

LONG DISTANCE RUNAROUND

/ The Fish (Schindleria Praematurus)

Jon Anderson

arr. Ryan Fraley

Instrumentation

- Full Score
- Vocals (opt.)
- Soprano Sax
- Alto Sax
- Tenor Sax 1
- Tenor Sax 2
- Baritone Sax
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trombone 1
- Trombone 2
- Trombone 3
- Trombone 4
- Vibraphone
- Piano
- Electric Bass
- Drum Set

Extra Conductor Score: \$8.00

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Forward

by Frank Felice

Long Distance Runaround is one of the quintessential radio-friendly songs by British progressive rock group Yes, written by singer Jon Anderson with help from guitarist Steve Howe and drummer Bill Bruford, released nearly fifty years ago on Yes's seminal album *Fragile*. While 'bite-sized' compared to most of their catalog, this song contains a good amount of paradoxical musical elements, parts that are physically easy to play and sing, but are paired with excellent front-and-center rhythmic complexities. Additionally, this paradox extends to the overall feel for the song, which seems to be happy-go-lucky and cheerful, yet Jon Anderson's original impetus for writing the song was anything but that, for he wrote its lyrics to express his frustration with organized religion's pitfalls, especially seen through the lens of the counterculture of the late '60s and early '70s. This song is also a bit of an oddity for a Yes track in that none of the band is featured as a soloist, although the song is followed on the *Fragile* album by bassist Chris Squire's signature piece *The Fish* (*Schindleria Praematurus*), which is very nearly played on multi-tracked bass alone, albeit with background vocals performed by both he and Anderson, and drumming by Bill Bruford.

Long Distance Runaround's up-tempo introduction provides the listener with a labyrinthian melody, twisting back on the tonal center of the piece, playing with various combinations of two and three-note motives, which are full of good humor, if unsettled rhythmically. When the rhythm section enters, the bass and drums kick the pattern slightly askew underneath the introduction's melody. This music is paired with the verses in an **A – interlude – B B' A B – outro** form where **A** is the opening material, and **B** are the verses. There is no chorus *per se*; verses one, two, and four contain the lines "Did we really tell lies?, letting in the sunshine;" functioning a bit like a chorus. The third verse does not have these lyrics – rather, the song abruptly jumps back into the **A** material. These lines are brought back to conclude the fourth verse, prior to the quasi-psychedelic guitar freak-out that ends this song (segueing into *The Fish*). The **A** section always feels like a bit of rushing complexity, while the **B** sections (the verses) feel more stabile.

A four-measure interlude precedes the verses – this music is unlike anything else in the piece and functions a little bit like a narrator or expert settling their notes or clearing their throat before beginning their lecture. The verses that immediately follow are excellent, yet odd, call-and-response music between the instruments and voice, almost as if the guitar, bass, and keyboards provide a kind of 'statement of truth' which the singer disputes throughout. The drums keep the pace moving providing accents to some of the off-beats played by the other instruments, occasionally adding accents where there are no other instrumental hits. The tempo of these verses is in a direct proportional relationship to the intro (half-time), and the immediate impression is that the music in the verses is more direct and simpler. However, the musical paradox at play here is that many of the accents are off-beat, or on a weak beat providing a subtle, unsettled feel. The vocal melody follows the rhythmic patterns of the text's syllables throughout, which also provides an interesting rhythmic contrast to the instrumental parts. This back and forth seems smooth (assisted by the regular, eighth-note drum pattern), yet there's an underlying rhythmic set of punches that underscore the meaning of the words. Regularity returns at the ends of verses one, two, and four with a straightening out of motives in both voice and instruments in what might be called the chorus (although, each verse starts nearly the same with either the words "Long distance runaround" or "Cold summer, listening," which provides a bit of regularity at the start of each verse).

The Fish, which is often paired by radio DJs with *Long Distance Runaround* is the solo song on *Fragile* written by Chris Squire. Each band member has a solo piece on the album (others include the arrangement of the third movement of Brahms' Fourth Symphony, third movement (*Cans and Brahms*) by Rick Wakeman; *Mood for a Day* by Howe, *Five Percent for Nothing* by Bruford, and *We Have Heaven* by Anderson). *The Fish* becomes an extended instrumental coda or outro to *Long Distance Runaround*, similar to the vocal outro of *Roundabout*. The form or structure of *The Fish* is essentially what would be called ground-bass variations if labeled by a classical musicologist, and a loop-piece if named by a 21st-century Ableton Live user (or Boss Loop pedal, if you used hardware instead of software).

The introduction to this piece is performed by Squire using natural harmonics on the open strings of the instrument (tuned E, A, D, G) in $\frac{7}{4}$ time, the first set of harmonics at the 12th fret (the octave above each open string) and the second half at the seventh fret (a perfect fifth above the open string). This first, single measure provides the pattern upon which each new musical snippet is added onto the previous pattern, making a nice set of layers which frequently change, becoming more and more complex over the course of the piece to include additional melodies and a vocal line, sung to the Latin subtitle of the piece: *Schindleria Praematurus*. As recorded, this song fades out.

This arrangement by Ryan Fraley is an excellent, very close transcription of the original Yes song, including using the original key signature, form, and colors. All of the fun, snake-like melodies of the opening are given to the saxes and trumpets, and all of the rhythmic hits and twists are present in the verses throughout performed by the trombones plus rhythm section. Electric bass is used instead of upright, so the player can recreate Squire's lines with accuracy and similar tone color. When I played bass on this chart with Wave Mechanics Union, I used a Rickenbacker 4003, playing with round-wound strings and a thick pick to replicate the bright, tonal growl that Squire was known for. Ostensibly written as a vocal feature, this lyrical melody line can alternately be played by Tenor Saxophone 2 for an instrumental feature instead. In *The Fish*, Fraley has taken all of the multi-tracked bass and vocal parts and spread them over the whole band for an excellent, raucous, and joyous result. The opening of *The Fish* begins with those familiar solo bass harmonics and is followed quickly by an improvised solo opportunity for a player of your choice. This arrangement is a wonderful way to bring a big band into the world of progressive rock music, and to incorporate some of the rhythms and colors of this 20th-century masterwork into a jazz ensemble setting.

Frank Felice, Ph.D
Butler University
January, 2020

About the Arranger

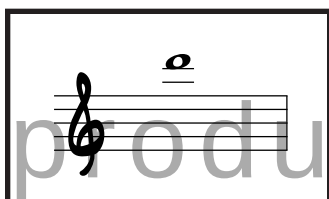
Ryan Fraley (b. 1973) Ryan's compositions and arrangements have been performed worldwide by jazz ensembles, orchestras, and bands of all levels. He is the co-founder of Wave Mechanics Union, a studio jazz orchestra with two albums released. The most recent album, *Further to Fly*, was played in heavy rotation on Sirius / XM. Ryan has provided orchestrations for Jon Anderson (vocalist from the band Yes) for various solo projects, and is a frequent recipient of ASCAP Awards. His commissioned music has appeared in films, albums, commercials, and other media.

Fraley holds a master's degree in music composition from the State University of New York at Potsdam, and a bachelor's degree in music theory and composition from Ball State University. He works extensively with publisher The FJH Music Company, and his own HXmusic LLC.

**Listen to the recording of this work
at www.ryanfraley.com**

or scan this code to access the MP3 directly:

Trumpet 1 Range:



Recording credit: Wave Mechanics Union
Lydia McAdams, vocalist

LONG DISTANCE RUNAROUND

/ The Fish (Schindleria Praematurus)

JON ANDERSON
arr. Ryan Fraley
(ASCAP)

BRISK, STRAIGHT-8TH ROCK (♩ = 176)

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARISAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

PREVIEW

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2 3 4

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARISAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

CLIP MUTE

mf

f

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5 6 7 8 9

10

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1
OPEN

TRUMPET 2
OPEN

TRUMPET 3
OPEN

TRUMPET 4
OPEN

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

10 11 12 13 14

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1. 2.

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARISAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

15 16 17 18 19

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VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

ST. MUTE

OPEN

mp

f

(f)

(VIBES)

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20 21 22 23 24

25 HALF TIME ($\text{♩} = \text{♩}$)

VOCALS

Long dis-tance run a - round, — long time wait - ing to feel — the sound —

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

SOLO If No VOCALS

mf *f*

E^b9 *B-7* *E^b9*

25 *mf* 26 27 28

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VOCALS

I still re-mem - ber the dream there. I still re-mem - ber the

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

29 30 31 32

34

VOCALS

time you said good - bye ——— did we real-ly tell lies ——— let-ting in the sun-shine ——— did we real-ly count to —

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

33 34 35 36

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[39]

VOCALS

— one hund - red? Cold sum-mer lis-ten - ing—

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

37 38 39 40

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VOCALS

hot col-or melt-ing the anger to stone. I still remem - ber the dream there.

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

41 42 43 44 45

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48

VOCALS

I still remem - ber the time you said good - bye ——— did we really tell lies ——— letting in the sun-shine

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

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46 47 48 49

53

VOCALS

— did we really count to — one hund - red? Long distance

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

50 51 52 53

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VOCALS

run a - round, — long time wait - ing to feel — the sound —

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

C#-7 F#°6/9 C#-7

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

8-7 E°6/9 8-7

PIANO

8-7 E°6/9 8-7

BASS

DRUM SET

54 55 56 57

VOCALS

I still re-mem - ber the dream there. I still re-mem - ber the time you said Good bye.

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

58 59 60 61

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A⁶

G⁶

62 DOUBLE TIME (♩ = 176)

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

62 63 64 65 66 67

1. 2.

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

68 69 70 71 72

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73 HALF TIME ($\text{♩} = \text{♩}$)

VOCALS

Cold sum-mer lis-ten - ing hot col-or melt-ing the ang-er to stone—

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

73 **74** **75** **76**

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VOCALS

I still re-mem - ber the dream there. I still re-mem - ber the

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

C#-7 A6

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

8-7 G6

PIANO

8-7 G6

BASS

DRUM SET

77 78 79 80

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82

VOCALS

time you said good - bye. did we really tell lies. letting in the sun-shine did we really count to

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

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81 82 83 84

HX9012

89 "THE FISH" (ROCK) (♩ = 144)

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARISAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

89 90 91 92 93 94

SOLO

f

f

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97 ON CUE

HX9012

105

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

ST. MUTE

mp

f

TENS + SAXES

Reproduction Prohibited

101 102 103 104 105 106

HX9012

115 ON CUE

HX9012

123

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

FULL BAND

FULL BAND

FULL BAND

FULL BAND

119 120 121 122 123 124

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARISAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

125 126 127 128 129 130

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131

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARISAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

FULL BAND

FULL BAND

FULL BAND

FULL BAND

131 132 133 134 135 136

137

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

137 138 139 140 141 142

SOLO

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This is a page from a musical score, page 32, for the piece 'The Fish (Schindleria Praematurus)'. The score is for a large ensemble and includes parts for Vocals, five saxophones (Soprano, Alto, Tenor 1, Tenor 2 with an optional solo part, and Baritone), four trumpets, four trombones, vibraphone, piano, bass, and a drum set. The page shows measures 137 through 142. Measures 137-141 are mostly rests for the woodwinds and brass, with the vibraphone and piano playing sustained chords. The bass has a melodic line, and the drum set provides a steady rhythm. In measure 142, all instruments have notes. A 'SOLO' box is placed above the bass staff in measure 137. A large, diagonal 'PREVIEW' watermark is across the center of the page, and a horizontal 'Reproduction Prohibited' watermark is at the bottom.