



Pompeii – Bastille SSAA

Pag.

02	Full score combo C instrument
10	Full score combo Bb instrument
18	Full score combo Eb instrument
26	Full score combo 4 extra staves
38	Full score small combo
48	Full score small combo 2 extra staves
63	Full score vocals (SSAA) piano advanced
76	Full score vocals (SSAA) piano moderated
87	Vocals (SSAA)
97	C instrument
99	Bb instrument
101	Eb instrument
103	Piano Combo
106	Piano Solo Advanced
110	Piano Solo Intermediate
114	Synthesizer
118	Guitar
120	Bassguitar
122	Drumkit
125	Percussion
128	Leadsheet (melody, lyrics, chords)
132	Lyrics

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

B

Soprano 1

Soprano 2

Alto 1

Alto 2

C. Instr.

Piano Combo

Synthesizer

Guitar

Bass Guitar

Drums

Percussion

D A F#m E D A F#m E D

No synth. or guitar play small notes

(staccato)

Warm pad (legato)

Sawtooth (staccato)

El. Guitar (distortion muted)

6th

Eh ___ eh oh e - oh, eh

Eh ___ eh oh e - oh, eh

Eh ___ eh oh e - oh, eh

Eh ___ eh oh e - oh, eh

Eh ___ eh oh e - oh, eh

27

S 1 love. Grey clouds roll o - ver the hills bring-ing dark - ness from a - bove. But if you close your eyes,

S 2 love. Grey clouds roll o - ver the hills bring-ing dark - ness from a - bove. But if you close your eyes,

A 1 love. Ah bove. But if you close your eyes,

A 2 love. Ah bove. But if you close your eyes,

C F#m E D A F#m E

P.C.

Synth

Gtr.

Bass

Dr.

Perc.

E

34

S 1 — does it al - most feel like no - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be - fore. How am

S 2 Eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. Eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. How am

A 1 — does it al - most feel like no - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be - fore.

A 2 — does it al - most feel like no - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be - fore.

C D A F#m E D A F#m E

P.C.

Synth. Strings (legato)

Gtr. D5 A5 F#5 E5 D5 A5 F#5 E5
El. Guitar (distortion)

Bass

Dr. Cowbell

Perc.

59

S 1 clouds roll o-ver the hills bring-ing dark-ness from a-bove. But if you close your eyes, does it al-most feel like no-thing changed at all.

S 2 clouds roll o-ver the hills bring-ing dark-hills bring-ing ness from Eh oh e-oh, eh eh oh e-oh, eh eh oh e-oh, eh

A 1 Ah from a-bove. But if you close your eyes, does it al-most feel like no-thing changed at all.

A 2 Ah from a-bove. But if you close your eyes, does it al-most feel like no-thing changed at all.

C D A F#m D A F#m

P.C.

Synth Synth. Strings (legato)
Sawtooth (staccato)

Gtr. D5 A5 F#5
El. Guitar (distortion)

Bass

Dr. Cowbell

Perc.

66

S 1 And if you close your eyes, does it al-most feel like you've been here be-fore. How am I gon-na be an op-ti-mist a-bout this? How am

S 2 eh oh e-oh. Eh eh oh e-oh, eh eh oh e-oh, eh eh oh e-oh, eh eh oh e-oh. How am I gon-na be an op-ti-mist a-bout this? How am

A 1 And if you close your eyes, does it al-most feel like you've been here be-fore. Ah.

A 2 And if you close your eyes, does it al-most feel like you've been here be-fore. Ah.

C E D A F#m E D A E

P.C.

Synth

Gtr. E5 D5 A5 F#5 E5 D5 A5 E5 N.C.

Bass

Dr. Handclap

Perc.

91

S 1
— were do we — be — gin? — The rub — ble or — our sins? — But if you close your eyes, — does it al — most feel — like no —

S 2
clouds roll o — ver the — hills bring-ing dark — ness from a — bove. — Eh oh e — oh, eh — eh oh e — oh, eh

A 1
clouds roll o — ver the — hills bring-ing dark — ness from a — bove. — But if you close your eyes, — does it al — most feel like no —

A 2
— were do we — be — gin? — The rub — ble or — our sins? — But if you close your eyes, — does it al — most feel — like no —

C
D A A/g# F#m E D A

P.C.
D A A/g# F#m E D A

Synth
Synth. Strings (legato)
Sawtooth (staccato)

Gtr.
D5 A5

Bass
Bass line

Dr.
Drum line

Perc.
Percussion line

98

S 1
— thing changed at all. — And if you close your eyes, — does it al — most feel — like you've — been here be-fore. — Oh, — how am I gon-na be an op — ti-mist a-bout

S 2
— eh oh e — oh, eh — eh oh e — oh. Eh — eh oh e — oh, eh — eh oh e — oh, eh — eh oh e — oh, eh — eh oh e — oh. how am I gon-na be an op — ti-mist a-bout

A 1
— thing changed at all. — And if you close your eyes, — does it al — most feel like you've — been here be-fore. — Ah. —

A 2
— thing changed at all. — And if you close your eyes, — does it al — most feel — like you've — been here be-fore. — Ah. —

C
F#m E D A F#m E D A

P.C.
F#m E D A F#m E D A

Synth
Synth. Strings (legato)

Gtr.
F#m E5 D5 A5 F#m E5 D5 A5

Bass
Bass line

Dr.
Drum line

Perc.
Percussion line

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

B

Soprano 1

Soprano 2

Alto 1

Alto 2

Bb Instr.

Piano Combo

Synthesizer

Guitar

Bass Guitar

Drums

Percussion

D A F#m E D A F#m E D

No synth, or guitar play small notes

(staccato)

Warm pad (legato)

Sawtooth (staccato)

El, Guitar (distortion muted)

8th

Pompeii 3

SSAA Combo Bb

27

S 1 love. Grey clouds roll o - ver the hills bring-ing dark - ness from a - bove. But if you close your eyes,

S 2 love. Grey clouds roll o - ver the hills bring-ing dark - ness from a - bove. But if you close your eyes,

A 1 love. Ah bove. But if you close your eyes,

A 2 love. Ah bove. But if you close your eyes,

Bb

P.C. F#m E D A F#m E

Synth

Gtr.

Bass

Dr.

Perc.

E

34

S 1 does it al - most feel like no - thing changed at all. And if you close your eyes, does it al - most feel like you've been here be-fore. How am

S 2 Eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, Eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. How am

A 1 does it al - most feel like no - thing changed at all. And if you close your eyes, does it al - most feel like you've been here be-fore.

A 2 does it al - most feel like no - thing changed at all. And if you close your eyes, does it al - most feel like you've been here be-fore.

Bb

P.C. D A F#m E D A F#m E

Synth. Strings (legato)

Gtr. D5 A5 F#5 E5 D5 A5 F#5 E5

El. Guitar (distortion)

Bass

Dr. Cowbell

Perc.

58

S 1 clouds roll o - ver the hills bring-ing dark-ness from a - bove. But if you close your eyes, does it al - most feel like no - thing changed at all.

S 2 clouds roll o - ver the hills bring-ing dark - hills bring - ing ness from Eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh

A 1 Ah from a - bove. But if you close your eyes, does it al - most feel like no - thing changed at all.

A 2 Ah from a - bove. But if you close your eyes, does it al - most feel like no - thing changed at all.

Bb

P.C. D A F#m D A F#m

Synth. Strings (legato)
Sawtooth (staccato)

Gtr. D5 A5 F#5

Bass

Dr. Cowbell

Perc.

66

S 1 And if you close your eyes, does it al - most feel like you've been here be-fore. How am I gon-na be an op - ti-mist a-bout this? How am

S 2 eh oh e - oh. Eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. How am I gon-na be an op - ti-mist a-bout this? How am

A 1 And if you close your eyes, does it al - most feel like you've been here be-fore. Ah.

A 2 And if you close your eyes, does it al - most feel like you've been here be-fore. Ah.

Bb

P.C. E D A F#m E D A E

Synth. E5 D5 A5 F#5 E5 D5 A5 E5 N.C.

Gtr. E5 D5 A5 F#5 E5 D5 A5 E5 N.C.

Bass

Dr. Handclap

Perc.

91

S 1
...were do we be - gin? The rub - ble or our sins? But if you close your eyes, does it al - most feel like no - thing changed at all.

S 2
clouds roll o-ver the hills bring-ing dark-ness from a - bove. Eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh

A 1
clouds roll o-ver the hills bring-ing dark-ness from a - bove. But if you close your eyes, does it al - most feel like no - thing changed at all.

A 2
...were do we be - gin? The rub - ble or our sins? But if you close your eyes, does it al - most feel like no - thing changed at all.

Bb

P.C.
D A A/g# F#m E D A F#m

Synth
Synth. Strings (legato)
Sawtooth (staccato)

Gtr.

Bass

Dr.

Perc.

99

S 1
...And if you close your eyes, does it al - most feel like you've been here be-fore. Oh, how am I gon-na be an op - ti-mist a-bout this? How am

S 2
eh oh e - oh. Eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, how am I gon-na be an op - ti-mist a-bout this? How am

A 1
...And if you close your eyes, does it al - most feel like you've been here be-fore. Ah.

A 2
...And if you close your eyes, does it al - most feel like you've been here be-fore. Ah.

Bb

P.C.
E D A F#m E D A E

Synth

Gtr.
E5 D5 A5 F#5 E5 D5 A5 E5 N.C.

Bass

Dr.

Perc.
Handclap

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

B

Soprano 1

Soprano 2

Alto 1

Alto 2

Eb Instr.

Piano Combo

Synthesizer

Guitar

Bass Guitar

Drums

Percussion

D A F#m E D A F#m E D

No synth. or guitar play small notes

Warm pad (legato)

Sawtooth (staccato)

El. Guitar (distortion muted)

5th

Eh ___ eh oh e - oh, eh

Eh ___ eh oh e - oh, eh

Eh ___ eh oh e - oh, eh

Eh ___ eh oh e - oh, eh

Eh ___ eh oh e - oh, eh

Pompeii 3

SSAA Combo Eb

27

S 1

love. _____ Grey clouds roll o - ver the hills _____ bring - ing dark - ness from a - bove. _____ But if you close your eyes,

S 2

love. _____ Grey clouds roll o - ver the hills _____ bring - ing dark - ness from a - bove. _____

A 1

love. _____ Ah _____ bove. _____ But if you close your eyes,

A 2

love. _____ Ah _____ bove, _____ But if you close your eyes,

Eb

F#m E D A F#m E

P.C.

Synth

Gtr.

Bass

Dr.

Perc.

34

S 1

— does it al - most feel like no - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be-fore. — How am

S 2

Eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. Eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. How am

A 1

— does it al - most feel like no - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be-fore. —

A 2

— does it al - most feel like no - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be-fore. —

Eb

D A F#m E D A F#m E

P.C.

Synth. Strings (legato)

Synth

D5 A5 F#5 E5 D5 A5 F#5 E5

Gtr.

El. Guitar (distortion)

Bass

Dr.

Cowbell

Perc.

59

S 1 clouds roll o - ver the hills bring - ing dark - ness from a - bove. But if you close your eyes, does it al - most feel like no -

S 2 clouds roll o - ver the hills bring - ing dark - hills bring - ing ness from Eh oh e - oh, eh eh oh e - oh, eh

A 1 Ah from a - bove. But if you close your eyes, does it al - most feel like no -

A 2 Ah from a - bove. But if you close your eyes, does it al - most feel like no -

Eb

P.C. D A F#m D A

Synth. Strings (legato) Sawtooth (staccato)

Gtr. D5 A5

Bass

Dr. El. Guitar (distortion)

Perc. Cowbell

65

S 1 - thing changed at all. And if you close your eyes, does it al - most feel like you've been here be - fore. How am I gon - na be an op - ti - mist a - bout

S 2 - eh oh e - oh, eh eh oh e - oh. Eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. How am I gon - na be an op - ti - mist a - bout

A 1 - thing changed at all. And if you close your eyes, does it al - most feel like you've been here be - fore. Ah.

A 2 - thing changed at all. And if you close your eyes, does it al - most feel like you've been here be - fore. Ah.

Eb

P.C. F#m E D A F#m E D A

Synth. F#5 E5 D5 A5 F#5 E5 D5 A5

Gtr. F#5 E5 D5 A5 F#5 E5 D5 A5

Bass

Dr. Handclap

Perc.

J

89

S 1
- ble or our sins? oh were do we be - gin? The rub - ble or our sins? But if you close your eyes, does it al -

S 2
love. Grey clouds roll o - ver the hills bring - ing dark - ness from a - bove. Eh oh e - oh, eh

A 1
love. Grey clouds roll o - ver the hills bring - ing dark - ness from a - bove. But if you close your eyes, does it al -

A 2
- ble or our sins? oh were do we be - gin? The rub - ble or our sins? But if you close your eyes, does it al -

Eb

P.C.
F#m E sus4 E D A A/g# F#m E D

Synth
Synth. Strings (legato)
Sawtooth (staccato)

Gtr.

Bass

Dr.

Perc.

97

S 1
- most feel like no - thing changed at all. And if you close your eyes, does it al - most feel like you've been here be - fore. Oh, how am

S 2
eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. Eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. how am

A 1
- most feel like no - thing changed at all. And if you close your eyes, does it al - most feel like you've been here be - fore.

A 2
- most feel like no - thing changed at all. And if you close your eyes, does it al - most feel like you've been here be - fore.

Eb

P.C.
A F#m E D A F#m E

Synth

Gtr.
A5 F#5 E5 D5 A5 F#5 E5

Bass

Dr.

Perc.

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock **J = 128**

A

B

Wormhole

Soprano 1
Soprano 2
Alto 1
Alto 2
1
2
3
4
Piano Combo
Synthesizer
Guitar
Bass Guitar
Drums
Percussion

D A F#m E D A F#m E D A F#m E D

No guitar or guitar play small notes

Warm pad (legato)
Softest (sacconi)
8th
El. Guitar (distortion muted)

Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, Eh — eh oh e - oh, eh
Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, Eh — eh oh e - oh, eh
Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, Eh — eh oh e - oh, eh
Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, Eh — eh oh e - oh, eh

24

D

S 1 And the walls kept turn-b-ling down — that we love. — Grey clouds roll o-ver the hills — bring-ing dark-ness from a - bove. —

S 2 And the walls kept turn-b-ling down — in the ci - ty that we love. — Grey clouds roll o-ver the hills — bring-ing dark-ness from a - bove. —

A1 Ah — that we love. — Ah — that we love. — Ah — that we love. —

A2 Ah — that we love. — Ah — that we love. — Ah — that we love. —

1

2

3

4

P.C. E D A F#m E D A F#m E

Synth Polysynth

Gtr. 8

Bass

Dr. (on rim)

Perc. Handclap

42

S 1 I gon-na be an op - ti-mist a-bout ____ this? How am I gon-na be an op - ti-mist a-bout ____ this? _____

S 2 I gon-na be an op - ti-mist a-bout ____ this? How am I gon-na be an op - ti-mist a-bout ____ this? _____

A 1 Ah _____ Ah _____ We were caught up and lost ____ in all ____ of our vi - ces. In your pose ____ as the dust ____

A 2 Ah _____ Ah _____ We were caught up and lost ____ in all ____ of our vi - ces. In your pose ____ as the dust ____

1 _____

2 _____

3 _____

4 _____

P.C. D A E D A E D A F#m E D A

Synth D5 A5 E5 N.C. D5 A5 E5 N.C. Warm pad (legato) Sawtooth (non-legato) El. Guitar (distortion muted)

Ctr. 8

Bass

Dr. Handclap

Perc. Handclap

E1 Guitar (distortion)

D5 A5 F#5 E5 D5 A5 F#5

4/4

Pompeii 9

SSAA 4 extra staves

[illegible]

Pompeii 11

SSAA 4 extra staves

102

S 1 — been here be-fore. — Oh, — how am I gon-na be an op - ti-mist a-bout — this? How am I gon-na be an op - ti-mist a-bout — this? If you close your eyes, — does it al - most feel — like no -

S 2 — eh oh e - oh, eh — eh oh e - oh, how am I gon-na be an op - ti-mist a-bout — this? How am I gon-na be an op - ti-mist a-bout — this? If you close your eyes, — e - oh, eh — eh oh e - oh, eh

A 1 — been here be-fore. — Ah, — Ah, — If you close your eyes, — does it al - most feel — like no -

A 2 — been here be-fore. — Ah, — Ah, — If you close your eyes, — does it al - most feel — like no -

1

2

3

4

P.C. F#m E D A E D A E D A

Synth F#5 E5 D5 A5 E5 N.C. D5 A5 E5 N.C. D5 A5

Git. 8

Bass

Dr. Handclap

Perc. Cowbell

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Combo

Guitar

Bass Guitar

Drums

Percussion

D A F#m E D A F#m

No synth. or guitar play small notes

staccato

El. Guitar (distortion muted)

8th

B

S 1

S 2

A 1

A 2

P.C.

Gtr.

Bass

Dr.

Perc.

E D A F#m E D A

Eh__eh oh e-oh, eh__eh oh e-oh, eh__eh oh e-oh, eh__eh oh e-oh, Eh__eh oh e-oh, eh__eh oh e-oh, eh

Eh__eh oh e-oh, eh__eh oh e-oh, eh__eh oh e-oh, eh__eh oh e-oh, Eh__eh oh e-oh, eh__eh oh e-oh, eh

Eh__eh oh e-oh, eh__eh oh e-oh, eh__eh oh e-oh, eh__eh oh e-oh, Eh__eh oh e-oh, eh__eh oh e-oh, eh

Eh__eh oh e-oh, eh__eh oh e-oh, eh__eh oh e-oh, eh__eh oh e-oh, Eh__eh oh e-oh, eh__eh oh e-oh, eh

27

S 1 love. Grey clouds roll o-ver the hills bring-ing dark-ness from a - bove.

S 2 love. Grey clouds roll o-ver the hills bring-ing dark-ness from a - bove.

A 1 love. Ah bove.

A 2 love. Ah bove.

P.C. F#m E D A F#m E

Gtr.

Bass

Dr.

Perc.

E

33

S 1 But if you close your eyes, does it al - most feel like no - thing changed at all. And if you close your eyes, does it al -

S 2 Eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. Eh eh oh e - oh, eh

A 1 But if you close your eyes, does it al - most feel like no - thing changed at all. And if you close your eyes, does it al -

A 2 But if you close your eyes, does it al - most feel like no - thing changed at all. And if you close your eyes, does it al -

P.C. D A F#m E D

Gtr. El. Guitar (distortion) D5 A5 F#5 E5 D5

Bass

Dr. Cowbell

Perc.

G

50 Handclap

S 1 And the walls kept tum-b-ling down — that we

S 2 And the walls kept tum-b-ling down — in the ci - ty that we

A 1 In your pose as the dust set - tled a - round us. Ah that we

A 2 In your pose as the dust set - tled a - round us. Ah that we

P.C. D A F#m E D A

Gtr. El. Guitar (distortion muted)

Bass

Dr.

Perc.

56

S 1 love. Grey clouds roll o - ver the hills bring - ing dark - ness from a - bove.

S 2 love. Grey clouds roll o - ver the hills bring - ing dark - hills bring - ing ness from

A 1 love. Ah from a - bove.

A 2 love. Ah from a - bove.

P.C. F#m E D A F#m

Gtr.

Bass

Dr.

Perc. Cowbell

72

S 1
— this? How am I gon-na be an op - ti-mist a-bout — this? — Eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh

S 2
— this? How am I gon-na be an op - ti-mist a-bout — this? — Eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh

A 1
Ah. — Eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh

A 2
Ah. — Eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh

P.C.
E D A E D A F#m

Gtr.
E5 N.C. D5 A5 E5 N.C. D5 A5 F#5

Bass

Dr.

Perc.
Cowbell

I

78

S 1
— eh oh e - oh. Oh were do we — be - gin? — Oh, oh — were do we — be - gin? — The rub -

S 2
— eh oh e - oh. Oh were do we — be - gin? — Oh, oh — were do we — be - gin? — The rub -

A 1
— eh oh e - oh. The rub - ble or — our sins? — Oh — were do we — be - gin? — The rub -

A 2
— eh oh e - oh. The rub - ble or — our sins? — Oh — were do we — be - gin? — The rub -

P.C.
E D A A/g# F#m E sus4 E D A A/g#

Gtr.
E5

Bass

Dr.

Perc.

J

96

S 1

— does it al - most feel like no - thing changed at all. And if you close your eyes, — does it al - most feel like you've

S 2

Eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh. Eh — eh oh e - oh, eh — eh oh e - oh, eh —

A 1

— does it al - most feel like no - thing changed at all. And if you close your eyes, — does it al - most feel like you've

A 2

— does it al - most feel like no - thing changed at all. And if you close your eyes, — does it al - most feel like you've

P.C.

D A F#m E D A

Gtr.

D5 A5 F#5 E5 D5 A5

Bass

Dr.

Perc.

102

S 1

— been here be - fore. — Oh, — how am I gon - na be an op - ti - mist a - bout — this? How am I gon - na be an op - ti - mist a - bout

S 2

— eh oh e - oh, eh — eh oh e - oh. how am I gon - na be an op - ti - mist a - bout — this? How am I gon - na be an op - ti - mist a - bout

A 1

— been here be - fore. — Ah. — Ah. —

A 2

— been here be - fore. — Ah. — Ah. —

P.C.

F#m E D A E D A

Gtr.

F#5 E5 D5 A5 E5 N.C. D5 A5

Bass

Dr.

Perc.

Handclap

SSAA small Combo extra staves

Pompeii

- Bastille -

Pop/Rock = 128

A

B

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Soprano 1
 Soprano 2
 Alto 1
 Alto 2
 1
 2
 Piano Combo
 Guitar
 Bass Guitar
 Drums
 Percussion

D

21

S 1

And the walls kept turn-b-ling down —

that we love. —

Grey

S 2

And the walls kept turn-b-ling down —

in the ci - ty that we love. —

Grey

A 1

Ma-ry days —

fell a - way —

with no - thing

to show. —

Ah —

that we love. —

A 2

Ma-ry days —

fell a - way —

with no - thing

to show. —

Ah —

that we love. —

1

2

P.C.

D A F#m E D A F#m E

Gtr.

Bass

Dr.

Perc.

Handclap

36

S 1 - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be-fore. — How am I gon-na be an op - ti-mist a-bout

S 2 — eh oh e - oh, eh — eh oh e - oh. Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh. How am I gon-na be an op - ti-mist a-bout

A 1 - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be-fore. — Ah. —

A 2 - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be-fore. — Ah. —

1

2

P.C. F#m E D A F#m E D A

Gtr. F#5 E5 D5 A5 F#5 E5 D5 A5

Bass

Dr.

Perc.

Handclap

G

51

S 1 And the walls kept turn - b - ling down — that we love. — Grey

S 2 And the walls kept turn - b - ling down — in the ci - ty that we love. — Grey

A 1 as the dust — set - tied — a - round — us. — Ah — that we love. —

A 2 as the dust — set - tied — a - round — us. — Ah — that we love. —

1

2

P.C. A F#m E D A F#m E

Gtr. 8

Bass

Dr.

Perc.

65

S 1 - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be-fore. — How am I gon-na be an op - ti-mist a-bout

S 2 — eh oh e - oh, eh — eh oh e - oh. Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh. How am I gon-na be an op - ti-mist a-bout

A 1 - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be-fore. — Ah. —

A 2 - thing changed at all. And if you close your eyes, — does it al - most feel like you've been here be-fore. — Ah. —

1

2

P.C. F#m E D A F#m E D A

Gtr. F#5 E5 D5 A5 F#5 E5 D5 A5

Bass

Dr.

Perc.

Handclap

80

S 1
—
Oh, oh — were do we — be - gin? — The rub - ble or — our sins? — oh we do we — be - gin? — The rub -

S 2
—
Oh, oh — were do we — be - gin? — The rub - ble or — our sins? — And the walls kept turn - b - ling down — in the ci - ty that we

A 1
—
The rub - ble or — our sins? — Oh — were do we — be - gin? — The rub - ble or — our sins? — And the walls kept turn - b - ling down — in the ci - ty that we

A 2
—
The rub - ble or — our sins? — Oh — were do we — be - gin? — The rub - ble or — our sins? — oh we do we — be - gin? — The rub -

1
2

P.C.
A A/g# F#m E sus4 E D A A/g# F#m E sus4 E D A A/g#
[Musical notation for Piano/Chorus part]

Gtr.
[Musical notation for Guitar part]

Bass
[Musical notation for Bass part]

Dr.
[Musical notation for Drums part]

Perc.
[Musical notation for Percussion part]

97

S 1
- most feel_ like no - thing changed at all. And if you close your eyes, _____ Oh, _ how am

S 2
— eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, how am

A 1
- most feel like no - thing changed at all. And if you close your eyes, _____ does it al - most feel like you've been here be-fore. _____

A 2
- most feel like no - thing changed at all. And if you close your eyes, _____ does it al - most feel like you've been here be-fore. _____

1
2

P.C.
A F#m E D A F#m E
A5 F#5 E5 D5 A5 F#5 E5

Gtr.
A5 F#5 E5 D5 A5 F#5 E5

Bass
A5 F#5 E5 D5 A5 F#5 E5

Dr.
A5 F#5 E5 D5 A5 F#5 E5

Perc.
A5 F#5 E5 D5 A5 F#5 E5

SSAA small Combo extra staves

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Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Solo
Advanced

Chord symbols: D A A/g# F#m E^{sus4} E D A A/g# F#m E

D

20

S 1

S 2

A 1

A 2

P.S.A.

And the walls kept tum-b-ling down

And the walls kept tum-b-ling down

ces. Ma-ny days fell a-way with no-thing to show. Ah

ces. Ma-ny days fell a-way with no-thing to show. Ah

E D A F#m E D

26

S 1

S 2

A 1

A 2

P.S.A.

that we love. Grey clouds roll o-ver the hills bring-ing dark-ness from a-bove.

in the ci-ty that we love. Grey clouds roll o-ver the hills bring-ing dark-ness from a-bove.

that we love. Ah bove.

that we love. Ah bove.

A F#m E D A F#m

40

S 1
— been here be - fore. _____ How am I gon - na be an op - ti - mist _____ a - bout _____ this? How am

S 2
— eh oh e - oh, eh _____ eh oh e - oh. How am I gon - na be an op - ti - mist _____ a - bout _____ this? How am

A 1
— been here be - fore. _____ Ah. _____

A 2
— been here be - fore. _____ Ah. _____

F#m E D A E

P.S.A.

44

S 1
I gon - na be an op - ti - mist _____ a - bout _____ this? _____

S 2
I gon - na be an op - ti - mist _____ a - bout _____ this?

A 1
Ah. _____ We were caught up and lost _____ in all

A 2
Ah. _____ We were caught up and lost _____ in all

D A E D A

P.S.A.

H

59

S 1 hills bring-ing dark-ness from a - bove. But if you close your eyes, does it al -

S 2 hills bring-ing dark - hills bring - ing ness from Eh oh e - oh, eh

A 1 from a - bove. But if you close your eyes, does it al -

A 2 from a - bove. But if you close your eyes, does it al -

A F#m D

P.S.A.

64

S 1 - most feel like no - thing changed at all. And if you close your eyes, does it al -

S 2 eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. Eh eh oh e - oh, eh

A 1 - most feel like no - thing changed at all. And if you close your eyes, does it al -

A 2 - most feel like no - thing changed at all. And if you close your eyes, does it al -

A F#m E D

P.S.A.

I

76

S 1
— eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh. Oh were do we — be - gin? —

S 2
— eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh. Oh were do we — be - gin? —

A 1
— eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh. The rub -

A 2
— eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh. The rub -

A F#m E D A A/g#

P.S.A.

81

S 1
Oh, oh — were do we — be - gin? — The rub - ble or — our sins? — oh

S 2
Oh, oh — were do we — be - gin? — The rub - ble or — our sins? — And the

A 1
- ble or — our sins? — Oh — were do we — be - gin? — The rub - ble or — our sins? — And the

A 2
- ble or — our sins? — Oh — were do we — be - gin? — The rub - ble or — our sins? — oh

F#m E sus4 E D A A/g# F#m E sus4 E

P.S.A.

J

95

S 1 But if you close your eyes, — does it al - most feel like no - thing changed at all.

S 2 Eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh

A 1 But if you close your eyes, — does it al - most feel like no - thing changed at all.

A 2 But if you close your eyes, — does it al - most feel like no - thing changed at all.

P.S.A. D A F#m

99

S 1 — And if you close your eyes, — does it al - most feel like you've — been here be - fore.

S 2 — eh oh e - oh. Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh —

A 1 — And if you close your eyes, — does it al - most feel like you've — been here be - fore.

A 2 — And if you close your eyes, — does it al - most feel like you've — been here be - fore.

P.S.A. E D A F#m

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Solo Intermediate

D A A/g# F#^m E^{sus4} E D A A/g# F#^m E^{sus4} E

Eh

Eh

Eh

Eh

B

9

S 1

S 2

A 1

A 2

P.S.I.

__ eh oh e-oh, eh__ eh oh e-oh, eh__ eh oh e-oh, eh__ eh oh e-oh, Eh__ eh oh e-oh, eh__ eh oh e-oh, eh

__ eh oh e-oh, eh__ eh oh e-oh, eh__ eh oh e-oh, eh__ eh oh e-oh, Eh__ eh oh e-oh, eh__ eh oh e-oh, eh

__ eh oh e-oh, eh__ eh oh e-oh, eh__ eh oh e-oh, eh__ eh oh e-oh, Eh__ eh oh e-oh, eh__ eh oh e-oh, eh

__ eh oh e-oh, eh__ eh oh e-oh, eh__ eh oh e-oh, eh__ eh oh e-oh, Eh__ eh oh e-oh, eh__ eh oh e-oh, eh

D A A/g# F#^m E^{sus4} E D A A/g#

28

S 1
Grey clouds roll o-ver the hills bring-ing dark-ness from a-bove.

S 2
Grey clouds roll o-ver the hills bring-ing dark-ness from a-bove.

A 1
Ah bove.

A 2
Ah bove.

E D A F^{#m} E

P.S.I.

33

S 1
But if you close your eyes, does it al-most feel like no-thing changed at all. And if you close your eyes,

S 2
Eh oh e-oh, eh eh oh e-oh, eh eh oh e-oh, eh eh oh e-oh. Eh

A 1
But if you close your eyes, does it al-most feel like no-thing changed at all. And if you close your eyes,

A 2
But if you close your eyes, does it al-most feel like no-thing changed at all. And if you close your eyes,

D A F^{#m} E

P.S.I.

F

46

Handclap

S 1

S 2

A 1

A 2

P.S.I.

We were caught up and lost in all of our vi - ces. In your pose as the dust

We were caught up and lost in all of our vi - ces. In your pose as the dust

D A F#m E D A

G

52

S 1

S 2

A 1

A 2

P.S.I.

And the walls kept tum-b-ling down that we love. Grey

And the walls kept tum-b-ling down in the ci - ty that we love. Grey

set - tled a - round us. Ah that we love.

set - tled a - round us. Ah that we love.

F#m E D A F#m E

68

S 1
- most feel like you've been here be - fore. How am I gon - na be an op - ti - mist a - bout

S 2
eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. How am I gon - na be an op - ti - mist a - bout

A 1
- most feel like you've been here be - fore. Ah.

A 2
- most feel like you've been here be - fore. Ah.

P.S.I.
A F#m E D A

72

S 1
this? How am I gon - na be an op - ti - mist a - bout this? Eh oh e - oh, eh eh oh e - oh, eh

S 2
this? How am I gon - na be an op - ti - mist a - bout this? Eh oh e - oh, eh eh oh e - oh, eh

A 1
Ah. Eh oh e - oh, eh eh oh e - oh, eh

A 2
Ah. Eh oh e - oh, eh eh oh e - oh, eh

P.S.I.
E D A E D A

89

S 1 - ble or our sins? oh were do we be - gin? The rub - ble or our sins?

S 2 love. Grey clouds roll o-ver the hills bring-ing dark-ness from a - bove.

A 1 love. Grey clouds roll o-ver the hills bring-ing dark-ness from a - bove.

A 2 - ble or our sins? oh were do we be - gin? The rub - ble or our sins?

F#m E sus4 E D A A/g# F#m

P.S.I.

94

S 1 But if you close your eyes, does it al - most feel like no - thing changed at all.

S 2 Eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh, eh

A 1 But if you close your eyes, does it al - most feel like no - thing changed at all.

A 2 But if you close your eyes, does it al - most feel like no - thing changed at all.

E D A F#m

P.S.I.

K

108

S 1

— does it al - most feel like no - thing changed at all? — Eh — eh oh e - oh, eh — eh oh e - oh, eh

S 2

— e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh Eh — eh oh e - oh, eh — eh oh e - oh, eh

A 1

— does it al - most feel like no - thing changed at all. — Eh — eh oh e - oh, eh — eh oh e - oh, eh

A 2

— does it al - most feel like no - thing changed at all? — Eh — eh oh e - oh, eh — eh oh e - oh, eh

D A F#m E D A A/g#

P.S.I.

114

S 1

— eh oh e - oh, eh — eh oh e - oh. Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh.

S 2

— eh oh e - oh, eh — eh oh e - oh. Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh.

A 1

— eh oh e - oh, eh — eh oh e - oh. Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh.

A 2

— eh oh e - oh, eh — eh oh e - oh. Eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh.

F#m E sus4 E D A A/g# F#m E sus4

P.S.I.

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

B

Soprano 1

Soprano 2

Alto 1

Alto 2

Eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh

Eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh

Eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh

Eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh

12

S 1

S 2

A 1

A 2

___ eh oh e-oh. Eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh.

___ eh oh e-oh. Eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh.

___ eh oh e-oh. Eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh.

___ eh oh e-oh. Eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh, eh ___ eh oh e-oh.

E

32

S 1 But if you close your eyes, — does it al - most feel like no -

S 2 Eh oh e - oh, eh — eh oh e - oh, eh

A 1 But if you close your eyes, — does it al - most feel like no -

A 2 But if you close your eyes, — does it al - most feel like no -

36

S 1 - - thing changed at all. — And if you close your eyes, — does it al -

S 2 — eh oh e - oh, eh — eh oh e - oh. Eh — eh oh e - oh, eh

A 1 - - thing changed at all. — And if you close your eyes, — does it al -

A 2 - - thing changed at all. — And if you close your eyes, — does it al -

39

S 1 - most feel — like you've — been here be - fore. — How am

S 2 — eh oh e - oh, eh — eh oh e - oh, eh — eh oh e - oh. How am

A 1 - most feel like you've — been here be - fore. —

A 2 - most feel — like you've — been here be - fore. —

G

54

S 1 walls kept tum - b - ling down _____ that we love. _____ Grey

S 2 walls kept tum - b - ling down _____ in the ci - ty that we love. _____ Grey

A 1 Ah _____ that we love. _____

A 2 Ah _____ that we love. _____

58

S 1 clouds roll o - ver the _____ hills bring - ing dark - ness from a - bove. _____

S 2 clouds roll o - ver the _____ hills bring - ing dark - hills bring - ing ness from _____

A 1 Ah _____ from a - bove. _____

A 2 Ah _____ from a - bove. _____

H

62

S 1 But if you close your eyes, _____ does it al - most feel like no - thing changed at all.

S 2 Eh oh e - oh, eh _____ eh oh e - oh, eh _____ eh oh e - oh, eh

A 1 But if you close your eyes, _____ does it al - most feel like no - thing changed at all.

A 2 But if you close your eyes, _____ does it al - most feel like no - thing changed at all.

I

76

S 1
— eh oh e-oh, eh — eh oh e-oh, eh — eh oh e-oh. Oh were do we — be - gin?

S 2
— eh oh e-oh, eh — eh oh e-oh, eh — eh oh e-oh. Oh were do we — be - gin?

A 1
— eh oh e-oh, eh — eh oh e-oh, eh — eh oh e-oh.

A 2
— eh oh e-oh, eh — eh oh e-oh, eh — eh oh e-oh.

80

S 1
— Oh, oh — were do we — be - gin? — The rub -

S 2
— Oh, oh — were do we — be - gin? — The rub -

A 1
The rub - ble or — our sins? — Oh — were do we — be - gin? — The rub -

A 2
The rub - ble or — our sins? — Oh — were do we — be - gin? — The rub -

85

S 1
- ble or — our sins? — oh were do we — be - gin? — The rub -

S 2
- ble or — our sins? — And the walls kept tum-b-ling down — in the ci - ty that we

A 1
- ble or — our sins? — And the walls kept tum-b-ling down — in the ci - ty that we

A 2
- ble or — our sins? — oh were do we — be - gin? — The rub -

101

S 1 - most feel like you've been here be - fore. Oh, how am

S 2 eh oh e - oh, eh eh oh e - oh, eh eh oh e - oh. how am

A 1 - most feel like you've been here be - fore.

A 2 - most feel like you've been here be - fore.

104

S 1 I gon-na be an op - ti-mist a-bout this? How am I gon-na be an op - ti-mist a-bout

S 2 I gon-na be an op - ti-mist a-bout this? How am I gon-na be an op - ti-mist a-bout

A 1 Ah. Ah.

A 2 Ah. Ah.

K

107

S 1 — this? If you close your eyes, does it al - most feel like no -

S 2 — this? If you close your eyes, e - oh, eh eh oh e - oh, eh

A 1 — If you close your eyes, does it al - most feel like no -

A 2 — If you close your eyes, does it al - most feel like no -

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A **B** **C** **D**

C Instr.

28

E

34

39

F **G**

45

58

H

65

70

75

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A **B** **C** **D**

Bb Instr.

8 8 8

28

E

34

39

F **G**

45 8

58 **H** 2

65

70

75 8

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A **B** **C** **D**

E♭ Instr.

27

E

34

39

F **G**

45

H

58

65

70

75

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

D A F#m E D

No synth. or guitar play small notes

(staccato)

B

6 A F#m E D A

11 F#m E D A F#m

C

16 E D A F#m E D A F#m E

D

25 D A F#m E D A F#m

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

D A A/g# F#^m E^{sus4} E D A A/g# F#^m E

B

9 D A F#^m E^{sus4} E D

(staccato)

C

14 A F#^m E^{sus4} E D A F#^m

D

20 E D A F#^m E D

26

A F#^m E D A F#^m

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

D A A/g# F#m E^{sus4} E D A A/g# F#m E^{sus4} E

B

9 D A A/g# F#m E^{sus4} E D A A/g# F#m E^{sus4} E

C

17 D A F#m E D A

D

23 F#m E D A F#m E

29

D A F#m E

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

Warm pad (legato)

Sawtooth (staccato)

B

5

10

C

15

20

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

El. Guitar (distortion muted)



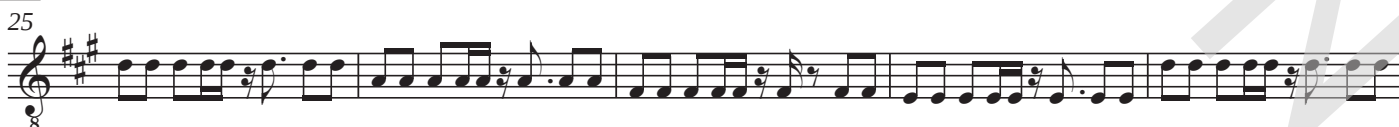
B



C



D



E

D5

A5



El. Guitar (distortion)

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

Bass Guitar

A **B** **C** **D** **A** **F#m** **E**

8 8

21 **D** **A** **F#m** **E** **D** **A**

27 **F#m** **E** **D** **A** **F#m**

32 **E** **D** **A** **F#m** **E**

38 **D** **A** **F#m** **E** **D** **A** **E**

44 **D** **A** **E** **D** **A** **F#m**

49 **E** **D** **A** **F#m** **E**

Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion. The notation uses various symbols: solid black squares for bass drum, open circles for snare, eighth notes for hi-hat, and asterisks for cymbals. Labels with leader lines identify the following instruments:

- High Tom**
- Mid Tom**
- Low Tom**
- Floor Tom**
- Ride Cymbal**
- Crash Cymbal**
- Splash Cymbal**
- Triangle mute**
- Triangle open**
- Tambourine Beating**
- Hi-Hat closed**
- Hi-Hat open**
- Hi-Hat Foot**
- Shareclick**
- Sharedrum**
- Bassdrum (Kick)**
- Shaker (eggs)**
- Claves**
- High Timbale**
- Sleigh Bells**
- Bell Tree**
- Maracas**
- Wind Chimes**
- Handclap**
- Cowbell**
- Conga Cabasa**
- Guiro**
- Woodblock High**
- Woodblock Low**
- Timbale Low**
- Agogo High**
- Agogo Low**

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A

Drums



B

9

C



18

D



26



31

E



36



41



F

46

G



Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads, stems, and rests to represent different sounds. Labels with leader lines identify the instruments corresponding to each note or symbol.

Staff 1 (Drumkit):

- Hi-Hat closed:** Represented by a note head with a vertical line through it.
- Hi-Hat open:** Represented by a note head with a vertical line through it and a small circle above it.
- Shareclick:** Represented by a note head with a vertical line through it.
- Bassdrum(Kick):** Represented by a solid black note head.
- Hi-Hat Foot:** Represented by a note head with a vertical line through it.
- Sharedrum:** Represented by a note head with a vertical line through it.
- High Tom:** Represented by a solid black note head.
- Mid Tom:** Represented by a solid black note head.
- Low Tom:** Represented by a solid black note head.
- Floor Tom:** Represented by a solid black note head.
- Ride Cymbal:** Represented by a note head with a vertical line through it and a small circle above it.
- Ride Bell/Cup:** Represented by a note head with a vertical line through it.
- Crash Cymbal:** Represented by a note head with a vertical line through it and a small circle above it.
- Splash Cymbal:** Represented by a note head with a vertical line through it.
- Triangle mute:** Represented by a note head with a vertical line through it and a small circle above it.
- Tambourine Beating:** Represented by a note head with a vertical line through it.
- Triangle open:** Represented by a note head with a vertical line through it.

Staff 2 (Percussion):

- Shaker(eggs):** Represented by a note head with a vertical line through it.
- Claves:** Represented by a note head with a vertical line through it.
- High Timbale:** Represented by a note head with a vertical line through it.
- Sleigh Bells:** Represented by a note head with a vertical line through it.
- Bell Tree:** Represented by a note head with a vertical line through it.
- Maracas:** Represented by a note head with a vertical line through it.
- Wind Chimes:** Represented by a note head with a vertical line through it.
- Cowbell:** Represented by a note head with a vertical line through it.
- Handclap:** Represented by a note head with a vertical line through it.
- Conga Cabasa:** Represented by a note head with a vertical line through it.
- Guiro:** Represented by a note head with a vertical line through it.
- Woodblock High:** Represented by a note head with a vertical line through it.
- Woodblock Low:** Represented by a note head with a vertical line through it.
- Timbale Low:** Represented by a note head with a vertical line through it.
- Agogo High:** Represented by a note head with a vertical line through it.
- Agogo Low:** Represented by a note head with a vertical line through it.

Pompeii

- Bastille -

Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

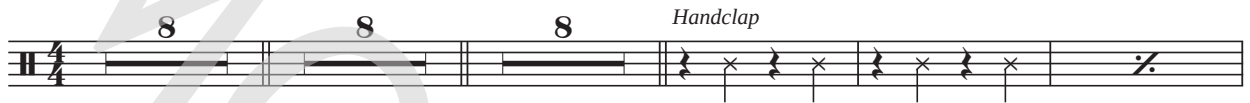
A

B

C

D

Percussion



28



E

34 Cowbell



F

41

Handclap



G

51

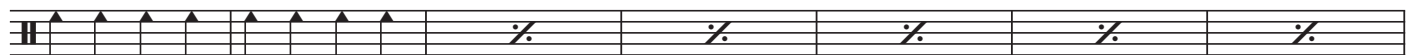


58 Cowbell



H

63



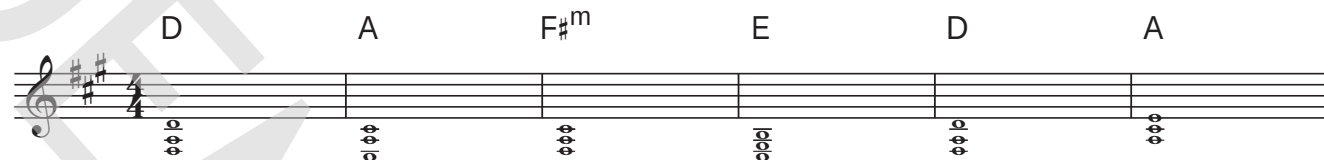
Pompeii

- Bastille -

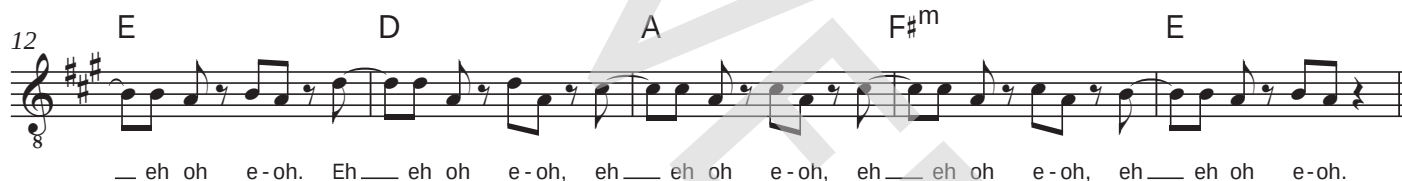
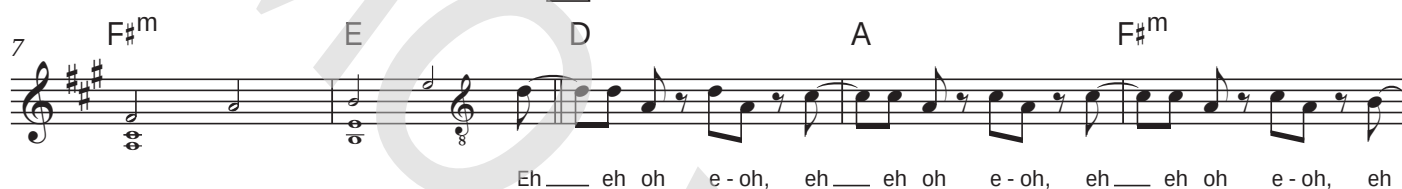
Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major

Pop/Rock ♩ = 128

A



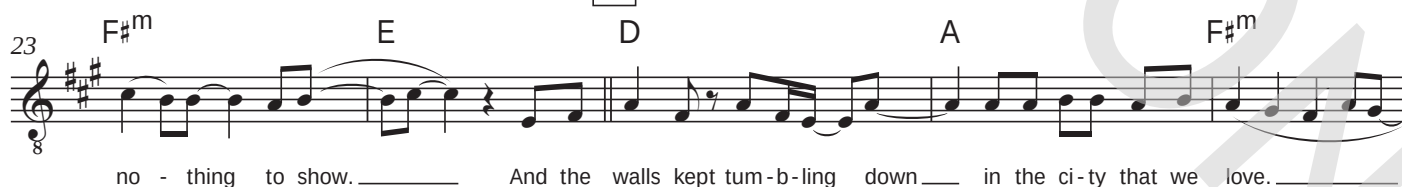
B



C



D



Pompeii

- Bastille -

*Words and Music by Dan Smith
Arranged by Hans Reintjes
Original Key A major*

A: Intro

B
Eh eh oh eh oh. 8x

C
I was left to my own devices.
Many days fell away with nothing to show.

D
And the walls kept tumbling down in the city that we love.
Grey clouds roll over the hills bringing darkness from above.

E
But if you close your eyes, does it almost feel like nothing changed at all?
And if you close your eyes, does it almost feel like you've been here before?
How am I gonna be an optimist about this? 2x

F
We were caught up and lost in all of our vices.
In your pose as the dust settled around us.

G
And the walls kept tumbling down in the city that we love.
Grey clouds roll over the hills bringing darkness from above.

H
But if you close your eyes, does it almost feel like nothing changed at all?
And if you close your eyes, does it almost feel like you've been here before?
How am I gonna be an optimist about this? 2x
Eh eh oh eoh. 4x

I
Oh where do we begin? The rubble or our sins? 2x
And the walls kept tumbling down in the city that we love.
Grey clouds roll over the hills bringing darkness from above.

J
But if you close your eyes, does it almost feel like nothing changed at all?
And if you close your eyes, does it almost feel like you've been here before?
How am I gonna be an optimist about this? 2x

K
If you close your eyes, does it almost feel like nothing changed at all?
Eh oh eh oh. 8x