

# OWNER OF A LONELY HEART

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

Moderately bright

A(no 3rd)



Bsus4



C



D



G



A(no 3rd)



Bsus4



C



D



The first system of music features a guitar part at the top with a treble clef and a 4/4 time signature. Below it are piano parts for the right and left hands, with a mezzo-forte (mf) dynamic marking. The piano part includes a melodic line with a trill and a bass line with a steady eighth-note accompaniment.

D13+9



No chord

A(no 3rd)



Bsus4



C



D



G



The second system continues the musical piece. It features a guitar part at the top and piano parts below. The piano part includes a melodic line with a trill and a bass line with a steady eighth-note accompaniment. There are triplets in both the piano and guitar parts.

A(no 3rd)



Bsus4



C



D



G



A(no 3rd)



Bsus4



C



D

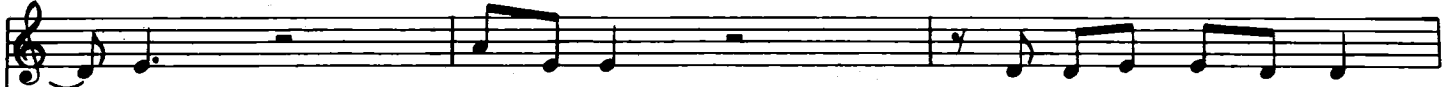
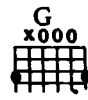
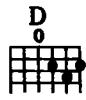
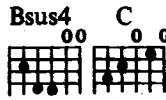
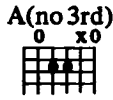
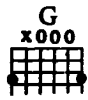


Move your - self.

You al - ways live your life

nev - er think - ing of the fu -

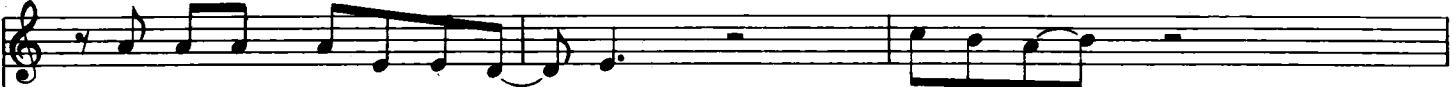
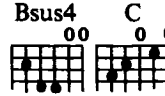
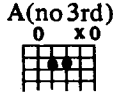
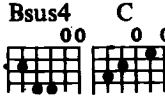
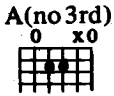
The third system of music features a guitar part at the top and piano parts below. The piano part includes a melodic line with a trill and a bass line with a steady eighth-note accompaniment.



ture.

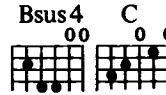
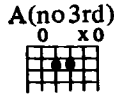
Prove your - self.

You are the move you make.



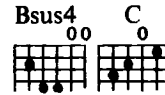
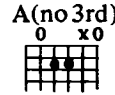
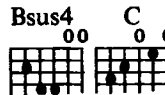
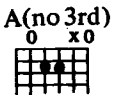
Take your chanc - es, win or los - er.

See your-self. —



You are the steps you take.

You and you, and that's the on - ly way.



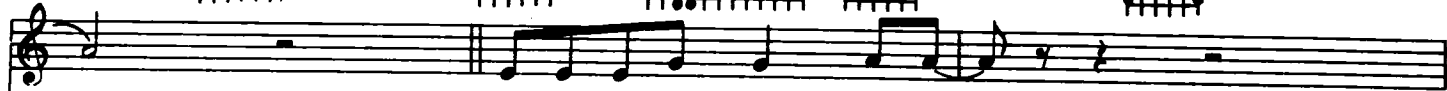
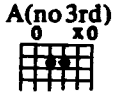
Shake,

shake your-self.

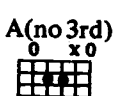
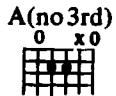
You're ev - 'ry move you make.

So the sto - ry goes. —

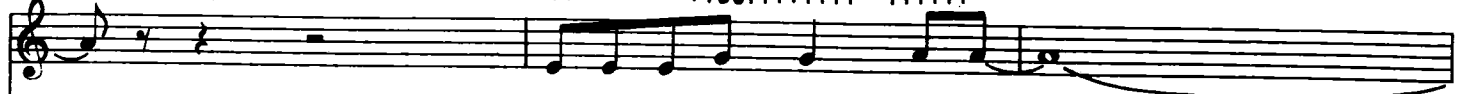
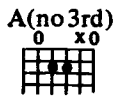




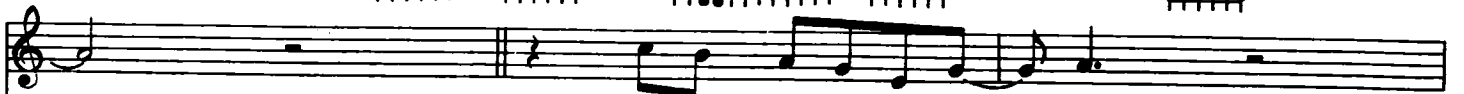
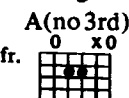
Own - er of a lone - ly heart.



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



Own - er of a lone - ly heart.



Say you don't want to chance - it.



A(no 3rd)  
0 x0

Bsus4  
00

C  
0 0

D  
0

G  
x000

A(no 3rd)  
0 x0

Bsus4  
00

C  
0 0

D  
0

You've been hurt so be - fore. —

Watch it now,

G  
x000

A(no 3rd)  
0 x0

Bsus4  
00

C  
0 0

D  
0

the ea - gle in the sky,

how he danc - in' one and on - ly.

A(no 3rd)  
0 x0

Bsus4  
00

C  
0 0

D  
0

G  
x000

A(no 3rd)  
0 x0

Bsus4  
00

C  
0 0

D  
0

You lose your - self.

No, not for pit - y's sake.

There's no real rea - son to be

G  
x000

A(no 3rd)  
0 x0

Bsus4  
00

C  
0 0

D  
0

G  
x000

lone - ly.

Be your - self. —

Give your free will a chance.

A(no 3rd)



Bsus4



C



D



G



A(no 3rd)



Bsus4



C



Dsus2



You've got to want to suc - ceed.

Own - er of a lone - ly heart..

G



A(no 3rd)



Bsus4



C



Dsus2



G



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

A(no 3rd)



Bsus4



C



Dsus2



G



A(no 3rd)



Bsus4



C



Dsus2



A



own - er of a bro - ken heart. —

Own - er of a lone - ly heart. —

C/A



G/A



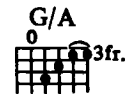
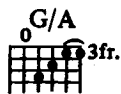
A



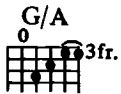
C/A



Own -

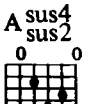
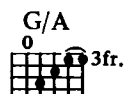
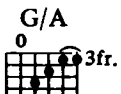


er of a lone - ly heart. — Af - ter my



own in - de - ci - sion they con - fused me so. My love said nev - er ques - tion your will at all. —

Own - er of a lone - ly heart. —



In the end you've got to go. Look be - fore you leap, — and

Own - er of a lone - ly heart. —

Ab13

don't you hes - i - tate — at all, —

no, no.



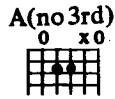
E13 F13 F#13 G13 G#13 A13 B (no 3rd) C (no 3rd) D (no 3rd)

G (no 3rd) A (no 3rd) B (no 3rd) C (no 3rd) D (no 3rd) G (no 3rd)

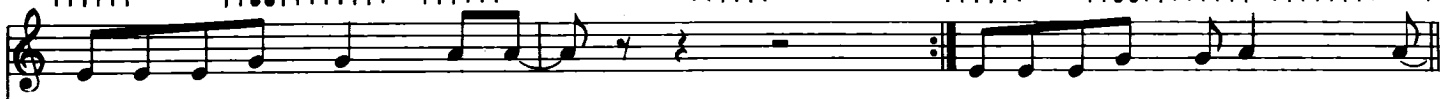
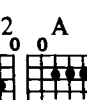
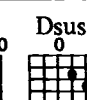
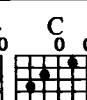
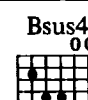
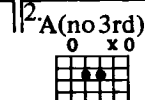
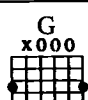
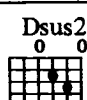
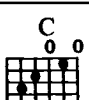
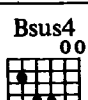
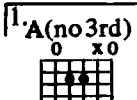
N.C.

A(no 3rd) B sus4 C D sus2 G A(no 3rd) B sus4 C D sus2

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

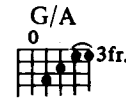
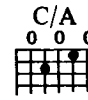
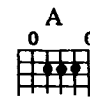
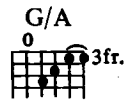
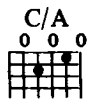


(Much bet - ter than a) own - er of a bro - ken heart...

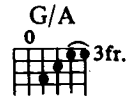


Own - er of a lone - ly heart...

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



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

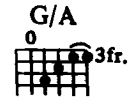
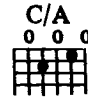
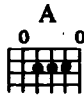
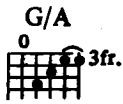


Soon - er or lat - er each con - clu - sion will de -



Own -





cide the lone-ly heart.

It will ex -

er of a lone-ly heart. —



cite, it will de - light, it will give a bet - ter start.

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

Own - er of a lone-ly heart. —



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

Don't de -



*D.S. (instrumental) and fade*

ceive your free will at all. —

Just re - ceive it,

just re - ceive it.

# HOLD ON

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

Moderately, in 2













Jus - tice\_\_ to the left of you, \_      jus - tice\_\_ to the right.  
 Jig - saw\_\_ puz - zle trai - tors\_\_      sent to\_\_ spill the beans.



Dm C/E F Csus4 C G

Speak when you are spoken to, but don't pretend you're right.  
 Con - sti - tu - tion screw - up - shut - ter - ing the dreams.

Dm C/E F Csus4 C G

This life's not for living. It's for fighting and for wars. No  
 Blood flows in the des-ert. Dark cit - a - dels burn - ing too.

Dm C/E F Csus4 C G

mat - ter what the truth is, hold on to what is yours.  
 Watch! Look o - ver your shoul - der. This one is strict - ly for

A(no 3rd) B(no 3rd)/A Bb(no 3rd)/A A(no 3rd)

B(no 3rd)/A



Bb(no 3rd)/A



A(no 3rd)



First system of musical notation. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand.

2.

D(no 3rd)



C/E



F



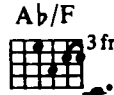
Eb/F



you.

Hold \_\_\_\_\_ on! \_\_\_\_\_

Second system of musical notation. The vocal line continues with the lyrics "you." and "Hold \_\_\_\_\_ on! \_\_\_\_\_". The piano accompaniment continues with similar rhythmic patterns.



Hold \_\_\_\_\_ on! \_\_\_\_\_

Wait! May - be the an - swer's look - ing -

Third system of musical notation. The vocal line continues with the lyrics "Hold \_\_\_\_\_ on! \_\_\_\_\_" and "Wait! May - be the an - swer's look - ing -". The piano accompaniment continues.



for you. \_\_\_\_\_

Hold \_\_\_\_\_ on! \_\_\_\_\_

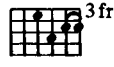
Fourth system of musical notation. The vocal line continues with the lyrics "for you. \_\_\_\_\_" and "Hold \_\_\_\_\_ on! \_\_\_\_\_". The piano accompaniment concludes the piece.

Bb/F

F

Ab/F

Eb/F



Hold \_\_\_\_\_ on! \_\_\_\_\_ Wait! Take your time, think it through. \_\_\_\_\_



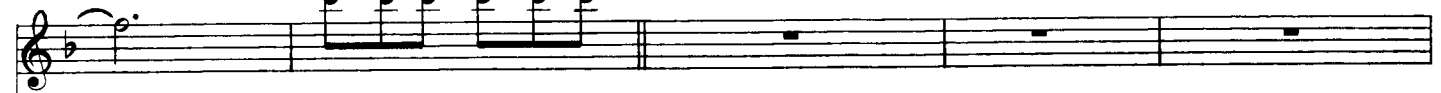
Fsus4

A(no3rd)

D/A

A(no3rd)

D/A



(Yes! I can make it through.)



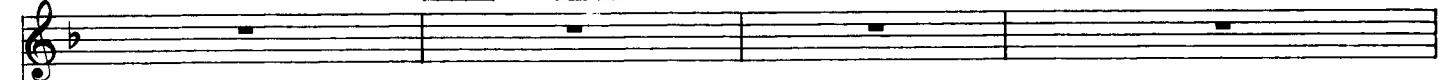
Dm

C/E

F

C

G



Dm

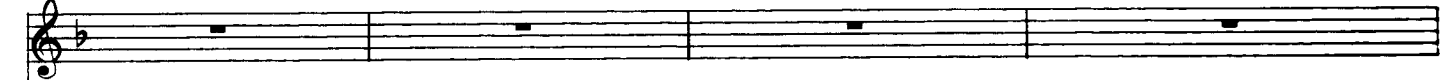
C/E

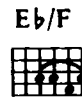
F

Bb

G7/B

C

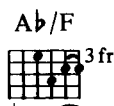




Musical staff with notes and rests. Includes a scissor icon above a note.

Hold \_\_\_\_\_ on! \_\_\_\_\_  
 Hold \_\_\_\_\_ on! \_\_\_\_\_

Piano accompaniment for the first system, including treble and bass clefs with notes and chords.



Musical staff with notes and rests.

Hold \_\_\_\_\_ on! \_\_\_\_\_ Sun - shine, - shine on -

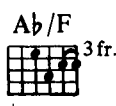
Piano accompaniment for the second system, including treble and bass clefs with notes and chords.



Musical staff with notes and rests.

through. \_\_\_\_\_ Hold \_\_\_\_\_ on! \_\_\_\_\_

Piano accompaniment for the third system, including treble and bass clefs with notes and chords.



To Coda

Musical staff with notes and rests.

Hold \_\_\_\_\_ on! \_\_\_\_\_ Sun - shine, - shine on -

Piano accompaniment for the fourth system, including treble and bass clefs with notes and chords.

B♭/D



Csus2/E



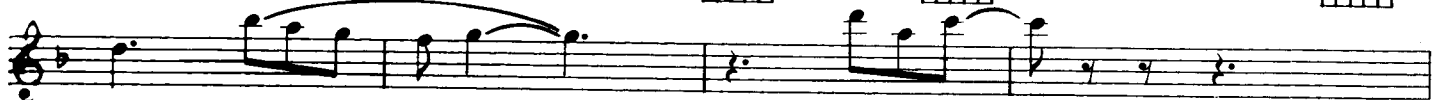
B♭/F



C



G



you.

(You. \_\_\_\_\_)

See it through!\_)



Dm



C



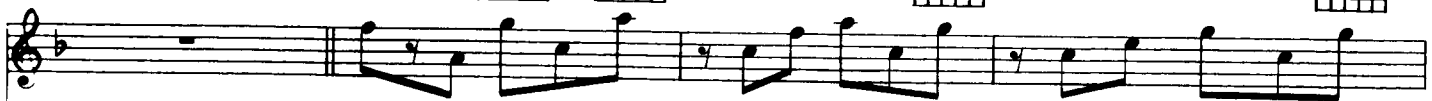
F



C



G



Talk the sim - ple smile.

Such pla - ton - ic eye!

How they drown in in -



Dm



C



F



C



G



com-pleteca-pac - i - ty! Strang - est of them all,

when the feel - ing calls,

how we drown in styl -



Dm



C





F



is - tic au - dac - i - ty! Charge

the com - mon ground,



C  G  Dm  C/E  F 

round and round and round, we liv - ing in grav - i - ty. Shake, we shake so hard.



How we laugh so loud! When we reach we be - lieve in e - ter - ni - ty.

C  G  A(no 3rd)  B(no 3rd) 



Bb(no 3rd)  A(no 3rd)  D. S.  $\frac{3}{4}$  al Coda  $\oplus$

(I be - lieve in e - ter - ni - ty.)



Coda  $\oplus$  Bb/D  C/E  Bb/F  C/G 

you.





Bb/A



C/Bb



Bb/C



C/D



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

Repeat and fade

Bb/Eb



C/F



3 fr.

F



Musical notation for the second system, including treble and bass staves with lyrics and a repeat sign.

Sun - shine,  
Sun - shine,

Eb/F



Bb/F



F



Musical notation for the third system, including treble and bass staves with lyrics and chords.

shine on, shine on you.  
shine on, shine on through.

Ab/F



3 fr.

Eb/F



Bb/F



Musical notation for the fourth system, including treble and bass staves with lyrics and chords.

Sun - shine, shine on through.  
Sun - shine, shine on you.

# IT CAN HAPPEN

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

Medium beat

Chord diagrams: C, F/C, Bb/C, F/C

Chord diagrams: C, F/C, Bb/C, F/C

Chord diagrams: C, F/C, Bb/C

No chord

*mf*

You can fool your - self. \_ You can cheat un - til\_ you're blind. \_

You can cut your heart. \_ It can

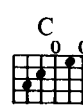
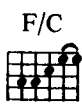
The musical score is written in 4/4 time with a medium beat. It consists of three systems. Each system includes a guitar part with chord diagrams, a vocal line, and a piano accompaniment. The first system starts with a 'No chord' instruction and a dynamic marking of *mf*. The second system contains the lyrics 'You can fool your - self. \_ You can cheat un - til\_ you're blind. \_'. The third system contains the lyrics 'You can cut your heart. \_ It can'. The guitar part uses chords C, F/C, Bb/C, and F/C. The piano accompaniment features a steady bass line and chords that support the vocal melody.



hap-pen.

You can mend the wires.

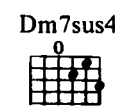
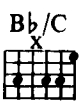
You can



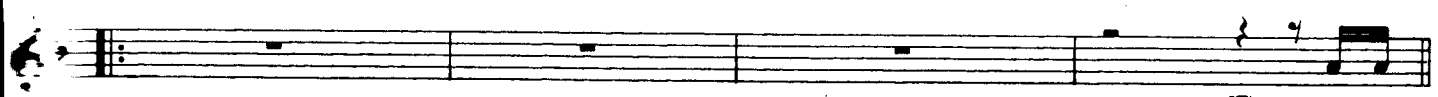
feed the soul a-part.

You reach.

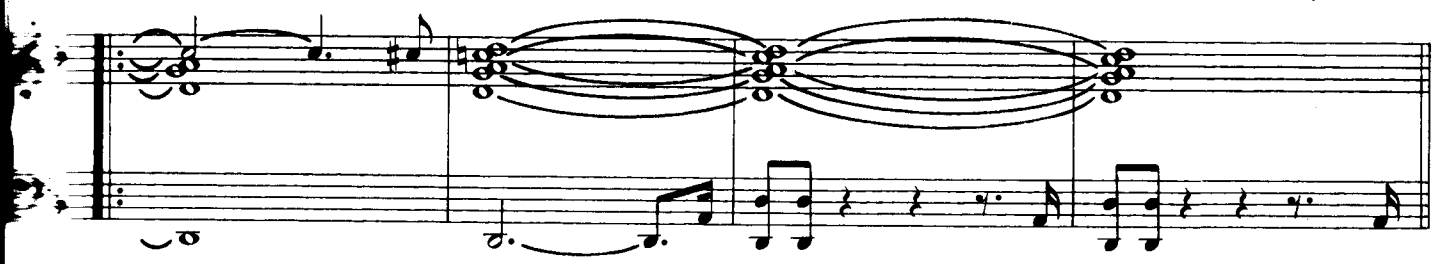
It can hap-pen to you.



It can hap-pen to me. It can hap-pen to ev-ry-one e-ven-tu-al-ly.



(It's a



Dm7sus4






con-stant fight.) A con - stant fight. — You're push - ing the nee - dle to the red. —  
 This world I like. — We ar - chi - tects of life. —

(Black and white.) Who knows who's right? — No  
 A song, a sigh, — de -




sub-sti-tute. You're born, you're dead. — (Fly by night.) Cre - at - ed out of  
 vel - op - ing words that lin - ger — through fields of green, through

fan - ta - sy, our des - ti - na - tion calls. — } Look up! —  
 o - pen eyes, this for us — to see. — }

D7  D7/C  Gmaj7/B 





— Look down! — Look out! — Look a - round! —



Gmaj7/A  D7  D7/C 




— Look up! — Look down! — There's a cra -



B♭maj7  A  C  F/C 

zy world\_ out - side. We're not a - bout\_ to lose\_ our pride. It can hap - pen to you..



B♭/C  F/C  C 

— It can hap - pen to me. — It can hap - pen to ev - 'ry-one e - ven - tu - al - ly.



F/C



Bb/C



F/C



As you hap - pen to say, — it can hap - pen to - day. — As it hap - pens it hap -

1.

Dm7sus4



2.

C



F/C



pens in ev - er - y way. pens in ev - er - y way. As you hap - pen to see, —

Bb/C



— it will hap - pen to be. — Noth - ing hap - pens to no - where and no - where.

Bb



G7



C



A7



D



G/D

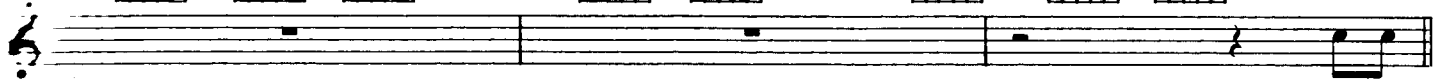


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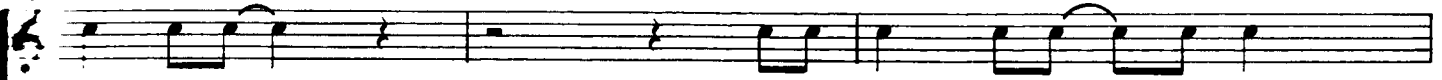


G/D





You can



fool your - self. \_

You can cheat

un - til \_ you're blind.



It can hap - pen to you. \_

It can hap - pen to me. \_

It can hap - pen to ev -



You can cut your heart. \_

It can



ry - one e - ven - tu - al - ly.

As you hap - pen to say, \_

it can hap - pen to - day. \_



F/C



C



hap - pen. You can

As it hap - pens it hap - pens in ev - er - y way.

F/C



Bb/C



F/C



C



mend the wires. — You can feed the soul — a-part. You can

*D. S.  $\frac{3}{8}$  and fade*

F/C



Bb/C



F/C



C



touch your life. — You can bring your soul — a-live.

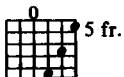


# CHANGES

Words and Music by  
 JON ANDERSON, ALAN WHITE  
 and TREVOR RABIN

Fast

Dm sus4  
 sus2



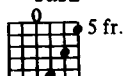
(♩ = ♪)

pp, p

1.

2.

Dm sus4  
 sus2



p, mp

1.

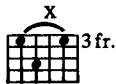
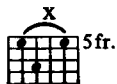
2.

Half as fast (Medium beat)

Dmsus2

B♭sus2

Csus2



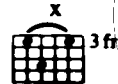
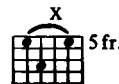
(♩ = ♪)

1. 2.

Dmsus2

B♭sus2

Csus2



mf

3. Dmsus2    B♭sus2    Csus2    F

I'm

Dm(no3rd)    Dm(no3rd)/B♭    Dm(no3rd)/C    Dm(no3rd)    Dm(no3rd)/B♭    Dm(no3rd)/C

mov - in'    through some    chang - es.    I'll nev - er    be the    same. \_\_\_\_  
 look in -    to the    mir -    ror.    I see no    hap - pi -    ness. \_\_\_\_

Dm(no3rd)    Dm(no3rd)/B♭    Dm(no3rd)/C

Some-thing    you did    touched    me. \_\_\_\_    There's  
 All the    warmth I    gave    you \_\_\_\_    has

Dm(no3rd)    Dm(no3rd)/B♭    Dm(no3rd)/C    Dm(no3rd)    Dm(no3rd)/B♭    Dm(no3rd)/C

no one    else to    blame. \_\_\_\_  
 turned to    emp -    ti -    ness. \_\_\_\_

8va

Dm(no3rd)

Dm(no3rd)/Bb

Dm(no3rd)/C



Musical staff with treble clef, showing a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4.

The  
The

Musical staff with treble clef and bass clef. Treble clef has a melodic line with a '8va' marking. Bass clef has a bass line. Lyrics: love we had\_ has fall - en, the love we used\_ to share.

Dm(no3rd)

Dm(no3rd)/Bb

Dm(no3rd)/C

Dm(no3rd)

Dm(no3rd)/Bb

Dm(no3rd)/C



Musical staff with treble clef, showing a melodic line with eighth notes and quarter notes.

love we  
love we

had\_ has  
had\_ has

fall - en,  
fall - en,

the love we  
the love we

used\_ to  
used\_ to

share.\_\_\_\_  
share.\_\_\_\_

(8va)

Musical staff with treble clef and bass clef. Treble clef has a melodic line with a '8va' marking. Bass clef has a bass line.

Dm(no3rd) Dm(no3rd)/Bb

Dm(no3rd)/C



Musical staff with treble clef, showing a melodic line with quarter notes and eighth notes.

We've  
You've

giv - en  
left me

up\_ pre -  
here\_ be -

ting\_ ing\_  
liev - in'

as  
in

8va

Musical staff with treble clef and bass clef. Treble clef has a melodic line with a '8va' marking. Bass clef has a bass line.

Dm(no3rd)

Dm(no3rd)/Bb

Dm(no3rd)/C

Dm(no3rd)

Dm(no3rd)/Bb

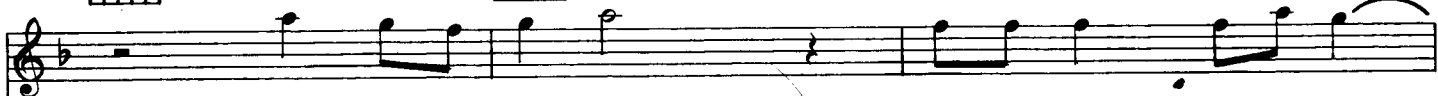
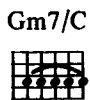
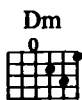
Dm(no3rd)/C



Musical staff with treble clef, showing a melodic line with a slur over several notes.

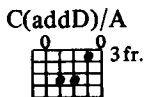
if you did - n't care.  
love that was - n't there.

Musical staff with treble clef and bass clef. Treble clef has a melodic line. Bass clef has a bass line.

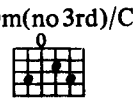
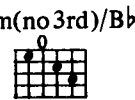
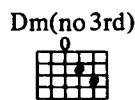
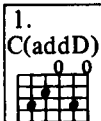


Change chang - ing plac - es.  
Change chang - ing plac - es.

Root your - self to the ground...  
Root your - self to the ground...

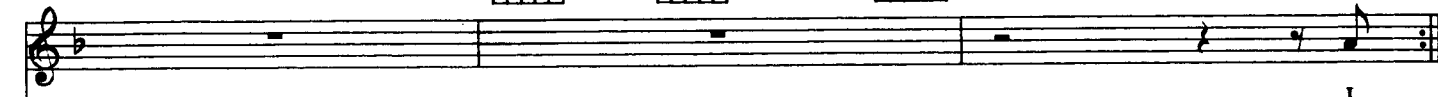
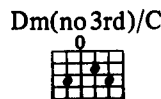
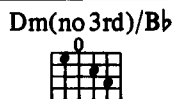
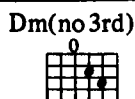


Cap - i - tal - ise\_ on this\_ good for - tune.  
Word to the wise:\_ well, you get what's com - ing.



One word can bring you round:  
One word can bring you round:

chang - es.



8va



2.

C(addD)

Dm(no3rd)

C(no3rd) Dm(no3rd)



3fr.

chang - es.

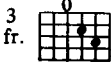
But when I look in - to\_ your\_ eyes

and

A(no3rd)

C(no3rd) Dm(no3rd)

C(no3rd) Dm(no3rd)



3 fr.

3 fr.

No chord

try to find\_ out how,

there's no way to save\_ it\_ now.

And

Dm(no3rd)

Bbsus2

Csus2



3 fr.

ev - 'ry - thing I feel\_

chang - es.

Keep look - in' for

Dm(no3rd)

Bbsus2

Csus2

Dm(no3rd)

Bbsus2

Csus2

G

3 fr.

3 fr.

3 fr.



chang - es.

Chang - es.

2.

C(addD)

Dm(no3rd)

C(no3rd) Dm(no3rd)



3 fr.



chang - es.

But when I look in - to\_ your\_ eyes

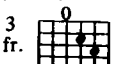
and



A(no3rd)

C(no3rd) Dm(no3rd)

C(no3rd) Dm(no3rd)



3 fr.

3 fr.

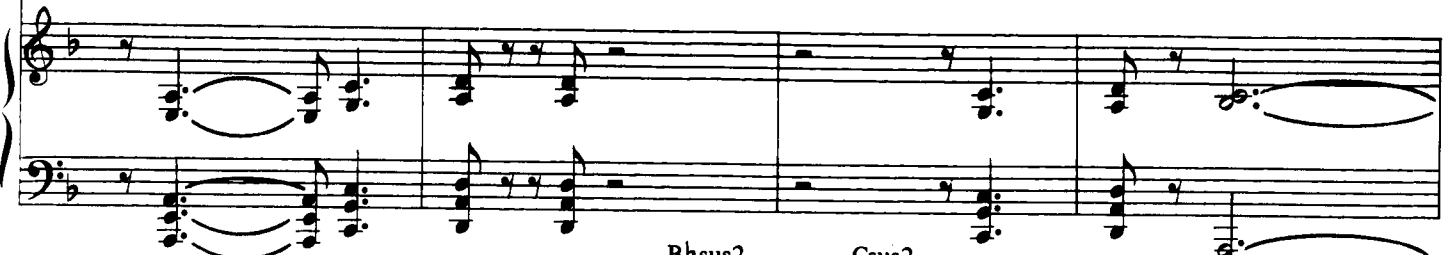
No chord



try to find\_ out how,

there's no way to save\_ it\_ now.

And



Dm(no3rd)

Bbsus2

Csus2



3 fr.



ev - 'ry - thing I feel\_

chang - es.

Keep look - in' for



Dm(no3rd)

Bbsus2

Csus2

Dm(no3rd)

Bbsus2

Csus2

G



3 fr.

3 fr.



chang - es.

Chang - es.



Dm(no 3rd)



Bbsus2



C



C(addD)



Bb(addC) 3fr.



Musical staff with guitar chords and a vocal line starting with "For some rea - son you're". Includes a 3/4 time signature and a 3-measure triplet.

For some rea - son you're

Piano accompaniment for the first system, including treble and bass clefs.

C/Bb



Bb



C



Musical staff with guitar chords and a vocal line starting with "ques - tion - ing why...". Includes a 3-measure triplet.

ques - tion - ing why... I al - ways be - lieved it gets bet - ter.

Piano accompaniment for the second system, including treble and bass clefs.

Bbmaj7/D 3fr.



C/E



Bb/F



Musical staff with guitar chords and a vocal line starting with "One dif - f'rence be - tween you and I: \_ your heart is in - side your". Includes a 3-measure triplet.

One dif - f'rence be - tween you and I: \_ your heart is in - side your

Piano accompaniment for the third system, including treble and bass clefs.

C/G



Dm(no 3rd)



Dm(no 3rd)/Bb



Dm(no 3rd)/C

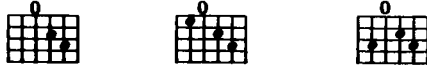


Musical staff with guitar chords and a vocal line starting with "head. One word from you... One word from me... A".

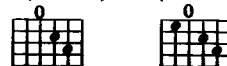
head. One word from you... One word from me... A

Piano accompaniment for the fourth system, including treble and bass clefs.

Dm(no 3rd) Dm(no 3rd)/Bb Dm(no 3rd)/C



Dm(no 3rd) Dm(no 3rd)/Bb



Dm(no 3rd)/C



clear de - sign\_ on your\_ lib - er - ty\_ Who could be - lieve, when love\_

Dm(no 3rd) Dm(no 3rd)/Bb

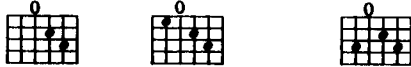


Dm(no 3rd)/C



\_ has gone, how we move on\_ like ev - 'ry - one?

Dm(no 3rd) Dm(no 3rd)/Bb Dm(no 3rd)/C



Dm(no 3rd) Dm(no 3rd)/Bb



Dm(no 3rd)/C

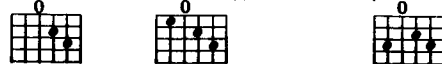


On - ly such

8va

On - ly such

Dm(no 3rd) Dm(no 3rd)/Bb Dm(no 3rd)/C



fools.

On - ly such

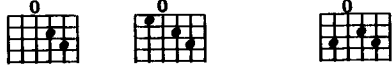
jeal - ous hearts.

8va

fools. On - ly such jeal - ous hearts.



Dm(no3rd)Dm(no3rd)/Bb Dm(no3rd)/C



Dm



Gm7/C



On - ly through love chang - es come. Change chang-ing plac - es.

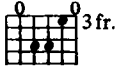
(8va)



Dm



C(addD)/A



Dm



Gm7/C



Root your-self to the ground. Cap - i - tal - ise on this good for - tune.



Dm



C(addD)



Dm



Gm7/C



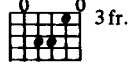
One word can bring you round: chang - es. One road to lone - li - ness,



Dm



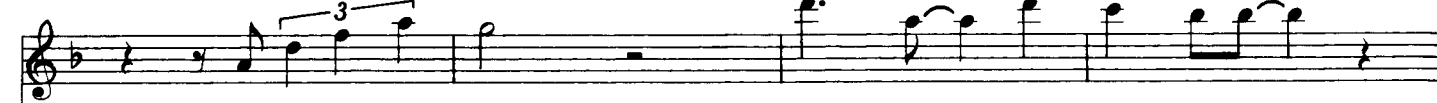
C(addD)/A



Dm

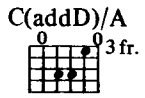


Gm7/C



it's al-ways the same. One road to hap - pi - ness,

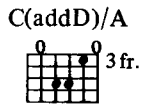




Musical staff with notes and a triplet of eighth notes.

it's call - ing your name. — Change chang - ing plac - es. (Chang - es.)

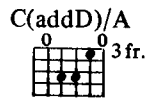
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with notes and a triplet of eighth notes.

Root your - self to the ground. — Cap - i - tal - ise — on this —

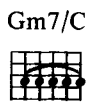
Piano accompaniment for the second system, including treble and bass staves.



Musical staff with notes and a triplet of eighth notes.

— good for - tune. One word can bring you round: chang - es.

Piano accompaniment for the third system, including treble and bass staves.

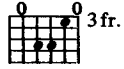


Musical staff with notes and a triplet of eighth notes.

Change chang - ing plac - es. (Chang - es.) Root your - self to the ground. —

Piano accompaniment for the fourth system, including treble and bass staves.

C(addD)/A



Dm



Gm7/C



Word to the wise: — well, you get what's com - ing.

Twice as fast (Tempo I)

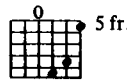
Dm



C(addD)



Dm<sup>sus4</sup><sub>sus2</sub>



One word, one word can bring you round: chang - es.

Dm



# CINEMA

Music by  
CHRIS SQUIRE, TREVOR RABIN,  
ALAN WHITE and TONY KAYE

Moderately fast



1. Eb/G




2. Eb/G



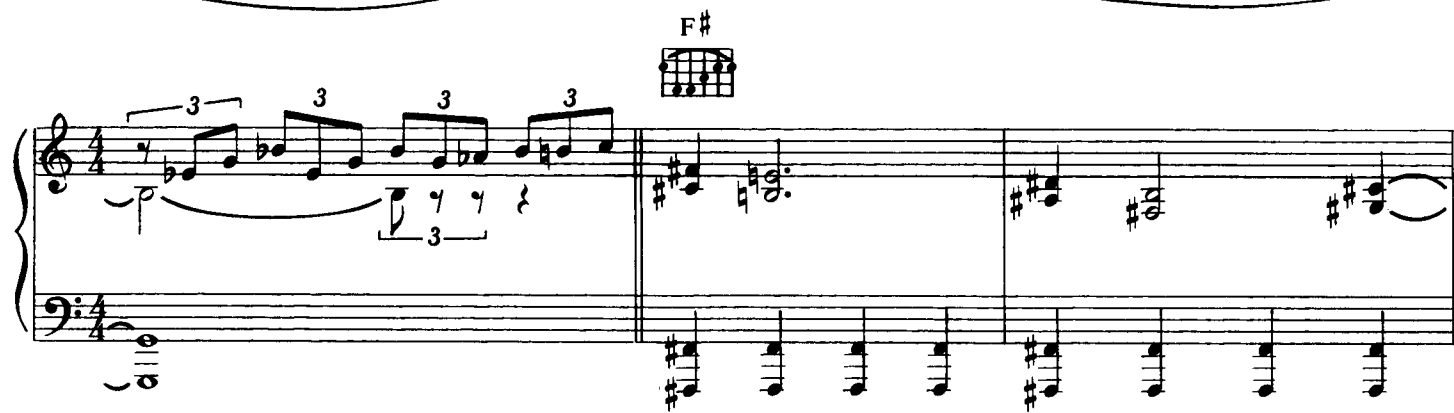
3



F#



3



Eb/Bb



F/Bb



$E_b/Bb$ 
 $F/Bb$ 
 $E_b/Bb$ 
 $F/Bb$

$b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$

$E_b/Bb$ 
 $F/Bb$ 
 $E_b/Bb$ 
 $F/Bb$ 
 $E_b/Bb$ 
 $F/Bb$

$b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$

$E_b/Bb$ 
 $F/Bb$ 
 $E_b/Bb$ 
 $F/Bb$

$b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$

$E_b/Bb$ 
 $F/Bb$ 
 $E_b/Bb$ 
 $F/Bb$

$b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$ 
 $b\bar{p}$

$E_b/Bb$ 
 $F/C$ 
 $D$

*rit.*
 $mp$

# 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

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

break - ing down the dreams we make \_\_\_\_\_ real.

N.C.

Do do do do do do do

Dum

dum

dum dum dum

dum

dum dum

*p gradual cresc.*

do do do do do do do do do do do

dum

dum

dum dum

dum

dum

dum dum dum

dum

dum dum

do do do do do do do.

dum

dum

dum dum dum

dum

dum dum dum

dum.



Tacet

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

*mp*

Down-town they're giv - ing a - way but she nev - er came back... No phone can take your place; you

know what I mean... We have the same in - trigue... as a court of kings...

C7 8fr. F 8fr. C 8fr. Dm7 6fr. C 8fr. F 8fr. C7 8fr. F 8fr. C 8fr. Dm7 6fr.

Ah, \_\_\_\_\_ leave — it.

8va

*mf*

C F C7 F C Dm7 C F C7

Ah, \_\_\_\_\_ leave

(8va)-----

F C Dm7 C F C7

it.

(8va)-----

C7 F C Dm7 C F C7

Dit dit dit dit dit dit dit

Do do do do do do do.

(8va)-----

Tacet

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.

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

Ah, \_\_\_\_\_ leave - it.

8va-----

C7 F C Dm7 C F C7 F C Dm7

8fr. 8fr. 8fr. 6fr. 8fr. 8fr. 8fr. 8fr. 8fr. 6fr.

C F C7 F C Dm7 C F C7

Ah, \_\_\_\_\_ leave-

(8va)

F C Dm7 C F C7

it.

(8va)

Tacet

Do do do do do do do do do do do

do do do do do do do do do do

do do do do do do do do do do do do do do do do.

F C Dm7 C F C7

Ah, \_\_\_\_\_ leave.

Good - bye, good - bye, good - bye, bad.

8va

F C Dm7 C F C7 F C Dm7

\_\_\_\_\_ it. Ah, \_\_\_\_\_

Hel - lo, hel - lo, heav - en. Good - bye, good - bye,

(8va)

C F C7

F C Dm7 Bb Gm7



Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains the first line of the vocal melody.

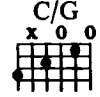
leave it.

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains the second line of the vocal melody.

good - bye, bad. Hel - lo, hel - lo, heav - en.

(8va)-----

Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.



Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains the first line of the piano accompaniment for the second system.

Piano accompaniment for the second system, including treble and bass staves with chords and melodic lines.

mp



N.C.

Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains the third line of the vocal melody.

I can feel no

Piano accompaniment for the third system, including treble and bass staves with chords and melodic lines.

mf

va

sense of meas - ure, no il - lu - sion as we take re - fuge in young

C7 8fr. F 8fr. C 8fr. Dm7 8fr.

man's pleas - ure, break - ing down the dreams we make real. Ah, \_\_\_\_\_

8va -----

C 8fr. F 8fr. C7 8fr. F 8fr. C 8fr. Dm7 8fr. C 8fr. F 8fr. C7 8fr.

leave it.

(8va) -----

F 8fr. C 8fr. Dm7 6fr. C 8fr. F 8fr. C7 8fr. F 8fr. C 8fr. Dm7 8fr. C 8fr. F 8fr. C7 8fr.

Ah, \_\_\_\_\_ leave it.

(8va) -----

D.S.<sup>al</sup> al Coda

Bb
Gm7
C7
F
C
Dm7

Coda
3fr.
8fr.
8fr.
8fr.
6fr.

Good - bye, good - bye,

heav - en. One down, one to go;— an -

*8va* -----

*f*

C
F
C7
F
C
Dm7
C
F

8fr.
8fr.
8fr.
8fr.
8fr.
6fr.
8fr.
8fr.

good - bye, bad. Hel - lo, hel - lo, heav - en.

oth - er town\_ and one\_ more show\_

*(8va)* -----

C7
F
C
Dm7
C
F
C7
N.C.

8fr.
8fr.
8fr.
6fr.
8fr.
8fr.
8fr.

Good - bye, good - bye, good - bye, bad. Leave\_ it.

One down, one to go;— an - oth - er town\_ and one\_ more show\_ Leave\_ it.

*(8va)* -----



# OUR SONG

Words and Music by  
JON ANDERSON, ALAN WHITE,  
TREVOR RABIN and CHRIS SQUIRE

Medium beat

A E A D A E A E A D

*pp* *gradual cresc.*

A E A E A D A E D F#m

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

*mf*

A/F# E/F# A/F# D/F# A/F# E/F# A/F# A/E E A/E D/E

A/E E D F#m E D A E/A A D/A

This system contains the first two measures of the piece. The guitar part features chords A/E, E, D, F#m, E, D, A, E/A, A, and D/A. The piano accompaniment is in 2/4 time, with a treble clef and a key signature of two sharps (F# and C#). The bass line consists of quarter notes and rests.

A E/A A A/F# E/F# A/F# D/F# A/F# E/F# A/F#

This system contains measures 3 through 6. The guitar part features chords A, E/A, A, A/F#, E/F#, A/F#, D/F#, A/F#, E/F#, and A/F#. The piano accompaniment continues in 2/4 time, with some measures in 3/4 time. The bass line includes quarter notes and rests.

A/E E A/E D/E A/E E D F#m

This system contains measures 7 through 10. The guitar part features chords A/E, E, A/E, D/E, A/E, E, D, and F#m. The piano accompaniment continues in 2/4 time, with some measures in 3/4 time. The bass line includes quarter notes and rests.

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

This system contains measures 11 through 14. The guitar part features chords E, D, A, E/A, A, D/A, A, E/A, and A. The piano accompaniment continues in 2/4 time, with some measures in 3/4 time. The bass line includes quarter notes and rests.

A/F# E/F# A/F# D/F# A/F# E/F# A/F# A/E E A/E D/E

This system contains measures 15 through 18. The guitar part features chords A/F#, E/F#, A/F#, D/F#, A/F#, E/F#, A/F#, A/E, E, A/E, and D/E. The piano accompaniment continues in 2/4 time, with some measures in 3/4 time. The bass line includes quarter notes and rests.

A/E E D F#m E No chord

This system contains the final two measures of the piece. The guitar part features chords A/E, E, D, F#m, and E, followed by a measure with no chord. The piano accompaniment continues in 2/4 time, with some measures in 3/4 time. The bass line includes quarter notes and rests.

D E/D C/D D

First system of musical notation. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are four guitar chord diagrams: D (x02321), E/D (020202), C/D (000233), and D (x02321). The bass clef staff contains a melodic line with a long note in the first measure, followed by eighth notes in the second and third measures, and a quarter note in the fourth measure.

E/D C/D D

Second system of musical notation. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are three guitar chord diagrams: E/D (020202), C/D (000233), and D (x02321). The bass clef staff continues the melodic line with eighth notes and quarter notes.

D E/D C/D

Third system of musical notation. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are three guitar chord diagrams: D (x02321), E/D (020202), and C/D (000233). The bass clef staff continues the melodic line. The lyrics "To - le - do was just an - oth - er good stop a - long" are written below the staff.

To - le - do was just an - oth - er good stop a - long

Ev - er tried driv - ing it to gold - en heights, just

Fourth system of musical notation. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff continues the melodic line. The lyrics "Ev - er tried driv - ing it to gold - en heights, just" are written below the staff.

Ev - er tried driv - ing it to gold - en heights, just

D E/D

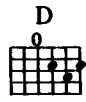
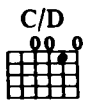
Fifth system of musical notation. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are two guitar chord diagrams: D (x02321) and E/D (020202). The bass clef staff continues the melodic line. The lyrics "the good king's high way. My for - ti - fi - ca - tion took me" are written below the staff.

the good king's high way. My for - ti - fi - ca - tion took me

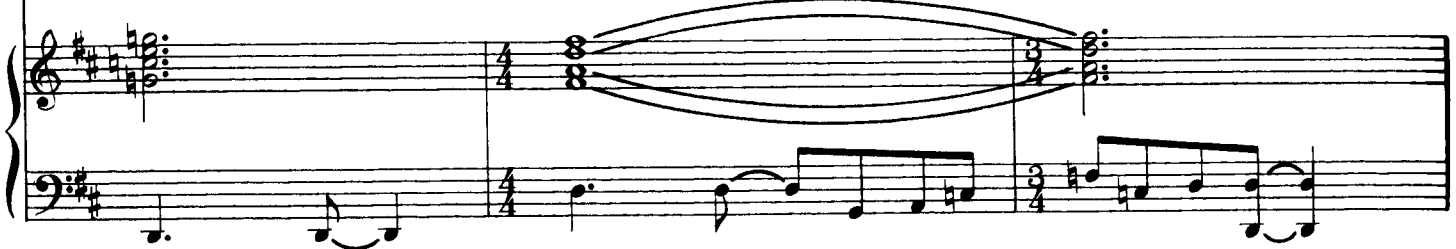
sim - ply jiv - ing it? My mys - ti - fi - ca - tion, it

Sixth system of musical notation. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff continues the melodic line. The lyrics "sim - ply jiv - ing it? My mys - ti - fi - ca - tion, it" are written below the staff.

sim - ply jiv - ing it? My mys - ti - fi - ca - tion, it



by sur - prise — and hit me send - ing me side - ways.  
got a jewel — skies cra - zy spac - ing it.



Spell - bound, — round - ly, — good for — sun - shine. —  
Hot sun, — crowd - ed, — screams high — voic - es. —



To Coda

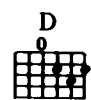
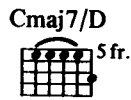


Can't help — think - ing. — Sing - ing  
Sing - ing — speech - less. —

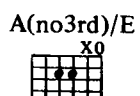
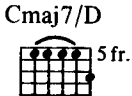


"Rule Bri - tan - nia," and this is where it grabs you.





There's meth - od in the key of C. To -



le-do's got to be the sil - ver cit - y in this good coun - try. Our



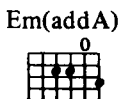
song, it gives us a rea - son. Our



song, that good mel - o - dy.



Mu - sic has mag - ic, that stuff of syn - co - pa - tion.



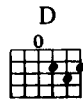
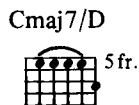
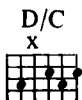
*D. S. al Coda*

N.C.

*Coda*



Touching of the heal - ing heart. — So this is where we real - ly start. —



— Mu - sic is a shout of fore - gone con - clu - sions as

Cmaj7 D

D/E

A

E/A

A

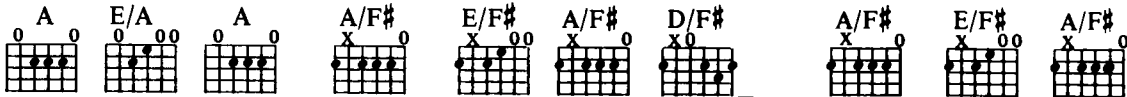
D/A



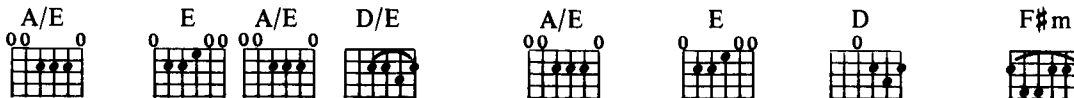
Musical staff with treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. It contains the vocal melody line.

long as mu - sic plays its part, — good good part.

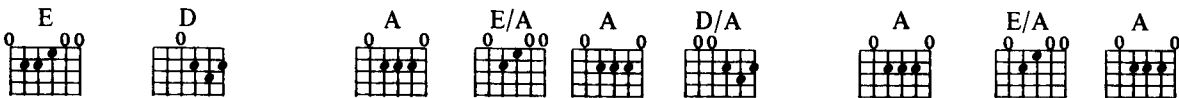
Piano accompaniment for the first system, including both treble and bass clef staves.



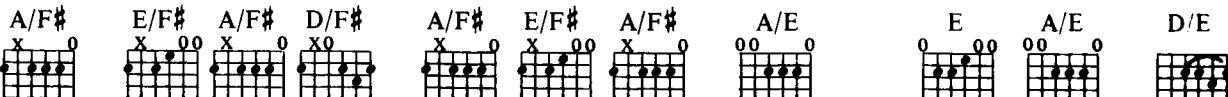
Musical staff with treble clef and piano accompaniment for the second system.



Musical staff with treble clef and piano accompaniment for the third system.



Musical staff with treble clef and piano accompaniment for the fourth system.



Musical staff with treble clef and piano accompaniment for the fifth system.

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

This system contains guitar chord diagrams for A/E, E, D, A/D, D, G/D, D, and A/B. The piano accompaniment is in 2/4 time, with a key signature of two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef.

D/B A/B D/B G/B D/B A D/A Dsus2/A D/A Dsus4/A

This system contains guitar chord diagrams for D/B, A/B, D/B, G/B, D/B, A, D/A, Dsus2/A, D/A, and Dsus4/A. The piano accompaniment continues in 2/4 time with the same key signature.

G(no3rd) B(no3rd) A(no3rd) B(no3rd)

This system contains guitar chord diagrams for G(no3rd), B(no3rd), A(no3rd), and B(no3rd). The piano accompaniment includes a section marked "R.H." (Right Hand) in the bass clef. The time signature changes to 3/4.

A(no3rd) B(no3rd) A(no3rd) G D

Our song,





This system contains guitar chord diagrams for A(no3rd), B(no3rd), A(no3rd), G, and D. The piano accompaniment includes the vocal line "Our song," in the treble clef. The time signature is 4/4.

Am C D


it gives us a rea - son. Our song,





This system contains guitar chord diagrams for Am, C, and D. The piano accompaniment includes the vocal line "it gives us a rea - son. Our song," in the treble clef. The time signature is 4/4.




Em  D/F#  G  D 




that good mel - o - dy. Mu - sic and




Am  C  Am/C  D 




mag - ic, it's good clear syn - co - pa - tion.




Cmaj7  D/C  Cmaj7 

Treat it good, - treat it right - ly,



D/C  Cmaj7/D  D  5fr.

and if you get it flow - ing the



Cmaj7/D



D/E



Cmaj7/F#



har - mo - ny is glow - ing.

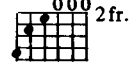
So get read - y.

So get

D/G



Cmaj7/A



D/B



read - y.

Don't go, To - le - do. To - le - do, don't go.

Cmaj7



D



Cmaj7/D



Mu - sic, good — to you.

Mu - sic, good —

D



A



E/A



A



D/A



A



E/A



A



— to you.

A F# E F# A/F# D/F# A/F# E/F# A/F# A E E A E D/E

A/E E D F#m E D A E/A A D A

A E/A A A/F# E/F# A/F# D/F#

A/F# E/F# A/F# D(no3rd) F#(no3rd)

E(no3rd) F#(no3rd) E(no3rd) F#(no3rd) E(no3rd)

# CITY OF LOVE

Words and Music by  
JON ANDERSON and TREVOR RABIN

Moderately Slow Hard Rock beat

No chord

*p* *gradual cresc.*

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of eighth notes and chords that gradually increase in volume. The left hand plays a steady bass line of quarter notes.

3 3 3

Cit - y of love, cit - y of love, cit - y of love.

The vocal line features three triplet eighth notes on each of the three notes. The piano accompaniment continues with the same bass line as the introduction, while the right hand plays chords and eighth notes.

N.C.

Once bit - ten, twice shy. No, no re - grets\_ at all.\_ Jus - tice, bod - y smooth take o -

The vocal line continues with eighth notes and rests. The piano accompaniment remains consistent with the previous sections.

ver.

Good girls, they work the cit - y.

Good guys, they spike you hard...

How they jive and jin - gle when you're in their back - yard.

Street cor - ner won - der lust

beck - on - ing the good guy.

Take this,

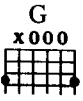
get that;

have a good time.---

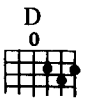
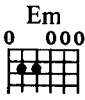
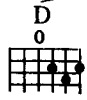
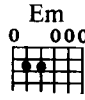
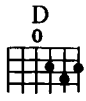
N.C.



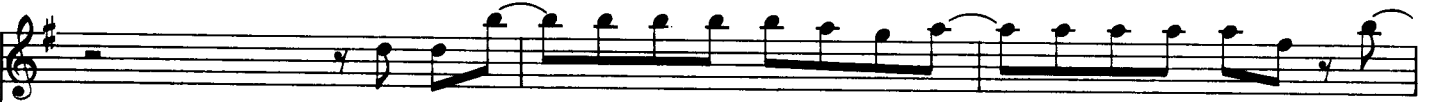
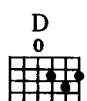
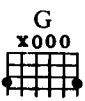
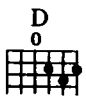
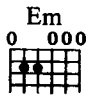
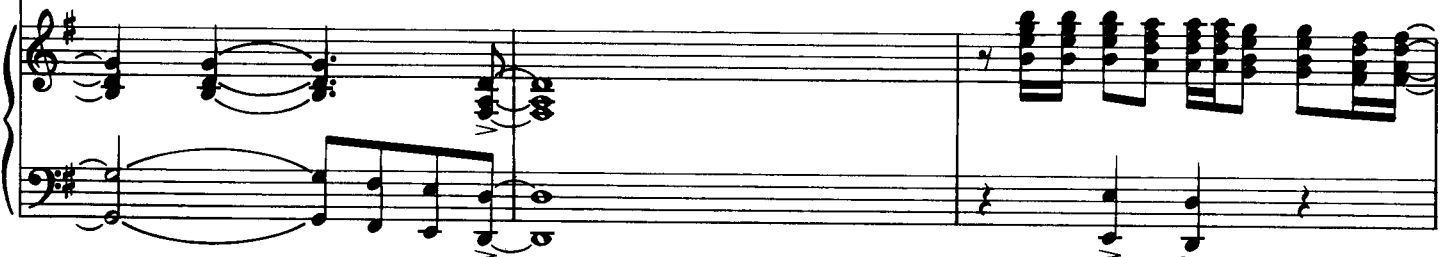
He young and tac - tile; he read - y for an - y - thing that is.



How they jive and jin - gle; they've read the book\_ that gives. We'll be wait -



ing for the night, we'll be wait - ing for the night to — come..



We'll be wait - ing for the night, we'll be wait - ing for the night to come..



bsus4



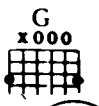
N.C.

N.C.

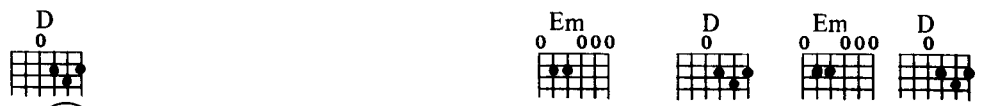
Su - per - vise this good treat - ment; al - ter - na - tive line by line.

So the street guys so ob - serv - ant take him for a ride; have a good time.

Like a leg - end, the man he sharp; his wom - en glad - ly watch - ing.



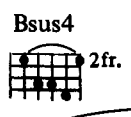
As he strides out of the dark, bet-ter be quick; get a-way. We'll be wait-



ing for the night, we'll be wait-ing for the night to, to come.



We'll be wait-ing for the night, we'll be wait-ing for the night to come.



N.C.



N.C.

Em  
0 000

N.C.

Em  
0 000

N.C.

Good tim - ing has its good price. One trick and you're stuck with the dice.

G  
x000

D/F#  
x0

G  
x000

How they jive and jin - gle when you're their sac - ri - fice. Fast as light - ning,

D/F# x0  
G x000  
D/F# x0  
G x000

go, go get high. He's look - ing good. Once bit - ten, twice shy.

G/F# x000  
Em 0 000  
G x000

No wom - an, no cry, no wom - an, don't cry. We'll be wait -

D 0  
Em 0 000  
D 0  
Em 0 000  
D 0

ing for the night, we'll be wait - ing for the night to — come..

Em 0 000  
D 0  
G x000  
D 0

We'll be wait - ing for the night, we'll be wait - ing for the night to — come..

N.C.

We'll be wait - ing for the night, we'll be wait -

ing for the night to come.

N.C.

N.C.

*ff*

1.

2

N.C.

N.C.

1.2.3.

4.

# HEARTS

Words and Music by  
 JON ANDERSON, CHRIS SQUIRE,  
 TREVOR RABIN, ALAN WHITE  
 and TONY KAYE

Moderately slow



The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The tempo is marked 'Moderately slow'. The key signature has one flat (B-flat).



The second system of the musical score includes the vocal line with lyrics: "Hear - ing, talk - ing, yes, I". The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *mp* is present. An 8va line is indicated above the piano part.



The third system of the musical score includes the vocal line with lyrics: "love you. Set your heart sail on the riv - er; look a - round you as you drift down-stream." The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *mp* is present. An 8va line is indicated above the piano part.

talk - ing, love you.

(8va) Pour - ing souls in - to - the o - cean, take ac - count of all - you've seen.

Gm  
3fr.

One peo - ple, to - geth - er, free - dom for to - day. So eas - y the fu - ture,

(8va)

Dm  
0

so see the chil - dren's way. Love me,

(8va)

Gm  
3fr.

teach me, know me. One peo - ple, to - geth - er,

(8va)

free - dom for to - day. To - mor - row, for - ev - er, so see the peo - ple's way

(8va)-----

Am 0      G/B x0      Am/C x0      Am/E 0      G x000      G/B x0      C 0 0      Bbmaj7

*mf*

Dm 0

Man - y moons cas - cade one riv - er; they light from side to side. As we cross in close prox - im - ity,

Gm 3fr.

like riv - ers our hearts en - twine. How we talk, how we teach our chil - dren.

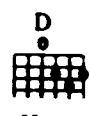

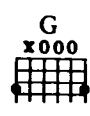
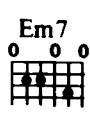
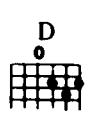
How we move, we di-rect our eyes. All the sens - es tuned dis - cov - er - y

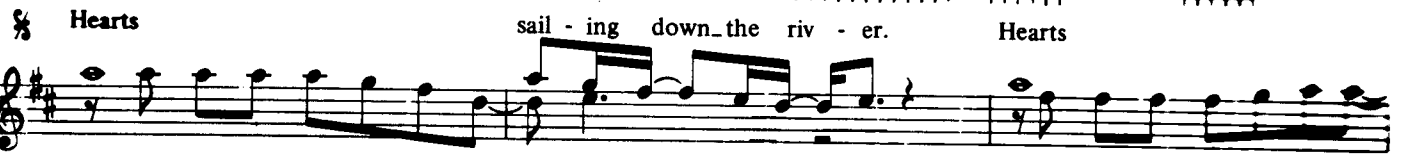
as and as and when our hearts de - cide. Be read - y now, be ye cir - cle;

be the cen - tral force ye life. As the game ex - tends the cy - cle,

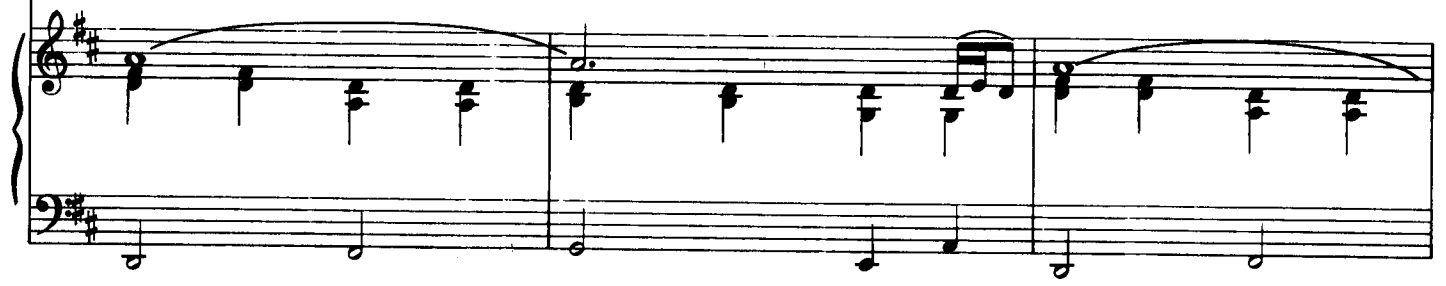
be read - y to - move.



D 
 D/F# 
 G 
 Em7 
 Em7/A 
 D 
 D F# 

Hearts sail - ing down the riv - er. Hearts  


One heart's for love, one's for giv - ing. Two hearts are bet - ter than one.

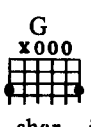
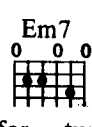
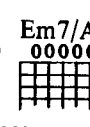
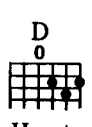
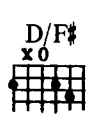
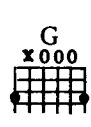


G 
 C9 
 D 
 D/F# 

throw - ing out a line. Hearts To Coda   


I hear - ing it, I liv - ing it, I be -



G 
 Em7 
 Em7/A 
 D 
 D/F# 
 G 

shar - ing out your for - tunes. Hearts in and out of  


lieve in it. Two hearts are bet - ter than one.



Bb



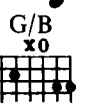
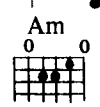
time.

Dm



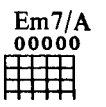
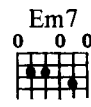
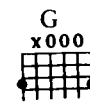
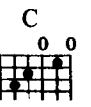
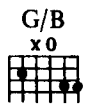
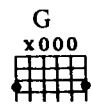
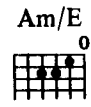
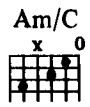
Hear - ing, talk - ing,

*Sva*



yes, I love.

*(8va)*

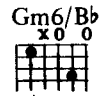


*D.S. al Coda*

Coda

shar - ing out your for - tunes.

lieve in it, I lov - ing it.



Hearts

in and out of

time.

Two hearts are bet - ter than one.

No chord

*ff* R.H.

C D C D C

Who would be - lieve - you? Wise - men do -

D C D C

Days that we knew it clear - with you -

D C D C

You sing the an - swers, ques - tion time -

D C D C



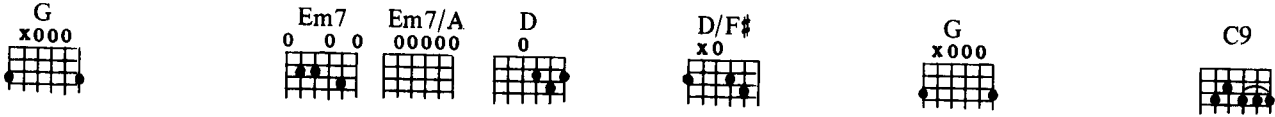
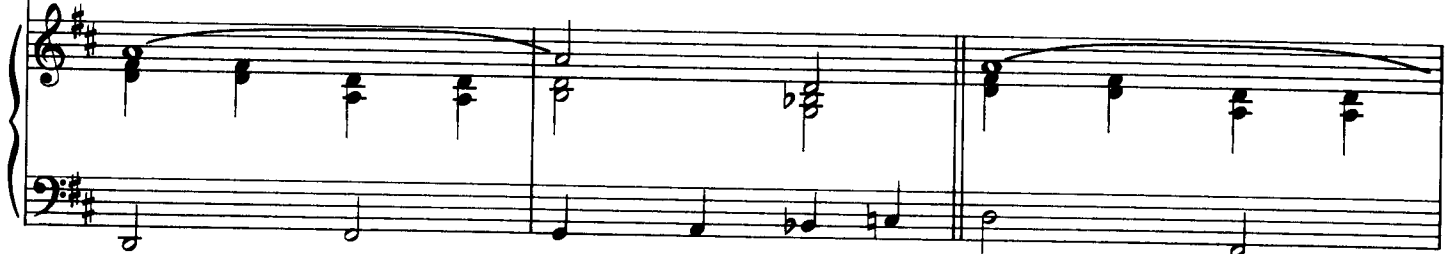
Hearts

in and out\_ of time.

Hearts



Two hearts will al - ways be in and out\_ of time. One heart's for love, one's for giv -



sail - ing down\_ the riv - er.

Hearts

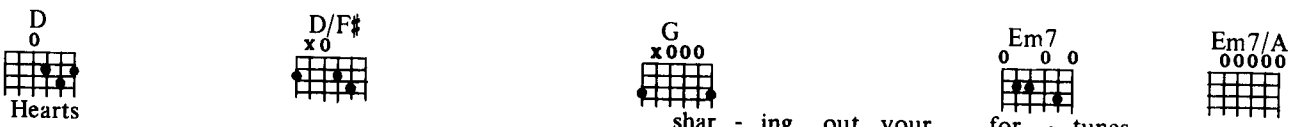
throw - ing out\_ a line...



ing.

Two hearts are bet - ter than one. —

I

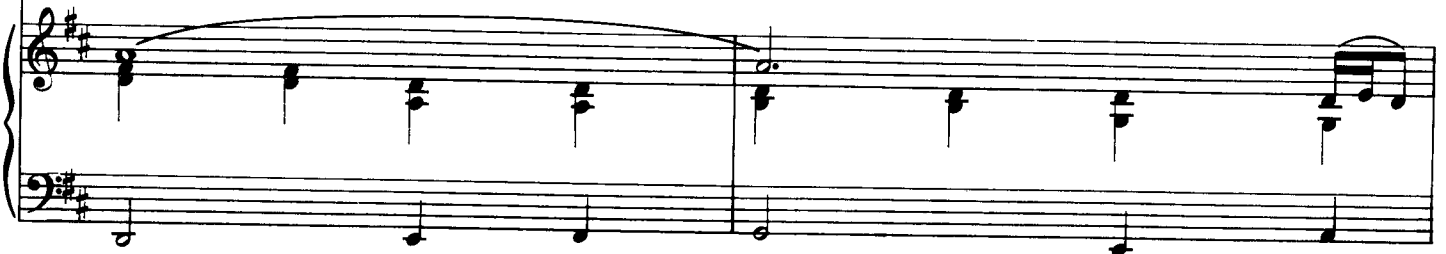


Hearts

shar - ing out\_ your for - tunes.



hear - ing it, I liv - ing it, I be - lieve in it, I lov - ing it.





Hearts



in and out— of time.



Two hearts are bet - ter than one.

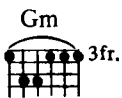
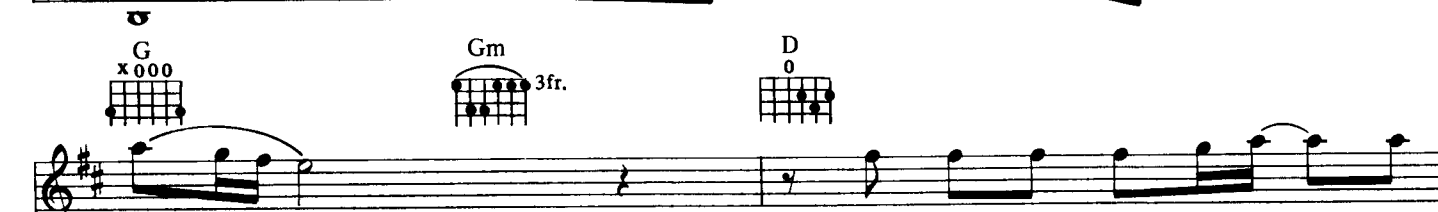


As we flow— down life's riv - ers,

I see the stars— glow, one by

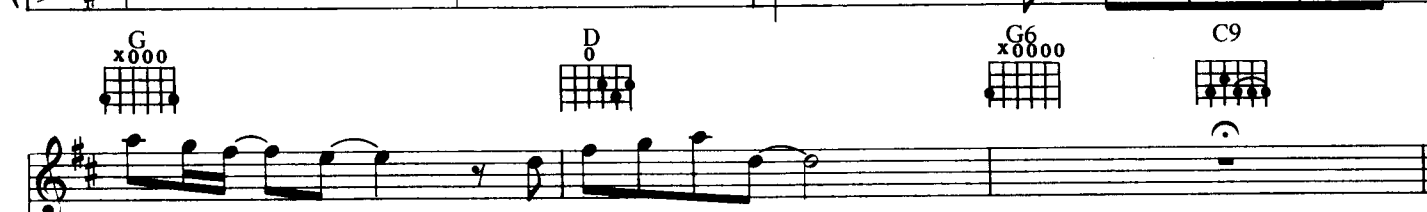


*mp*



one.

All an - gels of the mag - ic



con - stel - la - tion— be sing - ing us now.

