

GUITAR ANTHOLOGY SERIES

JETHRO TULL



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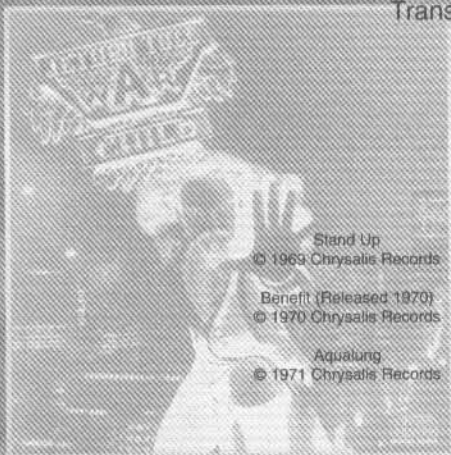
GUITAR ANTHOLOGY SERIES

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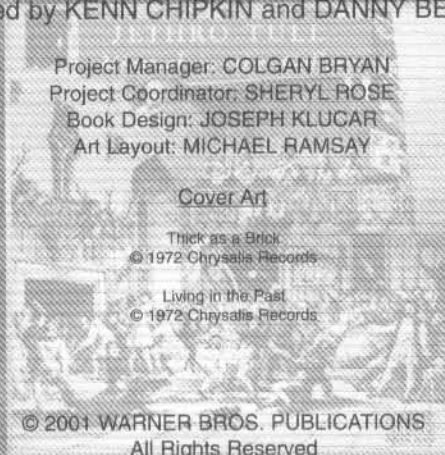


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Transcribed by KENN CHIPKIN and DANNY BEGELMAN



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Minstrel in the Gallery
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Too Old to Rock 'n' Roll: Too Young to Die!
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AQUALUNG

Words and Music by
IAN ANDERSON and
JENNIE ANDERSON

Gtr. 2 Capo 3rd fret:

Allegro (♩=120)

N.C.

Rhy. Fig. 1

* Gtr. 2

Sit - ting on a park bench, eye - ing lit - tle girls with -

Gtr. 1 (no capo)

Riff A --- Drum fill --- Riff B

* Gtr. 2 is Capo 3rd fret

(end Rhy. Fig. 1)

F E♭ F E♭ F G♭ D♭¹ E♭¹ D♭¹ G♭ E B D

bad in tent.

(end Riff B)

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w/Riff B

w/Rhy. Fig. 1

N.C. Db Eb F Eb F

Snot's run-ning down his nose, greas - y fin - gers smear - ing shab - by clothes, -

Eb F Gb Db¹ Eb¹ Db¹ Gb E B D w/Riff B

hey Aq - ua - lung. Dry-ing in the cold sun,

w/Rhy. Fig. 1 & Riff B

Db Eb F Eb F

watch - ing as the fril - ly pant - ies run,

Riff C

TAB: 3 3 3 (3) 5 5 5 7 7 7 5 7

Eb F Gb Db¹ Eb¹ Db¹ Gb E B D

hey Aq - ua - lung.

(end Riff C)

TAB: 5 7 6 3 5 5 5 5 3 3 3 6 6 4

w/Riff B

w/Riff C & Rhy. Fig. 1

N.C. Db Eb

Feel - ing like a dead duck, spit - ting out piec - es of his

F Eb F Eb F Gb Db¹ Eb¹ Db¹ Gb

bro - ken luck, oh Aq - ua - lung. (2nd time) hey

To Coda ⊕

Rhy. Fig. 2

E B D Gm Gm Gm7 F Gm7 F Gm7

(Vocals Filtered) Sun streak-ing cold, an

F Fsus F Gm7 C C9 C C9 Cm C(9)

old man wand' - ring lone - ly. Tak - ing time the

(end Rhy. Fig. 2)

Gm Gm7¹ Gm F Gm7 F Gm7 F Fsus F Gm7

on - ly way - he knows. -

w/Rhy. Fig. 2

Gm Gm7 F Gm7 F Gm7 F Fsus F Gm7 C C9 C C9

Leg - hurt - ing bad, as he bends to pick - a dog - end,* he

Cm C(9) Gm Gm7¹ Gm F Gm7 F Gm7 F Fsus F Gm7

goes down to the bog and warms his feet.

w/Rhy. Fig. 2

F Gm7 F Gm7 F Fsus F Gm7 Gm Gm7 F Gm7 F Gm7

Feel - ing a - lone the

* Cigarette butt

F Fsus F Gm7 C C9 C C9 Cm C(9) Gm Gm7¹ Gm

ar - my's up the road sal - va - tion a la mode and a cup of

w/Rhy. Fig. 2

F Gm7 F F Gm7 F Fsus F Gm7 Gm Gm7 F Gm7 F Gm7

tea. Aqu - a - lung my friend don't you

F Fsus F Gm7 C C9 C C9 Cm C(9)

start a - way un - eas - y. You poor old sod you

Rhy. Fig. 3

Gm Gm7¹ Gm F Gm7 F Gm7 F Fsus F Gm7 F Gm7 F

see it's on - ly me.

♩=176 Presto

F Gm7 F Fsus F Gm7 Gm F Gm7

Do you still re - mem - ber De -

F Gm Gm7¹ Gm

cem - ber's fog - gy freeze, when the ice that clings on

F Gm7 F Gm Gm7¹

to your beard was scream - ing ag - o - ny? (sans filter:) Hey! Then you

Gm F Gm7 F Gm

snatch your rat - tel - ing last — breaths with deep sea div - er sounds — and the

Cm F Gm7 F Fsus F Gm7

flow - ers bloom — like — mad - ness in — the — spring. —

Rhy. Fig. 4

F Gm7 F Fsus F Gm7 Gm F Gm7

Sun — streak - ing cold, — an

F C C(9) Cm Gm

old man wand' - ring lone - ly, tak - ing time — the

Gm Gm7 F Gm7 F Fsus F Gm7

on - ly way — he — knows.

w/Rhy. Fig. 4

Gm F Gm7 F C C(9)

Leg hurt - ing bad, — as he bends to pick — a dog - end, he

Cm Gm Gm7 F Gm7 F Fsus F Gm7

goes down to the bog and warms his feet.

F Gm7 F Fsus F Gm7 Gm F Gm7

w/Rhy. Fig. 4

Wo - o - ho - ho. Feeling a - lone, the

F C C(9) Cm Gm

ar - my's up the road, sal - va - tion a - la mode.

Gm7 F Gm7 F Fsus F Gm7 Gm

w/Rhy. Fig. 4

and a cup of tea. Aq - ua - lung my

F Gm7 F C C(9) Cm Gm

friend, don't you start a - way un - eas - y. You poor old sod, you

Gm7 F Gm7 F Fsus F Gm7 F Gm7

see it's on ly me. oh whoa.

Interlude:
Gm

F

F

Musical staff with notes and chords F, Gm, F. Includes a 7-measure rest and a 3-measure triplet.

Gtr. 1

Musical staff for Gtr. 1 with various articulations and a triplet.

T
A
B

TAB staff for the first system with fret numbers: 7, 6 8 10 (10), (10), 3 2 2 3 (3).

Musical staff with notes and chords C, Gm. Includes a 7-measure rest and a 3-measure triplet. Chord C is labeled as (Doubled by 2nd guitar).

T
A
B

TAB staff for the second system with fret numbers: (3), 3 5 3 5 5 7, (7), 3 3 5 7 5 5.

Musical staff with notes, chords Cm, Gm, and feedback markings: Feedback (2nd gtr.), Feedback (1st gtr.), 8va, pp, f.

T
A
B

TAB staff for the third system with fret numbers: 3, 4 5, (5), 3 (3), 3, (3).

F

Guitar Solo:
 Gr. 2 cont. simile

Chords: Eb, F

TAB: 3 5 7 0 (6) (6) (5) 7 (7) 9 | 0 10 0 10 12 10 10 10 | 10 12 10 12 12 10 10

Chords: Gm, Eb

III pos.

TAB: 12 10 10 12 10 12 10 10 | 12 10 12 10 10 10 5 3 5 1 (5) 3 5

Chords: F, Gm, Eb

TAB: (5) 3 (3) 3 5 3 5 | (5) 3 5 5 3 5 3 | (3) 5 7 0

Chords: F, Gm, Eb

TAB: (6) 0 0 7 | 0 0 0 10 0 | (6) 0 0 0

Chords: F, C^{VI}, Gm

TAB: (6) 0 0 0 0 0 0 0 | (6) 0 7 6 5 3 5 3 | 5 3 5 3 5 3 5

E \flat F

T
A
B

T
A
B

Allegro (♩=120)

w/Rhy. Fig. 2

Gm Gm7 F Gm7 F Gm7 F Fsus F Gm7

Dee ___ dee dee dee, ___ dec dec dee dec ___ dee dec, .

C C9 C C9 Cm C(9) Gm (Gm7¹) Gm

dec dec dee dee dec dec _____ dec dec dee dec, .

w/Rhy. Fig. 2

F Gm7 F Gm7 F Fsus F Gm7 Gm Gm7

Aqu - a - lung my

F Gm7 F Gm7 F Fsus F Gm7 C C9 C C9

friend, _ don't you s - start a - way _____ un - cas - y. You

w/Riff D (Gtr. 2)
Cm

Gm

F

Gm7 F

poor old sod, — you see it's on - ly — me, yeah. —

F Gm7 F

Fsus F Gm7

F

Gm7 F

Gm7 F

Gm7 F

Hmm. —

Acoustic Tacet
w/Riff A

w/Riff A

(Drum fill) D.S. $\frac{3}{8}$ al Coda

⊕
Coda Acoustic Tacet
w/Riff A

(Drum fill)

w/Riff A

Acoustic and Electric guitar:

$\text{♩} = 86$

D \flat

w/Riff A

(Drum fill) Oh oh —

E \flat

F

oh, Aq - ua - lung. —

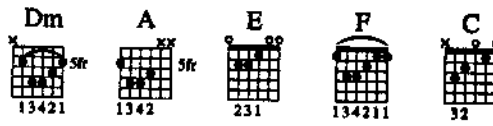
Riff D Cm Gm

Gtr. 2

T
A
B

BOURÉE

Words and Music by
IAN ANDERSON



Tempo I ♩ = 126 (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

***Flute** (Dm) (A) (E) (Dm) (F) (C)

Bass

mf

7 5 6 7 6 7 6 5 7 6 7 5 6 7

*2 Flute parts are represented by opposite stem directions

(A) (Dm) (A) (E) (Dm) (F)

7 6 7 5 6 7 5 6 7 6 7 6 5 7

Gtr. 1 (Electric)

Dm A E

7 5 5 6 6 5 7 6 5 6 7 6

Dm F C A Dm

7 8 5 7 | 8 7 5 5 | 7 7 8 5 8

A E Dm F

5 8 7 8 | 7 8 5 7 | 8 7 5 7 | 8 8 7

Flute Solo I: (ad lib.)

Dm A E Dm F C A Dm

5 8 7 7 8 | 7 8 5 7 | 8 7 5 7 | 7 8 7 5 8 7

A E Dm F C F

Dm A C Dm C Dm A Dm

A C Dm C Dm A Dm

(♩♩ = ♩♩)
 Flute Break: (ad lib.)

Dm

Gtr. 1 *Flute Solo II: (ad lib.)*

Dm7 **Gm7**

TAB

Bass

TAB

Dm7 **Gm7** **Dm** **A**

TAB

TAB

C **Dm** **C** **Dm** **A** **Dm**

TAB

TAB

(♩ = ♩)

Bass Solo: (ad lib.)

Dm

A

E

Dm

F

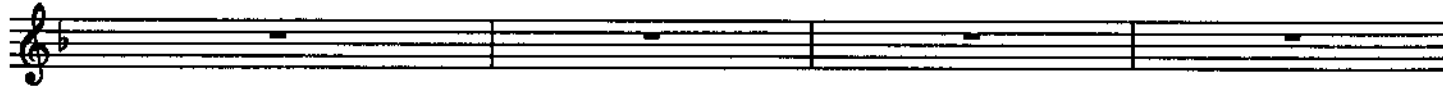
C

A

Dm



(Cont. rhy. simile)



A

E

Dm

F

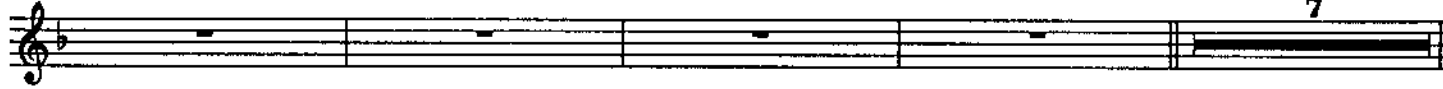
C

F

(♩ = ♩)

N.C. (Solo continues)

7



rit.

Flute

C5

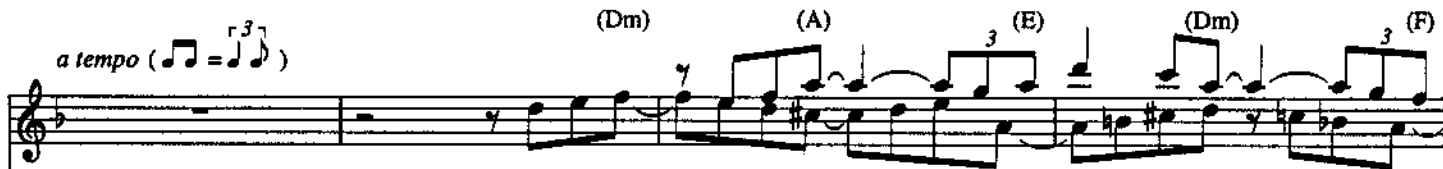
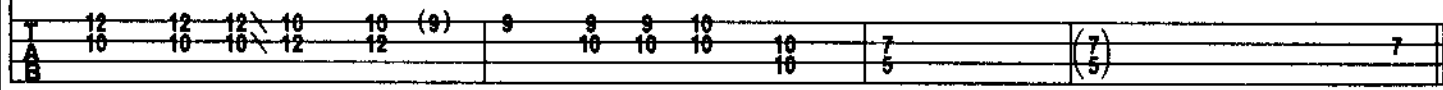
Dm

(C)

(F/C)

(C/G)

Dm



a tempo (♩ = ♩)

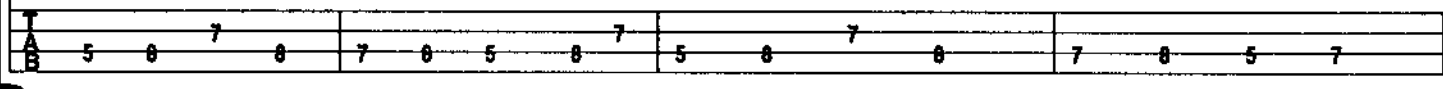
(Dm)

(A)

(E)

(Dm)

(F)



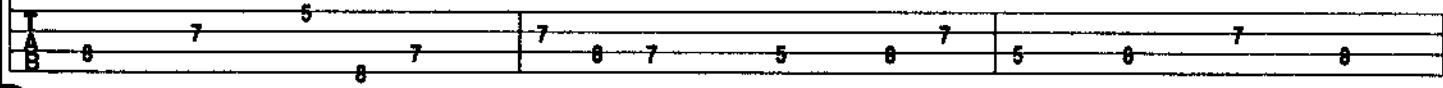
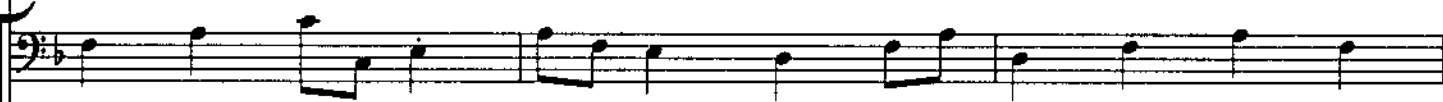
(C)

(A)

(Dm)

(A)

(E)



(Dm) (F)

7 8 5 7 8 7 5 5 8 8 5 7

Dm A E Dm F C

(Cont. rhy. simile)

5 6 7 8 7 8 5 7 8 7 5

A Dm A E Dm

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

F C F Dm A

8 7 5 7 8 6 7 5 (5) 6 7 8

Dm

F

C

A

Dm

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle staff is a bass clef with a similar rhythmic accompaniment. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one flat, showing fingerings for the notes in the treble and bass staves.

A

E

Dm

F

A

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a trill. The middle staff is a bass clef with a similar rhythmic accompaniment. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one flat, showing fingerings for the notes in the treble and bass staves.

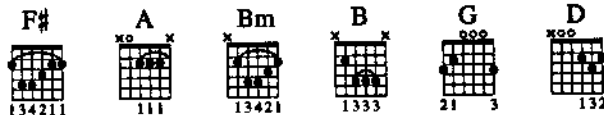
Flute cadenza
N.C.

Dm

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, including a trill. The middle staff is a bass clef with a similar rhythmic accompaniment. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one flat, showing fingerings for the notes in the treble and bass staves.

BUNGLE IN THE JUNGLE

Words and Music by
IAN ANDERSON



Moderately ♩=96

Intro:

* N.C.(Bm)

(A)

(G#m7(b5))

(Bm)

(A)

Flute

Gtr. 1

mf

T 3 2 3 2 2 3 2 4 3 4 4 2 4 2 3 2 3 2 2 3 2

A

B

* Chords implied by Gtr., Flute & Bass gtr.

(G#m7(b5)) (Bm) (A) (G#m7(b5))

T 4 3 4 4 3 4 2 3 2 3 2 2 3 2 4 3 4

A

B

Verse:

(Bm)

(D)

(Em)

(F#)

(Bm)

(D)

1. Walk-ing through for - ests of palm-tree a - part - ments, - scoff at the mon - keys who

2. 3. See additional lyrics.

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

A

B

* Gtr. 2 doubles Gtr. 1

(Em) (F#7) (Bm) F# A Bm **A/C#

live in their dark — tents. — Down by the wa — ter — hole, drunk ev — 'ry Fri — day, —

TAB 2 0 2 4 3 4 2 2 2 2 2 2 5 5 2 2 2 2 5 5 4 4 4 4 5 5

* Gtr. 2 doubles Gtr. 1.

** Bass Gtr. plays C#

F# A Bm A/C# F# A

w/Fill 1 (Gtr. 2) Gtr. 3 (Acoustic) *mf*

eat - ing their nuts, sav - ing their rais - ins for Sun - day. — Li - ons and ti - gers who

TAB 2 2 2 2 5 5 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 5 2 2 2 2 5 5

Bm A/C# F# A Bm A B

wait — in the sha — dows; they're fast but they're la — zy, and sleep in green mead — ows. —

TAB 2 2 2 2 5 5 2

Fill 1
Gtr. 2

TAB 15 14 15 14 17

Chorus:
Rhy. Fig. 1

To Coda ⊕

G A D

Well, let's bun - gle in the jun - gle; well, that's

Rhy. Fig. 1A

T
A
B

w/Fill 2 (Gtr. 2, 2nd time)

G A B A B G A D

al - right by me, yes. Well, I'm a ti - ger when I want.

T
A
B

G A

love; I'm a snake if we dis

T
A
B

hold

Fill 2
Gtr. 2

T
A
B

12 10 12 12 10 9 (9) 7

1. 2. w/Fill 3 (Gtr. 2)

B (end Rhy. Fig. 1) B

a - gree. gree, yes.

(end Rhy. Fig. 1A)

TAB: 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4

B: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

Interlude:

Gtr. 3 (Acoustic)

*N.C. (Bm) (A) (Bm/F#) (Bm) (A)

TAB: 2 4 2 4 | 2 2 4 2 | 5 4 5 5 4 5 2 | 2 4 2 4 | 2 2 4 2

* Chords implied by Gtr. voicings & Bass Gtr.

Gtr. 4 (Acoustic)

(Bm/F#) (Bm) (A) (Bm/F#)

mf

Gtr. 3

TAB: 5 7 5 7 | 5 5 7 5 | 7 6 7 7 5 7 7

B: 5 4 5 5 4 5 2 | 2 4 2 4 | 2 2 4 2 | 5 4 5 5 4 5 4

(Bm) (A) (Bm/F#) (Bm) (A)

*Gtr. 2

Gtr. 1

TAB: 3 2 3 | 2/5 2/5 3 2/5 | 3 2 3 3 2 3 2 | 3 2 3 2 | 2/5 2/5 3 2/5

B: 4 2 4 | 4 2 4 | 4 2 4 | 4 2 4 | 4 2 4

* Gtr's 3 & 4 tacet.

Fill 3
Gtr. 2

TAB: 7 9 7 | 9 9 9

(Bm/F#) (Bm) (A) (Bm/F#)

3. The

T
A
B

\oplus
Coda

Chorus:
w/Rhy. Figs. 1 (Gtr. 3) & 1A (Gtr. 1) both until end.

G A D G A B

bun - gle in the jun - gle; well, that's al - right by me.

T
A
B

A B G A D

yes. I'm a ti - ger when I want love, and I'm a

Gtr. 2

T
A
B

G A B G A D

snake when we dis - a - gree, yeah. Let's bun - gle in the jun -

T
A
B

gle; — well, — that's al - right by — me, — yes. — Well, I'm a

The first system of music features a vocal line in G major with lyrics: "gle; — well, — that's al - right by — me, — yes. — Well, I'm a". The guitar line has chords G, A, B, A, B. The bass line includes fret numbers 10, 7, 9, (9), 7, 10, 7, 9, 7, 9, 7.

ti - ger — when I want — love — and I'm a snake when we dis - a - gree. — Well, let's

The second system of music features a vocal line in G major with lyrics: "ti - ger — when I want — love — and I'm a snake when we dis - a - gree. — Well, let's". The guitar line has chords G, A, D, G, A, B. The bass line includes fret numbers 10, 7, 7, 9, 7, 5, 7.

bun - gle — in the jun - gle; — well, — that's al - right by — me, — yes. — I'm a

The third system of music features a vocal line in G major with lyrics: "bun - gle — in the jun - gle; — well, — that's al - right by — me, — yes. — I'm a". The guitar line has chords G, A, D, G, A, B. The bass line includes fret numbers 7, 10, 7, 10, 7, 10, 9, 7, 9, (9). The system ends with the instruction "Fade".

Verse 2:

Just say a word and the boys will be right there,
 With claws at your back to send a chill through the night air.
 Is it so frightening to have me at your shoulder?
 Thunder and lightening couldn't be bolder.
 I'll write on your tombstone, "I thank you for dinner."
 This game that we animals play is a winner.

(To Chorus:)

Verse 3:

The rivers are full of crocodile nasties,
 And He who made kittens put snakes in the grass.
 He's a lover of life but a player of pawns.
 Yes, the king on his sunset lies waiting for dawn
 To light up his jungle as play is resumed;
 The monkeys seem willing to strike up the tune.

(To Chorus:)

CROSS-EYED MARY

Words and Music by
IAN ANDERSON

Em (134211) 23
 F (134211)
 G (134211) 3fr
 D (134211) 10fr
 D^{XIV} (43121) 14fr
 D^{XX} (1144) 19fr
 C (134211) 8fr
 B (134211) 7fr
 A (134211) 5fr
 G5/D (11224) 10fr
 Am/E (34111) 5fr
 Bbm/F (34111) 6fr
 Bb (134211) 6fr
 Esus (234)
 E5 (23)

Moderate rock ♩ = 84
 Free time In time
 Em

Ma-ry! *mp*

(Approx. 1 sec.) *tr*

** Gtr. 1*

TAB: 9 (12) 19 | 17 16 15 (15) | 9 (12) 19 | 17 16 15 (15)

** Flute arr. for gtr.*
** Gtr. 2*

mp

TAB: 0 0 0 0 0 0 7 15 7 8 8 8 8 8 15 20 15
 0 0 0 0 0 0 9 17 8 8 8 8 8 13 26 13
 2 2 2 2 2 2 9 16 9 9 9 9 9 12 26 13
 0 0 0 0 0 0 7 14 7 10 10 10 10 10 14 17 13
 0 0 0 0 0 0 7 7 8 8 8 8 8 10 17 14

G/D A/E Bb/E Em

cresc.

tr

TAB: 9 (12) 19 | 17 16 15 (15) | 9 (12) 19 | 17 16 15 (15) | 9 (12) 19 | 9 9 9 9 8 8 8

cresc.

(Gtr.)

TAB: 0 7 15 10 0 6 13 16 0 0 0 0 0 0 0 0 0
 0 8 15 12 0 6 11 18 0 0 0 0 0 0 0 0 0
 5 4 4 4 4 5 7 16 12 0 7 10 19 0 9 9 9 9
 5 5 5 5 5 5 9 17 12 0 7 7 20 0 7 7 7 7

Bb

Em

Bb

Trill (tr) marking above the melodic line in the first system.

Trill (tr) marking above the melodic line in the second system.

C

Ab

D

Trill (tr) marking above the melodic line in the third system.

Trill (tr) marking above the melodic line in the fourth system.

C

Cm

Bb

Trill (tr) marking above the melodic line in the fifth system.

(Piano & gr., arr. for gr.)

Trill (tr) marking above the melodic line in the sixth system.

Verse 1:
Rhy. Fig. 1A
Em

A

Esus

Gtr. 2
(piano)

1. Who would be a poor man, a

Rhy. Fig. 1
Gtr. 1 (elec. gtr.)

(w/heavy distortion)

(end Rhy. Fig. 1A)

F

G

D

D^{XIV}

D^{XIX}

beg-gar man, a thief, if he had a rich man in his hand?

(end Rhy. Fig. 1)

w/Rhy. Figs. 1 & 1A
Em

F

G

And who would s-steal the can - dy from a laugh - ing ba - by's mouth if he could take it from the mon - ey

Chorus:

D

D^{XIV}

D^{XIX}

N.C.(Am)

G5

N.C.(Am)

G5

man? Cross-eyed Mar - y, a-goes jump - ing in a - gain. She

Rhy. Fig. 2
* Gtrs. 1 & 2

* Piano & gtr.

N.C. (Am) G5 N.C. (Am) G5 N.C. (Bbm) Ab5

sigs no con - tract, — but she al - ways plays the game. — She dines in Hamp - stead — Vil - lage on ex -

N.C. (Bbm) Ab5 N.C. (Bbm) Ab5

pense - ac - count - ed gruel. — And the jack knife - bar - ber — drops her off — at school. —

Rhy. Fig. 2A
Gtr. 2 C

Rhy. Fig. 2B
(end Rhy. Fig. 2) Gtr. 1

2nd time to Coda ⊕ Verse 2:
(end Rhy. Fig. 2A) w/Rhy. Fig. 1 (2 times)

D C B A B Em F

Hey! 2. Laugh - ing in the play - ground, — gets no kicks from lit - tle boys, — would

(end Rhy. Fig. 2B) Rhy. Fig. 3
Gtr. 2 (piano)

G

D

w/Rhy. Fig. 3
Em

rath-er make _ it with _ a _ letch - ing grey. (end Rhy. Fig. 3) Or may-be her at-ten - tion _ is drawn_

T	9	9	9	7	7	14	14	14	22	22
A	9	9	9	8	8	15	15	15	(17)	22
B	9	9	9	9	9	11	11	11	14	14
				10	9	12	12	12	16	16
				10	5	8	10	10	17	17

F

G

D

_ by Aq - ua - lung, _ who watch-es through the rail - ings _ as _ they _ play. _ Hey!

Chorus:

w/Rhy. Fig. 2
N.C.(Am)

G5

N.C. (Am)

G5

N.C.(Am)

G5

Cross-eyed Mar - y _ finds it hard _ to get a - long. _ She's a poor man's rich _ girl _ and she'll

N.C. (Am)

Ab5

N.C. (Bbm)

Ab5

N.C. (Bbm)

Ab5

do it _ for a song. _ She's a rich man s - steal - er, _ but her fa - vour's good and strong. _ She's the

w/Rhy. Figs. 2A & 2B

N.C. (Bbm)

Ab5

C

D

C

B

A

B

Rob-in Hood _ of High - gate, _ helps the poor man _ get a - long, _ ah! _ Hey!

Flute solo: (arr. for gtr.)

w/Rhy. Fig. 2
N.C.(Am)

G5

N.C.(Am)

G5

T	15	17	17	15	17	17	15	13	14	12	14	14	13	14	12	14	13	14	12	14	14	14	12	14	12	14	12	11	12	12
A	14	12	14	14	13	15	17	17	17	20	17	19	17	17	17	17	19	17	17	17	17	17	17	17	17	17	17	17	17	17
B	14	12	14	14	13	15	17	17	17	20	17	19	17	17	17	17	19	17	17	17	17	17	17	17	17	17	17	17	17	17

N.C.(Am)

G5

N.C.(Am)

G5

(steady gliss)

T	14	12	14	14	13	15	17	17	17	20	17	19	17	17	17	19	17	17	17	17	17	17	17	17	17	17	17	17	17	17
A	14	12	14	14	13	15	17	17	17	20	17	19	17	17	17	19	17	17	17	17	17	17	17	17	17	17	17	17	17	17
B	14	12	14	14	13	15	17	17	17	20	17	19	17	17	17	19	17	17	17	17	17	17	17	17	17	17	17	17	17	17

* These notes are sung through the flute.

N.C.(Bbm) Ab5 N.C.(Bbm) Ab5

1/2 1

N.C. (Bbm) Ab5 w/Rhy. Fig. 2A C D C D B A B

1 1/2 1

Verse 3:

Rhy. Fig. 1A (2 times)

Em F

Laugh - ing in the play - ground, — gets no — kicks from lit - tle boys, — would

Gtr. 1

3

G D D^{XIV} D^{XIX} Em

rath - er make it with — a — letch - ing grey. — Or may - be her at - ten - tion is drawn —

3

F G D D^{XIV} D^{XIX}

— by — Aq - ua - lung, — who watch - es through the rail - ings — as — they — play. — Hey!

3

D.S. $\text{\$}$ al Coda D^{XIX}



Coda

Gtr. 2 (piano)

Chords: C, Em

Lyrics: Cross-eyed Mar y.

Gtr. 1 (flute)

TAB

14 10 17 15 14 10 14 12 14 12 14 12 14

G5/D

Am/E

Bbm/F

F D^b

(Gtr.)

8va loco

TAB

14 (14) 12 14 14 14 14 14 14 14 12 22 20 17 17 14 14 11 11 10 11 13 9 8 9

Em

B^b

C

D

Lyrics: Oh, Mar y! poco rit. Oh,

(Flute)

TAB

9 9 9 12 10-12 10 10 10 7 10 12 12 12 12 10-12 14 14 14

Free time

Esus

E5

Lyrics: oh, Cross-eyed Mar y. Yeow!

(Flute)

TAB

15 (17) 14 16 17 15 14 14 12 14 12 14 (14) 12 12 14 12 14 10 14 12 9 (12) 12 (15) 15 (17) 15 12 12 15 12

LIFE IS A LONG SONG

Words and Music by
IAN ANDERSON

Intro: Moderately ♩. = 56

*Gtr. 1 (Acoustic)

mf hold throughout to form chords

*Capo at 7th fret: All frets shown as 7 are played open due to capo.

Verse:

1. When you're fall - ing a - wake _____ and you take -
2.3.4. See additional lyrics.

w/Fill 1 (Gtr. 2, Verses 2 & 3)

A G D Esus E Esus2 A

stock of the new day. And you hear your voice

TAB

w/Fill 2 (Gtr. 2, Verses 2 & 3)

G/A D6 A G D Esus E D C

croak as you choke on what you need to say.

TAB

Fill 1
*Gtr. 2 (12 st. Acoustic)

mf

TAB

*Gtr. 2: Capo at 7th fret

Fill 2
Gtr. 2

mf

TAB

Csus2C G D D/F# D

Well don't you fret, don't you fear, I will give you good

Chorus:
 w/Fill 3 (Gtr. 2, 3 times, Chorus 2 & 3)
 w/Fill 6 (Gtr. 2, 3 times, Chorus 4)

Esus E Bm A G(9)/B G(9)

cheer. 1. Life's a long song, 2.3.4. See additional lyrics.

Fill 3
Gtr. 2

Fill 6
Gtr. 2

A G(9)/B G(9) A

life's a long song, —————

life's a long song, —————

hold ———— hold ———— hold ———— hold ————

T 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

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

w/Fill 4 (Gtr. 2, Chorus 2) i.
w/Fill 5 (Gtr. 2, Chorus 3 & 4) Esus E Bm A

G(9)/B G(9) D Esus E Bm A

if you wait then your plate — I will fill.

hold ———— hold ————

T 7 7 7 7 7 7 7 7 10 10 10 10 10 10 7 7 7 7 7 7 7 7 7 7 7 7 9

A 10 10 10 10 10 10 10 10 7 7 7 7 7 7 10 10 10 10 10 9 9 9 7 7 10

B 7 9 7 10 7 7 7 7 7 7 9 9 9 9 9 9 9 9 7 7 9

Fill 4
Gtr. 2



T
A
B

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

Fill 5
Gtr. 2



T
A
B

10 9 7 7 10 7

2. Esus E Bm A | 3. Esus E Esus2 A

dawn.

T 7 7 7 7 7 7 7 7 7 7 7 9 | 7 7 7 7 7 7 9

A 10 10 10 10 10 10 9 9 9 7 7 10 | 10 10 9 9 7 7 10

B 9 9 9 9 9 9 9 9 9 9 9 7 | 9 9 9 9 9 9 7

4. Esus E Esus2 A

T 7 | (7) | 7 7 7 7 7 9 9

A 10 | (10) | 10 9 9 7 7 10 10

B 9 | (9) | 9 9 9 9 9 9 7

Verse 2:
 As the verses unfold and your soul
 Suffers the long day.
 And the twelve o'clock gloom spins the room,
 You struggle on your way.
 Well don't you sigh, don't you cry
 Lick dust from your eye.
 (To Chorus:)

Chorus 2:
 Life's a long song,
 Life's a long song,
 Life's a long song.
 We will meet in the sweet light of dawn.
 (To Verse 3:)

Verse 3:
 As the Baker street train
 Spills your pain all over your new dress,
 And the symphony sounds under ground
 Put you under duress,
 Well don't you squeal
 As the heel grinds you under the wheels.
 (To Chorus:)

Chorus 3:
 Life's a long song,
 Life's a long song,
 Life's a long song.
 But the tune ends too soon for us all.
 (To Verse 4:)

Verse 4:
 Instrumental
 (To Chorus:)
Chorus 4:
 Instrumental (con't.)
 But the tune ends too soon for us all.

LIVING IN THE PAST

Words and Music by
IAN ANDERSON

Cm F E♭ B♭ G Dm7 D C

Moderately fast ♩ = 138

Intro: N.C. (Bass Gtr.)

Cm F Cm F
 Gtr. 1 *mf* (Cont. rhy. simile)
 (Flute)

Cm F Cm F E♭ B♭ Cm

F E♭ B♭ Cm F
 To Coda ⊕

(Cont. rhy. simile)
G Dm7 G Dm7 G Dm7 G

D G D G D G D

Verses 1 & 2:

C B♭ F C B♭ F C B♭ F C B♭ F

1. Hap - py — and I'm smil - ing, — walk a mile to — drink your wa - ter. — You
 2. See additional lyrics.

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Living In The Past - 2 - 1

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C B♭ F C B♭ F C B♭ F C

know I'd love to love you, and above you there's no other.

F Eb B♭ F Eb B♭ F Eb B♭ F Eb B♭

We'll go walking out while others shout of war's disaster.

C B♭ F C B♭ F C B♭ F 1. C 2. C D.S. al Coda

Oh, we won't give in, let's go living in the past.

⊕ Coda C B♭ F C B♭ F C B♭ F C B♭ F

(Cont. rhy. simile)

Oh, we won't give in, let's go living in the past.

C B♭ F C B♭ F C B♭ F

No, no, we won't give in, let's go living in the.

C B♭ F C B♭ F C B♭ F

w/Flute improvisation Repeat and fade

past.

Verse 2:

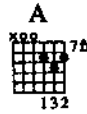
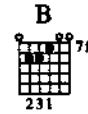
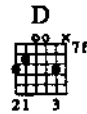
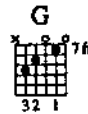
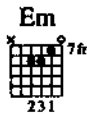
Once I used to join in,
 Every boy and girl was my friend.
 Now there's revolution
 But they don't know what they're fighting.
 Let us close our eyes;
 Outside their lives go on much faster.
 Oh, we won't give in,
 We'll keep living in the past.

(To Intro:)

LOCOMOTIVE BREATH

Words and Music by
IAN ANDERSON

* All chords w/capo at 7th fret.



Freely
Intro: N.C.

(with pedal)

w/Fill 1

Fill 1
Gtr. 1

T
A
B

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

w/Fill 2 Tempo I ♩ = 152 (♩ = ♩)

w/Improv. piano

Em G D Em G D Em

G D Em A.H. (15ma)

G D Em

G D Em G D Em

Em G D Em

Fill 2
Gtr. 1

G D Em G D Em

* w/Volume swell.

Tempo II: ♩ = 120 (♩ = ♩)

(Band enters)

Em G D Em G D

* Gtr. 2 *f* (Acoustic)

Gtr. 1

* Gtr. 2 w/capo at 7th fret.

Verse 1:

Rhy. Em G D Em

Fig. 1

In the shuf - fl - ing mad - ness of the loc - o - mo - tive breath, .

Gtr. 1 Rhy. Fig. 1A

Gtr. 3

f P.M.

Em G D Em G D

runs the all time los - er.

B D Em

head - long to his death. Oh, he feels the pis - ton scrap -

G D Em G D

ing, steam break - ing on his brow. Old

TAB

TAB

w/Fills 1(Gtr. 4) & 1A(Gtr. 5)

G A B

Char - lie stole the han - dle, and the train, it won't stop

TAB

TAB

D Em

go - ing; no way to slow down. —

This system contains the first two systems of music. The first system has a vocal line with lyrics "go - ing; no way to slow down. —" and a guitar melody line. The second system contains a guitar melody line and a guitar tablature line with fret numbers 4, 4, 4, 4, 2, 2, 2, 2, 9, 7, 5, 7, 5, and 7.

(end Rhy. Fig. 1)

G D Em G D

Oh!

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics "Oh!" and a guitar melody line. The fourth system contains a guitar melody line and a guitar tablature line with fret numbers 5, 7, 5, 5, 5, 7, 5, 7, 5, 7, 5, 5, 5, 7, 7, 5.

(end Rhy. Fig. 1A)

Verse 2:

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 1)

Em G D Em

He sees his chil-dren jump - ing off — at sta - tions, — one — by

Gtr. 3

TAB 7 5 7 6 5 7 7

G D Em G D

one; His wom - an and his best — friend, —

P.M. - - - -

TAB 7 7 7 5 5 5 7 2 (2) 0 2 0 2

B D Em

in bed and — hav - ing fun. — Oh, — he's crawl - ing down — the cor - ri -

TAB 2 7 7 9 9 7 5 7 5 7

G D Em G D

dor — on — his hands — and — knees. — Old

P.M. P.M.

TAB x x x x 7 5 5 7 7 5 7 7

w/Fills 3 (Gtr. 4) & 3A (Gtr. 5)

G A B D

Char-lie stole the han - dle, and the train it won't stop go-ing; no way to slow -

TAB 5 7 5 7 4 9 7 7 9 9 7 7 7 5 5

Em G D Em G D

down. Hey, hey.

TAB 7 0 0 0 5 7 5 5 5 7 5 7 0 0 0 5 2 2 0 0

Fill 3
Gtr. 4

mf
hold

TAB 12 14 12 14 12 14 12 14 15

Fill 3A
Gtr. 5

TAB 12 15 12 15 12 15 12 15 12 15 12 15 12

Flute Solo:

w/Rhy.Figs. 1 (Gtr. 2) & 1A (Gtr. 1)

Em G D Em G D

T
A
B 0 2 0 0 0 0 0 5 5 (7) 5 7 5 7 7 5 7

Em G D B D

T
A
B 5 7 0 0 5 7 5 7 7 5 7 / 4 3 4 4 2 2 0

Em G D Em

T
A
B 0 2 0 0 5 7 7 5 7 0 0

w/Fills 3 (Gtr. 4) & 3A (Gtr. 5)

G D G A

T
A
B 0 5 5 7 7 5 5 7 5 7 5 7

B D Em

T
A
B 4 7 9 7 7 9 7 5 5 5 7 5 7

G D Em G D

T
A
B 5 7 5 7 7 5 7 0 0 0 0 0 0 5 7 5 5

Verse 3:

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 1)

Em G D Em

He hears the si - lence howl - ing, — catch - es an - gels — as they

The first system of music features a vocal line on a treble clef staff with lyrics. The guitar accompaniment is on a second treble clef staff, and the tablature is on a bass clef staff. Chords Em, G, D, and Em are indicated above the staff. The lyrics are "He hears the si - lence howl - ing, — catch - es an - gels — as they". The tablature shows fret numbers 7, 5, 7, 5, 5, 5, and 7.

G D Em G D

fall, — and the all - time win - ner —

The second system continues the vocal line and guitar accompaniment. Chords G, D, Em, G, and D are indicated. The lyrics are "fall, — and the all - time win - ner —". The tablature shows fret numbers 5, 5, 5, 5, 7, 7, 9, 7, 9, 9, 7, 5, and 7.

B D Em

has got him — by — the balls. — Oh, — he picks up Gid - 'on's Bi -

The third system continues the vocal line and guitar accompaniment. Chords B, D, and Em are indicated. The lyrics are "has got him — by — the balls. — Oh, — he picks up Gid - 'on's Bi -". The tablature shows fret numbers 7, 7, 7, 5, 5, 5, and 7. There are 'x' marks on the strings in the guitar staff and tablature.

G D Em G D

- ble, o - pen at page — one. — I thank

The fourth system concludes the vocal line and guitar accompaniment. Chords G, D, Em, G, and D are indicated. The lyrics are "- ble, o - pen at page — one. — I thank". The tablature shows fret numbers 5, 7, 5, 5, 7, 7, 5, 7, 5, 7, and 5.

substitute w/Rhythm Fills 1 (Gtr. 2) & 1A (Gtr. 1)

w/Fills 3 (Gtr. 4) & 3A (Gtr. 5)

G A B

God he stole the han - dle, and the train it won't stop

TAB 5 7 7 5 5 7 9

D Em G D

go-ing; no way to slow down. No way to slow

TAB 9 7 9 9 7 7 5 7 5 7 5 5 7 7 5 5 7 7 5 6 7 5 5

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 1) 1st 2 bars only until end.

Em G D Em

down. No way to slow down.

TAB 7 5 7 5 5 5 5 7 5 7 5 5 5 5 7 5 7 7 5 7

Rhy. Fill 1 (Gtr. 2)

B

Rhy. Fill 1A (Gtr. 1)

TAB 4 4 4 2

G D Em

No way to slow down.

P.M. -----

This system shows the first three measures of the piece. The vocal line has lyrics 'No way to slow down.' with a fermata over 'down.'. The guitar melody is in G major. The fretboard diagram shows frets 7, 7, 7, 5, 7, 5, and a final 7 with six 'x' marks on the strings.

G D Em

No way to slow down.

1/4 1/4

This system shows measures 4-6. The guitar melody includes quarter notes with '1/4' markings. The fretboard diagram shows frets 7, 5, 7, 7, 7, 5, 5, 7, 5.

G D Em

No way to slow down.

1

This system shows measures 7-9. The guitar melody features a triplet marked '1'. The fretboard diagram shows frets 4, 3, 5, (5), 3, 4, 2, and a final 5.

G D Em

No way to slow down.

Fade

This system shows measures 10-12. The guitar melody ends with a 'Fade' instruction. The fretboard diagram shows frets 5, 3, 5, 3, 4, 2, 4, 2, 2, 0, and a final 7.

MINSTREL IN THE GALLERY

Words and Music by
IAN ANDERSON
(Some Music by
MARTIN BARRE)

Intro: Moderately ♩ = 104

Gtr. 1 (Bass gtr. & Drums)

N.C.(B5)

(B5)

(B5)

(B5)

(B5)

(E5)

T
A
B

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

Verses 1 & 3:

Esus E A5 B

1. The minstrel in the gallery

Rhy. Fig. 1
3. See additional lyrics.

T 10 9 9 10 9 8 9 10 9 8 7 9 9 8 9

A 9 9 9 9 8 7 9 9 8 7 9 9 8 9

B 9 9 9 9 7 7 9 9 8 7 9 9 8 9

G5 D Esus

looked down upon the smiling faces

(end Rhy. Fig. 1)

T 8 7 10 10 12 12 12 12 12 12

A 7 7 9 9 10 10 10 10 10 10

B 5 7 9 9 9 9 9 9 9 9

w/Rhy. Fig. 1 (Gtr. 1, 2 times)

E A5 B 3 G5 D

He met the gazes, observed the spaces, in-between the old

Esus E A5 B 3

men's cackles. And he brewed a song of love and ha-

w/Rhy. Fig. 1 (Gtr. 1, 1st 3 bars only)

G5 D Esus E

tred, o-blique sug-ges - tions and he wait - ed. He po - lar-ized

A5 B G5 D

the pump - kin eat - ers, stat - ic hum - ming,

A5 Esus E F#sus To Coda

pan - el beat - ers.

Gtr. 1

TAB

T	12	10	10	10	10	9	2	2	2	2	2	2	2	2	2	0
A		9	9	9	9	9	4	4	4	4	4	4	4	4	4	4
B	9	9	9	9	9	9	4	4	4	4	4	4	4	4	4	0

Chorus: Bm E A5 F#5 D E

The min - strel in the gal - ler - y looked down on the rab-bit

Rhy. Fig. 2

Gtr. 1

hold

TAB

T		0	0	10	2	0	0	0	0	0	0	0	0	0	0
A	4	4	4	4	1	0	10	9	4	0	9	9	9	9	9
B	4	4	4	2	2	0	7	7	4	0	7	7	7	7	7

Gtr. 2

f

TAB

T																
A							11	9	11	9	11	(11)	(11)			
B																

F#5/C# **D** **E**

run. _____ And he threw a - way his _____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "run." followed by a long line, then "And he threw a - way his _____". Above the vocal line, the chords F#5/C#, D, and E are indicated. Below the vocal line is a guitar chord diagram with strings T, A, and B labeled. The tablature below shows fret numbers: 11, 9, 9, 0, 2, 2, 0, 7, 7.

A5 **F#5** **D** **E**

look - ing glass, _____ and saw his face in _____ ev' -

The second system of music continues the vocal line with lyrics "look - ing glass, _____ and saw his face in _____ ev' -". Chords A5, F#5, D, and E are indicated above the staff. The guitar tablature includes fret numbers 10, 9, 7, 4, 4, 2, 0, 2, 0, 7, 7, and a final measure with a wavy line and the number 11.

F#5/C# E/B

ry - one. Hey. —

(end Rhy. Fig. 2)

TAB 11 9 9 7 9 7 9 7 9 7

TAB 14 17 17 14 17 17 14 17 17 17 16 14 16 14 16 (16)

Verse 2:

w/Rhy. Fig. 1 (Gtr. 1)

Esus E A5 B

He tit - il - lat - ed men of ac - tion,

G5 D Esus

bel - ly warm - ing, hands still rub - bing

w/Rhy. Fig. 1 (Gtr. 1st 3 bars only)

E A5 B G5 D

on the parts they nev - er men - tion, sal - a - ried and

Interlude:
N.C.(B5)

A5 Esus E

col - lar scrub - bing, yeah. _

Gtr. 1

TAB: 12 10 9 | 10 9 9 10 10 9 9 | 3 2 4 2 4

(B5)

TAB: 4 6 6 6 | 4 4 4 2 4 2 4 | 2 2 4 2 4 2 2 4 4 | 0 5 5 4 4 | 4 2 0 2

(B5)

hold _

TAB: 2 4 2 4 | (4) / x | 10 12 9 11 12 | 2 4 2 4

(B5)

F.M. -----

D.S. $\frac{3}{8}$ al Coda

TAB: 2 2 4 2 4 2 2 | 0 5 5 5 4 4 | 4 2 0 2

⊕ Chorus:
w/Rhy. Fig. 2 (Gtr.1)

Coda Bm E A5 F#5

The min - strel in the gal - ler - y

Gtr. 2

TAB: 16 14 17

D E F#5/C#

looked down on the rab - bit run.

T (17) \ 14 16 14 14 14 16 17 16 14 16 14 16 14

A 10 16

B

D E A5 F#5

Then he threw a - way his look - ing glass

T 14 16 14 14 16 14

A (14) \

B

D E F#5/C# E/B

and saw his face in ev' - ry-one. Hey.

hold - - - -

T 14 (14) \ 17 17 14/16 14 14/16 (16) \

A 10 16 16 14/16 14 14/16 16

B

Outro: N.C.(B5)

Gtr. 1

T 2 4 2 4 (4) \ 4 6 6 4 4 4 2 4 2 4

A

B

(E5)

The min - strel in the gal - ler -

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

(B5)

y, _____ yeah, _____ yeah, _____

TAB 2 4 2 4 (4) 10 12 9 11 12 2 4 2 4

hold - 1

(E5)

looked down up - on the smil - ing fac -

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

(B5)

es.

TAB 9 11 10/12 9/11 14 12 14 11 12 2 4 2 4 2 2 4 2 4 2 2 4 4

hold - 1

(E5) (B5)

He met _ the gaz es, _ yeah. _

hold -

TAB: 2 4 5 5 5 4 4 4 9 11 10/12 9/11 10 12 9 11 11 12 2 4 2 4

(E5) (B5)

Mm, _ the min - stel in _ the gal - ler - y, _

TAB: 2 2 4 2 4 4 2 2 4 4 4 2 0 2 2 4 2 4 4

(E5) *Fade*

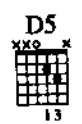
TAB: 6 6 6 4 4 4 2 4 2 4 2 2 4 4 4 4 4 4 4 5 4 4 2 0 2

Verse 3:
 He pacified the nappy suffering, infant-bleating one-line jokers,
 T.V. documentary makers (overfed and undertakers).
 Sunday paper backgammon players, family scarred and women haters.
 Then he called the band down to the stage,
 And he looked at all the friends he'd made.
 (To Chorus:)

MOTHER GOOSE

Words and Music by
IAN ANDERSON

Intro: Moderately ♩ = 96



*Gtr. 1 (Acoustic)
Dsus2

C5 Am Dsus2 C5 Am

f hold throughout to form chords

*Capo at 5th fret: All strings shown as 5 are played as open due to capo.

Dsus2
Flute Riff A

C5 Am

Dsus2

C5 Am

Verse: $\frac{3}{8}$ D9(3)

D5

F

1. As I did walk by Hamp - stead Fair I came - up - on
2,3. See additional lyrics.

G

F

G

G5/F

Moth - er Goose, so I turned her loose, she was scream -

62 w/Flute Riff A (2 times, Verses 1 & 2)
w/Fill 1 (Gtr. 2, Verse 3)

Dsus2 C5 Am Dsus2 C5 Am

ing.

TAB: 5 7 7 5 7 5 5 5 7 5 5 5 7 5 5

D9(3) D5 F

And the for-eign stu - dent said to me, "Was it

TAB: 5 7 7/9 5 5 5 9 7 5 9 7 7 5 7 7 5 8 7 5

G F G G5/F

real - ly true, that there are el - e-phants, li - ons too in Pic - ca - dil - ly

TAB: 7 8 7 8 8 7 5 7 5 7 8 5 7 8 8 8 7 5 8

Fill 1
Gtr. 2 (Electric) D5

f

TAB: 3 3 0 3 3 3 0 3 3 3 0 3 3 3 0 3 3 3 0

Dsus2 C5 Am Dsus2 C5 Am Dsus2 C5 Am

Cir - cus."

D5 Dsus2 G G/F# C/E G/D

Walk down by the bath-ing pond to try and catch some sun.

D C6/D D C6/D G G/F#

Saw at least a hun-dred school girls sob-bing in - to hand -

Fill 2
Gtr. 2 D5

P.M. -----

C/E G/D D C6/D D C6/D

ker-chiefs _ as _ onc. I

TAB

w/Flute Riff A (3 times, Verses 1 & 2)
w/Fill 2 (Gtr. 2, Verse 3)

Dm Dm7 Dsus2 C5 Am

don't be-lieve _ they knew I was a school _ boy.

TAB

Dsus2 C5 Am Dsus2 C5 Am Dsus2

1.

TAB

2. 3. w/Flute Riff A (Verse 2) Dsus2 C5

Interlude: N.C.(Dm) Dm D9(3) Fsus2 To Coda ⊕

TAB

Dsus2 C5 Am Dsus2 C5 Am Dsus2 C5 Am

Dsus2 D.S. $\frac{3}{8}$ al Coda

D5
Coda Gtr. 2

Verse 2:

And the bearded lady said to me
 "If you start your raving and your misbehaving
 You'll be sorry."
 And the chicken fancier came to play
 With his long red beard and his sister's wierd,
 She drives a lorry.
 Laughed down by the putting green,
 I popped them in their holes.
 Four and twenty labourers were laboring
 And digging up their gold.
 I don't believe they knew that I was Long John Silver.

(To Interlude:)

Verse 3:

Saw Johnny's scarecrow make his rounds
 In his jet black mac'
 Which he won't give back,
 Stole it from a snowman.
 As I did walk by past Hampstead Fair
 I came upon Mother Goose,
 So I turned her loose,
 She was screaming.
 Walked down by the bathing pond
 To try and catch some sun.
 Must have been at least a hundred school girls
 Sobbing into handkerchiefs as one.
 I don't believe they knew I was a school boy.

Fill 3
 Gtr. 2 (w/distortion) D5

A NEW DAY YESTERDAY

Words and Music by
IAN ANDERSON

E7(#9)



Moderately slow ♩. = 60

Intro:

N.C.(E5)



Gtr. 1

mf P.M. P.M.

T
A
B

5 6 7 5 6 7 7 5 5 5 6 7 5 6 7 7 5 7 5 6 7 5 6

Riff A

E

f

T
A
B

7 7 5 7 5 5 6 7 5 6 7 7 5 7 5 6 7 5 6

Riff A1

Gtr. 2

f

T
A
B

9 9 9 7 9 9 9 7 14 12 14 12 9 9 9 7 9 9 9 7 14 12 14 12

E

f

T
A
B

9 9 9 7 9 9 9 7 14 12 14 12 9 9 9 7 9 9 9 7 14 12 14 12

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Verse:

w/Riff A1 (Gtr. 2, 4 times)

1. My first and last time with you _ and we had some fun. _
 2. 3. See additional lyrics

Gtr. 1

TAB: /7 7 5 7 5 0 7 5 7 3 /7 7 5 7 5 0 7 5 7 3

Went walk - ing through the trees, yeah. _ and then I kissed you once. _

TAB: /7 7 5 7 5 0 7 5 7 3 /7 7 5 7 5 0 7 5 7 3

A E C E

Oh, _ I wan-na see you soon, _ But I won-der how. _ It was a

TAB: 0 2 2 2 2 2 0 9 9 9 9 9 3 5 5 5 5 5 9 9 9 9 9 0 7 7 7 7 7

G A To Coda ⊕ C

new _ day _ yes - ter - day, _ but it's an old _ day now. _

TAB: 3 4 4 4 4 4 0 2 2 2 2 2 3 5 5 5 5 5 5 5 5 5 5 5 5

1. w/Riff A1 (Gtr. 2, 2 times)

E5

1/4

1/4

T
A
B

9 0 5 5 6 7 5 6 7 7 5 5 5 6 7 6 6

2. w/Riff A1 (Gtr. 2, 4 times)

E5

1/4

1/4

T
A
B

9 0 5 5 6 7 5 6 7 7 5 5 5 6 7 5 6

T
A
B

7 7 5 7 5 6 7 5 6 7 7 5 7 5 6 7 5 6

Guitar Solo:

Gtr. 2 N.C.(E5)

P.M. - - - - 4

1 1

12 12 15 14 (14) 12 14 12 12 14 14 12 13 12 12 14 12 (14) 14 (14)

trun trun trun

T
A
B

Gtr. 1

T
A
B

9 9 7 7 9 9 9 9 9 9 7 7 9 9 9 9 0 0 6 7 9 9 9 9 9 9 7 9 9 9

8:6

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

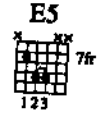
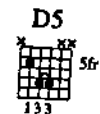

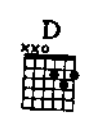
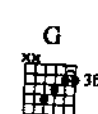



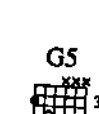
w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times

Flute Solo:
w/Riff A (Gtr. 1, 8 times)

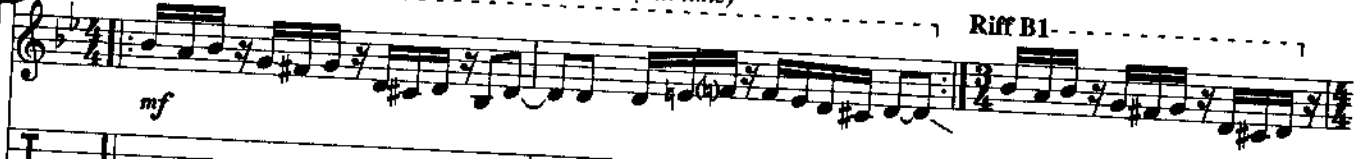
D.S. S al Coda

TO CRY YOU A SONG


Words and Music by
IAN ANDERSON

E5  7fr
D5  5fr
C  3 2 1
D  1 3 2
G  3 2 1 1
C5  3fr
Bb5  1 3 3
F5  1 3 3
G5  3fr

Moderately ♩ = 88
Intro: Fade in

Gtr. 1 N.C. (Gm) (Bb) (Gm)
Riff A 
Riff B 
Gtr. 2 **Riff A1** 
Riff B1 
 Play 4 times

Gtrs. 1 & 2 F C G5
Verses 1 & 2:
 1. Fly - ing so high, —
 2. See additional lyrics. try-ing to re - mem - ber —



Fill 1
Gtr. 2



(Cm) *F C*
 how man - y cig - a - rettes did I _____ bring - a -

Gtr. 2 *Gtrs. 1 & 2*

Gtr. 1

T 4 3 4 5 4 5 5 4 5
 A 5 4 5 5 4 5 5 4 5
 B 5 4 5 5 4 5 5 4 5

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times

(Gm) (Bb) (Gm) (Bb) (Gm)

long. _____

G5 C5

When I get down _____ I jump in a tax - i - cab, _____

Gtrs. 1 & 2

T 12 12 12 5 5 5 6
 A 12 12 12 5 5 5 6
 B 10 10 10 5 5 5 6

(Cm) G5 C F C

driv - ing through Lon - don town - to cry you a

Gtr. 2 *Gtrs. 1 & 2*

Gtr. 1 hold - - - - hold - - - -

T 4 3 4 5 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 A 5 4 5 5 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 B 5

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times

w/Riffs B (Gtr. 1) & B1 (Gtr. 2)

(Gm) (Bb) (Gm) (Bb) (Gm)

song. _____

F C G5

Gtrs. 1 & 2

It's been a

Chorus:

C G5

long - time, _____ still shak - in' - my wings. _____ Well, I'm a

hold - - - -

C G5

glad - bird, _____ I got chang - es - to ring. _____

hold - - - -

Interlude:

Gtr. 1

D G A G D E D G A G D E

Musical notation for Gtr. 1, first system. The top staff shows chords D, G, A, G, D, E, D, G, A, G, D, E. The bottom TAB staff shows fret numbers: 2 3 5 3 2 0 0 0 0 | 2 3 5 3 2 0 0 0 0.

Gtr. 2

Musical notation for Gtr. 2, first system. The top staff shows a melodic line. The bottom TAB staff shows fret numbers: 14 12 11 | 12 11 17 17 17 17 17 | 14 12 11 | 12 11 17 17 17 17 17.

To Coda ⊕

D G A G D E D G A G D E

Musical notation for Gtr. 1, second system. The top staff shows chords D, G, A, G, D, E, D, G, A, G, D, E. The bottom TAB staff shows fret numbers: 2 3 5 3 2 0 0 0 0 | 2 3 5 3 2 0 0 0 0.

Musical notation for Gtr. 2, second system. The top staff shows a melodic line. The bottom TAB staff shows fret numbers: 14 12 11 | 12 11 17 17 17 17 17 | 14 12 11 | 12 11 17 17 17 17 17.

Guitar Solo I:
Rhy. Fig. 1

E5 D5
Gtr. 3

E5 D5

mf

Musical notation for Gtr. 3, first system. The top staff shows a melodic line with accents. The bottom TAB staff shows fret numbers: (8) 10/12 | 10 12 10 12 10 12 | 13 12 | 13 | 13 13 | 10 13 | 12.

Musical notation for Gtr. 3, second system. The top staff shows a melodic line with accents. The bottom TAB staff shows fret numbers: 10 12 10 9 10 | 10 12 10 12 | 10 12 | 13 13 | 13.

E5 D5 ^{④ open} D D C ^{③ open} D G F

TAB: 13, x 10 12, 12 10 12 10 12, (12) (12)

TAB: (13) (12) 12 10, 12 (12) 10 12, 10 12 10 10 10 12 12 (12) 12 12, 5 3 3 5 5 3

C5 Bb5 F5 G5 G F (end Rhy. Fig. 1) C5 Bb5 F5 G5

TAB: 5 7 5 3 (3) 12

TAB: (3) 1 1 3 1 1 3

* N.C. (Dm)
Rhy. Fig. 2

TAB: 12 12 12 10 x, 10 10 13 10 12, 12 12 12 10 10, 12 12 10 12 12 10

TAB: 7 7 5 3 5 3 5 3 5 7 5 5 5 7 13 (13)

*Gtr. 3 tacet
To Cry You A Song - 11 - 5

(end Rhy. Fig. 2)

1

1-1/2 grad. release

3

Tablature for Gtr. 1: T, A, B strings with fret numbers 12, 12, 12, 10, 10, 10, 10, 12, 12, 12, 12, 10, 12, 12, 12.

Tablature for Gtr. 2: T, A, B strings with fret numbers 12, (12), 10, 12, 10, 12, 10, 14, (14), 12, 12, 12, 10, 12, 10, 12, 12, 12.

Rhy. Fig. 3

Gtr. 1 (Gm)

Tablature for Gtr. 1: T, A, B strings with fret numbers 5, 5, 5, 9, 9, 9, 9, 9, 5, 5, 5, 9, 9, 9, 9.

Gtr. 2

Tablature for Gtr. 2: T, A, B strings with fret numbers 10, 12, 12, (12), 5, 5, 7, 5, 5, 7, 9, 9, 9, 5, 9, 5, 5, 7, 0, 5, 9, 5.

Gtr. 3

hold bend

1

Tablature for Gtr. 3: T, A, B strings with fret numbers 9, 9, 5, 5, 9, 5, 9, 9, 5, 7, 7, 7, 7, 7, 7.

(end Rhy. Fig. 3)

The first system shows a guitar staff with a melodic line and a bass staff with a simple accompaniment. The second system features a more complex melodic line with a 'hold' instruction and a bass staff with intricate fingerings, including a circled '10' and a '1' marking. The third system continues the melodic and accompaniment lines with further fingerings like '1-1/2' and '10'.

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times

w/Riffs B (Gtr. 1) & B1 (Gtr. 2)
 Gtrs. 1 & 2

⊕ 1fr
 ±
 ± °

D.S. $\frac{3}{4}$ at Coda

A single staff showing a chord progression: (Bb), (Gm), (Bb), (Gm). The time signature is 3/4.

⊕
 Coda
 Guitar Solo II
 w/Rhy. Fig. 1 (Gtr. 3)
 E5 D5

The guitar solo section features a melodic line with a 'hold' instruction and a bass staff with fingerings such as 10, 12, 10, 12, 12, 12, (12) 10, 10 13 10 13, 10 10 13 13, and (13) 13 13. A circled '10' is also present in the bass staff.

E5 D5 C G F

TAB: (13) 13 10 12 14 13 14 12 10 10 10 12 12 12

Gtr. 2

TAB: 9 6 5 (5) 1 1

C5 Bb5 F5 G5 G F C5 Bb5 F5 G5

grad. release

TAB: 0 (0) 0 0 0 (0) (0) 3 3 5

TAB: (5)(5) 1 1 3 3

w/Rhy. Fig. 2 (Gtr. 1)
Gtr. 2
*(Dm)

TAB: 8 10 8 10 12 10 10 12 10 10 12 10 12 10 12 12 (12) 10 9 10 10 10 10 10

*Gtr. 3 tacet

10 10 12 12 14 14 14 12 12 12 12 19 (19) (19) 19 12 (12) 10 12

6 6

w/Rhy. Fig. 3 (Gtr. 1)
(Gm)

10 12 (12) 3 5 3 5 3 3 5 (5)/6 6 6 6 6 6 6 6 6 6 6 6 6 6 1-1/2 1-1/2 (6)

Gtr. 3

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

1-1/2 1-1/2 1 (6) 8 (6) 6 6 5 7 3 5 (5) 3 5 3 5 3 5 3 (5) 5 3 5 5

6 6 6 6 6 6 6 8 8 8 (6) 8 7 6 6 3 3 5 5

Guitar Solo III:
w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 8 times

*Gtr. 4 (Bb) (Gm) (Bb) (Gm)

5 3 (9) 5 3 3 5 3 5 (5) 3 5 3

*Gtr. 4 played through Leslie speaker cabinet.
To Cry You A Song - 11 - 9

(Bb) (Gm)

T
A
B

(Bb) (Gm)

T
A
B

(Bb) (Gm)

T
A
B

(Bb) (Gm)

T
A
B

(Bb) (Gm)

hold - - - - -

T
A
B

(Gm)

w/Riffs B (Gtr. 1) & B1 (Gtr. 2) Gtrs. 1 & 2

F C

T
A
B

Verses 3 & 4:

G5 C5

3. Lights in the street, — peep-ing through — cur - tains drawn, —
4. See additional lyrics.

TAB: Treble clef, G5 (5-5-5-5), C5 (5-5-5-5)

(Cm) G5 C5 F C 3

ratt - ling of safe - ty chains — tak - ing too —

Gtr. 2 Gtrs. 1 & 2

Gtr. 1 hold hold

TAB: Treble clef, Cm (4-3-4, 5-4-5), G5 (5-5-5), C5 (5-5-5), F (1-1, 2-2, 3-3), C (1-1, 2-2, 3-3)

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times w/Riffs B (Gtr. 1) & B1 (Gtr. 2)

(Gm) (Bb) (Gm) (Bb) (Gm)

long. ————— (1st time only) 4. The

Freely

*Gtr. 1 F

TAB: Treble clef, F (2-3-3, 3-2-2, 13-13, 11-11, 11-11, 10-11-10, 8-10, (10))

*2 Gtrs. arr. for 1.

Verse 2:
Closing my dream inside this paperback,
Thought I saw angels but I could have been wrong.
Search in my case, can't find what they're looking for,
Waving me through to cry you a song.
(To Bridge:)

Verse 4:
The smile in your eyes was never so sweet before,
I came down from the skies to cry you a song.

NOTHING IS EASY

Words and Music by
IAN ANDERSON

Moderately fast ♩ = 136 (♩ = $\overset{\sim}{\underset{\sim}{\text{♩}}}$)

Intro:

Gtr. 1 (w/Flute improvisation)

Verse:

*Use Rhy. Fig. 1 as a model for improvisation.

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w/Fill 1 (Gtr. 2)
Bb Gm

friend it's o - kay. Just
(end Rhy. Fig. 1)

T 6 6 6
A 4 7 7
B 8 8 8

w/Rhy. Fig. 1 (Gtr. 1, 3 times) w/Fill 1 (Gtr. 2)
Dm C F C Bb Gm

take your life eas - y and stop all that hur-ry'ing, be hap - py my way.

Dm C F C

When ten - sion starts mount - ing and you've lost count of the

w/Fill 1 (Gtr. 2)

pen - nies you've missed, just try hard and see why they're

Bb Gm Dm C

w/Fill 1 (Gtr. 2)

not wor-ry'ng me, the're last on my list. Noth-ing's

F C Bb Gm

Fill 1
Gtr. 2

f

T
A
B

D5

To Coda

— eas - y. —

Gtr. 1

TAB

10 10 10 12 10 10 12 10 10 10 10 12 10 10 12 10

Interlude I:

Gtr. 2

f 1

TAB

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

Rhy. Fig. 2

(end Rhy. Fig. 2)

Gtr. 1

TAB

5 3 5

w/Rhy. Fig. 2 (Gtr. 1, 3 times)

C Bb G5

C Bb G5

TAB

3

C Bb G5

TAB

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

w/Rhy. Fig. 4 (Gtr. 1, 3 times)

Flute Solo:

Am D7 G6 D7 Am D7 G6 D7 Am D7 G6 D7

Rhy. Fig. 5
Gtr. 1

D C A5 D C A5 D C A5 D C A5

D.C. $\frac{3}{4}$ al Coda
(end Rhy. Fig. 5)

Interlude II:

w/Rhy. Fig. 2 (Gtr. 1, 4 times)

Coda

Gtr. 2

C B \flat G5 C B \flat G5

C B \flat G5

C B \flat G5

Guitar Solo II:

w/Rhy. Fig. 3 (Gtr. 1, 2 times)

N.C.(A5)

w/Rhy. Fig. 5 (Gtr. 1)

D C A5 $\frac{1}{4}$ D C A5

Outro:
(Drum fill)
Am7

D C A5 D C A5 Gtr. 1

1/4 1/4

5 7 7 7 5 7 5 7 (7)

3

D C A5 D C A5 Am7 (Bass Gtr. fill)

3 3

7 5 7 7 5 7 7 5 7 0 0 5 7 0 0 5 7

(Drum fill)

D C A5 D C A5

3 3

7 5 7 7 5 7 7 5 7 0 0 5 7 0 0 5 7

Am7
Gtr. 2

3 straight ♩'s

5 7 5 7 5 7 7 5 3 5 3 5 3 3

Gtr. 1

5 (5/5)

5 6

6:4

T
A
B

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

T
A
B

N.C.(A5)

1 3

T
A
B

(7) 5 7 (7) 7 5 7 5 7 5 7 5

3

T
A
B

0 7 0 7 0

5 6 5

1 1

T
A
B

7 5 7 5 7 5 7 5 7 5 7 5 7 5 0 0

3 3 3

T
A
B

7 7 7 7 7 7 7 7

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers (0, 5, 7) and fingerings (1, 3, 6, 1/4).

Freely *a tempo* Am7 *Play 4 times

Musical notation for the second system, featuring a treble clef staff with a chord progression and a guitar tablature staff with fret numbers (7, 0) and a "chug" instruction.

*Gradually increase tempo.

Musical notation for the third system, similar to the second system, with a treble clef staff and a guitar tablature staff.

Freely N.C.(A5) *Gtr. 2

Musical notation for the fourth system, including a treble clef staff with a melodic line and a guitar tablature staff with fret numbers (5, 7, 5, 7, 5, 7, 5, 7, 7, 7).

*Gtr. 1 tacet

Verse 2:

Nothing is easy you'll find that
 The squeeze won't turn out so bad.
 Your fingers may freeze, worse things
 Happen at sea, there's good times to be had.
 So if you're alone and you're down to the bone
 Just give us a play.
 You'll smile in a while and discover that
 I'll get you happy my way.
 Nothing's easy.

(To Interlude II:)

SKATING AWAY (ON THE THIN ICE OF THE NEW DAY)

Words and Music by
IAN ANDERSON

*Gtr. 1 & 2 chords:

Bb6 Bb(9) Fsus2 F Csus2 C Csus F5

23 4 23 4 13 132 12 123 123 13

*Capo at 3rd fret.

*Gtr. 3 chords:

Bb C F

1333 1333 1333

*w/out capo.

Freely (♩ = 112)

Verse 1:

Eb C Eb C

Mean - while back in the year - one, when you be - longed to no - one,

**Gtr. 1*
mf

T
A
B

*Capo at 3rd fret: In tab, all strings indicated at 3rd fret are played open.

Eb C Eb F

you did - n't stand - a chance, - son, if your pants - were un - done.

T
A
B

Moderately (♩ = 112)

Fsus2 F Fsus2 F

Fsus

F Fsus2 F

'Cause you were bred _____ for hu -

T
A
B

Bb Fsus2 F Fsus Fsus2 F Fsus2

man - i - ty, and sold to so -

Bb Fsus2 (F) Fsus

* Gtr. 2

ci - e - ty. One day you'll wake up in the

*Capo at 3rd fret.

Bb Absus2

pres - ent day, a mil - lion gen - er - a tions re - moved.

Db F Bb

from ex - pec - ta - tions of a - be - ing who you real - ly want - to be.

Chorus:
w/Rhy. Fill 1 (Gtr. 2, 3 times)

C Csus2 C Csus Csus2 C(Bb5) F

Skat-ing a-way, skat-ing a-way,

Rhy. Fig. 1

TAB

skat-ing a-way on the thin ice of the new day,

Eb

TAB

Bb Fsus F Fsus F Fsus2 F

ay. (end Rhy. Fig. 1)

TAB

Rhy. Fill 1
Gtr. 2

hold-----

TAB

Verses 2 & 3:

Rhy. Bb6 Bb(9)

Fig. 2

Gtr. 1

Fsus2

F

Fsus F

Fsus2

Musical staff with guitar accompaniment and vocal line.

2. So as you push off from the shore, a-won't you turn your head once more,

Csus C Csus2 C Csus

C Csus2

F

Fsus F F5

(end Rhy. Fig. 2) Bb6

Musical staff with guitar accompaniment and vocal line.

and make your peace with ev'ry-one?

w/Rhy. Fig. 2 (Gtr. 1)

Bb6 Bb(9)

Fsus2

F

Fsus

F

Fsus2

Musical staff with guitar accompaniment and vocal line.

For those who choose to stay a-will live just one more day

Csus2 C Csus2 C Csus

C Csus2

F

Fsus2

F

F5

Bb6

Musical staff with guitar accompaniment and vocal line.

to do the things they should have done.

*Gtr. 3 (Electric)

Bb

Musical staff with guitar accompaniment and vocal line.

And as you cross the wilderness, a-spinning in your emptiness, you feel you have

Gtr. 2

Musical staff with guitar accompaniment and vocal line.

*Gtr. 3 is not capoed.

F

Fsus

F

F5

Fsus F

Fsus2 Fsus

Musical staff with guitar accompaniment and vocal line.

to pray.

Musical staff with guitar accompaniment and vocal line.

* Next 2 bars 2 gtrs arr. for 1

Bb

Ab

Eb

Ebsus2 Eb Bb/F

Look - ing for a sign ___ that ___ the un - i - ver - sal mind _____

TAB

w/Rhy. Fill 2 (Gtr. 2, 2nd time)

F

Bb

C

Csus2 C

Csus

Csus2

C Bb/F

has writ-ten you in to ___ the pas - sion play. _____

TAB

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) & Rhy. Fill 1 (Gtr. 2, 3 times)

F

Skat - ing ___ a - way, _____ skat - ing ___ a - way, _____

Gtr. 4

mf
w/slide

TAB

Rhy. Fill 2

Gtr. 2

TAB

skat - ing — a - way — on the thin ice — of the new — day,

T 15 13
A 13 15 15
B

Bb Fsus2 F Fsus F Fsus2 F

Hey.

T
A
B

Outro:
w/Rhy. Fig. 1 (Gtr. 1, 1st 2 bars only)

Skat - ing — a - way, skat - ing — a - way, skat - ing — a - way.

F5

Gtr. 4

w/slide

T 15 13 15 13
A 13 15 15 13 15 15
B

Verse 3:
And as you cross the circle line,
Well, the ice wall creaks behind;
You're a rabbit on the run.
And silver splinters fly in the corner of your eye,
Shining in the setting sun.
Well, do you ever get the feeling that the
Story's too damn real and in the present tense?
Or that everybody's on the stage and it seems
Like you're the only person sitting in the audience?
(To Chorus:)

SOSSITY, YOU'RE A WOMAN

Words and Music by
IAN ANDERSON

Moderately ♩ = 112
Intro: A5 C G/B C G/B D/F#

Gtr. 1 (Acoustic)
f hold throughout to form chords

Dm/F E 1.3. 2.4. rit.

Verse: *a tempo*
N.C.

D5 F G F F/C A5

1. Hel - lo, you straight - laced la - dy, dressed in white, but your shoes aren't
2.3. See additional lyrics

C5 Am G N.C. F5 D5 F G

clean. Paint-ed them up with pol - ish in the

F/C C5 A5 Am7 Am

hope — we can't see where — you've been. The smil - ing face.

Detailed description: This system contains the first line of music. The vocal line starts with a half note 'hope', followed by a quarter note 'we', a quarter note 'can't', a quarter note 'see', a quarter rest, a quarter note 'where', a quarter note 'you', a quarter note 've', a quarter note 'been.', a quarter rest, a quarter note 'The', a quarter note 'smil', a quarter note 'ing', and a quarter note 'face.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional chords. The guitar part is shown with fret numbers on strings A, B, and T.

C G (Am) C A5 C E (Em)

— that you've worn — to greet — me ris - ing at morn - ing. —

Detailed description: This system contains the second line of music. The vocal line continues with a quarter note '—', a quarter note 'that', a quarter note 'you've', a quarter note 'worn', a quarter rest, a quarter note 'to', a quarter note 'greet', a quarter note '—', a quarter note 'me', a quarter note 'ris', a quarter note 'ing', a quarter note 'at', a quarter note 'morn', a quarter note 'ing.', and a quarter note '—'. The piano accompaniment continues with the eighth-note pattern. The guitar part shows fret numbers for strings A, B, and T.

Cm/G Bb

Sent me out — to work — for — my score. —

Detailed description: This system contains the third line of music. The vocal line starts with a quarter note 'Sent', a quarter note 'me', a quarter note 'out', a quarter rest, a quarter note 'to', a quarter note 'work', a quarter note '—', a quarter note 'for', a quarter note '—', a quarter note 'my', a quarter note 'score.', and a quarter note '—'. The piano accompaniment continues with the eighth-note pattern. The guitar part shows fret numbers for strings A, B, and T.

A5 To Coda ⊕ Am C G/B

Please me — and say what it's for.

Detailed description: This system contains the fourth line of music. The vocal line starts with a quarter note 'Please', a quarter note 'me', a quarter rest, a quarter note 'and', a quarter note 'say', a quarter note 'what', a quarter note 'it's', a quarter note 'for.', and a quarter note '—'. The piano accompaniment continues with the eighth-note pattern. The guitar part shows fret numbers for strings A, B, and T.

Coda I
Am rit. C G/B D.S. $\text{\textcircled{S}}$ at Coda II

you are too old for me.

Coda II A5 C G/B C G/B D/F#

Dm/F E

1. 2. rit.

N.C. rit. poco a poco E Asus2/E

Verse 2:
 Give me the straight-laced promise
 And not the pathetic lie.
 Tie me down with your ribbons,
 And sulk when I ask you why.
 Your Sunday-paper voice cries
 Demanding truths I deny.
 The bitter-sweet kiss you pretended
 Is offered, our affair mended.
 (To Chorus:)

Verse 3:
 All of the tears you're wasting
 Are for yourself and not for me.
 It's sad to know you're aging,
 Sadder still to admit I'm free.
 Your immature physical toy
 Has grown too young to enjoy.
 At last your straight-laced agreement
 Woman, you were too old for me.
 (To Chorus:)

TEACHER

Words and music by
IAN ANDERSON

Moderately ♩ = 116

Intro: A5 G D Play 4 times

Verse 1:
w/ Rhy. Fig. 1 (Gtr. 1, 7 times)

(Enter 4th time) Well, the dawn was com - ing; — heard him

Rhy. Fig. 1 Gtr. 1 mf hold

Rhy. Fig. 2 Gtr. 2 mf hold

w/ Rhy. Fig. 2 (Gtr. 2, 6 times)

A(9) G D A(9)

ring - ing on my bell. He said, "My name's the teach - er. —

G D A(9) G D

oh, that is what I call my - self. — And I

A(9) G D A(9)

have a les - son — that I must im - part to you. —

G D A(9) G D

It's an old ex - pres - sion, — but I

w/ Rhy. Fig. 3A (Gtr. 2)

Pre-Chorus:

A(9) G A C D

must in - sist it's true. Jump up, look a - round, find.

Rhy. Fig. 3

Rhy. Fig. 4
Gtr. 1 & 2

Gtr. 1

hold

F D C D F D C

your - self some fun, no sense in sit - ting there, hat - ing ev' - ry one.

hold

D F D C D F

No man's an is - land and his cas - tle is - n't home, the nest is full of noth - ing when the bird has

(end Rhy. Fig. 4)

hold

Fill 1 Rhy. Fig. 3A

Gtr. 2

hold

**Interlude:*

N.C. (B5) (E5) (A5) (B5) (E5) (A5) (B5)

flown. _____

Riff A

Gtr. 1

T
A
B

0 2 2 0 0 2 x 0 0 2 x 0 0 2 2 0 2 2 0 0 2 x 0 0 2 x 0 0 2 2

Riff A1

Gtr. 2

T
A
B

7 9 9 7 7 9 7 7 9 5 5 7 7 7 9 9 7 7 9 5 5 7 7

* w/ out vocal on repeat

(E5) (A5) (B5) (E5) (A5)

2. So,
3. See additional lyrics.

(end Riff A)

T
A
B

0 2 2 0 0 2 x 0 0 2 x 0 0 2 2 0 2 2 0 0 2 x 0 0 2 x

(end Riff A1)

T
A
B

7 9 9 7 7 9 7 7 9 5 5 7 7 7 9 9 7 7 9 (9)

Verses 2 & 3:

w/ Rhy. Figs. 1 (Gtr. 1) & 2 (Gtr. 2), both 3 times

A(9) G D A(9)

I took a jour - ney, _____ threw my world in - to the sea.

G D A(9) G D

_____ With me went the teach - er _____ who found

w/ Rhy. Figs. 3 (Gtr. 1) & 3A (Gtr. 2)

Pre-chorus:
w/ Rhy. Fig. 4 (Gtrs. 1 & 2)

A(9) G A C D

fun in - stead of me. _____ Hey man, what's the plan, what.

F D C D F D C

_____ was that you said? _____ Sun tanned, _ drink in hand, ly - ing there in bed. _____

D F D C D

I try to so - cia-lize, _ but I can't seem to find _____ what I was look-ing for, _ got

Interlude:

To Coda ⊕

w/ Riffs A (Gtr. 1) & A1 (Gtr. 2)
N.C. (B5) (E5) (A5) (B5) (E5)

F

some-thing on _ my mind. _____

(A5) (B5) (E5) (A5) (B5) (E5) (A5)

Flute Solo:

Rhy. Fig. 5

Gtr. 1

A5 C5 D5 C5 A5 G5 A5 G5 A5 C5

T
A
B

7 7 7 7 5 5 7 5 7 7 7 5 5 7 7 7 5 5 7 7 5 5

D5 C5 A5

Double time
N.C. (A5)

8va

Fdbk

First system of music. Treble clef staff shows notes with slurs and accents. Chords D5, C5, and A5 are indicated above. The guitar TAB staff shows fret numbers: 8, 8, 8, 10, and (10). A dashed line labeled '8va' indicates an octave shift. The text 'Fdbk' is written below the staff.

(end Rhy. Fig. 5)

Second system of music. Treble clef staff shows notes with slurs. The guitar TAB staff shows fret numbers: (5) 7 5 7 5, 7 0 7 7, (5) 7 5 7, and 7.

Third system of music. Treble clef staff shows notes with a dashed line above. The guitar TAB staff shows fret numbers: (10), (10), and (10).

Fourth system of music. Treble clef staff shows notes with slurs. The guitar TAB staff shows fret numbers: 7 0 7 0 7, 5 (5) 7 5 7, 7 7 0 7 0 7, and a slash over 8.

Fifth system of music. Treble clef staff shows notes with a dashed line above. The guitar TAB staff shows fret numbers: (10), (10), and (10).

Sixth system of music. Treble clef staff shows notes with slurs. The guitar TAB staff shows fret numbers: (8) 7 5 7, 7 0 7 0 7, a slash over 8, (8) 7 5 7, and 7.

Half time

w/ Rhy. Fig. 5 (Gtr. 1, 2 times)

Gtr. 2 A5 C5 D5 C5 A5 G5 A5 G5 A5 C5 D5 C5 A5

C5 D5 C5 A5 G5 A5 G5 A5 C5 D5 C5 A5 D.S. $\frac{3}{8}$ al Coda

⊕ Coda w/ Riffs A (Gtr. 1) & A1 (Gtr. 2), 1st 2 bars only, until end
N.C. (B5) (E5) (A5) (B5) (E5) (A5) (B5) (E5)

mind.

Gtr. 3 (A5) (B5) (E5) (A5) (B5) (E5) (A5) (B5)

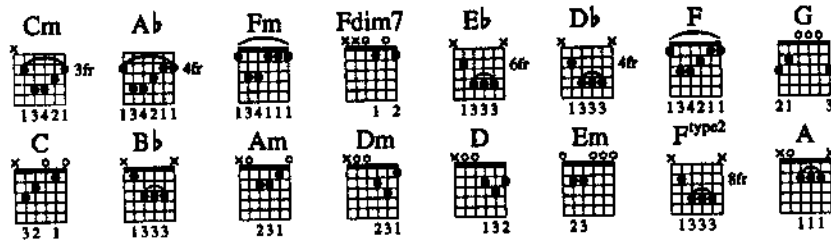
mf

(E5) (A5) (B5) (E5) (A5) (B5) (E5) (A5) (B5) Fade

Verse 3:
Then the teacher told me it had been a lot of fun.
Thanked me for his ticket and all that I had done.
(To Pre-Chorus:)

TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE

Words and Music by
IAN ANDERSON



Moderately slow ♩ = 72

Intro: Cm

*Gtr. 2 *mf*

Gtr. 1 *mf*

Ab

w/trem. bar 1/2

w/trem. bar 1/2

T A B

10 9 10 8 7 8 8 7 8 8 (8) (8) 10 9 10 8 7 8 8 9 8 8 (8)

*Orchestra arr. for gtr.

Fm Fdim7 Eb Db F G

Gtr. 3 *p*

w/trem. bar 1/2 w/trem. bar 1/2 w/trem. bar 1/2

T A B

(8) 10 9 10 9 (9) 12 11 12 10 (10) (10) 8 7 8 8 (8) 10 9 10 9 10 3 0 2 2

Verses 1 & 6:
Rhy. Fig. 1

Gtr. 4 (Acoustic) *mf*

C F C G C Bb

1. The old rock - er wore his hair too long,

6. See additional lyrics.

Rhy. Fig. 1A

T A B

Am Dm G

wore his trou - ser cuffs _ too _ tight.

hold - - - - - hold - - - - - hold - - - - -

C F C G C Bb

Un - fash - ion - a - ble to _ the end, _

3 3

Am Dm G (end Rhy. Fig. 1)

drank _ his ale too _ light.

hold - - - - - hold - - - - - (end Rhy. Fig. 1A)

Verses 2 & 7:
Rhy. Fig. 2

C G D G F

2. Death's head belt buck-le, yes-ter-day's dreams,

7. See additional lyrics.

Rhy. Fig. 2A

T
A
B

Em

Am

D

the trans- port ca' proph-et of doom.

T
A
B

G

C

G

D

G

F

Ring-ing no change- in his doub-le sewn seams, in his

Rhy. Fig. 2A

T
A
B

To Coda ⊕
(end Rhy. Fig. 2)
E♭ Ftype2

Em Am D

post war ba by gloom. Now he's
And he was
(end Rhy. Fig. 2A)

Chorus:
Rhy. Fig. 3

B♭ C B♭ F B♭ F

too old to rock 'n' roll,

Rhy. Fig. 3A

E♭ A Dm E♭ Ftype2

but he's too young to die. Yes, he's

Bb C Bb F Bb F

too old to rock 'n' roll,

(end Rhy. Fig. 3)

Eb Bb F G

oh, but he is too young to die.

(end Rhy. Fig. 3A)

Verse 3:
w/Rhy. Figs. 1 (Gtr. 4) & 1A (Gtr. 3)

He once owned a Harley Davidson

and a Triumph Bonneville. Count-ed his friends in

G C B \flat Am Dm G

burnt out spark _____ plugs, - and prays that he al - ways will. _____

Verse 4:
w/Rhy. Figs. 2 (Gtr. 4) & 2A (Gtr. 3), 1st 4 bars only, both 2 times.

C G D G F

But he's the last of the blue - bloods, a greas - er boy, _____

Em Am D G C G

and all his mates are do - ing _____ time. Mar-ried with three _____ kids

D G F Em Am D

up _____ by the ring _____ road, sold their souls straight down the line. _____

Verse 5:
w/Rhy. Figs. 2 (Gtr. 4) & 2A (Gtr. 3)

G C G D G F

And some of them own _____ oh, lit - tle sports _____ cars,

Em Am D

and meet _____ at the ten - nis club do's _____

G C G D G F

for drinks on a Sun - day, work on Mon - day.

Em Am D Eb F

They've thrown a - way _____ their blue _____ suede _____ shoes. Now they're

Chorus:

w/Rhy. Figs. 3 (Gtr. 4) & 3A (Gtr. 3)

Bb C Bb F Bb F

too old to rock 'n' roll

Riff A
Gtr. 1

Eb A Dm Eb F

and they're too young to die. Yes, they're

Bb C Bb F Bb F

too old to rock 'n' roll

Eb Bb F

and they're too young to die.

D.C. al Coda
G

(end Riff A)

⊕
Coda

w/Rhy. Figs. 3 (Gtr. 4) & 3A (Gtr. 3), 1st 7 bars only, & w/Riff A (Gtr. 1)

B \flat C B \flat F B \flat F

too old to rock 'n' roll

E \flat A Dm E \flat F \flat 2

and he was too young to die. Oh, he was

B \flat C B \flat F B \flat F

too old to rock 'n' roll

w/Rhy. Fills 1 (Gtr. 4) & 1A (Gtr. 3)

E \flat B \flat F

and he was too young to die. Now you're

Double Time (♩ = 144)

B \flat C F

Gtr. 3 (Cont. rhy. simile)

ah, nev - er too old to rock 'n' roll,

Gtr. 1

T
A
B

Rhy. Fill 1
F

Gtr. 4

Rhy. Fill 1A
Gtr. 3

T
A
B

B \flat F E \flat B \flat

if — you're — too young — to die. —

TAB: 8 6, 9 7, 5 3, 7 8 10 10

F

And now you're —

TAB: 19 16, 19 16, (13 16), 19 16, 19 16, (13 16)

B \flat C F

ah, nev - er too old — to rock 'n' roll, —

TAB: 7 6 6 5 6 6, 6 6, 5 7, 6 10 10

B \flat F E \flat B \flat

Freely

But he was too young — to

TAB: 19 16, 5 6 5 3, 3, 3

Outro: (a tempo: ♩ = 72)

Gtr. 2

Cm

Ab

die.

w/trem. bar

w/trem. bar

1/2

1/2

1/2

1/2

T

A

B

1 10 9 10 8 7 8 8 7 8 8 (8) (8) 10 9 10 8 7 8 8 8 8 8 (8) 1/2

Fm

Fdim7

Eb

Db

rit.

F

Ah.

w/trem. bar

w/trem. bar

w/trem. bar

1/2

1/2

1/2

1/2

T

A

B

(8) 10 9 10 8 (8) 12 11 12 10 (10) (10) 8 7 8 8 (8) 10 9 10 8 10

Verse 6:
 So the old rocker gets out his bike
 To make a ton before he takes his leave.
 Up on the A1, by Scotch Corner,
 Just like it used to be.

Verse 7:
 And as he flies, tears in his eyes,
 His wind-whipped words echo the final take.
 As he hits the trunk road, doing around one-hundred twenty,
 With no room left to brake.

THICK AS A BRICK

Words and Music by
IAN ANDERSON
and GERALD BOSTOCK

*Gtr. 1: Capo at 3rd fret.

Chord diagrams for guitar:

- Bb:
- C:
- Csus2:
- F:
- Fsus2:
- Fsus:
- Cm:
- Eb:
- Gm:
- A7sus:
- A:
- Fm7:

Intro: Moderately fast $\text{♩} = 224$ ($\text{♩} = 112$)

*Gtr. 1 (Acoustic)

Intro musical notation:

Chords: F5, C(4), Bb, F7(9), Eb sus2, F7sus

mf

Capo at 3rd fret: In tab, all strings indicated at 3rd fret are played open.

Verses 1 & 2:

Verses 1 & 2 musical notation:

Chords: F, Cm, Bb

Lyrics: 1. Real - ly don't mind if you sit this one out; (end Rhy. Fig. 1)

2. See additional lyrics.

Rhy. Fig. 1

w/Rhy. Riff 1 (Gtr. 2, 2 times, Verse 2)

* Flute F5

Rhy. Fig. 2

Chords: C(4), Bb, Fsus, Eb sus2

w/Rhy. Fig. 1 (Gtr. 1)

Chord: Cm

* Verse 1 only

Verse 1 musical notation:

Chords: Bb, F

Lyrics: My word's but a whis - per, your deaf -

(end Rhy. Fig. 2)

Gtr. 2

w/Rhy. Fig. 2 (Gtr. 1)
w/Rhy. Riff 1 (Gtr. 2, 2 times, Verse 2)
F5 C(4)

Bb * Flute

ness a shout.

Gtr. 2 (Electric) f

Verse 1 only

T 10 10 10 7 7
A 10 10 10 8 8
B 8 8 8 6 6

* Verse 1 only

Fsus Eb sus2 Bb w/Rhy. Fig. 1 (Gtr. 1) F

Rhy. Riff 1

I may make you feel, —

(end Rhy. Riff 1)

hold — hold — hold —

T 10 10 10 8 9 10 6 7 7 7 8

w/Rhy. Fig. 2 (Gtr. 1) & Rhy. Riff 1
(Gtr. 2, 2 times, Verse 2)

Cm Bb F5 C(4) * Flute

but I can't make you think.

* Verse 1 only

Bb Fsus Eb sus2 Bb

w/Rhy. Fig. 1 (Gtr. 1) F

your

F Cm Bb

sperm's in the gut - ter, your love's in the sink. —

w/Rhy. Fig. 2 (Gtr. 1) & Rhy. Riff 1 (Gtr. 2, 2 times, Verse 2)

F5 C(4) Bb Fsus Eb sus2 Bb

* Flute

1. So you

* Verse 1 only

Csus2 C

w/Rhy. Fig. 2 (Gtr. 1, 2 times)
F5 C(4)

Flute

to be thick as a brick.

Bb Fsus Ebsus2 Bb

1. w/Rhy. Riff 1 (Both gtrs, 2 times)
F Eb6 Bb F Eb6 Bb

2. And the

Flute

F7(Δ) Ebsus2 Fsus2 F7(Δ) Ebsus2 F7sus

Gtr. 2

T A B

(8) 11 8 9 8 (8) 11 8 11 9 8

Gtr. 1

T A B

3 3 10 3 8 3 8 3 8 3 8 10 3 8 3 3 10 3 8 6 3 3

Bridge:

Gtr. 1 F Cm

Gtr. 2

And the love that I feel

T A B

10 (10)

Csus2 Cm Eb Gm

is so far a - way.

w/Rhy. Fill 1 (Gtr. 1) Bb A7sus

I'm a bad dream that I just had

F A

to - day.

Bb Csus Csus2 C

And you shake your head, hmm,

w/Rhy. Fig. 2 (Gtr. 1) F5 C(4) Bb Fsus Eb sus2 Bb

Flute

and said it's a shame.

Rhy. Fill 1
Gtr. 1

hold - - - - -

T
A
B

F7(3) Eb sus2 F sus F7(3) Eb sus2 F7 sus

Gtr. 2

TAB

Gtr. 1

TAB

Verse 3:

F7(3) Eb sus2 F sus Fm9 F7(3) Eb sus2 F sus Fm9

Spin me back down the years and the days.

Gtr. 2

Gtr. 1

Rhy. Fig. 3 (end Rhy. Fig. 3)

Gtr. 1

TAB

w/Rhy. Fig. 3 (Gtr. 1, 10 times)

F7(3) Eb sus2 F sus Fm9 F7(3) Eb sus2 F sus Fm9

of my youth.

F7(3) Eb sus2 F sus Fm9 F7(3) Eb sus2 F sus Fm9

Draw the lace and black curtains, and shut

F7(3) Eb sus2 F sus Fm9 F7(3) Eb sus2 F sus Fm9

out the whole truth.

F7(3) Eb sus2 F sus Fm9 F7(3) Eb sus2 F sus Fm9

Spin me down the long ages, let them sing the song.

Outro:

F7(3) Eb sus2 F sus Fm9 F7(3) Eb sus2 F sus Fm9

Flute

Fm7 F F sus F Fade

Gtr. 1

Verse 2:

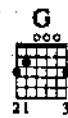
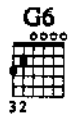
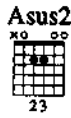
And the sandcastle virtues are all swept away
 In the tidal destruction, the moral mêlée.
 The elastic retreat rings the close of play,
 As the last wave uncovers the new-fangled way.
 (To Chorus 2:)

Chorus 2:

But your new shoes are worn at the heels.
 And your suntan does rapidly peel.
 And your wisemen don't know how it feels,
 To be thick as a brick.

WITCH'S PROMISE

Words and Music by
IAN ANDERSON



Moderately ♩. = 56

Intro:

w/Flute Solo A5

Gtr. 1 (Acoustic)

G D Play 3 times

N.C. (A)

Verse:

substitute w/Rhy. Fill 1 (Gtr. 1, Verse 3)

N.C. (A5)

lend me your ear while I call you a

2.3. See additional lyrics.

hold hold

Rhy. Fill 1
Gtr. 1

C G(4) Asus2

foo ool

A5 Asus2 N.C. (A5)

you were kissed by a witch one

C G(4) Asus2

night in the woo ood,

A5 Asus2 N.C. (A5)

and lat - er in - sis - ted your - feel - ings were -

C G(4) Asus2 A5 Asus2 C D

true uc.

hold - - - - - hold - - - - -

TAB

Chorus:

A5 C D A E

1. The witch's prom - ise was com - ing. Be -

2.3. See additional lyrics.

TAB

(N.C.) A5 Asus2 G D Dsus2 D

liev-ing he lis-tened; while laugh-ing you flew.

hold - - - - -

TAB

N.C. (A)

1. 2.

2. He's

3 3

TAB

Interlude:

Gtr. 1 *Asus2* *G6*

Chord diagrams for Gtr. 1: *Asus2* (x02320) and *G6* (x32033).

Gtr. 2 (Acoustic)

mf

Musical notation and fretboard for Gtr. 2 (Acoustic) system 1. Fretboard shows fingerings: 2 3 5 3 2 | 2 3 5 3 | 4.

mf

Musical notation and fretboard for Gtr. 2 (Acoustic) system 2. Fretboard shows fingerings: 2 3 5 3 2 | 2 3 5 3 | 4.

④ 2fr E 4fr F# 5fr G 2fr E ③ 4fr G 2fr A *G6*

Musical notation and fretboard for Gtr. 2 (Acoustic) system 3. Fretboard shows fingerings: 5 7 8 5 | 8 5 | 7 | 5 7.

④ 2fr E 4fr F# 5fr G 2fr E ③ 4fr G 2fr A *G6* *Asus2*

Keep

Musical notation and fretboard for Gtr. 2 (Acoustic) system 4. Fretboard shows fingerings: 5 7 8 5 | 8 5 | 7 | 5 8 5.

Bridge:

look - ing, keep look - ing for — some - where — to be. Well you're
wast - ing your time, they're - not stu - pid like he is. Mean-while
leaves are still fall - ing you're too blind - to see. _____

G D Asus2

G D Asus2

G D Asus2 D.S. al Coda

3. You

Coda

Gtr. 1 N.C.(A)

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

w/Flute Solo
Asus2

Gtr. 1

Repeat & fade

Verse 2:

Leaves falling, red, yellow, brown
All look the same,
And the love you had found lay
Outside in the rain.
Washed clean by the water
But nursing its pain.

Chorus 2:

The witch's promise was coming.
And you're looking elsewhere for your own selfish gain.

(To Interlude:)

Verse 3:

You won't find it easy now,
It's only fair.
He was willing to give to you,
You didn't care.
You're waiting for more,
But you've already had your share.

Chorus 3:

The witch's promise is turning,
So don't you wait up for him,
He's going to be late.

(To Coda)