

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

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 2nd time to Coda Am7

but there it is. —

Dadd4/A Am7 Dadd4/A

You see, it's all —

P.M.

Dm7 Gadd9 Dm7

clear. You were meant to be — here —

Rhy. Fig. 5

E7sus4b9 *w/Rhy. Fig. 1
Am7

from the be - gin -

(end Rhy. Fig. 5)

rit. let ring- — — — — —

a tempo

*Doubled by another gtr.

Dadd4/A Am7 Dadd4/A D.S. al Coda

ning.

Coda

w/Rhy. Fig. 1
Am7

Dadd4/A Am7

Dadd9/A

Gtr. II Dm7

Gadd9

3

You see, it's all _____ clear, you were

Gtr. I

5 5 5 5

3 3 3 3

4 4 4 4

0

meant to be here

Gtr. I (Gtr. II out)

rit. - - - - -
let ring

a tempo

*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

Gtr. III (elec.)

(clean tone w/reverb)

1/2 Full Full Full Full

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

Riff A

The image shows the musical notation for 'Riff A'. The top staff is a treble clef staff containing a melody of eighth notes. The bottom staff is a bass staff with a fretboard diagram. The diagram shows the 4th fret on the 1st string, and then the 0th, 2nd, 3rd, 4th, and 5th frets on the 2nd string. The sequence of frets is 4, 0, 2, 3, 4, 5, 2, 3, 4, 5, 2, 3, 4, 5.

G Full 3 Full Dm7 Full Am7 Full

(slight vib.)

Full Full Full Full

8 8 5 8 5 8 7 5

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

(slight vib.)

Full Full Full Full

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

P H

Dm7 (slight vib.) w/Rhy. Fig. 1 Am7 Full H Dadd4/A Full H

(slight vib.)

Full Full Full Full

10 8 10 10 8 8 10 10

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

sl. sl. (slight vib.)

sl. Full Full Full

7 5 5 4 5 7 (7) 7 5 7 7 5 8 8 8

sl.

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

rit. (slow vib.) a tempo Harm.

Full Full

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

Dadd4/A ③ open Am7 Dadd4/A Rhy. Fig. 6 Am7

sl. P sl. P 7 8 7 9 6 7 8 7 9 7 9 10 10 9

*Doubled one octave higher on recording.

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

sl. P Am7 sl. sl. sl. sl.

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

Am7 Dadd4/A Am7 Dadd4/A

H P H P H

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

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

Harm. 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 H

Harm. 7 9 10 10 10 7 7 7 7 8 8 10 12 8 10 9

(7) 12 (12)

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

sl.

Harm.

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

Am7 Dadd4/A Am7 Dadd4/A

Harm.

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

Gtr. II

let ring

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

w/Rhy. Fill 1 Am7 Dadd4/A Am9

Harm.

12 (12) 12 12 (12) 12

Harm.

3

rit.

0 12 12 12 (12)

Rhy. Fill 1 Am7 Am9

P.M. P.M.

let ring

rit.

0 0 3 3 3 10 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.*

1st Verse
Am9

Dadd4/A C C/B Fadd4 G

It might have been things_ I've missed, — (etc.)

Dm7 *sl.* Am7 Dadd4/A C G/B

Fadd4 G Dm7 *sl.* Am7 Dadd4/A *sl.*

Am7 Dadd/A Dm7 Gadd4 Dm7 E7sus4b9 *rit.*

tr Am7 Dadd4/A Am7 Dadd/A *a tempo*

2nd Verse
Am9

Dadd4/A

C

G/B

Fadd4

G

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

Dm7

Am7

Dadd4/A

C

G/B

Fadd9

G

Dm7

(steady
gliss.)

Am7

Dadd4/A

Am7

Dadd4/A

Dm7

Gadd4

Dm7

E7sus4b9

rit.-----1

Am7

Dadd/A

Am7

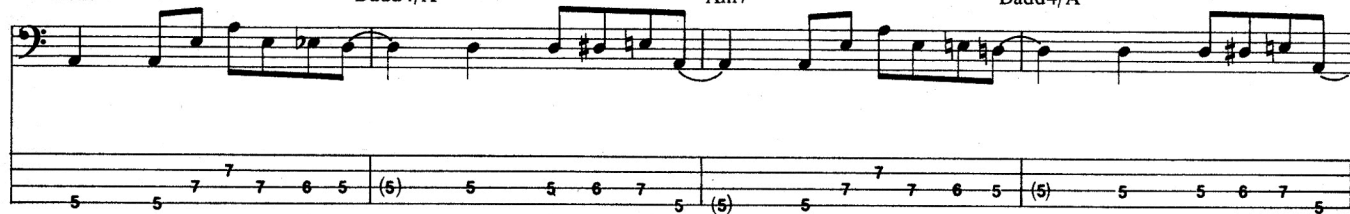
N.C.(Dadd4/A)

Synth. solo
Am7

Dadd4/A

Am7

Dadd4/A



Am7

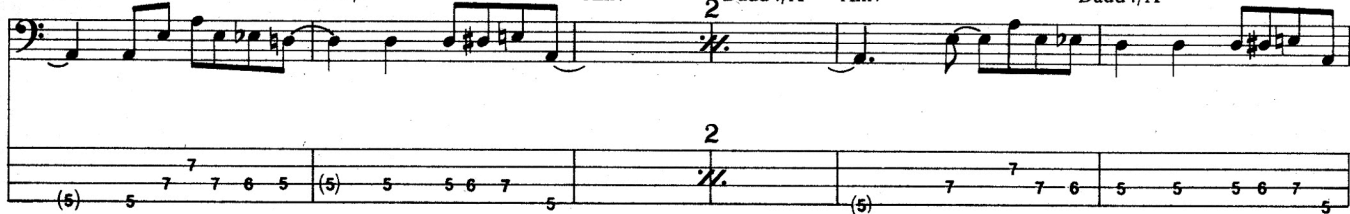
Dadd4/A

Am7

2 Dadd4/A

Am7

Dadd4/A

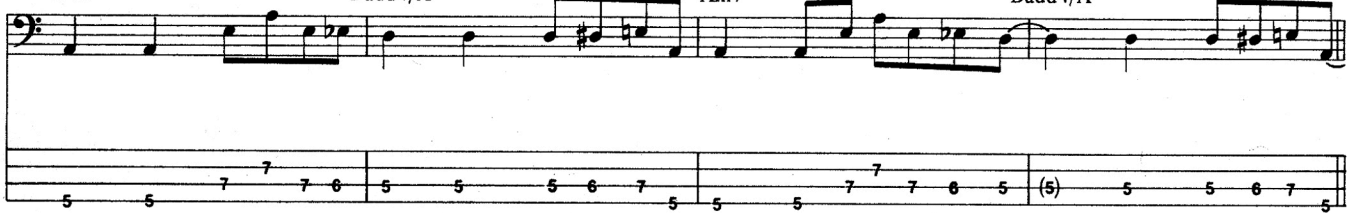


Am7

Dadd4/A

Am7

Dadd4/A



Am7

Dadd4/A

Am7

2 Dadd4/A

Play 3 times



Am7

Dadd4/A

Am7

Dadd4/A



Am7

Dadd4/A

Am9

3

3

rit.-----|



TABLATURE EXPLANATION

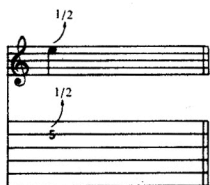
TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

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

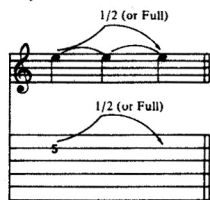
BEND: Strike the note and bend up 1/2 step (one fret).



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



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



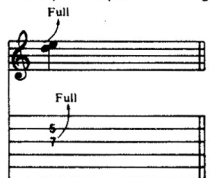
PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



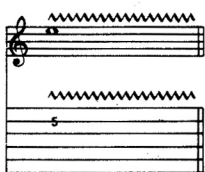
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



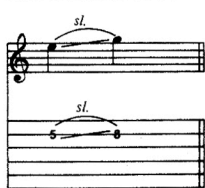
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



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.



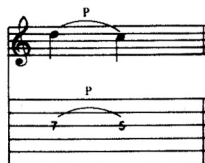
SLIDE: Same as above, except the second note is struck.



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



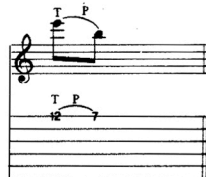
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



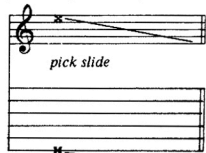
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



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.



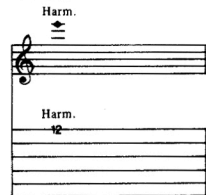
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



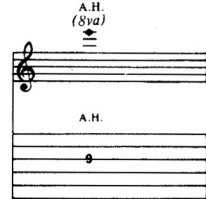
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



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

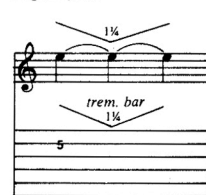


ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



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.

