



1 *vamp* 2 3 *ON CUE* 4

*Gtr II we* *GTR I we*

*Fm<sup>7</sup>/C*

5 *Mark* 6 7 8 3

HOW DID WE GET HERE? HOW THE HELL? DAN LEFT CLOSE ON THE

*Gtr II* *Fm<sup>7</sup>/C*

9 10 11 12

STEE- PLE \_\_\_\_\_ OF THE CHURCH

*Bbm<sup>7</sup>/F* *Fm<sup>7</sup>/C*



29

Mark

30 31

WHY ARE EN-TI-RE YEARS STREWN ON THE CUT-TING ROOM FLOOR OF ME-MO-RY

+B.D. *pp* *Gtr II* *Fm7/C*

32 33 34

WHEN SIN-GLÉ FRAMES\_ FROM ONE MAG-IC NIGHT FOR-

35 36 37 38

EV-ER FLICK-ER IN CLOSE UP ON THE 3 D I-MAX OF MY

*Bbm7/F*

39 40 41 42

MIND THAT'S PO-ÉT-IC THAT'S PA-THEI-IC WHY DID

*Fm7/C*

(43) Mark

44 45 46

MI-MI KNOCK ON RO-GER'S DOOR? - AND COLLINS CHOOSE THAT PHONE BOOTH BACK WHERE

+ H.H. Db/F Eb/G Ab sus Ab

+ Bass

47 48 49 50

AN-GEL SET UP HIS DRUMS? WHY DID MAU-REEN'S E-QUIP-MENT BREAK DOWN? WHY AM I -

Db/F Eb/G Ab sus Ab

51 52 53 54

- THE WIT- NESS? AND WHEN I CAP-TURE IT - ON FILM WILL IT

Db/F C/E B/Eb Bb/D

55 56 57 58

MEAN THAT IT'S - THE END AND I'M A - LONE?

A/Db Ab/C C2 sus