

David Gray

White Ladder

Please forgive me 2

Babylon 8

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Nightblindness 28

Silver lining 38

White ladder 33

This years love 44

Sail away 48

Say hello wave goodbye 54

Through to myself* 59

*Hidden track**

** precedes track 1: backtrack to -2.01)

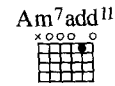
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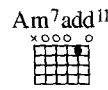
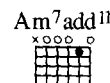
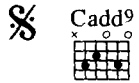
Please forgive me

Words & Music by David Gray

♩ = 140



(Drums)

1. Please for - give me, if I act a lit - tle strange,

(Verses 2, 3 & 4 see block lyric)

(Tacet upper notes 1^o)



for I know not what I do.

Am⁷add¹¹



G⁶



Cadd⁹



Em⁷



Feels like light - ning run - ning through -

Am⁷add¹¹



G⁶



F



my veins -

ev - 'ry time - I look -



To Coda 1 ⊕



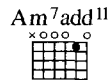
To Coda 3 ⊕⊕⊕

To Coda 2 ⊕⊕

at you,

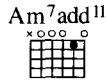
ev - 'ry time - I look at

1.



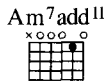
you.

2.



way.

Musical notation for the first system, including vocal line and piano accompaniment.



D.%. al Coda 1

Musical notation for the second system, including piano accompaniment.

⊕ *Coda 1*



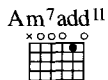
N.C.



deep in - to — some — mys - te - ry.

Guitar solo

Musical notation for the Coda 1 section, including vocal line and piano accompaniment.



D.%. al Coda 2

Musical notation for the final system, including piano accompaniment.

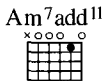
♩♩ Coda 2



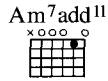
won't ev - er have



to say — good - bye.



Woh, — woh, — I



Woh, — woh, — I.

2.



I.



*D.%. al Coda 3
(As 1st time)*

☐☐☐ Coda 3



I look at you, ev - 'ry time



I look at you, ev - 'ry time

Cadd⁹
Em⁷
Am⁷add¹¹

I — look at you.

G⁶
Cadd⁹

(cymbals)

(handclaps)

Cadd⁹
/E
/A
/G
Repeat to fade

Verse 2:
 Help me out here, all my words are falling short
 And there's so much I want to say.
 Want to tell you just how good it feels
 When you look at me that way
 Ah, when you look at me that way.

Verse 3:
 Throw a stone and watch the ripples flow
 Moving out across the bay.
 Like a stone, I fall into your eyes
 Deep into that mystery
 Ah, deep into some mystery.

Verse 4:
 I got half a mind to scream out loud
 I got half a mind to die
 So I won't ever have to lose you, girl
 Won't ever have to say goodbye, bye, bye
 I won't ever have to lie
 Won't ever have to say goodbye.

Babylon

Words & Music by David Gray

♩ = 112

Gm fr³ Eb fr³ A^bmaj7 fr³ Gm fr³ Eb fr³ A^bmaj7

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a steady bass line. Above the staff, guitar chord diagrams are provided for Gm, Eb, and A^bmaj7, each with a 'fr³' (finger 3) marking.

Gm fr³ E^bmaj7 A^bmaj7 Gm fr³ E^bmaj7 A^bmaj7

The second system continues the piano accompaniment. The treble clef part consists of a series of chords, and the bass clef part continues the bass line. Guitar chord diagrams for Gm, E^bmaj7, and A^bmaj7 are shown above the staff.

Gm fr³ E^bmaj7 A^bmaj7

The third system introduces a vocal line in the treble clef. The lyrics are: "1. Fri-day night, an' I'm go-in' no - where; all the lights— are chang - in' green—". The piano accompaniment continues in the bass clef. Guitar chord diagrams for Gm, E^bmaj7, and A^bmaj7 are shown above the staff.

Gm fr³ E^bmaj7 A^bmaj7

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "to red.—". The piano accompaniment continues in the bass clef. Guitar chord diagrams for Gm, E^bmaj7, and A^bmaj7 are shown above the staff.

Gm fr3 E^bmaj7 A^bmaj7

Turn-in' ov - er T. V. sta - tions, si - tu - a - tions run-nin' through— my—

Gm fr3 E^bmaj7 A^bmaj7 E^bmaj7

— head. Look-in' back— through time, you know it's clear—

A^bmaj7/C A^bmaj7/B^b E^bmaj7 A^bmaj7/C A^bmaj7/B^b

— that I've— been— blind;— I've— been a fool— to op -

E^bmaj7 A^bmaj7/C A^bmaj7/B^b E^bmaj7

- en up— my heart— to all— that jea-lous-y,— that bit-ter - ness,— that— ri-di-cule.

A^bmaj7/C



A^bmaj7/B^b



NC.

E^bmaj7



A^bmaj7/C



A^bmaj7/B^b



2. Sa - tur - day — I'm run-nin' wild, — an' all — the lights — are chang - in' red —
(Verse 3 see block lyric)

E^bmaj7



A^bmaj7/C



A^bmaj7/B^b



— to green. —

E^bmaj7



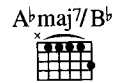
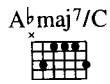
A^bmaj7/C



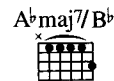
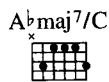
A^bmaj7/B^b



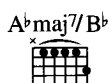
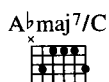
Mov-in' through — the crowds, — I'm push - in'; che-mi - cals — are rush - in' in — my —



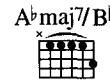
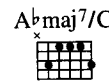
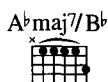
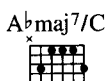
— blood-stream. On - ly wish—



— that you— were here,— you know— I'm seein'— it so— clear,— I've— been a -



- fraid— to show— you how— I real-ly feel,— ad-mit—



— to some o' those— bad mis - takes I've— made.



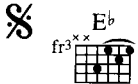
An' if you want— it— come an' get— it,— for cry - in' out— loud.—



The love that I— was— giv-in' you— was—



nev - er in— doubt.—



Let go your heart,— let go your head,— and feel it—

B \flat E \flat B \flat

— now. Let go your heart, — let go your head, —

To Coda \oplus 1.

Fm B \flat

— and feel it — now, — Ba - by - lon, —

E \flat maj7 A \flat maj7 E \flat maj7

— Ba - by - lon, —

A \flat maj7 E \flat maj7 A \flat maj7

— Ba - by - lon. —

2.

D.%. al Coda

E^bmaj7



A^bmaj7/C



B^b



— now.

⊕ *Coda*



— now, — Ba - by - lon, —

A^bmaj7



E^bmaj7



A^bmaj7



Ba - by - lon, — Ba - by - lon, —

E^bmaj7



A^bmaj7



E^bmaj7



Ba - by - lon, —



Ba - by - lon. _____

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a whole rest, followed by a quarter rest, then a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a complex chordal texture in the right hand, primarily using A♭maj7 and E♭maj7 chords.



The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole rest for the first two measures, followed by a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system, ending with a final chord in the right hand.

Verse 3:
 Sunday, all the lights in London
 Shining, sky is fading red to blue.
 Kickin' through the autumn leaves
 An' wonderin' where it is you might be goin' to.
 Turnin' back for home, you know I'm
 Feelin' so alone I can't believe.
 Climbin' on the stair, I turn around
 To see you smilin' there in front of me.

My oh my

Words & Music by David Gray & Craig McClune

♩ = 75



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The key signature is one sharp (F#).



The second system of music continues the guitar and piano accompaniment from the first system, maintaining the same key signature and time signature.



The third system of music includes a vocal line with lyrics. The guitar and piano accompaniment continue. The lyrics are: "1. What on earth— is go-ing on— in my— heart?— Has it turned—". A note below the lyrics reads "(Verse 2 see block lyric)".

Em add⁹

D add¹¹

as cold— as stone?— Seems these—

Em add⁹

D add¹¹

— days I don't— feel an - y - thing — 'less it cuts—

Em add⁹

D add¹¹

— me right down— to the bone.—

Em add⁹

D add¹¹

What on earth— is go - ing on— in my— heart?—

Em add⁹



D add¹¹



The first system of music features a vocal line with a whole note rest followed by a half note rest, and a piano accompaniment consisting of a steady eighth-note pattern in the right hand and a single bass note in the left hand.

Gmaj⁷



'Cause, my oh my,— you know it just don't stop;— it's in my mind,— I wan-na tear it up.—

The second system continues the vocal line with the lyrics and piano accompaniment. The piano accompaniment features a more complex eighth-note pattern in the right hand.

Gm⁷



— Been tryin' to fight— it, tryin' to turn it off,— but it's not e-nough.

The third system continues the vocal line with the lyrics and piano accompaniment. The piano accompaniment maintains a consistent eighth-note accompaniment.

C



E^b



It takes a lot-ta love,— it takes a lot-ta love,— my friend,—

The fourth system concludes the vocal line with the lyrics and piano accompaniment. The piano accompaniment continues with the eighth-note accompaniment.

B^b



E^b



F



To Coda ⊕

to keep your heart— from— freez - ing, — to push on till the end. —

1.

Gmaj⁷



My oh my. —

2.

Gmaj⁷





And, my oh my, — you know I just can't win; — I burn it down, — it comes right — back a -


Gm⁷






- gain. What kind of world — is this we're liv-ing in, — where you nev-er win? —


C  



It takes a lot-ta love, _____ it takes a lot-ta love— these days—




Bb   F 



_____ to keep your heart— from— freez - ing, _____ to keep your spi-rit free.




Em add⁹  D add¹¹ 

_____ A - ha. My oh



Em add⁹  D add¹¹  *D.%. al Coda*

my. —



♠ Coda



My oh my,— you know it just don't — stop.—



My oh my,— you know it just don't — stop.—

My oh my,— you know it just don't — stop.—



My oh my,— you know it just don't — stop.—

Gmaj7/D  Gmaj7/E 




My oh my,— you know it just don't—— stop.—

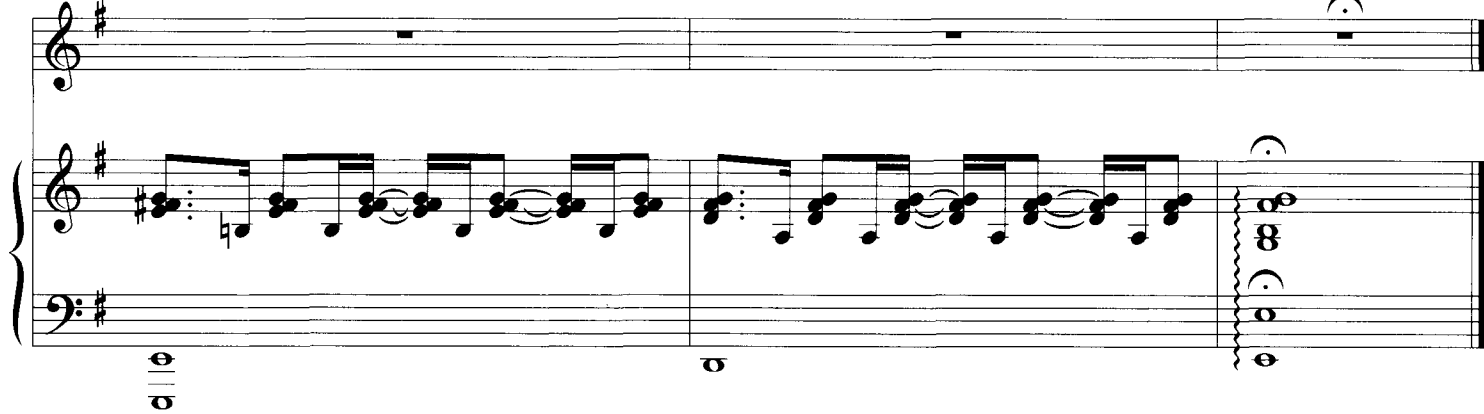


Bb6/F 

My oh my,— you know it just don't—— stop.—



Em add⁹  D add¹¹  Em add⁹ 



Verse 2:
 What on earth is going on in my head?
 You know I used to be so sure
 You know I used to be so definite.
 Thought I knew what love was for
 I look around these days, I'm not so sure.
 No, no, no.

We're not right

Words & Music by David Gray, Craig McClune & Iestyn Polson

$\text{♩} = 84$
N.C.

E


A


1. Feel the weight of this
(Verses 2 & 3 see block lyric)

(Drums)

8va ----- 8va ----- *loco*

E


A


E


A


pass - ing time, — all those cra - zy fa - ces — run —

E


C^\sharpm
 fr^4 

A


— through my — mind, — and that song — has brought a tear - drop to my eye. —

E  B 

We can't tell the bot - tle from the moun-






To Coda ⊕ 1.

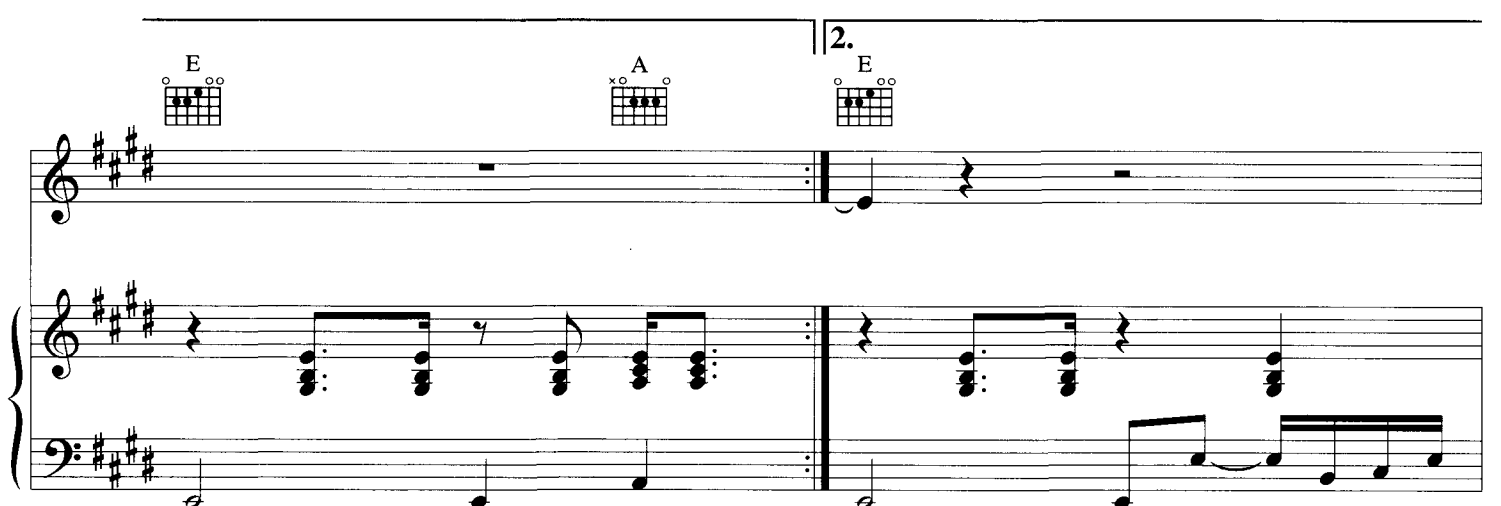
C#m  A  E  A  Dadd9 



- tain— top;— no, we're not right.—



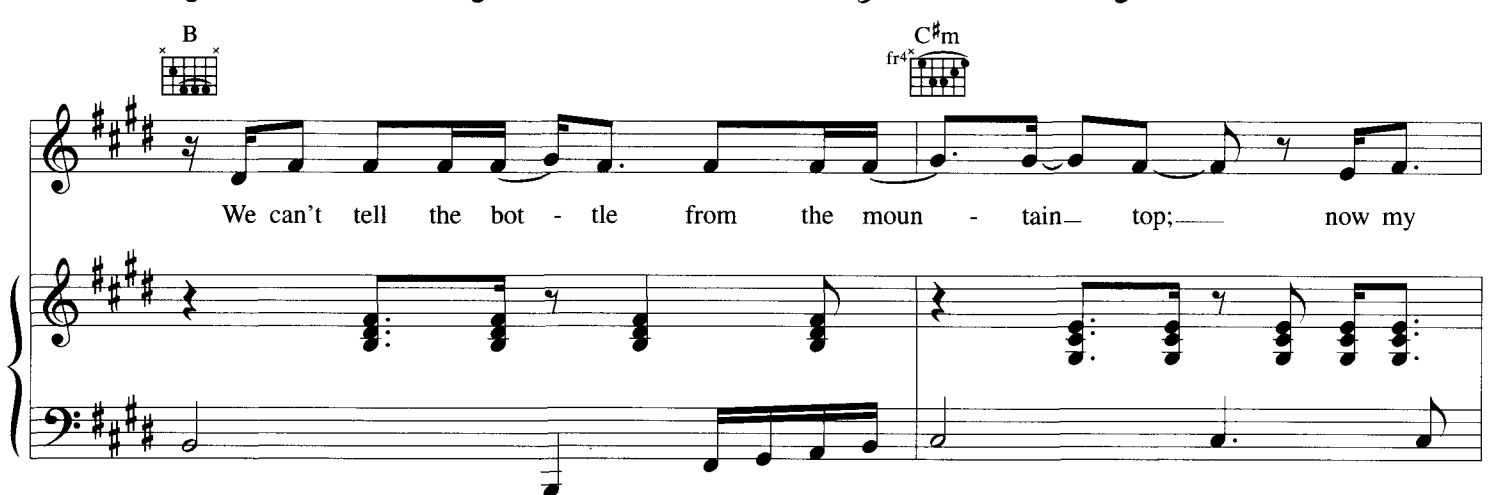
2.

E  A  E 



B  C#m 

We can't tell the bot - tle from the moun - tain— top;— now my



F# A

hands are — shak - ing, but I just — can't — stop —



B C#m A

Can't tell the bot - tle from the moun - tain — top; no, we're not right..


E A Dadd9 E G



(Voice sample synth.)

A F#m E A Dadd9 E

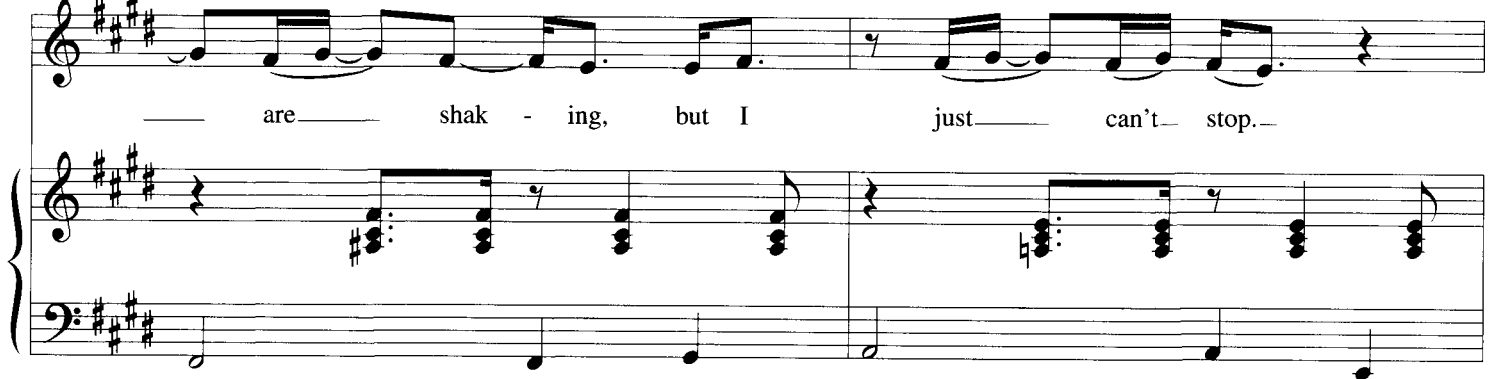
B  C#m 




Can't tell the bot - tle from the moun - tain top; now my knees—



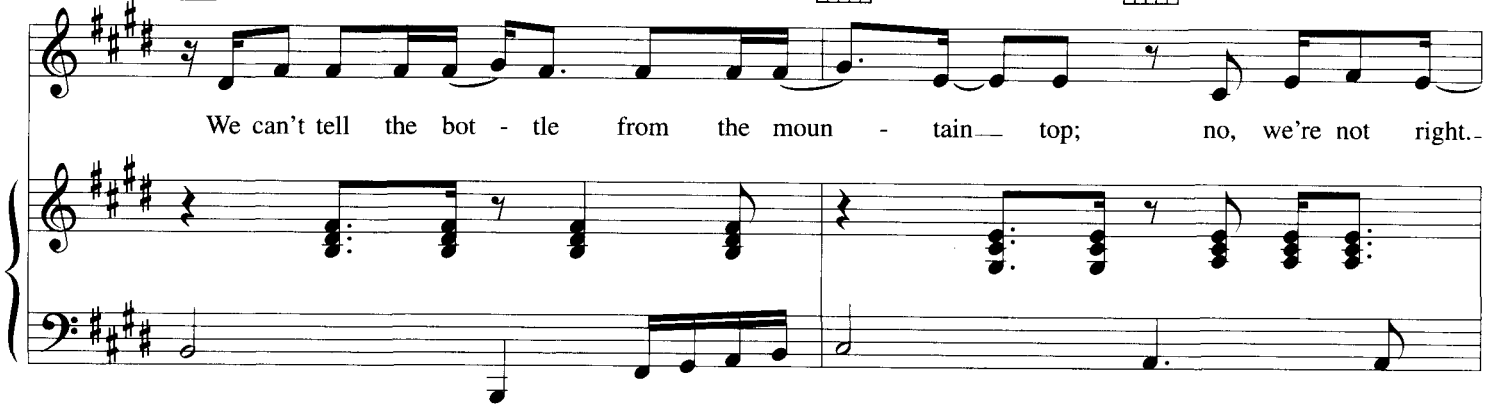
F#  A 

are shak - ing, but I just can't stop—










B  C#m  A 

We can't tell the bot - tle from the moun - tain top; no, we're not right—



D.%. al Coda

E  A  Dadd9  E  A  Dadd9 



♠ Coda

E B
 We can't tell the bot - tle from the moun-
 - tain top; no, we're not right.
 1. E
 Yeah, yeah. Yeah, yeah.
 2. E A E A E
 Yeah, yeah. Yeah, yeah.

Verse 2:

I see this world but I can't relate hey that
 Everything must accelerate.
 Betty Ford, oh won't you be my valentine?
 We can't tell the bottle, etc.

Verse 3:

Now I'm weak and my head is sore
 And I feel like I can't go on no more
 Come in here where normal rules do not apply.
 Can't tell the bottle, etc.

Gmaj7 D Bm

- ten-ing — to the si - rens — com-ing clo - ser, now fur-ther a - way..

F#m Em A Bm A





— What we gon-na do when the mon-ey runs out?

Em A Bm A


I wish that there was some-thing left to say.




Em A F# Gmaj7

Where we gon-na find the eyes— to see— a bright - er day?—


D  Bm  Aadd9  A 




Sick of all—



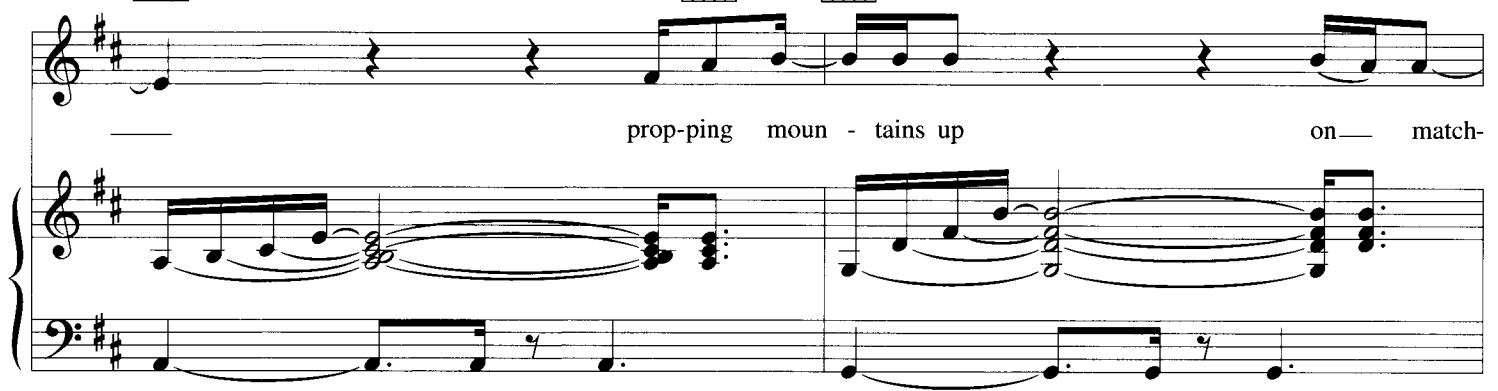
Gmaj7  D  Bm 



— the same— old— ans - wers, lost— chan - ces, cold stones,



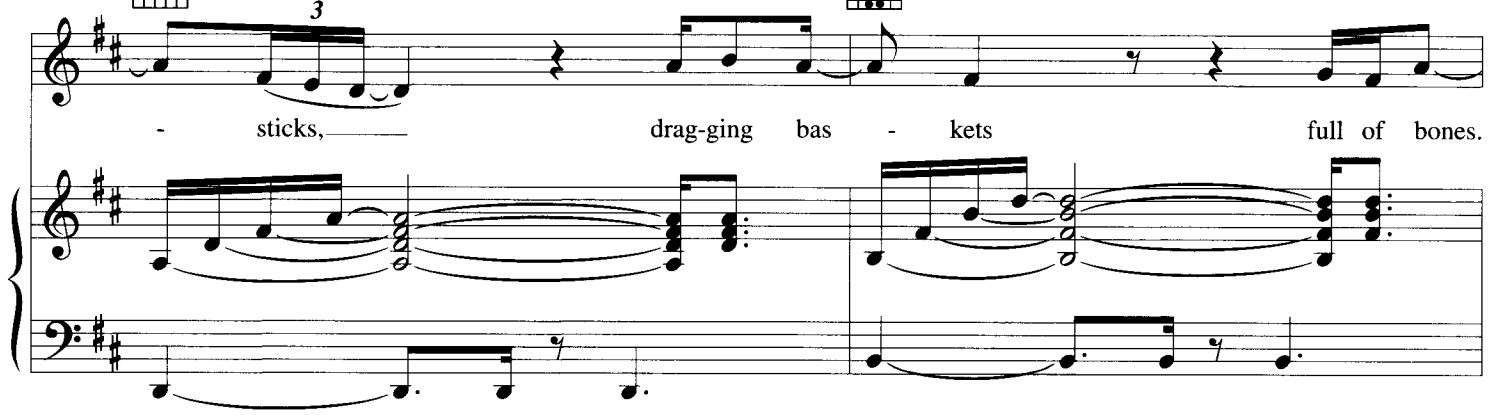
Aadd9  A  Gmaj7 

— prop-ping moun - tains up on— match-



D  Bm 

3
- sticks, — drag-ging bas - kets full of bones.



Aadd9 A Gmaj7 D

Hon-ey, please— don't- stop— your- talk - ing,— cos there's a feel-

Bm F#m Em A

- ing won't leave me a-lone.— What we gon-na do when the

Bm A Em A Bm

mo-ney runs out? I wish that there was some-thing I could say.

Em A F# G A

N.C.

How we gon-na find the eyes- to see— a bright - er day?— What we gon-na do when the

Bm A Em A Bm A

mo-ney runs out? I wish there was some-thing left to say.

Em A F# Gmaj7

How we gon-na find the eyes- to see a bright - er day?

D Bm A

Gmaj7 Bm A

Repeat to Fade

(Instrumental)

White ladder

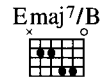
Words & Music by David Gray, Craig McClune & Iestyn Polson

♩ = 114



(Fade in)





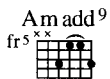
for - ev - er cry'n' -



oh, time. I don't wan -



- na feel - to - night.



There's no rhyme or rea - - - - son to love -

F#sus4



Em/G



this sweet love.

1.



2, 3.



Yeah. To the night.



an - oth - er bo - dy; to the night, an - oth - er name.



To the night, an - oth - er va - len - tine, a burn-

To Coda ⊕ 1, 3
(on repeat)

2.
E

D.%. al Coda
(without repeat)

Dadd9
fr2 x x o

E

E

ing— flame. To the night,—

⊕ Coda

E

Cadd9

To the night,— an - oth - er bo - dy; to the night,—

Dadd9
fr2 x x o




an - oth - er name. To the night,— an - oth - er va -

E


Dadd9
fr2 x x o




E

len - tine,— a burn - - - ing— flame.






White lad - der, wa - ter and wine,



don't wan - na feel






to-night.



Verse 2:
 White river, thunder and war
 How many times, oh Lord?
 Don't wanna feel no more.
 There's no rhyme or reason
 To love this sweet, sweet love.

Verse 3:
 Tall order, tremble and sigh
 Forever crying, oh my, yeah, yeah, yeah
 I don't wanna feel tonight.
 There's no rhyme or reason
 To love this sweet, sweet love.

Silver lining

Words & Music by David Gray

♩ = 78

B Bsus²/₄ B Emaj⁷ Emaj⁷/F[#] B Bsus²/₄ B Emaj⁷/G[#] Emaj⁷/F[#]

The first system of music features a guitar part with chords: B, B^{sus2}/₄, B, E^{maj7}, E^{maj7}/F[#], B, B^{sus2}/₄, B, E^{maj7}/G[#], and E^{maj7}/F[#]. The piano accompaniment consists of a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a steady eighth-note bass line.

B Bsus²/₄ B Emaj⁷ Emaj⁷/F[#] B Bsus²/₄ B Emaj⁷/G[#] Emaj⁷/F[#]

The second system continues the guitar and piano accompaniment with the same chord sequence as the first system.

B Bsus²/₄ B Emaj⁷ Emaj⁷/F[#] B Bsus²/₄

The third system continues the guitar and piano accompaniment with the same chord sequence.

1. Take this sil-ver lin - ing, keep — it in your own — sweet head, —
 (Verse 2 see block lyric)

The fourth system continues the guitar and piano accompaniment with the same chord sequence.

B Emaj7/G# Emaj7/F# B Bsus²/4 B Emaj7 Emaj7/F#

and shine it when the night is burn- ing red.

B Bsus²/4 B Emaj7/G# Emaj7/F# B Bsus²/4

Shine it in the twi - light, shine

B Emaj7 Emaj7/F# B Bsus²/4 B Emaj7/G# Emaj7/F#

it on the cold, cold ground.

B Bsus²/4 B Emaj7 Emaj7/F# B Bsus²/4 B Emaj7/G# Emaj7/F#

Shine it till these walls come tumb-ling down. We were

§



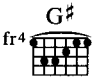
born with our eyes wide open, so a - live



with wild hope. Now can you tell me why, time af - ter time, they



drag you down, down in the dark - ness deep?



Fools in their mad - ness all a - round know that the light don't



To Coda ⊕ 1.

2.

— sleep.

The first system of music features a vocal line in treble clef with a single note followed by a rest, and the instruction "sleep." below it. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The system concludes with a double bar line and repeat signs.

N.C.

The second system begins with a vocal line in treble clef that is silent. The piano accompaniment in both staves is active, featuring a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and repeat signs.

1.

The third system shows a vocal line in treble clef that is silent. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line and repeat signs.

2.

The fourth system features a vocal line in treble clef with a melodic line. The piano accompaniment in both staves provides harmonic support. The system ends with a double bar line and repeat signs.

D.%. al Coda

We were

⊕ Coda

F#m

E

Know ——— that the light ——— don't ——— sleep. —

A

B

Time — af-ter time — they drag you down, down —

A

B

A

——— in the dark - ness deep. ——— Fools ——— in their mad - ness all —



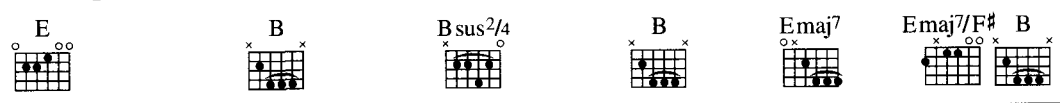
a - round — know that the light don't — sleep,






know — that the light — don't — sleep. —







Verse 2:

Step into the silence
 Take it in your own two hands
 And scatter it like diamonds
 All across these lands.
 Blaze it in the morning
 Wear it like an iron skin.
 Only things worth living for
 Are innocence and magic, amen.

We were born *etc.*

This years love

Words & Music by David Gray .

♩ = 54



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of three flats (B♭, E♭, A♭). It features a 12/8 time signature. The piano accompaniment is written on two staves (treble and bass clefs) with a 12/8 time signature. The piano part features a steady bass line with chords in the right hand.



The second system of music continues the guitar and piano accompaniment. The guitar part has a treble clef and a key signature of three flats. The piano accompaniment is on two staves with a 12/8 time signature. The piano part features a steady bass line with chords in the right hand.



The third system of music continues the guitar and piano accompaniment. The guitar part has a treble clef and a key signature of three flats. The piano accompaniment is on two staves with a 12/8 time signature. The piano part features a steady bass line with chords in the right hand.

1. This year's love had bet - ter last; ——— hea - ven knows, it's high
 (Verse 2 see block lyric)

The fourth system of music continues the guitar and piano accompaniment. The guitar part has a treble clef and a key signature of three flats. The piano accompaniment is on two staves with a 12/8 time signature. The piano part features a steady bass line with chords in the right hand.

D^badd⁹



E^b



A^b



Fm



time. — I've been wait - ing on my own too — long. —

D^badd⁹



E^b



D^badd⁹



E^b



And when you hold me like you do — it feels — so — right, — oh now, —

D^badd⁹



E^b



A^b



I start to for - get how my heart gets torn when that
(Verse 3 see block lyric)

Fm



1. B⁷



D^b



hurt gets thrown; feel - ing — like I can't — go on. —

2, 3.

B^b7

D^b

A^b

— dream in - side my — soul, when you kiss me on that mid - night street, sweep me

F^m

B^b7

D^b

To Coda ⊕

off my feet, sing - ing — ain't this life — so sweet? —

D^badd⁹

E^b

D^badd⁹

E^b

D^badd⁹

E^b

This year's love had bet - ter last. —

A^b

F^m

D^badd⁹

E^b

D^badd⁹

E^b

D.%. al Coda
(As 2°)

This year's love had bet - ter last. —

⊕ Coda

D^badd⁹



E^b



D^badd⁹



E^b



1, 2.

D^badd⁹



E^b



This year's love had bet - ter last. — This year's love had bet - ter last. —

3.

D^badd⁹



E^b



D^badd⁹



molto rit.

A^b



4

This year's love had bet - ter last. —

Verse 2:

Turning circles and time again
It cuts like a knife, oh now
If you love me I got to know for sure
Cos it takes something more this time
Than sweet, sweet lies, oh now
Before I open up my arms and fall
Losing all control
Every dream inside my soul
When you kiss me on that midnight street
Sweep me off my feet
Singing ain't this life so sweet.

Verse 3:

Cos who's to worry if our hearts get torn
When that hurt gets thrown?
Don't you know this life goes on?
Won't you kiss me on that midnight street
Sweep me off my feet
Singing ain't this life so sweet?

Sail away

Words & Music by David Gray

$\text{♩} = 67$ ($\text{♩} = \overset{3}{\text{♩}}$)



Sail a - way_ with me, ho-ney, I put my heart_ in your hands.



Sail a - way_ with me ho-ney now, now, now.



Sail a - way — with me; — what will be — will be. —



I wan-na hold you — now, — now, — now. —



— Cra - zy skies — all wild — a - bove — me now, —



win - ter howl - ing at my face; —



and ev - 'ry - thing — I held — so dear —





dis - ap - peared — with - out a trace. —




1. Though all the times — I tast - ed love, —
(Verse 2 see block lyric)





nev - er knew — quite — what I had. —


E^b  **Gm** 



Lit - tle dar - ling, if — you hear — me now, —




Cm  **B^b** 



nev - er need - ed you so bad; —



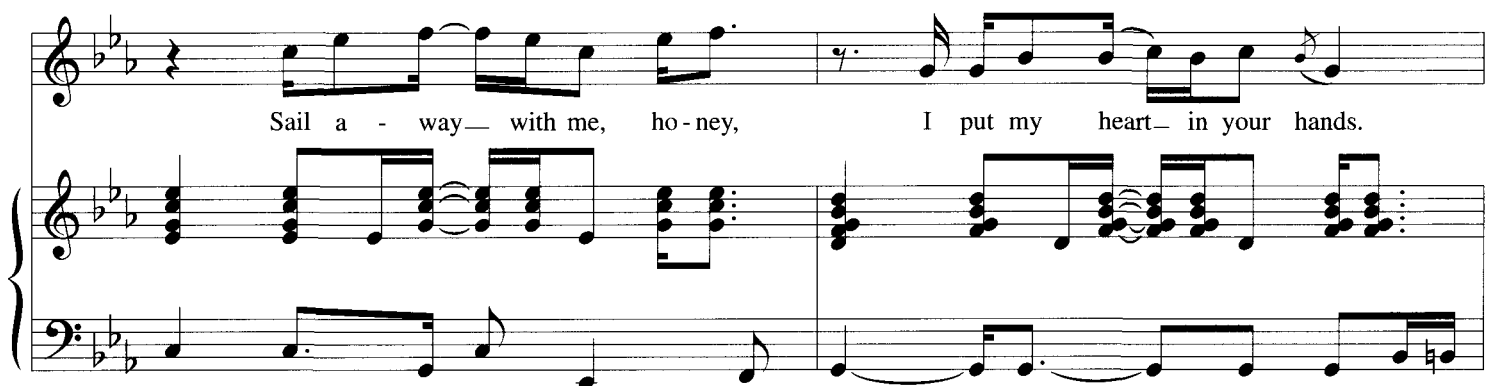
A^b  **Fm**  2° only

spin - ning 'round — in - side — my head. —



Cm  **Gm⁷** 





Sail a - way — with me, ho - ney, I put my heart — in your hands.



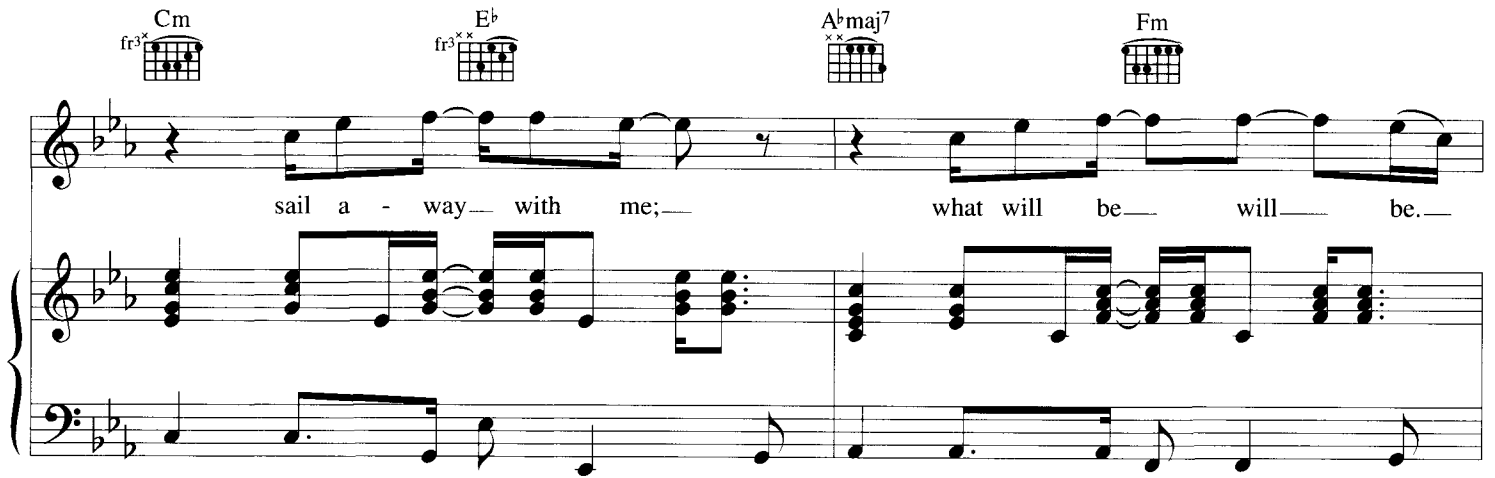
Cm  fr³  A^b  Fm






Sail a - way — with me ho - ney now, — now, — now. —



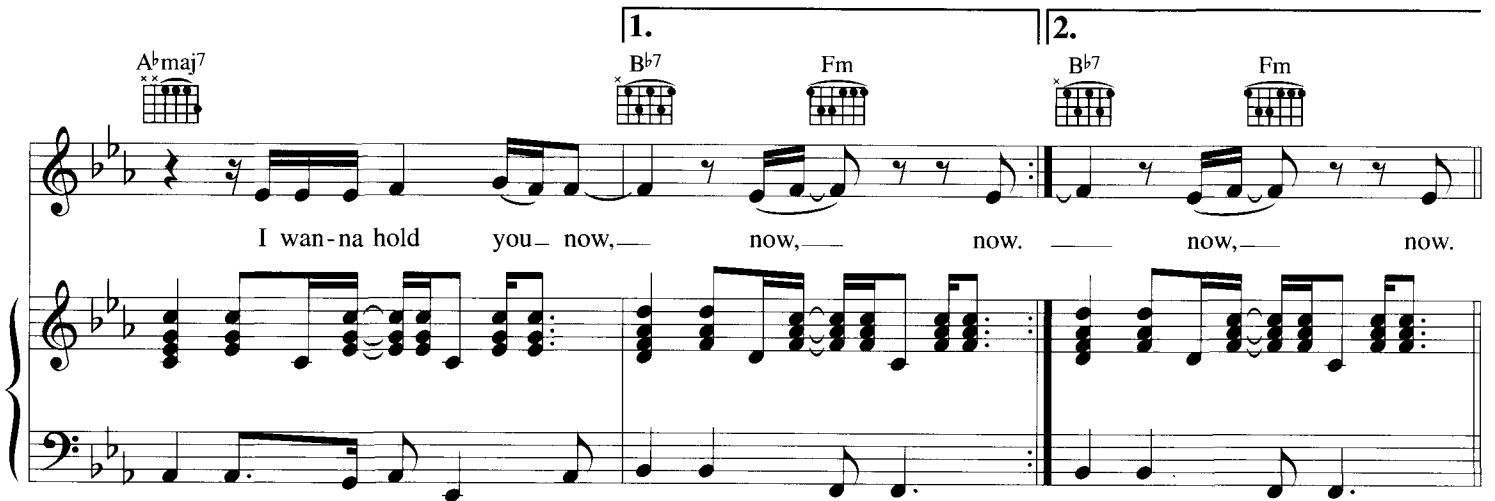
Cm  fr³  E^b  A^b maj7  Fm



sail a - way — with me; — what will be — will — be. —



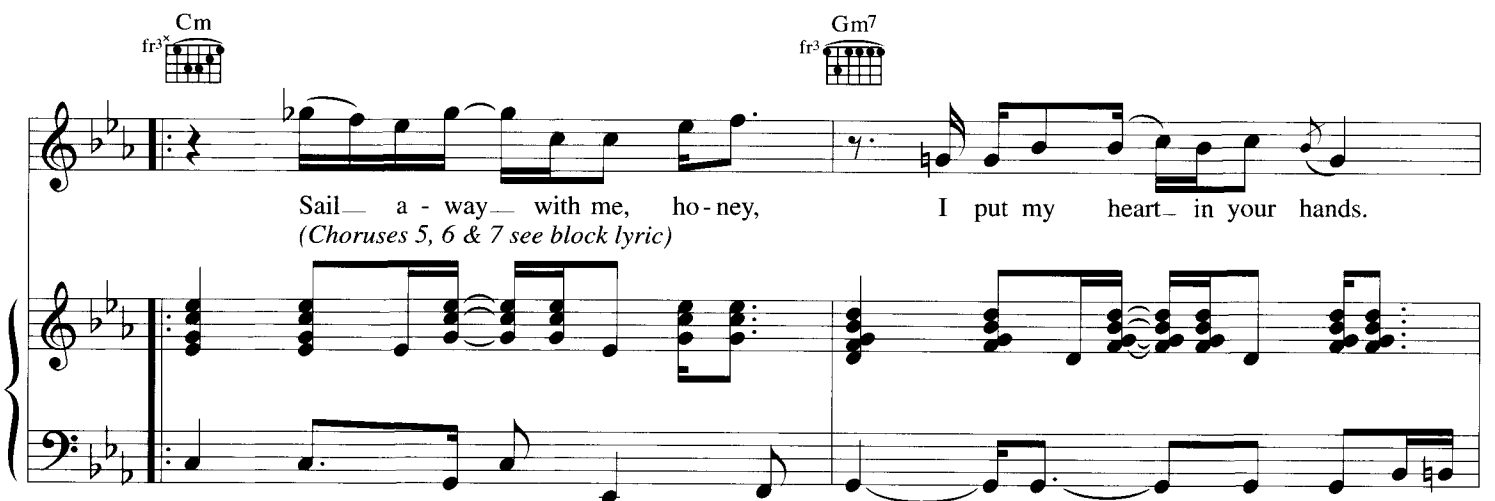
1.  A^b maj7  B^b7  Fm 2.  B^b7  Fm

I wan-na hold you — now, — now, — now. — now, — now.



Cm  fr³  Gm7

Sail — a - way — with me, ho - ney, I put my heart — in your hands.
(Choruses 5, 6 & 7 see block lyric)



1, 2, 3.

Cm fr³x

A^b fr⁴

Fm

Sail a - way with me, ho - ney, now, now,

Cm fr³x

E^b fr³x

A^b maj7 xx

Fm

sail a - way with me; what will be will be.

A^b maj7 xx

B^b7 x

Fm

4. Cm fr³x

I wan-na hold you now, now, now.

Verse 2:

I've been talking drunken gibberish
 Falling in and out of bars
 Trying to get some explanation here
 For the way some people are.
 How did it ever come so far?

Chorus 5:

Sail away with me, honey
 I put my heart in your hands.
 It break me up if you put me down, woh...
 Sail away with me; what will be will be.
 I wanna hold you now, now, now.

Chorus 6 & 7:

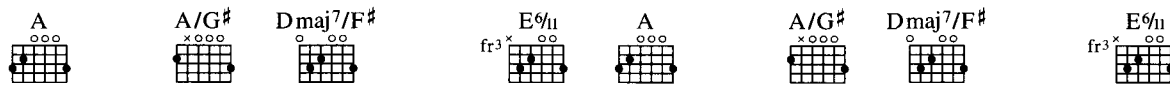
(Whistle)

Say hello wave goodbye

Words & Music by Marc Almond & David Ball

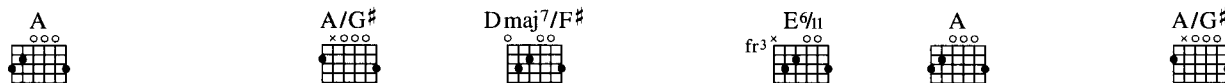
Gtr. Capo 2nd fret

♩ = 80



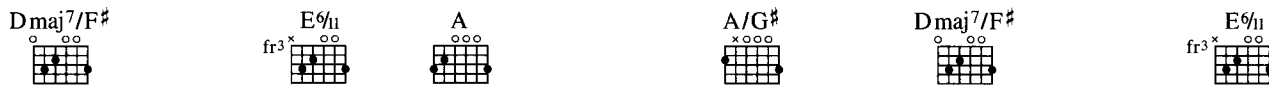
Musical notation for the first system, including guitar and piano accompaniment.

♩



Musical notation for the second system, including guitar and piano accompaniment.

1. Stand-ing at the door— of the Pink— Fla - min - go, cry'n'— in the rain.—
 (Verses 2 & 3 see block lyric)



Musical notation for the third system, including guitar and piano accompaniment.

Here was a kind— of— so— so— love,— and I'm

A A/G# Dmaj7/F# E6/11 A A/G#

gon - na make sure it does - n't hap - pen a - gain. — You and I —

Dmaj7/F# E6/11 A A/G#

had to be — the stand - ing — joke — of the year. —

Dmaj7/F# E6/11 A A/G#

You were a run - a - round,

Dmaj7/F# E6/11 A A/G# Dmaj7/F# E6/11

a lost - and - found; and not for me, I feel. —

Take — your — hands — off me, — hey. —

I — don't be - long — to you, — you

see. — And take — a — look — in my

face for the last — time. — I nev - er knew — you,

A C#m D E

you nev - er knew - me; — say hel - lo, — good - bye. —

A A/G# Dmaj7/F# E6/11 A A/G#

Say hel - lo — and wave — good - bye. —

1. Dmaj7 E6/11 2. Dmaj7 E6/11 A A/G#

Say hel - lo —

Dmaj7/F# E6/11 A A/G# Dmaj7 E6/11

— and wave — good - bye. —

D.%. al Coda

♠ Coda

The Coda section consists of two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment and includes a double bar line with measure numbers 1-17 and 18.

Chords:

- A: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & & \\ \hline \end{array}$
- A/G#: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & & \\ \hline \end{array}$
- Dmaj7/F#: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & & \\ \hline \end{array}$
- E $\frac{9}{11}$: $\begin{array}{|c|c|c|c|c|c|} \hline \text{fr}^3 & \times & \circ & \circ & & \\ \hline \end{array}$

Lyrics:

Say hel - lo — and wave — good - bye. —
(Vocal ad lib. on repeats)

Measure Numbers: 1-17, 18.

Verse 2:

We tried to make it work
 You in a cocktail skirt and me in a suit
 But it just wasn't me.
 You're used to wearing less, and now your life's a mess
 So insecure, you see.
 Well, I've put up with all the scenes
 And this is one scene that's going to be played my way.

Verse 3:

Under the deep red light
 I can see the make-up sliding down.
 Well, hey, little girl, you will always make up
 So take off that unbecoming frown.
 As for me, well I'll find someone
 Who's not going cheap in the sales.
 A nice little housewife, who'll give me a steady life
 And not keep going off the rails.

Through to myself

Words & Music by David Gray

♩ = 123

NC.



The first system of music features a guitar part with a treble clef and a piano part with grand staff notation. The guitar part has a whole rest in the first measure, followed by chords in the second, third, and fourth measures. The piano part begins with a whole rest in the first measure, then plays a melodic line in the right hand and a bass line in the left hand.



The second system continues the musical notation from the first system. The guitar part has whole rests in the first two measures, followed by chords in the third, fourth, and fifth measures. The piano part continues with its melodic and bass lines.



The third system shows the guitar part with whole rests in the first two measures, followed by chords in the third, fourth, and fifth measures. The piano part continues with its melodic and bass lines.

Spoken: Three tower-blocks glinting in the midday sun.
(Verse 2 see block lyric)

The fourth system continues the musical notation. The guitar part has whole rests in the first two measures, followed by chords in the third, fourth, and fifth measures. The piano part continues with its melodic and bass lines.

B Bsus² B⁵ Bsus² F# E

Two ice-creams melting in a glass of white rum.

B Bsus² B⁵ Bsus² F# E

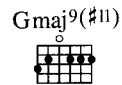
Head full of pla - ces where I've nev - er gone. — I can't get through to my - self. —

B Bsus² F# 1. E

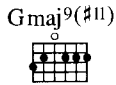
Just can't get through to my - self. —

2. E B⁵ Bsus² A E

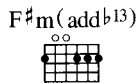
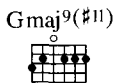
Just can't get through to my - self. —



Now we do a lot — of learn - ing ev - 'ry day



or so — it seems. But the road it keeps — turn -



- ing, and I'm right — back here — a - gain. —



Spoken: Blue leather jacket and a helium voice. *Sung:* I can't get through to my - self. —

Badd9



F#6



E



— Spoken: My head is reeling from too much choice.

Sung: I can't get through to my - self.—

Badd9



F#6



E



B5



A



I can't get through to my - self.—

E



B



A



Just can't get through to my - self.—

G



B5



A



I can't get through to my - self.—

G B5 A

Just can't get through to my - self. —

G B5 A E

I can't get through to my - self. — I can't get through to my - self. —

B5 B

Verse 2:
 Eight beggars choking on a slice of red pie
 Two rivers freezing in a broken goodbye
 No hesitation, just a kick in the eye.

I can't get through *etc.*

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