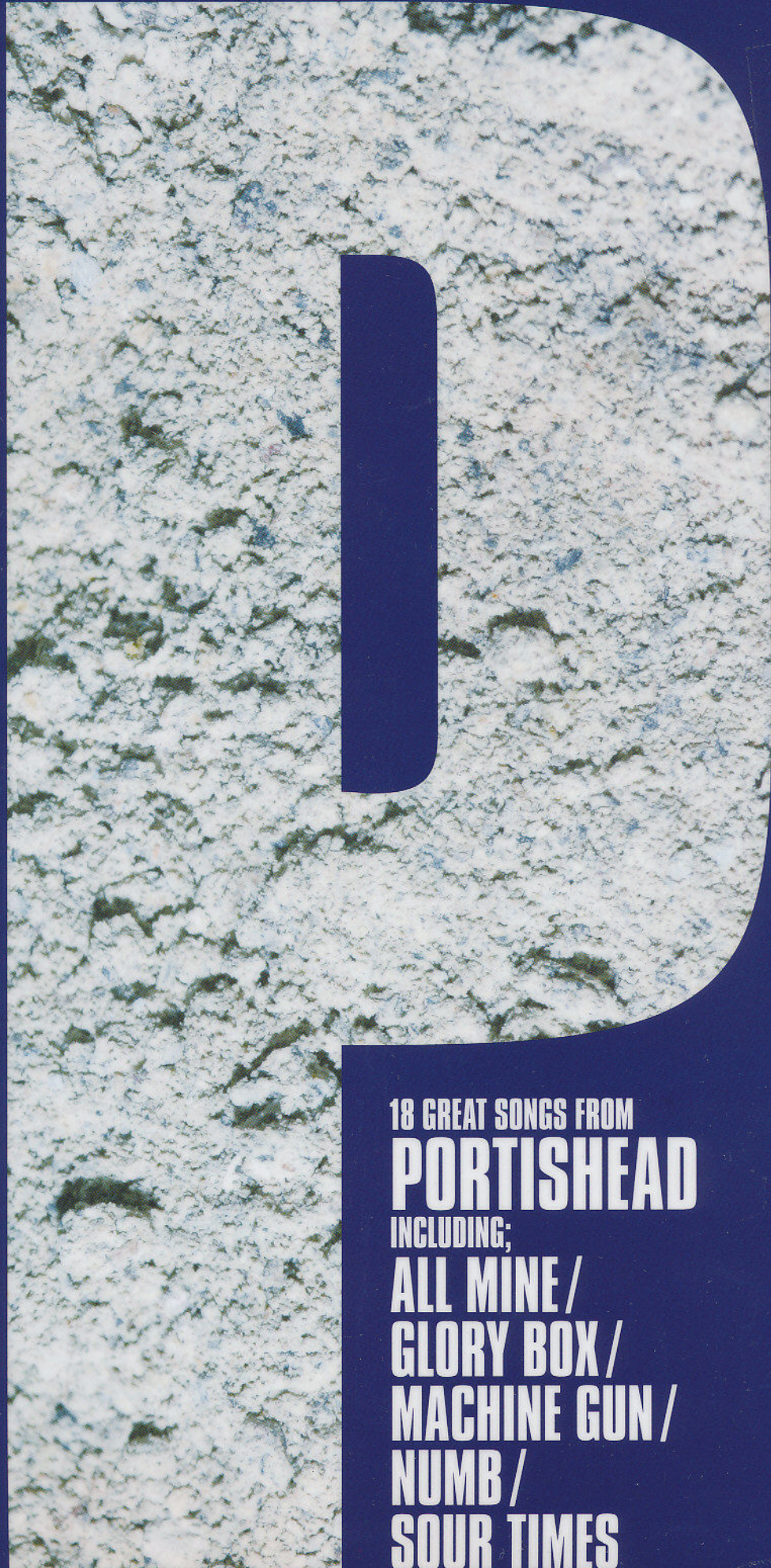


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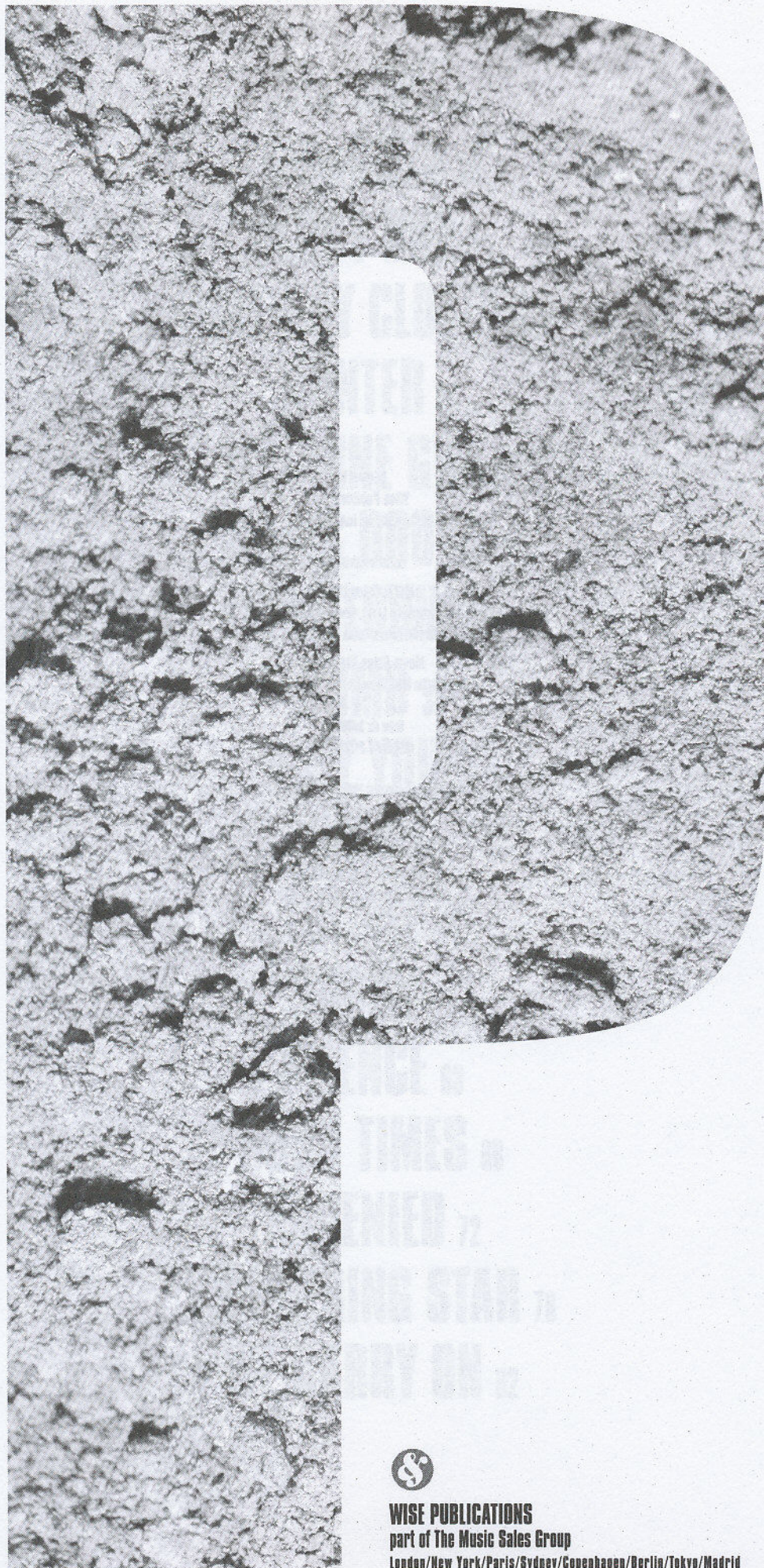
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GLORY BOX /
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SOUR TIMES



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THE PORTISHEAD COLLECTION



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Edited by Jenni Wheeler.

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ALL MINE

Words & Music by Geoff Barrow, Beth Gibbons & Adrian Utley

$\text{♩} = 120 (\text{♩} = \text{♩}^3)$



1. All the stars_ may shine_ a - bright,
2. From that cloud_ num - ber_ nine,

Dm



all the clouds may be white.
dan - ger starts_ the sharp in - cline.

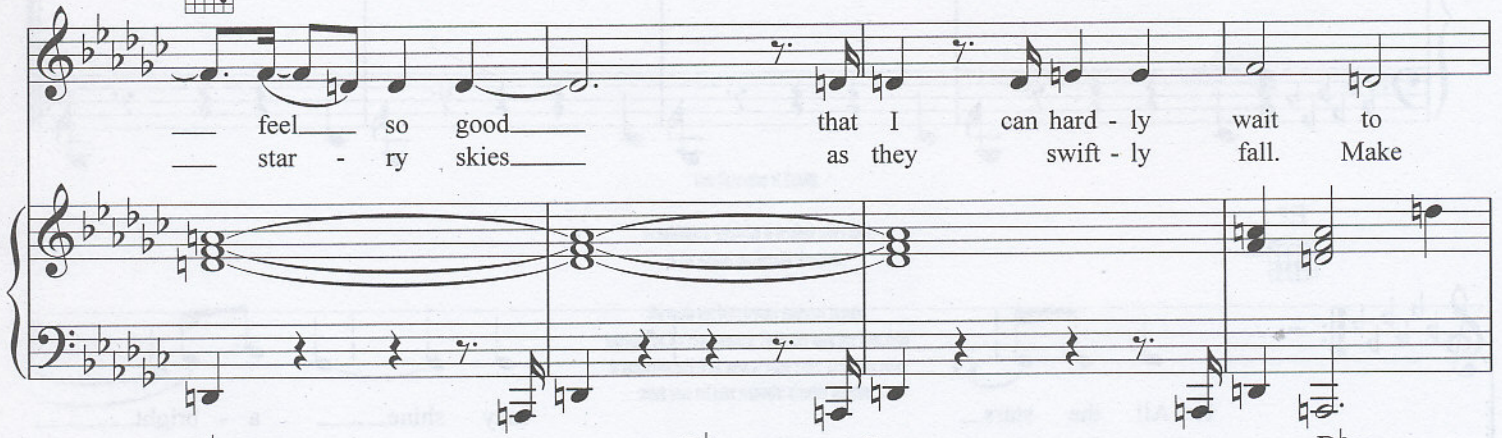
E^b



But when you smile, oh, how I
 And such sad re-grets, oh, as those.




Dm



— feel so good that I can hard-ly wait to
 — star-ry skies as they swift-ly fall. Make



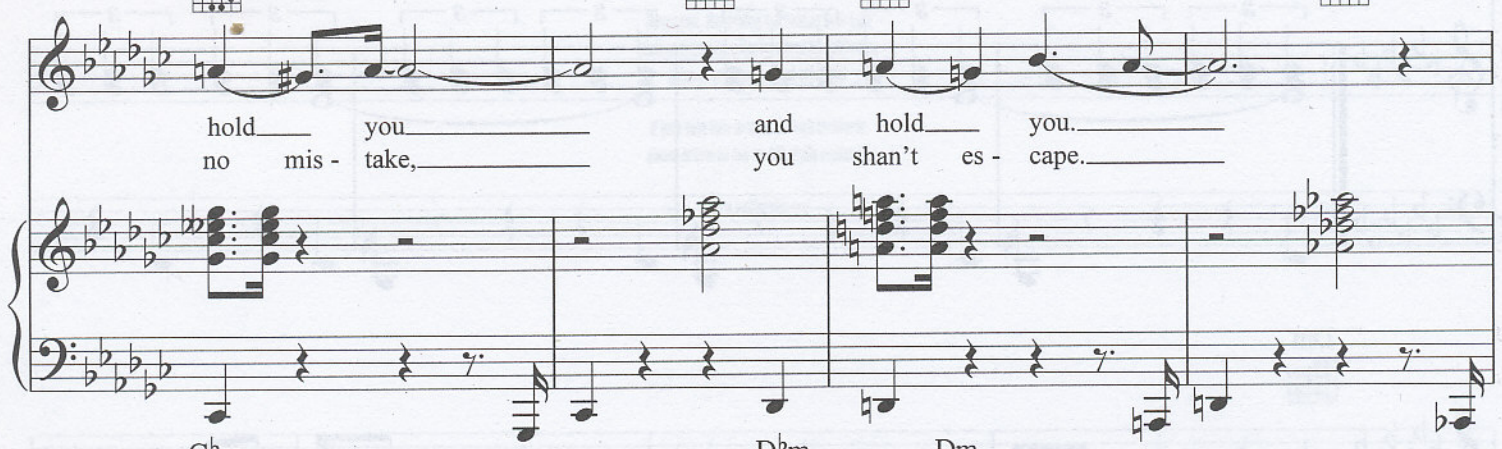
C^bm



D^bm


Dm


D^bm


hold you and hold you
 no mis-take, you shan't es-cape.



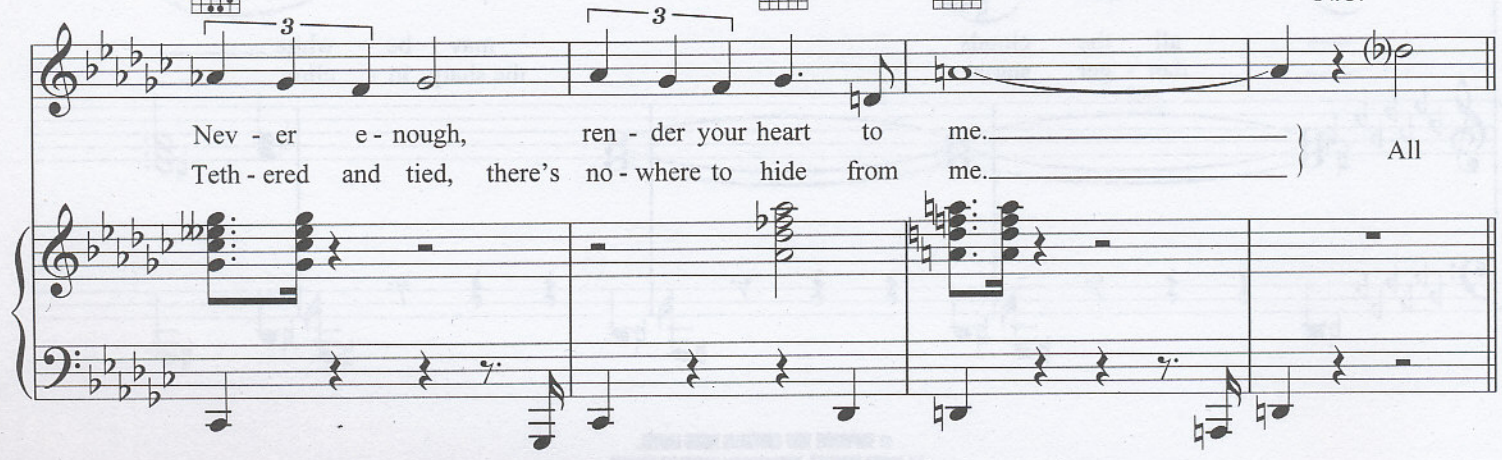
C^bm


D^bm


Dm


N.C.

Nev-er e-nough, ren-der your heart to me. } All
 Teth-ered and tied, there's no-where to hide from me. }



E^bm

B^b7

E^bm

B^b7

E^bm

B^b7



mine, _____ you have to

E^bm

B^b7

E^bm

B^b7

E^bm

B^b7

1.

Dm



be. _____

2.

Dm

Dadd9

E^bm

B^b7

E^bm

B^b7

E^bm

B^b7



(Guitar solo)

E^bm

Dm

A⁷

Dm

A⁷

Dm

A⁷

1.

Dm A⁷

2.

Dm

A⁷

C^bm

D^bm

So don't re - sist, we

Dm

D^bm

C^bm

D^bm

shall ex - ist un - til the day, un - til the day I

Dm

N.C.

E^bm

B⁷

E^bm

B⁷

die. All mine,



you have to be.





N.C.

COWBOYS

Words & Music by Geoff Barrow & Beth Gibbons

Original key E \flat minor

$\text{♩} = 77$

Dm



E \flat m



Dm



N.C.

The first system of music features a guitar part with a whole rest in the first four measures, followed by a piano accompaniment. The piano part consists of a treble clef staff with sustained chords and a bass clef staff with a rhythmic melody of eighth and quarter notes.

Dm



E \flat m



Dm



The second system contains three vocal lines and piano accompaniment. The vocal lines are: 1. Did you sweep us far from your feet? Re-set in stone this; 2. Did you feed us tales of de-ceit? Con-veal the tongues who; 3. Instrumental. The piano accompaniment continues with the same rhythmic pattern as the first system.

E \flat m



Dm



E \flat m



The third system contains two vocal lines and piano accompaniment. The vocal lines are: stark be-lief. Salt-ed eyes and a sor-did dye, need to speak. Sub-tle lies and a soiled coin. The piano accompaniment continues with the same rhythmic pattern.

Dm



E^bm



C[#]m



too man - y years. _____
 the truth is sold, _____ the deal is done. }

But don't des - pair, — this

Bm



C[#]m



day will be — their damned - est day, — oh, if

Dm



E^bm



1, 2.

Dm



N.C.

you take these things — from — me. —

3.

Dm



E^b(b5)omit3



N.C.

Un - de - fined, no signs of re - gret,

your swol - len pride as - sumes res - pect. Ta - lons fly as



a last dis - guise; but no re - turn, the time has come.



E^bm
6fr

But don't des - pair, — this day will be — their damed - est day, —

C[#]m
4fr

Bm



C#m 4fr  Dm 

Ebm  Dm 

oh, if you take these things_ from_ me_

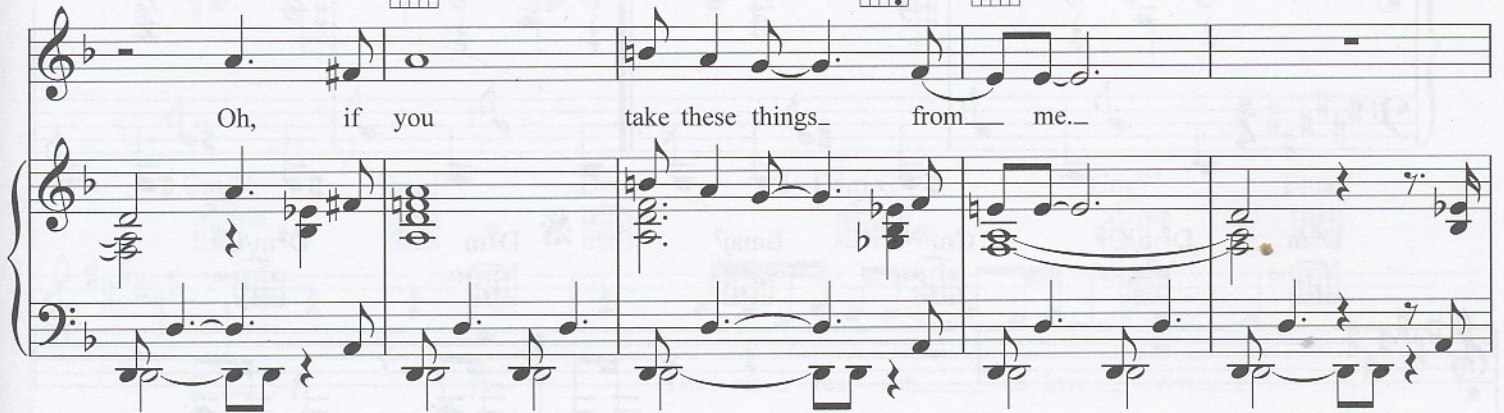


Dm 

Ebm  Dm 

N.C.

Oh, if you take these things_ from_ me_



Dm 

Ebm 

Dm 


Ebm 6fr 



C#m 4fr 

Bm 

C#m 4fr 



Dm 

Ebm 

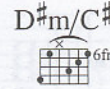
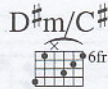
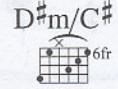
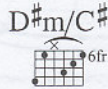
Dm 



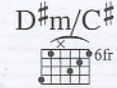
GLORY BOX

Words & Music by Isaac Hayes, Geoff Barrow, Beth Gibbons & Adrian Utley

♩ = 60 (♩ = ♩³)

1. I'm so tired_ of play- ing,
 (2) time_ un- chained,_ we're all



play- ing with this bow and ar - row. Gon - na give my heart a - way,_ leave it to the oth-er girls_
 look- ing at a diff-'rent pic - ture_ through this new_ frame of mine._ A thous- and_

Cm^{7b5} 6fr Bmaj⁷ D^{#m} 6fr D^{#m}/C[#] 6fr

to play. For I've been a temp-tress too long,
 flow - ers could bloom, move o - ver and

Cm^{7b5} 6fr Bmaj⁷ D^{#m} 6fr D^{#m}/C[#] 6fr Cm^{7b5} 6fr Bmaj⁷

give us some room, yeah. } Give me a rea - son to love you.

D^{#m} 6fr D^{#m}/C[#] 6fr Cm^{7b5} 6fr Bmaj⁷ D^{#m} 6fr D^{#m}/C[#] 6fr

Give me a rea - son to be a wom - an.

1. Cm^{7b5} Bmaj⁷ D^{#m} D^{#m/C#} Cm^{7b5} Bmaj⁷

I just so wan - na make a wom - an. 2. From this

2. Cm^{7b5} Bmaj⁷ D^{#m} D^{#m/C#} Cm^{7b5} Bmaj⁷

Guitar

D^{#m} D^{#m/C#} Cm^{7b5} Bmaj⁷ D^{#m} D^{#m/C#}

Cm⁷ B D^{#m} D^{#m/C#} Cm⁷ B

D#m 6fr D#m/C# 6fr Cm7b5 6fr Bmaj7 D#m 6fr D#m/C# 6fr

So don't you stop be - ing a man... Just take a lit - tle look... from out -

Cm7b5 6fr Bmaj7 D#m 6fr D#m/C# 6fr Cm7b5 6fr Bmaj7







- side... when you can... Sow... a lit - tle ten - der - ness...

D#m 6fr D#m/C# 6fr Cm7b5 6fr Bmaj7 D#m 6fr D#m/C# 6fr

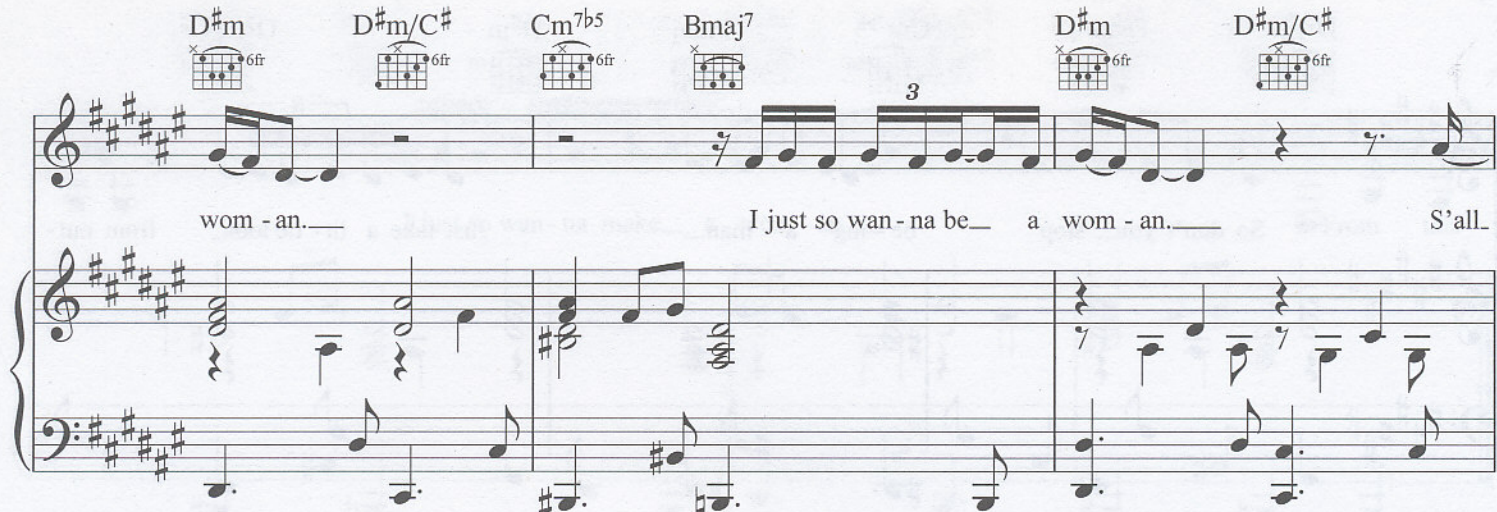
no mat - ter if you cry. Give me a rea - son to love...

Cm7b5 6fr Bmaj7 D#m 6fr D#m/C# 6fr Cm7b5 6fr Bmaj7

... you... Give me a rea - son to be... a

D#m  6fr
 D#m/C#  6fr
 Cm7b5  6fr
 Bmaj7  6fr
 D#m  6fr
 D#m/C#  6fr

wom - an. — I just so wan - na be — a wom - an. — S'all



Cm7b5  6fr
 Bmaj7  6fr
 D#m  6fr
 D#m/C#  6fr
 Cm7b5  6fr
 Bmaj7  6fr

— I wan - na be, — is a — wom - an. —



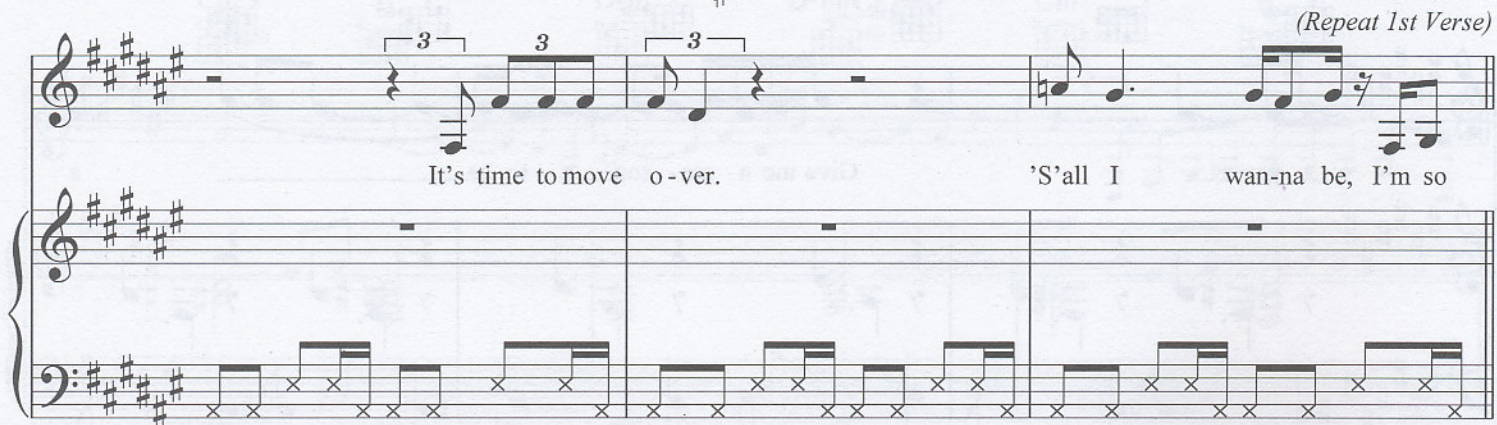
D#m  6fr
 D#m/C#  6fr
 Cm7b5  6fr
 N.C.

For this is the be - gin - ning of for - ev - er and ev - er. —



D.S. to fade
(Repeat 1st Verse)

It's time to move o - ver. 'S'all I wan - na be, I'm so



HALF DAY CLOSING

Words & Music by Geoff Barrow, Beth Gibbons, Adrian Utley & Joseph Byrd

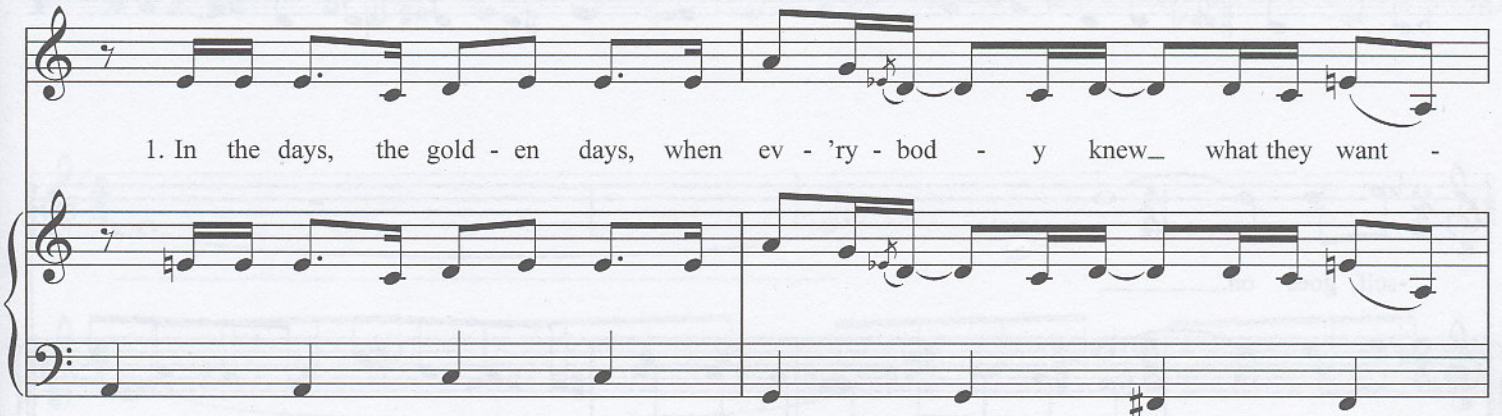
Original key B^bminor

♩ = 61

N.C.



N.C.



1. In the days, the gold - en days, when ev - 'ry - bod - y knew_ what they want -

- ed, it ain't here to - day... Through the times of last - ing love, when

pa - rents talked of things tried and test - ed, they don't

feel the same... Dreams and be - lief have gone, time, life it -

- self, goes on.

N.C.

2. From be-yond the shrink - ing skies, the mon - ey talks_ and leaves_ us hyp - no - tised;_

— it don't pave the way... Un-der-neath the fad - ing sun,_ the

si - lent sum of a bus-'ness - man_ has left_ us chok - ing._

—

A⁵ C⁵ G⁵ F^{#5} F⁵ A^{b5} E^{b5} G^{b5}

Dreams and be - lief have gone, — time, life it - self, goes on. —

A⁵ C⁵ G⁵ F^{#5}

In the days, the gold - en days, when ev - 'ry - bod - y knew — what they want -

F⁵ A^{b5} E^{b5} F^{#5}

- ed, it ain't here to-day. —

A⁵ C⁵ G⁵ F^{#5} F⁵ A^{b5}

Dreams and be - lief have gone, — time, life it -

E^b5
xx 6fr

G^b5
xxxx

A⁵
xox

C⁵
xx 3fr

G⁵
xxxx 3fr

F[#]5
xxxx

-self, goes on.

F⁵
xxx

A^b5
xxx 4fr

E^b5
xx 6fr

F[#]5
xxx

rit.

a tempo
N.C.

rit.

HUNTER

Words & Music by Geoff Barrow, Beth Gibbons & Adrian Utley

♩ = 67

Cm



E^bm



1. No - one said _____
2. So con - fused _____

Bsus²



Bm



Cm



we'd ev - er known each oth - er. And new ev - i - dence.
my thoughts are tak - ing o - ver: un - want - ed, a - rise _____

E^bm



Bsus²



Bm



Cm



— is what we re - quire _____ in this world. _____
— and face me in - stead, _____ won't let go. _____

N.C.

MAGIC DOORS

I stand on the edge of a broken sky and I will come down, I don't know why.

Cm



E^bm



Bsus²



Bm



Cm



And if I should fall would you hold me, would you pass me by?

E^bm



Bsus²



Bm



Cm



For you know I'd ask you for nothing, just to wait for a while.

N.C.

To Coda ◊

Cm

E^bm

Bm(add2)

Bm

Cm

D.C. al Coda

◊ Coda

Cm

E^bm⁶

Bm⁷

Cm

Repeat to fade

MAGIC DOORS

Words & Music by Geoff Barrow, Beth Gibbons & John Baggot

♩ = 100

N.C.

Drums

D⁵



1. I can't de - ny ___ what I've ___ be - come...
2. I can't di - vide ___ or hide ___ from ___ me...

cont. sim.

I'm just e - mo - tion - 'lly ___ un - done...
I don't know who ___ I'm meant ___ to be...

I can't de - ny, ___
I guess it's just...

I can be some-one else.
 the per - son that I am.

When I have tried to find the words to de - scribe
 Of - ten I've dreamt but I don't wake in - to the gift

this sense, ab - surd. Try to re - sist my thoughts but
 of my mis - take. But yet a - gain I'm wrong and



I can't lie. }
 I con - fess. } On - ly los - ing my -

F Em7 Gm F

-self. My de - sire I can't hide. No rea - son am I

1. 2.

Em7 To Coda \oplus Em7 D.S. al Coda

for. for. ad lib.

\oplus Coda Em7 Dsus²

for.

Repeat ad lib. and fade

MACHINE GUN

Words & Music by Geoff Barrow & Beth Gibbons

♩ = 105

N.C.

Musical notation for the first system, featuring a piano introduction in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand is mostly rests, while the left hand plays a rhythmic pattern of eighth notes.

L.H. = drum sample

N.C.

1. I saw a sa - viour, a sa - viour come my way...
2. Here in my re - flect - ing, what more can I say?...

Musical notation for the second system, including the vocal melody and piano accompaniment. The vocal line has two verses of lyrics.

sim.

I thought I'd see it at the
For I am guil - ty for the

Musical notation for the third system, continuing the vocal melody and piano accompaniment.

cold light of day. — But now I re -
 voice that I o - bey. — Too scared to sac -

- al - ize — that I'm on - ly — for me. —
 - ri - fice — a choice cho - sen — for me. —

If on - ly I could

see you turn my-self to me — and re - cog - nize — the

MACHINE GUN

poi - son in my heart. There is no oth - er

place, no - one else I face. The

rem - e - dy, we'll a - gree, is how I feel.

1. 2.
N.C.

(change sample)

N.C.

Play 6 times

Add electronic effects

N.C.

Play 4 times

(Drums continue to end)

8vb

8vb

(8)

N.C.

loco

(8)

1.

2.

N.C.

(8)

MYSTERONS

Words & Music by Geoff Barrow, Beth Gibbons & Adrian Utley

♩ = 82

B^b5



C^b5



B^b5



C^b5



Ped.

*

Ped.

*

sim.

B^b



C^b



B^b



C^b



B^b



C^b



B^b



C^b



1. In - side_ you're pre - tend - ing
3. Re - fuse_ to sur - ren - der,

crimes___ have been swept a - side,
strung out_ un - til ripped a - part..

B^b



C^b



B^b



C^b



some - where___
Who dares,___

where they___ can for-get___
who dares to con - demn?

1° only

E^bm



B^b5



E^bm



B^b5



2. Di -

B^b



C^b



B^b



C^b



-vine up - per - reach - es still hold - ing on;

B^b



C^b



B^b



C^b



this o - cean will not be grasped.

B^b



C^b



B^b



C^b



All for noth - ing. Did you real - ly want? -

E^bm B^b5 E^bm B^b5

Did you real-ly want? — Did you real-ly want?..

E^bm B^b5 E^bm B^b5

Did you real-ly want? —

1.

B^b C^b B^b C^b B^b

2.

C^b B^b C^b B^b C^b

B \flat C \flat C \flat m B \flat C \flat B \flat

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb). It contains a sequence of notes: Bb, Eb, Bb, Eb, Bb, Eb. The lower staff is in bass clef and contains a sequence of notes: Bb, Eb, Bb, Eb, Bb, Eb. Above the treble staff, six guitar chord diagrams are provided for the notes: B \flat , C \flat , C \flat m, B \flat , C \flat , and B \flat .

C \flat m B \flat C \flat B \flat C \flat C \flat m

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a sequence of notes: C \flat m, B \flat , C \flat , B \flat , C \flat , C \flat m. The lower staff is in bass clef and contains a sequence of notes: C \flat m, B \flat , C \flat , B \flat , C \flat , C \flat m. Above the treble staff, six guitar chord diagrams are provided for the notes: C \flat m, B \flat , C \flat , B \flat , C \flat , and C \flat m.

B \flat C \flat B \flat C \flat B \flat

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a sequence of notes: B \flat , C \flat , B \flat , C \flat , B \flat . The lower staff is in bass clef and contains a sequence of notes: B \flat , C \flat , B \flat , C \flat , B \flat . Above the treble staff, five guitar chord diagrams are provided for the notes: B \flat , C \flat , B \flat , C \flat , and B \flat .

C \flat C \flat m B \flat C \flat B \flat C \flat

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a sequence of notes: C \flat , C \flat m, B \flat , C \flat , B \flat , C \flat . The lower staff is in bass clef and contains a sequence of notes: C \flat , C \flat m, B \flat , C \flat , B \flat , C \flat . Above the treble staff, six guitar chord diagrams are provided for the notes: C \flat , C \flat m, B \flat , C \flat , B \flat , and C \flat .

B \flat C \flat m B \flat m C \flat m

Repeat to fade

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a sequence of notes: B \flat , C \flat m, B \flat m, C \flat m. The lower staff is in bass clef and contains a sequence of notes: B \flat , C \flat m, B \flat m, C \flat m. Above the treble staff, four guitar chord diagrams are provided for the notes: B \flat , C \flat m, B \flat m, and C \flat m. The system concludes with the instruction "Repeat to fade".

NUMB

Words & Music by Geoff Barrow, Beth Gibbons & Adrian Utley

♩ = 80

Bm



Gm



Bm



Gm



The first system of music consists of two staves. The top staff is a guitar staff in 4/4 time with a key signature of two sharps (F# and C#). It contains four measures of whole rests. Above the staff are four guitar chord diagrams: Bm, Gm, Bm, and Gm. The bottom staff is a piano staff, also in 4/4 time with a key signature of two sharps. It features a bass line with eighth notes and a treble staff with chords and a few notes.

Bm



F#m7



Bm



F#m7



The second system of music consists of two staves. The top staff is a guitar staff in 4/4 time with a key signature of two sharps, containing four measures of whole rests. Above the staff are four guitar chord diagrams: Bm, F#m7, Bm, and F#m7. The bottom staff is a piano staff in 4/4 time with a key signature of two sharps. It includes a vocal line with the instruction "Vocal ad lib." and piano accompaniment with chords and a bass line.

Bm



F#m7



Bm



F#m7



The third system of music consists of two staves. The top staff is a guitar staff in 4/4 time with a key signature of two sharps, containing four measures of whole rests. Above the staff are four guitar chord diagrams: Bm, F#m7, Bm, and F#m7. The bottom staff is a piano staff in 4/4 time with a key signature of two sharps, featuring piano accompaniment with chords and a bass line.

Bm F#m7 Bm

1. I'm ev - er so lost, _____ I can't find my

F#m7 Bm F#m7

way... _____ Been search - ing, but I have nev - er seen

Bm F#m7 Bm

a turn - ing, a turn - ing from de - ceit. 'Cause a child, ros - es like, -

Gm Bm Gm

_____ tried to re - veal what I _____ could feel.

Bm F#m7 Bm

2. I can't un - der - stand my - self — an - y - more. —
 3. I'm fool - ing some - bod - y. — The faith - less paths I

F#m7 Bm F#m7




roam 'Cause I'm still feel - ing lone - ly, —
 de - ceiv - ing to breath — this se - cret - ly.

Bm F#m7 Bm

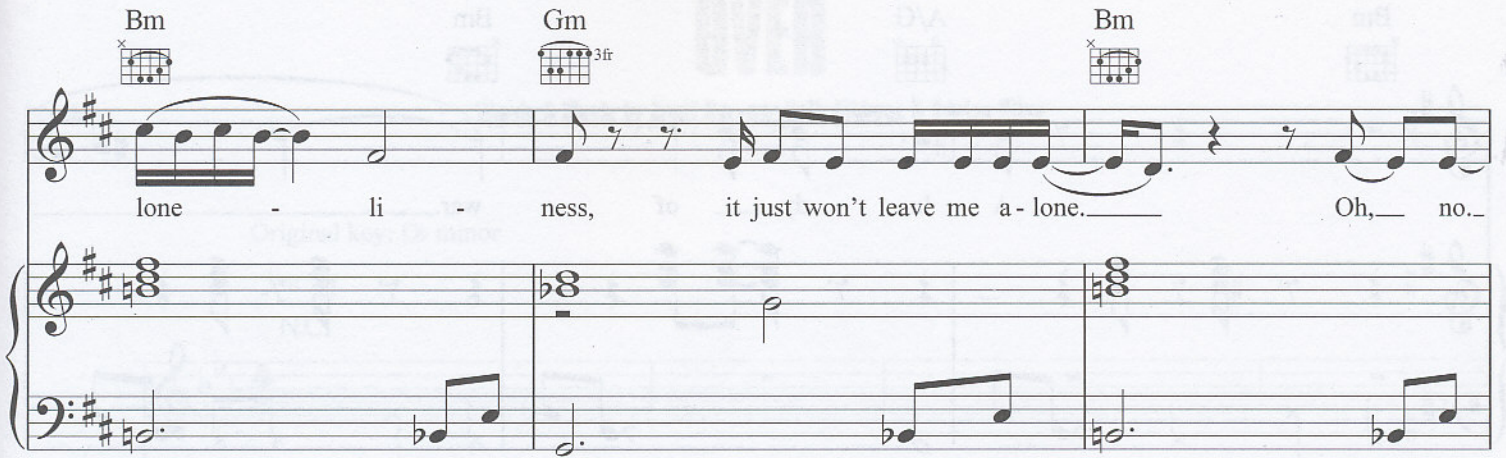
feel - ing so un - ho - ly. — } 'Cause a child, ros - es like, —
 A si - lence, this si - lence I can bear. }

Gm Bm Gm

— tried to re - veal what I — could feel. And this

Bm  Gm  Bm 

lone - li - ness, it just won't leave me a - lone. Oh, no.




1. Gm  N.C.

Vocal ad lib.

Drums



2. Gm  Bm 

And this lone - li -



Gm  Bm  Gm 

-ness, is just won't leave me a - lone.



Bm A/G Bm

A la - dy of war.

Drums

A/G Bm F#m7

A la - dy of

Bm F#m7 Bm

war.

F#m7 Bm N.C.

Drums

OVER

Words & Music by Geoff Barrow, Beth Gibbons & Adrian Utley

Original key: D \flat minor

$\text{♩} = 74$

N.C.

sim.

1. I can't

N.C.

hold this state an - y - more, un - der -
(2.) mould this state an - y - more, re - cog -
3. Instrumental till *

- stand me an - y - more. }
 - nize me an - y - more. } *) To tread this

fan-ta - sy o - pen - ly, what have I done? Oh, this un-

1. *To Coda* ☺
 - cer-tain - ty is tak - ing me o - ver. 2. I can't

2. N.C. *D.S. al Coda*
 o - ver, is tak - ing me o - ver.

♠ Coda

N.C.

o - ver, is tak - ing me o - ver,

The first system of the Coda section features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "o - ver, is tak - ing me o - ver,". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

is tak - ing me o - ver. *ad lib. vocal till **

The second system continues the vocal line with the lyrics "is tak - ing me o - ver." followed by the instruction "*ad lib. vocal till **". The piano accompaniment continues with the same rhythmic pattern.

The third system shows the vocal line with rests, indicating the end of the vocal part. The piano accompaniment continues with the eighth-note bass line. An asterisk (*) is placed above the staff to mark the end of the vocal line.

The fourth system shows the vocal line with rests. The piano accompaniment concludes with a final cadence, including a double bar line and repeat signs.

N.C.

1. We suf-fer ev-'ry day,— what is it for?

These crowns of il-lu-sion are fool-ing us all.

And now I am wea-ry and I feel like I do.— It's

on-ly you who can tear me a-part;— and it's

ONLY YOU

on - ly you — who can turn my wood - en heart.

2. The size of our fight, — it's just a dream.

We've crushed ev - ry - thing, — I can see, — in this morn - ing, — self - ish -

- ly; how we've failed. And I feel — like I do, — It's

on - ly you who can tear me a - part; and it's

on - ly you who can turn my wood - en heart.

(Vocal effects)

First system of musical notation. The vocal line consists of four measures of rests. The piano accompaniment is in the bass clef and features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The vocal line includes the lyrics: "3. Now that we've chos - en to take all we can,". The piano accompaniment features triplets in both the treble and bass clefs.

Third system of musical notation. The vocal line includes the lyrics: "this shade of au - tumn a stale bit - ter end,". The piano accompaniment features triplets in both the treble and bass clefs.

Fourth system of musical notation. The vocal line includes the lyrics: "years of frus - tra - tion lay down side by side. And it's". The piano accompaniment features triplets in both the treble and bass clefs.

N.C.

on - ly you who can tear me a - part; and it's on - ly

1.

2.

N.C.

you who can turn my wood-en heart. It's turn my wood-en heart.

N.C.

(etc.) ad lib. RH piano jazz solo

Repeat to fade

THE RIP

Words & Music by Geoff Barrow, Beth Gibbons & Adrian Utley

♩ = 76

Em



C



Musical notation for the first system, featuring a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff. The piano part includes the instruction "Fade in".

Am



B^b



Musical notation for the second system, featuring a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff.

Am



G



Musical notation for the third system, featuring a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff.

Em



F



1. As she walks in the room, scent - ed and
 2. Through the glo - ry of life I will scat - ter on the

Em



C



tall, he - si - tat - ing once more.
 floor, dis - ap - point - ed and sore.

Am



Bb



And as I take on my - self and the bit - ter - ness I
 And in my thoughts I have bled, for the rid - dles I've been

Am



G



felt, I re - al - ise that love flows.
 fed. An - oth - er lie moves o - ver.

Em



F



Wild white hors - es, they will take me a -

Em



C



- way. And the ten - der - ness I

Am



Bb



feel will send the dark un - der - neath..

Am



G



Will I fol - low?

Em



F



Oh.

The first system of music features a vocal line with a long note on 'Oh.' that spans across two measures. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. The key signature has one flat, and the time signature is 4/4.

Em



C



Bm



Oh.

The second system continues the vocal line with a long note on 'Oh.' across two measures. The piano accompaniment maintains the same rhythmic pattern, with a slight change in the bass line in the second measure. The key signature has one flat, and the time signature is 4/4.

Am



Bb



Oh.

The third system features a vocal line with a long note on 'Oh.' across two measures. The piano accompaniment continues with the established rhythmic pattern. The key signature has two flats, and the time signature is 4/4.

Am



G



Oh.

The fourth system concludes the vocal line with a long note on 'Oh.' across two measures. The piano accompaniment maintains the rhythmic pattern. The key signature has one flat, and the time signature is 4/4.

Em

F

Wild

white hors - es,

they will take me a -

Em

C

Bm

- way.

And the ten - der - ness I

Am

B^b

feel

will send the dark — un - der neath —

Am

G

Will I fol - low? —

Em



F



Oh.

Em



C



Bm



Oh.

Am



B^b



Oh.

Am



G



Oh.

Repeat ad lib. and fade

ROADS

Words & Music by Geoff Barrow, Beth Gibbons & Adrian Utley

♩ = 76

Am G⁶ F E Am

G⁶ F E F Gsus²

A⁵ F Gsus² A⁵

Am G⁶ F E

1. Oh, — can't an-y - bod-y see? We've got a war_

Am G⁶ F

— to fight, — nev-er found — our way, — re - gard - less —

E F[·] G^{sus}2

— of what they say. — How can it feel — this wrong? —

A⁵ F

To Coda II ⊕

— From this mo - ment, how can it feel —

G^{sus}2 A⁵ Am

To Coda I ⊕

— this wrong? — 2. Storm, —

G⁶



Fmaj⁷



E⁷



in the morn-ing

light.

I feel

no more,

Am



G⁶



Fmaj⁷



can I say,

fro - zen

E⁷



F



Gsus²



to my - self.

I got no - bod - y on my side and sure - ly that ain't

Am⁷



F



right.

Gsus²

Am⁷

D.S. al Coda I

Sure-ly that ain't right.

This system contains a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "Sure-ly that ain't right." The piano accompaniment features a bass line with eighth notes and a treble line with chords and a melodic line.

⊕ *Coda I*

E⁷

Am

This system shows the piano accompaniment for the Coda I section. It includes a treble clef staff with chords and a bass clef staff with a melodic line.

G⁶

Fmaj⁷

E⁷

Am

This system shows the piano accompaniment for the third system, featuring a treble clef staff with chords and a bass clef staff with a melodic line.

G⁶

F

E/B

This system shows the piano accompaniment for the fourth system, featuring a treble clef staff with chords and a bass clef staff with a melodic line.

F Gsus² Am

How can it feel_____ this wrong?_

F Gsus²

From this mo - ment, how can it feel_____ this wrong?_

D.S. al Coda II

Coda II

E

A⁵
5fr

From this mo -

F Gsus² A⁵
5fr

- ment, how can it feel_____ this wrong?_

SILENCE

Words & Music by Geoff Barrow, Beth Gibbons & Adrian Utley

♩ = 128



N.C.



Play 6 times

G



1° no Gtr. chords

E



F#



G



1. Temp - ted in our minds, tor - ment - ed in
 2. Emp - ty in our house, cry - ing out in

1° R.H. plays vocal line only

(loco)

B^bm



G



E



F#



si - lence. Wound-ed and a - fraid in - side my head,
 si - lence. Wand - ered out of reach, too far to speak,

G



B^bm



G



fall - ing through chan - ges. Did you know when you
 drift - ing un - a - ble.

E



F#



G



B^bm



lost? Did you know when I want - ed?

G E F#

Did you know what I lost? Do you

G Bbm

know what I want - ed?

G E F# G

Guitar

Bbm Bbm G N.C.

1-3. 4.

SOUR TIMES

Words & Music by Lalo Schifrin, Geoff Barrow,
Beth Gibbons, Adrian Utley, Henry Brooks & Otis Turner

♩ = 96

F#m



C#m/E



D#7



F#m



C#m/E



D#7



C#m



C#m/C



C#m



C#m/C



C#m(maj7)




C#m



C#m/C



1. To pre - tend__ no - one can find the fal - la - cies__ of morn - ing rose. For -
2. Cov - ered by__ the blind be - lief that fan - ta - sies__ of sin - ful screens
3. Af - ter time,__ the bit - ter taste of in - no - cence, de - scent, or race.

C#m

C#m/C

-bid - den fruit, — hid - den eyes. — Cour - te - sies — that I de - spise in —
 bear the facts, — as - sume the dye. End the vows, — no need to lie, en -
 Scat - tered seed, — bur - ried lives. — Mys - te - ries — of our dis - guise re -

C#m

C#m/C

F#m

C#m/E

— me. Take a ride, take a shot now. 'Cause no - bod - y loves —
 - joy. Take a ride, take a shot now.
 - call. Cir - cum - stance will de - cide.

D#7

F#m

C#m/E

D#7

To Coda ⊕

— me. — It's true. Not like you

1.

C#m

D#7

C#m

C#m/C

do. —

2.

C#m



C#m/C



C#m



C#m/C



C#m(maj7)



do.

C#m



C#m/C



C#m



Who am I, what and why? 'Cause all I have left is my

C#m/C



C#m



C#m/C



mem-o-ries of yes-ter-day. Oh, these sour times.

F#m



C#m/E



D#7



F#m



C#m/E



'Cause no-bod-y loves me. It's true.

D#7



C#m



Not like you do.

D#7



C#m



D#7



D.S. al Coda

♠ Coda

C#m



D#7



C#m



do.

C#m/C



C#m



C#m/C



C#m



C#m/C



C#m



C#m/C



F#m



C#m/E



D#7



F#m



C#m/E



'Cause no - bod - y loves me. It's true.

D#7



F#m



C#m/E



D#7



Not like you. No - bod - y loves me. It's

F#m



C#m/E



D#7



C#m



true. Not like you do.

N.C. $C\#m(maj7)$ $C\#m$ N.C. $C\#m(maj7)$

Drums

Drums

$C\#m$ N.C. $C\#m$

Drums

Play 4 times ad lib.

N.C. $C\#m(maj7)$ N.C. $Emaj7\#5$

Drums

rit. $Emaj7\#5$

N.C.

UNDENIED

Words & Music by Geoff Barrow & Beth Gibbons

♩ = 74

Bm



1.

2.

Bm



F#5(7)/B



1.

2.

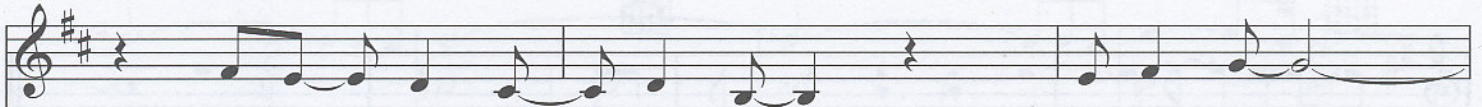
Bm



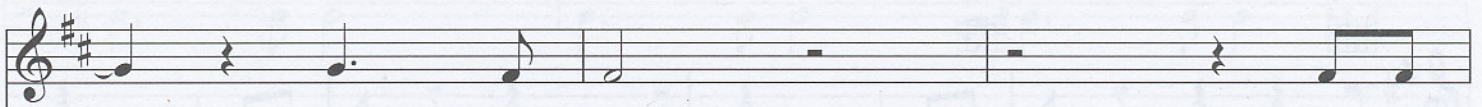
Bm



1. Your soft - ly spo - ken words—
 2. Be - neath your ten - der touch,—
 3. Now that I've found you,



re - lease my whole de - sire; un - de - nied,
 my sen - ses can't div - ide; oh so strong
 and seen be - hind those eyes, how can I



— to - tal - ly. And so)
 — my de - sire. For so)
 — car - ry on? For so)



F#5(7)/B



Bm



bare is my heart I can't hide. And so

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "bare is my heart" followed by a measure of rest, then "I can't hide." followed by another measure of rest, and finally "And so". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using triplets.

1, 2.

F#5(7)/B



Bm



where does my heart be - long?

The second system continues the musical score. The vocal line has the lyrics "where does my heart" followed by a measure of rest, then "be - long?". The piano accompaniment features a consistent eighth-note bass line and a right-hand melody with several triplet markings.

3.

F#5(7)/B



Bm



be - long? Be - long...

The third system concludes the musical score. The vocal line has the lyrics "be - long?" followed by a measure of rest, then "Be - long...". The piano accompaniment maintains the eighth-note bass line and the triplet-based right-hand melody.

WANDERING STAR

Be - long.. Be - long..

3 3

This system contains the first two measures of the piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "Be - long.." are written below the vocal line. The piano accompaniment is in bass clef and consists of a steady eighth-note bass line and chords in the right hand. Triplet markings (3) are placed above the right-hand piano chords in the first and second measures.

F#5(7)/B

3 3

This system contains measures 3 and 4. The piano accompaniment continues with the same rhythmic pattern. Triplet markings (3) are present above the right-hand piano chords in both measures. A chord diagram for F#5(7)/B is shown above the second measure.

Bm

3 3

This system contains measures 5 and 6. The piano accompaniment continues. Triplet markings (3) are present above the right-hand piano chords in both measures. A chord diagram for Bm is shown above the second measure.

F#5(7)/B Bm

3

This system contains measures 7 and 8. The piano accompaniment concludes the piece. Triplet markings (3) are present above the right-hand piano chords in both measures. Chord diagrams for F#5(7)/B and Bm are shown above the first and second measures, respectively.

WANDERING STAR

Words & Music by Thomas Allen, Geoff Barrow, Harold Brown, Beth Gibbons,
Morris Dickerson, Le Roy Lonnie Jordan, Charles Miller, Lee Oskar, Howard Scott & Gerald Goldstein

♩ = 80

N.C.

N.C.

1. Please could you stay a while to share my grief?_ It's such a love - ly day_ to have to al-
2. Those who have seen the nee-dle's eye now tread_ like a husk_____ from which all

- ways feel this way. And the time_____ that I will
that was now has fled. And the masks_____ that the

suf - fer less, is when I nev - er have to wake. } Wan - der - ing
 mon - sters wear to feed up - on their prey...

stars, for whom it is re - served: the black - ness of dark - ness for

ev - er. Wan - der - ing stars, for whom it is re - served: the

1.

2.

N.C.

black - ness of dark - ness for ev - er. ev - er.

WANDERING STAR

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It contains four measures of music: the first measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass; the second measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass; the third measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass; the fourth measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and contains four measures of whole rests. The middle staff is a grand staff with a key signature of two sharps. It contains four measures of music: the first measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass; the second measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass; the third measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass; the fourth measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and contains four measures of whole rests. The middle staff is a grand staff with a key signature of two sharps. It contains four measures of music: the first measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass; the second measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass; the third measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass; the fourth measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and contains four measures of music with lyrics. The middle staff is a grand staff with a key signature of two sharps. It contains four measures of music. The lyrics are: "Dou - bled up in - side; take a while to share my grief." The first measure has the lyrics "Dou - bled up in - side;" and the second measure has "take a while". The third measure has "to share my" and the fourth measure has "grief." The music is in a 4/4 time signature.

Al - ways dou-bled up_ in - side, taunt - ed, cruel.

Wan-der-ing stars, for whom it is re-served: the

black ness_ of dark-ness_ for ev - er. Wan-der-ing stars, for

whom it is re-served: the black-ness_ of dark- ness_ for ev - er.

System 1: Treble clef (empty), Bass clef (empty), Grand staff (middle) with eighth-note accompaniment.

System 2: Treble clef (empty), Grand staff (middle) with eighth-note accompaniment, Bass clef with quarter-note accompaniment.

N.C.

System 3: Treble clef (empty), Grand staff (middle) with eighth-note accompaniment, Bass clef with quarter-note accompaniment. Includes a repeat sign.

1.

System 4: Treble clef (empty), Grand staff (middle) with eighth-note accompaniment, Bass clef with quarter-note accompaniment. Includes a repeat sign.

2.
N.C.

3.
N.C.

4.
N.C.

Bm

G

Bm

F#

F#aug



Bm

G

Bm

F#

Repeat ad lib. to fade



WE CARRY ON

Words & Music by Geoff Barrow, Beth Gibbons & Adrian Utley

♩ = 127



(pulse)

(Toms tuned E^b, B^b)

E^b5




1.

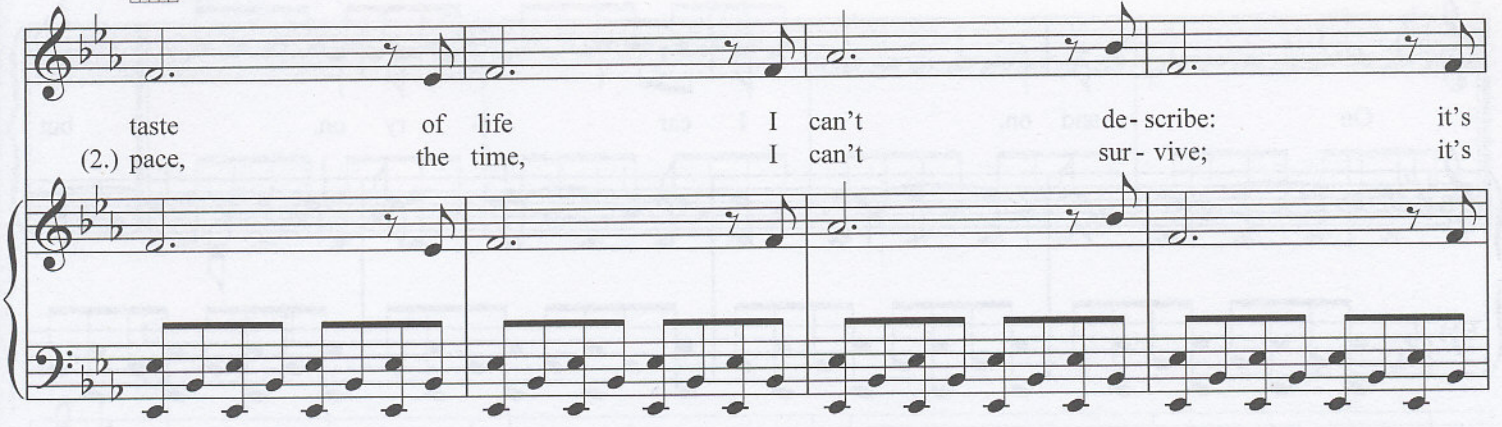
2.

E^b5

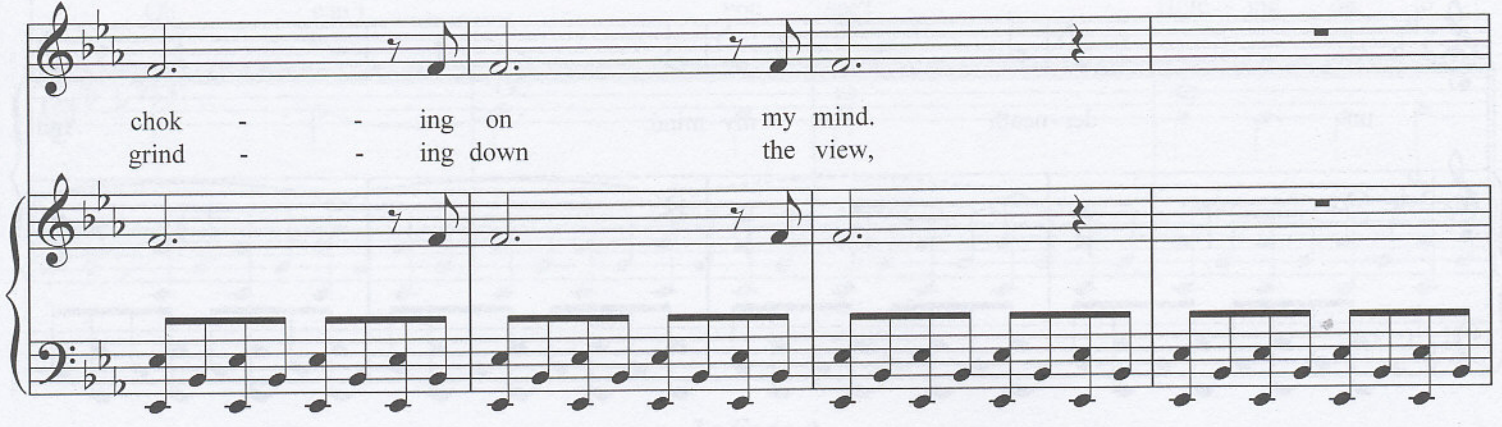


1. The

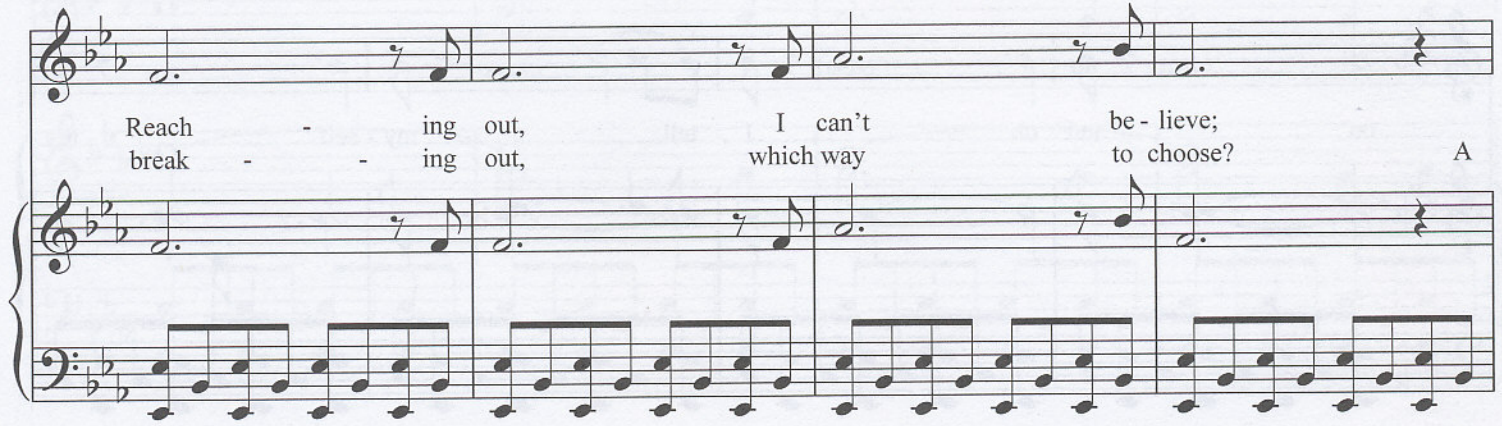
E^b5
 6fr



taste of life I can't de- scribe: it's
 (2.) pace, the time, I can't sur- vive; it's



chok - - ing on my mind.
 grind - - ing down the view,



Reach - - ing out, I can't be- lieve;
 break - - ing out, which way to choose? A



faith, it can't de- cide.)
 choice I can't re- new.)

(pulse)

WE CARRY ON

On and on, I car - - ry on, but

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'On', followed by a quarter rest, a half note 'and on,', a quarter rest, a quarter note 'I', a quarter note 'car', a quarter rest, a quarter note 'ry', a quarter note 'on,', a quarter rest, and a quarter note 'but'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand with some ties and slurs.

un - - der-neath my mind. And

The second system continues the vocal line with a quarter note 'un', a quarter rest, a quarter note 'der-neath', a quarter rest, a quarter note 'my mind.', a quarter rest, and a quarter note 'And'. The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand.

on and on I tell my - self it's

The third system shows the vocal line with a quarter note 'on', a quarter rest, a half note 'and on', a quarter rest, a quarter note 'I', a quarter note 'tell', a quarter rest, a quarter note 'my - self', a quarter rest, and a quarter note 'it's'. The piano accompaniment remains consistent with the previous systems.

this I can't dis - guise.

The fourth system concludes the vocal line with a quarter note 'this', a quarter rest, a half note 'I can't', a quarter rest, a quarter note 'dis - guise.', a quarter rest, and a quarter note. The piano accompaniment continues to the end of the system.

1° only
E^b5



E^b5



Oh, can't you see? Hold - ing on to

To Coda ⊕

my heart, I bleed the taste of life.

E^b5



Play 11 times ad lib.

E^b5



D.S. al Coda

2. The

♩ Coda

E^b5



bleed;

no place

is

safe.

Can't you see the taste of life?_____

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note on G4, followed by quarter notes on A4, Bb4, C5, Bb4, A4, and G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

The second system continues the piece. The vocal line is mostly silent, indicated by a horizontal line. The piano accompaniment continues with the same rhythmic pattern as the first system, with a consistent eighth-note bass line and a melodic line in the right hand.

The third system shows the vocal line re-entering with a melodic phrase. The piano accompaniment remains consistent, providing a harmonic and rhythmic foundation for the vocal melody.

E^b5

Play 16 times ad lib.

E^b5

Repeat to fade

The final system contains a guitar solo section. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The section is marked with repeat signs and includes the instruction 'Repeat to fade'.





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