

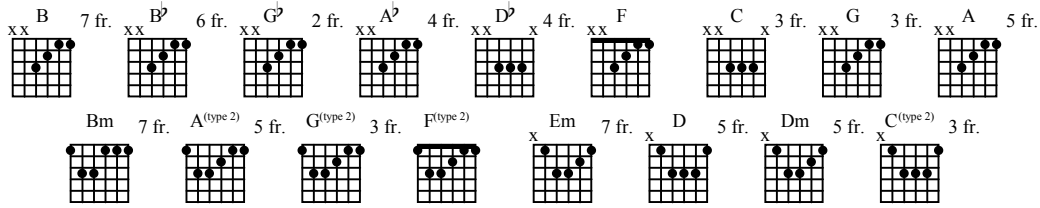
CLOSE TO THE EDGE (PART 4)

As recorded by Yes

(From the 1972 Album CLOSE TO THE EDGE)

Transcribed by John Baker (Some Other Guy)

Words and Music by
Howe Phillips
Arranged by John Baker



A Intro

Electric Sitar Transcribed for Standard Guitar

Double-Time Feel ♩ = 104

B 14:13 B^b G^b A^b B^b G^b A^b B^b G^b A^b D^b B

Gtr I Electric

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 2 | 4 | 6 | 2 | 4 | 6 | 2 | 4 | 6 | 6 | 6 | 6 | 6 | 7 |
| A | 7 | 3 | 5 | 7 | 3 | 5 | 7 | 3 | 5 | 6 | 6 | 6 | 6 | 6 | 8 |
| B | | | | | | | | | | 6 | 6 | 6 | 6 | 6 | |

Gtr II Electric

| | | | | | | | | | | | | | | | | |
|---|----|----|----|----|---|---|----|---|---|----|---|---|---|---|---|----|
| T | 11 | 11 | 11 | 10 | 6 | 8 | 10 | 6 | 8 | 10 | 6 | 8 | 6 | 6 | 6 | 11 |
| A | 12 | 12 | 12 | 11 | 7 | 9 | 11 | 7 | 9 | 11 | 7 | 9 | 6 | 6 | 6 | 12 |
| B | | | | | | | | | | | | | 6 | 6 | 6 | |

Gtr III Hammond Organ

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 2 | 4 | 6 | 2 | 4 | 6 | 2 | 4 | 6 | 6 | 6 | 6 | 6 | 7 |
| A | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | |

6

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

T 6 2 4 6 2 4 2 4

A 6 3 4 6 3 4 3 5

B 7 5 7 3 5 7 3 5

T 10 6 8 10 6 8 6 8

A 11 7 9 11 7 9 6 6

B 6 6 6 6 6 6

T 6 2 4 6 2 4 4

A 6 6 6 6 6

B 6 6

10

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

T 4 6 2 1 4 4 6 4 4 7

A 4 6 3 2 4 4 7 4 5 8

B 4 6 6 6 4 6 6 6 6

T 4 6 6 5 6 4 6 10 8 11

A 4 6 7 6 6 4 6 11 9 12

B 6 6 6 6 6 6 6 6 6

T 4 6 7 6 6 4 6 6 4 7

A 4 6 6 6 6 6 6 6 6

B 6 6 6 6 6 6 6 6 6

14

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

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

| | | | | | | | | | | | | | | |
|---|------|-----|-----|------|-----|-----|------|-----|-----|-----|-----|-----|-----|-----|
| T | 9 10 | 6 7 | 8 9 | 9 10 | 6 7 | 8 9 | 9 10 | 6 7 | 8 9 | 5 5 | 5 5 | 5 5 | 5 5 | 5 5 |
| A | | | | | | | | | | 5 5 | 5 5 | 5 5 | 5 5 | 5 5 |
| B | | | | | | | | | | | | | | |

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|-----|-----|-----|-----|
| T | 5 | 2 | 4 | 5 | 2 | 4 | 5 | 2 | 4 | 5 | 5 | 5 | 5 | 5 |
| A | | | | | | | | | | | 5 5 | 5 5 | 5 5 | 5 5 |
| B | | | | | | | | | | | | | | |

18

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

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T | 4 | 5 | 3 | 2 | 4 | 5 | 7 | 5 | 7 | 5 | 7 | | | |
| A | 4 | 5 | 5 | 4 | 5 | 5 | 4 | 5 | 4 | 5 | 8 | 6 | 8 | |
| B | 4 | 5 | 5 | 4 | 5 | 5 | 4 | 5 | 4 | 5 | 8 | 6 | 8 | |

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|----|----|----|--|--|--|--|
| T | 4 | 5 | 7 | 6 | 5 | 4 | 5 | 11 | 9 | 11 | | | | |
| A | 4 | 5 | 8 | 7 | 5 | 4 | 5 | 12 | 10 | 12 | | | | |
| B | | | | | | | | | | | | | | |

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|--|--|--|--|
| T | 4 | 5 | 3 | 2 | 5 | 4 | 5 | 7 | 5 | 7 | | | | |
| A | 4 | 5 | | | 5 | 4 | 5 | | | | | | | |
| B | | | | | | | | | | | | | | |

22

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

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

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

B

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

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

B

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

A

B

26

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

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

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

B

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

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

B

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

A

B

30

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

T
A
B

T
A
B

T
A
B

34

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

T
A
B

T
A
B

T
A
B

B Interlude

Bm

A (type 2)

36

Gtr IV Lead Synth

| | | | | | | | | | | | | |
|---|----|----|----|----|----|---|----|----|----|----|---|---|
| T | 12 | 12 | 12 | 12 | 10 | 9 | 10 | 10 | 10 | 10 | 9 | 7 |
| A | | | | | | | | | | | | |
| B | | | | | | | | | | | | |

Gtr III *f* Hammond Organ

| | | | | | | | | | | | | |
|---|--|----|----|----|----|----|----|----|----|----|----|----|
| T | | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |
| A | | | | | | | | | | | | |
| B | | | | | | | | | | | | |

Gtrs I, II *mp* Electric Sitar and Electric

| | | | |
|---|-----|---|---|
| T | 7 | 7 | 5 |
| A | 7 | 7 | 6 |
| B | (9) | 7 | 7 |

G(type 2) F(type 2)

38

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

A

B

T 12 12 | 12 12 12 12 12 12 19 12 12 12 12 12 19 12 14 12

A

B

T

A

B

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

C Hammond Organ Solo (1st Half)

Am G Am Bm Am G Am Bm

8va-----

40

Gtr III *ff* Hammond Organ

T 12 12 12 12 12 17 12/19 17 19 17 14 14 12 13 12 12 13 12 12 12 12 12 19 17 19 17 14 12 14 12 14 12 13 12

A

B

sl.

Gtrs I, II *mp* Electric Sitar and Electric

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

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

B

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

42

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

T 5 5 5 x x 4 4 4 5 5 5 x x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8
A 5 5 5 x x 4 4 4 5 5 5 x x 7 x 5 9 9 x 7 7 7 9 9 x 11 x 9
B

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

44

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

T 5 5 5 x x 4 4 4 5 5 5 x x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8
A 5 5 5 x x 4 4 4 5 5 5 x x 7 x 5 9 9 x 7 7 7 9 9 x 11 x 9
B

Am G Am Bm Am G Am Bm

46

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

T 5 5 5 x x 4 4 4 5 5 5 x x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8
A 5 5 5 x x 4 4 4 5 5 5 x x 7 x 5 9 9 x 7 7 7 9 9 x 11 x 9
B

48

Em D Dm C(type 2)

System 48 contains two measures of music. The first measure is in E minor (Em) and the second in D minor (Dm). The guitar part features a melodic line in the treble clef and a bass line in the bass clef with fret numbers. Chord diagrams are provided below the tablature for each measure.

50

Am *8va* G Am Bm Am G Am *8va* Bm

System 50 contains two measures of music. The first measure is in A minor (Am) and the second in G major (G). The guitar part features a melodic line in the treble clef and a bass line in the bass clef with fret numbers. Chord diagrams are provided below the tablature for each measure.

52

Em *8va* D Dm *8va* C(type 2)

System 52 contains two measures of music. The first measure is in E minor (Em) and the second in D minor (Dm). The guitar part features a melodic line in the treble clef and a bass line in the bass clef with fret numbers. Chord diagrams are provided below the tablature for each measure.

D Hammond Organ Solo (2nd Half)

Am *8va* G Am Bm Am G Am Bm

54

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

T 5 5 5 x x 4 4 4 4 5 5 5 x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8
A 5 5 5 x 4 4 4 4 5 5 5 x 7 x 5 9 9 x 7 7 7 9 9 x 11 x 9
B

Am *8va* G Am Bm Am G Am Bm

56

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

T 5 5 5 x x 4 4 4 4 5 5 5 x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8
A 5 5 5 x 4 4 4 4 5 5 5 x 7 x 5 9 9 x 7 7 7 9 9 x 11 x 9
B

Am G *8va* Am Bm Am G Am Bm

58

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

T 5 5 5 x x 4 4 4 4 5 5 5 x 7 x 5 8 8 x 7 7 7 8 8 x 10 x 8
A 5 5 5 x 4 4 4 4 5 5 5 x 7 x 5 9 9 x 7 7 7 9 9 x 11 x 9
B

Am G Am Bm Am G Am Bm

Sva

60

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

A

B

T 5 5 5 5 x x x 4 4 4 4 5 5 5 5 5 5 x x 7 x x 5 6 6 x x 7 7 7 8 8 x 10 x 8 8

A 5 5 5 5 x x x 4 4 4 4 5 5 5 5 5 5 x x 7 x x 5 6 6 x x 7 7 7 8 8 x 10 x 8 8

B

Em D Dm C

Gtr IV Lead Synth

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

62

The

Gtr III **f** Hammond Organ

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

A 12 12 12 12 16 14 10 10 10 10 10 14 12

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

Gtrs I, II Electric Sitar and Electric

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

A 5 5 x 5

B 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

E Verse 1

15:54 Am G Am Bm Am G Am Bm

64

Gtrs I, II *mp* Electric

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

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

Gr V *f* Grand Piano

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

Am G Am Bm Am G Am Bm

66

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

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

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

F Interlude

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

68

Gtr VI *mp* Keyboard - Mellotron Strings

Gtrs I, II Electric

Gtr V Grand Piano

G Verse 2

Am G Am Bm Am G Am Bm

71

Gtrs I, II Electric

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

Gtr V Grand Piano

73

Am G Am Bm Am G Am Bm Bm7

Gtrs I, II Electric

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | x | 3 | 3 | 3 | 0 | 0 | x | 2 | 2 | 2 | 5 | 5 | x | 3 | 3 | 3 | 5 | 5 | x | 7 | x | 0 | 7 | 7 | 7 |
| A | 2 | 2 | x | 4 | 4 | 4 | 2 | 2 | x | 4 | 4 | 4 | 5 | 5 | x | 4 | 4 | 4 | 5 | 5 | x | 7 | x | 0 | 7 | 7 | 7 |
| B | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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

cresc.

Gtr V Grand Piano

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|----|
| T | 5 | 5 | 3 | 4 | 5 | 5 | 7 | 7 | 3 | 5 | 5 | 3 | 4 | 5 | 5 | 3 | 4 | 10 | 10 | 22 |
| A | | | 7 | | 5 | | 7 | | 9 | | | | | | | | | 10 | 10 | 10 |
| B | 5 | | 3 | | 5 | | 7 | | | 8 | | 7 | | 8 | | 7 | | | | |

Gtr VI Keyboard - Mellotron Strings

| | | | | | | | | | | | | | | | | | | | | |
|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|----|----|----|
| T | | | | | | | | | | | | | | | | | | 7 | 7 | 7 |
| A | | | | | | | | | | | | | | | | | | 10 | 10 | 10 |
| B | | | | | | | | | | | | | | | | | | 11 | 11 | 11 |

H Verse 3

Half-Time Feel $\text{♩} = 82$

Chords: B^{\flat} $Gm7^{\flat}5$ F B^{\flat} $B^{\flat}m6$ F

| | | | | | | | | | | | | | | |
|---|----|---|---|------|----|----|----|----|----|----|----|-----|----|----|
| T | ↑6 | 6 | 6 | ↑9 | 10 | 10 | 10 | 15 | 15 | 15 | 15 | ↑14 | 13 | 13 |
| A | 7 | 7 | 7 | 11 | 10 | 10 | 10 | 15 | 15 | 15 | 15 | 15 | 14 | 14 |
| B | 8 | | | (11) | 10 | 10 | 10 | 15 | 15 | 15 | 15 | 17 | 15 | 15 |

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

| | | | | | | | | |
|---|----|----|----|----|----|----|----|----|
| T | 18 | 18 | 17 | 18 | 18 | 18 | 20 | 18 |
| A | 18 | 20 | 18 | 20 | 18 | 20 | 22 | 18 |
| B | 19 | 18 | 17 | 19 | 19 | 18 | 17 | 19 |

| | | | | | | |
|---|---|---|---|---|---|---|
| T | 3 | 2 | 1 | 3 | 2 | 1 |
| A | 3 | | 3 | 3 | | 3 |
| B | | | | | | |

Chords: $Gm7$ B^{\flat} $Gm7^{\flat}5$ F B^{\flat}

| | | | | | | | | | | |
|---|----|----|----|------|----|----|----|------|---|---|
| T | 10 | 11 | 10 | ↑9 | 13 | 13 | 15 | (15) | 7 | 7 |
| A | 10 | 11 | 10 | 11 | 14 | 14 | 15 | (15) | 8 | 8 |
| B | | | | (11) | 15 | 15 | 15 | (15) | 8 | 8 |

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

| | | | | | |
|---|---|---|---|---|-----|
| T | 6 | 6 | 6 | 6 | (6) |
| A | 7 | 6 | 6 | 6 | (6) |
| B | | | | | (7) |

| | | | | | |
|---|---|---|---|---|-----|
| T | 3 | 2 | 1 | 3 | (3) |
| A | 3 | | 3 | 3 | (3) |
| B | | | | | (3) |

I Chorus

Gm F Gm Am

83

The first system of the chorus consists of a guitar staff and a bass staff. The guitar staff is in 3/4 time and features a melody of eighth notes. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns. The guitar staff includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bass staff includes a bass clef and a 3/4 time signature. The guitar staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef and a key signature of one flat (B-flat). The guitar staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef and a key signature of one flat (B-flat).

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

The second system of the chorus consists of a guitar staff and a bass staff. The guitar staff continues the melody from the first system. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns. The guitar staff includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bass staff includes a bass clef and a 3/4 time signature. The guitar staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef and a key signature of one flat (B-flat).

The third system of the chorus consists of a guitar staff and a bass staff. The guitar staff continues the melody from the first system. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns. The guitar staff includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bass staff includes a bass clef and a 3/4 time signature. The guitar staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef and a key signature of one flat (B-flat).

Gm F Gm Am

86

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

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

T 3 3 3 3 1 x x x 3 x x 8 8 8
A 3 3 3 3 2 x x x 5 5 10 10 10 [12] 13
B (5) (5) (5) (7) (7) [7]

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

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

J Interlude (Chorus Variation)

89

B^b Am/C Gm F Gm Am

The image displays a guitar score for the interlude 'Interlude (Chorus Variation)'. It consists of three systems of notation. Each system includes a standard musical staff with a treble clef and a key signature of one flat (B^b), and a corresponding guitar tablature below it. The first system is in 4/4 time and covers measures 1-4. The second system is also in 4/4 time and covers measures 5-8. The third system is in 3/4 time and covers measures 9-10. The chords indicated above the staves are B^b, Am/C, Gm, F, Gm, and Am. The tablature provides fret numbers for the strings, with 'x' indicating muted strings and '0' indicating an open string.

93

Gm Am B⁷ Am B⁷ C/D *rit.*

| | | | | | | | | | | | | | | | | | |
|---|----|---|---|---|----|---|---|----|----|---|---|----|----|---|---|----|------|
| T | 10 | x | x | 8 | 10 | x | x | 11 | 11 | x | x | 10 | 11 | x | x | 13 | (13) |
| A | 9 | x | x | 7 | 9 | x | x | 10 | 10 | x | x | 9 | 10 | x | x | 12 | (12) |
| B | 10 | x | x | 8 | 10 | x | x | 12 | 12 | x | x | 10 | 12 | x | x | 14 | (14) |

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|----|----|---|---|----|----|---|----|----|------|
| T | 8 | 6 | 5 | 6 | 8 | 6 | 8 | 10 | 10 | 8 | 6 | 8 | 10 | 8 | 10 | 12 | (12) |
| A | 9 | 7 | 5 | 7 | 9 | 7 | 9 | 10 | 10 | 7 | 9 | 10 | 10 | 9 | 10 | 13 | (13) |
| B | 5 | 3 | | | 5 | 6 | | | 6 | 5 | 6 | | | | | 12 | (12) |

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

K "I Get Up, I Get Down"

Slowly ♩ = 74

98

B⁷ B⁷/D Am/E

Gtr I *mf* Electric

| | | | |
|---|---|---|---|
| T | 6 | 5 | 5 |
| A | 7 | 5 | 5 |
| B | 8 | 5 | 5 |

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

Gtr III *p* Hammond Organ

| | | | | | | | | | |
|---|----|----|---|----|---|----|----|---|---|
| T | 10 | 8 | 6 | 8 | 8 | 8 | 5 | 6 | 8 |
| A | 14 | 10 | 8 | 10 | 8 | 10 | 9 | 6 | 8 |
| B | 12 | 12 | 5 | 9 | 7 | 9 | 10 | 6 | 8 |
| B | 5 | 6 | 5 | 7 | 7 | 7 | 7 | 7 | 7 |

mp

| | | |
|---|---|---|
| T | 6 | 5 |
| A | 6 | 0 |
| B | 0 | 3 |

100

F C/E Dm7 F/C

I get down.

mp

Gtr VI Keyboard - Mellotron Strings

| | | | | | | | |
|---|----|----|----|----|----|----|---|
| T | 8 | 8 | 5 | 8 | 8 | 6 | 5 |
| A | 10 | 9 | 10 | 10 | 10 | 7 | 5 |
| B | 13 | 12 | 10 | 10 | 10 | 10 | 8 |

| | | | | |
|---|---|---|---|---|
| T | 6 | 8 | 6 | 5 |
| A | 7 | 5 | 7 | 5 |
| B | 8 | 7 | 5 | 3 |

104

B⁷maj9

1. , 2.

4x

T

A 3 (3) (3)

B 4 (4) (4)

I get up,

4x

T 6 5 6 8

A 8 (8) (8) 10 10

B 6 (6) (6)

8va

4x

Gtr V Grand Piano

let ring

T 17 18 19 17 19 18 17 18 19 17 19 18 17 18 19 17 19 18

A

B

L Ending/Outro

107

3.

B^bmaj9

T
A
B

T
A 8
B 6

8 8 (8)
6 6 (6)

8va-----

let ring-----

17 18 19 17 19 18 | 17 18 19 17 19 18 | 17 18 19 17 19 18

110

B^bmaj9

Fade into Ambient Birds/Water Sounds

T
A
B

T
A 8
B 6

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

8va-----

let ring-----

17 18 19 17 19 18 | 17 18 19 17 19 18 | 17 18 19 17 19 18 | 17 18 19 17 19 18