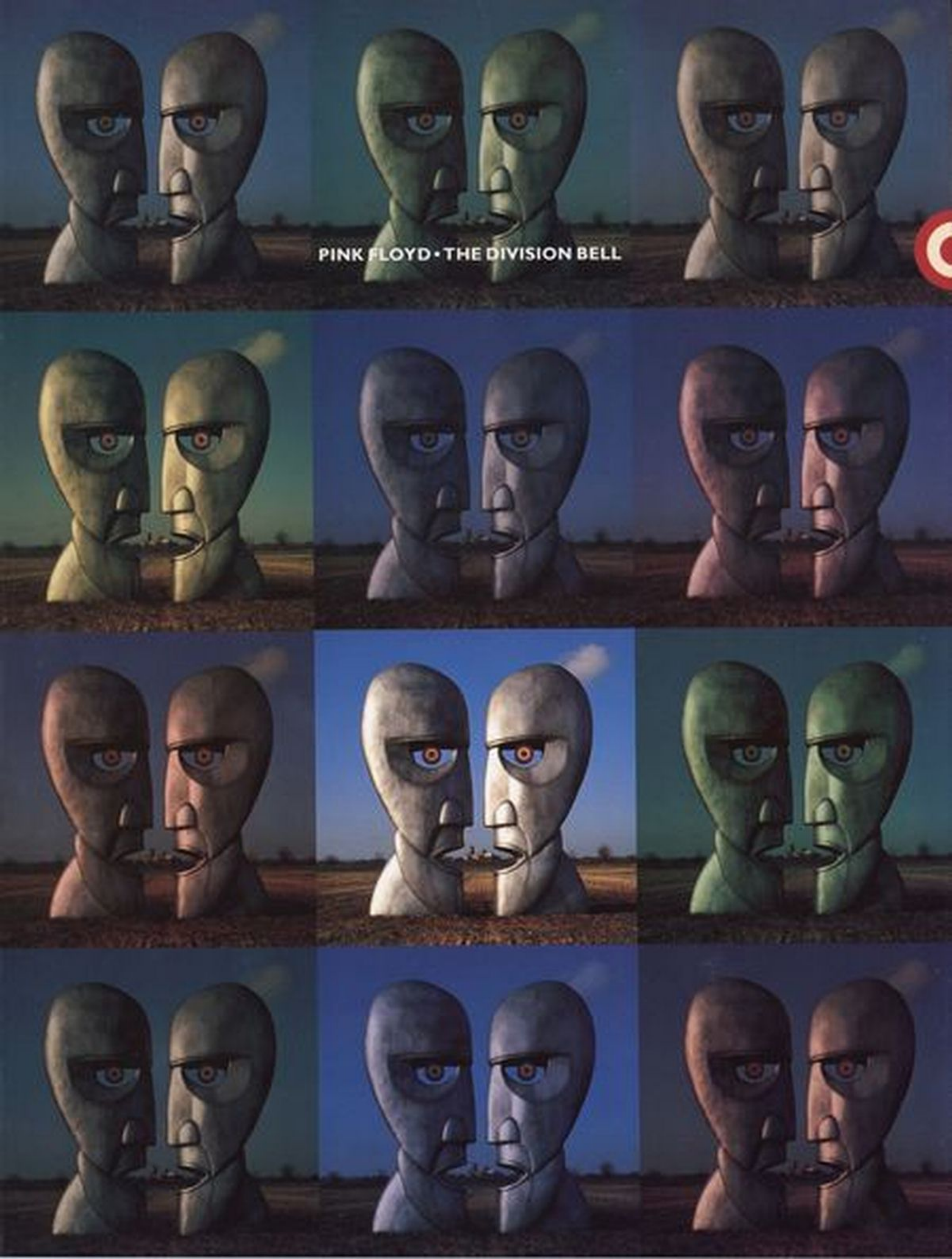


PINK FLOYD • THE DIVISION BELL



- 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 Cm Cm(add5)

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

piano arranged for guitar 2

let ring throughout

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

Cm Cm(add5) Fm/A \flat

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

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

Gsus4 1.,3. G

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

T 8 8
 A 7 8 7 7
 B

F G/F F

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

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

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

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

piano arranged for guitar

let ring -----

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

x x 5 5 7 x 7

G/F F G/F

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

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

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

B

F G/F

B B B R

T 6 7(9) 7(9) 7 5 7 5 7 7(8) 7 5 7 5 7 9/14 12 14 12 13 10

A 7(9) 7(9) 7 5 7 7 5 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 12/14 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 5 7 5 8 7 8 7 5 5 5 5 7(9) 5 8(10) 8

B

F G/F F

B R B B

T 8(10) 8 6 8 10 8 12(13) 12 12(14) 12(9) 7 5 7

A

B

G/F C F/C

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

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

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B

C F

B R grad. bend B

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

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

B

G/F F G/F

B> R B> R

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

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

B

C F/C C

B> B R B> R P.H.

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

A

B

F G/F

B> B B R P.M. hold B> R

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

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 8/40

F/C C

B B R B R

T

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

B

F G/F F

P.H.

T

A

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

G/F C F/C

T

A 5 x 5 5/7 5

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

C

P.H.
B

B R

hold

B B R B R

T

A

B

G/F

F

G/F

fade out

B R

T

A

B

Additional lyrics

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

Cluster One
 Music by Wright & Gilmour

Freely

(sound effects)

(enter synth.)

No chord (C)

(enter piano)

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains three measures of solid black bars representing sound effects. The first measure is labeled '(sound effects)', the second '(enter synth.)', and the third '(enter piano)'. The fourth measure is empty.

guitar 1 (clean)

Guitar 1 staff (clean). The staff shows notes with volume swells. Below the staff is a tablature section with four columns. The first column has a volume swell symbol (\langle) and the number 8. The second and third columns are labeled 'W.B.' and contain the numbers (11)/12. The fourth column contains the number 15. The fifth and sixth columns are labeled 'B' and contain the number (17). The strings are labeled T, A, B.

guitar 2 (backwards)

Guitar 2 staff (backwards). The staff shows notes with volume swells. Below the staff is a tablature section with four columns. The first column is labeled 'volume swells throughout'. The second and third columns are labeled 'W.B.' and contain the numbers 15, 14, 15. The fourth column is empty. The strings are labeled T, A, B.

Guitar 1 staff. The staff shows notes with volume swells. Below the staff is a tablature section with four columns. The first column is labeled 'R R' and contains (19)(17) 15. The second column contains 13 12. The third column contains 14 12 9. The fourth column is labeled 'B R B' and contains 14 (16) 14 (16). The strings are labeled T, A, B.

Guitar 2 staff. The staff shows notes with volume swells. Below the staff is a tablature section with four columns. The first column contains 8. The second column contains 19. The third column contains 17 17. The fourth column contains 19. The strings are labeled T, A, B.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff, the letters "B R B B R B" are written, with a wavy line under the second "B R B".

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

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff, the letters "T A B" are written.

T			14	
A	16	14	15	
B				

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff, the letters "R B R" are written.

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

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff, the letters "T A B" are written.

T	19 22	22		
A				
B				

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff, the letters "B R B R B" are written.

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

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Below the staff, the letters "T A B" are written.

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, a wavy line indicating a vibrato or tremolo effect, and a final phrase with a bend (B) and release (R) over a note. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings. The tablature shows fret numbers: 11, 9, 12, 10, 12, 10, 9, 10, 10, 12, 14(15), 14, 15, 12.

Musical notation system 2: Treble clef, key signature of one sharp. The staff contains a melodic line with a wavy line. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings. The tablature shows fret numbers: 17, 15, 16.

Musical notation system 3: Treble clef, key signature of one sharp. The staff contains a melodic line with a triplet, a wavy line, and a bend (B) with the instruction "hold bend". Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings. The tablature shows fret numbers: 14(16), 12, 14, 12, 11, 11(12), 11, 12, 12, 14, 12, 10, 9, 10, 12, (10), 15(17).

Musical notation system 4: Treble clef, key signature of one sharp. The staff contains a melodic line with a wavy line. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings. The tablature shows fret numbers: 15, 17, 16.

Musical notation system 5: Treble clef, key signature of one sharp. The staff contains a melodic line with a wavy line and the instruction "ritard.". Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings. The tablature shows fret numbers: (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17).

Musical notation system 6: Treble clef, key signature of one sharp. The staff contains a melodic line with a wavy line. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings. The tablature is mostly empty.

A tempo—moderately

keyboards: \diamond Am \diamond

\diamond Dm7 \diamond

guitar 1

T
A
B

guitar 3 (piano arranged for guitar)

T
A
B

\diamond Em7 \diamond

\diamond Am \diamond

T
A
B

T
A
B

8 —————

Dm7

B

grad. bend

B R

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

T		17	17		15	15	
A			17				17
B							

Em7

Am

8 ———

B

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

T	12	12			17	17	
A			12				14
B							

enter drums

Dim

B R B R

T			
A	2	14 (17)	14
B	(3)		

T	24	22	20			
A						
B						

Em7 Am

B R B R

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

T	22	20	19	20	22	24	22
A							
B							

Am7 G Am7 G

guitar 1

Am7 G Am7 G

guitar 1

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

Am7 G

Am7 G C

Am7 G C

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

Am7 G C

guitar 1

guitar 1

P.M. P.M.

8 8 8 8 8 10

Am7 G C

guitar 3 (piano arranged for guitar)

8

guitar 3 (piano arranged for guitar)

8

let ring

15 14 15 17 15 17 17 16 16 17 17

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

W.B.

T				3	5
A				4	5
B				5	

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

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

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

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

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

T				20			
A							
B							



MAROONED

Music by Wright & Gilmour

Moderately slow

Bm(add9)

Guitar 1 (with distortion and echo)

Gmaj7

keyboards

8

T 17/19 W.B. (17) (14) W.B. (17)/19

A

B

*with slide where indicated

Em7

8

T 15 16 17 19 17 15 17 17 15 14

A

B

Bm9

Gmaj7

8

with slide N.H. W.B. gradual gliss with slide

T *24

A

B

Em7

8

with slide

T 17/19 17/19 19 22/19 22/24 22 26 22/24 19 21

A

B

Bm Gmaj7

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

T	(22) 21 (22) 21	22 19	17 15 17 15	17 (19)	17 (19)
A		21(23) 21	16 16		
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 R B R with slide

T	19 19	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

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

T	36 34	31 31 29/31 31	31 30	28 23	17/19
A					
B					

Gmaj7 Em7

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

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 B 14 B 12 B (10)

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

B 14 14

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

A

B

Em7

8

Musical notation for Em7 section 1, including a treble clef staff with notes and a guitar tablature below. The tablature includes fret numbers and techniques like triplets and slides.

T > B > B > B B R B R >

T 17 19 17 19 17 19 17 19(20)19 17 19 (12) 19 19 19 (20)19 17 19 19 31 32 30

A 19(21) 19(21) 19(21)

B

with slide

Bm

8

Musical notation for Bm section 1, including a treble clef staff with notes and a guitar tablature below. The tablature includes fret numbers and techniques like wavy lines and W.B.

T 31 31 36 36 36 36 34 34 34 24 (26)24 22 24

A 33 35 33 33 33 31 30 30 30 30 28 26

B

W.B.

Gmaj7

8

Musical notation for Gmaj7 section 1, including a treble clef staff with notes and a guitar tablature below. The tablature includes fret numbers and techniques like wavy lines and W.B.

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

A

B

W.B. with slide W.B.

Em7

8

Musical notation for Em7 section 2, including a treble clef staff with notes and a guitar tablature below. The tablature includes fret numbers and techniques like triplets and slides.

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

A 21 21 21 21

B

B B > > B R B > R B R B > R B > R

Bm(add9)

8

Musical notation for Bm(add9) section 1, including a treble clef staff with notes and a guitar tablature below. The tablature includes fret numbers and techniques like wavy lines and trills.

T 22/24 22 21 22 24/26 19 19 19 21 (22) 21 21 (22) 21 19 (14) 12 (15) 15

A

B

with slide B B R 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
A			14 14
B			

Em7

with slide

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

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

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

Bm

W.B. W.B. W.B. with slide

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

Bm(add9)

with slide

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

Gmaj7 Em7

8

B B

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

A 21 (23) 19 18 21 19 19 *

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. B R B R

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

A 19 16 (14) 12 14 (16) 14 12 14 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 22 36 (30) 31 31 31

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 14/16 15 17 (18) 17 15

B 17 14

Gmaj7

Musical notation for Gmaj7 chord progression. The top staff shows a treble clef with a key signature of two sharps (F# and C#). The notes are G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5. The bottom staff shows the guitar fretboard with strings T, A, and B. Fingering includes 7, 9, 9, (10)9, 10, 12, 12, 10, 9, 10, 9, 10, 12, 14, 14, 16, 16, 16, 16.

Em7

8

Musical notation for Em7 chord progression with slide. The top staff shows a treble clef with a key signature of two sharps. The notes are E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4, G4, B4, E4. The bottom staff shows the guitar fretboard with strings T, A, and B. Fingering includes 14/17, 26, 26, 29, 29, 26, 26, 19, 19, 19, 31, 31, 26/28, 28, 28, 28, 28, 23/21, 21, 21, 21, 21, 28, 28.

Bm

8

Cmaj7

Musical notation for Bm and Cmaj7 chord progression. The top staff shows a treble clef with a key signature of two sharps. The notes are B4, D5, F#5, B4, D5, F#5, B4, D5, F#5, B4, D5, F#5, B4, D5, F#5, B4, D5, F#5. The bottom staff shows the guitar fretboard with strings T, A, and B. Fingering includes 26, 24, 26, 24, 26, 24, 26, 24.

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)15 13 (0)

A 14

B

F Am7

(echo repeats)

B R B

T 15(17)

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

B 5 7 6 5 3 3 5 7 7 12/14

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

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 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

The first system of music features a vocal line in treble clef with lyrics: "while the days slipped by, from my win - dow". The guitar accompaniment is shown in a chord diagram and a fretboard diagram. The fretboard diagram shows the strings labeled T, A, B from top to bottom. The fret numbers are: T (0, 1, 2), A (2, 2, 0), B (0, 3, 3).

F Fsus2 C

watch - ing? And where were you

The second system of music features a vocal line in treble clef with lyrics: "watch - ing? And where were you". The guitar accompaniment is shown in a chord diagram and a fretboard diagram. The fretboard diagram shows the strings labeled T, A, B from top to bottom. The fret numbers are: T (1, 2, 3), 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 music features a vocal line in treble clef with lyrics: "when I was hurt and I was help - less? 'Cause the". The guitar accompaniment is shown in a chord diagram and a fretboard diagram. The fretboard diagram shows the strings labeled T, A, B from top to bottom. The fret numbers are: T (0, 1, 2), A (3, 3, 3), B (3, 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 is supported by guitar chords: Am (0 2 2 0), G(add9) (0 2 3 3), and F (1 2 3 1). Below the guitar staff is a fretboard diagram with strings labeled T, A, and B.

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

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. The guitar accompaniment uses Am7 (0 1 0 0) and F (1 2 3 1) chords. A fretboard diagram is provided below.

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

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 is supported by guitar chords: Am (0 2 2 0), Bb (3 3 3 1), and Am7 (0 1 0 0). A fretboard diagram is provided below.

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

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 dotted 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 10. The vocal line has a rest for the first two measures, then a quarter note '2.', a quarter note 'Lost', a quarter note 'in', and a quarter note 'thought'. The guitar accompaniment continues with a steady 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 11 through 17. The vocal line has a rest for the first two measures, then 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 a steady eighth-note pattern. The bass staff shows the fretting for the T, A, and B strings.

Am Asus2 Am G5 Gsus2 G5 F Fsus2 F Fsus2 F Fsus2

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

with Rhythm figure 1 *simile*

Csus2

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

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

B 0 0 0 0 0 0 X X X X X 3 3 3 3 3 3 3 3 3 3 3 3 3 3

with Rhythm figure 1 *simile*

Csus2

Out - side, the rain fell dark

end Rhythm figure 1

T 1 1 1 1

A 0 0 0 0 0 0 0 0

B 3 3 3 3 3 3 0 0

Fsus2 Am

and slow, while I pond - ered on this

G Fsus2

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

Chorus

Am Fsus2 Am

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

guitar 2

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

T	0 0	(0)	1	(0) (0)	1	1	1	1	(0) (0)	(0) (0) (0)
A	(2) 2-2	2	(0) (0)	(0) (0)	0	0	0	0	(0) (0)	(1) (1) (1)
B	0	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 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
B	1 1 1 1 1	0 0 0 0 0 0 0 0	X X 3 X 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 (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 5 7 5 7 (9) 7 5 7 7

B

Csus2 **C**

grad. bend and hold *hold bend*

R **B** **R**

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

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

B

Fsus2 **Am**

hold

B **R**

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

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

B

G5 **Fsus2**

B **B**

I took a

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

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

B

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)	1717
A				1717
B				

Am G5 Fsus2

> > > > > > > > > > > > > >

T	17 17 1717 17 171717 1717	17 17 x1717 17 1717 17 17	17 17 17 17xx 17 1717
A	17 1717 171717 17	17 17 x1717 x17 17 17	17 17 1717
B			

Csus2 C

> > > > > > > > > > > > > > > > > > > >

hold

T	1720171720 x 20 15/17 17 17	15 15 15 15	(15) 1517 x 17(20) (20) 1715
A	1717171717 x 17		
B			

Fsus2 F Am

8

B> R W.B. B>

T	x 17(20) 17 1517171515 0 15	17(20) 15 15 13 13 12 12	12 13 (15) 13 12 13 12 14 12
A			14 14 14
B			

G5 Fsus2

B> B R B>

T	14(6) 12 12 12 12 14 14(6)14	(9) 12 12 12	10 x 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 RR > 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

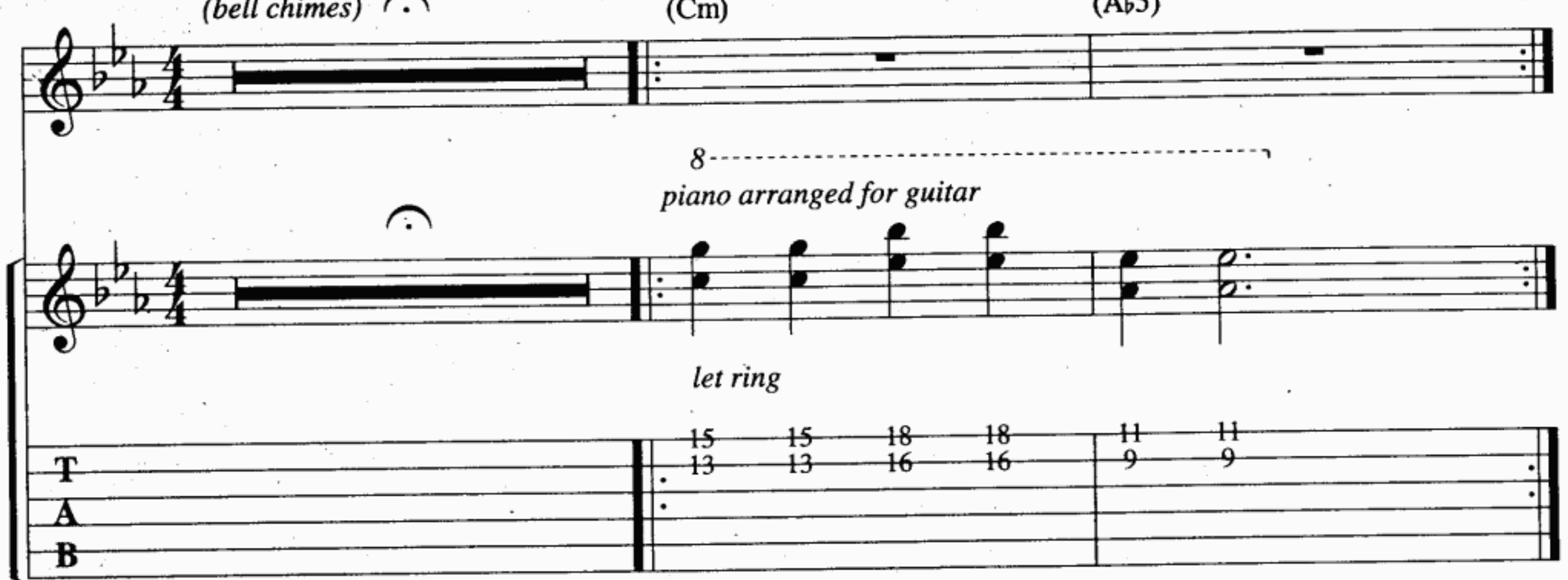
Music by Gilmour. Lyrics by Gilmour/Samson

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

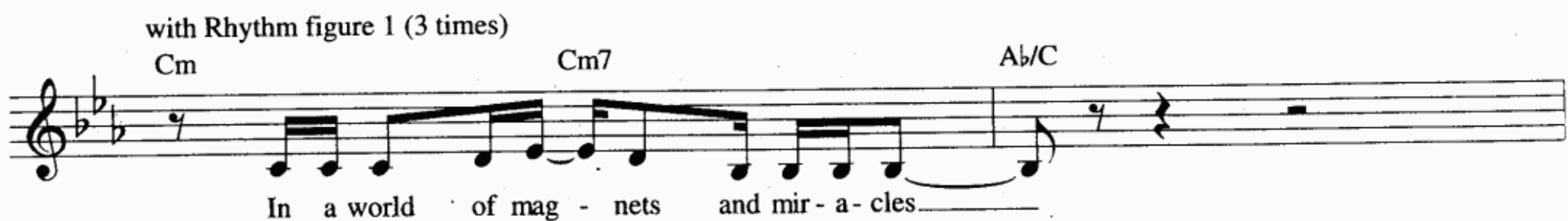
T 3 3 6 6 4 4 4 4
A 5 5 6 6 6 6 3 3
B 3 3



with Rhythm figure 1 (3 times)

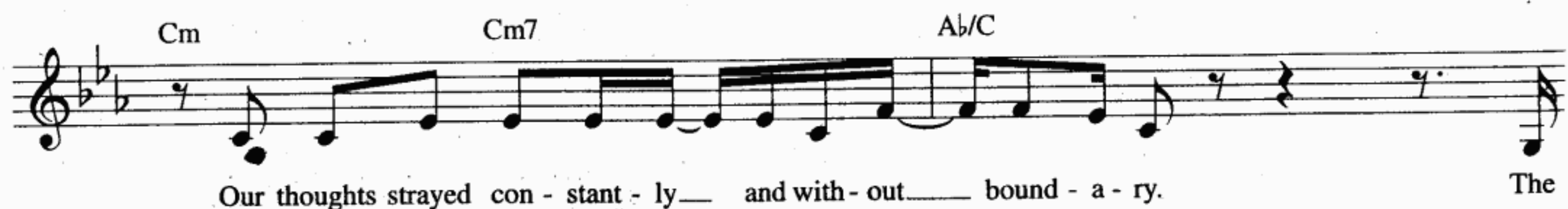
Cm Cm7 Ab/C

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 1 5 6

A 3 5 5 5 3 3 1 5 6

B 3 5 6 5 5 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 3 5 5 6 8 7 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

Musical notation for guitar 2, including a treble clef staff with notes and a bass clef staff with fret numbers (7, 5, 7, 7/9, 2, 2, 4, 4, 4, 5, 5, 5, 9, 9, 9).

D.S. al Coda

F

guitar 3

Gsus4

Musical notation for guitar 3, including a treble clef staff with notes and a bass clef staff with fret numbers (9, 5, 4, 7, 7, 5, 3, 2, 3, 5, 2, 3, 5, 3).

♠ Coda

Cm

Gm

Ab

Bb

Musical notation for guitar 2 in the Coda section, including a treble clef staff with notes and a bass clef staff with fret numbers (4, 5, 3, 5, 5, 6, 6, 8, 8, 8).

guitar 2

Rhythm figure 2
let ring throughout

- er

The light — was bright-

Cm

Eb

Fm

Ab

Musical notation for guitar 2 in the second Coda section, including a treble clef staff with notes and a bass clef staff with fret numbers (5, 5, 4, 3, 4, 1, 5, 6, 6, 6).

er. —

The taste — was

end Rhythm figure 2

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

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

B

Chords: Cm Eb Fm Ab Cm Gm

8-----

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

A 20 23 20 18 18 20 18 20 18 18 20 20 15

B 15/17 17

Chords: Ab Bb Cm Eb Fm Ab

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

8 15

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

A

B

Cm Gm Ab Bb

15

grad. gliss.

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

A

B

Cm Eb Fm Ab Cm Gm

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

A

B

Ab Bb Cm Eb

8

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

A

B

Cm Eb Fm Ab

15

T
A
B

Cm Gm Ab Bb

15

T
A
B

Cm Eb Fm Ab

15

T
A
B

Cm Gm Ab Bb Cm Eb Fm Ab

15

T
A
B

(bell chimes)
fade out

Additional lyrics

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



KEEP TALKING



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

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

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

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

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

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

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



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

Moderately

Sound effects

Cmaj7 Bm7

guitar 1 (with chorus and echo)

T			2
A			3
B			2

guitar 2 (with chorus and echo)

with echo repeats throughout

B B R B R

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

Cmaj7

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

B B

T		7	7/9	10/12	14 (15)	14 (15)
A		10 9 7				
B		9				

Bm7

Cmaj7

Diagram 1: Bm7 chord. Fingering: T=2, A=2, B=2. Diagram 2: Cmaj7 chord. Fingering: T=3, A=4, B=3.

Melodic line with notes: G4, A4, B4, C5, B4, A4, G4. Bass line with fret numbers: T=12, A=12, B=12. A slur covers frets 12, 12, 11.

Bm7

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

Melodic line with notes: G4, A4, B4, C5, B4, A4, G4. Bass line with fret numbers: T=7, A=12, B=5. A slur covers frets 7, 12. A wavy line is above the final notes.

Cmaj7

Bm7

Diagram 1: Cmaj7 chord. Diagram 2: Bm7 chord. Fingering: T=3, A=4, B=3 for Cmaj7; T=2, A=2, B=2 for Bm7.

Melodic line with notes: G4, A4, B4, C5, B4, A4, G4. Bass line with fret numbers: T=12, A=14, B=12. A slur covers frets 12, 14, 12. A wavy line is above the final notes.

Em7

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

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

(no echo)

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

B hold bend --

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

15(17) (17)

(with echo*)

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

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

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

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

T (17) (17)

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

Em7

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

W.B. ~~~~~

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

D/E

I sit in the cor - ner — And

volume swell

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

C/E

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

Em

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

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

guitar 3

D/E

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

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

guitar 3

C7

volume swell

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

Em

Musical notation for the first system, featuring a treble clef staff and a guitar staff with tablature. The guitar staff shows chords 7 7 4 and 7 7 5.

Cmaj7

Bm7

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

All we need to do is make sure

Musical notation for the second system, including lyrics and guitar accompaniment. The guitar staff features a treble clef, a guitar staff with tablature, and a bass staff with tablature. Chords Cmaj7 and Bm7 are indicated. The guitar staff includes a section marked 'O.D.' and a section marked 'let ring'.

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

we keep talking.

guitar 4 (distorted)

Musical notation for the third system, featuring a guitar solo. The guitar staff includes a treble clef, a guitar staff with tablature, and a bass staff with tablature. The solo is marked 'guitar 4 (distorted)' and includes a section marked 'hold bend'.

D/E

Musical notation for the fourth system, featuring a guitar solo. The guitar staff includes a treble clef, a guitar staff with tablature, and a bass staff with tablature. The solo is marked 'D/E' and includes a section marked 'hold bend'.

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 7 7 7 5 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 | 0 0 0 | 3 3

A 2 2 2 | | 2 2 2 | 2 2 2 | 2 2 2 | 2 2

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

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

A 0 0 0 0 0 0 0 0 0 0 | | | |

B 2 2 2 2 2 2 2 2 2 2 | | | |

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?

T | | |

A 7 5 7 | 7 (8) 7 5 5 | 7 (8) 7 5 7

B 7 5 7 | 7 7 5 | 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

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.

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

B R B R

Cmaj7

Bm7

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

B > R 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

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

* Tones produced with talk box

with Rhythm figures 1 and 1a to fade
Em

make sure we keep talking.

guitar 4 (with talk box)

echo repeats

B R

W.B. gradual dive

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

hold bend

echo repeats

B

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

echo repeats

echo repeats

T											
A	12										
B	12					1 0					

(start fade)

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

LOST FOR WORDS



**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



Lost For Words

Music by Gilmour. Lyrics by Gilmour & Samson

Moderately
enter drums

Synth and effects 2 11 C

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

let ring throughout

guitar 2 (acoustic) 2 11

let ring throughout

F F#sus2 C F F#sus2

Rhythm figure 1

C F Fsus2 Am

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

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

G C F C

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

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

end Rhythm figure 1

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

C F Fsus2 C

let ring-----

T
A 5 7 (9) 0 2 2 2 2 0 (0) 0 0 2 0 0 2 0 7 9 8 8 7
B 0

F Fsus2 Am G C

(tap body) B R

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

A

B

with last bar of Rhythm figure 1

with Rhythm figure 1 (first 7 bars)

F/C C F C F Fsus2

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

guitar 3

T

A 5/7 5 5 7 5 3 5 3 5 3 3 (1)

B

guitar 2

T 1 1 1 1 0 0 1

A 2 2 2 2 2 0 0 0

B 3 3 3 3 3 2 2

C F Fsus2 C

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

F Fsus2 Am G

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

F F_{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	2	2	0	0	0	2	2	2	2	2	2	0	2	6	6	6	6
B	3	3	3	3	3	3	3	3	3	3	3	3	3	7	7	7	7

Instrumental Interlude
(with pre-recorded dialogue)

D F_{sus2} B \flat

guitar 4 (with distortion)

feedback feedback

T	3													3			
A	2													3			
B	0							3						1			

Am B \flat _{sus2} B \flat

guitars 1 and 2:

volume swell W.B. W.B.

T	0																
A	2																
B	2							1									

D_{sus2} D F

T	0	2	1				
A	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 0 2 0 2 0

C Em D(F#)

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

(cue notes on repeat only)

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

1. 2.

C Csus2 C

door. 5. So I guitar 3 (acoustic)

T A B

guitar 5

let ring

T A B

Outro solo

C G C

T A B

G C Em

T A B

D C

T A B

G C

T 3 3 5 5

A 2 2 4 4

B

7 9 10 12 10 10 10 8 9 7 7

G C Em

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

A

B

B R B R

D/F# C

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

A

B

B R

(start fade) G

T 8

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

B R B B R

Em D/F# C

B R

T
A
B

G C

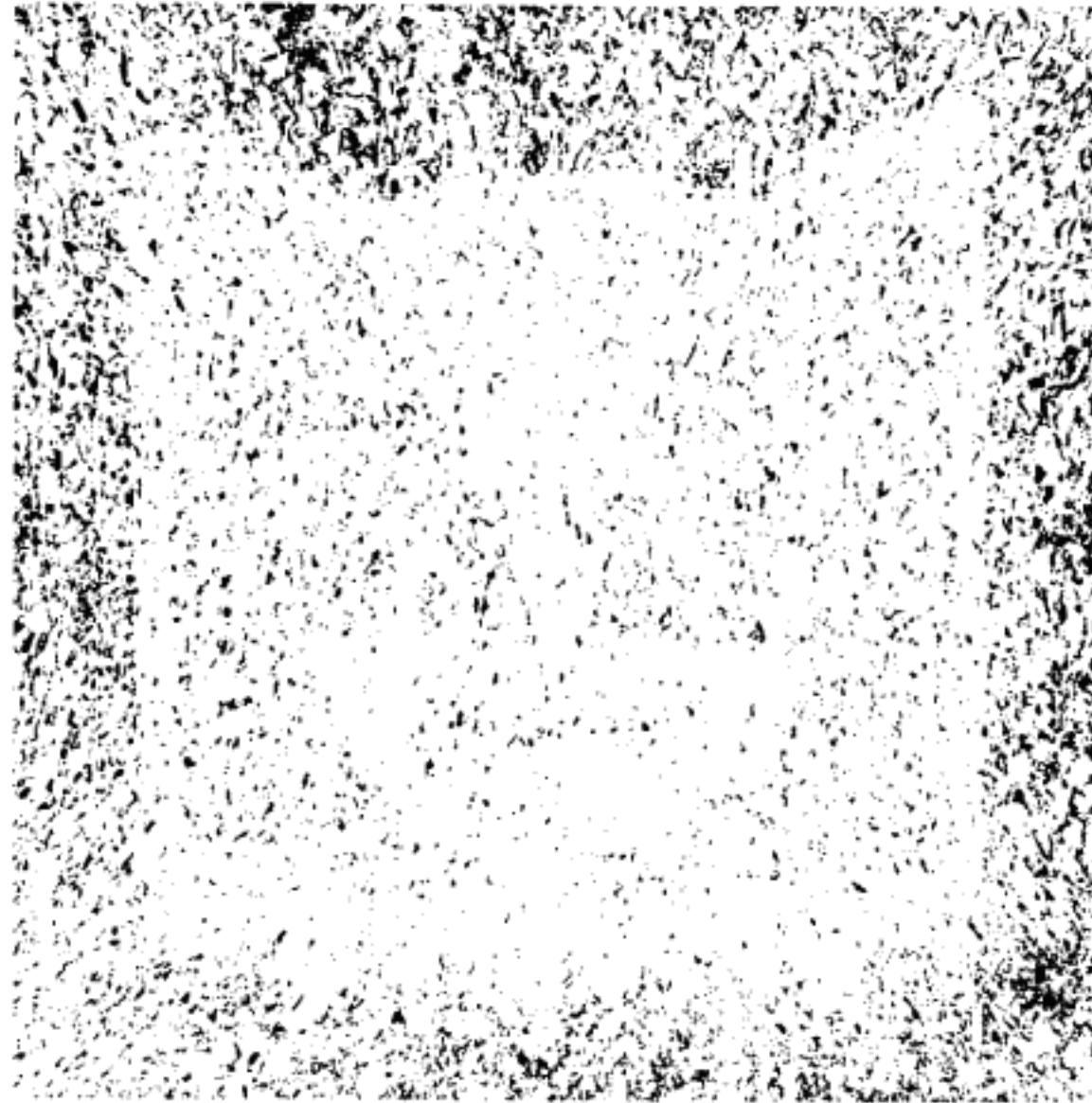
(fade in church bells) fade out

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

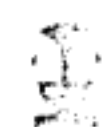
Leading the blind while I stared out the steel in your eyes

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 Records)

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

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

with Rhythm figure 1 *simile*

D

go — so wrong — for you? —

*guitar 2 (steel guitar arranged for electric)

with slide throughout

end Rhythm figure 2

volume swell

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It starts with a D chord symbol. The lyrics 'go — so wrong — for you? —' are written below the notes. The notes are quarter notes with a slur over the first two notes of each phrase. The middle staff is a guitar line in treble clef, featuring a continuous pattern of eighth-note triplets, followed by a slide technique indicated by a wavy line and a volume swell symbol. The bottom staff is a guitar tablature with three lines labeled T, A, and B. The T line has open strings (0). The A line has fret numbers 0, 0, 0, 0, 0, 0. The B line has fret numbers 5, 5, 5, 5, 5, 5. There is a slide from fret 10 to 12 on the A line.

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

with Rhythm figure 2 *simile*

G

And did — you see —

it was all go - ing to

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It starts with a G chord symbol. The lyrics 'And did — you see —' and 'it was all go - ing to' are written below the notes. The notes are quarter notes with triplet markings over the last two notes of each phrase. The middle staff is a guitar line in treble clef, featuring a continuous pattern of eighth-note triplets, followed by a chord and tremolo effect indicated by a wavy line. The bottom staff is a guitar tablature with three lines labeled T, A, and B. The T line has fret numbers 2, 2. The A line has fret numbers 5, 5. The B line has fret numbers 5, 5.

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
2 4 4 2 0
5 5 4

with Rhythm figure 1 *simile*

D

eyes. 2. Hey— you,—

guitar 2

volume swell

T
A
B

with Rhythm figure 2 *simile*

G

enter drums

did you ev - er re - al - ize—

T
A
B

with Rhythm figure 1 *simile*

D

what you'd— be - come?

T
A
B

with Rhythm figure 2 *simile*

G

And did — you see —

grad. gliss

T 10-12 12 12 17

A 12 12 17

B 12 17

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

T 12 15 16 17 17 17 14 17 14

A 12 15 16 17 17 17

B 16 17 17

with Rhythm figure 1 *simile*

D

run - ning — from? —

T 7 12 12 12

A 7 12 12

B 12

with Rhythm figure 3 *simile*

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

Did you know all — the time but — it

T 7 12 12 12

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

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

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

1.
C#m11

E

T 7 4 7 4 7 0 0 1 0

A 6 4 4 6 6 4 4 4 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.
Bm11

E

T 5 2 5 2 5 0 0 1 0

A 4 2 2 2 4 2 4 4 2 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

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. -----

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

A

B

with Rhythm figure 1
simile

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

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

hold
P.H. R

T

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

B

with Rhythm figure 2 *simile*

G
B R

T

A 14 16 14 16 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 7 9 (11) 9 (11) (12) 9 11

with Rhythm figure 2 *simile*

G

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

hold bend
B

with Rhythm figure 1 *simile*

D

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

hold bend

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

with Rhythm figure 2 *simile*

G

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

hold bend -----|

with Rhythm figure 1 *simile*

D

B R

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

with Rhythm figure 2 *simile*

G

B R

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

B R

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

with Rhythm figure 1 *simile*

D

R B R

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

with Rhythm figure 2 *simile*

G

B

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

with Rhythm figure 1 *simile*

D

T
A
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

T
A
B

grad. release

B B B B B B B B

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

A

B

with Rhythm figure 1 *simile*

D

fade out

B wavy line R B B B wavy line

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

A

B

Additional lyrics

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

○

TAKE IT BACK

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 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 0

C(add9)

T 12 10 12 12 12

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

hold -----

G

Musical notation for the first system. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes with slurs. Below it is a guitar fretboard diagram for strings T, A, and B. The fret numbers are: T (10, 12), A (12), B (12, 10).

Musical notation for the second system. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with slurs. The final note is marked "hold --". Below it is a guitar fretboard diagram for strings T, A, and B. The fret numbers are: T (0, 0, 3, 0, 0, (3), 3, 0), A (0, 0, 3, 0, 0, 0, 0, 0), B (0, 0, 3, 0, 0, 0, 0, 0).

C(add9)

G5

Musical notation for the third system. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes with slurs. Below it is a guitar fretboard diagram for strings T, A, and B. The fret numbers are: T (12), A (12), B (10, 10, 12).

Musical notation for the fourth system. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with slurs. Below it is a guitar fretboard diagram for strings T, A, and B. The fret numbers are: T (0, 0, 3, 0, 0, 0, 3, 0), A (0, 0, (3), 3, 0, 0, 0, 3, 0), B (0, 0, (3), 3, 0, 0, 0, 3, 0).

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 12 12 (10)

B

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

T 12 10 10 12 12 12 12 10 10 12

A 12 12

B

ness _____ and the earth _____ was on fire. _____

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

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

guitar 1

C 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

with Rhythm figure 1 *simile*

G

D.S. al Coda

guitar 3:

Musical score for guitar 3. The score 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 contains a melodic line with a long slur over the first two measures, followed by a rhythmic pattern. 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 above the staff, indicating tremolo, and a corresponding tablature for strings T, A, and B.

3. Now

with Rhythm figure 1 *simile* (3 times)

F(add9)

⊕ Coda

Musical score for the Coda section. It 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 is accompanied by a guitar line. Below the staff is a tablature for strings T, A, and B, with fret numbers 10, 12, (12), 12, 10, 12. The score concludes with a double bar line.

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)

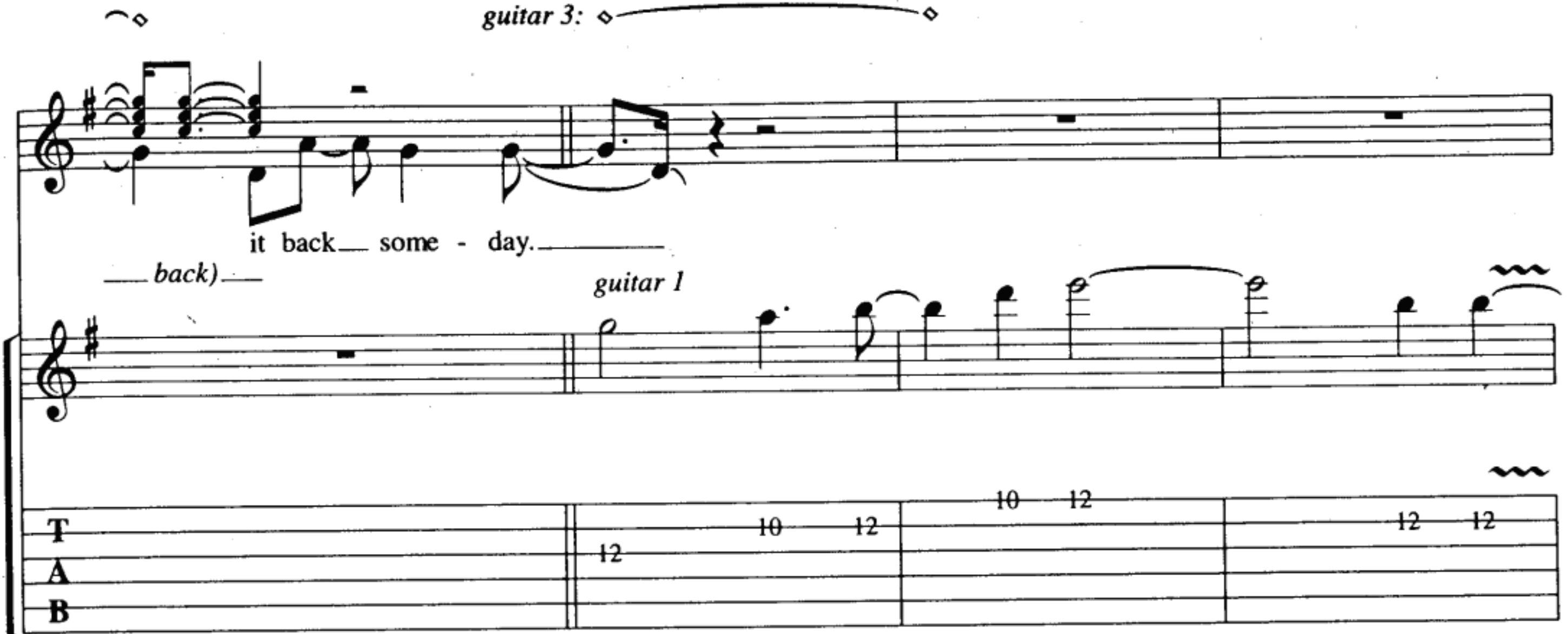
G

guitar 3:  

it back — some - day. —

— back) —

guitar 1

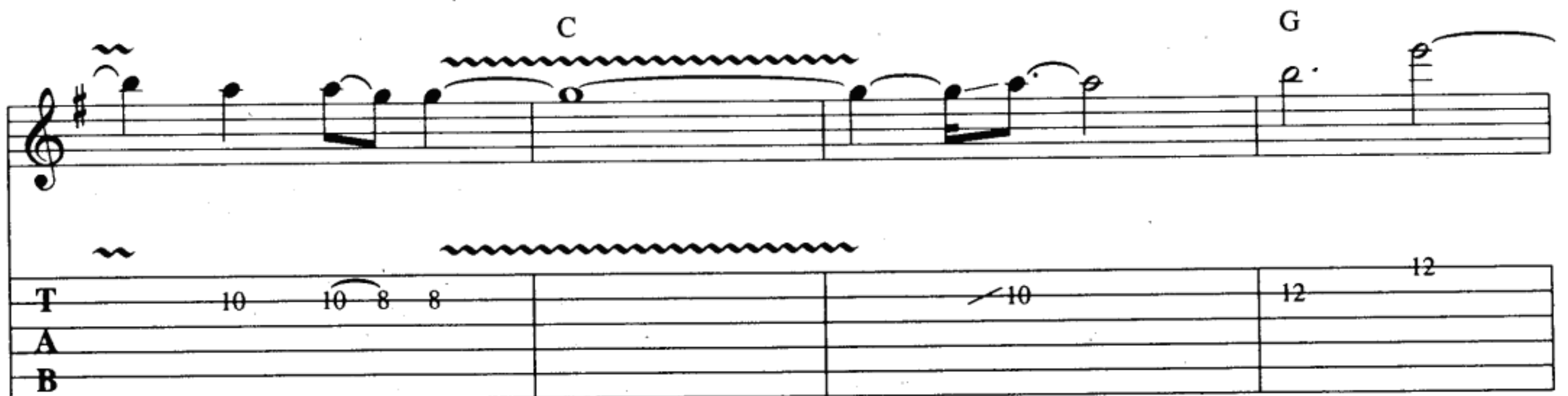


T 10 12 10 12 12 12

A 12

B

C G

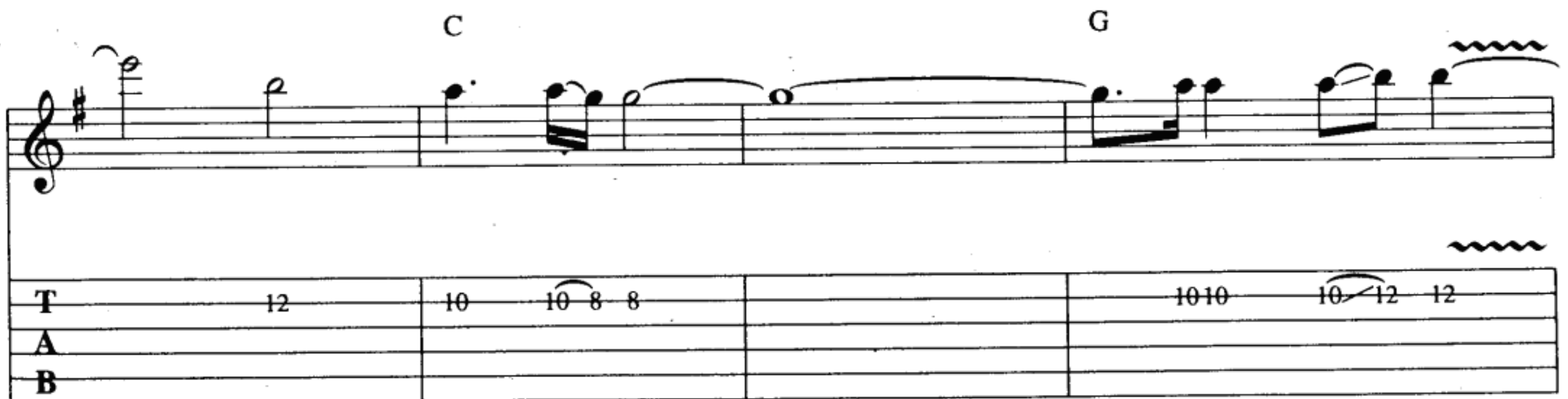


T 10 10 8 8 10 12 12

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
A						12		
B							12	(12)

fade out

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

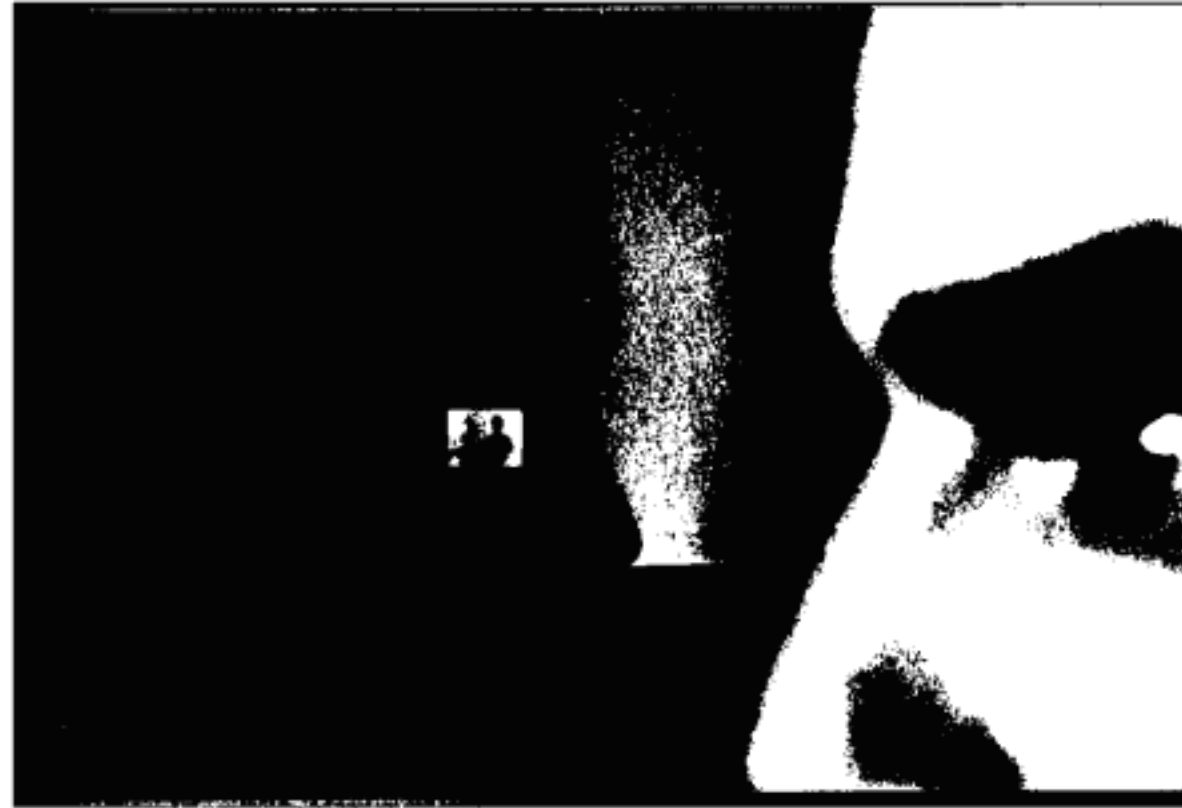
Additional lyrics

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. My skin is a cold
curse the place. 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 \flat maj7

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

TAB: T (7) 5 3 2 3 2, A 5, B 5, 8 8 10, 10 (11), R 10

B \flat maj7

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

TAB: T W.B. ~~~~~, A 11 12, B 8 (10), 22, 21

Synth solo

F6

A \flat

Cm

smile.

TAB: T 20, A 6 6 6 6 6 6, B 4 4 4 4 8 \ (0)

Gm

A \flat

TAB: T 3, A 5 5 5 5 (7) 5 3, B 3 3 5 5 5 5 5 5 5 0 6 4

Bridge

Fm

I'm creep - ing back to life. — my

The first system of the bridge features a vocal line in F minor with the lyrics "I'm creep - ing back to life. — my". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. The guitar tablature shows a sequence of chords: Fm (13), Fm (12-13), Fm (13), Fm (13), and Fm (13).

G

A_b

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

The second system continues the bridge with the lyrics "ner - vous sys - tem all a - wry. — I'm". The piano accompaniment features a more active treble line with chords and melodic lines. The guitar tablature includes chords G (5, 5, 5, 5, 5, 5) and A_b (5, 6, 6, 6, 6, 6).

B_b

wear - ing the in - side out.

The third system concludes the bridge with the lyrics "wear - ing the in - side out.". The piano accompaniment has a more rhythmic feel with chords and melodic lines. The guitar tablature includes chords B_b (6, 6, 6, 6, 6, 6) and B_b (1, 1, 1, 1).

Guitar solo 1

Cm

E_bmaj7

B · R B R B hold R

The guitar solo section is in C minor and E_b major 7. It features a melodic line with a wavy vibrato effect. The guitar tablature shows chords Cm (10, 12, 10, 8, 10, 12) and E_bmaj7 (10, 12, 12, 12).

B_♭maj7

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

T
A 10 (12) (12) 10 × 12 (13) 12 (13) 13 15 13 13 15

B 13 15/17 17 17 15 14 15 13

F

B . hold bend B R

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

B 15 15 × 15 × 15 (17) 15

E_♭maj7

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

B 13 13/15 15 13 15 15 13 15 13 12 13

B_♭maj7 *F*

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

T
A 12 10 7 8 10 10 11 10

B 8 10 10 8 10 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
A	8	7	3	3	3
B	6	(15) 15	1	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	8
A		5	3 3	
B		5	5 5	

Bbmaj7

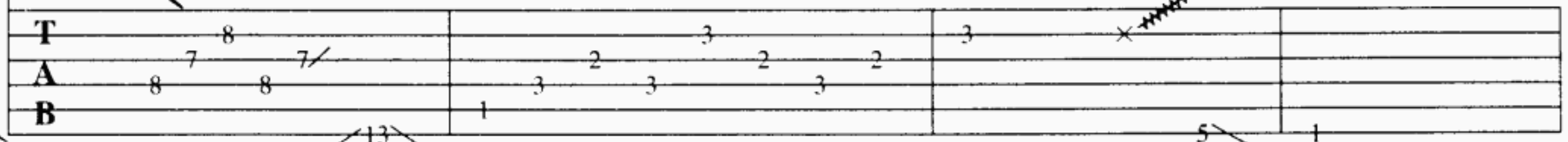
F



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

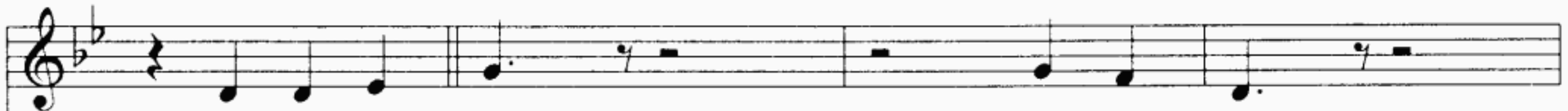


let ring ----- let ring -----

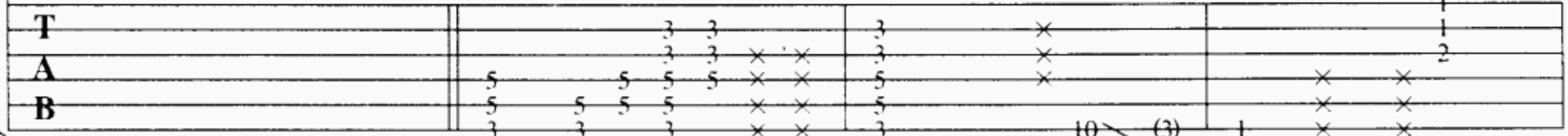
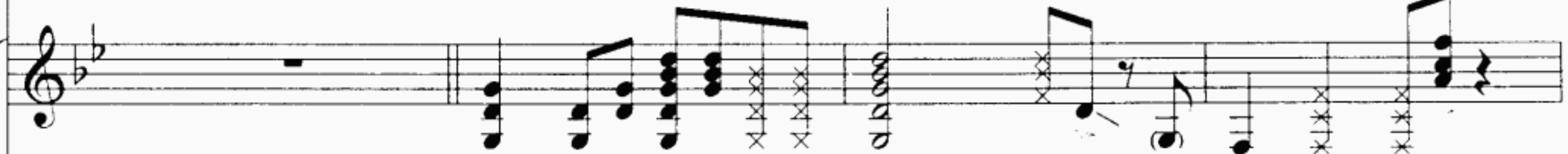


Gm

F6

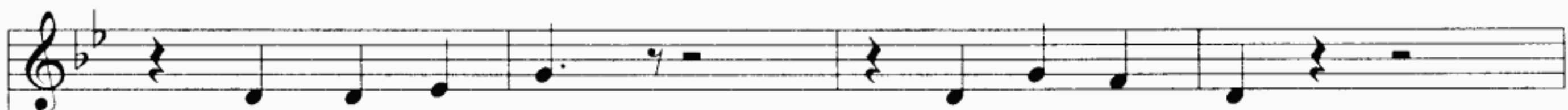


And with these words I can see

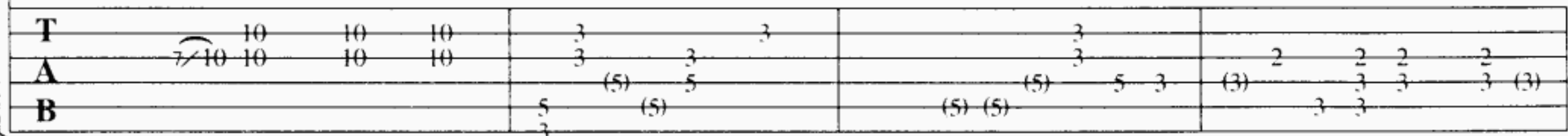


Gm

F6



Clear through the clouds that covered me.



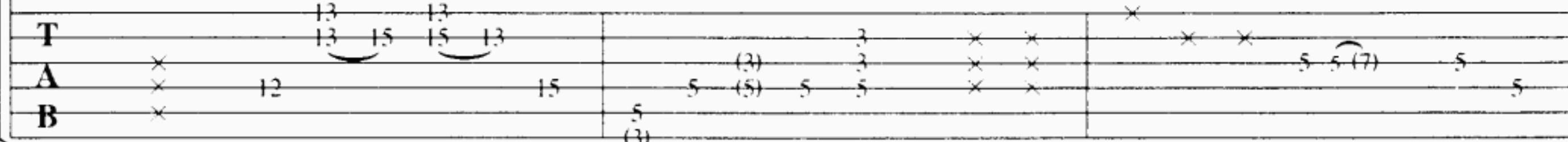
Gm



Just give it time then speak my



B :



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 x 3 3 3 (3) (2) 3 5 8/10 10 10 10 x 5 (7)

B 5 5 x 3 3 3 (3) (2) 3 5 8/10 10 10 10 x 5 (7)

F6

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

let ring U.B.

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

A 3 3 x 3 3 3 (3) (2) 3 5 8/10 10 10 10 x 5 (7)

B 3 3 x 3 3 3 (3) (2) 3 5 8/10 10 10 10 x 5 (7)

Gm F6

out for the day, When all the

(See additional lyrics for backing vocals)

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

A 5 13 15 13 (1) 13 15 13 (1)

B 5 3 3 1 5 3 3 1

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 x 0 2 2 0 3 3 0

B 8 12 12 12 12 12 10 3 3 x x 3 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	3 5	5 3 3	3	

Gm F6

hear our - selves a - gain.

T					
A					x x x
B					x

Guitar solo 2

Gm F6

B R B B R P.H. B R

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

Gm

P.H. B B R

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

F6 Gm

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

A 17

B

F6

8

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 B 13 B R 13 13(15) 13 11 (x) 11 13 12 11 12 (14) 12 (12) (10) (10)

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

B (12) 10 10 10

Gm

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

A 8 10 8 6 6 6 x 3 3 1 3 x 3 3 3 3 3 3 5 5 5

B 10 8 6 6 6 x 3 3 1 3 x 3 3 3 3 3 3 5 5 5

F6

Gm

B B R B R

T

A

B

F6

B R

F6

T

A

B

Gm

Gm

F6

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

T

A

B

Gm

Gm

F6

B B R W.B.

T

A

B

keyboards: B_9

T
A
B

6

grad. gliss.-----

T 10 18
A (10) 15 20
B

Additional lyrics

(Background vocals):

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

WHAT DO YOU WANT FROM ME

Music by Gilmour & Wright.

Lyrics by Gilmour & Samson

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 10 12 3 5 4 4 4 4 14

B 9 7 0 12 5 2 5 5 12

0 12

bass arranged for guitar

T

A

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

Em7

C

Em7

C

(wah)

T 14 12 10 7 7 8 15 15 8 5

A 12 12 12 8 5 8 9 14 16 15 14 7 4

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

7 7 7

T

A

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

guitar 1 (distorted)

Em C(add9) Em with Rhythm figure 1 *simile* (3 times)

hold bend----- | hold

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

B > B B R B

guitar 2 (clean)

Rhythm figure 1 end Rhythm figure 1

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

guitar 1

C(add9) Em C(add9)

T		B >	B	B >	B >	B >	B	B	B	B	B	B R
A	14	15	15	15	15	15	15	15	15	15	15	15
B	14	14(16)	14(16)	14(16)	14(16)	14(16)	14(16)	14(16)	14(16)	14(16)	14(16)	14

Em C(add9) Em C(add9) Em

with Rhythm figure 1 *simile* (4 times)

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

T		B	B	B	
A	14(2)	14(16) 12 14 12	14	(13)	
B					

P.H.

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

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

T

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

Am7 Am6 Am7

Do you want— my— blood?— Do you want— my— tears?— What do— you want?—

(Backing vocals):
Ooh, ooh,

guitar 1

W.B.

T

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

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 5 7	(0) 0 1 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	0	0	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

T

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

with Rhythm figure 2 *simile*
Am7

Am6 Am7

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

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

F#m

F#5 G#5 A5 B5

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

guitar 1

W.B.

T		xxxxx	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 B

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

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

14

3 0 3 0

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

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
A			12	12	12	12	12	12	12
B			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				14 12 0 0

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 and a key signature of one sharp (F#). Chords Am6 and Am7 are indicated above the first two measures, and G5 above the last measure. The second system continues the guitar and bass lines. The guitar part includes a treble clef and a bass line with a bass clef. The bass line includes fret numbers and a '3' indicating a triplet. The guitar part includes fret numbers and a '3' indicating a triplet. The bass line includes fret numbers and a '3' indicating a triplet.

F#m F#5 G#5 A5 B5

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

with slight distortion

T
A
B

T
A
B

T
A
B

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics and a guitar line with a treble clef and a key signature of one sharp (F#). Chords F#m, F#5, G#5, A5, and B5 are indicated above the first five measures. The fourth system continues the guitar and bass lines. The guitar part includes a treble clef and a bass line with a bass clef. The bass line includes fret numbers and a '2' indicating a doublet. The guitar part includes fret numbers and a '2' indicating a doublet. The bass line includes fret numbers and a '2' indicating a doublet. The text 'with slight distortion' is written below the guitar line.

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	x	x	17/19	19\17	17		3	3
B	8								17

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

with Rhythm figure 1 *simile* (4 times)

guitar 1

Em C(add9) Em C(add9)

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

B B C(add9)

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 6 7 9

B 4 2 2 x x 2 4 5 7

guitar 2 (with slight distortion)

T 4 x x 4

A 4 4 x x 4 4 2 4

B 4 4 4 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.