

TEMPUS FUGIT

Words and Music by
GEOFF DOWNES, TREVOR HORN, STEVE HOWE, CHRIS SQUIRE and ALAN WHITE

Moderately fast

A E6 B G D6 A F C6 G

0 0

3 3 3

Bsus4 A E6 B G D6 A F C6 G

2 fr. 0

3 3 3

Asus4 Bsus4 A E6 B G D6 A

0 0

3 3 3

F C6 G A6 Bsus4 A E6 B

0 0

3 3 3

G D6 A F C6 G Asus4 Bsus4

0 0 0 0 0 0 0 0 0 0 0 0 2 fr. No chord

3 3 2 4

Em 0 000, D 0, C 0 0

The first system of music features a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes, and a few chords. The bass staff provides a rhythmic accompaniment with eighth and quarter notes. Above the treble staff, three guitar chord diagrams are shown: Em (0 000), D (0), and C (0 0).

D 0, Em 0 000, D 0, C 0 0

The second system continues the piece. The treble staff has a long sustained chord in the middle. The bass staff continues with a steady eighth-note pattern. Above the treble staff, four guitar chord diagrams are shown: D (0), Em (0 000), D (0), and C (0 0).

D 0, Em 0 000, Bm, A 0 0, G x000, Em 0 000, D 0

The third system shows a progression of chords in the treble staff. The bass staff continues with eighth notes. Above the treble staff, seven guitar chord diagrams are shown: D (0), Em (0 000), Bm, A (0 0), G (x000), Em (0 000), and D (0).

C 0 0, D 0, Em 0 000, Bm, A 0 0, G x000, Em 0 000, D, C 0 0

The fourth system concludes the main piece. The treble staff features a final melodic phrase. The bass staff continues with eighth notes. Above the treble staff, nine guitar chord diagrams are shown: C (0 0), D (0), Em (0 000), Bm, A (0 0), G (x000), Em (0 000), D, and C (0 0).

N.C.

The final system is marked "N.C." (No Chords). It shows a melodic line in the treble staff and a bass line in the bass staff, without any guitar chord diagrams.

F#m/A

Em/A

F#m/A

Em/A



Yes, — yes. —

Yes, yes. —

mf

F#m/A

Em/A



Yes, — yes. —

gradual cresc.

F#m/A

Em/A



N.C.

Yes, — yes. —

f

Em

Bm

A

G

Em

Bm

A

G



Em
0 000

Bm

A
0 000

G
x000

Born in the night, she would run like a leap - ard that freaks -

Em
0 000

Bm

A
0 000

G
x000

Em
0 000

Bm

at the sight of a mind close be - side her-self. And the near - er I came,

A
0 000

G
x000

Em
0 000

Bm

how the coun - try would change. She was us - ing the land -

A
0 000

G
x000

Em
0 000

scape to hide - her-self.

Bm A G

More in the mind — than the bod - y this feel - ing, a sense —

Em Bm A G

— at the end — of a cir - cu - lar line — that is drawn —

Em Bm A G Em D

— at an an - gle, I see when I'm with — you, to nav - i - gate wa - ters and

A G Em

fi - nal - ly an - swer to yes. —

D/F#

C/G

D/F#

Em



First system of musical notation with treble and bass staves.

D

C

F

Bb

Eb

Ab



Second system of musical notation with treble and bass staves.

Db

Gb

G

C

F

C

F

Bb



Third system of musical notation with treble and bass staves.

Eb

Ab

Db

Gb

B



Fourth system of musical notation with treble and bass staves.

Em

Bm

A

G



N.C.

Fifth system of musical notation with treble and bass staves.

Em

Bm

A

G

If you were there, you would want — to be near — me.

Em

Bm

A

G

In - no - cence, — you could hold — the ma - te - ri - als.

Em

Bm

A

G

And though noth - ing would real - ly be liv - ing,

Em

Bm

A

G

it would shock — your fall — in - to land - ing light.

Em Bm A G Em Bm

0 000 0 000 0 000 x000 0 000 0 000

In the North sky, time flies

A G Em Bm A G

0 000 x000 0 000 0 000 0 000 x000

fast to the morn-ing. The cold of the dawn, it meant noth - ing to us. - You were keep-

Em D A G Em

0 000 0 000 0 000 x000 0 000

ing your best - sit - u - a - tion, an an - swer to yes. -

D C

0 000 0 000

Ah, ah, ah.

N.C.

F#m/A

Em/A



And the mo - ment I see_ you

Yes. — yes. —

mf

F#m/A

Em/A



it's so good_ to be near_ you.

F#m/A

Em/A



And the feel-

Yes, yes.

Yes, yes.

F#m/A

Em/A



ing you give_ me

makes me want_ to be with_ you

To Coda

Yes, yes.

gradual cresc.

F#m/A

Em/A



from the mo - ment you tell_ me

B7sus4



2fr.

Yes, yes. —

yes. —

A E6 B

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

G D6 A

x 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

F C6 G

x 0 0 0 0 0 | x 0 0 0 0 0 | x 0 0 0 0 0

3 3 3

Bsus4

2fr.

A E6 B

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

G D6 A

x 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

3 3 3

F C6 G

x 0 0 0 0 0 | x 0 0 0 0 0 | x 0 0 0 0 0

Asus4 Bsus4

2fr.

B E A

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

3 3 3

D G

0 0 0 0 0 0 | x 0 0 0 0 0

C F

0 0 0 0 0 0 | 0 0 0 0 0 0

F# B E

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

3 3 3

8va -

B

E

A

D

G



Musical notation system 1: Treble clef, key signature of one sharp (F#), and a grand staff with piano accompaniment. The melody is marked *(8va)*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C

F

B

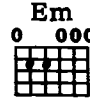
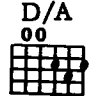
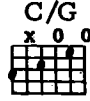
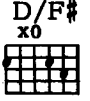
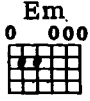
E

A

N.C.



Musical notation system 2: Treble clef, key signature of one sharp (F#), and a grand staff with piano accompaniment. The melody is marked *(8va)*. The piano accompaniment includes a bass line and chords, with some measures marked with a 3/4 time signature.



Musical notation system 3: Treble clef, key signature of one sharp (F#), and a grand staff with piano accompaniment. The piano part features a bass line and chords, with some chords in the right hand marked with a 3/4 time signature.

D

C



Musical notation system 4: Treble clef, key signature of one sharp (F#), and a grand staff with piano accompaniment. The piano part features a bass line and chords, with some chords in the right hand marked with a 3/4 time signature.

Em Bm A G

If you could see all the roads — I have trav - elled to - wards —

mf

Em Bm A G Em Bm

— some un - us - a - ble last — e - qui - lib - ri - um. Run like an ath - lete and die —

A G Em Bm

— like a dead — beat - en speed — freak, an an - swer to all —

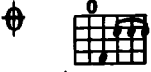
A G Em

— of the an - swers to yes. —

D. S. $\frac{3}{4}$ al Coda \diamond

Coda F#m/A

Em/A



If I wait _____ for an an - swer,

Yes,

yes.

F#m/A

Em/A



will the si - lence be bro - ken?

Yes,

yes.

F#m/A

Em/A



Do we wait _____ for an an - swer?

Yes,

yes.

F#m/A

Em/A



Do we leave _____ it un - spo - ken?

Yes,

yes.

A 00 E6 0 B
G D6 A
F C6 G

This system contains the first three measures of the piece. The guitar part features chords A, E6, and B in the first measure; G, D6, and A in the second; and F, C6, and G in the third. The piano accompaniment consists of a steady bass line with triplets in the right hand.

Bsus4
A E6 B
G D6 A

The second system covers measures 4 to 6. It begins with a Bsus4 chord (2 fret) in measure 4, followed by A, E6, and B in measure 5, and G, D6, and A in measure 6. The piano accompaniment continues with triplets.

F C6 G
Bsus4
A E6 B

The third system covers measures 7 to 9. Measure 7 has F, C6, and G. Measure 8 has Bsus4 (2 fret). Measure 9 has A, E6, and B. The piano accompaniment continues with triplets.

G D6 A
F C6 G
Asus4 Bsus4

The fourth system covers measures 10 to 12. Measure 10 has G, D6, and A. Measure 11 has F, C6, and G. Measure 12 has Asus4 and Bsus4 (2 fret). The piano accompaniment continues with triplets.

A E6 B
G D6 A
F C6 G
Bsus4

The fifth system covers measures 13 to 15. Measure 13 has A, E6, and B. Measure 14 has G, D6, and A. Measure 15 has F, C6, and G. The final measure of the system has Bsus4 (2 fret). The piano accompaniment continues with triplets.