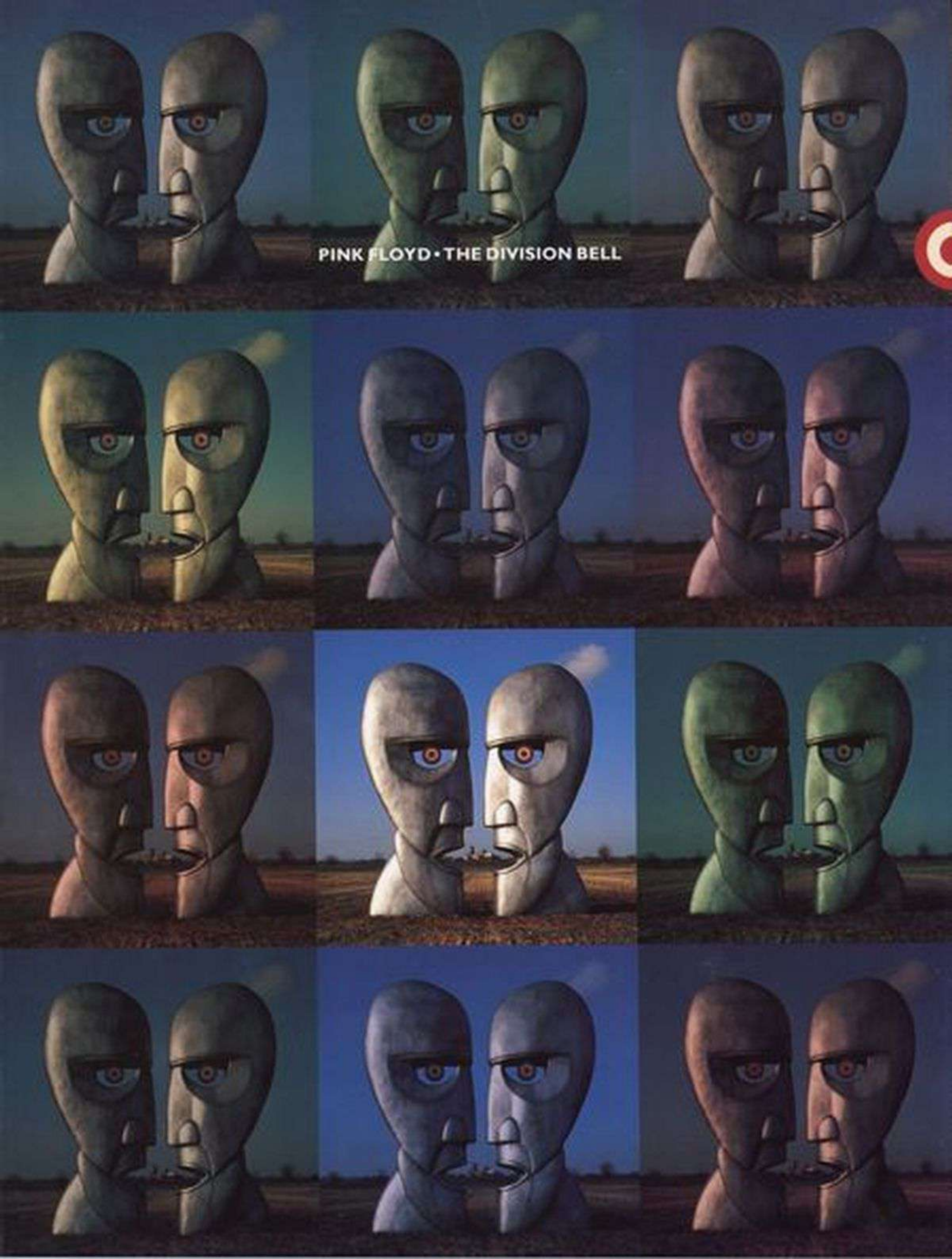


PINK FLOYD • THE DIVISION BELL



- 1 CLUSTER ONE
- 2 WHAT DO YOU WANT FROM ME
- 3 POLES APART
- 4 MAROONED
- 5 A GREAT DAY FOR FREEDOM
- 6 WEARING THE INSIDE OUT
- 7 TAKE IT BACK

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- 8 COMING BACK TO LIFE
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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

Chords: Cm, Cm(add5)

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

piano arranged for guitar

let ring throughout

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

Chords: Cm, Cm(add5), Fm/Ab

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

T: 11, 11, 10
 A: 12, 12, 9, 12, 10, 10, 8
 B:

Chords: Gsus4, G (1., 3.)

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

T: 8, 8
 A: 7, 8, 7, 7
 B:

F G/F F

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

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

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

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

piano arranged for guitar

let ring -----

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

⊕ Coda C G/C F

slipped a - way.

T 0 0 0
 A 0 0 0 5 7 x7
 B 2 0 0 x 5/7 5

G/F F G/F

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

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

C F/C C

P.H.
B R

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

A 7/9 7/9 7 5 7 7 5 7 9 14 5 5 7 5

B

F G/F

B B B R

T 6 7 5 5 7 7 5 5 7 12 14 12 13 10

A 7 7 7 5 7 7 5 7 9 14 12 14 12 13 10

B

F G/F C

B B R B R

T 13 15 12 13 15 13 12 13 12 12 12 12 12 14 12

A

B

F/C C

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

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

A

B

F G/F F

B R B B

T 8 10 8 6 8 10 8 12 13 12 12 14 12 0 7 5 7

A

B

begin fade

F G/F C

B > R > B > R

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

A 14

B 8/10

F/C C

B B R B R

T

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

B

F G/F F

P.H.

T

A

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

G/F C F/C

T

A 5 x 5 5/7 5

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

C

P.H.
B

B R

hold

B B R B R

T

A

B

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

G/F

F

G/F

fade out

B R

T

A

B

10 9 9 4 5 4 7 (9) 7 5 7 5 4 5 7 5

12 12 10 7 7 5 5 7 5 5

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)

A musical staff in 4/4 time with a key signature of one sharp (F#). The staff contains three measures of sound effects, each represented by a thick black bar. The first measure is labeled '(sound effects)', the second '(enter synth.)', and the third '(enter piano)'. The staff ends with a double bar line.

guitar 1 (clean)

Guitar 1 staff in 4/4 time, key of D major. The staff contains four measures of music. The first three measures are marked with a circled '8' and 'W.B.' (with bends). The fourth measure is marked with a circled 'B' and 'B'. The staff includes notes with stems and a volume swell symbol. Below the staff is a three-line tablature with fret numbers: T 12, A 12, B (empty) for the first measure; T (11)/12, A (11)/12, B (empty) for the second and third measures; T 15, A (empty), B (empty) for the fourth measure; and T (17), A (empty), B (empty) for the fifth measure.

guitar 2 (backwards)

Guitar 2 staff in 4/4 time, key of D major. The staff contains four measures of music. The first two measures are marked with 'W.B.' (with bends). The staff includes notes with stems and a volume swell symbol. Below the staff is a three-line tablature with fret numbers: T 15, A 14, B 16 for the first measure; T 14, A 15, B (empty) for the second measure; and T (empty), A (empty), B (empty) for the third and fourth measures.

Guitar 1 staff in 4/4 time, key of D major. The staff contains four measures of music. The first two measures are marked with 'R R' (rings). The fourth measure is marked with 'B R B'. The staff includes notes with stems and a volume swell symbol. Below the staff is a three-line tablature with fret numbers: T (19)(17), A 15, B (empty) for the first measure; T 13, A 12, B 14(12)9 for the second measure; T (empty), A (empty), B (empty) for the third measure; and T 14(16), A 14(16), B (empty) for the fourth measure.

Guitar 2 staff in 4/4 time, key of D major. The staff contains four measures of music. The first measure has a circled '8' above it. The staff includes notes with stems. Below the staff is a three-line tablature with fret numbers: T 19, A 19, B (empty) for the first measure; T 17, A 17, B (empty) for the second measure; and T (empty), A (empty), B (empty) for the third and fourth measures.

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff are the letters B R B B R B and a wavy line, followed by B.

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

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

T		14	
A	16	14 15	
B			

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

R B R

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

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

T	19 22	22	
A			
B			

Musical notation system 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

B R B R B

T			13
A	11 (12)11 (12)11 (12)11 (12)11 (12)11	12 12/14 14 14	(15)14 12 14
B			11 (12)11 (12)

Musical notation system 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

T	19 22	22	19
A			
B			

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a triplet of eighth notes (11, 9, 12) and a triplet of eighth notes (10, 12, 9). The guitar tablature below shows fret numbers: 11, 9, 12, 10, 12, 10, 9, 10, 10, 12. Above the staff, there are wavy lines indicating vibrato or tremolo. At the end of the system, there are markings 'B' and 'R' above frets 14(15) and 14, with frets 15 and 12 below.

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a triplet of eighth notes (17, 15, 16). The guitar tablature below shows fret numbers: 17, 15, 16. Above the staff, there are wavy lines indicating vibrato or tremolo.

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a triplet of eighth notes (14, 12, 11), a triplet of eighth notes (12, 14, 10), and a triplet of eighth notes (10, 12, 9). The guitar tablature below shows fret numbers: 14(16), 12, 14, 12, 11, 11(12), 11, 12, 12, 14, 12, 10, 9, 10, 12, (10). Above the staff, there are markings 'B hold bend', 'R', 'B', 'R', and 'B'. Wavy lines indicate vibrato or tremolo.

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a triplet of eighth notes (15, 17, 16). The guitar tablature below shows fret numbers: 15, 17, 16. Above the staff, there are wavy lines indicating vibrato or tremolo.

Musical notation system 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a triplet of eighth notes (17, 17, 17) and a triplet of eighth notes (17, 17, 17). The guitar tablature below shows fret numbers: (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17). Above the staff, there is a marking 'ritard.' and wavy lines indicating vibrato or tremolo. Below the staff, there is a marking 'hold bend' with a dashed line.

Musical notation system 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a triplet of eighth notes (17, 17, 17) and a triplet of eighth notes (17, 17, 17). The guitar tablature below shows fret numbers: (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17). Above the staff, there are wavy lines indicating vibrato or tremolo.

A tempo—moderately

keyboards: \diamond Am

Dm7

guitar 1

B R B

7 (9) 7 5 7 4 (5)

guitar 3 (piano arranged for guitar)

17 17 17 15 15 17

Em7

Am

R B B R B R

4 12(14) 12 (13) 12 (13) 12 12

12 12 12 17 17 14

Dm7

8

B

grad. bend

B R

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

T		17	17		15	15		
A			17				17	
B								

Em7

8

Am

B

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

T	12	12			17	17		
A			12					14
B								

enter drums

Dim

B R B R

T 2 14 (17) 14 14 17 (21) 17 14

A (3)

B (3)

8

T 24 22 20 24 22 20

A

B

Em7 Am

B R B B R

T 17 (19) 17 17 16 12 (14) 9 17 20 (22) 20

A

B

8

T 22 20 19 20 22 24 22

A

B

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a *Dm7* chord marking above it.

Tablature for the first system, labeled T, A, and B. It includes fret numbers and rhythmic notation: *BR*, *B R*, *B R*, *B R*, *BRB*, *R*, *B*. Fret numbers include 15, 15(17), 15, 15(17), (17), 15, 13, 15, 15(17), 15(17), 15, 13, 15(17).

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a *hold* instruction below it.

Tablature for the second system, labeled T, A, and B. It includes fret numbers and rhythmic notation: *hold*, 17, 17, 17, 17, 15, 15, 17. The *hold* instruction is centered under the first two measures.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various ornaments and chord markings: *Em7*, *Am*, and *G*.

Tablature for the third system, labeled T, A, and B. It includes fret numbers and rhythmic notation: *B*, *B R B R*, *B*, *B*, *B*. Fret numbers include 15(17), 12(13), 12(13), 12, 12/14, 14, 7(9), 5, 8, 7(9), 7, 5, 7.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a *hold* instruction below it.

Tablature for the fourth system, labeled T, A, and B. It includes fret numbers and rhythmic notation: *hold*, 12, 12, 12, 12. The *hold* instruction is centered under the first two measures.

Am7 G Am7 G

guitar 1

snap snap

T

A 7

B x

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

B R B

Am7 G C

T

A (17) 12

B

(10) (12) B 15 (17) 15 12

guitar 1

T

A

B x x 8 x 8 8 8 8 x 10

P.M. P.M.

guitar 3 (piano arranged for guitar)

8

let ring

T 15 14 15 17 15 17 16 16 17 17

A 17 15 16 17 16 16 17 17

B

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

T
A
B

			3	5
			4	5
			5	

W.B.

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

T
A
B

		15	14	15	17	15	17
		17	15	16	17	16	17
						16	17

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

T
A
B

	x	x	3	3	3	3	3
							x

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

T
A
B

		20	



MAROONED

Music by Wright & Gilmour

Moderately slow

Bm(add9)

Guitar 1 (with distortion and echo)

Gmaj7

keyboards

8

T 17/19

A 17 (14)

B (17)/19

*with slide where indicated

Em7

8

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

A 16

B

Bm9

Gmaj7

8

with slide

N.H. W.B.

gradual gliss with slide

T *24

A

B

Em7

8

with slide

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

A

B

Bm Gmaj7

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

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

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 19

A 19 19 16 16

B

Gmaj7 Em7

B R B B R with slide

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

A

B

Bm9

T 36 34 31 31 29 31 31 31 30 28 23 17 19

A

B

Gmaj7 Em7

8-----

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

A

B

BR

Bm

8-----

(echo repeat) with slide

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

A

B

Gmaj7 Em7

8-----

(with echo repeats)

T 19 B 14 B 12 B (10)

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

B

Bm(add9) enter drums

Bm(add9) enter drums

T 5 7 7 (10) 7 7 10 (12) 7 10 10 9 (11) 9 (2) (3) (4) (4)

A

B

Gmaj7

8-----

Gmaj7

T B 17 BR BR B 17 19 B

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

B

Em7

8

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

with slide

Bm

8

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

W.B.

Gmaj7

8

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

with slide

Em7

8

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

Bm(add9)

8

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

with slide

tr

Gmaj7

grad. bend

hold bend (echo repeats)

R B > B > R B

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

A

B

Em7

with slide

B

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

A

B

W.B. W.B. W.B. W.B.

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

with slide

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

A

B

Gmaj7 Em7

8

B B

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

A 21 (23) 19 18 21 19 19 *

B 21

Bm A

8

W.B. with slide

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

A

B

Gmaj7 Em7

8

W.B.

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

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

B 12 / 14 14

Gmaj7

8

with slide W.B.

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

A 14 14 16 16 16 16 16 16

B

F#m7 Bm

8

with slide

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

A 26 26 14 / 16

B 17 / 14

Gmaj7

Em7

with slide

Bm

Cmaj7

Coming Down to Earth

*Where were you when I was burned and broken
While the days slipped by from my window
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 I (clean)

grad. bend hold

B R R B R B R

T										
A										
B										

Fmaj7

G

Am

B R B

T										
A										
B										

G

F

Fsus2

T										
A										
B										

C

Fmaj7

grad. bend and hold

R B R B

T										
A										
B										

(G) Am G

(echo repeats) (echo repeats)

B > R B >

T 1315 15(17)1513 (0)

A 14

B

F Am7

(echo repeats)

B R B

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

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

B 5

F Am7 Bb

(echo repeats) hold bend-1

B R B B

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

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

B 7

Am7 Gsus4 G C G

B > R B R >

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

A 7

B

C Fmaj7

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

keyboards arranged for guitar

T 0 0 0

A 0 2 3

B 3 3 3

Fmaj7/G Am G

while the days slipped by, from my win - dow

T 0 0 0

A 1 2 2

B 0 0 2 3

F Fsus2 C

watch - ing? And where were you

T 1 0 0

A 2 3 2

B 3 3 3

Fmaj7 Fmaj7/G

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

T 0 0

A 1 2 3

B 3 3

Am G(add9) F

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

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

Am7 F

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

The second system of music features a vocal line in treble clef with lyrics: "While you were hang - ing your - self on some - one else - 's words,". The melody includes a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The guitar accompaniment consists of three measures: Am7 (0 2 2 0), Am7 (0 2 2 0), and F (1 2 3 1). The fretboard diagram shows the corresponding fingerings for the guitar strings.

Am Bb Am7

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

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

A tempo - moderately slow

Gsus4

G

Csus2

in - to the shin - ing sun.

guitar 2

T
A
B

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'in', followed by a quarter note 'to', a quarter note 'the', a quarter note 'shin', a quarter note 'ing', and a quarter note 'sun'. The guitar accompaniment features a steady eighth-note pattern. The bass staff shows the fretting for the T, A, and B strings.

2. Lost in thought

Rhythm figure 1

T
A
B

Detailed description: This system contains measures 4 through 8. The vocal line has a rest for the first four measures, followed by a quarter note '2.', a quarter note 'Lost', a quarter note 'in', and a quarter note 'thought'. The guitar accompaniment continues with the eighth-note pattern. The bass staff shows the fretting for the T, A, and B strings.

C F

and lost in time, while th

T
A
B

Detailed description: This system contains measures 9 through 12. The vocal line has a rest for the first two measures, followed by a quarter note 'and', a quarter note 'lost', a quarter note 'in', a quarter note 'time,', and a quarter note 'while th'. The guitar accompaniment continues with the eighth-note pattern. The bass staff shows the fretting for the T, A, and B strings.

Chorus

Am Fsus2 Am

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

guitar 2

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

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

Bbsus2 Am Gsus4 G5

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

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

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

Csus2 Csus2

guitar 2

end Rhythm figure 2

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

guitar 3 (with distortion)

grad. bend

U.B. R

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

C **Fsus2** **F**

guitar 3

grad. release

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

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

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

B

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

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

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

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

B

Csus2 **C**

grad. bend and hold *hold bend*

R **B** **R**

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

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

B

Fsus2 **Am**

hold

B **R**

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

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

B

G5 **Fsus2**

B **B**

I took a

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

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

B

with Rhythm figure 2 *simile*

Am Fsus2 Am

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


W.B. 

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

9/10 5

Bbsus2 Am Gsus4 G5 G

Head-ed straight... in-to the shin- ing...

W.B. 

T	10	10	10	13 10	10	B>	R					B
A				13	13(15)							
B												

13 13 13 13 13 13 13 13 13 13 13 12 12 (13)

with Rhythm figure 1 *simile* (2 times)

Csus2 Csus2

sun.

grad. bend and hold--1

T												
A	14	7/14										
B												

12 12 14 x 14 15 15 (17) (17) 8

C guitar 3 **Fsus2** **F**

hold 3

B B R B R B B B

T	0 0 7 (9) 5 (9) (10) 7 (9) 7 5	5 7 7 (9) 6 8 7 (9) 5	5 7 (9)	17 17
A				17 17
B				

Am **G5** **Fsus2**

T	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17
A	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17
B							

Csus2 **C**

hold

T	17 20 17 17 20 x 20	15 17 17 17 15 15 0 15	15 15 15 15 15 15 15 15	15 17 15 17 15 17 15 17	15 17 15 17 15 17 15 17	15 17 15 17 15 17 15 17	15 17 15 17 15 17 15 17
A	17 17 17 17 17 17 17 17						
B							

Fsus2 **F** **Am**

8

B R W.B. B

T	x 17 (20) 17 15 17 17 15 15 0 15	17 (20) 15 15 13 13 12 12	12 13 (15) 13 12 13 12
A		14 14 14	14 12
B			

G5 **Fsus2**

B B R B

T	14 (6) 12 12 12 12 14 14 (6) 14	(0) 12 12 12	10 10 10 10 10 12 (4)
A	14	14 12 12 14 10 10	12 10 12 10 12 10
B		12	

with Rhythm figure 2 (first 6 bars)

Am Fsus2 Am

T A B

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

U.B. > B

Bbsus2 Am Gsus4 G

B R B R R B R B

T A B

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

guitar 2 C

with echo repeats

T A B

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

echo repeats

W.B. ~~~~~

T A B

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



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

Enumbered 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

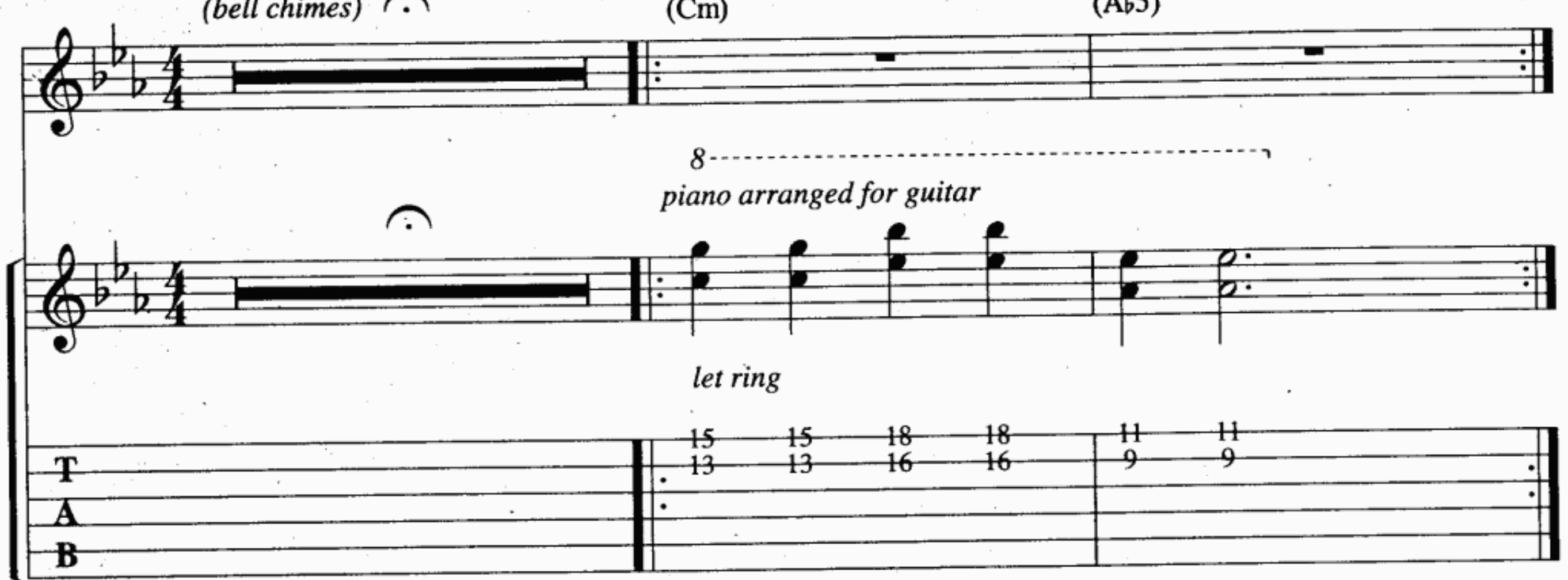
Music by Gilmour. Lyrics by Gilmour/Samson

Moderately slow



play 4 times (twice on D.S.)

(bell chimes)  (Cm) (Ab5)



8
piano arranged for guitar

let ring

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

Cm Cm7 Ab/C

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

Rhythm figure 1
let ring

end Rhythm figure 1

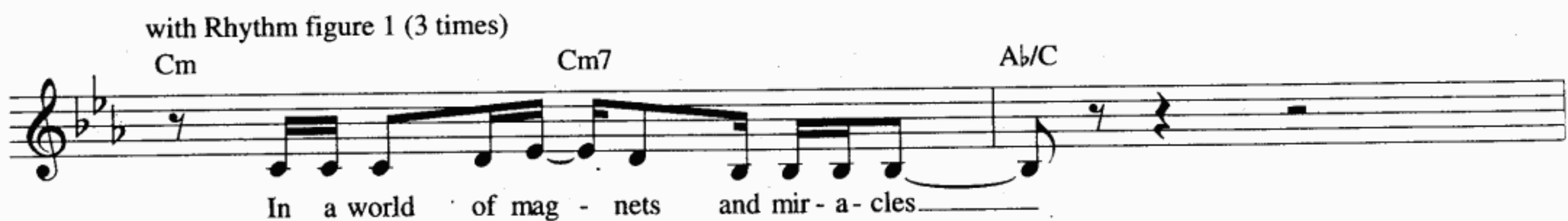
T 3 3 6 6 4 4 4 4
A 5 5 6 6 6 6 3 3
B 3 3



with Rhythm figure 1 (3 times)

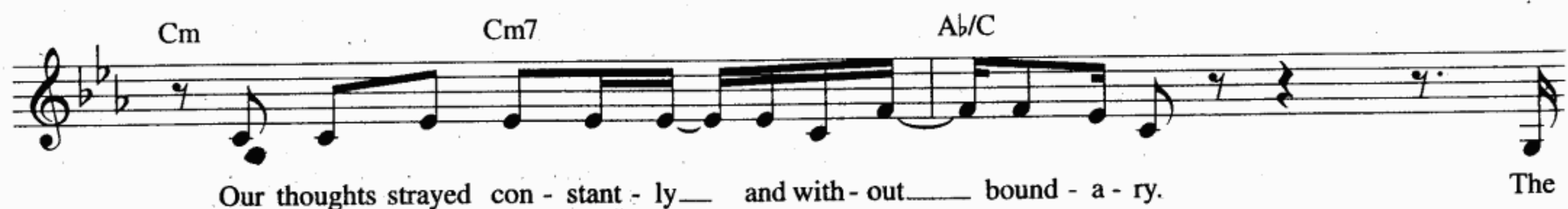
Cm Cm7 Ab/C

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



Cm Cm7 Ab/C

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



to Coda ♪

Cm Cm7 Ab/C

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

Bb/Ab G7sus4 G7

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

guitar 2 (nylon-string)

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

Ab/C Bb/Ab G7sus4 G

Do they still meet there by the cut?

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

with Rhythm figure 1 (4 times)

Cm Cm7 Ab/C

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

Cm Cm7 Ab/C

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

Cm Cm7 Ab/C

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

Cm Cm7 Ab/C

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

Cm Gm Ab Bb(sus4) Bb

er, The light — was bright-

guitar 2

let ring throughout

T 4 5 3 5 5 8 7 8

A 3 5 5 5 8 8

B 3 3 5 4 6 4 6

Cm Eb Fm Ab

er, With friends sur-

T 4 4 5 6 5 5 6

A 3 5 5 5 5 5 6

B 3 5 6 1 3 3 4 6

Cm Gm Ab Bb

round - ed, — The nights — of won-

T 4 5 3 5 5 8 7 8

A 3 5 5 5 5 8 8

B 3 3 5 4 6 4 6

Chords: Cm Eb Fm G5

der.

T 4 4

A 5 5 3 4 (0)

B 3 5 6 5 1 3 1 3 5 5

with Rhythm figure 1 (4 times)

Chords: Cm Cm7 Ab/C

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

Chords: Cm Cm7 Ab/C

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

Chords: Cm Cm7 Ab/C

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

Chords: Cm Cm7 Ab/C

Dragged by the force of some in - ner tide.

Chords: Bb/Ab G7sus4 G7

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

guitar 2

T

A

B 3 4 3 (5) 3 3 2

Em
guitar 2

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

D.S. al Coda

F

guitar 3

Gsus4

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

♠ Coda

Cm

Gm

Ab

Bb

guitar 2
- er The light was bright-
Rhythm figure 2
let ring throughout
T 4 5 3 5 5 6 6 8 8 8
A 5 5 5 5 5 6 6 8 8 8
B 3 5 5 6 5 6 6 8 8 8

Cm

Eb

Fm

Ab

er. The taste was
end Rhythm figure 2
T 5 5 4 3 4 1 5 6 6 6
A 5 5 5 5 5 6 6 6 6 6
B 3 5 5 6 5 6 6 6 6 6

with Rhythm figure 2 *simile* to fade

Cm Gm Ab Bb(sus4) Bb

sweet - er, The nights _____ of wond-

Cm Eb Fm Ab

er, With friends— sur-

Cm Gm Ab Bb(sus4) Bb

round - ed,— The dawn _____ mist

Cm Eb Fm Ab

glow - ing,— The wa - ter flow-

Cm Gm Ab Bb(sus4) Bb

ing, The end - less riv-

Cm Eb Fm Ab

er,— For - ev - er and

guitar 4 (lap steel with distortion)

with slide throughout

T
A
B

10 13 x 15 17

Outro solo

Chords: Cm Gm Ab Bb Cm Eb

ev - er.---

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

A 17 15/17

B

Chords: Fm Ab Cm Gm Ab Bb

T 8 10 10 12 12 10 8 10 8 11 11/13 15 16 18 18 20

A 8/10 10 12 12 10 8 10 8 8/10 13 (13)

B

Chords: Cm Eb Fm Ab Cm Gm

8-----

T 20 23 20 18 18 20 18 20 18 18 20 15

A 20 20 15/17 17

B

Chords: Ab Bb Cm Eb Fm Ab

T 16 15 (11) 9 11 10 12 12 10 10 12 10 11 11 13 12 15

A 10 12 12 10 10 12 10 13 12 13 12 15

B

Cm Gm Ab Bb

steady gliss.

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

A

B

Cm Eb Fm Ab

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

A

B

Cm Gm Ab Bb

grad. gliss.

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

A

B

Cm Eb Fm Ab Cm Gm

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

A

B

Ab Bb Cm Eb

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

A

B

Cm Eb Fm Ab

15

T
A
B

Cm Gm Ab Bb

15

T
A
B

Cm Eb Fm Ab

15

T
A
B

Cm Gm Ab Bb Cm Eb Fm Ab

15

T
A
B

(bell chimes)
fade out

Additional lyrics

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



KEEP TALKING



*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)

guitar 2 (with chorus and echo)

with echo repeats throughout

B B R B R

Cmaj7

B B

Bm7

Cmaj7

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

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

Staff 1: Treble clef, notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), C5 (half).

Fretboard: T (12), A (12), B (12). Second measure: T (12), A (12), B (12). Third measure: T (12), A (12), B (12). Fourth measure: T (12), A (12), B (12).

Bm7

Diagram 1: Bm7 chord (open strings).

Diagram 2: Bm7 chord (fretted).

Fingering: T (2), A (3), B (2).

Staff 1: Treble clef, notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), C5 (half).

Fretboard: T (7), A (12), B (5). Second measure: T (9), A (9), B (9). Third measure: T (14), A (11), B (11). Fourth measure: T (9), A (11), B (11).

Cmaj7

Bm7

Diagram 1: Cmaj7 chord (fretted).

Diagram 2: Bm7 chord (fretted).

Fingering: T (3), A (4), B (3) for Cmaj7; T (2), A (2), B (2) for Bm7.

Staff 1: Treble clef, notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), C5 (half).

Fretboard: T (12), A (14), B (12). Second measure: T (12), A (14), B (12). Third measure: T (15), A (17), B (15). Fourth measure: T (15), A (17), B (15).

Em7

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

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

(no echo)

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

B hold bend --

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

15(17) (17)

(with echo*)

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

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

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

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

T (17) (17)

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

Em7

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

W.B. ~~~~~

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

D/E

I sit in the cor - ner — And

volume swell

T	0	(5)	
A	0	7	
B		5	

C/E

no - one can both - er me I think I should speak now —

Em

T			
A	5		7 7
B	(3)		7 7

(Backing vocals):

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

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

Am Em

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

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

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

guitar 3 D/E

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

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

C7

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

volume swell

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

Em

A musical score for a guitar solo. The top staff is a treble clef with a key signature of one sharp (F#). The bass staff is empty. The notation consists of several rests across three measures.

Cmaj7

Bm7

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

All we need to do is make sure

A musical score for a guitar solo. It features a treble clef staff with a key signature of one sharp (F#). Below the staff are lyrics: "(Spoken): It doesn't have to be like this. guitar 2 (with echo)", "All we need to do is make sure", and "let ring". The guitar notation includes a series of chords and notes, with a wavy line indicating a distorted sound. Fingering is shown on the strings.

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

A musical score for a guitar solo. It features a treble clef staff with a key signature of one sharp (F#). Below the staff are lyrics: "we keep talking." and "guitar 4 (distorted)". The guitar notation includes a distorted sound (wavy line), a hold bend, and a wavy line indicating a distorted sound. Fingering is shown on the strings.

D/E

A musical score for a guitar solo. It features a treble clef staff with a key signature of one sharp (F#). Below the staff are lyrics: "hold bend---1" and "hold bend-----1". The guitar notation includes a distorted sound (wavy line), a hold bend, and a wavy line indicating a distorted sound. Fingering is shown on the strings.

C/E

hold bend

T 7 7 9 14 12 12 15(17) (17) (17) 15(17) 15 12 14 12 14 2(4) 2 0 2 0

A 7 7 9 9 9 14(16) 14

B 7 7 9 9 9 10

Em

let ring-----

T 3 0 0 2 2 0 (7) 7 8 7 7 8 7

A 2 0 0 2 2 0 7 7 9 7 7 9 7

B 10 7 7 9 7

W.B.

Am7

P.H.

T 8 7 5 8 (10) 7 (8) 7 5 5 7 5 3 5 3

A 9 7 9 7 (9) 7 7 5 7 5 7 5 3 5 3

B 9 7 7 7 5 7 7 5 7 5 3 5 3

Em

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

T 7 7 7 7 0 15 (17) 12 (17)

A 7 7 7 7 14

B 0 7 7 5 7 7

hold bend

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 Em

T	1 1 1		0 0 0	3 3
A	2 2 2		0 0 0	2 2
B	0 0 0	0 0 0 2 0 3 2 0	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 0	14 14(16) 14 (15) 14 14 12
A	0 0 0 0 0 0 0 0 0 0 0	
B	2 2 2 2 2 2 2 2 2 2 2	

D5 Em D/E

*On repeat only

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

B B R

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

1. C/E	2. C/E
-----------	-----------

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

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

3 3 3 3 3 2

Where do we go from_ here?

guitar 4 (with talk box)

Em

hold bend
 B > R B R
 15 (17) (17) (17) (17) 15 (17) 15 12

Bridge
 Cmaj7

B R B R

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

Bm7

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

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

A

B

Cmaj7

Bm7

T 14 14 14 14 14 12 12 14 12 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

B R 14 (15) 14

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

A

B

* Tones produced with talk box

with Rhythm figures 1 and 1a to fade
Em

make sure we keep talking.

guitar 4 (with talk box)

echo repeats

B R

W.B. gradual dive

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

hold bend

echo repeats

B

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

echo repeats

echo repeats

T											
A	12										
B	12					1 0					

(start fade)

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

LOST FOR WORDS



**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**

Music: Gilmour Lyrics: Gilmour/Samson

C F Fsus2 Am

T A B

T A B

G C F C

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

T A B

end Rhythm figure 1

T A B

C F Fsus2 C

let ring-----

T A B

F Fsus2 Am G C

(tap body) B R

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

with last bar of Rhythm figure 1

with Rhythm figure 1 (first 7 bars)

F/C C F C F Fsus2

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

guitar 3

T
A 5/7 5 5 7 5 3 5 3 5 3 3
B 3 3 3 3 3 3 3 3 3 3 3

guitar 2

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

C F Fsus2 C

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

F Fsus2 Am G

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

D C *simile*

Can you see your days blight-ed by

5. See additional lyrics

W.B.

T 2
A 3
B 2

T 2
A 2
B 0

G C G

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

guitar 5 (with vibrato)

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

C Em D(F#)

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

(cue notes on repeat only)

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

1. 2.

C Csus2 C

door. 5. So I guitar 3 (acoustic)

T A B

guitar 5

let ring

T A B

Outro solo

C G C

T A B

G C Em

T A B

D C

T A B

G C

T 3 3/5 5 7 9 10 10 10 10 8 9 7
A 2 2/4 4
B

G C Em

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

D/F# C

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

(start fade) G

T 8 7 7 7 7 5 7 5 7 9 7 9 7 5 7 5 7 5
A 5 5 5 5 5 7 9 9 7 5 7 5 7 5
B 5 7 9 7 9 7 5 7 5 7 5

C G C

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

Em D/F# C

B R

T
A
B

G C

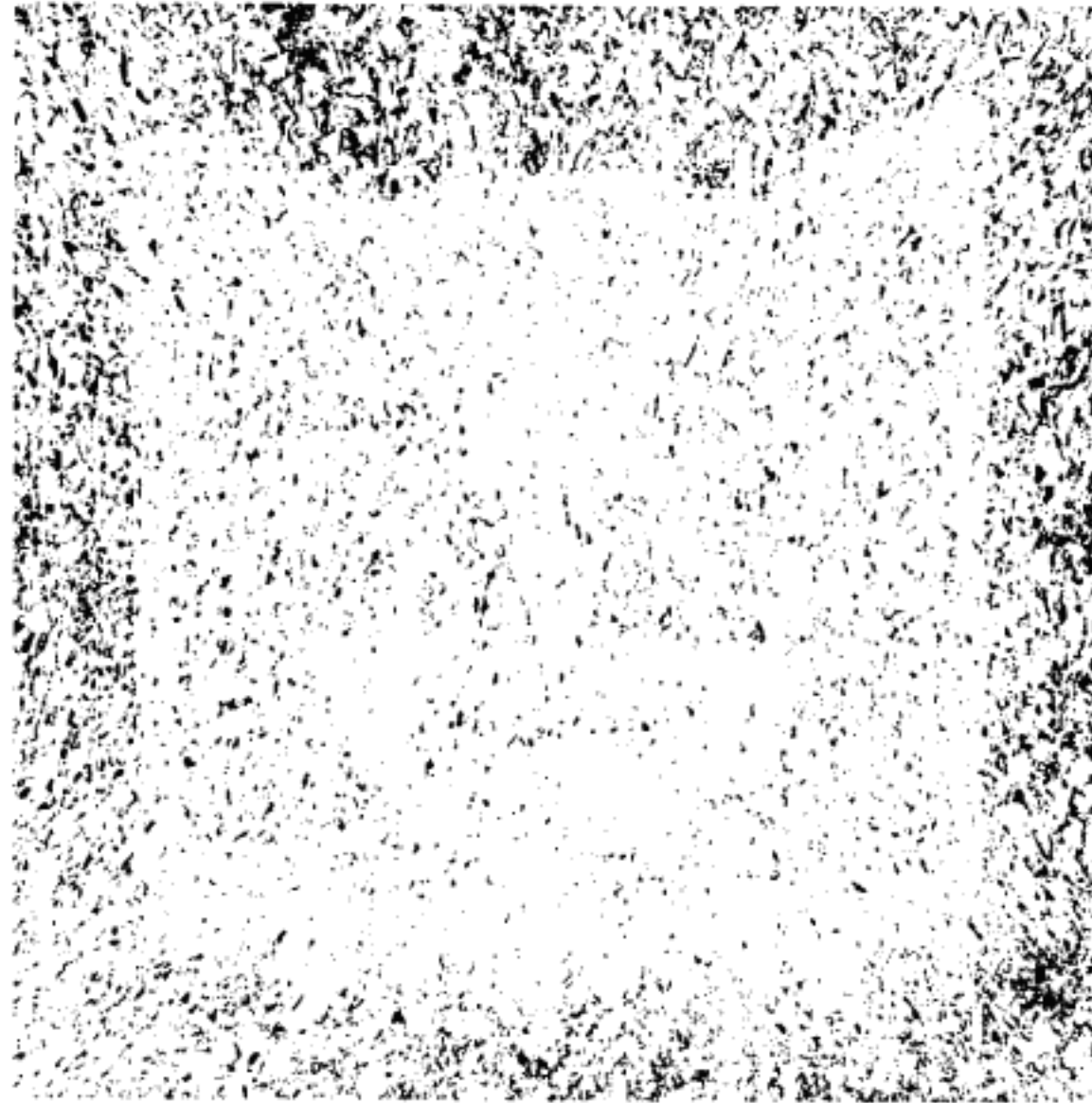
(fade in church bells) fade out

T
A
B

Additional lyrics

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

POLES APART



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

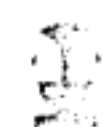
Leading the blind while I stared out the steel in your eyes

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



Music: Gilmour

Lyrics: Gilmour (© 1991 Atlantic)

Poles Apart

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

Moderately fast, in 2 (♩ = ♪)

No chord (A7)

*guitar 1 (acoustic)

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

* in DADGAD tuning:

① = D ④ = D

② = A ⑤ = A

③ = G ⑥ = D

Rhythm figure 1

end Rhythm figure 1

1. Did— you know—

G

3. See additional lyrics

it was all go - ing to

Rhythm figure 2

with Rhythm figure 1 *simile*

D

go — so wrong — for you? —

*guitar 2 (steel guitar arranged for electric)

with slide throughout

end Rhythm figure 2

volume swell

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

with Rhythm figure 2 *simile*

G

And did — you see —

it was all go - ing to

with Rhythm figure 1 *simile*

to Coda

D

be — so right — for me? —

T
A 10 12
B

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

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

guitar 1

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

T
A 2/4 2 0
B 2/4 2 0

0 0 0
0 0 0
4 5 4 2 0

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

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

let open strings ring ----- 4

end Rhythm figure

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

0 0 0
0 0 0
4 5 4 2 0

0 0 0 0 0
0 0 0 0 0
2 4 4 2 0

with Rhythm figure 1 *simile*

D

eyes.

2. Hey— you,—

guitar 2

volume swell

T
A
B

with Rhythm figure 2 *simile*

G

enter drums

did you ev - er re - al - ize—

T
A
B

with Rhythm figure 1 *simile*

D

what you'd— be - come?

T
A
B

with Rhythm figure 2 *simile*

G

And did — you see —

grad. gliss

T 10-12 12 12 17

A 12 12 17

B 12 17

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

T 12 15 16 17 17 17 14 17 14

A 12 15 16 17 17 17

B 16 17 17

with Rhythm figure 1 *simile*

D

run - ning — from? —

T 7 12 12 12

A 7 12 12

B 12

with Rhythm figure 3 *simile*

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

Did you know all — the time but — it

T 7 12 12 12

A 7 12 12

B 12

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

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

with Rhythm figure 1 *simile*

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

stared out the steel in your eyes.

Instrumental interlude

guitar 1

C#m11 D/G

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

A 4 4 4 4 4 4 4 4 7 7 7 7 0

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

1.
C#m11

E

T 4 7 4 7 0 0 1 0

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

B 4 4 4 4 4 6 6 6 4 2 2 2 2 2 2 2 2 2 2 2

2.
Bm11

E

T 5 2 5 2 5 5 0 0

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

B 2

2nd instrumental interlude
fade out with Rhythm figure 1
D

fade in with Rhythm figure 1

D.S. al Coda

3

3. The rain — fell slow —

with strings and effects for appr. 1 minute

guitar 2

(with slide) steady gliss

T

A

B

⊕ Coda

with Rhythm figure 2

G

—(echo): did_ you know_ did_ you know_ did_ you know_ did_ you know_

sp

T

A

B

15/17

with Rhythm figure 1 simile

D

— did_ you know_ did_ you know_ did_ you know_ did_ you?

12

T

A

B

guitar 3 (electric) - standard tuning

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

P.H.-----

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

T												
A	4 (6)	4	2	4	4	2	4	4	4 (5)	4	2	0
B							2	4	4	2	0	2

with Rhythm figure 2 *simile*

G

B R

T											
A							14	14	16	16	16
B							14	16	16	16	16

hold bend -----

B . R . B R B R

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

with Rhythm figure 1 *simile*

D

Tablature for the first system:

T		B	B	B	R	
A	14	7	9 (11)	9 (11)	(12) 9	11
B						

with Rhythm figure 2 *simile*

G

Tablature for the second system:

T				B	R		hold bend
A	14	14	16	(18)	16 14	16	16 (19)
B	14/16	16					

with Rhythm figure 1 *simile*

D

Tablature for the third system:

T		R	B	R	R		
A	(19)	(19)	(17)	(21)	(21)	(17) 16	14
B							14/16

hold bend

Tablature for the fourth system:

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

with Rhythm figure 2 *simile*

G

Tablature for the fifth system:

T		B	R	B	R	R	B	R
A	16	16	(18) 16	16 (19)	(18) 16 14	16	(19)	(19)
B								

with Rhythm figure 1 *simile*

D

T (17) 16 14 16 14 14 14 14

A 14 16

B 17 (19) (20) 17

with Rhythm figure 2 *simile*

G

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

A 14 16 14 16 16

B 16 15

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

A 16 (14) 16 14 (16)

B 14 14 12

with Rhythm figure 1 *simile*

D

T 11 12 11 (4)

A 12 12 14 14 16 (17) 16 16 (17) (17) 16 14 12

B 12 12 12 12 12 12 14 14

with Rhythm figure 2 *simile*

G

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

A 14 (16) 14 12 14 12

B 12 14 16 14 14

with Rhythm figure 1 *simile*

D

T
A
B

T
A
B

with Rhythm figure 2 *simile*
(start fade)

G

hold bend hold hold/grad. release

T
A
B

with Rhythm figure 1 *simile*

D

P.H. hold

T
A
B

with Rhythm figure 2 *simile*

G

tr tr tr tr

T
A
B

grad. release

B B B B B B B B

T
A
B

16 (18) 16 (19) 16 (19) | 16 (18) | 18 (19) 18 16 18 (19) 18 16 19 19 (21)

with Rhythm figure 1 *simile*

D

fade out

B R B B B

T
A
B

(23) | 19 17 | 19 21 21 (23) | 21 (24) | 21 (23)

Additional lyrics

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

○

TAKE IT BACK

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

A tempo - moderately fast

G5

guitar 1

guitar 2 (with distortion and echo)*

P.M. throughout

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

G5
guitar 3: ◊

T 10 12 (12)

T 0 (3) 3 0 0 3 3 0 0 (3) 3 0 0 (3) 3 0 0 (3) 3 0 0 (3) 3 0

C(add9)

T 12 10 12 12 12

T 0 (3) 3 0 0 (3) 3 0 0 0 3 0 3 3 3 0 (3) 3 0 0 (3) 3 0

G

Musical notation for the first system. The top staff is a treble clef with a melodic line. The guitar fretboard diagram below it shows strings T, A, and B with fret numbers 10, 12, 10, 12, 12, 10 across three measures.

Musical notation for the second system. The top staff is a treble clef with a melodic line. The guitar fretboard diagram below it shows strings T, A, and B with fret numbers 0, 0, 3, 0, 0, 0, (3), 3, 0, 0, 0, 3, 0, 0, 0, 0, (3), 3, 0, 0, 0, 3, 0, 0, 0, 0, 0, 3, 3 across three measures. The word "hold" is written below the final note of the top staff.

C(add9)

G5

Musical notation for the third system. The top staff is a treble clef with a melodic line. The guitar fretboard diagram below it shows strings T, A, and B with fret numbers 12, 10, 10, 12 across three measures.

Musical notation for the fourth system. The top staff is a treble clef with a melodic line. The guitar fretboard diagram below it shows strings T, A, and B with fret numbers 0, 0, 3, 0, 0, 0, 3, 0, 0, (3), 3, 0, 0, 0, 3, 0, 0, (3), 3, 0, 0, 0, 3, 0 across three measures.

C(add9)

T 10 12

A

B

10 12 10 10 12

hold-----

T 3 3 3 3 3 3 3

A 0 0 0 0 0 0 0

B

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

G5

C(add9)

T

A

B

10 12 12 12

12

hold-----

T 3 3 3 3 3 3 3

A 0 0 0 0 0 0 0

B

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

enter drums

D

G5

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

A

B

hold-----

Rhythm figure 1

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

A 0 0 3 3 | 0 0 3 0 0 0 3 0 | 0 0 3 0 0 0 3 0

B



with Rhythm figure 1 *simile* (4 times)

G5

1. Her love rains

2.,3. See additional lyrics

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

A

B

end Rhythm figure 1

hold-----

T 3 3 3 | 3 3 3 3

A 0 0 3 0 0 0 3 0 | 0 0 3 0 3 3 3

B

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

T 12 12 10 12 10 12

A 12 12

B

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

T (10) 12 10 10 12 12

A

B

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

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

A (10)

B

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

T 12 10 10 12 12 12 12 10 10 12

A

B

ness _____ and the earth _____ was on fire. _____

1. She_ could
2. She_ might
3. She_ can

T 12 10 10 12 10 12 10 12 10 12 10 12
A
B

with Rhythm figure 1 *simile* (2 times)

F(add9) C/E

guitar 3: ◊

take _____ it _____ back, she _____ might _____ take _____ it _____
take _____ it _____ back, she _____ could _____ take _____ it _____
take _____ it _____ back, she _____ will _____ take _____ it _____

T 10 12
A
B

G5

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

T
A 12
B

to Coda ⊕

1.

2.

1. *to Coda*

2. So — I

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

A

B

Instrumental interlude

C

guitar 1

G

T 8 10 12 12 10 10 12 10

A

B

C

T 12 10 5 8 5 10 12 10 3

A

B

G

C

T 12 15 15 (17)

A

B

G

R

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

A

B

C

G

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

A

B

C

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

A

B

guitar 4 (with distortion)

T 12 14 14 12 12

A

B

G C

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

A

B

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

A

B

G

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

A

B

mp

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

A

B

Treble Clef: C, G
 Bass Staff: 5, 7, 5, 7, 5, 12, 10, 12

Treble Clef: C
 Bass Staff: 15, 12, 10, 12, 10, (12), (12)

Treble Clef: B, R
 Bass Staff: 14 (15) 14 14, 15 12, 14 (15) 14 14, 14 (15) 14 12, 14 (15) 14 14, 15 17 15

with Rhythm figure 1 *simile*

G

D.S. al Coda

guitar 3:

The musical score for guitar 3 consists of two systems. The first system has a treble clef staff with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long slur over the first two measures, followed by eighth notes in the third and fourth measures. Below the staff is a tablature for strings T, A, and B, with fret numbers 12, 12-10, 12, 10, 12, 10, 12. The second system features a wavy line indicating a tremolo effect on the strings, with a treble clef staff above it.

3. Now

with Rhythm figure 1 *simile* (3 times)

F(add9)

⊕ Coda

The Coda section features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are: "She can take it back, she will (it back)". The melody includes a long slur over the first two measures of the second line, followed by eighth notes. Below the staff is a tablature for strings T, A, and B, with fret numbers 10, 12, (12), 12, 10, 12. A wavy line indicates a tremolo effect on the strings.

C/E G

take it back some - day. Ooh.

T	10 12	12
A		
B		

(C) G

She will

T	10 12 10	12 10 12
A	12	
B		

F(add9) C/E

take it back. she will take

with Rhythm figure 1 *simile* to fade

C(add9)

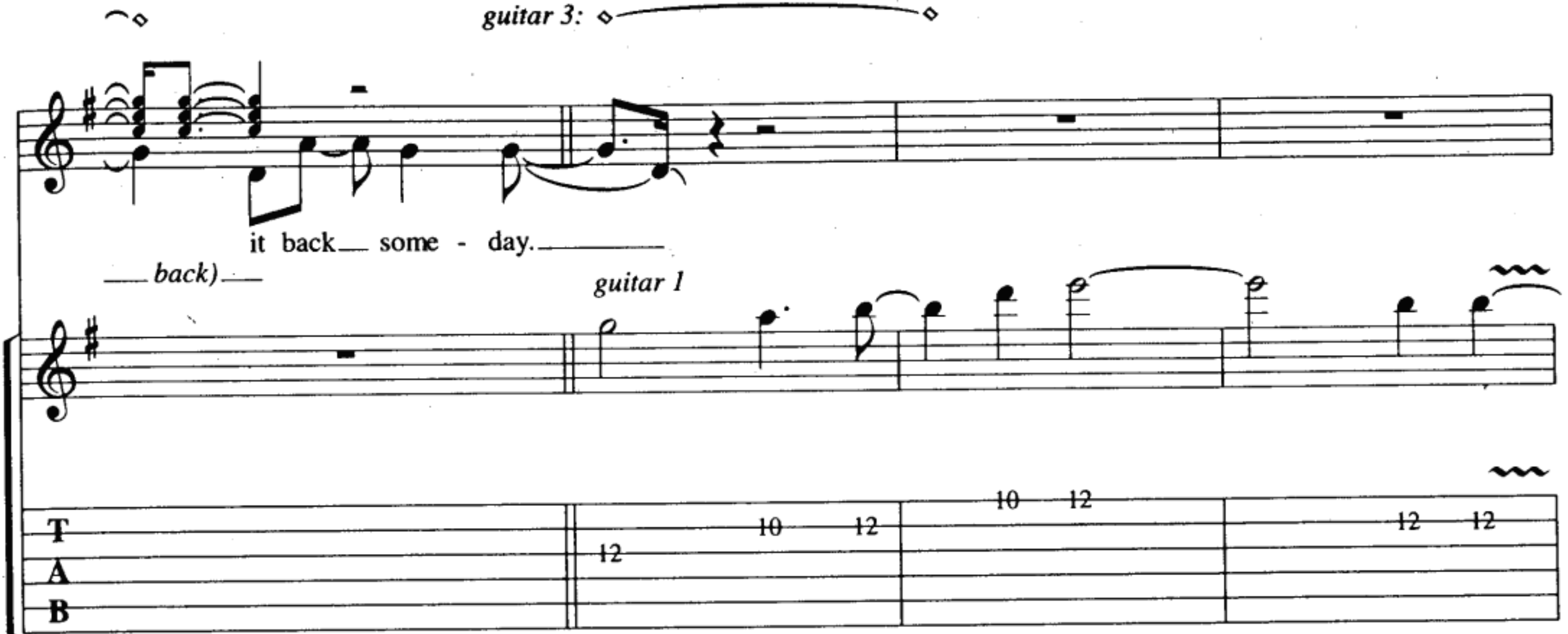
G

guitar 3:  

it back — some - day. —

— back) —

guitar 1



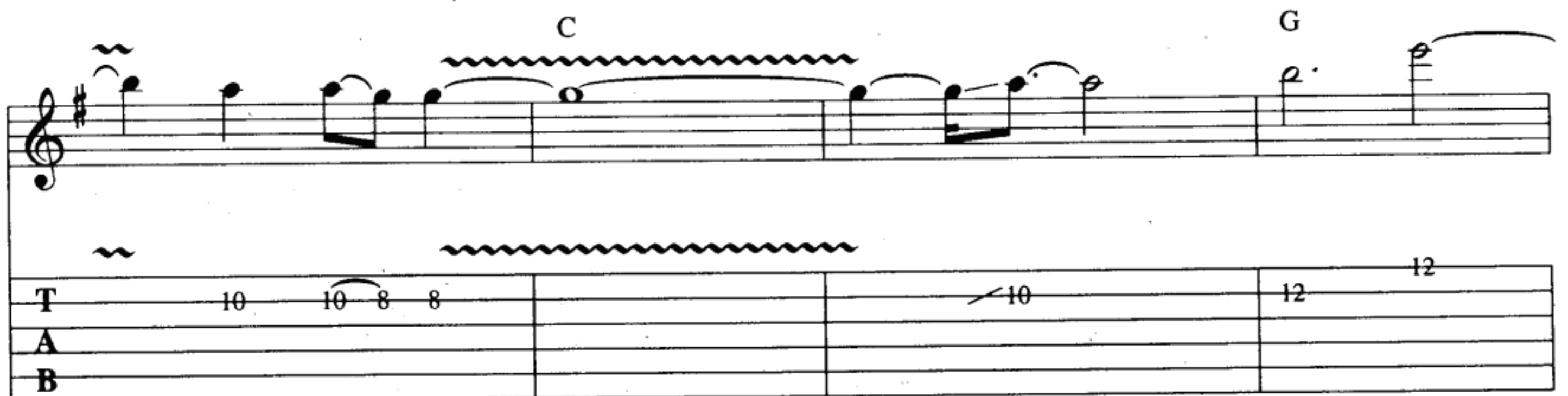
T 10 12 10 12 12 12

A 12

B

C

G



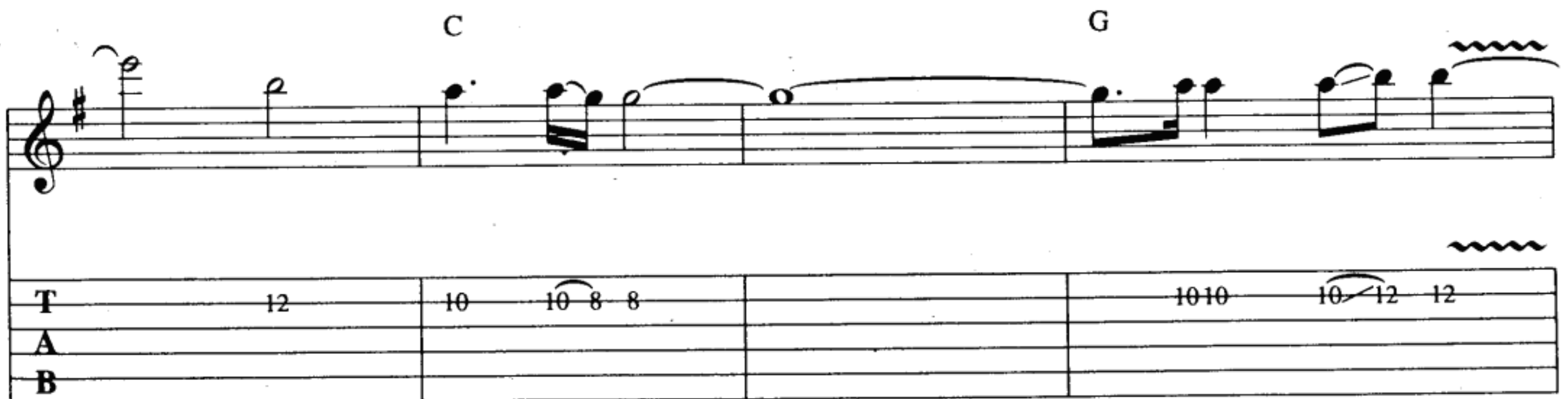
T 10 10 8 8 10 12 12

A

B

C

G



T 12 10 10 8 8 10 10 10 12 12

A

B

Freely

G

cresc.



T 10 12 10 12 10 12 12

A

B

dim. poco a poco

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

fade out

T					7	10	7			
A	9	11							9	7
B				12						

Additional lyrics

2. So I spy on her, I lie to her, I make promises I cannot keep.
 Then I hear her laughter rising, rising from the deep.
 And I make her prove her love to me, I take all that I can take.
 And I push her to the limit to see if she will break.

3. Now I have seen the warnings screaming from all sides.
 It's easy to ignore them, and God knows I've tried.
 All of this temptation, you know it turned my faith to lies.
 Until I couldn't feel the danger or see the rising tide.

WEARING THE INSIDE OUT

Music by Wright. Lyrics by Moore.



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

guitar 1 Cm7 E♭maj7

volume swell hold bend

T 6 (8) (8) 6 6 (8) (8) 6 7 (8)

A

B

B♭maj7 F6 Cm7

T 7 5 5 5 3 6 (8)

A

B

E♭maj7 B♭maj7

T 6 6 (8)

A

B

F6 Cm7 E♭maj7

T 6 (8) 6 20 18

A

B

B♭maj7 F6

T
A
B

Cm7 E♭maj7

T
A
B

B♭maj7 F6

From

steady gliss.

T
A
B

Cm7 E♭maj7

morn - ing to night I stayed out of sight,

T
A
B

B♭maj7 F6

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

T
A
B

Cm7 E♭maj7

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

W.B.-----

T
A
B

B♭maj7 F6

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

T
A
B

Gm F6

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

T
A
B

Gm

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

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

F6 Gm

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

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

F6

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

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

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

Gm F6 F

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

W.B. W.B.

T			
A	12	24	22
B			10

Cm7 Ebmaj7

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

B W.B. W.B.

T			
A		7 (8)	5
B			8

Bbmaj7 F6

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

W.B. hold bend

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

Background vocals simile

Cm7

E♭maj7

Ex - tin - guished by light. I turn on the night,

The first system of music features a vocal line in the upper staff with lyrics "Ex - tin - guished by light. I turn on the night,". Below it is a piano accompaniment with a triplet in the left hand and a melodic line in the right hand. At the bottom is a guitar tablature for the T, A, and B strings, showing fret numbers and techniques like bends and slides.

B♭maj7

Where it's dark - ness — with on emp - ty

The second system continues the vocal line with lyrics "Where it's dark - ness — with on emp - ty". The piano accompaniment features a wavy line labeled "W.B." and a melodic line with a long note. The guitar tablature includes a wavy line labeled "W.B." and fret numbers for the T, A, and B strings.

Synth solo

F6

A♭

Cm

smile.

The third system features a vocal line with the word "smile." and a synth solo in the piano accompaniment. The guitar tablature shows fret numbers and techniques like bends and slides for the T, A, and B strings.

Gm

A♭

B - R

The fourth system shows piano accompaniment and guitar tablature. The guitar tablature includes a wavy line labeled "B - R" and fret numbers for the T, A, and B strings.

Bridge

Fm

I'm creep - ing back to life. — my

This system contains the first three measures of the bridge. The vocal line starts with a whole rest, then the lyrics "I'm creep - ing back to life. — my". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The guitar tablature shows a sequence of chords: Fm (13), Fm (13 13 13), and Fm (3 3 3 3).

G

Ab

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

This system contains the next three measures. The vocal line has the lyrics "ner - vous sys - tem all a - wry. — I'm". The piano accompaniment continues with similar melodic and bass lines. The guitar tablature shows chords: G (5 5 5 5 5), G (4 4 4 4), Ab (5 6 6 6 6), and Ab (4 4 4 6 6).

Bb

wear - ing the in - side out.

This system contains the final three measures. The vocal line has the lyrics "wear - ing the in - side out.". The piano accompaniment concludes the bridge. The guitar tablature shows chords: Bb (4 4 4 4 4), Bb (6 6 6 6 6), Bb (3 3 3 3), and Bb (1 1 1 1).

Guitar solo 1

Cm

Ebmaj7

B - R B R B hold R

This section is a guitar solo. The melodic line is in the treble clef. The guitar tablature shows the following fret numbers: Cm (10 (12) 10 8 10 (12)), Ebmaj7 (10), and Ebmaj7 (10 (12) (12) (12)). The notation includes slurs and wavy lines indicating vibrato or sustain.

B_♭ maj7

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

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

F

B . hold bend B Cm R

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

E_♭ maj7

B .

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

B_♭ maj7 *F*

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

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

(vocals doubled up an octave by backing vocals)

Cm Ebmaj7

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

B R

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

Bbmaj7 F

but he's com - ing a - round.

let ring-----

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

Cm Ebmaj7

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

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

Bbmaj7 F

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

let ring -----

T
A
B

Gm F6

And with these words I can see

T
A
B

Gm F6

Clear through the clouds that covered me.

T
A
B

Gm B :

Just give it time then speak my

T
A
B

F6

Gm

name Now, we can hear

B R

T
A
B

F6

our - selves a - gain. 3. I'm hold - ing

let ring U.B.

T
A
B

Gm

F6

out for the day. When all the
(See additional lyrics for backing vocals)

T
A
B

Gm

F6

clouds have blown a - way. I'm with you

let ring

T
A
B

Gm F6

now, can speak your name. Now we can

let ring -----

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

Gm F6

hear our - selves a - gain.

T					
A					x x x
B					x

Guitar solo 2

Gm F6

B R B B R P.H. B R

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

Gm

P.H. B B R

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

F6

Gm

B B R B B R

T

A

B

F6

B R

T

A

B

Gm

F6

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

T

A

B

Gm

F6

B B R W.B.

T

A

B

keyboards: B_9

T
A
B

6

grad. gliss.-----

T 10
A 18
B

(10) 15 20

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	10 12	12	3 5 4	4	4	4 4	14
B	7	9				5 2 5		5	12
	0								12

bass arranged for guitar

T											
A											
B	0	7	7	0	7 8 8	7	0	7	0	7 8 8	7

Em7

C

Em7

C

(wah)

T	14 12	10	(7)	7	15	15 8 5
A	12	12	(0) 8 5	8	14 16	15 14 7 4
B	12	14	9 6	9 9		14 14 7 5
			9 5	7		
				7		7

T										
A										
B	0	7	7	0	7 8 8	7	0	7	0	12

guitar 1 (distorted)

with Rhythm figure 1 *simile* (3 times)

Em C(add9) Em

hold bend----- hold

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

guitar 2 (clean)

Rhythm figure 1 end Rhythm figure 1

T 3

A 0 0 2 2 0 2 3 2

B 0 (2) (2) 0 2 0 2 2 3 2

guitar 1

C(add9)

Em

C(add9)

T B B B B B B B B B 12 B R

A 14 (5) 15 14(16) 14(16) 14(16) 14(16) 14(16) 14(16) 14(16) 14(16) 14 14(16) 14(16) 14(16) 14(16) 14(16) 14(16) 14(16) 14(16) 14(16) 14(16) 14

B 14

with Rhythm figure 1 *simile* (4 times)

Em

C(add9)

Em

C(add9)

Em

As you look a-round- this room- to- night,-----

T B B B

A 14(2) 14(16) 12 14 12 (13) 2 (4) 2 0 2 0 2 0 2

B 12

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

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

T U.B. B> B> B>
 15 12 15 15 15 15
 A 0 0 0 2 0 14 (16) 14 14 (16) (16) 14 12
 B 2 2 2 14 (12)

Am7 Am6 Am7

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

guitar 1

W.B.

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

guitar 2

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

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

with Rhythm figure 1 *simile* (2 times)

Em C(add9) Em C(add9)

Should I
 What do you want from me?—

guitar 1

hold bend

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

with Rhythm figure 2 *simile*
Am7

Am6 Am7

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

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

F#m

F#5 G#5 A5 B5

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

guitar 1

W.B.

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

guitar 2

with slight distortion

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

C5 D5 C5

What do you want from me?

ah.

> W.B.

B B B

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

12

10 10

8 12

with Rhythm figure 1 *simile* (4 times)

Em C(add9) Em C(add9)

guitar 1

grad. release

B B B B

15 15 15 15

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

14

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

3 0 3 0

2 4

Em C(add9) Em C(add9)

Do you

W.B.

B B R

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

12 12 12 12 14 16 14 12

14 14

12

with Rhythm figure 1 *simile* (4 times)

Em

C(add9)

Em

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

W.B.

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

C(add9)

Em

C(add9)

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

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

Em

C(add9)

Am7

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

guitar 1

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

guitar 2

T				(0)	
A				0	0
B				2	0

Am6 Am7 G5

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

T
A
B

T
A
B

T
A
B

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics and a guitar line with a treble clef. The second system shows the guitar and bass lines with fret numbers. The guitar line includes a triplet of eighth notes and a power chord. The bass line follows a similar rhythmic pattern.

F#m F#5 G#5 A5 B5

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

with slight distortion

T
A
B

T
A
B

T
A
B

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics and a guitar line with a treble clef. The fourth system shows the guitar and bass lines with fret numbers. The guitar line includes a power chord and a distortion effect. The bass line follows a similar rhythmic pattern.

C5 D5 C5

What do you want from me?
What do you want from me?

ah.

W.B.

T		x	x	19	19\17	17				0	0
A	10			17\19	19\17	17				3	3
B	8									17	

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

with Rhythm figure 1 *simile* (4 times)

guitar 1

Em C(add9) Em C(add9)

T	5	5	3	3						x	15	15	(17)		
A		2	0		2	0	0	2	(4)	2	0	2	0		
B					2	0	3			2	0				

C#m

G#

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

guitar 3

let ring throughout

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

guitar 2

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

B

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

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

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

Amaj7 1.,2. 3. G#5

an - y - thing - you want. —
ah. —

T 4 5 4 5

A 7 6 6 6

B 7 6 6 6

let ring-----

T 0 0 x (0)

A 2 2

B 0 0

F#5 G#5 A5 B5

Ah. — Ah, —

guitar 1

T 4 4 4

A (4) 4 x x 4 4 4 4

B 4 2 2 x x 4 6 7 9

guitar 2 (with slight distortion)

T 4 x x x 4

A 4 4 x x x 4 2 2 4

B 4 4 4 x x x 4 4 6 6 0 4 2

C5 D5 C5

ritard.

What do you want from me?

ah.

ritard.

W.B.

W.B.

ritard.

T

A

B

T

A

B

Additional lyrics

2. You could own everything you see,
Sell your soul for complete control.
Is that really what you need?

3. You could lose your selfish mind,
See inside, there is nothing to hide,
Turn and face the light.