

# 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

TAB: | : 13 11 13 13 11 14 11 13 13 11 13 | | 11 13 10 11 10 13 11 13 | | 11 10 13 13 9 11/13 11 | | 11 13 13 13 13 11

1. 2.

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

TAB: | | 14 11 13 13 11 13 | | 12 11 14 13 14 13 11 | | 14 14 16 13 16 17 14 16 | | 17 14 17 13 14 16 14 16

Gtrs. 1 & 2 tacet

G#5 C#m

TAB: | | 13 | | | |

Gtr. 3 (doubled)

*f*  
w/ dist. & flanger

TAB: | | 6 6 6 6 6 6 | | 5 5 5 5 5 5 | | 6 6 6 6 6 6 | | 6 6 6 6 6 6

Gtr. 4 (doubled)

*f*  
w/ dist.

TAB: | | 6 6 6 6 6 6 | | 6 6 6 6 6 6 | | 6 6 5 6 6 5 | | 6 6 5 6 6 5 | | 6 6 6 6 6 6 | | 6 6 6 6 6 6

Gtr. 3 G#5 F#(#11)

T  
A  
B

Gtr. 4

T  
A  
B

Gtr. 3 tacet G#

Gtr. 5\* w/ dist.

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 11 9 11 | 9 9 9 9 9 9 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 8

\* 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 2 4 2 0 | 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 6 6 4 4

End quarter-time feel

F# G#5 F#5 G#5

T  
A  
B 4 4 2 6 4 2 6 4

N.C. G# G#/F#

Gtr. 5

T  
A  
B 10 11 13 10 11 13 11 10 13 11 10 13 11

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

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

T  
A  
B 7 6 4 2 2 6 4

T  
A  
B 0 6 4 2 2 6 4

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



E B C#m C#sus2 C#m

Our time is mov - ing so fast,

T  
A  
B

F#m/C# F#6sus2/C# 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# F#6sus2/C# 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 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 F#6sus2 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 F#6sus2 C#m6/E D#7

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



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. The chords indicated are 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 with a 10/8/5 time signature in bass clef. The system is in a key signature of three sharps. Chords Bb7b9 and C# are indicated.

G#7b9

P.M.-----

The third system continues with guitar riffs. Gtr. 1 plays a riff in treble clef. Gtr. 4 plays a riff in treble clef. The system is in a key signature of three sharps. A chord G#7b9 is indicated. A 'P.M.' instruction is present. The guitar parts include numerical tablature.

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. It includes a vocal line with lyrics: "Out of time I never could hold on to you." and "Peace of mind was always out of reach." The guitar parts include Gtr. 1 (tacet), Gtrs. 4 & 5, and Gtr. 4 & 5. Chords are C#m, B, A(#11), G#7/B#, and G#7b9. Fret numbers are provided for the guitar parts.

Musical notation for the Chorus, continuing from the previous block. It includes a vocal line with lyrics: "Peace of mind was always out of reach." and "Fade a way and never". The guitar parts include Gtrs. 4 & 5. Chords are C#m and G#7b9. Fret numbers are provided for the guitar parts.

Musical notation for the Chorus, continuing from the previous block. It includes a vocal line with lyrics: "Fade a way and never". The guitar parts include Gtrs. 4 & 5. Chords are C#m. Fret numbers are provided for the guitar parts.

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 7 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 9 7 7 7 9 7 7 9 7 7 11 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 2 0 0 2 2 0 0 0 0 2 2 0 0 4 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 4 6 7 6 2 4 5 4

Gtr. 3

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



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.



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

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

Gtrs. 6-8  
*phaser off \**

T  
A  
B

9 9 9 10 9 | 7 9 | 9 9 9 10 9 | 7 9 | 9 9 9 10 9

\* 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 | 4 6 | 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.-----1

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

T  
A  
B

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

Gtr. 10

*tr* 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) 1 1 1 1 1 1 | 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

8<sup>va</sup>

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\*

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

P.M.-----|

\* 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#m7

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 dynamic marking of *sim.* (sustained). The fretboard diagrams show the following fingerings:   
 Measure 1: T4, A6, B6   
 Measure 2: T5, A6, B6   
 Measure 3: T4, A6, B4, G4, A6, B4   
 Measure 4: T4, A6, B4, G4, A6, B4

C#m B G#m

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

The second system continues the bridge with lyrics "I'll ne - ver see \_\_\_\_\_ your face \_\_\_\_\_ a - gain. \_\_\_\_\_". The guitar part includes a sustained chord in the final measure. The fretboard diagrams are:   
 Measure 1: T4, A6, B6   
 Measure 2: T4, A6, B6   
 Measure 3: T2, A4, B4, G4, A4, B4   
 Measure 4: T6, A6, B6, G4, A4, B6

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

I dreamed a dream \_\_\_\_\_ and now it's gone, \_\_\_\_\_

The third system has lyrics "I dreamed a dream \_\_\_\_\_ and now it's gone, \_\_\_\_\_". The guitar part features a melodic line in the final measure. The fretboard diagrams are:   
 Measure 1: T4, A6, B6   
 Measure 2: T6, A6, B6   
 Measure 3: T6, A4, B4, G4, A6, B4   
 Measure 4: T0, A4, B4, G4, A5, B4, G4

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

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

The fourth system concludes the bridge with lyrics "'cause you're leav - ing here with - out \_\_\_\_\_ me. \_\_\_\_\_". The guitar part includes a sustained chord in the final measure. The fretboard diagrams are:   
 Measure 1: T4, A6, B6   
 Measure 2: T4, A6, B6   
 Measure 3: T4, A6, B4, G4, A6, B4   
 Measure 4: T4, A5, B4, G4, A5, B4

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<sup>va</sup>

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	6	6	6	6

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





D#7b9 G#m E F#

Gtrs. 4 & 5

TAB 1: (13) 14 13/14 16 17 16 14 16  
 (11) 12 10/11 13 14 13 11 13

TAB 2: 6 4 6 4 3 4 6 4 7 6 4 2 2 4

Gtr. 10

TAB 3: 8 9 6 8 5 6 6 3 4 4

TAB 4: 6 7 4 6 3 4 0 4

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

TAB 5: 4 7 5 7 5 4 5 (5) 4 6 3 4 6 3 6 4 6 4 3 4 6

Gtr. 5

TAB 6: 6 4 6 5 4 6 4 6 4 6 (6) 4 3 4 4 7 6 6 4 6 4 3 4 6

Gtr. 10

TAB 7: 6 6 6 7 6 6 4 7 6 6 6 4 4

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

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

TAB 9: (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

TAB 10: (6) 2 4 6 6 8 8 9 11 4 4 4 0 2 4 6 6 7 9 4 4 4 2 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



F# G# N.C.

(8)

T  
A  
B

18 18 16 18 16 19 21 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 4

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

T  
A  
B

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

Gtrs. 6 & 7 tacet

G#5 F#5 A5

Gtr. 1

8va

T  
A  
B

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

Gtr. 10

(8)

T  
A  
B

(4) (4) 6 4 7 6 4 7 4 2 5

Gtr. 1 Gtr. 1 tacet

G#7<sup>b9</sup>

T  
A  
B

(18)

Gtrs. 6-9

P.M.-----|

T  
A  
B

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

Gtr. 10

T  
A  
B

6  
6  
4

\* fade out over next two meas.

Gtr. 10 tacet

Gtrs. 6 & 7

T  
A  
B

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

Gtrs. 8 & 9

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

T  
A  
B

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

Gtrs. 6-8 tacet

Gtr. 9

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

Gtrs. 6-9

T  
A  
B

6 6 4 6 7 4 6 7 9 9 7 0  
4 4 5 4 2 4 5 4 7 4 7 0

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

Gtr. 10

T  
A  
B

6 7 4 6 7 9 2 2  
4 5 2 4 5 7 0 0

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

Gtr. 8

May - be it's meant to be\_\_ this\_ way.      May - be some-day I\_\_ can\_

B      C      G      Am      Am6 Am7

change.      And so your sto - ry\_\_ ends,\_\_

Am6 Am      Dm      D6sus2      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	3	2
B		7	5	1

Gtrs. 6-8

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

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

B7sus4

T				
A				
B				
T				
A				
B				

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

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

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

Kbd.



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										





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 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 10 10 12 11 10 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 0 0 0 4 5 3 3 3 3 3 3 3 2 0 5

Gr. 5 tacet

C#7 F#m

with - out

Gtr. 1

TAB

16 18 16 18 16 18 16 18 16 18 16 15 16 16 17

Gtr. 2

TAB

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

Gtrs. 4 & 5

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

Gtr. 4

TAB

6 4 4 4 4 4 6 4 4 4 4 4 6 4 2 5 2

G#7b9

you.

Gtrs. 1 & 2

divisi

TAB

6 16

Gtr. 4

P.M.-----

TAB

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

Gtrs. 1 & 2 tacet

Kbd.

P.M.-----

TAB

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

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.

T. 4

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

A B 4 4 4 5 5 2 2 4 4 4 5 5 2 2 4 4 4 5 5 2 2 0 0 0 2 2 4 7

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

Gtr. 3

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

T. 3

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

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

A B 6 7 4 6 7 4 6 7 9

C#5 D#

Gtr. 3

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

T. 3

A B 11 11 11 11 11 11 8 8 8 8 8 8 8 8 8 8

A B 9 9 9 9 9 9 6 6 6 6 6 6 6 6 6 6

A B 6 6 8 10 12 12

15<sup>ma</sup>

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 14 16 16 18 (16) 14 16 17 14 11 grad. bend 1

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 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

Chords: E, B

Gtr. 12

Gtr. 8

TAB

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

Gtr. 13

TAB

T	4		5	5	5	4	4	4
A		1						
B								

Gtrs. 1-4 tacet

Chords: C, G, Am6

TAB

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

TAB

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

Chords: Dm, D6sus2, Am6, B7

TAB

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

TAB

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

D6sus2/F

Am6/E

Musical notation for the fourth system, featuring treble and bass clefs. Chord diagrams for Dmadd9, D6sus2/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 chord diagram for Bm7.