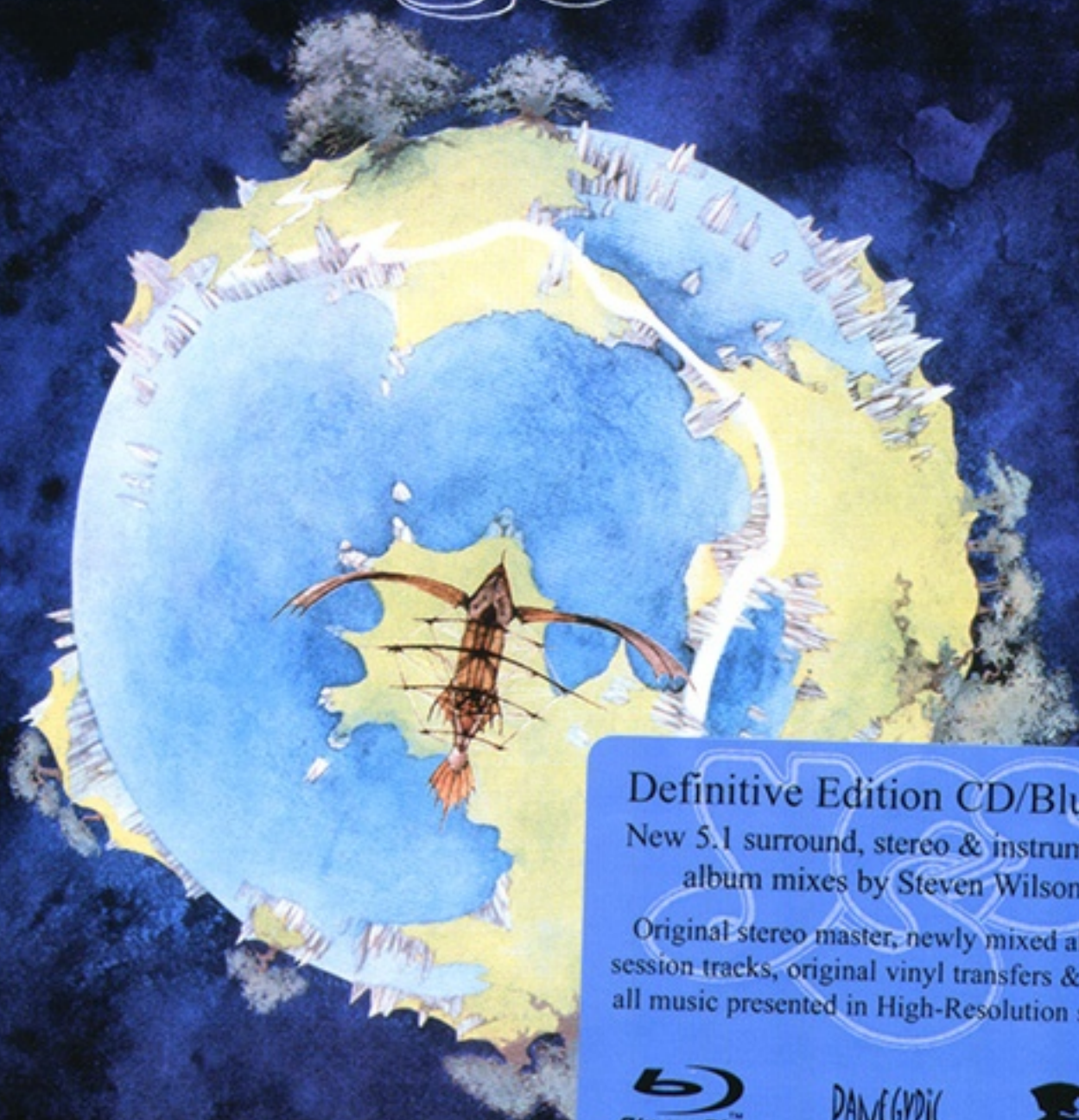


# FRAGILE YES



## Definitive Edition CD/Blu-ray

New 5.1 surround, stereo & instrumental  
album mixes by Steven Wilson.

Original stereo master, newly mixed album  
session tracks, original vinyl transfers & more,  
all music presented in High-Resolution sound.



PANEGYRIC



#### Round - about

I'll be the round about  
the words will make you out 'n' out  
you change the day your way  
call it morning driving thru the sound and  
in and out the valley

the music dance and sing  
they make the children really ring  
I spend the day your way  
call it morning driving thru the sound and  
in and out the valley

in and around the lake  
mountains come out of the sky and they  
stand there  
one mile over we'll be there and we'll see  
you  
ten true summers we'll be there and  
laughing too  
twenty four before my love you'll see I'll be  
there with you

I will remember you  
your silhouette will charge the view  
of distance atmosphere  
call it morning driving thru the sound and  
even in the valley

along the drifting cloud the eagle searching  
down on the land  
catching the swirling wind the sailor sees  
the rim of the land  
the eagles dancing wings create as weather  
spins out of hand  
go closer hold the land feel partly no more  
than grains of sand  
we stand to lose all time a thousand answers  
by in our hand  
next to your deeper fears we stand  
surrounded by a million years

#### South Side of the Sky

a river a mountain to be crossed  
the sunshine in mountains sometimes lost  
around the south side so cold that we cried  
were we ever colder on that day a million  
miles away  
it seemed from all of eternity

move forward was my friends only cry  
in deeper to somewhere we could lie  
and rest for the day with cold in the way  
were we ever colder on that day a million  
miles away  
it seemed from all of eternity

the moments seemed lost in all the noise  
a snow storm a stimulating voice  
of warmth of the sky of warmth when you die  
were we ever warmer on that day a million  
miles away  
we seemed from all of eternity

the sunshine in mountains sometimes lost  
the river can disregard the cost  
and melt in the sky warmth when you die  
were we ever warmer on that day a million miles away  
we seemed from all of eternity

#### Long Distance Run around

long distance run around  
long time waiting to feel the sound  
I still remember the dream there  
I still remember the time you said goodbye  
did we really tell lies  
letting in the sunshine  
did we really count to one hundred

cold summer listening  
hot colour melting the anger to stone  
I still remember the dream there  
I still remember the time you said goodbye  
did we really tell lies  
did we really count to one hundred

#### Heart of the Sunrise

Love comes to you and you follow  
Lose one on to the Heart of the Sunrise  
SHARP-DISTANCE  
How can the wind with its arms  
all around me

Lost on a wave and then after  
Dream on on to the Heart of the Sunrise  
SHARP-DISTANCE  
How can the wind with so many around me  
lost in the city

Lost in their eyes as you hurry by  
Counting the broken ties they decide  
Love comes to you and then after  
Dream on on to the heart of the sunrise  
Lost on a wave that you're dreaming  
Dream on on to the Heart of the Sunrise  
SHARP-DISTANCE  
How can the wind with its arms all around  
me  
SHARP-DISTANCE  
How can the wind with so many around me  
I feel lost in the city

Lost in their eyes as you hurry by  
Counting the broken ties they decided

Straight light moving and removing  
SHARPNESS of the colour sun shine  
Straight light searching all the meanings  
of the song  
Long last treatment of the telling that  
relates to all the words sung  
Dreamer easy in the chair that really fits  
you

Love comes to you and then after  
Dream on on to the Heart of the Sunrise  
SHARP-DISTANCE  
How can the sun with its arms all around  
me  
SHARP-DISTANCE  
How can the wind with so many around me  
I feel lost in the city

# FRAGILE YES

1. Roundabout (Anderson Howe)
2. Cans and Brahms (arranged by Wakeman-extracts from Brahms' 4th Symphony in E minor, Third Movement)
3. We have heaven (Anderson)
4. South side of the sky (Anderson Squire)
5. Five per cent for nothing (Bruford)
6. Long Distance runaround (Anderson)
7. the fish (Schindleria Praematurus) (Squire)
8. Mood for a day (Howe)
9. Heart of the sunrise (Anderson Squire Bruford)

Five tracks on this album are the individual ideas, personally arranged and organised, by the five members of the Band. "Cans and Brahms" is an adaptation by Rick Wakeman on which he plays electric piano taking the part of the strings, grand piano taking the part of the woodwind, organ taking the brass, electric harpsichord taking reeds, and synthesizer taking contra bassoon. "We have heaven" is a personal idea by Jon Anderson in which he sings all the vocal parts. "Five per cent for nothing" is a sixteen bar tune by Bill Bruford, played twice by the Group, and taken directly from the percussion line. In Chris Squire's "the fish", each riff, rhythm, and melody is produced by using the different sounds of the bass guitar. Steve Howe concludes with a solo guitar piece "Mood for a day".

The remaining tracks on the album are Group arranged and performed.

#### instrumentation

Jon Anderson-Vocals

Bill Bruford-Drums, Percussion

Steve Howe-Electric and Acoustic Guitars, Vocals

Chris Squire-Bass Guitars, Vocals

Rick Wakeman-Organ, Grand Piano (Electric Piano and Harpsichord)  
Mellotron, Synthesizer.

Produced by YES and Eddie Offord

Engineered by Eddie Offord assisted by Gary Martin

All titles except "Cans and Brahms" published by YESSONGS

Original Sleeve drawings, photography and logos © 1972 Roger Dean

(Colour photograph of Bill Bruford on drums by David Wright)

Bank Loan arranged by Brian Lane

Recorded at Advision Studios, London, September 1971

2015 stereo & 5.1 mixes by Steven Wilson from

the original multitrack tapes

PANEGYRIC

GYRBD50009



YES / FRAGILE

GYRBD50009



PANEGYRIC  
GYRBD50009

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SYNTHES  
YES



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COMPACT  
disc  
DIGITAL AUDIO

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FRAGILE  
YES

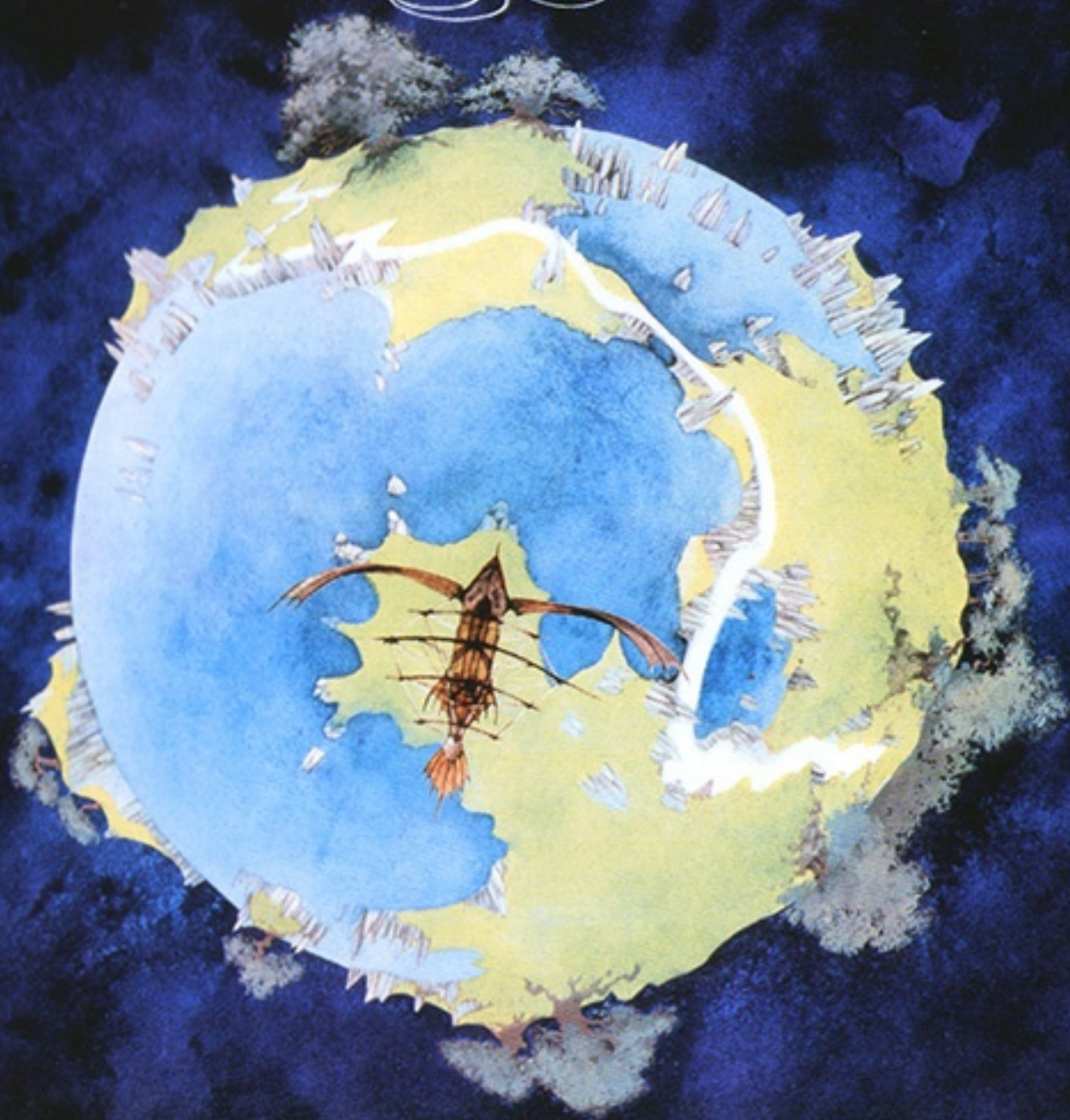


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# FRAGILE YES







### Additional Tracks:

LPCM Stereo 24/96

- 1 Roundabout (rehearsal take, early mix)
- 2 We have heaven (full version, Steven Wilson mix)
- 3 South side of the sky (alt. take, Steven Wilson mix)
- 4 All fighters past (Steven Wilson mix)
- 5 Mood for another day (prev. unreleased take)
- 6 We have heaven (acapella, Steven Wilson mix)

### Blu-ray Exclusive:

LPCM Stereo 24/96

- 1 Roundabout (early rough mix from Fragile 2003)
- 2 South side of the sky (early take)
- 3 Roundabout (headphones mix for vox overdubs)

### 2015 Stereo Instrumental Mixes:

LPCM Stereo 24/96

- 1 Roundabout
- 2 Cans and Brahms \*
- 3 We have heaven
- 4 South side of the sky
- 5 Five per cent for nothing \*
- 6 Long Distance runaround
- 7 the fish (Schindleria Praematurus) \*
- 8 Mood for a day \*
- 9 Heart of the sunrise

\* as per album versions, included to match album running order

### Original 5.1 mix:

mix from Rhino DVD-A release  
LPCM Stereo 24/96

- 1 Roundabout
- 2 Cans and Brahms
- 3 We have heaven
- 4 South side of the sky
- 5 Five per cent for nothing
- 6 Long Distance runaround \*
- 7 the fish (Schindleria Praematurus) \*
- 8 Mood for a day
- 9 Heart of the sunrise
  
- 10 America

\* 6 & 7 run as one track

### Needle-drop:

A1/B1 UK vinyl transfer  
LPCM Stereo 24/96

- 1 Roundabout
- 2 Cans and Brahms
- 3 We have heaven
- 4 South side of the sky
- 5 Five per cent for nothing
- 6 Long Distance runaround
- 7 the fish (Schindleria Praematurus)
- 8 Mood for a day
- 9 Heart of the sunrise
  
- 10 Roundabout (US single edit)
- 11 Long Distance runaround (US single edit)

Drawing: Space Ark No.3 - Roger Dean 1972

## A note about audio sources:

The original stereo master, additional studio recordings, new stereo master & 5.1 mixes on this disc are presented as what's commonly known as "flat transfers". No further mastering or compression was added at the disc authoring stage to the original masters, as received from Rhino, or to the stereo & multi-channel recordings as mixed by Steven Wilson.

## Blu-ray disc setup information:

This Blu-ray disc has been manufactured to the latest specifications. For best results (and your enjoyment) a firmware update may be needed or some player settings may need to be adjusted. Firmware updates are usually available on the player manufacturer's website & downloadable to disc and/or usb drive.

If using an older style digital connection (CoAxial or Toslink / Lightpipe) for your audio output, 5.1 surround sound is only available in DTS-HD MA format.

To access MLP Lossless 5.1 PCM surround sound, recommended settings are: Analogue Multichannel outputs on your player connected to the multichannel analogue inputs of your amplifier (if available) or, via HDMI cable when set to "PCM/Auto" instead of the default "bit-stream" in the settings>audio setup section of the player's menu (accessible via the remote control).

Please ensure your amplifier is also correctly set up to receive lossless high resolution audio.

Playback on games consoles may be affected adversely if the machine had been modified with pirated or non manufacturer-approved firmware.

Minor, occasional, distortion is audible from the original stereo master. Occasional studio pops/crackles are evident on alt version of *Roundabout*. The vinyl transfers were treated to light de-clicking/audio-restoration. They are included on the basis that they represent examples of typical vinyl pressings of the era.

### Headless Operation

This disc is authored for headless (or screenless) operation. i.e. it will play automatically, just as a CD would or, as outlined below, with preferences chosen directly from the remote control, both options without the need for reference to onscreen menus if this is required. Please note that if CD style play is preferred, the disc will play without further user input only after it has loaded the menu options. Automatic play will commence once this process has been completed.

### For user-selected play options:

After disc loads, press either ENTER (for immediate playback of DTS-HD MA 5.1 stream) or use the coloured buttons as follows:

RED = DTS-HD MA 5.1 playback

GREEN = LPCM 5.1 playback

YELLOW = LPCM Stereo playback.

The menu remote numbered buttons will control track selection during playback as well - press the numbered buttons to change track and the coloured buttons to change stream (where available).

For more detailed information and setup examples, please see:

[www.opusproductions.com/disc/setup.htm](http://www.opusproductions.com/disc/setup.htm)



Above: French and Spanish singles.

Opposite page: Chris Squire, Steve Howe, Jon Anderson and tickets from the October 1971 tour



"Things do not change;  
we change."

Henry David Thoreau



Early August, 1971: It was a little after 3am, and Rick Wakeman had just slammed the phone down on Chris Squire. The bassist, recently returned from an American tour where Yes had been supporting Jethro Tull, had offered a job with the group following their decision to fire co-founder Tony Kaye. Having just finished a gruelling three-day session playing piano and keyboards in various London studios, not to mention his ongoing work as a member of rising folk-rock act Strawbs, the very last thing on Wakeman's sleep-deprived mind was jumping ship to join another group. "I was furious," Wakeman would later comment. Of course, Yes weren't about to take his irritable and unambiguous "No!" for an answer. Ever since the release of *The Yes Album* earlier in the year, their status at home and in Europe was on the rise, but their sights were firmly set on America. "There's only so many places you can play in the UK and they were getting tired of seeing us. We had to get to the United States," says Bill Bruford. "I recall arriving at Edmonton, Canada on our first North American

gig with Jethro Tull thinking 'at last - we're in the right place'. With *The Yes Album* penetrating the lower reaches of the American album charts, there was an eagerness not only to broaden their audience but to expand their core sound. With Tony Kaye reluctant to add the Moog or Mellotron to his rig, the band were on the lookout for someone who would.

Given his formidable powers as an arranger as well as a high profile player with a growing reputation as an on-stage showman, Rick Wakeman was the obvious choice to help push Yes to the next level. After the band persuaded an initially reluctant Wakeman to attend a rehearsal, by the second week in August he had joined them at Advision to work on their fourth studio album. Reflecting upon what has become referred to as Yes' revolving door policy towards its personnel, Bill Bruford observes: "It sounds harsh but you were always looking for the better guy. Tony had given his best but it was a fast-moving world and you had to give more than your best. From Jon's point of view, Tony was committing the cardinal sin of not bringing in new technology and not bringing in enough stuff. There was one band with Peter Banks and Tony Kaye and there was another band with Steve Howe and Rick Wakeman, and they were qualitatively different. Jon wanted a small orchestra, so you put Rick together with Steve and you really do have a small orchestra overnight. I can see

why Jon had to go there. It wasn't me that initiated it but it wasn't me also that said to Jon 'you can't do that'. We trusted Anderson's vision."

A growing reputation as a sometimes bluntly forthright but catalysing force earned Jon Anderson the nickname of Napoleon around the recording of *Fragile*. "I didn't care as long as it was happening," Anderson later told *In The Studio*. "I would make things happen because I didn't want them to sit around just playing... they had great talent and I wanted to hear something inspiring." Something inspired and inspiring is exactly what Anderson got. Within the first week, *Roundabout* and *Heart of the Sunrise*, were largely in place. "Rick coming into the group made us work faster and harder than we'd ever done before."

For his part, Wakeman was astonished at the level of intricate discussion and practical trial and error that went into Yes' music. Coming from a background of session work where brevity and economy were more often than not the order of the day, he initially regarded the band's approach to be inordinately detailed to the point of obsession. But, as he later told *In The Studio*, "at the end of the day after all those hours put into the little bits, then you listen back to some of the tracks you realise that it is those little attentions to detail that make the pieces what they are".



Above: UK first press, US promo and French edition of *Fragile*

pearing later in *Siberian Khatru* on *Close to the Edge* and *The Revealing Science of God* on *Tales From Topographic Oceans*.

Though there'd been discussions that the next record from Yes should be a double album with one studio disc and an accompanying live recording, the idea was shelved once they decided to present all new material reflecting the changes in the line-up. However, as the days ticked by during August, it was apparent they weren't going to have enough songs to fill both sides of a single album, never mind a double LP.

Notwithstanding the undeniable strengths of *Roundabout* and *Heart of the Sunrise* that were now in the can and with *South Side of the Sky* acting as a kind of fulcrum between the two bookends, even with Wakeman's galvanising presence, the meticulous but laborious means by way which Yes wrote, arranged and assembled their pieces simply couldn't generate the required tracks in the time they had left. "What we had was great. *Roundabout* was really good, *Long Distance Runaround* was also working well and *Heart of the Sunrise* was terrific," says Bruford. "We'd really found out what we could do on *Heart of the Sunrise* and it was absolutely the template for what was to come. But, you see how little material we had? That's partly because Yes had to be together in a rehearsal room somewhere to make it all work and

partly because we were always arguing (laughs). So my 'brilliant' idea was to say: 'Look, everybody, you get to have Yes for a track. You direct it, you write it, you compose it, conduct it. Do whatever you want with the musicians. That way we'll play what your version of Yes is.' It was an ingenious solution to the problem, though it didn't go entirely to plan, with Steve Howe and Wakeman opting to produce solo tracks rather than utilise their bandmates. Wakeman's adaptation of a Brahms piece was a last minute slot-in when his proposed solo, *Handle With Care*, had to be scrapped due to a publishing wrangle. Contracts and royalties also played a part when it came to the title of Bill Bruford's piece. Originally named *Suddenly It's Wednesday*, it became *Five Per Cent for Nothing* after the drummer learned of a settlement with their former manager Roy Flynn netted him 5% of future royalties. "At the time nobody ever seemed to have money or to be able to figure out where it was, and I somehow blamed Roy. I think I blamed him unfairly and unnecessarily," reflects a now contrite Bruford.

Rick Wakeman wasn't the only person to become a member of the extended Yes family during the recording of *Fragile*. Although he had produced covers for other bands and labels, Roger Dean's work on *Fragile* not only established him as one of the quintessential artists of his generation at the age of 26, but initiated a creative



Evolution of a logo, from Roger Dean's sketchbook.



Original album production: Yes, Eddie Offord

2015 stereo & 5.1 surround mixes by Steven Wilson

Painting, Yes logo and design © 1971/2015 Roger Dean



[www.rogerdean.com](http://www.rogerdean.com)

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[www.yesworld.com](http://www.yesworld.com)

PANEGYRIC





# FRAGILE YES



Chris Squire   Steve Howe  
Jon Anderson   Bill Bruford   Rick Wakeman



Music's chosen words (move the feeling)    Directed to our soul    War music Peace music Love music    We move to it all









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