

PINK FLOYD • THE DIVISION BELL





CLUSTER ONE



WHAT DO YOU WANT FROM ME



POLES APART



MAROONED



A GREAT DAY FOR FREEDOM



WEARING THE INSIDE OUT



TAKE IT BACK

CONTENTS



COMING BACK TO LIFE



KEEP TALKING



LOST FOR WORDS



HIGH HOPES

A Great Day For Freedom



*On the day the wall came down
They threw the locks onto the ground
And with glasses high we raised a cry for freedom had arrived*

*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*

*I dreamed you had left my side
No warmth, not even pride remained
And even though you needed me
It was clear that I could not do a thing for you*

*Now life devalues day by day
As friends and neighbours turn away
And there's a change that, even with regret, cannot be undone*

*Now frontiers shift like desert sands
While nations wash their bloodied hands
Of loyalty, of history, in shades of grey*

*I woke to the sound of drums
The music played, the morning sun streamed in
I turned and I looked at you
And all but the bitter residue slipped away . . . slipped away*

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

Moderately slow

synth

2

Cm

Cm(addb5)

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

piano arranged for guitar

2

let ring throughout

T
A
B

H

: 12

12

9

11
(9)

12

Cm

Cm(addb5)

Fm/Ab

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

T
A
B

H

12

12

9

12

H

(9)

10

8

1.,3.
G

Gsus4

raised _____ a cry, _____ for free _____ dom had ar- rived. _____

2. And

T
A
B

8

8

7 8

7

7

2.4.

.G

F

G/F

F

flight.

{ (D.S.) I

dreamed
woke you tohad left my side.
the sound of drums.

The

*guitar 2 (distorted electric)

TABLATURE FOR GUITAR 2 (DISTORTED ELECTRIC):

T	7	7	7		1	0	0		
A				3	2	0	0	2	2
B				3	3	3	3	3	3
				1	1	(3)	(3)	3	1

* on D.S. only

G/F

F

F/C C

No warmth,
mu - sic played,not the ev - en pride
morn - ing sunre - mained.
streamed in.

TABLATURE FOR GUITAR 1:

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

F/C C

F

G/F

And ev - en though
I turned andyou
I

TABLATURE FOR GUITAR 1:

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

>

>

F G/F F

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

thing slipped for you. a - way. } 3. Now piano arranged for guitar

♪Coda

C G/C F

slipped a - way.

G/F

F

G/F

C F/C C

P.H. B>R B R

F G/F

B B B R > ~ .

F G/F C

B ~ B R ~ B R ~ .

F/C C

P.H. P.H. B R B R > ~ . B. > ~ B>

F G/F F

> B ~ R ~ B ~ B ~

G/F

B R B R B ~~~~ B> R P.H. P.H.--

T A B

5 7 5 7 7 (9) 7 5 5 7 7 (9) 7 5 (7) 7 (9) 6 7 (9) 7 5 7 7 5 (7)

C

B R ~~~~ > > grad. bend ~~~~~ B

T A B

7 (9) 7 5 9 10 10 10 10 12 (13) (14) 12 (14) 13

G/F

> ~~~~ B> ~~~~~ R B> ~~~~ R

T A B

13 12 12 12 (14) 12 14 12 12 (13) (13) 12 13 12 13 15

C

B> ~~~~ > B R > ~~~~ > . B> R > ~~~~

T A B

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

F

P.M. B> B. B R > ~~~~ B> B> R > ~~~~

T A B

12 15 (17) 15 13 14 12 (13) 15 (17) 15 13 12 12 13 (15) 15 (17) 13 12 14 14 14

F/C C

> B R wavy line wavy line B R

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

Musical score for Fiddle and Banjo, page 10, measures 1-4. The score consists of two staves. The top staff is for the Fiddle, starting with a treble clef and a key signature of one sharp. It includes dynamic markings like 'F', 'G/F', 'F', and 'P.H.' with a '3' above it. The bottom staff is for the Banjo, with a bass clef and a key signature of one sharp. It features tablature with horizontal strokes indicating string and fret information. Measure 1 starts with a wavy line. Measures 2 and 3 show eighth-note patterns with slurs and grace notes. Measure 4 concludes with a wavy line.

G/F C F/C

T A B

2 2 3 5 3 0 2 3 2 0 2 3 3 3	3 5	3 5 7 5 x 5 7 5 7 5
-----------------------------	-----	---------------------

C

P.H.
B ~~~

B R .

hold

B R B ~~~~~ R

T 5 7 (9) 7 5 10 12 13 12 (14) (14) (15) 12 (14) 12 12 10

A 7 x 7

B

G/F

F

G/F

fade out

3

~~~

B R ~~~

T 10 9 12 9 12 10 4 5 4 7 5 5 7 (9) 7 5 7 5 4 5 7 5

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

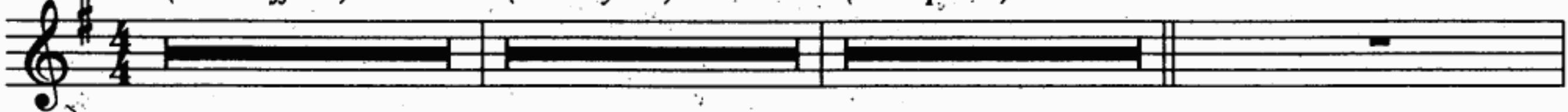
**Freely**

(sound effects)

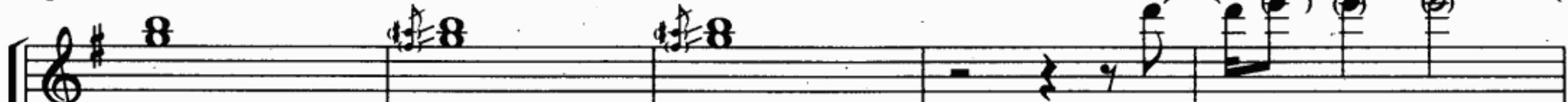
(enter synth.)

No chord (C)

(enter piano)



**guitar 1 (clean)**



with volume swells  
as indicated

W.B.

W.B.

B

B

T 12

A 12

B

(ii) 12

(ii) 12

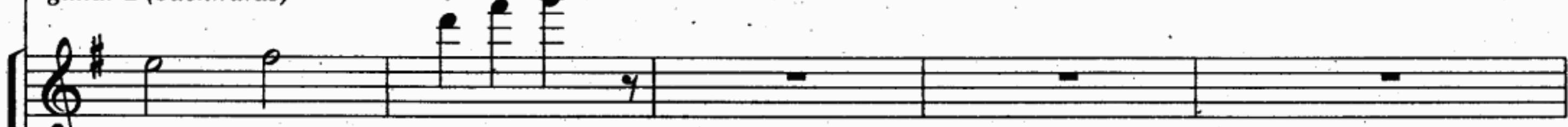
(ii) 12

(ii) 12

15

(17)

**guitar 2 (backwards)**



W.B.

W.B.

volume swells throughout

14 15

T

A

B

15

14 15

R R B

T (19)(17) 15

A

B

13 12

14 12 9

14 (16) 14 (16)

14 12 9

14 12 9

14 12 9

14 12 9

14 12 9

14 12 9

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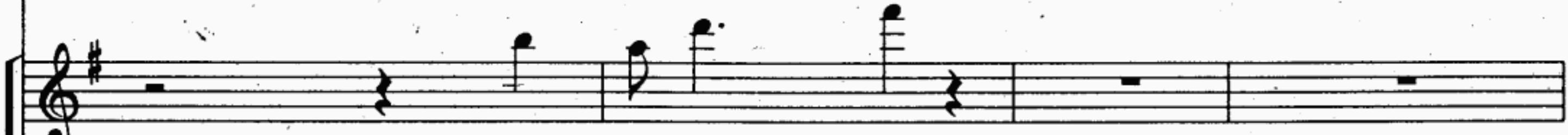
14 12 9

14



B R B B R B ~~~~~ B

|   |         |                      |       |          |       |
|---|---------|----------------------|-------|----------|-------|
| T | (17) 14 | (16) 14 (16) 14 (16) | 12 11 | 14 12 14 | 14 16 |
| A |         |                      |       |          |       |
| B |         |                      |       |          |       |



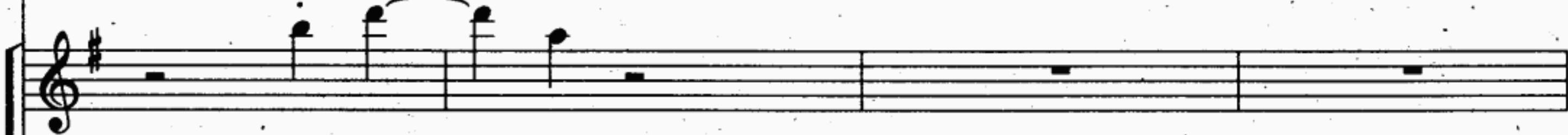
|   |    |    |    |  |  |
|---|----|----|----|--|--|
| T | 16 | 15 | 14 |  |  |
| A |    |    |    |  |  |
| B |    |    |    |  |  |



R B R

|   |         |            |       |  |  |
|---|---------|------------|-------|--|--|
| T | (19) 16 | 14 16 (19) | 16 14 |  |  |
| A |         |            |       |  |  |
| B |         |            |       |  |  |

8 - - - - -



19 22

22

|   |       |    |  |  |  |
|---|-------|----|--|--|--|
| T | 19 22 | 22 |  |  |  |
| A |       |    |  |  |  |
| B |       |    |  |  |  |



B R

B R B ~

|   |                                            |                |               |                 |
|---|--------------------------------------------|----------------|---------------|-----------------|
| T | 11 (12) 11 (12) 11 (12) 11 (12) 11 (12) 11 | 12 12 14 14 14 | 13 12 12      | 11 (12) 11 (12) |
| A |                                            |                | (15) 14 12 14 |                 |
| B |                                            |                |               |                 |

8 - - - - -



19 22

22

19

|   |       |    |    |  |
|---|-------|----|----|--|
| T | 19 22 | 22 | 19 |  |
| A |       |    |    |  |
| B |       |    |    |  |

This image shows a page of handwritten musical notation for guitar, consisting of six staves. The top staff is a standard staff with a treble clef and a sharp key signature. The subsequent five staves are tablatures for the A, D, G, B, and E strings of a guitar, with 'T' at the top of each. Various musical markings are present, including:
 

- Wavy lines:** Used above the first and second staves.
- Arrows:** An arrow points from the end of the first staff to the beginning of the second staff.
- Text:** 'B R' is written above the second staff, with '14(15)' and '14' below it. '15' is written above the third staff, and '12' is written above the fifth staff.
- Numbers:** Numerical markings such as '11 9', '12 10', '12 10 9', '10', '10 12', '17 15', '16', '12', '14 12 11 11(12) 11', '12', '14 12 10 9', '10 12 (10)', '15', '17', '16', '(17) (17) (17) (17) (17)', and '(17) (17)' are scattered throughout the staves.
- Musical symbols:** Includes a 'hold bend' instruction, a 'ritard.' (ritardando) instruction, and various slurs and grace notes.

**A tempo—moderately**

Am

keyboards: ◊

Dm7

guitar 1



B R

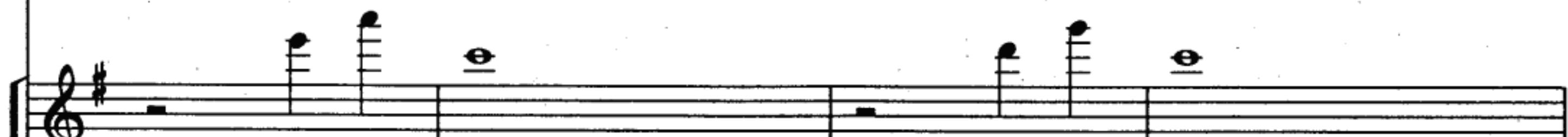
B

T  
A  
B

7 (9) 7 5

4 (5)

guitar 3 (piano arranged for guitar)



T  
A  
B

17

17

15

17

Em7

Am



R

B

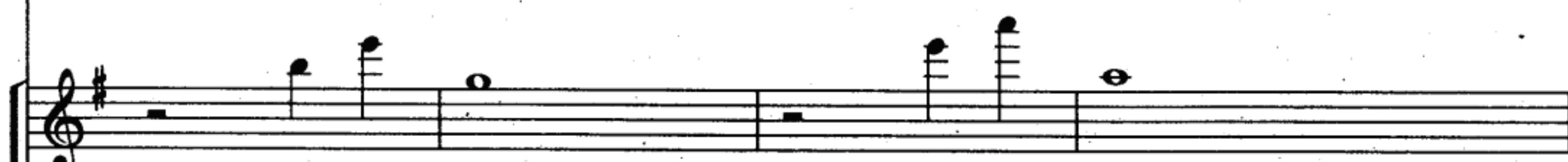
B R B R

T  
A  
B

12(14)

12 (13) 12 (13) 12

12



T  
A  
B

12

12

17

14

Dm7

8

grad. bend

17 19 (20)

| T |        |                       | B R   |
|---|--------|-----------------------|-------|
| A | 12(14) | 16/17 17 20 (21) (22) | 15/17 |
| B |        |                       |       |
| T |        |                       |       |



|   |    |    |    |
|---|----|----|----|
| T | 17 | 15 |    |
| A | 17 |    | 17 |
| B |    |    |    |

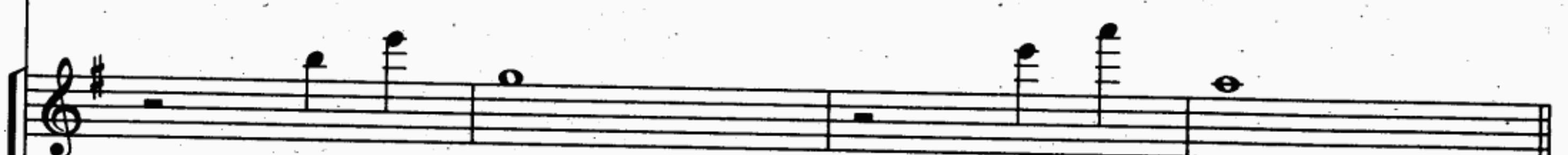
Em7

Am

8

B

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



|   |    |    |    |
|---|----|----|----|
| T | 12 | 17 |    |
| A | 12 |    | 14 |
| B |    |    |    |

- enter drums



|   |     |         |    |              |         |
|---|-----|---------|----|--------------|---------|
| T | 2   | 14 (17) | 14 | 14 - 17 (21) | 17 - 14 |
| A |     |         |    |              |         |
| B | (3) |         |    |              |         |

8



24 22 20

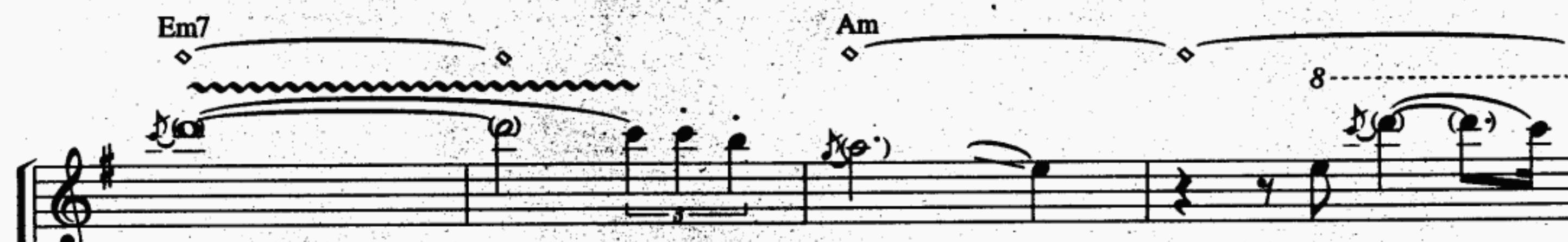
24 22 20

|   |       |    |  |  |  |
|---|-------|----|--|--|--|
| T | 24 22 | 20 |  |  |  |
| A |       |    |  |  |  |
| B |       |    |  |  |  |

Em7

Am

8



B

R

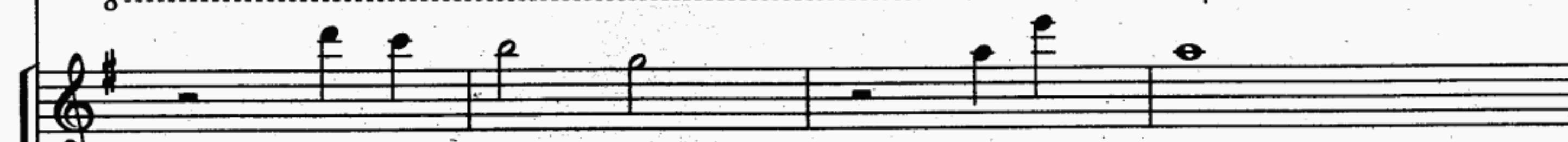
B

B

R

|   |       |          |        |    |           |
|---|-------|----------|--------|----|-----------|
| T | 17(9) | 17 17 16 | 12(14) | 17 | 20(22) 20 |
| A |       |          |        |    |           |
| B |       |          |        |    |           |

8



22 20

19

20

24

22

|   |       |    |    |    |    |
|---|-------|----|----|----|----|
| T | 22 20 | 19 | 20 | 24 | 22 |
| A |       |    |    |    |    |
| B |       |    |    |    |    |

Dm7



BR B R B ~ R B R B

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

hold

|    |    |    |    |
|----|----|----|----|
| 17 |    | 15 |    |
| T  | 17 |    | 17 |
| A  | 17 |    |    |
| B  |    |    |    |

Em7

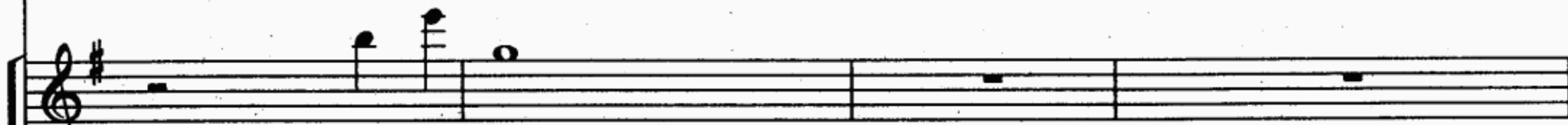
Am

G



B ~~~~~ B R B R ~~~ B &gt; &gt; B.

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



|    |    |  |  |  |  |  |
|----|----|--|--|--|--|--|
| 12 | 12 |  |  |  |  |  |
| T  | 12 |  |  |  |  |  |
| A  |    |  |  |  |  |  |
| B  |    |  |  |  |  |  |

*guitar 1*

Am7 G Am7 G

*snap* > > >

B R B

|   |   |     |     |     |   |    |                |
|---|---|-----|-----|-----|---|----|----------------|
| T |   |     |     |     |   |    |                |
| A | 7 |     |     |     |   | 17 | (19)           |
| B | x | 5 7 | 5 3 | 5 5 | 3 | 14 | 17 17 16 14 16 |

A handwritten musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It starts with a chord labeled 'Am7' above the staff, followed by a wavy line indicating a sustained note. The next measure begins with a chord labeled 'G' above the staff, followed by another wavy line. The third measure starts with a wavy line. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It starts with a bass note labeled 'T' above it, followed by a wavy line. The next measure starts with a bass note labeled 'A' above it, followed by a wavy line. The third measure starts with a bass note labeled 'B' above it, followed by a wavy line.

*guitar I*

TABLATURE:

|   |  |  |       |   |   |            |
|---|--|--|-------|---|---|------------|
|   |  |  |       |   |   |            |
| T |  |  |       |   |   |            |
| A |  |  |       |   |   |            |
| B |  |  | x x x | 8 | x | 8 8 8 8 10 |

*guitar 3 (piano arranged for guitar)*

8

let ring

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

8

f

|   |  |    |    |    |    |    |    |    |    |
|---|--|----|----|----|----|----|----|----|----|
| T |  | 15 | 17 | 15 | 15 | 17 | 15 | 17 |    |
| A |  |    | 14 | 15 | 16 | 17 | 16 | 16 | 17 |
| B |  |    |    | 17 | 16 | 17 | 17 | 16 | 17 |

A musical score page featuring two staves. The top staff uses a treble clef and includes dynamic markings such as a crescendo line, a decrescendo line, and a wavy line. It also contains performance instructions like "P.M." and "v". The bottom staff uses a bass clef. The page number 122 is located in the bottom right corner.

8

8

20

# MAROONED

Music by Wright & Gilmour

Moderately slow

Bm(add9)

Guitar 1 (with distortion and echo)

Gmaj7

keyboards

8

W.B. W.B.

(14)

\*with slide where indicated

Em7

8

B R

(19) 17 15 17

17 15 14

Bm9

Gmaj7

8

with slide

N.H. W.B.

gradual gliss with slide

x24

Em7

8

with slide

22 26 22/24

19

Bm

8

Gmaj7

B R B R B PH grad. bend B

T (22) 21 (22) 21 22 19 21(23) 21 17 15 17 15 17 (19) 10 17 17 (19)

A

B

Em7

B > B ~~~ R

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

A

B

Bm(add9)

B > B > R B > R >

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

A 16 16

B

Gmaj7

8

Em7

with slide

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

T

A

B

Bm9

8

17 19

T 36 34 31 31 29/31 31 31 30 28 23

A

B

Gmaj7

8

B R

T (19) 17/19 19 | 17 17(19) 17 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

8

(with echo repeats)

T 19 | B > ~ 14 B | > ~ 12 B ~~~~~

A 15(17) 15(17) 15 12 | 15 15 | 15(17) (10)

B

Bm(add9)

enter drums

T 5 7 7(10) 7 10(12) 7 10 | 10 9(11) 9 | 2 2 4 2 4 1

A

B

Gmaj7

8

B > ~~~ B R B R B ~~~ B

T 17 17(19) 17(19) 17(19) | X | (19) 17(19) | 16 18 16 19 18 | 17/19 | 16 18(19) 18

A

B

Bm  
8

T 31 31 / 36 36 36  
A 33  
B

W.B.

Gmaj7

8

*with  
slide*

W.B.                    W.B.

19 22 (19) 21 (22) 22/24 (22)/24 (22)/24 (22)/24 (22)/24 (22)/24 (22)/24 (22)/24 (22)/24 (22)/24 (22)/24 (22) 24 22 21 22 21 19 21

|   |    |
|---|----|
| T | 24 |
| A |    |
| B |    |

B

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps. The number '8' is at the beginning. The bottom staff is a standard six-string guitar tablature staff. The harmonic progression is labeled 'Em7' above the staff. The melody consists of eighth-note patterns with various slurs and grace notes. Below the tablature, there are labels for each note: '(22) B (22) B > 21 (22) 21 19 19 > B R B > R B R B > R B > R'. The tablature itself shows the fingerings for each note, such as '21' under a 'B' note and '22(24)' under an 'R' note.

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 14 14

A

B

Em7

*with slide* -----

> ~~~~~ B 7 10 7 10 22 10 10

T 12 > x 9 (11) 7 10 7 10 22 10 10

A

B

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

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

A

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)

8

*with slide*

~ 22 19 24 22 24 29 27 29 | 27 26 26 24 24 > ~ 19 22 22 19 19

T

A

B

Gmaj7

8

B B > ~~~ 17 17 17 19 19 19 19 21 19 21

T 19 22 (24) 19 22 19 19  
A 21 (23) 19 18 21 19 19 \*  
B 21

Bm

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  
A  
B 23

Gmaj7

8

W.B. ~~~~~ B R > ~~~~~ B R

T 24 (22) 22 20 19 19 16 (14) 12 14 (16) 14 12 14 14 (15) 14 12 12 14

Gmaj7

8

with slide W.B.

T 14 14-16 14 16 16 16 15 17 17 17-19 19 19-22 22-36 (30)-31 31 31  
A  
B

F#m7

8

with slide B R

T 29-31 29 29 27 26 27 26 26 26 26 14 16 15 17 (18) 17 15 17 14  
A  
B

Gmaj7

B R

T A B

7 9 9 (0) 9 10 12 12 10 9 10 9 12 10 12 14 16 16 16 16

Em7

8

with slide

T A B

14 17 > 26 26 > 29 29 > 26 26 > 19 19 > 19 26/28 28 28 > 31 31

Bm

8

Cmaj7

T A B

> 26 24 26 24 26 24

# *Coming*

*Where were you when I was burned and broken  
While the days slipped by from my window pane  
Where were you when I was hurt and I was helpless  
Because the things you say and the things you do surround me  
While you were hanging yourself on someone else's words  
Dying to believe in what you heard  
I was staring straight into the shining sun*

*Lost in thought and lost in time  
While the seeds of life and the seeds of change were planted  
Outside the rain fell dark and slow  
While I pondered on this dangerous but irresistible pastime  
I took a heavenly ride through our silence  
I knew the moment had arrived  
For killing the past and coming back to life*

*I took a heavenly ride through our silence  
I knew the waiting had begun  
And headed straight . . . into the shining sun*





Coming Back To Life  
Music & Lyrics by Gilmour

Freely

N.C. (C)  
*keyboard fade-in*

(C)

*guitar 1 (clean)*

*grad. bend hold*

T A B

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

B R R B R B R

This section starts with a keyboard fade-in. The guitar 1 (clean) part begins with a gradual bend and hold. The bass line consists of eighth-note patterns.

Fmaj7

G Am

B R

B

T A B

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

This section includes a Fmaj7 chord, followed by a G chord, an Am chord, and then a return to the B R riff.

G

F

Fsus2

T A B

5 4 7 5 4 5 7 6 5 3 5 5 3 12 12

This section includes a G chord, an F chord, and a Fsus2 chord, with a bass line providing harmonic support.

C

Fmaj7

*grad. bend and hold-----*

R . B . R . B .

T A B

15 (17) 12 (17) (17) 15 12 13 15 15 (17) 15 12 12 12 14 13 14 15 (17) 13 15 14

This section features a C chord, an Fmaj7 chord, and a bass line with various notes and rests. The bass line includes notes like 15, 17, 12, 13, 14, and 15.

(G) Am G  
 (echo repeats) (echo repeats)

B > R B > ~~~~~ B > ~~~~~ B >

|        |            |     |    |   |   |      |   |     |     |     |     |
|--------|------------|-----|----|---|---|------|---|-----|-----|-----|-----|
| T 1315 | 15(17)1513 | (0) | 14 | 5 | 8 | 7(9) | 7 | 5~4 | 5~7 | 5~4 | 5~4 |
| A      |            |     |    | x |   |      |   |     |     |     |     |
| B      |            |     |    |   |   |      |   |     |     |     |     |

F Am7  
 (echo repeats)

B R B ~~~~~

|   |       |       |     |     |     |        |  |  |  |       |
|---|-------|-------|-----|-----|-----|--------|--|--|--|-------|
| T |       |       |     |     |     | 15(17) |  |  |  | 1315  |
| A | 5 7   | 5     | 5 7 | 5 7 | 5 7 |        |  |  |  | 12/14 |
| B | 6 5 3 | 3 5 7 |     |     |     |        |  |  |  | 5     |

F Am7 Bb  
 (echo repeats) hold bend-1

B R > ~~~~~ B ~~~ B

|   |               |  |   |     |                  |      |   |     |       |           |     |
|---|---------------|--|---|-----|------------------|------|---|-----|-------|-----------|-----|
| T | 15 (17)151315 |  | 7 | 5 7 | 7(9) (9) (9) (9) | 7(9) | 8 | 8 6 | 8 6 5 | 6 6 5 6 5 | 7 5 |
| A |               |  |   |     |                  |      |   |     |       |           |     |
| B |               |  |   |     |                  |      |   |     |       |           |     |

Am7 Gsus4 G C G

B > R B R >

|   |      |     |       |   |         |   |     |   |  |  |  |
|---|------|-----|-------|---|---------|---|-----|---|--|--|--|
| T | 7(9) | 7 5 | 5 7 7 | 7 | (9) 7 5 | 7 | 5 4 | 5 |  |  |  |
| A |      |     |       |   |         |   |     |   |  |  |  |
| B |      |     |       |   |         |   |     |   |  |  |  |

C Fmaj7

1. Where were you  
 keyboards arranged for guitar

when I was burned and bro- ken,

T 8 8 8  
 A 8 8 8  
 B 8 8 8

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

Fmaj7/G Am

G

while the days slipped by, from my win - dow -

8

8

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

F

Fsus2 C

watch- ing?

And where were you

8

8

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

Fmaj7

Fmaj7/G

when I was hurt and I was help-less?

'Cause the

8

8

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

Am

G(add9)

F

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

8

T  
1  
A  
2  
B  
0

8

8

8

1  
2  
3  
3  
1

Am7

F

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

8  
8  
8T  
1  
A  
0  
B  
2  
0

0

8

1  
2  
3  
3  
1

Am

B<sub>b</sub>

Am7

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

8  
8  
8T  
1  
A  
2  
B  
08  
8  
88  
8  
80  
1  
0  
2  
0

A tempo - moderately slow

Gsus4                    G                    Csus2

in - to the shin - ing sun.

*guitar 2*

T  
A  
B

5 4  
5 5  
5 5

3 3  
3 3  
3 3

2. Lost                    in thought

Rhythm figure 1

T  
A  
B

3 3 3 3 3 3  
3 3 3 3 3 3  
5 5 5 5 5 5  
5 5 5 5 5 5

3 3 3 3 3 3  
3 3 3 3 3 3  
3 3 3 3 3 3  
3 3 3 3 3 3

C                    Fsus2                    F

and lost in time, while th

T  
A  
B

5 5 5 5 5 5  
5 5 5 5 5 5  
3 3 3 3 3 3

1 1 1 1 1 1  
0 0 0 0 0 0  
3 3 3 3 3 3

1 1 1 1 1 1  
0 0 0 0 0 0  
3 3 3 3 3 3

1 1 1 1 1 1  
2 2 2 2 2 2  
3 3 3 3 3 3

Am

Asus2 Am

G5

Gsus2

G5

F

Fsus2

F Fsus2 F

Fsus2

seeds of life and the seeds of change were plant-ed.

T A B

|               |                      |                 |
|---------------|----------------------|-----------------|
| 1 1 1 0 0 1 0 | 3 3 3 3 3(3) 3 3 3 3 | 1 1 1 1 1 1     |
| 2 2 2 2 2 2 0 | 0 0 0 0 0 2 2 0 0    | 2 0 0 2 0 2 0 0 |
| 2 2 2 2 2 2 0 | 0 0 0 0 0 0 0 0      | 3 3 3 3 3 3 3 3 |
| 0 0 0 0 0 0   | x x x x x x          | 3 3 3 3 3 3 3 3 |

with Rhythm figure 1 *simile*  
Csus2

Out-side, the rain fell dark—

T A B

|             |  |  |
|-------------|--|--|
| 1 1 1 1     |  |  |
| 0 0 0 0 0 0 |  |  |
| 3 3 3 3 3 0 |  |  |
| 3 3 3 3 0   |  |  |

Fsus2

Am

and slow, while I pond-ered on this

G

Fsus2

dangerous but ir-resist-i-ble nec-time I took a

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

&gt;

B<sub>b</sub>sus2

Am

Gsus4

G5

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

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

&gt;

**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 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 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 3 3 3 3 3 3 |                         |

guitar 3 (with distortion)

grad. bend

U.B. R

|   |  |     |     |             |
|---|--|-----|-----|-------------|
| T |  | 5 5 | 7 9 | 8 7 9 7 5 7 |
| A |  |     |     |             |
| B |  |     |     |             |

Am G5 Gsus2 G5 Fsus2

B R . . BR . ~ > B B > B > >

|                         |           |                                         |
|-------------------------|-----------|-----------------------------------------|
| T 7 (9) 7 5 5 7 7 (9) 5 | 7 x x x 7 | 5 7 (9) 7 5 7 (9) 7 5 8 5 7 (9) 7 5 7 7 |
| A 7 7 5                 |           | 7 7 5 7 7 5 7 7 7                       |
| B                       |           |                                         |

Fsus2

Am

hold

B R

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

A 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

B 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

G5 Fsus2

I took a

B > wavy line B> > wavy line >

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

with Rhythm figure 2 *simile*

Am Fsus2 Am

heav - en - ly ride through our si-lence. I knew the wait-ing had\_\_\_ be-gun...

W.B. ~~~~~

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

Bbsus2

Am

Gsus4

G5

G

Head-ed straight\_ in - to the shin - ing-

W.B. ~~~~

T 10 10 10 13 10 10 | 13 13(15) | 13 | 13 13 13 | 13 13 13 13 13 12 12 | 13  
A  
B

with Rhythm figure 1 *simile* (2 times)

Csus2

sun.

grad. bend and hold - -

T 14 7 14 | 12 12 14x 14 | 13 15 | 15 (17) (17) 8  
A  
B

**C**

*guitar 3*

**Fsus2**

**F**

*hold*

**B R B R**

**3**

**~**

**B**

**B**

**> ~ B**

**^ ^**

**T** 0 0 7(9) 5 (9) (10) 7(9) 7 5 5 7(9) 6 8 7(9) 5 5 7(9) 1717

**A**

**B**

**Csus2**

**C**

*hold*

**T** 17 20 17 17 20 × 20 15/17 17 17 15 15 15 15 17 15 17 (15) 15 17 × 17 (20) (20) 17 15

**A** 17 17 17 17 17 × 17

**B**

The image shows a musical score for guitar. The top staff uses a treble clef and includes the chords Fsus2, F, Am, and B>. The bottom staff uses a bass clef and includes the notes R, W.B., and B>. The score consists of two staves with six measures each. Measures 1-2: Treble staff has eighth-note pairs (Fsus2), bass staff has R (B). Measures 3-4: Treble staff has eighth-note pairs (F), bass staff has W.B. (B). Measures 5-6: Treble staff has eighth-note pairs (Am), bass staff has B> (B).

The musical score consists of two staves. The top staff is a standard musical notation staff with a treble clef, showing a melodic line with various note heads, stems, and grace notes. The bottom staff is a tablature staff with three horizontal lines representing the strings. The tablature shows fingerings and picking patterns indicated by numbers and symbols like 'x' and '12'. The score is set in G major (G5) and includes a chord label 'Fsus2' with a wavy line above it.

### **with Rhythm figure 2 (first 6 bars)**

Am Fsus2 Am

U.B.>B

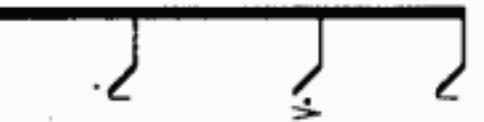
**C**

*guitar 2*

*with echo repeats*

T A B

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







*echo repeats*

>~~~~ B .      B .      >~~~~

W.B. ~~~~~



## HIGH HOPES

Beyond the horizon of the place we lived when we were young  
In a world of magnets and miracles  
Our thoughts strayed constantly and without boundary  
The ringing of the division bell had begun

Along the Long Road and on down the Causeway  
Do they still meet there by the Cut

There was a ragged band that followed in our footsteps  
Running before time took our dreams away  
Leaving the myriad small creatures trying to tie us to the ground  
To a life consumed by slow decay

The grass was greener  
The light was brighter  
With friends surrounded  
The nights of wonder

Looking beyond the embers of bridges glowing behind us  
To a glimpse of how green it was on the other side  
Steps taken forwards but sleepwalking back again  
Dragged by the force of some inner tide

At a higher altitude with flag unfurled  
We reached the dizzy heights of that dreamed of world

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

The grass was greener  
The light was brighter  
The taste was sweeter  
The nights of wonder  
With friends surrounded  
The dawn mist glowing  
The water flowing  
The endless river

Forever and ever



# High Hopes

Music by Gilmour. Lyrics by Gilmour/Samson

Moderately slow



play 4 times (twice on D.S.)

(bell chimes)

(Cm)

(A♭5)

8  
piano arranged for guitar  
let ring

T A B

15 15 18 18 11 11  
13 13 16 16 9 9

Cm

Cm7

A♭/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  
A  
B

3 3 6 6

4 4

3

with Rhythm figure 1 (3 times)

Cm

Cm7

A♭/C

In a world of mag - nets

and mir - a - cles

Cm

Cm7

A♭/C

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

The

A musical score for 'The Division Bell' in G major, 2/4 time. The vocal line consists of eighth-note patterns. Chords indicated above the staff are Cm, Cm7, A♭/C, and a final section labeled 'to Coda ♩'. The lyrics are: 'ring-ing of the Di-vi-sion Bell had be-gun.' followed by '(on D.S.) The grass was green...'.

A musical score for guitar 2 (nylon-string) in common time, key of B-flat major. The score consists of three measures. Measure 1 starts with a half note followed by a eighth-note triplet. Measures 2 and 3 show eighth-note patterns. Chords are indicated above the staff: B-flat/A-flat (Bb/Ab) for the first two measures, and G7sus4 for the third measure. The lyrics "A - long — the long — road —" are written below the staff, followed by "and on down the cause - way, —". The label "guitar 2 (nylon-string)" is at the bottom left.

A musical score for a single melodic line. The key signature is A♭/C (two flats). The melody consists of eighth and sixteenth notes, primarily in the soprano range. The lyrics are: "Do they still meet there by the cut?" The score includes labels for chords: A♭/C, B♭/A♭, G7sus4, and G.

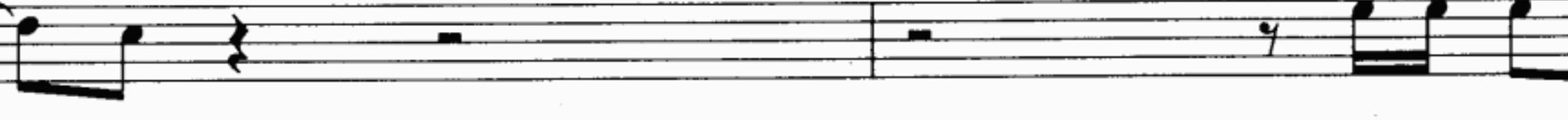
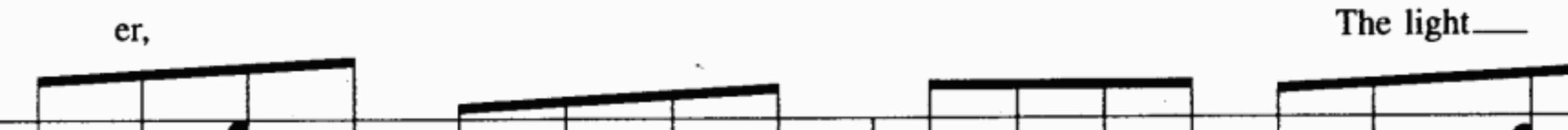
with Rhythm figure 1 (4 times)

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

The musical score consists of a single staff in common time with a key signature of one flat. The staff begins with a treble clef and a 'B-flat' symbol. The first measure starts with a half note followed by a quarter note. The second measure contains a eighth note followed by a sixteenth note. The third measure has a eighth note followed by a sixteenth note. The fourth measure features a eighth note followed by a sixteenth note. The fifth measure contains a eighth note followed by a sixteenth note. The sixth measure has a eighth note followed by a sixteenth note. The seventh measure features a eighth note followed by a sixteenth note. The eighth measure contains a eighth note followed by a sixteenth note. The ninth measure has a eighth note followed by a sixteenth note. The tenth measure features a eighth note followed by a sixteenth note. The eleventh measure contains a eighth note followed by a sixteenth note. The twelfth measure has a eighth note followed by a sixteenth note. The thirteenth measure features a eighth note followed by a sixteenth note. The fourteenth measure contains a eighth note followed by a sixteenth note. The fifteenth measure has a eighth note followed by a sixteenth note. The sixteenth measure features a eighth note followed by a sixteenth note. The sixteenth measure ends with a fermata over the eighth note and a repeat sign.

A musical score for a single melodic line. The key signature is C major (one sharp) and the time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The vocal line starts on a low note, moves up to a higher note, and then descends. The lyrics are: "Leav-ing the myr-i-ad small crea-tures try-ing to tie us to the ground," with a fermata over the end of the phrase.

Musical score for 'The Grass Was Green'. The score consists of two staves. The top staff shows a melody line with lyrics: 'to a life con-sumed by slow de - cay.' The bottom staff shows a harmonic progression: Cm7, Cm7, A♭/C. The lyrics continue on the bottom staff: 'The grass was green-'. The music is in common time, with a key signature of one flat.

Cm Gm A♭ B♭(sus4) B♭  

  
*guitar 2*  

  
*let ring throughout*

**Cm** **E♭** **Fm** **A♭**

er, With friends sur-

T 4 4  
A 5 5 5 5  
B 3 5 6 5 3 3 3 (8) 5 6

**Cm**      **Gm**      **A♭**      **B♭**

round - ed, —      The nights — of won-

T 4  
A 5 5 5  
B 3 5 3 5

T 5  
A 6 6 8  
B 6 6 6

Cm                      Eb                      Fm                      G5  
  
 der.

with Rhythm figure 1 (4 times)

Cm                      Cm7                      Ab/C  
  
 3. Look-ing be-yond the em-bers— of bridg-es glow-ing— be-hind us—

Cm                      Cm7                      Ab/C  
  
 To a glimpse of how green it was— on the oth-er side.

Cm                      Cm7                      Ab/C  
  
 Steps tak-en for-ward, but sleep-walk-ing back a-gain,

Cm                      Cm7                      Ab/C  
  
 Dragged by the force of some in-ner tide.

Bb/Ab                      G7sus4                      G7  
  
 At a high-er al-ti-tude, with flag un-furled,  
 guitar 2

A♭/C                    B♭/A♭                    G7sus4                    G7

we reached the dizzy heights of that dreamed-of world.

### Guitar solo I

Em  
guitar 2 (nylon-string, right channel)

F  
guitar 3 (nylon-string, left channel)

Em  
guitar 2

F

guitar 3

Em

guitar 2

(guitar 2)

**Em**  
guitar 2

*D.S. al Coda*

F

**guitar 3**

**Gsus4**

**Φ Coda**

**Cm**      **Gm**      **A♭**      **B♭**

**guitar 2**

- er

Rhythm figure 2  
*let ring throughout*

The light \_\_\_\_\_ was bright-

**Cm**      **E♭**      **Fm**      **A♭**

er.

The taste \_\_\_\_\_ was

end Rhythm figure 2

with Rhythm figure 2 *simile* to fade

Cm

Gm

A♭

B♭(sus4)

B♭



sweet - er,

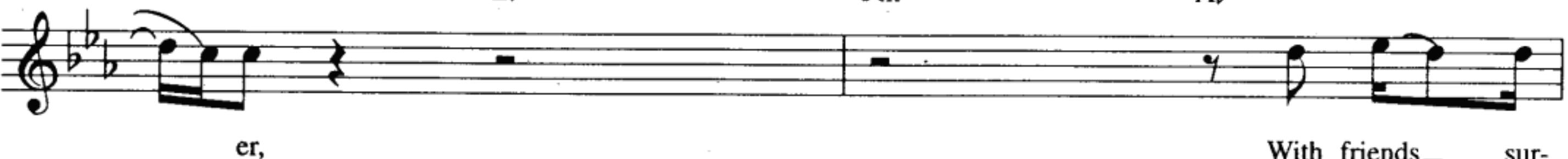
The nights \_\_\_\_\_ of wond-

Cm

E♭

Fm

A♭



er,

With friends \_\_\_\_\_ sur-

Cm

Gm

A♭

B♭(sus4)

B♭



round - ed,—

The dawn \_\_\_\_\_ mist

Cm

E♭

Fm

A♭



glow - ing,—

The wa - ter flow-

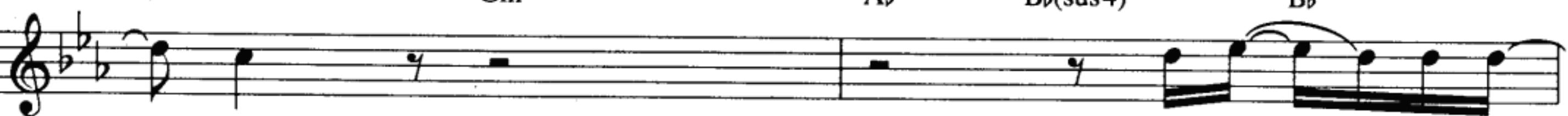
Cm

Gm

A♭

B♭(sus4)

B♭



ing,

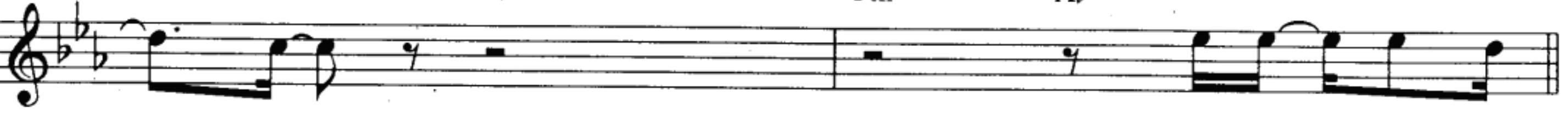
The end - less riv-

Cm

E♭

Fm

A♭



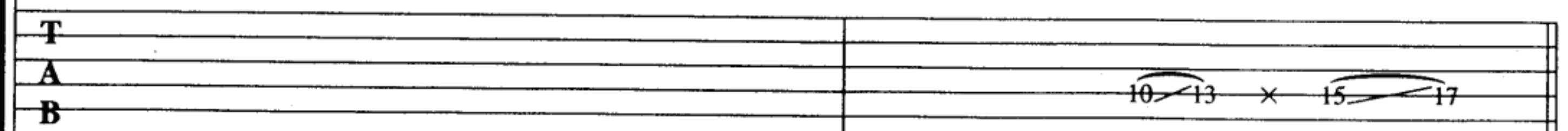
er,—

For - ev - er and

guitar 4 (lap steel with distortion)

with slide throughout

>



10 - 13 \* 15 - 17

**Outro solo**

Cm      Gm      A♭      B♭      Cm      E♭

ev - er.

T 17      A 16-15      B 15/17-15

T 17-15      A 17-15      B 17-15

T 12-10      A 12-10      B 8

Fm      A♭      Cm      Gm      A♭      B♭

T 8-10      A 10-12      B 12-10-8

T 10-8      A 8-10      B 12-12 (13)

T 11      A 11/13      B 15

T 16-18      A 18-18      B 20

Cm      E♭      Fm      A♭      Cm      Gm

8

T 20-23      A 20-18      B 18-20

T 20-18      A 20-18      B 20

T 15-17      A 15-17      B 17

A♭      B♭      Cm      E♭      Fm      A♭

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

T 13      A 12-13      B 12-13

T 11-13      A 12-13      B 12-15

Cm                    Gm

steady gliss.

T A B

15 17 17 (17) 8 16 20 | 20 20 21 18 20 20 21 18

Cm                    E♭

Fm                    A♭

T A B

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

Cm                    Gm

A♭                    B♭

15 (15) >

grad. gliss.

T A B

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

Cm                    E♭

Fm                    A♭

Cm                    Gm

T A B

10 12 12 10 X | 10 15 8 10 8 7 | 8 10 10 12 12 15 15

A♭                    B♭

Cm                    E♭

T A B

15 16 15 15 18 17 | 16 16 15 13 15 13 15 20

Cm E♭ Fm A♭

15

T A B

Cm Gm A♭ B♭

15

T A B

Cm E♭ Fm A♭

15

T A B

Cm Gm A♭ B♭ Cm E♭ Fm A♭ (bell chimes) fade out

15

T A B

*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



*For millions of years mankind lived just like animals  
Then something happened which unleashed the power of our imagination  
We learned to talk*

**There's a silence surrounding me  
I can't seem to think straight  
I'll sit in the corner  
No one can bother me  
I think I should speak now  
I can't seem to speak now  
My words won't come out right  
I feel like I'm drowning  
I'm feeling weak now  
But I can't show my weakness  
I sometimes wonder  
Where do we go from here**

**Why won't you talk to me  
You never talk to me  
What are you thinking  
What are you feeling  
Why won't you talk to me  
You never talk to me  
What are you thinking  
What are you feeling**

*It doesn't have to be like this  
All we need to do is make sure we keep talking*

**Why won't you talk to me  
You never talk to me  
What are you thinking  
What are you feeling  
Why won't you talk to me  
You never talk to me  
What are you thinking  
Where do we go from here**

**I feel like I'm drowning  
You know I can't breathe now  
We're going nowhere  
We're going nowhere**

*It doesn't have to be like this  
All we need to do is make sure we keep talking*

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

Moderately

*Sound effects*

Cmaj7

Bm7

guitar 1 (with chorus and echo)

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

guitar 2 (with chorus and echo)

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

*with echo repeats throughout*

B B R ~ B R

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

Cmaj7

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

T 3 8 4 5 3  
A 2 8 9 10 9  
B 2 3 10 10 9

T 3 7 7 9 10/12  
A 10/7 9  
B

B 14(15) B 14(15)

T 3 7 7 9 10/12  
A 10/7 9  
B

Bm7

Cmaj7

8 8 8 8  
8 8 8 8

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

|   |    |    |    |          |   |
|---|----|----|----|----------|---|
| T | 12 | 12 | 12 | 12 12 11 | 9 |
| A |    |    |    |          |   |
| B |    |    |    |          |   |

Bm7

8 8 8 8  
8 8 8 8

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

|   |      |     |      |       |      |
|---|------|-----|------|-------|------|
| T | 7 12 | (9) | 9 11 | 14 11 | 9 11 |
| A |      |     |      |       |      |
| B | 5 10 |     |      |       |      |

Cmaj7

Bm7

8 8 8 8  
8 8 8 8

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

|   |    |    |    |        |    |
|---|----|----|----|--------|----|
| T | 12 | 12 | 12 | 15(17) | 15 |
| A |    |    |    |        |    |
| B |    |    |    |        |    |

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 --  
15(17) (17)

T  
A  
B  
0 5 7 0 7 7 5

> > > > >

(with echo\*)

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

T  
A  
B  
0 5 7 0 7 5 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:)

wavy lines

T      (17)      (17)

A

B

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

Em7

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

wavy lines

W.B. wavy lines

T      0      3  
A      0      3  
B      2      4

D/E

I sit in the cor - ner—

And

volume swell

(5)

T 0  
A 0  
B

C/E

no - one can both - er me

Em

I think I should speak now—

T 5  
A 5  
B (3)

(Backing vocals):  
Why won't you talk to me? I can't seem to speak now.—  
You nev - er talk to me. My

T 4  
A 5  
B

4 4 4 4  
5 5 5 5

3 1 1  
4 2 2  
2 2

Am

Em

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| T | 1 | 0 | 0 | 0 | 0 |
| A | 2 | 0 | 0 | 0 | 0 |
| B | 2 | 2 | 2 | 2 | 2 |

I'm feel - ing weak now.

Why won't you talk to me?

But I

can't show my weak - ness.

You nev - er talk to me.

I some-times won - der:

guitar 3

|   |   |
|---|---|
| T | 7 |
| A | 7 |
| B | 5 |

Where do we go from here?

What are you think - ing? —

What are you feel - ing? —

volume swell

|   |    |
|---|----|
| T | 9  |
| A | 10 |
| B | 10 |
|   | 10 |
|   | 10 |
|   | 10 |
|   | 8  |

Em

Musical score for guitar 1 and bass 1 in Em. The score consists of two staves. The top staff is for guitar 1, showing a single note on the 5th string. The bottom staff is for bass 1, showing notes on the 4th and 5th strings.

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

Musical score for guitar 2 and bass 2. The top staff shows a vocal line with lyrics. The middle staff shows a guitar 2 part with an echo effect. The bottom staff shows a bass 2 part with fingerings.

Guitar solo  
with Rhythm figures 1 and 1a simile to Bridge  
Em

we keep talking.

guitar 4 (distorted)

hold bend-----

P.M.

B

W.B. ~~~~~

R

>

Musical score for guitar 4 and bass 2. The top staff shows a distorted guitar 4 part with a wavy line. The middle staff shows a bass 2 part with fingerings. The bottom staff shows a bass 2 part with fingerings.

D/E

hold bend---

B hold bend-----

12 x 0

(17) x 0

x 0

(7)

7

(7)

7

7

7

9

Musical score for guitar 4 and bass 2 in D/E. The top staff shows a guitar 4 part with a wavy line. The middle staff shows a bass 2 part with fingerings. The bottom staff shows a bass 2 part with fingerings.

C/E

*hold bend*

B > B B > R > ~ B >

T 7 7 9 14 12 15(17) (17) (17) 15(17) 15 12 14 12 2(4) 0  
A 7 7 9 9 10 14(16) 12 14 2 0 2 0  
B 7 7 9 9 10

Em

*let ring-----*

W.B. ~~~~~ >

T 3 0 0 2 2 0 (7) 7 8 7 7 7 8 7  
A 2 10 7 7 9 7 7 7 9 7 7 7 9 7  
B

Am7

P.H.

> B > B ~~~~~ B > R > ~ 8

T 8 7 5 8 (10) 7 (8) 7 5 7 5 7 5 3 5 3  
A 9 7 9 7 9 7 7 7 7 7 5 3 5 3  
B

Synth solo

Em

P.M. ----- P.H. ~~~~~ B hold bend 12 (17)

T 7 7 9 7 7 7 0 15(17) 12 (17)  
A 7 7 9 7 7 7 14  
B 0 X 7 7 5 X 7

guitar 3 (with echo)

D/E

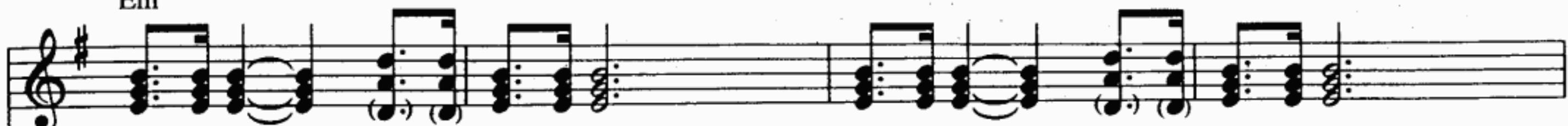
C/E

T

A

B

Em



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

Am

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

Em

D5

Em

(Backing vocals): Why won't you talk to me? — I feel like I'm drown - ing.

\*guitar 4

(with talk box)

B B

|   |                     |   |                            |
|---|---------------------|---|----------------------------|
| T | 0 0 0 0 0 0 0 0 0 0 | . | 14 14(16) 14 (15) 14 14 12 |
| A | 0 0 0 0 0 0 0 0 0 0 | . |                            |
| B | 2 2 2 2 2 2 2 2 2 2 |   |                            |

\*On repeat only

D5

Em

D/E

You nev - er talk to— me. — You know I can't— breathe— now. — What are you think- ing? —

|   |  |     |             |
|---|--|-----|-------------|
| T |  |     |             |
| A |  | 5 7 | 7 (8) 7 5 5 |
| B |  | 7   | 7 (8) 7 5 7 |

1.  
C/E

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

T  
A  
B

Em

Where do we go from here?  
guitar 4 (with talk box)

hold bend  
B > R B R

T  
A  
B

**Bridge**  
Cmaj7

B ~~~~~ R B ~~~~~ B R > ~~~~~

T 15 15(17) 15 13 15 (17) 15(17) 15 12 14 12

A

B

## Bm7

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

B R B

R

|   |    |             |         |  |       |
|---|----|-------------|---------|--|-------|
| T | 12 | 14(16)14 12 | 14 (16) |  | 14 12 |
| A |    |             |         |  |       |
| B |    |             |         |  |       |

## Cmaj7

## Bm7

B &gt; R B

|   |       |       |    |    |    |    |       |        |  |    |    |        |
|---|-------|-------|----|----|----|----|-------|--------|--|----|----|--------|
| T | 14 14 | 14 14 | 14 | 12 | 12 | 14 | 12 14 | 14(16) |  | 14 | 15 | 14(16) |
| A |       |       |    |    |    |    |       |        |  |    |    |        |
| B |       |       |    |    |    |    |       |        |  |    |    |        |

## Cmaj7

All we need to do

is

guitar 3

hold bend and gradually release

Λ Λ Λ Λ Λ    Λ    Λ Λ Λ    Λ Λ

B R  
14 (15) 14

17

|   |      |                  |      |          |       |  |  |  |  |  |  |
|---|------|------------------|------|----------|-------|--|--|--|--|--|--|
| T | (16) | (16)(16)(16)(16) | (15) | 14 14 14 | 14 14 |  |  |  |  |  |  |
| A |      |                  |      |          |       |  |  |  |  |  |  |
| B |      |                  |      |          |       |  |  |  |  |  |  |

\* Tones produced with talk box

with Rhythm figures 1 and 1a to fade  
Em

*make sure we keep talking.*

*echo repeats*

B R

*guitar 4 (with talk box)*

W.B. *gradual dive*

T 15

A

B

14(16) (15)

0

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a time signature of common time. It features a melodic line with several performance markings: a 'hold bend' at the beginning, followed by 'echo repeats'. The bottom part is a tablature for three strings (T, A, B) with six frets each. The tab shows a sequence of notes and rests corresponding to the staff above. The first five measures of the tablature are labeled with the letter 'B' under a wavy line, indicating a repeating pattern. The last measure shows a transition to a new section with a different rhythm and note placement.

*echo repeats*

*echo repeats*

T 12  
A 12  
B

*(start fade)*

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note chords: a rest, C major (C-E-G), F major (F-A-C), G major (G-B-D), C major (C-E-G), F major (F-A-C), G major (G-B-D), and C major (C-E-G). The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a series of quarter-note chords: D major (D-F#-A), G major (G-B-D), C major (C-E-G), F major (F-A-C), G major (G-B-D), C major (C-E-G), and D major (D-F#-A).

### *with echo repeats*

A musical score for piano in G major (indicated by a treble clef and a sharp sign) and common time. The score consists of two staves. The upper staff shows a melodic line with eighth-note patterns: a dotted half note followed by a sixteenth note, a quarter note, a eighth note, a sixteenth note, a quarter note, a eighth note, a sixteenth note, and a quarter note. The lower staff shows harmonic chords: a half note, a quarter note, and a half note. The score ends with a fermata over the final note and the instruction "fade out".

*fade out*

O

## LOST FOR WORDS



I was spending my time in the doldrums  
I was caught in a cauldron of hate  
I felt persecuted and paralysed  
I thought that everything else would just wait

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

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

Can you see your days blighted by darkness?  
Is it true you beat your fists on the floor?  
Stuck in a world of isolation  
While the ivy grows over the door

So I open my door to my enemies  
And I ask could we wipe the slate clean  
But they tell me to please go fuck myself  
You know you just can't win



**Lost For Words**  
Music by Gilmour. Lyrics by Gilmour & Samson

Moderately  
*enter drums*      keyboards      C

Synth and effects      2      11

*guitar 1 (acoustic) - capo on 5th fret*

2      11

*let ring throughout*

T A B      (0) 0  
              (0) 0  
              (2) 0 2

*guitar 2 (acoustic)*

2      11

*let ring throughout*

T A B      1 0  
              0 2  
              3

F      Fsus2      C      F      Fsus2

*Rhythm figure 1*

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

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

C F Fsus2 Am

G C F C

with Rhythm figure 1 (first 7 bars)

F Fsus2

guitar 3 (acoustic)

end Rhythm figure 1

C F Fsus2 C

let ring -----.

~~ B

F Fsus2 Am G C

T 8/10 8 9/7 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 B

guitar 2

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

C

F

Fsus2

C

drums,

I was caught in a caul - dron of hate.

I felt

F Fsus2 Am G C

per se - cu - ted\_ and par - a - lysed,

I thought\_ that ev - ery - thing else would just

## **Instrumental Interlude**

Am

B<sub>b</sub>sus2

*guitars 1 and 2:*

volume swell

W.B.

W.B.

T 0 1 2 2

A 2 3 3

B 1

Dsus2

D F

#8

#8

#8

#8

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

D

C simile

Can you see your days blight-ed by

5. See additional lyrics

W.B. ~~~~~~

T 2  
A 3  
B 2  
T 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 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  
A 2  
B 3

0 2 3 0 3 0 0 2

C Csus2 1. C 2.  
 door. 5. So I guitar 3 (acoustic)

T A B 5 5 5  
 guitar 5 let ring

T A B

### **Outro solo**

**C**

**G**

**C**

**T**

**A**

**B**

**G**

**C**

**Em**

**T**

**A**

**B**

The image shows two staves of musical notation. The top staff is in Treble clef (G-clef) and has a key signature of one sharp (F#). It features a wavy line above the first note, a bracket over the next three notes labeled '3', another bracket over the next three notes labeled '3', a wavy line above the eighth note, a fermata over the ninth note, and a dynamic marking 'v' over the tenth note. The bottom staff is in Bass clef (C-clef) and has a key signature of one sharp (F#). It shows fingerings for the notes: 5-7, 5-4-2, 5, 3-3-2, and a series of grace notes with fingerings 3-5, 5, 3-5, 3-5, 4-2-4.

G

T 3 5 5  
A 2 4 4  
B

G C Em

>  
T 8  
A  
B

B R

D/F# C

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

(start fade)

G

T 5 5 5 5-7 5  
A  
B

> >

C G C

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

B R B R ~~~

Em D/F# C

B R

T  
A  
B

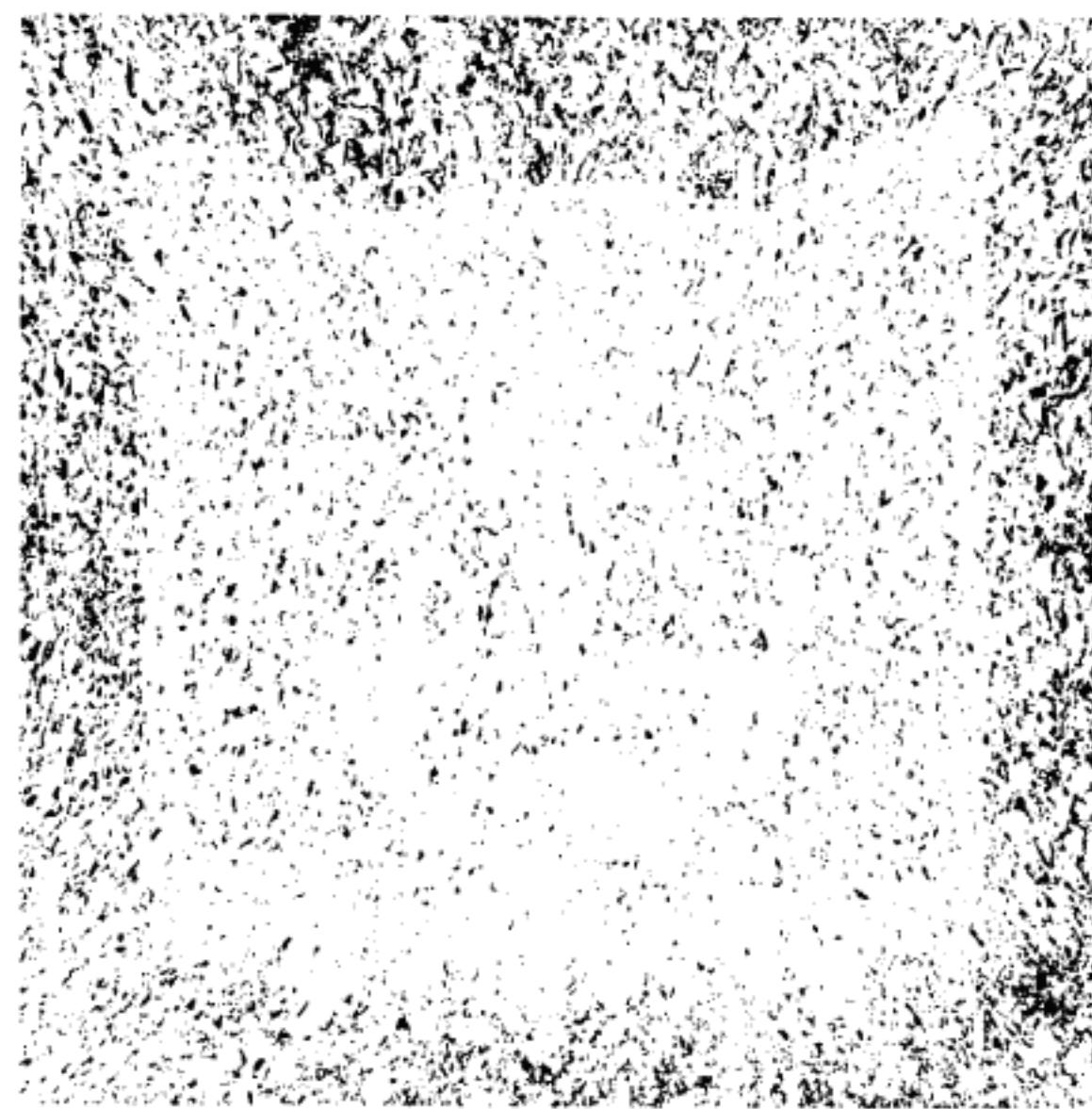
G  
(fade in church bells)

C  
*fade out*

#### *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



Did you know . . . it was all going to go so wrong for you

And did you see it was all going to be so right for me

Why did we tell you then

You were always the golden boy then

And that you'd never lose that light in your eyes

Hey you . . . did you ever realise what you'd become

And did you see that it wasn't only me you were running from

Did you know all the time but it never bothered you anyway

Leading the blind while I stared out the steel in your eyes

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 . . .

I never thought that you'd lose that light in your eyes

**Poles Apart**  
Music by Gilmour. Lyrics by Gilmour, Samson & Laird-Clowes

Moderately fast, in 2 ( $\overline{J} \overline{J} = \overline{J} \overline{J}$ )

No chord (A7)

\*guitar 1 (acoustic)

The first section of the sheet music consists of a treble clef staff with sixteenth-note patterns and a corresponding guitar tablature. The tab shows strings T, A, and B with fingerings and rests. The instruction "with pick and fingers" is written above the staff, and "let ring throughout cresc. poco a poco" is written below it.

\* in DADGAD tuning:

① = D ④ = D

② = A ⑤ = A

③ = G ⑥ = D

This section begins with a treble clef staff showing a rhythm figure (labeled 1.-3.) followed by a repeat sign. It then continues with a treble clef staff showing a rhythm figure (labeled 4.) followed by a dynamic marking 'D'. The guitar tab below shows strings T, A, and B with fingerings and rests. The label "Rhythm figure 1" is placed below the staff.

This section starts with a treble clef staff showing a melodic line with eighth notes and rests. The lyrics "1. Did— you know—" are written below the staff. It then continues with a treble clef staff showing a rhythm figure (labeled 3.) followed by a dynamic marking 'D'. The guitar tab below shows strings T, A, and B with fingerings and rests. The label "end Rhythm figure 1" is placed below the staff.

A musical score for a single melodic line, likely for a voice or instrument. The key signature is G major (one sharp). The time signature changes from common time to 3/4. The melody consists of eighth and sixteenth note patterns. The lyrics "it was all going to" are written below the staff, corresponding to the music. A bracket above the staff indicates a section labeled "3".

### 3. See additional lyrics

### Rhythm figure 2

with Rhythm figure 1 *simile*

D

go \_\_\_\_\_ so wrong \_\_\_\_\_ for you? \_\_\_\_\_

*\*guitar 2 (steel guitar arranged for electric)*

Musical score for Rhythm figure 2, ending with a slide and volume swell. The score consists of two staves. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns grouped by vertical bar lines. The second staff begins with a common time signature and a bass clef. It includes a fermata over the first note, a measure rest, a dynamic instruction 'with slide throughout' above the notes, and a 'volume swell' dynamic with a downward-pointing arrow. The score concludes with a final dynamic instruction 'volume swell' with a downward-pointing arrow.

end Rhythm figure 2

*volume swell*

\* in open D tuning:

$$\textcircled{1} = D \quad \textcircled{4} = D$$

② = A ⑤ = A

③ = F ⑥ = D

with Rhythm figure 2 *simile*

G

And did you see—

it was all go-ing to

A musical score for four voices: Soprano, Alto, Tenor, and Bass. The Soprano part is in treble clef, the Alto in bass clef, the Tenor in bass clef, and the Bass in bass clef. The score consists of two systems of music. The first system starts with a treble clef, two sharps, and a dotted half note. It includes vocal entries for Soprano, Alto, Tenor, and Bass, along with dynamic markings like forte and piano, and a wavy line indicating a sustained note. The second system begins with a bass clef and a wavy line, followed by vocal entries for Alto, Tenor, and Bass. The lyrics "O'er the land of the free" are written below the notes. The score concludes with a single asterisk (\*) at the end of the second system.

with Rhythm figure 1 *simile*  
D

### *to Coda*

A musical score page featuring two staves. The top staff is for soprano voice and piano, and the bottom staff is for piano/vocal part. The key signature is G major (one sharp). The vocal line includes lyrics: "be \_\_\_\_\_ so right \_\_\_\_\_ for me?". The piano/vocal staff features wavy lines above the staff, a fermata over two notes, and a measure number 3. The bottom staff has measure numbers 10 and 12, and 9-7 over 8.

be \_\_\_\_\_ so right \_\_\_\_\_ for me? \_\_\_\_\_

3

10 12

9-7 8

N.C. (F $\sharp$ m) (Em) (D) (A/C $\sharp$ ) (G/B) (A) (F $\sharp$ m) (Em) (D)

Why did we tell you then, You were always the

*guitar 1*

Rhythm figure 3

let open strings ring -----+

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

*let open strings ring* -----+-----+

Musical score for 'I'm Gonna Be (5-10)' with lyrics and chords:

(A/C $\sharp$ ) (G/B) (A) (F $\sharp$ m) (Em) (D) (A/C $\sharp$ ) (G/B) (A)

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

The score consists of a single staff with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are written below the notes. Chords are indicated above the staff. Measure 1: A/C $\sharp$ , G/B. Measure 2: A/C $\sharp$ , G/B. Measure 3: (A) (F $\sharp$ m). Measure 4: (Em). Measure 5: (D). Measure 6: (A/C $\sharp$ ). Measure 7: (G/B). Measure 8: (A).

*let open strings ring* -----t

end Rhythm figure

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

with Rhythm figure 1 *simile*  
D

Musical score for the first section:

- Top staff: Treble clef, key signature of two sharps. Notes: rest, eighth note, rest, eighth note, eighth note, eighth note.
- Middle staff: Treble clef, key signature of two sharps. Notes: rest, eighth note, rest, eighth note, eighth note, eighth note.
- Bottom staff: Bass clef, key signature of two sharps. Notes: rest, eighth note, rest, eighth note, eighth note, eighth note.
- Text: "eyes."
- Text: "2. Hey— you,—"
- Text: "guitar 2" with a guitar icon.
- Text: "volume swell" with a wavy line icon.

with Rhythm figure 2 *simile*

G  
enter drums

Musical score for the second section:

- Top staff: Treble clef, key signature of two sharps. Notes: eighth note, rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.
- Middle staff: Treble clef, key signature of two sharps. Notes: eighth note, eighth note.
- Bottom staff: Bass clef, key signature of two sharps. Notes: eighth note, eighth note.
- Text: "did you ev - er re - al - ize—"
- Text: "8" with a wavy line icon.
- Text: "8" with a wavy line icon.
- Text: "T" with a wavy line icon.
- Text: "A" with a wavy line icon.
- Text: "B" with a wavy line icon.

with Rhythm figure 1 *simile*  
D

Musical score for the third section:

- Top staff: Treble clef, key signature of two sharps. Notes: eighth note, eighth note.
- Middle staff: Treble clef, key signature of two sharps. Notes: eighth note, eighth note.
- Bottom staff: Bass clef, key signature of two sharps. Notes: eighth note, eighth note.
- Text: "what you'd be - come?"
- Text: "17" with a wavy line icon.
- Text: "12" with a wavy line icon.
- Text: "10" with a wavy line icon.
- Text: "10" with a wavy line icon.

with Rhythm figure 2 *simile*  
G

Musical score for voice and guitar. The vocal part is in treble clef, and the guitar part has three staves (T, A, B) in treble clef. The vocal line includes lyrics "And did you see" followed by a wavy line indicating a sustained note. The guitar part features a glissando (grad. gliss) indicated by a wavy line and a brace over the T and A staves. Fingerings 8 and 8 are shown above the T and A staves respectively.

Musical score for voice and guitar. The vocal line includes lyrics "that it was - n't on - ly me" followed by "you were". The guitar part features a glissando indicated by a wavy line and a brace over the T and A staves. Fingerings 12, 15, 16, 17, 17, 17, 17, 14, 17, and 14 are shown above the T and A staves.

with Rhythm figure 1 *simile*  
D

Musical score for voice and guitar. The vocal line includes lyrics "run - ning from?". The guitar part features a glissando indicated by a wavy line and a brace over the T and A staves. Fingerings 7, 12, 7, 12, and 12 are shown above the T and A staves.

with Rhythm figure 3 *simile*

N.C. (F♯m) (Em) (D) (A/C♯) (G/B) (A)

Musical score for voice and guitar. The vocal line includes lyrics "Did you know all the time but it". The guitar part features a glissando indicated by a wavy line and a brace over the T and A staves.

(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

1.

C#m11

E

2.

Bm11

E

**2nd instrumental interlude**  
fade out with Rhythm figure 1  
D

fade in with Rhythm figure 1

D.S. al Coda

Musical score for the 2nd instrumental interlude. It consists of three staves. The top staff is a treble clef staff with two sharps. The middle staff is a treble clef staff with two sharps. The bottom staff is a bass clef staff with two sharps. The first measure shows a long black bar followed by a repeat sign. The second measure shows another long black bar. The third measure begins with a '3' above the staff, followed by eighth-note patterns. The lyrics '3. The rain\_\_\_ fell slow\_\_\_' are written above the staff. The fourth measure begins with a '3' above the staff, followed by eighth-note patterns. The lyrics '(with slide) steady gliss' are written above the staff. The fifth measure shows a bass staff with three horizontal lines labeled 'T', 'A', and 'B'. The sixth measure shows a bass staff with three horizontal lines labeled '12', '12', and '12'.

**Φ Coda**

with Rhythm figure 2  
G

Musical score for the Coda section. It consists of three staves. The top staff is a treble clef staff with two sharps. The middle staff is a treble clef staff with two sharps. The bottom staff is a bass clef staff with two sharps. The first measure shows a treble clef with a 'G' above it, followed by eighth-note patterns. The lyrics '—(echo): did\_\_ you know\_\_ did\_\_ you know\_\_ did\_\_ you know\_\_ did\_\_ you know\_\_' are written below the staff. The second measure shows a treble clef with a 'G' above it, followed by eighth-note patterns. The lyrics '—(echo): did\_\_ you know\_\_ did\_\_ you know\_\_ did\_\_ you know\_\_ did\_\_ you know\_\_' are written below the staff. The third measure shows a treble clef with a 'G' above it, followed by eighth-note patterns. The lyrics '—(echo): did\_\_ you know\_\_ did\_\_ you know\_\_ did\_\_ you know\_\_ did\_\_ you know\_\_' are written below the staff. The fourth measure shows a bass staff with three horizontal lines labeled 'T', 'A', and 'B'. The lyrics '15/17' are written above the staff.

with Rhythm figure 1 *simile*  
D

Musical score for the final section of the piece. It consists of three staves. The top staff is a treble clef staff with two sharps. The middle staff is a treble clef staff with two sharps. The bottom staff is a bass clef staff with two sharps. The first measure shows a treble clef with a 'D' above it, followed by eighth-note patterns. The lyrics 'did\_\_ you know\_\_ did\_\_ you know\_\_ did\_\_ you know\_\_ did\_\_ you?' are written below the staff. The second measure shows a treble clef with a 'D' above it, followed by eighth-note patterns. The lyrics 'did\_\_ you know\_\_' are written below the staff. The third measure shows a treble clef with a 'D' above it, followed by eighth-note patterns. The lyrics 'did\_\_ you know\_\_' are written below the staff. The fourth measure shows a treble clef with a 'D' above it, followed by eighth-note patterns. The lyrics 'did\_\_ you know\_\_' are written below the staff. The fifth measure shows a bass staff with three horizontal lines labeled 'T', 'A', and 'B'. The lyrics '12' are written above the staff.

*guitar 3 (electric) - standard tuning*

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

P.H. -----

B B B

T 5 (7) 5 3 | 6 6 4 2 | 7 7 (8) 7 5 | 7

A

B

with Rhythm figure 1  
*simile*

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

And I nev - er thought that you'd lose that light in your eyes.

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

hold  
P.H. R

B B B B

T 4 (6) 4 2 4 4 2 | 4 4 4 (5) 4 2 0 | 2 4 4 2 0 2 14 >

A 2 0

B

with Rhythm figure 2 *simile*  
G

B R

T

A 14 16 14 16 | 16 (18) 16 14 16

B

hold bend -----

B . R . B R B R

T

A 14 16 16 16 (19) (19) | (19) (16) 16 (18) 16 (18) 16

B

with Rhythm figure 1 *simile*

D

B B B R

with Rhythm figure 2 *simile*

G

v B R hold bend B

with Rhythm figure 1 *simile*

D

R B R R ~~~~~ . ~~~~~

hold bend

~ B B R ~~~~~ >

with Rhythm figure 2 *simile*

G

hold bend -----

B R B ~~~~~ R R . . . ~ R

with Rhythm figure 1 *simile*

Musical score for Rhythm Figure 1 Simile. It includes a treble clef staff with sixteenth-note patterns, a bass staff with notes labeled D, B, and R, and a tablature staff for strings T, A, and B. The tablature shows various note heads and rests.

Treble clef staff:

Bass staff (labeled D):

Tablature staff (T, A, B):

|                  |       |    |         |         |
|------------------|-------|----|---------|---------|
| (17) 16 14 16 14 | 14 14 | 14 | 17 (19) | (20) 17 |
|                  | 14 16 |    | (0)     | (0)     |
|                  |       |    |         |         |

with Rhythm figure 2 *simile*

Musical score for Rhythm Figure 2 Simile. It includes a treble clef staff with sixteenth-note patterns, a bass staff with notes labeled G, B, and R, and a tablature staff for strings T, A, and B. The tablature shows various note heads and rests.

Treble clef staff:

Bass staff (labeled G):

Tablature staff (T, A, B):

|         |    |    |         |       |    |       |       |    |    |
|---------|----|----|---------|-------|----|-------|-------|----|----|
| 17 (19) | 17 | 15 | 17 (19) | 17 15 | 16 | 14 16 | 14 16 | 16 | 15 |
|         |    | 14 |         |       |    |       |       |    |    |
|         |    |    |         |       |    |       |       |    |    |

Musical score for Rhythm Figure 1 Simile. It includes a treble clef staff with sixteenth-note patterns, a bass staff with notes labeled B, R, and B, and a tablature staff for strings T, A, and B. The tablature shows various note heads and rests.

Treble clef staff:

Bass staff (labeled B):

Tablature staff (T, A, B):

|    |               |             |                    |          |
|----|---------------|-------------|--------------------|----------|
| 15 | 14 15 15 (17) | 15 14 15 14 | 16 (14) 16 14 (16) | 14 14 12 |
|    |               |             |                    |          |
|    |               |             |                    |          |

with Rhythm figure 1 *simile*

Musical score for Rhythm Figure 1 Simile. It includes a treble clef staff with sixteenth-note patterns, a bass staff with notes labeled D, R, B, and R, and a tablature staff for strings T, A, and B. The tablature shows various note heads and rests.

Treble clef staff:

Bass staff (labeled D):

Tablature staff (T, A, B):

|          |       |                |                         |          |
|----------|-------|----------------|-------------------------|----------|
| 11 12 11 | → (4) | 12 12 14 14 16 | (17) 16 16 (17) (17) 16 | 14 14 12 |
|          |       |                |                         |          |
|          |       |                |                         |          |

with Rhythm figure 2 *simile*  
G

Musical score for Rhythm Figure 2 Simile. It includes a treble clef staff with sixteenth-note patterns, a bass staff with notes labeled B, and a tablature staff for strings T, A, and B. The tablature shows various note heads and rests.

Treble clef staff:

Bass staff (labeled G):

Tablature staff (T, A, B):

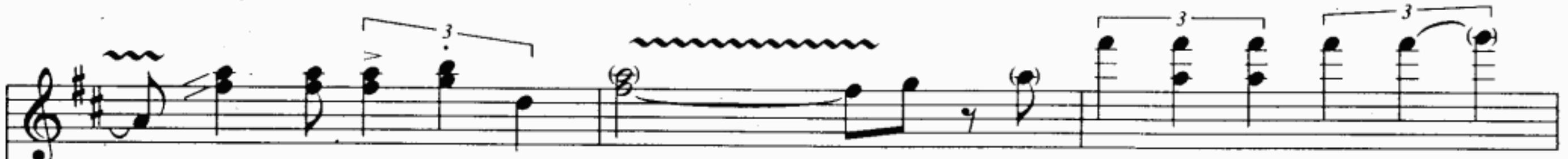
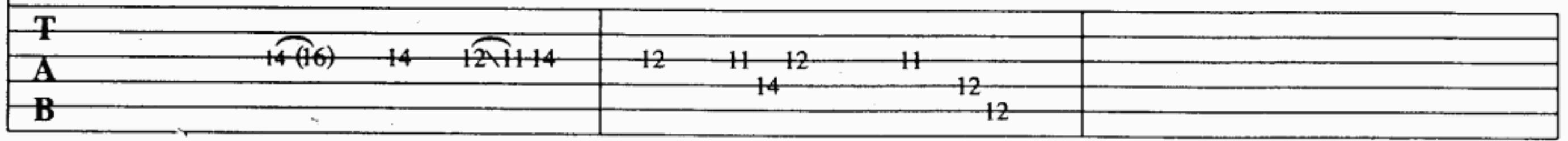
|            |    |       |       |       |         |       |    |
|------------|----|-------|-------|-------|---------|-------|----|
| 14 14 (16) | 12 | 12 12 | 12 14 | 16 14 | 14 (16) | 14 12 | 14 |
|            |    |       |       |       |         |       |    |
|            |    |       |       |       |         |       |    |

with Rhythm figure 1 *simile*



B

D

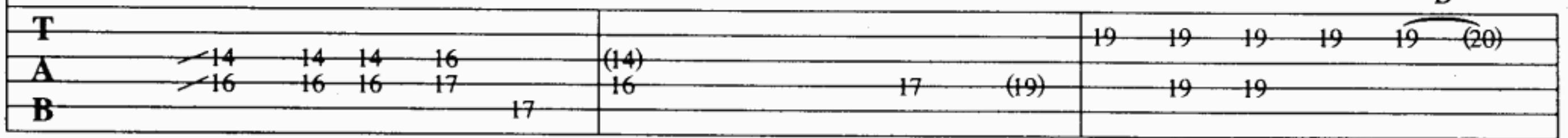


~~~

>

~~~~~

B



with Rhythm figure 2 *simile*

(start fade)

G



hold bend

hold

hold/grad. release

~~~~~

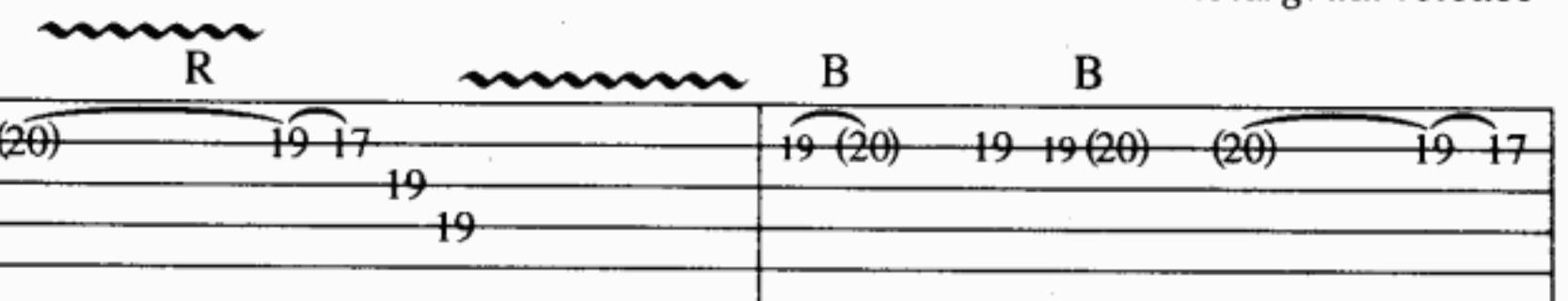
B

R

~~~~~

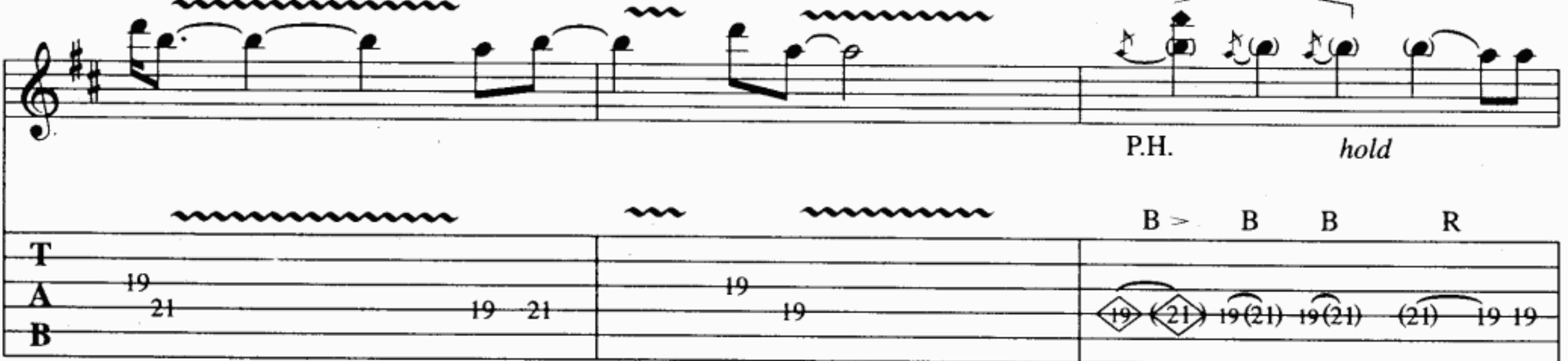
B

B



with Rhythm figure 1 *simile*

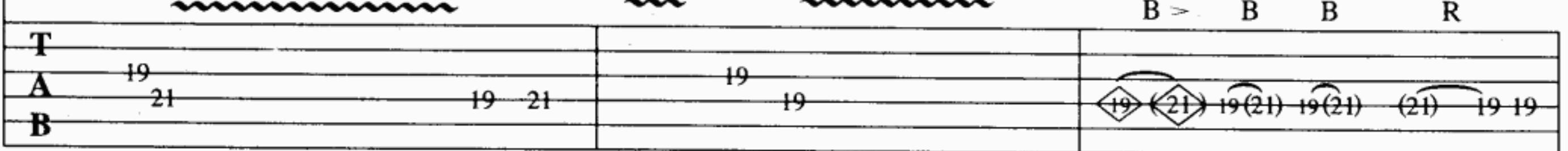
D



P.H.

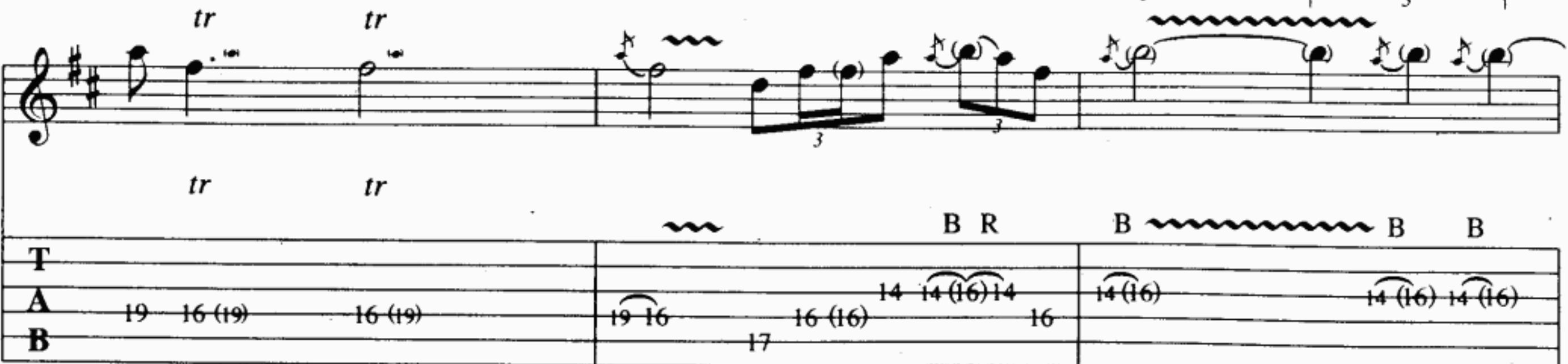
hold

B > B B R



with Rhythm figure 2 *simile*

G



tr

tr

~~~

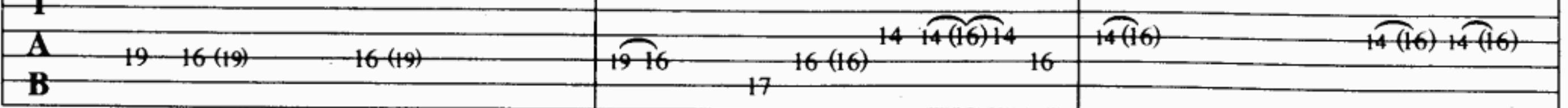
B R

B

~~~~~

B

B



*grad. release*

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 ~~~~~ R      B B B      B ~~~~~

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)*

# O

## TAKE IT BACK

Her love rains down on me easy as the breeze  
I listen to her breathing it sounds like the waves on the sea  
I was thinking all about her, burning with rage and desire  
We were spinning into darkness; the earth was on fire

**She could take it back, she might take it back some day**

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

**She might take it back, she could take it back some day**

Now I have seen the warnings, screaming from all sides  
It's easy to ignore them and G-d knows I've tried  
All of this temptation, it turned my faith to lies  
Until I couldn't see the danger or hear the rising tide

**She can take it back, she will take it back some day**

**She can take it back, she will take it back some day**

**She will take it back, she will take it back some day**

**Music: Gilmour/Ezrin**

**Lyrics: Gilmour/Samson/Laird-Clowes**

**Take It Back**  
Music by Gilmour & Ezrin. Lyrics by Gilmour, Samson & Laird-Clowes

**Freely**

No chord

*guitar 1*

Sheet music for *guitar 1* in 4/4 time with a key signature of one sharp. The melody consists of eighth-note pairs and sixteenth-note patterns. Wavy lines above the staff indicate performance techniques. The tablature below shows the strings T, A, and B with fingerings: T12, 10, 12, 10, 12, 12.

Continuation of the musical notation for *guitar 1*. The melody continues with eighth-note pairs and sixteenth-note patterns. Wavy lines above the staff indicate performance techniques. The tablature below shows the strings T, A, and B with fingerings: T10, 12, (12), 10.

**A tempo - moderately fast**

G5

*guitar 1*

Sheet music for *guitar 1* in G5 tuning. The melody features eighth-note pairs and sixteenth-note patterns. Wavy lines above the staff indicate performance techniques. The tablature below shows the strings T, A, and B with fingerings: T12, 12, 10, 12, 12, 10, 8.

*guitar 2 (with distortion and echo\*)*

Sheet music for *guitar 2* in G5 tuning. The pattern consists of eighth-note pairs. A dynamic marking **P.M. throughout** is present.

**P.M. throughout**

Tablature for *guitar 2* in G5 tuning, showing a repeating eighth-note pattern across three measures. Fingerings: (3) 3, 0 0 0 2 3 0, 0 0 3 0 0 0 3 3 0.

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

G5  
guitar 3: ◊

TAB STAFF (String Octave):

T		10	12		10 12	(12)
A						
B						

TAB STAFF (String Octave):

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

C(add9)

TAB STAFF (String Octave):

T	12	10	12		12	12
A						
B						

TAB STAFF (String Octave):

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

G

^o

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

**A**

**B**

*hold* - - - 3

**T** 0 0 3 0 0 (3) 3 0 | 0 0 3 0 0 0 (3) 3 0 | 0 0 3 0 0 0 0 3 3

**A**

**B**

C(add9)

G5

**T**  
**A**  
**B**

**T**  
**A**  
**B**

C(add9)



T 10 12

10 12

10

12

T  
A  
B



hold-----

T  
A  
B

3 3 3 3

0 0 3

0 0 3

0 0 3 0

0 0 0 0

0 0 0 0

0 0 0 0 3 0

G5

C(add9)



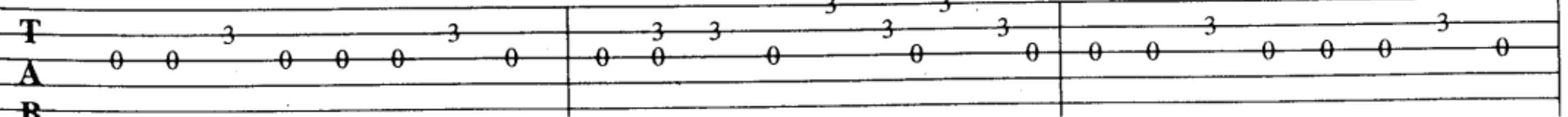
T  
A  
B

10 12 12

12



hold-----



T 0 0 3 0 0 0 3 0

A 0 0 3 0 0 0 3 0

B 0 0 3 0 0 0 3 0

*enter drums*

D

G5

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which include various note heads, stems, and rests. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, featuring eighth-note patterns and rests.

T	10 12 10	10 12 12	(12) 12 12	10
---	----------------	----------------	------------------	----

A musical score for piano, featuring a treble clef and a key signature of two sharps (G major). The music is in common time. The top staff begins with a forte dynamic (f) and includes a repeat sign. The bottom staff continues the melody. Both staves end with a double bar line.

### Rhythm figure 1

*hold*

Guitar tablature for the first measure of the first line:

T	0	0	3
A	0	0	3
B			

The tab shows a 3/4 time signature. The first two strings are muted (0), and the third string is plucked (3). The vertical bar line indicates the end of the first measure.



with Rhythm figure 1 *simile* (4 times)

G5

A musical score page showing a single measure on a staff. The staff has four vertical stems, each ending in a black dot. A curved brace arches over the top two stems. The bottom two stems are positioned lower than the top two.

1. Her love \_\_\_\_\_ rains

### **2.,3. See additional lyrics**

A musical score for a single melodic line. It begins with a treble clef and a sharp sign indicating one sharp key signature. The first measure consists of a single note on the A line. The second measure also consists of a single note on the A line. The third measure begins with a fermata over two notes: a quarter note on the A line and an eighth note on the G line. The fourth measure features a grace note on the E line before a sixteenth-note pattern on the A line.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 11 begins with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measure 12 begins with a half note in the bass staff followed by eighth-note pairs in the treble staff.

end Rhythm figure 1  
*hold* -----+

T 3 3 | 3 3 3 : : .

A 0 0 0 0 0 | 0 0 0 : : .

B 0 | 0 : : .

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

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

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

(10) 12 | 10-10 | 12 | 12 |

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

12 12 (8) 10-10 10 10 | 12 | 12 12 (10) 12 |

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

12 10 10 | 12 12 | 10 10 12 |

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

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

with Rhythm figure 1 *simile* (2 times)

F(add9) guitar 3: ◊

take \_\_\_\_\_ it back,  
 take \_\_\_\_\_ it back,  
 take \_\_\_\_\_ it back,

C/E

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

G5

back \_\_\_\_\_ some - day.

(Backing vocals): Ooh.

*to Coda ♩*

1.

2.

2. So I

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

A

B

Instrumental interlude

C

guitar 1

T 8 > 10 12 12 10 10 12 10 12 10

A

B

C

T 10 5 8 5 10 12 10 3

A

B

C

T 12 15 15 (17)

A

B

C G

T A B

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

A musical score for guitar, featuring two staves. The top staff uses standard musical notation with a treble clef, a key signature of one sharp, and a common time signature. It includes several grace notes and slurs. The bottom staff is a tablature staff with three horizontal lines representing the strings. It shows fingerings (T, A, B) and picking patterns (upward and downward strokes). The tablature includes numerical markings above the strings, such as '8' and '7', indicating specific frets or notes. The score concludes with a wavy line at the end of each staff.

*guitar 4 (with distortion)*

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 12

A

B

C

G

T A B

T A B

C

T A B

T A B

with Rhythm figure 1 *simile*

G

guitar 3:

D.S. al Coda

The musical score consists of two staves of music and three sets of tablature. The top staff is for guitar 3, starting with a G note followed by a grace note and a sixteenth-note pattern. The bottom staff is for another guitar part, featuring eighth-note patterns. The tablature below shows the strings T, A, and B with various fingerings and muting symbols like 'm' and 'f'. The score concludes with a wavy line and a final set of tablature.

3. Now

with Rhythm figure 1 *simile* (3 times)

F(add9)

Φ Coda

The musical score continues with a Φ Coda section. It features a staff with lyrics: "She can take it back, she will" and "(it back)". Below this is a staff with a circled '(a)'. The tablature at the bottom shows strings T, A, and B with fingerings and muting symbols.

C/E

take it back some - day. Ooh.

T A B

10 12 12

(C) G

She will

T A B

12 10 12 12 10 12

F(add9)

C/E

take it back. she will take



*dim. poco a poco*

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

*fade out*

*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.



**From morning to night I stayed out of sight  
Didn't recognise I'd become  
No more than alive I'd barely survive  
In a word ... overrun**

**Won't hear a sound  
From my mouth  
I've spent too long  
On the inside out  
My skin is cold  
To the human touch  
This bleeding heart's  
Not beating much**

**I murmured a vow of silence and now  
I don't even hear when I think aloud  
Extinguished by light I turn on the night  
Wear its darkness with an empty smile**

**I'm creeping back to life  
My nervous system all awry  
I'm wearing the inside out**

**Look at him now  
He's paler somehow  
But he's coming round  
He's starting to choke  
It's been so long since he spoke  
Well he can have the words right from my mouth**

**And with these words I can see  
Clear through the clouds that covered me  
Just give it time then speak my name  
Now we can hear ourselves again**

**I'm holding out  
For the day  
When all the clouds  
Have blown away  
I'm with you now  
Can speak your name  
Now we can hear  
Ourselves again**

**He's curled into the corner  
But still the screen is flickering  
With an endless stream of garbage to  
... curse the place  
In a sea of random images  
The self-destructing animal  
Waiting for the waves to break**

**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**



## WEARING THE INSIDE OUT

Music by Wright. Lyrics by Moore

Moderately fast  
Intro Sax Solo

Cm7

guitar 1

E<sup>b</sup>maj7

volume swell

hold bend

B

R

B R

T 6(8)

A

B

(8) 6 6(8)

(8) 7 (8)

B<sup>b</sup>maj7

F6

Cm7

T 7

A

B

6(8)

5 5

3

x

B

E<sup>b</sup>maj7

B<sup>b</sup>maj7

R

B

T 6 6(8)

A

B

F6

Cm7

E<sup>b</sup>maj7

B

R

T 6(8)

A

B

6 20

18

B<sub>b</sub>maj7      F6

T  
A  
B

Cm7      E<sub>b</sub>maj7

B  
T 6(8)  
A  
B

B 6(8) R 6  
B 6(8)

B<sub>b</sub>maj7      F6

From

B R B R 5(6) 5(6) 5  
T 6 6  
A  
B

steady gliss. B  
6(8) 6(8) 6  
11 18

Cm7      E<sub>b</sub>maj7

morn - ing to night      I stayed out of sight,

T 20  
A  
B

6(8) 7

B<sub>b</sub>maj7 F6

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

T A B 3 3 3

Cm7 E<sub>b</sub>maj7

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

W.B. -

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

B<sub>b</sub>maj7 F6

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

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

Gm F6

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

Gm

I've spent too long  
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	(13) 15 13 11
A						
B						

F6

out.  
curse the place.

My skin is In a cold sea of ran - dom

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

F6

im - a - ges to the hu - man touch.  
the self - de - struct - ing

This bleed - ing  
a - ni - mal.

W.B.                    W.B.      W.B.      grad. release  
~~~~ B ~~~~                  15 17(18) 17                  18                  (16)                  (13) 15 (13) 15      15 13(15) 13 11

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

Gm

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

F6

I

W.B. ~~~~~

T A B

12 24 22 10

W.B. ~~~~~

Cm7

mur - mured a vow

Ooh,

Ebmaj7

of si - lence, and now

ooh,

B -

W.B. ~~~~~

T A B

7 (8) 5 8

W.B. ~~~~~

Bbmaj7

I don't ev - en hear

ooh,

F6

when I think a - loud.

ooh,

W.B. ~~~~~

hold bend-----

B -

T A B

7 3 5 3 5 3 3 3 3 5 (7) (7) (7)

Bridge

Fm

I'm creep - ing back to life. my

G

Ab

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

B_b

wear-ing the in - side out.

Guitar solo 1

Cm

E_bmaj7

B R B

~~~~~ R

B hold ~~~~~ R

B<sub>b</sub>maj7

B hold R      B R

P.M. -----

|   |              |         |         |    |    |    |    |    |
|---|--------------|---------|---------|----|----|----|----|----|
| T | 10 (12) (12) | 10      | x       |    |    |    |    |    |
| A |              | 12 (13) | 12 (13) |    |    |    |    |    |
| B |              |         | 13      | 13 | 13 | 13 | 13 | 13 |

F

Cm

|   |    |      |         |      |    |    |      |    |
|---|----|------|---------|------|----|----|------|----|
| T |    |      |         |      |    |    |      |    |
| A |    | (15) | 15 (17) | (17) | 15 | 15 | (17) | 15 |
| B | 15 | x x  | x x     |      |    |    |      |    |

E<sub>b</sub>maj7

B . . .

|   |         |    |    |       |    |    |    |    |
|---|---------|----|----|-------|----|----|----|----|
| T |         |    |    |       |    |    |    |    |
| A | 15 (17) | 15 | 13 | 13 12 |    |    |    |    |
| B |         |    | 13 | 13 15 | 15 | 13 | 12 | 13 |

B<sub>b</sub>maj7

grad. gliss.

P.H.

F

P.H.

T

A 12 10 7

B 8 10 10 x 10 8 10

(vocals doubled up an octave by backing vocals)

Cm

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

E♭maj7

B R

|         |      |       |   |
|---------|------|-------|---|
| T 6 (8) | 6 ×× | (8) 8 | 6 |
| A       | ××   | (7) 7 | 8 |
| B       |      | (8) 8 | 6 |

B♭maj7

but he's com-ing a - round.

*let ring -----*

|   |                       |     |                  |                       |                       |                       |
|---|-----------------------|-----|------------------|-----------------------|-----------------------|-----------------------|
| T | 6<br>8<br>7<br>8<br>6 | (9) | 3<br>2<br>3<br>1 | 1<br>2<br>3<br>3<br>1 | 2<br>2<br>3<br>3<br>1 | A<br>2<br>3<br>3<br>1 |
| A |                       |     |                  |                       |                       |                       |
| B |                       |     |                  |                       |                       |                       |

(15) 15

Cm

E♭maj7

T A B

|   |     |   |  |   |     |  |  |   |
|---|-----|---|--|---|-----|--|--|---|
| 1 | 3 3 | 0 |  | 4 | 4 4 |  |  | 8 |
|   |     |   |  | 5 | 3 3 |  |  |   |
|   |     |   |  | 5 | 5 5 |  |  |   |
|   |     |   |  | 3 |     |  |  |   |

B♭maj7

F

Well, he can have the words right from my mouth.

*let ring* ..... *let ring* .....

T 8 7 8 7  
A 8 8 3 2 3 2 3  
B 1 13 5 1

Gm

F6

And with these words I can see

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

Gm

F6

Clear through the clouds that cov - ered me.

T 10 10 10 3 3 3  
A (5) 5 5 5 3 3 3  
B 3 3 3 3 3 3 3

Gm

Just give it time then speak my

T 13 13 15 15 13 3 3 3  
A x 12 5 (5) 5 5 5 5 5  
B x 5 5 5 5 5 5 5 5

B♭

F6

Gm

name Now, we can hear

B R ~~~

T A B

5 (7) 5 3 5 3 X 3 2 3 1 0 3 1 3 5 5 5 5 5 5

F6

our - selves a - gain.

3. I'm hold - ing

let ring

U.B.

T A B

3 3 X 3 5 (3) 3 4 3 (3) (2) 3 5 8 10 10 10 10 10 X 5 (7)

Gm

F6

out for the day,

When all the

(See additional lyrics for backing vocals)

~~~~~

~~~~~

T A B

5 5 3 3

Gm

F6

clouds

have blown a - way.

I'm with you

let ring -----

T A B

6 10 10 10 10 10 (10) 7 10 10 10 10 10 10 3 3 3 3 0 2 2 0 0 3 3 0

Gm F6

now, can speak your name. Now we can

*let ring .....*

T A B

3 5 5 | x 3 3 2 2 2 | 3 5 5 3 3 3 | 3

Gm F6

hear our - selves a- gain.

T A B

x x x

### Guitar solo 2

Gm F6

B ~~~ R B . B . R ~~~ P.H. B R

T 13 (15) 13 H 13 (15) 11 13 12 11 13 (15) 13 H 13 (0) 10 (11) 10 10

Gm

P.H. B ~~~ B R ~~~

T 10 10 10 12 10 (12) (13) 10 x 12 10 10 12 10 17 (19) (17) 17 17 19 18 19 17 17

F6

Gm

T A B

15 17 (18) 17 15 18(20) 18 17(19) 15-17 15 (0) 0

F6

8

B R B R B B

T A B

20 (22) (22) 20-18-20 20 (21)-20 (18)-20 (13) 18(20)-18(20) 15-18 18(20) 15

Gm

F6

B R B R B B

T A B

18 18(20) (8) 13 13(5) 13 H (x) 12 13 12 H 12 (14-12) (12) (10) (10) (12-10) 10 10 10

Gm

T A B

(10) 8 10 10-8 6 6 6 x 3 3 3 + 3 \* 3 3 3 3 (5) (5)

F6

Guitar tablature for strings T (Top), A, and B:

|   |                     |       |         |                  |
|---|---------------------|-------|---------|------------------|
| B | B R                 | ~     | B ~~~~~ | B R              |
| T | 3 6 5(7) 3 5(7) 5 3 | 3 5 3 | 5 (7)   | 3 6 5(7) 5 3 5 3 |
| A | 5                   | 5     |         | 5                |
| B |                     |       |         | 5                |

F6

Guitar tablature for strings T, A, and B:

|     |       |           |             |             |
|-----|-------|-----------|-------------|-------------|
| B R | ~     | ~~~~~     | (0)         | 2 2 2 (2)   |
| T   | 3 5 3 | 3 (4) 3 1 | 3 3 3 3 3 3 | 3 3 3 3 3 3 |
| A   |       | 3         | 1           | 1           |
| B   |       | 3         | 1           | 1           |

Gm

Guitar tablature for strings T, A, and B:

|      |     |             |                   |       |
|------|-----|-------------|-------------------|-------|
| P.H. | ~   | B P.H. P.H. | B R .             | ~~~~~ |
| T    | 3 5 | 5(7) 3 5 3  | 5(7) 3 5 5(6) 5 3 | 5     |
| A    | 3 5 | 3 5         | 5                 | 0 7 7 |
| B    |     |             |                   | 6     |

Gm

Guitar tablature for strings T, A, and B:

|           |   |         |       |           |            |
|-----------|---|---------|-------|-----------|------------|
| 5 3 3 3 1 | 1 | 3 5 3   | 5 (6) | 5 (6) 5 3 | W.B. ~~~~~ |
| 5 5 3 3 2 | 2 | 3 5 (3) | 5 (6) | 5 (6) 5 3 | 6          |
|           |   |         |       | 0         |            |

### *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

As you look around this room tonight  
Settle in your seat and dim the lights  
Do you want my blood, do you want my tears  
What do you want

**What do you want from me**

Should I sing until I can't sing any more  
Play these strings until my fingers are raw  
I'm not the one you need

**What do you want from me**

Do you think that I know something you don't know

**What do you want from me**

If I don't promise you the answers would you go

**What do you want from me**

Should I stand out in the rain

Do you want me to make a daisy chain for you

I'm not the one you need

**What do you want from me**

You can have anything you want

You can drift, you can dream, even walk on water

Anything you want

You can own everything you see

Sell your soul for complete control

Is that really what you need

You can lose yourself this night

See inside there is nothing to hide

Turn and face the light

**What do you want from me**

**WHAT DO YOU WANT FROM ME**  
Music by Gilmour & Wright. Lyrics by Gilmour & Samson

Moderately *electric piano arranged for guitar*

Em7

C

Em7

C

(drums)

with wah

T      8      10      10      3      3      5      3      5      5      3      5      14  
A      7      12      10      3      5      4      3      4      4      4      4      14  
B      9      12      12      4      5      2      5      5      5      5      12  
0      0      0      0      0      0      0      0      0      0      0      12

*bass arranged for guitar*

T      0      7      7      0      7      8      8      7      0      7      7      0      7      8      8      7  
A      0      7      7      0      7      8      8      7      0      7      7      0      7      8      8      7  
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      (0)      8      5      7      8      15      15      14      8      5  
A      12      12      12      9      6      9      9      14      16      14      14      7      4  
B      12      14      14      9      5      7      7      15      14      14      7      5

T      0      7      7      0      7      8      8      7      0      7      7      0      7      12

*guitar 1 (distorted)*

Em

hold bend-----

C(add9)

with Rhythm figure 1 *simile* (3 times)

Em

hold

B

B

B

R

B

T 15(17) (17)

(17)(17) (17)

A

B

12 15

14(16)

15 (17) (17) 15

12 15

14(16) 14 12

14 12

*guitar 2 (clean)*

Rhythm figure 1

end Rhythm figure 1

T

A

B

0 0 2

0 2 3

v

v

v

v

v

v

v

v

v

v

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v

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

Am7

Am6

Am7

Do you want— my— blood?—  
(Backing vocals): Ooh,

Do you want— my— tears?— What do— you want?—  
ooh,

*guitar 1*

W.B.

T A B

|             |   |   |   |
|-------------|---|---|---|
| 2 2 2 × 2   |   |   |   |
| 2 2 2 2 × 2 |   | 2 | 2 |
| 0 0 0 0 × 0 | 0 | 0 | 0 |

*guitar 2*

Rhythm figure 2 *let ring throughout*

end Rhythm figure 2

T A B

|           |         |         |           |           |
|-----------|---------|---------|-----------|-----------|
| 1 0 1 3   | 0 0 0 0 | 0 5 5 7 | (1) 1 3 0 | 5 5 5 3 3 |
| 0 0 0 0   | 0 0 0 0 | 0 0 0 0 | 0 0 0 0   | 0 0 0 0   |
| 2 2 4 (5) | 5 5 5 7 | 2 4 0   | 5 5 5 4 0 | 0 0 0 0   |
| 0 0 0 0   | 0 0 0 0 | 0 0 0 0 | 0 0 0 0   | 0 0 0 0   |

with Rhythm figure 1 *simile* (2 times)

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,* — *ooh.*

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

F#m

F#5

G#5

A5

B5

You,  
Ah,

I'm not the one — you need —

*guitar 1*

W.B. ~~~~

T  
A  
B  
2  
>

*guitar 2*

*with slight distortion*

T  
A  
B  
2 2 2  
2 2 2  
x x x x 4  
x x x x 4  
2 4 2 5  
> > > >

4 2 2 4  
4 6 2 4  
2 6 0 2  
4 4 2

C5                      D5                      C5  
  
*ah.*  
 >W.B. ~~~ B ~~~ 12 15 12 B B> ~~~  
 T 15(17) 15(17) 15(17) 15(17)  
 A 10 10/  
 B 8  
  
  
 T 5  
 A 5 5 5 7  
 B 3 3 3 5 3 3 3 3 3 2 0 3

with Rhythm figure 1 *simile* (4 times)

Em                      C(add9)

Em

C(add9)

guitar 1 ~~~ (2.) 3 grad. release  
 B> ~~~ R B> B B>  
 T 15 15 15 15 15 15 14 12 17(19) 17(19) 17(19) 3 0  
 A 14(16) 14(16) 14(16) 14(16) 14 14  
 B

Em

C(add9)

Em

C(add9)

Do you  
  
 W.B.  
 T 0 0 12 12 12 12 15(17) 15 17 17(20) 17 15 17 16 14 12 14  
 A 12 12 12 12 12 12 14  
 B

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 |
| A | 12 | 12 | 12 | 12 | 12 | 12 |
| B | 12 | 12 | 12 | 12 | 12 | 12 |

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

B> 12 12 B 12 12 B 12 12 BR

|   |              |                 |           |             |              |       |    |   |     |
|---|--------------|-----------------|-----------|-------------|--------------|-------|----|---|-----|
| T | 14(16) 12 15 | 14(16) 12 15 12 | 14(16) 12 | 12 12 15 12 | 14(16) 14 12 | 14 12 | 14 | 0 | 0 0 |
|---|--------------|-----------------|-----------|-------------|--------------|-------|----|---|-----|

guitar 2

|   |       |
|---|-------|
| T | 0 0 0 |
| A | 2 0 0 |

|   |       |
|---|-------|
| B | 0 0 0 |
|   | 0 0 0 |

**Am6**                    **Am7**                    **G5**

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

|   |   |  |   |       |       |       |
|---|---|--|---|-------|-------|-------|
| T |   |  |   |       |       |       |
| A |   |  |   |       | 0 2 2 | 0 0 0 |
| B | 0 |  | 3 | 0 0 0 | 0 0   | x 3   |

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

|   |   |  |   |       |       |       |
|---|---|--|---|-------|-------|-------|
| T |   |  |   |       |       |       |
| A |   |  |   |       | 0 2 2 | 0 0 0 |
| B | 0 |  | 3 | 0 0 0 | (0)   | x 3   |

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

|   |   |  |   |       |       |       |
|---|---|--|---|-------|-------|-------|
| T |   |  |   |       |       |       |
| A |   |  |   |       | 0 2 2 | 0 0 0 |
| B | 0 |  | 3 | 0 0 0 | (0)   | x 3   |

F#m

I'm not the one— you need—  
ah,

F#5 G#5 A5 B5

T A B

with slight distortion

T A B

C5                      D5                      C5

ah.              W.B.

T                      A                      B

|     |     |       |       |    |     |
|-----|-----|-------|-------|----|-----|
|     | x x | 19    | 19\17 | 17 | 0 0 |
| x x |     | 17\19 | 19\17 | 17 | 3 3 |
| 10  |     |       |       |    |     |
| 8   |     |       |       |    | 17\ |

T                      A                      B

|   |     |   |   |   |       |
|---|-----|---|---|---|-------|
| 5 | 5 5 | 5 | 5 | 5 |       |
| 5 | 5 5 | 5 | 5 | 7 | 5     |
| 3 | 3 3 | 3 | 3 | 5 | 0 0 0 |
|   |     |   |   |   | 3 2 0 |
|   |     |   |   |   | 3     |

with Rhythm figure 1 *simile* (4 times)

Em

C(add9)

Em

C(add9)

*guitar 1*

**C#m**

1. You could have an - y- thing you want.

**G#**

Ah.

**guitar 3**

*let ring throughout*

**T A B**

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

**guitar 2**

**T A B**

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 5 | 5 | 5 | 6 | 6 | 6 | 6 | 5 | 4 |
| A | 6 | 6 | 6 | X | 6 | 6 | 6 | 6 | 6 | 5 |
| B | 6 | 6 | 6 | X | 6 | 6 | 6 | 6 | 6 | 6 |

B

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

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

T 4 4 4 4 | 4 4 4 4 | 4 4 4 4  
A 5 5 5 5 | 4 4 4 4 | 4 4 4 4  
B 6 6 6 6 | 6 6 6 6 | 2 2 2 2

(4)

Amaj7      1.,2.      3.      G#5

an - y- thing— you want.  
 ah.

T      4      4      4  
 A      6      6      5  
 B      7      6      6

T      4      4      4  
 A      6      6      5  
 B      7      6      6

let ring

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

F#5      G#5      A5      B5

Ah.  
 Ah,

guitar 1

T      4      4      4  
 A      4      4      4  
 B      4      4      4

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

guitar 2 (with slight distortion)

T      4      4      4  
 A      4      4      4  
 B      4      4      4

T      4      4      4  
 A      4      4      4  
 B      4      4      4

C5                      D5                      C5                      ritard.

*ah.* \_\_\_\_\_

W.B. ~~~~~

|   |     |    |       |    |
|---|-----|----|-------|----|
| T | x 0 | 19 | 17-19 | 17 |
| A | 10  |    | 17-19 | 17 |
| B | 8   |    |       |    |

ritard.              W.B. ~~~~~

|   |   |   |   |   |
|---|---|---|---|---|
| T |   |   |   | 5 |
| A | 5 | 7 | 5 | 3 |
| B | 3 | 5 | 3 | 0 |

*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.