

# FROM THE BEGINNING

As Recorded by Emerson, Lake & Palmer  
(From the album TRILOGY/Atlantic Records)

Words and Music by Greg Lake

**Dm7**  $\begin{matrix} \text{xx0} \\ \text{32} \end{matrix}$  5fr. **Gadd9**  $\begin{matrix} \text{xx0} \\ \text{213} \end{matrix}$  3fr. **Am7**  $\begin{matrix} \text{x0} \\ \text{13} \end{matrix}$  10fr. **Dadd9/A**  $\begin{matrix} \text{x0} \\ \text{21} \end{matrix}$  3fr.

Free time (slowly)

Intro Em Harm. Gtr. I (6-stg. acous.)

let ring throughout

Harm. 12 12 12

sl. 10 12 7

H P 5 7 8 7 0

H H 0 2 3

Am 3

sl. 3 8 8

(slight vib.)

$\text{♩} = \text{ca. } 126$

Dadd9 Bb#4/D

freely

Moderate  $\text{♩} = 132$   
In time

Dm9 Am7 Rhy. Fig. 1

poco rit. rit.-----

1/2 1/2

Dadd4/A Am7 Dadd4/A (end Rhy. Fig. 1)

P.M. P.M. P.M.

1st, 2nd Verses

Am9 Dadd4/A C G/B

1. It might have been things— I missed, — but don't be un —  
 2. May - be I might — have changed, — and not been so

Rhy. Fig. 2 (end Rhy. Fig. 2) Rhy. Fig. 3

P.M. P.M. let ring

Fadd9 G Dm7

kind. — It don't mean I'm blind. —  
 cruel. — Not been such a fool. —

Am7 Dadd4/A

Per - haps there's a thing or two —  
 What ev - er was done is done. —  
 (end Rhy. Fig. 3) Rhy. Fig. 3A

1/2 1/2

w/Rhy. Fig. 3

C G/B Fadd9 G

I think of, ly - ing in bed, — I should - n't have said, —  
 I just can't re - call. — It does - n't mat - ter at all. —

Dm7 Am7

2nd time to Coda

but there it is. —

Dadd4/A Am7 Dadd4/A

You see, it's all

P.M.

This system contains three measures of guitar tablature. The first measure is under the chord Dadd4/A, the second under Am7, and the third under Dadd4/A. The lyrics 'You see, it's all' are positioned above the third measure. The tablature shows fingerings: 3 0 4 0 for the first measure, 3 0 4 0 and 3 0 4 0 for the second, and 3 0 4 0 for the third. There are also 'x' marks on the 4th and 5th strings in the second and third measures.

Dm7 Gadd9 Dm7

clear. You were meant to be here

Rhy. Fig. 5

This system contains three measures of guitar tablature. The first measure is under the chord Dm7, the second under Gadd9, and the third under Dm7. The lyrics 'clear. You were meant to be here' are positioned above the measures. The tablature shows fingerings: 5 5 5 5 for the first measure, 5 5 5 5 for the second, and 5 5 5 5 for the third. There are also 'x' marks on the 4th and 5th strings in the second and third measures. The text 'Rhy. Fig. 5' is written above the first measure.

E7sus4b9

\*w/Rhy. Fig. 1  
Am7

from the be - gin -

rit. let ring - - - - - (0)

(end Rhy. Fig. 5)

a tempo

1/2 1/2

1/2 1/2

\*Doubled by another gtr.

This system contains three measures of guitar tablature. The first measure is under the chord E7sus4b9, the second under Am7, and the third under Am7. The lyrics 'from the be - gin -' are positioned above the third measure. The tablature shows fingerings: 0 2 3 2 for the first measure, (0) for the second, and 2 0 2 0 for the third. There are also 'x' marks on the 4th and 5th strings in the second and third measures. The text 'rit. let ring - - - - -' is written above the first measure, and '(end Rhy. Fig. 5)' is written above the second measure. The text 'a tempo' is written above the third measure. The text '\*Doubled by another gtr.' is written below the third measure.

Dadd4/A Am7 Dadd4/A

D.S. al Coda

ning.

Coda

w/Rhy. Fig. 1  
Am7

Dadd4/A Am7

This system contains three measures of guitar tablature. The first measure is under the chord Dadd4/A, the second under Am7, and the third under Dadd4/A. The lyrics 'ning.' are positioned below the first measure. The tablature shows fingerings: 0 0 0 0 for the first measure, 0 0 0 0 for the second, and 0 0 0 0 for the third. The text 'D.S. al Coda' is written above the third measure. The text 'Coda' is written above the first measure of the second system, and 'w/Rhy. Fig. 1 Am7' is written above the first measure of the second system. The text 'Dadd4/A Am7' is written above the first and second measures of the second system.

Dadd9/A

Dm7 Gtr. II  $\{ \diamond \}$

Gadd9  $\{ \diamond \}$

You see, it's all \_\_\_\_\_ clear, you were

Detailed description: This system contains the first three measures of the piece. The vocal line starts with 'You see, it's all' followed by a long breath mark, then 'clear, you were'. The guitar line features a melodic line with a triplet of eighth notes in the first measure and a long note in the second measure. The bass line shows chords for Dadd9/A, Dm7, and Gadd9.

Dm7  $\{ \diamond \}$

E7sus4b9

meant to be \_\_\_\_\_ here \_\_\_\_\_

Gtr. I (Gtr. II out)

rit. ----- let ring

*a tempo* 1/2 1/2

Detailed description: This system contains measures 4-6. The vocal line continues with 'meant to be here'. The guitar line has a melodic line with a triplet and a long note, followed by a section marked 'rit. let ring' and then 'a tempo' with two half notes. The bass line shows chords for Dm7 and E7sus4b9.

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

Am7 Dadd4/A Am7 w/Riff A N.C.(Dadd4/A)

from the be - gin - ning.

\*Gtrs. I & II

Guitar solo w/Rhy. Fig. 2

Am9 Dadd4/A w/Rhy. Fig. 3 G/B Full Fadd9 Full

Gtr. III (elec.) (clean tone w/reverb)

Detailed description: This system contains measures 7-9. The vocal line says 'from the beginning'. The guitar line features a guitar solo with various chords and techniques like 'Full' and 'N.C.'. The bass line shows chords for Am7, Dadd4/A, Am7, G/B, and Fadd9.

Riff A

Detailed description: A boxed section titled 'Riff A' showing a guitar line with a melodic sequence and a corresponding bass line with a simple rhythmic accompaniment.

G Full      Dm7 Full      Am7 Full

(slight vib.)

w/Rhy. Fig. 3A Dadd4/A      w/Rhy. Fig. 3 (1st 5 bars only) C      G/B Full      Fadd9 Full      G Full      H Full

(slight vib.)

P H

Dm7      w/Rhy. Fig. 1 Am7      Dadd4/A

(slight vib.)

(10)

Am7      Dadd4/A      w/Rhy. Fig. 5 Dm7      Gadd9 Full Full Full

sl. (slight vib.)

sl.

Dm7 Full      E7sus4b9      w/Rhy. Fig. 1 Am7      Harm.

rit. (slow vib.)

a tempo

Harm.

12  
12  
12

\*Slowly bend & release repeatedly, raising pitch 1/2 step with each bend.

Synth solo  
w/Rhy. Fig. 2 (15 times)

Dadd4/A Harm. (8va) Am7 Dadd4/A \*Synth (arr. for gtr.) Gtr. II Am7

Harm. (8va) Am7 Dadd4/A \*Synth (arr. for gtr.) Gtr. II Am7

7 7 5 5 5 7 7 10 9 10 8 9 7

Dadd4/A Am7 Dadd4/A Rhy. Fig. 6 Am7

Ⓞ open A Am7

sl. P sl. P

sl. P sl. P

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

Dadd4/A (end Rhy. Fig. 6) w/Rhy. Fig. 6 (10 times) Dadd4/A

Am7 P Am7

sl. sl. sl. sl.

sl. sl. sl. sl.

14 14 12 13 15 12 15 14 15 14 12 13 12 10 10 8 10 8 7 8 7

Am7 Dadd4/A Am7 Dadd4/A

H P H P H

H P H P H

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

Am7 Dadd4/A (w/Synth effects) Am7 Dadd4/A Harm.

Harm.-----

Harm.-----

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

Am7 Dadd4/A Am7 Dadd4/A

Harm.----- H

Harm.----- H

(7) 12 (12) 7 9 10 10 10 7 7 7 7 8 6 10 12 8 10 9

Am7 Dadd4/A Am7 Dadd4/A Am7 Dadd4/A

Harm. Harm. Harm. Harm.

*sl.*

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

Am7 Dadd4/A Am7 Dadd4/A

Harm. Harm. Harm. Harm.

(7) 7 (7) 12 12 (12) 12 12

Gtr. II

*let ring*

0 3 3 10 12 12 0 0 0 4 0 3

w/Rhy. Fill 1 Am7 Dadd4/A Am9

Harm. Harm. Harm.

12 (12) 12 12 (12) 12

Harm. Harm. Harm. Harm.

*rit.*

12 0 12 10 0 4 0 3 0 12 12 12 (12)

Rhy. Fill 1 Am7 Am9

P.M. P.M. *let ring* *rit.*

0 0 3 3 3 12 0 0 12 10 0

# BASS LINE FOR FROM THE BEGINNING

As Recorded by Emerson, Lake & Palmer  
(From the album TRILOGY/Atlantic Records)

Words and Music by Greg Lake

Free time

Moderate ♩ = 132  
In time

Intro

7 3 Dadd4/A

*mf* *sl.*

The intro consists of two measures in 4/4 time. The first measure has a whole note chord of Dadd4/A. The second measure has a whole note chord of Dadd4/A. The bass line is a simple two-note pattern: D2 (open) and A2 (open).

1st Verse  
Am9

Dadd4/A C C/B Fadd4 G

It might have been things\_ I've missed, — (etc.)

The first verse begins with a bass line for the lyrics "It might have been things\_ I've missed, — (etc.)". The bass line is in 4/4 time and features a mix of eighth and quarter notes. Chords are indicated above the staff: Am9, Dadd4/A, C, C/B, Fadd4, and G. The bass line starts with a D2 (open) and moves up stepwise.

Dm7 Am7 Dadd4/A C G/B

*sl.*

This section continues the bass line with chords Dm7, Am7, Dadd4/A, C, and G/B. It features a sliding eighth-note pattern (sl.) and a triplet of eighth notes.

Fadd4 G Dm7 Am7 Dadd4/A

*sl.*

This section continues the bass line with chords Fadd4, G, Dm7, Am7, and Dadd4/A. It features a sliding eighth-note pattern (sl.) and a triplet of eighth notes.

Am7 Dadd/A Dm7 Gadd4 Dm7 E7sus4b9

*rit.*-----

This section continues the bass line with chords Am7, Dadd/A, Dm7, Gadd4, Dm7, and E7sus4b9. It features a sliding eighth-note pattern (sl.) and a triplet of eighth notes. The tempo is marked as *rit.* (ritardando).

Am7 Dadd4/A Am7 Dadd/A

*a tempo*

This section continues the bass line with chords Am7, Dadd4/A, Am7, and Dadd/A. It features a sliding eighth-note pattern (sl.) and a triplet of eighth notes. The tempo is marked as *a tempo*.

2nd Verse  
Am9

Dadd4/A C G/B Fadd4 G

May-be I might have changed, (etc.)

(6) 7 7 6 5 (5) 8 7 8 7 10 7 12 12 (12) *sl.*

Dm7 Am7 Dadd4/A C G/B

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

Fadd9 G Dm7

(steady gliss.)

10 10 12 8 10 9 12 (12) 7 7 7 7 *sl.*

Am7 Dadd4/A Am7 Dadd4/A

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

Dm7 Gadd4 Dm7 E7sus4b9

rit.-----1

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

Am7 Dadd/A Am7 N.C.(Dadd4/A)

*a tempo*

9(10) (9) 7 9 *sl.* 14 (14) *sl.* 14 16 (16) 14 12 11 *sl.*

Guitar solo  
Am9      Dadd4/A      C      Fadd9      G

Dm7      Am7      Dadd4/A

C      G/B      Fadd9      G      Dm7

Am7      Dadd4/A      Am7

Dadd4/A      Dm7      Gadd9      Dm7      E7sus4b9

Am7      Dadd4/A

*a tempo*

Synth. solo  
Am7

Dadd4/A Am7 Dadd4/A

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

Am7 Dadd4/A Am7 2 Dadd4/A Am7 Dadd4/A

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

Am7 Dadd4/A Am7 Dadd4/A

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

Am7 Dadd4/A Am7 2 Dadd4/A *Play 3 times*

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

Am7 Dadd4/A Am7 Dadd4/A

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

Am7 Dadd4/A Am9

7 7 5 5 5 6 7 7 (7) 9 8 7 5 7 5 7

*rit.*-----|

# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

|                     |   |    |   |
|---------------------|---|----|---|
| 1st string - High E |   | 15 | 0 |
| 2nd string - B      |   | 15 | 0 |
| 3rd string - G      |   |    | 1 |
| 4th string - D      |   |    | 2 |
| 5th string - A      | 3 |    | 2 |
| 6th string - Low E  |   |    | 0 |

5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up ½ step (one fret).

**BEND:** Strike the note and bend up a whole step (two frets).

**BEND AND RELEASE:** Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.

**PRE-BEND:** Bend the note up ½ (or whole) step, then strike it.

**PRE-BEND AND RELEASE:** Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.

**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.

**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.

**SLIDE:** Same as above, except the second note is struck.

**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.

**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

A.H. pitch: E

**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.

**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.

**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.

**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.