

# pink floyd ANTHOLOGY

**HL** HAL LEONARD  
PUBLISHING  
CORPORATION

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# see emily play



Moderately

Words and Music by SYD BARRETT



G  

Em - i - ly tries, - but mis - un - der -  
 Soon af - ter dark, - Em - i - ly  
 Put on a gown - that touch - es the




*mf*

Am/E  No chord 


stands, ah - ooh, She's of - ten in - clined - to bor - row  
 cries, ah - ooh, gaz - ing through trees - in sor - row,  
 ground, ah - ooh, Float on a riv - er for -

Am  G 

some - bod - y's dreams - till to - mor - row. \_\_\_\_\_ } There is no  
 hard - ly a sound - till to - mor - row. \_\_\_\_\_ }  
 ev - er and ev - er, Em - i - ly. }

E  D  E 


oth - er day. Let's try it an - oth - er way.




D  E  N.C. A 

You'll lose your mind — and play free games for May.



1. 2. G 

See ————— Em - i - ly play. —————



3. G  D 

8va —————



# see-saw

Words and Music by RICK WRIGHT

Moderately slow, in 2

Cmaj7



Cmaj7



Mar-i-golds are ver-y much in love, — but  
sell - ing plas-tic flow - ers on a

*mp*

Am7



F



he — does - n't mind. Pick - ing up his sis - ter, he makes his way in - to the  
Sun - day af - ter - noon. Pick - ing up weeds, she has - n't got the time to

B



E



E7



A



seas or land. — All the way — she smiles. —  
care. All can see care. he's not there. —

G x000      F      Em 0 000

She goes up while he goes down,  
She grows up for an - oth - er man, and he's down.

This system contains the first three measures of the song. The vocal line is in treble clef with a 9/8 time signature. The piano accompaniment is in G major, with a bass line in the lower register and chords in the right hand. Chord diagrams for G (x000), F, and Em (0 000) are shown above the staff.

Bb      A 0 0      D 0

To Coda ☼

This system contains the piano accompaniment for the second system of the song. It features a bass line and chords in the right hand. Chord diagrams for Bb, A (0 0), and D (0) are shown above the staff. The system concludes with a Coda symbol.

Cmaj7 000      Cmaj7 000

Sits on a stick in the riv - er. \_ Laugh - ter in his

This system contains the fourth and fifth measures of the song. The vocal line continues in treble clef. The piano accompaniment features a bass line and chords in the right hand. Chord diagrams for Cmaj7 (000) are shown above the staff.

Am7 0 0 0      F      G x000

sleep. Sis - ter's throw - ing stones, hop - ing for a

This system contains the sixth and seventh measures of the song. The vocal line continues in treble clef. The piano accompaniment features a bass line and chords in the right hand. Chord diagrams for Am7 (0 0 0), F, and G (x000) are shown above the staff.

B B7 E A

hit. He does-n't know; so then \_\_\_\_\_

G F Em

she goes up while he goes down, down.

Bb A D

Eb Eb Cmaj7

An - oth - er time, an-oth - er day.

Ped. Ped. \*



F A E

A broth-er's way to leave. An-oth - er

D

time, an-oth - er day.

Cmaj7 000 D. S.  $\text{al Coda}$  Coda Eb

She'll be An -

Eb Cmaj7 000 F

oth - er time, an-oth - er day. A broth-er's way to

Ped. \* Ped. \*

A  E 



leave. An-oth - er time,



D 

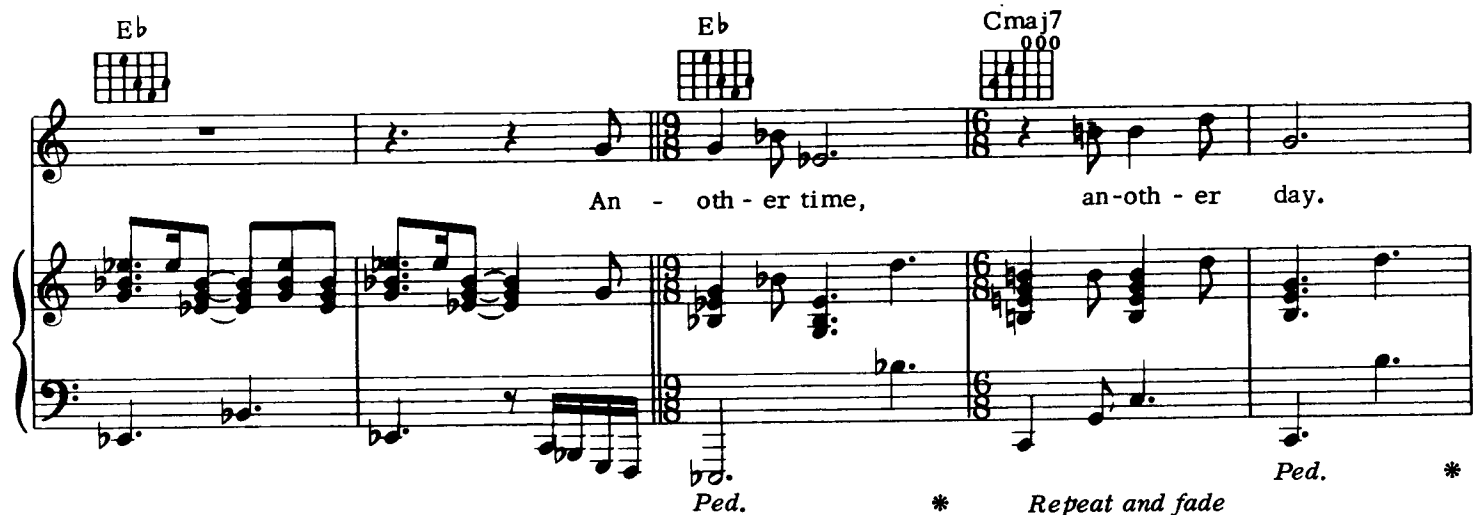
an-oth - er day.






E $\flat$   E $\flat$   Cmaj7 

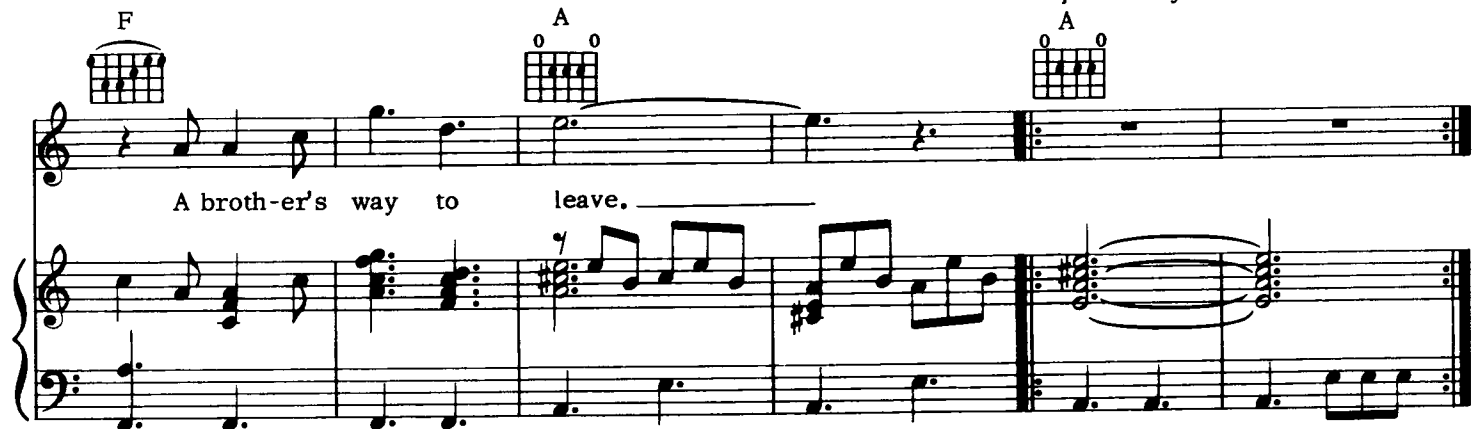
An - oth - er time, an-oth - er day.

Ped. \* Repeat and fade Ped. \*



F  A  A 

A broth-er's way to leave.



# set the controls for the heart of the sun

Words and Music by ROGER WATERS

Moderately fast, ethereal

Play 5 times

Piano introduction in 4/4 time, marked *pp*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (F major/D minor).



Lit - tle by lit - tle the night turns a - round.  
O - ver the moun - tain watch - ing the watch - er.  
Who is the man who ar - rives at the wall?



Count - ing the leaves which trem - ble and turn.  
Break - ing the dark - ness wak - ing the grape - vine.  
Mak - ing the shape of his ques - tions at ask - ing.



Lo - tus - 's lean on each  
Morn - ing to birth is  
Think - ing the sun will

C/D



Dm



C/D



Dm



oth - er in un - ion.  
born in - to sha - dow.  
fall in the eve - ning.



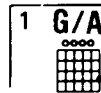
O - ver the hills — where a swal - low is rest - ing.  
Love is the shad - ow that rip - ens the wine. —  
Will he re - mem - ber the les - son of giv - ing?



Set the con - trols — for the



To Coda



heart of the sun.\_\_\_\_

2



Play 7 times

The heart of the sun.\_\_\_\_

The

*gradually get louder*



D.C. al Coda

CODA

heart of the sun.\_\_\_\_



Repeat and Fade

The heart of the sun.\_\_\_\_

The

# a saucerful of secrets (main theme)

By RICK WRIGHT, ROGER WATERS,  
NICHOLAS MASON and DAVID GILMOUR

Moderately Slow

Chord diagrams: **Bm**, **Gm** (with 3), **Bm**, **Gm** (with 3)

Chord diagrams: **Bm**, **A**, **E**, **F#**, **D**

*gradually get louder*

Chord diagrams: **G**, **E**, **A**, **F#**, **Bm**

Chord diagrams: **G**, **F#**, **Em**, **D**, **F#7**

Bm A E

The first system of music consists of three measures. The key signature has two sharps (F# and C#). The first measure has a Bm chord in the treble clef and a bass line starting on G2. The second measure has an A chord in the treble clef and a bass line starting on A2. The third measure has an E chord in the treble clef and a bass line starting on B2. Each measure contains a whole note chord in the treble and a half-note bass line.

F# D G

The second system of music consists of three measures. The first measure has an F# chord in the treble clef and a bass line starting on C#2. The second measure has a D chord in the treble clef and a bass line starting on D2. The third measure has a G chord in the treble clef and a bass line starting on B2. Each measure contains a whole note chord in the treble and a half-note bass line.

E A F#

The third system of music consists of three measures. The first measure has an E chord in the treble clef and a bass line starting on G2. The second measure has an A chord in the treble clef and a bass line starting on A2. The third measure has an F# chord in the treble clef and a bass line starting on B2. Each measure contains a whole note chord in the treble and a half-note bass line.

Bm G F# Em

The fourth system of music consists of four measures. The first measure has a Bm chord in the treble clef and a bass line starting on G2. The second measure has a G chord in the treble clef and a bass line starting on B2. The third measure has an F# chord in the treble clef and a bass line starting on C#2. The fourth measure has an Em chord in the treble clef and a bass line starting on D2. Each measure contains a whole note chord in the treble and a half-note bass line.

D F#7 B Repeat ad Lib.

The fifth system of music consists of three measures. The first measure has a D chord in the treble clef and a bass line starting on G2. The second measure has an F#7 chord in the treble clef and a bass line starting on A2. The third measure has a B chord in the treble clef and a bass line starting on B2. The system concludes with a double bar line and the instruction 'Repeat ad Lib.' written above the staff.

# green is the colour

(From the Motion Picture "MORE")

Words and Music by ROGER WATERS

Moderate 4

The first system of musical notation is for a piano accompaniment in 4/4 time, marked 'Moderate 4' and 'mp'. It consists of a treble and bass clef staff. The treble staff begins with a whole rest, followed by a series of chords and eighth-note patterns. The bass staff provides a steady accompaniment with quarter and eighth notes.

The second system continues the piano accompaniment. The treble staff features more complex chordal textures and melodic lines, while the bass staff maintains the rhythmic foundation.

The third system includes the first line of lyrics: "Hea - vy hung the can - o - py of\_". Above the treble staff, a guitar chord diagram for G major is shown. The piano accompaniment continues to support the vocal line.

The fourth system includes the second line of lyrics: "\_ blue, Shade my eyes\_ and I can see\_ you;". Above the treble staff, guitar chord diagrams for C(add9), G, and Cmaj7 are provided. The piano accompaniment continues to support the vocal line.



G Bm Cmaj7 Dsus

White is the light that shines thru the dress that you wore.

D7 G C(add9)

She lay in the shadow of a wave,

G C(add9) G

Hazy were the visions over-played, Sun-light in her eyes, but

Em Dsus D7

moon-shine made her cry ev-ry time.

**G** **C(add9)** **G**

Green is the co - lour of her kind, Quick - ness of the eye de -

**Cmaj7** **G** **Bm** **C** **Em7**

ceives the mind. En - vy is the bond be - tween the hope - ful and the damned.

**Dsus** **D7** **G** **C**

**G** **C** **G** **C** **Dsus** **D** Repeat and Fade

# astronomy domine

Words and Music by SYD BARRETT

Slow 4

*pp sempre*

Moderate 4

*poco accel.*

*pp* *accel. e cresc.*

Piano introduction. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

## Steady 4

Musical notation for 'Steady 4'. The right hand has a melodic line with dotted notes and rests. The left hand continues with a steady eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present.

**D**

**Db**

Lime and lim - pid green, a sec-ond scene, a fight be - tween the blue you once knew...

*p*

Musical notation for the first line of lyrics. The right hand has a melodic line with chords. The left hand has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present.

**F**

**G**

Float - ing down, the sound re - sounds a - round the i - cy wa - ters un - der-ground.

Musical notation for the second line of lyrics. The right hand has a melodic line with chords. The left hand has a steady eighth-note accompaniment.

D6



Eb



D6



Musical staff with treble clef and key signature of two sharps (D major). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Ju - pi - ter and Sa - turn,

O - be - ron, Mi - ran - da and Ti -

Piano accompaniment for the first system. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.*, *poco*, and *a poco*.

Db



F



F#



Musical staff with treble clef and key signature of two sharps. The melody consists of quarter notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

tan - ia, —

Nep - tune, Ti - tan,

Stars can fright - en

Piano accompaniment for the second system. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.



Musical staff with treble clef and key signature of two sharps. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Piano accompaniment for the third system. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f*.



Musical staff with treble clef and key signature of two sharps. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Piano accompaniment for the fourth system. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Db  D 



Musical notation for the first system, including treble and bass staves with chords and dynamics.

G  D 



Musical notation for the second system, including treble and bass staves with chords and dynamics.

Db  F 



Musical notation for the third system, including treble and bass staves with chords and dynamics.

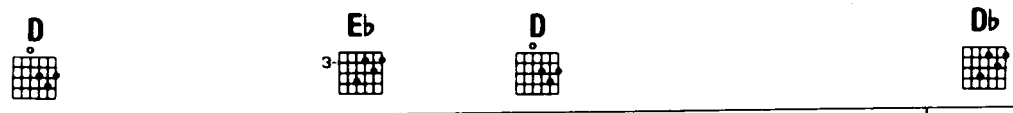
G 

Repeat ad lib.



Musical notation for the fourth system, including treble and bass staves with chords and dynamics.

D Eb D Db



D: 022023  
Eb: 311133  
D: 022023  
Db: 111133



First system of musical notation. Treble clef has a whole rest. Bass clef has a whole note chord (D) followed by a half note chord (Eb), then a quarter note chord (D), and a quarter note chord (Db). The piano part features a melodic line in the right hand and a bass line in the left hand.

F G

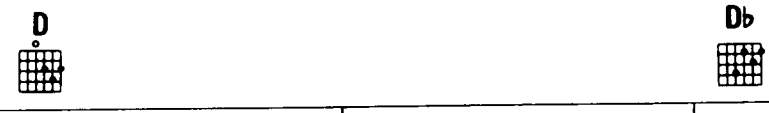


F: 133211  
G: 320033

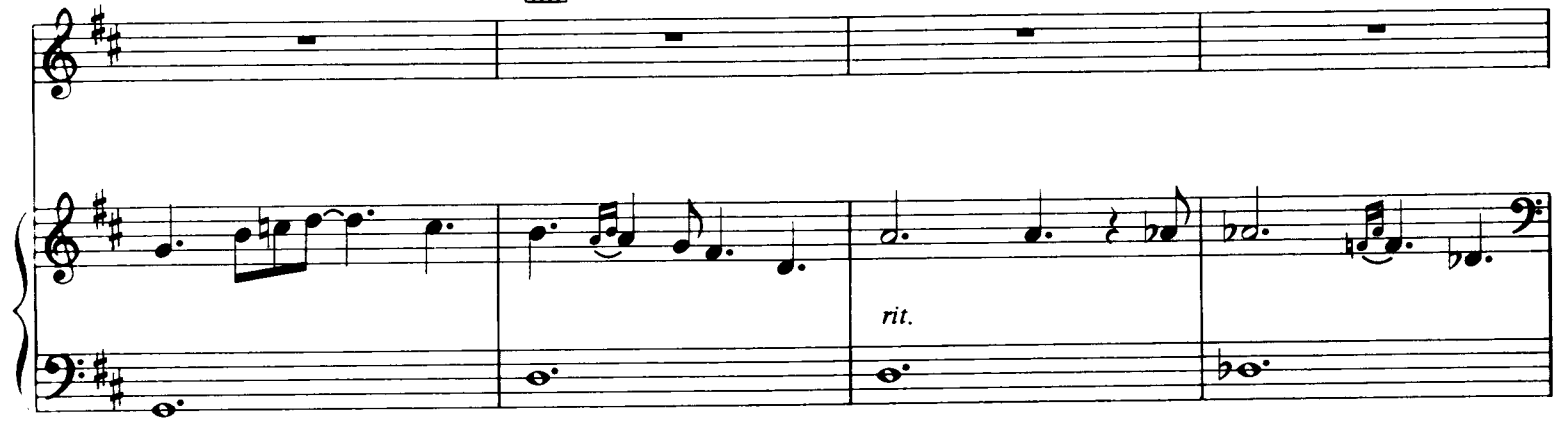


Second system of musical notation. Treble clef has a whole rest. Bass clef has a whole note chord (F) followed by a half note chord (G), then a quarter note chord (F), and a quarter note chord (G). The piano part continues with melodic and bass lines.

D Db



D: 022023  
Db: 111133



Third system of musical notation. Treble clef has a whole rest. Bass clef has a whole note chord (D) followed by a half note chord (Db), then a quarter note chord (D), and a quarter note chord (Db). The piano part includes a *rit.* (ritardando) marking in the right hand.

F G



F: 133211  
G: 320033



Fourth system of musical notation. Treble clef has a whole rest. Bass clef has a whole note chord (F) followed by a half note chord (G), then a quarter note chord (F), and a quarter note chord (G). The piano part continues with melodic and bass lines.



First system of musical notation. It consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line. The bass line starts with a whole note, then moves to a half-note pattern. Dynamics include *p* (piano) and *cresc.* (crescendo).



Second system of musical notation. It consists of a treble clef staff with a whole rest, and a grand staff. The bass line features a half-note pattern. Dynamics include *f* (forte).



Third system of musical notation. It consists of a treble clef staff with a whole rest, and a grand staff. The bass line features a half-note pattern.



Fourth system of musical notation. It consists of a treble clef staff with a whole rest, and a grand staff. The bass line features a half-note pattern.




F




G




Db




Db



F



F#



G




Gb



F



E



E<sub>b</sub>      D      D<sub>b</sub>      C

D<sub>b</sub>      D      G

D      D<sub>b</sub>

Blind - ing signs flap, Flick - er, flick - er, flick - er blam. Pow, pow.

F      F<sub>#</sub>

Stair - way Scare Dan Dare who's there?

G Gb F E Eb D Db C

C Eb C

Lime and lim - pid green, the sounds a - round the i - cy

E C Cm

wa - ters un - der, Lime and lim - pid green the sounds a -

C Cm C

round the i - cy wa - ters un - der - ground.

# fat old sun

Moderately slow

Words and Music by DAVID GILMOUR

G  
x 0 0 0

C  
x 0 0 0

When the fat — old sun — in the sky —

*mp*

D  
0

F

C  
0 0 0

— is fall - ing, sum - mer eve - nin' birds — are — call - ing.

G  
x 0 0 0

D  
0

Sum - mer's thun - der time — of year, — the

F C G

sound of mu - sic in — my ears. —

D F

Dis - tant bells, — new-mown grass smells so — sweet. —

C G D

By the riv - er — hold - ing hands, —

F C G

roll me up — and lay — me down. — And if you

C Bm Am G

0 0 0 0 0 0

0 2 3 4 5 5

0 2 3 4 5 5

x 0 0 0 0 0

sit, — don't — make a sound. Pick your feet up off the ground. And if you

C Bm Am Dm

0 0 0 0 0 0

0 2 3 4 5 5

0 2 3 4 5 5

0 2 3 4 5 5

hear — as the warm night falls the sil-ver sound from a time so strange,

Gm Dm F

3 fr.

0 2 3 4 5 5

0 2 3 4 5 5

0 2 3 4 5 5

sing to me, sing to me.

*p* *mp*

To Coda ♯

D G D

0 2 3 4 5 5

x 0 0 0 0 0

0 2 3 4 5 5

When that fat — old sun — in the sky — is fall - ing,

F C G

sum - mer eve - nin' birds are call - ing.

D F

Chil - dren's laugh - ter in my ears, the last sun - light dis -

C G

ap - pears. - And if you

*D. S. al Coda*

*Repeat and fade*

Coda

D G D F C

*mf*

# if

Moderately

Words and Music by ROGER WATERS

B7

E

*mp legato*

If I \_\_\_\_\_ were a  
If I \_\_\_\_\_ were the



swan, \_\_\_\_\_ I'd be gone.  
moon, \_\_\_\_\_ I'd be cool.

E

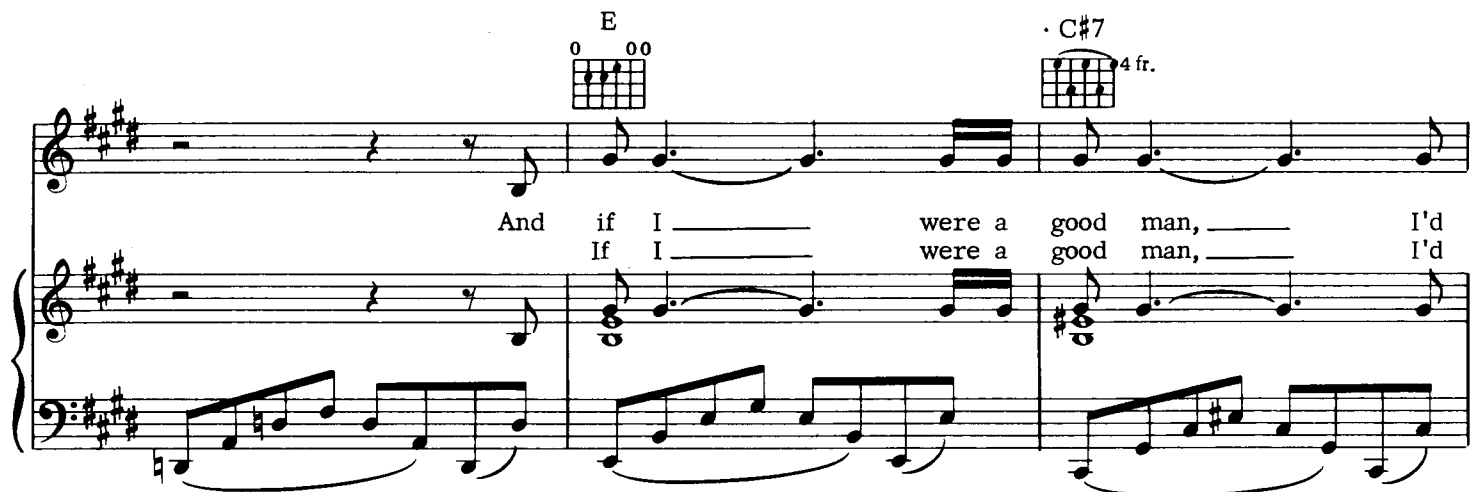
D


If I \_\_\_\_\_ were a train, \_\_\_\_\_ I'd be late.  
If I \_\_\_\_\_ were a book, \_\_\_\_\_ I would bend.



E  C#7 

And if I \_\_\_\_\_ were a good man, \_\_\_\_\_ I'd  
 If I \_\_\_\_\_ were a good man, \_\_\_\_\_ I'd



F#  B7  E 

talk with you \_\_\_\_\_ more of - ten \_\_\_\_\_ than I do.  
 un - der - stand \_\_\_\_\_ the spac - es \_\_\_\_\_ be - tween friends.



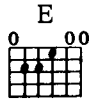
B7 



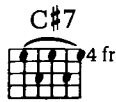
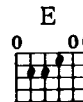
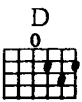
E  D 

If I \_\_\_\_\_ were to sleep, \_\_\_\_\_ I could dream.  
 If I \_\_\_\_\_ were a - lone, \_\_\_\_\_ I would cry.



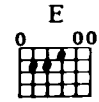
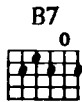
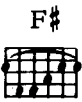


If I \_\_\_\_\_ were a - fraid, \_\_\_\_\_ I could  
 And if I \_\_\_\_\_ were with you, \_\_\_\_\_ I'd be

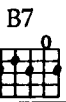


hide. \_\_\_\_\_  
 home \_\_\_\_\_ and dry.

If I \_\_\_\_\_ go in - sane,  
 And if I \_\_\_\_\_ go in - sane, \_\_\_\_\_ will you



please don't put your \_\_\_\_\_ wi - res \_\_\_\_\_ in my \_\_\_\_\_ brain.  
 still let \_\_\_\_\_ me join in \_\_\_\_\_ with the \_\_\_\_\_ game?



1.

2.

E  D 



If I \_\_\_\_\_ were a swan, \_\_\_\_\_ I'd be gone.




E  D 




If I \_\_\_\_\_ were a train, \_\_\_\_\_ I'd be late \_\_\_\_\_ a -




E  C#7  4 fr.

gain. If I \_\_\_\_\_ were a good man, \_\_\_\_\_ I'd



F#  B7  E 

talk with you — more of - ten \_\_\_\_\_ than I do.



# echoes

Words and Music by ROGER WATERS, RICK WRIGHT,  
NICHOLAS MASON and DAVID GILMOUR

Slow 4/4 **B** **G** **F#m** **Em**

*f*

O - ver-head the al - ba-tross hangs mo - tion-less up - on the air — and deep be-neath the roll - ing waves in  
Stran-gers pass-ing in the street, by chance two sep-'rate glan-ces meet — and I am you and what I see is  
Now this is the day, you fall up - on my wak-ing eyes, in - vit - ing and in - cit - ing me to

*p*

lab - y - rinths of cor-al caves, The ech - o of a dis-tant tide comes wil - low-ing a - cross the sand... And  
me... And do I take you by the hand and lead you through the land... And  
rise, And through the win-dow in the wall comes stream-ing in on sun - light wings... A

ev - 'ry-thing is green and sub-ma-rine... And no one showed us to the land and  
help me un - der-stand the best I can... And no one calls us to the land and  
mil - lion bright am - bass - a - dors of morn - ing. And no one sings me lul - la - bies and

**Bm** **F#m** **Em** **F#** **Bm** **F#m** **Em** **F#** **B**

F#

Em

F#

G

no one knows the wheres or why and some-thing stares and some-thing tries and starts to climb to-wards the light.  
 no one cross-es there a-live and no one speaks and no one tries and no one flies a-round the sun.  
 no one makes me close my eyes, so I throw the win-dows wide and call to you a-cross the skies.

Bm

G

Bm

G

Bm

G

1,2

D

A

Bb

3

D

A

Bb

D.S. and Fade

# one of these days

By ROGER WATERS, RICK WRIGHT,  
NICK MASON and DAVID GILMOUR

Moderately  
Guitar Tacet

With a driving rhythm

The first system of music shows a piano and bass staff in 4/4 time. The piano part begins with a forte (*f*) dynamic, followed by piano (*pp*) dynamics. The bass part has a steady eighth-note rhythm. The system concludes with a double bar line and a 6/8 time signature change.

The second system continues the piano and bass parts. It features a Bm guitar chord diagram above the staff. The piano part has a '7 times' marking above a chord. The system ends with a 'Guitar Tacet' instruction and a '6 times' marking above the final measure.

The third system includes Bm and A guitar chord diagrams. The piano part features a chord marked 'A' and a 'Guitar Tacet' instruction. The bass part continues its rhythmic pattern.

The fourth system includes A and Bm guitar chord diagrams. The piano part features a chord marked 'Bm' and a 'Guitar Tacet' instruction. The bass part continues its rhythmic pattern.

The fifth system includes A and Bm guitar chord diagrams. The piano part features a chord marked 'Bm' and a 'Guitar Tacet' instruction. The system ends with a '6 times' marking above the final measure.

**Bm** **A** Guitar Tacet

**Bm** Guitar Tacet

**Bm** Guitar Tacet 6 times

**Bm** **A** Guitar Tacet

**A** **Bm** Guitar Tacet

**Bm** **Bm** Guitar Tacet

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The melody consists of five measures of half notes, with the first four notes beamed together. The bass clef part consists of a steady eighth-note accompaniment.

Second system of musical notation. Treble clef with a key signature of two sharps. The melody continues with five measures of half notes, with the first two notes beamed together. The bass clef part continues with eighth-note accompaniment.

Third system of musical notation. Treble clef with a key signature of two sharps. The melody features a long, sweeping line that rises and then levels off, with a guitar chord diagram for an A major chord (A) shown above the staff. The bass clef part continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef with a key signature of two sharps. The first two measures are marked "Guitar Tacet". The third measure is marked "3 times" and features a guitar chord diagram for a B minor chord (Bm). The melody then continues with five measures of half notes. The bass clef part continues with eighth-note accompaniment.

Fifth system of musical notation. Treble clef with a key signature of two sharps. The melody consists of five measures of quarter notes. The bass clef part continues with eighth-note accompaniment.

Sixth system of musical notation. Treble clef with a key signature of two sharps. The first two measures are marked "Guitar Tacet". The third measure is marked "3 times" and features a guitar chord diagram for a B minor chord (Bm). The melody then continues with five measures of quarter notes. The bass clef part continues with eighth-note accompaniment.



Repeat as needed  
(ad lib)

Guitar Tacet

The first system of music shows a guitar part that is silent (tacet) while the piano accompaniment plays a steady eighth-note pattern in the bass clef. A forte (*f*) dynamic marking is placed above the piano line. The system concludes with a repeat sign.

The second system continues the piano accompaniment with the same eighth-note pattern. The guitar part remains silent. The system ends with a repeat sign.

Repeat as needed  
(ad lib)



The third system features a guitar part with a sustained A major chord, indicated by a slur and a fermata. The piano accompaniment continues with the eighth-note pattern. The system ends with a repeat sign.

Guitar Tacet

3 times



Guitar Tacet

11 times

The fourth system features a guitar part with a sustained B minor chord, indicated by a slur and a fermata. The piano accompaniment continues with the eighth-note pattern. The system ends with a repeat sign.



Guitar Tacet

3 times

The fifth system features a guitar part with a sustained A major chord, indicated by a slur and a fermata. The piano accompaniment continues with the eighth-note pattern. The system ends with a repeat sign.



Guitar Tacet

3 times

The sixth system features a guitar part with a sustained B minor chord, indicated by a slur and a fermata. The piano accompaniment continues with the eighth-note pattern. The system ends with a final chord in the guitar part and a repeat sign.

# san tropez

Moderately (♩ = ♩<sup>3</sup>)

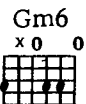
Words and Music by ROGER WATERS



As I reach —



— for a peach, — slide a ride down be - hind — the  
— for a while — by a coun - try stile — and



so - fa in San Tro - pez. —  
lis - ten to things they say. —

Gmaj7

x 0 0 0



Break - ing a stick — with a brick — on the sand; —  
 Dig - ging for gold — with a hoe — in my hand, —

*Handwritten: F# D G*

Gm6

x 0 0



rid - ing a wave — in the wake — of an old — se - dan. —  
 hop - ing they'll take — a look — at the way — things stand. —

G7

x 0 0 0



Would you Sleep - ing a - lone — in the drone — of the dark - ness,  
 lead me down — to the place — by the sea? —

A7

0 0 0



C7

0



scratched by the sand — that fell from our love, — deep in my dreams — and I still —  
 I hear your soft — voice call - ing to me. — Mak - ing a date — for lat -

D  
0

To Coda ♪

— hear her call - ing. If you're a - lone, — I'll come home. —  
er by phone, — if you're a - lone, — I'll come

Gmaj7  
x000

Gm6  
x0 0

Back-wards and home - bound, the pi - geon, the dove — gone with the wind — and the rain —

Gmaj7  
x000

— on an air - plane; own - ing a home — with no sil - ver spoon, — I'm

Gm6  
x0 0

G7  
x000

drink - ing cham-pagne like a big ty - coon. — Soon - er than wait - for a

A7



break in the weath - er, I'll gath - er my far - flung thoughts to - geth - er.

C7



Speed - ing a - way — on a wind — to a new — day,

D



*D. S.  $\frac{3}{4}$  al Coda*

Coda



if you're a - lone, — I'll come home. — And I pause — home. —

*Repeat and fade*

Gmaj7



Gm6



# fearless

Words and Music by ROGER WATERS  
and DAVID GILMOUR

Moderately Moving 2

Play 3 times

*mf*

**G**

Fear - less - ly You say the hill's too steep to climb.  
the id - iot faced the crowd.

*mp*

**C** **Bb** **G** **C** **Bb**

Climb Smil it! ing!



You say you'd like to see me try.  
 Noth - ing waits the mag - is - trate turns 'round.



Climb it! You pick the place.  
 Frown ing! I know the fool.



and I'll choose the time And I'll climb  
 who wears the crown Go down



the hill in my own way. Just wait a - while.  
 in your own way. And ev - 'ry day.

Cmaj7



G



\_\_\_\_\_ for the right\_\_\_ day.  
 \_\_\_\_\_ is the right\_\_\_ day.

And as I rise a - bove\_ the tree\_  
 And as you rise a - bove\_ the fear\_

Cmaj7



D



— line and the clouds\_\_\_ I look down, \_\_\_\_\_ hear \_\_\_\_\_ the  
 — lines in the frown\_\_\_ you look down, \_\_\_\_\_ hear \_\_\_\_\_ the

Cmaj7



G



sound of the things\_\_\_ you said to - day.\_\_\_\_  
 sound of the fac - es in the crowd.\_\_\_\_

D.C.  
(1st time only)

Repeat and Fade

*mf*



# bike

Moderately

Words and Music by SYD BARRETT

G  
x 000

C7  
0

I've got a bike. You can ride it if you like. It's got a

G  
x 000

bas - ket, a bell that rings and things to make it look good. I'd

D  
0

G  
x 000

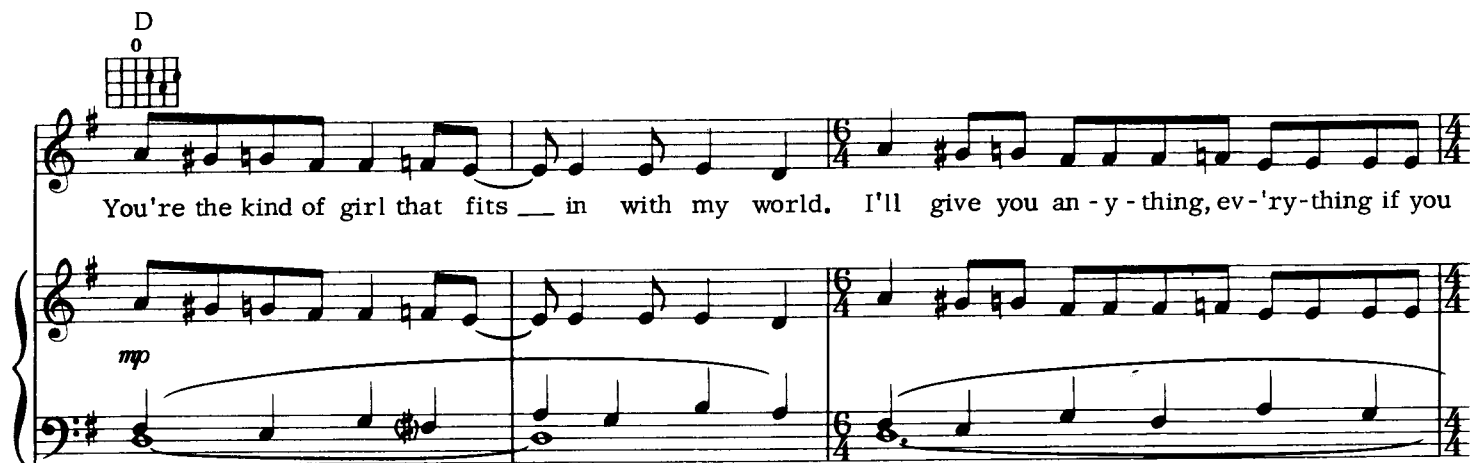
give it to you if I could, but I bor - rowed it.

D  
0




You're the kind of girl that fits — in with my world. I'll give you an - y - thing, ev - 'ry - thing if you


*mp*



G  
x 0 0 0

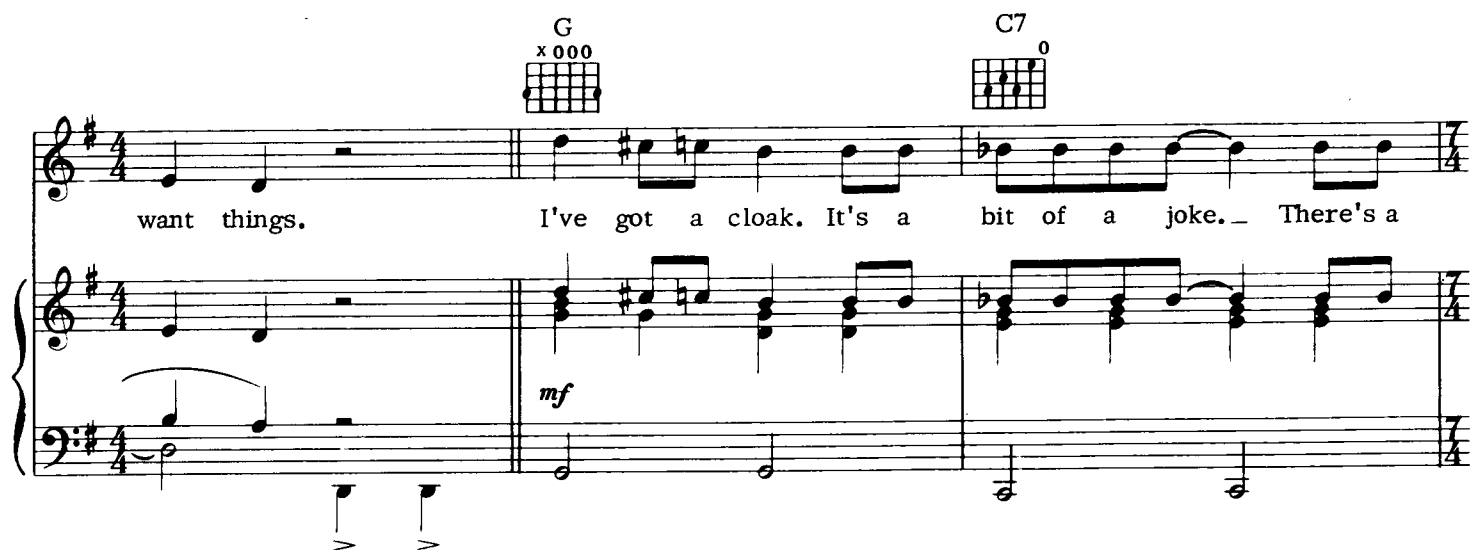


C7  
0



want things. I've got a cloak. It's a bit of a joke. — There's a


*mf*




tear up the front. It's red and black. I've had it for months. —




G  
x 0 0 0



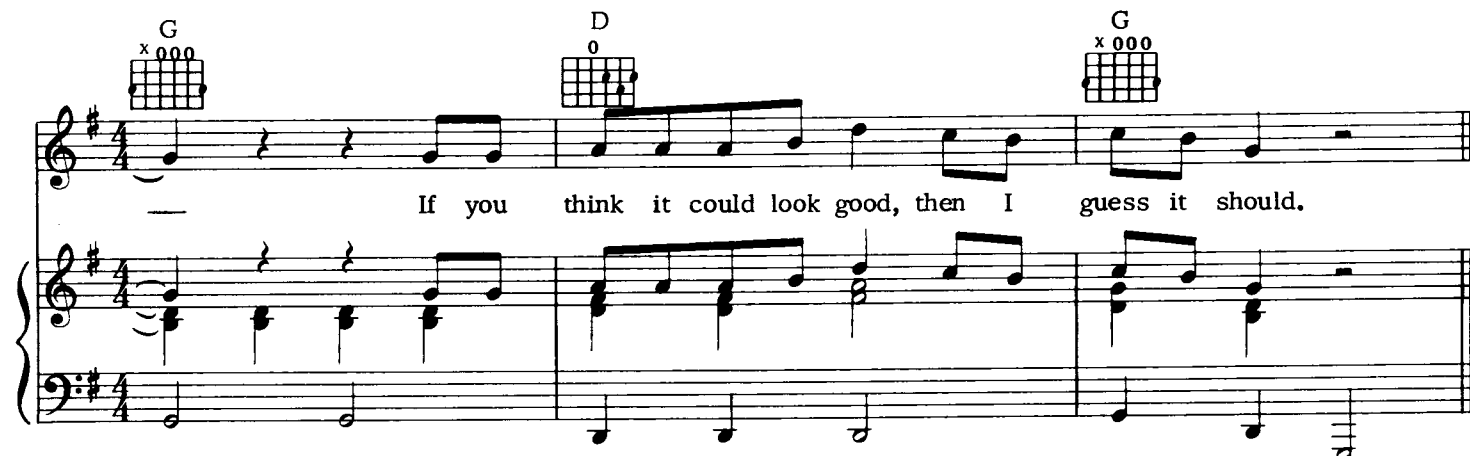
D  
0

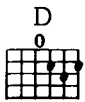


G  
x 0 0 0



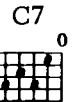
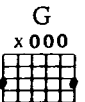
— If you think it could look good, then I guess it should.



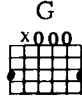
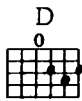
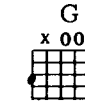


You're the kind of girl that fits \_\_\_\_\_ in \_\_\_\_\_ with my world.

I'll give you an - y - thing, ev - 'ry - thing if you want things.



I know a mouse, and he has - n't got a house. I don't know why. I call him



Ger - ald. He's get - ting rath - er old, but he's a good mouse.

D  
0




You're the kind of girl that fits — in with my world. I'll give you an - y-thing, ev-'ry-thing if you


*mp*



G  
x 000

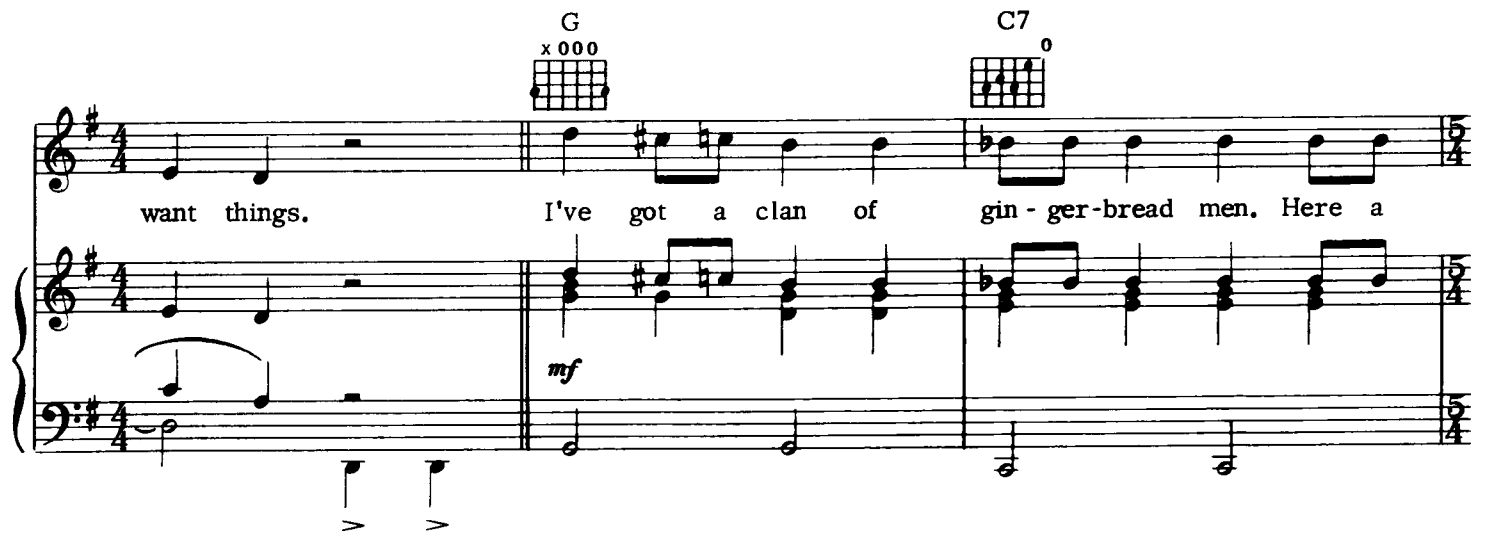


C7  
0




want things. I've got a clan of gin - ger-bread men. Here a

*mf*



G  
x 000



man, there a man, lots of gin - ger - bread men.



D  
0

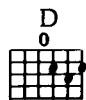


G  
x 000



Take a cou - ple if you wish. They're on the dish.

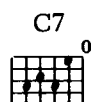
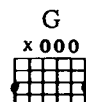




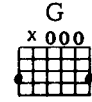
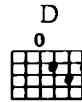
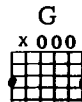
You're the kind of girl that fits \_\_\_\_\_ in with my world.

I'll give you an - y - thing, ev - 'ry - thing if you want things.

A little slower



I know a room of mu - si - cal tunes. Some rhyme, some ching. Most of them are



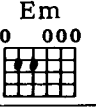
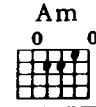
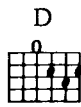
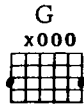
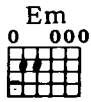
clock - work. Let's go in - to the oth - er room and make them work.

# childhood's end

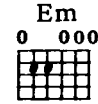
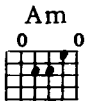
(From the Film "THE VALLEY")

Words and Music by DAVID GILMOUR

Moderately





You shout in your sleep. Per-haps the price  
sail a - cross the sea of long - past thoughts  
you and who am I to say we know

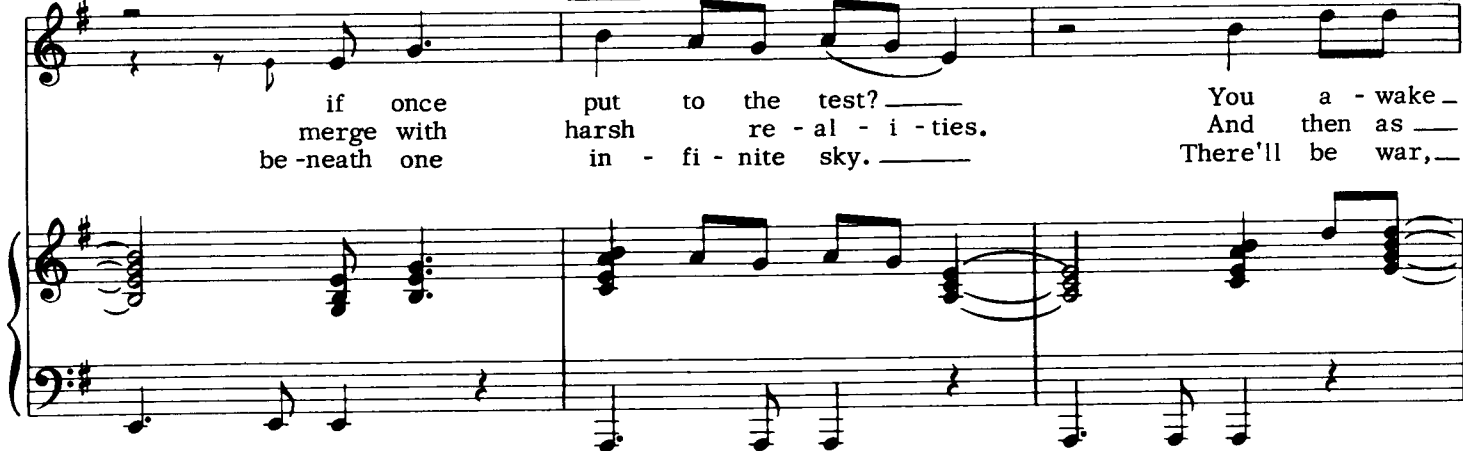


is just too steep. Is your con - science at rest  
and mem - o - ries. Child-hood's end, your fan - ta - sies  
the rea - son why? Some are born; some men die


Am




if once put to the test? — You a - wake —  
 merge with harsh re - al - i - ties. And then as —  
 be - neath one in - fi - nite sky. — There'll be war, —



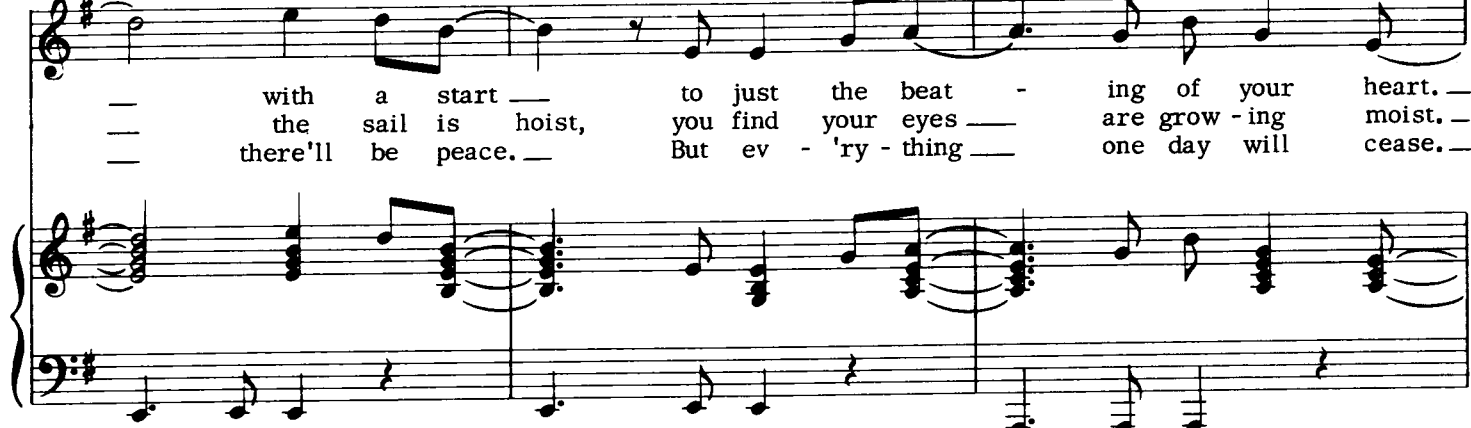
Em



Am



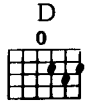
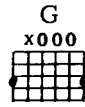
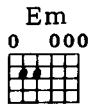
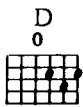
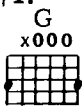
— with a start — to just the beat - ing of your heart. —  
 — the sail is hoist, you find your eyes — are grow - ing moist. —  
 — there'll be peace. — But ev - 'ry - thing — one day will cease. —



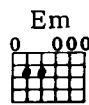
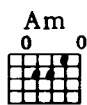
Just one man be - neath — the sky, — just two  
 All the fears nev - er voiced say you — have to —  
 All the iron turned — to rust; — all the



1.

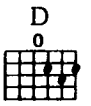
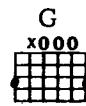
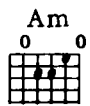
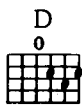
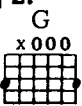


ears, just — two eyes. —

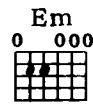
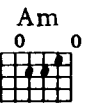


You set

2.



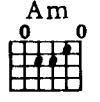
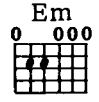
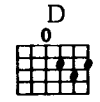
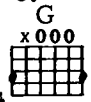
make your fi - nal choice. —



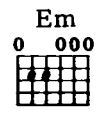
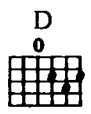
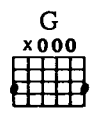
Who are



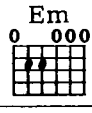
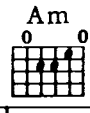
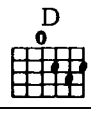
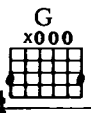
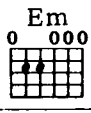
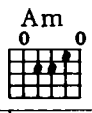
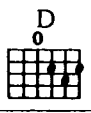
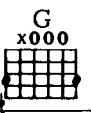
3.



proud men turned — to dust. — And so all things, time — will mend.



So this song — will end. —

# the gold it's in the...

(From the Film "THE VALLEY")

Words and Music by ROGER WATERS  
and DAVID GILMOUR





Moderate Hard Rock beat

Chord diagrams: E (0 2 2 0 0 0), D (0 2 3 2 0 0), A (0 2 2 2 0 0)


Come on, my — friends,— let's make — for the hills. They say —

— there's gold — but I'm look - ing for thrills. You can

get your hands — on what - ev - er we find, 'cause I'm on -

E  D  A  B 


ly com-in' 'long\_ for the ride. \_\_\_\_\_ Well, you — go your\_ way,




G 

I'll go mine. \_\_\_\_\_ I don't care — if we get \_\_\_\_\_



A 




— there on time. \_\_\_\_\_ Ev - 'ry - bod - y's search - ing for some -




F 

thing, they say. — I'll — get my kicks on the way. \_\_\_\_\_



E  D  A 




O - ver the moun - tains, a - cross — the seas,




E  D  A 




who knows what — will be wait - ing for me? I could




E  D  A 

sail for - ev - er to strange — sound - ing names. Fac -



E  D  A 

es of peo - ple and plac - es don't change. — All —



B



I have to do is just close my eyes to see

G



A



the sea gulls wheel-ing in those far dis-tant skies. All I want to tell you, all I

F



want to say is count me in on the jour-ney. Don't ex-pect me to stay.

Repeat and fade

E



D



A



E



D



A




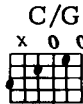
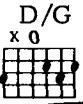
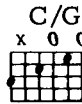
# stay

(From the Film "THE VALLEY")


Words and Music by ROGER WATERS  
and RICK WRIGHT

Moderately slow, in 2

The musical score is presented in three systems. Each system consists of a guitar part with chord diagrams and a piano accompaniment. The guitar part uses the following chords: G (x 0 0 0), C/G (x 0 0 0), D/G (x 0), and C/G (x 0 0 0). The piano accompaniment is marked *mf* and features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "Stay rise, and help me to end the day. — look-ing through my morn-ing eyes, — And if you sur -".

G  C/G  D/G  C/G 


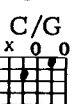
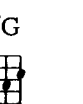

don't mind, we'll break a bot - tle of wine. - Stick a -  
 prised - to find you by my side. - Rack my




G  C/G  D/G  C/G 


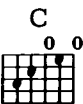

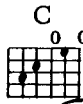
round - and may-be we'll put one - down, 'cause I wan-na  
 brain - to try to re - mem - ber your name to



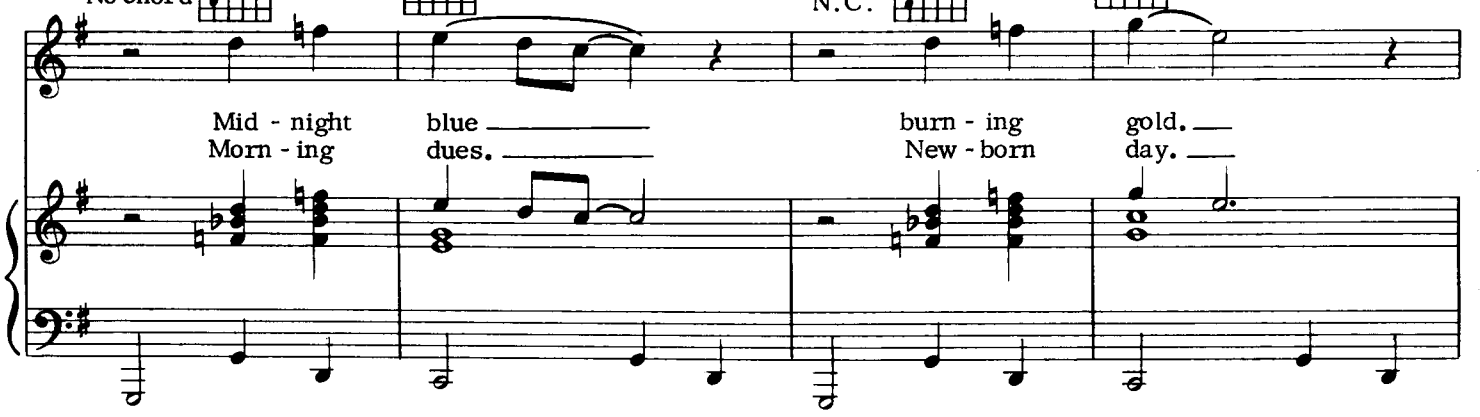
G  C/G  D/G  C/G 

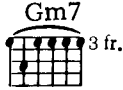
find - what lies be - hind those eyes. -  
 find - the words to tell you good - bye. -



No chord  C  N.C.  C 

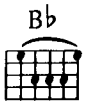
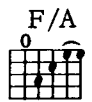
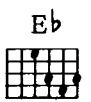
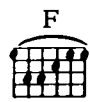
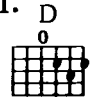
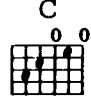
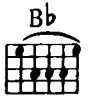
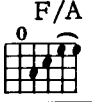
Mid - night blue burn - ing gold. -  
 Morn - ing dues. New - born day. -

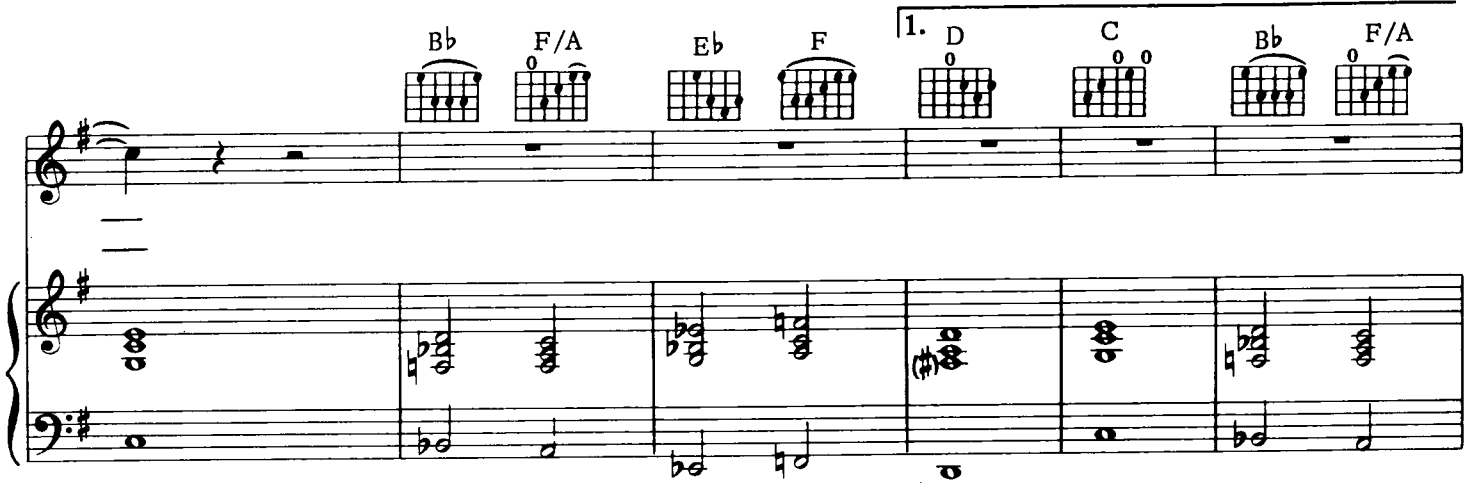


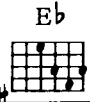
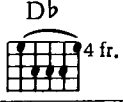
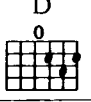
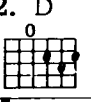
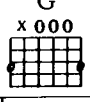
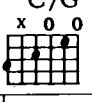
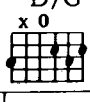
N.C.  3 fr.  N.C.  3 fr. 

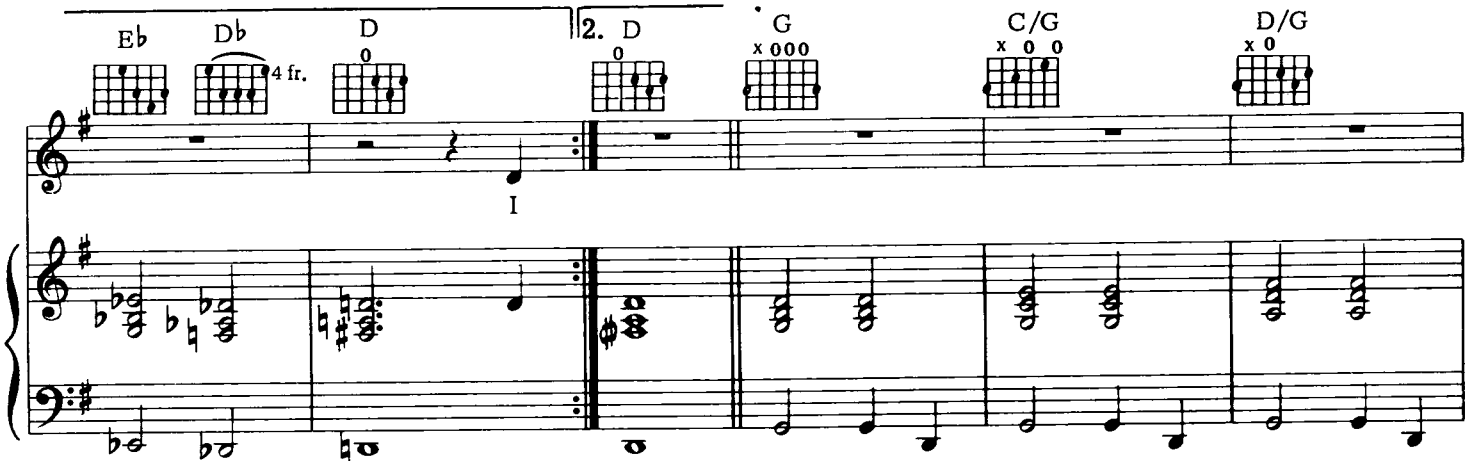
A yel-low moon \_\_\_\_\_ is grow-ing cold. \_\_\_\_\_  
 Mid-night blue \_\_\_\_\_ turn to gray. \_\_\_\_\_

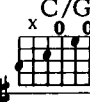
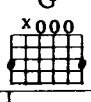
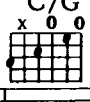
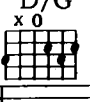
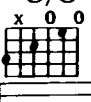


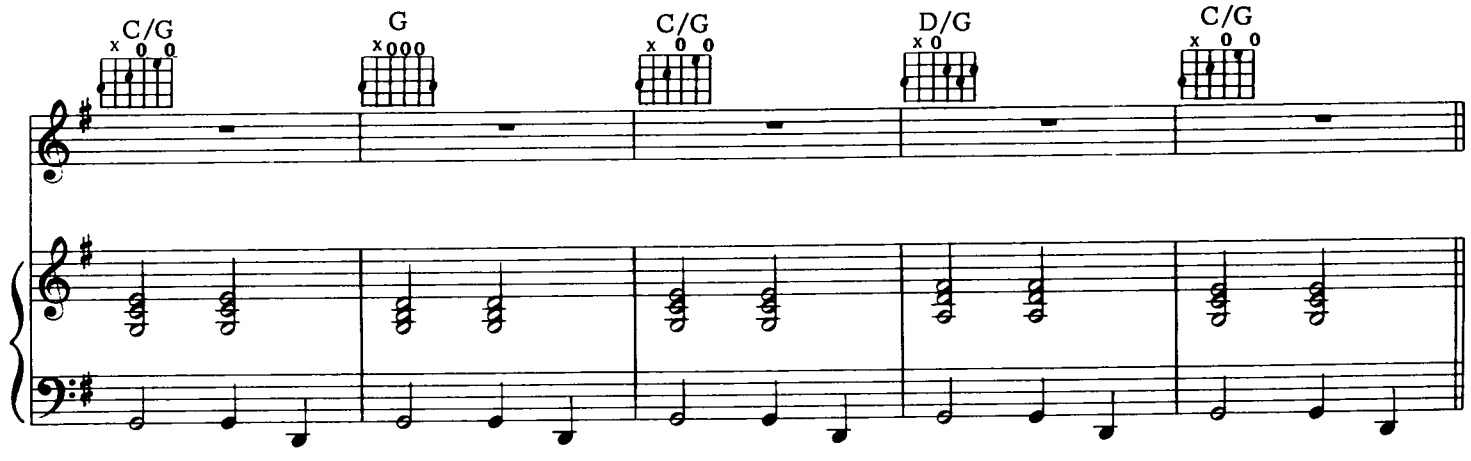
    1.    







  4 fr.  2.    



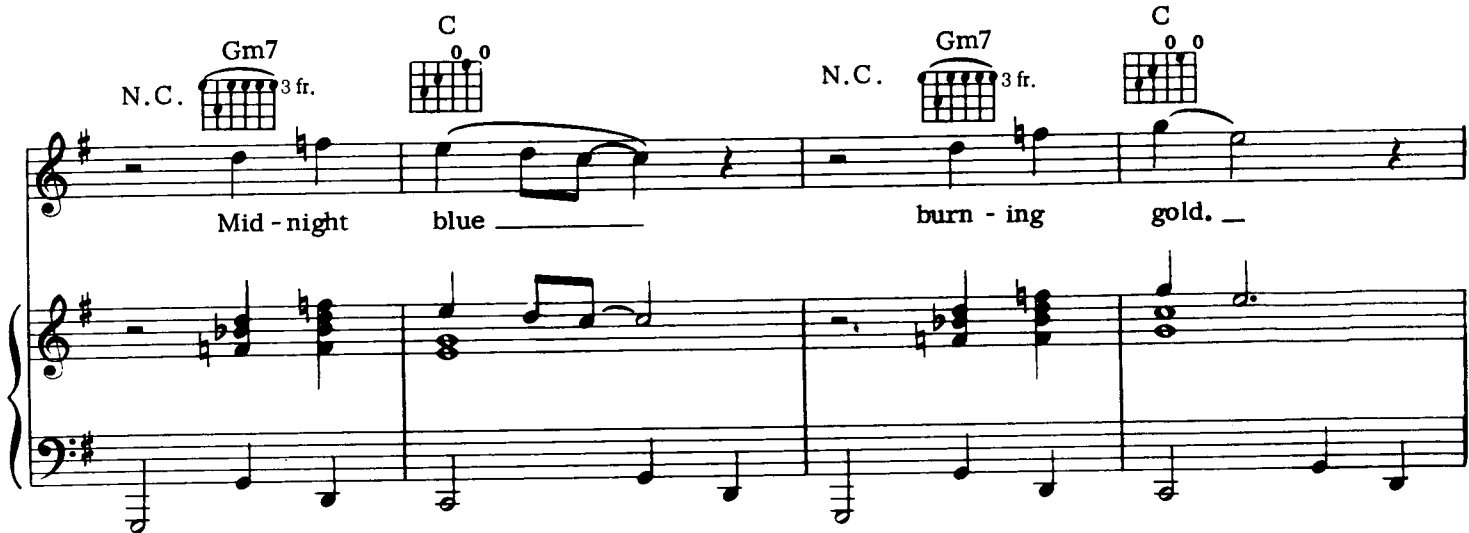
    








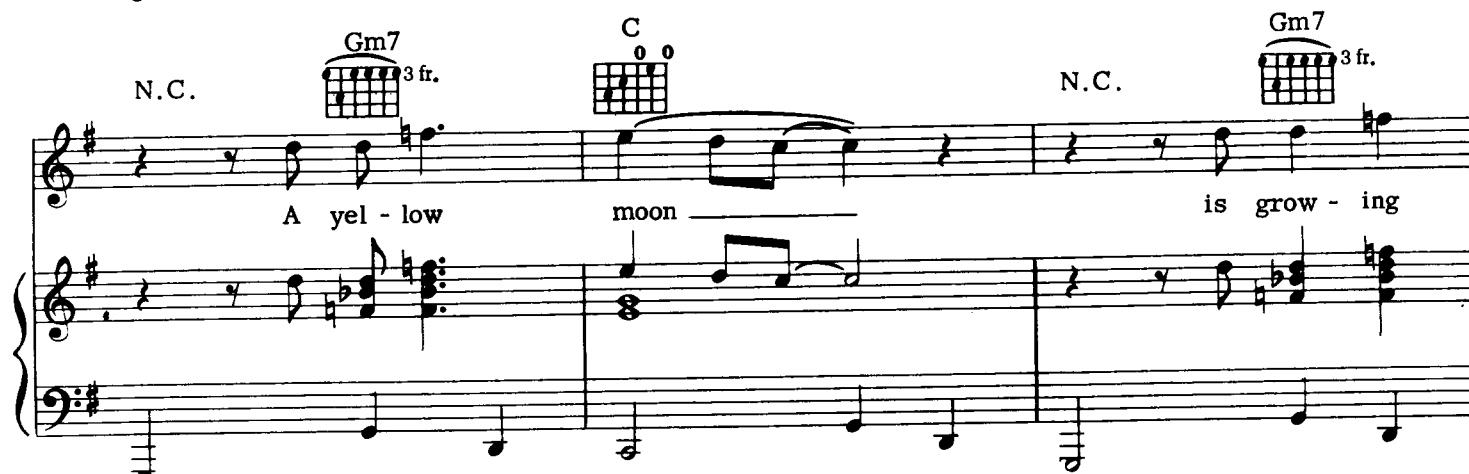
N.C.  3 fr.   3 fr. 






Mid - night blue burn - ing gold. \_



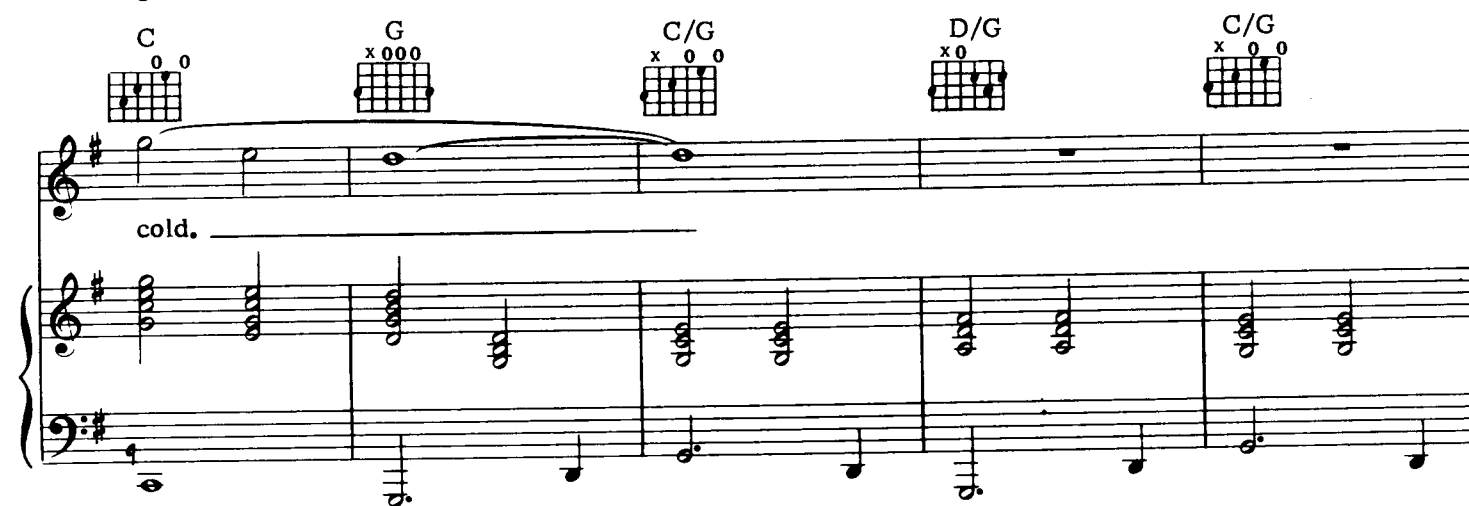
N.C.  3 fr.   3 fr.






A yel - low moon is grow - ing

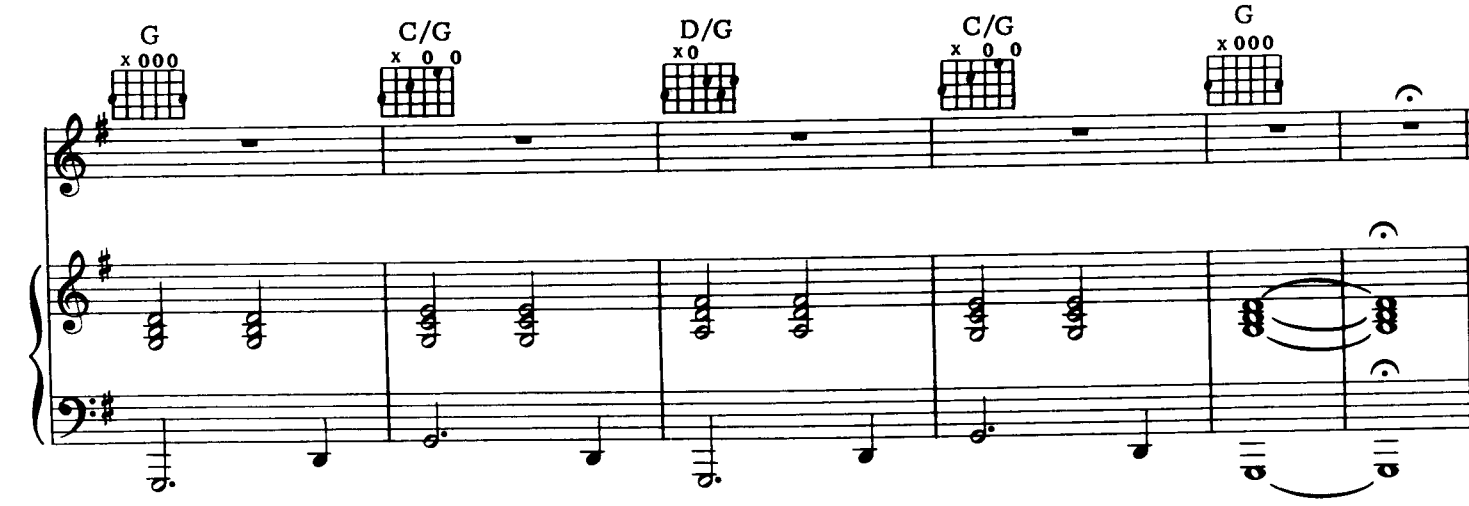


cold. \_





# wots...uh the deal

(From the Film "THE VALLEY")

Moderately

Words and Music by ROGER WATERS  
and DAVID GILMOUR

G Gmaj7 G7 G6

x000      x00      x00      x00

mp

G+ G G+ G6 G+ D7 D9

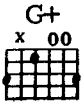
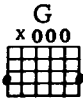
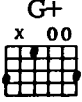
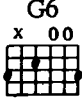
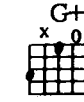
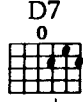
x000      x000      x00      x00      x00      0      0 0

(b) 5


G Gmaj7 G7 G6

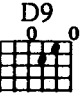
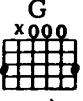
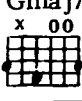
x000      x00      x00      x00

Heav-en sent the prom - ised land... Looks all right\_ from where\_ I stand, 'cause  
Fire\_ bright by can - dle - light\_ and her by my side. Or

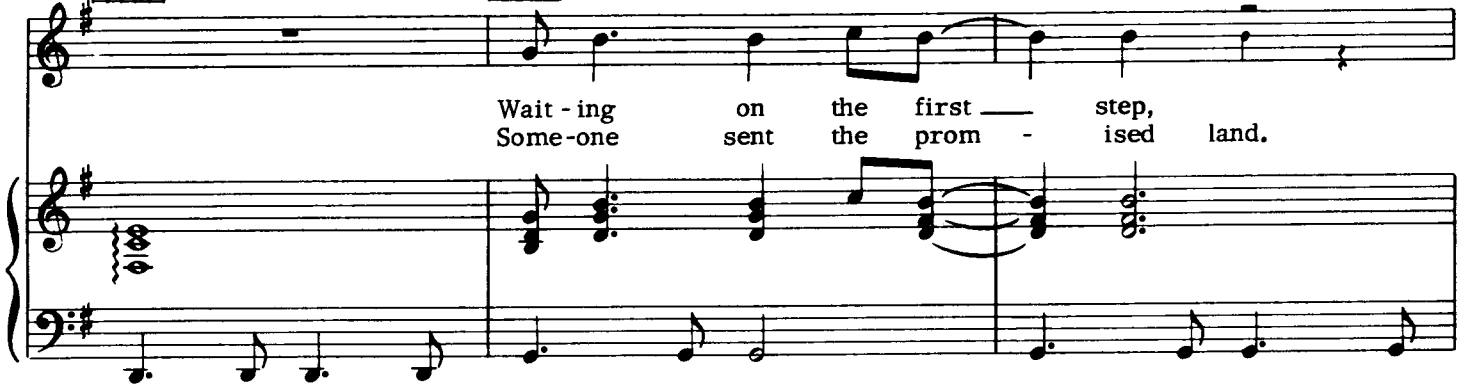
G+  G  G+  G6  G+  D7 

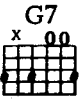
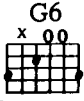
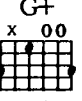
I'm the man — on the out - side look - ing in. —  
if she pre-fers, we need nev - er stir a - gain. —




D9  G  Gmaj7 

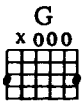
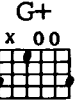
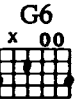
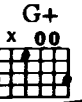
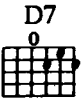
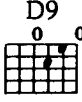
Wait - ing on the first — step,  
Some-one sent the prom - ised land.




G7  G6  G+ 

show me where — the key — is kept. — Point me down — the right —  
Oh, I grabbed - it with both — hands. - Now I'm the man on the



G  G+  G6  G+  D7  D9 

— line, be - cause it's time — to let me in —  
in - side — look - ing out. — Hear me shout. —



G  $x000$  G7  $x00$  C  $00$

from the cold. — Turn my lead — in - to gold, —  
Come on in. — What's the news? — Where you been? —

Am7  $0000$  G  $x000$  G7  $x00$

'cause there's a chill — wind blow - in' in — my soul, and I think I'm growing  
'Cause there's no — wind left — in — my soul, and — I've — grown —

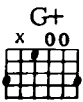
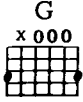
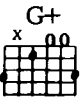
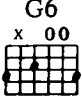
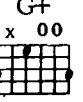
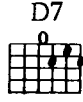
D7 D9  $000$  G  $x000$

cold. — Flash the read - ies.  
old. —


To Coda

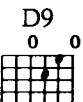
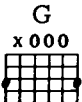
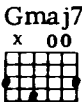
Gmaj7  $x00$  G7  $x00$  G6  $x00$

Wots... uh the deal? Got to make — it to the next — meal.









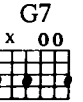
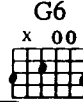
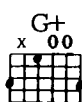
Try to keep — up with the turn — ing of — the wheel. —



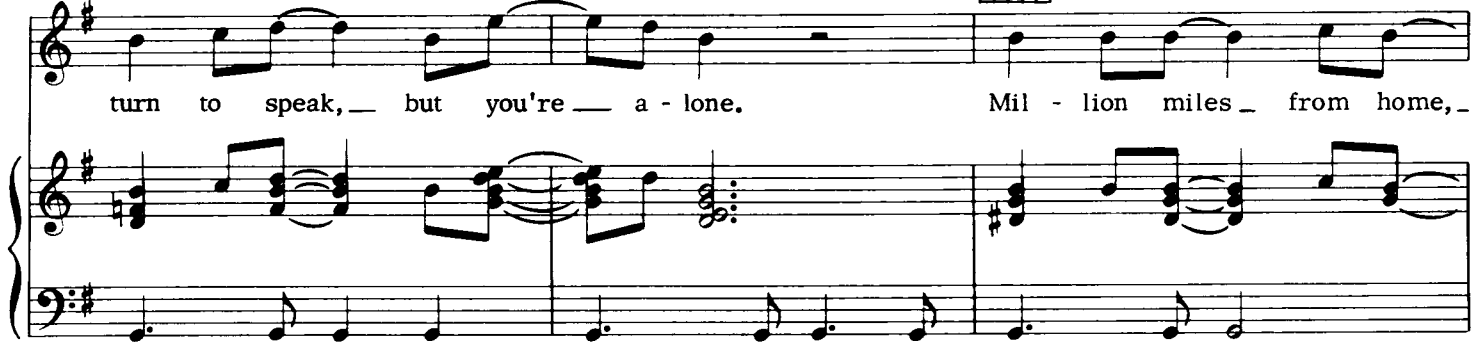




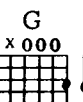
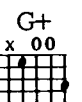
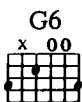
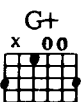
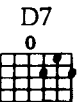
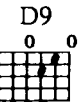
Mile af — ter mile, — stone af — ter stone, — you











turn to speak, — but you're — a — lone. Mil — lion miles — from home, —














— you're on — your own. — So let me in —



G  G7  C 


— from the cold. — Turn my lead — in - to gold, —






Am7  G  G7 

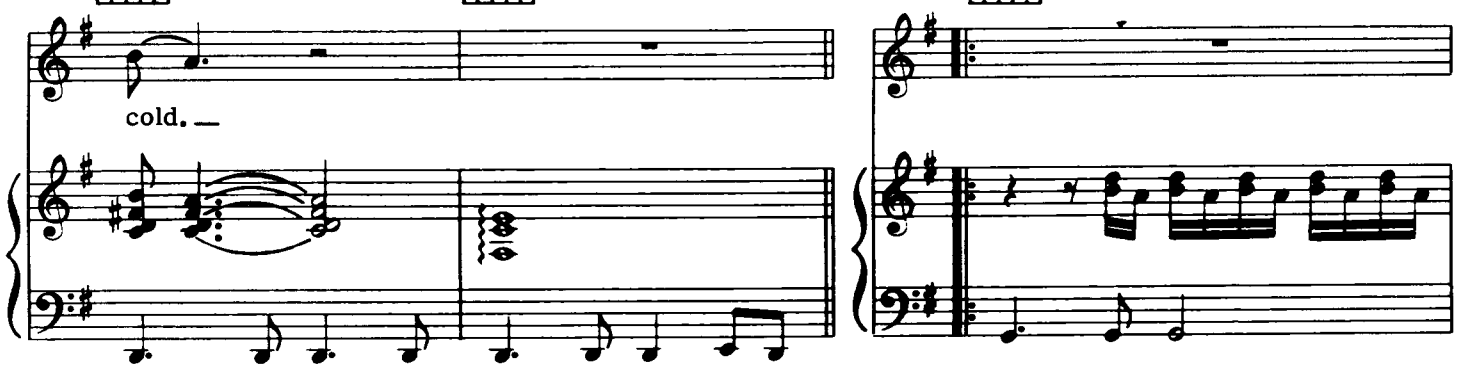
— 'cause there's a chill — wind blow-in' in — my soul, and I think I'm grow-ing

3



D7  D9  Coda  *D. S.  $\frac{3}{4}$  al Coda* *Repeat and fade*

cold. —




# time

Words and Music by ROGER WATERS,  
NICHOLAS MASON, DAVID GILMOUR  
and RICK WRIGHT

Moderately

F#m



Tick - ing a - way \_ the mo - ments that make up a dull \_  
run and you run \_ to catch up with the sun, but it's sink -

A



E



— day; frit - ter and waste \_ the hours \_  
ing; rac - ing a - round \_ to come \_

F#m



— in an off - hand way. The  
— up be - hind you a - gain. —


A  
0 0



Kick-ing a - round\_ on a piece of ground\_ in your home town;  
sun is the same\_ in a rel - a - tive way, but you're old - er,



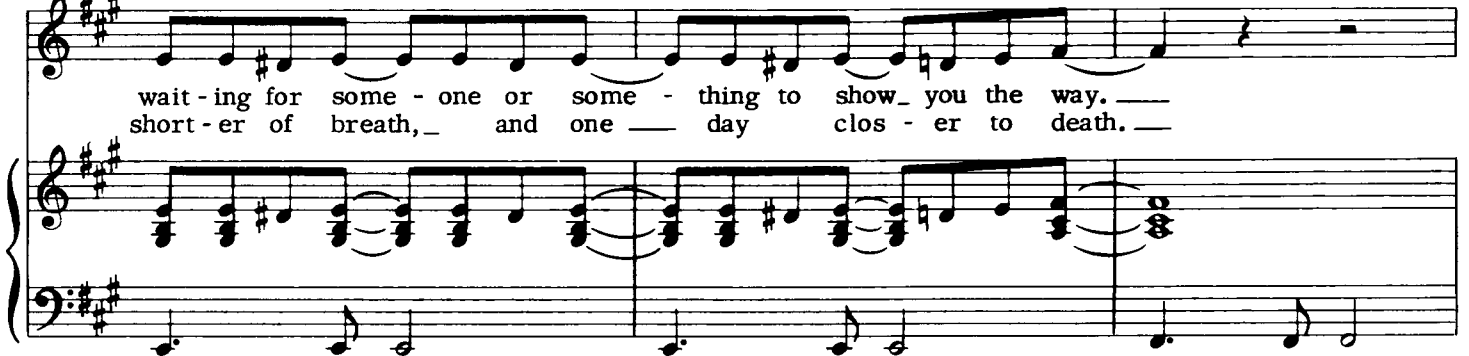
E  
0 0 0 0




F#m  
0 0 0 0 0 0



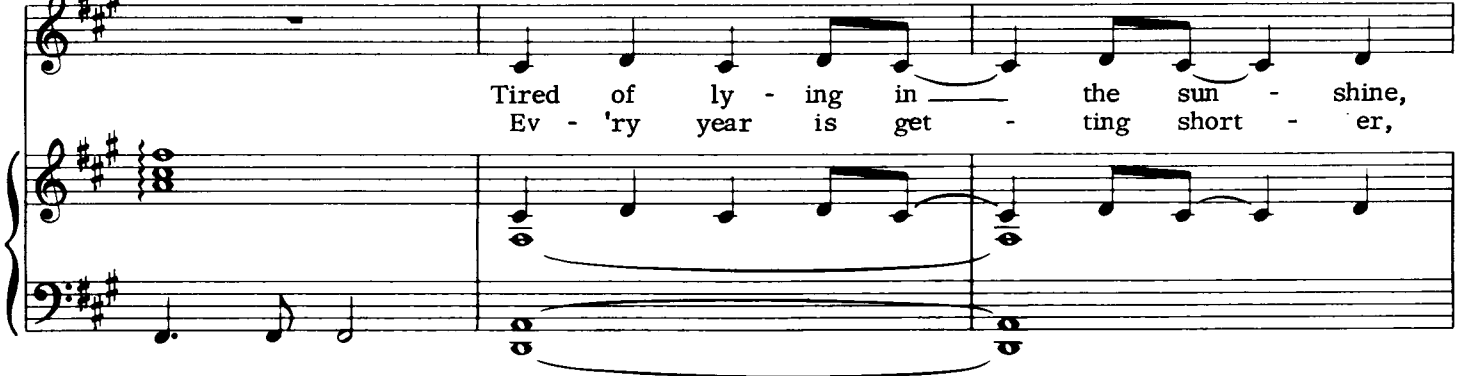
wait - ing for some - one or some - thing to show\_ you the way. —  
short - er of breath, — and one — day clos - er to death. —




Dmaj7  
0 0 0 0




Tired of ly - ing in — the sun - shine,  
Ev - 'ry year is get - ting short - er,




Amaj7  
0 0 0 0



Dmaj7  
0 0 0 0



stay - ing home\_ to watch — the rain, you are young and life —  
nev - er seem — to find — the time. Plans that ei - ther come —





Ama7



is long, and there is time to kill — to - day.  
to naught, or half a page of scrib - bled lines.

Dmaj7



C#m7



4fr.

And then one day, you find — ten years have got  
Hang - ing on in qui - et des - per - a - tion is the —

Bm7



be - hind — you. No one told you when — to run. —  
Eng - lish way. The time is gone. The song — is o - ver.

1. E



2.

Bm7-9



You missed the start - ing gun. And you Thought I'd some-thing more to say.

# us and them

Words by ROGER WATERS  
Music by ROGER WATERS and RICK WRIGHT

**D**

Us us us us us us us and  
 Me me me me me me me and

**Bm/D**

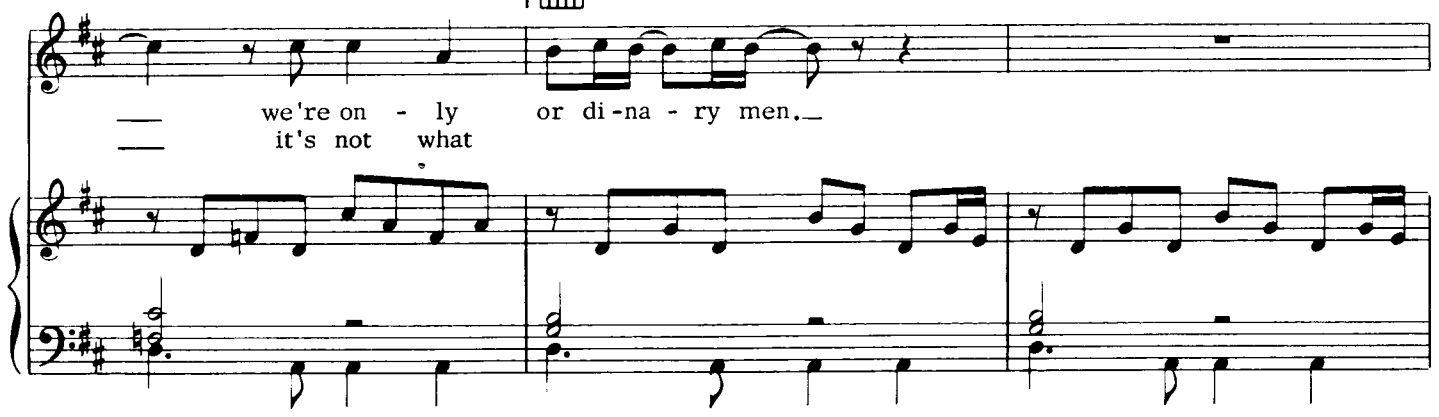
**Dm(+7)**  
 [Dm#7]

them them them them them them them them And af - ter all  
 you you you you you you you you God on - ly knows

1.  
G/D



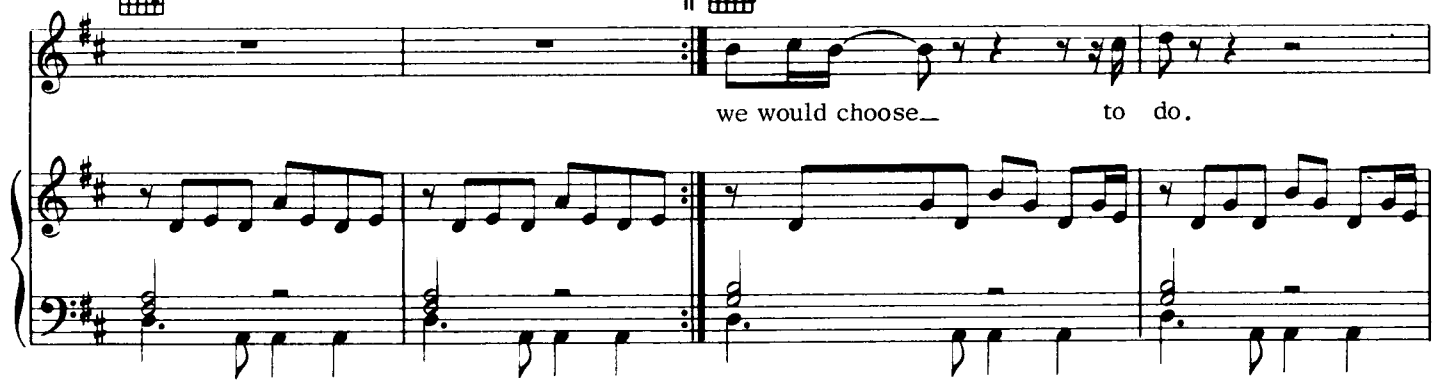
we're on - ly or di - na - ry men. —  
it's not what



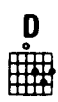
2.  
G/D




we would choose — to do.



D



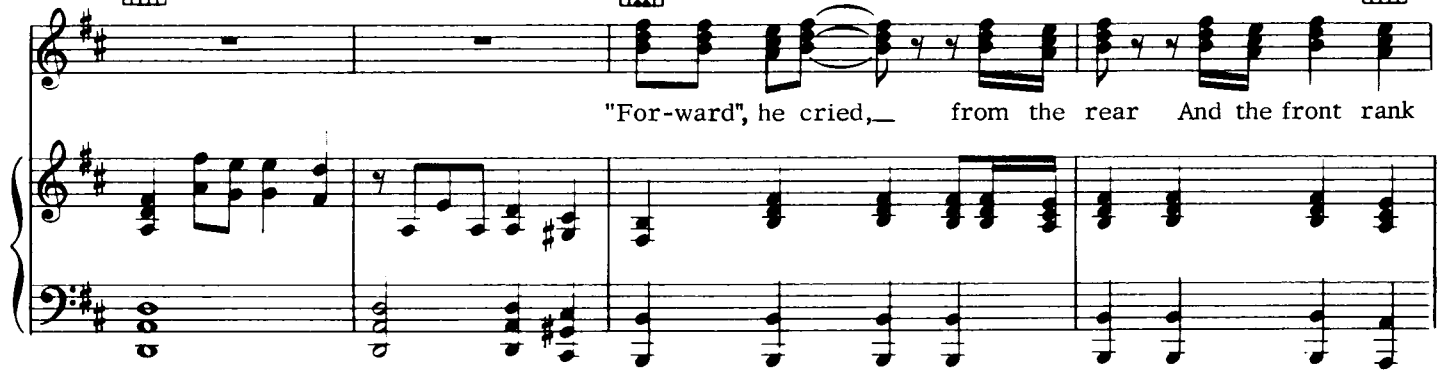
Bm



A



"For-ward", he cried, — from the rear And the front rank



Gmaj7



C




Bm






A





died. — The Gen-'ral sat — And the lines on the map




**Gmaj7**  
  
**C**  
  
**D**  




moved from side\_ , to side. Ah! Black black black black



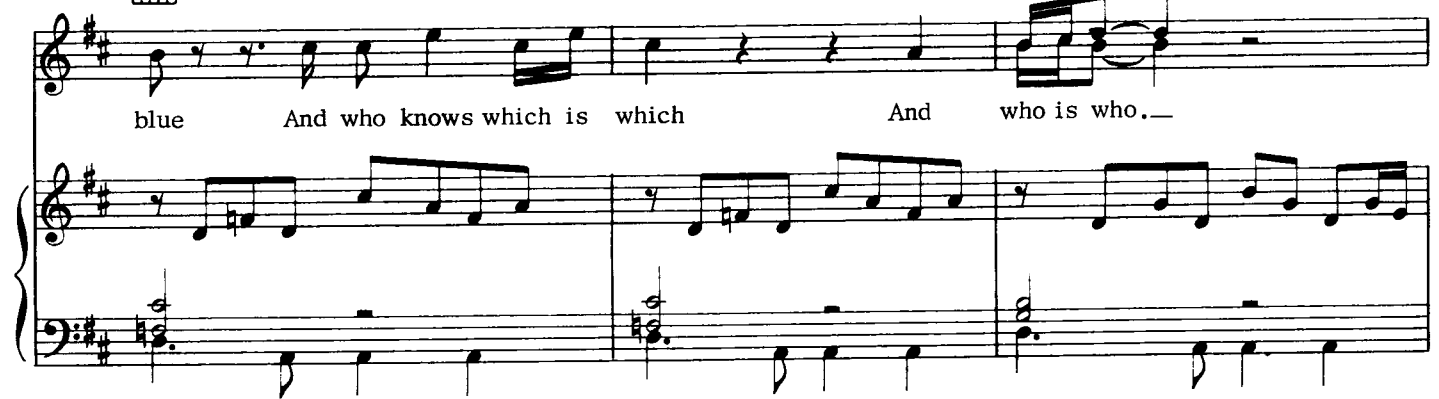
**Bm/D**  


black black black and blue blue blue blue blue blue blue blue



**Dm(+7)**  
  
**G/D**  


blue And who knows which is which And who is who.—



**D**  


Up up up up



Bm/D



Dm(+7)



up up up and down down down down down down down down And in the end\_

G/D



it's on - ly 'round and 'round\_ 'round and 'round and 'round and 'round and 'round and 'round and

D



Bm



"Have-n't you heard?\_ It's a bat-tle of words,"\_ the

Gmaj7



C



Bm



post - er bear - er\_ cried. "Lis-ten, son,"\_ said the man\_

**Gmaj7** **C**

— with the gun, — "There's room for you — in — side."

**D** **Bm/D**



Down down down down down down down And out out out out  
With with with with with with with with - out out out out

**Dm(+7)**

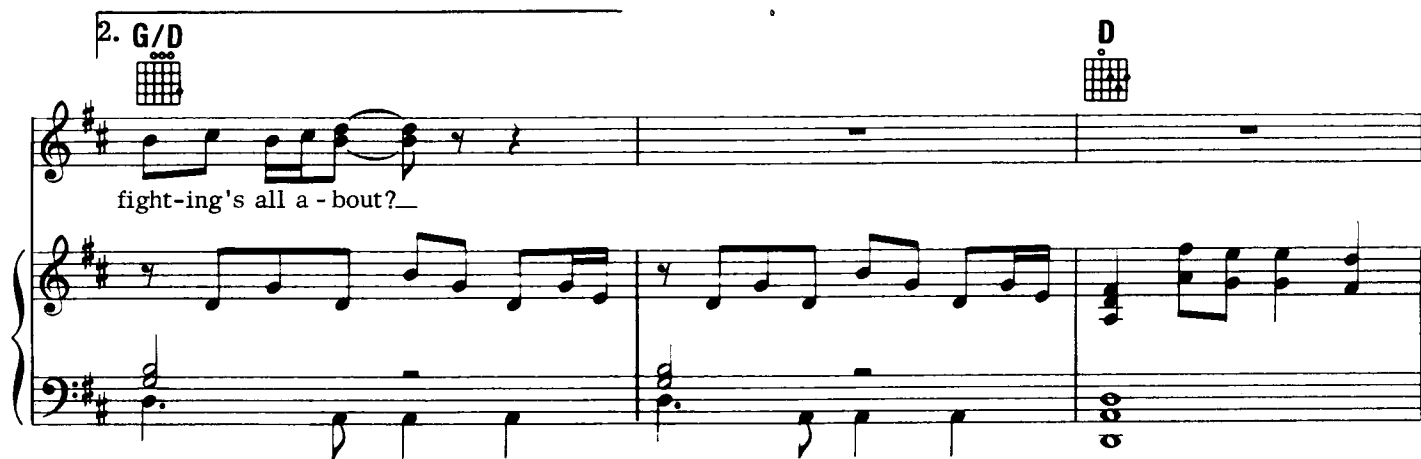
out out out out It can't be helped — but there's a  
out out out out And who'll de - ny — it's what the



<sup>1</sup> **G/D** **D**

lot of it — a-bout. —

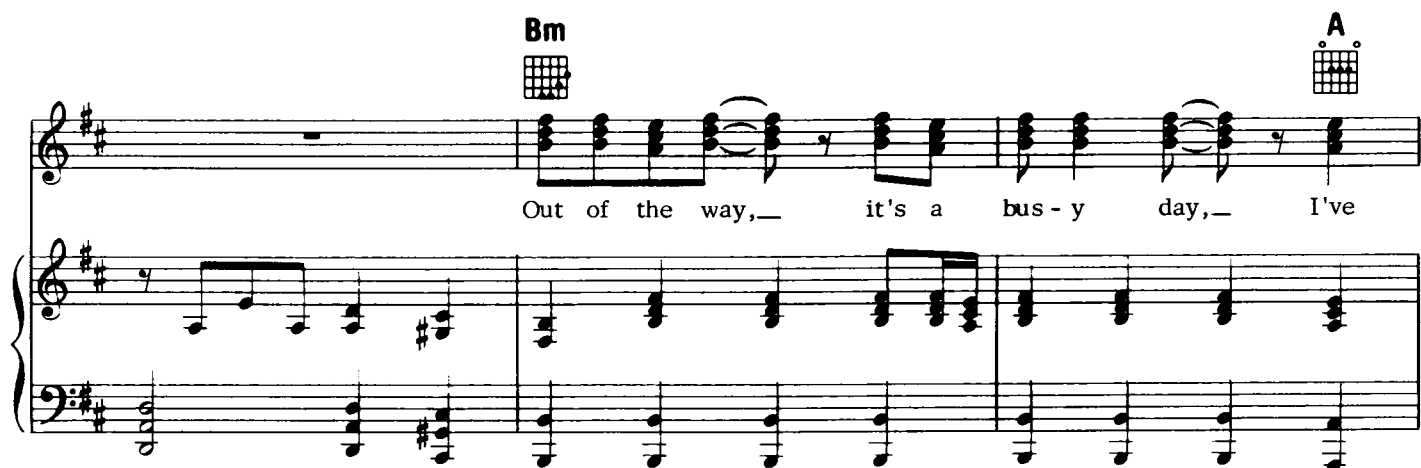
2. G/D  D 




fight-ing's all a - bout?\_



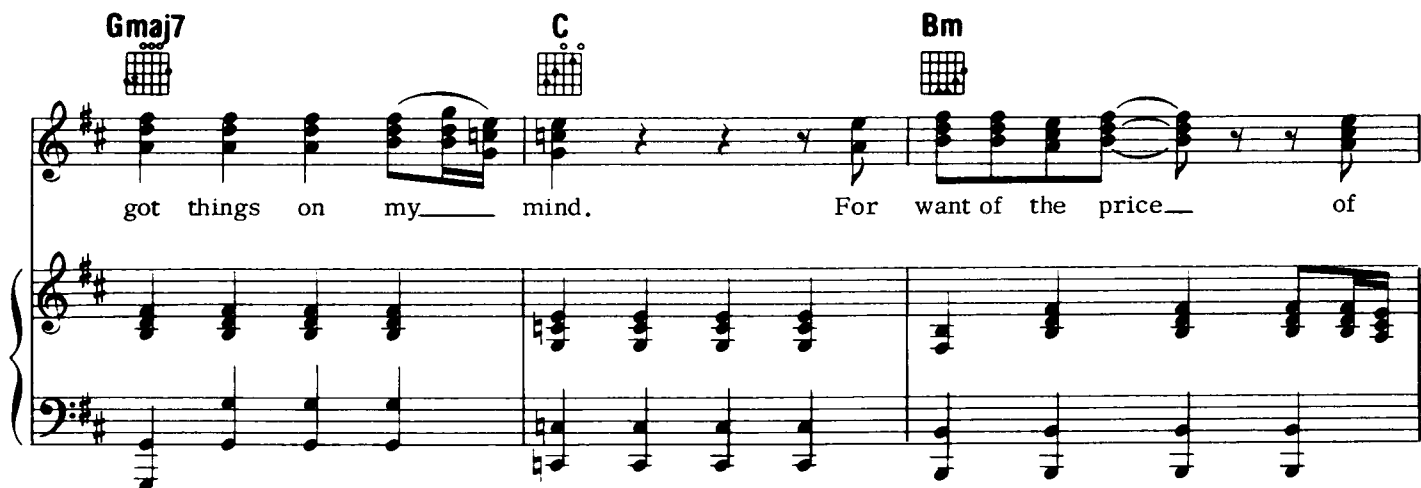
Bm  A 





Out of the way, \_ it's a bus - y day, \_ I've



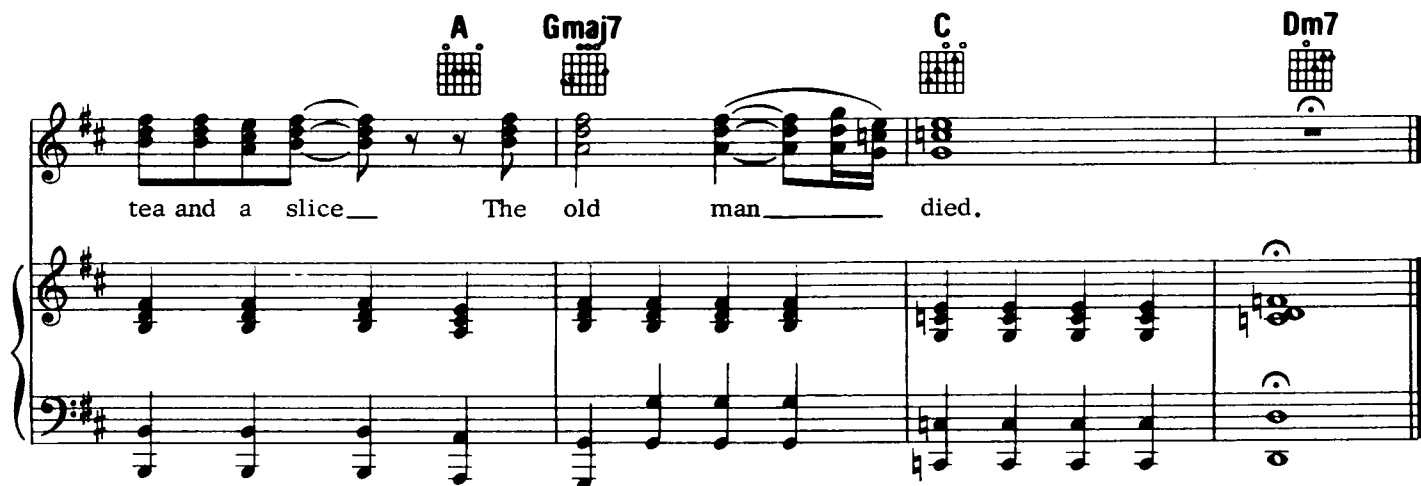
Gmaj7  C  Bm 

got things on my \_ \_ \_ mind. For want of the price \_ \_ of



A  Gmaj7  C  Dm7 

tea and a slice \_ \_ The old man \_ \_ \_ died.



# money

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

Words and Music by ROGER WATERS

Bm7



*mf*

Bm7



Mon-ey,                      ya get a - way.                      Ya get a  
 Mon-ey,                      you get                      back.                      I'm  
 Mon-ey,                      it's a                      crime.                      Share it



good job with more pay, and you're O. K.  
 all right, Jack. Keep your hands off my stack.  
 fair - ly, but don't take a slice of my pie.

Mon - ey, it's a gas. Grab  
 Mon - ey, it's a hit. But don't  
 Mon - ey, so they say, is

that cash with both hands and make a stash.  
 give me that do - good-y good bull - shit. I'm in the  
 the root of all e - vil to - day. But if

1. 2.

F#m

Em  
0 000

New car, cav - i - ar, four - star day - dream. Think I'll buy me a foot - ball —  
high fi - del - i - ty, first - class trav - 'ling set, and I think I need a  
you ask for — a rise, it's no sur -

Bm7

— team.  
Lear — jet.

3.

Em  
0 000

Bm7

prise that they're giv - ing none a - way. —

*Repeat and fade*

Bm7



# wish you were here

Words and Music by DAVID GILMOUR and ROGER WATERS

Moderately, simply

So, \_\_\_\_\_ so you think you can tell \_\_\_\_\_ heav - en from hell,  
 How I wish, \_\_\_\_\_ how I Wish You Were Here. \_\_\_\_\_ We're just

Am G

two lost souls swim-ming in a fish bowl blue skies from pain. year af - ter year. Can you tell a green

D C

field run- ing o - ver the same old ground, from a cold steel rail, what have we found? a smile from a The same old

Am G

To Coda

With a heavier beat

veil. fears. Do you think you can tell? And did they get you to trade. Wish You Were

*cresc.* *f*

C D

your her - oes for ghosts, hot ash - es for trees,

Am G

hot air\_ for a cool\_ breeze,\_ cold com-fort for change?\_

D C

And did you\_ ex - change\_ a walk on part\_ in the war\_

Am G

for a lead\_ role\_ in a cage?\_

Em G Em

(vocal ad lib)

G Em D Em

The first system of music features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) for piano accompaniment. Above the treble staff, guitar chord diagrams are provided for G, Em, D, and Em. The piano accompaniment includes a prominent sustained chord in the right hand.

A Em D Em

The second system continues the musical piece with a treble clef staff and a grand staff. Guitar chord diagrams for A, Em, D, and Em are shown above the treble staff. The piano accompaniment maintains a similar texture with sustained chords and moving bass lines.

A G D.S. al Coda

The third system concludes with a treble clef staff and a grand staff. Guitar chord diagrams for A and G are provided. The instruction "D.S. al Coda" is placed at the end of the system. The piano accompaniment features a final sustained chord in the right hand.

CODA G Em Repeat and Fade (vocal ad lib 2nd time only)

The CODA section begins with a treble clef staff and a grand staff. It includes the instruction "Repeat and Fade" and "(vocal ad lib 2nd time only)". Guitar chord diagrams for G and Em are shown. The piano accompaniment includes a dynamic marking of *mf* and a sustained chord in the right hand.

G Em G

The first system of music features a guitar part with three measures. The first measure is marked with a G chord diagram, the second with an Em chord diagram, and the third with a G chord diagram. The piano accompaniment consists of a treble and bass clef. The treble clef has a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The bass clef has a steady eighth-note accompaniment.

The second system of music continues the piano accompaniment for measures 5 through 8. The treble clef features a half note chord in measure 5, followed by a half note chord in measure 6, and a whole note chord in measure 7. The bass clef continues with its eighth-note accompaniment.

A.

The third system of music features a guitar part with one measure marked with an A. chord diagram. The piano accompaniment continues for measures 9 through 12. The treble clef has a half note chord in measure 9, followed by a half note chord in measure 10, and a whole note chord in measure 11. The bass clef continues with its eighth-note accompaniment.

G

The fourth system of music features a guitar part with one measure marked with a G chord diagram. The piano accompaniment continues for measures 13 through 16. The treble clef has a half note chord in measure 13, followed by a half note chord in measure 14, and a whole note chord in measure 15. The bass clef continues with its eighth-note accompaniment.

# have a cigar

Words and Music by ROGER WATERS

$\text{♩} = 66$

**Em**

**D/F#** **G** **C** **G** **D/F#**

**Em** **D/F#** **G** **C**

**D** **G**



**Em**

The first system of music shows a guitar chord diagram for Em (E minor) in the top left corner. The piano accompaniment is written in G major (one sharp) and common time. The right hand plays a series of chords, while the left hand plays a simple bass line.

Come in here dear boy have a ci - gar - you're gon - na go far,  
 We're just knocked out, We heard a - bout the sell out,

The second system contains the first two lines of lyrics. The vocal melody is written in the treble clef, and the piano accompaniment continues in the grand staff.

**C.**

You're gon - na fly high, You're nev - er gon - na die, you're gon - na  
 You've got - ta get an al - bum out, you owe it to the peo - ple, we're so

The third system features a guitar chord diagram for C (C major) in the top right. The lyrics continue across two lines. The piano accompaniment includes some sustained chords in the right hand.

**D** **Em**

make it if you try, they're gon - na love you,  
 hap - py we can hard - ly count,

The fourth system shows guitar chord diagrams for D (D major) and Em (E minor) at the beginning. The lyrics conclude with two lines. The piano accompaniment features some sustained chords in the right hand.

Well I've al - ways had a deep respect and I mean that most sin - cere -  
Ev'-ry bo-dy else is just green

- ly  
Have you seen the chart? The band is just fan - tas - tic that is  
It's a hell - u - va start - it could be

**C** **D** **Em**

real - ly what I think oh by the way, which one's pink?  
made in - to a mon - ster if we all pull to - geth - er as a team.)



**C** **D** **Em**

And did we tell you the name of the game

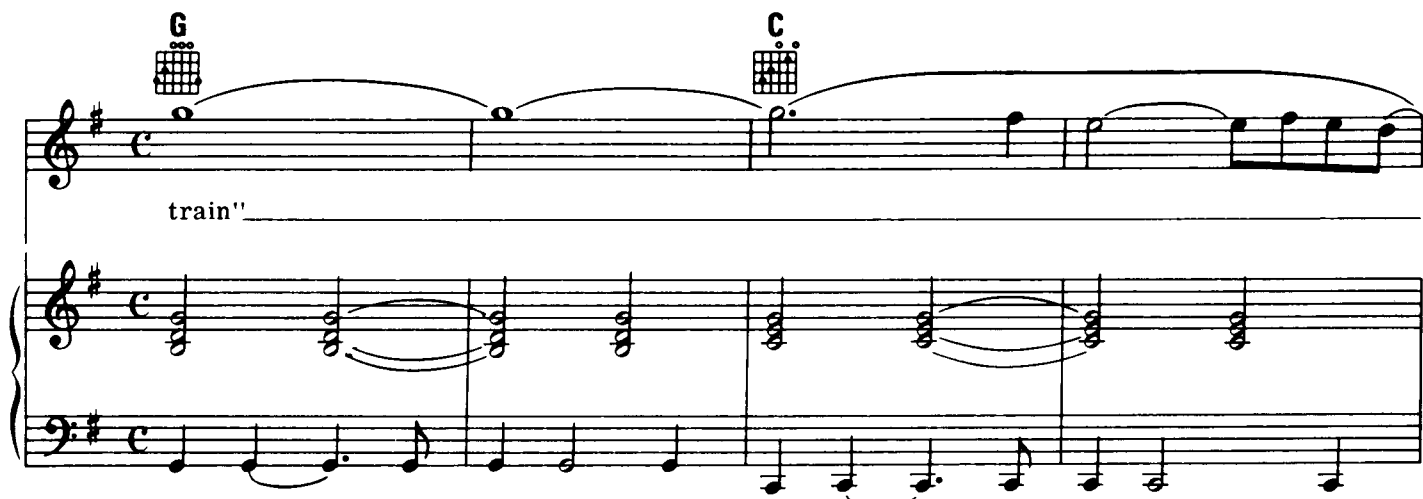
**C**  **D** 





boy, We call it "Rid-ing the the— gravy

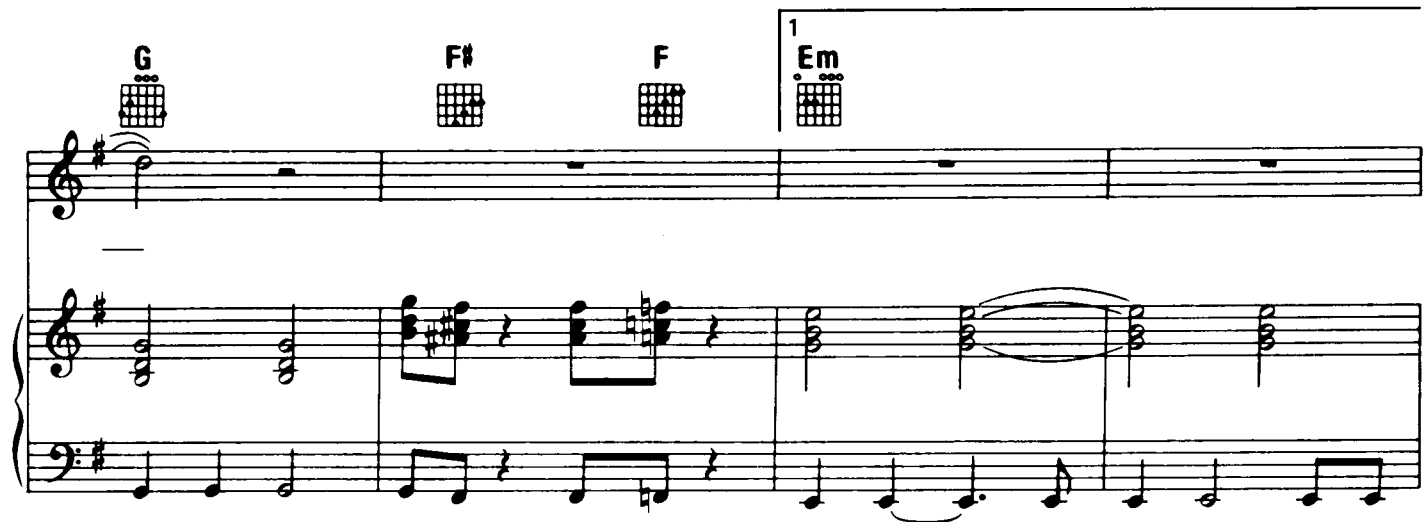



**G**  **C** 

train"

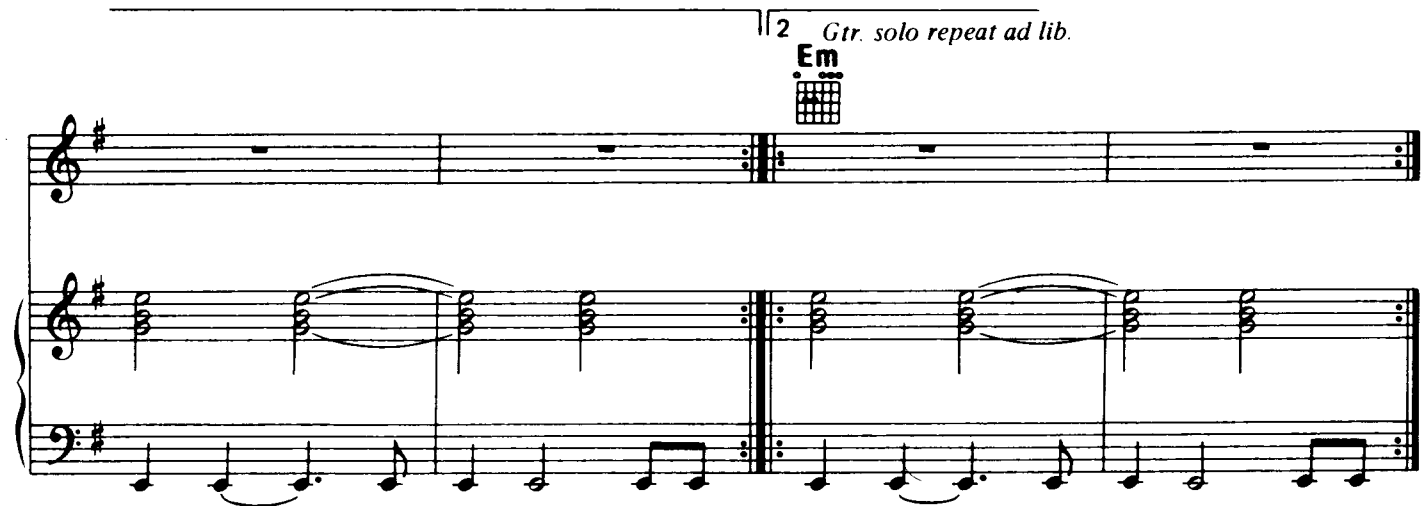


**G**  **F#**  **F**  **Em** 



**Em** 

2 *Gr. solo repeat ad lib.*



D/F# G C

Musical notation for the first system, measures 1-3. The key signature has one sharp (F#). The first system contains three measures. Above the staff, the chords D/F#, G, and C are indicated with their respective guitar chord diagrams. The melody in the treble clef features a half note G4, a quarter note A4, and a half note B4. The bass line in the bass clef consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

G D/F# Em

Musical notation for the second system, measures 4-6. The key signature has one sharp (F#). The second system contains three measures. Above the staff, the chords G, D/F#, and Em are indicated with their respective guitar chord diagrams. The melody in the treble clef features a half note G4, a quarter note A4, and a half note B4. The bass line in the bass clef consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

D/F# G C

Musical notation for the third system, measures 7-9. The key signature has one sharp (F#). The third system contains three measures. Above the staff, the chords D/F#, G, and C are indicated with their respective guitar chord diagrams. The melody in the treble clef features a half note G4, a quarter note A4, and a half note B4. The bass line in the bass clef consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

D G

Musical notation for the fourth system, measures 10-12. The key signature has one sharp (F#). The fourth system contains three measures. Above the staff, the chords D and G are indicated with their respective guitar chord diagrams. The melody in the treble clef features a half note G4, a quarter note A4, and a half note B4. The bass line in the bass clef consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

Em

*to fade ad lib.*

Musical notation for the fifth system, measures 13-15. The key signature has one sharp (F#). The fifth system contains three measures. Above the staff, the chord Em is indicated with its guitar chord diagram. The melody in the treble clef features a half note G4, a quarter note A4, and a half note B4. The bass line in the bass clef consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The system concludes with the instruction *to fade ad lib.*

# shine on you crazy diamond

Words and Music by DAVID GILMOUR,  
ROGER WATERS and RICHARD WRIGHT

Freely, with expression

*p* Quietly, sustained  
with pedal

The first system of musical notation is in 4/4 time and B-flat major. The right hand plays a series of chords, each with a long slur above it, indicating a sustained, legato texture. The left hand plays a simple bass line with a few eighth notes. The dynamic marking is *p* (piano) and the instruction is "Quietly, sustained" with "with pedal" written below the left hand.

The second system continues the musical notation. The right hand's chords are sustained with long slurs. The left hand has a few eighth notes and a dotted half note. There is a dashed line above the right hand in the third measure, suggesting a breath mark or a change in articulation.

The third system continues the musical notation. The right hand's chords are sustained with long slurs. The left hand has a few eighth notes and a dotted half note. There is a dashed line above the right hand in the third measure, suggesting a breath mark or a change in articulation.

The fourth system continues the musical notation. The right hand's chords are sustained with long slurs. The left hand has a few eighth notes and a dotted half note.

*pp*

The fifth system continues the musical notation. The right hand's chords are sustained with long slurs. The left hand has a few eighth notes and a dotted half note. The dynamic marking is *pp* (pianissimo).

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with a long slur over the first four measures. The bass staff contains a bass line with a long slur over the first four measures.


Second system of musical notation. A guitar chord diagram for Gm is shown above the treble staff. The treble staff has a melodic line with a slur over the first two measures. The bass staff has a bass line with a slur over the first two measures.


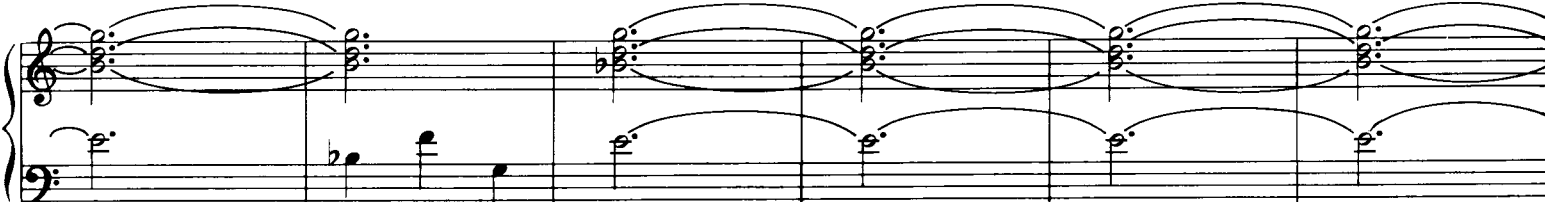
Third system of musical notation. Guitar chord diagrams for Dm and Cm are shown above the treble staff. The treble staff has a melodic line with a slur over the first two measures. The bass staff has a bass line with a slur over the first two measures.


Fourth system of musical notation. A guitar chord diagram for Gm is shown above the treble staff. The treble staff has a melodic line with a slur over the first two measures. The bass staff has a bass line with a slur over the first two measures.

Fifth system of musical notation. A guitar chord diagram for Dm is shown above the treble staff. The treble staff has a melodic line with a slur over the first two measures. The bass staff has a bass line with a slur over the first two measures.




Sixth system of musical notation. Guitar chord diagrams for Cm, Dm, and Gm are shown above the treble staff. The treble staff has a melodic line with a slur over the first two measures. The bass staff has a bass line with a slur over the first two measures.


**Gm**  











Moderately, with an even beat

**C**  **Gm7**  **C** 



**F**  **G**  **Gm7** 



C/G



Gm7



E $\flat$



First system of musical notation. Treble clef has a whole note chord with a slur over it. Bass clef has a rhythmic accompaniment of eighth notes.

D



Second system of musical notation. Treble clef has a whole note chord with a slur over it. Bass clef has a rhythmic accompaniment of eighth notes.

F



G



Gm7



Third system of musical notation. Treble clef has a whole note chord with a slur over it. Bass clef has a rhythmic accompaniment of eighth notes.

C/G



Gm



*mf*

Fourth system of musical notation. Treble clef has a whole note chord with a slur over it. Bass clef has a rhythmic accompaniment of eighth notes. Dynamic marking *mf* is present.

C/G



Fifth system of musical notation. Treble clef has a whole note chord with a slur over it. Bass clef has a rhythmic accompaniment of eighth notes. A triplet '3' is marked above the treble staff.

Gm



Sixth system of musical notation. Treble clef has a whole note chord with a slur over it. Bass clef has a rhythmic accompaniment of eighth notes. A triplet '3' is marked above the treble staff.



C/G



Musical staff 1: Treble and bass clefs. Treble clef contains a melody with a triplet of eighth notes in the final measure. Bass clef contains a bass line with chords. A C/G chord diagram is shown above the staff.

C



C7



Musical staff 2: Treble and bass clefs. Treble clef contains a melody with two triplet markings. Bass clef contains a bass line. Chord diagrams for C and C7 are shown above the staff.

Gm



Musical staff 3: Treble and bass clefs. Treble clef contains a melody with a triplet marking. Bass clef contains a bass line. A Gm chord diagram is shown above the staff.

C/G



Musical staff 4: Treble and bass clefs. Treble clef contains a melody. Bass clef contains a bass line. A C/G chord diagram is shown above the staff.

F



Musical staff 5: Treble and bass clefs. Treble clef contains a melody with a triplet marking. Bass clef contains a bass line. An F chord diagram is shown above the staff.

D



Musical staff 6: Treble and bass clefs. Treble clef contains a melody with a triplet marking. Bass clef contains a bass line. A D chord diagram is shown above the staff.

Gm Gm/F# Gm/F

Musical notation for the first system, featuring a treble and bass clef. The treble clef has a 3-measure rest, followed by a half note G, a quarter note A, and a quarter note B. The bass clef has a half note G, a quarter note A, and a quarter note B. Chords Gm, Gm/F#, and Gm/F are indicated above the staff.

C/E Eb

Musical notation for the second system, featuring a treble and bass clef. The treble clef has a 3-measure rest, followed by a half note C, a quarter note D, and a quarter note E. The bass clef has a half note C, a quarter note D, and a quarter note E. Chords C/E and Eb are indicated above the staff.

D Ebdim D

Musical notation for the third system, featuring a treble and bass clef. The treble clef has a 3-measure rest, followed by a half note D, a quarter note E, and a quarter note F. The bass clef has a half note D, a quarter note E, and a quarter note F. Chords D, Ebdim, and D are indicated above the staff.

Gm Gb

Re-mem-ber when you were young? You  
 reached for the se-cret too soon, you  
 No-bod-y knows where you are, are, how

*mp*

Musical notation for the fourth system, including lyrics and a dynamic marking of *mp*. The treble clef has a 3-measure rest, followed by a half note G, a quarter note A, and a quarter note B. The bass clef has a half note G, a quarter note A, and a quarter note B. Chords Gm and Gb are indicated above the staff.

Bb Eb

shone like the sun. } Shine On, You  
 cried for the moon. }  
 near or how far. }

*f*

Musical notation for the fifth system, including lyrics and a dynamic marking of *f*. The treble clef has a 3-measure rest, followed by a half note B, a quarter note C, and a quarter note D. The bass clef has a half note B, a quarter note C, and a quarter note D. Chords Bb and Eb are indicated above the staff.

**Cm7** **Cm7/Bb** **F**

Craz - y Dia - mond.

**D/F#** **Gm**

Now there's a look in your eyes  
Threat - ened on by shad - ows at night,  
Pile on man - y more layers,

*mf*

**Gb** **Bb** **Eb**

like black holes in the sky. \_\_\_\_\_  
and ex - posed in the light. \_\_\_\_\_  
and I'll be join - ing you there. \_\_\_\_\_ } Shine

*f*

**Cm7** **Cm7/Bb** **F**

On, You Craz - y Dia - mond.

**Gm** **Gm/F#**

You were caught in the cross - fire of child - hood and  
 Well, you wore out your wel - come with ran - dom pre -  
 And we'll bask in the shad - ow of yes - ter - day's

**Gm/F** **E dim**

star - dom, blown on the steel breeze.  
 cis - ion, rode on the the steel breeze.  
 tri - umph, sail on the steel breeze.

**Eb** **E dim** **Bb/F**

Come on, you tar - get, for far - a - way laugh - ter; come on, you  
 Come on, you rav - er, you see - er of vis - ions; come on, you  
 Come on, you boy child, you win - ner and los - er, come on, you

**Dm** **D7** **To Coda** **Gm**

strang - er, you leg - end, you mar - tyr, and shine.  
 paint - er, you pi - per, you pris - oner, and shine.  
 min - er for truth and de - lu - sion, and

Chord diagrams: **G<sub>b</sub>** and **B<sub>b</sub>**

Chord diagrams: **E<sub>b</sub>**, **Cm7**, **Cm7/B<sub>b</sub>**, and **F**

1 **D/F<sup>#</sup>** 2 **D.S. al Coda**

You

*mp*

(Twice as fast)

**CODA** **Gm7** **Gm7**

shine.

*p* *L.H.*

**Repeat and Fade**

# welcome to the machine

Words and Music by ROGER WATERS

$\text{♩} = 138$

*Repeat ad lib.*

The introduction consists of a piano accompaniment in G major, 4/4 time, with a tempo of 138 beats per minute. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. The instruction 'Repeat ad lib.' is written above the first few measures.

**Em**

Em guitar chord diagram showing the fretboard with the E string muted and the other strings played.

**Cmaj7**

Cmaj7 guitar chord diagram showing the fretboard with the C major triad and the G7 chord.

The first system of piano accompaniment, corresponding to the Em and Cmaj7 chords. The right hand features sustained chords with a tremolo effect, while the left hand continues with the eighth-note bass line.

**Em**

Em guitar chord diagram showing the fretboard with the E string muted and the other strings played.

The second system of piano accompaniment, corresponding to the Em chord. The right hand features sustained chords with a tremolo effect, while the left hand continues with the eighth-note bass line.

**Cmaj7**

Cmaj7 guitar chord diagram showing the fretboard with the C major triad and the G7 chord.

Wel - come\_\_ my son Wel - come\_\_ To\_\_ the ma - chine

The first system of the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: 'Wel - come\_\_ my son Wel - come\_\_ To\_\_ the ma - chine'.

**Em**

Em guitar chord diagram showing the fretboard with the E string muted and the other strings played.

The second system of piano accompaniment, corresponding to the Em chord. The right hand features sustained chords with a tremolo effect, while the left hand continues with the eighth-note bass line.

**C**

**Am**

Where have you been                      It's all right, we know where you've

**Em**

been.

**Cmaj7**

You've been in the pipe line fill-ing in time

**Em**

Pro- vi - ded with toys and scouting for boys

**C**

You bought — a guitar — to pun-ish your ma —

**Em**

And you did - n't like school — And you know you're no - bo-dy's fool —

**Cmaj7**

So wel - come —

**Em**

to — the ma - chine.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble clef staff contains a few notes and rests. The grand staff features a complex melodic line in the treble clef with several long, overlapping slurs, and a steady eighth-note accompaniment in the bass clef.

Second system of musical notation. It features a grand staff. Above the treble clef staff, the chord **Cmaj7** is written with a guitar chord diagram. The treble clef staff contains a series of chords, some with slurs, and a melodic line. The bass clef staff continues with a steady eighth-note accompaniment.

Third system of musical notation. It features a grand staff. Above the treble clef staff, the chord **Em** is written with a guitar chord diagram. The treble clef staff contains a series of chords, some with slurs, and a melodic line. The bass clef staff continues with a steady eighth-note accompaniment. The system concludes with a 3/4 time signature.

Fourth system of musical notation. It features a grand staff. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff continues with a steady eighth-note accompaniment.

Fifth system of musical notation. It features a grand staff. Above the treble clef staff, the chord **Cmaj7** is written with a guitar chord diagram. The treble clef staff contains a series of chords, some with slurs, and a melodic line. The bass clef staff continues with a steady eighth-note accompaniment.

Musical notation system 1. Treble clef, key signature of one sharp (F#). The right hand plays chords with a dotted quarter note and an eighth rest. The left hand plays a steady eighth-note bass line. A guitar chord diagram for Em is shown above the staff. The system concludes with a long melodic line in the right hand.

Musical notation system 2. Treble clef, key signature of one sharp (F#). The right hand plays chords with a dotted quarter note and an eighth rest. The left hand plays a steady eighth-note bass line.

Musical notation system 3. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth notes and a dotted quarter note. The left hand plays a steady eighth-note bass line. A guitar chord diagram for Cmaj7 is shown above the staff.

Musical notation system 4. Treble clef, key signature of one sharp (F#). The right hand plays chords with a dotted quarter note and an eighth rest. The left hand plays a steady eighth-note bass line. A guitar chord diagram for Em is shown above the staff. The system concludes with a long melodic line in the right hand.

Musical notation system 5. Treble clef, key signature of one sharp (F#). The right hand plays chords with a dotted quarter note and an eighth rest. The left hand plays a steady eighth-note bass line. Guitar chord diagrams for Cmaj7 and Em are shown above the staff.

Musical notation system 6. Treble clef, key signature of one sharp (F#). The right hand plays chords with a dotted quarter note and an eighth rest. The left hand plays a steady eighth-note bass line. Guitar chord diagrams for Cmaj7 and Em are shown above the staff.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and melodic lines. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment of eighth notes.

Cmaj7



The second system of music continues the piano accompaniment. The upper staff features a melodic line with a long note held over the bar line. The lower staff continues with eighth-note accompaniment.

Em



The third system of music features a melodic line in the upper staff with several long notes held over bar lines. The lower staff continues with eighth-note accompaniment.

Cmaj7



The first system of lyrics is written on a single staff. The lyrics are "Wel - come\_\_ my son" followed by a measure of rest, and then "wel - come\_\_".

Wel - come\_\_ my son

wel - come\_\_

The piano accompaniment for the second system of lyrics. The upper staff has long notes held over bar lines. The lower staff continues with eighth-note accompaniment.

Em



The third system of lyrics is written on a single staff. The lyrics are "to\_\_ the ma - chine\_\_".

to\_\_ the ma - chine\_\_

The piano accompaniment for the fourth system of lyrics. The upper staff has long notes held over bar lines. The lower staff continues with eighth-note accompaniment.

C A

What did — you dream It's all right we

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with a fermata over the first measure and a second measure. The lyrics "What did — you dream" are under the first measure, and "It's all right we" are under the second. Above the staff are two guitar chord diagrams: a C major chord (x32010) and an A major chord (x02020). The piano accompaniment consists of two staves (treble and bass clef). The right hand plays sustained chords with a fermata, while the left hand plays a steady eighth-note bass line.

Em

told you what — to dream.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues from the previous system, with the lyrics "told you what — to dream." under the notes. A guitar chord diagram for E minor (Em, x22010) is shown above the staff. The piano accompaniment continues with sustained chords and a bass line.

Cmaj7

You dreamed of a big — star.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "You dreamed of a big — star." under the notes. A guitar chord diagram for C major 7 (Cmaj7, x32010) is shown above the staff. The piano accompaniment continues with sustained chords and a bass line.

Em

He played a mean gui-tar — He

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "He played a mean gui-tar — He" under the notes. A guitar chord diagram for E minor (Em, x22010) is shown above the staff. The piano accompaniment continues with sustained chords and a bass line.



al-ways ate in the steak\_bar, Heloved to drive.in his Jag-

- uar, So wel - come



to the ma- chine



*ad lib. synth.*

*Repeat and fade ad lib.*

*Repeat and fade ad lib.*

*Repeat and fade ad lib.*

*Repeat and fade ad lib.*

*Repeat and fade ad lib.*

*Repeat and fade ad lib.*

*Repeat and fade ad lib.*

*Repeat and fade ad lib.*

*Repeat and fade ad lib.*

*Repeat and fade ad lib.*

# sheep

Words and Music by ROGER WATERS

Freely

*mp*

Am G Dm Am/D

G/D Dm

3

Moderately

C/D F/D Am/D

G/D Dm Am/D

3 3 3 3 3 3 3 3 3 3

G/D Am/D G/D Am/D

3 3 3 3 3 3 3 3

Am/D Dm

This system contains two measures. The first measure has a treble clef with a chord of Am/D and a bass clef with a triplet of eighth notes. The second measure has a treble clef with a chord of Dm and a bass clef with a triplet of eighth notes. Both staves have a fermata over the final notes.

F/D G/D Dm

This system contains two measures. The first measure has a treble clef with a chord of F/D and a bass clef with a triplet of eighth notes. The second measure has a treble clef with a chord of G/D and a bass clef with a triplet of eighth notes. Both staves have a fermata over the final notes.

Am/D Dm

This system contains two measures. The first measure has a treble clef with a chord of Am/D and a bass clef with a triplet of eighth notes. The second measure has a treble clef with a chord of Dm and a bass clef with a triplet of eighth notes. Both staves have a fermata over the final notes.

Am G/A Am

This system contains two measures. The first measure has a treble clef with a chord of Am and a bass clef with a triplet of eighth notes. The second measure has a treble clef with a chord of G/A and a bass clef with a triplet of eighth notes. Both staves have a fermata over the final notes.

Bm

This system contains two measures. The first measure has a treble clef with a chord of Bm and a bass clef with a triplet of eighth notes. The second measure has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Both staves have a fermata over the final notes.

Am G/A Am G/A Am

*cresc.*

This system contains two measures. The first measure has a treble clef with a chord of Am and a bass clef with a triplet of eighth notes. The second measure has a treble clef with a chord of G/A and a bass clef with a triplet of eighth notes. Both staves have a fermata over the final notes.

Em Hard Rock beat



Harm - less - ly pass - ing your time in the grass - land a - way,  
 What do you get for pre - tend - ing the dan - ger's not real?  
 Bleat - ing and bab - bling, we fell on his neck with a scream.




on - ly

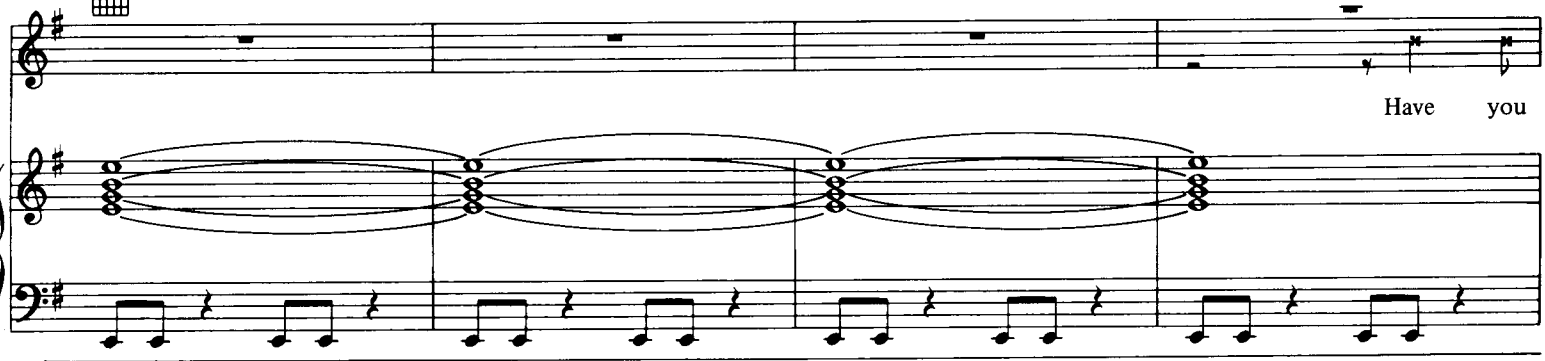
dim - ly a - ware of a cer - tain un - ease in the air.  
 Meek and o - bed - ient, you fol - low the lead - er down well trod - den cor - ri - dors  
 Wave up - on wave of de - ment - ed a - veng - ers march cheer - ful - ly out of ob -



in - to the val - ley of steel.  
 scour - i - ty in - to the dream.



**Em**  

Have you

**F#7**  


**A**  




You bet-ter watch out! heard the news? There may be dogs a-bout. Well, I've  
 The dogs are dead.

**F#7**  


**A**  




looked o-ver Jor-don and I've seen, You bet-ter stay home and do as you're told. Get out of the road things are if you


Last time To Coda **Em**  




not what they seem. want to grow old.

**F#7**  


**A**  

What a sur-prise, a look of ter-mi-nal shock in your eyes.

F#7

A

Now things are real - ly what they seem. No, this is no bad dream...

Mysteriously

*pp*

F



D



\*(spoken)



The Lord is my shepherd, I shall not want. He makes me to lie through pastures green.

F

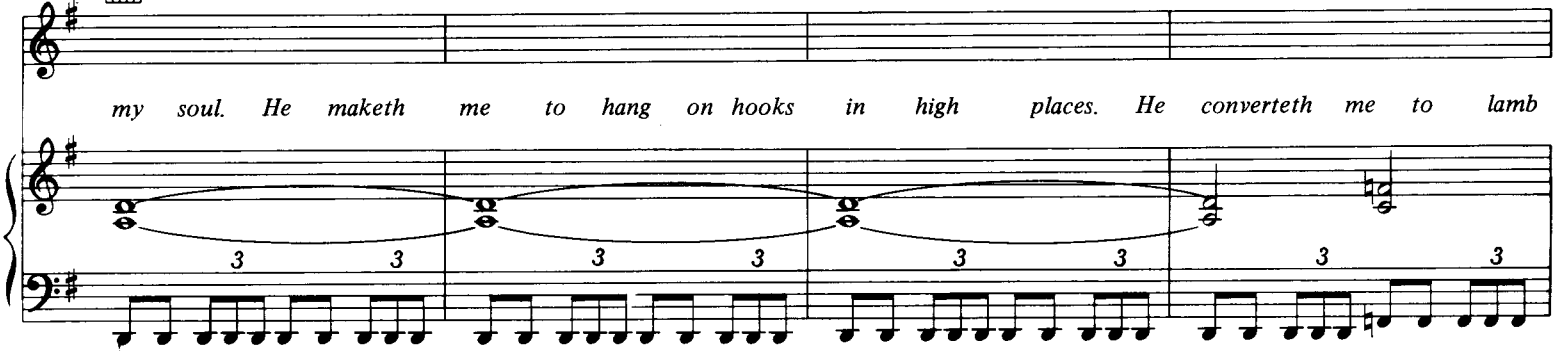





He leadeth me the silent waters by. With bright knives he releaseth

\* These lyrics should be chanted in free style of rhythm.


**D**  **F** 

my soul. He maketh me to hang on hooks in high places. He converteth me to lamb



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

cutlets, for lo, he hath great power and great hunger. When cometh the day we lowly



**C**  **A** 

ones, through quiet reflection and great dedication, master of the art of karate,



D.S. al Coda

lo, we shall rise up, and then we'll make the bugger's eyes water.



**E**  **D/E**  **E**  **D/E** 

**CODA**  **Repeat and Fade**



# pigs on the wing (one)

Words and Music by ROGER WATERS

Rubato

If you did - n't care  
 what hap-pened to me, — and I did - n't  
 care for you,  
 We would - a zig - zag our way — thru' the

Chord diagrams: C, G7, C, G, C, G, C, G, A7

G C D7

bore-dom and pain,— oc - ca - sion - al - ly glan - cing up thru' the

G Am F D7

rain, won - der - ing which of the bug - gers to blame,

F C Am

And

D7 C G

watch-ing for pigs on the wing.

# pigs on the wing (two)

Words and Music by ROGER WATERS

Rubato

C

F

You know that I care, —

C

G

C

G

what happens to you, I know that you

C

F

C

G

C

care for me too,

G

A7

So I don't feel a - lone or the

G C

weight of the stone, — now that I've — found some-where safe to

D7 G Am F D7

bu - ry my bone, — and an - y fool knows — a

Am F C Am

dog needs a home, — a


D7 C G

shel - ter — from pigs on the wing.

# pigs (three different ones)

Words and Music by ROGER WATERS

♩ = 62  
Em



C



Em



C



Em



C



Em



C



Em



C





Em C

Em C

Em C G

Big man, pig man, ha ha char-ade you are.

Em

You well heeled, big wheel

**C** **G** **Em**

ha ha \_\_\_\_\_ char-ade\_ you are.\_\_\_\_\_ And

**C** **G** **A7**

when you're hand is on your heart,\_\_\_\_\_ you're near-ly a good laugh,

al-most\_a jo-ker\_ with your head down the pig-bin say-ing keep on dig-ging

**Am7**

pig stain on your fat chin what do you hope to find\_\_\_\_\_ down in the pig mine.

Em

You're near-ly a laugh,— you're near-ly a laugh but you're real-ly a cry.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "You're near-ly a laugh,— you're near-ly a laugh but you're real-ly a cry." The piano accompaniment is in grand staff (treble and bass clefs). Above the second measure of the vocal line, there is a guitar chord diagram for Em (E minor), which is also used as the chord for the first measure of the piano accompaniment.

C Em D Em D Em D

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef. The piano accompaniment is in grand staff. Above the vocal line, there are guitar chord diagrams for C, Em, D, Em, D, Em, and D, corresponding to the chords in the piano accompaniment.

Em D Em C

Bus stop rat bag,— ha ha— cha-rade— you are,

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef. The piano accompaniment is in grand staff. Above the vocal line, there are guitar chord diagrams for Em, D, Em, and C, corresponding to the chords in the piano accompaniment.

G E

You fucked up old hag,—

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef. The piano accompaniment is in grand staff. Above the vocal line, there are guitar chord diagrams for G and E, corresponding to the chords in the piano accompaniment.

**C** **G** **Em**

Ha ha—— char-ade— you are.— You

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for C, G, and Em are provided above the staff.

**C** **G** **A7**

ra- di- ate— cold shafts of bro-ken glass, you're near-ly a good laugh

This system contains the next three measures. The vocal line continues with eighth notes and a quarter note. The piano accompaniment maintains the eighth-note bass line and adds more complex chordal textures in the right hand. Chord diagrams for C, G, and A7 are provided above the staff.

Al-most worth a quick grin. You like the feel of steel— you're hot stuff with a hat pin

This system contains the next three measures. The vocal line features eighth notes and quarter notes. The piano accompaniment continues with the eighth-note bass line and chords. The lyrics are split across the measures.

**Am7**

and good fun with a hand gun you're near-ly a laugh,—

This system contains the final three measures. The vocal line concludes with eighth notes and a quarter note. The piano accompaniment continues with the eighth-note bass line and chords. A chord diagram for Am7 is provided above the staff.

you're near-ly a laugh but you're real-ly a cry.

Em C

Em D Em

Em D Em D Em D Em D Em D Em D Em D

C Bb C Bb C Bb C Bb C Bb C Bb

1 C Bb C Bb 2 Em

Em D Em D Em D Em D Em D Em D

This system contains the first two measures of music. Above the staff, guitar chord diagrams are provided for Em, D, Em, D, Em, D, Em, D, Em, D, Em, and D. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a descending eighth-note line in the left hand.

Em D Em D C Bb C Bb C Bb C Bb

This system contains the next two measures. The guitar chord diagrams are Em, D, Em, D, C, Bb, C, Bb, C, Bb, C, and Bb. The piano accompaniment continues with the same rhythmic pattern.

C Bb C Bb 1 C Bb C Bb 2 Guitar Tacet

This system contains the final two measures. The guitar chord diagrams are C, Bb, C, Bb, C, Bb, C, and Bb. The first measure is marked with a '1' above the staff, and the second measure is marked with a '2' above the staff, indicating a 'Guitar Tacet' section where the guitar is silent.

Em C Em

This system contains the first two measures of a new section. The guitar chord diagrams are Em, C, and Em. The right hand features a melodic line of eighth notes, while the left hand has a simple accompaniment.

C Em

This system contains the next two measures. The guitar chord diagrams are C and Em. The melodic line continues with eighth notes, and the left hand accompaniment remains consistent.

C Em C

This system contains the final two measures. The guitar chord diagrams are C, Em, and C. The melodic line concludes with eighth notes, and the left hand accompaniment ends with a final chord.

Em C

The first system of music consists of two measures. The first measure is marked with the chord Em and the second with C. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, with some notes beamed together. The melody is in a major key with one sharp (F#).

Em C

The second system of music consists of two measures. The first measure is marked with the chord Em and the second with C. The piano accompaniment continues with the same eighth-note bass line and beamed eighth-note melody in the right hand.

Em C

The third system of music consists of two measures. The first measure is marked with the chord Em and the second with C. The piano accompaniment continues with the same eighth-note bass line and beamed eighth-note melody in the right hand.

Em C G

The fourth system of music includes a vocal line and piano accompaniment. The piano accompaniment has three measures, marked with chords Em, C, and G. The vocal line has lyrics: "Hey—you, White house,— ha ha ——— char-ade—you are,—". The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, with some notes beamed together. The melody is in a major key with one sharp (F#).

Hey—you, White house,— ha ha ——— char-ade—you are,—

**Em**



You house proud town mouse,—


**C** **G** **Em**





Ha ha ——— char-ade — you are ——— You're

**C** **G**




try - ing to keep — our feel - ings off the street —

**Am**



You're near-ly a real treat, all tight lips and cold feet. And do you feel a-bused,



You got - ta stem the e - vil tide, and keep it all on the in - side,

Mar - y, you're near - ly a treat, — Mar - y, you're nearly a treat - but you're real - ly a a

Em C Em D Em D

cry. —————

Em D Em D Em D C D

*Repeat and fade*

# embryo

Words and Music by ROGER WATERS

Very Slow 4

*pp*

**Em**



All this love is all I am, a  
All a round I hear strange sounds come

ball is all I am.  
gurg - ling in my ear.

I'm so new com -  
Red the light and

pared to you \_\_\_\_\_ and I am ver - y small.  
 dark the night \_\_\_\_\_ I feel my dawn \_\_\_\_\_ is near.

Guitar Tacet

Warm glow, moon glow al - ways need a lit - tle more\_ room. Wait - ing here seems like years,  
 Warm glow, moon glow al - ways need a lit - tle more\_ room. Whis - per low here I go,



nev - er seen the light of shine day.  
 I will see the sun - shine show.

Repeat and Fade

# another brick in the wall — part 2

Slowly

Dm



Words and Music by ROGER WATERS

We don't need — no ed - u - ca - tion,  
We don't need — no ed - u - ca - tion,

We don't need — no  
We don't need — no

thought school con-trol, — No  
school con-trol, — No

dark sar-cas — ms in the class — rooms.  
dark sar-cas — ms in the class — rooms.

Tea - cher, leave — them kids a - lone.  
Tea - cher, leave — us kids a - lone.

**G**

Hey,  
Hey,

**Dm** **Am** **G**

tea-cher! Leave them kids a-lone! —  
tea-cher! Leave us kids a-lone! —

**F** **C** **Dm**

All in all it's just an - oth-er brick in the wall.  
All in all you're just an - oth-er brick in the wall.

**F** **C** **Dm**

All in all it's just an - oth- er brick in the wall.  
All in all you're just an - oth- er brick in the wall.

1 2

Dm

The first system of music consists of two staves. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. Above the second staff, there is a chord diagram for Dm (D minor) and the letters 'Dm'. The music is in a minor key and features a steady bass line with a more active treble line.

The second system continues the piece with similar rhythmic patterns in both staves. The treble staff features a series of eighth and sixteenth notes, while the bass staff provides a consistent accompaniment.

3

The third system introduces a triplet of eighth notes in the treble staff, marked with a '3' above the notes. The bass staff continues with its accompaniment.

The fourth system shows further development of the melodic and harmonic material. The treble staff has a more complex melodic line with some slurs, and the bass staff maintains the accompaniment.

The fifth system continues the piece, with the treble staff featuring a melodic line that includes some grace notes and slurs. The bass staff provides a steady accompaniment.

fade

silence

The sixth system concludes the piece. The treble staff has a long, sweeping melodic line that ends with a fermata. Below the treble staff, the word 'fade' is written above a dashed line, and 'silence' is written above another dashed line, indicating the end of the piece.

# goodbye blue sky

Words and Music by ROGER WATERS

Moderately

Guitar Tacet

mf

D

Bm

Ooh

D

Bm

Ooh

**D**  **Bm** 





Ooh



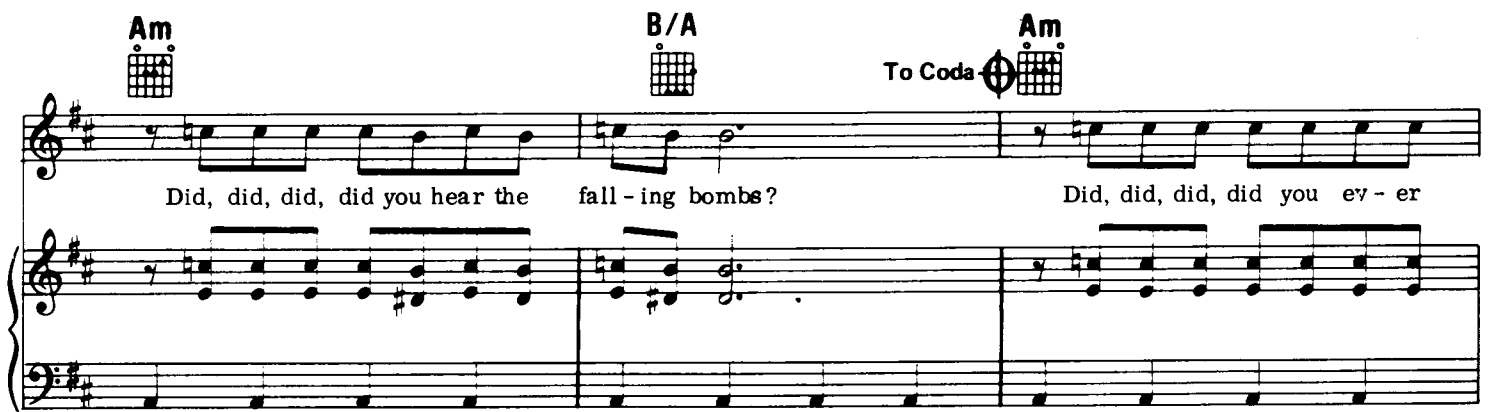
**Am**  **B/A** 







Did, did, did, did you see the fright-ened ones?



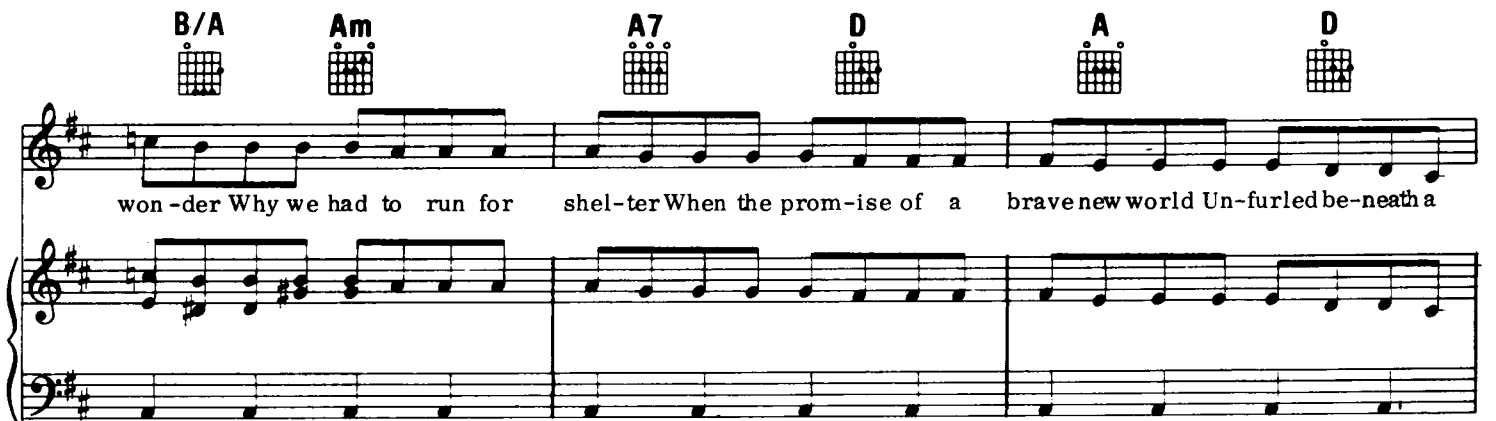
**Am**  **B/A**  **Am**  To Coda 




Did, did, did, did you hear the fall - ing bombs? Did, did, did, did you ev - er



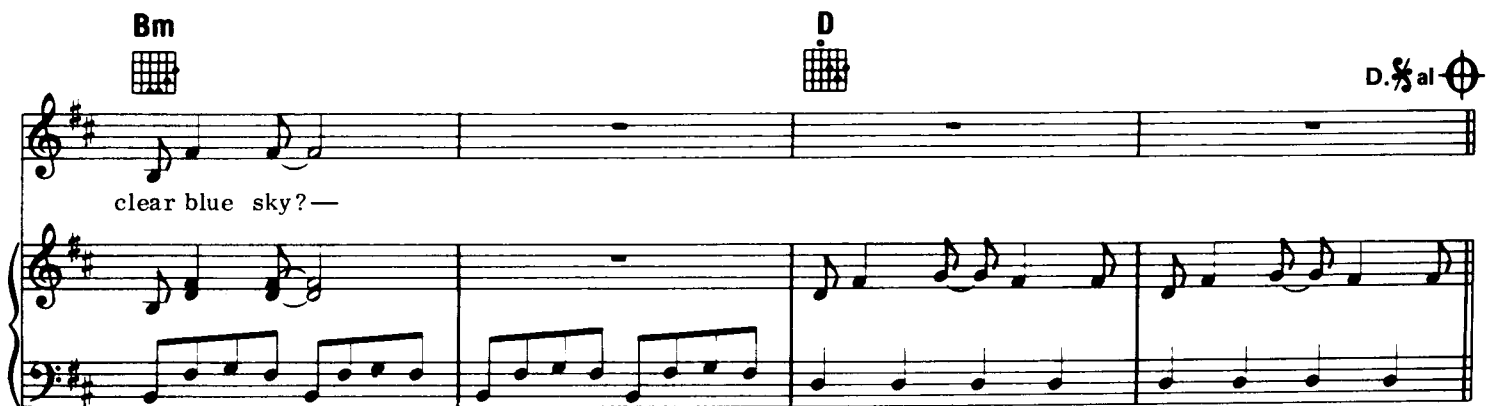
**B/A**  **Am**  **A7**  **D**  **A**  **D** 

won - der Why we had to run for shel - ter When the prom - ise of a brave new world Un - furled be - neath a



**Bm**  **D**  **D. % al** 

clear blue sky? —





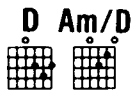
CODA



The flames are all long gone — But the pain — lin - gers on. —



Good - bye, — Blue Sky, —



Good - bye, — Blue Sky, — Good-bye, Good - bye.

No Chord

fade -

# young lust

Words and Music by ROGER WATERS  
and DAVID GILMOUR

Slowly

**Fm** **Fm7** **Bb** **Fm**

I am just a new boy, A stran-ger in this town

**Fm7**


Where are all the good times?

**Fm** **Bbm7** **Fm7** **Ab**

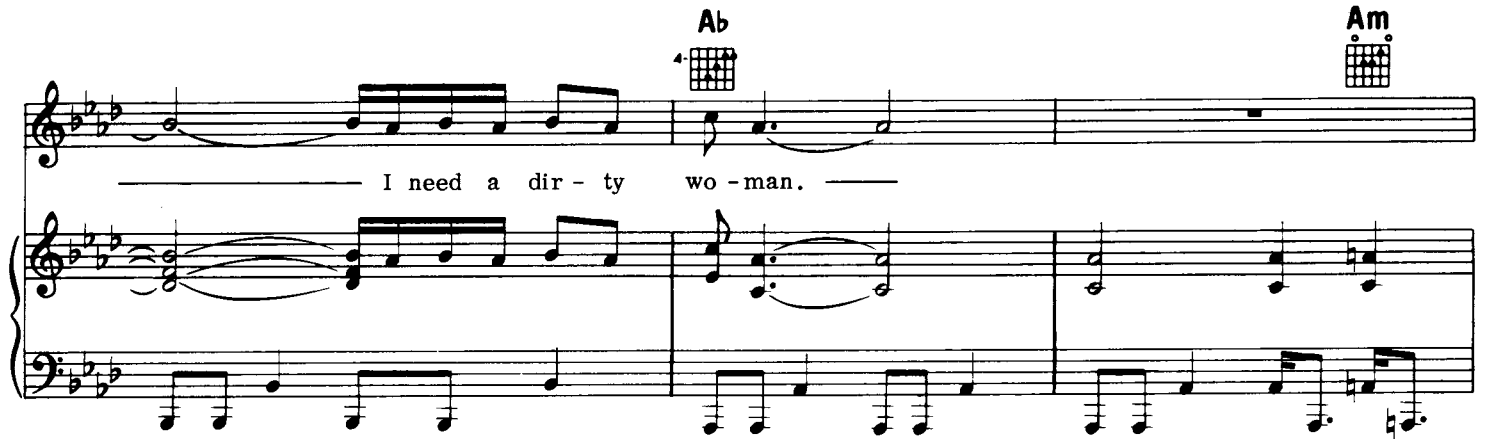
Who's gon-na show this stran-ger a - round?

**Bbm**

Ooh,

**Ab**  **Am** 

I need a dir - ty wo - man.

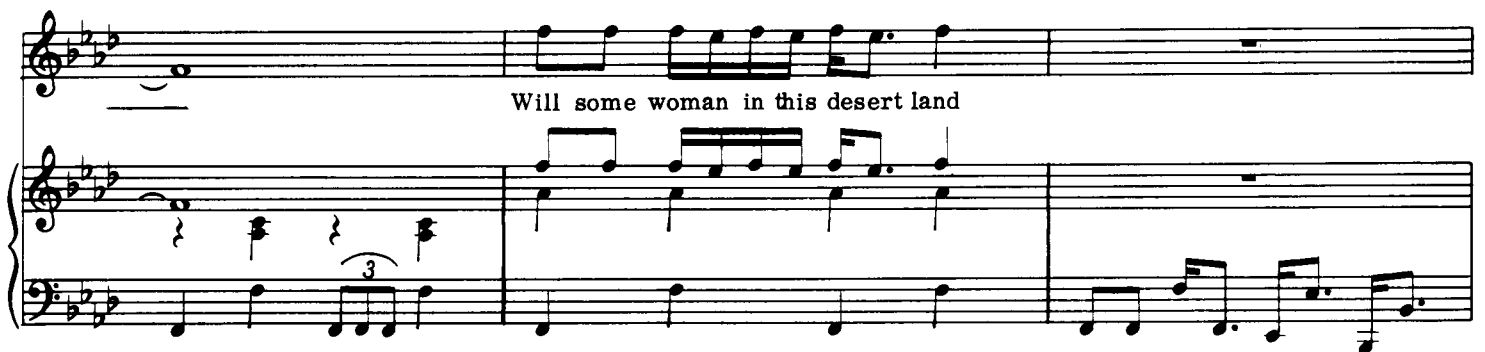


**Bbm**  **Fm** 

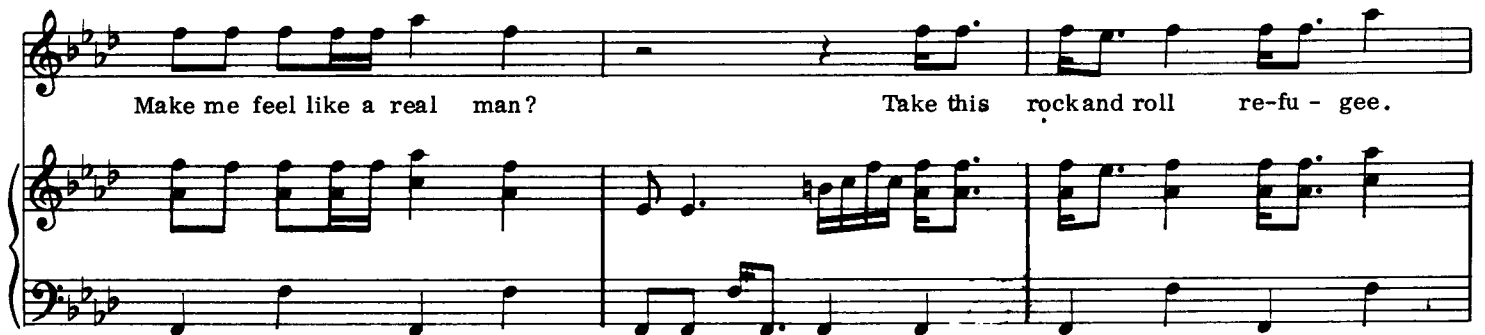
Oooh, I need a dir - ty girl.



Will some woman in this desert land





Make me feel like a real man? Take this rock and roll re - fu - gee.




**Bbm**  **Fm** 

Oooh, Babe, set me free.—





**Ab**  **Fm** 




**Bbm**  **Ab** 

Ooooh ————— I need a dir - ty wo - man.



**A**  **Bbm** 



Ooooh, ————— I need a dir - ty




**Fm** 

girl. —————



**Fm7**  **Fm** 



G<sub>b</sub> G F<sub>m</sub> A<sub>b</sub>



B<sub>b</sub>m7 A<sub>b</sub>



B<sub>b</sub>m7 F<sub>m</sub>



B<sub>b</sub>m A<sub>b</sub> A<sub>m</sub>



Oooh, ————— I need a dir-ty wo-man.



B<sub>b</sub>m F<sub>m</sub>



Oooh, ————— I need a dir-ty girl.



# hey you

Moderately

Words and Music by ROGER WATERS

*mp*

Hey you!

**Em9**

**Bm**

Out there in the cold Get-ting lone-ly, get-ting old, Can you feel me? Hey

**Em9** **Bm**

you! Stand-ing in the aisles With itch-y feet and fad-ing smiles, Can you feel me?

**D** **D7** **G** **D** **C**

Hey, you! Don't help them to bu-ry the light.

Bm



Am



Em



Don't give in with-out a fight.

Dm



Em9



Hey you! Out there on your own (Sit - ting

Bm



Em9



na - ked by the 'phone,)Would you touch me? Hey you! With your

Bm



ear a-gainst the wall, Wait-ing for some-one to call out, Would you touch me?

D



D7



G



D



C



Hey you! — Would you help me to car - ry the stone?

Bm



Am



Em



O-pen your heart, I'm com-ing home.

Am



Em



Am



Em



Am



Em



C



D



G



D



C



(But it was on - ly fan - ta - sy.)



G D C

The wall was too high as you can see. No

This system contains a vocal line and piano accompaniment. The vocal line starts with a whole note 'The' and continues with 'wall was too high as you can see.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D G D C

mat - ter how he tried he could not break free And the

This system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics 'mat - ter how he tried he could not break free' and a long note for 'And the'. The piano accompaniment continues with similar rhythmic patterns.

D7 Em Dm

worms ate in - to his brain.

This system shows the vocal line ending with 'worms ate in - to his brain.' The piano accompaniment continues with a consistent eighth-note bass line and chords.

Em Dm Em

This system consists of piano accompaniment. The right hand plays a melodic line with eighth notes, while the left hand plays a simple bass line. Chords are indicated above the staff.

Dm Em

This system continues the piano accompaniment with a similar melodic and bass line structure as the previous system.

Dm



Em9



Hey, you! Out there on the road, Al-ways

Bm



G



Bm9



do-ing what you're told, Can you help me? Hey you! Out

Bm



there be-yond the wall, Break-ing bot-tles in the hall, Can you help me?

D



D7



G



D



C



Hey you! Don't tell me there's no hope at all.

Bm



Am



Em9



To- geth-er we stand, Di-vid-ed we fall.

# comfortably numb

Words and Music by DAVID GILMOUR  
and ROGER WATERS

Slowly

Bm



Hel-lo! Is there an- y- bo-dy

A

G

Em

Bm

in there? Just nod if you can hear me. Is there an- yone— at home?—

A

G

Em

Come on, come on now. — I hear you're feeling — down. — I can ease your pain Get you

Bm

A

on your feet a-gain. Re-lax, — I'll need some inform- a- tion first. —

G Em Bm D

Just the ba— sic facts— Can you show me where— it hurts?— There is no pain, you are re— ced—

A D A

— ing. — A dis— tant ship smoke on the ho - ri-zon, —

C G C

You are on - ly com - ing through - in waves. Your lips move but I can't hear what you're

G D A

say - ing. When I was a child - I had a fe - ver. My

D A C

hands felt— just like two bal-loons. Now I've got— that feel— ing once a-gain—

**G** **C** **G**

I can't explain, you would not understand. This is not how I am.

**A** **Bm** **C9** **G** **D**

I have become comfortably numb.

**A** **D**

**A** **C** **G**

**C** **G** **A** **D**

I, I,

**G** **D** **Bm**

I have be-come com-fort'bly numb. O. K., O. K., O. K.— Just a lit-tle

**G** **Em** **Bm**

pin-prick. — There'll be no more aaah! — But you may feel a lit-tle sick. — Can you

**Bm9** **Bm** **A** **G**

stand up? — I do believe it's work-ing. good! — That-'ll keep you go-ing through the show. — Come

**Bm** **D** **A**

on, it's time to go. — There is no pain, you are re - ced - ing.

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

A dis-tant ship smoke on the ho - ri - zon. You are on — ly com — ing through — in

**G** **C** **G**

waves. Your lips move but I can't hear—what you're say— ing. When

**D** **A** **D**

I — was a child — I — caught a fleeting glimpse Out of the cor- ner of my

**A** **C** **G**

eye. I turned— to look— but it— was gone. I cannot put— my fin— ger on—

**C** **G** **Asus** **A** **G**

— it now.— The child is grown,— The dream is gone— And —

**C9** **G** **D**

I have be-come Com-fort-'bly numb.

# when the tigers broke free

Words and Music by ROGER WATERS

Moderately



mp

2



It was just be - fore dawn — one mise - ra - ble morn - ing in



black 'fort - y four — When the for - ward com - mand - er was



told to sit tight When he asked that his men be with - drawn

F/C C

And the gene - rals gave thanks As the oth - er ranks

held back the en - em - y tanks for a while And the An - zi - o

Gsus C

bridge - head was held for the price Of a few hun - dred ord - in - ary

Gsus C

lives. And kind old King George - sent Moth - er a

G

note When he heard that Fath - er was gone. It was, I re -

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a common time signature. The lyrics are: "note When he heard that Fath - er was gone. It was, I re -". The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines. Chord diagrams for C major and G major are shown above the vocal staff.

call, in the form of a scroll, With gold leaf and all

The second system continues the vocal line and piano accompaniment. The lyrics are: "call, in the form of a scroll, With gold leaf and all". The piano accompaniment features a prominent bass line with sustained notes. Chord diagrams for G major and C major are shown above the vocal staff.

And I found it one day In a drawer of old pho - to - graphs hid - den a - way

The third system continues the vocal line and piano accompaniment. The lyrics are: "And I found it one day In a drawer of old pho - to - graphs hid - den a - way". The piano accompaniment has a steady rhythmic accompaniment. Chord diagrams for G major and C major are shown above the vocal staff.

And my eyes still grow damp to re - mem - ber His Maj - est - y

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "And my eyes still grow damp to re - mem - ber His Maj - est - y". The piano accompaniment features a melodic line in the treble clef. A chord diagram for Gsus is shown above the vocal staff.

signed With his own rub - ber stamp. It was dark all a -

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "signed With his own rub - ber stamp. It was dark all a -". The piano accompaniment ends with a sustained chord. Chord diagrams for C major and G major are shown above the vocal staff.

G C G

round, There was frost in the ground When The Tig - ers Broke Free.

C

And no one sur - vived from the Roy-al Fus - il - iers, Com - pan - y,

C G C

"C" They were all left be - hind, Most of them

*ff*

G C

dead, the rest of them dy - ing And that's how the

G C

High Com - mand took my Dad - dy from me.

# not now john

Words and Music by ROGER WATERS



Fuck all that, we've got to get on — with these (fuck all  
 Not now John, we've got to get on — with the film show  
 Hang on John, I've got to get on — with this

that fuck all that) We've  
 (got to get on) (got to get on, got to get on) got to get on) I



got to com- pete — with the wi - ly Jap - an - ese —  
 Hol - ly - wood waits at the end of the rain - bow.  
 don't know what it is but it fits on here like \*\*\*



(end of the rain - bow)      There's too man-y home— fi-res  
 Who cares what it's a -  
 Come back at the end of the



burn-ing and not e-nough trees,      (fuck all  
 - bout as long as the kids go.      (As long as the kids — go)  
 shift, we'll go and get pissed



that)      So fuck all that, we've got to get on— with these.  
 So not now John, we've got to get on— with the  
 But not now John, I've got to get on— with this

on D.C. SEGUE \*

(Got to get on— with these.) Can't stop, lose job, mind gone, sil - i - con,  
 (got to get on— with this,      got to get on.)

Stroll on, what bomb, get a-way, pay day, Make hay, break down, need fix, big six,

Click-it - y click, hold on oh no! Bin - go—

(bin - go. —————)

\* Half Tempo

Make them laugh,— make them cry,— Make them dance — in the aisles  
 Hold on John,— I think there's some-thing good— on, I used to read books — but \* \* \*

Em

C/E

Em

Make them pay,— make them stay,—  
 It could be the news,— or some oth-er am-use-ment, it

To Coda

D/E

Em

2 Asus

Make them feel O. K. show.  
 could be re-us-able shows.

*a tempo 1<sup>o</sup>*

CODA

G

D.C. to 1<sup>o</sup> bar

Fuck all that we've  
 No need to wor-ry a -

D

Em

got to get on— with these We've  
 -bout the Vi— et-nam - ese.



got to com-pete— with the wi— ly Jap - an - ese.—  
Got to bring the— Rus - sian bear ——— to his knees.—



Well may-be not the Rus - sian bear, may - be the  
Make us feel tough and would - n't Mag-gie be

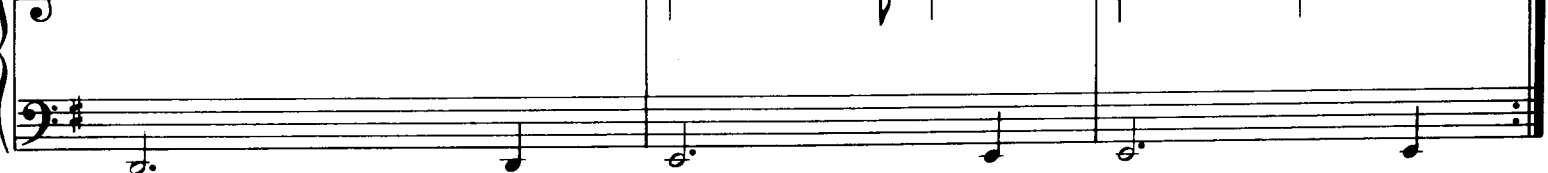


Swedes. We showed Ar-gent— i - na, now—  
pleased. Na na na na— na na na.—



let's go and show these.—

Ad lib. to Fade





# your possible pasts

Words and Music by ROGER WATERS

♩ = 152

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, while the left hand plays a simple bass line. The key signature has one sharp (F#).

**G**

A guitar chord diagram for G major, showing the fretting on the strings: 2, 3, 2, 3, 2, 3.

**Am**

A guitar chord diagram for A minor, showing the fretting on the strings: 0, 2, 2, 3, 2, 0.

They flut - ter — be - hind you, your poss - i - ble pasts —  
 stood in — the door - way, the ghost of a smile —

The first system of the song features a vocal line with lyrics and piano accompaniment. The piano part includes a double bar line and changes in time signature from 3/4 to 2/4 and back to 3/4.

**C**

A guitar chord diagram for C major, showing the fretting on the strings: 0, 0, 0, 0, 0, 0.

Some bright eyed — and  
 haunt - ing — her

The second system continues the vocal line and piano accompaniment. The piano part features a long, sustained chord in the right hand.

**D**

A guitar chord diagram for D major, showing the fretting on the strings: 2, 0, 2, 2, 3, 2.

**G**

A guitar chord diagram for G major, showing the fretting on the strings: 2, 3, 2, 3, 2, 3.

cra - zy some fright - ened and lost.  
 face like a cheap hot - el sign.

The third system concludes the vocal line and piano accompaniment. The piano part continues with chords in the right hand and a bass line in the left hand.



A warn - ing - to an - y - one still in com - mand  
Her cold eyes - im - plor - ing the men in their maces  
cold and - re - li - gious we were tak - en in hand



for the gold of their poss - i - ble  
shown how in to feel bags or the  
good and




fut - ure to take care.  
knives in their backs.  
told to feel bad.



In der - el - ict sid - ings the pop - pies en - twine  
Step - ping up bold - ly one put out his hand  
Strung out be - hind us the ban - ners and flags

C



He said with cat - tle trucks ly - ing in  
I was just — a child then  
of our poss - i - ble pasts lie in

D



G



Not 2nd time

wait for the next time.  
now I'm on - ly a man.  
tat-ters and rags.


Em



Do you re-mem — ber me, — how we used to be, —

*ff*

D



To Coda

Do you think we should be clos - er? (rpt. echo) (clos - er, clos - er,

Cmaj9



1.

clos - er, clos - er, clos - er, clos - er, clos - er.) She

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

Em



2.

solo

3

clos - er.)

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

C



Em



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

C



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



Musical notation system 1: Treble clef with a single note on the first staff. Grand staff with piano accompaniment. Bass clef with notes and a slur. Chord diagrams for D and C are shown below the bass line.



Musical notation system 2: Treble clef with notes. Grand staff with piano accompaniment. Bass clef with notes and a slur.

Musical notation system 3: Grand staff with piano accompaniment. Bass clef with notes and a slur.



Musical notation system 4: Treble clef with notes. Grand staff with piano accompaniment. Bass clef with notes and a slur.

Musical notation system 5: Grand staff with piano accompaniment. Bass clef with notes and a slur.

D.  $\frac{3}{4}$  al  $\text{C}$

By the

Musical notation system 6: Grand staff with piano accompaniment. Bass clef with notes and a slur.

CODA



Repeat till fade

clos - er,

Musical notation system 7: Grand staff with piano accompaniment. Bass clef with notes and a slur.

# paranoid eyes

Slow Beat

Words and Music by ROGER WATERS

Piano introduction in G major, 12/8 time. The right hand features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The left hand plays a single G2 note.

G C G

But-ton your lip and don't let the shield— slip,

Musical notation for the first line of lyrics, including guitar chords G, C, and G.

C G

Take a fresh grip on your bul-let proof mask.

Musical notation for the second line of lyrics, including guitar chords C and G, and a 12/8 time signature change.

C G D

And if they try to breakdown your dis-guise with their ques-tions

C G D C G/B Am D

You can hide, hide, hide

Am G

behind par-an-oid eyes. You put

C G

on your brave face and slip o - ver the road for a jar,  
- lieved in their stor - ies of fame, for - tune and glo-ry. Now you're



Fix - ing your grin as you cas - ual - ly lean on the bar.  
 lost in a haze of al - co - hol soft mid - dle age. The



Laugh - ing too loud at the rest of the world with the boys in the crowd. You can  
 pie in the sky turned out to be miles too high. And you



hide, hide, hide  
 hide, hide, hide

be - hind pet - ri - fied



eyes.



C G Em D Am

This system contains five guitar chord diagrams: C, G, Em, D, and Am. Below them is a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

G Am

This system contains two guitar chord diagrams: G and Am. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a short phrase.

You be -

The piano accompaniment for the second system continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

D Am

This system contains two guitar chord diagrams: D and Am. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

The piano accompaniment for the third system continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the fourth system, continuing with the eighth-note accompaniment in the right hand and a bass line in the left hand.

be-hind brown and mild eyes.

The piano accompaniment for the fourth system continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

# the final cut

Words and Music by ROGER WATERS

Slow

**F** **F/C** **C**

Through the fish-eyed lens — of tear stained eyes, — I can

**Bb(add9)** **F**

bare-ly de-fine—the shape of this mo-ment in time. And far from fly-ing high in clear blue

**F/C** **C** **Bb(add9)** **F**

skies, — I'm spi-ral-ling down— to the hole in the ground where I hide.

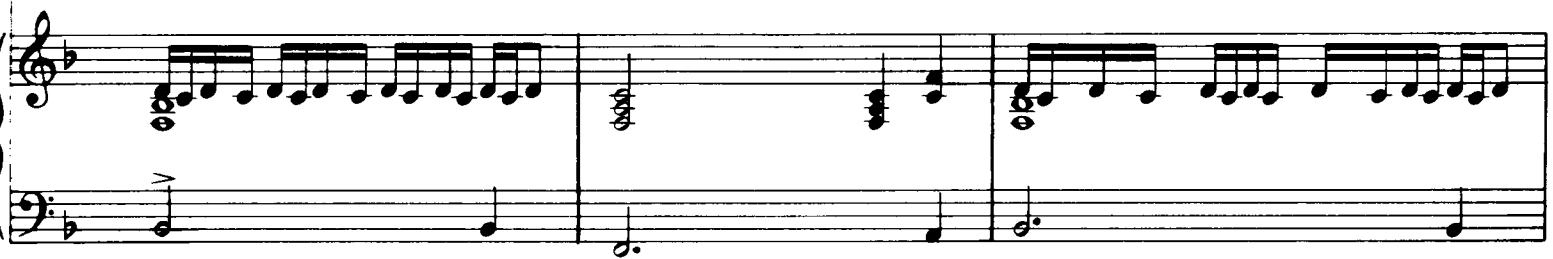
Bb

F

Bb



If you—neg-o—ti—ate the mine-field in the drive,— and beat the dogs and cheat the cold—



F

Bb

C

Dm



el—ec—tron—ic eyes;— And if you make it past the shot — guns in the hall, —

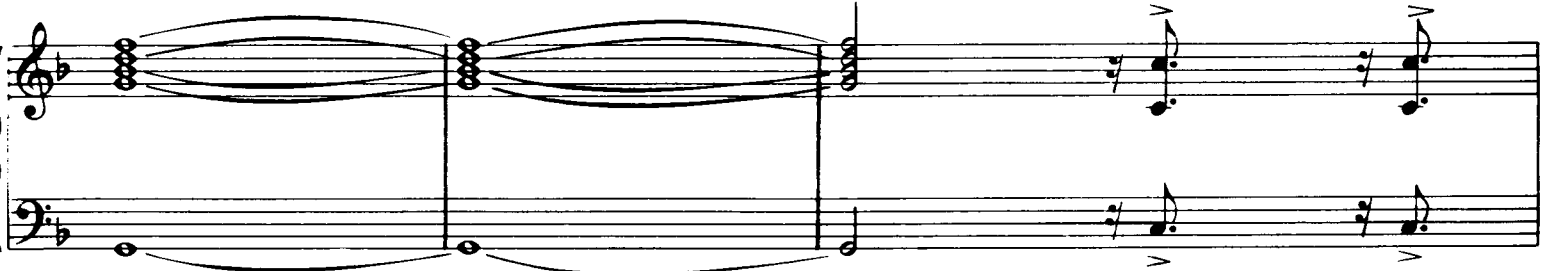


Gm7

Gm7/C



dial the combination,— o—pen—the priest-hole, and if I'm in, I'll tell you what's be—hind the wall.



F

Am

F



There's a kid who had — a big hal-lu - ci- na — tion  
Thought I ought to bare — my na - ked feel — ings,





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

mak-ing love to girls— in mag-a - zines. He  
Thought I ought to tear— the cur-tain down. I

Piano accompaniment for the first system.



To Coda

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

won-ders if you're sleep-ing with your new found- faith,  
held the blade in trem - bling hands, pre -

Piano accompaniment for the second system.



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



Could an - y - bod-y love— him or is it just a cra-zy dream.-

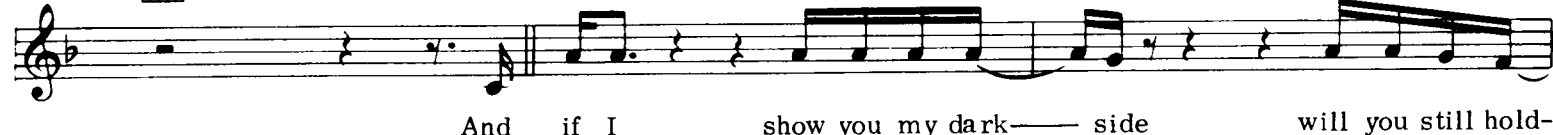
Piano accompaniment for the third system.



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

Piano accompaniment for the fourth system.

**F**  **C** 



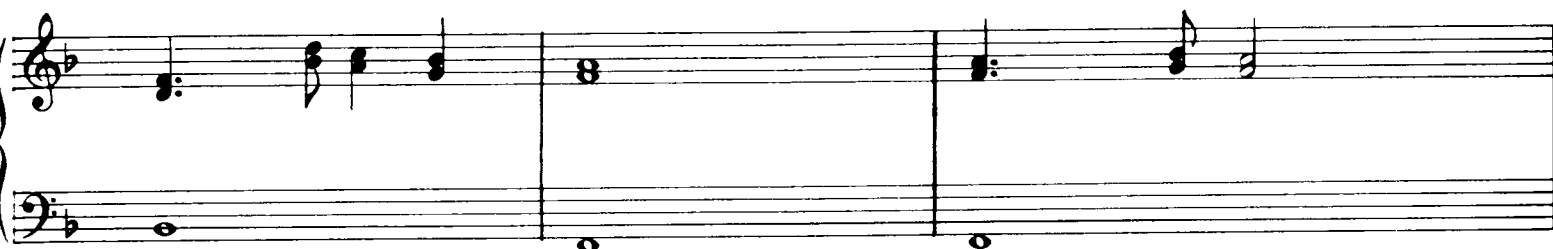
And if I show you my dark— side will you still hold—







**Bb**  **F** 



— me to - night? And if I o - pen my






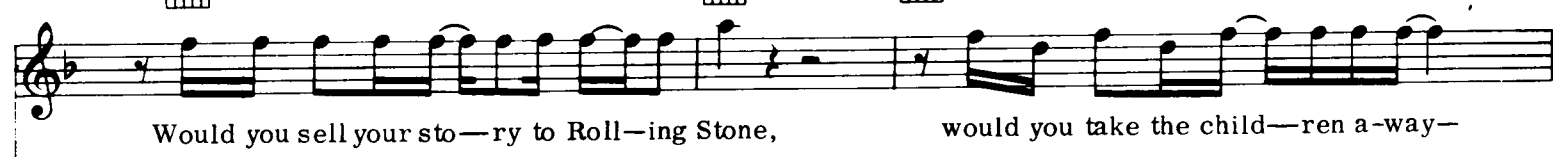
**C**  **Bb**  **F** 



heart to you— and show you my weak — side, what would you do?



**Bb**  **F**  **Bb** 



Would you sell your sto—ry to Roll—ing Stone, would you take the child—ren a-way—



F



Bb



C



Dm



and leave me a-lone, and smile in re-as-sur-ance as you whis-per down the phone, -

Gm7



Gm7/C



would you send me pack-ing, -

or would you take me

F



(solo)

Am



home?

F



Am



C



3

3

3

Bb



Dm



Gm7



Musical staff with triplets and a triplet of eighth notes.

Piano accompaniment for the first system.

Gm7/C

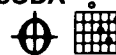


F

D.  $\frac{3}{8}$  al  $\text{♩}$

Musical staff with triplets and a double bar line.

CODA Dm



♩

-pared to make it, but

Piano accompaniment for the second system.

Piano accompaniment for the CODA section.

(ad lib) Gm7



Musical staff with lyrics: just then the phone rang, - I nev - er had the nerve to make the fin - al

just then the phone rang, -

I nev - er had the nerve to make the fin - al

Piano accompaniment for the third system.

F



C



Bb(add9)



F



cut.

Piano accompaniment for the fourth system, including 'a tempo' and 'rall.' markings.

a tempo

rall. . . . .