

**A Great Day For Freedom**  
 Music by Gilmour. Lyrics by Gilmour & Samson.

Moderately slow

*synth* 2 Cm Cm(add5)

1. On \_\_\_\_\_ the day the wall \_\_\_\_\_ came down, they  
 2.-4. See additional lyrics

*piano arranged for guitar* 2

let ring throughout

T 11 11  
 A 12 12 9 12 (9)  
 B

Cm Cm(add5) Fm/A $\flat$

threw \_\_\_\_\_ the locks on - to the ground. \_\_\_\_\_ And with glass - es high we

T 11 11 10  
 A 12 12 12 (9) 10 8  
 B

Gsus4 1.,3. G

raised \_\_\_\_\_ a cry, \_\_\_\_\_ for free \_\_\_\_\_ dom had ar - rived. \_\_\_\_\_ 2. And

T 8 8  
 A 7 8 7 7  
 B



F G/F F

need - ed me, it was clear — that I could not do a  
 looked at you, and all but the bit - ter res - i - due

T 0 1 0 0 0 2 2  
 A 0 2 2 0 0 2 2  
 B 3 3 3 (3) 3 3 3 (3)

F/C C to Coda ⊕ C G/C G/B D.S. al Coda

thing for you. } 3. Now  
 slipped a - way, }

*piano arranged for guitar*

let ring -----

T 3 3 3 3 3 3 3  
 A 2 2 0 0 5 4 3 3  
 B 3 3 3 3 3 3 2

⊕ Coda

C G/C F

slipped a - way.

T 0 0 0 5 5 7 x7  
 A 0 0 0 5 5 5 7 x7  
 B 3 3 3 3 3 3 3

G/F F G/F

B R B B R B R B R

T 5 7 (8) 7 (8) (9) 7 5 7 5 8 (10) 8 (10) 8 (10) 10 (12) 10 (13) 10  
 A 5 7 (8) 7 (8) (9) 7 5 7 5 8 (10) 8 (10) 8 (10) 10 (12) 10 (13) 10  
 B





*begin fade*

F G/F C

B > R > B > R

T 15 (17) 15 13 15 13 15 15 (17) 15 13 15 17 15 15 (12)

A 14

B 8/40

F/C C

B B R B R

T

A 10 12 12 (13) 12 10 12 12 (14) 12 10 5/7 5 5 3 5 3 5 5 (6) 5 3 3 5 5

B

F G/F F

P.H.

T

A

B 3 2 3 3/5 1 (2) 2 3 2 5 2 3 5 3 3

G/F C F/C

T

A 5 x 5 5/7 5

B 2 2 3 5 3 0 2 3 2 0 2 3 0 3 3 5 3 5/7 7 5/7 5

C

P.H.  
B

B R

hold

B B R B R

T

A

B

G/F

F

G/F

fade out

B R

T

A

B

*Additional lyrics*

2. And on the day the wall came down  
The ship of fools had finally run aground.  
Promises lit up the night like paper doves in flight.
3. Now life devalues day by day  
As friends and neighbors turn away,  
And there's a change that even with regret cannot be undone.
4. Now frontiers shift like desert sands,  
While nations wash their bloodied hands  
Of loyalty, of history, in shades of grey.

**Cluster One**  
 Music by Wright & Gilmour

**Freely**

*(sound effects)*

*(enter synth.)*

**No chord (C)**

*(enter piano)*

*guitar 1 (clean)*

*with volume swells as indicated*

W.B. W.B. B B

T	12	(11)/12	(11)/12	15	(17)
A	12	(11)/12	(11)/12		
B					

*guitar 2 (backwards)*

*volume swells throughout*

W.B. W.B.

T		15	14 15		
A	14	16			
B					

R R B R B

T	(19)(17) 15	13 12		
A		14\12\9		14 (16) 14 (16)
B				

T		19	17	17	
A		19			
B					

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff are the letters B R B B R B and a wavy line, followed by a B. The tablature below shows fret numbers: (17)14 (16)14(16)14 (16) | 12 11 | 14 12 14 | 14 16.

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff are the letters T A B. The tablature below shows fret numbers: 16 | 14 15 | 14 |

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff are the letters R B R. The tablature below shows fret numbers: (19) 16 | 14 16 (19) | 16 14 |

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff are the letters T A B. The tablature below shows fret numbers: 19 22 | 22 |

Musical notation system 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff are the letters B R B R B. The tablature below shows fret numbers: 11 (12)11 (12)11(12)11(12)11 (12)11 | 12 12/14 14 14 | (15)14 12 14 | 13 | 12 12 | 11 (12)11 (12) |

Musical notation system 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff are the letters T A B. The tablature below shows fret numbers: 19 22 | 22 | 19 |

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a triplet of eighth notes, a wavy line indicating a vibrato, and a final triplet of eighth notes. Below the staff are guitar tablature lines for strings T, A, and B. The B string has fret numbers 11, 9, 12, 10, 12, 10, 9, 10, 10, 12. Above the B string, there are markings 'B' and 'R' with a slur over frets 14(15) and 14, and fret 15 on the A string.

Musical notation system 2: Treble clef, key signature of one sharp. The staff contains a few notes, including a triplet of eighth notes. Below the staff are guitar tablature lines for strings T, A, and B. The T string has fret numbers 17 and 15. The A string has fret number 16.

Musical notation system 3: Treble clef, key signature of one sharp. The staff contains a melodic line with a triplet of eighth notes, a wavy line, and a final triplet of eighth notes. Below the staff are guitar tablature lines for strings T, A, and B. The B string has fret numbers 12, 14(16), 14, 12, 11, 11(12), 11, 12, 12, 14, 12, 10, 9, 10, 12, (10). Above the B string, there are markings 'B hold bend', 'R', 'B', 'R', and 'B'.

Musical notation system 4: Treble clef, key signature of one sharp. The staff contains a few notes, including a triplet of eighth notes. Below the staff are guitar tablature lines for strings T, A, and B. The T string has fret number 15. The A string has fret numbers 17 and 16.

Musical notation system 5: Treble clef, key signature of one sharp. The staff contains a melodic line with a wavy line and a final triplet of eighth notes. Below the staff are guitar tablature lines for strings T, A, and B. The T string has fret numbers (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17). Above the staff, there is a wavy line and the word 'ritard.'.

Musical notation system 6: Treble clef, key signature of one sharp. The staff contains a few notes, including a triplet of eighth notes. Below the staff are guitar tablature lines for strings T, A, and B. The T string has fret number 15. The A string has fret numbers 17 and 16.

A tempo—moderately

keyboards: Am

Dm7

guitar 1

Musical notation for guitar 1 and guitar 2 in the first system. The guitar 1 staff shows a melodic line with a slur over the first two measures and a wavy line in the third. The guitar 2 staff shows a bass line with a slur over the first two measures and a wavy line in the third. Chord symbols B R and B are placed above the guitar 2 staff.

guitar 3 (piano arranged for guitar)

Musical notation for guitar 3 in the first system. The staff shows a melodic line with slurs and wavy lines. The guitar 2 staff shows fret numbers 17, 17, 17, 15, 15, 17.

Em7

Am

Musical notation for guitar 1 and guitar 2 in the second system. The guitar 1 staff shows a melodic line with a slur over the first two measures and a wavy line in the third. The guitar 2 staff shows a bass line with a slur over the first two measures and a wavy line in the third. Chord symbols R, B, B, R, B, R are placed above the guitar 2 staff.

Musical notation for guitar 3 in the second system. The staff shows a melodic line with slurs and wavy lines. The guitar 2 staff shows fret numbers 12, 12, 12, 17, 17, 14.

Dm7

8

B

grad. bend

B R

T		17	20 (21)	(22)		15/17	17	19 (20)
A	12(14)	16/17						
B								

T	17	17		15	15	
A		17				17
B						

Em7

8

Am

B

T	19							
A		12	12	12	(14)		1	0
B							2	0

T	12	12		17	17	
A		12				14
B						

enter drums

First system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various note values and rests. Below the staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The guitar staves show fret numbers and chord diagrams. Above the guitar staves, the letters 'B' and 'R' are placed above specific measures, indicating barre positions. A dashed line with the number '8' is positioned above the guitar staves, indicating an octave shift.

Second system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various note values and rests. Below the staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The guitar staves show fret numbers and chord diagrams. Above the guitar staves, the letters 'B' and 'R' are placed above specific measures, indicating barre positions. A dashed line with the number '8' is positioned above the guitar staves, indicating an octave shift.

Third system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various note values and rests. Above the staff, the chords 'Em7' and 'Am' are indicated. Below the staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The guitar staves show fret numbers and chord diagrams. Above the guitar staves, the letters 'B' and 'R' are placed above specific measures, indicating barre positions. A dashed line with the number '8' is positioned above the guitar staves, indicating an octave shift.

Fourth system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various note values and rests. Below the staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The guitar staves show fret numbers and chord diagrams. Above the guitar staves, the letters 'B' and 'R' are placed above specific measures, indicating barre positions. A dashed line with the number '8' is positioned above the guitar staves, indicating an octave shift.

Dm7

B R    B R    B R    B R    B R B R    B

T	20	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
A		15(17)	15	15(17)	15	15(17)	(17)	15	13	15	15	(17)	15	(17)	15	13	15	(17)
B																		

hold

T	17	17	17	15	15	17
A		17				
B						

Em7

Am

G

B    B R B R    B >    > B.

T	15	12	12	12	12	14	14	7	5	8	7	7	7	7
A	15(17)	12(13)	12	12(13)	12	12/14	14	7(9)	5	8	7(9)	7	5	7
B														

T	12	12	12
A		12	
B			

Am7 G Am7 G

*guitar 1*

snap snap

T

A 7

B x

5 7 5 3 5 5 3 3 3 5 14 17 (19) 17 17 16 14 16

B R B

Am7 G C

T

A (17) (10) (12) 12

B

B

*guitar 1*

P.M. P.M.

T

A

B x x 8 x 8 8 8 8 x 10

*guitar 3 (piano arranged for guitar)*

8

*let ring*

T 15 14 15 17 15 17 17

A 17 15 16 17 16 16 17

B

Musical staff with treble clef. A wavy line is positioned above the staff. The staff contains several measures with notes and rests.

W.B.

T				3	5
A				4	5
B				5	

Musical staff with treble clef. A dashed line with the number '8' is above the staff. The staff contains notes and rests.

T			15	14				
A			17	15	15	17	15	17
B					16	17	16	17
							17	

Musical staff with treble clef. It features notes, rests, and markings for 'P.M.' (Percussion Marking) with dashed lines and arrows. There are also wavy lines above and below the staff.

T								
A								
B	x	x	3	3	3	3	3	x
								12

Musical staff with treble clef. A dashed line with the number '8' is above the staff. The staff contains notes and rests.

T				20			
A							
B							



# MAROONED

Music by Wright & Gilmour

Moderately slow

Bm(add9)

Guitar 1 (with distortion and echo)

Gmaj7

keyboards

8

T 17/19

A 17 (14)

B (17)/19

\*with slide where indicated

Em7

8

T 15 16 17 (19) 17 15 17 17 15 14

A

B

Bm9

Gmaj7

8

with slide

N.H. W.B.

gradual gliss with slide

T \* 24

A

B

Em7

8

with slide

T (12) 17/19 17/19 19 22/19 22/24 22 26 22/24 21

A

B

Bm Gmaj7

B R B R B P.H. grad. bend B

(22) 21 (22) 21 22 19 21(23) 21 17 15 17 15 16 16 17 (19) 17 17 (18)

Em7

B > B R

17(19) 7 5 12 15 12 15(17) 15 15 15 17

Bm(add9)

B > B > R B > R

19 19 17(19) 17(19) 17 15 17 15 17 17(19) 17 15 17 19 19

Gmaj7 Em7

B R B B R with slide

19 19 19 19 21(22) 21 19 21(22) 21 19 21 21(22) 21 19 24/36 34/36 36

Bm9

36 34 31 31 29/31 31 31 28 23 17 19

Gmaj7 Em7

8-----

T 19 (19) 17 19 19 17 17 (19) 7 19 15 16 17 15 16 17 19 17

A

B

Bm

8-----

(echo repeat) with slide

T 19 21 22 21 22 24 22 24 25 26 26 26 26 27 26 24 26 (24) 29 26 29 29 31

A

B

Gmaj7 Em7

8-----

(with echo repeats)

T 19 B 14 B 12 B (10)

A 15 (17) 15 (17) 15 12 15 15 15 (17)

B

Bm(add9) enter drums

T 5 7 7 (10) 7 B 7 B R

A 9 (11) 9 (2) (3)

B 2 4 2 4

Gmaj7

8-----

T B 17 B R B R B B

A 17 (19) 17 (19) 17 (19) 16 18 16 19 18 17 19 16 18 (19) 18

B

Em7

8

Musical notation for Em7 section 1, measures 8-11. The staff shows a sequence of notes with triplets and slides. The fretboard diagram below indicates fingerings: T (17, 19, 17, 19, 17, 19, 17, 19(20), 19, 17, 19, (12), 19, 19, 19, (20), 19, 17), A (19(21), 19(21), 19(21)), B (empty).

Bm

8

Musical notation for Bm section 1, measures 8-11. The staff shows a sequence of notes with wavy lines and slides. The fretboard diagram below indicates fingerings: T (31, 31, /36, 36, 36), A (33), B (empty). Notes 36, 34, 34, 34 are also shown in the T line.

Gmaj7

8

Musical notation for Gmaj7 section 1, measures 8-11. The staff shows a sequence of notes with wavy lines and slides. The fretboard diagram below indicates fingerings: T (24, 19, 22, (19), 21, (22), 22, 24, (22), 24, (22), 24, (22), 24, (22), 24, (22), 24, (22), 24, (22), 24, (22), 24, 22, 21, 22, 21, 19, 21), A (empty), B (empty).

Em7

8

Musical notation for Em7 section 2, measures 8-11. The staff shows a sequence of notes with wavy lines and slides. The fretboard diagram below indicates fingerings: T ((22), 21, (22), 21, (22), 21, 19, 19, 22, 22(24), 22, 19, 22, (24), 22, (24), 22, 19, 22, 22(24), 22, 19, 22, 22(24), 22, 20), A (21, 21, 21), B (empty).

Bm(add9)

8

Musical notation for Bm(add9) section 1, measures 8-11. The staff shows a sequence of notes with wavy lines and slides. The fretboard diagram below indicates fingerings: T (22, 24, 22, 21, 22, 24, 26, 19, 19, 19, 21, (22), 21, 21, (22), 21, 19, (14), 12(15), 15), A (empty), B (empty).

Gmaj7

grad. bend

hold bend (echo repeats)

R B > B > R B

T	15 (16) (17) (18) (17) 12 15 15 (17) (17)	15 12 15 (19) 15 12 15 (17)	15 14 12 15 14 12 12
A			14 14
B			

Em7

with slide

B

T	12	9 (11) 7 7	10 7 10 22	10 10
A				10
B				

W.B.

W.B.-----| W.B.-----| W.B.-----| W.B.-----|

T	22 (19) 21	(17) 19 22 (19) (17) 20 (17)	20 (17) 19 20 (17) 19	0 (17) 19 20 (17)
A		19	19	
B				

Bm

W.B.-----| W.B.-----| W.B.-----| with slide

T	(17) 19 20 (17) 19	19 22 19 (21) (18) (20) (17) 19	22 (19) 22 22/24
A	(17) 19		
B		(20)	

Bm(add9)

with slide

T	22 19 24 22	24/29 27/29	27 26 26 24 24	19/22 22 19 19
A				
B				

Gmaj7 Em7

8

B B

T 19 22 (24) 19 22 19 19 17 17 17/19 17 19 19 19 21 19 21

A 21 (23) 19 18 21 19 19 \* 19 19 21

B 21

Bm A

8

W.B. with slide

T 22 21 22 22 / (24) 22 / 24 24 / 26 (24) 24 / 26 26 24 24 22 22 21 22 23

A

B

Gmaj7 Em7

8

W.B.

T 24 (22) 22 20 19 B R B R

A 19 16 (14) 12 14 (16) 14 12 14 (15) 14 12 12

B 12 / 14 14

Gmaj7

8

with slide W.B.

T 15 17 17 17 / 19 19 19 / 22 22 36 (30) 31 31 31

A 14 14 16 16 16 16 16 16

B

F#m7 Bm

8

with slide

T 29 / 31 29 29 27 26 / 27 26 26 26 26 15 17 (18) 17 15

A 26 26 14 / 16

B 17 / 14

Gmaj7

Musical notation for the Gmaj7 section. The top staff shows a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes with various ornaments and slurs. The bottom staff shows guitar fretboard notation for the Treble (T), Alto (A), and Bass (B) strings. The Treble string has fret numbers 7, 9, 9, (10)9, 10, 12, 12, 10, 9, 10, 9, 10, 12, 14. The Alto string has fret numbers 14, 16, 16, 16. The Bass string has an 'x' mark under the first fret.

Em7

8

Musical notation for the Em7 section. The top staff shows a treble clef with a key signature of two sharps. The melody features eighth notes with accents and slurs. The bottom staff shows guitar fretboard notation. The Treble string has fret numbers 14/17, 26, 26, 29, 29, 26, 26, 19, 19, 19, 31, 31. The Alto string has fret numbers 26/28, 28, 28, 28, 28, 23/21, 21, 21, 21, 21, 26/28, 28, 28. The Bass string has fret numbers 26, 24, 26, 24, 26, 24. The word "with slide" is written above the Treble string.

Bm

8

Cmaj7

Musical notation for the Bm and Cmaj7 section. The top staff shows a treble clef with a key signature of two sharps. The melody includes a triplet of eighth notes. The bottom staff shows guitar fretboard notation. The Treble string has fret numbers 26, 24, 26, 24, 26, 24. The Alto string has fret numbers 24, 26. The Bass string has fret numbers 24. The section is divided into two measures by a vertical bar line.



**Coming Back To Life**  
Music & Lyrics by Gilmour

Freely

N.C. (C)  
keyboard fade-in

(C)  
guitar I (clean)

grad. bend hold

B R R B R B R

T										
A										
B										

Fmaj7

G

Am

B R B

T										
A										
B										

G

F

Fsus2

T										
A										
B										

C

Fmaj7

grad. bend and hold

R B R B

T										
A										
B										

(G) Am G

(echo repeats) (echo repeats)

B > R B >

T 1315 15(17)15 13 (0)

A 14

B

5 8 7 (9) 7 5 4 5/7 5 4 5 7 4

F Am7

(echo repeats)

B R B

T 5 7 6 5 3 3 5 7 5 7 (9) 7 5 15(17) 13 15

A 5 7 6 5 3 3 5 7 5 7 (9) 7 5 12/14

B 5

F Am7 Bb

(echo repeats) hold bend-1

B R B B

T 15 (17) 15 13 15 5 7 7 (9) (9) (9) (9) 7 (9) 8 8 6 8 6 5 6 6 5 6 5 5

A 7 5 7 7 (9) 7 5 7 5 4 7

B 7

Am7 Gsus4 G C G

B > R B R >

T 7 (9) 7 5 5 7 7 (9) 7 5 7 5 4 5

A 7 7 7

B 7

C Fmaj7

1. Where were you when I was burned and bro-ken,

keyboards arranged for guitar

T 0 0 0

A 0 2 3

B 3 3 3

Fmaj7/G                  Am                                  G

while the days slipped by, from my window

T	0	0
A	1	0
B	2	2
	0	3

F    Fsus2      C

watch-ing? And where were you

T	1	0	0
A	2	0	0
B	3	3	2
	3	3	3

Fmaj7    Fmaj7/G

when I was hurt and I was help-less? 'Cause the

T	0	
A	1	
B	2	
	3	

Am G(add9) F

things you say and the things you do sur - round me.

The first system of music features a vocal line in treble clef with lyrics: "things you say and the things you do sur - round me." The melody starts on a half note G4, followed by quarter notes A4, B4, C5, and D5. The second measure contains a triplet of quarter notes: D5, C5, B4. The third measure has a half note G4. The fourth measure has a half note F4. The guitar accompaniment consists of three measures: Am (0, 2, 2, 0), G(add9) (0, 2, 3, 3), and F (1, 2, 3, 1). The fretboard diagram shows the corresponding fingerings for the guitar strings (T, A, B).

Am7 F

While you were hang - ing your - self on some - one else - 's words,

The second system of music features a vocal line in treble clef with lyrics: "While you were hang - ing your - self on some - one else - 's words,". The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The second measure contains a triplet of quarter notes: D5, C5, B4. The third measure has a quarter note G4. The fourth measure has a quarter note F4. The guitar accompaniment consists of three measures: Am7 (0, 1, 0, 2, 0), F (1, 2, 3, 1), and F (1, 2, 3, 1). The fretboard diagram shows the corresponding fingerings for the guitar strings (T, A, B).

Am Bb Am7

dy - ing to be - lieve in what you heard, I was star - ing straight

The third system of music features a vocal line in treble clef with lyrics: "dy - ing to be - lieve in what you heard, I was star - ing straight". The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains a triplet of quarter notes: D5, C5, B4. The third measure has a half note G4. The fourth measure has a half note F4. The guitar accompaniment consists of three measures: Am (0, 2, 2, 0), Bb (3, 3, 3, 1), and Am7 (0, 1, 0, 2, 0). The fretboard diagram shows the corresponding fingerings for the guitar strings (T, A, B).

A tempo - moderately slow

Gsus4

G

Csus2

in - to the shin - ing sun.

*guitar 2*

T  
A  
B

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'in', followed by a quarter note 'to', then a half note 'shin' with a slur over it, and finally a quarter note 'ing' with a slur over it, followed by a quarter note 'sun.' with a slur over it. The guitar accompaniment features a steady eighth-note pattern. The first two measures are in the Gsus4 and G chords, and the third measure is in the Csus2 chord. The bass staff shows the fretting for the Treble (T), Alto (A), and Bass (B) clefs.

2. Lost in thought

Rhythm figure 1

T  
A  
B

Detailed description: This system contains measures 4 through 8. The vocal line has a whole rest in measure 4, followed by a quarter note '2.' in measure 5, a quarter note 'Lost' in measure 6, a quarter note 'in' in measure 7, and a quarter note 'thought' in measure 8. The guitar accompaniment continues with the eighth-note pattern. A section labeled 'Rhythm figure 1' begins in measure 6. The bass staff shows the fretting for the Treble (T), Alto (A), and Bass (B) clefs.

C F

and lost in time, while th

T  
A  
B

Detailed description: This system contains measures 9 through 13. The vocal line has a quarter note 'and' in measure 9, a quarter note 'lost' in measure 10, a quarter note 'in' in measure 11, a quarter note 'time,' in measure 12, and a quarter note 'while th' in measure 13. The guitar accompaniment continues with the eighth-note pattern. The first two measures of this system are in the C chord, and the remaining three are in the F chord. The bass staff shows the fretting for the Treble (T), Alto (A), and Bass (B) clefs.



**Chorus**

Am Fsus2 Am

heav - en - ly ride through our si - lence. I knew the mo - ment had ar - rived

guitar 2

Rhythm figure 2 *let ring*-----

T	0 0	(0)	1	1	1	1	1	(0) (0)	(0) (0) (0)
A	(2) 2-2	2	(0) (0)	0	0	0	0	(0) (0)	(1) (1) (1)
B	0	0 0	(0) (0)	3	3	3	3	(0) (0)	(2) (2) (2)

Bbsus2 Am Gsus4 G5

for kill - ing the past and com - ing back to life.

T	1 1 1 1 1 1 1 0 0	1 1 0	1 1 1 3 3 3	0 0
A	3 3 3 3 3 3 3 0 0	2 2 2 2 2 2 2 0 0	0 0 0 0 0 0 0 0 0	0 0 0 0 0
B	1 1 1 1 1	0 0 0 0 0 0 0 0	X 3 X 3 X 3	

**Guitar solo**  
with Rhythm figure 1 *simile* (2 times)

Csus2 Csus2

guitar 2

end Rhythm figure 2

T	3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3
A	5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5
B	3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3

guitar 3 (with distortion)

grad. bend

U.B. R

T		8 5
A	5 5	7 (9) 7 (9) 7 5
B		7

**C** **Fsus2** **F**

*guitar 3*

*grad. release*

**B** **W.B.** **B** **B**

T 5 7 (9) 7 8 (10) 10 (13) 10 8 10 5 7 7 (9) 5 (8) 8 5

A 5 7 (9) 7 8 (10) 10 (13) 10 8 10 9 7 5 7 5 7 7 (9) 8 5

B

**Am** **G5** **Gsus2** **G5** **Fsus2**

**B R** **BR** **B** **B** **B**

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

A 7 (9) 7 5 5 7 7 (9) 5 7 7 5 7 x x x x 7 5 7 (9) 7 5 7 5 7 (9) 7 5 7 7

B

**Csus2** **C**

*grad. bend and hold* *hold bend*

**R** **B** **R**

T 5 7 5 10/17 17 17 19 19 (21) 20 (21) 19 17 17 20 (22) 17 (22) 20 20 18

A 5 7 5 10/17 17 17 19 19 (21) 20 (21) 19 17 19 17 20 (22) 17 (22) 20 20 18

B

**Fsus2** **Am**

*hold*

**B** **R**

T 18 17 18 17 17 17 17 17 (0) 17 15/17 20 20 20 19 (20) (20) 19 19 17

A 17 17 17 17 17 (0) 17 15/17 20 20 20 19 (20) (20) 19 19 17

B

**G5** **Fsus2**

**B** **B**

I took a

T 17 19 20 17 17 20 17 19 (21) 17 x x 17 19 (20) 17 19 17 19 / x (0) x

A 17 19 20 17 17 20 17 19 (21) 17 x x 19 19 19 (20) 17 19 17 19 / x (0) x

B





with Rhythm figure 2 (first 6 bars)

Am Fsus2 Am

T A B

101010 9 10 9 10 9 7 5 5/7 5 5 7 5 3 (5) (3) 5 3 5 15 17 17 14 17 15 15

U.B. > B

Bbsus2 Am Gsus4 G

B R B R R B R B

T A B

(10) (9) (10) (9) 7 5 8 5 7 (9) 7 5 7 7 7 5 (6) 5 3 5 3 5 3 (9) (9) 5 5 5 5

guitar 2 C

with echo repeats

T A B

x x x 17/19 17 x x x 12/14 12 5 7 8 5 8 8 5 5 5 (5) 5 5 5 (5) 5 7 7

17/19 17 x x x 12/14

echo repeats

W.B.

T A B

5 7 (9) 6 8 7 (9) 5 0 0 0


# High Hopes

Music by Gilmour. Lyrics by Gilmour/Samson

Moderately slow



play 4 times (twice on D.S.)

(bell chimes)  (Cm) (Ab5)

8  
piano arranged for guitar

let ring

T 15 15 18 18 11 11  
A 13 13 16 16 9 9  
B

Cm Cm7 Ab/C

1. Be - yond the hor - i - zon of the place we lived when we were young,  
4. See additional lyrics

Rhythm figure 1  
let ring

end Rhythm figure 1

T 3 3 6 6 4 4 4 4  
A 5 5 6 6 6 6 3 3  
B 3 3

with Rhythm figure 1 (3 times)

Cm Cm7 Ab/C

In a world of mag - nets and mir - a - cles

Cm Cm7 Ab/C

Our thoughts strayed con - stant - ly and with - out bound - a - ry. The

to Coda ♪

Cm Cm7 Ab/C

ring-ing of the Di-vi-sion Bell had be-gun. (on D.S.) The grass was green.

Bb/Ab G7sus4 G7

A-long the long road and on down the cause-way.

*guitar 2 (nylon-string)*

T  
A  
B 3 (3) 4 3 (5) (5) 2

Ab/C Bb/Ab G7sus4 G

Do they still meet there by the cut?

T  
A  
B 3 3 1 (3) (3) (6) 3

with Rhythm figure 1 (4 times)

Cm Cm7 Ab/C

2. There was a rag-ged band that fol-lowed in our foot-steps.

Cm Cm7 Ab/C

Run-ning be-fore time took our dreams a-way.

Cm Cm7 Ab/C

Leav- ing — the myr - i - ad small crea - tures try - ing — to tie us to the ground,

Cm Cm7 Ab/C

to a life con - sumed by slow de - cay. The grass was green-

Cm Gm Ab Bb(sus4) Bb

er, The light — was bright-

*guitar 2*

*let ring throughout*

T 4 5 3 5 5 8 7 8

A 3 5 5 5 8 8

B 3 3 5 4 6 4 6

Cm Eb Fm Ab

er, With friends sur-

T 4 4 5 6 5 5 6

A 3 5 5 5 5 5 6

B 3 5 6 1 3 3 4 6

Cm Gm Ab Bb

round - ed, — The nights — of won-

T 4 5 3 5 5 8 7 8

A 3 5 5 5 5 8 8

B 3 3 5 4 6 4 6

Chords: Cm Eb Fm G5

der.

T 4 4

A 5 5 (3) 5 (0)

B 3 5 6 1 3 1 3 5 5

with Rhythm figure 1 (4 times)

Chords: Cm Cm7 Ab/C

3. Look - ing be - yond the em - bers of bridg - es glow - ing be - hind us.

Chords: Cm Cm7 Ab/C

To a glimpse of how green it was on the oth - er side.

Chords: Cm Cm7 Ab/C

Steps tak - en for - ward, but sleep - walk - ing back a - gain,

Chords: Cm Cm7 Ab/C

Dragged by the force of some in - ner tide.

Chords: Bb/Ab G7sus4 G7

At a high - er al - ti - tude, with flag un - furled,

guitar 2

T

A

B 3 4 3 (5) 3 3 2

Ab/C    Bb/Ab    G7sus4    G7

we reached the diz - zy heights of that dreamed - of world.

T  
A  
B 3 3 1 4 3 (5) 3 3

**Guitar solo I**

Em guitar 2 (nylon-string, right channel)    F guitar 3 (nylon-string, left channel)

T  
A 2 2 4 4 4 5 5 5 9 9 9 7 7 9 10 7 9 10  
B

Em guitar 2

T  
A 7 7 7 9 7 5 7 5 3 5 3 2 2 4 4 4 5  
B

F

guitar 3

T  
A 5 5 9 9 9 9 5 7 7 5 7 9 7 5 4 7  
B

Em guitar 2

F guitar 3

T  
A 2 2 4 4 4 5 5 5 9 9 9 5 5 4 4 4  
B 7 7 7 5 4 5

(guitar 2)

Em  
guitar 2

T

A 7 5 7 7 9 2 2 4 4 4 5 5 5 9 9 9

B

D.S. al Coda

F

guitar 3

Gsus4

T

A (7) 9 5 4 7 7 5 3 2 3 5 2 3 5 3

B

♠ Coda

Cm

Gm

Ab

Bb

guitar 2

Rhythm figure 2  
let ring throughout

T

A 4 5 3 5 5 6 6 8 8 8

B 3 5 5 6 4 6 6 8 8 8

- er

The light — was bright-

Cm

Eb

Fm

Ab

er. —

The taste — was

end Rhythm figure 2

T

A 5 5 4 3 4 1 5 6 6 6

B 3 5 5 6 1 3 3 4 6 6 6

with Rhythm figure 2 *simile* to fade

Cm Gm Ab Bb(sus4) Bb

sweet - er, The nights \_\_\_\_\_ of wond-

Cm Eb Fm Ab

er, With friends— sur-

Cm Gm Ab Bb(sus4) Bb

round - ed,— The dawn \_\_\_\_\_ mist

Cm Eb Fm Ab

glow - ing,— The wa - ter flow-

Cm Gm Ab Bb(sus4) Bb

ing, The end - less riv-

Cm Eb Fm Ab

er,— For - ev - er and

*guitar 4 (lap steel with distortion)*

*with slide throughout*

T  
A  
B

10 13 x 15 17

Outro solo

Chords: Cm Gm Ab Bb Cm Eb

ev - er.---

T		16 15			
A	17		15/17 15	17 15	17 15 12/10 8
B				15/17	

Chords: Fm Ab Cm Gm Ab Bb

T				11	11/13 15 16 18 18 20
A	8/10 10/12 12/10 8	10 8	8/10 13 (13) 12		
B					

Chords: Cm Eb Fm Ab Cm Gm

8-----

T	20 23	20 18 18 20 18	20 18 18 20		15
A			20		17
B					15/17

Chords: Ab Bb Cm Eb Fm Ab

T	16 15 (11) 9/11	10 12	12 10 10/12 10		11 11 13 12 15
A				13	
B					12/13

Cm Gm Ab Bb

*steady gliss.*

T 15 17 17 (17) 8 16 20 20 20/21 18 20 20/21 18

A

B

Cm Eb Fm Ab

8 15

T 20 20 20 25 25 27 27 28 30 32 32 35 35 37

A

B

Cm Gm Ab Bb

15

*grad. gliss.*

T 37 (37) 37 37 (28) (27) (37) (8) 8 15 16 15 15

A

B

Cm Eb Fm Ab Cm Gm

T 10/12 12 12/10 x 10 15 8/10 8 7 8/10 10/12 (12)/15 15

A

B

Ab Bb Cm Eb

8

T 15 17 15 16 15 15 18 17 16 16 15 13/15 13 15 20

A

B

Cm Eb Fm Ab

15

T  
A  
B

Cm Gm Ab Bb

15

T  
A  
B

Cm Eb Fm Ab

15

T  
A  
B

Cm Gm Ab Bb Cm Eb Fm Ab

15

T  
A  
B

(bell chimes)  
fade out

*Additional lyrics*

4. Encumbered forever by desire and ambition,  
There's a hunger still unsatisfied.  
Our weary eyes still stray to the horizon,  
Though down this road we've been so many times.

# Keep Talking

Music by Gilmour & Wright. Lyrics by Gilmour & Samson.

Moderately

*Sound effects*

Cmaj7

Bm7

guitar 1 (with chorus and echo)

guitar 2 (with chorus and echo)

with echo repeats throughout

B B R B R

Cmaj7

B B

Bm7

Cmaj7

Diagram 1: Bm7 chord. Fingering: T=2, A=3, B=2.

Diagram 2: Cmaj7 chord. Fingering: T=3, A=4, B=3.

Musical notation: Treble clef, key signature of one sharp (F#). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

Fretboard diagram: T=12, A=12, B=12. Second measure: T=12, A=12, B=12. Third measure: T=12, A=12, B=11. Fourth measure: T=9, A=9, B=9.

Bm7

Diagram 1: Bm7 chord. Fingering: T=2, A=3, B=2.

Diagram 2: Bm7 chord. Fingering: T=2, A=3, B=2.

Musical notation: Treble clef, key signature of one sharp (F#). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

Fretboard diagram: T=7, A=12, B=10. Second measure: T=9, A=9, B=11. Third measure: T=14, A=11, B=11. Fourth measure: T=9, A=11, B=11.

Cmaj7

Bm7

Diagram 1: Cmaj7 chord. Fingering: T=3, A=4, B=3.

Diagram 2: Bm7 chord. Fingering: T=2, A=2, B=2.

Musical notation: Treble clef, key signature of one sharp (F#). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

Fretboard diagram: T=12, A=14, B=12. Second measure: T=12, A=14, B=12. Third measure: T=15, A=15, B=15. Fourth measure: T=15, A=15, B=15.

Em7

with Rhythm figures 1 and 1a *simile* (10 times)

(spoken): For millions of years mankind lived just like the animals.  
guitar 3 (no echo)

(no echo)

P.M.-----+  
Rhythm figure 1      end Rhythm figure 1

B hold bend --

T  
A  
B 0 5 7 7 7 5 5  
    > (0) > 0 > 0 > 0 > 7 5

15(17) (17)

(with echo\*)

P.M.-----+  
Rhythm figure 1a      end Rhythm figure 1a

T  
A  
B 0 5 7 7 7 5 5  
    > (0) > 0 > 0 > 0 > 7 5

\* Set to repeat every 3rd 16th note (♪)

guitar 3      Then something happened which unleashed the power of our imagination. We learned to talk. 1. There's a  
(Sung:)

T (17) (17)

with Rhythm figures 1 and 1a *simile* (28 times)

Em7

si - lence sur-round - ing me.      I can't seem to think straight.

W.B. ~~~~~

T 0 3 3  
A 0 4 4  
B 0 2 2



Am Em

words won't come out right. — What are you think - ing? — I feel like I'm drown - ing. —

T	1					0	0	0	0
A	2					0	0	0	0
B	2					2	2	2	2

What are you feel - ing? — I'm feel - ing weak now. Why won't you talk to me? But I

guitar 3 D/E

can't show my weak - ness. You nev - er talk to me. I some - times won - der:

T						7	7	7	7
A						7	7	7	7
B						5			

C7

What are you think - ing? — Where do we go from here? — What are you feel - ing? —

*volume swell*

T									
A		9							
B		10	8	10	10				
		10	10	10	10				
		8							

Em

T  
A  
B

Cmaj7

Bm7

(Spoken): It doesn't have to be like this.  
guitar 2 (with echo)

All we need to do

is make sure

O.D.

B R

let ring

T  
A  
B

Guitar solo

with Rhythm figures 1 and 1a simile to Bridge

Em

we keep talking.

guitar 4 (distorted)

hold bend-----1

P.M. -----1

B

W.B. ~~~~~

R

T  
A  
B

D/E

hold bend-----1

hold bend-----1

B

B

T  
A  
B





1. C/E

2. C/E

We're go - ing no - where\_ What are you feel - ing? We're go - ing no - where.

T

A 7 5

B 7 7 7 7 5 5 5 7 5

3 3 3 3 3 2

Em

Where do we go from\_ here?

guitar 4 (with talk box)

hold bend

B > R B R

T 15 (17) (17) (17) (17) 15 (17) 15 12

A

B

Bridge

Cmaj7

B R B R

T 15 15(17) 15 13 15 (17) 15(17) 15 12

A 14 12

B

Bm7

(Spoken): It doesn't have to be like this.

T 12 14(16) 14 12 14 (16) 14 12

A

B

B R B R

Cmaj7

Bm7

T 14 14 14 14 14 12 12 14 12 14 12 14 14(16) 14 15 14(16)

A

B

B > R B

Cmaj7

All we need to do

is

guitar 3

hold bend and gradually release

^ ^ ^ ^ ^ ^ ^ ^ ^ ^

B R 14 (15) 14

T (16) (16)(16)(16)(16)(16) (15) 14 14 14 14 14 17 14 (15) 14

A

B

B R

\* Tones produced with talk box

with Rhythm figures 1 and 1a to fade  
Em

make sure we keep talking.

guitar 4 (with talk box)

echo repeats

B R

W.B. gradual dive

T	15			
A		14(16) (15)		
B			0	

hold bend

echo repeats

B

T	15 (17)	(17)	(17)	(17)	(17)		12 12	12		12/14	14
A							(12)			12/14	14
B											

echo repeats

echo repeats

T											
A	12										
B	12					1 0					

(start fade)

T	12	12	12	121215	12	12	12	12	12	12	12	12	12	12
A	12	12	1212	121212	1212	12	12	12	1212	1212121212	12	12	12	12
B					14					12	121214			





# Lost For Words

Music by Gilmour. Lyrics by Gilmour & Samson

Moderately  
enter drums

Synth and effects

2 11 C

guitar 1 (acoustic) - capo on 5th fret

2 11

let ring throughout

guitar 2 (acoustic)

2 11

let ring throughout

F F#sus2 C F F#sus2

Rhythm figure 1

C F Fsus2 Am

Musical staff showing notes and chords C, F, Fsus2, and Am.

T A B

Guitar tablature for the first system, showing fret numbers on strings T, A, and B.

Musical staff showing notes and chords.

T A B

Guitar tablature for the second system, showing fret numbers on strings T, A, and B.

G C F C

with Rhythm figure 1 (first 7 bars)  
F guitar 3 (acoustic) Fsus2

Musical staff showing notes and chords G, C, F, C, and a section with rhythm figure 1.

T A B

Guitar tablature for the third system, showing fret numbers on strings T, A, and B.

Musical staff showing notes and chords.

end Rhythm figure 1

T A B

Guitar tablature for the fourth system, showing fret numbers on strings T, A, and B.

C F Fsus2 C

let ring

Musical staff showing notes and chords C, F, Fsus2, C, and a 'let ring' instruction.

T A B

Guitar tablature for the fifth system, showing fret numbers on strings T, A, and B.

F Fsus2 Am G C

(tap body) B R

T 8/10 8 9 7 5 7 5 7 5 5 7 (9) 5 x 4 (5) 4 5 5 5/7 5 (8)

A

B

with last bar of Rhythm figure 1

with Rhythm figure 1 (first 7 bars)

F/C C F C F Fsus2

1. I was spend - ing my time — in the dol-  
2.,3. See additional lyrics

guitar 3

T

A 5/7 5 5 7 5 3 5 3 5 3

B 3 (1)

guitar 2

T 1 1 1 1 0 0 1

A 2 2 2 2 2 0 0 0

B 3 3 3 3 3 2 2

C F Fsus2 C

drums, — I, was caught in a — caul - dron of hate. I — felt

F Fsus2 Am G

per se - cu - ted — and par - a - lysed, — I thought — that — ev - ery - thing else would just

F      F<sub>sus2</sub>      F<sub>maj7</sub>      1.,2. F      3. F

wait.      2. While you are

guitar 2

T	1	1	0	0	0	0	0	1	1	1	1	1	1	5	5	5	5
A	2	2	0	0	0	2	2	2	2	2	2	0	2	6	6	6	6
B	3	3	3	3	3	3	3	3	3	3	3	3	3	7	7	7	7

**Instrumental Interlude**  
(with pre-recorded dialogue)

D      F<sub>sus2</sub>      B $\flat$

guitar 4 (with distortion)

feedback      feedback

T	3													3			
A	2													3			
B	0							3						1			

Am      B $\flat$ <sub>sus2</sub>      B $\flat$

guitars 1 and 2:

volume swell      W.B.      W.B.

T	0																
A	1																
B	2																

D<sub>sus2</sub>      D      F

T	0	2	1				
A	3	3	2				
B	2	2	1				

D C *simile*

Can you see your days blight-ed by

5. See additional lyrics

W.B.

T 2  
A 3  
B 2

T 2  
A 2  
B 0

G C G

dark-ness? Is it true you beat your fists on the floor?

*guitar 5 (with vibrato)*

T  
A  
B 3 3 0 2 0 0 3 3 0 2 0 2 0

C Em D(F#)

Stuck in a world of i - so - la - tion while the iv - y grows o - ver the

*(cue notes on repeat only)*

T 3  
A 2 0 0  
B 3 2 0 3 0 0 2

1. 2.

C Csus2 C

door. 5. So I guitar 3 (acoustic)

T  
A  
B

guitar 5

let ring

T  
A  
B

Outro solo

C G C

T  
A  
B

G C Em

T  
A  
B

D C

T  
A  
B

G C

T 3 2 3 5 5 7 9 10 12 10 10 10 8 9 7 9 7

A 2 2 4 4

B

G C Em

T 8 12 12 12 12 12 (13) 12 13 13 12 12 10 12 12 10 10 (8) 8 7 (8)

A

B

D/F# C

T 7 7 7 7 9 (10) 9 7 9 7 9 7 9 7 5 5 7 5 7 5

A 7 7 7 9 (7)

B

(start fade) G

T 5 5 5 5 5 7 5 5 7 9 7 9 7 5 7 7 5 7 5 5 7 9 8

A 5 5 5 5 5 7 5 5 7 9 7 9 7 5 7 7 5 7 5 5 7 9

B

C G C

T 10 8 12 (13) (13) 12 12 (13) 12 (13) 12 10 10 8 8 7 9 7 9 7 5 7

A 10 8 12 (13) (13) 12 12 (13) 12 (13) 12 10 10 8 8 7 9 7 9 7 5 7

B

Em D/F# C

B R

T  
A  
B

G C

(fade in church bells) fade out

T  
A  
B

*Additional lyrics*

2. While you are wasting your time on your enemies,  
Engulfed in a fever of spite,  
Beyond your tunnel vision reality fades  
Like shadows into the night.
3. To martyr yourself to caution  
Is not going to help at all.  
Because there'll be no safety in numbers  
When the Right One walks out of the door.
5. So I open my door to my enemies,  
And I ask could we wipe the slate clean.  
But they tell me to go please fuck myself.  
You know you just can't win.

# Poles Apart

Music by Gilmour. Lyrics by Gilmour, Samson & Laird-Clowes

Moderately fast, in 2 (♩ = ♪)

No chord (A7)

\*guitar 1 (acoustic)

with pick and fingers  
let ring throughout *cresc. poco a poco*

\* in DADGAD tuning:

① = D ④ = D

② = A ⑤ = A

③ = G ⑥ = D

Rhythm figure 1

1. Did— you know—

end Rhythm figure 1

G

3. See additional lyrics

it was all go - ing to

Rhythm figure 2

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It starts with a G chord symbol. The lyrics 'it was all go - ing to' are written below the notes. The second staff is a guitar line in treble clef, featuring a rhythmic pattern of eighth notes with triplets indicated by a '3' over the notes. The third staff is a guitar tablature with three lines labeled T, A, and B. The T line has open strings (0). The A line has fret numbers 0, 0, 0, 0, 0, 0. The B line has fret numbers 5, 5, 5, 5, 5, 5.

with Rhythm figure 1 *simile*

D

go — so wrong — for you? —

\*guitar 2 (steel guitar arranged for electric)

with slide throughout

end Rhythm figure 2

volume swell

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'go — so wrong — for you? —' are written below the notes. The second staff is a guitar line in treble clef, featuring a rhythmic pattern of eighth notes with triplets indicated by a '3' over the notes. The third staff is a guitar tablature with three lines labeled T, A, and B. The T line has open strings (0). The A line has fret numbers 0, 0, 0, 0, 0, 0. The B line has fret numbers 5, 5, 5, 5, 5, 5. There are also fret numbers 10 and 12 on the A line, and a volume swell symbol (a triangle) pointing to the right.

\* in open D tuning:  
 ① = D ④ = D  
 ② = A ⑤ = A  
 ③ = F# ⑥ = D

with Rhythm figure 2 *simile*

G

And did — you see —

it was all go - ing to

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'And did — you see —' and 'it was all go - ing to' are written below the notes. The second staff is a guitar line in treble clef, featuring a rhythmic pattern of eighth notes with triplets indicated by a '3' over the notes. The third staff is a guitar tablature with three lines labeled T, A, and B. The T line has fret numbers 2, 2, 2, 2, 2, 2. The A line has fret numbers 5, 5, 5, 5, 5, 5. The B line has fret numbers 5, 5, 5, 5, 5, 5. There are also volume swell symbols (triangles) pointing to the right.

with Rhythm figure 1 *simile*

to Coda

D

be — so right — for me? —

The first system of music features a vocal line with the lyrics "be — so right — for me? —". Below it is a guitar 1 line with a wavy line indicating a tremolo effect and a triplet of notes. The guitar 2 line shows a tablature with fret numbers 10, 12, 9, 7, and 8.

N.C. (F#m) (Em) (D) (A/C#) (G/B) (A) (F#m) (Em) (D)

Why did — we tell you — then, You were al - ways the

*guitar 1*

Rhythm figure 3 *let open strings ring* ----- 4

The second system of music features a vocal line with the lyrics "Why did — we tell you — then, You were al - ways the". Below it is a guitar 1 line with a wavy line indicating a tremolo effect and a triplet of notes. The guitar 2 line shows a tablature with fret numbers 2, 4, 2, 0, 2, 4, 2, 0, 4, 5, 4, 2, 0.

(A/C#) (G/B) (A) (F#m) (Em) (D) (A/C#) (G/B) (A)

gold - en — boy then, And that you'd nev - er lose that — light in your

*let open strings ring* ----- 4

end Rhythm figure

The third system of music features a vocal line with the lyrics "gold - en — boy then, And that you'd nev - er lose that — light in your". Below it is a guitar 1 line with a wavy line indicating a tremolo effect and a triplet of notes. The guitar 2 line shows a tablature with fret numbers 0, 0, 0, 0, 0, 0, 4, 5, 4, 2, 0, 0, 0, 0, 0, 0, 2, 4, 4, 2, 0, 5, 5, 4.

with Rhythm figure 1 *simile*

D

eyes. 2. Hey— you,—

guitar 2

volume swell

T  
A  
B

with Rhythm figure 2 *simile*

G

enter drums

did you ev - er re - al - ize—

T  
A  
B

with Rhythm figure 1 *simile*

D

what you'd— be - come?

T  
A  
B

with Rhythm figure 2 *simile*

G

And did — you see —

*grad. gliss*

T 10-12 12 12 17

A 12 12 17

B 12 17

that it was - n't on - ly me — you were

T 12 15 16 17 17 17 14 17 14

A 12 15 16 17 17 17

B 16 17 17

with Rhythm figure 1 *simile*

D

run - ning — from? —

T 7 12 12 12

A 7 12 12

B 12

with Rhythm figure 3 *simile*

N.C. (F#m) (Em) (D) (A/C#) (G/B) (A)

Did you know all — the time but — it

T 7 12 12 12 12 12 12

A 7 12 12 12 12 12 12

B 12 12 12 12 12 12 12

(F#m) (Em) (D) (A/C#) (G/B) (A) (F#m) (Em) (D)

nev - er both - ered you an - y - way? Lead - ing the blind while I

with Rhythm figure 1 *simile*

(A/C#) (G/B) (A) D

stared out the steel in your eyes.

**Instrumental interlude**

*guitar 1*

C#m11 D/G

stared out the steel in your eyes.

T 4 7 4 7 9(7) 7 7 9(7) 7 7 0

A 4 4 4 4 4 4 4 4 7 7 7 7 7

B 4 4 4 4 4 6 6 6 4 5 0 0 5 0

1.  
C#m11

E

stared out the steel in your eyes.

T 4 7 4 7 0 0 1 0

A 4 4 4 4 4 4 4 4 2 2 2 2 2 2 1 2 2 2 2

B 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2

2.  
Bm11

E

stared out the steel in your eyes.

T 5 2 5 2 5 5 0 0

A 2 2 2 2 4 2 4 2 2 1 0 1 1 2 2 1 2 2 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2nd instrumental interlude  
fade out with Rhythm figure 1  
D

fade in with Rhythm figure 1

D.S. al Coda

3

3. The rain fell slow

with strings and effects for appr. 1 minute

guitar 2

(with slide) steady gliss

T

A

B

12

12

12

⊕ Coda

with Rhythm figure 2

G

(echo): did you know did you know did you know

sp

T

A

B

15/17

with Rhythm figure 1 simile

D

did you know did you know did you know did you?

T

A

B

12





with Rhythm figure 1 *simile*

D

B R

T	(17) 16 14 16 14	14 14 14	(0) 17 (19) (20) 17
A		14/16	(0)
B			(0)

with Rhythm figure 2 *simile*

G

B R

T	17 (19) 17	15 17 (19) 17 15	16 14 16 14 16 16 15
A		14	16 14 16 14 16 16
B			

B R

T	15	14 15 15 (17)	15 14 15 14 16 (14) 16 14 (16)	14 14 12
A				
B				

with Rhythm figure 1 *simile*

D

R B R

T			
A	11 12 11 (4)	12 12 14 14/16	(17) 16 16 (17) (17) 16 14 12
B		12 12 12	

with Rhythm figure 2 *simile*

G

B

T			
A	14 14 (16) 12	12/14 16 14	14 (16) 14 12
B		12 12	14

with Rhythm figure 1 *simile*

D

T						
A	14 (16)	14	12 11 14	12	11 12	11 12
B					14	12

T						19 19 19 19 19 (20)
A	14	14 14 16	(14)			19 19
B	16	16 16 17	16	17	(19)	

with Rhythm figure 2 *simile*  
(start fade)

G

T	(20)	19 19 20	(20)	19 17	19	19 (20) 19 19 (20) (20) 19 17
A				19	19	
B						

with Rhythm figure 1 *simile*

D

T						
A	19	19 21	19	19		19 (21) 19 (21) 19 (21) (21) 19 19
B	21	19 21		19		

with Rhythm figure 2 *simile*

G

T						
A	19	16 (19)	16 (19)	19 16	16 (16)	14 14 (16) 14 14 (16)
B				19 16	17	16

grad. release

B B B B B B B B

T 16 (18) 16 (19) 16 (19) 16 (18) 18 (19) 18 16 18 (19) 18 16 19 19 (21)

A

B

with Rhythm figure 1 *simile*

D

fade out

B wavy line R B B B wavy line

T (23) 19 17 19 21 21 (23) 21 (24) 21 (23)

A

B

*Additional lyrics*

3. The rain fell slow  
Down on all the roofs of uncertainty.  
I thought of you  
And the years and all the sadness fell away from me.
  
- And did you know?  
(to Coda)



# Take It Back

Music by Gilmour & Ezrin. Lyrics by Gilmour, Samson & Laird-Clowes

Freely

No chord

guitar 1

A tempo - moderately fast

G5

guitar 1

guitar 2 (with distortion and echo\*)

P.M. throughout

\*Delay set to repeat at every third 16th note (i.e., at ♪)

G5  
guitar 3: ◊

T 10 12 (12)  
A  
B

T 0 (3) 3 0 0 3 3 0 0 (3) 3 0 0 (3) 3 0 0 (3) 3 0 0 (3) 3 0  
A  
B

C(add9)

T 12 10 12 12 12  
A  
B

T 0 (3) 3 0 0 (3) 3 0 0 3 0 3 3 3 3 0 0 (3) 3 0 0 (3) 3 0  
A  
B

hold -----

G

Musical notation for the first system, including a treble clef staff with a melody and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the Treble (T), Middle (A), and Bass (B) strings.

Musical notation for the second system, including a treble clef staff with a melody and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the Treble (T), Middle (A), and Bass (B) strings.

C(add9)

G5

Musical notation for the third system, including a treble clef staff with a melody and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the Treble (T), Middle (A), and Bass (B) strings.

Musical notation for the fourth system, including a treble clef staff with a melody and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the Treble (T), Middle (A), and Bass (B) strings.

C(add9)

T 10 12

A

B

10 12 10 10 12

hold-----

T 3 3 3 3 3 3 3

A 0 0 0 0 0 0 0

B

0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 0

G5

C(add9)

T

A

B

10 12 12 12

12

hold-----

T 3 3 3 3 3 3 3

A 0 0 0 0 0 0 0

B

0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 0

enter drums

D

G5

T 10 12 10 | 10 12 12 | (12) 12 12 10

A

B

hold-----

Rhythm figure 1

T 0 0 3 3 | 0 0 3 0 0 0 3 0 | 0 0 3 0 0 0 3 0

A

B



with Rhythm figure 1 *simile* (4 times)

G5

1. Her love rains

2.,3. See additional lyrics

T 10 12 12 12 10 10 | 12 10 | 12 10

A

B

end Rhythm figure 1

hold-----

T 0 0 3 3 3 3 | 0 0 3 0 3 3 3

A

B

down on me, eas - y as the breeze. I

T 12 12 10 12 10 12

A 12 12

B

lis - ten to her breath - ing, it sounds like the waves on the

T (10) 12 10 10 12 12

A

B

sea. I was think - ing all a - bout her, burn -

T 12 12 (8) 8 10 10 10 10 12 12 12 (12) (12) 12

A 12 12 (10)

B

ing with rage and de - sire. We were spin - ning in - to dark -

T 12 10 10 12 12 12 12 10 10 12

A 12 12

B

ness \_\_\_\_\_ and the earth \_\_\_\_\_ was on fire. \_\_\_\_\_

1. She \_\_\_\_\_ could  
2. She \_\_\_\_\_ might  
3. She \_\_\_\_\_ can

T 12 10 10 12 10 12 10 12 10 12 10 12

A 12 12

B

with Rhythm figure 1 *simile* (2 times)

F(add9) C/E

guitar 3: ◊

take \_\_\_\_\_ it \_\_\_\_\_ back, she \_\_\_\_\_ might \_\_\_\_\_ take \_\_\_\_\_ it \_\_\_\_\_  
take \_\_\_\_\_ it \_\_\_\_\_ back, she \_\_\_\_\_ could \_\_\_\_\_ take \_\_\_\_\_ it \_\_\_\_\_  
take \_\_\_\_\_ it \_\_\_\_\_ back, she \_\_\_\_\_ will \_\_\_\_\_ take \_\_\_\_\_ it \_\_\_\_\_

T 10 12

A

B

G5

back \_\_\_\_\_ } some - day. \_\_\_\_\_  
back \_\_\_\_\_ }  
back \_\_\_\_\_ } (Backing vocals): Ooh. \_\_\_\_\_

T

A 12

B

to Coda ⊕

1.

2.

1.   
 2. So — I

T 10 12 10 10 12 10 12 12 10 10 12

A

B

Instrumental interlude

C G

guitar 1

T 8 10 12 12 10 10 12 10

A

B

C

T 10 5 8 5 10 12 10 3

A 12

B

G C

T 12 15 15 (17)

A

B

G

R

T 15 12 15 12 8 8 8 3 0 0 4 7 7 9

A

B

C

G

T 9 9 11 11 11 12 12 12 14 12 (12) 12

A

B

C

T 7 8 7 8 7 5 8 7 8 5 8 7 8 3

A

B

*guitar 4 (with distortion)*

T 12 14 14 12 12

A

B

G C

T 8 7 8 3 8 7 8 5 8 7 8 5

A

B

T 12 14 12 12 12 14 15 12 12 14 15 12

A

B

G

T 8 7 8 3 8 7 8 3 8 7 8 5

A

B

*mp*

T 12 12 14 12 12 16 14 16 12 12 14 12

A

B



with Rhythm figure 1 *simile*

*D.S. al Coda*

G  
guitar 3:

3. Now

T 12 12 10 12 10 12 10 12

A

B

T

A

B

with Rhythm figure 1 *simile* (3 times)

F(add9)

⊕ Coda

She can take it back, she will  
(it back)

T 10 12 (12) 12 10 12

A

B

C/E G

take it back some - day. Ooh.

T	10 12	12
A		
B		

(C) G

She will

T	10 12 10	12 10 12
A	12	
B		

F(add9) C/E

take it back. she will take

with Rhythm figure 1 *simile* to fade

C(add9)

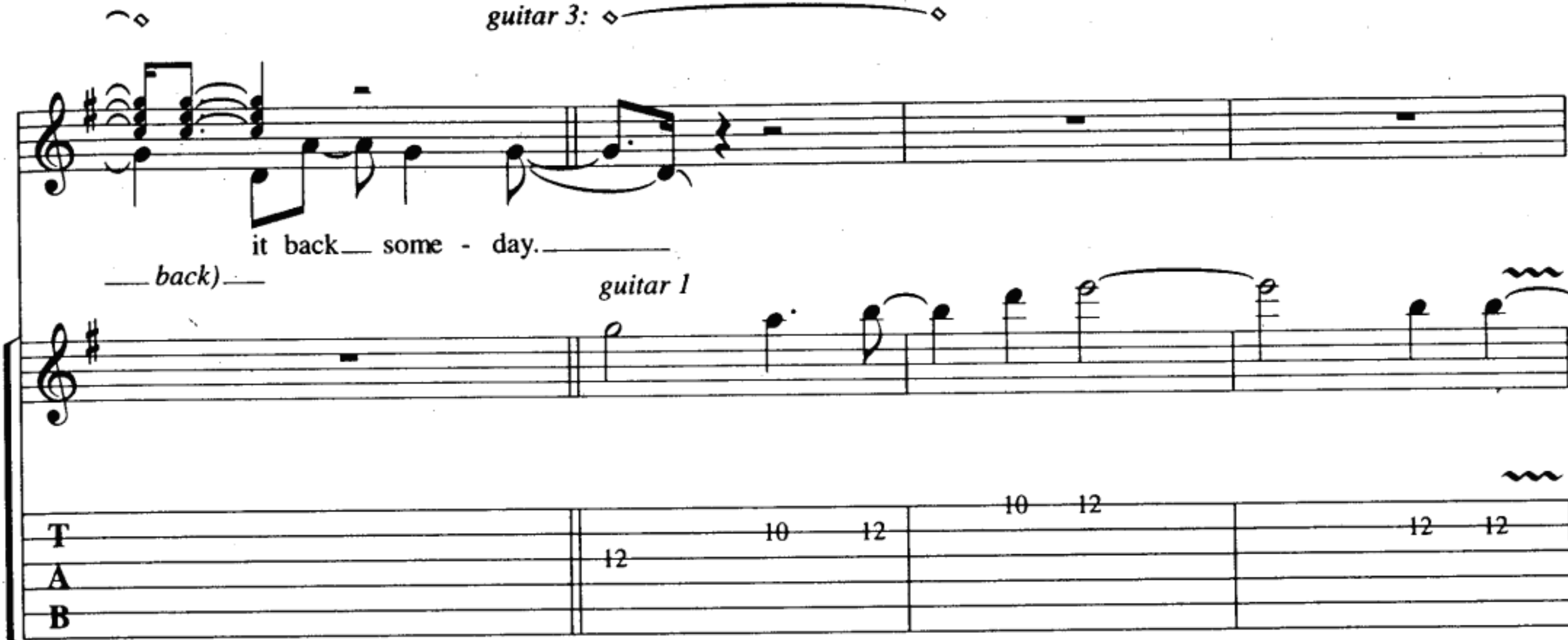
G

guitar 3:  

it back — some - day. —

— back) —

guitar 1



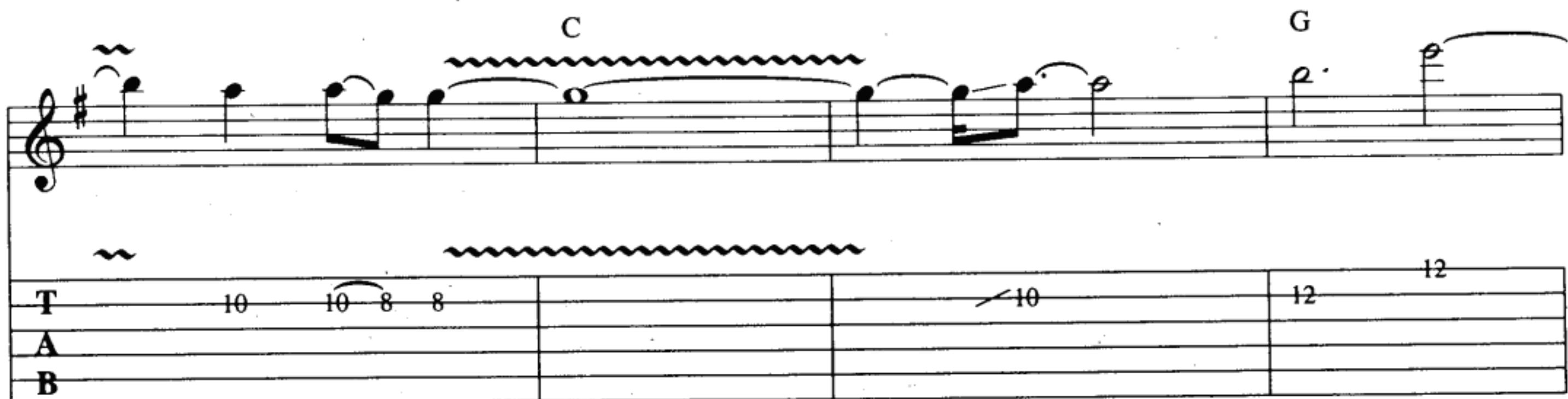
T 12 10 12 10 12 12 12

A

B

C

G



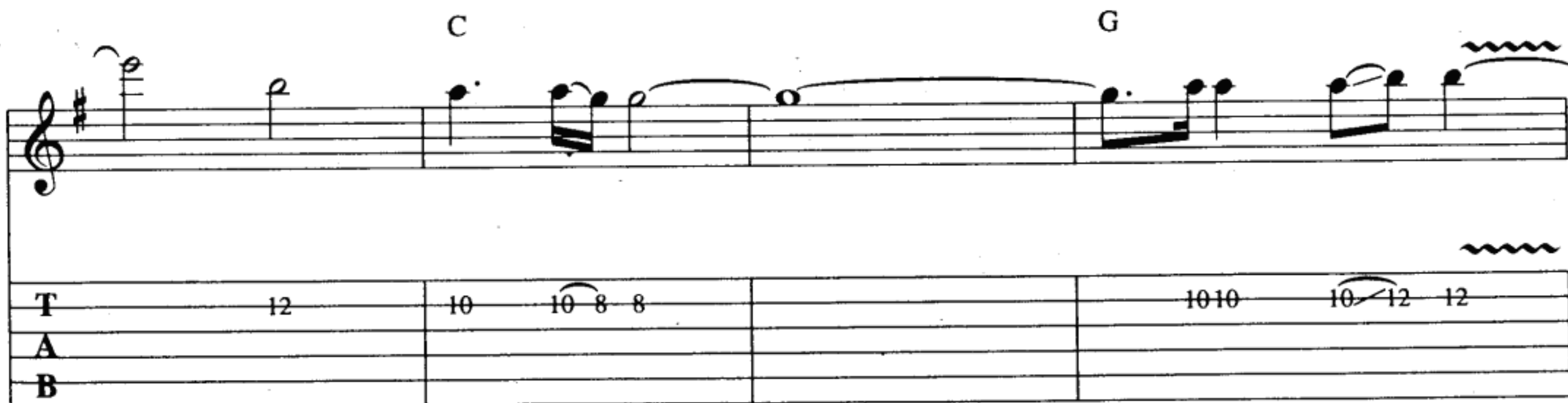
T 10 10 8 8 10 12 12

A

B

C

G



T 12 10 10 8 8 10 10 10 12 12

A

B

Freely

G

cresc.



T 10 12 10 12 10 12 12

A

B

*dim. poco a poco*

T	10	12	10	12	10	12	10	12
A							12	12
B							12	(12)

*fade out*

T	9	11	7	10	7	9	7
A	9	11	12			9	7
B			12				

*Additional lyrics*

2. So I spy on her, I lie to her, I make promises I cannot keep.  
 Then I hear her laughter rising, rising from the deep.  
 And I make her prove her love to me, I take all that I can take.  
 And I push her to the limit to see if she will break.
  
3. Now I have seen the warnings screaming from all sides.  
 It's easy to ignore them, and God knows I've tried.  
 All of this temptation, you know it turned my faith to lies.  
 Until I couldn't feel the danger or see the rising tide.



# WEARING THE INSIDE OUT

Music by Wright. Lyrics by Moore

Moderately fast  
Intro Sax Solo

guitar 1 Cm7 E♭maj7

volume swell hold bend

T	6 (8)	(8) 6	6 (8)	(8) 6	7 (8)
A					
B					

B♭maj7 F6 Cm7

T	7			6 (8)
A		5 5 3	x	
B		5 5		

E♭maj7 B♭maj7

T	R	B		
A	6 6 (8)			
B				

F6 Cm7 E♭maj7

T		B	R	
A		6 (8)	6 20	18
B				

B♭maj7 F6

Cm7 E♭maj7

B B R B

B♭maj7 F6

From

B R B R B R B

steady gliss.

Cm7 E♭maj7

morn - ing to night I stayed out of sight,

B♭maj7 F6

Did - n't re - cog - nize \_\_\_\_\_ I'd be - come, \_\_\_\_\_ No

T  
A  
B

Cm7 E♭maj7

more than a - live, \_\_\_\_\_ I'd bare - ly sur - vive.

W.B.-----

T (9)/11 11 (11)/13 (13)/15  
A 12  
B

B♭maj7 F6

In a word, \_\_\_\_\_ o - ver - run. \_\_\_\_\_ Won't hear a  
(Background vocals): He's

T 6 5 6 5 8 7 8 8 8 (8)  
A  
B

Gm F6

sound curled in - to the cor - ner, from my but mouth. still the screw is

T  
A  
B

Gm

I've spent too long on the in - side  
flick-er-ing with an end-less stream of gar - bage.

T (13)15 13 (13)15 13 (13)15 13 (13)15 13 (13)15 13 11  
A  
B

F6 Gm

out. curse the place. My skin is cold in a sea of ran - dom

T 13 (13)15 13 11 13 18(20)  
A  
B

F6

to the hu - man touch. This bleed - ing  
im - a - ges the self - de - struct - ing a - ni - mal,

W.B. W.B. W.B. grad. release  
B - R

T 15 17(18) 17 18 (16) (13)15 (13)15 15 13(15) 13 11  
A  
B

Gm F6 F

heart's not beat - ing much. I  
 wait - ing for the waves to break.

W.B. W.B.

T			
A	12	24	22
B			10

Cm7 Ebmaj7

mur - mured a vow of si - lence, and now  
 Ooh. ooh.

B W.B. W.B.

T			
A		7 (8)	5
B			8

Bbmaj7 F6

I don't ev - en hear when I think a - loud.  
 ooh. ooh.

W.B. hold bend

T				
A	7	5 5 3 5 3	5 3	5 (7) (7) (7)
B		3 5	3 3 3	



Bridge

Fm

I'm creep - ing back to life. — my

T 13

A x12 13 13 13

B 3 3 3 3

G

A<sub>b</sub>

ner - vous sys - tem all a - wry. — I'm

T 3 3 3 3 3 5 5

A 5 5 5 5 5 6 6 6 6

B 5 5 5 5 5 6 6 6 6

B<sub>b</sub>

wear - ing the in - side out.

T 4 4 4 4 (3) 3 3

A (6) 5 5 5 3 3 (3) (3) (3) 3 3

B 6 6 6 6 6 3 3 1 (1) (1) (1) 1 1

Guitar solo 1

Cm

E<sub>b</sub>maj7

B · R B R B hold R

T 10 (12) 10 8 10 (12) 10

A

B

*B<sub>b</sub>maj7*

B hold R B R P.M. -----

T  
A 10 (12) (12) 10 × 12 (13) 12 (13)  
B 13 13/15 13 13 15 13 15/17 17 17 15 14 15 13

*F*

*Cm*

B . hold bend B Cm R

T  
A (15) 15 (17) (17) 15  
B 15 15 × 15 × 15 × (17) 15

*E<sub>b</sub>maj7*

B .

T  
A 15 (17) 15 13 13 12 13  
B 13 13/15 15 13 15 15 13 15 12 13 12 13

*B<sub>b</sub>maj7*

*F*

grad. gliss. P.H. P.H.

T  
A 12 10 7  
B 8 8/10 10 8 × 10 10 8 10 11/10

(vocals doubled up an octave by backing vocals)

Cm Ebmaj7

Look at him now, \_\_\_\_\_ he's pal - er some - how,

B R

T	6 (8)	6	x x	(8)	6
A			x x	(7)	8
B			x x	(8)	7
				(6)	8
					6

Bbmaj7 F

but he's com - ing a - round.

let ring-----

T	6	(9)	3	3	3	3
A	8	7	3	3	3	3
B	6	(15)	1	3	3	3

Cm Ebmaj7

He's start - ing to choke, it's been so long since he spoke.

T	1	3	3	1	0	4	4	4	8
A						5	5	5	
B						5	3	5	





Gm F6

now, can speak your name. Now we can

let ring -----

T		x			
A	3 5 3 5	x	3 3 2 2	2	
B	3 5	3 5	5 3 3	3	

Gm F6

hear our - selves a - gain.

T					
A					x x x
B					x

Guitar solo 2

Gm F6

B R B B - R P.H. B R

T	13 (15) 13 11	13 (15) 11 13 11 13 13 (15) 13 11	13 (10) (11) (10) 10
A		12	(0) 10
B			

Gm

P.H. B B R

T					
A	10 10 10 12	10 (12) (13) 10 x 12 10	10 12 10 17 (19) (17)	17 17/19 18 19 17 17	
B					

F6 Gm

T	15 17 (18)	17 15 18(20) 18	15 (0) 0
A	17	17(19) 15 17	(0)
B			

F6

8

T	20 (20) 20 (22) (22) 20 18 20	20 (21) 20 (18) 20 (13)	18(20) 18 (20) 15 18 18(20) 15
A			
B			

Gm F6

T	18 18(20) (8)	13 13 13(15) 13 11 (x) 11 12	13 12 11 12 (14) 12 (12) (10) (10)
A			(12) 10 10 10
B			

Gm

T			3 3 3 3
A	(10) 8		3 3 3 3 (5)
B	10 10 8 6 6 6 x	3 3 1 3 x 3	5 (5) (5)

F6

Gm

B B R B B R

T

A

B

F6

B R F6

T

A

B

Gm

Gm P.H. B P.H. P.H. B R F6

T

A

B

Gm

Gm B B R F6

T

A

B

keyboards:  $B_9$

T  
A  
B

grad. gliss. -----

T 10 18  
A (10) 15 20  
B

*Additional lyrics*

*(Background vocals):*

He's standing on the threshold  
 Caught in fiery anger.  
 And hurled into the furnace,  
 He'll curse the place.  
 He's torn in all directions,  
 And still the screen is flickering,  
 Waiting for the flames to break.



# WHAT DO YOU WANT FROM ME

Music by Gilmour & Wright. Lyrics by Gilmour & Samson

Moderately

electric piano arranged for guitar

(drums)

with wah

Em7 C Em7 C

T 8 10 10 3 3 5 3 5 5 3 5 14

A 7 10 12 10 12 3 5 4 4 4 4 14

B 9 7 9 5 2 5 5 12

0 12

bass arranged for guitar

T

A

B 0 7 7 0 7 8 8 7 0 7 7 0 7 8 8 7

Em7 C Em7 C

(wah)

T 14 12 10 (7) 7 8 15 15 8 5

A 12 12 12 (0) 8 5 8 9 14 16 14 15 14 7 4

B 12 14 9 5 7 9 9 14 16 14 14 7 5

7 7 7

T

A

B 0 7 7 0 7 8 8 7 0 7 7 0 12



C(add9) Em C(add9) Em C(add9)

Set-tle in— your seat— and dim the lights.—

T  
A  
B

	0 0	15 12 (17)	15 15 15 15	x x x x x x x x
A	0 0 0 2 0		14 (16) 14 14 (16) (16) 14 12	x x x x x x x x
B	2 2		14 (12)	

Am7 Am6 Am7

Do you want— my— blood?— Do you want— my— tears?— What do— you want?—  
 (Backing vocals):  
 Ooh, ooh,

guitar 1

guitar 2

Rhythm figure 2 *let ring throughout* end Rhythm figure 2

T  
A  
B

T														
A	2 2 2 2 x 2			2				2						
B	0 0 0 0 x 0	0 0	0 3	0			0 0	0					7	

with Rhythm figure 1 *simile* (2 times)

Em C(add9) Em C(add9)

What do you want from me?— Should I

guitar 1

hold bend

T  
A  
B

T	x 2 (4) 2 (4) 0 2 (4) 2 2 0	15 (17) (17) (17) 15	14 (16) 14 12 14 (16) 14 12	
A				
B			14	

with Rhythm figure 2 *simile*  
Am7

Am6 Am7

sing un - til — I can't sing an - y - more, Play these strings — till — my fin - gers are raw? —  
Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh.

T					
A	2	x	2		
B	0	0 x 0	0	0	

F#m

F#5 G#5 A5 B5

You, \_\_\_\_\_ I'm not the one — you need —  
Ah, \_\_\_\_\_ ah, \_\_\_\_\_

guitar 1

W.B.

T		xxxxx	4		
A		xxxxx	4		
B		(4)	4	6	7 9
	2		2	4	5 7

guitar 2

with slight distortion

T			4		
A	2	2	4	2	4
B	2	2	4	6	4
	2	2	4	6	0 2

C5 D5 C5

What do you want from me?

ah.

> W.B.

B B B

T 15(17) 12 15 12 15(17) 15(17)

A 10 10

B 8 12

T 5

A 5 5 5 7

B 3 3 3 5 3 3 3 3 2 0 3

with Rhythm figure 1 *simile* (4 times)

Em C(add9) Em C(add9)

guitar 1

grad. release

B> R B> B B>

T 15 15 15 17(19) 17(19) 17(19)

A 14 (16) 14 14 (16) 14 (16) 14 (16) 14 12

B 14

3 8

Em C(add9) Em C(add9)

Do you

W.B.

B B R

T 12 15(17) (15) 17 17(20) 17 15 17

A 12 12 12 12 14 16 14 12

B 14 14

0 0 2 0 12 12 12 12 14 14 12

with Rhythm figure 1 *simile* (4 times)

Em

C(add9)

Em

think that I— know— some — thing      you don't know?—  
 What do you want from me?—

W.B.

T				12	12	12	12	12	12	12	12
A				12	12	12	12	12	12	12	12
B	0										

C(add9)

Em

C(add9)

If I don't prom - ise you— the an - swers      would you go?—  
 What do you want from me?—

T	x x 12 x x 12 x x 12	12 12 12		
A	x x 12 x x 12 x x 12	12 12 12		
B	x x 12 x x 12 x x 12	12 12 12		

Em

C(add9)

Am7

Should I stand out in— the— rain?—  
 Ooh, —

guitar 1

T	B> 12 12	B 12 12	B 12 12	BR 12 12	
A	14(16) 15	14(16) 15	14(16) 15	14(16) 14 12	14 12
B					12 0 3

guitar 2

T				(0)	
A				0	0
B				2	0

Am6 Am7 G5

ooh. Do you want me to make a dai - sy chain for you? Ooh.

T  
A  
B

T  
A  
B

T  
A  
B

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics and a guitar line with a treble clef and a key signature of one sharp (F#). The guitar line includes a triplet of eighth notes. The second system continues the guitar and bass lines. The bass line is shown in a separate staff with a treble clef and contains a triplet of eighth notes. The guitar line in the second system includes a triplet of eighth notes. The third system continues the guitar and bass lines. The bass line is shown in a separate staff with a treble clef and contains a triplet of eighth notes. The guitar line in the third system includes a triplet of eighth notes.

F#m F#5 G#5 A5 B5

Ah, I'm not the one you need - ah,

with slight distortion

T  
A  
B

T  
A  
B

T  
A  
B

Detailed description: This system contains the third and fourth systems of a musical score. The top system features a vocal line with lyrics and a guitar line with a treble clef and a key signature of one sharp (F#). The guitar line includes a triplet of eighth notes. The second system continues the guitar and bass lines. The bass line is shown in a separate staff with a treble clef and contains a triplet of eighth notes. The guitar line in the second system includes a triplet of eighth notes. The third system continues the guitar and bass lines. The bass line is shown in a separate staff with a treble clef and contains a triplet of eighth notes. The guitar line in the third system includes a triplet of eighth notes.



C#m

G#

Ah. \_\_\_\_\_  
 1. You could have an - y - thing you want. \_\_\_\_\_  
 2.,3. See additional lyrics

guitar 3

let ring throughout

T	9	9	9	9	9	9	9	9	9	8	8	8	9
A	9	9	9	9	9	9	9	9	9	8	8	8	9
B	(11)					(11)							

guitar 2

T	5	5	5	5	5	5	5	5	5	4	4	4	4
A	6	6	6	6	6	6	6	6	6	5	5	5	5
B	6	6	6	6	6	6	6	6	6	4	4	4	4
B	4	4	4	4	4	4	4	4	4	6	6	6	6
B	4	4	4	4	4	4	4	4	4	4	4	4	4

B

You can drift, you can dream, ev - en walk on wa - ter,  
 Ah, \_\_\_\_\_

T	8	8	8	8	8	7	7	7	7	7	7	7	7
A	8	8	8	8	8	9	8	8	8	8	8	8	8
B						9				9			

T						(4)				4	4	4	4
A	6	6	6	6	6	6	6	6	6	4	4	4	4
B	6	6	6	6	6	6	6	6	6	4	4	4	4
B	4	4	4	4	4	4	4	4	4	2	2	2	2

Amaj7 1.,2. 3. G#5

an - y - thing - you want. —  
ah. —

T 4 5 4 5

A 7 6 6 6

B 7 6 6 6

let ring-----

T 0 0 x (0)

A 2 2

B 0 0

F#5 G#5 A5 B5

Ah. Ah,

guitar 1

T 4 4 4

A (4) 4 x x 4 4 4 4

B 4 2 4 x x 4 6 7 9

guitar 2 (with slight distortion)

T 4 x x 4

A 4 4 x x 4 2 4 4

B 4 4 4 x x 4 6 6 0 2

C5                      D5                      C5

*ritard.*

What do you want from me?

*ah.*

*ritard.*

W.B.

W.B.

*ritard.*

T

A

B

T

A

B

*Additional lyrics*

2. You could own everything you see,  
Sell your soul for complete control.  
Is that really what you need?
  
3. You could lose your selfish mind,  
See inside, there is nothing to hide,  
Turn and face the light.