

DAVID GILMOUR

On An Island



All the songs from the hit album arranged for guitar tab.
Complete with full lyrics.

DAVID GILMOUR

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ON AN ISLAND

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Castellorizon

Michael, Tony, here ever after



On An Island

Remember that night
White steps in the moonlight
They walked here too

Through empty playground, this ghosts' town
Children again, on rusting swings getting higher
Sharing a dream, on an island, it felt right



We lay side by side
Between the moon and the tide
Mapping the stars for a while

Let the night surround you
We're halfway to the stars
Ebb and flow
Let it go
Feel her warmth beside you

Remember that night
The warmth and the laughter
Candles burned
Though the church was deserted
At dawn we went down through empty streets to the harbour
Dreamers may leave, but they're here ever after

Let the night surround you
We're halfway to the stars
Ebb and flow
Let it go
Feel her warmth beside you



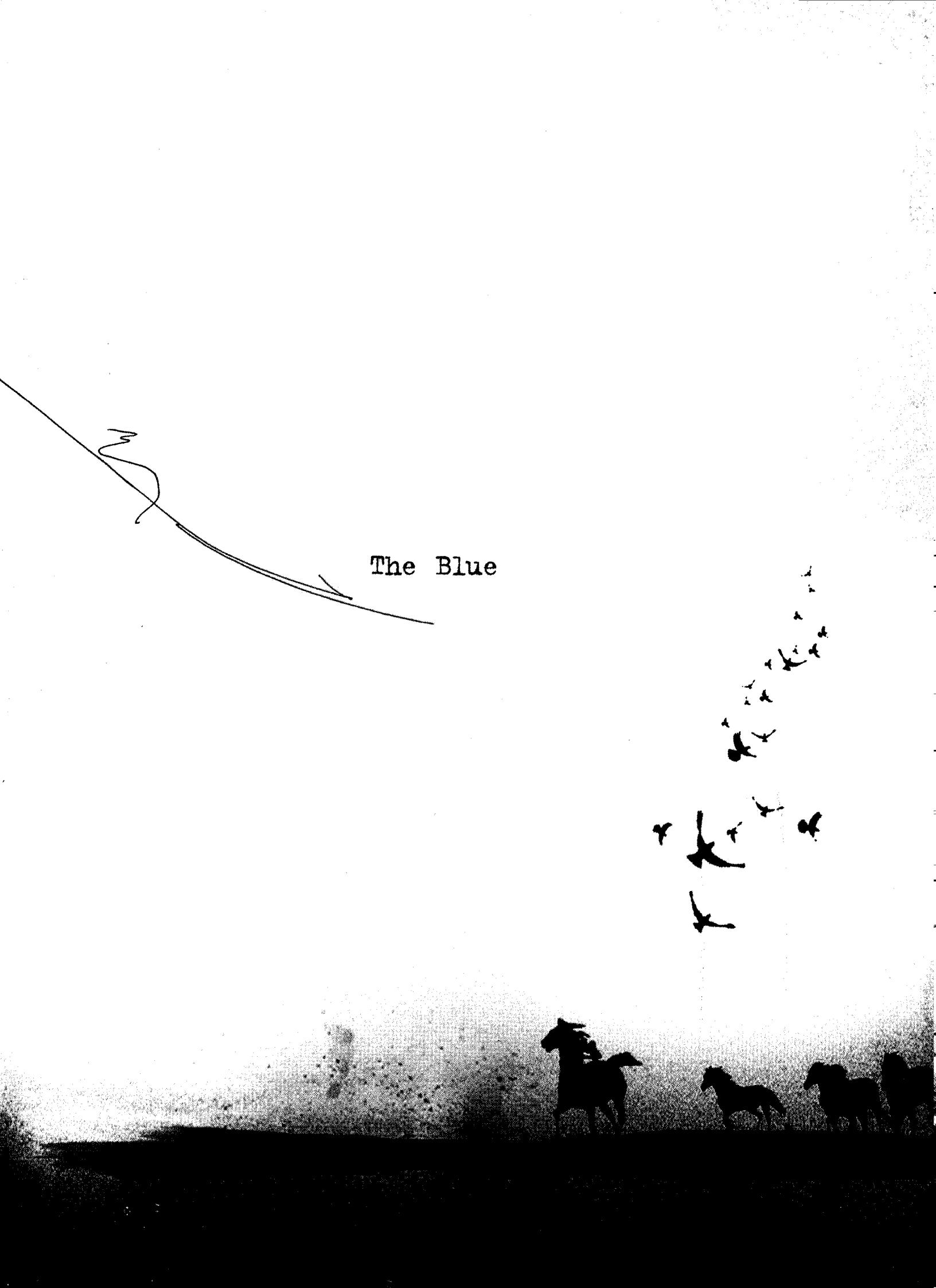
Shameless sea
Aimlessly so blue
Midnight-moon shines for you

Still, marooned
Silence drifting through
Nowhere to choose
Just blue...

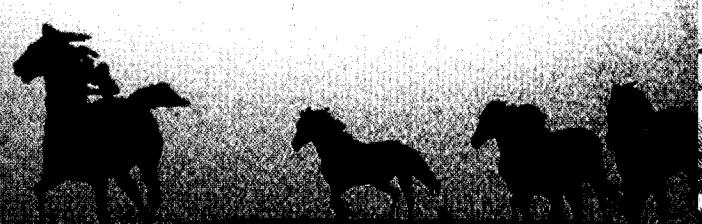
Ceaselessly
Star-crossed you and me
Save our souls
We'll be forever blue

Waves roll
Lift us in blue
Drift us
Seep right through
And colour us blue

Wait for me
Shameless you, the sea
Soon, the Blue
So soon...



The Blue



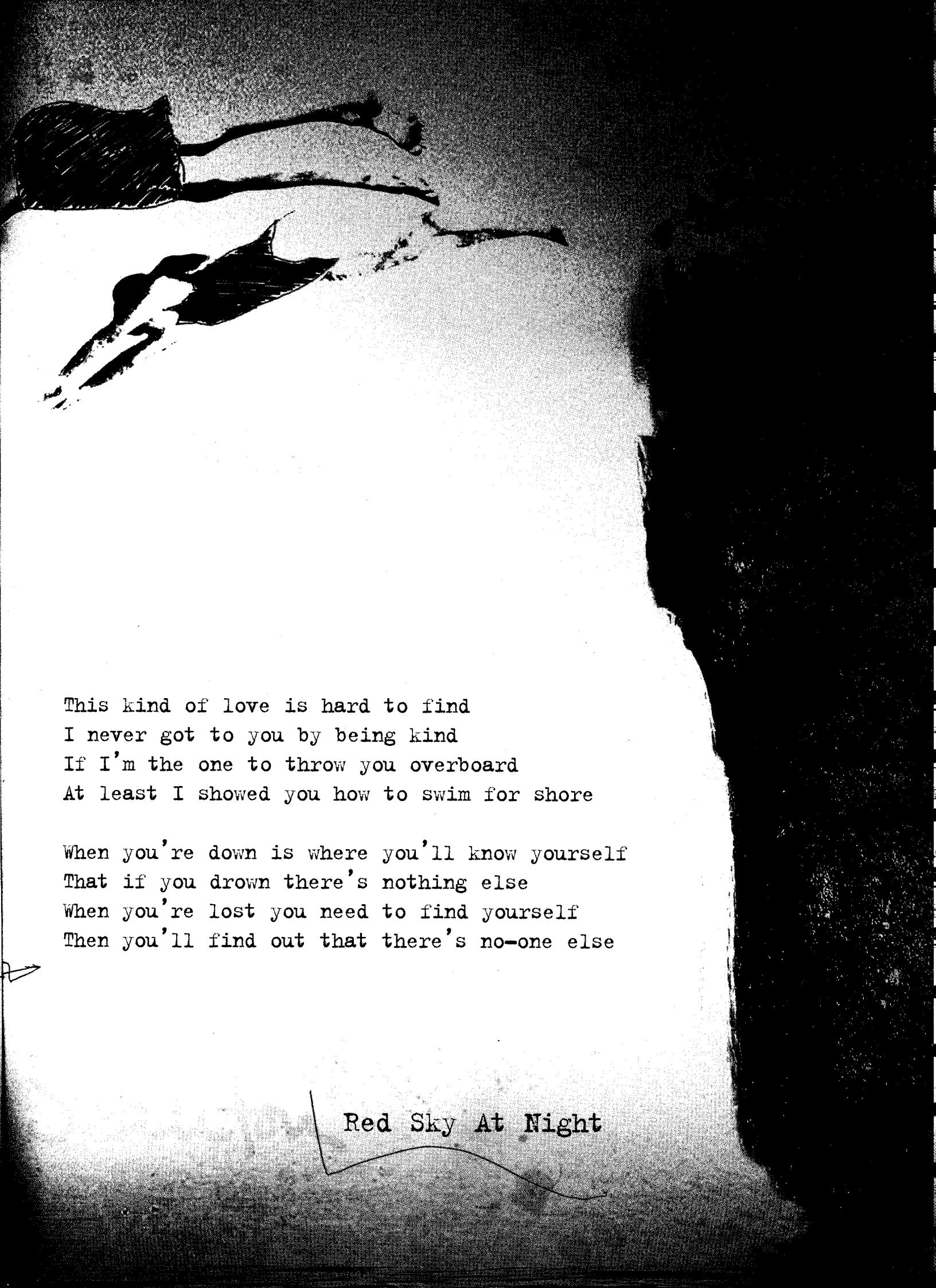
Take A Breath

Take a breath
Take a deep breath now
Take a breath
A deep breath now
Take a breath

When you're down is where you find yourself
When you drown there's nothing else
If you're lost you'll need to turn yourself
Then you'll find out that there's no-one else

To make the moves that you can do
When you fall from grace your eyes in blue
Your every breath becomes another world
And the far horizon's living hell

Take a breath
A deep breath now



This kind of love is hard to find
I never got to you by being kind
If I'm the one to throw you overboard
At least I showed you how to swim for shore

When you're down is where you'll know yourself
That if you drown there's nothing else
When you're lost you need to find yourself
Then you'll find out that there's no-one else

Red Sky At Night

All the pieces fall into place
When we walk these fields
And I reach out and touch your face
This earthly heaven is enough for me

So break the bread and pour the wine
I need no blessings but I'm counting mine
Life is much more than money buys
When I see the faith in my children's eyes

I've felt the power in a holy place
Wished for comfort when in need
Now I'm here in a state of grace
This earthly heaven is enough for me

So break the bread and pour the wine
I need no blessings but I'm counting mine
Life is much more than money buys
When I see the faith in my children's eyes

Alma's I Singe My Eyes





Smile

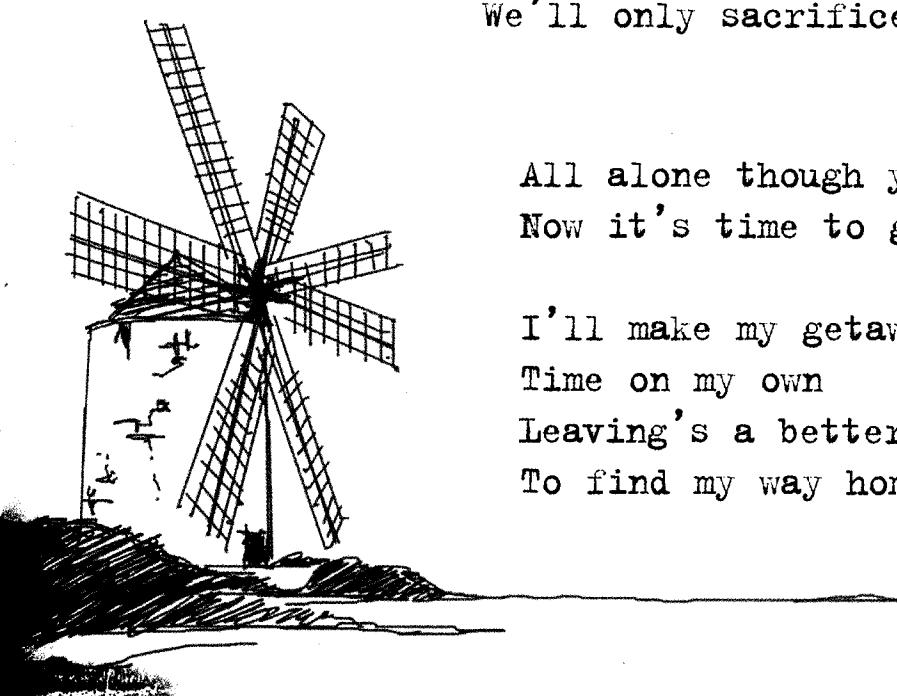
Would this do to make it all right
While sleep has taken you where I'm out of sight

I'll make my getaway
Time on my own
Search for a better way
To find my way home to your smile

Wasting days and days on this fight
Always down, and up half the night
Hopeless to reminisce through the dark hours
We'll only sacrifice what time will allow us
You're sighing...

All alone though you're right here
Now it's time to go from your sad stare

I'll make my getaway
Time on my own
Leaving's a better way
To find my way home to your smile





A Pocketful of Stones

He's sending stones skimming and flying
Circles spinning out his time
Though the earth is dying his head is in the stars
Chances are this spark's a lifetime

Out of touch he'll live in wonder
Won't lose sleep he'll just pretend
In his world he won't go under
Turns without him until the end

Rivers run dry but there's no line on his brow
Says he doesn't care who's saved
It's just the dice you roll, the here and now
And he's not guilty or afraid

One day he'll slip away
Cool water flowing all around
In the river and on the ground
Leave a pocketful of stones and not believe in other lives

Until then he'll live in wonder
He won't fight or comprehend
In his world he won't go under
Turns without him until the end

Where we start is where we end
We step out sweetly, nothing planned
Along by the river we feed bread to the swans
And then over the footbridge to the woods beyond

We walk ourselves weary, you and I
There's just this moment

I light a campfire away from the path
We lie in the bluebells, a woodpecker laughs

Time passes slowly our hearts entwined
All of the dark times left behind

The day is done
The sun sinks low
We fold up the blanket, it's time to go

We walk ourselves weary, arm in arm
Back through the twilight
Home again

We waltz in the moonlight and the embers glow
So much behind us
Still far to go





(Gilmour)

David - guitars

(Gilmour/GilmourSamson)

David - vocals, guitars, electric piano,
percussion

David Crosby - vocals

Graham Nash - vocals

Richard Wright - Hammond organ

Rado Klose - guitar

Guy Pratt - bass

Andy Newmark - drums

Chris Thomas - keyboard

(Gilmour/Samson)

David - vocals, guitars, bass,
percussion, piano

Richard Wright - vocals

Chris Stainton - Hammond organ

Andy Newmark - drums

Jools Holland - piano

Rado Klose - guitar

Polly Samson - piano

(Gilmour/Samson)

David - vocals, guitars, percussion

Guy Pratt - bass

Ged Lynch - drums

Phil Manzanera - keyboard

Leszek Mozdzer - piano

Caroline Dale - cello

(Gilmour/Samson)

David - saxophone, guitars

Caroline Dale - cello

Chris Laurence - double bass

Ilan Eshkeri - programming

(Gilmour/Samson)

(Gilmour/GilmourSamson)

David - guitars, vocals, bass

Georgie Fame - Hammond organ

Phil Manzanera - keyboards

Andy Newmark - drums

Drum samples courtesy of Adam Topol
and Jack Johnson

(Gilmour)
David - guitars, bass harmonica,
voice, cimbalis
B J Cole - Weissenborn guitar
Phil Manzanera - piano
Robert Wyatt - cornet, voice, percussion
Andy Newmark - percussion
Caroline Dale - cello
Alasdair Malloy - glass harmonica

(Gilmour)
David - guitars, vocals, bass,
percussion, Hammond organ
Andy Newmark - drums

(Gilmour/Samson)
David - guitars, vocals, percussion,
Hammond organ, bass
Willie Wilson - drums
Polly Samson - vocals

(Gilmour/Samson)
David - guitars, vocals, Hammond organ,
piano, bass, percussion
Leszek Mozdzer - piano
Lucy Wakeford - harp
Alasdair Malloy - glass harmonica
Chris Laurence - double bass
Chris Thomas - keyboard
Ilan Eshkeri - programming

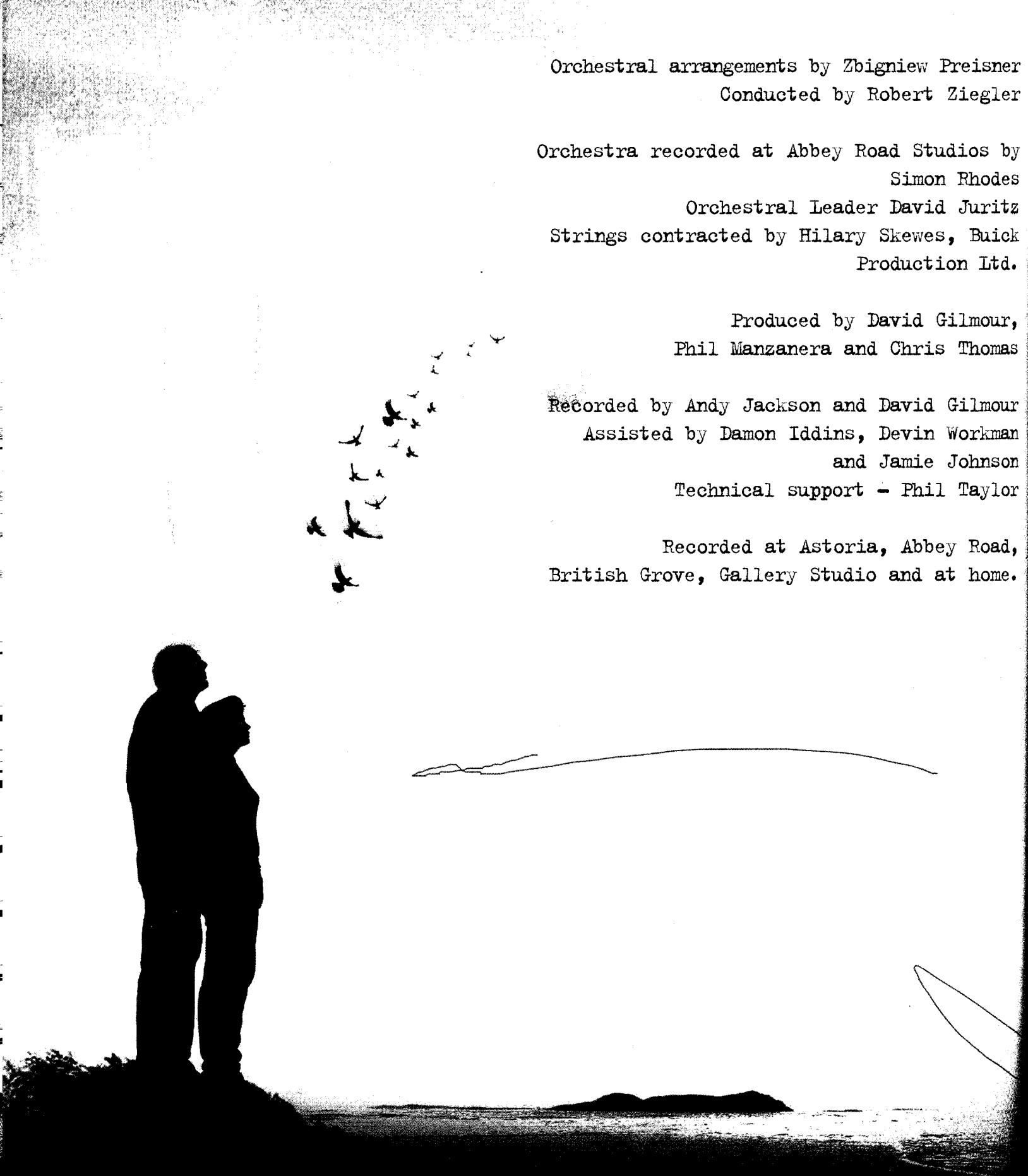
Orchestral arrangements by Zbigniew Preisner
Conducted by Robert Ziegler

Orchestra recorded at Abbey Road Studios by
Simon Rhodes
Orchestral Leader David Juritz
Strings contracted by Hilary Skewes, Buick
Production Ltd.

Produced by David Gilmour,
Phil Manzanera and Chris Thomas

Recorded by Andy Jackson and David Gilmour
Assisted by Damon Iddins, Devin Workman
and Jamie Johnson
Technical support - Phil Taylor

Recorded at Astoria, Abbey Road,
British Grove, Gallery Studio and at home.



My love and endless thanks go to Polly Samson, whose love, help and encouragement are central to my life and work. Special thanks to el magnifico Phil Manzanera for the last two years and to my friends Claire Singers, Jaz Rowland, Storm Thorgerson, Richard Wright, Robert Wyatt, Jeremy Young, Zbigniew Preisner, David Crosby and Graham Nash. Love to my children. Thanks to Neil Warnock, Paul Loasby, Andy Murray and all at One Fifteen and to Steve O'Rourke who should have been here.

www.davidgilmour.com

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www.bladeweb.co.uk

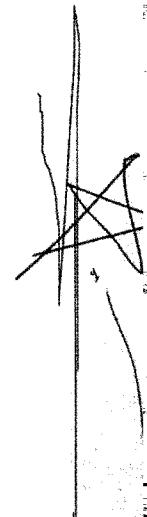
Photography: Harry Borden, David Gilmour, Sandra Kamen, Jeremy Young

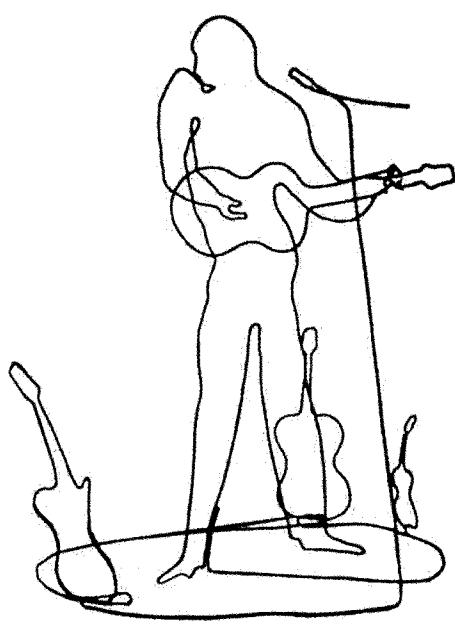
Wire sculpture: David MacIlwaine

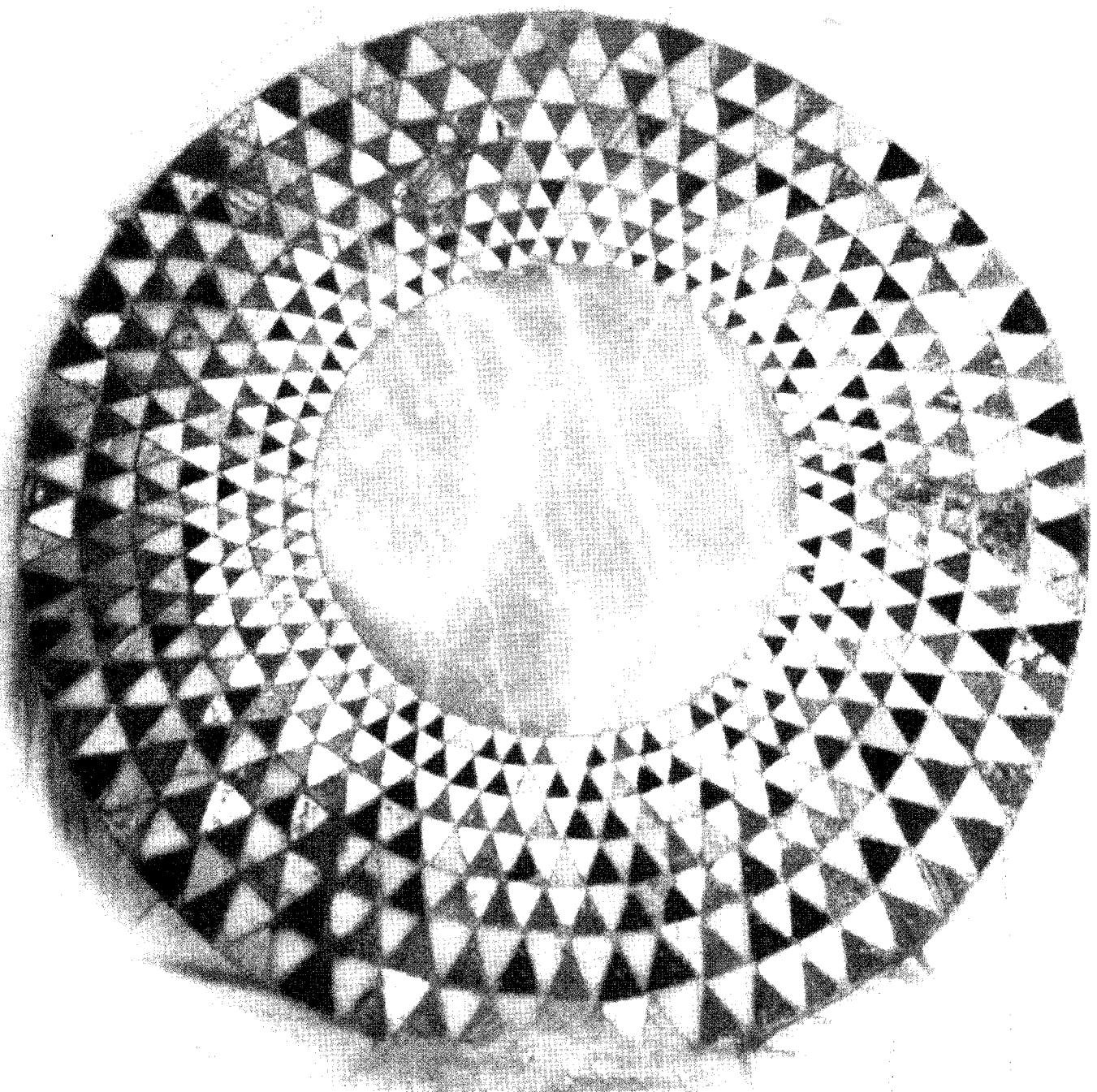
Mastered by Doug Sax and James Guthrie at the Mastering Lab, Los Angeles

Management: Paul Loasby for One Fifteen

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Guitar Tablature Explained

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes.

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

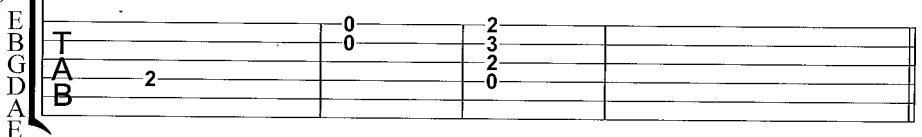
THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

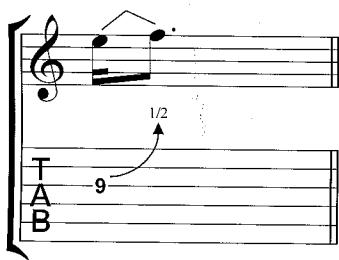


Strings:

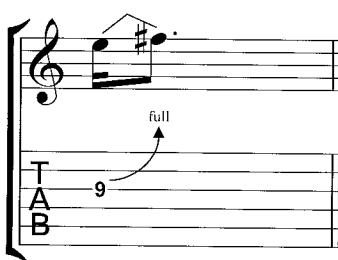


Definitions For Special Guitar Notation

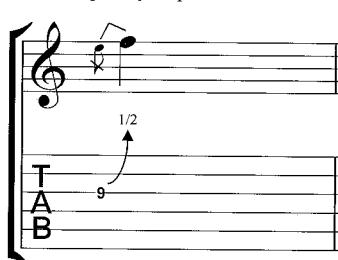
SEMI-TONE BEND: Strike the note and bend up a semi-tone ($\frac{1}{2}$ step).



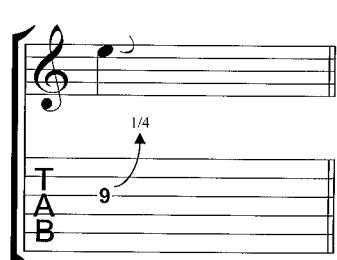
WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).



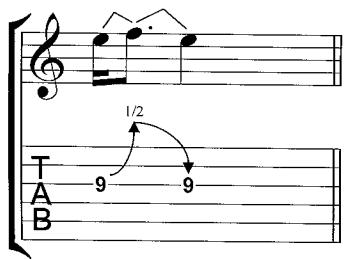
GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.



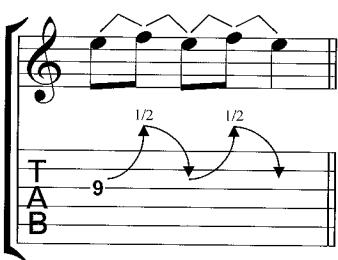
QUARTER-TONE BEND: Strike the note and bend up a $\frac{1}{4}$ step.



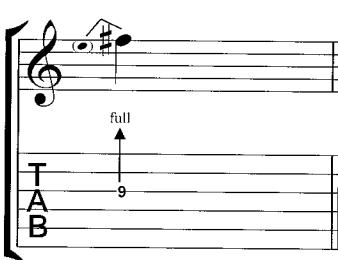
BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.



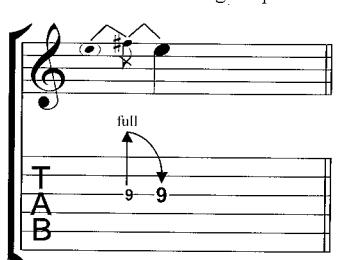
COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.



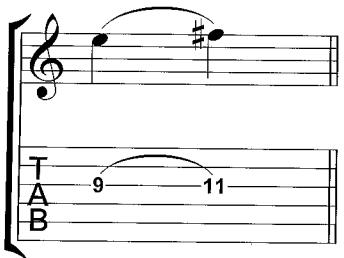
PRE-BEND: Bend the note as indicated, then strike it.



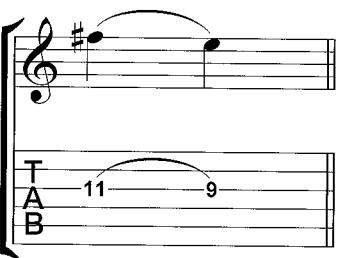
PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.



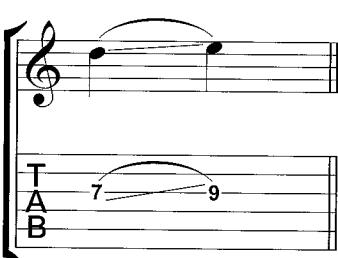
HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.



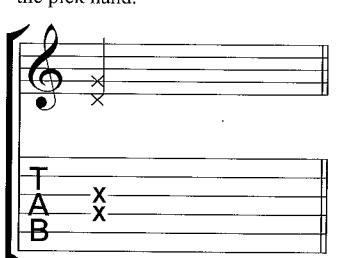
PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.



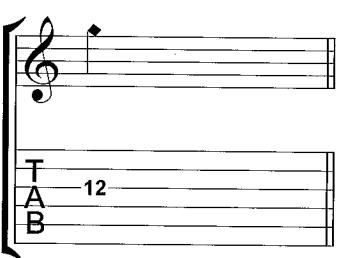
LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



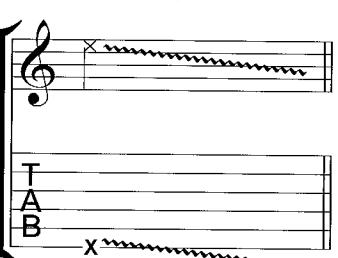
MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.



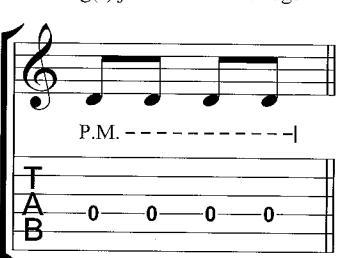
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



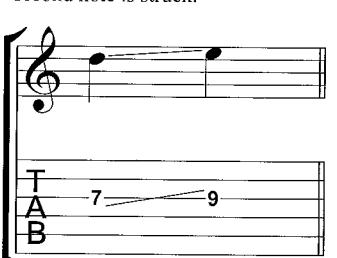
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



SHIFT SLIDE (GLISS & RESTRIKE) Same as legato slide, except the second note is struck.



Castellorizon

Music by David Gilmour

Intro

(Em)

Orchestral/fx.

Freely (♩ = approx. 86)

(Am)

4

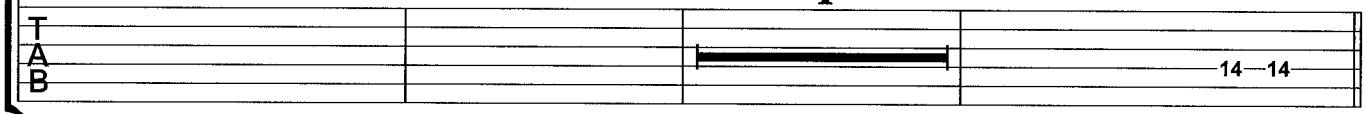
Gtr. 1 (elec.)



f w/sustain delay

Fade in

4



14—14

*(Am)

(G⁶)

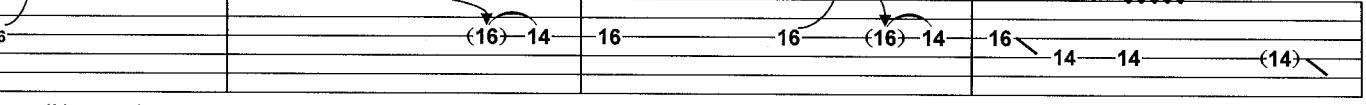
3

1/2

w/zzz

1/2

(14)



* (overall harmony)

(F#⁷)

(G⁶)

holdback

1/2

1/2

w/zzz

9-11-11

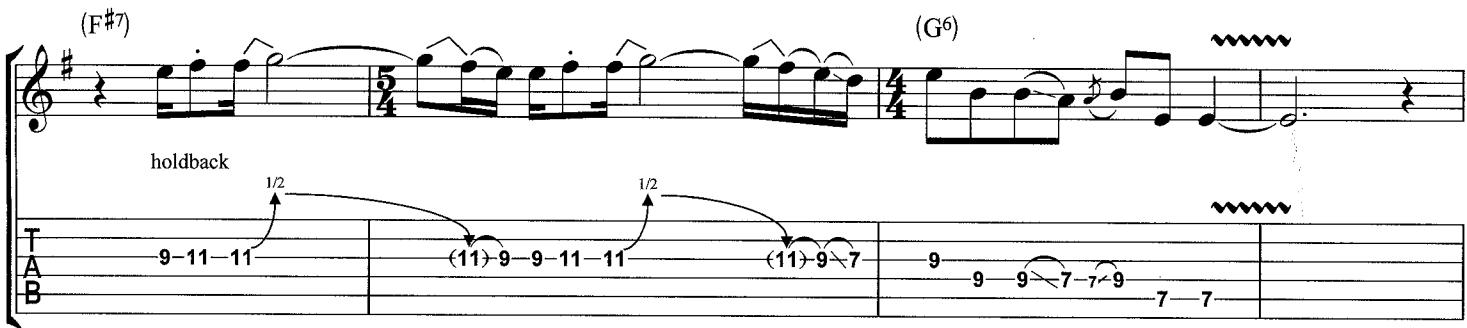
(11)-9-9-11-11

(11)-9-7

9

9-7-7-9

7-7



(Am)

(G⁶)

rit.

w/bar

3

full

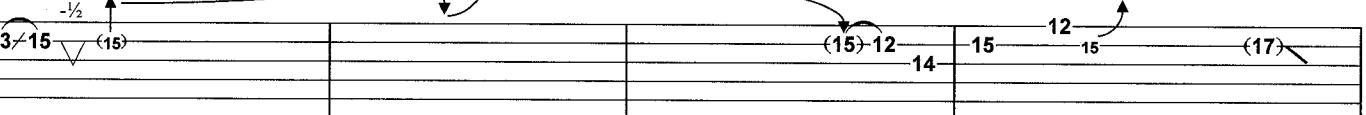
w/zzz

2

full

w/zzz

-1/2



(15)-12

14

15

full

(17)

(F[#]7) rit.
(Bsus⁴) (B)

6

(C) slightly faster

8va

(Em/B) (Em)

(F[#]7) (G⁶)

A.H.-----|

5

original tempo

8va

(Am) (G⁶) (Em)

rit.

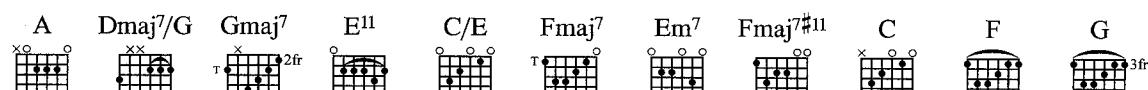
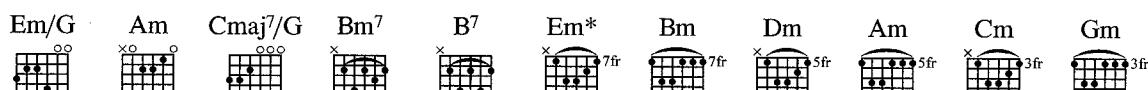
(F[#]7) N.C. (Bsus⁴) (B)

(8)

gradual bend

On An Island

Music by David Gilmour
Words by David Gilmour & Polly Samson



Intro $\text{♪} = 123 \text{ ♪} = \text{♪}^3$

Gtr. 2 (acous.) Em/G

Gtr. 1 (elec.)

mp w/clean mellow tone

T 12
A 12
B

T 8
A 9
B

Verse

Fig. 1 - Em/G

Am

Cmaj7

Bm7

cont. sim.

1. Re - mem - ber that night, white steps in the moon - light.
2. Re - mem - ber that night the warmth and the laugh - ter.

Fig. 2 -----

I°

2°

I°

2° w/dist.

Em/G Am Cmaj⁷/G Bm⁷

They walked here too through emp - ty play - ground, this de - ghosts' sert
Can - dles burned though the church was de -
w/bar w/bar

T 12 12 13 13 12 10 10 10
A 12 14 14 14 14 12 0-12 10 2
B 3 0 3 3 3 3 2 3 4 2

B⁷ Fig. 1 ends ----- Em/G Am Cmaj⁷/G

town.
- ed.

Chil - dren a - gain, on rust - ing swings get - ting
At dawn we went down through emp - ty streets to the

Fig. 2 ends -----
I° Gtr. 1 cont. sim. w/Fig. 2

T (11) 2 2 4 4 2 2 1/4 0 0 0 0
A (10) 4 4 2 2 2 2 0 0 2 2 3 3
B 2 2 3 2 3 0 0 2 3 3 3 3

Bm⁷ Em/G Am Cmaj⁷/G

high - er. Shar - ing a dream, on an is - land, it
har - bour. Dream - ers may leave, but they're here ev - - er

T 3 2 0 0 0 0 0 0 0 0 0 0
A 2 4 1 1 2 2 0 0 2 2 0 0
B 2 2 3 2 3 0 0 2 3 3 3 3

Bm⁷ B⁷

felt af - right. ter. We

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

Em* Bm Dm Am Cm Gm

Play both times

T 8 8 8 7 6 6 6 5 4 4 4 3 3
A 9 9 9 7 7 7 5 5 5 5 5 5 5
B 7 7 7 9 5 5 5 7 3 3 3 5 5

A Cmaj⁷/G Dmaj⁷/G

while. da.

Let the night surround

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

Gtrs. 1+2 tacet

* optional

Cmaj⁷/G Dmaj⁷/G Cmaj⁷/G Dmaj⁷/G

you (we're) half way to the stars. Ebb and flow,

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

Cmaj⁷/G Dmaj⁷/G Cmaj⁷/G Dmaj⁷/G Cmaj⁷/G To Coda ♪

let it go, feel her warmth be - side you.

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

cont. in slashes

Solo E¹¹
Gtr. 2

Gtr. 1

ff w/sustain + delay

full

T A B

open E¹¹

open

T A B

Fmaj⁷ Fmaj⁷ Em⁷ E¹¹

T A B

C/E

open E¹¹

T A B

Fmaj⁷ Fmaj^{7#11}

Gtr. 3 (elec.) w/sustain

T A B T A B

Gtrs. 1+2 cont. w/ad lib. rhythm

E¹¹ C

T A B T A B

E¹¹

T A B T A B

Fmaj⁷ E¹¹

T A B T A B

(8)

C

T A B T A B

E¹¹ F G Em* Bm

(8) -

D.S. al Coda

Dm Am Cm Gm A

G (6) 3fr A (5) open

(8) -

1/4

Outro Solo

Φ Coda (Cmaj⁷/G)

G (6) 3fr (Em/G) E (6) open A (5) open B (5) 2fr C (5) 3fr Cmaj⁷/G

Gtr. 2 Gtr. 3

f even \downarrow - | even \downarrow - | 11/2 even \downarrow - | even \downarrow - |

9 8-10 10 10 X 8 8

Gtr. 1 /Fig. 1 (x4)

Bm⁷

G (6) 3fr F# (6) 2fr G (6) 3fr (Em/G) open E (6) open

A (5) open B (5) 2fr C (5) 3fr

even \downarrow - | even \downarrow - | even \downarrow - | even \downarrow - |

7 8 7 7 7 7 9 7 9 9 12 12 12 15 15

Cmaj⁷/G Bm⁷ B⁷ 6
 3fr 2fr cont. sim.

T
A
B

Em/G Am Cmaj⁷/G Bm⁷

1/2 1/2
 T
A
B

Em/G Am Cmaj⁷/G Bm⁷ B⁷

1/4 full
 A.H. -----| even |-----|
 T
A
B

Em/G Am Cmaj⁷/G Bm⁷

full
 T
A
B

Em/G Am Cmaj⁷/G Bm⁷ B⁷ Solo ad lib. to fade

w/bar -1/2
 even |-----|
 A.H. -| A.H.
 1/2
 full
 full
 full
 T
A
B

The Blue

Music by David Gilmour

Words by Polly Samson



Intro

$\text{♩} = 86$

Emaj⁷

Verse

Emaj⁷

Gtr. 2 (acous.)

* Gtr. 1 (elec.)

w/cleantone
mp let ring...

1. Shame - less sea
2. Still, ma-rooned
3. Cease - less ly

* Combined part.

cont. sim.

aim - less - ly so blue,
si - lence drift - ing through,
star - crossed you and me,

C#m⁷/E

mid - night moon shines for you.
no - where to choose just blue...
save our souls we'll be for ev - er blue.

1, 2.

Emaj⁷

3.
Emaj⁷

Musical score for guitar and vocal part 3. The vocal part consists of a single note followed by a sustained note. The guitar part features a repeating eighth-note pattern. The tablature shows chords: T-A-B 0-6, 6-6, 6-6; 0-6, 6-6, 6-6; 0-6, 6-6, 6-6; 0-6, 6-6, 6-6.

Bridge

Csus²/G

B^bsus²/F

Emaj⁷

Waves roll lift us in blue.

Musical score for guitar and vocal bridge section. The vocal part consists of a sustained note followed by a sustained note. The guitar part features a repeating eighth-note pattern. The tablature shows chords: T-A-B 3-5, 5-5, 5-5; 1-3, 3-3, 3-3; 0-6, 6-6, 6-6; 0-6, 6-6, 6-6.

Csus²/G

B^bsus²/F

F

Drift us seep right through. And co-lour us

Musical score for guitar and vocal verse section. The vocal part consists of a sustained note followed by a sustained note. The guitar part features a repeating eighth-note pattern. The tablature shows chords: T-A-B 3-5, 5-5, 5-5; 1-3, 3-3, 3-3; 1-3, 2-2, 2-2; 1-3, 2-2, 2-2.

G

Bm

F

Am

blue.

Musical score for guitar and vocal chorus section. The vocal part consists of a sustained note followed by a sustained note. The guitar part features a repeating eighth-note pattern. The tablature shows chords: T-A-B 5-4, 4-5, 4-5; 2-4, 4-4, 4-4; 3-2, 2-3, 2-3; 0-2, 2-2, 2-2.

Emaj⁷

Guitar tablature for the first section:

T	0	0	0	0	0	0	0
A	8	8	8	8	8	8	8
B	6	6	6	6	6	6	6
	0	6	6	6	6	6	6

Verse

Emaj⁷

4. Wait for me, _____ shame - less you, the sea.

Guitar tablature for the second section:

T	0	0	0	0	0	0	0
A	8	8	8	8	8	8	8
B	6	6	6	6	6	6	6
	0	6	6	6	6	6	6

F#7sus⁴/E

Esus⁴

Emaj⁷

Soon, the Blue so soon...

Guitar tablature for the third section:

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

C#m⁷/E

F#m⁷/E

Emaj⁷

Soon, the Blue so soon...

Guitar tablature for the fourth section:

T	5	5	5	5	5	5	5
A	4	4	4	4	4	4	4
B	4	6	6	6	6	6	6
	0	4	4	4	4	4	4
	2	2	2	2	2	2	2
	0	2	2	2	2	2	2
	6	6	6	6	6	6	6
	8	8	8	8	8	8	8

Emaj⁷

Emaj⁷

cont. sim. in slashes

f w/sustain + delay fx.
layback!

T A B

0 6 6 6 6 0 6 6 6 6 11 9 11

Emaj⁷

Solo

gradual
* w/whammy pedal 8va glide

full

full full full

release whammy pedal 8va glide

T A B

11 11 12 12 12 12

F#7sus⁴/EEsus⁴Emaj⁷

* 8va

* w/whammy pedal

full

full full full

3

release pedal

1/2

T A B

12 9 9-12 11 12-12 11 11-12 12-12 12-12 (12) 11

Emaj⁷

w/whammy pedal 8va glide

3

3

3

3

T A B

11 9 8 8 11-11-11 9-9-8 11 8 11-9 11-9-11

F#7sus⁴/EEsus⁴Emaj⁷

w/whammy pedal 8va glide

full

1 1/2

7 9 9 9 9 9 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

T A B

Emaj⁷

Sheet music for Emaj⁷ chord. The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a standard guitar tablature with strings T, A, and B. The tablature includes various sixteenth-note patterns and specific fingerings like (12), 11-13, 13-16, 18, 19, (19), 13, and (13). Dynamic markings include "hold - 1", "8va", and "full". A circled 'C' is at the top right.

*tracked w/Gtr. 3 (elec.) sim.

Sheet music for F chord. The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a standard guitar tablature with strings T, A, and B. The tablature includes sixteenth-note patterns and specific fingerings like 11, 13, 12, 13, 12, 13, 12, 12, 10, 12, 12, (12), 10, 10, 12, and (12), 10. Dynamic markings include "1/2", "full", and "full".

Sheet music for G, Bm, F, and Am chords. The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a standard guitar tablature with strings T, A, and B. The tablature includes sixteenth-note patterns and specific fingerings like 13, 13, 19, 19, 19, 19, 19, 19, 18, 18, 17, 17, 17, 17, 17, 17, (17), 16, and (17), 16. Dynamic markings include "full", "full", "1/2", "1/2", "full", "full", and "1/2".

Sheet music for Emaj⁷ chord. The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a standard guitar tablature with strings T, A, and B. The tablature includes sixteenth-note patterns and specific fingerings like 16, 16, 16, 14, 14, 12, 12, 12, 9, 9, 7, 9, 7, and 7. Dynamic markings include "Gtr. 3", "Gtr. 1", "full", "w/whammy pedal --- 8va glide", and "full".

Sheet music for Emaj⁷ and F#7sus4/E chords. The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a standard guitar tablature with strings T, A, and B. The tablature includes sixteenth-note patterns and specific fingerings like 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 12, and 14-16. Dynamic markings include "Gtr. 3 tacet", "mf", "full", "release pedal", "full", and "full".

Esus⁴ 3 Emaj⁷ A.H. 15ma

T 16 16 16 16 16 16 16
A
B

Emaj⁷ (15) 8va

T 19 19-16 19 19-16-19-16-19 19 16 16 (16) 16-16
A
B

F#⁷sus⁴/E (8) Esus⁴ Emaj⁷

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

Emaj⁷ (8)

T (16) (16) 6 4-6 6 6-6 4 4-6 (6) 2-4 4
A
B

Emaj⁷ Gtr. 2

w/bar w/bar gradual dip

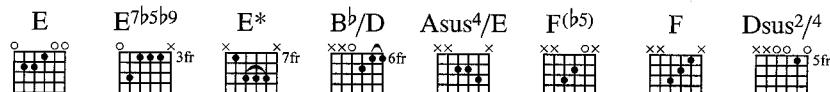
T 12-X-12-X 9-X-9-X 12-11
A
B 0

w/whammy pedal 8va slide (hold)

Take A Breath

Music by David Gilmour

Words by Polly Samson



$\text{J} = 85$

Intro E Gtr. 2 (elec.) \uparrow \uparrow *mp* E $E^{7\flat 5\flat 9}$

* Gtr. 1+3 (elec.) Take a breath, take a deep breath now. Take a breath, a

w/slight P.M. w/slight P.M. w/slight P.M.

All Gtrs. **f** w/crunch dist. + reverb.

Guitar tablature for the intro section:

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

*Combined part (allow top strings to ring).

$E^{7\flat 5\flat 9}$ E 1. E

deep breath now. Take a breath, take a deep breath now.

1^o Gtr. 1 Gtr. 3 P.M.

Guitar tablature for the vocal section:

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

$E^{7\flat 5\flat 9}$ $E^{7\flat 5\flat 9}$ D (6) 10fr

Gtrs. 1+3 P.M.

Guitar tablature for the vocal section:

T	3	3	3	3	3	3	3	3	3	3	3	3
A	3	3	3	3	3	3	3	3	3	3	3	3
B	5	5	5	5	5	5	5	5	5	5	5	5
	0	0	0	0	0	0	0	0	0	0	0	0

2.

Gtr. 1 Both Gtrs.
Gtr. 3

deep breath now. Take a breath, a deep breath now.

T A B 0-0 5-3 3-0 0-3
0-2 2-2 2-2 2-2 2-2 2-5 0-5 5-5 5-5 5-5 5-5 5-5 5-5 5-5 5-3 3-3 3-3 3-3

Verse

E E7b5b9

1. When you're down is where you find your - self, — when you drown there's
2. This kind of love is hard to find, — I nev - er got to you by

* Gtrs. 1+2

Gtr. 3 play ♫'s (P.M. open ⑥) w/bass let ring...

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

* Combined part.

E

no - thing else. If you're lost you'll need to turn your - self, —
be - ing kind. If I'm the one to throw you ov - er - board.

P.M. P.M.--- P.M. - -

T A B 3-3-3 0-0-0 0-0-0 3-3-3 3-3-3
3-3-3 0-0-0 4-4-4 0-0-0 4-4-4
0-0-0 2-2-2 2-2-2 0-0-0 2-2-2
6-0-0 2-2-2 2-2-2 0-0-0 2-2-2

E7b5b9

E*

Gtr. 4 (elec.)



Gtr. 4 w/bright dist.

then you'll find out that there's no - one else.
at least I showed you how to swim for shore.

To make the moves that
When you're down is where you'll

P.M.-----| P.M.-----| Fig. 1 -----

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

B♭/D

you can do,
know you self,

when you fall from grace
that if you drown

your eyes in blue.
there's no - thing else.

T 0 4 4 4 5 5 5 3 3 4 3 3 3 3 3 3
A 1 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7

Fig. 1 ends -----|

E*

B♭/D

Your ev - 'ry breath be comes a - no - ther world,
When you're lost you need to find - your self,

and the far ho - ri - zon's liv -
then you'll find out that there's

V

let ring...

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

Asus⁴/E

- ing hell.
no - one else.

Take a breath, take a deep breath now.

*Gtr. 3 (2°)

Gtrs. 1+2 play slashes
2° Gtr. 3 w/slide, sustain + compression

T 3 0 0-0 3 3 3-3 0 5 7 8 10
A 3 3 3-3 0 0-0 4-4 6
B 0 0 0-0 4-4

* Lap Steel arr. for Gtr.

Take a breath, a deep breath now.

Take a breath, take a

8va

T 12 13 (13) 12 10 (10) 8 10
A
B

F(♭5) F

deep breath now.

Take a breath.

(8)

T 12 13 15 17 19 20 24 24-25
A
B

F(♭5) F F(♭5) F Dsus^{2/4*}

(8)

Freely
N.C.

E

(8)

ad lib. fx.

Gtr. 4 tacet

mp

T A B

a tempo

E E^{7b5b9} 1, 2. 3. E

w/volume swells ad lib. + fx.

T A B

* Combined part.

E^{7b5b9}

Solo E Gtr. 3 E^{7b5b9}

Gtr. 3: 

ff
Gtrs. 1+2 w/ Fig. 1 (x6)

T A B T A B T A B T A B

15 full 15 full (15) 8-10-10 1/4 full 9 3-7-7-7-7-7 9 7-7-7-9-9 1/2 1/2

E E^{7b5b9}

T A B T A B T A B T A B

9-7-9 0 (2)-13 0-13 12-12-14-14 1/2 14 15-15-15 1/2 1/2

E E^{7b5b9} 8va

T A B T A B T A B T A B

14 1/2 14-15-15 15 full full 15 15 15-17 17-17 19 19-19 19 17 19 1/2 1/2

E^{7b5b9} (8) E

T A B T A B T A B T A B

18 18-17-18-17-18 17-18-17-15-15 13-13-13-13 12-12 12 12-14-14 15-14-12

E^{7b5b9}

(8) - - - |

T
A
B

14-14 0-2-4 3-5-3 4-2-3 3-5-3 5-3 5-5 7-7-9-9-10-7

E

E^{7b5b9}

T
A
B

9 (9)-2-0-2 12-12 12-0 12-12 12-0 3-0-3 4-0-4 3-2-0 2-0 3-0-3 5-3 5-5

E

8va

T
A
B

3-3 4-6 10-10-12-(12)-12-(0)-15 12-(12)-17-(17)-15 17-15

E^{7b5b9}

(8) - - - |

Gtrs. 1+2 //

E

Take a breath.

T
A
B

17-17 15-17 17-17-15-17-17 15-17

Red Sky At Night

Music by David Gilmour

Freely $\text{J} = 76$ (approx.)

(Fm)

String cue:

Alto Sax. arr. for Gtr.

(Fm)

mf gently w/ expression

full full

1 1/2 full

mp fade in

T A B

1 3 15-15 15-15 15-15 15-13-15

13-15-17 15-15 15-15 14-14-13-13-11

T A B

13 (13)-14-13-11-13-11-13 13 13 14-13-13-11-11-9-9-8

T A B

8 11-11 11-11-9-9-8-8-6-6

T A B

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a harmonic progression. The tablature below shows the fingerings for the chords and melody. Two 'full' markings with arrows point to specific notes on the 9th fret of the 6th string.

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a harmonic progression. The tablature below shows the fingerings for the chords and melody. A '3' marking is placed under the 3rd fret of the 6th string. The instruction 'evenly - - - - -' is written above the tablature.

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a harmonic progression. The tablature below shows the fingerings for the chords and melody. A '3' marking is placed under the 3rd fret of the 6th string.

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a harmonic progression. The tablature below shows the fingerings for the chords and melody. A 'rit.' marking is placed above the first measure. A '(B♭m)' marking is placed above the second measure. Two '1/2' markings with arrows point to the 13th and 14th frets of the 6th string.

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a harmonic progression. The tablature below shows the fingerings for the chords and melody. A 'rit.' marking is placed above the first measure. A 'rit.' marking is placed above the second measure. A 'full' marking with an arrow points to the 11th fret of the 6th string.

(Cm)

3 3

evenly -----

T	12 - 12	11 - 11 - 11 - 13	12 - 12 - 10 - 12		10 - 11 - 13	10 - 12 - 13	11 - 13
A							
B							

(D^{b6})

3

T	13 - 13 - 13 - 14 - 11		10	11 - 11 - 11 - 13	13		10
A							
B							

(B^bm)

N.C.

(Fm)

T	13 - 13 - 13 - 11	12	10 - 8 - 8 - 6 - 6 - 5 - 5		6 - 5 - 3 - 5		
A							
B							

full

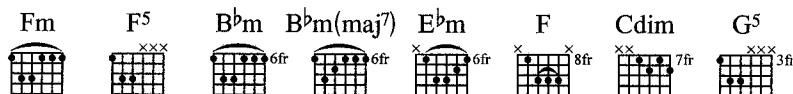
T	14 - 14 - 14 - 13 - 13 - 11 - 11 - 9 - 9 - 8 - 8 - 6 - 6		10	11 - 13 - 13 -	14 - 13 -
A					
B					

rit. poco a poco

T	11 - 10 - 11 - 13 - 13 - 12		12 - 10 - 10 - 8 - 8	11 - 11 - 10 - 10 - 8	8 - 6 - 6 - 5 - 5 - 3 - 3
A					
B					

This Heaven

Music by David Gilmour
Words by David Gilmour & Polly Samson



Intro $\text{J.} = 80$ Drums (Fm) Gtr. 1 (acous.)

mf

Verse (Fm)

1. All the pie - ces fall in - to place,
2. I've felt the pow - er in a ho - ly place,

Gtr. 2 (2^o only)

P.M.-----|

when we walk these fields.
Wished for com - fort when in need.

And I reach out and touch your face, this earth - ly hea - ven is e - nough for me..
Now I'm here in a state of grace, this earth - ly hea - ven is e - nough for me..

Chorus F⁵

1.

when I see the faith in my child - ren's eyes.
 Gtr. 2 Gtr. 1

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

Gtr. 3 (elec.)
 w/dist.
 1/2
 8 8 6

B^bm/F B^bm/G B^bm/A B^bm

T A B
 6 6 6 6 6 6 6 6
 6 6 6 6 6 6 6 6
 3 3 5 5 7 7 8 8

1/2
 8 (8) 8 6 8 6 8 11

E^bm/B^b E^bm/C E^bm/D^b E^bm/C 2.
 (Fm)

count - ing mine.
 T A B
 11 11 11 11 11 11 11 11
 11 11 11 11 11 11 11 11
 8 8 10 10 11 11 10 10 1 0

Gtr. 3
 1/2
 8 (8) 6 8 7 6 8 9 8
 full
 8 8 8

Interlude

B♭m/F B♭m/G B♭m/A B♭m

E♭m/B♭ E♭m/C E♭m/D♭ E♭m/C

Chorus

F⁵

So break the bread and pour the wine, I need no blessings but I'm

Gtr. 1 Gtr. 2 Gtr. 1

T A B

3 3 3 1-3-5 4 3 3 | 1 1 1 1 3 3 3 3 3 3 | 3 3 3 1-3-5 4 3 3 3 |

3 3 3 1 1 1 1 3 3 3 3 3 3 | 3 3 3 1 1 1 1 3 3 3 3 3 3 |

1 1 1 1 3 3 3 3 3 3 3 | 1 1 1 1 3 3 3 3 3 3 3 |

5 10 10 (10) 9 10 (10)

T A B

8 (8) \



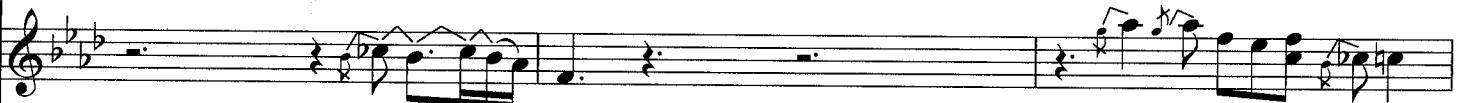
count - ing mine. —

Life is much more than mo - ney buys,

Gtr. 1



T 1 — 0 A 1 — 3 B 3 3 3 1-3-5 4 3 3 3 1 1-1 4-1 4 1



T 8 1/2 (8) 6 1/2 8 3 3 1 4 1 3 1/2 1/2 1/2

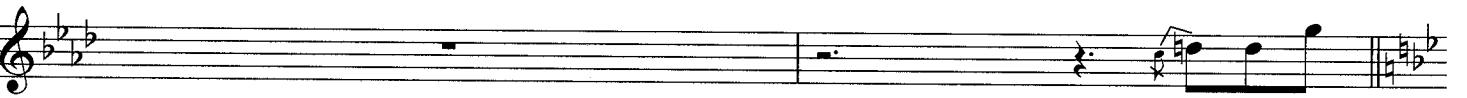


when I see the faith in my child - ren's eyes. —

Gtr. 1



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



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

G⁵

Gtr. 2

T A B 5 3-5-7 6 5 5 5 | 3 3 3 3

T A B 6-8 8 (8) 10-12 11 12 13 13-11

Gtr. 2 cont. sim.

T A B 5 3-5-7 6 5 5 5 | 3 2 3 -5

T A B 12 11-10 8 (8) 18

(Gtr. 3)

(8) Gtr. 1 w/Fig.1 (x8)

T A B 18 full 18 full 18 (18) 18 full 18 (18) 18 full 18 (18) 18 full 18-15 15 15 (15) 17

T A B 18-15 17-15 17-15 17-15-13 15 15 15

X 5 5 3 3 3 6 5 5 3 5 3 5 3

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a harmonic progression. The tablature below shows the guitar strings (T, A, B) with fingerings and 'full' markings indicating full hammer-ons.

Continuation of the musical score and tablature. The score shows a melodic line with grace notes. The tablature shows a repeating pattern of chords and notes, with fingerings and 'full' markings.

Continuation of the musical score and tablature. The score shows a melodic line with grace notes. The tablature shows a measure circled, containing notes 11, 13, 10, 12, 10, and 11. The tablature also includes fingerings and 'full' markings.

Continuation of the musical score and tablature. The score shows a melodic line with grace notes. The tablature shows a measure with a 'full' marking above the 5th string.

Final section of the musical score and tablature. The score shows a melodic line with grace notes. The tablature shows a harmonic progression with notes 8, 11, 8, 11, 8, 11, 8, 11, 8, 11, 13, and 13.

Musical score and tablature for the first section of the piece. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows three strings (T, A, B) with fingerings and string crossings indicated by numbers and arrows.

String Crossings:

- Measure 1: T 12, A 10 (crosses to 12), B 12
- Measure 2: T 11, A 12, B 12
- Measure 3: T 12, A 10, B 12
- Measure 4: T 11, A 12, B 12
- Measure 5: T 12, A 12, B 10
- Measure 6: T 12, A 12, B 10
- Measure 7: T 12, A 12, B 10
- Measure 8: T 12, A 12, B 10

Fingerings:

- Measure 1: 1/4 (upward arrow)
- Measure 2: 1/4 (upward arrow)
- Measure 3: 1/4 (upward arrow)

Musical score and tablature for the second section of the piece. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows three strings (T, A, B) with fingerings and string crossings indicated by numbers and arrows.

String Crossings:

- Measure 1: T 11, A 12, B 12
- Measure 2: T 12, A 10, B 12
- Measure 3: T 11, A 12, B 12
- Measure 4: T 12, A (12), B 10
- Measure 5: T 11, A 13, B 11
- Measure 6: T (10), A 12, B 10
- Measure 7: T 11, A 13, B 11
- Measure 8: T (10), A 12, B 10
- Measure 9: T 3, A 5, B 3
- Measure 10: T 3, A 5, B 3

Fingerings:

- Measure 1: 1/4 (upward arrow)
- Measure 2: full (upward arrow)
- Measure 3: 1/4 (upward arrow)

Musical score and tablature for the third section of the piece. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows three strings (T, A, B) with fingerings and string crossings indicated by numbers and arrows.

String Crossings:

- Measure 1: T 5, A 3, B 5
- Measure 2: T 3, A 5, B 5
- Measure 3: T 5, A 5, B 5
- Measure 4: T 3, A 5, B 5
- Measure 5: T 3, A 5, B 5
- Measure 6: T 3, A 5, B 5
- Measure 7: T 3, A 5, B 5
- Measure 8: T 3, A 5, B 5
- Measure 9: T 3, A 5, B 5
- Measure 10: T 3, A 5, B 5
- Measure 11: T 3, A 5, B 5
- Measure 12: T 3, A 5, B 5
- Measure 13: T 3, A 5, B 5
- Measure 14: T 3, A 5, B 5
- Measure 15: T 3, A 5, B 5
- Measure 16: T 3, A 5, B 5
- Measure 17: T 3, A 5, B 5
- Measure 18: T 3, A 5, B 5
- Measure 19: T 3, A 5, B 5
- Measure 20: T 3, A 5, B 5

Fingerings:

- Measure 1: P.H. - |
- Measure 2: 1/2 (upward arrow)
- Measure 3: 1/4 (upward arrow)
- Measure 4: full (upward arrow)
- Measure 5: 3 (upward arrow)
- Measure 6: 3 (upward arrow)
- Measure 7: 3 (upward arrow)
- Measure 8: 3 (upward arrow)
- Measure 9: 3 (upward arrow)
- Measure 10: 3 (upward arrow)
- Measure 11: 3 (upward arrow)
- Measure 12: 3 (upward arrow)
- Measure 13: 3 (upward arrow)
- Measure 14: 3 (upward arrow)
- Measure 15: 3 (upward arrow)
- Measure 16: 3 (upward arrow)
- Measure 17: 3 (upward arrow)
- Measure 18: 3 (upward arrow)
- Measure 19: 3 (upward arrow)
- Measure 20: 3 (upward arrow)

Musical score and tablature for the fourth section of the piece. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows three strings (T, A, B) with fingerings and string crossings indicated by numbers and arrows.

String Crossings:

- Measure 1: T 5, A 3, B 1
- Measure 2: T 5, A 3, B 6
- Measure 3: T 5, A 6, B 5
- Measure 4: T 5, A 6, B 5
- Measure 5: T 3, A 6, B 5
- Measure 6: T 3, A 6, B 5
- Measure 7: T 3, A 6, B 5
- Measure 8: T 3, A 6, B 5
- Measure 9: T 3, A 6, B 5
- Measure 10: T 3, A 6, B 5
- Measure 11: T 3, A 6, B 5
- Measure 12: T 3, A 6, B 5
- Measure 13: T 3, A 6, B 5
- Measure 14: T 3, A 6, B 5
- Measure 15: T 3, A 6, B 5
- Measure 16: T 3, A 6, B 5
- Measure 17: T 3, A 6, B 5
- Measure 18: T 3, A 6, B 5
- Measure 19: T 3, A 6, B 5
- Measure 20: T 3, A 6, B 5

Fingerings:

- Measure 1: full (upward arrow)
- Measure 2: full (upward arrow)
- Measure 3: full (upward arrow)
- Measure 4: full (upward arrow)
- Measure 5: full (upward arrow)
- Measure 6: full (upward arrow)
- Measure 7: full (upward arrow)
- Measure 8: full (upward arrow)
- Measure 9: full (upward arrow)
- Measure 10: full (upward arrow)
- Measure 11: full (upward arrow)
- Measure 12: full (upward arrow)
- Measure 13: full (upward arrow)
- Measure 14: full (upward arrow)
- Measure 15: full (upward arrow)
- Measure 16: full (upward arrow)
- Measure 17: full (upward arrow)
- Measure 18: full (upward arrow)
- Measure 19: full (upward arrow)
- Measure 20: full (upward arrow)

Musical score and tablature for the fifth section of the piece. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows three strings (T, A, B) with fingerings and string crossings indicated by numbers and arrows.

String Crossings:

- Measure 1: T 5, A 3, B 5
- Measure 2: T 3, A 3, B 5
- Measure 3: T 3, A 3, B 5
- Measure 4: T 5, A 3, B 5
- Measure 5: T 5, A 3, B 5
- Measure 6: T 5, A 3, B 5
- Measure 7: T 5, A 3, B 5
- Measure 8: T 5, A 3, B 5
- Measure 9: T 5, A 3, B 5
- Measure 10: T 10, A 12, B 11

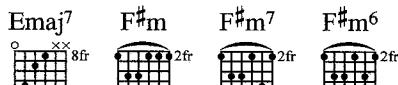
Fingerings:

- Measure 1: full (upward arrow)
- Measure 2: full (upward arrow)
- Measure 3: 1/2 (upward arrow)
- Measure 4: 1/4 (upward arrow)

Then I Close My Eyes

Music by David Gilmour

Gtr. 3
lap steel acous.
6 = E 3 = G#
5 = B 2 = B
4 = E 1 = E



$\downarrow = 85$

Gtr. 1 (acous.)
Capo 2nd fret
N.C.

full

$\text{♩} = 72$

Emaj⁷

Gtr. 2 (elec.)

w/clean tone
(originally recorded in reverse)

Emaj⁷

cut reverse

Gtr. 3 (Weissenborn lap steel acous.)

w/slide throughout



T	8-11-11-13-11-8	8-11-8	8-11-11-13-11-8	2
A	9	9	9	2
B	11	11	11	4
	0	0	0	2



(Gtr. 3)

T	0	0-2	2-4	0	0-0-0
A	0	0-2	2-4	0	1-0
B	0	0-2	2-4	2-0	2-0
			4-7	5	5
			2-4	5	5

F[#]m⁷

F[#]m⁶

Emaj⁷



T	5-5-5-5-5	5-5-4	4-4-4-4-4	9	8-11-11-13-11-8
A	2-2-2-2-2	2-2-2	4-4-4-4-4	0	9
B	4-4-4-4-4	4-4	4-4-4-4	11	0
	2	2	2	0	0



T	0	0	5-5-5-5	0	0
A	5	5	5-5-5-5	5	1-0
B	5	5	5-5-5-5	5	0
	5	5	5-5-5-5	5	0

Gtr. 4 (elec.)

w/clean tone

3

T	14	14	11	12	11	12	13-11	12	12
A	11	11						11-9	12
B								13-9	13-9
								9	9

Emaj⁷

Mmm, _____

T A B 11 9 8-11-8 9-9-11 11 9 8-11-11-13-11-8 9 11 9 8-11-11-13-11-8 9

Harm. --- - Harm. --- -

(Gtr. 3) 12 12 12 12 2-4 4 4 4 4

T A B 2-4 2 0 0 0 0 0 0 0

full
14-12 14

T A B 9

mmm, _____ mmm, _____ mm, mmm, _____ mmm. Mmm, mmm.

3

T A B 9 8-11-8-9-8 9-11-9 11 9 8-11-11-13-11-8 9 11 9 8-11-8 9-9-11

T A B 2 2 4 4 4-7-2-4

full
(14) 14-12 14 full
12-12-(12)-9 11-(11) 14-12 14 full

F[#]m

Mmm,
mmm.

Fig. 1 -----|

T A B
11 9 8-11-8-9-8
0 11 11-11-11-11
T A B
11 9 8-11-13-11-8
0 0 9-9-9-9
2 4 2 2 2

(Gtr. 3)

T A B
0 0 0 2
0 1 0 2 0
0 4-5 5 5 5

T A B
14 14-(14)-12-12
13-13 8 8-11
9 9-13 11
14 9-8

F[#]m⁷
Mmm, mmm.
F[#]m⁶
Mmm, mmm.
Emaj⁷

T A B
2 2 2 2 2 2 5 5 5 5 5 5
4 4 4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0
9 8-11-13-11-8 9

T A B
0 5 5 5 5 5 5 5 5 5 5 5
5 5 5 5 5 5 5 5 5 5 5 5
0 2 2 2 2 2 2 2 2 2 2 2
0 1 0 0 0 0 0 0 0 0 0 0

(Gtr. 4) 8va
*Gtr. 5 (elec.)
full full
T A B
6-8 9 11 9 10 14/16 14

(Gtr. 3)

(8)

Emaj⁷
 Gtr. 5
 w/clean tone

T 16 | 16-13 16 | 16 | 19 19 16 |

Gtr. 2 w/Fig. 1 ad lib. sim. (x4)

(Gtr. 3) 2-4 4-4 5 4 2 0 2 0 0

F♯m

F♯m⁷F♯m⁶

Musical score for guitar parts T, A, B and bass part Gtr. 3.

Part T: Measures 1-2. Key signature: F♯m. Fingerings: 2-4, 4-2. Measures 3-4. Fingerings: 4-5, 4, 5.

Part A: Measures 1-2. Fingerings: 2-4, 4-2. Measures 3-4. Fingerings: 4-5, 5, 5-0.

Part B: Measures 1-2. Fingerings: 5, 5. Measures 3-4. Fingerings: 5, 5-0.

Bass Part (Gtr. 3): Measures 1-2. Fingerings: 0, 5. Measures 3-4. Fingerings: 0, 5, 0.

Bass Part (Gtr. 4): Measures 1-2. Fingerings: 12, 11, 9. Measures 3-4. Fingerings: 9, 10, 14-12.

Ad lib. sim. (Gtr. 2 w/ Fig. 2)

Emaj⁷

Musical score for guitar parts T, A, B and bass part Gtr. 3.

Part T: Measures 1-2. Fingerings: 4-7, 4-9. Measures 3-4. Fingerings: 4-7, 4-9.

Part A: Measures 1-2. Fingerings: 0, 0. Measures 3-4. Fingerings: 2-4, 4-4, 4-4, 5-4, 4. Measures 5-6. Fingerings: 2, 2-4, 0, 0.

Part B: Measures 1-2. Fingerings: 0, 0. Measures 3-4. Fingerings: 2-4, 4-4, 4-4, 5-4, 4. Measures 5-6. Fingerings: 2, 2-4, 0, 0.

Bass Part (Gtr. 3): Measures 1-2. Fingerings: 0, 0. Measures 3-4. Fingerings: 2-4, 4-4, 4-4, 5-4, 4. Measures 5-6. Fingerings: 2, 2-4, 0, 0.

Ad lib. sim. (x4) (Gtr. 2 w/ Fig. 1)

Final Measure: Fingerings: 0, 0. Measure number: 11.

Emaj⁷

Gtr. 2 w/Fig. 1 *ad lib. sim.* (x4)

(Gtr. 3)

T 0 0 2-0 2-0 2-0 2-0 2-0
A 0 0 2-0 2-0 2-0 2-0 2-0
B

(Gtr. 4)

T 11 9 12
A
B

This section shows two staves for guitar 2. The top staff is in Emaj⁷ and features eighth-note patterns with grace notes. The bottom staff is a tablature for guitar 3, showing fingerings like 0, 0, 2-0, etc. The third staff is for guitar 4, showing a descending scale from 11 to 9, with a 1/2 note indicated above 9.

F#m

F#m⁷

F#m⁶

Gtr. 2 w/Fig. 2 *ad lib. sim.*

T 3-5 0 0 0 5 0 5 0 5 0 5 0 5 0 0
A 5 5 5 5 5 5 5 5 5 5 5 5 0 0
B

full full full 1 1/2 1 1/2 14-16-16 16
T 12 14 14 14 14 14 14 14 14 14 14 14 16
A
B

8va-----

This section shows three staves. The top staff is in F#m, the middle is in F#m⁷, and the bottom is in F#m⁶. The middle staff contains eighth-note patterns with grace notes. The bottom staff is a tablature for guitar 2, with fingerings like 3-5, 0, 0, etc., and various slurs and grace notes. Arrows indicate specific fingerings: 'full' at 12, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, and 16; '1 1/2' at 14 and 14; and a 1/2 note above 16.

Emaj⁷

Gtr. 2 w/Fig. 1 *ad lib. sim.* (x4)

(Gtr. 3)

T 3-5 5 5 3-5 5 5 0 0 2-0 1 1-3 1 0 1-3
A 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B

(8)

T 16 17 17 19 19 19 19 19 19 19 19 19 16
A
B

This section shows two staves for guitar 2. The top staff is in Emaj⁷ and features eighth-note patterns with grace notes. The bottom staff is a tablature for guitar 3, showing fingerings like 3-5, 5, 5, 3-5, 5, 5, 0, 0, etc. The third staff is for guitar 4, showing a descending scale from 16 to 19, with 'full' arrows indicating specific fingerings: 1/2 at 16, 17 at 17, 19 at 19, 19 at 19, 16 at 19, and 16 at 16.



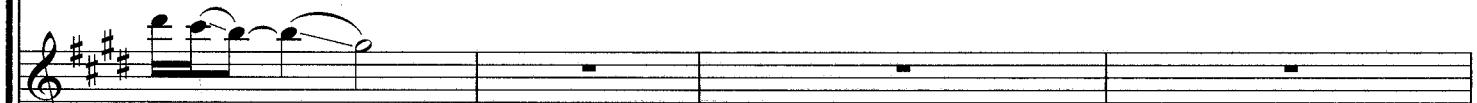
Gtr. 2 w/Fig. 1 ad lib. sim. (x6)

F♯m



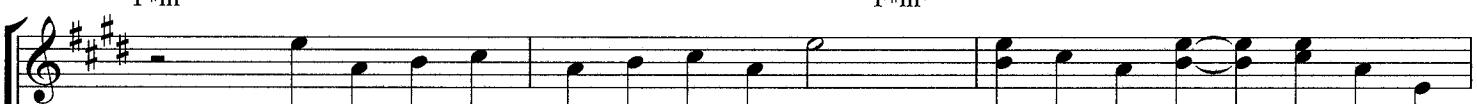
(Gtr. 3)

Gtr. 2 w/Fig. 2 ad lib. sim.



F♯m⁷

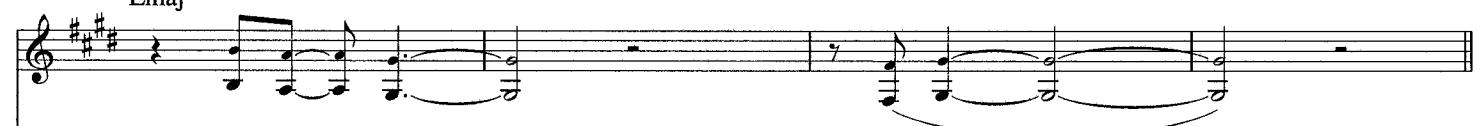
F♯m⁶



(Gtr. 3)



Emaj⁷



Mm, mm, mmm.

Mmm.

Gtr. 2 w/Fig. 1 ad lib. sim. (x4)

E^{maj}⁷

Mmm.

Gtr. 2 w/Fig.1 ad lib. sim. (x4)

(Gtr. 3)

T
A
B

2-4 4 4 4-2 2 2 2 0 0 0 0

F[#]m

F[#]m⁷

F[#]m⁶

Gtr. 2 w/Fig. 2 ad lib. sim.

T
A
B

3-5 5 5 4-5 5 5 5 5 5 0 5 5 5 0 5 5 5 5

E^{maj}⁷

Mm, mm, mmm.

Gtr. 2 w/Fig. 1 ad lib. sim. (x2)

T
A
B

0 2 0 2 0 0 2 0 2 0 0 2 0 2 0

Gtr. 2

Mmm.

T
A
B

8 11-11-13-13-11-13-11-8 9 8

11 0

T
A
B

12 12 12 12 2-4 0

Smile

Music by David Gilmour

Words by Polly Samson

A guitar chord chart displaying ten chords with their corresponding fingerings:

- C⁶: xoo
- Cmaj⁷: xoo
- Dm: xxo
- Em⁷: ooo
- F: xoo
- Fmaj⁷^{#11}: ooo
- G: ooox
- Fmaj⁹: ooo
- Am: xo
- Asus²: xo
- Am⁷: xo
- G^{6sus4}: ooo
- G^{6%}: ooo

Intro

$\text{♩} = 91$ $\text{♪♪} = \text{♩♪}$

Gtr. 1 (acous.)

C⁶ **Cmaj⁷** **C⁶**

mp

Cmaj⁷ **C⁶** **Cmaj⁷** **C⁶** **Cmaj⁷**

Gtr. 1 cont. sim. in slashes

Gtr. 2 (acous.)

w/slide

Verse C⁶Cmaj⁷C⁶Cmaj⁷C⁶

Gtr. 1

Would this do to make it all right?
Wast - ing days and days on this fight,
All a - lone though you're right here,

While sleep has
Al - ways
now it's

Gtr. 3 (acous. nylon str.)

Capo 5th fret 2°+3° only

T3, A3, B4
T3, A3, B4
T5, A4, B4
T5, A4, B4
T5, A4, B4

ta - ken you where I'm out of sight.
down, and up half the night.
time to go from your sad stare.

I'll make my get - a - way,
Hope - less to re - mi - nisce
I'll make my get - a - way,

Chorus

Cmaj⁷C⁶Cmaj⁷

Dm

Em⁷

T2, A3, B4
T3, A5, B5
T2, A4, B4
T0, A1, B1
T2, A2, B2
T0, A0, B0

ta - ken you where I'm out of sight.
down, and up half the night.
time to go from your sad stare.

I'll make my get - a - way,
Hope - less to re - mi - nisce
I'll make my get - a - way,

F Fmaj⁷ F G Dm Em⁷ F Fmaj⁷ F

time on my own.
 through the dark hours,
 time on my own.

Search for a bet - ter way to find my way
 we'll on - ly sa - cri -fice what time will al -
 Leav - ing's a bet - ter way to find my way

To Coda ♪

1.

G C⁶ Cmaj⁷ C⁶ Cmaj⁷

home to your smile, sigh - ooh.

-low us. You're sigh -
 home to your

7 8 10 7 8 5 7 0 5 7 5 3 0 3

C⁶ Cmaj⁷ C⁶ Cmaj⁷

2.
 Cmaj⁷ C⁶ Cmaj⁷ C⁶

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

 T 5-7 A 7-0 B 3-5 (5)-3 7-8

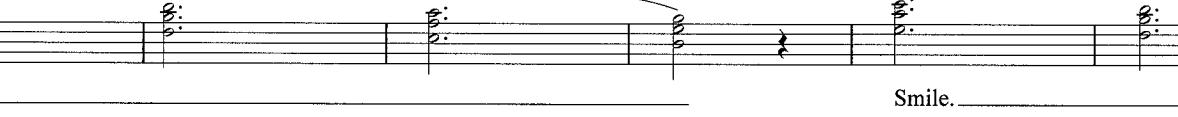
Interlude
 Cmaj⁷ C⁶ C ③ 5fr D ④ open E ④ 2

 Fmaj⁷ Fmaj^{7#11}

 Smile.

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

 T 7-0 A 3-5 5 5 5 B 5-8 3-12 (12)-10 (10)-0

Fmaj⁷ Fmaj^{7#11} Fmaj⁷ Fmaj⁹ G^{6sus4} G

 Smile. _____


 Smile. _____

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



T 9-7 5 5-7-9 8 8-10 8 9-7 7-8 5-7

G%

G

C⁶

Cmaj⁷

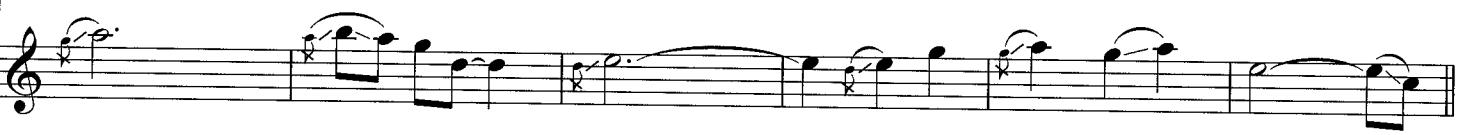
C⁶

Cmaj⁷

D.S. al Coda

mp

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



T	3-5	5-7-5-3	3	7-9	8	8-10	8-10	9	9-5
A									
B									

Coda

C⁶

Cmaj⁷

C⁶

Cmaj⁷

C⁶

Cmaj⁷

smile,

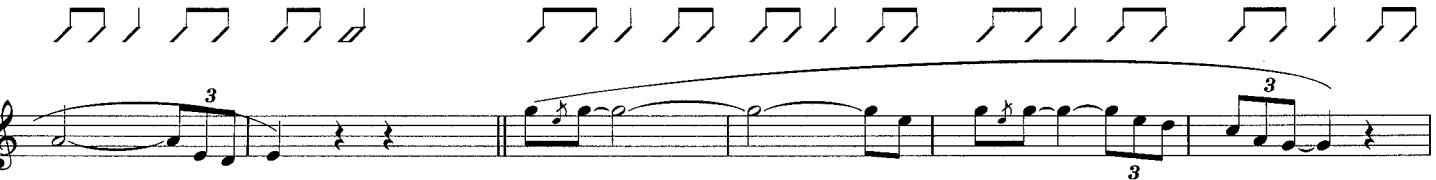
Your smile.

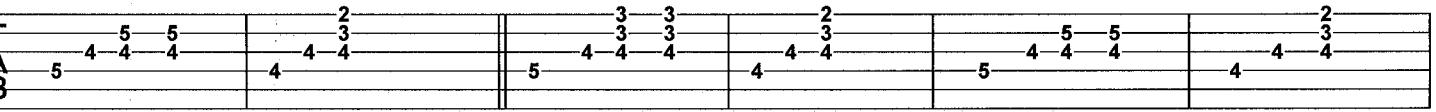
8va

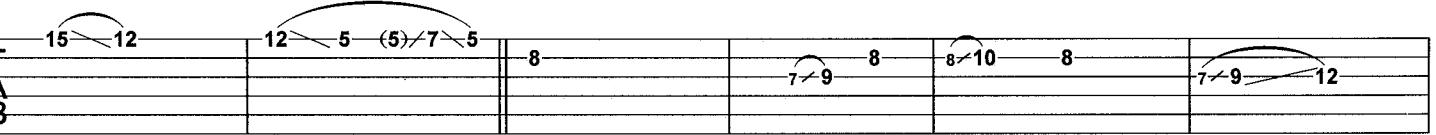
8va

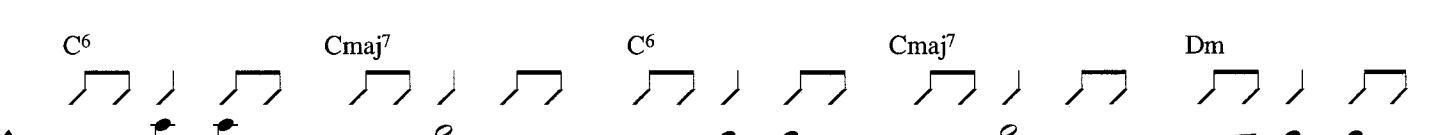
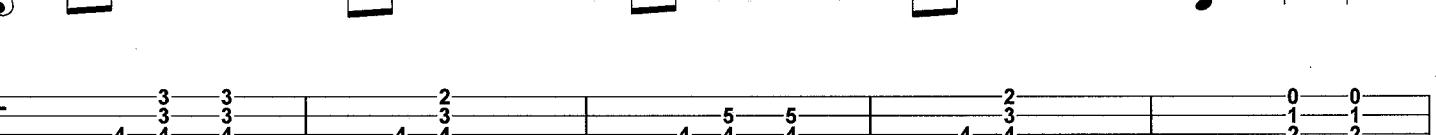
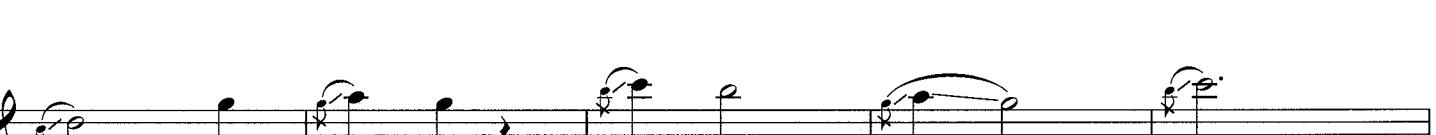
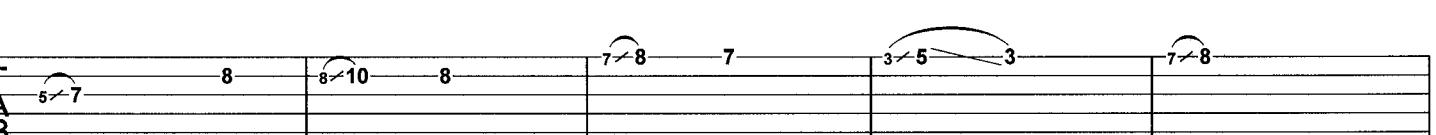
8va

T	15	0-0	6-15	15-15-15-17	15	(15)	8-12	15-15	15-17-15-15
A									
B									

C⁶ Cmaj⁷ C⁶ Cmaj⁷ C⁶ Cmaj⁷

 Ooh.





C⁶ Cmaj⁷ C⁶ Cmaj⁷ Dm





Em⁷

F

Fmaj⁷F⁶G⁶

Dm

Em⁷

Musical staff showing chords Em⁷, F, Fmaj⁷, F⁶, G⁶, Dm, and Em⁷. Below it is a tablature for guitar strings T, A, and B.

Musical staff with grace notes and a tablature below showing fingerings and string crossings.

Musical staff showing chords F, Fmaj⁷, F⁶, G⁶, C⁶, Cmaj⁷, and C⁶. Below it is a tablature for guitar strings T, A, and B.

Musical staff with grace notes and a tablature below showing fingerings and string crossings.

Musical staff showing chords Cmaj⁷, C⁶, Cmaj⁷, C⁶, C⁶, Cmaj⁷, and C⁶. Below it is a tablature for guitar strings T, A, and B.

Musical staff with grace notes and a tablature below showing fingerings and string crossings.

A Pocketful Of Stones

Music by David Gilmour

Words by Polly Samson

Cadd9 F^{6/9} E^bsus² E^bm F F(^{b9})

Intro

$\text{♩} = 56$

Strings (F)
cue

Gtr. 1 (elec.)

Gtr. 2 (elec.)
3°(§) only

S Cadd9 F6/9 Cadd9

Verse // //

1. He's send - ing stones skim - ming and fly - ing, cir - cles spin - ning out his
 2. Out of touch he'll live in won - der, won't lose sleep he'll just pre - tend.
 3. Un - til then he'll live in won - der, he won't fight or com - pre - hend..

Piano arr. for gtr.

TAB notation for guitar strings T, A, B:

10	10	10	10	10	10	10	10	10	10	10	10
12	12	12	12	13	13	13	13	12	12	12	12
9	9			10	10			9	9		
10				10				10			

Gtr. 1 3°(§) only

&va-

TAB notation for guitar strings T, A, B:

.
.	.	.	.	19
.	.	.	.								

F6/9 Cadd9 F6/9

time. Though the earth is dy - ing his head is in the stars,
 In his world he won't go un - der,
 In his world he won't go un - der,

TAB notation for guitar strings T, A, B:

10	10	10	10	10	10	10	10	10	10	10	12
13	13	10	12	10	12	12	12	10	13	13	13
10		9		10	9	9	9	10	10	14	14

TAB notation for guitar strings T, A, B:

7	9	8	7								
---	---	---	---	--	--	--	--	--	--	--	--

C^{add9}F^{6/9}*To Coda ♦*

chan - ces are this spark's a life - - time.
 turns with - out him until the end._____
 turns with - out him until the end.____

T 10 10 10 10 10 10 10
 12 12 12 12 13 12 10
 A 9 9 10 9 10 10 10
 B 10 10 10 10 10 10 10

1.

(E^bm)(D^bm)(E^bm)(D^bm)

(G)

Strings cue

Gtr. 1

T 6 6 9 8 4 4 6 6 6 6 9 8 4 4 6 6 5 5 3
 A 6 6 9 8 4 4 6 6 6 6 9 8 4 4 6 6 5 5 3
 B 6 6 9 8 4 4 6 6 6 6 9 8 4 4 6 6 5 5 3

2.

E^bsus² E^bm E^bsus² E^bm E^bsus² E^bm E^bsus² E^bm F F(9) F F(9)

Ri - vers run dry but there's no line on his brow, says he does - n't care who's saved.

Strings arr. for gtr.

T 6 8 6 8 6 8 6 8 6 8 6 8 1 2 1 2 1 2
 A 8 8 8 8 8 8 8 8 8 8 8 8 2 1 2 1 2 1 2
 B 6 6 8 8 6 8 6 8 6 8 6 8 1 1 2 1 2 1 2

F F(9) F F(9) (F)

It's just the dice you roll, the here and now, and he's -

Gtr. 1 w/slide

T 1 2 1 2 1 2 1 2 5 6 8 5
 A 1 2 1 2 1 2 1 2 5 6 8 5
 B 1 1 2 1 2 1 2 1 2 5 6 8 5

(E♭m)

— not guil - ty or a - fraid. — One day he'll slip a - way, cool wa - ter flow - ing all -

(D♭maj⁷)

(E♭m)

a - round. — In the ri - ver and on the ground, leave a pock - et - ful — of stones — and

D.S. al Coda

(D♭maj⁷) (G⁷sus⁴) (G⁷) *D.S. al Coda*

not be - lieve in oth - er lives. —

⊕ *Coda*

Solo

(E♭m)

(F⁷)

3

w/bar -----| w/bar -----| w/bar -----|

T 10-14 13 13-13 (13)-12 13 13-14 14-14 14-14 (14) 14-13 11-13

A

B

(D♭aug)

w/bar -----| w/bar -----| w/bar -----|

T 13 13 13 14 17 (17) 17-17-17-17-18-20 20 20-18-18-18-6-8-10

A

B

(E♭m)

(D♭maj⁷)

w/bar -----| w/bar -----| w/bar -----|

T 10 10-8 11 13 13 9-11 6-9 8 6-8-5-6-5 8 6-8 8-6 8-8 8-6-8-10 9-9-11

A

B

(E♭m)

w/bar -----| w/bar -----| w/bar -----|

T 11 11-13-13 11-13 13 13 11 11-13 13 13 13-10-10

A

B

(D♭maj⁷)

Strings arr. for gtr.

(G⁷sus⁴) (G⁷) (E♭m) (D♭m⁶) (E♭m) (D♭m⁶) Repeat and fade

T 10 (10)-12-12

A

B

6 7 9 5 2 6 9 5 2

8 3 2 8 3 2

6 4 6 4 .

Where We Start

Words & Music by David Gilmour

A chord chart displaying ten different chords in a grid. The chords are: Gmaj⁷, F#m⁷, Fmaj⁷, F⁶, Em, E⁵, A, Amaj⁷, F#m, and C. Each chord is shown with its corresponding guitar chord diagram.

Intro

$\text{J.} = 118$

The musical score for the intro section includes the following parts:

- Gtr. 1 (elec.)**: Shows eighth-note patterns for Gmaj⁷, F#m⁷, Gmaj⁷, and F#m⁷.
- Gtr. 2 (acous.)**: Shows sixteenth-note patterns for Gmaj⁷ and F#m⁷. It includes a note "w/clean tone".
- Gtr. 3 (elec.)**: Shows sixteenth-note patterns for Gmaj⁷, F#m⁷, Gmaj⁷, and F#m⁷. It includes a note "w/clean tone".
- Bass (T.A.B.)**: Shows the bass line for each measure, with fingerings like 2, 0, 0; 2, 3, 3; 2, 3, 3; 0.

The musical score for the main section includes the following parts:

- Gtr. 1 (elec.)**: Shows eighth-note patterns for Gmaj⁷, F#m⁷, Fmaj⁷, and F⁶.
- Gtr. 2 (acous.)**: Shows sixteenth-note patterns for Gmaj⁷, F#m⁷, Fmaj⁷, and F⁶.
- Bass (T.A.B.)**: Shows the bass line for each measure, with fingerings like 2, 0, 0; 0, 1, 1, 1, 1; 2, 0, 2, 0, 0; 1, 0, 0.
- Gtr. 3 (elec.)**: Shows sixteenth-note patterns for Gmaj⁷, F#m⁷, Fmaj⁷, and F⁶. It includes a note "full" over two measures.
- Bass (T.A.B.)**: Shows the bass line for each measure, with fingerings like 4, 2; 2-4, 3; 5-4, 4-6, 2-4, 4.

Em Fmaj⁷ F⁶ Em E⁵

A Amaj⁷ Gmaj⁷ F#m⁷ A

Verse

1. Where we start is where we end. We step out —

1/2

Amaj⁷ Gmaj⁷ C Cmaj⁷ C⁶ Cmaj⁷

sweet - ly, no - thing planned...

T A B T A B

2 3 3 1 0 0 2 2 2
1 4 4 0 0 2 2 2 2
2 5 5 2 3 3 3 3 3
0 3

1/2

full

full

(7) (5) 5

S

Verse A Amaj⁷ Gmaj⁷

2. A - long by the ri - ver we feed bread to the
3. I light a camp - fire a - way from the
4. The day is done, the sun sinks

Gtr. 2 (1°)

Gtr. 1 w/Fig. 1

2° & 3° ad lib. sim.

full

10

T A B T A B

F#m⁷ A Amaj⁷

swans.
path.
low.

And then ov - er the foot - bridge
We lie in the blue - bells,
We fold up the blan - ket,

Straight 16ths - - - - -

7 5 5 5 7 6 5

6

4

7

Gmaj⁷ C Cmaj⁷ C⁶ Cmaj⁷

to the woods be - yond.
a wood - peck - er laughs.
it's time to go.

T A B
4-4-4-2-2 | 4-5 | 4-5 | 5-7-7 | 5 |

Chorus Bm Gmaj⁷ F#m⁷ D

Gtr. 2 cont. sim.

We walk our - selves wear - y,
Time pass - es slow - ly,
We walk our - selves wear - y,

you and I.
our hearts en - twined.
arm in arm.

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

To Coda ♪

Bm Gmaj⁷ Fmaj⁷ F⁶ Em

There's just this mo - ment.
All of the dark times left be - hind.
Back through the twi light, home a - gain.

T A B
2-3-4-5-2 | 3-4-5-4-0 | 1-2-2-0 | 0-2 | 1-1-1-0 |

Straight 16ths -----

full 3
full 3
full 3
full 3

T A B
7-9 | (9)-7-9 | 10-7-9 | 9 | 7-7-5 | 7-5-7 |

Fmaj⁷F⁶

Em

Gtr. 2

1.

E⁵

2.

Eadd9

T A B

1 1 0
2 2 0
2 0 2
1 1 0

7 5 7 7 7 9-11-7 (7) 10
7-9

Solo

A

Amaj⁷Gmaj⁷*cont. sim.*

Gtr. 1 w/ Fig. 1

full
12 9 12 12 12-10-9 7-9-7-9
full 1/2

F#m⁷

Straight 16ths-----|

A

Amaj⁷

T A B

9- 9-11- 9- 9-11- 9-16- 16- 16- 16- 17-
full 17- 17- 14-17- 17-14- 5- 8-5- 5-7- (7)-5-7- 5- 5-7- 5- 7- 5- 7- 5- 7- 17-

Gmaj⁷

C

Cmaj⁷

C⁶

Cmaj⁷

Straight 16ths...|

T A B

17- 17- 14-17- 17-14- 5- 8-5- 5-7- (7)-5-7- 5- 5-7- 5- 7- 5- 7- 5- 7- 17-
full 17- 17- 14-17- 17-14- 5- 8-5- 5-7- (7)-5-7- 5- 5-7- 5- 7- 5- 7- 5- 7- 17-
full 3 3 3 3

Bm Gmaj⁷ F#m⁷

Ah.

Gtr. 1 w/Fig. 2

D Bm

Ah.

Gmaj⁷ Fmaj⁷ F⁶ Em

Fmaj⁷ F⁶ Em Gtr. 2 E⁵

D.S. al Coda

Coda

Em

Fmaj⁷

Dmadd9

Em

C♯m

Gtr. 2

We're home _____ a -gain.
We waltz_ in the moon -

Amaj⁷

G♯m

E

C♯m

Amaj⁷

cont. sim.

- light and the em - bers glow. So much be - hind us, still

Gmaj⁷G⁶

F♯m

Gmaj⁷G⁶

F♯m

far _____ to go,

still far _____ to go.

Solo

Gmaj⁷ G⁶ F#m Gmaj⁷ G⁶ F#m

Gtr. 1 w/Fig. 3 (repeat to fade)

Gmaj⁷ G⁶ F#m Gmaj⁷ G⁶ F#m

Gmaj⁷ G⁶ F#m Gmaj⁷ G⁶ F#m

Gmaj⁷ G⁶ F#m Gmaj⁷ G⁶ F#m

Straight 16ths...

Gmaj⁷ G⁶ F#m Gmaj⁷ G⁶ F#m Gmaj⁷ G⁶ F#m Fade out

DAVID GILMOUR

Castellorizon
On An Island
The Blue
Take A Breath
Red Sky At Night
This Heaven
Then I Close My Eyes
Smile
A Pocketful Of Stones
Where We Start

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