

pink floyd ANTHOLOGY

HL HAL LEONARD
PUBLISHING
CORPORATION

Home Office: 960 East Main Street, Winona MN 55987
National Sales Office: 8112 West Bluemound Road, Milwaukee WI 53213


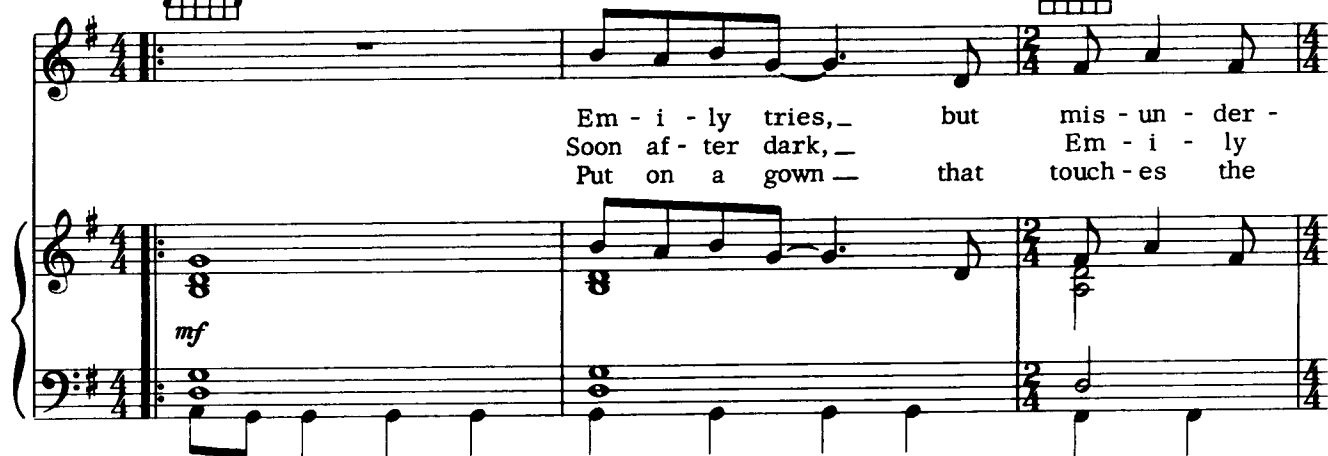
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see emily play



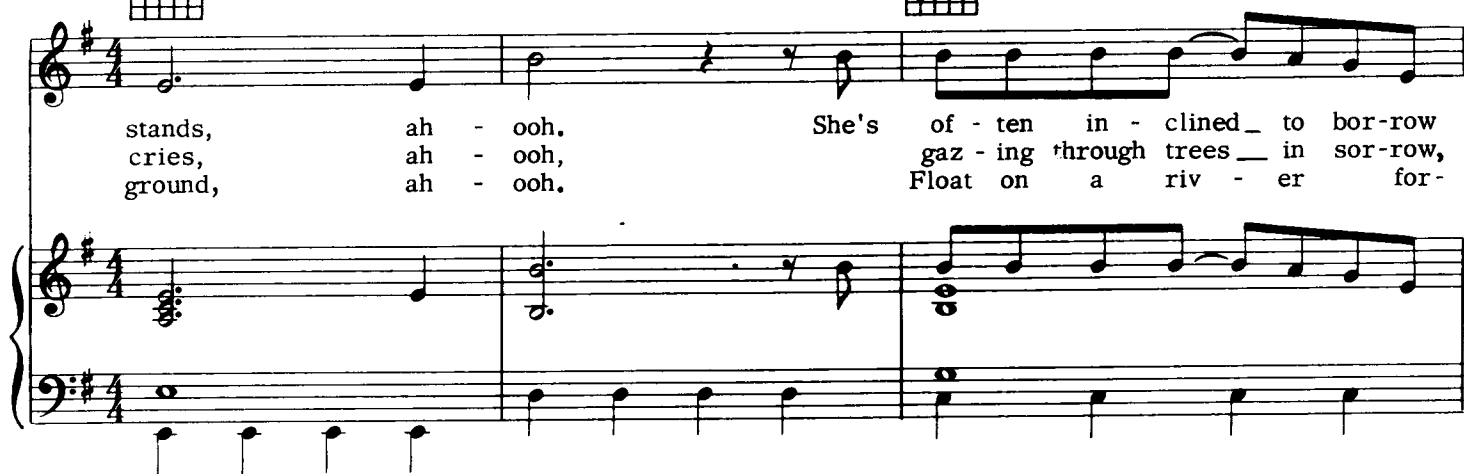
Words and Music by SYD BARRETT

Moderately




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.

Bb A D To Coda

Cmaj7 ⁰⁰⁰ Cmaj7 ⁰⁰⁰

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

Am7 ^{0 0 0} F G ^{x000}

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

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. *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 

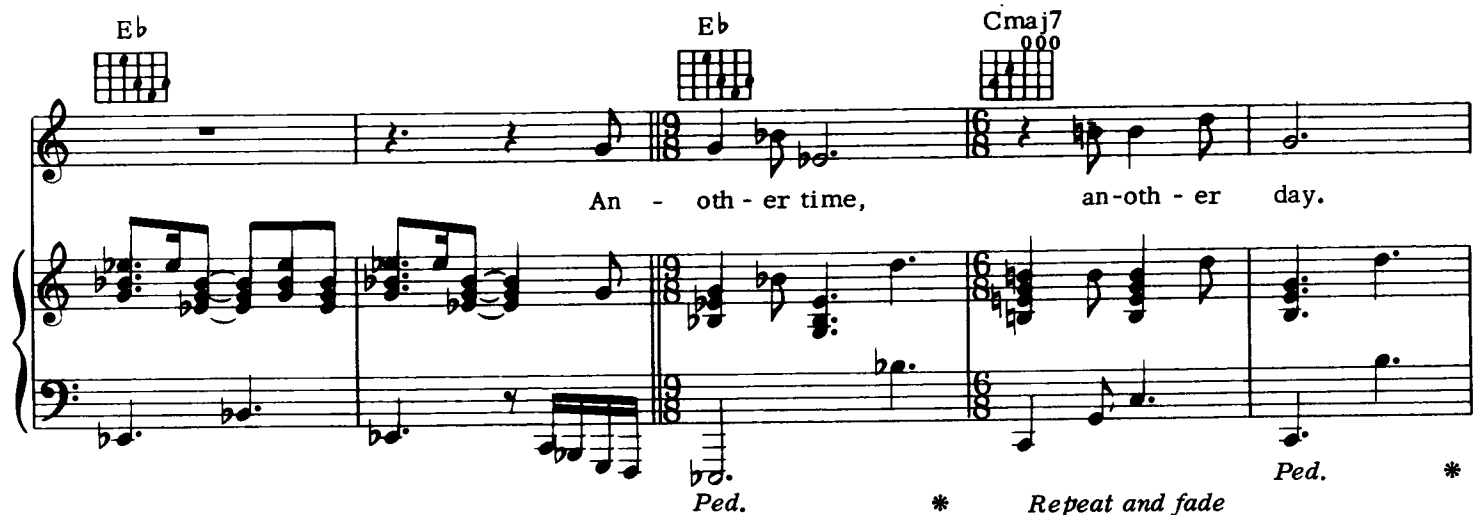
an-oth - er day.




E \flat  E \flat  Cmaj7 

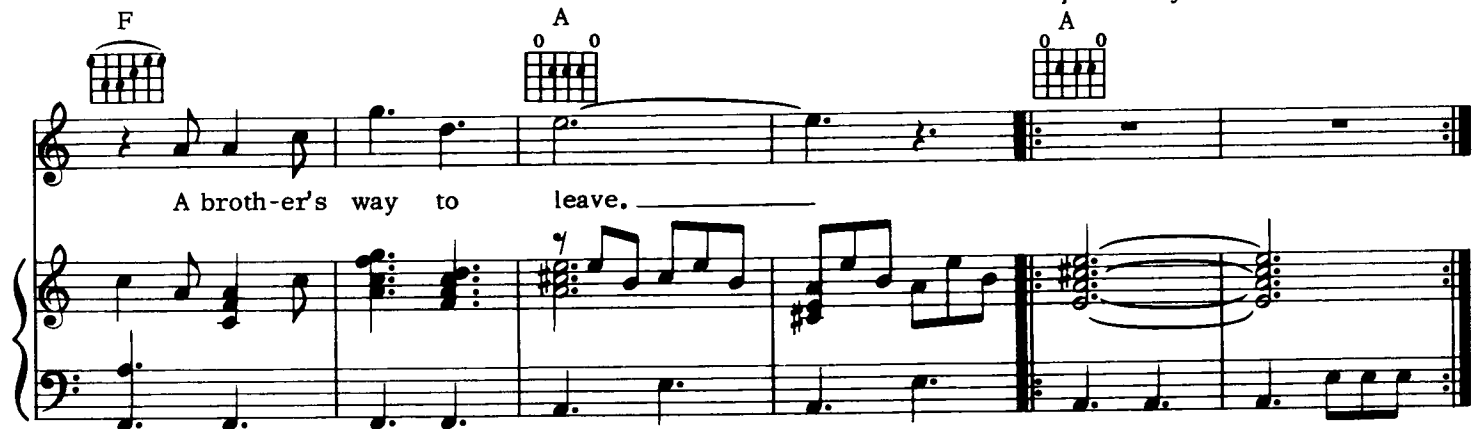
An - oth - er time, an-oth - er day.

Ped. * Repeat and fade



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.



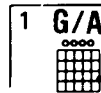
O - ver the hills — where a swal - low is rest - ing.
 Love is the shad - ow that rip - ens the wine. —
 Will he re - mem - ber the les - son of giv - ing?



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**

Musical notation for the first system, measures 1-3. Chords Bm, A, and E are indicated above the treble clef staff. The bass line features a rhythmic pattern of quarter and eighth notes.

F# **D** **G**

Musical notation for the second system, measures 4-6. Chords F#, D, and G are indicated above the treble clef staff. The bass line continues with a rhythmic pattern.

E **A** **F#**

Musical notation for the third system, measures 7-9. Chords E, A, and F# are indicated above the treble clef staff. The bass line continues with a rhythmic pattern.

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

Musical notation for the fourth system, measures 10-13. Chords Bm, G, F#, and Em are indicated above the treble clef staff. The bass line continues with a rhythmic pattern.

D **F#7** **B**

Repeat ad Lib.

Musical notation for the fifth system, measures 14-16. Chords D, F#7, and B are indicated above the treble clef staff. Measure 15 features a long melodic line in the treble clef. The system ends with a repeat sign and a double bar line.

green is the colour

(From the Motion Picture "MORE")

Words and Music by ROGER WATERS

Moderate 4

mp

G

Hea - vy hung the can - o - py of

C(add9)

G

Cmaj7

— blue, Shade my eyes and I can see you;

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 overplayed, 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.

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 the 'Steady 4' section. The right hand has a melodic line with some rests, while the left hand continues with a dense eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present.



Vocal line for the first lyric: Lime and lim - pid green, a sec - ond scene, - a fight be - tween the blue you once knew...

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

Piano accompaniment for the first lyric. The right hand plays chords corresponding to the lyrics, and the left hand continues with a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present.



Vocal line for the second lyric: Float - ing down, the sound re - sounds a - round the i - cy wa - ters un - der - ground.

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

Piano accompaniment for the second lyric. The right hand plays chords corresponding to the lyrics, and the left hand continues with a steady eighth-note accompaniment.

D6



Eb



D6



Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a melodic line with notes corresponding to the lyrics below.

Ju - pi - ter and Sa - turn,

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

Piano accompaniment for the first system, including treble and bass staves. The bass line features a steady eighth-note pattern. Dynamics include *cresc.*, *poco*, and *a poco*.

Db



F



F#



Musical staff with treble clef and key signature of two sharps. The staff contains a melodic line with notes corresponding to the lyrics below.

tan - ia, —

Nep - tune, Ti - tan,

Stars can fright - en

Piano accompaniment for the second system, including treble and bass staves. The bass line continues with eighth-note patterns. Dynamics include *f*.



Musical staff with treble clef and key signature of two sharps. The staff contains a melodic line with notes corresponding to the lyrics below.

Piano accompaniment for the third system, including treble and bass staves. The bass line continues with eighth-note patterns. Dynamics include *f*.



Musical staff with treble clef and key signature of two sharps. The staff contains a melodic line with notes corresponding to the lyrics below.

Piano accompaniment for the fourth system, including treble and bass staves. The bass line continues with eighth-note patterns. Dynamics include *f*.

Db  D 



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

G  D 

decresc. *mp*



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

Chord diagrams for D, Eb, D, and Db. The D chord is shown with a dot above the 2nd fret. The Eb chord has a '3' above the 3rd fret. The D chord has a dot above the 2nd fret. The Db chord has a dot above the 1st fret.

First system of musical notation. It includes a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with musical notation. The grand staff shows a melodic line in the treble and a bass line in the bass. The bass line features a triplet of eighth notes in the first measure.

F G

Chord diagrams for F and G. The F chord has a dot above the 1st fret. The G chord has a dot above the 3rd fret.

Second system of musical notation. It includes a treble clef staff with a whole rest, and a grand staff with musical notation. The grand staff continues the melodic and bass lines from the first system.

Third system of musical notation. It includes a treble clef staff with musical notation, and a grand staff with musical notation. The grand staff continues the melodic and bass lines.

D Db

Chord diagrams for D and Db. The D chord has a dot above the 2nd fret. The Db chord has a dot above the 1st fret.

Fourth system of musical notation. It includes a treble clef staff with a whole rest, and a grand staff with musical notation. The grand staff continues the melodic and bass lines. The word "rit." is written in the bass line of the third measure.

F G

Chord diagrams for F and G. The F chord has a dot above the 1st fret. The G chord has a dot above the 3rd fret.

Fifth system of musical notation. It includes a treble clef staff with a whole rest, and a grand staff with musical notation. The grand staff continues the melodic and bass lines. The word "rit." is written in the bass line of the first measure.



p *cresc.*



f




F



G





Db




Db


F





F#


G


Gb


F


E




E_b D D_b C

D_b D G

D D_b

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

F F#

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

mp Rit - ar - dan -

E C Cm

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

do

C Cm C

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

cres. molto ritard.

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

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

C Bm Am Dm

hear as the warm night falls the silver sound from a time so strange,

Gm Dm F

sing to me, sing to me.

To Coda ♪

D G D

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. $\frac{3}{4}$ al Coda

Repeat and fade

Coda

D G D F C

mf

if

Moderately

Words and Music by ROGER WATERS

B7

E

mp legato

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

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

D

E

D

E 0 0 0 0 0 0

C#7 4 fr.

And if I _____ were a good man, _____ I'd
 If I _____ were a good man, _____ I'd

F# B7 E 0 0 0 0 0 0

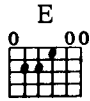
talk with you _____ more of - ten _____ than I do.
 un - der - stand _____ the spac - es _____ be - tween friends.

B7 0

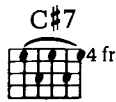
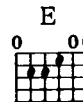
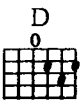
E 0 0 0 0 0 0

D 0

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

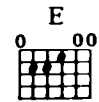
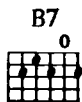
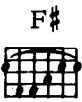


If I _____ were a - fraid, _____ I could
 And if I _____ were with you, _____ I'd be



hide. _____
 home _____ and dry.

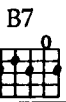
If I _____ go in - sane,
 And if I _____ go in - sane, will you



please don't put your
 still let _____ me



wi - res _____ in my
 join in _____ with the

brain.
 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**

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

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 - arate 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

F# **Bm** **F#m**

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

Em **F#** **B**

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

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 staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and the same key signature. The piano part begins with a dynamic marking of *f* (forte), followed by *pp* (pianissimo) in the second measure, then *f* again in the third measure, and *pp* in the fourth. The bass part plays a steady eighth-note pattern. The system concludes with a double bar line and a 6/8 time signature change.

The second system continues the piano and bass notation. Above the piano staff, a guitar chord diagram for Bm (B minor) is shown, consisting of a B note on the 2nd fret of the 1st string, a D note on the 2nd fret of the 2nd string, an F# note on the 4th fret of the 3rd string, and an E note on the 2nd fret of the 4th string. The piano staff has a '7 times' annotation above a series of chords. The bass staff continues its eighth-note pattern. The system ends with a 'Guitar Tacet' instruction and a '6 times' annotation above the final measure.

The third system features guitar chord diagrams for Bm and A (A major) above the piano staff. The Bm diagram is the same as in the second system. The A diagram shows an A note on the 2nd fret of the 1st string, a C# note on the 2nd fret of the 2nd string, an E note on the 2nd fret of the 3rd string, and an A note on the 2nd fret of the 4th string. The piano staff has a '7 times' annotation above a series of chords. The bass staff continues its eighth-note pattern. The system ends with a 'Guitar Tacet' instruction.

The fourth system features guitar chord diagrams for A and Bm above the piano staff. The A diagram is the same as in the third system. The Bm diagram is the same as in the second system. The piano staff has a '7 times' annotation above a series of chords. The bass staff continues its eighth-note pattern. The system ends with a 'Guitar Tacet' instruction.

The fifth system features guitar chord diagrams for A and Bm above the piano staff. The A diagram is the same as in the third system. The Bm diagram is the same as in the second system. The piano staff has a '6 times' annotation above a series of chords. The bass staff continues its eighth-note pattern. The system ends with a 'Guitar Tacet' instruction and a '6 times' annotation 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 **Guitar Tacet** **Bm**

First system of musical notation. The treble clef staff contains a melodic line with a slur over five notes. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff features a chord diagram for the A major chord (A) above the staff, with a slur over the notes. The bass clef staff continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff has a vertical bar line followed by the text "Guitar Tacet" and a repeat sign. After three measures, there is a vertical bar line followed by the text "3 times" and a chord diagram for the B minor chord (Bm) above the staff, with a slur over the notes. The bass clef staff continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff continues the rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff has a vertical bar line followed by the text "Guitar Tacet" and a repeat sign. After three measures, there is a vertical bar line followed by the text "3 times" and a repeat sign. The bass clef staff continues the rhythmic accompaniment.

Repeat as needed
(ad lib)

Guitar Tacet

The first system of music shows a guitar tacet in the upper staff. The lower staff contains a piano accompaniment consisting of a steady eighth-note bass line. A forte (*f*) dynamic marking is placed above the first measure of the piano part. The system concludes with a double bar line and repeat dots.

The second system continues the piano accompaniment from the first system. The guitar remains tacet. The piano part maintains the eighth-note bass line. The system ends with a double bar line and repeat dots.

Repeat as needed
(ad lib)



The third system features a guitar chord (A) in the upper staff, indicated by a chord diagram and a slur. The piano accompaniment continues with the eighth-note bass line. The system ends with a double bar line and repeat dots.

Guitar Tacet

3 times



Guitar Tacet

11 times

The fourth system features a guitar chord (Bm) in the upper staff, indicated by a chord diagram and a slur. The piano accompaniment continues with the eighth-note bass line. The system ends with a double bar line and repeat dots.



Guitar Tacet

3 times

The fifth system features a guitar chord (A) in the upper staff, indicated by a chord diagram and a slur. The piano accompaniment continues with the eighth-note bass line. The system ends with a double bar line and repeat dots.



Guitar Tacet

3 times

The sixth system features a guitar chord (Bm) in the upper staff, indicated by a chord diagram and a slur. The piano accompaniment continues with the eighth-note bass line. The system ends with a double bar line and repeat dots.

san tropez

Moderately (♩ = ♩³)

Words and Music by ROGER WATERS

D7
0



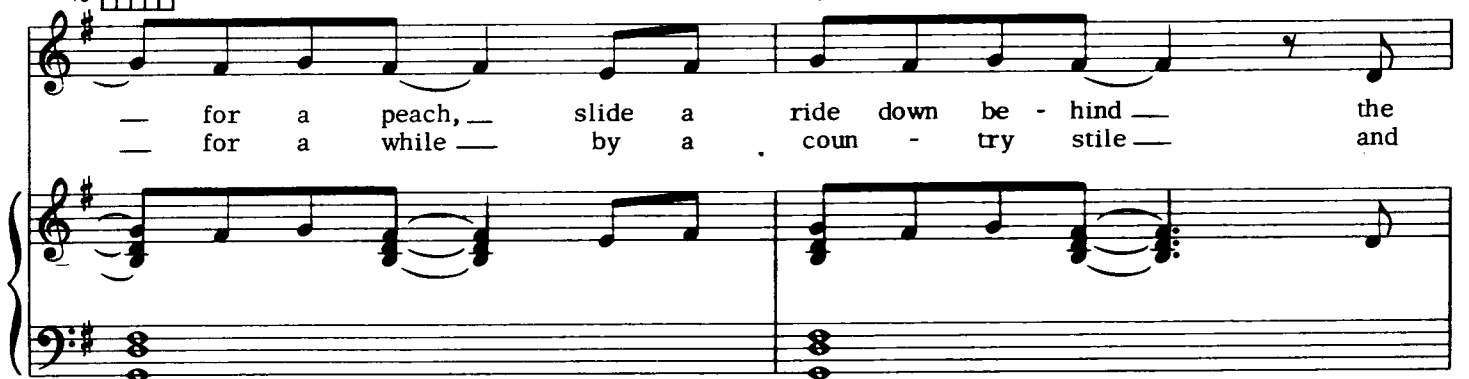
As I reach —



Gmaj7
x 0 0 0



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



Gm6
x 0 0



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

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



sound of the things___ you said to - day.____
 sound of the fac - es in the crowd.____

D.C.
 (1st time only)

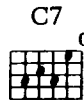
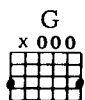
Repeat and Fade

mf

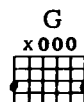
bike

Moderately

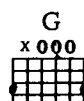
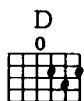
Words and Music by SYD BARRETT



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



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



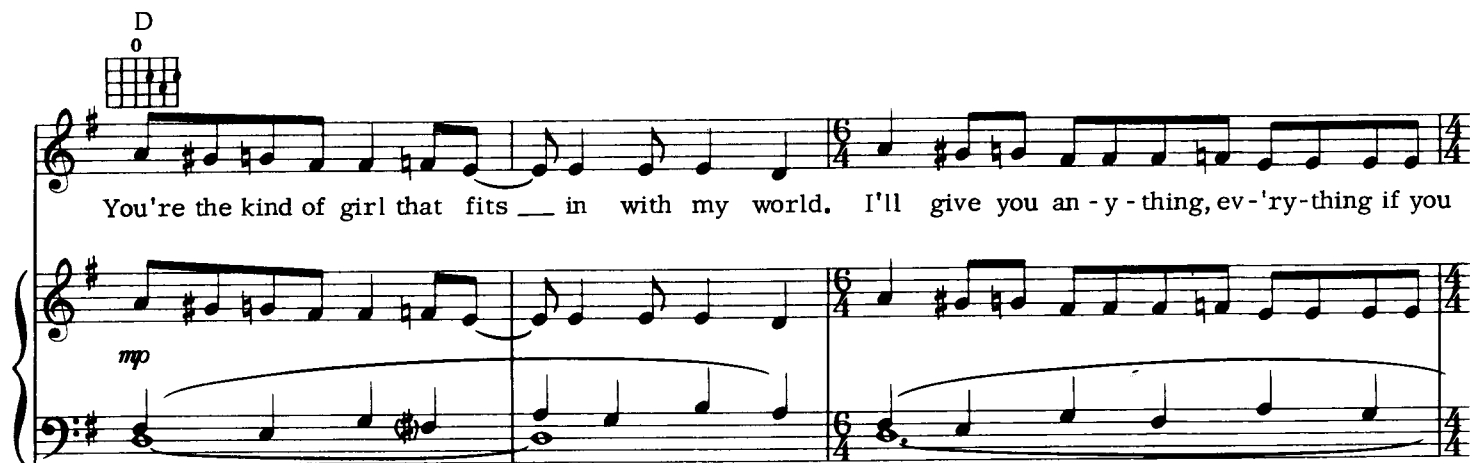
give it to you if I could, but I bor - rowed it.

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

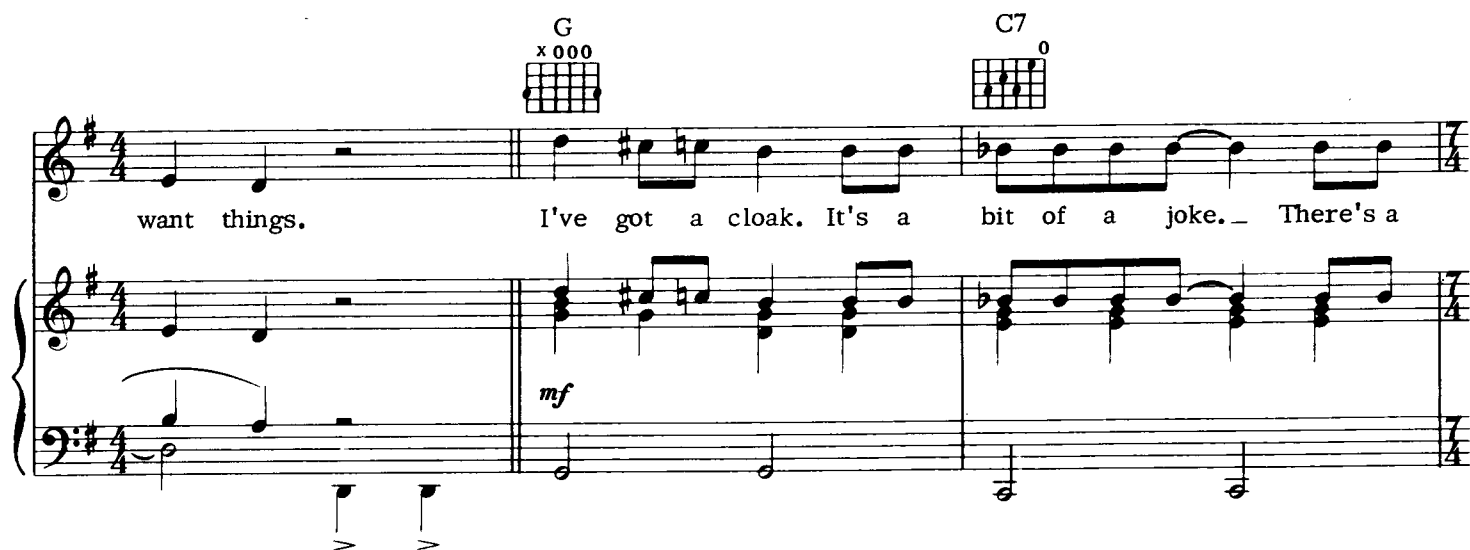


C7
0



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



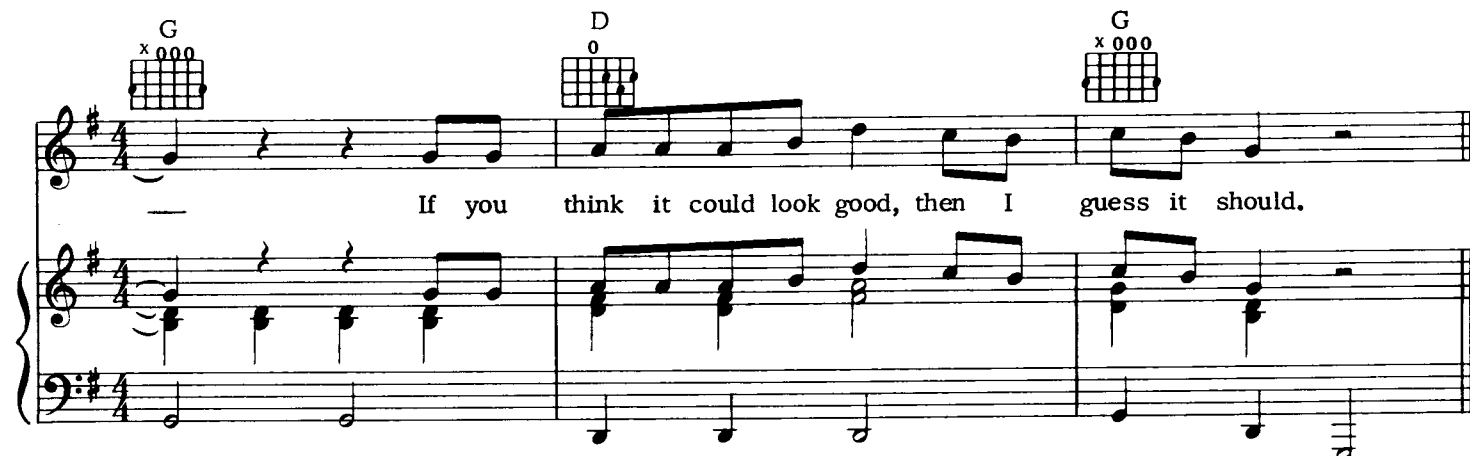
D
0

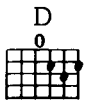


G
x 0 0 0



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

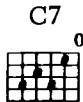
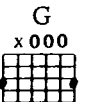




You're the kind of girl that fits _____ in _____ with my world.

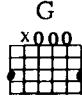
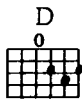
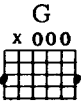
mp

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

mf



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

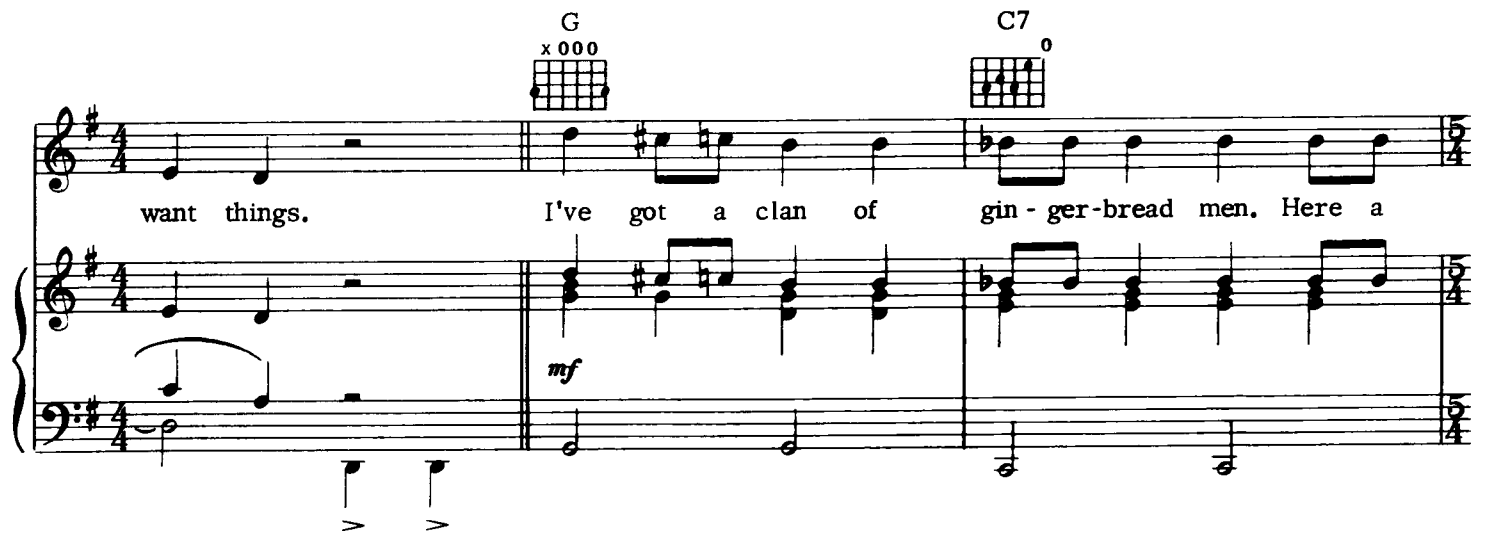


C7
0



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

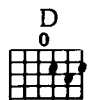


G
x 000



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

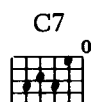
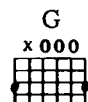




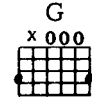
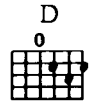
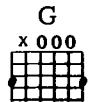
You're the kind of girl that fits _____ in with my world.

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



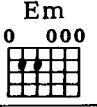
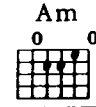
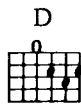
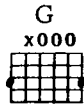
clock - work. Let's go in - to the oth - er room and make them work.

childhood's end

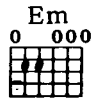
(From the Film "THE VALLEY")

Words and Music by DAVID GILMOUR

Moderately

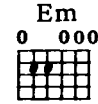
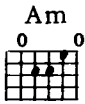


The first system of music features a guitar part with four chords: G (x000), D (0232), Am (0202), and Em (02000). The piano accompaniment is in 4/4 time, marked *mf*, with a melody in the right hand and a bass line in the left hand.



The second system contains the first two lines of lyrics. The piano accompaniment continues with the same melodic and harmonic structure.


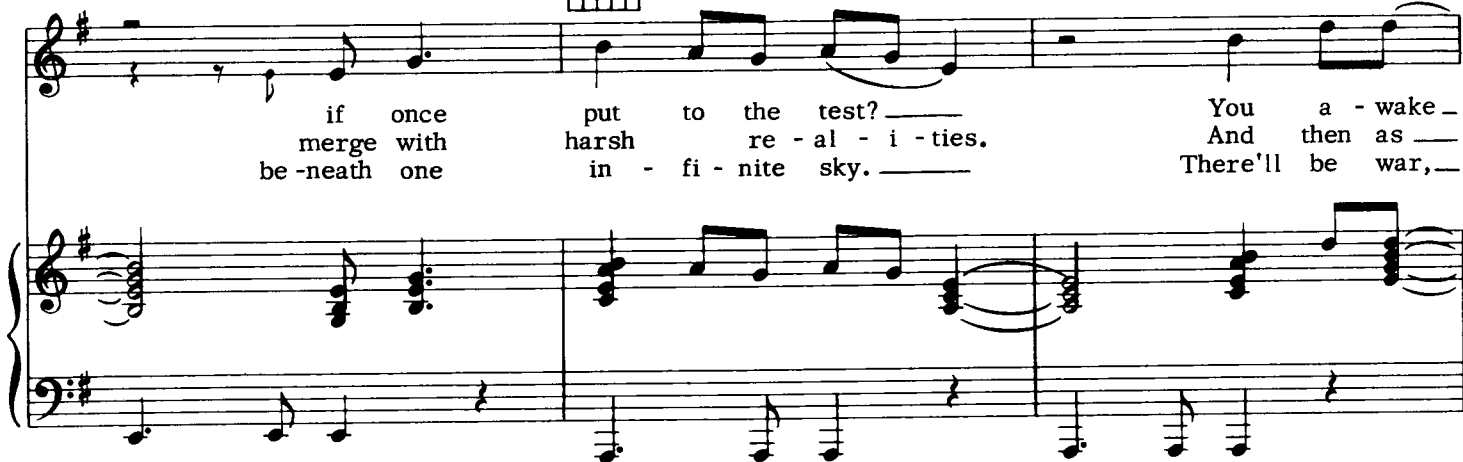
You shout in your sleep. Per-haps the price
sail a - cross the sea of long - past thoughts
you and who am I to say we know



The third system contains the final two lines of lyrics. The piano accompaniment concludes the piece.


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

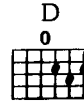
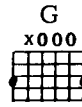
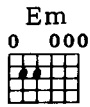
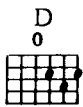
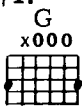



— with a start — to just the beat - ing of your heart. —
 — the sail is hoist, you find your eyes — are grow - ing moist. —
 — there'll be peace. — But ev - 'ry - thing — one day will cease. —

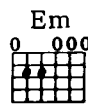
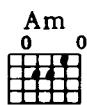


— Just one man be - neath — the sky, — just two
 — All the fears nev - er voiced say you — have to —
 — All the iron turned — to rust; — all the

1.

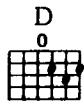
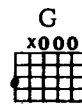
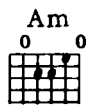
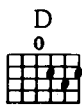
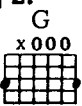


ears, just — two eyes. —

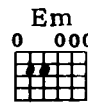
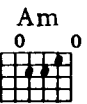


You set

2.



make your fi - nal choice. —



Who are

3.

G x000 D 0 Em 0 000 Am 0 0

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

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Above the first line, there are four guitar chord diagrams: G (x000), D (0), Em (0 000), and Am (0 0).

G x000 D 0 Em 0 000

So this song — will end. —

This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Above the third line, there are three guitar chord diagrams: G (x000), D (0), and Em (0 000).

G x000 D 0 Am 0 0 Em 0 000

This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Above the fifth line, there are four guitar chord diagrams: G (x000), D (0), Am (0 0), and Em (0 000).

G x000 D 0 Am 0 0 Em 0 000

This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Above the seventh line, there are four guitar chord diagrams: G (x000), D (0), Am (0 0), and Em (0 000).

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 3 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 -

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a 'Moderate Hard Rock beat'. The score includes guitar chord diagrams for E, D, and A chords, and piano accompaniment for both the instrumental and vocal sections. The lyrics are: '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 -'. The piano part includes triplets in the vocal lines.


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



the sea gulls wheeling in those far distant skies. All I want to tell you, all I

A



F



want to say is count me in on the journey. Don't expect me to stay.

Repeat and fade

E



D



A



E



D



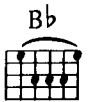
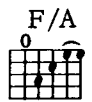
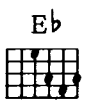
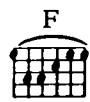
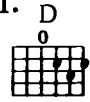
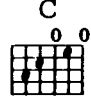
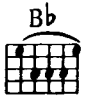
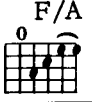
A

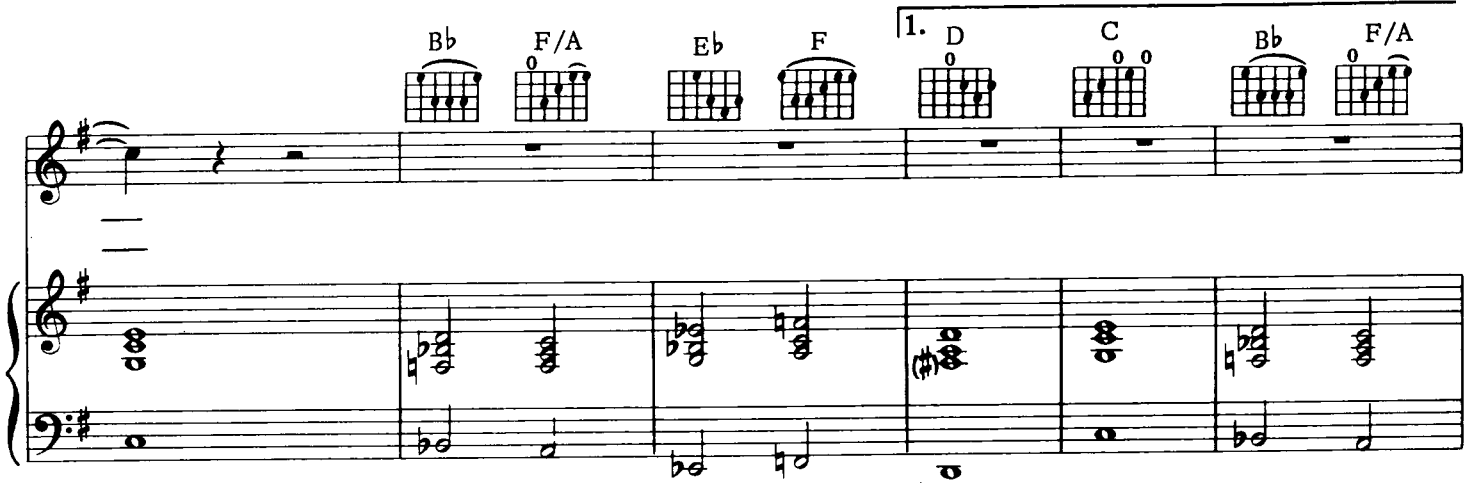


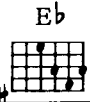
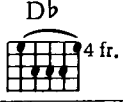
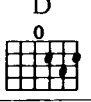
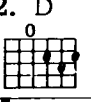
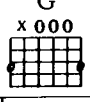
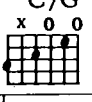
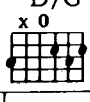
N.C.  3 fr.  N.C.  3 fr. 

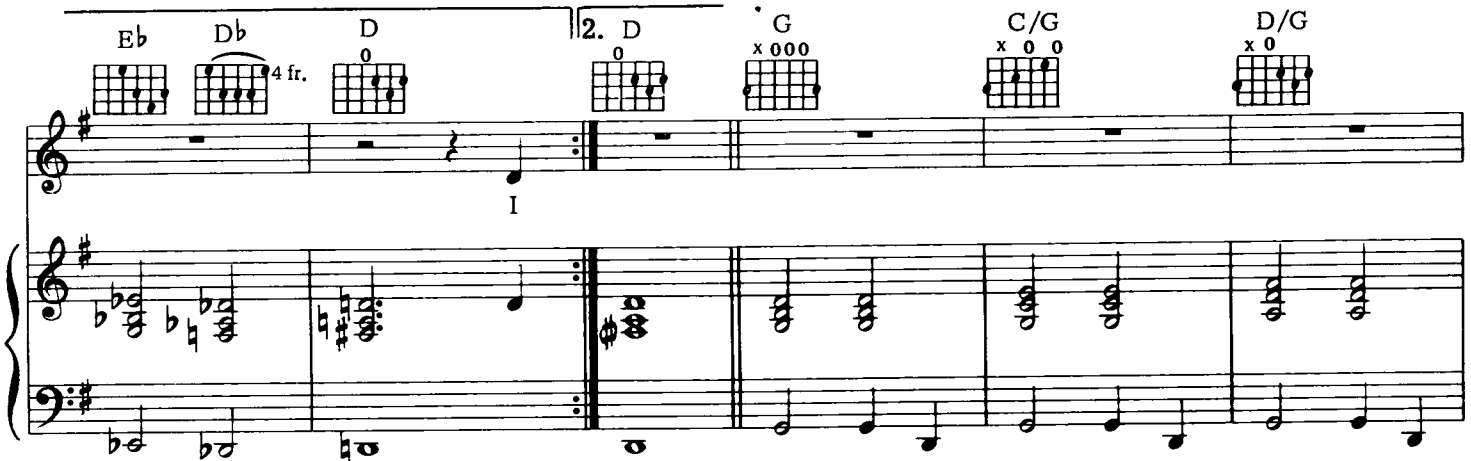
A yel-low moon _____ is grow-ing cold. _____
 Mid-night blue _____ turn to gray. _____

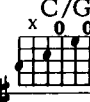
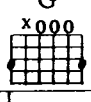
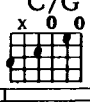
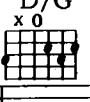
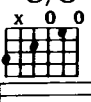


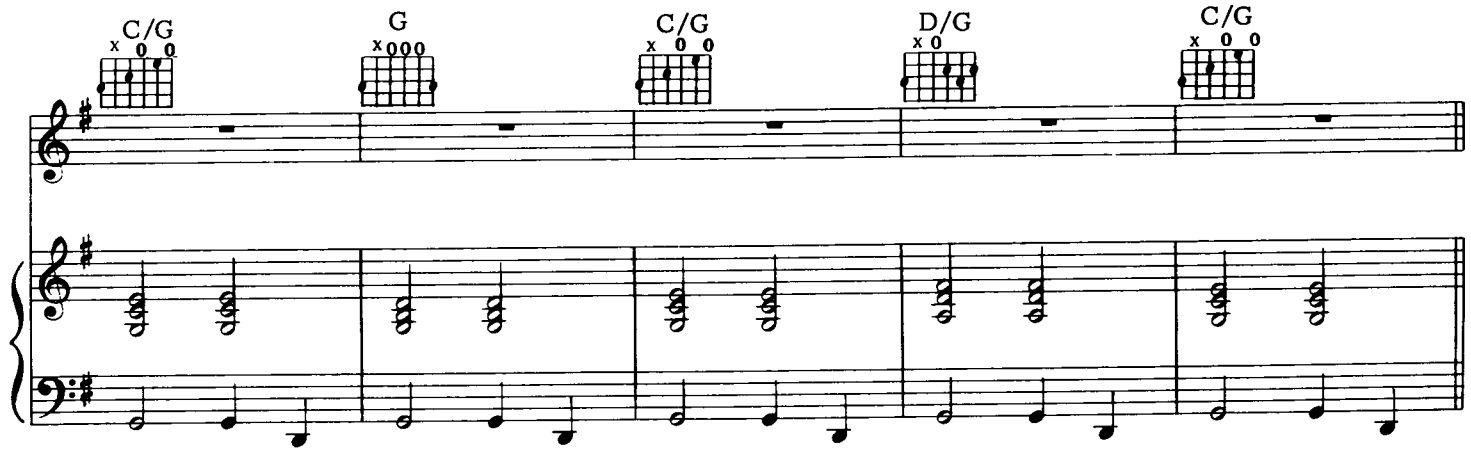
    1.    







  4 fr.  2.    

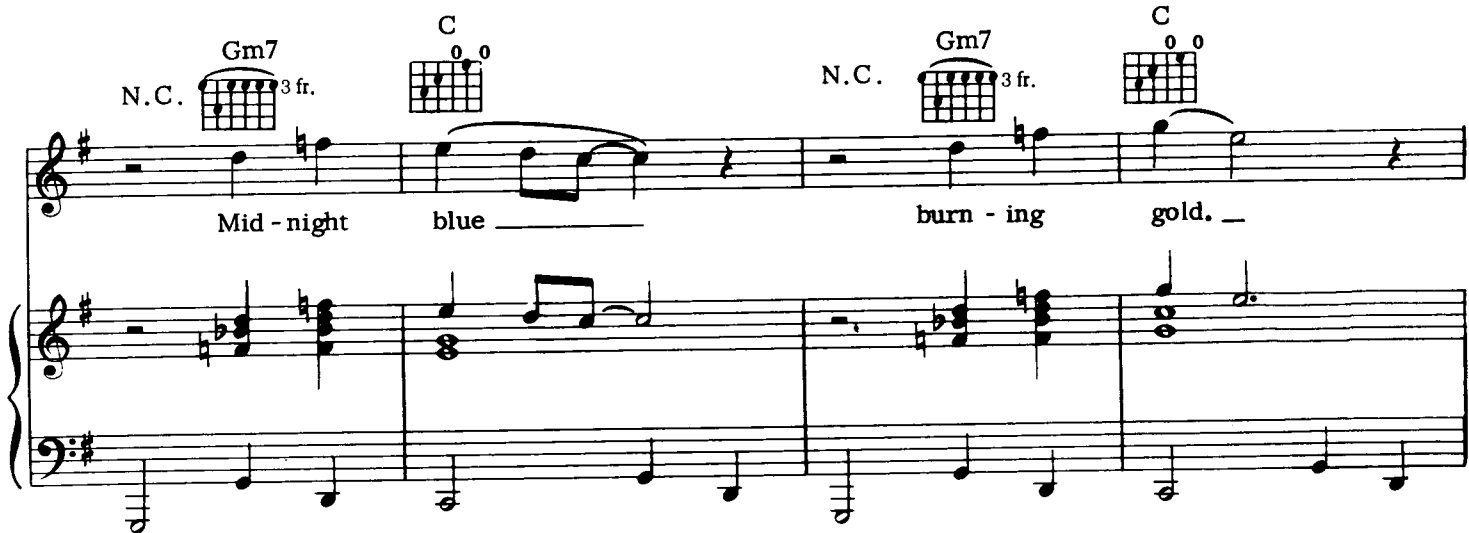





    



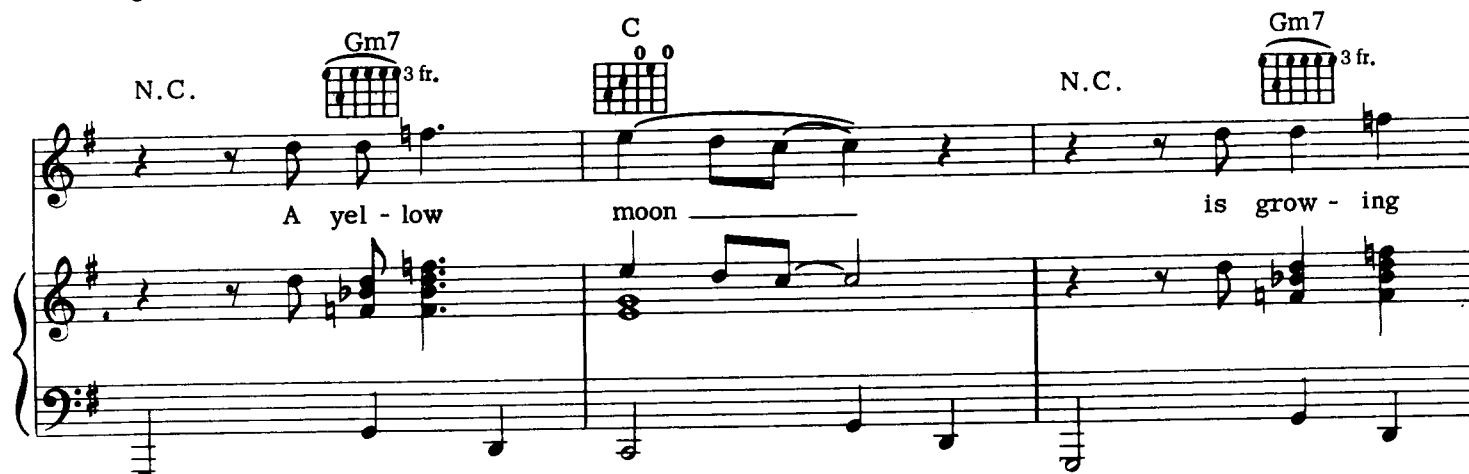
N.C.  3 fr.   3 fr. 






Mid - night blue burn - ing gold. _



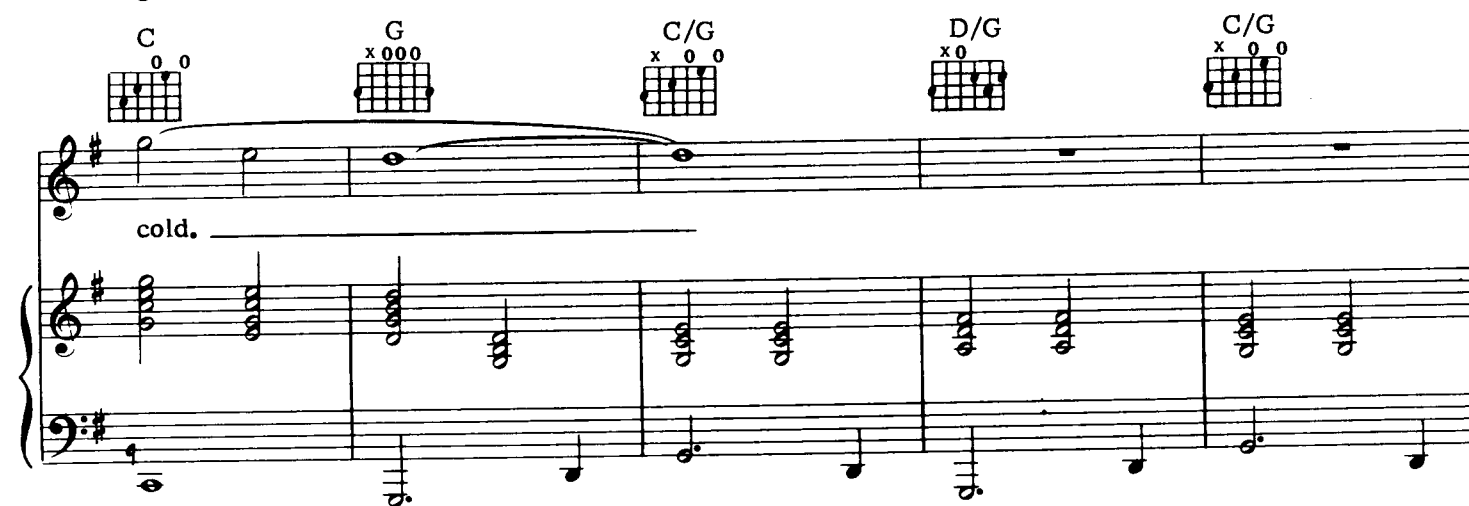
N.C.  3 fr.   3 fr.






A yel - low moon is grow - ing

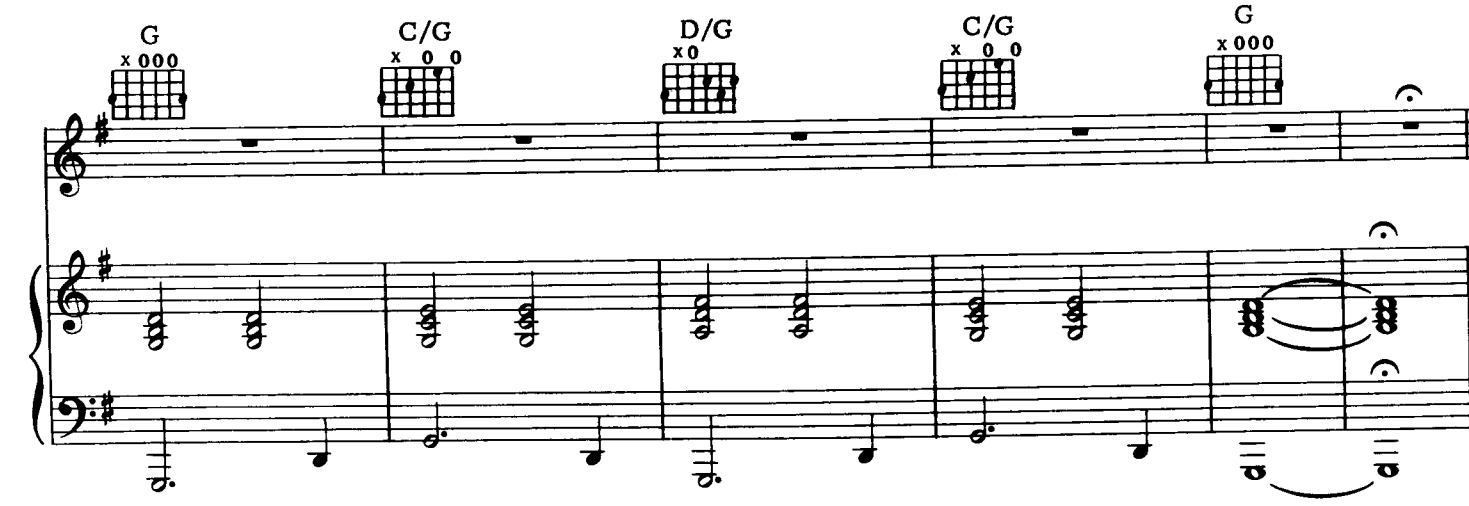


cold. _





wots...uh the deal

(From the Film "THE VALLEY")

Moderately

Words and Music by ROGER WATERS
and DAVID GILMOUR

G Gmaj7 G7 G6

x 0 0 0 x 0 0 x 0 0 x 0 0

mp

G+ G G+ G6 G+ D7 D9







x 0 0 0 x 0 0 0 x 0 0 x 0 0 x 0 0 0 0 0 0

(b) 5


G Gmaj7 G7 G6




x 0 0 0 x 0 0 x 0 0 x 0 0

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

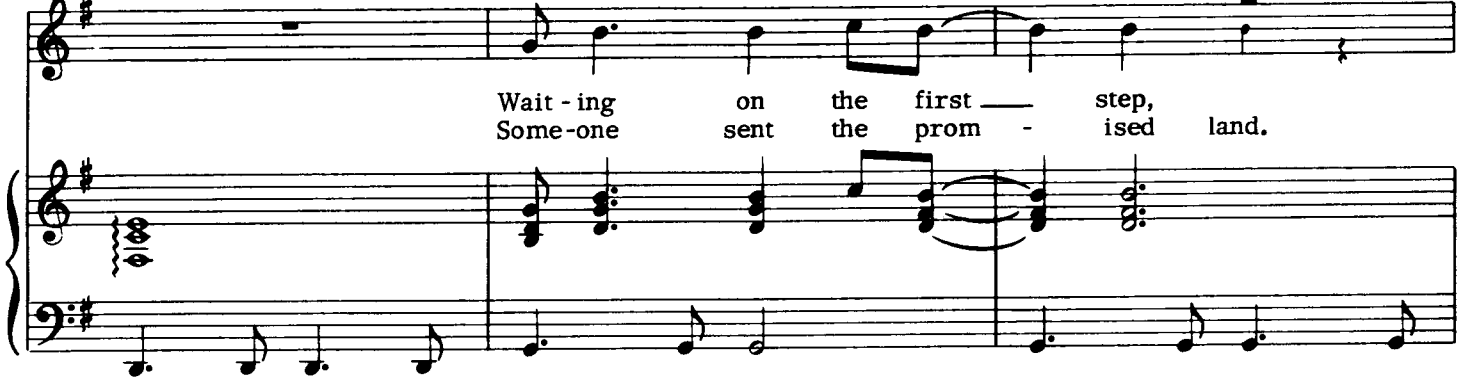
G+  G  G+  G6  G+  D7 




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 

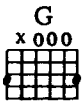
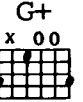
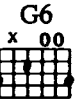


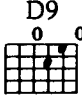
Wait - ing on the first — step,
Some-one sent the prom - ised land.




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  G7  C 




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




Am7  G  G7 

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



D7  D9  To Coda 

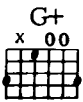
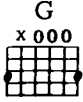
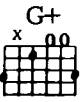
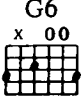
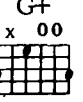
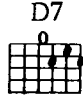
cold. — Flash the read - ies.
old. —




Gmaj7  G7  G6 

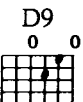
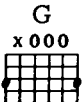
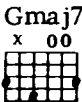
Wots... uh the deal? Got to make — it to the next — meal.











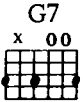
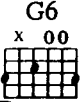
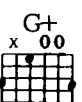
Try to keep — up with the turn — ing of — the wheel. —



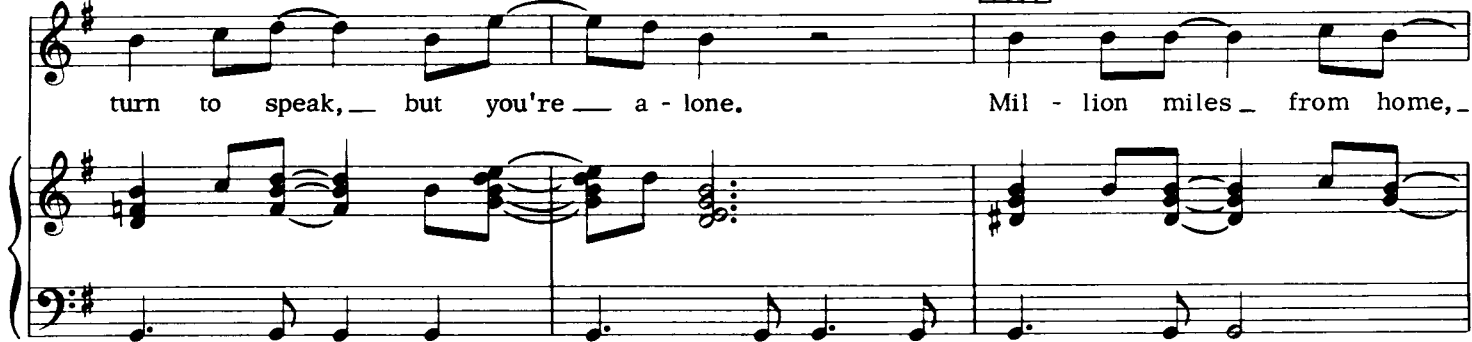




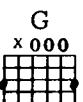
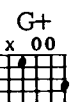
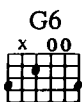
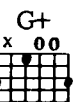
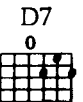
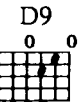
Mile af — ter mile, — stone af — ter stone, — you











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

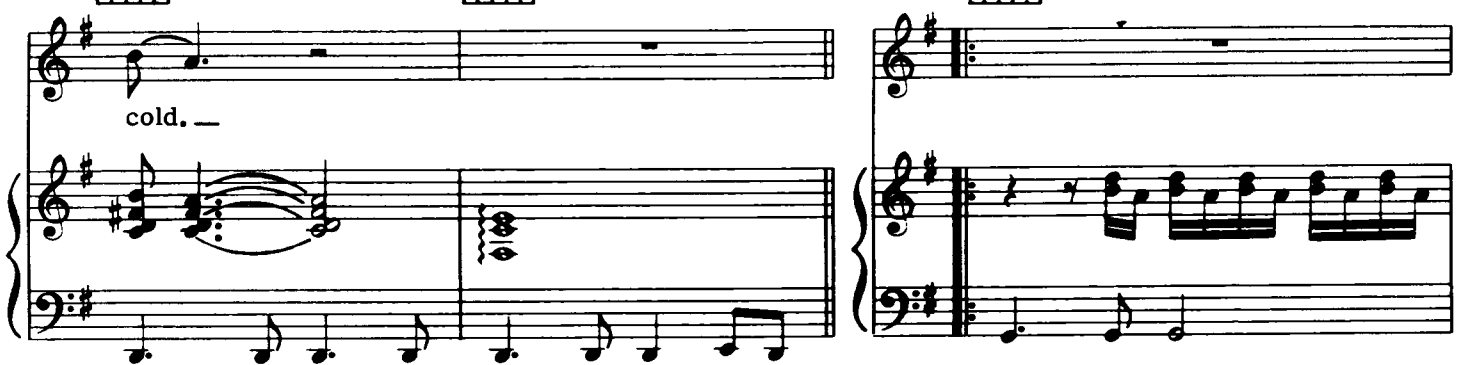
3



D7  D9  Coda  *Repeat and fade*

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

cold. —




time

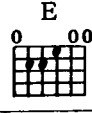
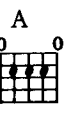
Words and Music by ROGER WATERS,
NICHOLAS MASON, DAVID GILMOUR
and RICK WRIGHT

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 -



— day;
ing;

frit - ter and waste — the hours —
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 2 3 4 4 2



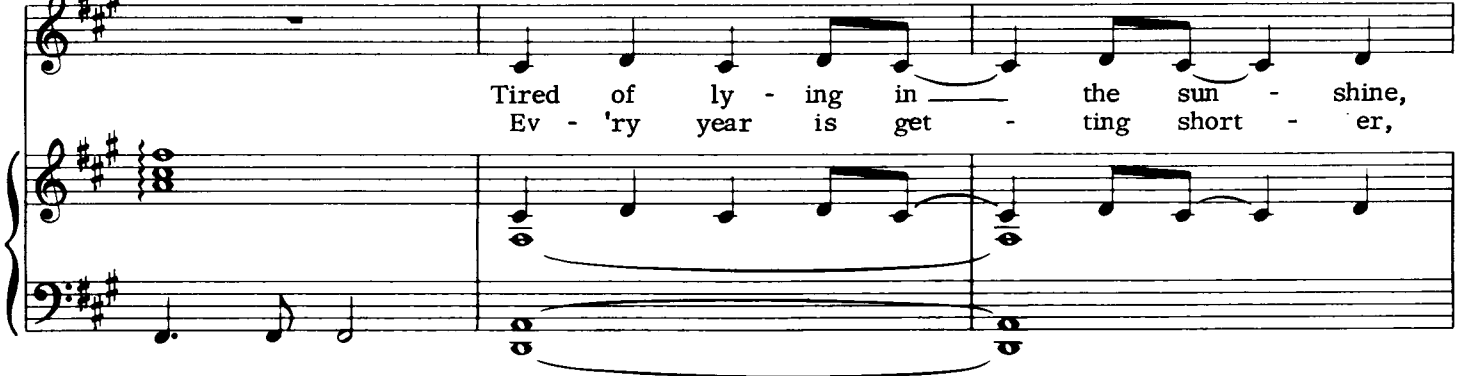
wait - ing for some - one or some - thing to show_ you the way. —
short - er of breath, — and one — day clos - er to death. —




Dmaj7
0 2 3 2 1 0




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




Amaj7
0 2 2 0 0 0



Dmaj7
0 2 3 2 1 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 —



Amaj7



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

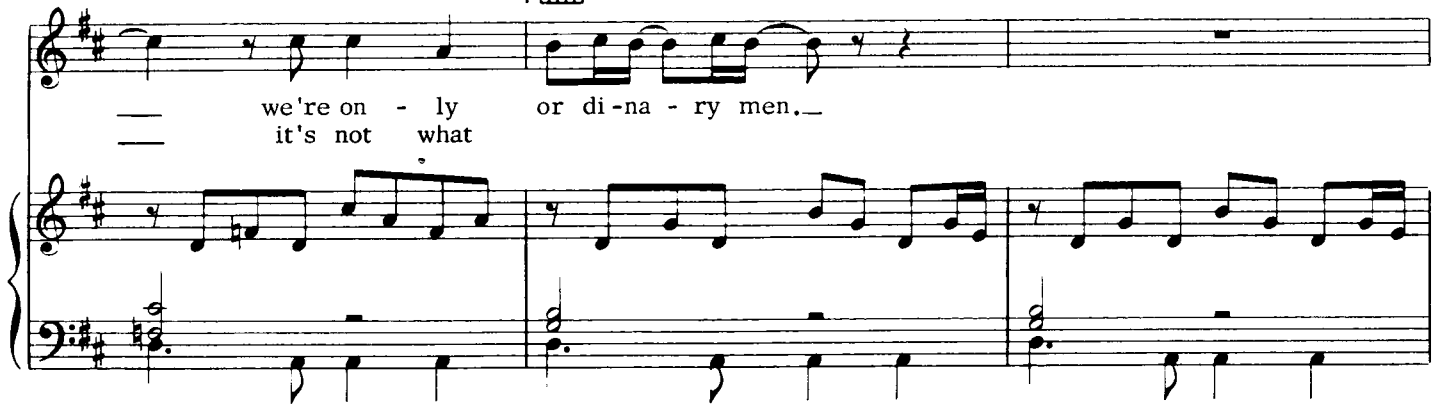
Dm(+7)
 [Dm#7]

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

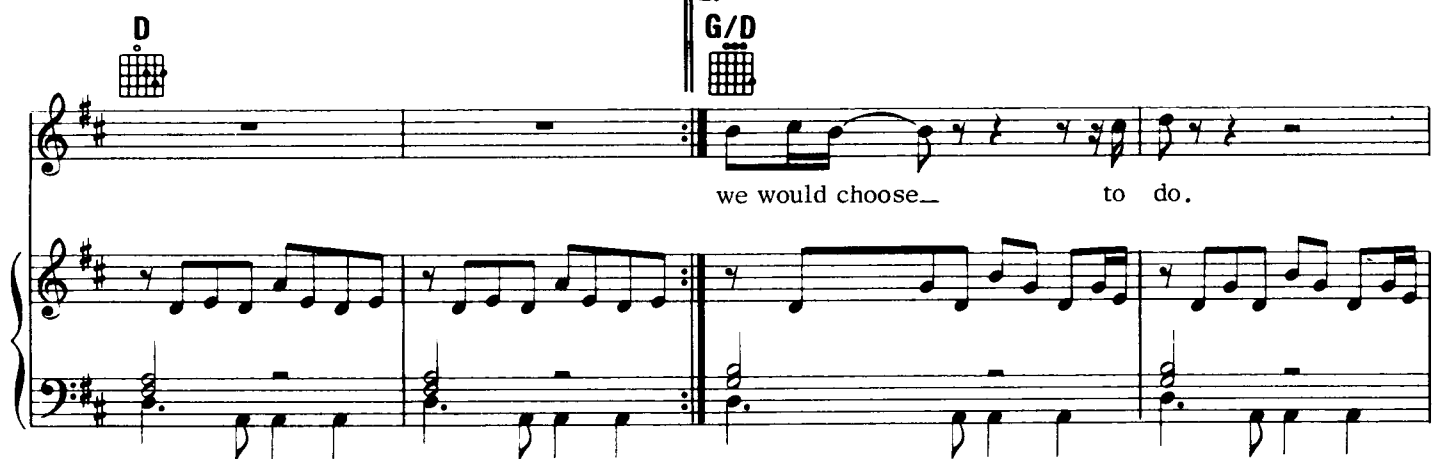


2.

G/D



we would choose — to do.



D



Bm



A



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



Gmaj7



C



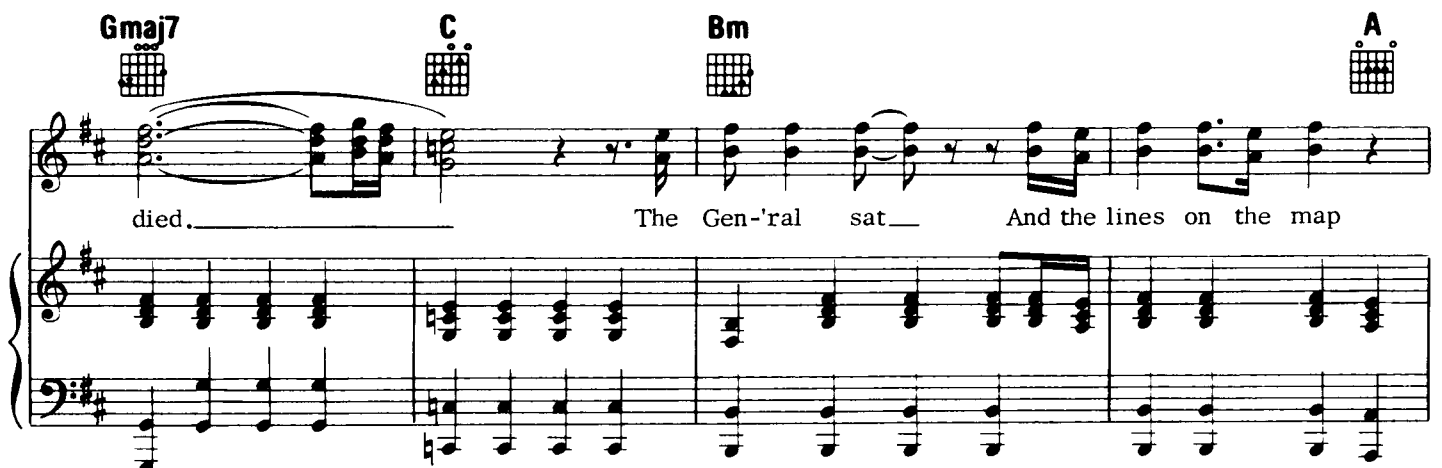
Bm






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



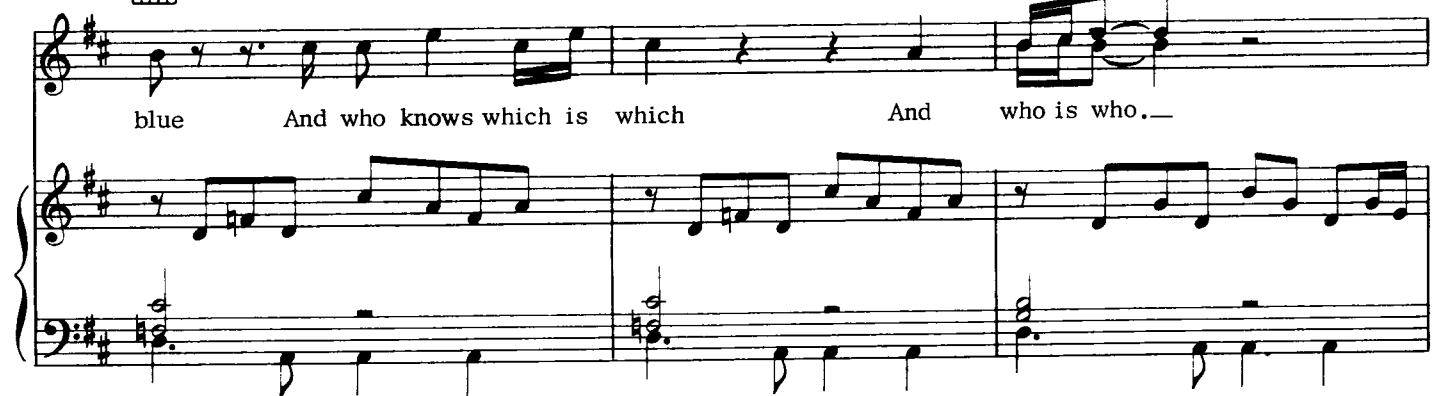
Bm/D 

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



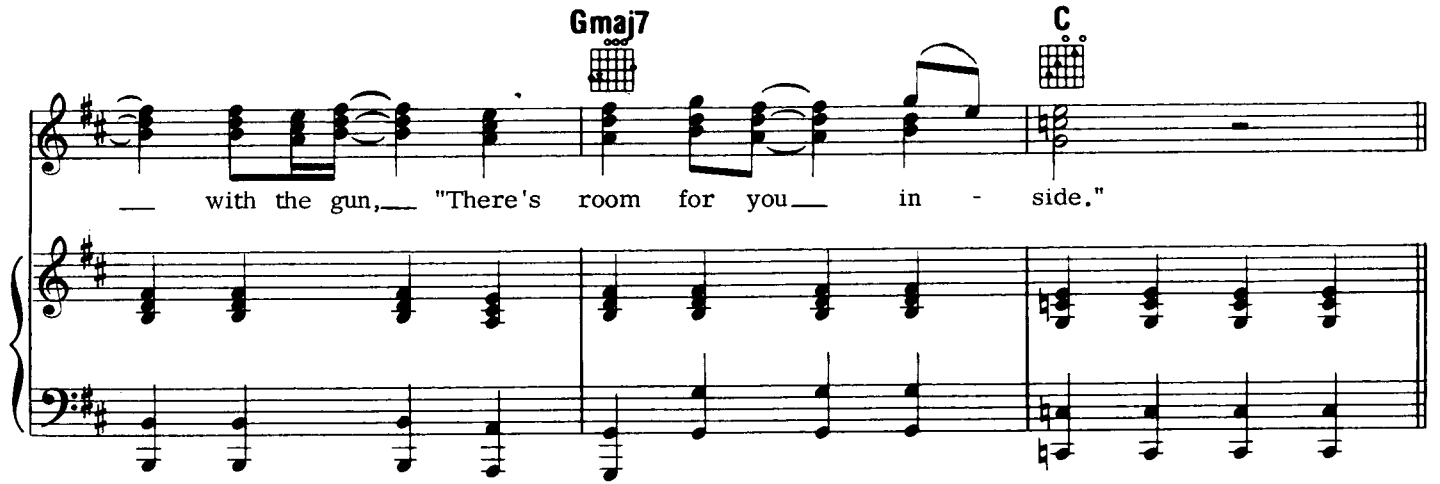
Bm




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



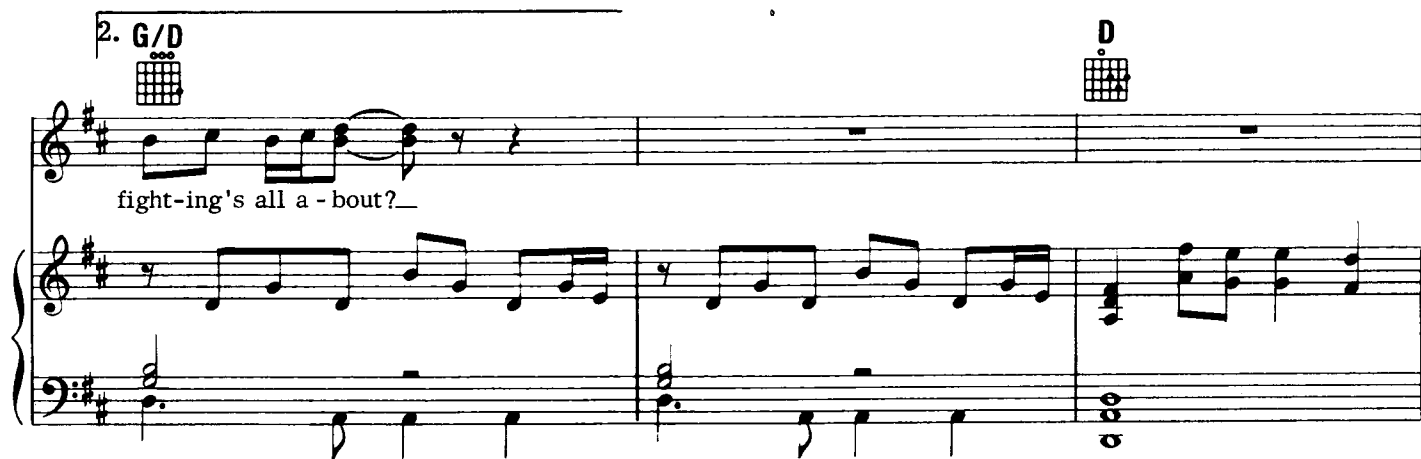
¹ **G/D**  **D** 


lot of it — a-bout. —



2. G/D  D 




fight-ing's all a - bout?_



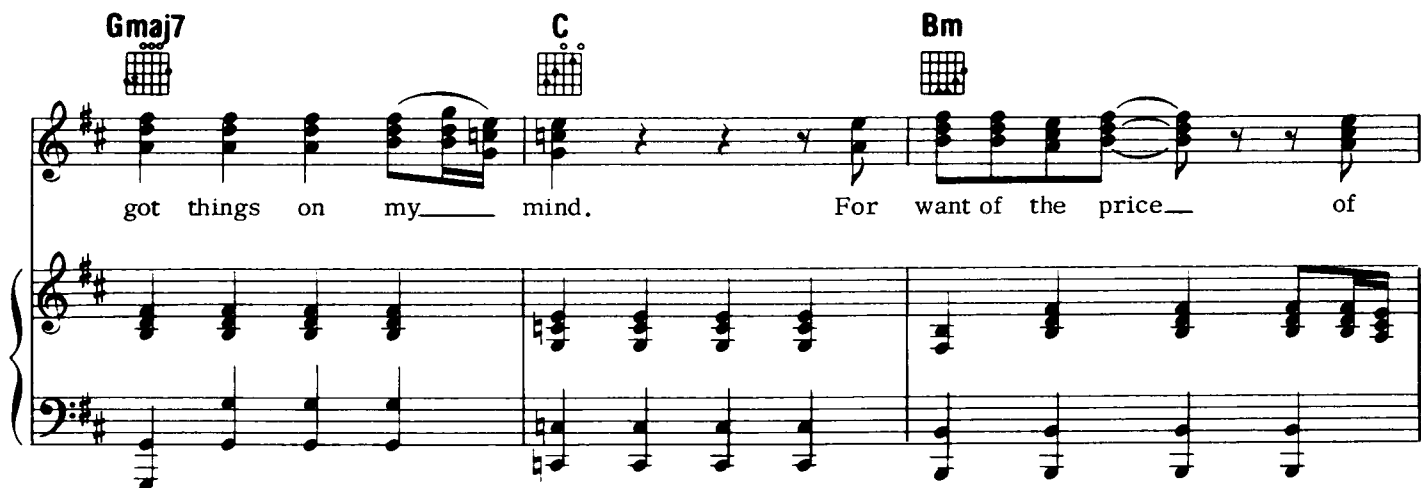
Bm  A 





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



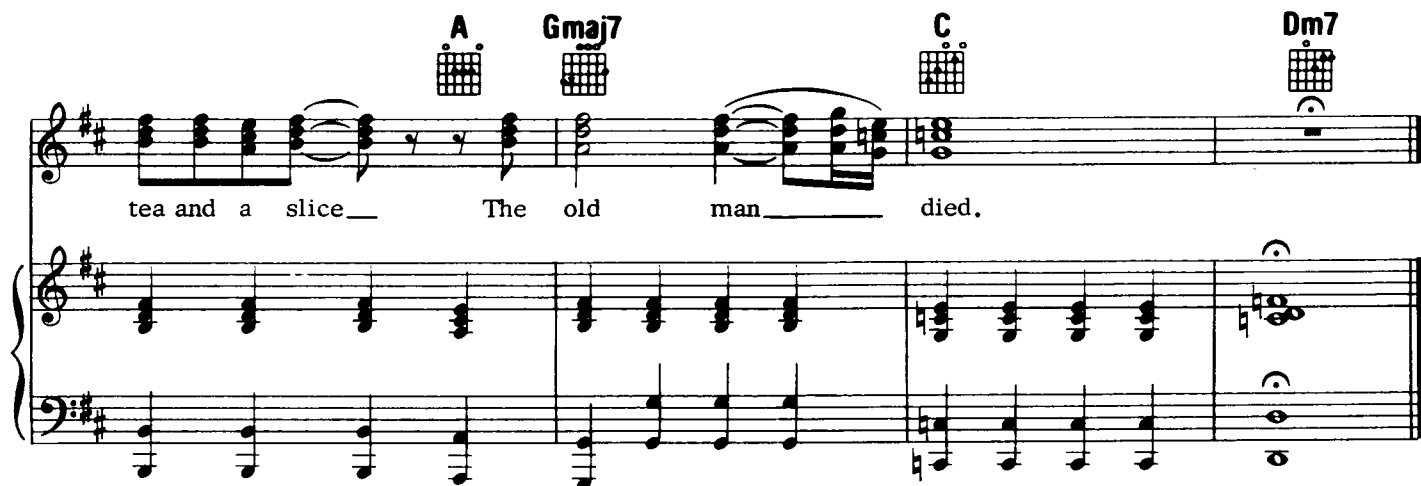
Gmaj7  C  Bm 

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

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)

(vocal ad lib)

G Em D Em

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The guitar chord diagrams are: G (3rd fret, 2nd string), Em (1st fret, 2nd string), D (2nd fret, 4th string), and Em (1st fret, 2nd string). The piano accompaniment includes a long melodic line in the right hand and a rhythmic bass line in the left hand.

A Em D Em

The second system continues the musical piece. The guitar chord diagrams are: A (2nd fret, 4th string), Em (1st fret, 2nd string), D (2nd fret, 4th string), and Em (1st fret, 2nd string). The piano accompaniment features a long melodic line in the right hand and a rhythmic bass line in the left hand.

A G D.S. al Coda

The third system concludes with the instruction "D.S. al Coda". The guitar chord diagrams are: A (2nd fret, 4th string) and G (3rd fret, 2nd string). The piano accompaniment continues with a melodic line in the right hand and a rhythmic bass line in the left hand.

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

The CODA section begins with a double bar line and a repeat sign. The guitar chord diagrams are: G (3rd fret, 2nd string) and Em (1st fret, 2nd string). The piano accompaniment includes a long melodic line in the right hand and a rhythmic bass line in the left hand. The instruction "(vocal ad lib 2nd time only)" is placed below the vocal line.

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 melodic line in the second and third measures. The bass clef has a steady eighth-note accompaniment.

The second system continues the piano accompaniment for measures 5 through 8. The treble clef features a melodic line with some chords, and the bass clef continues with an eighth-note accompaniment. A fermata is placed over the final chord in measure 8.

A.

The third system includes a guitar part with one measure marked with an A. chord diagram. The piano accompaniment covers measures 9 through 12. The treble clef has a melodic line with a fermata over the final chord in measure 12. The bass clef continues with an eighth-note accompaniment.

G

The fourth system includes a guitar part with one measure marked with a G chord diagram. The piano accompaniment covers measures 13 through 16. The treble clef has a melodic line with a fermata over the final chord in measure 16. The bass clef continues with an 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

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,

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

D **Em**

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

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

This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a C major chord diagram above the first measure and a D major chord diagram above the third measure. The lyrics "boy, We call it 'Rid-ing the the— gravy" are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

G **C**

train"

This system contains the next two lines of music. The top line is a vocal line with a G major chord diagram above the first measure and a C major chord diagram above the third measure. The lyrics "train" are written below the notes. The piano accompaniment continues with chords and moving lines.

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

This system contains the next two lines of music. The top line is a vocal line with chord diagrams for G, F#, F, and Em above the measures. The piano accompaniment continues with chords and moving lines.

Em

2 *Gr. solo repeat ad lib.*

This system contains the final two lines of music. The top line is a vocal line with an Em chord diagram above the first measure. A double bar line is followed by the instruction "2 Gr. solo repeat ad lib." and another Em chord diagram. The piano accompaniment concludes with chords and moving lines.

D/F# G C

Musical notation for the first system, measures 1-3. The key signature is 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 D4, a quarter note E4, a quarter note F#4, and a half note G4. The bass line in the bass clef consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4.

G D/F# Em

Musical notation for the second system, measures 4-6. The key signature is 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, a quarter note B4, and a half note C5. The bass line in the bass clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.

D/F# G C

Musical notation for the third system, measures 7-9. The key signature is 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 D5, a quarter note E5, a quarter note F#5, and a half note G5. The bass line in the bass clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.

D G

Musical notation for the fourth system, measures 10-12. The key signature is 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 D5, a quarter note E5, a quarter note F#5, and a half note G5. The bass line in the bass clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.

Em

to fade ad lib.

Musical notation for the fifth system, measures 13-15. The key signature is 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 E5, a quarter note F#5, a quarter note G5, and a half note A5. The bass line in the bass clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.

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 with a key signature of two flats (B-flat and E-flat). The right hand plays a series of chords, each with a long slur above it, indicating a sustained texture. The left hand plays a simple bass line with quarter notes and half notes. The dynamic marking is *p* (piano), and the instruction 'with pedal' is written below the left hand.

The second system continues the musical notation. The right hand's chords are sustained with slurs, and the left hand continues its bass line. A dashed line above the right hand's notes indicates a continuation of the slur across a bar line.

The third system continues the musical notation. The right hand's chords are sustained with slurs, and the left hand continues its bass line. A dashed line above the right hand's notes indicates a continuation of the slur across a bar line.

The fourth system continues the musical notation. The right hand's chords are sustained with slurs, and the left hand continues its bass line.

pp

The fifth system continues the musical notation. The right hand's chords are sustained with slurs, and the left hand continues its bass line. The dynamic marking is *pp* (pianissimo). A dashed line above the right hand's notes indicates a continuation of the slur across a bar line.

First system of musical notation. The treble clef staff contains a series of chords, each with a slur above it. The bass clef staff contains a melodic line with eighth and sixteenth notes.


Second system of musical notation. A guitar chord diagram for Gm is shown above the treble clef staff. The treble clef staff has chords with slurs, and the bass clef staff has a melodic line.

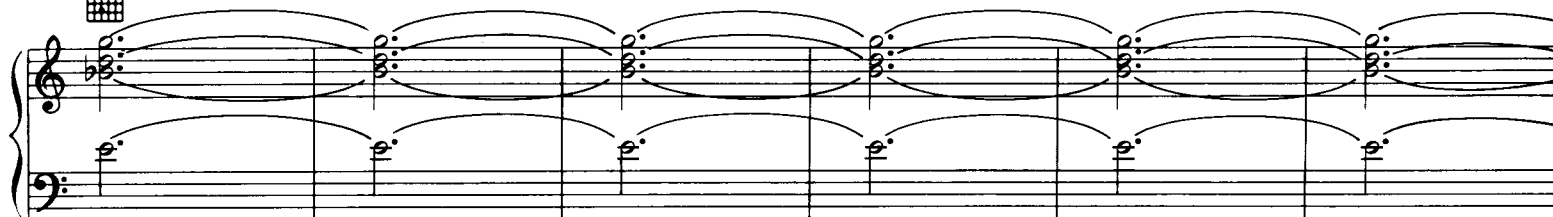
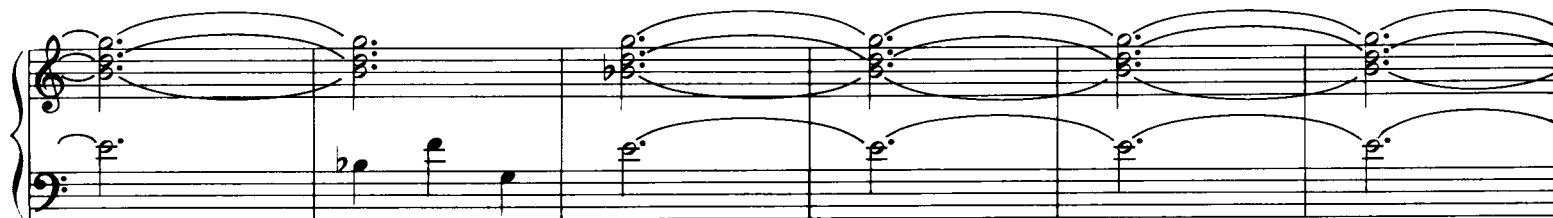
Third system of musical notation. Guitar chord diagrams for Dm and Cm are shown above the treble clef staff. The treble clef staff has chords with slurs, and the bass clef staff has a melodic line.

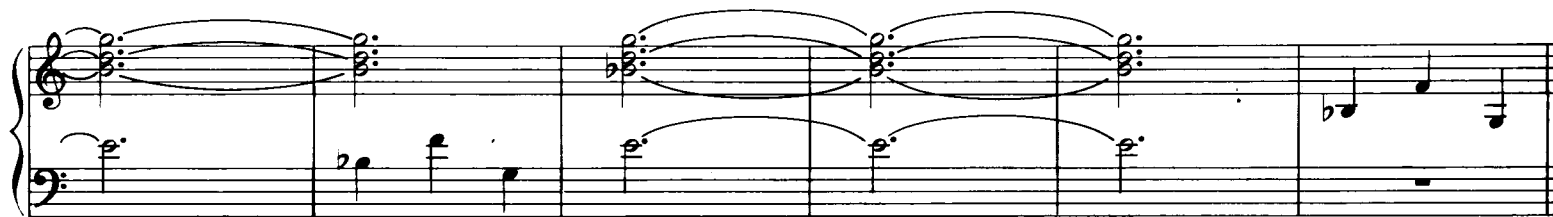
Fourth system of musical notation. A guitar chord diagram for Gm is shown above the treble clef staff. The treble clef staff has chords with slurs, and the bass clef staff has a melodic line.

Fifth system of musical notation. A guitar chord diagram for Dm is shown above the treble clef staff. The treble clef staff has chords with slurs, and the bass clef staff has a melodic line.




Sixth system of musical notation. Guitar chord diagrams for Cm, Dm, and Gm are shown above the treble clef staff. The treble clef staff has chords with slurs, and the bass clef staff has a melodic line.


Gm








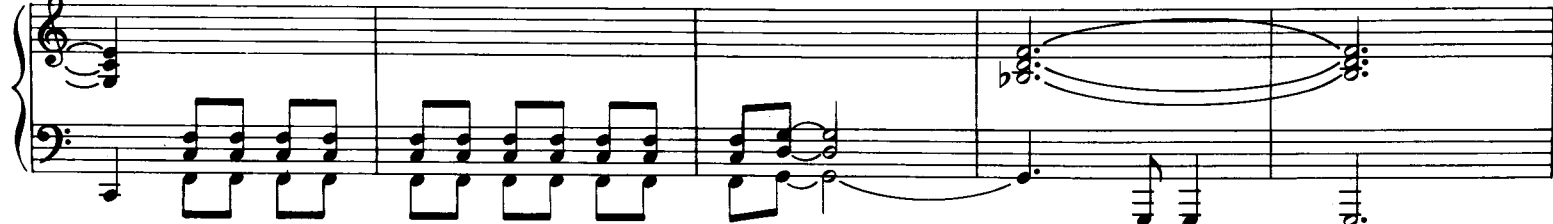


Moderately, with an even beat

C  **Gm7**  **C** 



F  **G**  **Gm7** 



C/G



Gm7



E♭



D



F



G



Gm7



C/G



Gm



mf

C/G



Gm



C/G



C



C7



Gm



C/G



F



D



Gm Gm/F# Gm/F

C/E Eb

D Ebdim D

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

Bb Eb

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

f

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_b** and **B_b**

Chord diagrams: **E_b**, **Cm7**, **Cm7/B_b**, and **F**

1 **D/F_♯** 2 **D.S. al Coda**

You

mp

(Twice as fast)

CODA

Gm7

Gm7

shine.

L.H.

p

Repeat and Fade

welcome to the machine

Words and Music by ROGER WATERS

$\text{♩} = 138$

Repeat ad lib.

Em

Cmaj7

Em

Cmaj7

Wel - come__ my son Wel - come__ To__ the ma - chine

Em

C

Am

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The first two measures are in C major, and the last two measures are in A minor.

Em

been.

The second system continues the vocal line with a quarter rest followed by a quarter note G4. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature remains one sharp (F#) and the time signature is 3/4.

Cmaj7

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

The third system features a vocal line starting with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature remains one sharp (F#) and the time signature is 3/4.

Em

Pro- vi - ded with toys and scouting for boys

The fourth system features a vocal line starting with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature remains one sharp (F#) and the time signature is 3/4.



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



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



So wel - come —



to — the ma - chine.

The first system of music consists of three staves. The top staff is a treble clef with a few notes. The middle and bottom staves form a grand staff. The right hand of the grand staff has a long melodic line with several slurs. The left hand has a bass line with a steady eighth-note rhythm.

The second system features a treble clef staff with chords and a bass line. A chord diagram for Cmaj7 is shown above the staff. The right hand plays chords with slurs, while the left hand continues with a bass line.

The third system features a treble clef staff with chords and a bass line. A chord diagram for Em is shown above the staff. The right hand plays chords with slurs, and the left hand continues with a bass line.

The fourth system features a treble clef staff with chords and a bass line. The right hand plays chords with slurs, and the left hand continues with a bass line.

The fifth system features a treble clef staff with chords and a bass line. A chord diagram for Cmaj7 is shown above the staff. The right hand plays chords with slurs, and the left hand continues with a bass line.

Musical notation system 1. Treble clef, key signature of one sharp (F#). Chord diagram for Em is shown above the staff. The system contains two measures of music with chords and a melodic line in the bass.

Musical notation system 2. Treble clef, key signature of one sharp (F#). The system contains two measures of music with chords and a melodic line in the bass.

Musical notation system 3. Treble clef, key signature of one sharp (F#). Chord diagram for Cmaj7 is shown above the staff. The system contains two measures of music with chords and a melodic line in the bass.

Musical notation system 4. Treble clef, key signature of one sharp (F#). Chord diagram for Em is shown above the staff. The system contains two measures of music with chords and a melodic line in the bass.

Musical notation system 5. Treble clef, key signature of one sharp (F#). Chord diagrams for Cmaj7 and Em are shown above the staff. The system contains two measures of music with chords and a melodic line in the bass.

Musical notation system 6. Treble clef, key signature of one sharp (F#). Chord diagrams for Cmaj7 and Em are shown above the staff. The system contains two measures of music with chords and a melodic line in the bass.

C A

What did — you dream It's all right we

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. It features a guitar chord diagram for a C major chord above the first measure. The lyrics "What did — you dream" are written below the first two measures, and "It's all right we" are written below the last two measures. The bottom two lines are a piano accompaniment in treble and bass clefs, with a key signature of one sharp and a 3/4 time signature. The piano part features sustained chords in the right hand and a steady eighth-note bass line in the left hand.

Em

told you what — to dream.

This system contains the next two lines of music. The top line continues the vocal melody. A guitar chord diagram for an E minor chord is shown above the first measure. The lyrics "told you what — to dream." are written below the first two measures. The piano accompaniment continues with sustained chords and a steady bass line.

Cmaj7

You dreamed of a big — star.

This system contains the third line of music. A guitar chord diagram for a C major 7th chord is shown above the first measure. The lyrics "You dreamed of a big — star." are written below the first two measures. The piano accompaniment continues with sustained chords and a steady bass line.

Em

He played a mean gui-tar — He

This system contains the final line of music. A guitar chord diagram for an E minor chord is shown above the first measure. The lyrics "He played a mean gui-tar — He" are written below the first two measures. The piano accompaniment continues with sustained chords and a steady bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line with eighth notes and rests.

al-ways ate in the steak_bar, Heloved to drive.in his Jag-

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, chords, and a bass line with eighth notes.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line with quarter notes and rests.

- uar, So wel - come

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, chords, and a bass line with eighth notes.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line with quarter notes and rests.

to the ma- chine

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs, chords, and a bass line with eighth notes.

ad lib. synth.

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs, chords, and a bass line with eighth notes.

Repeat and fade ad lib.

Piano accompaniment for the fifth system, featuring a grand staff with treble and bass clefs, chords, and a bass line with eighth notes.

sheep

Words and Music by ROGER WATERS

Freely

mp

Am G Dm Am/D

G/D Dm

Moderately

C/D F/D Am/D

G/D Dm Am/D

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

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 Bm chord and a bass clef with a triplet of eighth notes. The second measure has a treble clef with a Bm chord 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.

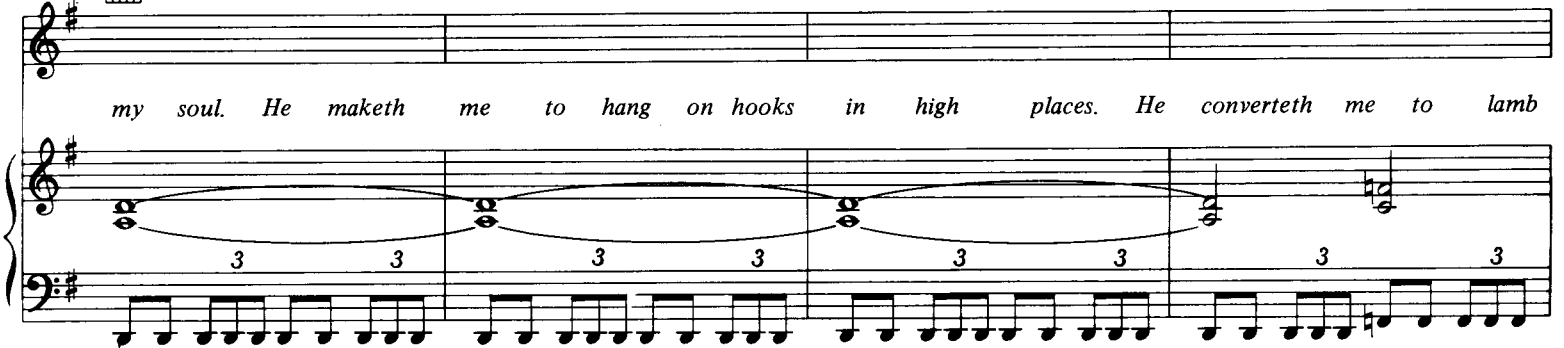
F




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



You know that I care,—



what happens to you, I know that you



care for me too,



So I don't feel a - lone or the

G C

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

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in G major, with a treble and bass clef. Chord diagrams for G and C are shown above the staff.

D7 G Am F D7

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

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for D7, G, Am, F, and D7 are shown above the staff.

Am F C Am

dog needs a home, — a

This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for Am, F, C, and Am are shown above the staff.

D7 C G


shel - ter — from pigs on the wing.

This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for D7, C, and G are shown above the staff.

pigs (three different ones)

Words and Music by ROGER WATERS

♩ = 62
Em



C



Em



C



Em



C



Em



C



Em



C



Em C

This system contains two measures of music. The first measure is marked with the guitar chord Em, and the second measure is marked with the guitar chord C. The music is written in treble and bass clefs with a key signature of one sharp (F#).

Em C

This system contains two measures of music, identical in notation to the first system. It features the guitar chords Em and C.

Em C G

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

This system includes a vocal line with lyrics and piano accompaniment. The lyrics are "Big man, pig man, ha ha char - ade you are." The guitar chords Em, C, and G are indicated above the vocal line. The piano accompaniment is written in treble and bass clefs.

Em

You well heeled, big wheel

This system includes a vocal line with lyrics and piano accompaniment. The lyrics are "You well heeled, big wheel". The guitar chord Em is indicated above the vocal line. The piano accompaniment is written in treble and bass clefs.

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. The piano part features a steady eighth-note bass line and chords in the right hand.

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 first measure of the vocal line, there are guitar chord diagrams for C, Em, D, Em, D, Em, and D. The piano part continues with a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

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 first measure of the vocal line, there are guitar chord diagrams for Em, D, Em, and C. The piano part continues with a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

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 first measure of the vocal line, there are guitar chord diagrams for G and E. The piano part continues with a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

C **G** **Em**

Ha ha—— char-ade— you are.— You

C **G** **A7**

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

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

Am7

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

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

Em C

Em D Em

Em D Em

C Bb C

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 features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

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

This system contains the next two measures. Chord diagrams are shown for Em, D, Em, D, C, Bb, C, Bb, C, Bb, and C. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

This system contains the final two measures of the piece. Chord diagrams are provided for C, Bb, C, Bb, C, Bb, and C. The first measure of the second system in this block includes a first ending bracket. The second measure of the second system is marked "2 Guitar Tacet" and shows a continuous eighth-note piano accompaniment in both hands.

Em C Em

This system contains the first measure of a new section. The right hand plays a melodic line of eighth notes, while the left hand provides a simple bass line. Chord diagrams for Em, C, and Em are shown above the staff.

C Em

This system contains the second measure of the section. The right hand continues the eighth-note melodic line, and the left hand continues the bass line. Chord diagrams for C and Em are shown above the staff.

C Em C

This system contains the final two measures of the section. The right hand continues the eighth-note melodic line, and the left hand continues the bass line. Chord diagrams for C, Em, and C are shown above the staff.

Em C

The first system of music consists of two measures. The left hand plays a steady eighth-note accompaniment. The right hand plays a melody of eighth notes, with the first measure containing a slur over the notes. Chord diagrams for Em and C are shown above the staff.

Em C

The second system of music consists of two measures. The left hand continues the eighth-note accompaniment. The right hand melody continues with eighth notes and slurs. Chord diagrams for Em and C are shown above the staff.

Em C

The third system of music consists of two measures. The left hand continues the eighth-note accompaniment. The right hand melody continues with eighth notes and slurs. Chord diagrams for Em and C are shown above the staff.

Em C G

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

The fourth system includes a vocal line and piano accompaniment. The vocal line has lyrics: "Hey— you, White house, — ha ha ——— char-ade— you are, —". The piano accompaniment features a more active right hand with chords and eighth notes, and a left hand with eighth notes. Chord diagrams for Em, C, and G are shown above the staff.

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

This system contains the first two measures of the piece. It features a first ending bracket over the first two measures, with a double bar line and repeat dots at the end of the second measure. A Dm chord diagram is shown above the second measure. The notation is in a 2/4 time signature with a key signature of one flat.

This system contains measures 3 and 4. The melody continues with eighth and sixteenth notes, while the bass line provides a steady accompaniment.

3

This system contains measures 5 and 6. Measure 5 includes a triplet of eighth notes in the treble clef. The bass line continues with a simple rhythmic pattern.

This system contains measures 7 and 8. The melody becomes more active with sixteenth-note runs, while the bass line remains consistent.

This system contains measures 9 and 10. The melody features a series of eighth notes, and the bass line continues with quarter notes.

fade - - - - - silence

This system contains the final two measures of the piece. The melody concludes with a sustained note, and the bass line ends with a final chord. The word "fade" is written below the first measure, and "silence" is written below the second measure, indicating the end of the recording.

goodbye blue sky

Words and Music by ROGER WATERS

Moderately

Guitar Tacet

mf

D

Ooh

Bm

Ooh



D

Bm

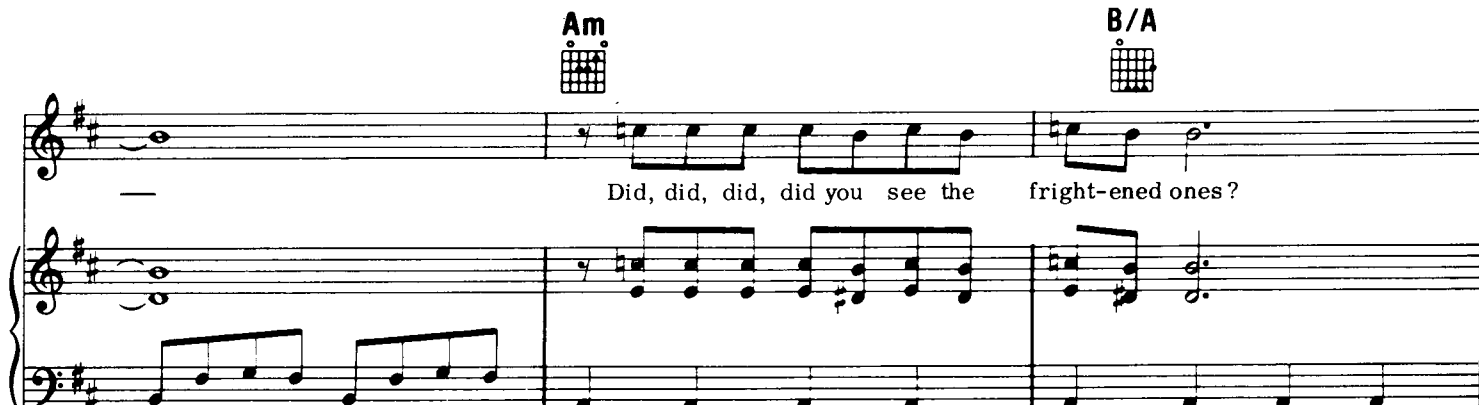
D  **Bm** 





Ooh



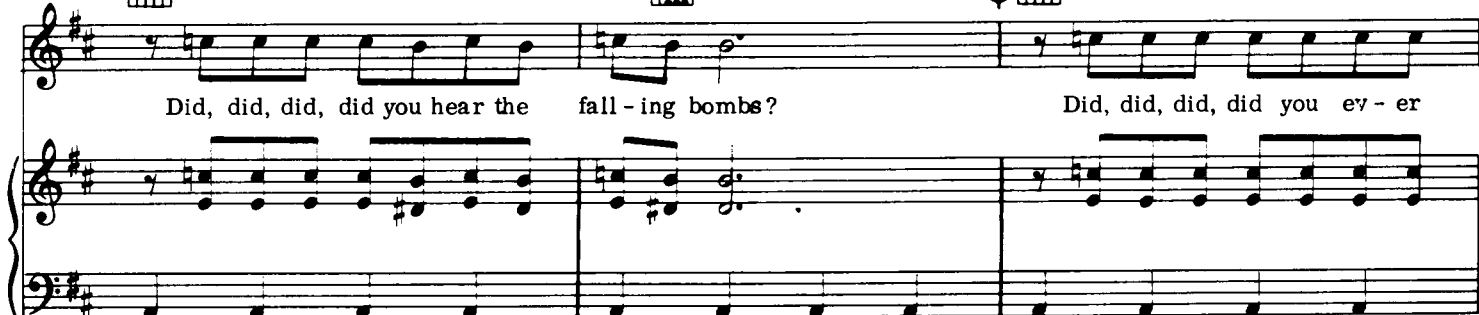
Am  **B/A** 







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



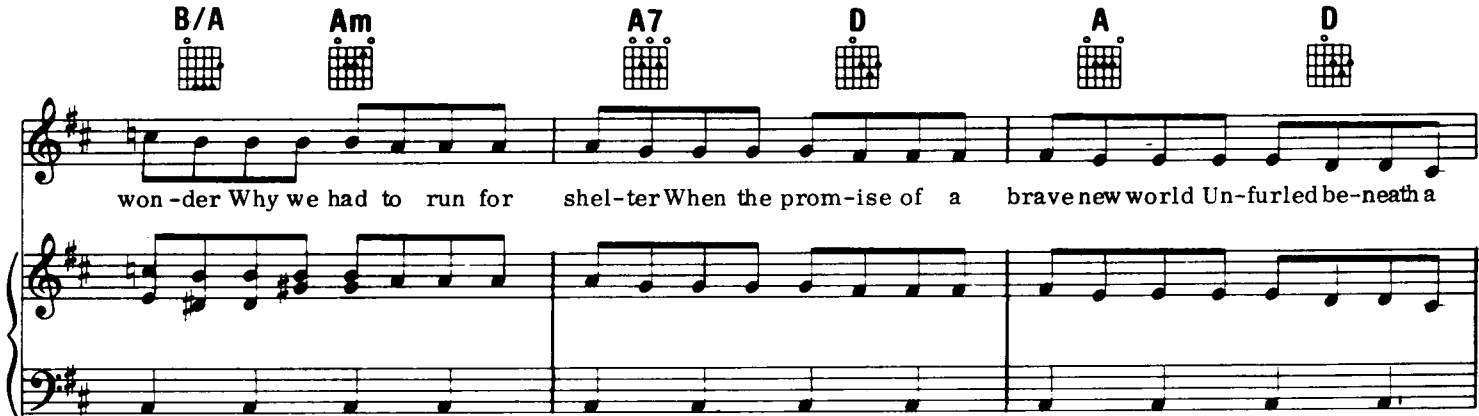
Am  **B/A**  **Am**  To Coda 




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



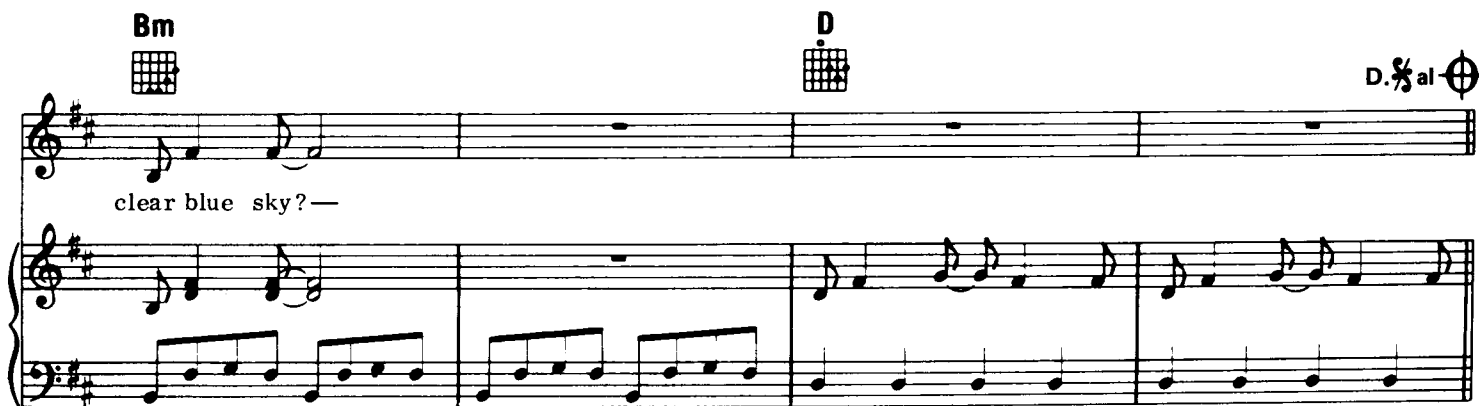
B/A  **Am**  **A7**  **D**  **A**  **D** 

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

Am

B

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

D

A7

G/D

D

Good - bye, — Blue Sky, —

A7

G/D

D

Am/D

D

Am/D

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**

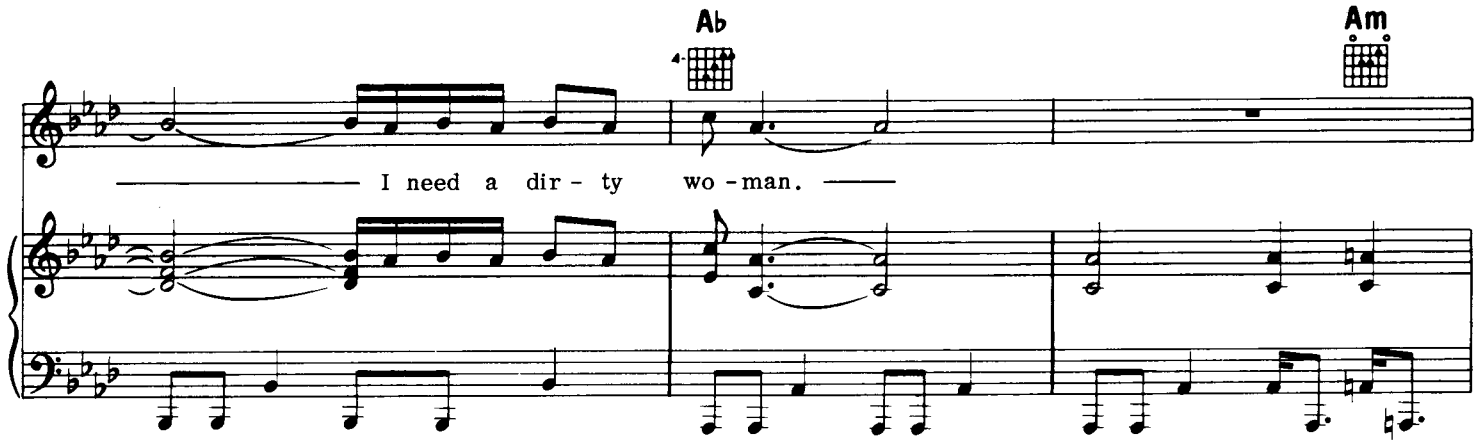
Who's gon-na show this stran-ger a - round?

Bbm

Ooh,

Ab  Am 

I need a dir - ty wo - man.

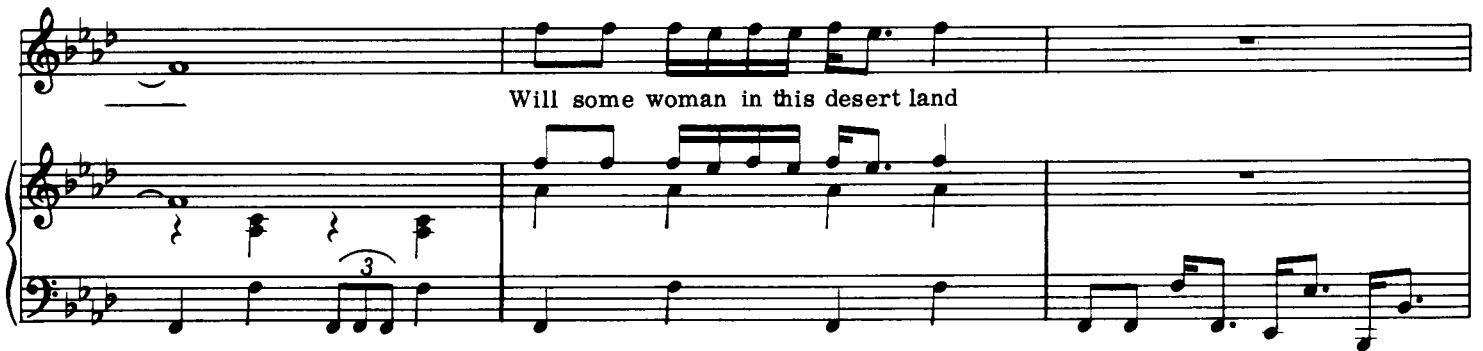


Bbm  Fm 

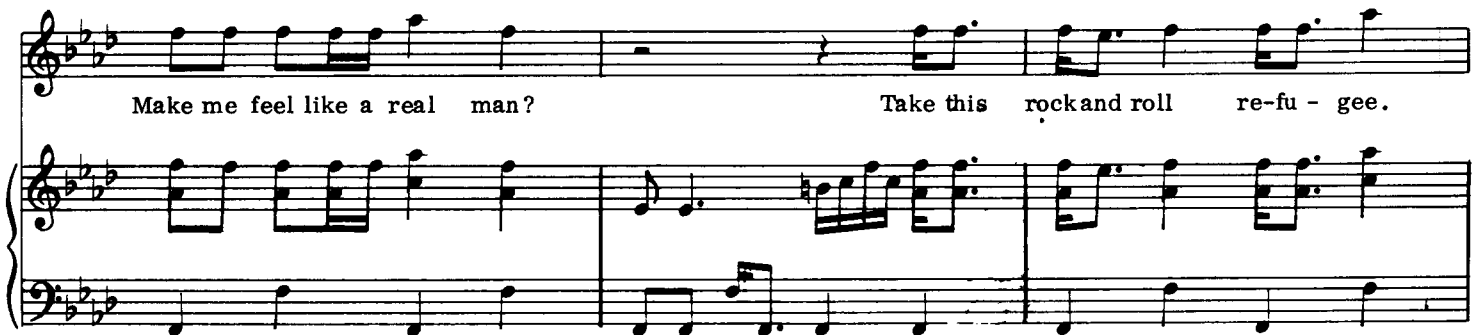
Oooh, I need a dir - ty girl.



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^b G Fm A^b

B^bm7 A^b

B^bm7 Fm

B^bm A^b A^m

Oooh, _____ I need a dir-ty wo-man.

B^bm Fm

Oooh, _____ I need a dir-ty girl.

hey you

Moderately

Words and Music by ROGER WATERS

mp

Hey you!

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

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

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

Em9

Bm

Em9

Bm

D

D7

G

D

C

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



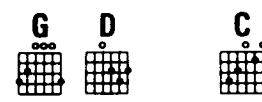
(But it was on - ly

fan - ta - sy.)


8

8


G D C




The wall was too high as you can see. No



D G D C



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





D7 Em Dm



worms ate in - to his brain.



Em Dm Em

Dm Em




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




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 -

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

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

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

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

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 ***

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^o

CODA

G

D.C. to 1^o 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

Am

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 a 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

Some bright eyed — and
 haunt - ing — her

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

D

G

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

The final system of the song concludes the vocal and piano parts. The piano accompaniment 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 mocs
 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 for the first system, including a vocal line and piano accompaniment.



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



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

CODA



Repeat till fade

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

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

D. $\frac{3}{4}$ al Cresc.

By the

clos - er,

paranoid eyes

Slow Beat

Words and Music by ROGER WATERS

Piano introduction in G major, 12/8 time. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line.

G C G

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

Musical notation for the first vocal line and piano accompaniment. The piano part continues with the same eighth-note accompaniment as the introduction.

C G

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

Musical notation for the second vocal line and piano accompaniment. The piano part continues with the same eighth-note accompaniment.

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

C G

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

C G D C

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

G D C 1 Am D Am

hide, hide, hide be - hind pet - ri - fied
hide, hide, hide

G C G C G

eyes.

C G Em D Am

This system contains five guitar chord diagrams: C (x32010), G (320133), Em (020100), D (xx0232), and Am (x02010). The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line.

G Am

This system contains two guitar chord diagrams: G (320133) and Am (x02010). The piano accompaniment continues with the same bass line and treble accompaniment.

You be -

The piano accompaniment for the second system, showing the treble and bass staves with musical notation.

D Am

This system contains two guitar chord diagrams: D (xx0232) and Am (x02010). The piano accompaniment continues with the same bass line and treble accompaniment.

The piano accompaniment for the third system, showing the treble and bass staves with musical notation.

be-hind brown and mild eyes.

This system contains the vocal line for the phrase "be-hind brown and mild eyes." The piano accompaniment continues with the same bass line and treble accompaniment.

The piano accompaniment for the fourth system, showing the treble and bass staves with musical notation.

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.

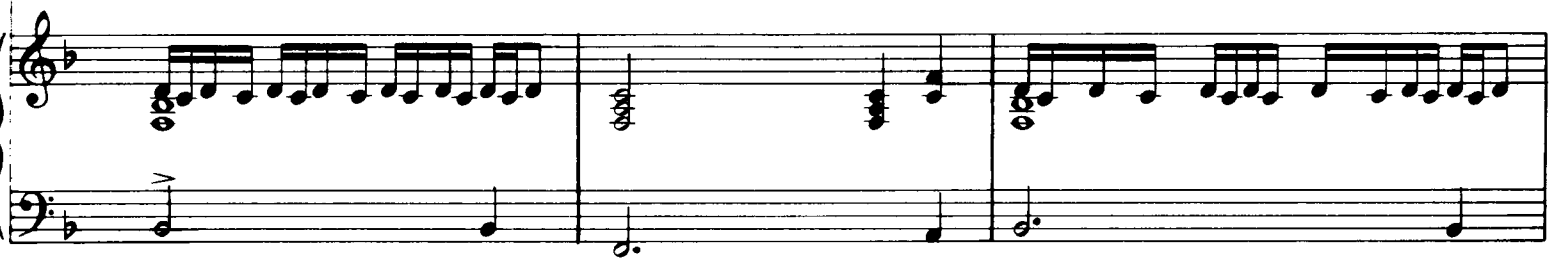
Bb

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, —

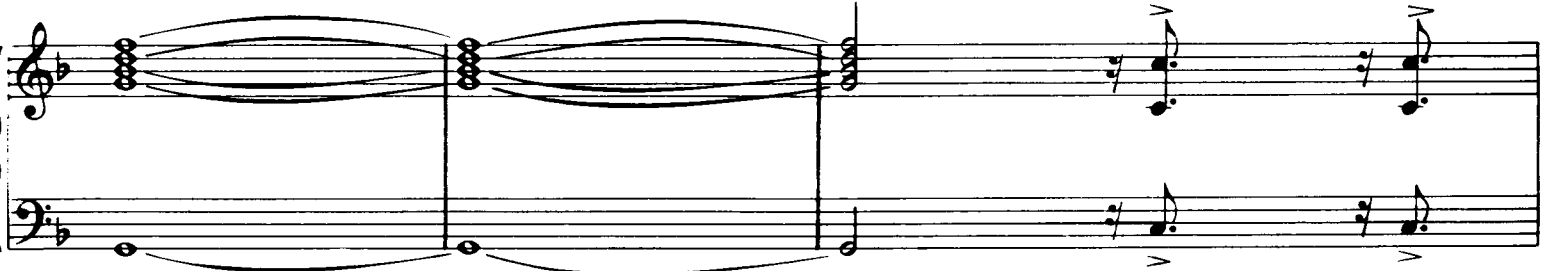


Gm7

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.-

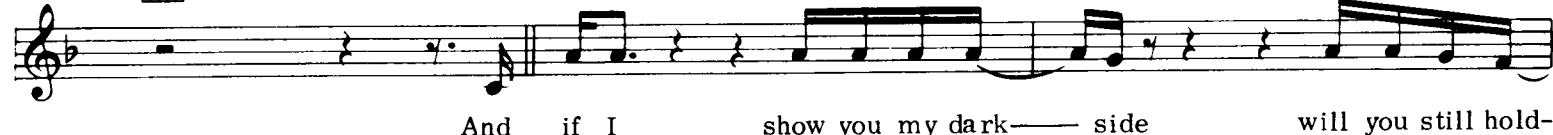
Piano accompaniment for the third system.



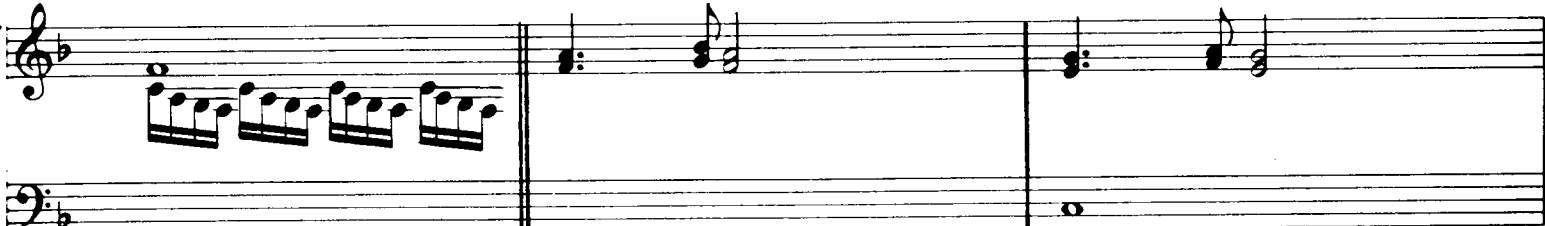
Musical notation for the fourth system, including a vocal line and piano accompaniment.

Piano accompaniment for the fourth system.

F  **C** 



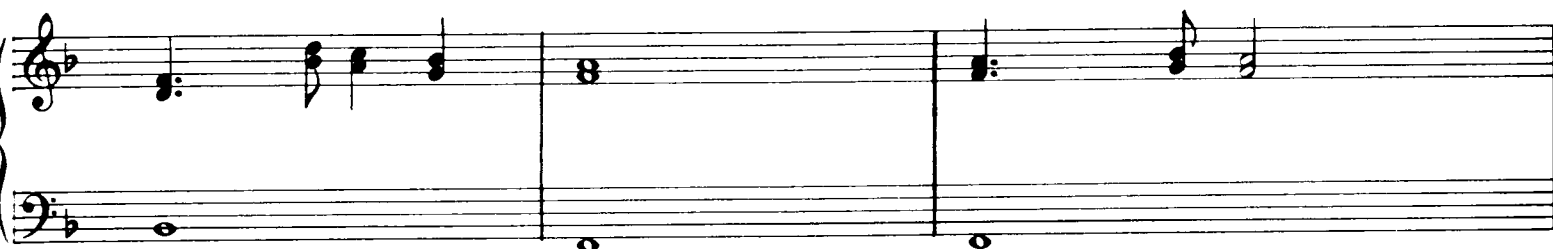
And if I show you my dark— side will you still hold—






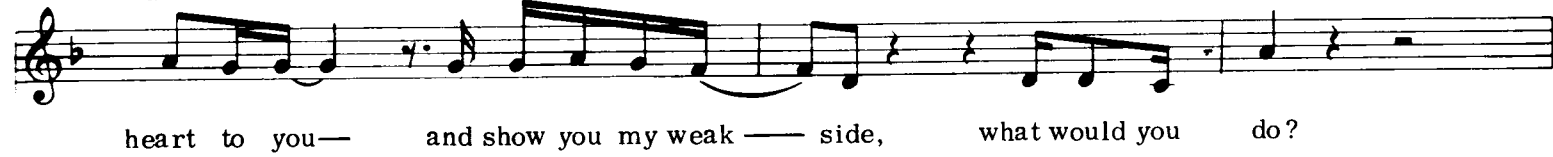
Bb  **F** 



— me to - night? And if I o - pen my






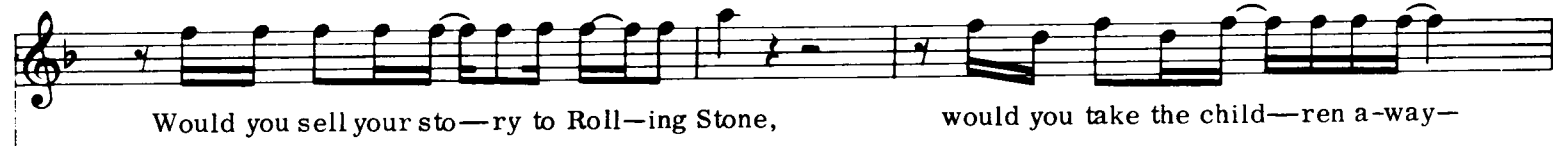
C  **Bb**  **F** 



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



Am



(solo)

home?

F



Am



C



Bb **Dm** **Gm7**

3 3 3

Gm7/C **F** **D. 3/8 al**

3 3

CODA Dm

3

- pared to make it, but

(ad lib) **Gm7**

just then the phone rang, - I nev - er had the nerve to make the fin - al

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

cut.

a tempo *rall.*