

Without You

words and music by Tommy Montgomery

Moderately fast ♩ = 156

Gtrs. 1 & 2*

G# G#sus4 G# C#/G# D#m/F# F# G#

f
w/ dist, chorus. & delay

* Gtrs. 1 & 2: doubled throughout

1. 2.

G#sus4 G# A(#11) C#m/G# Eadd9/G# Am6

Gtrs. 1 & 2 tacet

G#5 C#m

Gtr. 3 (doubled)

f
w/ dist. & flanger

Gtr. 4 (doubled)

f
w/ dist.

Gtr. 3 G#5 F#(11)

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

T
A
B

T
A
B

Gtr. 4 G#

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

T
A
B

T
A
B

Gtr. 3 tacet

Gtr. 5* w/ dist. G#

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

T
A
B

T
A
B

* Gtr. 5: doubled throughout, played *f*

F#(11)

T
A
B

T
A
B

T
A
B

T
A
B

G# A(#11)

T
A
B

6 5 6 5 9 5 6 6 | 5 5 6 5 8 6 5 6 | 7 6 8 6 10 6 8 7 | 6 6 8 6 8 9 8 6

T
A
B

4 3 4 3 6 3 4 4 | 3 3 4 3 6 4 3 4 | 5 4 6 4 7 4 6 5 | 4 4 6 4 6 7 6 4

B C#5 B5 C#5 B5

T
A
B

9 8 9 8 12 8 9 9 | 8 8 9 8 7 9 8 9 | 11 9 11 |

P.M.-1 P.M.-1 P.M.-1 P.M.-1

T
A
B

7 6 7 6 9 6 7 7 | 6 6 7 6 9 7 6 7 | 11 9 11 | 9 9 11 9 9 7 7 7

Gtrs. 6, 7 & 8* Amaj7(#11) F#m13 D#7b9 D#7

f

let ring----- | let ring----- |

T
A
B

0 6 6 4 0 4 6 6 | 0 6 6 4 0 4 6 6 | 6 8 6 8 0 8 6 8 | 6 8 6 8 6 6

* Gtr. 6: w/ clean tone, chorus & delay; doubled throughout
 Gtr. 7: w/ clean tone; doubled throughout
 Gtr. 8: acoustic; doubled throughout

Gtr. 5

T
A
B

(11) 11

Gtr. 4

T
A
B

7 7 4 4 8 6 6 6 7 8 | 8 8 8 6 6 6

Quarter-time feel

Gtrs. 5-8 tacet

Strings G# C#

Gtr. 4

T
A
B

End quarter-time feel

F# G#5 F#5 G#5

T
A
B

N.C. G# G#/F#

Gtr. 5

T
A
B

Gtr. 4

T
A
B

C#m/E C#m/D# C#m C#m/B Amaj9

T
A
B

T
A
B

Amaj13 Bsus4 B G#/B#

P.M.----1

P.M.----1

T
A
B

T
A
B

Gtrs. 4 & 5 tacet

Gtrs. 6-8 C#m7 Amaj9

let ring next 8 meas.

T
A
B

T
A
B

F#m9(b13) G#7(b13) G#

Gtr. 4

T
A
B

Gtrs. 6-8 tacet

Gtr. 4 N.C.

P.M.-----1

T
A
B

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5

P.M.----1 P.M. P.M. P.M.----1 P.M. P.M. P.M.----1 P.M. P.M.

T
A
B

E5 F#5 A5 G#5 A5 F#5 G#5 A5 F#5

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

T
A
B

G#5 A5 B5 C#5

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

T
A
B

Piano D# G#5

Gr. 4 tacet

Gr. 4

Gr. 9 (doubled)

mf

w/ slight dist. & delay

slight P.M.-----|

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

T
A
B

Verse



Rhy. Fig. 1
Gr. 8

rhythm sim.

May - be it's meant to be__ this__ way.

Riff A

P.M. next 32 meas.

T
A
B



May - be I'll ne - ver__ change.

T
A
B

E B C#m C#sus2 C#m

Our time is mov - ing so fast,

T
A
B

F#m/C# C#sus2 C#m6/E D#7

and deep down I know it won't al - ways last.

End Rhy. Fig. 1
End Riff A

T
A
B

Gtr. 8: w/ Rhy. Fig. 1
Gtr. 9: w/ Riff A

G# D#m

May - be I'll ne - ver turn back time.

Gtr. 4
mf
w/ slight P.M. next 16 meas.

T
A
B

G# D#m

May - be I'll fi - n'ly say good - bye.

T
A
B

E B C#m C#sus2 C#m

And when it's time to let go,

T
A
B

F#m/C# C#sus4 C#m6/E D#7

I'll be the last one to e - ver know.

TAB: 11 11 11 11 11 | 13 13 13 13 13 | 15 14 15 14 14 15 | 15 12 13 15 12 13 13 15

Gtr. 9 tacet

G#m C#7sus4 G#m D#/F#

Gtrs. 4 & 5 play 3 times

f P.M.-4 P.M.

TAB: 4 4 7 4 4 7 4 4 7 4 | 9 9 9 9 9 9 9 | 4 4 7 4 4 7 4 4 7 4 | 3 3 6 3 3 6 3 3 6 3

Gtrs. 6-8 let ring

TAB: (4) 4 6 4 7 6 | 4

* cue-sized notes only played on repeats

Verse

Gtrs. 5-8 tacet

G# D#m

I al - ways thought we'd have more time,

Gtr. 4 Riff B*

TAB: 4 6 8 6 8 5 8 5 | 6 5 8 5 8 6 8 6 | 2 6 3 6 3 4 3 4 | 3 4 3 4 3 6 3 6

* 1st time playing Riff B: w/ P.M. 1st 15 meas. and ignore articulations

G# D#m

cut short by an end - less di - vide.

TAB: 4 6 8 6 8 5 8 5 | 6 5 8 5 8 6 8 6 | 2 6 3 6 3 4 3 4 | 3 4 3 4 3 6 3 6

E B C#m

The hours wait - ing and ne - ver un - der - stand - ing

T
A
B

0 2 2 2 2 4 2 2 | 0 2 1 2 1 2 1 2 | 4 6 8 6 8 5 8 5 | 7 5 8 5 8 6 8 6

F#m C#sus2/F# C#m6/E D#7

all the rea - sons why you had to go.

End Riff B

* slight P.M.-----|

* no P.M. on recall of Riff B

T
A
B

2 4 2 4 2 4 2 4 | 2 4 1 4 1 2 1 4 | 7 6 8 6 8 6 8 6 | 6 5 8 5 8 6 8

Gtr. 4: w/ Riff B

G# D#m

Now that you're gone it feels so wrong.

Kbd.

G# D#m

This emp - ti - ness in - side is so strong.

E B C#m

And all the won - ders you showed to me

F#m C#sus2/F# C#m6/E D#7

are bu-ried deep in - side, ne - ver to be seen a -

G#m

C#7sus4

C#7

play three times

gain.

Gtr. 5

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

T A B | : 6 6 6 6 9 6 6 6 6 6 9 6 6 6 6 6 9 6 6 6 11 14 13 14 12 13 13 11 11 11 11 11 11 14 13 13 11 11 11 11 (13) (13) (13) (11) / >

Gtr. 4

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

T A B | : 4 4 4 4 7 4 4 4 4 4 7 4 4 4 4 4 7 4 4 4 9 11 14 11 14 11 11 9 9 9 9 9 11 11 11 9 9 9 9

* sung first time only

G#m D#/Fx G#m D#/A# C#7b9

P.M.-----|

T A B | : 6 6 6 6 9 6 6 6 5 6 8 6 8 9 8 9 11 12 11 9 11

G#m D#/Fx G#m D#/A# C#7b9

P.M.-----|

T A B | : 4 4 4 4 7 4 4 4 3 4 6 4 6 7 6 7 9 10 8 9 11

Pre-chorus

Gtrs. 4 & 5 tacet

F#m C#7/E# E B/D#

Wast - ing a - way on a ma - gic ride to no - where.

Gtrs. 6 & 7 Riff C

T A B | : 9 11 11 9 10 9 10 9 9 10 9 12 7 9 9 7 9 7 9 7 7 6 7 9 9 8 9 11

Gtr. 8 Riff C1

T A B | : 9 11 11 10 11 11 11 8 11 10 11 9 11 10 11 7 9 9 9 9 9 9 6 9 8 9 7 9 8 9

Dm A7/C# C Ab(#11)

No - thing to say, ___ scream-ing that it's no ___ fair.

The first system contains a vocal line and two guitar accompaniment parts. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar parts include a bass line and a treble line with numerical tablature. Chords are indicated above the staff: Dm, A7/C#, C, and Ab(#11).

Bb7b9 Gtrs. 6-8 tacet C#

Gtr. 1 Riff D

Gtr. 4 Riff D1

Gtrs. 6 & 7 End Riff C & Riff C1

Gtr. 8

The second system features four guitar parts. Gtr. 1 plays 'Riff D' in treble clef. Gtr. 4 plays 'Riff D1' in treble clef. Gtrs. 6 & 7 play 'End Riff C & Riff C1' in bass clef. Gtr. 8 is shown in bass clef with a 10/8/5 time signature. Gtr. 6-8 are marked as 'tacet'. A C# chord is indicated above the staff.

G#7b9

P.M.-----

The third system continues with guitar parts. Gtr. 1 plays a riff in treble clef. Gtr. 4 plays a riff in treble clef. Gtr. 6 & 7 play a riff in bass clef. A 'P.M.' instruction is present between the guitar parts. A G#7b9 chord is indicated above the staff.

G#7(b5)

End Riff D

Musical notation for End Riff D. The treble clef staff shows a melodic line with triplets and a final P.M. (pedal point) instruction. The guitar staff shows fret numbers: 13, 13, 14, 11, 13, 14, 11, 12, (12), 13, 14, 11, 13, 14, 11, 13, 14, 11, 13, 10, 11, 12, 10, 11, 12, 9, 11, 9, 11, 12, 8, 11.

End Riff D1

Musical notation for End Riff D1. The treble clef staff shows a melodic line with P.M. (pedal point) instructions. The guitar staff shows fret numbers: 6, 6, 6, 4, 4, 4, 4, 4, 4, 5, 4, 5.

Chorus

Musical notation for the Chorus. The vocal line includes lyrics: "Out of time I never could hold on to you." The guitar parts include Gtr. 1 (tacet) and Gtrs. 4 & 5. Chords shown are C#m, B, A(#11), and G#7/B#.

Musical notation for the second part of the chorus. The vocal line includes lyrics: "Peace of mind was always out of reach." The guitar parts include Gtrs. 4 & 5 and Gtr. 1. Chords shown are C#m and G#7b9.

Musical notation for the final part of the chorus. The vocal line includes lyrics: "Fade a way and never". The guitar parts include Gtrs. 4 & 5 and Gtr. 1. Chord shown is C#m.

B A(#11) G#7/B# C#m D

live to see the end. There's no time.

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

T A B 2 2 2 2 2 2 2 2 2 2 2 4 2 2 1 0 2 0 3 2 3 4 4 4 4 4 4 6 4 4 4 4 6 4 4 5

E F#m

to see it through

Gtr. 4 P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

T A B (5) 5 5 5 5 5 5 6 7 5 5 7 7 7 7 7 7 7 9 7 7 9

Gtr. 5 P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

T A B (5) 5 5 5 5 5 5 6 7 5 5 2 0 0 0 0 0 0 2 0 0 2

G#5 A5 F#5 G#5 A5 F#5 G#5

with - out you.

Gtrs. 4 & 5 tacet

Gtr. 4 P.M.--- P.M.---

T A B (11) 9 9 9 9 9 9 11 13 14 13 11 11

Gtr. 5 P.M.--- P.M.---

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

Gtr. 3

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

Verse

Gtr. 4 tacet

E E(#11) F#sus4 F# G#

Stand - ing in the cor - ner,

let ring-----| let ring-----|

Gtrs. 6 & 7 tacet

F#maj7

G#

help - less to pro - vide an - y - thing but sad - ness and

P.M.-----|

F#maj7(#11)

G#

watch - ing at your side. Mem - o - ries of what we had are

F#maj7 G#

fall - ing from my eyes. There's no - thing left to stand on, as

P.M.-----1

The first system of music features a vocal line with lyrics "fall - ing from my eyes. There's no - thing left to stand on, as". The piano accompaniment consists of eighth-note chords. The guitar TAB shows a sequence of frets: 4 4 6 4 6 2 | 4 3 4 3 4 3 4 | 4 4 6 4 6 4 | 4 6 4 6 4 3.

E F# G#

part of me dies. I see you look - ing through me

The second system continues the vocal line with lyrics "part of me dies. I see you look - ing through me". The piano accompaniment continues with eighth-note chords. The guitar TAB shows frets: 4 4 6 4 6 0 | 2 2 4 6 4 3 4 | 4 6 6 6 4 6 4 6 | 6 6 6 4 6 4 6 4 3.

F#maj7 G#

straight to the oth - er side. You're go - ing through the door

The third system features the vocal line with lyrics "straight to the oth - er side. You're go - ing through the door". The piano accompaniment includes a triplet of eighth notes. The guitar TAB shows frets: 4 6 6 6 4 6 4 6 2 | 4 3 4 3 4 3 4 3 4 | 4 6 6 6 4 6 4 6 4.

F#maj7(#11)

- way and I just can't let it slide.

The fourth system continues the vocal line with lyrics "- way and I just can't let it slide.". The piano accompaniment continues with eighth-note chords. The guitar TAB shows frets: 4 6 6 6 4 6 4 6 4 3 | 4 6 6 6 4 6 4 6 2 | 4 3 4 3 3 5 5 6 4.

G# F#maj7

Death has come for both of us but it's you they'll take for life. And

The fifth system features the vocal line with lyrics "Death has come for both of us but it's you they'll take for life. And". The piano accompaniment continues with eighth-note chords. The guitar TAB shows frets: 4 6 6 6 4 6 4 6 4 | 6 6 6 4 6 4 6 4 3 | 4 6 6 6 4 6 4 6 2 | 4 3 4 3 4 3 4 3 4.

G# E F#

when I turned my back to them, they offered you their knife. Sur -

The first system of music features a vocal line with lyrics, a guitar line with a melodic accompaniment, and a bass line with a steady rhythmic pattern. The key signature has three sharps (F#, C#, G#). Chords G#, E, and F# are indicated above the vocal line.

G#m E F# G#5

round - ed by all this death,

Gtrs. 1 & 2

divisi

The second system continues the vocal line and guitar accompaniment. The guitar part is marked 'Gtrs. 1 & 2' and 'divisi', indicating that two guitarists play the same part. The bass line continues with a similar rhythmic pattern. Chords G#m, E, F#, and G#5 are indicated above the vocal line.

Gtr. 5

The third system shows the fifth guitar part (Gtr. 5) and the bass line. The guitar part has a melodic line with some sustained notes. The bass line continues with a steady rhythm.

F# D(#11) G#5

plead - ing for one more breath.

divisi

The fourth system features the vocal line with lyrics, the guitar line, and the bass line. The guitar part is marked 'divisi'. The key signature remains three sharps. Chords F#, D(#11), and G#5 are indicated above the vocal line.

The fifth system shows the guitar line and bass line. The guitar part continues with a melodic line, and the bass line maintains the steady rhythmic pattern.

A(#11) B Am6/C D(#11)

O - ver - whelmed and dis - ill - u - sioned, look - ing for a new so - lu - tion.

Gtr. 1
Gtr. 2
divisi

T
A
B

5 4 6 7 7 6 8 9 | 7 6 7 9 9 8 9 11 | 7 10 9 11 10 9 12 13 12 14 | 12 12 14 11 14 11 13 14

T
A
B

7 7 5 | 9 7 | 10 10 8 | 12 12 10

E/B Am/C E/B Am6/C E/B A/C# E/B B C#/E#

Gtr. 1
Gtr. 2

T
A
B

12 10 12 10 12 10 12 13 | 13 11 13 11 14 12 13 14 14 15 | 13 15

Gtrs. 6-8
phaser off *

T
A
B

9 9 9 10 9 7 9 9 9 10 9 7 9 9 10 9 7 9 9 11 9 9 10 11

* applies to Gtr. 6 only

Gtr. 5

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

T
A
B

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

Pre-chorus

Gtr. 5 tacet
Gtrs. 6, 7 & 9: w/ Riff C
Gtr. 8: w/ Riff C1
Gtrs. 1 & 2 tacet

F#m C#7/E# E B/D# Dm

Drift - ing a - part on a path that can't be ta - ken. Los - ing from the start,

Gtr. 1
Gtr. 2

T
A
B

14 16

Gtr. 1: w/ Riff D
Gtr. 4: w/ Riff D1
Gtrs. 6-9 tacet

A7/C# C Ab(#11) Bb7b9

plead - ing that you'll wa - ken.

C# G#7b9 G#7(b5)

Chorus

Gtrs. 4 & 5: w/ Riffs E & E1

N.C. C#m

Out of time

Gtr. 1

P.M.-----|

T
A
B

13 14 13 11 13 11 14 13 13 14 13 11 13 11 14 12 11 12 11 9 11 9 12 11 11 12 11 9 11 9 8 11 9 (9)

Gtr. 1 tacet

B A(#11) G#7/B# C#m G#7b9

I ne - ver could hold on to you. Peace of mind was al - ways out of reach.

C#m B A(#11) G#7/B# C#m D

Fade a - way and ne - ver live to see the end. There's no time

Interlude

Gtrs. 4 & 5 tacet

E F#m G#5 G#

to see it through with - out you.

Gtrs. 1 & 2

T
A
B

13 (13) 13 14 16

Gtrs. 10 & 11 (doubled)

f
w/ dist.

T
A
B

6
6
4

Gtr. 1

C# F#

T
A
B

16 18 18 | 16 18 16 14 | 16 14 14 | 17 17 | 17 15 15 15 | 13 13 13

Gtr. 2

T
A
B

16 16 16 | 14 16 14 13 | 14 13 13 | 16 16 | 16 14 14 14 | 13 13 13

Gtrs. 10 & 11

T
A
B

6 4 4 2 | 4 4 4 2 | 4 4 4 2 | 4 4 4 2

Gtr. 1

G#5 F#5 G#5 G# G#/F#

T
A
B

13 | (13) 13 | 13 | 13 13 14 16

Gtr. 2

8va

T
A
B

13 | (13) 17 | 18 | 17 16 18 19

Gtr. 10

tr

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

T
A
B

6 4 6 4 6 4 | 4 (6) 6 5 4 5 6 5 4 5 | 4 5 4 5 4 5 4 5

Gtr. 11

tr

slight P.M.---

T
A
B

6 4 6 4 6 4 | 2 (4) 4 1 1 1 1 1 1 | 2 1 1 1 1 1 1

C#m/E C#m/D# C#m C#m/B Amaj9

1/2

16 (16) 14 16 17 14 13 14 16 12 14 16 16 (16) 14 16 17

8va

19 (19) 17 19 16 17 18 17 19 16 17 19 19 (19) 17 19 21

6 6 5 6 4 6 5 6 7 6 5 6 6 5 6 2 2 0 6 4

slight P.M.-----|

7 6 6 6 6 6 6 4 6 6 6 2 1 2 1 2 2 0 6 4

Gtr. 1 Bsus4 B G#/B#

14 16 14 17 17 (17) tr 16 (17)

Gtr. 2

17 19 17 16 16 (16) tr 14 (16)

Gtrs. 10 & 11*

P.M.-----|

2 2 4 2 4 4 4 4 4 4 4 4 3 3 3 3 6/6 3/6 4/4

* Gtr. 11 plays down-stemmed and cue-sized notes (next three meas.)

Half-time feel

Gtrs. 10 & 11 tacet

C#m

F#m6/A

Gtr. 1

Gtr. 2

Gtrs. 6 & 7

let ring next 16 meas.

Gtrs. 1 & 2 tacet

C#m

G#m

Gtrs. 6 & 7

Bass

F#m

E

Gtrs. 6 & 7

D#9

F#m6/A

G#m

G#7

Bridge

C#m F#m6/A

And then it all _____ came crash - ing down. _____

Gtrs. 6-8
w/ P.M. next 11 meas. sim.

The first system of the bridge features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "And then it all _____ came crash - ing down. _____". The guitar part is in the 6th and 8th frets, with a "P.M." (palm mute) instruction for the next 11 measures and a "sim." (sustain) instruction. The bass line is shown in a three-part staff (T, A, B) with fret numbers 4, 6, 6, 6, 5, 6, 6, 6, 4, 6, 6, 6, 6, 6, 0, 4, 6, 4, 4, 6, 4, 0, 4, 6, 4, 4, 6, 4.

C#m B G#m

I'll ne - ver see _____ your face _____ a - gain. _____

The second system continues the bridge with the lyrics "I'll ne - ver see _____ your face _____ a - gain. _____". The guitar part includes a long sustained chord in the 6th and 8th frets. The bass line continues with fret numbers 4, 6, 6, 6, 5, 6, 6, 6, 2, 4, 4, 4, 4, 4, 4, 6, 6, 6, 6, 4, 6.

C#m C#m/E D#m7 F#m6/A

I dreamed a dream _____ and now it's gone, _____

The third system features the lyrics "I dreamed a dream _____ and now it's gone, _____". The guitar part includes a long sustained chord in the 6th and 8th frets. The bass line continues with fret numbers 4, 6, 6, 6, 5, 6, 6, 6, 6, 4, 6, 4, 4, 6, 4, 0, 4, 6, 4, 5, 4, 6, 4.

C#m C#m G#m G#7

'cause you're leav - ing here with - out _____ me. _____

The fourth system concludes the bridge with the lyrics "'cause you're leav - ing here with - out _____ me. _____". The guitar part includes a long sustained chord in the 6th and 8th frets. The bass line continues with fret numbers 4, 6, 6, 6, 5, 6, 6, 6, 6, 6, 4, 6, 4, 6, 4, 6, 4, 4, 5, 4, 4, 5, 4.

F#m E

Can't say the words___ I want_ to say. Can't be the one___ I want_ to be

Gtr. 3

Gtrs. 6-8

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

End half-time feel

F#m B

for you.

let ring-----

C#m

B/D#

Can't look in - to your eyes a - gain. Can't bear to say

Gtr. 1
Gtr. 2

T	14	17	14	14	17	14	16	19	16
A	14	13	14	14	13	14	16	16	16
B									

Gtr. 3
P.M.----| P.M.----| P.M.----|

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

Gtrs. 6-8

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

E

Cmaj7/E

A

D#7

good-bye to you

8^{va}

T	17	21	17	17	20	17	17	17	14	16
A	18	16	18	17	17	17	19	18	15	15
B										

P.M.--|

T										
A			9						6	6
B	7	7	7	0	0	0	0	0	6	6

T			9							
A		9	9	9	9	9	9	6	7	7
B	7	9	9	9	9	9	9	6	7	7

E° C#5 D#5 E5 D#5

Two guitar parts. The top part is in treble clef, and the bottom part is in tenor/bass clef. Both parts play a sequence of chords: E° (open), C#5, D#5, E5, and D#5. The first three measures are in 2/4 time, and the last measure is in 2/8 time.

Gtr. 4 E°

Gtr. 5

Gtr. 7

Gtr. 6

Three guitar parts. Gtr. 4 and Gtr. 5 are in treble clef, and Gtr. 7 and Gtr. 6 are in tenor/bass clef. All parts play a rhythmic pattern of chords in a 2/4 time signature, with the last measure in 2/8 time.

Gtrs. 4 & 5 C#5 D#5 E5 D#5 D#7 G#m D#7b9 G#7b9

Gtr. 5

Gtr. 4

Gtr. 7

Gtr. 6

Gtrs. 6 & 7 tacet

Four guitar parts. Gtrs. 4 & 5 are in treble clef, Gtr. 5 and Gtr. 4 are in tenor/bass clef, and Gtr. 7 and Gtr. 6 are in tenor/bass clef. Gtrs. 4 & 5 play a sequence of chords: C#5, D#5, E5, D#5, D#7, G#m, D#7b9, and G#7b9. Gtr. 5 and Gtr. 4 play a sequence of chords. Gtr. 7 and Gtr. 6 play a rhythmic pattern of chords. The first three measures are in 2/4 time, and the last measure is in 2/8 time. Gtrs. 6 & 7 are marked as tacet in the final measure.

D#7b9 G#m E F#

Gtrs. 4 & 5

T
A
B

(13) 14 13/14 16 17 16 14 16
(11) 12 10/11 13 14 13 11 13

6 4 6 4 3 4 6
4 4 7 6 4 2 2 4

Gtr. 10

T
A
B

8 9 6 8 5
6 7 4 6 3

6 4
6 4
0 4
4 2

Gtr. 4 G#m C#m F# G#m

T
A
B

4 7 5 7 5 4 5 (5) 4 6 3 4 6 3
6 4 6 4 6 3 4 6 3 4 6 3 4 6

Gtr. 5

T
A
B

6 4 6 5 4 6 4 6 4 6 (6) 4 3 4 4 7 6 4 6

Gtr. 10

T
A
B

6 6 6 7 6 4 7 6 4 4 7 6 4

E F# G#m C#m D#7 D#7b9 E5 F#

T
A
B

(6) 4 7 6 4 2 2 4 4 6 4 7 9 9 8 (8) 16 14 16 14 17 14

T
A
B

(6) 4 7 6 4 2 2 4 4 7 6 4 9 8 6 8 9 6 8 12 11 9 11 12 14

T
A
B

(6) 2 4 6 6 8 8 9 11 4 4
4 0 2 4 4 6 6 7 9 4 4
4 2 2 4 4 6 6 7 9 2 4 2

G#5 F#(11)

Gtr. 4

Gtr. 5

Gtr. 10

Riff F

TAB

G#5 C#

End Riff F

TAB

Guitar/Keyboard Solo

Gtr. 10: w/ Riff F

G#7

Gtr. 1

TAB

F#(11) G#7

slight P.M.-----|

TAB

C#

TAB

D#m C# F#

Gtr. 1

T A B

Gtrs. 6, 7 & 10

let ring-----

T A B

6 8 8 8 4 6 6 6 4 6 7 6

G#sus2 D#m C#

Gtr. 1

8va-----

T A B

14/16 (16) 16 13 14 14 13 16 18 14 16 16 14 18 19 16

Gtr. 10

let ring----- P.M.--- P.M.---

T A B

6 8 9 6 9 8 6 8 8 8 6 6 6 6 6 6 4 4 4 4

Gtrs. 6 & 7

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

T A B

6 8 9 6 9 8 6 6 8 8 7 8 8 8 8 8 8 11 10 11 9 11 10 11

F# G# N.C.

(8)

18 18 16 18 16 19 21 21 (21)

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

4 4 4 4 4 4 6 6 6 4 3 6 4 6 4 6 3 4 2 4

2 2 2 2 2 2 2 4 4 4

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

9 11 11 11 11 11 11 13 13 13 13 11

Gtrs. 6 & 7 tacet

Gtr. 1 Gtr. 10

G#5 F#5 A5

8va-----

20 16 21 16 20 16 19 16 19 16 21 16 19 16 18 17 18 17 20 17 18 17 18 16 18 16 16 16 1/2 grad. release

(8)

(4) (4)

6 4 7
6 4 7
4 2 5

Gtr. 1 Gtr. 1 tacet

G#7^{b9}

(18)

Gtrs. 6-9

P.M.-----

Gtr. 10

* fade out over next two meas.

Gtr. 10 tacet

Gtrs. 6 & 7

Gtrs. 8 & 9

grad. lift P.M.-----

Gtrs. 6-8 tacet

G#5 A5 F#5 G#5 A5 B5 E

Gtr. 9

Gtrs. 6-9

* cue-sized notes played by Gtrs. 6-8 only

Gtr. 10

Amadd9/E Am6/E E

Gtr. 9 *rit.* *a tempo*

Gtr. 10 *ff*

Gtrs. 6-8

Verse

Gtrs. 6, 7, 9 & 10 tacet

E B E B

Gtr. 8

May - be it's meant to be__ this_ way. May - be some-day I__ can_ change.

C G Am Am6 Am7

And so your sto - ry__ ends,__

Am6 Am Dm Asus²/D Am6/C B7

and now a new one can be - gin.

Gtr. 4 E5 F5 D5 E5 C5 D5 B5 C5

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

Gtr. 5

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

Gtr. 8

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

Gtrs. 4 & 5 Amadd9 Gtr. 4 A5 Am7/G Am6/F# Fmaj7(#11)

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

Gtrs. 6-8

let ring-----| let ring-----|

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

B7sus4

let ring-----| let ring-----|

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

Verse

Gtrs. 6-8 tacet

E B

May - be it's time to leave_ the_ past.

Gtr. 4

P.M.-----| P.M.----| P.M.----| P.M. P.M. P.M. sim. P.M. next 14 meas.

T A B

Gtr. 5

w/ chorus
w/ P.M. next 16 meas.

T A B

Kbd.

E B

May - be good things just_ can't_ last.

T A B

T A B

C G Am

And now it's time to move on

T
A
B

5 3 3 3 3 5 3 3 5 | 3 3 5 3 5 3 5 3 | 2 0 0 0 2 0 0 4 | 0 0 5 0 4 0 2 0

T
A
B

3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5

Dm/F Dm%/F Am6/C B

with - out the one thing that made me strong.

T
A
B

5 1 1 1 1 3 1 1 2 | 1 1 2 1 2 1 2 1 | 7 3 3 3 5 3 3 4 | 2 2 4 2 4 2 4 2

T
A
B

1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 2 | 2 2 2 2 2 2 2 2

E5 B5 C5 A5 B5 G5 A5 F#5

T
A
B

9 9 9 9 9 9 | 9 9 | 9 10 | 7 9 5 7 5 7 4

T
A
B

2 2 2 2 2 2 | 2 2 | 7 8 | 5 7 3 5 2

Gtr. 5 tacet

Gmaj7(#11)

A

Gtr. 1

Gtr. 2

T	10	7	8	9	7	8	10	7	8	9	7	8	10	9	8	12	9	10	10	9	10	12	9	
A	7	4	5	6	4	5	7	4	5	6	4	5	7	5	6	5	9	6	7	7	6	7	9	6
B																								

Gtr. 4

T																								
A																								
B	5	7	9														5	7	9					

Gtr. 5

T																								
A																								
B	3																							

Gtr. 8

let ring next 8 meas.

T																								
A																								
B	3	5	6	5	0	5	6	5	3	5	6	5	0	5	6	5	5	7	6	7	0	7	6	7

Bm

Gtr. 1

Gtr. 2

T	10	10	9	10	12	10	10	10	14	10	12	10	12	10	12	10	12	10	12	10	12	10	14	10	12	10
A	7	7	6	7	9	7	7	7	11	7	9	7	9	7	9	7	9	7	9	7	9	7	11	7	9	7
B																										

Gtr. 4

T																										
A																										
B	(9)								7																	

Gtr. 8

T																										
A																										
B	5	7	6	7	0	7	6	7	7	9	11	9	0	9	11	9										

C#7

Musical score for guitar riffs 10, 11, and 12. It consists of three systems. Each system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. Riff 10 (top system) features a complex rhythmic pattern with many sixteenth notes and ties. Riff 11 (middle system) is a simpler, slower riff. Riff 12 (bottom system) is another simple, slower riff. The tablature for each system shows fingerings for both hands (T for Treble, B for Bass).

Pre-chorus

Gtrs. 6, 7 & 9: w/ Riff C

Gr. 8: w/ Riff C1

F#m

Musical score for the pre-chorus section. It includes a vocal line and three guitar parts. The vocal line starts with a rest, followed by the lyrics "Stay - - - ing be - hind__". The guitar parts include Riff C (Gtrs. 6, 7 & 9), Riff C1 (Gr. 8), and Riff 10 (Gr. 10). The key signature is F#m. The tablature for each system shows fingerings for both hands (T for Treble, B for Bass). The guitar parts feature various techniques like flanger and complex rhythmic patterns.

Gtrs. 1, 2 & 4 tacet

C#7/E# E B/D# Dm

— with a life that's not yet o - - ver. Drift - ing through time, -

Gtr. 10

T 10 9 8 7

Gtr. 3

T 11 9 9 7

Gtr. 1: w/ Riff D (first 7 meas.)
Gtr. 4: w/ Riff D1

A7/C# C Ab(#11) Bb7b9

— your mem - 'ry, just a whi - sper.

T 6 5 5 7

T 7 5 6 8

Gtrs. 3, 6-9 & 10 tacet

C# G#7b9

Chorus

Gtrs. 4 & 5: w/ Riffs E & E1 (first 7 meas.)

G#7(b5) G#7b9 C#m

— Out of time

Gtr. 1

T (13) 14 11 13 13 14 16 14 13 16 14 16 17 16 14 13 11 13 14 13 11 10 11 12 9 11 12 11 9 (9)

Gr. 1 tacet

B A(#11) G#7/B# C#m G#7b9

I ne - ver could hold on to you. Peace of mind was al - ways out of reach.

C#m

Fade a - way and ne - ver

Gtrs. 4 & 5

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

T A B (4) 5 3 4 6 7 6 4 6 4 4 4 4 4 4 4 4 4 6 4 4 4 4 4 4 4 6 4 4 4 4 4 4 4 4 6 4 4 4 4

B A(#11) G#7/B# C#m D

live to see the end. There's still time.

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

T A B 2 2 2 2 2 2 2 2 2 4 2 2 0 2 6 4 3 3 4 4 4 4 4 4 4 4 4 6 4 4 4 5

E G

to see it through

Gtr. 4

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

T A B (7) 5 5 5 5 5 5 6 7 5 5 9 7 7 9 7 7 7 9 11 12 9 10 10 10 12 10 10 12 11 9 7 5

Gtr. 5

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

T A B (7) 5 5 5 5 5 5 6 7 5 5 2 2 0 0 0 2 0 0 4 5 3 3 3 5 3 3 3 2 0 5

Gr. 5 tacet

F#m

with - out

C#7

Musical score for Gtr. 1, Gtr. 2, and Gtrs. 4 & 5. Includes guitar tablature and fret numbers.

Gtr. 1
 Treble clef, F#m key signature. Rhythmic pattern of eighth notes with triplets. Fret numbers: 16, 18, 16, 18, 16, 18, 16, 18, 16, 15, 16, 17.

Gtr. 2
 Treble clef, F#m key signature. Rhythmic pattern of eighth notes with triplets. Fret numbers: 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 3, 4, 7, 4.

Gtrs. 4 & 5
 Treble clef, F#m key signature. Rhythmic pattern of eighth notes. Fret numbers: 6, 4, 4, 4, 4, 4, 6, 4, 4, 4, 4, 4, 6, 4. Includes 'P.M.' markings.

Gtr. 4
 Treble clef, F#m key signature. Rhythmic pattern of eighth notes. Fret numbers: 2, 5, 2.

G#7b9

you.

Musical score for Gtrs. 1 & 2, and Gtr. 4. Includes guitar tablature and fret numbers.

Gtrs. 1 & 2
 Treble clef, G#7b9 key signature. Sustained notes. Fret numbers: 6, 16. Includes 'divisi' marking.

Gtr. 4
 Treble clef, G#7b9 key signature. Rhythmic pattern of eighth notes. Fret numbers: 4, 4, 6, 4, 4, 6, 4, 6, 7, 6, 4, 6, 6, 4, 6, 6, 4, 2, 4, 5, 4, 2. Includes 'P.M.' marking.

Gtrs. 1 & 2 tacet

Kbd.

Musical score for Kbd. Includes piano and treble clefs and guitar tablature.

Kbd.
 Bass clef, G#7b9 key signature. Rhythmic pattern of eighth notes. Fret numbers: 4, 4, 6, 4, 4, 6, 4, 6, 7, 6, 4, 6, 6, 4, 2, 4, 5, 4, 2. Includes 'P.M.' marking.

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 E5 F#5 A5

Gtr. 4
P.M.----| P.M. P.M. P.M.----| P.M. P.M. P.M.----| P.M. P.M. P.M.----| P.M.

Gtr. 3

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

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

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

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 B5

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

T A B 6 4 4 4 4 4 7 5 5 5 4 2 2 6 4 4 4 4 4 5 5 5 4 2 2 6 4 4 4 4 4 7 5 5 9 7 7

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

C#5 D#

Piano

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

T A B 11 11 11 11 11 11 8 6 6 6 8 6 6 6 8 6 6 8 6 6 8

T A B 6 8 10 12 12

15^{ma}
P.H.

Gtrs. 1 & 2

G# C# F#

TAB 14/13 (13) 13 14 16 16 18 18 16 16 14 14 13 15

Gtrs. 3 & 4

TAB 6 6 4 6 6 4 4 4 2

Gtrs. 1 & 2

G# G#/F# A maj9(#11) C#m/E

TAB 13 13 13 13 14 16 16 18 (16) 14 16 17 14 11

Gtr. 3

TAB 6 6 4 7 7 5 0 2

Gtr. 4

TAB 6 6 4 7 6 5 4 0

G# G#/F# C#/E# F#

TAB 13 (13) 13 14 16 13 14 16 14 13 14 13 14 15 13

TAB 6 6 4 6 6 4 4 4

TAB 6 6 4 1 2

G#

E

Am6/C

D9

Gtr. 1

Gtr. 2

divisi

TAB 13 13 13 17 14 16 17 19 16 19 17/20 14/22

TAB 6 6 7 6 6 11 10 9

TAB 6 6 2 2 2 4 4 3 3 6

E

B

Gtr. 1

Gtr. 2

16/24

TAB

Gtr. 3

Gtr. 4

TAB 9/6 2/2 7/2 6

Gtr. 12 (acoustic)

Gtr. 8

TAB 5 4 7 7 5 2 4 4 1 2 2 1 2 4 4

Gtr. 13 (acoustic)

TAB 4 1 4 4 4 4 4 4

* fade out over next 4 meas.

Chords: E, B

Gtr. 12

Gtr. 8

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

Gtr. 13

T	4		5	5	5	4	4	4
A		1						
B								

Gtrs. 1-4 tacet

Chords: C, G, Am6

T	5	3	5	7	5	3	3	5	3	5
A	5	4	5	7	5	4	4	5	4	5
B										7

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

Chords: Dm, Dm9, Am6, B7

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

T	7	5	7	7	7	5	7	9
A								
B								

Gtr. 10 E5 B5 C5 A5 B5 G5 A5 F#5 G5

flanger off

TAB notation for Gtr. 10: 9 9 9 9 9 9 9 9 | 11 12 9 11 7 9 | 6 7

Gtrs. 4 & 5 w/ phaser*

w/ phaser*

TAB notation for Gtrs. 4 & 5: 2 2 2 2 2 2 2 2 | 9 10 7 9 5 7 | 4 5

* applies to Gtr. 5 only

Gtr. 8

TAB notation for Gtr. 8: 0 0 0 0 0 0 0 0 | 9 10 7 9 5 7 | 4 5

Outro/Piano solo
Slightly slower ♩ = 130

Gtr. 10 Eadd9 Bm7/D

TAB notation for Gtr. 10: 4 2

Gtrs. 4 & 5

TAB notation for Gtrs. 4 & 5: 0 0

Gtr. 8

TAB notation for Gtr. 8: 0 0 1 2 2 0

* fade out over next 5 meas.

Piano

Eadd9

Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The bass line includes a chord diagram for Eadd9 and a fermata over a measure.

Bm7/D

Bm7

Cmaj7

Musical notation for the second system, continuing the piece with treble and bass clefs. Chord diagrams for Bm7/D, Bm7, and Cmaj7 are shown in the bass line.

Gadd9

Am6

Amadd9

Musical notation for the third system, featuring treble and bass clefs. Chord diagrams for Gadd9, Am6, and Amadd9 are shown in the bass line.

Dmadd9

Asus2/F

Am6/E

Musical notation for the fourth system, featuring treble and bass clefs. Chord diagrams for Dmadd9, Asus2/F, and Am6/E are shown in the bass line.

Bsus4

B

Eadd9

Musical notation for the fifth system, featuring treble and bass clefs. Chord diagrams for Bsus4, B, and Eadd9 are shown in the bass line.

Bm7

Musical notation for the sixth system, featuring treble and bass clefs. The piece concludes with a 'rit.' marking and a final Bm7 chord.