

10

real

real

mp Too too too too too too too

real

mp Too too too too too too too

real

real

real

tzum tzum tzum ti tzum tzum

VP starts

Dynamic pattern for A & B:

Background parts (Patti, Harold & Mia):

Each 2 bar phrase - decrescendo one bar, crescendo second bar

Fall off last note of each 2 bar phrase

Overall, volume begins to increase at 15, but still keep 2 bar pattern

Jen: emerging from the mist, gradual crescendo

Bill: stable bass, gradual crescendo beginning at 15

13

doo doodooditloo

pp

too too too too too too too

too too too too too too too

too too too too too too too

too too too too too too too

tzum tzum tzum ti tzum tzum

17

mp *mf* *mp* doo doo doo doo

too too too too too too too *f* One down one to go a-

too too too too too too too *mp* doo doo doo doo

tzum tzum tzum ti tzum tzum tzum tzum ti

After listening to it, confirm consonant sound on background parts before retyping everything.

At B, Solo part dynamic:

Like intro, start loudest at beginning of each two bar phrase and decrescendo somewhat

Always needs to be loud enough to stand out over the background

20

doo doo doo doo doo doo

doo doo doo Doo doo doo doo

no - ther town and one more show Down town they're gi - vin' a - way but she

doo doo doo doo doo doo

tzum tzum tzum tzum ti

doo doo doo doo doo doo doo doo doo doo doo

doo doo doo Doo doo doo doo doo doo doo

ne-ver came back *mp* Doo doo doo doo doo doo doo

doo doo doo *f* No phone can take your place you know what I mean

tzum tzum tzum tzum tzum ti tzum tzum

Dynamics @ C

Overall louder

General rule:

If you're holding a note

C get softer so the moving parts
come through

mp doo doo doo doo doo doo doo A - ah

Doo doo doo doo doo doo doo dah dah dah dah

doo doo doo doo doo doo doo A - ah

We have the same in- trigue as a court of kings dah dah dah dah

tzum tzum tzum ti tzum tzum dm dum duh duh dit duh dum

Big VP on 3&4

28

Leave it dum dit duh dit dit dit dit

dah dah dah dah dah dah dah dah dah dit dit dit dit

Leave it dum dum dum dum dit dit dit dit

dah dah dah dah dah dah dah dah Doo doo doo doo

— dum dum da dum dum dum dit duh dum dum dum da dum

Dynamics @ D
mf but will seem
softer without the
bass and percussion

Dynamic pattern for E:
Background parts just like at B:
Each 2 bar phrase - decrescendo one bar, crescendo second bar
Fall off last note of each 2 bar phrase
Note new consonant sound "gong"
Solo: start loudest at beginning of each two bar phrase and
decrescendo somewhat. Crescendo "another dreamy day"
Always needs to be loud enough to stand out over the background

E

32

dit dit doo fall Two down there you go Mac-Arthur park in the dri-ving snow

dit dit doo off note gong gong gong gong gong gong doo

dit dit doo Doo doo doo doo doo doo doo

doo doo doo mp gong gong gong gong gong gong doo

tzum tzum tzum ti tzum tzum

35

Up - town they're dig - ging it out_ be - ter lay your claim

gong gong gong gong gong gong doo

Doo doo doo doo doo doo doo

gong gong gong gong gong gong doo

8

tzum tzum tzum ti tzum tzum

Detailed description: This block contains the musical notation for measures 35 through 40. It features five staves. The top staff is the vocal line with lyrics. The second staff has vocalizations 'gong' and 'doo'. The third staff has vocalizations 'Doo'. The fourth staff has vocalizations 'gong' and 'doo'. The fifth staff is the bass line with vocalizations 'tzum' and 'ti'. The key signature has two flats, and the time signature is 4/4. Measure numbers 35, 36, 37, 38, 39, and 40 are indicated below the staves.

37

Get home you're not a - lone_ you just broke out of the dan - ger zone

Get home you're not a - lone_ you just broke out of the dan - ger zone

Doo doo doo doo doo doo doo

mp gong gong gong gong gong gong doo

8

tzum tzum tzum ti tzum tzum

Detailed description: This block contains the musical notation for measures 37 through 42. It features five staves. The top staff is the vocal line with lyrics. The second staff has vocalizations 'gong' and 'doo'. The third staff has vocalizations 'Doo'. The fourth staff has vocalizations 'gong' and 'doo'. The fifth staff is the bass line with vocalizations 'tzum' and 'ti'. The key signature has two flats, and the time signature is 4/4. Measure numbers 37, 38, 39, 40, 41, and 42 are indicated below the staves. The dynamic marking *mp* (mezzo-piano) is present in measure 40.

39

The musical score is written for five staves. The first four staves are vocal parts, and the fifth is a percussion line. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The first vocal staff has lyrics: "Be there to show your face on a - no - ther dream - y day A - ah". The second vocal staff has lyrics: "Be there to show your face on a - no - ther dream - y day dah dah dah dah". The third vocal staff has lyrics: "Doo doo doo doo doo doo doo A - ah". The fourth vocal staff has lyrics: "gong gong gong gong gong gong doo dah dah dah dah". The percussion line has lyrics: "tzum tzum tzum ti tzum tzum dndum dndum dndum dndum".

Be there to show your face on a - no - ther dream - y day A - ah

Be there to show your face on a - no - ther dream - y day dah dah dah dah

Doo doo doo doo doo doo doo A - ah

mp gong gong gong gong gong gong doo dah dah dah dah

tzum tzum tzum ti tzum tzum dndum dndum dndum dndum

Big VP on 3&4

Dynamics @ F
Overall louder
General rule:
If you're holding a note
get softer so the moving parts
come through
Exception: grow the bell note chord once everyone's on it

42

Leave it dum dum dum dum A ah

dah dah dah dah dah dah dah dah A - ah

Leave it dum dum dum dadum A ah

dah dah dah dah dah dah dah dah A

— dum dum dadum dum dum dum dadum dum dum dum dadum dum

46

Leave it duh duh dit duh doo dit

(subtle note switch) Leave it dah dah dah dah doo dit

Leave it dum dum dum da dum

ah Leave it dah dah dah dah doo dit

— dum dum dadum dm dum duh duh dit duh dum — dum dum da dum

Dynamics @ G

Descrescendo one bar, Crescendo 2nd bar

Bring out moving parts

Natural build up at end of section as parts are added

49 **G**

doot doot doot doot doot doot doo

doot doot doot doot doot doot doo

doot doot doot doot doot doot doo

doot doot doot doot doot doot duh dit d dit d dit d dit doo doot doot

doot doot doot doot doot doot doo

dm dum duh duh dit duh dum

52

doot doot d d d d d d dit d dut dit doo

doot doot doo doot doot doot doot doot doot doo

doot doot doo doot doot doot doot doot doot doo

doot doot doo doot doot doot doot doot doot doo dit dit dit dit

— dum dum da dum dm dum duhuldit duh dum dum dum dadum

dynamic - listen
to make sure you can
hear everyone else's
part

55

H everyone fall off note

doot doot doot doot doot doot doot doot doo A ah

doot doot doot doot doot doot doot doot doot doot doot doot doot doo A ah

doot doot doot doot doot doot doot doot doot doot doot doot doot doo Good bye Good-bye

dit doot doot doot doot doot doot doot doot doot doot doot doo A

doot doot doot doot doot doot doot doot doo Good bye Good-bye

59

ah Leave it dum dadum A-ah

(subtle note switches) Leave it He - llo hea - ven Good byeGood - bye

goodbye bad He - llo He - llo hea - ven A-ah

8 ah Leave it dum dadum Good byeGood - bye

goodbye bad He - llo He - llo hea - ven dum dadum

Dynamics for I

Overall soft, but swell each whole note
(crescendo 2 beats, decrescendo 2 beats)

Be particularly soft at the end so the VP
really breaks through as intro to loud section J

I Airy chords - huge reverb section

63

Leave it dum dadum hea - ven dunh dah dah_ dah_ dah

good - bye bad He - llo He - llo hea - ven ooh

Leave it He - llo hea - ven ooh

8 good - bye bad He - llo He - llo hea - ven ooh

— dum dum dadum dum dadum hea - ven ooh

67

dunh dah dah_ dah_ dah dunh dah dah_ dah_ dah dunh dah dah_

ooh ooh ooh aah

ooh ooh ooh aah

ooh ooh ooh aah

ooh ooh ooh aah

big VP buildup

Dynamics for J

Overall loud

Similar to intro, start loud into each 2 bar phrase, and decrescendo a little

Make sure moving parts are heard

71

J

f I can feel no sense of mea - sure No i - llu - sions

f I can feel no sense of mea - sure No i - llu - sions as we take

f I can feel no sense of mea - sure No i - llu - sions as we take

f I can feel no sense of mea - sure No i - llu - sions as we take

f I can feel no sense of mea - sure No i - llu - sions as we take

75

refuge i - n brea-king down down the dreams We ma-ake

refuge in young man's pleasure breking down the dreams we make

refuge in young man's pleasure breking down the dreams we make

refuge in young man's pleasure breking down the dreams we make

Generally loud, especially "Leave"

Softer on held notes so moving parts come through

Make sure you can hear other parts

79 **K**

real A ah Leave it duh duh duh

real A - ah (subtle note switch) Leave it dah dah dah dah

real A ah Leave it dum dum dum dadum

real A - ah Leave it dah dah dah dah

dum duh duh duh dum dum dum dadum dum duh duh duh dum dum dum dadum

83

A- ah Leave it duduhdit duh

Good bye Good - bye good bye bad He - llo He - llo hea - ven

A- ah Leave it dum dum dum dadum

Good bye Good - bye good bye bad He - llo He - llo hea - ven

dmdum duduhdit duh dum dum dum dadum

87

L

A- ah Leave it duduhdit duh

Good bye Good - bye good - bye bad He - llo He - llo

Ondown one to go a - nothetown and onemore show dum

Good bye Good - bye good - bye bad He - llo He - llo

dmdum duduhdit duh dum

Jen - it was very hard to transcribe Jon Anderson's part here
-- please doublecheck against recording

14

90

fall off
note

One none to go a - none and one more show Leave it

hea - ven Good bye Good - bye good - bye bad Leave it

dum dum dadum Good - bye Good - bye good - bye bad Leave it

8

hea - ven A ah Leave it

— dum dum dadum dndumduduhitduh dum — dum dum — dadum