

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

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

SONG TITLE	ALBUM	PAGE
Another Brick In The Wall – Part 2	The Wall	132
Astronomy Domine	Ummagumma	19
Bike	Relics	49
Childhood's End	Obscured By Clouds	54
Comfortably Numb	The Wall	147
Echoes	Meddle	36
Embryo	Works	130
Fat Old Sun	Atom Heart Mother	28
Fearless	Meddle	46
The Final Cut	The Final Cut	170
The Gold It's In The	Obscured By Clouds	58
Goodbye Blue Sky	The Wall	135
Green Is The Colour	More	16
Have A Cigar	Wish You Were Here	88
Hey You	The Wall	142
If	Atom Heart Mother	32
Money	The Dark Side Of The Moon	80
Not Now John	The Final Cut	156
One Of These Days	Meddle	38
Paranoid Eyes	The Final Cut	166
Pigs (One)	Animals	116
Pigs On The Wing (Two)	Animals	118
Pigs On The Wing (Three Different Ones)	Animals	120
San Tropez	Meddle	42
A Saucerful Of Secrets (Main Theme)	A Saucerful Of Secrets	14
See Emily Play	The Piper At The Gates Of Dawn	4
See-Saw	A Saucerful Of Secrets	6
Set The Controls For The Heart Of The Sun	A Saucerful Of Secrets	11
Sheep	Animals	110
Shine On You Crazy Diamond	Wish You Were Here	93
Stay	Obscured By Clouds	62
Time	The Dark Side Of The Moon	71
Us And Them	The Dark Side Of The Moon	74
Welcome To The Machine	Wish You Were Here	102
When The Tigers Broke Free	From the movie "The Wall"	152
Wish You Were Here	Wish You Were Here	83
Wots . . . Uh The Deal	Obscured By Clouds	66
Young Lust	The Wall	138
Your Possible Pasts	The Final Cut	161

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

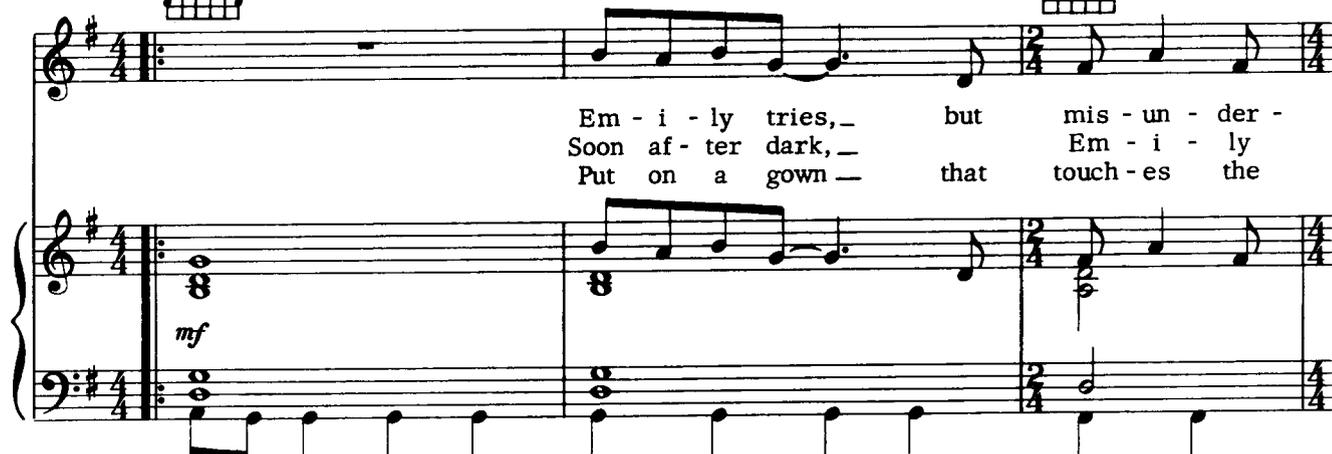
For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

SONG TITLE	ALBUM	PAGE
Another Brick In The Wall – Part 2	The Wall	132
Astronomy Domine	Ummagumma	19
Bike	Relics	49
Childhood's End	Obscured By Clouds	54
Comfortably Numb	The Wall	147
Echoes	Meddle	36
Embryo	Works	130
Fat Old Sun	Atom Heart Mother	28
Fearless	Meddle	46
The Final Cut	The Final Cut	170
The Gold It's In The	Obscured By Clouds	58
Goodbye Blue Sky	The Wall	135
Green Is The Colour	More	16
Have A Cigar	Wish You Were Here	88
Hey You	The Wall	142
If	Atom Heart Mother	32
Money	The Dark Side Of The Moon	80
Not Now John	The Final Cut	156
One Of These Days	Meddle	38
Paranoid Eyes	The Final Cut	166
Pigs (One)	Animals	116
Pigs On The Wing (Two)	Animals	118
Pigs On The Wing (Three Different Ones)	Animals	120
San Tropez	Meddle	42
A Saucerful Of Secrets (Main Theme)	A Saucerful Of Secrets	14
See Emily Play	The Piper At The Gates Of Dawn	4
See-Saw	A Saucerful Of Secrets	6
Set The Controls For The Heart Of The Sun	A Saucerful Of Secrets	11
Sheep	Animals	110
Shine On You Crazy Diamond	Wish You Were Here	93
Stay	Obscured By Clouds	62
Time	The Dark Side Of The Moon	71
Us And Them	The Dark Side Of The Moon	74
Welcome To The Machine	Wish You Were Here	102
When The Tigers Broke Free	From the movie "The Wall"	152
Wish You Were Here	Wish You Were Here	83
Wots . . . Uh The Deal	Obscured By Clouds	66
Young Lust	The Wall	138
Your Possible Pasts	The Final Cut	161

see emily play

Moderately

Words and Music by SYD BARRETT

G  

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

mf

Am/E  No chord 

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

Am  G 

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

E  D  E 

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



D  E  N.C. A 

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



1. 2. G 

See ————— Em - i - ly play. —————



3. G  D 

8va —————



see-saw

Words and Music by RICK WRIGHT

Moderately slow, in 2

Cmaj7



Cmaj7



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

mp

Am7



F



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

B



E



E7



A



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

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



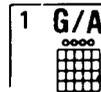
O - ver the hills — where a swal - low is rest - ing.
Love is the shad - ow that rip - ens the wine. —
Will he re - mem - ber the les - son of giv - ing?



Set the con - trols — for the



To Coda



heart of the sun.____

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

2



Play 7 times

The heart of the sun.____

The

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

gradually get louder



D.C. al Coda

CODA

heart of the sun.____

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



Repeat and Fade

The heart of the sun.____

The

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

a saucerful of secrets (main theme)

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

Moderately Slow

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

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

gradually get louder

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

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

Bm A E

The first system of music consists of three measures. The treble clef part features chords for Bm, A, and E. The bass clef part has a rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3.

F# D G

The second system of music consists of three measures. The treble clef part features chords for F#, D, and G. The bass clef part continues the rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3.

E A F#

The third system of music consists of three measures. The treble clef part features chords for E, A, and F#. The bass clef part continues the rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3.

Bm G F# Em

The fourth system of music consists of four measures. The treble clef part features chords for Bm, G, F#, and Em. The bass clef part continues the rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3.

D F#7 B Repeat ad Lib.

The fifth system of music consists of three measures. The treble clef part features chords for D, F#7, and B. The bass clef part continues the rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3. The system ends with a double bar line and the instruction 'Repeat ad Lib.'.

green is the colour

(From the Motion Picture "MORE")

Words and Music by ROGER WATERS

Moderate 4

mp

Hea - vy hung the can - o - py of —

— 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 -

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for G, C(add9), and G are shown above the staff.

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

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

This system contains the next two lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for Cmaj7, G, Bm, C, and Em7 are shown above the staff.

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

This system contains the next two lines of music. The top line is the vocal melody, which has a long rest in the first measure. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for Dsus, D7, G, and C are shown above the staff.

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

This system contains the final two lines of music. The top line is the vocal melody. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for G, C, G, C, Dsus, and D are shown above the staff. The system ends with the instruction "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 treble clef features a complex, rhythmic pattern of eighth and sixteenth notes. The bass clef has a steady, eighth-note accompaniment.

Steady 4

Musical notation for the 'Steady 4' section. The treble clef has a simple melody with dotted notes. The bass clef has a dense, rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is present.

D  **Db** 

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

Musical notation for the first verse of lyrics. The treble clef contains the vocal line with lyrics. The bass clef provides accompaniment. A piano (*p*) dynamic marking is present.

F  **G** 

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

Musical notation for the second verse of lyrics. The treble clef contains the vocal line with lyrics. The bass clef provides accompaniment.

D6



Eb



D6



Musical staff with treble clef, key signature of two sharps (F# and C#), and a whole rest in the first measure.

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 with chords and a rhythmic pattern.

cresc.

poco

a

poco

Db



F



F#



Musical staff with treble clef, key signature of two sharps, and a whole rest in the first measure.

tan - ia, —

Nep - tune, Ti - tan,

Stars can fright - en

Piano accompaniment for the second system, including treble and bass staves with chords and a rhythmic pattern.



Musical staff with treble clef, key signature of two sharps, and a whole rest in the first measure.

Piano accompaniment for the third system, including treble and bass staves with chords and a rhythmic pattern.

f



Musical staff with treble clef, key signature of two sharps, and a whole rest in the first measure.

Piano accompaniment for the fourth system, including treble and bass staves with chords and a rhythmic pattern.

Db  D 



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

G  D 



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

Db  F 



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

G 

Repeat ad lib.



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



Empty treble clef staff with a key signature of two sharps (F# and C#).

Musical notation for the first system, including treble and bass clefs with notes and chords.

F



G



Empty treble clef staff with a key signature of two sharps (F# and C#).

Musical notation for the second system, including treble and bass clefs with notes and chords.

D



Db



Empty treble clef staff with a key signature of two sharps (F# and C#).

Musical notation for the third system, including treble and bass clefs with notes and chords. The word "rit." is present in the bass line.

F



G



Empty treble clef staff with a key signature of two sharps (F# and C#).

Musical notation for the fourth system, including treble and bass clefs with notes and chords.

b♭.

b♭.



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



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



Third system of musical notation. It consists of a treble clef staff with a whole rest, and a grand staff. The treble staff has a series of chords, and the bass line has a rhythmic pattern of eighth notes.



Fourth system of musical notation. It consists of a treble clef staff with a whole rest, and a grand staff. The treble staff has a series of chords, and the bass line has a rhythmic pattern of eighth notes.

F



G



Db



Db



F



F#



G



Gb



F



E



E \flat D D \flat C

D \flat D G

D D \flat

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

F F \sharp

Stair - way Scare Dan Dare who's there?

G Gb F E Eb D Db C

C Eb C

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

E C Cm

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

C Cm C

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

fat old sun

Moderately slow

Words and Music by DAVID GILMOUR

G
x 0 0 0

C
x 0 0 0

When the fat — old sun — in the sky —

mp

D
0

F

C
0 0 0

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

G
x 0 0 0

D
0

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

F C G

sound of mu - sic in my ears.

D F

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

C G D

By the riv - er hold - ing hands,

F C G

roll me up and lay me down. And if you

F C G

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

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

D F

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

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

C G

ap - pears. - And if you

D. S. al Coda

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

Repeat and fade

Coda

D G D F C

mf

Musical notation for the Coda section, including piano accompaniment.

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.

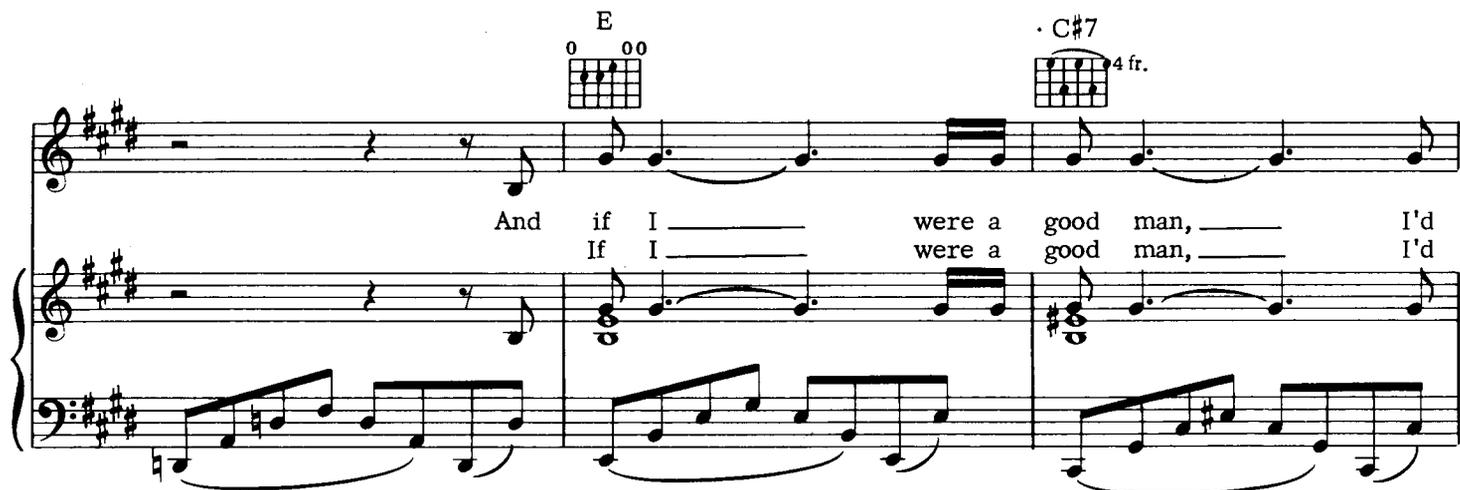
D

E

D

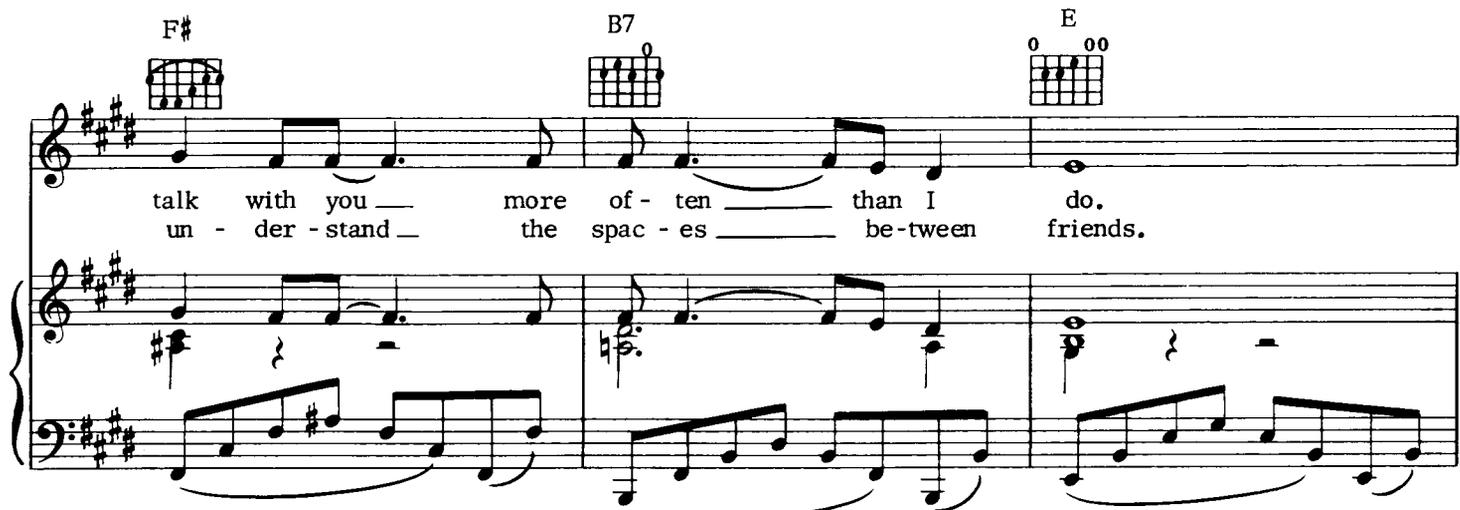
E  C#7 

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



F#  B7  E 

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



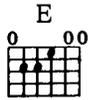
B7 



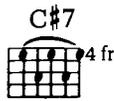
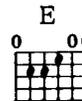
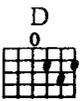
E  D 

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



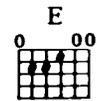
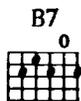
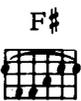


If I _____ were a - fraid, _____ I could
 And if I _____ were with you, _____ I'd be

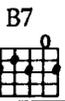


hide. _____
 home _____ and dry. _____

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



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



1. | 2.

Final piano accompaniment section with repeat signs.

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-'rate glan-ces meet — and I am you and what I see is
Now this is the day, you fall up - on my wak-ing eyes, in - vit - ing and in - cit - ing me to

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. Dynamics are marked as *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). The piano part consists of sustained chords, while the bass part has a rhythmic pattern of eighth notes.

The second system continues the piano and bass notation. It includes a guitar chord diagram for Bm (B minor) with the following fretting: 2nd fret on the 1st string, 4th fret on the 2nd string, 4th fret on the 3rd string, 2nd fret on the 4th string, 2nd fret on the 5th string, and 1st fret on the 6th string. The system is marked with "7 times" and "6 times" indicating repeat counts for specific sections.

The third system continues the piano and bass notation. It includes guitar chord diagrams for Bm and A (A major). The A chord diagram shows the 1st string at the 2nd fret, 2nd string at the 2nd fret, 3rd string at the 2nd fret, 4th string at the 2nd fret, 5th string at the 2nd fret, and 6th string at the 2nd fret. The system is marked with "Guitar Tacet" indicating when the guitar is silent.

The fourth system continues the piano and bass notation. It includes guitar chord diagrams for A and Bm. The system is marked with "Guitar Tacet" indicating when the guitar is silent.

The fifth system continues the piano and bass notation. It includes guitar chord diagrams for A and Bm. The system is marked with "6 times" indicating a repeat count for a section.

Bm  **A** 



Guitar Tacet

Bm 



Guitar Tacet

Bm 



Guitar Tacet 6 times

Bm  **A** 



Guitar Tacet

A  **Bm** 



Guitar Tacet

Bm  **Bm** 



Guitar Tacet

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with a slur over the first three measures. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a slur over the first two measures. The bass staff continues with eighth notes.

Third system of musical notation, including a guitar chord diagram for an A major chord. The treble staff has a long slur over the final two measures. The bass staff continues with eighth notes.

Fourth system of musical notation, featuring a "Guitar Tacet" instruction and a "3 times" repeat sign. It includes a guitar chord diagram for a Bm (B minor) chord. The treble staff has rests. The bass staff continues with eighth notes.

Fifth system of musical notation, showing a melodic line in the treble staff and eighth notes in the bass staff.

Sixth system of musical notation, featuring a "Guitar Tacet" instruction and a "3 times" repeat sign. The treble staff has rests. The bass staff continues with eighth notes.

Repeat as needed
(ad lib)

Guitar Tacet

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

The second system continues the piano accompaniment with the same eighth-note pattern. The guitar part remains silent. The system ends with a double bar line and repeat dots.

Repeat as needed
(ad lib)



The third system features a guitar part with a sustained A major chord (indicated by the chord diagram) and a piano accompaniment. 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 part with a sustained B minor chord (indicated by the chord diagram) and a piano accompaniment. The system ends with a double bar line and repeat dots.



Guitar Tacet

3 times

The fifth system features a guitar part with a sustained A major chord (indicated by the chord diagram) and a piano accompaniment. The system ends with a double bar line and repeat dots.



Guitar Tacet

3 times

The sixth system features a guitar part with a sustained B minor chord (indicated by the chord diagram) and a piano accompaniment. The system ends with a double bar line and repeat dots.

san tropez

Moderately (♩ = ♩³)

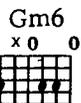
Words and Music by ROGER WATERS



As I reach —



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



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

Gmaj7

x 0 0 0



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

Handwritten: F# D G

Gm6

x 0 0



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

G7

x 0 0 0



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

A7

0 0 0



C7

0



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

D
0

To Coda ♪

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

Gmaj7
x000

Gm6
x0 0

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

Gmaj7
x000

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

Gm6
x0 0

G7
x000

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

A7
0 0 0

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

C7
0

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

D
0

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
x 0 0 0

Gm6
x 0 0

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



G



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

D.C.
 (1st time only)

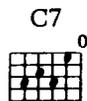
Repeat and Fade

mf

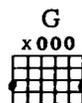
bike

Moderately

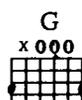
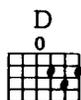
Words and Music by SYD BARRETT



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



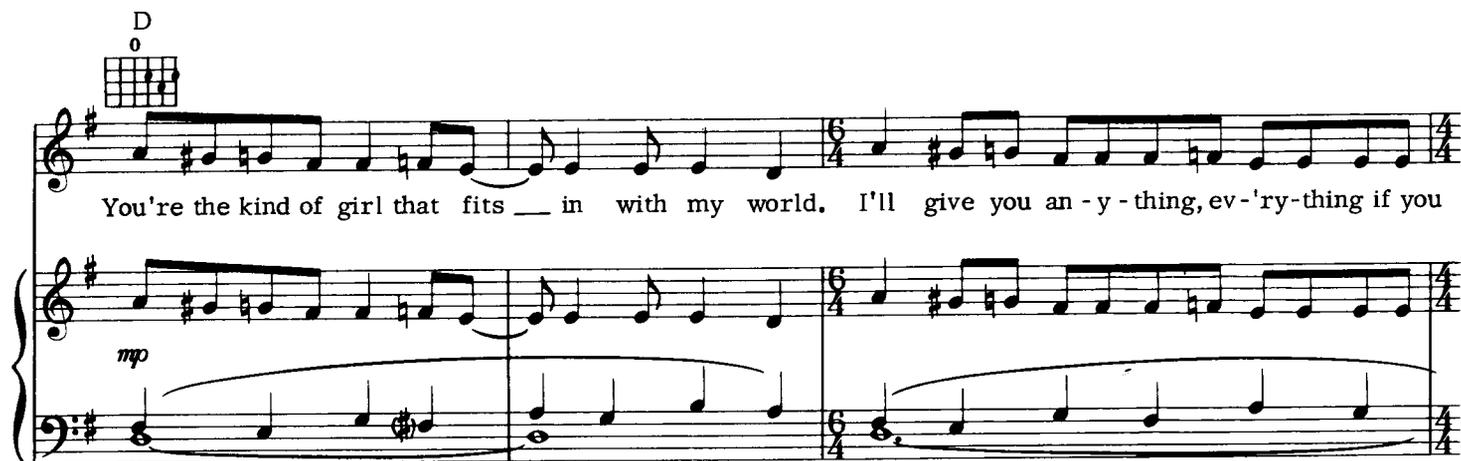
give it to you if I could, but I bor - rowed it.

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

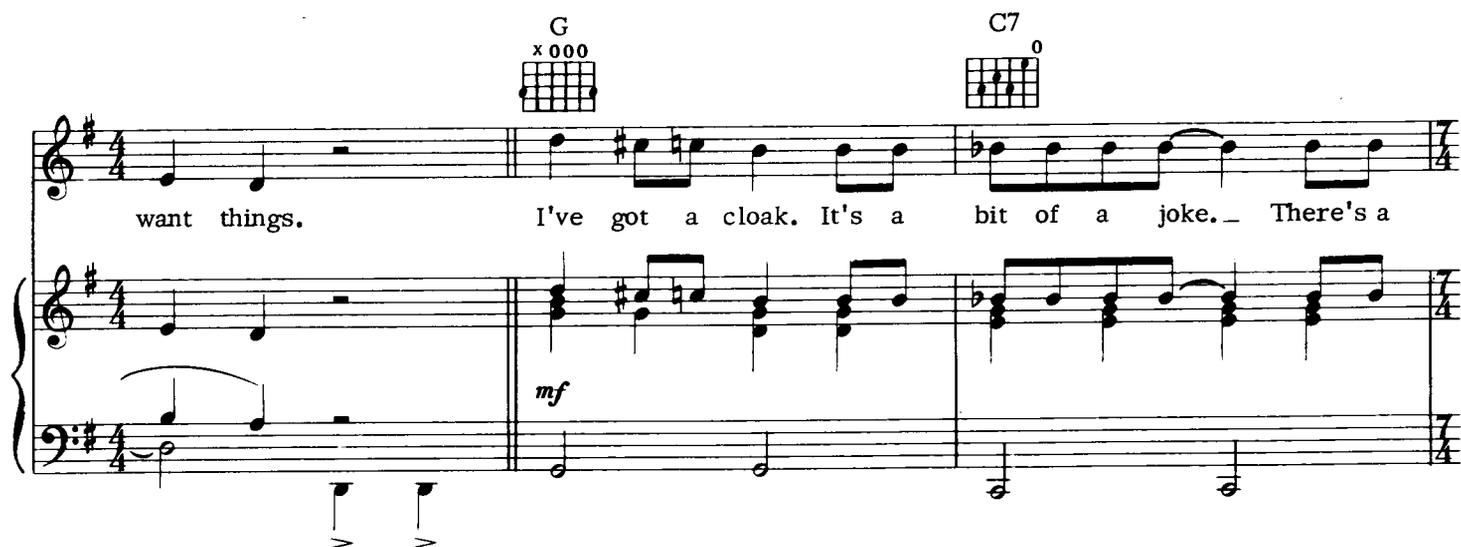


C7
0



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



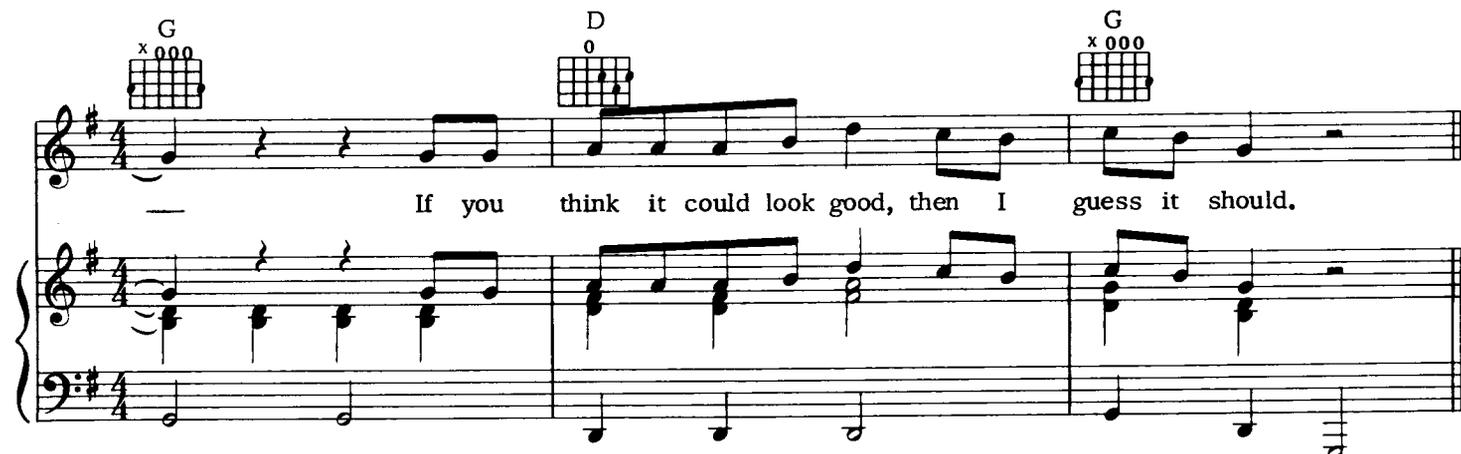
D
0

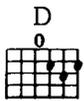


G
x 0 0 0



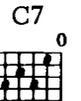
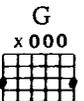
If you think it could look good, then I guess it should.



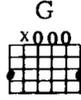
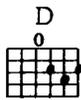
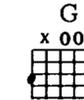


You're the kind of girl that fits in with my world.

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



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



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

D
0



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

mp



G
x 000

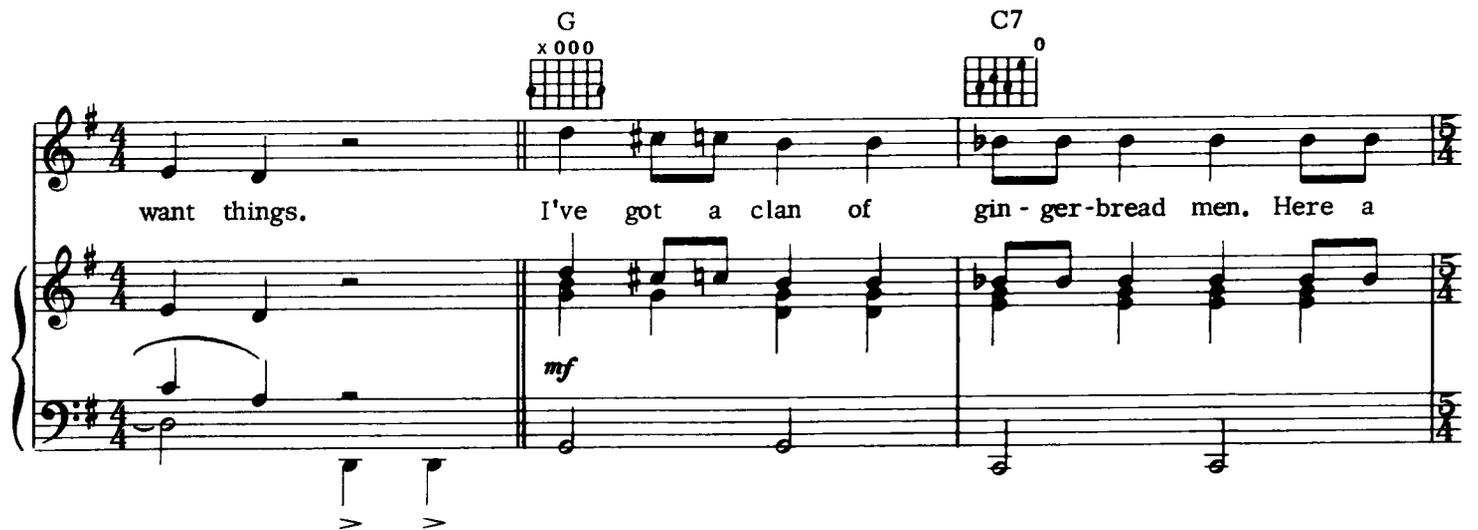


C7
0



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

mf



G
x 000



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



D
0

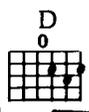


G
x 000



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

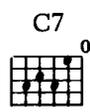
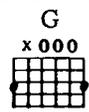




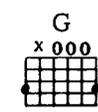
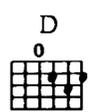
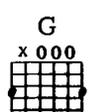
You're the kind of girl that fits _____ in with my world.

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

A little slower



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



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

childhood's end

(From the Film "THE VALLEY")

Words and Music by DAVID GILMOUR

Moderately

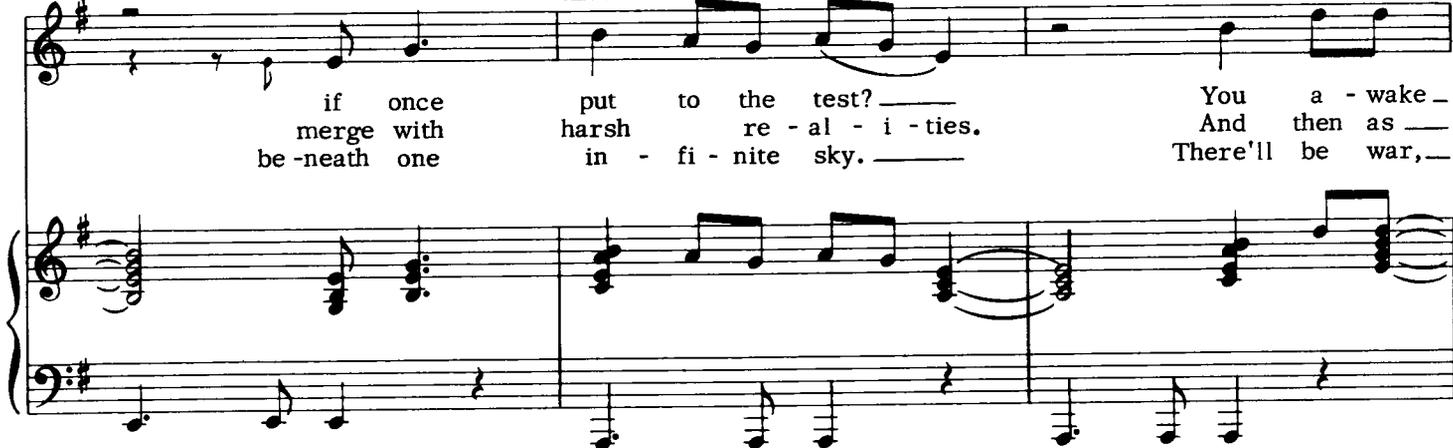
G D Am Em

x000 0 0 0 0 0 0 0 0

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

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

Am

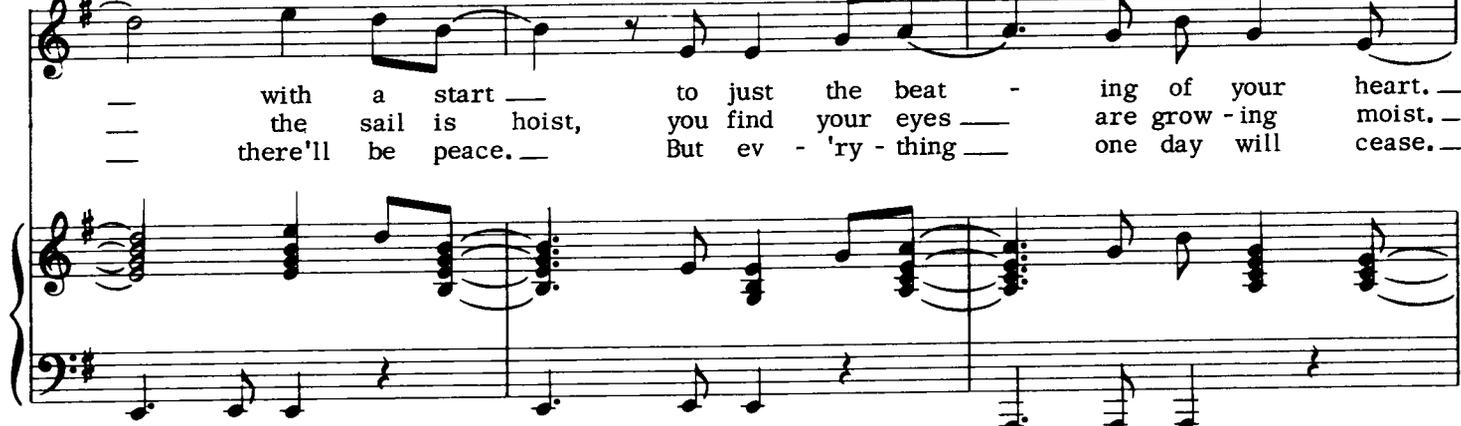



if once put to the test? — You a - wake —
 merge with harsh re - al - i - ties. And then as —
 be - neath one in - fi - nite sky. — There'll be war, —

Em



Am

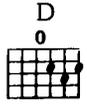
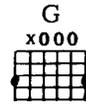
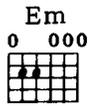
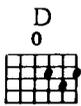
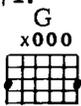



— with a start — to just the beat - ing of your heart. —
 — the sail is hoist, you find your eyes — are grow - ing moist. —
 — there'll be peace. — But ev - 'ry - thing — one day will cease. —

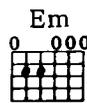
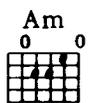


— Just one man be - neath — the sky, — just two
 — All the fears nev - er voiced say you — have to —
 — All the iron turned — to rust; — all the

1.

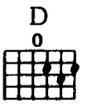
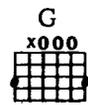
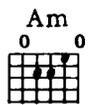
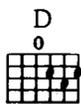
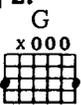


ears, just — two eyes. —

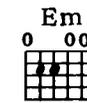
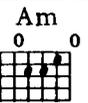


You set

2.



make your fi - nal choice. —



Who are

3.    

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



So this song — will end. —







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

Am G/A Am G/A Am

cresc.

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

Em Hard Rock beat



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



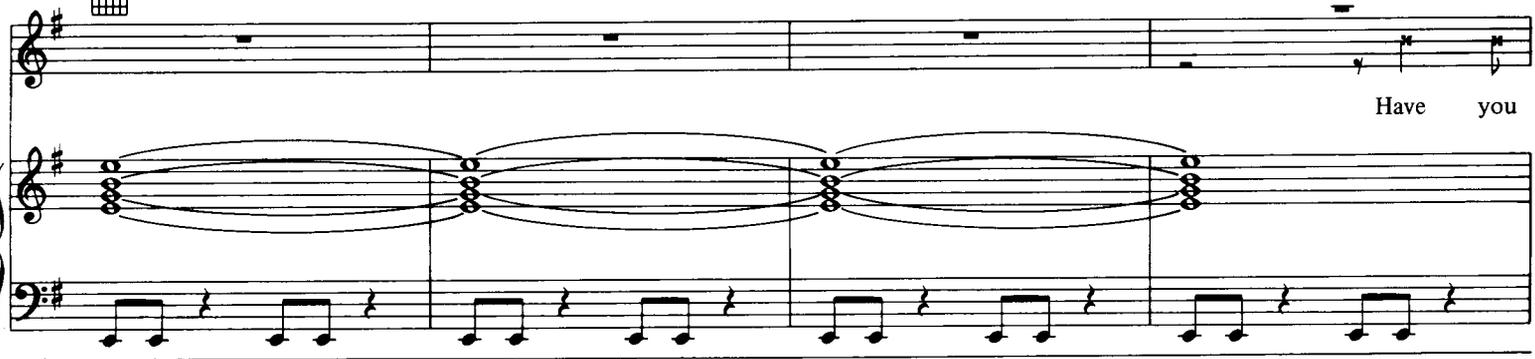

on - ly

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



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

Em

Have you

F#7


A




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

F#7


A




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

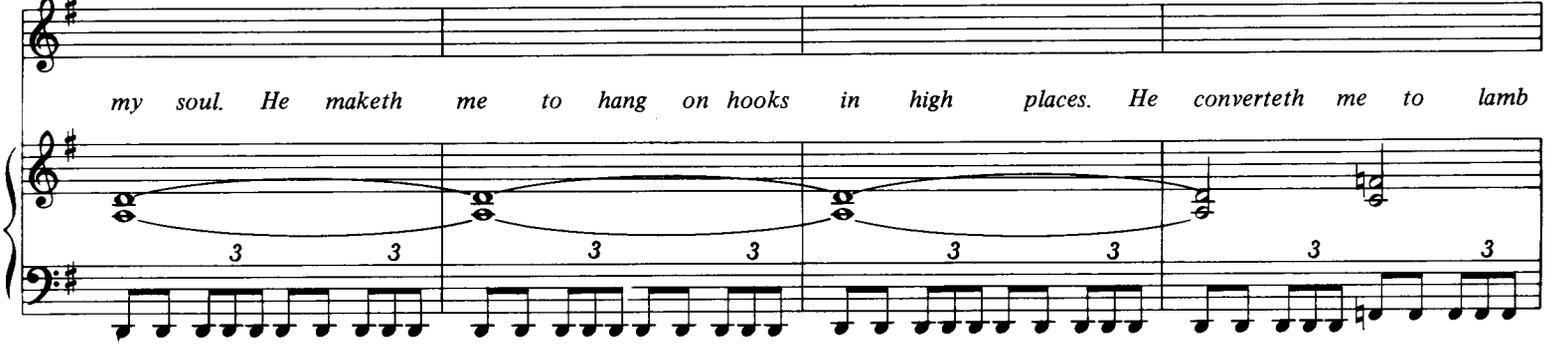
F

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



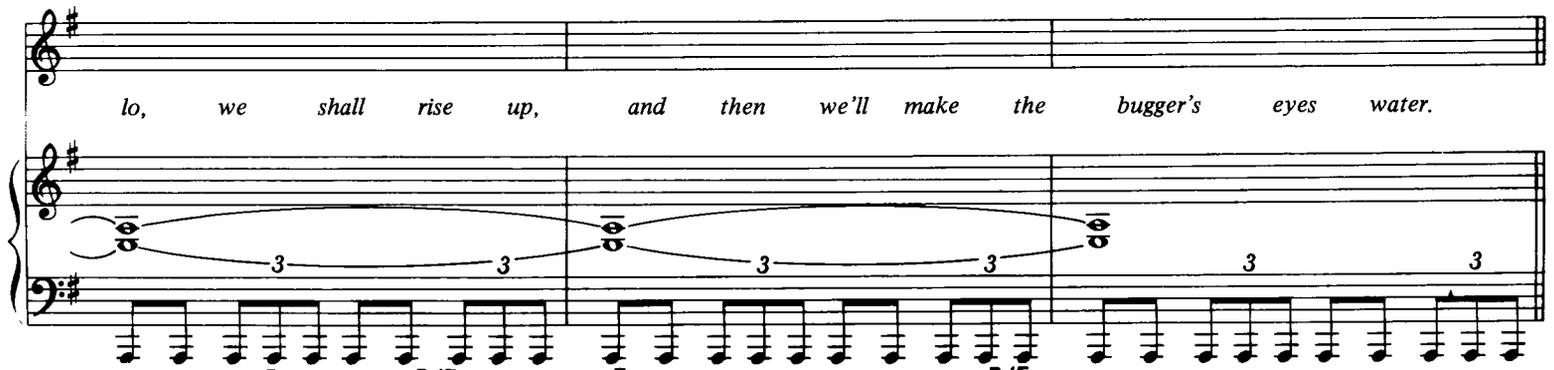
C  **A** 

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

Chord diagrams shown in the score:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$
- G7: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$

Lyrics: 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

G C D7

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

G Am F D7

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

F C Am

And

D7 C G

watch-ing for pigs on the wing.

pigs on the wing (two)

Words and Music by ROGER WATERS

Rubato

C

F



You know that I care, —

C

G

C

G



what happens to you, I know that you

C

F

C

G

C



care for me too,

G

A7



So I don't feel a - lone or the

G C

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

D7 G Am F D7

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

Am F C Am

dog needs a home, — a

D7 C G

shel - ter — from pigs on the wing.

pigs (three different ones)

Words and Music by ROGER WATERS

♩ = 62
Em



C



Em



C



Em



C



Em



C



Em



C



Em C

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 G major, 3/4 time, with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A guitar chord diagram for Em is shown above the vocal line.

C Em D Em D Em D

Detailed description: This system contains the third and fourth lines of music. The vocal line has rests. The piano accompaniment continues with chords and bass line. Guitar chord diagrams for C, Em, D, Em, D, Em, and D are placed above the vocal line.

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 vocal line has lyrics. The piano accompaniment continues. Guitar chord diagrams for Em, D, Em, and C are placed above the vocal line.

G E

You fucked up old hag,—

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics. The piano accompaniment continues. Guitar chord diagrams for G and E are placed above the vocal line.

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 D

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

1 C Bb C Bb 2 Em

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

This system contains the first two measures of music. Above the staff, guitar chord diagrams are provided for Em, D, Em, D, Em, D, Em, D, Em, D, Em, and D. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a 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. The guitar chord diagrams are Em, D, Em, D, C, Bb, C, Bb, C, Bb, C, and Bb. The piano accompaniment continues with the same rhythmic pattern.

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

This system contains the final two measures of the piece. The guitar chord diagrams are C, Bb, C, Bb, C, Bb, C, and Bb. The first measure is marked with a '1' above the staff, and the second measure is marked with a '2' above the staff and the text 'Guitar Tacet'. The piano accompaniment continues.

Em C Em

This system contains the first two measures of a new section. The treble clef has a melodic line with slurs, and the bass clef has a bass line. The guitar chord diagrams are Em, C, and Em.

C Em

This system contains the next two measures. The guitar chord diagrams are C and Em. The melodic line continues with slurs, and the bass line has some rests.

C Em C

This system contains the final two measures. The guitar chord diagrams are C, Em, and C. The melodic line continues with slurs, and the bass line concludes with a final note.

Em C

The first system of music consists of two measures. The first measure is marked with the chord Em and the second with C. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The melody is written in the treble clef.

Em C

The second system of music consists of two measures. The first measure is marked with the chord Em and the second with C. The piano accompaniment continues with the same rhythmic pattern as the first system.

Em C

The third system of music consists of two measures. The first measure is marked with the chord Em and the second with C. The piano accompaniment continues with the same rhythmic pattern as the first system.

Em C G

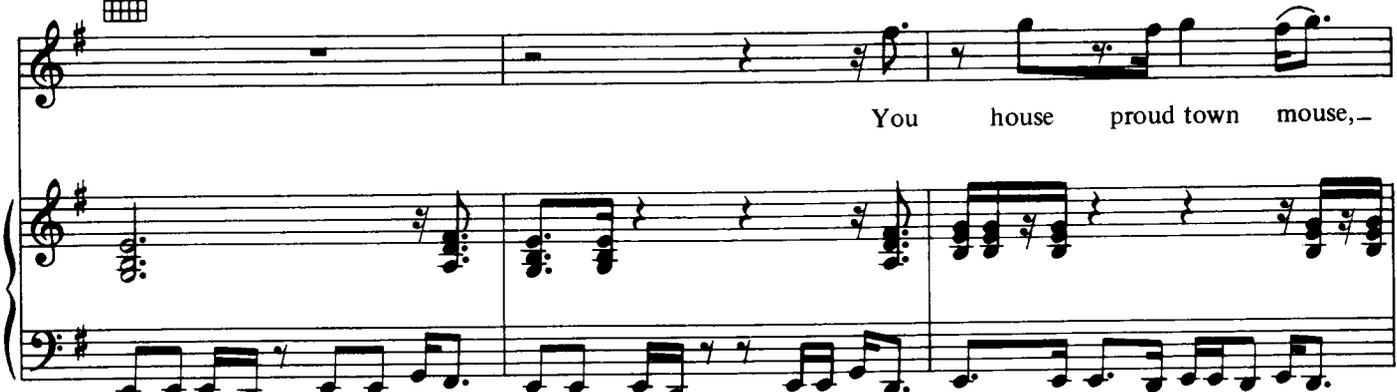
Hey— you, White house, — ha ha ——— char-ade— you are, —

The fourth system of music features a vocal line and piano accompaniment. The vocal line is written in the treble clef and includes the lyrics: "Hey— you, White house, — ha ha ——— char-ade— you are, —". The piano accompaniment is written in the bass clef and includes chords Em, C, and G. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Em



You house proud town mouse,—



C **G** **Em**





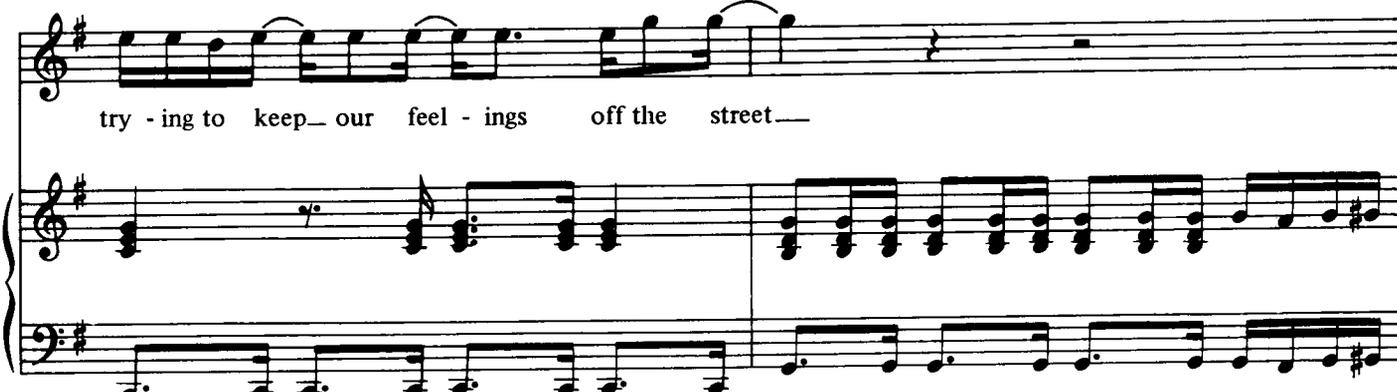
Ha ha ——— char-ade — you are ——— You're



C **G**



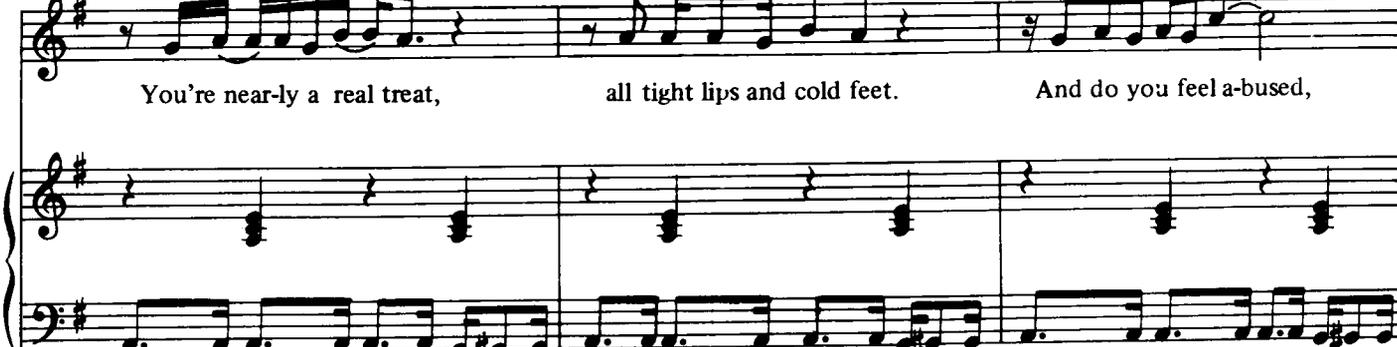

try - ing to keep — our feel - ings off the street —



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 day.
 I will see the sun - shine show.

Repeat and Fade

another brick in the wall — part 2

Slowly

Dm



Words and Music by ROGER WATERS

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

We don't need — no
We don't need — no

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

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

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

G

Hey,
 Hey,

Dm Am G

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

F C Dm

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

F C Dm

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

1 2

Dm

The first system of music consists of two staves. The first measure is marked with a '1' and a repeat sign. The second measure is marked with a '2' and a repeat sign. Above the second measure is a guitar chord diagram for Dm, showing the fretboard with the second fret on the D string, first fret on the G string, and second fret on the B string.

The second system of music consists of two staves. The first measure has a treble clef with a whole note chord. The bass clef has a half note. The second measure has a treble clef with a half note chord. The bass clef has a half note. The third measure has a treble clef with a half note chord. The bass clef has a half note. The fourth measure has a treble clef with a half note chord. The bass clef has a half note.

3

The third system of music consists of two staves. The first measure has a treble clef with a half note chord. The bass clef has a half note. The second measure has a treble clef with a half note chord. The bass clef has a half note. The third measure has a treble clef with a half note chord. The bass clef has a half note. The fourth measure has a treble clef with a half note chord. The bass clef has a half note.

The fourth system of music consists of two staves. The first measure has a treble clef with a half note chord. The bass clef has a half note. The second measure has a treble clef with a half note chord. The bass clef has a half note. The third measure has a treble clef with a half note chord. The bass clef has a half note. The fourth measure has a treble clef with a half note chord. The bass clef has a half note.

The fifth system of music consists of two staves. The first measure has a treble clef with a half note chord. The bass clef has a half note. The second measure has a treble clef with a half note chord. The bass clef has a half note. The third measure has a treble clef with a half note chord. The bass clef has a half note. The fourth measure has a treble clef with a half note chord. The bass clef has a half note.

fade

silence

The sixth system of music consists of two staves. The first measure has a treble clef with a half note chord. The bass clef has a half note. The second measure has a treble clef with a half note chord. The bass clef has a half note. The third measure has a treble clef with a half note chord. The bass clef has a half note. The fourth measure has a treble clef with a half note chord. The bass clef has a half note. The system ends with a 'fade' marking in the bass staff and a 'silence' marking in the treble staff.

goodbye blue sky

Words and Music by ROGER WATERS

Moderately

Guitar Tacet

mf

D

Bm

Ooh

D

Bm

Ooh

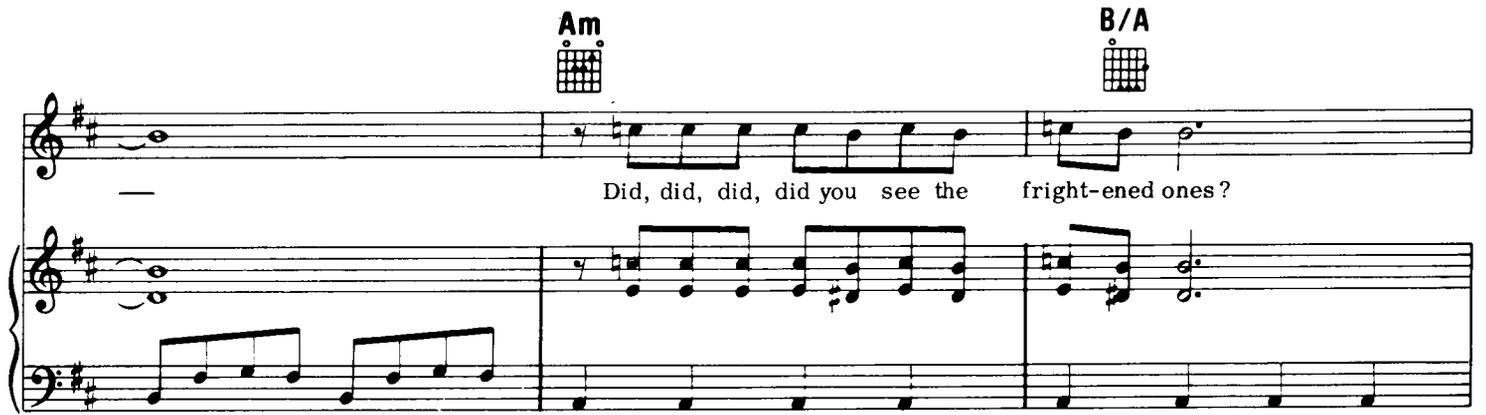
D  **Bm** 

Ooh



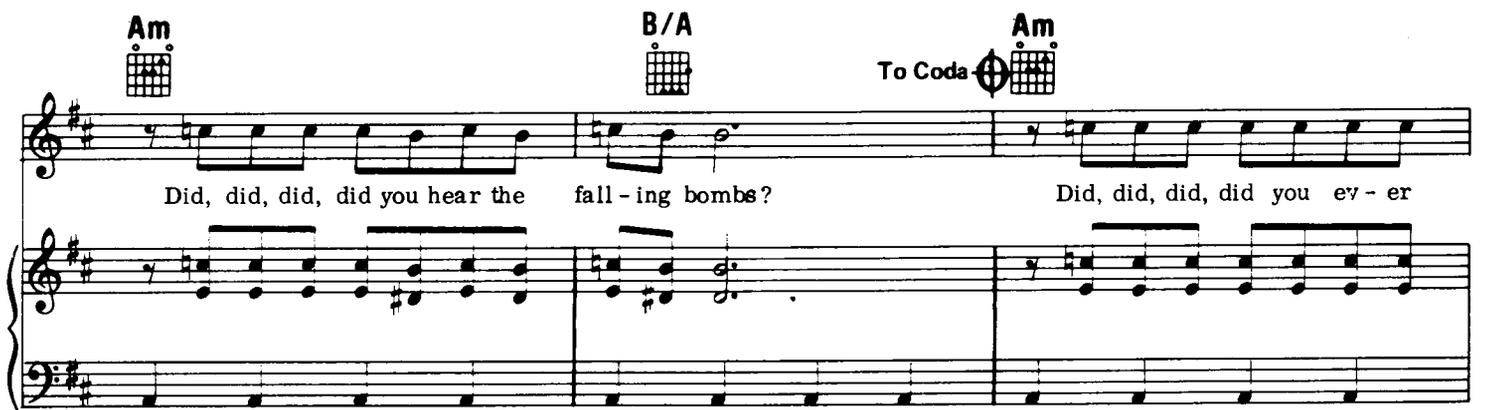
Am  **B/A** 

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



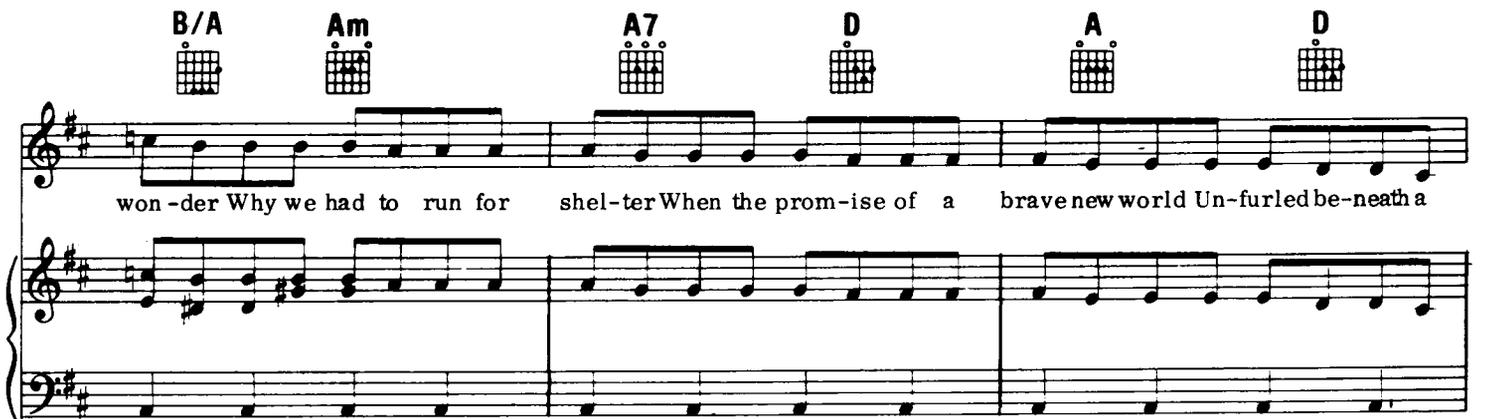
Am  **B/A**  **Am**  To Coda 

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



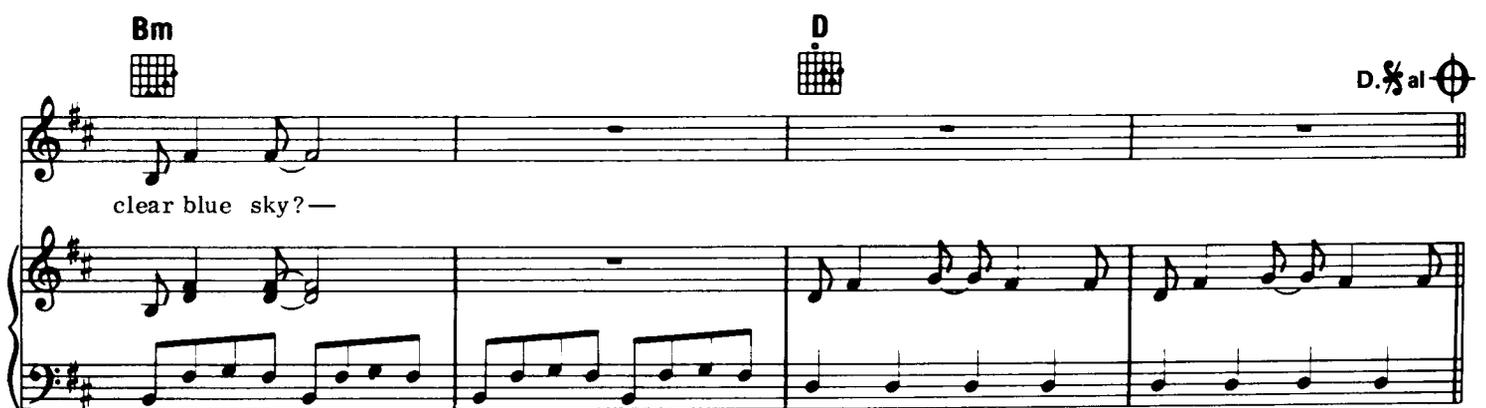
B/A  **Am**  **A7**  **D**  **A**  **D** 

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



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

clear blue sky? —



CODA

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-by, — 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**

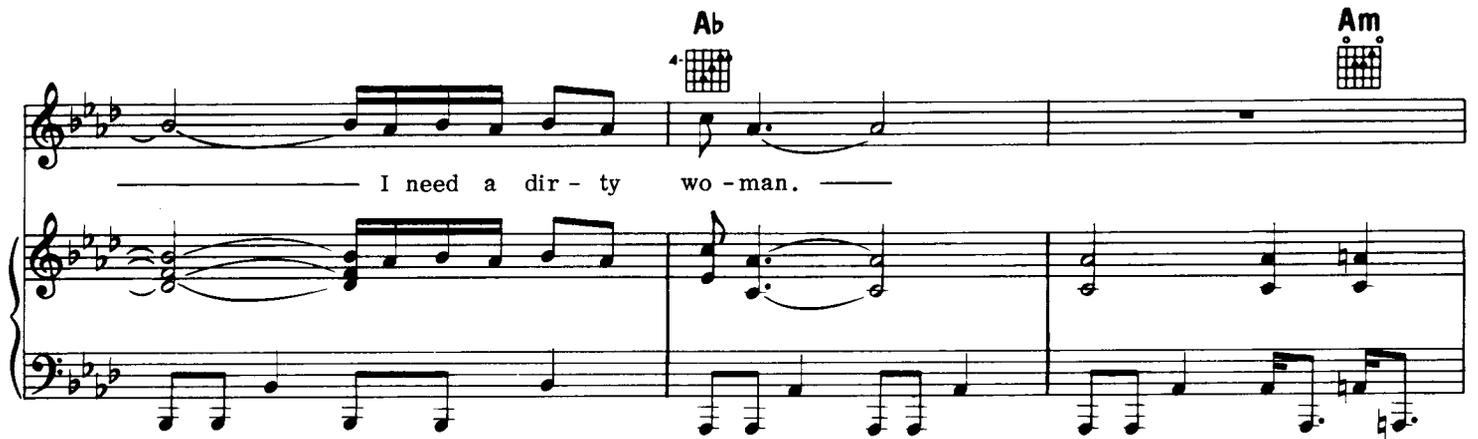
Who's gon-na show this stran-ger a - round?

Bbm

Ooh,

Ab  **Am** 

I need a dir - ty wo - man.

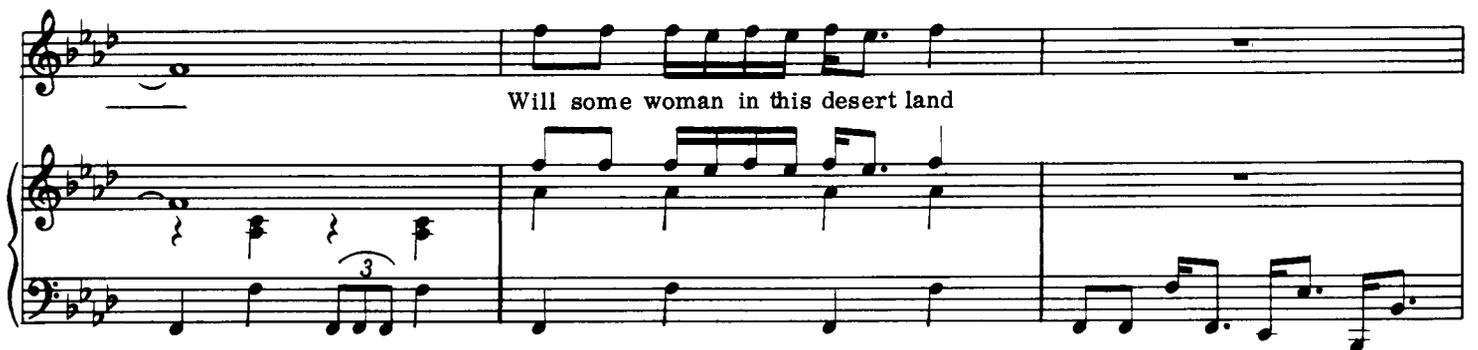


Bbm  **Fm** 

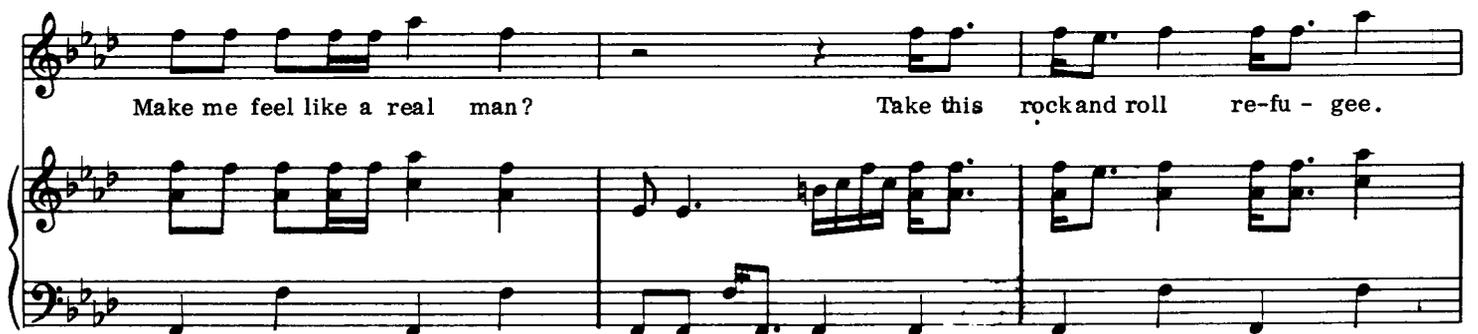
Oooh, I need a dir - ty girl.



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.

This system contains the first vocal line and piano accompaniment. The vocal line starts with a whole rest, then sings "O-pen your heart," followed by "I'm com-ing home." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Am

This system continues the piano accompaniment from the first system, maintaining the eighth-note bass line and chordal accompaniment in the right hand.

Em

This system continues the piano accompaniment, with the right hand playing chords and the left hand playing eighth notes.

Am **Em**

This system continues the piano accompaniment, showing a change in the right-hand chordal accompaniment.

Am

This system continues the piano accompaniment, featuring a more active right-hand line with eighth notes.

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

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

This system includes a vocal line and piano accompaniment. The vocal line has a whole rest followed by the lyrics "(But it was on - ly fan - ta - sy.)". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G D C

The wall was too high as you can see. No

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 treble and bass clefs. Chord diagrams for G, D, and C are shown above the first three measures.

D G D C

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

This system contains the next two lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for D, G, D, and C are shown above the first four measures.

D7 Em Dm

worms ate in - to his brain.

This system contains the third line of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for D7, Em, and Dm are shown above the first three measures.

Em Dm Em

This system contains the fourth line of music, which is piano accompaniment only. Chord diagrams for Em, Dm, and Em are shown above the first three measures.

Dm Em

This system contains the fifth line of music, which is piano accompaniment only. Chord diagrams for Dm and Em are shown above the first two measures.

Dm



Em9



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

Bm



G



Bm9



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

Bm



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

D



D7



G



D



C



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

Bm



Am



Em9



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

comfortably numb

Words and Music by DAVID GILMOUR
and ROGER WATERS

Slowly

Bm



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

A



G



Em



Bm



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

A



G



Em



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

Bm



A



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

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

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

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

G **D** **A**
 say— ing. When I was a child - I had a fe- ver. My

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

G **C** **G**

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

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

I have become comfortably numb.

A **D**

A **C** **G**

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

I, I,

G **D** **Bm**

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

G **Em** **Bm**

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

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

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

Bm **D** **A**

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

D **A** **C**

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

G **C** **G**

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

D **A** **D**

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

A **C** **G**

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

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

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

C9 **G** **D**

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

when the tigers broke free

Words and Music by ROGER WATERS

Moderately



mp

2



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



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

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

F/C C

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

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

Gsus C

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

Gsus C

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

G

C **G** **C**

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

This system contains the first two lines of music. The vocal line starts with a quarter note 'note', followed by a half note 'When he heard' with a slur, then a quarter note 'that', a half note 'Fath - er was', and a quarter note 'gone.'. There is a two-measure rest, followed by a quarter note 'It', a half note 'was,', and a quarter note 'I re -'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

G **C**

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

This system contains the third and fourth lines of music. The vocal line has a quarter note 'call,', a half note 'in the form of a scroll,', a quarter note 'With gold leaf', and a quarter note 'and all'. There is a two-measure rest. The piano accompaniment continues with the same bass line and treble accompaniment.

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

This system contains the fifth and sixth lines of music. The vocal line has a quarter note 'And I', a half note 'found it one day', a quarter note 'In a drawer of old', a half note 'pho - to - graphs', and a quarter note 'hid - den a - way'. The piano accompaniment continues with the same bass line and treble accompaniment.

Gsus

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

This system contains the seventh and eighth lines of music. The vocal line has a quarter note 'And my eyes', a half note 'still grow damp to re - mem - ber', and a quarter note 'His Maj - est - y'. There is a two-measure rest. The piano accompaniment continues with the same bass line and treble accompaniment.

C

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

This system contains the ninth and tenth lines of music. The vocal line has a quarter note 'signed', a half note 'With his own rub - ber stamp.', a quarter note 'It was dark all a -', and a quarter note 'a -'. There is a two-measure rest. The piano accompaniment continues with the same bass line and treble accompaniment.

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

G **D** **Em**

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

G **D** **Em**

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

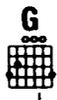
got to get on— with these We've
-bout the Vi— et-nam - ese.



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.—



Ad lib. to Fade

let's go and show these.—

your possible pasts

Words and Music by ROGER WATERS

♩ = 152

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

G

A guitar chord diagram for G major, showing the fretting on the strings: 2 on the 1st string, 3 on the 2nd, 2 on the 3rd, 3 on the 4th, 2 on the 5th, and 3 on the 6th.

Am

A guitar chord diagram for A minor, showing the fretting on the strings: 0 on the 1st string, 2 on the 2nd, 0 on the 3rd, 2 on the 4th, 2 on the 5th, and 0 on the 6th.

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

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

C

A guitar chord diagram for C major, showing the fretting on the strings: 0 on the 1st string, 0 on the 2nd, 0 on the 3rd, 1 on the 4th, 2 on the 5th, and 3 on the 6th.

Some bright eyed — and
 haunt - ing — her

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

D

A guitar chord diagram for D major, showing the fretting on the strings: 2 on the 1st string, 0 on the 2nd, 2 on the 3rd, 2 on the 4th, 2 on the 5th, and 2 on the 6th.

G

A guitar chord diagram for G major, showing the fretting on the strings: 2 on the 1st string, 3 on the 2nd, 2 on the 3rd, 3 on the 4th, 2 on the 5th, and 3 on the 6th.

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

The third system concludes the vocal line and piano accompaniment. The piano part continues with a steady bass line and chords.



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



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



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



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

C



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

D



G



Not 2nd time

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

Em



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

ff

D



To Coda

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

Cmaj9



1.

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

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

Em



2.

solo

3

clos - er.)

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



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



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



Musical notation system 1: Treble clef with a single note on the first line (E4). Bass clef with a whole note chord (Em) and a melodic line of quarter notes: E4, G4, B4, A4, G4, F#4, E4.



Musical notation system 2: Treble clef with a single note on the first line (E4). Bass clef with a whole note chord (D) and a melodic line of quarter notes: E4, G4, B4, A4, G4, F#4, E4.



Musical notation system 3: Treble clef with a melodic line of eighth notes: E4, G4, B4, A4, G4, F#4, E4, D4. Bass clef with a whole note chord (D) and a melodic line of quarter notes: E4, G4, B4, A4, G4, F#4, E4.

CODA



Repeat till fade

Musical notation system 4: Treble clef with a melodic line of quarter notes: E4, G4, B4, A4, G4, F#4, E4. Bass clef with a whole note chord (D) and a melodic line of quarter notes: E4, G4, B4, A4, G4, F#4, E4.

Musical notation system 5: Treble clef with a melodic line of quarter notes: E4, G4, B4, A4, G4, F#4, E4. Bass clef with a whole note chord (D) and a melodic line of quarter notes: E4, G4, B4, A4, G4, F#4, E4.

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

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 vocal line is in G major, 12/8 time. The piano accompaniment follows the same pattern 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 vocal line is in G major, 12/8 time. The piano accompaniment follows the same pattern as the introduction.

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.
lost in a haze of al - co - hol soft mid - dle age. The

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
hide, hide, hide

be - hind pet - ri - fied

G C G C G

eyes.

C G Em D Am

This system contains the first five measures of the piece. It features guitar chord diagrams for C, G, Em, D, and Am. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

G Am

This system contains measures 6 and 7. It features guitar chord diagrams for G and Am. The piano accompaniment continues with chords in the treble and bass lines.

You be -

This system shows the piano accompaniment for the second system, featuring a continuous eighth-note melody in the treble clef and a bass line.

D Am

This system contains measures 8 and 9. It features guitar chord diagrams for D and Am. The piano accompaniment continues with chords in the treble and bass lines.

This system shows the piano accompaniment for the third system, featuring a continuous eighth-note melody in the treble clef and a bass line.

be-hind brown and mild eyes.

This system contains measures 10 and 11. The piano accompaniment continues with chords in the treble and bass lines.

This system shows the piano accompaniment for the fourth system, featuring a continuous eighth-note melody in the treble clef and a bass line.

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.

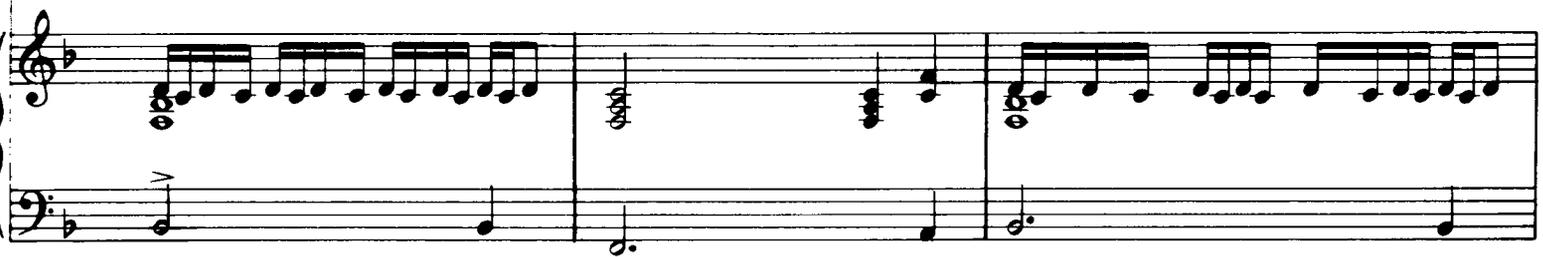
Bb

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, —

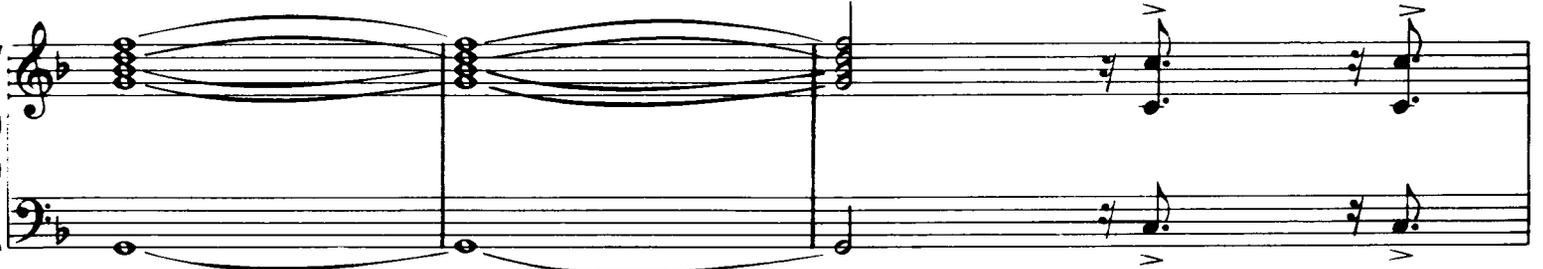


Gm7

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.-

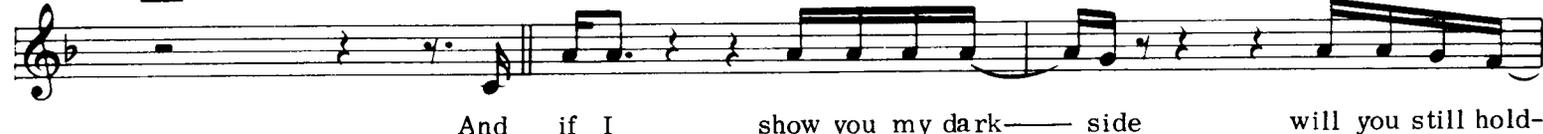
Piano accompaniment for the third system.



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

Piano accompaniment for the fourth system.

F  **C** 



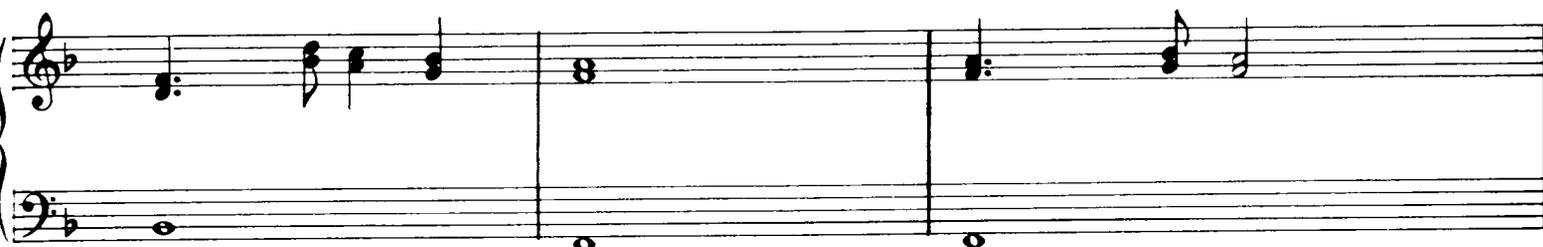
And if I show you my dark— side will you still hold—



Bb  **F** 



— me to - night? And if I o - pen my



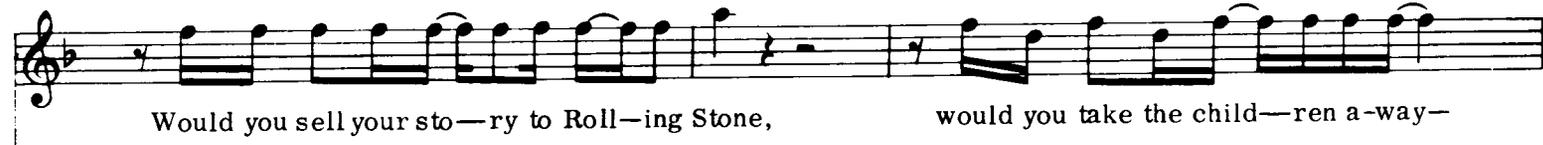
C  **Bb**  **F** 



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



3

3

3

Bb



Dm



Gm7



Musical staff with triplets and a triplet of eighth notes.

Piano accompaniment for the first system.

Gm7/C

F

D. $\frac{3}{8}$ al ♩

Musical staff with triplets and a time signature change.

CODA Dm



Musical staff for the CODA section.

-pared to make it, but

Piano accompaniment for the second system.

Piano accompaniment for the CODA section.

(ad lib) Gm7



Musical staff with a fermata and lyrics.

just then the phone rang, -

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

Piano accompaniment for the third system.

F



C



Bb(add9)



F



Musical staff with lyrics and a fermata.

cut.

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

a tempo

rall.

the gold it's in the...

(From the Film "THE VALLEY")

Words and Music by ROGER WATERS
and DAVID GILMOUR

Moderate Hard Rock beat

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

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

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

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

The musical score is written for guitar and piano. It features a 'Moderate Hard Rock beat' in 4/4 time with a key signature of three sharps (F#, C#, G#). The guitar part includes chord diagrams for E, D, and A chords, and a melodic line with triplets. The piano accompaniment provides harmonic support with chords and a steady bass line.

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

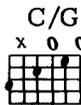
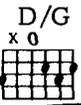
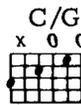


D



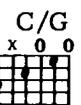
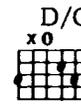
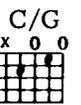
A



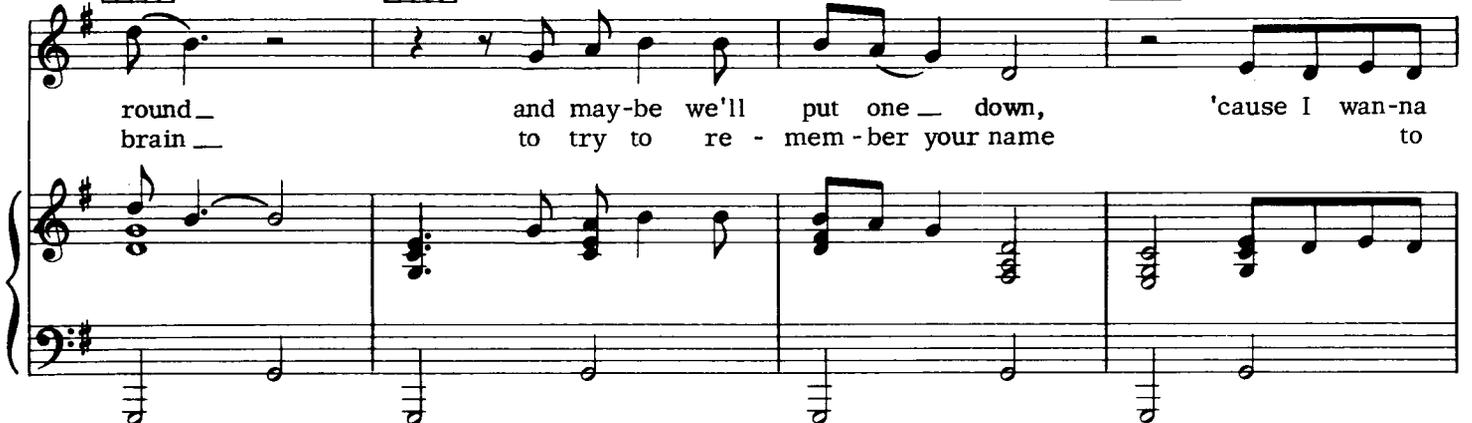
G  C/G  D/G  C/G 

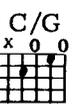
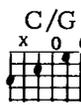
don't mind, we'll break a bot - tle of wine. - Stick a -
 prised - to find you by my side. - Rack my



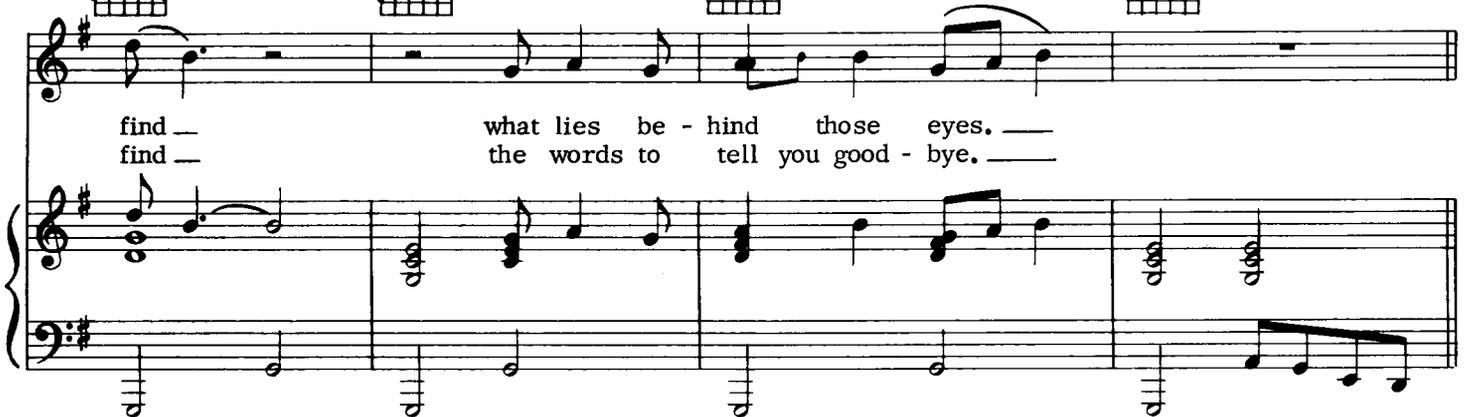
G  C/G  D/G  C/G 

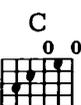
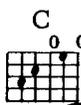
round - and may-be we'll put one - down, 'cause I wan-na
 brain - to try to re - mem - ber your name to



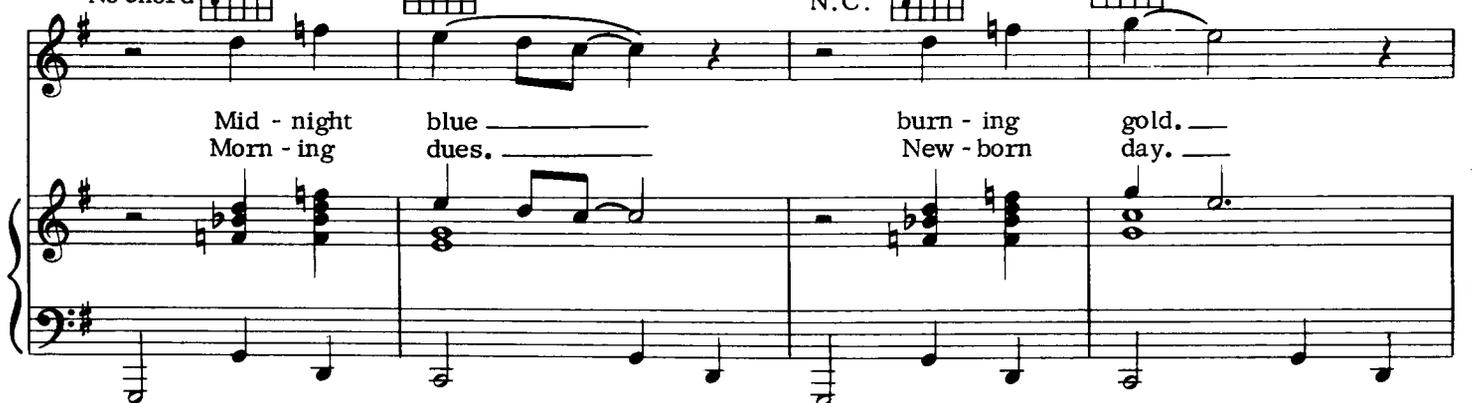
G  C/G  D/G  C/G 

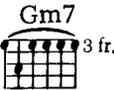
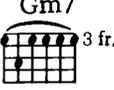
find - what lies be - hind those eyes. -
 find - the words to tell you good - bye. -



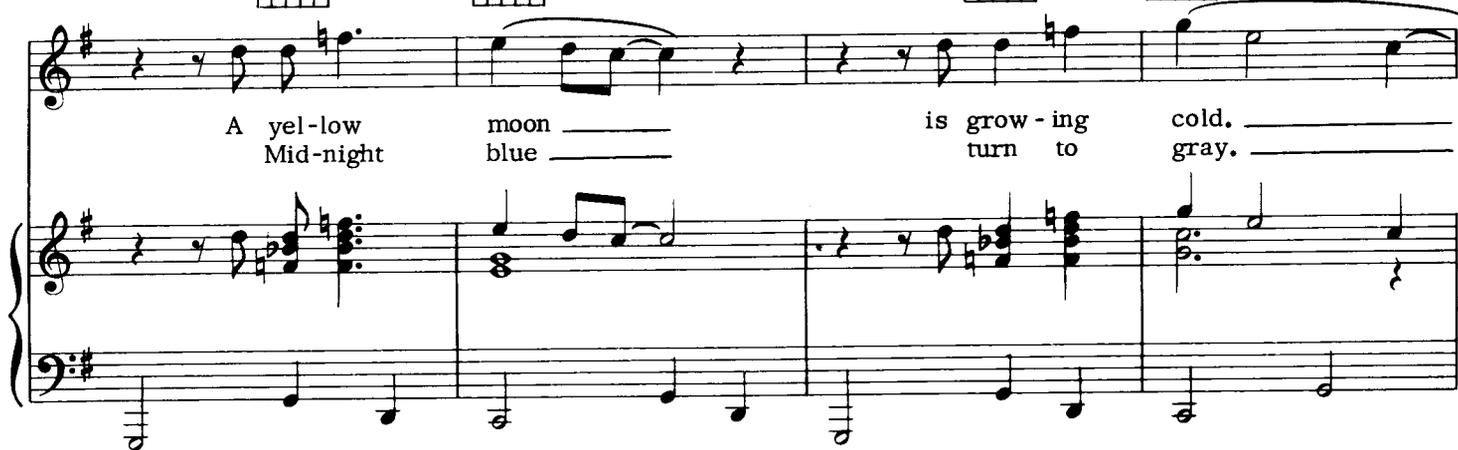
No chord  C  N.C.  C 

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



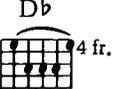
N.C.  3 fr.  N.C.  3 fr. 

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



    1.    



  4 fr.  2.    

I

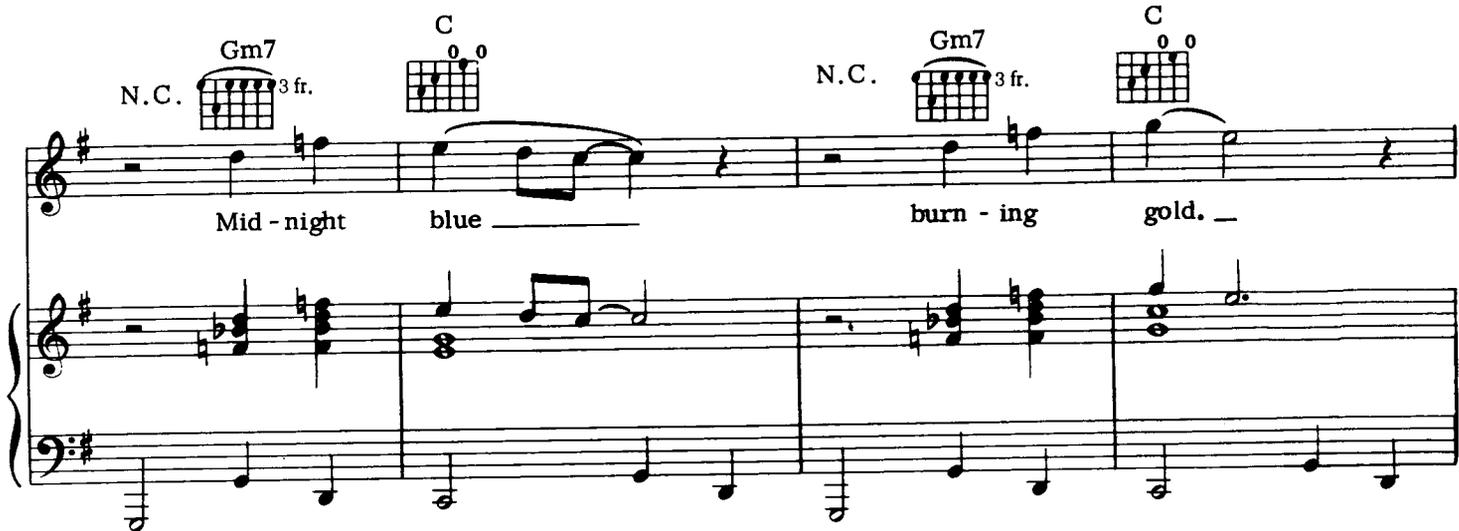




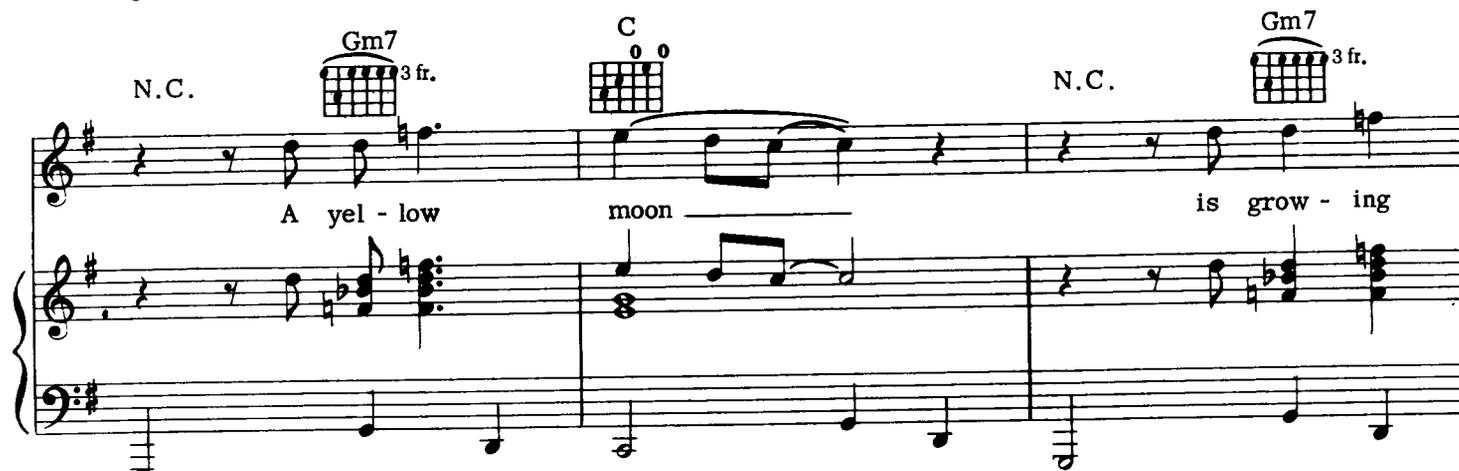
N.C.  3 fr.   3 fr. 

Mid - night blue burn - ing gold. _



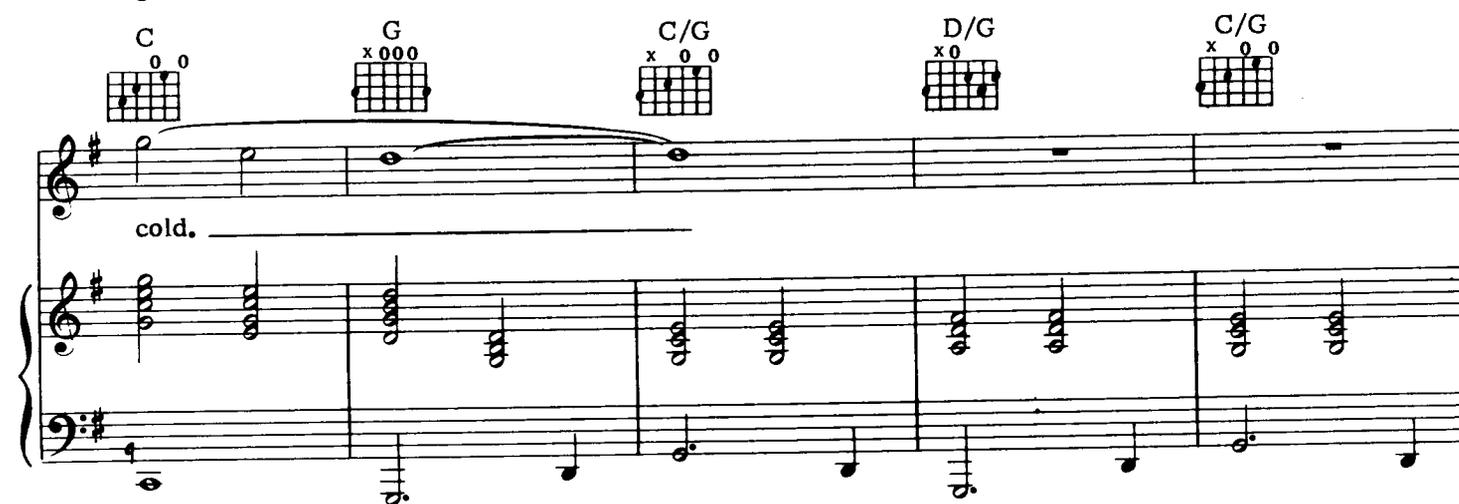
N.C.  3 fr.   3 fr.

A yel - low moon is grow - ing

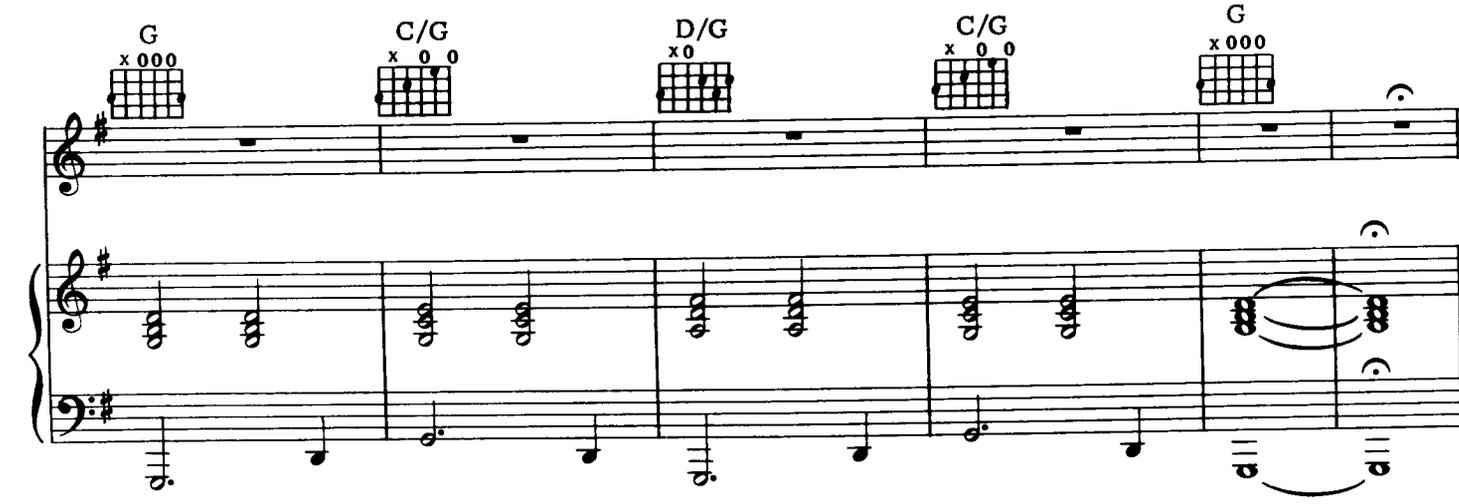


cold. _





wots...uh the deal

(From the Film "THE VALLEY")

Moderately

Words and Music by ROGER WATERS
and DAVID GILMOUR

G x000 Gmaj7 x00 G7 x00 G6 x00

The first system of music features a guitar part with four measures of chords: G (x000), Gmaj7 (x00), G7 (x00), and G6 (x00). Below this, a piano accompaniment is shown in 4/4 time, marked *mp*. The piano part consists of a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple bass line.

G+ x000 G x000 G+ x00 G6 x00 G+ x00 D7 0 D9 0 0

The second system continues the guitar part with seven measures of chords: G+ (x000), G (x000), G+ (x00), G6 (x00), G+ (x00), D7 (0), and D9 (0 0). The piano accompaniment continues with a similar melodic and bass line structure.

G x000 Gmaj7 x00 G7 x00 G6 x00

Heav-en sent the prom - ised land... Looks all right_ from where_ I stand, 'cause
Fire_ bright by can - dle - light_ and her by my side. Or

The third system features the vocal line with lyrics. The guitar part has four measures of chords: G (x000), Gmaj7 (x00), G7 (x00), and G6 (x00). The piano accompaniment provides harmonic support for the vocal line.

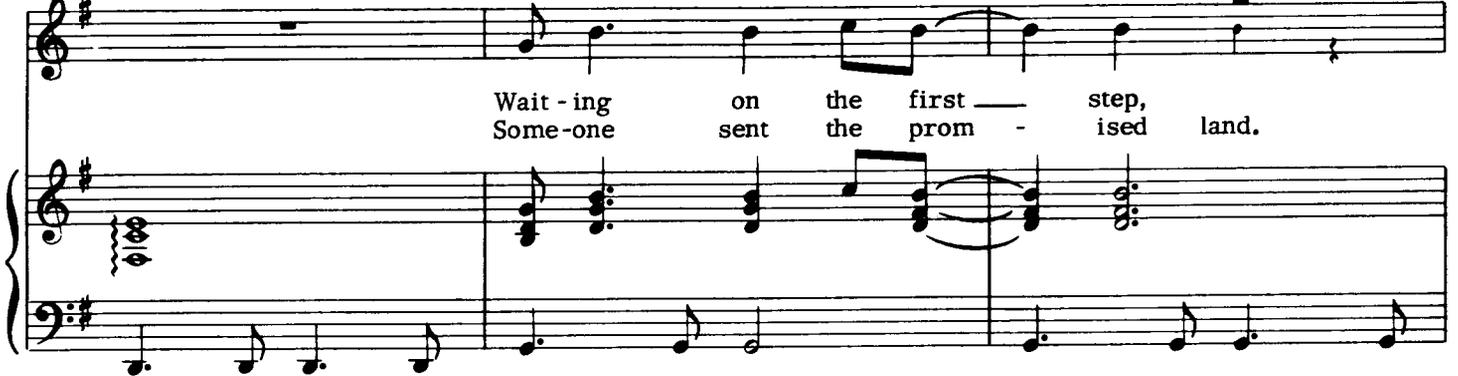
G+  G  G+  G6  G+  D7 

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 growing
'Cause there's no — wind left — in — my soul, and — I've — grown —



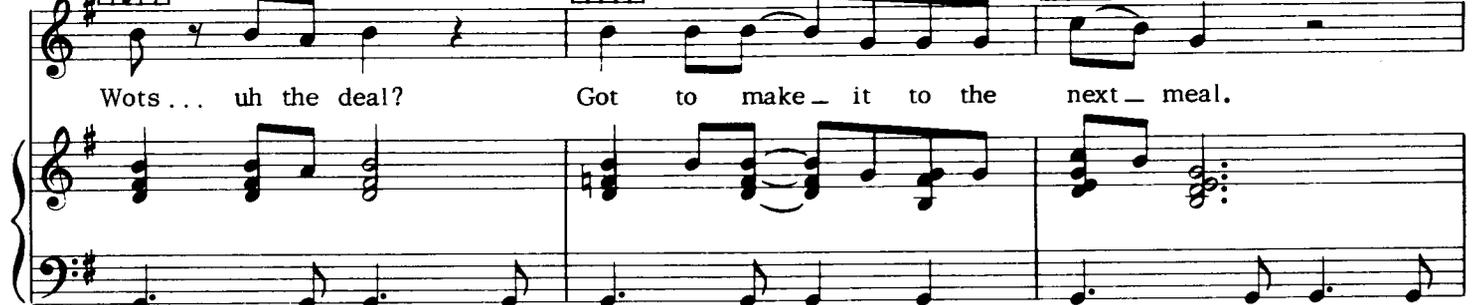
D7  D9  To Coda 

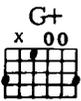
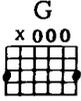
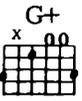
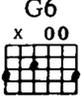
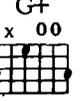
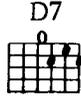
cold. — Flash the read - ies.
old. —



Gmaj7  G7  G6 

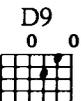
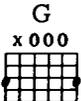
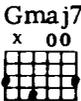
Wots... uh the deal? Got to make — it to the next — meal.



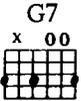
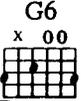
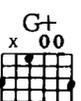
Try to keep — up with the turn — ing of — the wheel. —



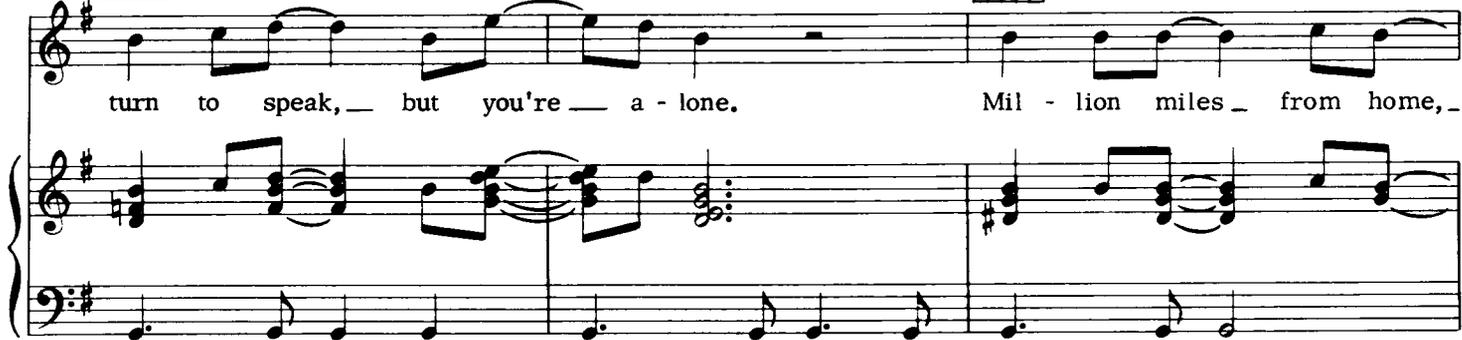




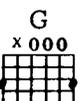
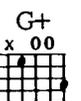
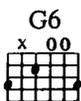
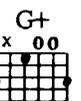
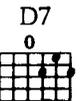
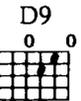
Mile af — ter mile, — stone af — ter stone, — you



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 -

A



E



— day;
ing;

frit - ter and waste _ the hours _
rac - ing a - round _ to come _

F#m

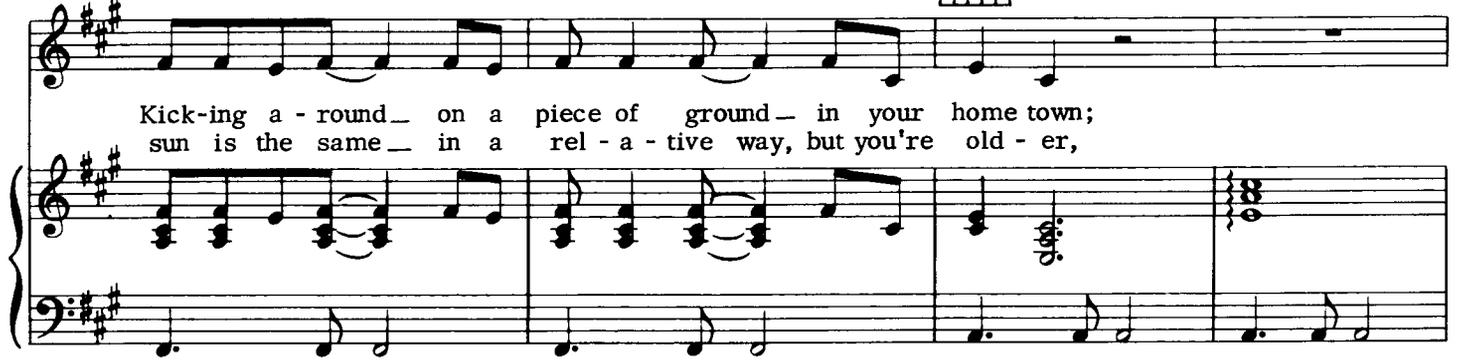


— in an off - hand way. — The
— up be - hind you a - gain. —

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 0 0 0 0 0



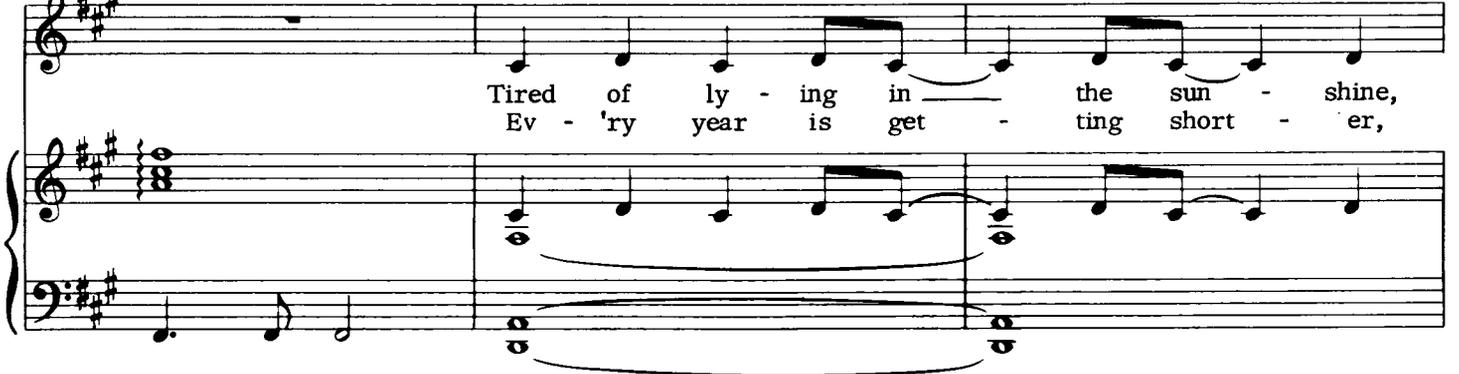
wait - ing for some - one or some - thing to show_ you the way. —
short - er of breath, — and one — day clos - er to death. —



Dmaj7
0 0 0 0 0 0



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



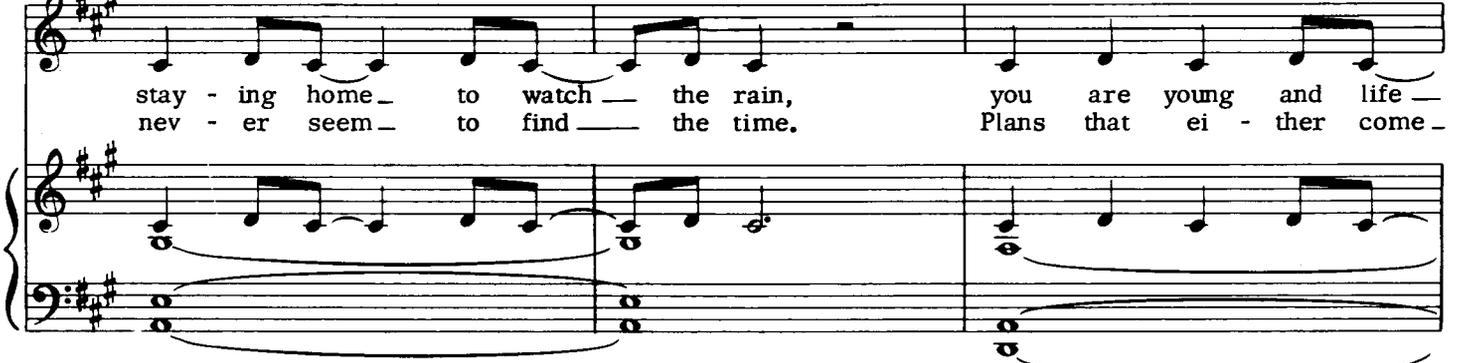
Amaj7
0 0 0 0 0 0



Dmaj7
0 0 0 0 0 0



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



Ama7



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

Dmaj7



C#m7



4fr.

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

Bm7



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

1. E



2.

Bm7-9



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

us and them

Words by ROGER WATERS
Music by ROGER WATERS and RICK WRIGHT

D

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

Bm/D

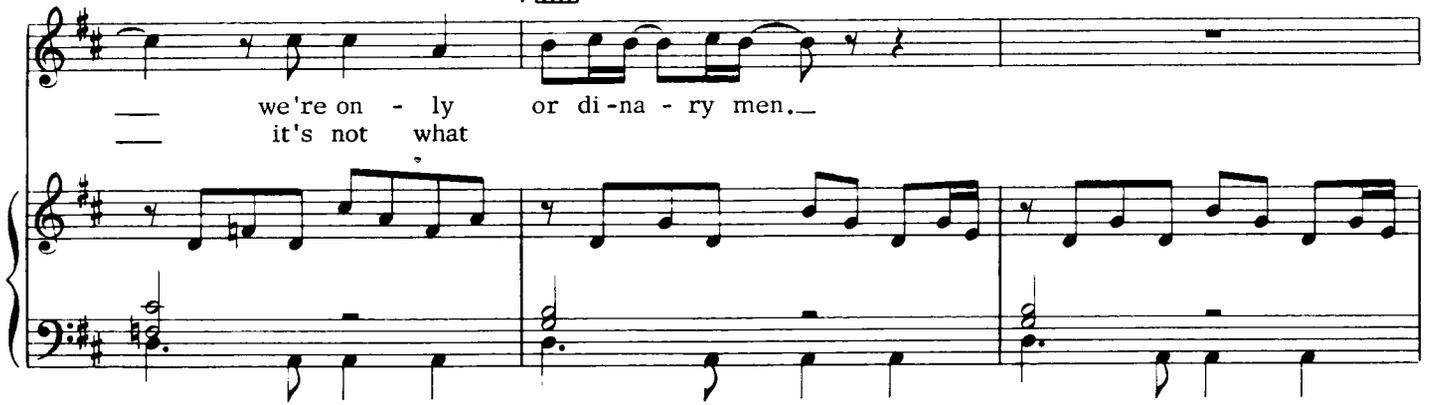
Dm(+7)
 [Dm#7]

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

1.
G/D



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



2.

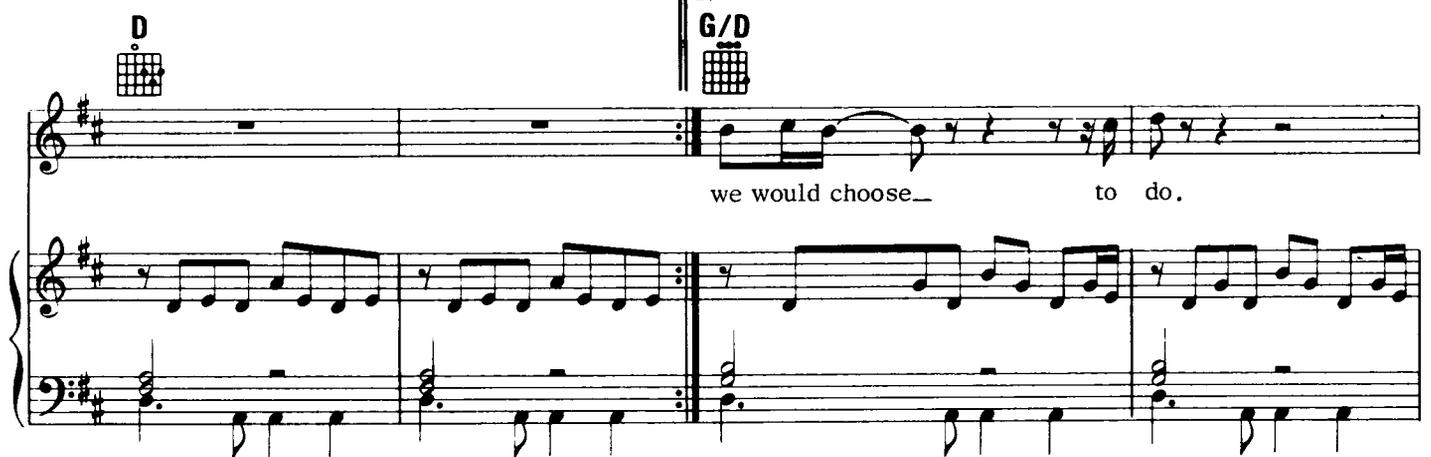
D



G/D



we would choose — to do.



D



Bm



A



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



Gmaj7



C



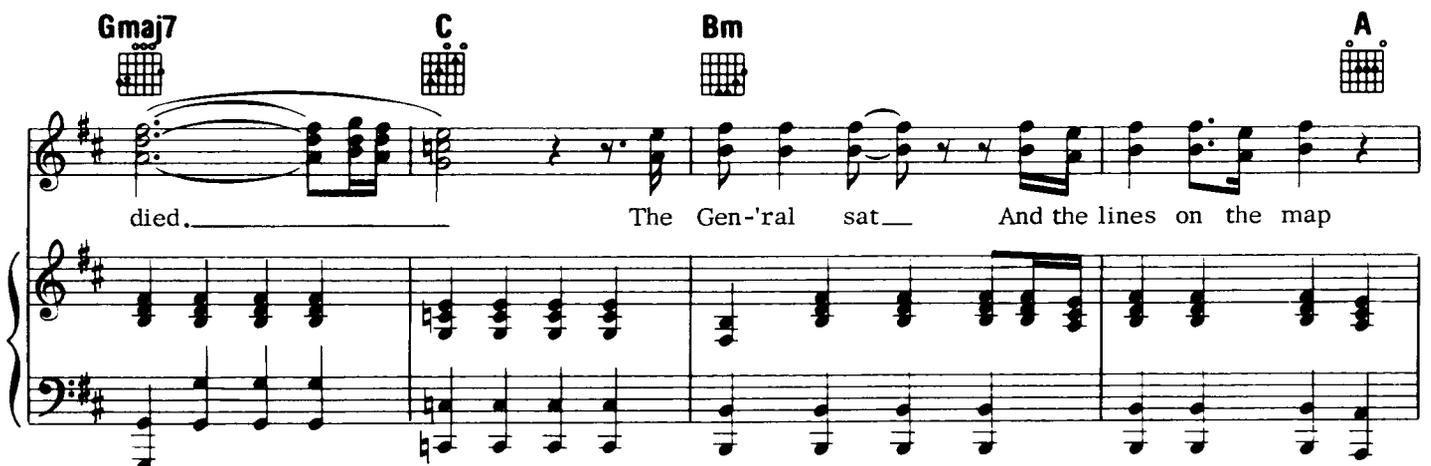
Bm



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



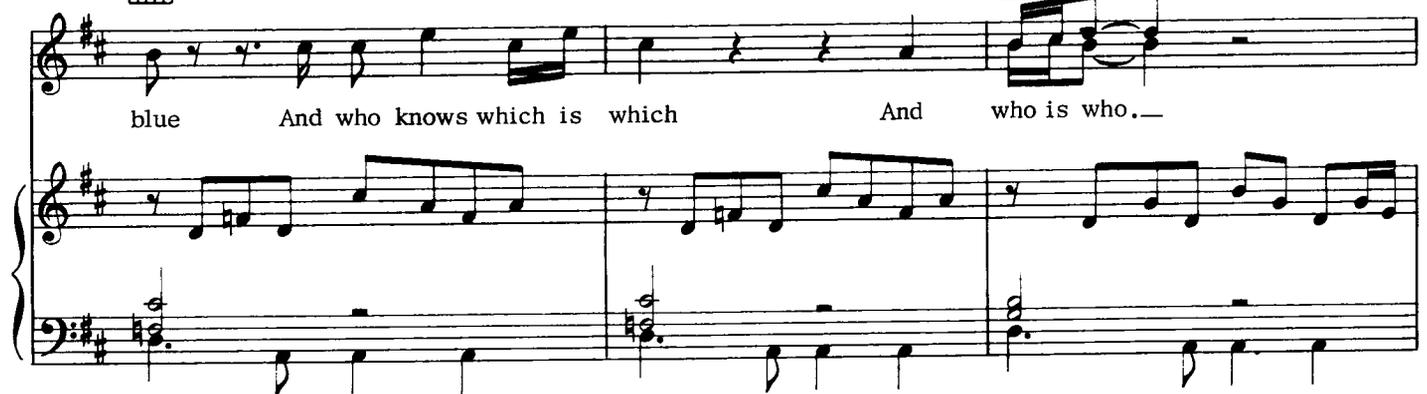
Bm/D 

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

D



Bm



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

Gmaj7



C



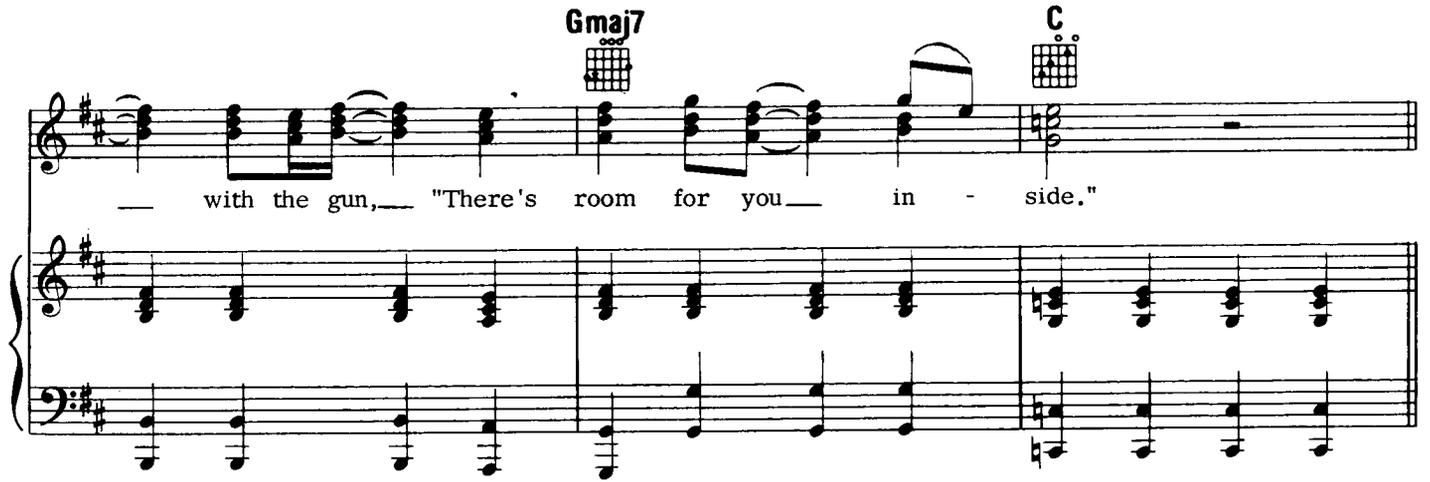
Bm



post - er bear - er_ cried. "Lis-ten, son,"_ said the man_

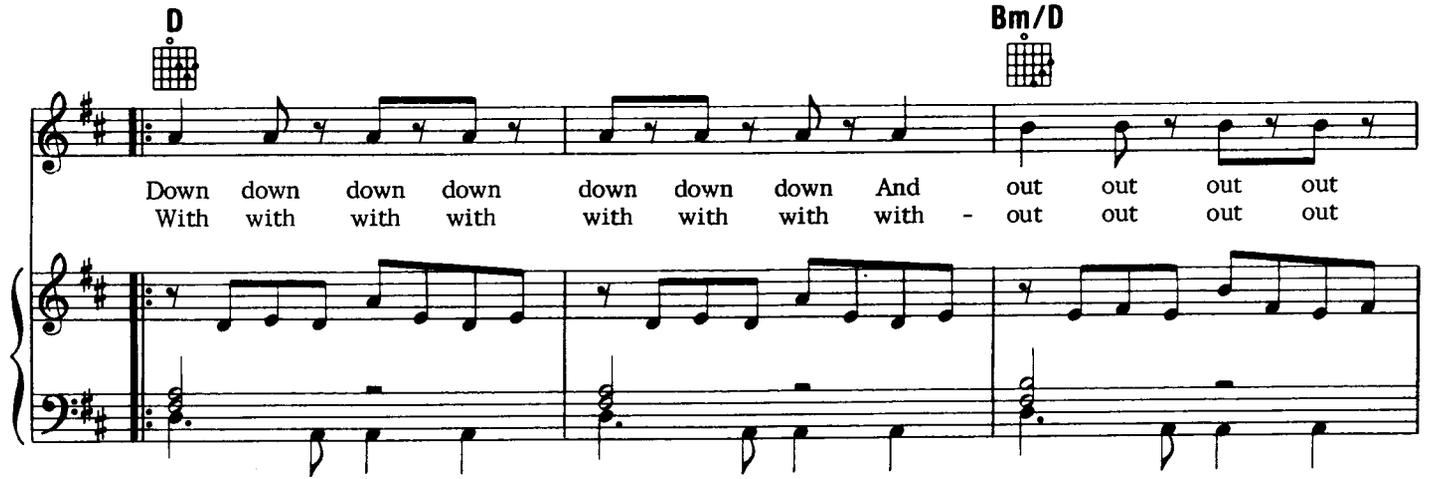
Gmaj7  **C** 

— 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?_

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for G/D and D are shown above the vocal staff.

Bm A

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

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for Bm and A are shown above the vocal staff.

Gmaj7 C Bm

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

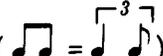
This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for Gmaj7, C, and Bm are shown above the vocal staff.

A Gmaj7 C Dm7

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

This system contains the fourth two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for A, Gmaj7, C, and Dm7 are shown above the vocal staff.

money

Moderately ()

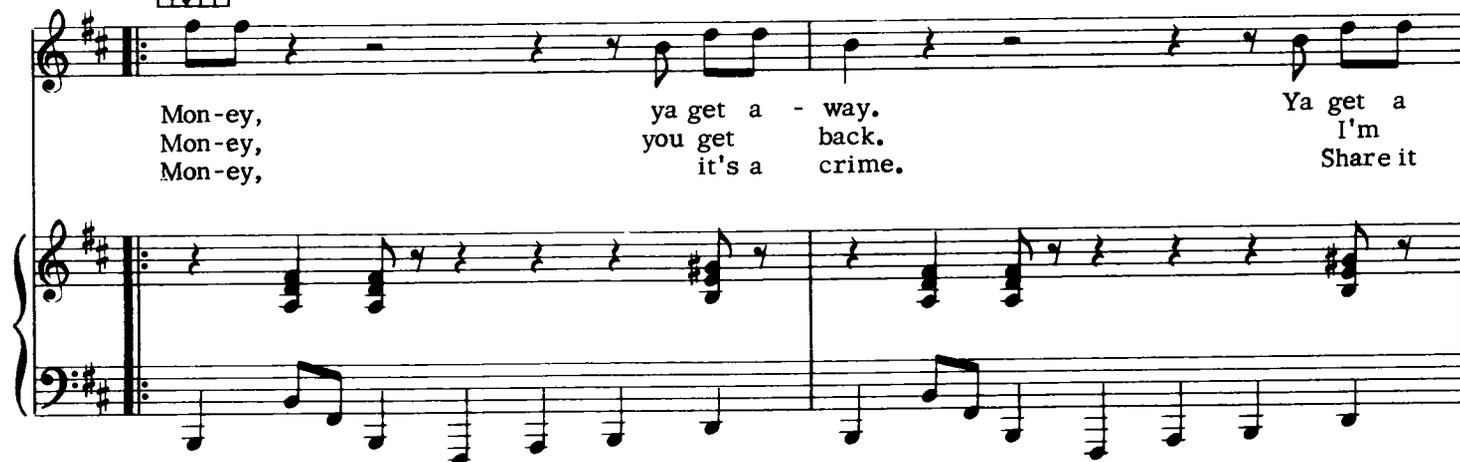
Words and Music by ROGER WATERS

Bm7





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

mp

Em G

Em G Em

A Em

A G

C D

mf-f

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

Am G

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

D C

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

Am G

With a heavier beat

To Coda

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?_

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on grand staff notation (treble and bass clefs). The first line of music includes the lyrics "hot air_ for a cool_ breeze,_ cold com-fort for change?_". Chord diagrams for Am and G are shown above the vocal staff.

D C

And did you_ ex - change_ a walk on part_ in the war_

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "And did you_ ex - change_ a walk on part_ in the war_". Chord diagrams for D and C are shown above the vocal staff.

Am G

for a lead_ role_ in a cage?_

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "for a lead_ role_ in a cage?_". Chord diagrams for Am and G are shown above the vocal staff.

Em G Em

(vocal ad lib)

This system contains the seventh and eighth lines of music. The vocal staff is empty, with the instruction "(vocal ad lib)" written below it. The piano accompaniment continues on the grand staff. Chord diagrams for Em, G, and Em are shown above the vocal staff.



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



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



D.S. al Coda

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

Repeat and Fade



CODA



Here. —

(vocal ad lib 2nd time only)

Musical notation for the coda section, including treble and bass staves with notes and chords.

G Em G

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

A.

The third system includes a guitar part with one measure marked with an A. chord diagram. The piano accompaniment continues for measures 9 through 12, with the treble clef showing a half-note melody and the bass clef showing an eighth-note accompaniment.

G

The fourth system includes a guitar part with one measure marked with a G chord diagram. The piano accompaniment continues for measures 13 through 16, with the treble clef showing a half-note melody and the bass clef showing 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

The first system of music shows a guitar chord diagram for Em (E minor) at the top left. The piano accompaniment consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff contains a simple bass line. The melody in the treble clef is a series of chords: E5, E5.

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

The second system contains the first two lines of lyrics. The vocal melody is written in a treble clef with a key signature of one sharp and a common time signature. The piano accompaniment continues with chords in the treble clef and a bass line in the bass clef.

C.

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

The third system features a guitar chord diagram for C (C major) at the top right. The lyrics continue. The vocal melody is in a treble clef, and the piano accompaniment includes chords in the treble clef and a bass line in the bass clef.

D **Em**

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

The fourth system includes guitar chord diagrams for D (D major) and Em (E minor) at the top left. The lyrics conclude with the final two lines. The vocal melody is in a treble clef, and the piano accompaniment features chords in the treble clef and a bass line in the bass clef.

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

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.)

And did we tell you the name of the game

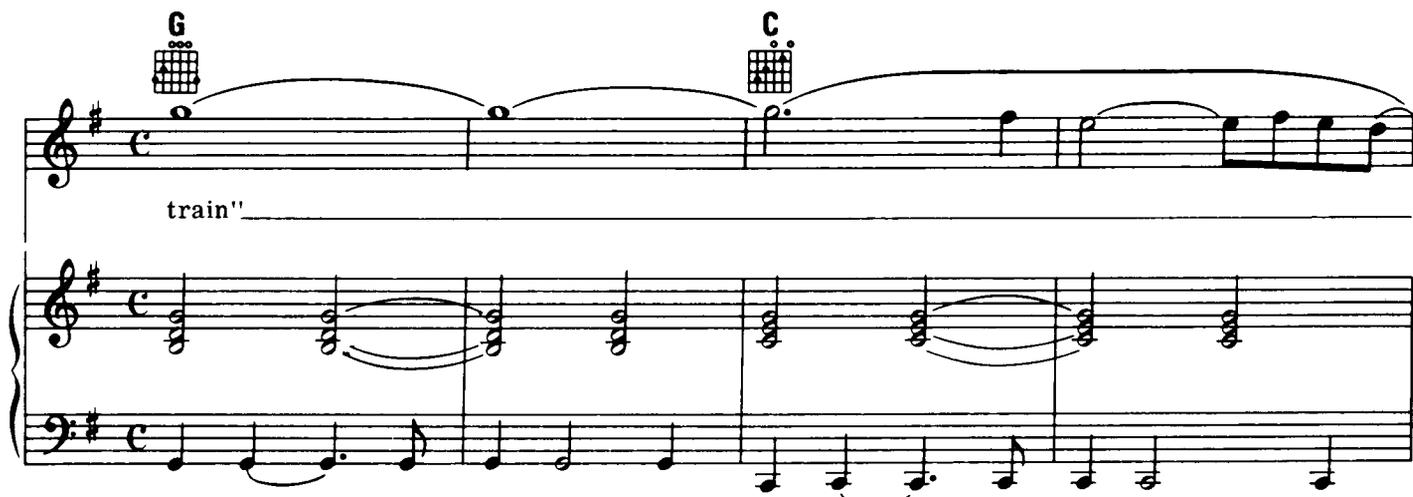
C  **D** 

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

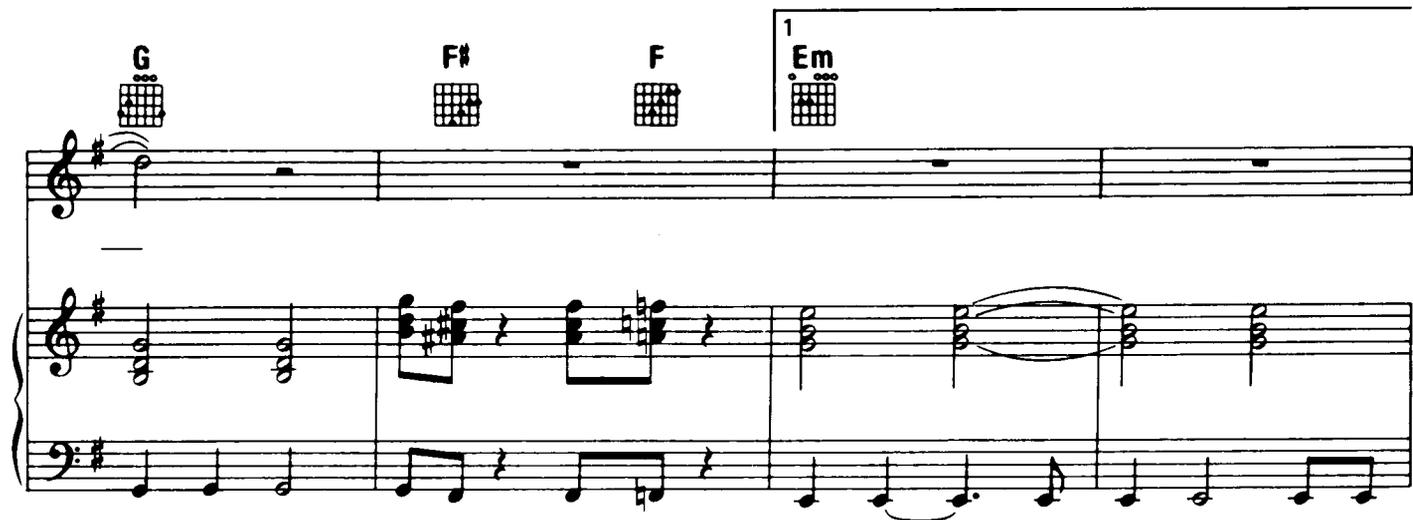


G  **C** 

train"

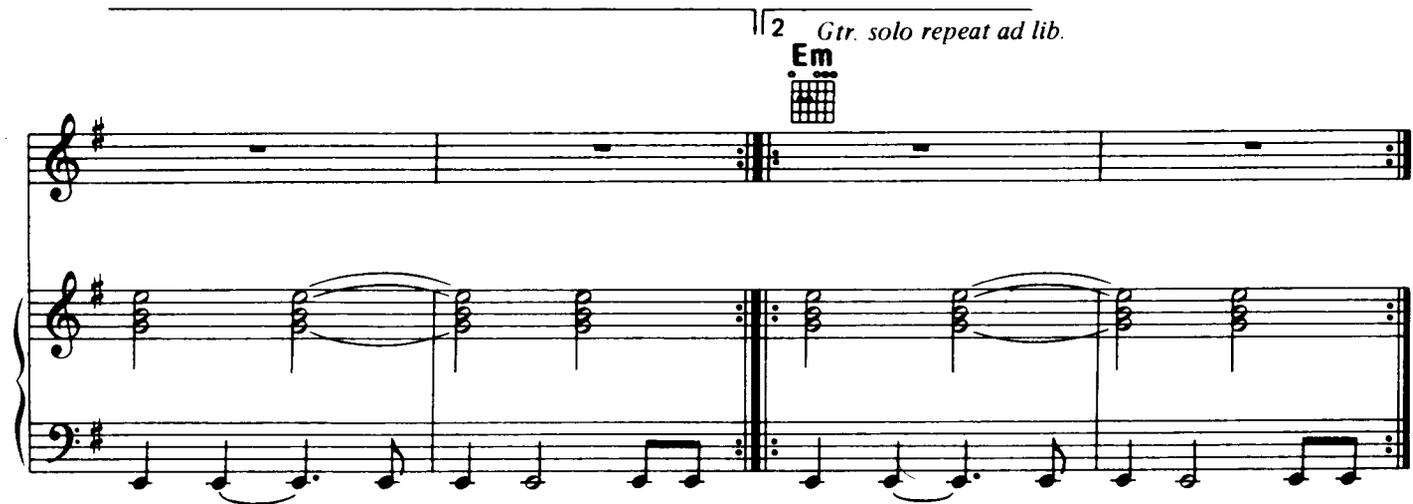


G  **F#**  **F**  **Em** 



Em 

2 *Gr. solo repeat ad lib.*



D/F# G C

The first system of music consists of three measures. The key signature has one sharp (F#). The first measure contains a D/F# chord in the treble clef and a bass line with notes D, F#, and C. The second measure contains a G chord in the treble clef and a bass line with notes G, B, and D. The third measure contains a C chord in the treble clef and a bass line with notes C, E, and G. A slur covers the notes in the treble clef across all three measures.

G D/F# Em

The second system of music consists of three measures. The first measure contains a G chord in the treble clef and a bass line with notes G, B, and D. The second measure contains a D/F# chord in the treble clef and a bass line with notes D, F#, and C. The third measure contains an Em chord in the treble clef and a bass line with notes E, G, and B. A slur covers the notes in the treble clef across all three measures.

D/F# G C

The third system of music consists of three measures. The first measure contains a D/F# chord in the treble clef and a bass line with notes D, F#, and C. The second measure contains a G chord in the treble clef and a bass line with notes G, B, and D. The third measure contains a C chord in the treble clef and a bass line with notes C, E, and G. A slur covers the notes in the treble clef across all three measures.

D G

The fourth system of music consists of three measures. The first measure contains a D chord in the treble clef and a bass line with notes D, F#, and C. The second measure contains a G chord in the treble clef and a bass line with notes G, B, and D. The third measure contains a G chord in the treble clef and a bass line with notes G, B, and D. A slur covers the notes in the treble clef across all three measures. The system ends with a double bar line and a common time signature 'C'.

Em

The fifth system of music consists of three measures. The first measure contains an Em chord in the treble clef and a bass line with notes E, G, and B. The second measure contains an Em chord in the treble clef and a bass line with notes E, G, and B. The third measure contains an Em chord in the treble clef and a bass line with notes E, G, and B. A slur covers the notes in the treble clef across all three measures. The system ends with a double bar line and a common time signature 'C'. The text "to fade ad lib." is written at the end of the system.

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 held for the duration of the measure, with a slur over each chord. The left hand plays a simple bass line consisting of quarter notes. The dynamic marking is *p* (piano), and the instruction is "Quietly, sustained" with "with pedal" written below the left hand.

The second system continues the musical notation. The right hand chords are sustained, with a dashed line indicating a slur that extends across the system. The left hand continues with quarter notes.

The third system continues the musical notation. The right hand chords are sustained, with a dashed line indicating a slur that extends across the system. The left hand continues with quarter notes.

The fourth system continues the musical notation. The right hand chords are sustained, with a dashed line indicating a slur that extends across the system. The left hand continues with quarter notes.

pp

The fifth system continues the musical notation. The right hand chords are sustained, with a dashed line indicating a slur that extends across the system. The left hand continues with quarter notes. The dynamic marking is *pp* (pianissimo).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic bass line.

Gm
3

Guitar chord diagram for Gm, showing a barre at the 3rd fret.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Dm

Guitar chord diagram for Dm.

Cm
3

Guitar chord diagram for Cm, showing a barre at the 3rd fret.

Third system of musical notation, featuring a prominent melodic line in the treble and a steady bass accompaniment.

Gm
3

Guitar chord diagram for Gm, showing a barre at the 3rd fret.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes.

Dm

Guitar chord diagram for Dm.

Fifth system of musical notation, with a focus on melodic development in the treble.

Cm
3

Guitar chord diagram for Cm, showing a barre at the 3rd fret.

Dm

Guitar chord diagram for Dm.

Gm
3

Guitar chord diagram for Gm, showing a barre at the 3rd fret.

Sixth and final system of musical notation on this page, concluding with a final cadence and a key signature change to C major.

Gm

Moderately, with an even beat

C **Gm7** **C**

F **G** **Gm7**

C/G



Gm7



E \flat



D



F



G



Gm7



C/G



Gm



C/G



Gm



C/G



First system of musical notation. Treble clef, bass clef. Treble staff contains a whole note chord, followed by a half note, and a triplet of eighth notes. Bass staff contains a whole note chord, followed by a half note, and a triplet of eighth notes. A '3' is written above the triplet in the treble staff.

C



C7



Second system of musical notation. Treble clef, bass clef. Treble staff contains a triplet of eighth notes, followed by a whole note chord, and another triplet of eighth notes. Bass staff contains a whole note chord, followed by a half note, and a triplet of eighth notes. A '3' is written above the first triplet in the treble staff.

Gm



Third system of musical notation. Treble clef, bass clef. Treble staff contains a whole note chord, followed by a half note, and a whole note chord. Bass staff contains a whole note chord, followed by a half note, and a whole note chord.

C/G



Fourth system of musical notation. Treble clef, bass clef. Treble staff contains a whole note chord, followed by a half note, and a whole note chord. Bass staff contains a whole note chord, followed by a half note, and a whole note chord.

F



Fifth system of musical notation. Treble clef, bass clef. Treble staff contains a whole note chord, followed by a half note, and a whole note chord. Bass staff contains a whole note chord, followed by a half note, and a whole note chord.

D



Sixth system of musical notation. Treble clef, bass clef. Treble staff contains a whole note chord, followed by a half note, and a triplet of eighth notes. Bass staff contains a whole note chord, followed by a half note, and a triplet of eighth notes. A '3' is written above the triplet in the treble staff.

Gm Gm/F# Gm/F

C/E Eb

D Ebdim D

Gm G

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**

mp

(Twice as fast)
CODA **Gm7** **Gm7**

shine. *p* *L.H.*

Repeat and Fade

welcome to the machine

Words and Music by ROGER WATERS

♩ = 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

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody with eighth and quarter notes, some with slurs. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The right hand plays chords with long slurs, and the left hand plays a steady eighth-note bass line.

Em

been.

Detailed description: This system contains the third line of music. The vocal line continues with a single note and a period. The piano accompaniment continues with the same chordal and bass line patterns as the previous system.

Cmaj7

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

Detailed description: This system contains the fourth line of music. The vocal line has a melody with eighth notes and a final quarter note. The piano accompaniment features a change in the right-hand chord structure towards the end of the line.

Em

Pro-vi - ded with toys and scouting for boys

Detailed description: This system contains the fifth line of music. The vocal line has a melody with eighth notes and a final quarter note. The piano accompaniment continues with the established patterns.

C



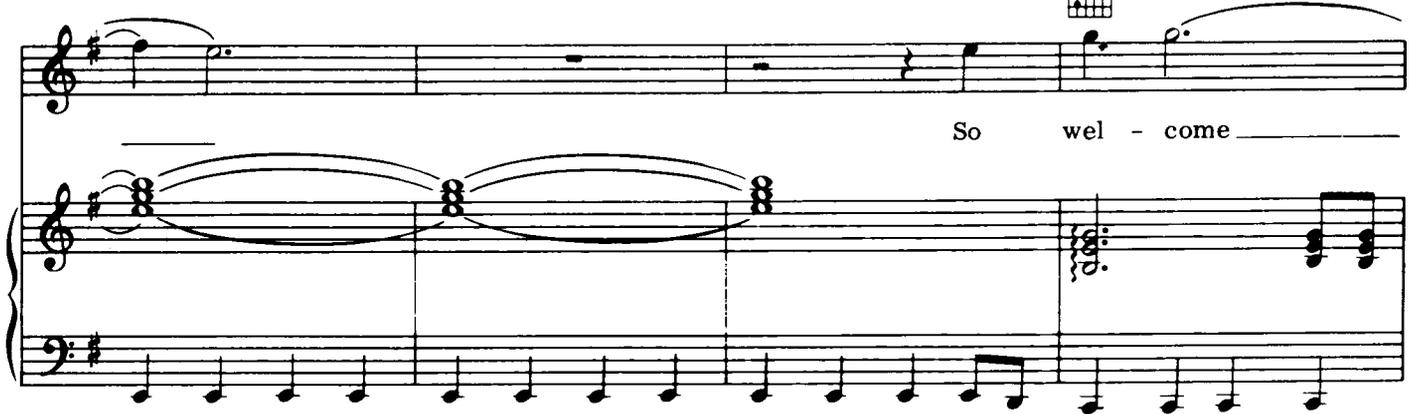

You bought — a guitar — to pun-ish your ma —

Em




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

Cmaj7

So wel - come —

Em




to — the ma - chine.

The first system of music features a treble clef staff with a melodic line starting on a quarter rest, followed by a half note G4, a quarter rest, and a half note A4. The grand staff below shows piano accompaniment with a treble clef staff containing a series of chords (F#4, C#5, G#5) and a bass clef staff with a steady eighth-note bass line.

The second system continues the piano accompaniment. The treble clef staff features a series of chords: F#4, C#5, G#5, and then a sequence of chords including Cmaj7. A guitar chord diagram for Cmaj7 is provided above the treble staff. The bass clef staff continues with the eighth-note bass line.

The third system features a treble clef staff with a series of chords, including Em. A guitar chord diagram for Em is provided above the treble staff. The grand staff continues with the piano accompaniment, including a 3/4 time signature change at the end of the system.

The fourth system features a treble clef staff with a melodic line consisting of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The grand staff continues with the piano accompaniment.

The fifth system features a treble clef staff with a series of chords, including Cmaj7. A guitar chord diagram for Cmaj7 is provided above the treble staff. The grand staff continues with the piano accompaniment, including a 3/4 time signature change at the end of the system.

Em

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

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

Cmaj7

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

Em

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

Cmaj7

Em

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

Cmaj7

Em

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

Cmaj7



Em



Cmaj7



Wel - come__ my son

wel - come__

Em



to__ the ma - chine__

C A

What did — you dream It's all right we

This system contains the first two lines of music. The top line is the vocal melody in treble clef, 3/4 time, with lyrics "What did — you dream" and "It's all right we". The bottom line is the piano accompaniment in treble and bass clefs. A guitar chord diagram for C major is shown above the first measure, and an A major chord diagram is shown above the second measure.

Em

told you what — to dream.

This system contains the second two lines of music. The top line is the vocal melody in treble clef, 3/4 time, with lyrics "told you what — to dream.". The bottom line is the piano accompaniment in treble and bass clefs. A guitar chord diagram for E minor is shown above the first measure.

Cmaj7

You dreamed of a big — star.

This system contains the third two lines of music. The top line is the vocal melody in treble clef, 3/4 time, with lyrics "You dreamed of a big — star.". The bottom line is the piano accompaniment in treble and bass clefs. A guitar chord diagram for C major 7 is shown above the first measure.

Em

He played a mean gui-tar — He

This system contains the fourth two lines of music. The top line is the vocal melody in treble clef, 3/4 time, with lyrics "He played a mean gui-tar — He". The bottom line is the piano accompaniment in treble and bass clefs. A guitar chord diagram for E minor is shown above the first measure.



Musical staff with vocal line and piano accompaniment.

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

Piano accompaniment for the first system, including bass line and chords.



Musical staff with vocal line and piano accompaniment.

- uar, So wel - come

Piano accompaniment for the second system, including bass line and chords.



Musical staff with vocal line and piano accompaniment.

to the ma- chine

Piano accompaniment for the third system, including bass line and chords.

ad lib. synth.

Piano accompaniment for the fourth system, including bass line and chords.

Repeat and fade ad lib.

Piano accompaniment for the fifth system, including bass line and chords.