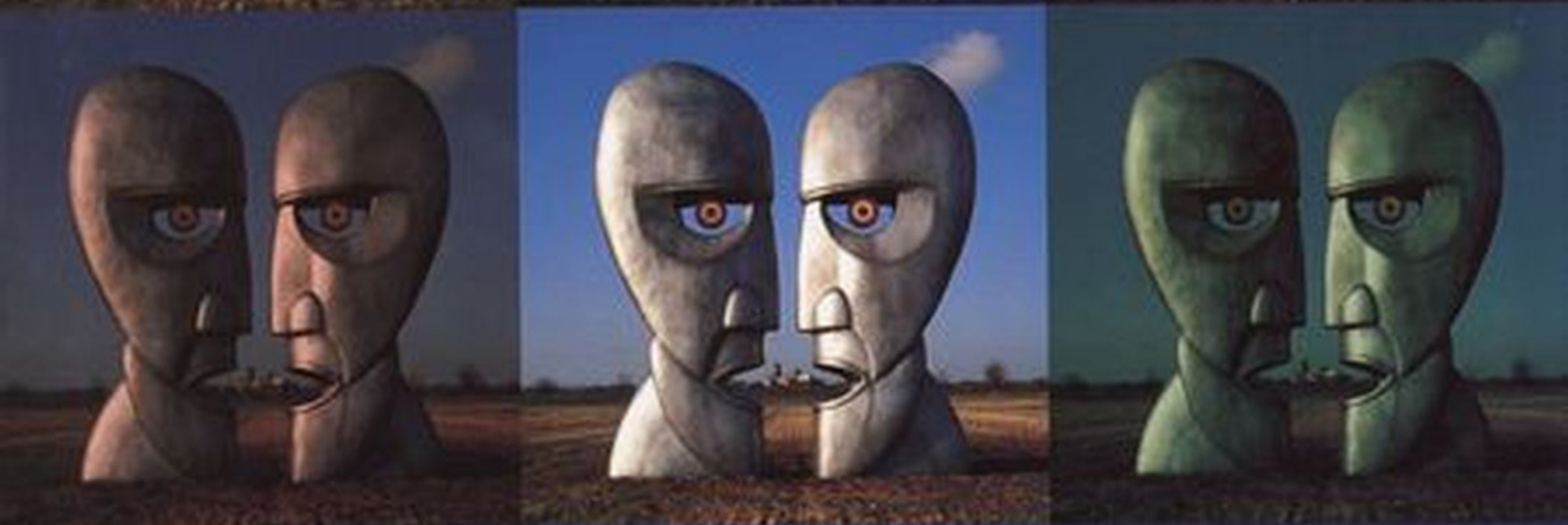
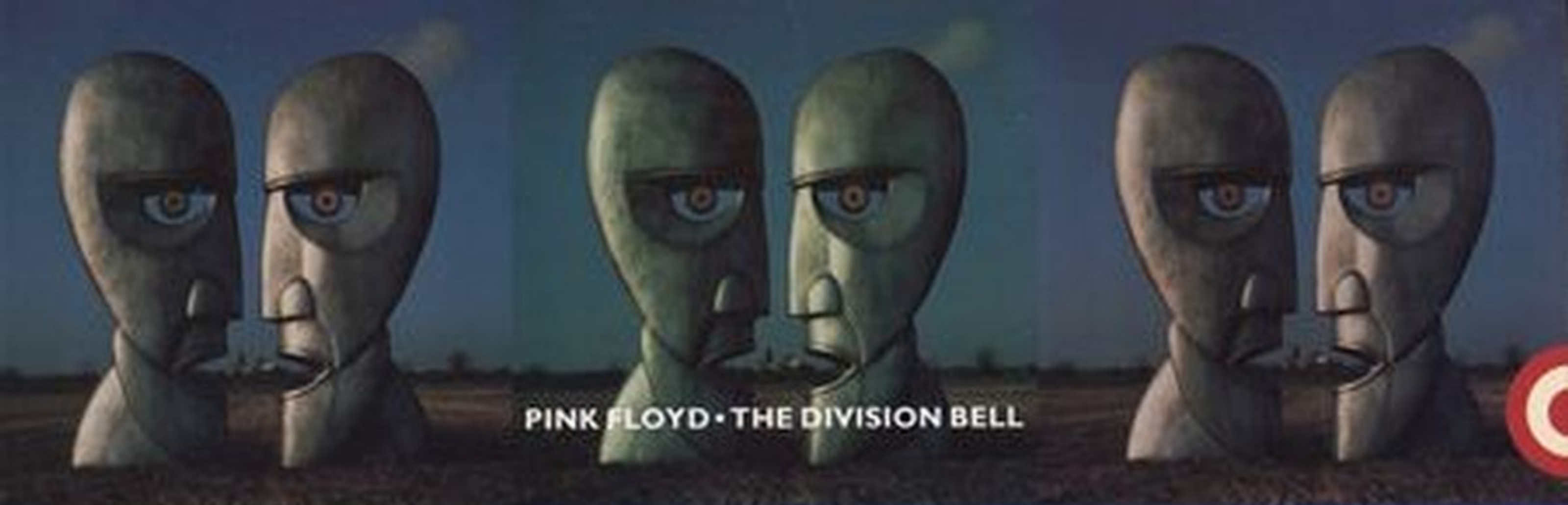



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 **CLUSTER ONE**


 **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(add5)

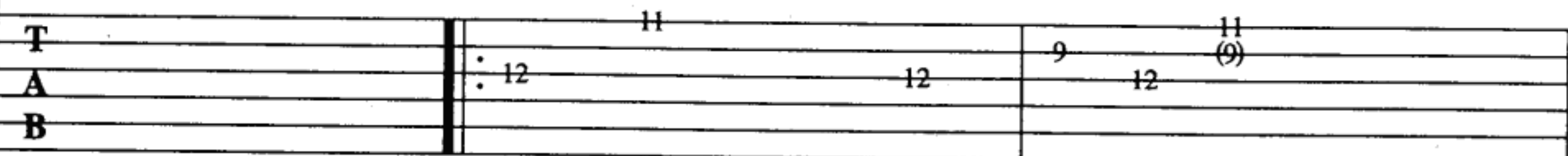


1. On _____ the day the wall _____ came down, they
2.-4. See additional lyrics

piano arranged for guitar



let ring throughout

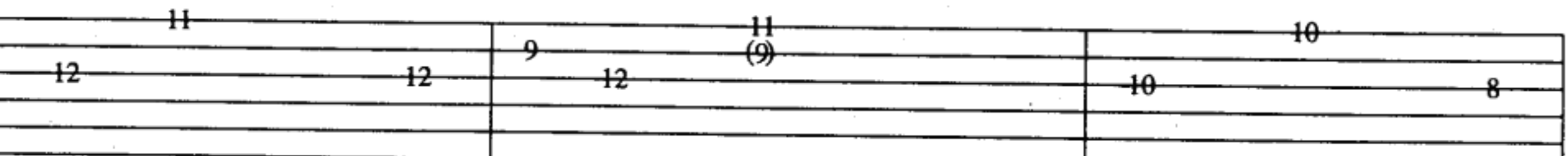


Cm

Cm(add5)

Fm/Ab

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

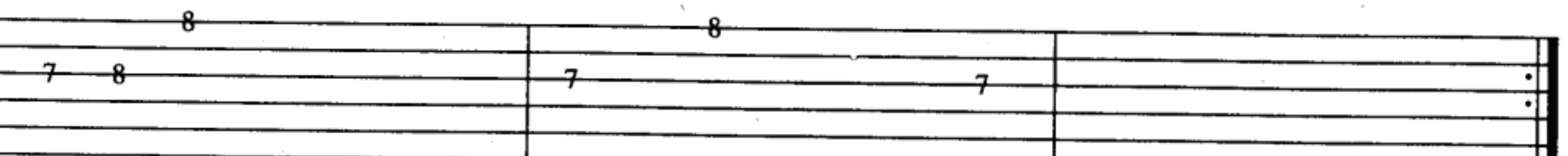


Gsus4

1.,3.
G

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

2. And



2.4.
.G

F

G/F

F

flight.

{ (D.S.) I

dreamed
woke

you
to

had
the

left
sound
of
drums.

The

*guitar 2 (distorted electric)

7 7 7

7 7

1

0

0

0

2

2

T

A

B

* on D.S. only

G/F

F

F/C

C

No warmth,
mu - sic played,

not ev - en pride
the morn - ing sun

re - mained.
streamed in.

T

A

B

0

0

2

2

2

0

0

(3)

1

F/C C

F

G/F

And ev - en though
I turned and

you
I

T

A

B

1

2

0

0

0

0

1

2

0

0

3

2

2

2

0

0

3

3

3

3

3

3

3

3

3

3

1

1

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

F *G/F* *F*

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

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

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

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

slipped a - way.

C *G/C* *F*

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

G/F *F* *G/F*

> B R B B R > B R B R 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 5 7 (8) 7 (8) (9) 7 5 5 8 (10) 8 (10) 8 (10) 10 (12) 10 (13) 10

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is indicated by letters B, B, B, R, and B. The second system continues the melody and bass line, with the bass line letters being T, A, and B. The third system shows the final part of the piece, with the melody ending on a whole note and the bass line letters being 13 and 10. The score is written in a style typical of early 20th-century music books, with a clear and legible font.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a wavy line indicating a trill or tremolo on the first note. The accompaniment is written on a grand staff (treble and bass clefs) with a wavy line indicating a trill or tremolo on the first note. The second system continues the melody and accompaniment, with a wavy line indicating a trill or tremolo on the first note. The third system concludes the piece, with a wavy line indicating a trill or tremolo on the first note. The score is labeled with 'F' and 'G/F' above the first system, and 'C' above the second system. The lyrics 'The Rose Tree' are written below the melody.

F/C C
 P.H. P.H.
 B R B R B B
 T
 A
 B

G/F
 C
 F/C
 B R
 B R
 B
 B
 R
 P.H.
 P.H.

T
 A
 B

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

The musical score is written for guitar, featuring a treble clef staff and three bass clef staves labeled T, A, and B. The score is divided into measures by vertical bar lines. Above the treble staff, there are labels for chords: 'C' (C major) and 'F/C' (F major over C). Above the bass staves, there are labels for dynamics and techniques: 'B' (Basso), 'R' (Ritardando), and 'P.H.' (Pizzicato). The notation includes various musical symbols such as notes, rests, and fingerings. The treble staff has a treble clef and a key signature of one flat (B-flat). The bass staves have bass clefs. The score includes various musical notations such as chords (C, F/C), dynamics (B, R, P.H.), and fingerings (15, 17, 13, 12).

begin fade
G/F

F C

B > R > B > R

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

A 14

B 8/40

F/C C

B B R B R

T

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

B 12 5 3 5 3 5 5 (6) 5 3 5

F G/F F

3 P.H.

T

A

B 3 2 3 3/5 1 (2) 2 3 2 5 2 3 5 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 5 3 5/7 7

C

P.H.
B

B R

hold

B B R B R

F

T

A

B

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

G/F

3

F

G/F

fade out

B R

T

A

B

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

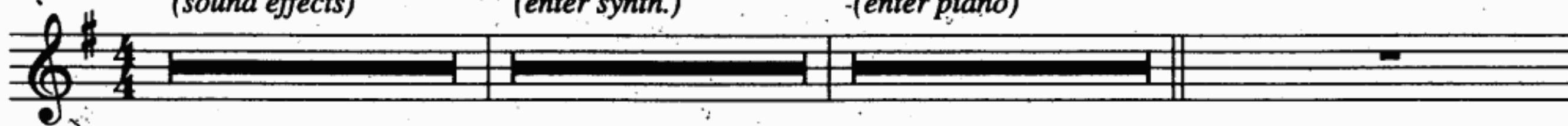
Freely

(sound effects)

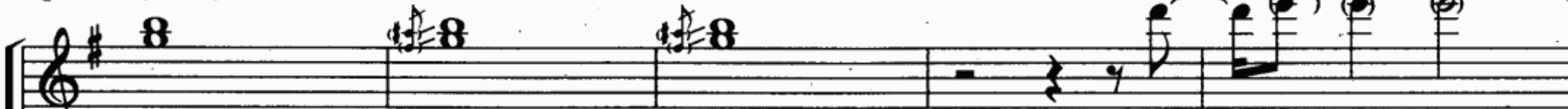
(enter synth.)

No chord (C)

(enter piano)



guitar 1 (clean)



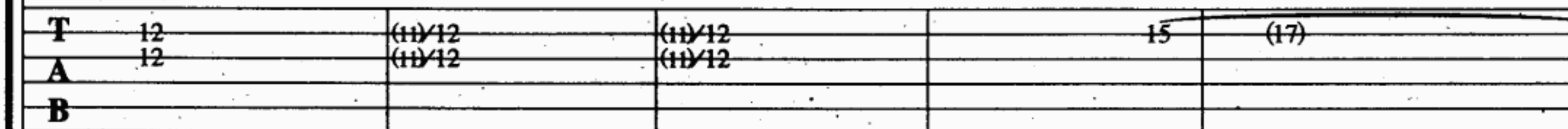
with volume swells
as indicated

W.B.

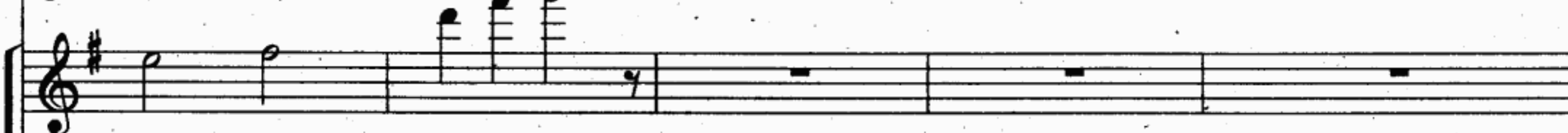
W.B.

B

B



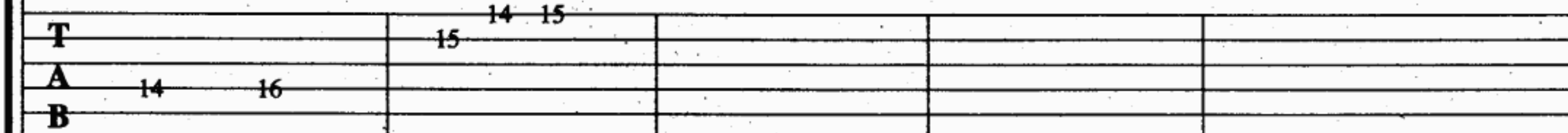
guitar 2 (backwards)



volume swells throughout

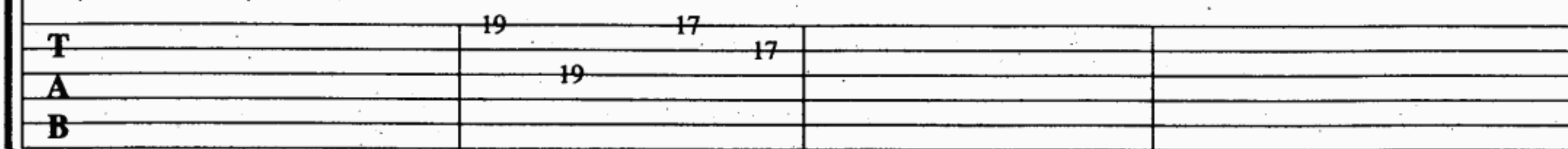
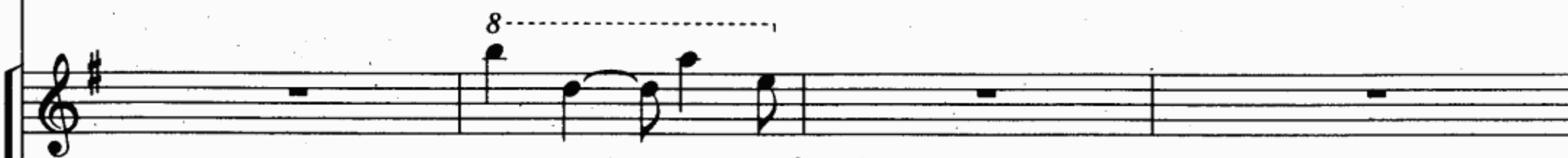
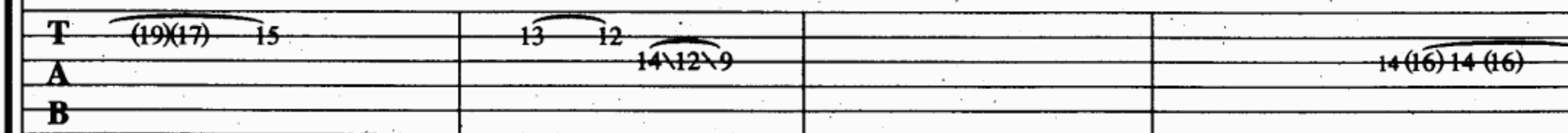
W.B.

W.B.



R R

B R B



B R B B R B

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

T 16 14 15 14
 A
 B

R B R

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

T 19 22 22
 A
 B

B R B R B

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

T 19 22 22 19
 A
 B

A tempo—moderately

keyboards: \diamond Am

Dm7

guitar 1

guitar 1 staff: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures, a rest in the third measure, and a melodic line in the fourth measure. A wavy line indicates a tremolo effect in the fourth measure.

guitar 1 tablature: The tablature is written on a six-line staff. The first measure contains a rest. The second measure contains a slur over the notes 7, (9), 7, 5, 7. The third measure contains a rest. The fourth measure contains a slur over the note 4 (5).

guitar 3 (piano arranged for guitar)

guitar 3 staff: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures, a rest in the third measure, and a melodic line in the fourth measure. A wavy line indicates a tremolo effect in the fourth measure.

guitar 3 tablature: The tablature is written on a six-line staff. The first measure contains a slur over the notes 17, 17. The second measure contains a slur over the note 17. The third measure contains a slur over the notes 15, 15. The fourth measure contains a slur over the note 17.

Em7

Am

guitar 1 staff: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures, a rest in the third measure, and a melodic line in the fourth measure. A wavy line indicates a tremolo effect in the fourth measure.

guitar 1 tablature: The tablature is written on a six-line staff. The first measure contains a slur over the note 4. The second measure contains a slur over the notes 12 (14). The third measure contains a slur over the notes 12 (13), 12 (13), 12. The fourth measure contains a slur over the note 12.

guitar 3 staff: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures, a rest in the third measure, and a melodic line in the fourth measure. A wavy line indicates a tremolo effect in the fourth measure.

guitar 3 tablature: The tablature is written on a six-line staff. The first measure contains a slur over the notes 12, 12. The second measure contains a slur over the note 12. The third measure contains a slur over the notes 17, 17. The fourth measure contains a slur over the note 14.

8

Dm7

B

grad. bend

B R

T

A

B

12(14)

16/17

17 20 (21) (22)

15/17

17 19 (20)

Em7

Am

B

19

12 12 12 (14)

1 0 0 0

2 0 0 2

T

A

B

12 12

12

17 17

14

enter drums

Dim

Musical notation system 1. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests. Below the staff, there are three staves labeled T, A, and B. The T staff has a 2-measure rest, followed by a 14-measure rest, and then a 14-measure rest. The A staff has a 3-measure rest, followed by a 14-measure rest, and then a 14-measure rest. The B staff has a 3-measure rest, followed by a 14-measure rest, and then a 14-measure rest. The T staff has a 2-measure rest, followed by a 14-measure rest, and then a 14-measure rest. The A staff has a 3-measure rest, followed by a 14-measure rest, and then a 14-measure rest. The B staff has a 3-measure rest, followed by a 14-measure rest, and then a 14-measure rest.

Musical notation system 2. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests. Below the staff, there are three staves labeled T, A, and B. The T staff has a 24-measure rest, followed by a 22-measure rest, and then a 20-measure rest. The A staff has a 24-measure rest, followed by a 22-measure rest, and then a 20-measure rest. The B staff has a 24-measure rest, followed by a 22-measure rest, and then a 20-measure rest.

Musical notation system 3. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests. Above the staff, there are two chords: Em7 and Am. Below the staff, there are three staves labeled T, A, and B. The T staff has a 17-measure rest, followed by a 17-measure rest, and then a 17-measure rest. The A staff has a 17-measure rest, followed by a 17-measure rest, and then a 17-measure rest. The B staff has a 17-measure rest, followed by a 17-measure rest, and then a 17-measure rest.

Musical notation system 4. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests. Below the staff, there are three staves labeled T, A, and B. The T staff has a 22-measure rest, followed by a 20-measure rest, and then a 19-measure rest. The A staff has a 22-measure rest, followed by a 20-measure rest, and then a 19-measure rest. The B staff has a 22-measure rest, followed by a 20-measure rest, and then a 19-measure rest.

8

Dm7

20

B R B R B R B R B R B

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

hold

T	17	17	15	15	17
A	17				
B					

Em7

Am

G

B B R B R B B

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

T	12	12			
A					
B					

Am7 G Am7 G

guitar 1

snap snap

T A B

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

Am7 G C

T A B

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

guitar 1

P.M. P.M.

T A B

8 8 8 8 8 10

guitar 3 (piano arranged for guitar)

let ring

T A B

15 14 15 17 15 16 17 17 16 16 17

7(c)

W.B.

T
A
B

8

T
A
B

P.M. -----

T
A
B

8

T
A
B



MAROONED

Music by Wright & Gilmour

Moderately slow

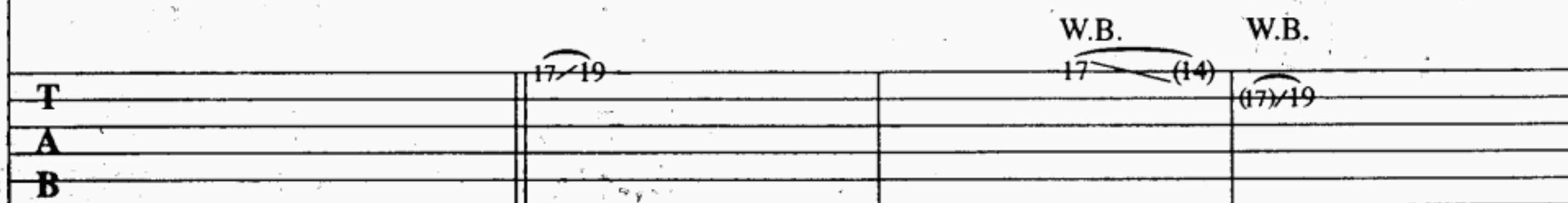
Bm(add9)

Guitar 1 (with distortion and echo)

Gmaj7

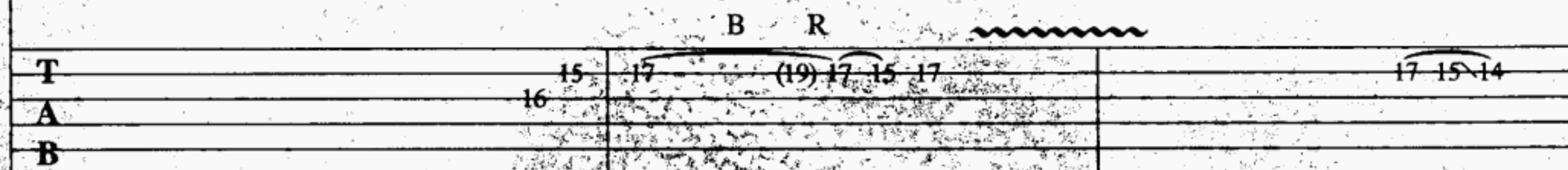
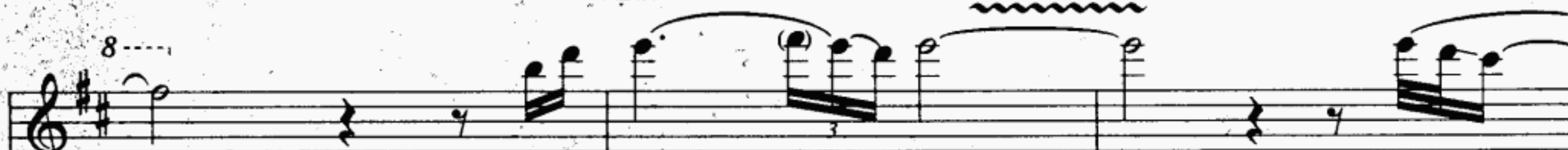
keyboards

8



*with slide where indicated

Em7



Bm9

Gmaj7

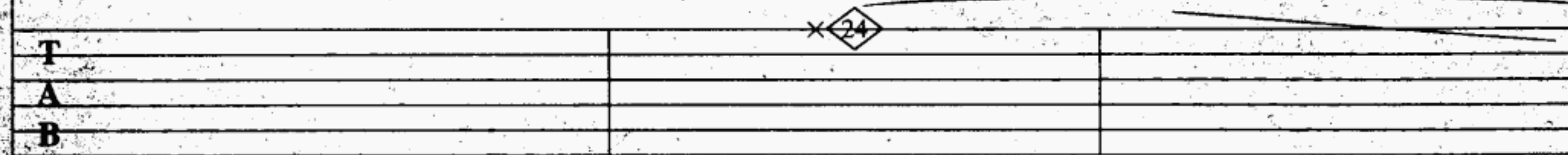


with slide

N.H.

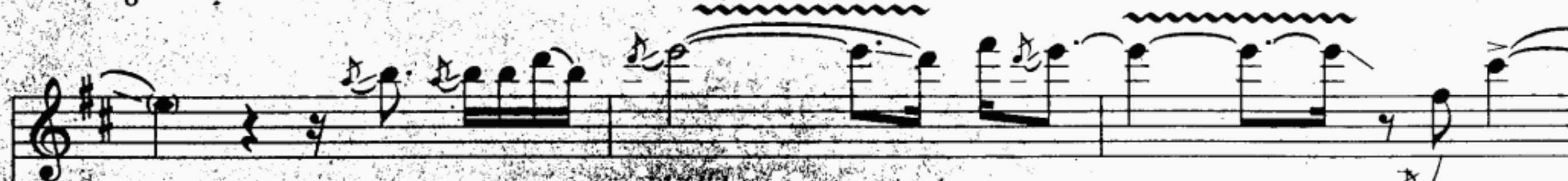
W.B.

gradual gliss with slide



Em7

8



with slide



Bm **Gmaj7**

8

B R B R B PH grad. bend B

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

T
A
B

Em7

B > B R

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

T
A
B

Bm(add9)

B > B > R B > R

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

T
A
B

Gmaj7 **Em7**

8

B R B R with slide

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

T
A
B

Bm9

8

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

T
A
B

Gmaj7 Em7

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

A

B

Bm

(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

(with echo repeats)

T 19 15 (17) 14 15 (17) 15 12 15 15 12 15 (17) (10)

A

B

Bm(add9) enter drums

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

A

B

Gmaj7

T 17 17 (19) 17 19 17 (19) 17 (19) 17 (19) 16 18 16 19 18 17 19 16 18 (19) 18

A

B

grad. bend

hold bend (echo repeats)

Gmaj7

R 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 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) 19 20 (17) 19 0 (17) 19 20 (17)

A 19 19

B

Bm

W.B.

W.B.

W.B.

with slide

T (17) 19 20 (17) 19 19 22 19 (21) (18) (20) (17) 19 22 (19) 22 22 24

A (17) 19 (20)

B

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 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

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

B 12/14

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 14 16 16 16

B

F#m7 Bm

8

with slide B R

T 29 31 29 29 27 26 27 26 26 26 26 14/16 15 17 (18) 17 15

A 26 26 17 14

B

Gmaj7

T 7 9 9 (10) 9 10 12 12 10 9 10 9 10 12 14

A 12 14 16 16 16 16

B

Em7

8

with slide

T 14/17 26 26 29 29 26 26 19 19 19 31 31

A 26/28 28 28 28 28 23/21 21 21 21 21 26/28 28 28

B 26/28 28 28 28 28 23/21 21 21 21 21 26/28 28 28

Bm

8

Cmaj7

T 26 24 26 24 26 24

A 26

B 24

Coming Back to Life

*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 1 (clean)

grad. bend hold

First system of musical notation for 'Coming Back To Life'. It features a treble clef staff with a 4/4 time signature. The notation includes a keyboard fade-in, a guitar 1 (clean) entry, and a gradual bend hold. Below the staff are three staves labeled T, A, and B, containing fret numbers and rhythmic markings.

Second system of musical notation. It includes a treble clef staff with a 4/4 time signature. The notation includes a keyboard fade-in, a guitar 1 (clean) entry, and a gradual bend hold. Below the staff are three staves labeled T, A, and B, containing fret numbers and rhythmic markings.

Third system of musical notation. It includes a treble clef staff with a 4/4 time signature. The notation includes a keyboard fade-in, a guitar 1 (clean) entry, and a gradual bend hold. Below the staff are three staves labeled T, A, and B, containing fret numbers and rhythmic markings.

Fourth system of musical notation. It includes a treble clef staff with a 4/4 time signature. The notation includes a keyboard fade-in, a guitar 1 (clean) entry, and a gradual bend hold. Below the staff are three staves labeled T, A, and B, containing fret numbers and rhythmic markings.

(G) Am G

(echo repeats) (echo repeats)

B > R B > ~

T 13 15 15(17) 15 13 (0)

A 14

B

F Am7

(echo repeats)

B R B ~

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

A 5 7 6 5 3 3 5 7 5 7 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) 8 8 6 8 6 5 6 6 5 6 5 5

A 7

B

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

B

C Fmaj7

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

keyboards arranged for guitar

T 0 0 0

A 0 0 0

B 3 3 3

Fmaj7/G Am G

while the days slipped by, from my win - dow

The first system of the musical score. The vocal line (treble clef) has lyrics "while the days slipped by, from my win - dow". The piano accompaniment (treble clef) shows chords Fmaj7/G, Am, and G. The guitar fretboard diagram (bottom) shows the following fret numbers for strings T, A, B: T (0, 1, 0), A (2, 2, 0), B (3, 0, 3).

F Fsus2 C

watch - ing? And where were you

The second system of the musical score. The vocal line (treble clef) has lyrics "watch - ing? And where were you". The piano accompaniment (treble clef) shows chords F, Fsus2, and C. The guitar fretboard diagram (bottom) shows the following fret numbers for strings T, A, B: T (1, 2, 0), A (3, 3, 3), B (3, 3, 3).

Fmaj7 Fmaj7/G

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

The third system of the musical score. The vocal line (treble clef) has lyrics "when I was hurt and I was help - less? 'Cause the". The piano accompaniment (treble clef) shows chords Fmaj7 and Fmaj7/G. The guitar fretboard diagram (bottom) shows the following fret numbers for strings T, A, B: T (0, 1, 0), A (2, 2, 0), B (3, 3, 3).

Am G(add9) F

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

T 0 1 2 2 0

A 1 4 7 5 3

B 0 3 1

Am7 F

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

T 0 1 0 1

A 0 0 2 3

B 0 0 3 1

Am Bb Am7

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

T 0 1 2 2 0

A 1 3 3 3 1

B 0 1 0 2 0

A tempo - moderately slow

Gsus4 G Csus2

in - to the shin - ing sun.

guitar 2

T
A
B

2. Lost in thought

Rhythm figure 1

T
A
B

C Fsus2 F

and lost in time, while th

T
A
B

Am Asus2 Am G5 Gsus2 G5 F F#sus2 F F#sus2 F F#sus2

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

with Rhythm figure 1 *simile*

C#sus2

Out - side, the rain fell dark

end Rhythm figure 1

T 1 1 1 0 0 1 0 3 3 3 3 3 (3) 3 3 3 3 1 1 1 1 1 1

A 2 2 2 2 2 2 0 0 0 0 0 0 2 2 0 0 2 0 2 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3

with Rhythm figure 1 *simile*

C#sus2

Out - side, the rain fell dark

end Rhythm figure 1

T 1

A 0

B 3

F#sus2 Am

and slow, while I pond - ered on this

G F#sus2

dan - ger - ous but ir - re - sist - i - ble nec - time I took a

Chorus

Am F#sus2 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)	(0) (0)	1	1	1	1	1	(0) (0)	(0) (0)	(0) (0)	(0) (0)	(0) (0)
A	(2) 2 2	2	(0) (0)	0	0	0	0	0	(0) (0)	(0) (0)	(0) (0)	(0) (0)	(0) (0)
B	0	0 0	0	3	3	3	3	3	3	3	3	2	2

Bbsus2 Am G#sus4 G5

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

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

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

C#sus2

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
A	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

guitar 3 (with distortion)

grad. bend

U.B. R

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

guitar 3

C **Fsus2** **F**

grad. release

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

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

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

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 7 7

A 7 (9) 7 5 5 7 7 (9) 5 5 7 5 7 (9) 7 5 5 7 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) (22) 20 20 18

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

B

Fsus2 **Am**

hold

B **R**

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

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

B

G5 **Fsus2**

I took a

B **B**

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

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

B

with Rhythm figure 2 (first 6 bars)

Am F#sus2 Am

T A B

101010 9 10 9 10 9 7 5 5/7 5 5 7 5 3 (5) (3) 5 17 17 15 17 14 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 5 7 7 5 (6) 5 3 5 3 5 3 5 5 5

C

guitar 2

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 miraeles
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 3 3 3 3
B 3 3 3 3 3 3 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,

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

er, The light was bright

guitar 2

let ring throughout

T 4 5 3 5 5 8 7 8

A 5 5 5 6 4 6

B 3 5 3 4 6

er, With friends sur-

round - ed, — The nights — of won-

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

Chords: Cm Eb Fm G5

der.

T 4 4 1 (0)

A 5 5 3 5

B 3 5 6 (3) 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 2

Ab/C Bb/Ab G7sus4 G7

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

T

A

B 3 3 1 4 3 (5) 3 3

Guitar solo I

Em
guitar 2 (nylon-string, right channel)

F
guitar 3 (nylon-string, left channel)

T

A 2 2 4 4 4 5 5 5 9 9 9 7 7 9 10 7 9 10

B

Em
guitar 2

T

A 7 7 7 9 7 5 7 5 3 5 3 2 2 4 4 4 5

B

F

guitar 3

T

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

B

Em
guitar 2

F
guitar 3

T

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

B

Em guitar 2

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

F guitar 3 Gsus4 D.S. al Coda

T
A (7) 9 5 7 7 5 3 2 3 5 2 3 5 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 5 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 1 3 3 4 6
B 3 5 5 6 5 1 3 3 4 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 × 15 17

Outro solo

Cm Gm Ab Bb Cm Eb
 ev - er.____
 T 17 16 15
 A 17 15/17 15 15/17 17 15 17 15 12 10 8
 B

Fm A \flat Cm Gm A \flat B \flat

T
A
B

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

8

Cm Eb Fm Ab Cm Gm

T 20 23 20 18 18 20 18 20 18 18 20 20 15/17 17 15

A

B

Ab Bb Cm Eb Fm Ab

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

A

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

8 15

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

A

B

Cm Gm Ab Bb

15 *grad. gliss.*

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

A

B

Cm Eb Fm Ab Cm Gm

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

A

B

Ab Bb Cm Eb

8

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

A

B

Chord progression: Cm Eb Fm Ab

15

T
A
B

Chord progression: Cm Gm Ab Bb

15

T
A
B

Chord progression: Cm Eb Fm Ab

15

T
A
B

Chord progression: 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**

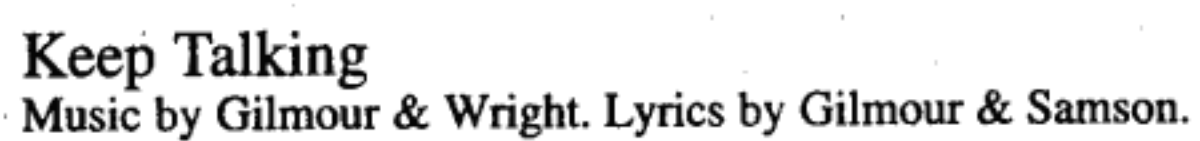
**Why won't you talk to me
You never talk to me
What are you thinking
What are you feeling
Why won't you talk to me
You never talk to me
What are you thinking
What are you feeling**

*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*



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

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

Sound effects

Bm7

guitar 2 (with chorus and echo)

with echo repeats throughout

B

B R

 $\sim B R$

Cmaj7

B

B

Bm7 **Cmaj7**

T 2 3
A 2 4
B 2

T 3 5
A 4 5
B 3

Bm7

T 12
A 12
B 12

T 12
A 12
B 12

Cmaj7 **Bm7**

T 3 5
A 4 5
B 3

T 2 3
A 2 4
B 2

T 12
A 12
B 12

T 15 (17)
A 15
B 15

Em7

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

(no echo)

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

P.M.-----|

Rhythm figure 1 end Rhythm figure 1

B hold bend --

15(17) (17)

T

A

B 0 5 7 7 7 5 5
0 (0) 0 0 0 7 5
> > > > > >

(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 0 7 5
> > > > > >

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

guitar 3

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

T (17) (17)

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.

W.B. ~~~~~

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

D/E

I sit in the cor - ner — And

volume swell

T 0 (5)
A 0 7
B 5

C/E Em

no - one can both - er me 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 3 1 1
A 5 4 4 4 4 7 7 4 2 2
B 5 5 5 5 7 7 5 2 2

Am

words won't come out right. —

What are you think - ing? —

Em

I feel like I'm drown - ing. —

T 1

A 2

B 2

0 0 0 0

0 0 0 0

2 2 2 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

can't show my weak - ness.

You nev - er talk to me.

I some-times won - der:

guitar 3

T

A

B

7

7

7

5

What are you think - ing? —

Where do we go from here? —

What are you feel - ing? —

volume swell

T

A

B

9

10 8 10 10

10 10 10 10

8

The image shows a musical score for the song "The Wind" by George Gershwin. It features a guitar melody and a three-part vocal harmony (Tenor, Alto, Bass). The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The vocal parts are written on three staves labeled T (Tenor), A (Alto), and B (Bass). The guitar part includes a "C/E" chord and a "hold bend" instruction. The vocal parts include various musical notations such as notes, rests, and fingerings.

Em

let ring-----

W.B.

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

The musical score is divided into two systems. The top system features a piano solo on a treble clef staff, marked with a piano (p) dynamic. The melody includes various ornaments like grace notes and trills, and is accompanied by a bass line with chords. The bottom system is a three-part guitar accompaniment for Tenor (T), Alto (A), and Bass (B) voices. It includes chord markings such as B, Am7, and B-R, and fingerings for each part. The score concludes with a 'P.H.' (Piano Solo) marking and a final chord.

Em

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

hold bend

Synth solo

T 7 7 9 7 7 0 15 (17) 12 (17)

A 7 7 14

B 0 x 7 7 5 x 7 x

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

D5 Em D/E

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

*On repeat only

B B R

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

1. C/E

2. C/E

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

T

A 7 5

B 7 7 7 7 5 5 5 7 5

3 3 3 3 3 2

Em

Where do we go from_ here?_

guitar 4 (with talk box)

hold bend

B > R B R

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

A

B

Bridge

Cmaj7

B R B R

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

A

B

Bm7

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

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

A 14 16

B 14 12

B R B R

Cmaj7 Bm7

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

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

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

B > R B

Cmaj7

All we need to do is

guitar 3

hold bend and gradually release

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

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

B ((16) (16) (16) (16) (16) (16) (15) 14 14 14 14 14

B R 14 (15) 14

* Tones produced with talk box

with Rhythm figures 1 and 1a to fade
Em

The musical score is written for guitar 4 (with talk box) and vocal parts. The guitar part features a wavy line indicating a gradual dive, followed by a series of notes and rests. The vocal parts are written for T, A, and B, with lyrics "make sure we keep talking." and "echo repeats". The guitar part is marked "guitar 4 (with talk box)" and "W.B. gradual dive". The vocal parts are marked "echo repeats" and "B R". The guitar part is marked "guitar 4 (with talk box)" and "W.B. gradual dive".

[illegible][illegible][illegible]

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

Synth and effects 2 11 C

guitar 1 (acoustic) - capo on 5th fret 2 11

let ring throughout

guitar 2 (acoustic) 2 11

let ring throughout

T A B

T A B

F F#sus2 C F F#sus2

Rhythm figure 1

T A B

T A B

C F F#sus2 Am

T A B

T A B

G C F C

with Rhythm figure 1 (first 7 bars)
F F#sus2
guitar 3 (acoustic)

T A B

end Rhythm figure 1

T A B

C F F#sus2 C

let ring

T A B

F F#sus2 Am G C

(tap body) B R

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

A 7 5 5 7 5 5 7 (9) 5 x 4 (5) 4 5 5 5 7 (8)

B 7 5 5 7 5 5 7 (9) 5 x 4 (5) 4 5 5 5 7 (8)

with last bar of Rhythm figure 1

with Rhythm figure 1 (first 7 bars)

F/C C F C F 3 F#sus2

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 5

B 3 5 3 5 3 5 3 5 3 5 3 5

guitar 2

T

A 1 1 1 1 1 1 1 1 1 1 1 1

B 1 1 1 1 1 1 1 1 1 1 1 1

C F F#sus2 C

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

F F#sus2 Am G 3 3

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

F F^{sus2} F^{maj7} 1., 2. F 3. F

wait. 2. While you are

guitar 2

T 1 1 0 0 0 0 0 1 1 1 1 1 1 5 5 5 5
 A 1 1 1 1 1 1 1 1 1 1 1 1 1 6 6 6 6
 B 2 2 2 2 2 2 2 2 2 2 2 2 2 5 5 5 5
 B 3 3 3 3 3 3 3 3 3 3 3 3 3 7 7 7 8

Instrumental Interlude
(with pre-recorded dialogue)

D F^{sus2} B \flat

guitar 4 (with distortion)

feedback feedback

T 3 (3)
 A 2 3
 B 0 1

Am B \flat ^{sus2} B \flat

guitars 1 and 2:

volume swell W.B. W.B.

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

D^{sus2} D F

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

D C *simile*

Can you see your days blight-ed by

5. See additional lyrics

W.B. ~~~~~

T 2
A 3
B 2
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

C Em D(F#)

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

(cue notes on repeat only)

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

1. 2.

C Csus2 C

door. 5. So I

guitar 3 (acoustic)

guitar 5

let ring

T A B

T A B

T A B

Outro solo

C G C

T A B

G C Em

T A B

D C

T A B

G C

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

A 2 2 4 4

B

G C Em

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

A

B

D/F# C

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

A 7 7 7 9 (7) 9 9

B

(start fade) G

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

A 5 5 5 5 5 7 5 5 7 9 7 9 7 5 7 5 7 5 5 7 9 8

B

C G C

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

A

B

Em D/F# C

B R

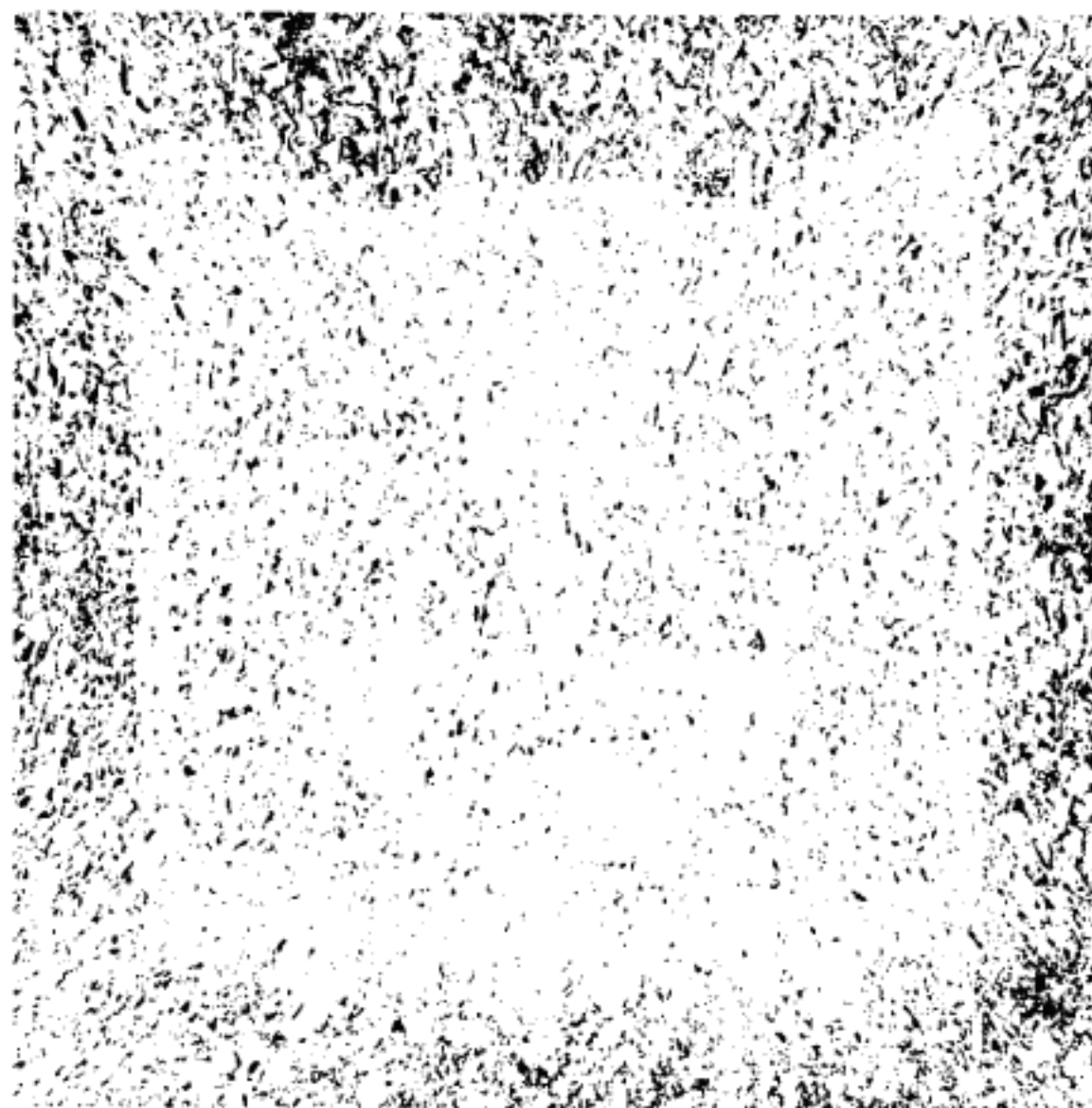
G C

(fade in church bells) 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



Music: Gilmour
Lyrics: Gilmour/Gilman (© 1991 Atlantic)



Moderately fast, in 2 (♩ = ♪ ♪)

No chord (A7)

*guitar 1 (acoustic)

* in DADGAD tuning:

① = D ④ = D

② = A ⑤ = A

③ = G ⑥ = D

Rhythm figure 1

1. Did_____ you know_____

end Rhythm figure 1

G

3. See additional lyrics

it was all go - ing to

Rhythm figure 2

T
A
B

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

T
A
B

* 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

T
A
B

with Rhythm figure 1 *simile*

to Coda

D

be — so right — for me? —

T
A
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
B

(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
B

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—

8

8

T

A

B

with Rhythm figure 1 *simile*

D

what you'd— be - come?

10

10

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 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 17 17 14

B 12 15 16 17 17 17 17 17 14

with Rhythm figure 1 *simile*

D

run - ning — from? —

T 7 12 12 12

A 7 12 12 12

B 7 12 12 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

(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
A
B

1.
C#m11 E

T
A
B

2.
Bm11 E

T
A
B

2nd instrumental interlude
fade out with Rhythm figure 1
D

fade in with Rhythm figure 1

D.S. al Coda

3

3. The rain — fell slow —

with strings and effects for appr. 1 minute

guitar 2

(with slide) steady gliss

T
A
B

12
12
12

♢ Coda

with Rhythm figure 2

G

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

T
A
B

15/17

with Rhythm figure 1 simile

D

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

T
A
B

12

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 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

B B

T

A 4 (6) (6) 4 2 4 4 2 4 4 4 (5) 4 2 0 2 4 4 2 0 2 14

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

T

A 14

B

B B B R

with Rhythm figure 2 *simile*

G

T

A 14

B

B R

hold bend B

with Rhythm figure 1 *simile*

D

T

A 14

B

R B R R

hold bend

T

A 14

B

B B R

with Rhythm figure 2 *simile*

G

T

A 14

B

B R B R R

hold bend

with Rhythm figure 1 *simile*

with Rhythm figure 1 *simile*

D

B R . . .

T (17) 16 14 16 14 14 14 14

A 14 16

B

(0) 17 (19) (20) 17

(0)

with Rhythm figure 2 *simile*

with Rhythm figure 2 *simile*

G

B R B R

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

A 14 16 14 16 16

B

B R B R . . .

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

A

B

with Rhythm figure 1 *simile*

D

with Rhythm figure 1 *simile*

D

R. B. R

T 11 12 11 (4)

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

B 12 12 12

with Rhythm figure 2 *simile*

G

with Rhythm figure 2 *simile*

G

B . B

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

A

B

with Rhythm figure 1 *simile*

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

B

R

B

B

T

A

B

with Rhythm figure 1 *simile*

D

P.H.

hold

B

B

B

R

T

A

B

with Rhythm figure 2 *simile*

G

tr

tr

tr

tr

B

R

B

B

B

T

A

B

grad. release

B B B B B. . B B>

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

A

B

with Rhythm figure 1 simile

D

fade out

B 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)



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

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

T 10 12 10
A 12 (12)
B 12

A tempo - moderately fast

G5

guitar 1

T 12 12 10 12 12 10 8
A 12 12
B 12 12

guitar 2 (with distortion and echo*)

P.M. throughout

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

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

G5
guitar 3: \diamond

Musical notation system 1. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first two measures and a shorter slur over the last two measures. Below the staff are three empty staves labeled T, A, and B.

Musical notation system 2. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first two measures and a shorter slur over the last two measures. Below the staff are three empty staves labeled T, A, and B.

C(add9)

Musical notation system 3. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first two measures and a shorter slur over the last two measures. Below the staff are three empty staves labeled T, A, and B.

Musical notation system 4. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first two measures and a shorter slur over the last two measures. Below the staff are three empty staves labeled T, A, and B.

G

Musical notation system 1 (first system):

Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a diamond-shaped symbol above the first measure.

Below the staff is a fretboard diagram with three strings labeled T, A, and B. The fret numbers are:

String	Measure 1	Measure 2	Measure 3	Measure 4
T	10	12	10 12	12 10
A			12	
B				

Musical notation system 2 (second system):

Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a diamond-shaped symbol above the first measure.

Below the staff is a fretboard diagram with three strings labeled T, A, and B. The fret numbers are:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
T	0 0 3 0 0 (3) 3 0	0 0 3 0 0 (3) 3 0	0 0 3 0 0 0 3		
A					
B					

hold --

C(add9)

G5

Musical notation system 3 (third system):

Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a diamond-shaped symbol above the first measure.

Below the staff is a fretboard diagram with three strings labeled T, A, and B. The fret numbers are:

String	Measure 1	Measure 2	Measure 3
T			10 10 12
A	12		
B			

Musical notation system 4 (fourth system):

Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a diamond-shaped symbol above the first measure.

Below the staff is a fretboard diagram with three strings labeled T, A, and B. The fret numbers are:

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

Treble Clef Staff: $C(\text{add}9)$

T: 10 12 10 12 10 10 12

A:

B:

T: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B:

hold-----1

Treble Clef Staff: $G5$ $C(\text{add}9)$

T: 10 12 12 12

A:

B:

T: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B:

hold-----1

enter drums

D

G5

The first system of the musical score consists of three staves. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, and then a half note B4. The second staff is a guitar part with a treble clef and a key signature of one sharp. It features a series of chords: a D major chord (D4, F#4, A4) in the first measure, followed by a G5 chord (G5, B5, D6) in the second measure. The third staff is a drum part with a treble clef and a key signature of one sharp. It shows a sequence of notes: a half note G4, followed by a quarter note A4, and then a half note B4. The system is divided into three measures by bar lines. The first measure contains the vocal melody and the D major chord. The second measure contains the vocal melody and the G5 chord. The third measure contains the vocal melody and the G5 chord. The system ends with a double bar line.

hold-----

Rhythm figure 1

§

with Rhythm figure 1 *simile* (4 times)

G5

The second system of the musical score consists of three staves. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, and then a half note B4. The second staff is a guitar part with a treble clef and a key signature of one sharp. It features a series of chords: a D major chord (D4, F#4, A4) in the first measure, followed by a G5 chord (G5, B5, D6) in the second measure. The third staff is a drum part with a treble clef and a key signature of one sharp. It shows a sequence of notes: a half note G4, followed by a quarter note A4, and then a half note B4. The system is divided into three measures by bar lines. The first measure contains the vocal melody and the D major chord. The second measure contains the vocal melody and the G5 chord. The third measure contains the vocal melody and the G5 chord. The system ends with a double bar line.

1. Her love rains
2.,3. See additional lyrics

end Rhythm figure 1
hold-----

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

T 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

C

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

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

A 12 12 (10)

B

G

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

T 12 10 10 12 12 12 12 10 10 12

A 12 12

B

ness _____ and the earth _____ was on fire. _____

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

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

A

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 _____
back _____
back _____

some - day. _____

(Backing vocals): Ooh. _____

T 12

A

B

to Coda ⊕

1.

2.

2. So — I

T
A
B

Instrumental interlude

C

guitar 1

G

T
A
B

C

T
A
B

G

C

B

T
A
R

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

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

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

First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various note values and rests, including a wavy line indicating a tremolo. Below the staff are three staves labeled T, A, and B, which contain numerical figures (8, 7, 8, 3, 8, 7, 8, 5) and wavy lines, likely representing a guitar or piano accompaniment.

Second system of musical notation, continuing the piece. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various note values and rests, including a wavy line indicating a tremolo. Below the staff are three staves labeled T, A, and B, which contain numerical figures (8, 7, 8, 3, 8, 7, 8, 5) and wavy lines, likely representing a guitar or piano accompaniment. The system concludes with a dynamic marking of *mp* (mezzo-piano).

with Rhythm figure 1 *simile*

G

D.S. al Coda

guitar 3:

The first system of the musical score consists of five staves. The top staff is for guitar 3, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure. The second staff is for the vocal part, also in treble clef and F# key signature, with a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure. The third staff is for the Tenor (T), Alto (A), and Bass (B) vocal parts, with a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure. The fourth staff is for the guitar 3 part, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure. The fifth staff is for the guitar 3 part, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure.

with Rhythm figure 1 *simile* (3 times)

F(add9)

⊕ Coda

The second system of the musical score consists of five staves. The top staff is for guitar 3, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure. The second staff is for the vocal part, also in treble clef and F# key signature, with a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure. The third staff is for the Tenor (T), Alto (A), and Bass (B) vocal parts, with a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure. The fourth staff is for the guitar 3 part, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure. The fifth staff is for the guitar 3 part, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with a long slur over the first two measures, a quarter note in the third measure, and a half note in the fourth measure.

C/E G

take it back some - day. Ooh.

T	10 12	12
A		
B		

(C) G

She will

T	12	10 12 10	12 10 12
A			
B			

F(add9) C/E

take it back. she will take

with Rhythm figure 1 *simile* to fade

C(add9)

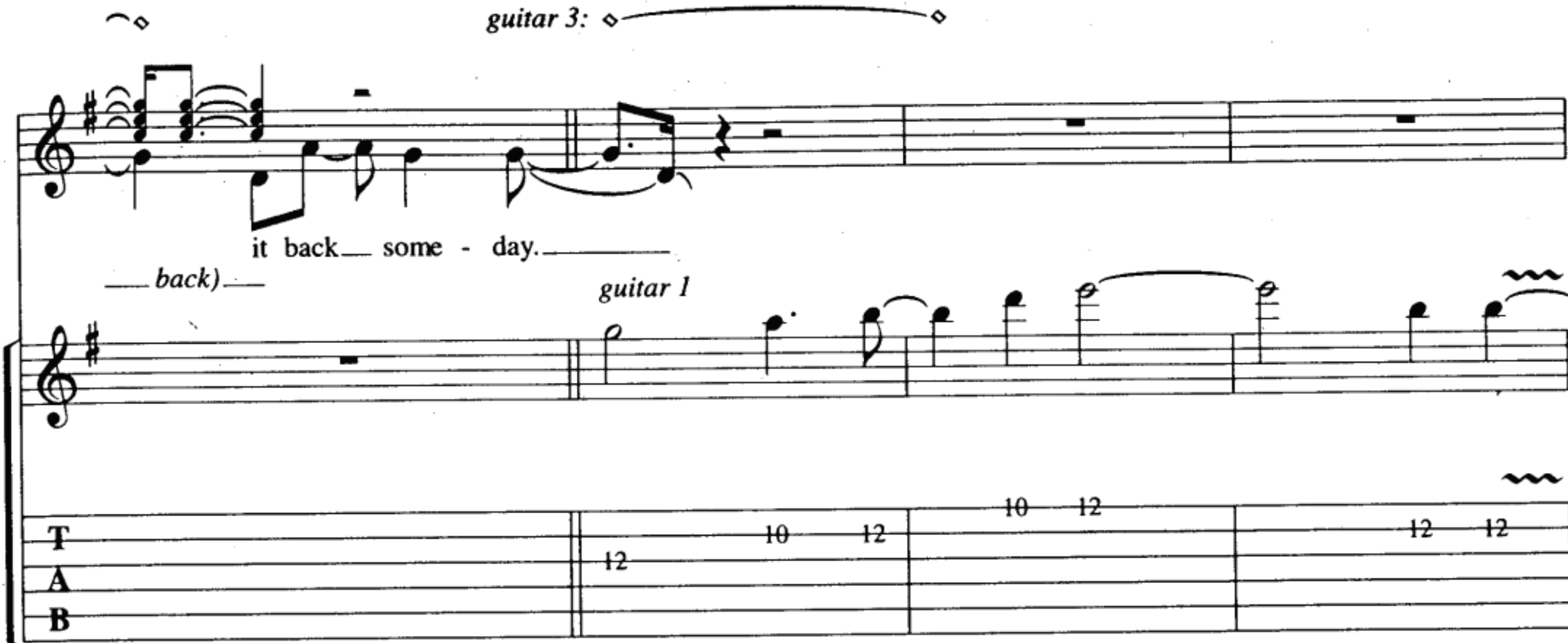
G

guitar 3:  

it back — some - day. —

— back) —

guitar 1



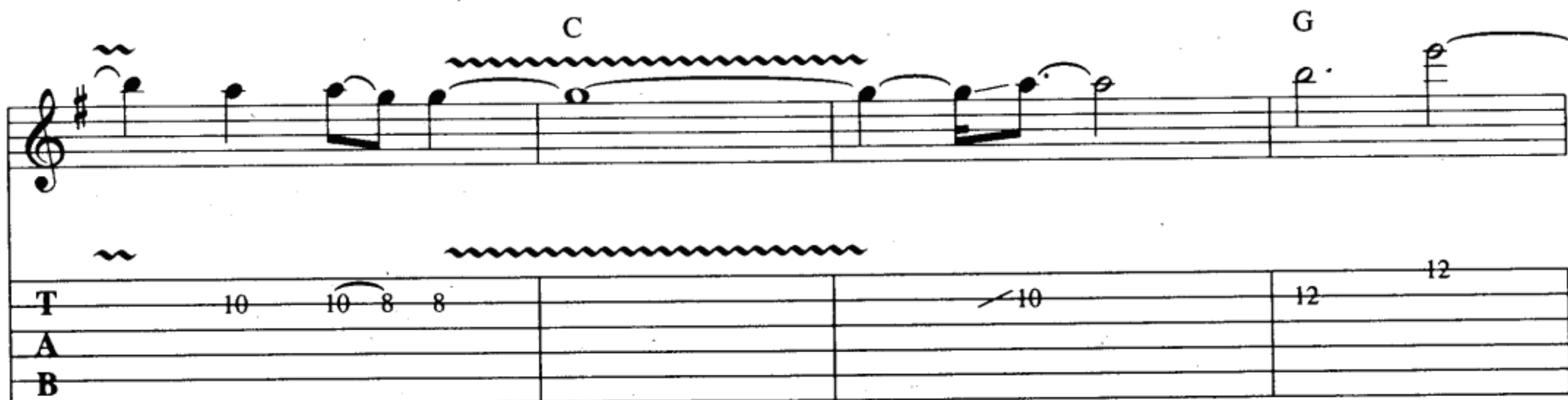
T 10 12 10 12 12 12

A

B

C

G



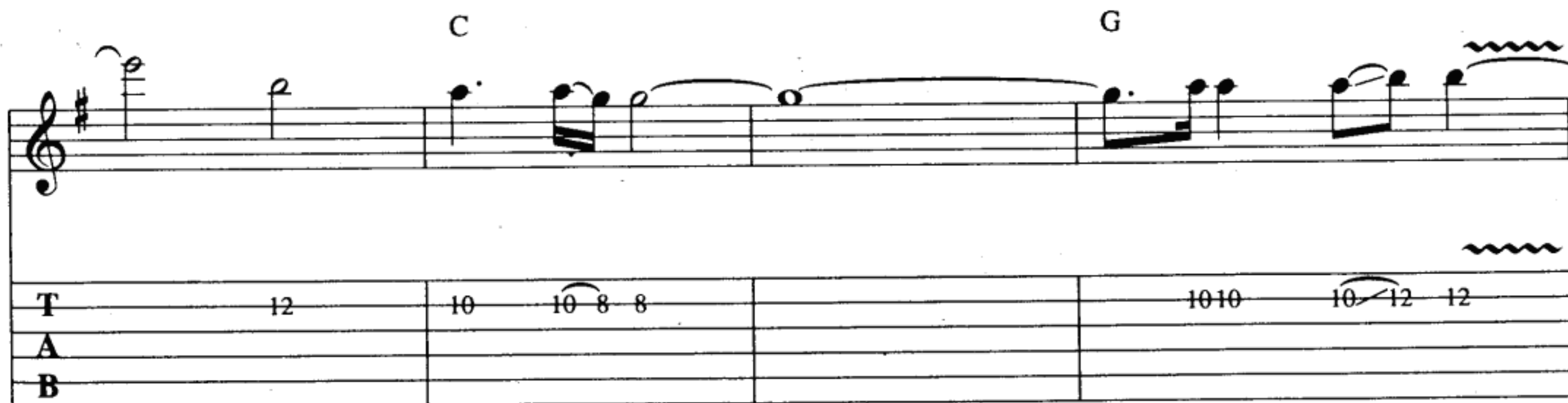
T 10 10 8 8 10 12 12

A

B

C

G



T 12 10 10 8 8 10 10 10 12 12

A

B

Freely

G

cresc.



T 10 12 10 12 10 12 12

A

B

dim. poco a poco

T	10	12	10	12	10	12	10	12
A								
B								

fade out

T	9	11		7	10	7	9	7
A								
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

B R B R B R

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

A

B

B♭maj7 F6 Cm7

B

T 7 3 5 5 3 x 6 (8)

A

B

E♭maj7 B♭maj7

R B

T 6 6 (8)

A

B

F6 Cm7 E♭maj7

B R

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 \flat maj7 F6

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

T
A
B

3 3 3 3

Cm7 E \flat maj7

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

W.B.-----

T
A
B

12 (9)/11 11 (11)/13 (13)/15

B \flat 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 on the in - side
 flick - er - ing with an end - less stream of gar - bage.

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

F6 Gm

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

8

B

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

Chords: Gm, F6, F

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

W.B. ~~~~~

T 12 24 22 10
A
B

Chords: Cm7, Ebmaj7

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

B W.B. ~~~~~ W.B. ~~~~~

T 7 (8) 5 8
A
B

Chords: Bbmaj7, F6

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

W.B. ~~~~~ hold bend-----
B

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

Background vocals simile

Cm7

Ebmaj7

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

Bbmaj7

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

W.B.  B

T 11 11 8 8 (10) 22 24

A 12

B

Synth solo

F6

A₂
$$C_m$$

The image shows a musical score for the song "The Rose Tree". It consists of three staves: a vocal line, a guitar line, and a bass line. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line starts with a "smile." instruction. The guitar line includes a "20" marking and a "8/10" marking. The bass line includes a "20" marking and a "8/10" marking. The score is in D major and 3/4 time.

Gm

 Λ_2 [illegible]

Bridge

Fm

I'm creep - ing back to life, — my

T 13

A $\times 12 \times 13$ 13 13 13

B 3 3 3 3

G

A \flat

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

T 4 3 3 3 3

A 5 5 5 5 5

B 5 5 5 5 5

B \flat

wear - ing the in - side out.

T (6) 4 4 4

A 5 5 5 5

B 6 6 6 6

Guitar solo 1

Cm

E \flat maj7

B - R B R B hold R

T 10 (12) 10 8 10 (12)

A 10

B 10 (12) (12) (12)

B \flat 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 wavy R

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

E \flat maj7

B

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

B \flat maj7

F

grad. gliss.

P.H.

P.H.

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

6 (8) 6 x x (8) 6

x x (7) 8

x x (8) 8

(6) 6

Bbmaj7 F

but he's com - ing a - round.

let ring -----

6 8 (9) 3 1 3 2 2 2

7 7 2 3 3 3

8 3 3 3

6 (15) 15 1 1 1 1

Cm Ebmaj7

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

1 3 3 1 0 4 5 4 4 8

5 5 3 5 5

3

F6 Gm

name Now, we can hear

B R

T 5 (7) 5 3 5 3 x 3 2 3 3 1 0 3 1 3 x x 5 5 5 5

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

F6

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

let ring U.B.

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

A 3 3 x 3 3 3 (2) 3 3 7/10 10 10 10 10 10

B 5 5 x 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gm F6

out for the day, When all the

(See additional lyrics for backing vocals)

T 5 13 15 13 15 13 (1) 13 (1)

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gm F6

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

let ring

T 6 10 10 10 10 10 (10) x x 1 1 1 1

A 7 10 10 10 10 10 10 3 3 x 0 2 2 0 3 3 0

B 8 12 12 12 12 12 10 3 3 x 0 2 2 0 3 3 0

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	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 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	
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 18 19 17 17
B			

F6

Gm

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

F6

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

Gm

F6

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

Gm

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

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

8-10

grad. gliss.-----

T
A
B

10

18

(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

bass arranged for guitar

Em7

C

Em7

C

(wah)

guitar 1 (distorted)

Em C(add9) Em

with Rhythm figure 1 *simile* (3 times)

hold bend-----

hold

B B B R B

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

A

B

guitar 2 (clean)

Rhythm figure 1

end Rhythm figure 1

T

A

B

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

guitar 1

C(add9) Em C(add9)

T

A

B

14 (5)

15 15 15 15 15 15 15 15

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

14 14 14 14 14 14 14 14

12 12 15 12 14(16) 14 12 14

with Rhythm figure 1 *simile* (4 times)

Em C(add9) Em C(add9) Em

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

P.H.

B B B

T
A
B

14 (16) 12 14 12 (13)
14 (2) 14
(12)

2 (4) 2 0 2 0 2 0 2

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

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

U.B. B> B> B>

T 0 0 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 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0

guitar 2

Rhythm figure 2 let ring throughout end Rhythm figure 2

T 1 0 1 3 5 5 7 (1) 1 3 0 5 0 0 5 3 3

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 2 4 0 (5) 5 5 5 7 2 0 4 (0) 5 5 5 4 0

with Rhythm figure 1 simile (2 times) Em C(add9) Em C(add9)

What do you want from me?— Should I

guitar 1

hold bend

B B B R U.B. R B R B R

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 (4) 2 (4) 2 (4) 2 2 0 2 x 14

B 2 0 2 x 14

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.*

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

guitar 1

W.B. ~~~~~

guitar 2

with slight distortion

C5 D5 C5

What do you want from me?

ah.

> W.B.

B 12 15 12 B B

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

A 10 10

B 8 12

T 5

A 5 5 5 7

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

with Rhythm figure 1 *simile* (4 times)

Em C(add9) Em C(add9)

guitar 1

grad. release

B> R B> B B>

B> B> B>

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

A 14(16) 14 14(16) 14(16) 14(16) 14 12 14 2/4 3 0

B 14

Em C(add9) Em C(add9)

Do you

W.B.

B B R

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

A 12 12 12 12 14 14

B 12 12 12 12 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				12	12	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

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	0 0

guitar 2

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

Am6 Am7 G5

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

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

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

F#m F#5 G5 A5 B5

Ah, ah, I'm not the one— you need—

with slight distortion

T
A
B 4 4 4 4 4 4 4 4 4 4 4 4 6 7 9 2 4 2 4 2 4

T
A
B 4 4 4 4 4 4 4 4 4 4 4 4 6 7 9 2 4 2 4 2 4

C5 D5 C5

ah.

W.B.

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

T A B

10 8

19 19\17 17

17\19 19\17 17

17

T A B

5 5 5 5 5 7 5 0 0 0 3 3 2 0 3

with Rhythm figure 1 *simile* (4 times)

Em C(add9) Em C(add9)

guitar 1

T A B

0 0 0 2 0 2 0 0 2 0 2 0 15 15(17) 5

C#m G#

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

2.,3. See additional lyrics

guitar 3

let ring throughout

T A B

guitar 2

T A B

B

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

T A B

T A B

C5 D5 C5

ritard.

What do you want from me?

ah.

ritard.

W.B.

T 19 17 19 17

A 10 17 19 17

B 8 3 2 0 3

ritard.

T 5 7 5

A 5 7 5

B 3 5 3

3 2 0 3

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.