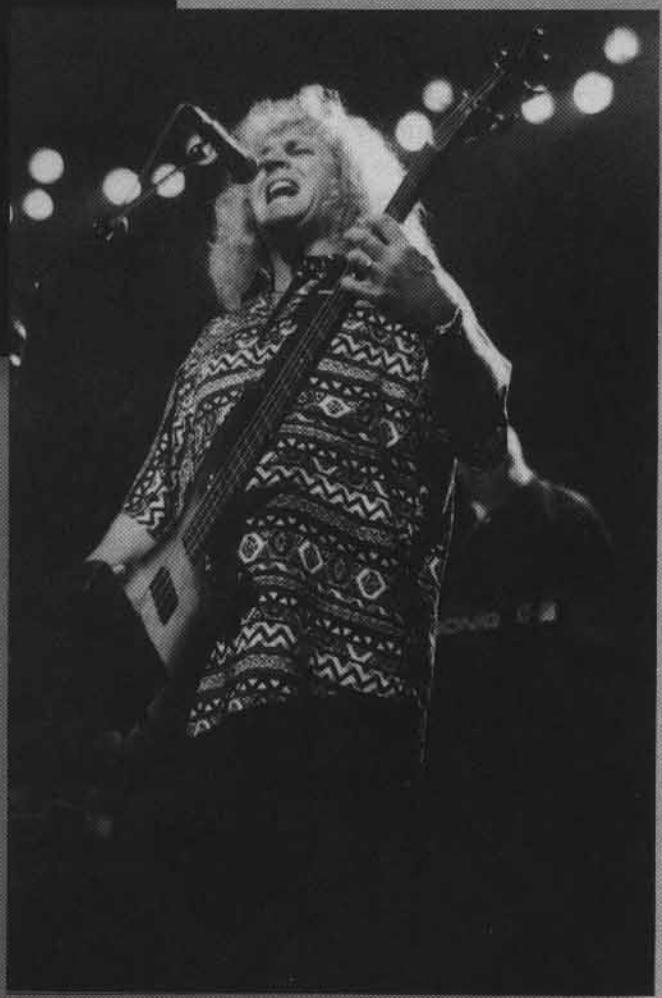
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I N T R O D U C T I O N

A KANSAS GUITAR BOOK? WHEN I THOUGHT ABOUT THIS IT OCCURRED TO ME THAT THIS BOOK MIGHT PRESENT AN INTERESTING AND USEFUL CHALLENGE FOR THE GUITARIST. FOR ONE THING, SOME OF THE MUSIC OF KANSAS PUSHED A FEW MUSICAL BOUNDARIES, AND THE GUITAR ROLE(S) CAN BE VERY UNIQUE, AND AT TIMES DIFFICULT. KANSAS WAS NOT A "GUITAR BAND" PER SE, BUT RATHER WE FUNCTIONED TOGETHER MORE LIKE A SMALL ORCHESTRA. THOUGH WE CERTAINLY HAD OUR FEATURED MOMENTS AND SOLOS, RICH WILLIAMS AND I OFTEN HAD TO BE VERY CREATIVE IN A SUPPORTIVE ROLE. ALL IN ALL, WE WERE A BAND, AND THIS BOOK SHOULD GO A LONG WAY TOWARD HELPING THE GUITARIST TO LEARN TO BE A MUSICIAN IN THAT CAPACITY.

I HOPE THAT YOU ENJOY PLAYING THIS MUSIC AS MUCH AS WE DO.

KERRY LIVGREN, 1999

DISCOGRAPHY

KANSAS	KIRSHNER 32817	1975
MASQUE	KIRSHNER 33806	1975
LEFTOVERTURE	KIRSHNER 34224	1976
POINT OF KNOW RETURN	KIRSHNER 34929	1977
TWO FOR THE SHOW	KIRSHNER 35660	1978
MONOLITH	KIRSHNER 36008	1979
AUDIO-VISIONS	KIRSHNER 36588	1980
VINYL CONFESSIONS	KIRSHNER 38002	1982
DRASTIC MEASURES	CBS ASSOCIATED 38733	1983
THE BEST OF KANSAS	CBS ASSOCIATED 39283	1984
POWER	MCA 5838	1986
IN THE SPIRIT OF THINGS	MCA 6254	1988
LIVE AT THE WHISKY	INTERSOUND	1992
FREAKS OF NATURE	INTERSOUND	1996
ALWAYS NEVER THE SAME	RIVER NORTH	1998

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Carry on Wayward Son

Words and Music by Kerry Livgren

Intro

Moderate Rock $\text{♩} = 124$

N.C.

Gtrs.
1 & 2
(elec.)

*N.C.
Riff A

C

D

G

D/F#
End Riff A

G

D/F#

f
w/ dist.

T
A
B

*Chord symbols reflect overall tonality.

Guitar Solo

(♩ = ♩)

Gtrs. 1 & 2: w/ Riff A, 2 times, simile
N.C. C

D

G

D/F#

Gtr. 3
(elec.)

f
w/ dist.

full

8va

C D G D/F#

(17) 19 17 17 20 17 17 20 17 17 17 20 17 20 19 17 19 17 (17) 7 5 5 8 5 5 5 8 5 8 7 5 7 5

(♩ = ♩.)

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

E7#9

8va

full full (22) full full (22)

(♩ = ♩.)

Am

G

Am

G

Fmaj7

Gr. 3 *loco*

Gr. 1

Gr. 2 *divisi:*

Ah.

Verse

Gtrs. 1, 2 & 3 tacet

Am

G6

Fmaj7

G6

Am

G6

Fmaj7

G6

1. Once I rose a - bove the noise and con - fu - sion, just to get a glimpse be - yond this il - lu - sion.

Dm

C

B♭

C

Dm

C

G

I was soar - ing ev - er high - er, but I flew too ___ high.

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

'Though my eyes could see, I still was a blind man.

'Though my mind could think, I still was a mad - man.

Gtr. 4 Rhy. Fig. 2

(acous.)

let ring throughout

Dm C B♭ C Dm C G

I hear the voices when I'm dream - ing.

I can hear them say:

End Rhy. Fig. 2

Chorus

Gtr. 4 tacet

Am C G Fsus2 Am C G

"Car - ry on, my way - ward son, _____

There'll be peace when you ____ are done. ____

Gtr. 1 Rhy. Fig. 3

w/ clean tone

let ring throughout

Am C G Fadd9 F N.C.

Lay your wear - y head ____ to rest. ____

Don't you cry no ____

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Riff A, 2 times

N.C. C D G D/F# C D G D/F#

Verse

Gtr. 4 w/ Rhy. Fig. 2, 2 times, simile

Gtrs. 1 & 2 tacet

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

more."

2. Mas - quer - ad - ing as a man with a rea - son. My cha - rade is the e - vent of the sea - son.

Dm C Bb C Dm C G

And if I claim to be a wise man, ah, it sure - ly means that I don't know.

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

On a storm - y sea of mov - ing e - mo - tion. Tossed a - bout, I'm like a ship on the o - cean.

Dm C Bb C Dm C G

I set a course for winds of for - tune. But I hear the voi - ces say:

§ Chorus

Gtr. 1: w/ Rhy. Fig. 3, simile

Am C G Fsus2 Am C G

"Car - ry on my way - ward son. There'll be peace when you ____ are done.

To Coda ⊕

Am C G Fadd9 F N.C.

Lay your wear - y head ____ to rest. Don't you cry no ____ more." No!

Interlude

N.C.(Am)

*D5 C5 N.C.(Am)

D5

*Gtrs. 1 (dist.) & 2

slight P.M.

*Gtr. 1 plays bottom notes of chords only.

N.C.(Am) D5 C5 N.C.(Am) D5

1.
Organ Solo

N.C.
Riff B

End Riff B

2.
Guitar Solo

Gtrs. 1 & 2: w/ Riff B
SvA

Gr. 3

f

full

loco

P.H. P.H. P.H.

Interlude

Gtrs. 1 & 2 Gtr. 3 tacet
N.C.

C D G D/F#

Bridge

A5 N.C. G5 F5 N.C. A5 N.C. G5 F5 N.C.

Car- ry on, you will al - ways re-mem - ber. — Car- ry on, noth-ing e - qual-s the splen - dor.

Gr. 1 Gr. 1 & 2 Gr. 1

Gr. 2 divisi Gr. 2 divisi

*Gtr. 1 to the left of slash in TAB.

D5 C5 B_b5 N.C. D5 C5 G5

Now your life's no lon-ger emp - ty. — Sure-ly, heav-en waits for you. —

Gtrs. 1 & 2 Gtr. 1 Gtr. 2
Gtr. 2 divisi *

5 7 7 5 3 5 3 | 1 3 3 3/0 5/1 3 5 5/2 | 5 7 7 5 3 5 3 | 3 5 5 5 5

*Gtr. 1 to the left of slash in TAB.

Coda

F N.C.

(Don't you cry.)

(♩ = ♩.)
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times
E7#9

F#m7 Em7 E7#9 F#m7 Em7

Guitar Solo

N.C.(F#m7) A5 E5 N.C.(F#m7)

Gtr. 3

full grad. bend
17 17 (17) 14 16 14 16 14 (14) 17 14 17 17 (17) 17 (17) 14 17 (17)

Gtrs. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

slight P.M.

A5 E5 N.C.(F#m7) A5 E5

8va...
1 1/2 (17) 2 (19) full (19) 14 17 14 (14) 14 17 14 17 14 16 (16) 2 4 4 1/2

N.C. (F#m7)

A

Gtr. 3 tacet
E7#9

No more! _____

Musical score for guitar 1 and guitar 2, measures 11-12.

Gtr. 1:

- Measure 11: Rest (6/8 time), then eighth-note patterns: (4) 2 4/6 5 6 5 6 5 (6 6 6 4 2).
- Measure 12: Eighth-note patterns: 2 0 0 | 7 7 7 | (7) 0 5 7 5 5 7.

Gtr. 2:

- Measure 11: Rest (6/8 time), then eighth-note patterns: 0 0 1.
- Measure 12: Eighth-note patterns: 2 0 0 | 9 9 9 | (9) 0 5 7 5 5 7.

Text: slight P.M. -----

Musical score for guitar 3 with fills, measures 13-14.

Gtr. 3: w/ Fill 1

F#m7 Em7

Gtr. 3 tacet
E7#9

Fill 1:

- Measure 13: Sixteenth-note patterns: 0 0 | 10 8 9 7 | (8 7) 11 9 9 7 | (9 7) 0 0 0 | 8 8 6 6 | (6 6) 0 5 7 5 5 7.
- Measure 14: Sixteenth-note patterns: 0 0 | 9 9 9 9 | (9 9) 0 5 7 5 5 7.

Fill 2:

- Measure 13: Sixteenth-note patterns: 0 0 | 10 8 9 7 | (8 7) 11 9 9 7 | (9 7) 0 0 0 | 8 8 6 6 | (6 6) 0 5 7 5 5 7.
- Measure 14: Sixteenth-note patterns: 0 0 | 9 9 9 9 | (9 9) 0 5 7 5 5 7.

Text: slight P.M. ----- | P.M. -----

Gtr. 3: w/ Fill 1

F#m7 Em7

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times

N.C. (F#m7)

A5

E5

Sheet music for Gtr. 3, Gtr. 1 & 2, and N.C. (F#m7) in F#m7. The music includes:

- Gtr. 3:** Starts with a fill (Fill 1) in F#m7, followed by a rhythmic figure (Rhy. Fig. 4) repeated 4 times in N.C. (F#m7). The part ends with a dynamic *f*.
- Gtr. 1 & 2:** Play the rhythmic figure (Rhy. Fig. 4) 4 times in N.C. (F#m7).
- N.C. (F#m7):** Playing the rhythmic figure (Rhy. Fig. 4) 4 times in N.C. (F#m7).
- Other sections:** Includes A5, E5, Am, G, Am, G, and Fmaj7 sections.
- Fills:** Includes various fills like "full", "1/4", "1/2", and "hold bend".
- Divisi:** Gtr. 1 and Gtr. 2 play in divisi during the Am section.

Fill 1
Gtr. 3

8va-----

f
w/ echo repeatsfull
full(22)
(22)T
A
B

Dust in the Wind

Words and Music by Kerry Livgren

Intro

Moderately $\downarrow = 46$

*6-str. steel-string doubled by 6-str. in Nashville tuning.

**p=thumb, i=index, m=middle

Am Asus2 Cadd9 C Cmaj7 Cadd9 Am Asus2

A musical score for a six-string guitar. The top staff shows a continuous pattern of sixteenth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). The bottom staff provides a tablature for each string, with numbers indicating the fret and a letter 'o' for open strings.

Verse

Guitar tablature for the song "Close My Eyes" in Asus4 tuning. The tab shows a 12-bar blues progression: Am, G/B, C, G/B, Am. The lyrics are: 1. I close my eyes, _____; 2. Same old song, _____; 3. Now don't hang on, _____. The tab includes fingerings and picking patterns.

G Dm7 Am G/B
 on - ly for a mo - ment, and the mo - ment's gone.
 just a drop of wa - ter in an end - less sea.
 noth - ing lasts for - ev - er but the earth and sky.

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C G/B Am G Dm7

All my dreams pass before my eyes, — a cu - ri -
 All we do crum-bles to the ground though we re -
 slips a way and all your mon - ey won't an - oth - er

Am Chorus D/F# G Am To Coda ⊕

os - i - ty. — }
 fuse to see. — }
 min -ute buy. — }

Dust in the wind

I. D/F# G Am G/B 2. Am(add9)

All they are — is dust in — the — wind. wind.

G/A F(#11)/A F6(#11)/A

Oh, ho, ho.

Instrumental Bridge

Am(add9)

G/A

F(#11)/A

F6(#11)/A

D.C. al Coda

Coda

D/F#

G

Am

Am/G

All we are ___ is dust in ___ the wind.
(All we are ___ is dust in ___ the wind.)

D/F#

G

Am

Am/G

D/F#

G

Dust ___ in ___ the wind.
Ev-'ry-thing ___ is dust in ___ the wind.)

Outro

Am

Asus2

Asus4(b13)

Am

Asus2

*Play 4 Times and Fade
Asus4(b13)

wind.
The ___ wind._

*ad lib. voc. on repeat

Fight Fire with Fire

Words and Music by John Elefante and Dino Elefante

Intro

* Gtr. 1 Moderately $\text{♩} = 120$

(dist.) B5

play 5 times

A5 G5

mf

* Two gtrs. arranged for one.

B5

1.

A5 G5

2.

Verse

* C

1. There's a hole in the wall _____ with a
2. Stand - ing a - lone _____ in a

* Chord symbols reflect overall tonality.

C6

Cmaj7

C6

light - shin - in' in, _____
crowd - ed room, _____

and it's let - ting me know _____ to get up. _____
I can feel a chill _____ in the air. _____

It's time _____ to be - gin. _____
I'm shak -

Riff A

mf
w/ clean tone & chorus

3

(3)

D Dmaj9 D6 Dmaj9

- in', whoa. Oh, there's I'm

End Riff A

let ring throughout

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

Gr. I tacet
C C6 Cmaj7

noth - ing to lose, __ 'cause it's al - read - y lost __ in a run - a - way world - of con - fu -
miles __ a - way. __ I wan - na cry out loud. __ I want to fight to the end. __ I won't __

Gtr. I; w/ Riff A
C6 D Dmaj9 D6 Dmaj9

sion. I'm not gon-na take it, let 'em take me a - live. Whoa, That's why I'll fight and you know I'll fight

Chorus

A Bm A Bm A Bm

fi - re _____ with fi - re. _____ Oh, I'm burn - in' in - side _____ and my heart -

Gtr. 1 Rhy. Fig. 1

Guitar Tab:

2	3	2	3	X X	2	3
2	4	2	4	X X	2	4
2	4	2	4	X X	2	4
0	2	0	2	0	2	2

Rhythm Figure 1: *f w/ dist.*

A G A Bm To Coda A Bm

— is a - cry - in', Fi - re _____ with fi - re. _____ I

End Rhy. Fig. 1

1.

A Bm A G B5

don't want to lose — this flam - in' de - si - re.

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

2.

A Bm A G

don't want to lose — this flam - in' de - si - re.

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

Gtr. 1: w/ Rhy. Fig. 1, 2 times

A Bm A Bm A Bm

Fi - re with fi - re. — Oh, — I'm out of con - trol — and I want -

A G A Bm A Bm

you to know — I'm fight - in' fi - re — with fi - re. — I'm

A Bm A G

nev - er gon - na lose — this flam - in' de - si - re. —

B5

Gtr. 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Bridge
C#/B

w/ talking, next 3 meas.
E/B

G/B

D/B

C#/B

E/B

G/B

D/B

C#/B

E/B

D.S. al Coda

steady
gliss.

Coda

A

Bm

A

Bm

A

G

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

A

Bm

A

Bm

A

Bm

Fi -

re. —

with fi - re. —

I'm out of

con -

rol —

and I want —

w/ voc. ad lib. next 2 meas.

A

G

A

Bm

A

Bm

you to know —

I'm fight - ing

fi -

re —

with fi -

re. —

A

Bm

A

G

Fi -

re. —

Gtr. 1

A

Bm

A

G

3

4

3

3

4

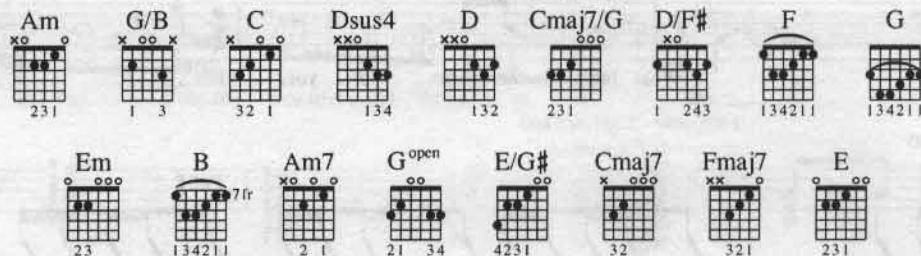
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2

2

Hold On

Words and Music by Kerry Livgren



Intro

Moderately $\text{♪} = 158$

Am G/B C Dsus4 D C G/B

*Gtrs. 1 & 2 (acous.)

mf

**Gtr. 3

f

T A B 14 12 13 12 13 12 14 12 14 12 14 12 12 | 13 15 12 13 12 13 15 13 12 15 13 12 | / 14 | 13 12 15 13 12 12 .

Gtr. 4 (elec.)

f
w/ dist.

T A B 0 2 3 5 3 5 3 2 .

*Gtr. 1 (6-str. acous.), Gtr. 2 (12-str. acous.)

**Violin arr. for gtr.

Verse

Am
Rhy. Fig. 1

Gtrs. 1 & 2

Cmaj7/G

Gtrs. 3 & 4 tacet

D/F#

1. Look in the mir - ror and tell me just what you _____ see. _____

Gtr. 3

Gtr. 4 divisi

14/2

***Gtr. 3 tabbed to left of slash.

Gtrs.
1 & 2

F G Am Cmaj7/G

What have the years of your life taught you to be?

D F D/F#

In - no - cence dy - ing in so man - y ways,
things that you dream - of - are lost, lost in the haze.

F Em D B

End Rhy. Fig. 1

Hold -

Chorus

Em D C D

Rhy. Fig. 2A

Gtrs.
1 & 2

on - ba - by, hold on, 'cause it's clos - er than - you think and you're

Gtr. 5
(12-str. Rhy. Fig. 2
elec.)

f
w/ clean tone & flange
let ring throughout

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

Am7 D Em D

stand - in' on - the brink. Hold - on, ba - by hold on, 'cause there's

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

C D Am7 D E Esus4 E

End Rhy. Fig. 2A
(cont. in notation)

some - thing on _ the way. Your to - mor-row's not the same as to - day. _____

End Rhy. Fig. 2 *Rhy. Fill 1
Gtrs. 1, 2 & 5 Gtr. 5
Gtrs. 1 & 2 divisi

*Gtrs. 1 & 2 only **Gtr. 5 tabbed to left of slash

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
Gtr. 4: w/ Fill 1, 2nd time

Am Cmaj/G D/F# Gtr. 4: w/ Rhy. Fill 2 F G

2. Don't you re - call _ what you felt, _ when you weren't a - lone? _____
3. Out - side your door _ he is wait - ing, wait - ing for you. _____

Gtr. 5

Am Cmaj7/G D

Some - one who stood - by your side, _ a face you have known. _____
Soon - er or la - ter you know _____ he's got to come through. _____

Oo.

Rhy. Fill 2
Gtr. 4

f

T A B

Fill 1
Gtr. 4

T A B (2)

pitch: E

F D/F# F

Where do you run when it's too much to bear?
No hes-i-ta-tion and no hold-ing back,
Who let it all go and turn to in you'll

To Coda ⊕

Em D B

need, know when no - bod - y's there? track.
you're on the right track.

Oo. Oo.

Chorus

Gtrs. 1, 2 & 5: w/ Rhy. Figs. 2 & 2A, simile
Bkdg. Voc.: w/ Voc. Fig. I

Em D C D

on, ba - by, hold on 'cause it's clos - er than you think and you're
(On.) (On.) (On.)

Am7 D Em D

stand - in' on the brink. Hold on, ba - by, hold on. 'Cause there's
the way. (On.) (On.) (On.)

Bkdg. Voc.: w/ Voc. Fig. I

C D Am7 D

some - thing on the way. Your to - mor - row's not the same as to -
the way. (Oo.)



Guitar Solo

Gtr. 5 facet

Am

Cmaj7

Em

D/F#

G^{open}

E/G#

Gtr. 5 facet

Am

day.
(Oo, ah.)

Gtr. 4

full

grad. release

Gtr. 5

D

Gtrs. 1 & 2

semi-P.H.

F G Am Cmaj7

semi-P.H. semi-P.H. —

full

full

7 7 7 5 8 5 7 (7) 5 7 5 3 5 5 3 5 5 7 5 5 7 5 7 9 8

D

F G Cmaj7

full

10 12 13 10 12 13 15 13 15 13 15 (15) 13

*Played behind the beat.

Fmaj7

Cmaj7

Fmaj7

rake - - -

full

15 13 14 13 15 x 15 13 12 13 12 10 8 10 10 8 9 7 5

D.S. *al Coda*

grad. release

full

⊕ *Coda*
Chorus

Gtrs.

Fig. 1,2 & 3. W. Italy. Figs. 2 & 2A, 2 attend same
Em D

on, ba - by, hold on, — 'cause it's clos - er than you think and you're
Hold on to me, ba - by.

A musical score for a piano piece. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The chords are labeled above the staff: Am7, D, Em, and D. The lyrics are written below the staff: "stand - in' on the brink.", "Hold _ on,", "ba - by, hold on, _____", "Yeah, I need you by my _ 'cause there's". The piano part consists of two staves: a treble staff with vertical stems and a bass staff with vertical stems.

A musical score for piano and voice. The piano part shows chords in G major (G, B, D), D major (D, F#, A), Am7 (A, C, E, G), and D major (D, F#, A). The vocal line includes lyrics: "some - thing on the way, your to - mor - row's not the same. Hold ____". The score is in common time.

Em D C D

on, ba - by, hold, on _____ 'cause it's clo - ser than you think and you're
I got to talk to you, ba - by.

Gtr. 4

let ring - - - - -

Am7 D Em D

stand - in' on the brink. Hold - on, ba - by, hold on, _____ 'cause there's
There's some - thin' a - round - the cor - ner.

let ring - - - - -

C D Am D E

some - thin' on the way, your to - mor - row's not the same.
Your to - mor - row's not the same. Hold on, _____

Gtrs. 1 & 2

Gtr. 4

Icarus (Borne on Wings of Steel)

Words and Music by Kerry Livgren

Intro

Moderately $\text{♩} = 94$

F#m

(keybd.)

* A

Gtr. I (dist.)

F#m

T
A
B

* Chord symbols reflect overall tonality.

B5

P.M.

F#5
A5
B
F#5
A5

F#5 w/ wah-wah

Gtr. I

let ring

B

Verse
F#5

1. Ear - ly in the morn - ing sun -

A5

(7) full 4 4 2 4 2 4 2 2 | 2 4

B5

F#5 A5 B5

- light, soar - ing on the wings _ of dawn, —

(4) 2 4 2 4 2 4 2 | 4 4 1/4

let ring let ring

2 4 4 2 2 4 | 2 4 4 2 0 2 0 | 2 4 4 2 4 | 2 4 4 2 4

A5 E5 F#5 C#m

here I'll live and die with my wings in the sky, and I,

Gtrs. 1 & 2

mf let ring 0 2 2 3 2 0 | 5 4 5 4 2 4 | let ring 2 4 4 2 6 4 6 4 | 7 5

D A5 B5 F#5 N.C.

Verse

* Gtrs. 1 & 2 tacet, 2nd time

F#5 A5 B5

Gtr. 2

Gtr. 1

mp

2 7 9 9 7

* Tacet throughout Verse.

F#5 A5 B5

2 7 9 9 7

A5 E5 F#5 C#5

Born on wings of steel, I have so much to feel, and I,
Earth so far be low me, I'm here a lone and I,

let ring let ring let ring

0 2 2 3 2 0 0 0 2 4 4 4 6 6 4 4 4

mf

2 3 2 0 0 0 2 4 4

D5 A5 B5 Gtr. 1: w/ Rhy. Fill 1, 2nd time N.C.

F#5

I won't come down no more, no. (No more.)
I won't come down no more, no, no, no. Sail

let ring full full full

7 7 7 0 2 4 2 4 4 2 4 2 4 2 2 4

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

Rhy. Fill 1
Gtr. 1

steady gliss.

T A B 4 4 4 4 X X X 9 4 4 4 4 2 2

Chorus

E5 B5 N.C. C#5 F#5 A5 B5 E5

on, sail — on, I will rise each day to meet — the dawn..

simile on repeat

0 2 4 0 2 2 4 2 5 4 2 0 2 1
let ring -----

simile on repeat

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

F#5 N.C. E5 B5 N.C. A5 B5

So high, so — high, I climbed the moun-tains of the

4 0 2 4 0 2 2 4 0 2 2 4 4
let ring ----- let ring -----

P.M. -----

2 5 4 2 0 2 0 2 4 0 2 2 4 0 2 2 4 4
let ring ----- let ring -----

C#5 A5 B5 F#5 E5 D5

sky. — With-out — my wings you know — I'd sure - ly die.

let ring -----

4 6 6 4 7 6 6 2 2 4 2 4 2 4 4 6 4 6 7 6 7 7
let ring -----

4 6 6 4 4 6 6 4 2 2 4 2 4 2 5 4 5 4 5

A5 B5 C#5 D5 E5 To Coda

I found my free - dom fly - ing high. I've climbed the moun - tains of __ the

let ring - - - - - let ring - - - - - let ring - - - - -

0 2 2 0 2 4 4 | 4 6 6 7(6 7)6 6 ~ | 7 5 7 5 9 9 9 |

0 2 2 0 2 4 4 | 4 6 6 6 6 6 6 6 | 7 5 7 5 9 9 9 |

N.C. Interlude F#5 B5 E5 F#5 B5

sky. —

5 4 5 7 5 4 4 6 7 6 7 | 4 6 7 6 7 6 7 5 4 7 |

5 4 2 2 4 0 4 0 2 4 4 2 2 |

E5 F#5 B5 G#5 C#5

5 4 5 7 5 4 4 6 7 6 7 | 4 6 7 6 7 6 7 6 8 9 8 9 |

5 4 2 2 4 0 4 0 2 4 4 2 2 |

F#5 G#5 C#5 F#5 G#5 C#5

Gtr. 1 Gtr. 2 tacet
F#5

Double-Time Feel

Asus4 A Asus4 A Asus4 A Asus4 A

p

Asus4 A Asus4 A A7sus4

F#5 A5 B5

8va

F#5 A5 B5 D.S. al Coda

8va

Coda

Gtrs. 1 & 2 tacet
N.C.(D)

Dmaj7 E/D

Rhy. Fig. 1

Gtr. 1

w/ clean tone

Dmaj7

E/D

End Rhy. Fig. I

Double-Time Feel

Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile

Gtr. 2

Dmaj7

E/D

Dmaj7

E/D

Dmaj7

Oh, _____

E/D

Dmaj7

oh. _____

E/D

Dmaj7

oh. _____ oh. _____

E/D

Dmaj7

9 9 9 9 9 9 9 10 12 9 10 7 9 | 10 7 7 10 7 7 10 7 7 10 12 9 10

E/D

C[#]

9 9 9 9 9 10 12 9 10 9 10 | 9 6 6 9 6 6 9 6 6 9 6 7 9 6 7 9

G[#]m/C[#]

C[#]

4 4 4 4 4 4 6 7 4 6 4 7 | 9 6 6 9 6 6 9 6 6 9 6 7 9 6 7 9

G[#]m/C[#]

Free Time

F[#]5

rit.

4 4 4 4 4 4 6 7 7 4 6 7 9 | 4 4 6 7 9

6

1/2 (3) 1/2 (3)

4 6 4 6 4 6 4 6 4 6 2 1 2 2 (2) -

Journey from Mariabronn

Words and Music by Kerry Livgren and Steve Walsh

Intro

Moderately $\text{♩} = 104$
Double-Time Feel

Gtr. I
(dist.) A5 D5 C5 A5 D5 C5 F5 C5 F5

E♭5 D5 C5 D5 E5 C5 D5 E5 F5

* N.C.(F) (C/E) (Dm) (C/E) (C) (Am) (B♭sus2) (C) (Dm) (C)

* Chord symbols reflect implied tonality.

(A♭/E♭) (B♭m/D♭)(Cm7)(E♭/B♭) (A♭) (E♭/G) (Fm) (E♭/G) (A♭) (E♭) B♭5 C5 D5

Gtr. I tacet
(keybd.) 8 Gm Gtr. I

Cm

B5

End Double-Time Feel

D_b5 A5 D5 C5 B_b5 A5 G5 N.C.(E) (A)

(2) 4 0 5 3 1 2 5 7 6 4 7 7 6 4 6 7

Verse

Gtr. I tacet

Dm Am Dm

1. To be — band — to - geth - er, lived as — one, — each one — to — the oth - er

Am B_b C/B_b Dm/B_b

had be - come — more than a friend, — liv - ing — to

C/B_b Am Gm F

be the com-mon end. They were two, — each one knew all is well.

Verse

Double-Time Feel

Dm Am

2. Still the — el - der knew it could not — end, —
3. Dreams of — for - tune fill the air that's — mine, —

Gtr. I P.M.

5 5 5 7 7 5 5 7 7 8 8 10 10 12 12 12 10 10 10 10 8 8 7 7

End Double-Time Feel

Dm

Am

lit - tle ____ mind, their ____ world, mem - 'ries ways, from the young help, ones ____ de - bed, ____ fy.

P.M. ——————

5 5 5 7 7 5 5 7 7 8 8 10 10 12 12 12 10 10 10 8 8 8 7 7 7 8 8 7 7 \

B♭ C/B♭ Dm/B♭

drew _____ them a - part, _____ they both know _____ that
go. on your way. search - ing _____ to

Chords: B♭, C/B♭, Dm/B♭

Lyrics:

- Line 1: drew _____ them a - part, _____ they both know _____ that
- Line 2: go. on your way. search - ing _____ to

To Coda

C/B♭ Am Gm F

deep with-in their hearts - they must find - each their own sep - 'rate ways.
find an-oth - er way, in his soul he had found his own way.

3

Bridge

N.C.(E) (A) D B \flat /D Gtr. I tacet Bm/D B \flat /D

Ooh. _____

7 6 4 6 7 7 5

C Am

day — I pray for the ans - wer, and — that one of your gods — in the sky would res - cue -

let ring - - - - -

codaion codaion codaion codaion codaion codaion 0 0

Dm/A E/G# E Eb

full
↑ (10) 8 10 9 7 5 7 6 5 6 7 6 8-10 8 10 8-10 8 10 10

F F#° G G#°
P.H. P.H.

(10) 8 7 8 7 8 10 7 8 7 6 6 9 7 (7) /9 12 10 (10) 12 11 12 12 12 13 14

pitch: G G

Am F/A 8va Dm/A E/G# E

(14) 12 13 15 15 15 full full 1 1/2 (15) 13 15 13 12 13 12 15 full 15 15 full 15 15 full 15 15 1/2

Cm loco F F#°

8-10 8 10 8-10 8-10 10 8 10 7 8 7 8 8 8 7 10 8 7-8 7 8 9 12 10 13 11 14 13 14 11 8-11 8 10 11

G Gb° Interlude Am

11/12 13 (13) 14 14

Am B♭ Am B♭ Am B♭ Am B♭

Keyboard Solo play 4 times

Am B♭ Am B♭ Am B♭ Am B♭

Am B♭ Am B♭ Am B♭ Am B♭ I. Am B♭

2.

Violin Solo

Am B♭ Am B♭ Gtr. I tacet

semi-P.H. —

15

Gtr. I Am B♭ Am B♭ Am B♭ Am B♭

Bm C Bm C Bm C Bm C

Guitar Solo

Bm C Bm C Bm C

full
14 16 14 16 (16) 14 | 16 14 15 14 15 17 | 17 full (17) 15

Bm C Bm C Bm C

full
17 16 16 (16) \ 10 9 7 9 10 | 9 7 10 8 7 8 7 9 7 6 7 9 | 9 7 9 7 9 7 9 7 10 7 9 7 10 /

Bm C Bm C Bm C

full
12 10 12 12 full 12 (12) 10 12 10 12 | 12 (12) 10 12 10 12 (12) 12 full (12) 12 10 12 12 10 12 10 14 10

Bm C Bm C Bm C

* Played slightly behind the beat.
full
12 10 12 10 12 10 14 10 12 10 12 10 14 10 | 12 10 12 12 10 9 10 11 9 7 | 9 7 6 7 9 7 5 7 5 4 6

Bm C Bm C Bm C

full
7 5 7 9 7 9 10 9 7 10 9 7 10 9 7 10 9 10 10 full

Bm C Bm C I. Bm C Bm C

2.

Bm C G5 F5 E5

w/ slight rit.

A Tempo

A5 D5 C5 A5 D5 C5 F5 C5

F5 E♭5 C5 D5 N.C. D.S. al Coda

⊕ Coda

N.C.(E) (A) Double-Time Feel Dm
To each other they will

P.M.

Am

soon re - turn, ____

Dm

des - ti - ny ____ ful - filled, ____ the

P.M. -----

12 12 12 10 10 12 12 10 10 8 8 7 7 | 5 5 5 7 7 7 5 5 5 7 7 7 8 8 10 10

End Double-Time Feel

Am Esus4 Dsus4 Esus4 Dsus4 Esus4 Dsus4 Esus4 Dsus4 Csus4 C

words will __ end, of __ e - ter - nal ____

w/ slight rit.

14 12 14 12 | 14 12 14 12 | 10 9
14 12 14 12 | 14 12 14 12 | 10 10

12 12 12 10 10 10 | 14 12 14 12 | 14 12 14 12 | 10 10

Outro Slower $\text{♩} = 88$

B♭5 Gm Am Am7 G/A D/F♯ F5

flame. ____ Oh.

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

6 8 8 7 3 5 5 3 || 0 0 0 2 0 0 0 5 0 0 5 0 0 | 4 5 4 5 4 7 5 7 10 10
5 8 9 7 10 10

G5 Am Am7 G/A D/F♯ F5

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

(10) 3 5 3 5 5 5 2 0 0 2 0 0 0 5 0 0 5 0 0 | 4 5 4 5 4 7 5 7 10 10
5 8 9 7 10 10

G5 Am Am7 G/A D/F# F5

Oh. _____ Oh. _____ Oh. _____

P.M. → P.M. →

(10) 3 5 3 5 3 5 3 3 3 | 2 2 0 0 5 0 0 | 5 5 5 7 5 | 7 10 10 6 8 8

G5 Am Am7 G/A D/F# F5

Yeah, _____ yeah. _____ Yeah, _____ yeah. _____

P.M. → P.M. → P.M. →

(10) 3 5 3 5 5 5 5 | 2 2 0 0 5 0 0 | 4 4 4 7 5 | 7 10 10 5 8 8

G5 Am7

(10) 3 5 3 5 3 5 5 | 5 5 5 5 5 5 5 | 5 5 5 5 7 5 | 5 5 5 5 5 5 5

5 7 5 5 5 5 5 | 5 5 5 5 5 5 7 5 | 5 5 5 5 5 7

Free Time

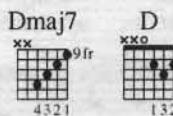
A5

On Cue:

10 10 10 10 | 10 10 10 10 | 0 0 0 0

On the Other Side

Words and Music by Kerry Livgren



Intro

Moderately Slow ♩ = 88

Gtr. 1 (elec.)

*F#m E/G# A Bsus4 B C#m B/D# E Asus4 A

f
w/ dist.

TAB

*Chord symbols reflect overall tonality.

The top staff shows a melodic line with the following notes and chords:

- C#sus4 C#
- F#m
- B (wavy line)
- A (wavy line)
- D (wavy line)
- C#sus4
- Bsus2
- Bsus2/A
- F#m (wavy line)

Below the staff, there are three sets of numbers indicating fingerings and techniques:

- Set 1: 4 6
- Set 2: 4\2/4 2 1
- Set 3: 2 1 2 1
- Set 4: 2 4 4 2 4
- Set 5: 4 2 4 (4) 2 4

Annotations above the staff indicate specific techniques:

- grad. bend full
- semi-P.H.
- grad. release full

§ Verse

Gtr. I tacet

**Gtrs. 2 & 3

Musical score for guitar. The top staff shows a melodic line with sixteenth-note patterns. The bottom staff shows a harmonic bass line with eighth-note patterns. The key signature is A major (three sharps). The tempo is marked as mf (mezzo-forte) and the instruction "let ring throughout". Fingerings are indicated below the strings.

****Gtr. 2 (elec. w/ clean tone) Gtr. 3 (acous.)**

***T = Thumb on ⑥

A₉/C# BmII D5/A F#mII F#5 F#5/E F#m
 words don't come so eas - y,
 some - how I've for - got - ten
 no one can es - cape the time he's
 but I'm try - ing.
 what it stood for.
 been liv - ing.

T

4	4	2	0	0	2	0	2	0	0	2	0	2	4	4	2	4	4	4	4	2	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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F#m11 Bm11 A⁶₉ D⁶₉

I'm search-ing for a melody or some forgotten line,
 I look into your face and see the search-ing in your eyes,
 The answers are so simple and we all know where to look,
 and it's

Sung behind the beat.

A⁶/C[#] Bm11 D5/A F#m11 F#m
 they can slip a - way ____ from us ____ so quick - ly.
 I will be your ser - vant 'til the end. ____
 eas - i - er just to a - void the ques - tion.

T

4	4	2	0	0	0	2	0	2	0	0	2	0	0	2	0	2	4	4	2	4	4	0	4	2	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Pre-Chorus

Dmaj7

Gtr. 4
(acous.)

Don't be un - kind
 The mu-sic plays,—
 And if I seem —

I'm _ not com - plain - ing,
 and for the mo-ment I feel,
 too . in - con - clu - sive,

I on - ly feel
 that all these days
 it's just be - cause

Gtrs. 2 & 3

0 2 0 0 2 0 1 0 | 0 2 0 0 2 0 1 0 | 0 2 0 0 2 0 1 0

Dmaj7 Gtr. 4 tacet
 Bm7 C#m7 F#m

say it once a - gain, — "Ev - 'ry-one needs some-thing to be - lieve in." So

Gtrs. 2 & 3

1 2 2 2 2 0 2 2 2 0 4 2 4 2 4 2 4 4 2 2 2 2

Chorus

Gtr. 2 tacet F#m D Bm E F#m

turn a - round, — turn a - round, — it's on the oth - er side.

Gtr. 3

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

F#m D Bm E F#m

Feel the sound, — feel the sound, — it's com-ing from deep in - side. — It will

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

D A D A C#

fill you with e - mo - tion if you let it be your guide. — So

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4

To Coda

F#m D Bm E

turn a - round, — turn a - round, — it's on the oth - er

2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 0 0 0 0
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 1 1 1 1
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2

1. Gtr. 3 tacet

F#m11 Bm11 A₉⁶ D₉ A₉⁶/C# Bm

side.

Gtr. 1

P.H. -

full 5 (5) 6 full 5 5 5 full 5 2 4 (4) 2 4 full 5 7 9 10 12 12 full (12) 10

2.

F#m11 D

Interlude
N.C.(F#m7)

side. _____

Gtr. 3

full full

(12) . | 2 | 2 | 2 | 4 | 2 | 4 | 2 | 4 | 2 | 4 | 4 | 2 | 4 |

Double-Time Feel (A7)

The image shows two staves of sheet music for guitar. The top staff is in treble clef and has a key signature of two sharps. The bottom staff is in bass clef. Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by a sixteenth-note pattern in the bass staff. Measure 12 begins with a sixteenth-note pattern in the treble staff, followed by a sixteenth-note pattern in the bass staff. The music concludes with a fermata over the last note of measure 12.

Gtr. 3

Gtr. 2

Gtr. 5 (elec.)

Gtr. 5 (elec.)

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

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998

999

1000

Violin Solo

Gtrs. 2 & 3 tacet
(E7)

Gtr. 5 (E7) Bb5 A5 N.C.(E7)

The music consists of two staves. The top staff is a treble clef staff with a key signature of four sharps, indicating F# major. It features a melodic line with eighth-note patterns and several grace notes indicated by short vertical strokes above the main notes. The bottom staff is a bass clef staff with a key signature of one sharp, indicating G major. It shows a tablature for a six-string guitar, with the strings numbered 6 at the bottom and 1 at the top. The tablature includes note heads with stems and horizontal beams connecting them, along with various slurs and grace note markings.

Gtr. 1

Bb5

A5

N.C.(F#m)

Gtr. 1

Bb5 A5 N.C.(F#m)

full

4

Gtr. 6 (elec.)

f

w/ dist.

1/2

--

6

Gtr. 6 (elec.)

f

w/ dist.

1/2

6

Gtr. 5

Gtr. 5

full

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

Guitar Solo

A5

B5

N.C.(F#m)

full

(4) (4) (4) (4) (4) (4) 11 9 11 10 12 12

full

10 11 10 11 10 12

1/2

(6) (6) (6) (6) (6) 7 6/11 9 11 10 (10) 11 11 9 11

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

End Double-Time Feel
A5 B5 C#5

full full full 1/2 9 10 11 12 11 10 9
12 10 12 12 12 12 10 11 10 11 10 9

1/2 7 8 9 10 9 8 7
10 11 .

2 4 2 4 2 5 2 2 4 2 4 2 4 2 4 6
(2) 2 5 2 2 4 2 4 2 5 2 2 4 2 4 2 4 6

Gtrs. 5 & 6 tacet
D

D.S. al Coda

Gtr. 3 // // //

8va -----

Gtr. 1 grad. release w/ bar

1/2 (16) 12 16 16 12 12 12 12 14 14 14 16 13/14 13 14 16 13 14 16 16 (16)

full' (16)

⊕ Coda

E D 3 -

on the oth - er side.

Gtr. 1 simile on repeats

9/11 9 10 9 11 9 9

*Sung first time only.

Outro

Gtr. 3 tacet

F#m

E/G#

A Bsus4 B C#m B/D# E Asus4 A

semi.-P.H. P.H. full

11 9/11 8 9 9 8 8 9 11 (11) 9 8 6 8 6 4 4 6 7 7 6 .

Play 3 Times and Fade

E♭5 D5 E♭5 D♭5 N.C. D♭/F C

P.M. - → P.M. rake →

Verse

F

1. I'm on fi - re with burn -
ain't, be - lieve - it, well I had -
I don't feel well it feels -

P.M. throughout

B♭ E♭ F

- ing with - a ques - tion in - my mind, - yeah, - yeah.
— to take - my time - and change - my style, - yeah.
— the same - as find - ing out the key, - yeah.

Strange de - si - re when it
Now, now, - well I won - der, - is some -
Now, now, - and I'm reel - ing, - kept think -

B♭ E♭ F

seat-ed noth-ing ev-er be ___ the find, ____ yeah. ____ 'Cause
- thing gon-na make it all worth while? ____ Oh. ____ I
- ing of the things that I might see. ____ Oh. ____ I'm

10 8 7 8 10 8 9 8 10 8 8 10 8 | 10 8 7 10 10 7 8 10 8 7 10

Chorus

D \flat E \flat /D \sharp F \flat /D \flat G \flat /D \flat

I've been here, — and I've been there, — it seems like I've been ev - 'ry - where be -
know there's more than meets the eye, — I like to see it be-fore I die, _____ for
not a - fraid to face the light, — I'm not a - fraid to think that I - might

6 8 9 11

To Coda

fore. _____
sure. _____
fall. _____

Seen it all a hun-dred times _____
Some - thing tells me it's all right,
I was going

no-where fast,
I was _____

still don't think _ there
on - ly wish you'd
I was _____

sure - ly must - be
brought it to __ the
so that I would

To Coda

Interlude
*Dm

B♭

slight P.M. throughout

Chord symbols reflect implied tonality, next 21 meas.

The first section of the interlude consists of two staves. The top staff is in 6/8 time and features sixteenth-note patterns. The bottom staff is in 12/8 time and shows fingerings (0 2 3 2 0 3 0 3) repeated across four measures. The key signature changes from D major (*Dm) to B♭ major (B♭).

Gm E♭ C

The second section of the interlude begins with a G major (Gm) chord. It then moves through E♭ major and C major chords. The bottom staff continues with 12/8 time and fingerings (0 2 3 2 0 3 0 3) repeated across four measures.

N.C. F D♭

The third section of the interlude begins with a non-chord tone (N.C.) followed by an F major chord. It then moves to a D♭ major chord. The bottom staff shows fingerings (5 2 3 5 3 4 6 4 3 5 3 2 5) and (3 6 5 3 3 5 6 3 6 5 3 5 6 3) repeated across three measures.

F D♭ B♭ G♭ F

The fourth section of the interlude begins with an F major chord. It then moves to a D♭ major chord, followed by a B♭ major chord, a G♭ major chord, and finally an F major chord. The bottom staff shows fingerings (3 6 5 3 3 5 6 3 6 4 3 3 4 6) and (3 6 4 3 4 6 3 4 3 6 4 4 6 4) repeated across three measures.

E♭/B♭ F E♭/B♭ F/CC N.C.(Fm)

The guitar solo section begins with an E♭/B♭ chord, followed by an F major chord, an E♭/B♭ chord, and a F/CC chord. It then moves to a N.C.(Fm) chord. The bottom staff shows fingerings (1 1 1 1 1 1 3 3) and (8 10 8 11 11 (11) 9 11 8/10 10) repeated across three measures. The section ends with a full string bend.

15ma loco P.H. full

The final section of the guitar solo begins with a 15ma (15 major) section, followed by a loco (loco) section, and then a P.H. (P.H.) section. The bottom staff shows fingerings (full 16 (16) 13 15 15) and (3/4 15 16 13 13 16 13 16 16) repeated across three measures. The section ends with a full string bend.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of four flats, and a time signature of common time. It features a melodic line with various note heads, stems, and grace notes. The bottom part is a tablature for a six-string guitar, showing the fingerings and string indications for the corresponding notes. The tablature includes numerical values above the strings and specific fingerings like '13', '15 12 15', '12', '15 13 12', '10 12 10 10 12', '10 10 10', 'X 10', '10 10', '12/15 13', '15 15 13 15', '16 16 16 (16)', and 'full'.

The image shows a single line of sheet music for a six-string guitar. The top staff is a treble clef staff with a key signature of one flat (E♭). It contains six measures of music, each consisting of a single note followed by a vertical bar line and a measure repeat sign. Above the staff, the chords are labeled: E♭/B♭, F, E♭/B♭, C/G, Cm7, and F. The bottom part of the image shows a guitar neck with six strings. Below the strings are six horizontal boxes, each containing a number representing a fret position: 1, 1, 1, 1, 1, x. The 'x' indicates that the string should not be played. The numbers 3 are placed under the fifth and sixth strings of the last measure.

Musical score for piano showing a melodic line and harmonic progression. The score includes a treble clef, a key signature of one flat, and a common time signature. The harmonic progression is Cm7, F, Cm7, F, N.C. The melody consists of eighth-note patterns. The score concludes with a dynamic instruction 'D.S. al Coda' and a section heading '3. There'.

The musical score consists of two staves. The top staff is in treble clef, has a key signature of one flat, and shows a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and shows harmonic bass notes. Measure numbers 3, 1, 3, 1, 3-1, 3-1, 4-1, 4-1 are written below the notes. A bracket labeled '(b)' is at the end of the measure.

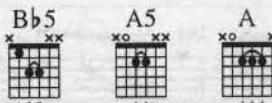
The musical score shows a coda section starting with a treble clef and a key signature of one flat (G♭). The section begins with a single note, followed by a series of eighth-note chords. The key changes to A♭/G♭, indicated by a double bar line. The next measure shows a single note. The key changes again to B♭/G♭, indicated by another double bar line. The final measure shows a single note. The score ends with a fermata over the last note. Below the staff, there is a series of sixteenth-note patterns consisting of pairs of notes connected by vertical stems. The bottom part of the page features a grid of 12 sets of two vertical staves, each containing a sequence of 11 numbered boxes (11, X, 11, X, 11, X, 11, X, 11, X, 11) under the heading 'last.'.

N.C.(Fm)

1 4 1 3 1 3 3 1 3 | 1 4 1 4 1 3 1 3 1 3 1 3 1 3 1 1

Play the Game Tonight

Words and Music by Kerry Livgren, Phil Ehart, Richard Williams, Danny Flower and Robert Frazier



Gtr. 5; Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Intro

Moderately Fast $\text{♩} = 118$

**Dm C/G Bb/F Dm C C/E

* Gtr. I

mp w/ fingers let ring throughout

** Chord symbols reflect implied tonality.

* Piano arr. for gtr.

Verse

Dm

C/G Bb/F Dm

1. You think that some - thin's - happ' - nin', — and it's
2. And when the cur - tains o - pen, — to the

C

C/E

Dm

C/G

C

big - ger — than — your life, — but it's on - ly what you're
roar - ing of the crowd, — you will feel it all a -

Gtrs. 1, 2 & 4: w/ Rhy. Fill 1, 2nd time

C/B♭ B♭

C

Dm

C/G

B♭/F

hear - ing.
round you.

Will you still re - mem - ber -
Then it fin - 'lly hap - pens, -

Gtr. 1
mf

Gtr. 2 (dist.)
mf

Gtr. 3 (dist.)
mf
divisi

Gtrs. 2 & 3 tacet

Dm

C

C/E

Dm

C/G

C

— when the morn - ing — light has come?
and it's all — come — true for you,

Will the songs — be — play-ing
and the songs — are — play-ing

Gtr. 1

B♭5

Gtr. 4 (dist.)

P.M.

mf

A5

(cont. in notation)

o - ver — and o - ver — 'til ya do it all o - ver a - gain? —
o - ver — and o - ver — 'til ya do it all o - ver a - gain. —

Gtr. 1

Rhy. Fill 1

Gtrs. 1, 2 & 4

TAB

Chorus

Gtr. I tacet
Dm F/D C/D Dm B \flat F/B \flat B \flat F/B \flat C

Play, (Play.) play the game to-night. Can you tell me if it's wrong or right? Is it worth the time? Is it worth the price? Do you see your - self in the white spot light? Then play the game to - night.

Dm F/D C/D Dm B \flat To Coda \oplus

white spot light? Then play the game to - night.

F/C C F/B \flat 1. Gtr. 4 tacet Dm

white spot light? Then play the game to - night.

Gtr. 1: $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
mp

Gtr. 3: w/ Fill 1 2. C/G B \flat /F Dm C

play the game to - night.

Fill 1 * Gtr. 3

T A B
9 10 12 10 12 10 9 12

* Violin arr. for gtr.

Gtr. 5 tacet
B♭5

Gtr. 4

P.M.

Gtr. 3

17 15 13 17 14 15 14 17 15 17 14 15 17 14 17 15 17 14 17 15 17 14 15 17

Gtr. 2

3

D.S. al Coda

P.M. —

15 17 15 14 15 17 15 17 18 17 15 17 15 17 18 15 17

A

($\frac{2}{3}$)

$\frac{7}{5}$

Begin Fade

tell me if it's wrong or right? Is it worth the time? Is it

3 3 3 10 3 | 10 5 | 6 x x 10
1 1 1 8 1 | 8 3 | 7 x x 7 10
1 1 1 8 1 | 8 3 | 5 10 8 (10)
1 1 1 8 1 | 8 3 | 5 10 8 (10)

worth the price? Do you see your - self in the white spot?

End Rhy. Fig. 1

3 6
x x 7
3 3 3 10
(5) 3 3 3 10
3 10 10 10
3 3 3 5
3 10 10 10
3 3 3 5

Outro

Gtr. 4: w/ Rhy. Fig. 1, simile, till end

Gtr. 4: w/ Rhy. Fig. 1, simile, till end

Dm F/D C/D Dm Bb F/Bb Bb F/Bb C Dm F/D

light? (Play the game to-night.) Play the game to-night.

Gtr. 2

f semi-P.H. full

3 5 2 3 3 5 3 5 (5) 3 5 5 7 6 7

Fade Out

C/D Dm Bb F/C C Dm F/D C/D Dm

game to-night. Play the game to-night.

Gtr. 5

grad. release full

(7) 10 11 8 10 12 11 13 (13) 11 13 12 (13) 12 10 12 12

Point of Know Return

Words and Music by Steve Walsh, Phil Ehart and Robert Steinhardt

Intro

Moderate Rock $\text{♩} = 132$

* Keybd. arr. for gtr.

1.

Verse

To Coda

Chorus:

A/C# D5 C Bb/F F N.C(Bb) (C) (F)

you that said, "How long?"

End Rhy. Fig. 1 Riff A

Verse:

Gtr. 1: w/ Riff A Bb/F F N.C(Bb) (C) (F)

How long?"

Gtr. 1: w/ Rhy. Fig. 1 C F/C C7 F/C C

2. They say the sea turns so dark that you

Bb F/A Gm F C F/C C7

know it's time you see the sign. They say the point de -

F/C C Bb F/A Gm F

- mons guard is an o - cean grave for all the brave. Was it

Chorus:

A/C# D5 C Bb/F F N.C(Bb) (C) (F) Bb/F F N.C(Bb) (C) (F)

you that said, "How long?" How long?

Dm C Bb F F7sus2 E/F Fsus4 F

How long to the Point Of Know Re - turn?"

Rhy. Fill 1

End Rhy. Fill 1

10 10 8 6 | 10 8 8 6 | 10 8 8 6 | 10 5 7 8 |

Interlude:

B/C# C# F#/C# B/C# C# B/C# C# B/C# C# F#/C# B/C# C# F#/C#

f *T

7 9 11 7 9 | 7 7 7 9 | 7 9 11 7 9 | 11 7 9 11 |

8 10 11 8 10 | 8 8 8 10 | 8 10 11 8 10 | 11 8 10 11 |

9 11 11 9 11 | 9 9 9 11 | 9 11 11 9 11 | 11 9 11 9 11 |

9 9 9 9 9 9 | 9 9 9 9 9 9 | 9 9 9 9 9 9 | 9 9 9 9 9 9 |

* T = Thumb on (6) next 11 meas.

Bridge

Half-Time = 66

G

Your fa - ther, he said he needs _____ you. _____

Your moth-er,

she said she -

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

G

loves you

Your bro - thers, —

they

* Violin arr. for gtr.

F(#11) F C/E

ec - ho your words. "How far to the

15 13 12 12 10 10 13 12 10 12 10 12 9 9

Portrait (He Knew)

Words and Music by Kerry Livgren and Steve Walsh

Intro

Moderately $\text{♩} = 94$ ($\text{Eighth note} = \text{Sixteenth note}$)

The musical score consists of six staves of music. The top staff is for drums, marked '(drums) 2' and 'Gtr. 1 (dist.)'. It includes a 'fade in' instruction and dynamic markings 'mp' and 'f'. The second staff is for Gtr. 1 (dist.), indicated by '3' over the strings. The third staff is for Gtr. 2 (keybd.), indicated by '4' over the strings. The fourth staff is for Bass, with notes labeled '9/11', '10', '8', and '7'. The fifth staff is for Lead Gtr., with notes labeled 'C/D', 'G/D', 'F/D', 'N.C.', 'D', 'F/D', 'G/D', 'B♭/D', 'C/D', 'G/D', 'F/D', 'N.C.', and 'A'. The bottom staff is for Lead Gtr., with notes labeled 'C', 'Bm', 'E', 'A', 'C', 'Bm', 'E', 'F♯m', 'E', 'F♯m', and 'E'. The score also includes a section for 'drums & keybd.' with a wavy line symbol. Various dynamics like 'f' and 'p' are used throughout.

*Chord symbols reflect implied tonality.

Verse

D5

B65

Bb sun

1. He had an - oth - er i - de - - a, you might have heard his name, —

Rhy, Fig. 1

*Gtrs. 1 & 2 (dist.)

三

****slight P.M. throughout**

Opposite arrangement

**next 8 meas.

F5

C5

G5

he lived a lone with a vision, not looking for fortune and fame.

not looking for fortune and fame.

A large, empty 12x12 grid for drawing or plotting points. The grid consists of 144 small squares arranged in a rectangular pattern.

D5

1

B65

Nev - er said too much to speak of, he was off in an - oth - er plane.—

A fretboard diagram showing the first measure of a C major scale. The strings are labeled from left to right as 5, x, 5, 5, x, 5. The 5th string has a dot at the 1st fret. The 4th string has a dot at the 2nd fret. The 3rd string has a dot at the 1st fret. The 2nd string has a dot at the 2nd fret. The 1st string has a dot at the 1st fret. The 5th string is muted with a vertical bar.

FD

6

65

the words that he said were a mys - ter - y.

no - bod - y's sure he was sane. But he

End Rhy. Fig. 1

Chorus

D5 F5 G5 D5 F5 G5 D5 G5

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Rhy. Fig. 1, simile, 2nd time

D5 Bb5 Bb sus2

P.M. full

F5

C5

G5

he was tired — of doing a new way,
he could see in - to the fu - ture,

the he was bright — as a star.
the true vi - sion of a man.

10

10

10

12

10

10

D5

Bb5

But no - bod - y un - der - stood him,
But there's some - thing he nev - er told us,

his num - bers are not that way,
it died when he went a - way, —

12

12

9 10

12

10 12 12

Chorus

D5 F5 G5 D5 F5 G5 D5 F5 G5

Gtrs. 1 & 2

7 5 0 1 0 3 3 3 | 7 5 0 1 0 3 3 3 | 7 5 1 0 3 0 5

D5 F5 G5 D5 F5 G5 D5 F5 G5

— 7 5 0 1 0 3 3 3 | — 7 5 0 1 0 3 3 3 | — 7 5 0 1 0 3 3 3

To Coda

D5 G5 N.C.(Dm)

where was he go-ing to? _____ Yeah, _____ yeah. _____

Gtr. 2

7 5 1 0 3 0 5 | 10 11/13 12 13 13 12 | hold bend full

Gtr. 1

7 5 1 0 3 0 5 | 5 3 5 3 5 3 1 | 3 5 3 1

Sheet music for guitar, page 81a. The top staff shows a melodic line with grace notes and sixteenth-note patterns. The bottom staff shows a bass line with eighth-note patterns. Fingerings and picking directions are indicated throughout.

full (12) (12) 12 10 12 13 10 12 10 13 13 13 10 13 10 13 10 13 10 13

The image shows two staves of musical notation for guitar. The top staff begins with a dynamic of *8va* and a grace note. It features several groups of sixteenth-note patterns with various slurs and grace notes. Fingerings are indicated by numbers above the strings: '3' and '6' for the first group, '6' for the second, '3' for the third, '6' for the fourth, and '6' for the fifth. The bottom staff continues the pattern with fingerings '13' and '10' for the first group, '13' and '10' for the second, '13' and '10' for the third, and '13' and '10' for the fourth. The notation includes 'full' markings, a wavy line with 'grad. release', and a bracket over a group of sixteenth notes.

*Played slightly ahead of the beat.

8va

full

full

8va

N.C.(Dm)

(15) full (15) ↗

(1) 3 5 3 5 3 4 5 2 3 4 5 0 0 3 2 1 2 2 4 2 0 2

Gtr. 2 tacet

Gtr. 1

0 0 3 2 1 2 2 4 2 0 2 (2) ↗ 0 3 2

C B♭ F7

1 7 7 5 5 5 7 3 3 3 3 3 4 3 5 3 3 2 1

D.S. al Coda

E♭7 G♭ A♭ E♭ F5 G5 A5 N.C.

w/ bar

6 5 3 6 6 5 3 5 6 5 3 6 6 5 3 5 7 7 (7)

Coda

Outro

Double-Time $\text{♩} = 166$

D5

Yeah, yeah. Ah.

Gtr. 2

Gtr. 1

N.C.(Dm)

Gtrs. 1 & 2

E5

D5/E

E5

D5/E E5

15-16 16 16 16 16 16 15-16 16 16 16 16 16 16
13-14 14 14 14 14 15-14 14 14 14 14 14 14

1 1/2 1 1/2

Gtr. 2

P.M. - -

P.M.

G5/E E5

(16) 16 15 14 12 14 14 | 12 14 15 full 14 (14) 12 14 | 14 12 14 (14) 12 14

P.M. - - -

12 7 9 | 0 0 0 0 0 0 7 | 7 9 7 9

E5 D5/E E5 G5/E G7

14 12 15 12 14 15 14 12 | 15 12 15 15 (15) | 3 3 3 6 5 5 5

P.M. - - -

0 0 0 0 0 0 9 9 9 7 9 | 9 12 10 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

semi-P.H. - - - - | semi-P.H.

3 5 5 (5) 3 5 | 3 3 3 6 5 5 | 3 5 5 (5) 3 5

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

Sheet music for guitar, two staves. Key signature: one sharp. Measures show a melodic line with various markings like '3', '5', 'full', and '1/2'. The bottom staff shows a harmonic or rhythmic pattern with '3' and '5' markings.

E5

Sheet music for guitar, two staves. Key signature: one sharp. Measures show a melodic line with '3' and 'P.M.' markings. The bottom staff shows a harmonic or rhythmic pattern with '3' and '0' markings.

Sheet music for guitar, two staves. Key signature: one sharp. Measures show a melodic line with '3' and 'P.M.' markings. The bottom staff shows a harmonic or rhythmic pattern with '3' and '0' markings.

Sheet music for guitar, two staves. Key signature: one sharp. Measures show a melodic line with '3' and 'P.M.' markings. The bottom staff shows a harmonic or rhythmic pattern with '3' and '0' markings.

Sheet music for guitar, two staves. Key signature: one sharp. Measures show a melodic line with '4:3' and '1/2' markings. The bottom staff shows a harmonic or rhythmic pattern with '3' and '0' markings.

Sheet music for guitar. The top staff shows a melodic line with sixteenth-note patterns and grace notes. The bottom staff shows a harmonic bass line with fingerings (e.g., 9, 7, 0, 0, 0) and a bass clef. Measure numbers 1 through 4 are indicated above the staves.

G7

Sheet music for guitar. The top staff shows a melodic line with sixteenth-note patterns and grace notes. The bottom staff shows a harmonic bass line with fingerings (e.g., 9, 7, 0, 0, 0) and a bass clef. Measure numbers 5 through 8 are indicated above the staves.

Sheet music for guitar. The top staff shows a melodic line with sixteenth-note patterns and grace notes. The bottom staff shows a harmonic bass line with fingerings (e.g., 9, 7, 0, 0, 0) and a bass clef. Measure numbers 9 through 12 are indicated above the staves.

Sheet music for guitar. The top staff shows a melodic line with sixteenth-note patterns and grace notes. The bottom staff shows a harmonic bass line with fingerings (e.g., 9, 7, 0, 0, 0) and a bass clef. Measure numbers 13 through 16 are indicated above the staves.

8va

full

18 18 15 15 18 15 17 15 18 15 17 15 | 18 15 18 18 17 15 17 | 15 15 17 18 (18)

P.M.

(3) 3 5 3 5 3 5 | 3 3 3 3 3 5 3 5 | 3 5

Gtr. 1 tacet
Gtr. 2 Em

full

14 12 14 12 14 (12) 14 12 14 | 12 14 (14) 12 14 12 14 12 14 | 14 12 14 12 14 (12) 14 12 14

Gtrs. 1 & 2

full

(14) 12 14 (14) 12 14 14 12 14 | 14 12 14 12 14 12 (12) 14 12 14 | 12 14 (14) 12 14 14 12 14 12 14

Segue into "Carry On Wayward Son"

Gtr. 1 Gtrs. 1 & 2

rit.

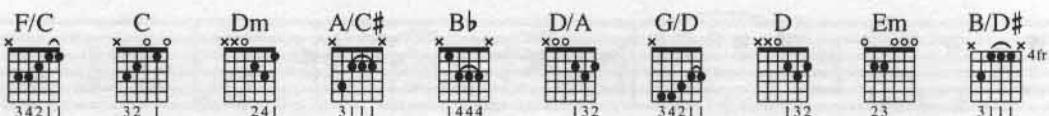
Gtr. 2 divisi

full

14 12 14 12 14 (12) 14 12 14 | 12 14 (14) 12 14 12 14 12 14 | 14 12 14 12 14 15 (15) 5 4 3 | 3 2 1 0

Song for America

Words and Music by Kerry Livgren



A

Moderately ♩ = 98

Gtr. 1
(elec.) N.C.

C5

N.C.

C5

N.C.

C5

mf
w/ dist.

B

* Gtr. 2
N.C.

C5

C

C6

mf
**

* Violin arr. for gtr.

** Melody is played an octave higher 2nd time.

Cmaj9

C

G7

E♭

E♭6

C

Gtr. 3 (acous.) *mf*

Gtr. 2

Gtr. 1

15

* Play 1st time only.

D

Gtr. 3 tacet

Gtr. 1

F.M.

rit. poco a poco

P.M.

E

Slower $\text{♩} = 76$

Gtr. 1 tacet

Gtr. 3

A G6 Fmaj7 Dm7 Em7

mf

Fmaj7 G A G F

F
A Tempo

Gtr. 3 tacet

Gitar. 3

12 12 9 10 12 9 | 10 13 12 10 . | 13 12 10 | 13 12 |

 G Violin Solo

Slightly Faster $\omega = 102$

Musical score for Gtr. 1. The score consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. It features a double bar line followed by a fermata over three measures of silence. The bottom staff shows a bass clef and a common time signature. It contains a measure of silence followed by a measure with a 7/8 time signature. The score includes markings for "Rhy. Fill 1" and "End Rhy. Fill 1". The "Rhy. Fill 1" section is indicated by a vertical bar and a bracket under the first measure of the bottom staff. The "End Rhy. Fill 1" section is indicated by a vertical bar and a bracket under the second measure of the bottom staff.

H Verse

Gtr. I tacet

1. Vir - gin land of for - est green, — dark and storm-ing plains, — here all life — a - bounds.
 2. Paint-ed des -ert, se - quined sky, — stars that fill the night, — here all life — a - bounds.
 3. High moun-tain sides, — build-ing to the sky, — peo-ple all a - round.

1. Vir - gin land, of for - est green, — dark and storm-ing plains, ____ here all life _ a - bounds, —
2. Paint - ed des - ert, se - quined sky, — stars that fill the night, ____ here all life _ a - bounds, —
3. High-ways scar the moun - tain-side, build - ings to the sky, ____ peo-ple all _ a - round. —

Gtr. 1: w/ Rhy. Fill 1

A E/A A D/A E/A A E/A A

D A E

Sun - lit val - ley moun - tain fields, — un - seen in the rain, — here all life _ a - bounds. —
Riv - ers flow - ing to — the sea, — sun - shine pure and bright — here all life _ a - bounds. —
Hous - es stand in end - less rows, — sea to shin - ing sea, — peo - ple all _ a - round. —

0 0 0 7 0 0 0 0
0 5 4 7 4 6 7 0
0 6 7 0 6 7 0 1
0 0 0 0 0 0 0 0

To Coda 2

C Dm C G/B C G/B Am E7/B Am E Am E

1., 2. No man _ rules this land, no hu - man hand has soiled this par - a - dise. —
3. So we _ rule this land and here we'll stand up - on our par - a - dise. —

Gtrs.
1 & 3

0 0 0 0 0 0 0 0
0 6 7 0 3 4 5 0
0 7 0 0 4 3 2 0
0 0 0 0 2 1 0 0
0 0 0 0 0 1 0 0
0 0 0 0 0 0 1 0
0 0 0 0 0 0 0 0

I.

C Dm C G/B C G/B Am E7/B Am E Am E

Wait - ing — pa - tient - ly, so much to see, so rich in earth's de - lights. —

0 0 0 0 0 0 0 0
0 6 7 0 3 4 5 0
0 7 0 0 2 1 0 0
0 0 0 0 0 1 0 0
0 0 0 0 0 0 1 0
0 0 0 0 0 0 0 0

2.

E Am E D Dsus4 D

Gtr. 3 tacet

Csus4 C Gsus4 N.C.

earth's de - lights. —

0 0 0 0 0 0
0 1 0 0 2 3
0 2 0 0 3 2
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

Gtr. 1

mf

12 12 13 14 12 13 14

J

Csus4 C Gsus4 N.C. Csus4 C

So _ the maid - en lies _ in wait - ing _
A - cross _ the sea _ there came a mul - ti - tude,_

for _ the sail _ to reach_ the shore.
sail - in' ships up - on _ the wave..

Riff A

12
12 13 14

Gsus4 N.C. Csus4 C Gsus4 N.C.

Land _ of beau - ty and _ a - bun - dance,_
Filled _ with the vis - ions of U - top - i - a, _

12 13 14 10 11 12
12 13 14

in - no - cent, _ you o - pen wide _ your door.
and the freedom that _ they crave.

End Riff A

7 8 9 10

Dm G Dm G

Wan-d'rers found _ the wait - ing trea - sure,
Rav-age, plun - der, see _ no won - der,

full of gifts _ be - yond _ their mea - sure,
rape and kill _ and tear _ a - sun - der.

f

7 x 9 x 10 x 12 x
5 7 8 10 12 10

Dm G

1. 2.
N.C. N.C.

milk and hon - ey for our plea - sure.
Chop the for - est, plow it un - der.

7 7 9 10 12
5 5 7 8 10

*D.S. al Coda I
(take repeat)*

K Synth. Solo

Gtr. 1: w/ Riff A

8



Coda 1

L

Band tacet

N.C.

Rhy. Fig. 1

End Rhy. Fig. 1

* Gtr. 4

mp

5 7 7 5 7 5 7 | 5 7 7 5 7 5 7 | 5 7 7 5 7 5 7 | 5 7 7 5 7 5 7

* Piano arr. for gtr.

Gtr. 4: w/ Rhy. Fig. 1, 3 1/2 times

Rhy. Fig. 2

** Gtr. 5

mp

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

** Piano arr. for gtr.

15 17 16 17 16 14 17 14 16 | 12 14 12 14 12 14 12 10 11 12 | 12 14 12 14 12 14 12 10 11 12 | 12 14 12 14 12 14 12 10 11 12

End Rhy. Fig. 2

12 14 12 14 12 14 12 10 11 12 | 12 14 12 14 12 14 12 10 11 12 | 12 14 12 14 12 14 12 10 11 12 | 12 14 12 14 12 14 12 10 11 12

Rhy. Fig. 3

M

Band enters
N.C.
* Rhy. Fig. 4

Gtr. 2

Gtr. 1 divisi

f

* includes Gtrs. 1 & 2

N

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 1/2 times
Gtr. 5: w/ Rhy. Fig. 2

14

O

Gtr. 1

Gtr. 5: w/ Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 4

P Violin Solo

Gtr. 1: w/ Rhy. Fig. 4, 4 times

16

D.S.S. al Coda 2
(take repeat)

Em Am F6 G G Dm G Dm G Dm Em Am F6 G

12 12 12 13 12 10 10 12 10 12 | 5 4 3 3 6 3 | 5 4 3 3 6 3 | 12 12 12 13 12 10 10 12 10 12 ~

Coda 2

Gtr. 3 tacet

C Dm C G/B C G/B Am E7/B Am E Am E

Dream - ing - of a place, our wear - y race is read - y to a - rise.
rit. poco a poco

Gtr. 1

Gtr. 2

Gtr. 3

6 7 5
3 4 2
3 4 2
1 2 3 1
1 2 3 1
1 2 3 1
1 2 3 1

R Slower $\text{♩} = 76$

Gtr. 1 tacet

Gtr. 3

A G Fmaj7 Dm7 Em7

f

5 0 3 0 0 3 5 0 3 0 0 3 5 0 | 3 0 0 3 5 0 3 0 0 3 5 0 3 0 | 0 3 5 0 3 0 0 3 5 0 3 0 0 3 5 0 3 0 | 0 3 5 0 3 0 0 3 5 0 3 0 0 3 5 0 3 0 | 0 3 5 0 3 0 0 3 5 0 3 0 0 3 5 0 3 0 | 0 3 5 0 3 0 0 3 5 0 3 0 0 3 5 0 3 0 |

2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

A musical score for piano featuring six measures. The first measure shows a treble clef, a key signature of two sharps, and the chord Fmaj7. The second measure shows the chord F5. The third measure shows the chord G5. The fourth measure shows the chord A. The fifth measure shows the chord G6. The sixth measure shows the chord Fmaj7 again.

Fretboard diagram for guitar string 6. The diagram shows a repeating pattern of notes and rests across six frets. The notes are represented by vertical tick marks above the strings, and rests are represented by horizontal tick marks below the strings. The pattern is: note (3), rest (0), note (3), note (5), rest (0). The first two groups of notes are grouped by a vertical bar, and the last four groups are grouped by another vertical bar.

A musical score for guitar featuring six staves of tablature. The chords indicated are Dm7, Em7, Fmaj7, F5, G5, A, and G6. The score begins with a Dm7 chord, followed by Em7, Fmaj7, F5, G5, and A. The section ends with a G6 chord. Above the A and G6 chords, the text "Begin Fade" is written.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) is muted (0), string 5 is muted (0), string 4 is muted (0), string 3 is muted (0), string 2 is muted (0), and string 1 (high E) is muted (0). The diagram also includes a vertical bar line.

A musical score for piano featuring six measures. The first measure shows a treble clef, a key signature of two sharps, and the chord Fmaj7. The second measure shows the chord Dm7. The third measure shows the chord Em7. The fourth measure shows the chord Fmaj7. The fifth measure shows the chord F5. The sixth measure shows the chord G5. The music consists of eighth-note patterns.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 3; string 5 has a 0; string 4 has a 3; string 3 has a 5; string 2 has a 0; and string 1 has a 0. The 3's on strings 6 and 4 are positioned above the 3's on strings 5 and 3.

A musical score for piano featuring five staves of music. The first staff begins with the letter 'A' above it. The second staff begins with 'G6'. The third staff begins with 'Fmaj7'. The fourth staff begins with 'Dm7'. The fifth staff begins with 'Em7'. Each staff consists of a treble clef, a key signature of two sharps, a common time signature, and a five-line staff.

Fretboard diagram for the first measure of a guitar solo. The diagram shows six strings with note heads and corresponding fingering (0, 3, 5, 0) above them. The first three strings have a '3' below the note heads, while the last three strings have a '2' below them. The diagram is divided by a vertical bar.

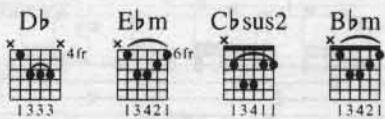
Fmaj7

Fade Out

Fade Out

What's on My Mind

Words and Music by Kerry Livgren



Intro

Moderately $\text{♩} = 118$

Gtr. 1 (elec.)

Bflat5 Gflat5 Eflat5 Dflat5 Eflat5 Aflat5 Bflat5 Gflat5

f
w/ dist.

TAB

Gtr. 2 (elec.)

f
w/ dist.

TAB

Gtr. 3 (elec.)

mf
w/ dist.

TAB

Eflat5 Aflat5 Bflat5 Gflat5 Eflat5

full
(8) 6 8 6 9 6 5 8 9 6 8 6 4

Riff A

(8) 6 8 6

6 6 4 6 4 3 3 1 2 2 4 6 6 4 6 4

B♭5 G♭5 E♭5 A♭5

full full full full full full

6 ↑ 4 ↑ 9 ↑ 12 ↑ 8 ↑ 11 ↑ 14 ↑ (14) 14 ↑

End Riff A

Verse

Gtrs. 1 & 2 tacet
D♭
Gtr. 4 (acous.) *mf*

E♭m Csus2

me that I was just not the one, and you left me standing out in the cold.
you, or may - be I found my - self, and I think we knew it all of the time.
no - where and you just jumped in my life, and I know it nev - er will be the same.

Gtr. 3 *mp*
w/ clean tone & phase shifter

let ring

6 6 6 7 7 7
4 4 4 6 6 6

8 8 9 9 9 8

Gtr. 4

C_bsus2 B_bm

Pre-Chorus
Gtr. 4 tacet
D_b5 E_b5 D_b5 E_b5 B_b5

look - ing back and see - ing it all. _____ And for the first ___ time there's no
o - pen up each ___ oth - er's mind. _____ Yeah I was laugh - ing 'cause there was
nev - er want to leave you no more. _____ 'Cause I'm at - tached - to the bet - ter

Gtr. 3

f
w/ dist.

Gtr. 2

f

D_b5 E_b5 D_b5 E_b5 F5 A_b5 B_b5 A_b5 B_b5 F5 A_b5 B_b5 A_b5 B_b5

pain in my life, been a long, hard road that I've gone. We had a
no room to cry, there was too much grow-ing to do. We had a
half of my - self, and there's no-where else that I'd rath - er be. You filled an

4 6 4 6 3 3 6 8 6 4 6 3 3 1 1 6 4 6 8 6 6 8 6 6

6 8 6 8 6 8 8 6 8 8 8 6 8 6 8 8 8

Chorus
Gtr. 2 tacet

D_b5 E_b5 D_b5 E_b5 B_b5 D_b5 E_b5 D_b5 E_b5 * G_b D_b

good thing — and it made me a man. And I know you got me go -
good time — and it ain't o - ver yet. 'Cause I know you got me go -
emp ty, you picked a bad brok - en heart. Yes I know you got me go -

Gr. 3

4 6 4 6 3 3 6 8 6 8 6 6

2 4 6 2 4 8 6 4 6

E_bm B_bm G_b D_b B_bm

- ing, yeah. Might it be my feel - ings are show - ing.
- ing. Will you par - don me, my feel - ings are show - ing.
- ing. yeah. Par - don me, my feel - ings are show - ing.

Gtr. 3

4 6 4 6 4 6 2 4 6 2 4 8 6 4 6

* Chord symbols reflect implied tonality.

1.

To Coda

Gtr. 2: w/ Fill 1

Gtr. 2: w/ Riff A

G \flat 5

D \flat

E \flat m

B \flat 5

G \flat 5

I'm on - ly say - ing what's on my mind. _____

I'm on - ly say -

2 4 6 2/4 8 6 4 6 8 6 9 6 6 9 6 6 6

E \flat 5

A \flat 5

B \flat 5

G \flat 5

E \flat 5

A \flat 5

2. Well I found

6 9 6 6 6 8 6 9 8 6 4 6 8 6 6 4

2.

Guitar Solo

C \sharp m7

ing. _____

Gtr. 1

full

hold bend

full

grad. release

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3

(6)

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

Fill 1

Gtr. 2

TAB

6

Gtr. 1 Gtr. 3: w/ Rhy. Fig. 1, 4 times

Gtr. I

3

full

full

9 11 9 11 9

11 9 11 9 11 10 9 7 9

9 7 9 7 9 11 9 11 9

9 11 9 11 9

3

full

11 9 11 9 11 10 9 7 9 9 7 9 11 9

9 11 9 11 9 11 9 11 9 11 12 12 9 9 9 12

grad. bend

3

full

full

full

full

full

1 1/2

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

Gtr. I

Gtr. 2: w/ Fill 1

Musical score for Gtr. 1 and Gtr. 3. The top staff shows a melodic line with various note heads and stems, including eighth and sixteenth notes. The bottom staff shows a harmonic line with chords and single notes. Fingerings are indicated below the staves: (9) 7, (7) 4, 2 4 2 4 2, 4 6 4 6, and (6). An arrow points from the number 1 1/2 to the 6th string of the guitar. The key signature changes from A major (three sharps) to D major (one sharp) and then to B-flat major (two flats).

Gtr. 2: w/ Riff A
Gtr. 1 tacet

D.S. al Coda

A musical score for guitar, showing a blues scale pattern across six strings. The notes are: Bb5, Gb5, Eb5, Ab5, Bb5, Gb5, Eb5, and Ab5. The score includes a treble clef, a key signature of four flats, and a common time signature.

3. You came from

Gtr. 3

The image shows two staves of sheet music. The top staff is for the treble clef guitar, featuring a melodic line with eighth-note patterns and several grace notes indicated by small vertical strokes above the main notes. The bottom staff is for the bass clef guitar, showing a harmonic bass line with sustained notes and rhythmic patterns. The music is in common time and includes a key signature of four flats.

\oplus Coda

B \flat G \flat 5 E \flat 5 A \flat 5

- ing what's on my mind, (I'm on - ly say - ing.) what's on my

Gtr. 3

(6) 8 6 9 6 6 9 6 6 6 6 9 6 6

Gtr. 2

6 8 6

B \flat 5 G \flat 5 E \flat 5 A \flat 5 B \flat 5 G \flat 5

mind, I'm on - yeah, what's on my mind, I'm on - ly say -

6 8 6 9 8 6 4 6 8 6 8 6 9 6 6 6

E \flat 5 A \flat 5 B \flat G \flat 5 E \flat 5 A \flat 5

what's on my mind. I'm on - ly say - ing.)

(8) 6 8

This musical score provides the coda for the song 'What's On My Mind'. The key signature is B-flat major (two flats). The vocal part starts with 'ing what's on my mind, (I'm on - ly say - ing.) what's on my'. The first guitar part (Gtr. 1) has a rhythmic pattern of eighth notes followed by sixteenth-note pairs. The second guitar part (Gtr. 2) has sustained notes with grace notes. The third guitar part (Gtr. 3) shows a repeating pattern of eighth-note pairs. The vocal part continues with 'mind, I'm on - yeah, what's on my mind, I'm on - ly say -'. The guitars provide harmonic support with chords B-flat 5, G-flat 5, E-flat 5, and A-flat 5. The score concludes with 'what's on my mind. I'm on - ly say - ing.)' followed by a final section with '6 8' under the guitars.

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