

pink floyd ANTHOLOGY

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

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see emily play



Moderately

Words and Music by SYD BARRETT



G  

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




mf

Am/E  No chord 


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

Am  G 

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

E  D  E 


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




D  E  N.C. A 

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



1. 2. G 

See ————— Em - i - ly play. —————



3. G  D 

8va —————



see-saw

Words and Music by RICK WRIGHT

Moderately slow, in 2

Cmaj7



Cmaj7



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

mp

Am7



F



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

B



E



E7



A



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

G x000 F Em 0 000

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

Detailed description: This system contains the first three measures of the piece. The guitar part has chords G (x000), F, and Em (0 000). The vocal line has lyrics: "She goes up while he goes down, She grows up for an - oth - er man, and he's down." The piano accompaniment features a steady bass line and chords in the right hand.

Bb A 0 0 D 0 0

To Coda ♪

Detailed description: This system contains measures 4-6. The guitar part has chords Bb, A (0 0), and D (0 0). The piano accompaniment includes a triplet of eighth notes in the bass line and sustained chords in the right hand. A "To Coda" symbol is present at the end of the system.

Cmaj7 000 Cmaj7 000

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

Detailed description: This system contains measures 7-9. The guitar part has two Cmaj7 (000) chords. The vocal line has lyrics: "Sits on a stick in the riv - er. Laugh - ter in his". The piano accompaniment continues with chords and a bass line.

Am7 0 0 0 F G x000

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

Detailed description: This system contains measures 10-12. The guitar part has chords Am7 (0 0 0), F, and G (x000). The vocal line has lyrics: "sleep. Sis - ter's throw - ing stones, hop - ing for a". The piano accompaniment concludes the system with sustained chords.

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 

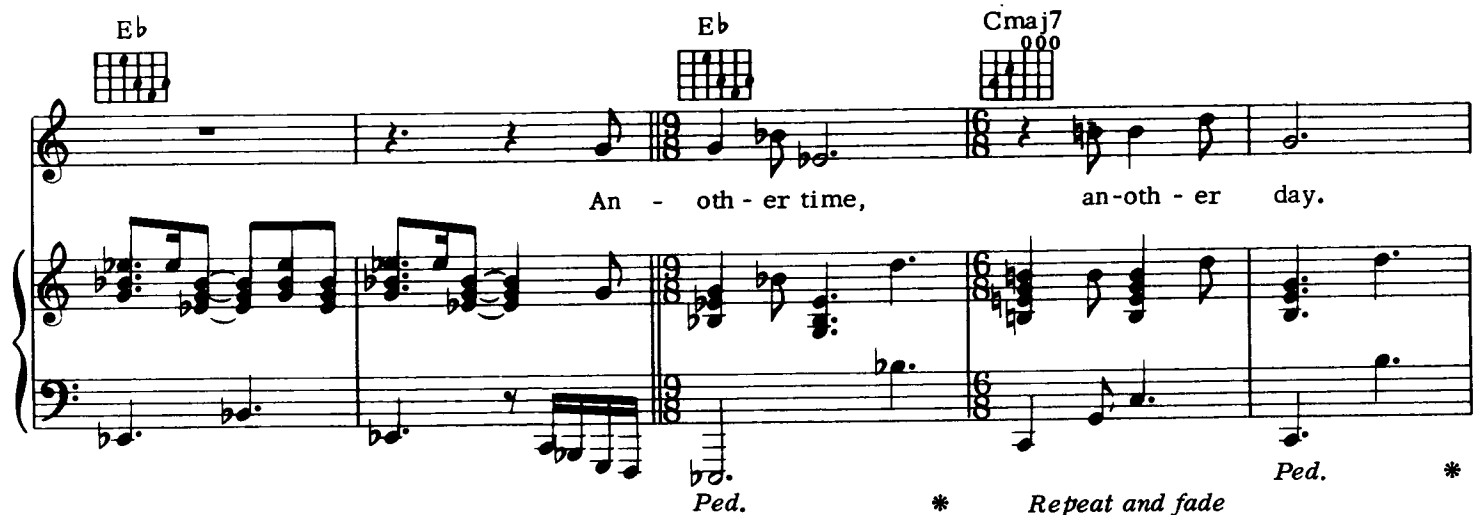
an-oth - er day.






E \flat  E \flat  Cmaj7 

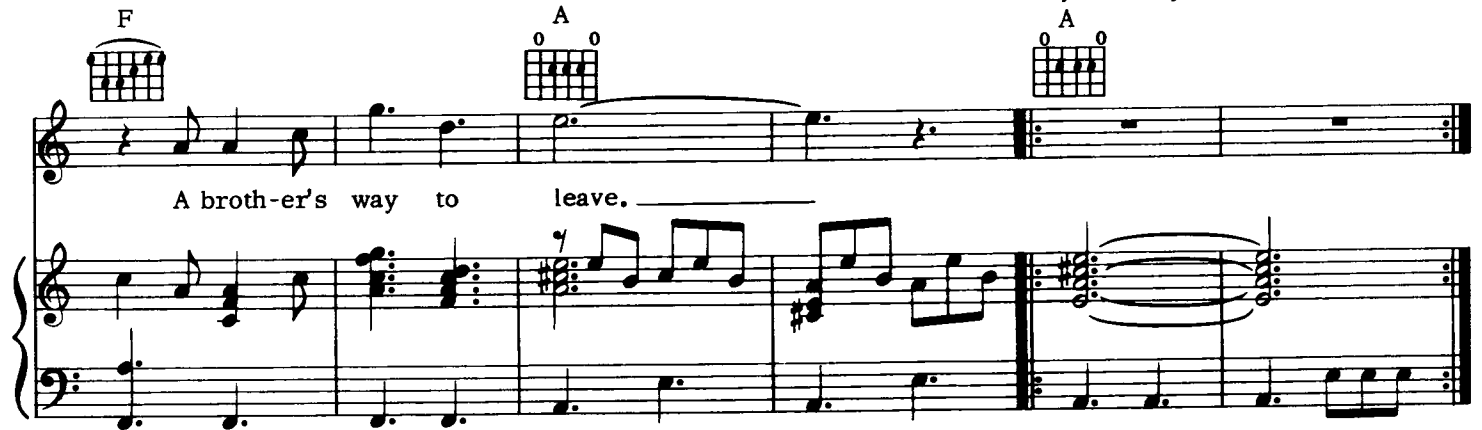
An - oth - er time, an-oth - er day.

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.



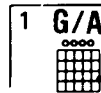
O - ver the hills — where a swal - low is rest - ing.
Love is the shad - ow that rip - ens the wine. —
Will he re - mem - ber the les - son of giv - ing?



Set the con - trols — for the



To Coda



heart of the sun.____

2



Play 7 times

The heart of the sun.____

The

gradually get louder



D.C. al Coda

CODA

heart of the sun.____



Repeat and Fade

The heart of the sun.____

The

a saucerful of secrets (main theme)

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

Moderately Slow

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

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

gradually get louder

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

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

Bm **A** **E**

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

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

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

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

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

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

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

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

Repeat ad Lib.

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

green is the colour

(From the Motion Picture "MORE")

Words and Music by ROGER WATERS

Moderate 4

The first system of music is in 4/4 time, marked 'Moderate 4'. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The dynamic marking 'mp' (mezzo-piano) is indicated.

The second system continues the piano accompaniment. The right hand features a more active melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line.

The third system includes the vocal line. The melody is written in the treble clef. A guitar chord diagram for G major is shown above the staff. The lyrics are: "Hea - vy hung the can - o - py of_".

The fourth system continues the vocal line and piano accompaniment. It includes guitar chord diagrams for C(add9), G, and Cmaj7. The lyrics are: "_ 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**

Ha - zy were the vi - sions o - ver - played, Sun - light in her eyes, but

Em **Dsus** **D7**

moon-shine made her cry ev - 'ry time.

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

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

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

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

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

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

astronomy domine

Words and Music by SYD BARRETT

Slow 4

pp sempre

Moderate 4

poco accel.

pp accel. e cresc.

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

Steady 4

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

Musical notation for the first verse. The right hand has a melodic line with a guitar chord diagram for D major above the first measure and D^b major above the second measure. The left hand has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present.

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

Musical notation for the second verse. The right hand has a melodic line with a guitar chord diagram for F major above the first measure and G major above the second measure. The left hand has a steady eighth-note accompaniment.

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

D6



Eb



D6



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

Ju - pi - ter and Sa - turn,

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

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

Db



F



F#



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

tan - ia, —

Nep - tune, Ti - tan,

Stars can fright - en

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



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

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



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

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

Chord diagrams: **Db** and **D**

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

Chord diagrams: **G** and **D**

Musical notation for the second system, including treble and bass staves with dynamics like "decresc." and "mp".

Chord diagrams: **Db** and **F**

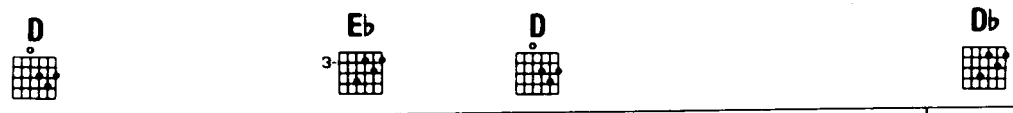
Musical notation for the third system, including treble and bass staves with dynamics like "f".

Chord diagram: **G**

Repeat ad lib.

Musical notation for the fourth system, including treble and bass staves with a "Repeat ad lib." instruction.

D Eb D Db



D: 022233, Eb: 311133, D: 022233, Db: 111133



First system of musical notation. Treble clef staff has a whole rest. Bass clef staff has a whole note chord (D major) and a half note chord (Eb major). Treble clef staff has a half note chord (D major) and a half note chord (Eb major). Bass clef staff has a half note chord (D major) and a half note chord (Eb major).

F G

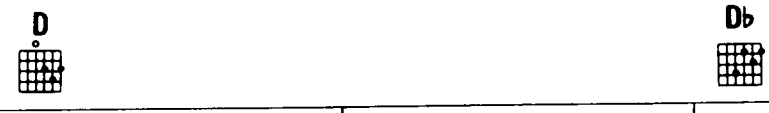


F: 133211, G: 320033

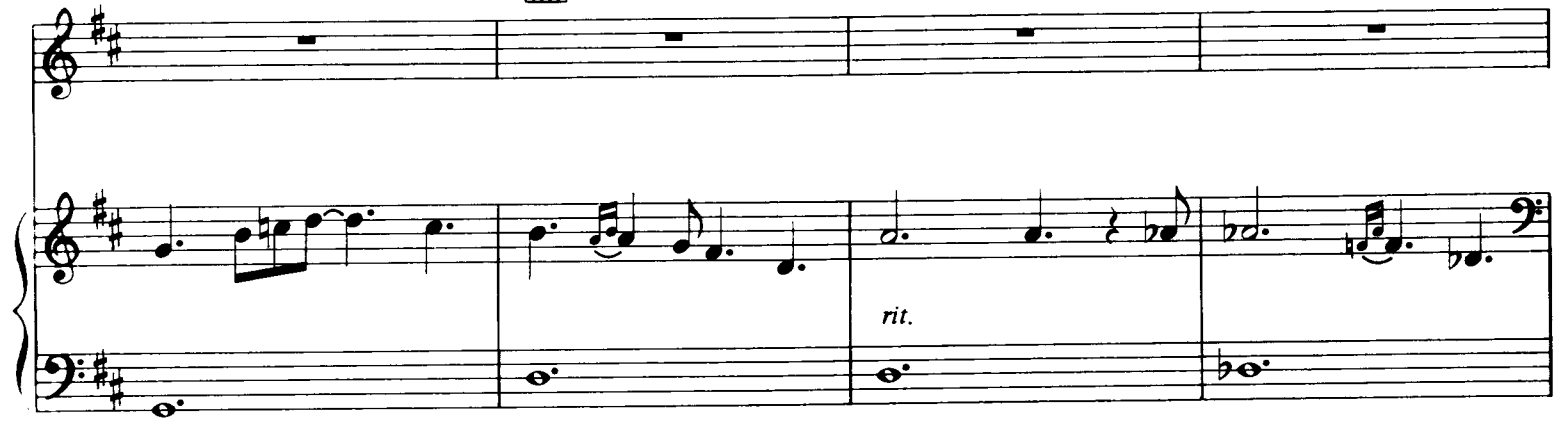


Second system of musical notation. Treble clef staff has a whole rest. Bass clef staff has a half note chord (F major) and a half note chord (G major). Treble clef staff has a half note chord (F major) and a half note chord (G major). Bass clef staff has a half note chord (F major) and a half note chord (G major).

D Db



D: 022233, Db: 111133



Third system of musical notation. Treble clef staff has a whole rest. Bass clef staff has a half note chord (D major) and a half note chord (Db major). Treble clef staff has a half note chord (D major) and a half note chord (Db major). Bass clef staff has a half note chord (D major) and a half note chord (Db major). The word "rit." is written in the bass clef staff.

F G



F: 133211, G: 320033



Fourth system of musical notation. Treble clef staff has a whole rest. Bass clef staff has a half note chord (F major) and a half note chord (G major). Treble clef staff has a half note chord (F major) and a half note chord (G major). Bass clef staff has a half note chord (F major) and a half note chord (G major).



p *cresc.*



f



F




G




Db




Db



F



F#



G




Gb



F



E



E_b D D_b C

D_b D G

D D_b

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

F F#

Stair - way Scare Dan Dare who's there?

G Gb F E Eb D Db C

C Eb C

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

mp Rit - ar - dan -

E C Cm

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

do

C Cm C

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

cres. molto ritard.

fat old sun

Moderately slow

Words and Music by DAVID GILMOUR

G
x 0 0 0

C
x 0 0 0

When the fat — old sun — in the sky —

mp

D
0

F

C
0 0 0

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

G
x 0 0 0

D
0

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

F C G

sound of mu - sic in my ears.

Detailed description: This system contains the first three measures of the piece. It features a vocal line in treble clef with lyrics 'sound of mu - sic in my ears.' and a piano accompaniment in G major with treble and bass clefs. Above the vocal line are three guitar chord diagrams: F (x032132), C (x020230), and G (x000232).

D F

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

Detailed description: This system contains measures 4-6. The vocal line continues with 'Dis - tant bells, new-mown grass smells so sweet.' The piano accompaniment continues. Above the vocal line are two guitar chord diagrams: D (x020232) and F (x032132).

C G D

By the riv - er hold - ing hands,

Detailed description: This system contains measures 7-9. The vocal line continues with 'By the riv - er hold - ing hands,'. The piano accompaniment continues. Above the vocal line are three guitar chord diagrams: C (x020230), G (x000232), and D (x020232).

F C G

roll me up and lay me down. And if you

Detailed description: This system contains measures 10-12. The vocal line continues with 'roll me up and lay me down. And if you'. The piano accompaniment continues. Above the vocal line are three guitar chord diagrams: F (x032132), C (x020230), and G (x000232). A triplet of eighth notes is marked with a '3' above it in the final measure.

C Bm Am G

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

C Bm Am Dm

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

Gm Dm F

sing to me, sing to me.

To Coda ♯

D G D

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

F C G

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

D F

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

C G

ap - pears. - And if you

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

Repeat and fade

Coda

D G D F C

mf

if

Moderately

Words and Music by ROGER WATERS

B7 

E 

mp legato

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



D 

E 

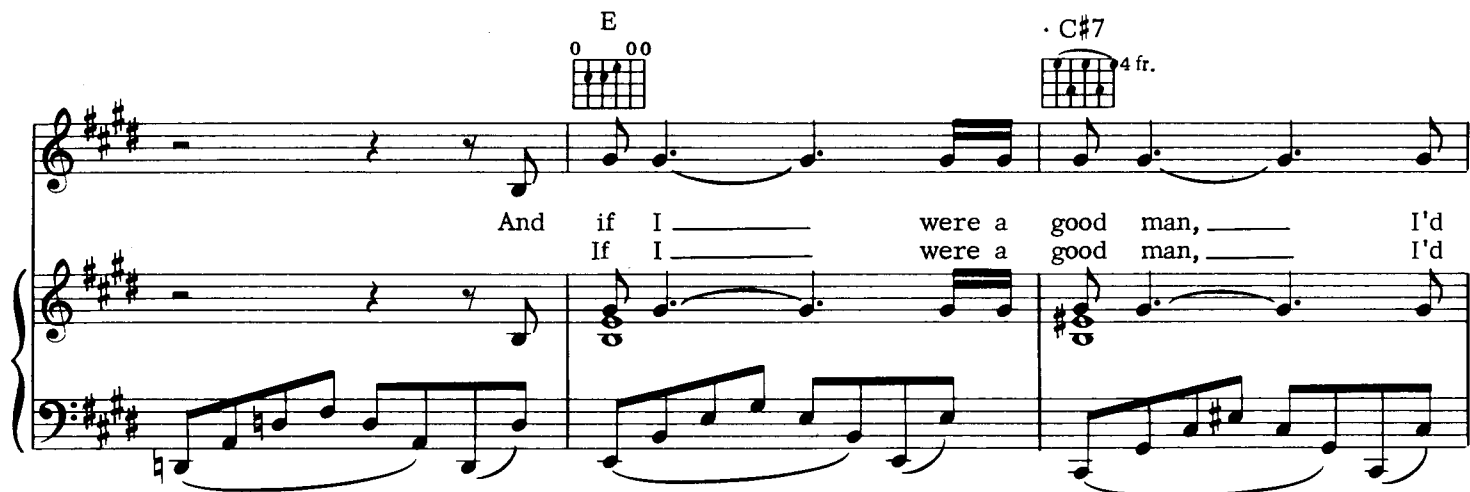
D 


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



E  C#7  4 fr.


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.



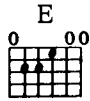
B7 



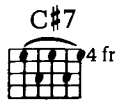
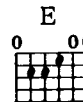
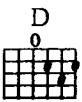
E  D 

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



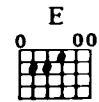
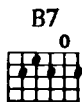


If I _____ were a - fraid, _____ I could
 And if I _____ were with you, _____ I'd be

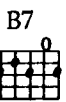


hide. _____
 home _____ and dry. _____

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

f

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

p

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

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

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

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

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

F#

Em

F#

G

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

Bm

G

Bm

G

Bm

G

1,2

D

A

Bb

3

D

A

Bb

D.S. and Fade

one of these days

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

Moderately
Guitar Tacet

With a driving rhythm

The first system of music shows the piano and bass staves. The piano part begins with a forte (*f*) dynamic, followed by piano (*pp*) dynamics. The bass part provides a steady rhythmic accompaniment. The system concludes with a *mf* dynamic marking.

The second system features a guitar chord diagram for Bm (B minor) above the treble staff. The piano part has a section marked "7 times" with a repeat sign. The bass part continues with a driving eighth-note rhythm. The system ends with a "Guitar Tacet" section marked "6 times".

The third system includes guitar chord diagrams for Bm and A (major) above the treble staff. The piano part has a section marked "7 times" with a repeat sign. The bass part continues with a driving eighth-note rhythm. The system ends with a "Guitar Tacet" section.

The fourth system includes guitar chord diagrams for A and Bm above the treble staff. The piano part has a section marked "7 times" with a repeat sign. The bass part continues with a driving eighth-note rhythm. The system ends with a "Guitar Tacet" section.

The fifth system includes guitar chord diagrams for A and Bm above the treble staff. The piano part has a section marked "7 times" with a repeat sign. The bass part continues with a driving eighth-note rhythm. The system ends with a "Guitar Tacet" section marked "6 times".

Bm **A** Guitar Tacet

Bm Guitar Tacet

Bm Guitar Tacet 6 times

Bm **A** Guitar Tacet

A **Bm** Guitar Tacet

Bm **Bm** Guitar Tacet

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

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

Third system of musical notation. Treble clef with a key signature of two sharps. The melody features a long, sweeping line that rises to a chord marked 'A' (A major) in the fifth measure, which is held over into the sixth measure. The bass clef part continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef with a key signature of two sharps. The first two measures are marked 'Guitar Tacet'. The third measure is marked '3 times' and features a chord marked 'Bm' (B minor) that is held over into the fourth measure. The bass clef part continues with eighth-note accompaniment.

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

Sixth system of musical notation. Treble clef with a key signature of two sharps. The first two measures are marked 'Guitar Tacet'. The third measure is marked '3 times' and features a chord marked 'Bm' (B minor) that is held over into the fourth measure. The bass clef part continues with eighth-note accompaniment.

Repeat as needed
(ad lib)

Guitar Tacet

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

san tropez

Moderately (♩ = ♩³)

Words and Music by ROGER WATERS

D7
0



As I reach —



Gmaj7
x 0 0 0



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



Gm6
x 0 0



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



Gmaj7

x 0 0 0



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

Handwritten: F# D G

Gm6

x 0 0 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 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
x000

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
x000

G7
x000

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

A7



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

C7



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

D



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

Coda



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

Repeat and fade

Gmaj7



Gm6



fearless

Words and Music by ROGER WATERS
and DAVID GILMOUR

Moderately Moving 2

Play 3 times

mf

G

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

mp

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

Climb Smil it! ing!



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



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



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



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

Cmaj7



G



_____ for the right___ day.
 _____ is the right___ day.

And as I rise a - bove_ the tree_
 And as you rise a - bove_ the fear_

Cmaj7



D



___ line and the clouds___ I look down, _____ hear _____ the
 ___ lines in the frown___ you look down, _____ hear _____ the

Cmaj7



G



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

D.C.
 (1st time only)

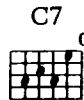
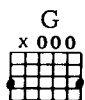
Repeat and Fade

mf

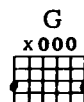
bike

Moderately

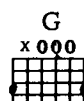
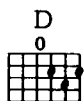
Words and Music by SYD BARRETT



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




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



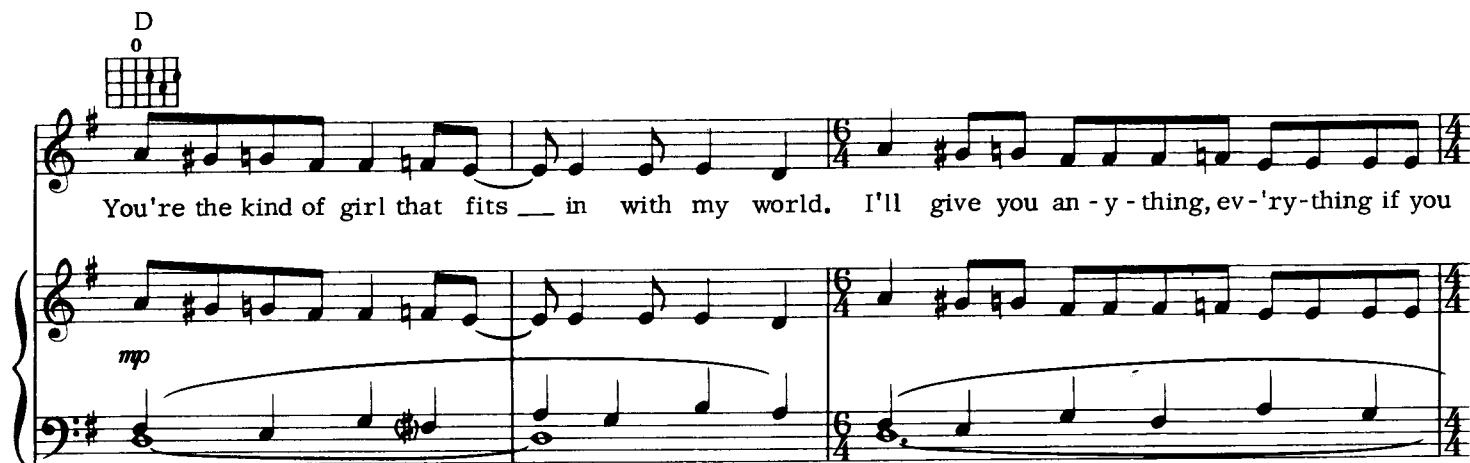
give it to you if I could, but I bor - rowed it.

D
0




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


mp



G
x 0 0 0

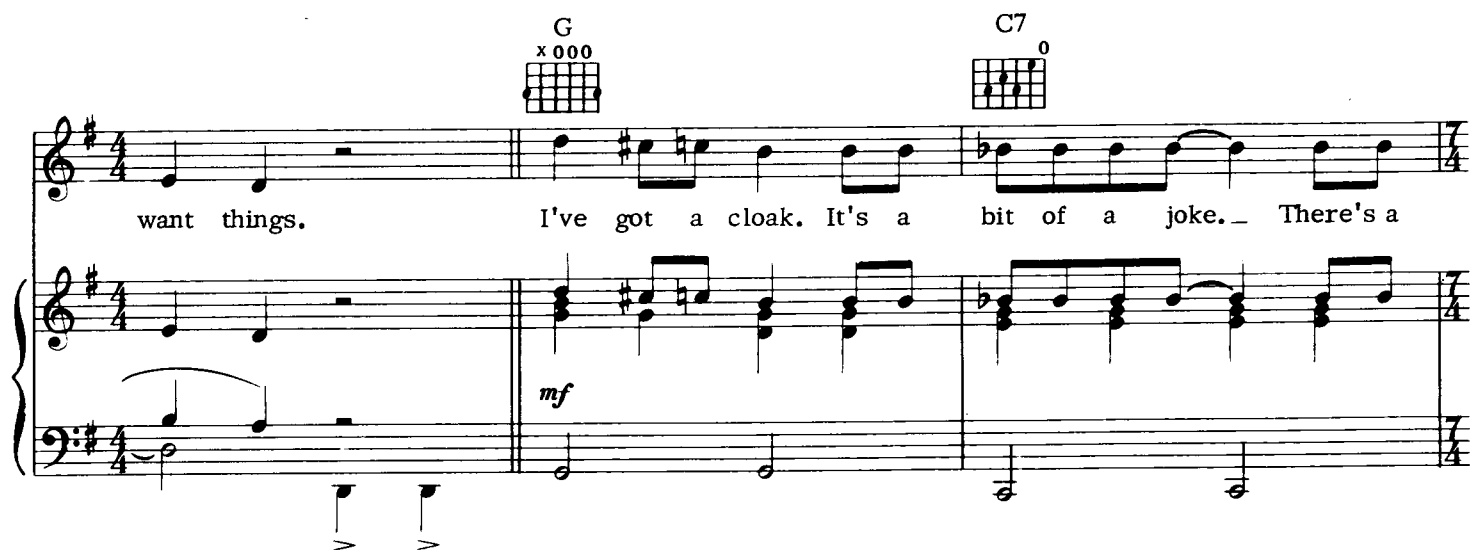


C7
0



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


mf




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




G
x 0 0 0



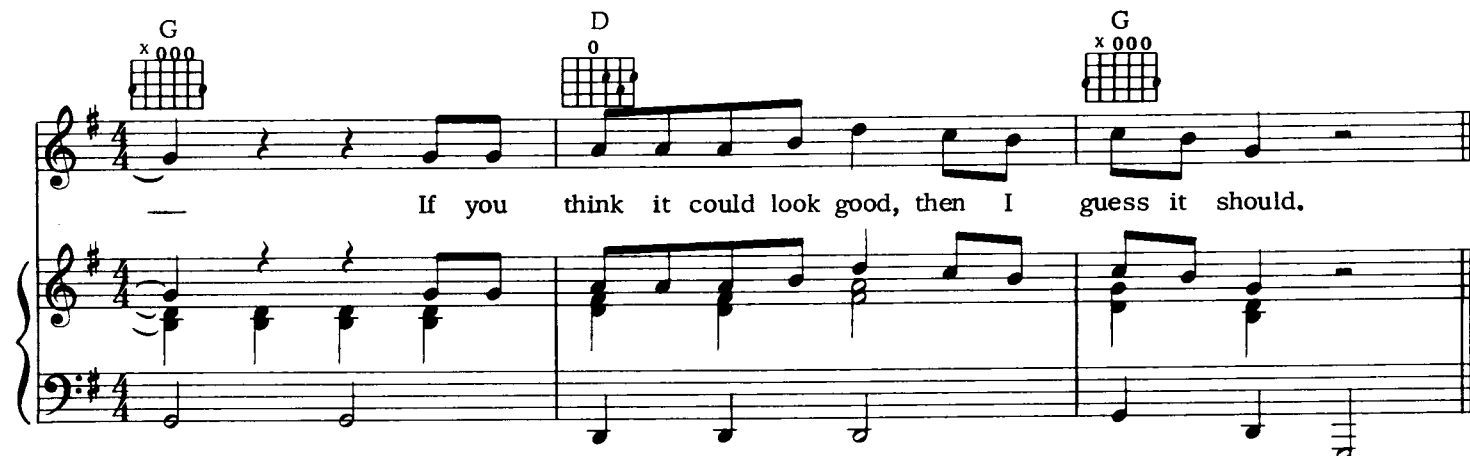
D
0

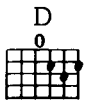


G
x 0 0 0



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

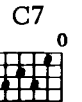
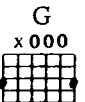




You're the kind of girl that fits in with my world.

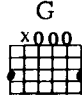
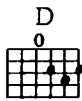
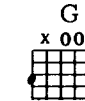
mp

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



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

mf



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

D
0




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


mp



G
x 000

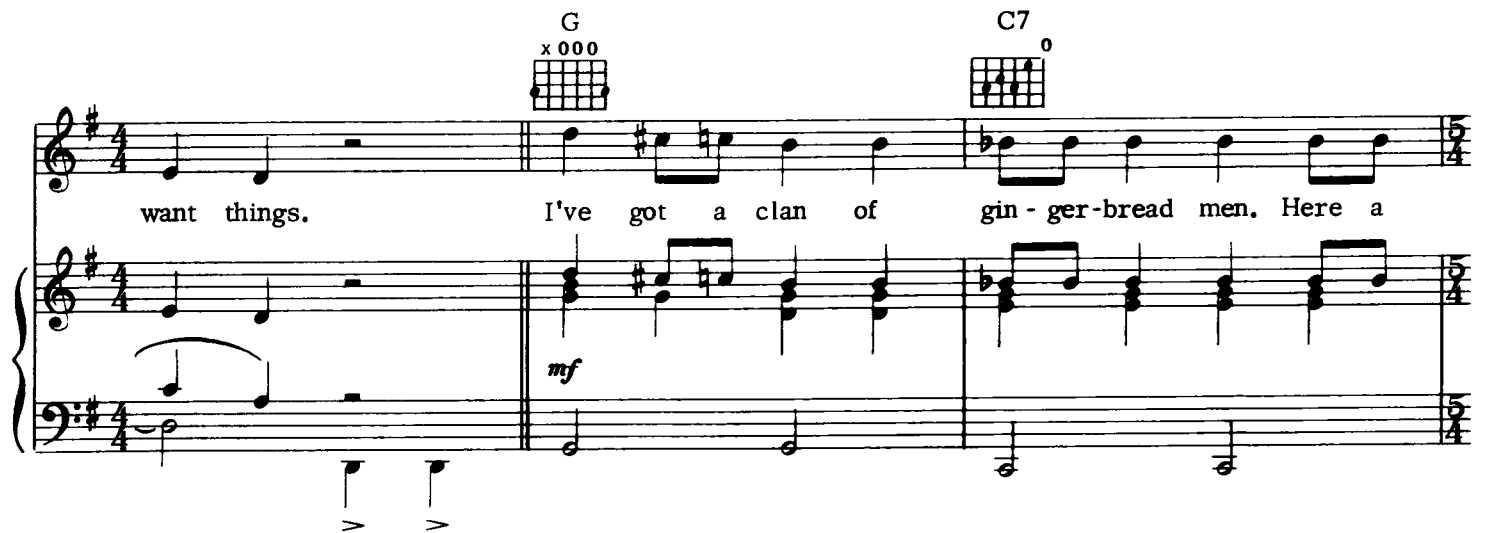


C7
0




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

mf



G
x 000



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



D
0

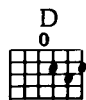


G
x 000



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

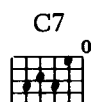
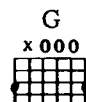




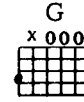
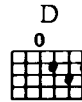
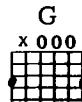
You're the kind of girl that fits _____ in with my world.

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

A little slower



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



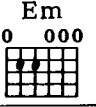
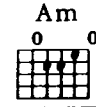
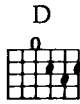
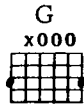
clock - work. Let's go in - to the oth - er room and make them work.

childhood's end

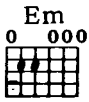
(From the Film "THE VALLEY")

Words and Music by DAVID GILMOUR

Moderately

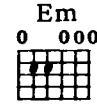
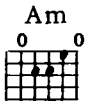


The first system of music features a guitar part with four chords: G (x000), D (0232), Am (0200), and Em (0225). The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The melody is in the treble clef, and the bass line is in the bass clef.



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


The second system continues the melody and piano accompaniment. The guitar part uses the Em chord (0225) for the first measure of this system. The piano accompaniment continues with a steady bass line and harmonic support.



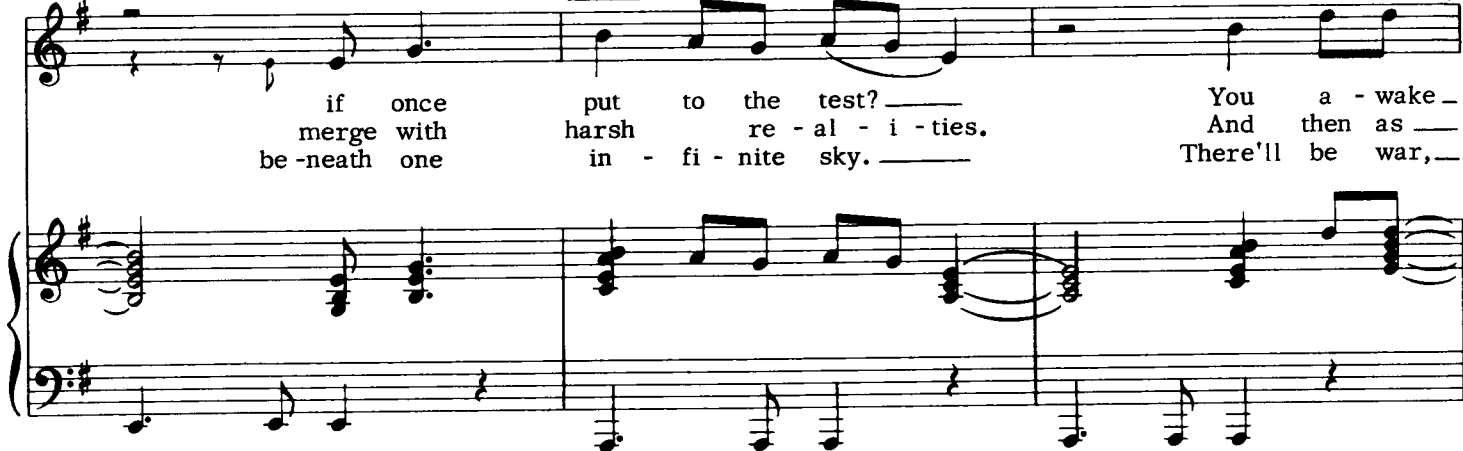
is just too steep. Is your con - science at rest
and mem - o - ries. Child-hood's end, your fan - ta - sies
the rea - son why? Some are born; some men die

The third system concludes the piece. The guitar part uses Am (0200) and Em (0225) chords. The piano accompaniment provides a final harmonic resolution.


Am




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



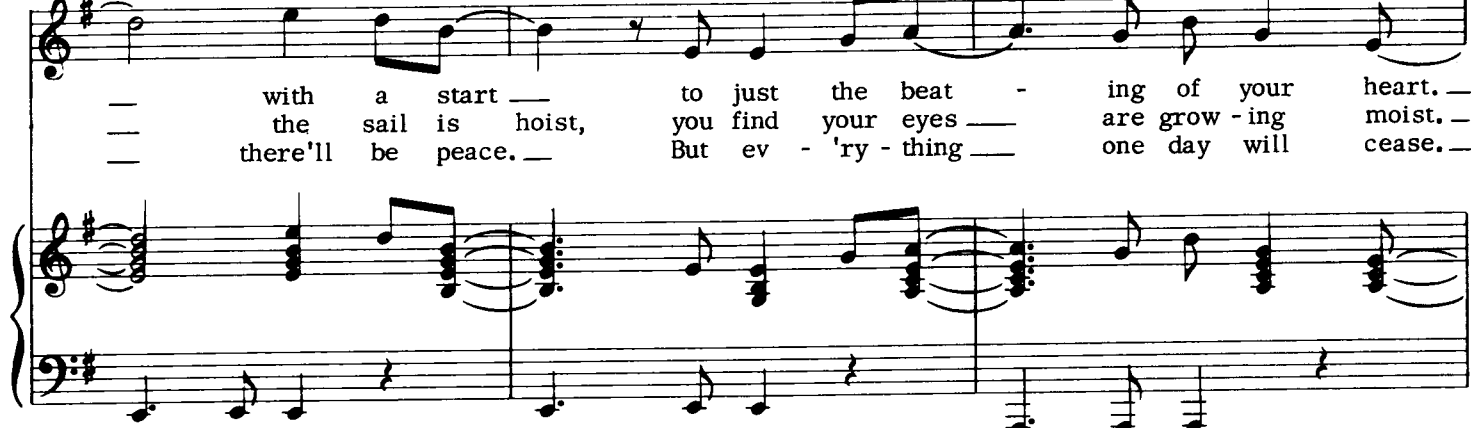
Em



Am



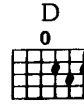
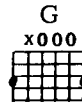
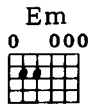
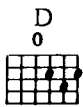
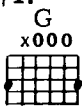
— with a start — to just the beat - ing of your heart. —
 — the sail is hoist, you find your eyes — are grow - ing moist. —
 — there'll be peace. — But ev - 'ry - thing — one day will cease. —



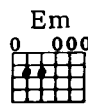
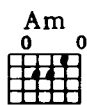
Just one man be - neath — the sky, — just two
 All the fears nev - er voiced say you — have to —
 All the iron turned — to rust; — all the



1.

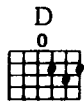
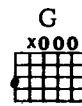
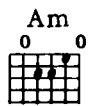
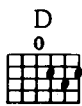
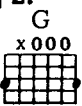


ears, just — two eyes. —

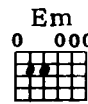
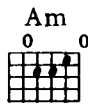


You set

2.



make your fi - nal choice. —



Who are

3.

G x000 D 0 Em 0 000 Am 0 0

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

This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). It includes lyrics: "proud men turned — to dust. — And so all things, time — will mend..". Above the melody are four guitar chord diagrams: G (x000), D (0), Em (0 000), and Am (0 0). Below the melody is a piano accompaniment with a grand staff (treble and bass clefs) in G major, featuring chords and a bass line.

G x000 D 0 Em 0 000

So this song — will end. —





This system contains the third line of music. The top line is a vocal melody with lyrics: "So this song — will end. —". Above the melody are three guitar chord diagrams: G (x000), D (0), and Em (0 000). Below the melody is a piano accompaniment with a grand staff in G major.

G x000 D 0 Am 0 0 Em 0 000


This system contains the fourth line of music, which is a piano accompaniment. It features a grand staff in G major with chords and a bass line. Above the staff are four guitar chord diagrams: G (x000), D (0), Am (0 0), and Em (0 000).

G x000 D 0 Am 0 0 Em 0 000

This system contains the fifth line of music, which is a piano accompaniment. It features a grand staff in G major with chords and a bass line. Above the staff are four guitar chord diagrams: G (x000), D (0), Am (0 0), and Em (0 000).


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


3






E  D  A 


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

3



E  D  A 

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



B



I have to do is just close my eyes to see

G



A



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

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



stay

(From the Film "THE VALLEY")

Words and Music by ROGER WATERS
and RICK WRIGHT


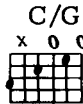
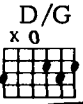
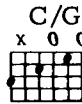
Moderately slow, in 2

Chord diagrams for the guitar part:


- G: x 0 0 0
- C/G: x 0 0 0
- D/G: x 0
- C/G: x 0 0 0

Vocal lyrics:

Stay rise, and help me to end the day. — look-ing through my morn-ing eyes, — And if you sur -

G  C/G  D/G  C/G 


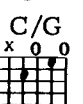
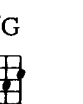

don't mind, we'll break a bot - tle of wine. - Stick a -
 prised - to find you by my side. - Rack my




G  C/G  D/G  C/G 


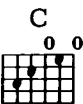

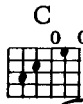
round - and may-be we'll put one - 'cause I wan-na
 brain - to try to re - mem - ber your name to



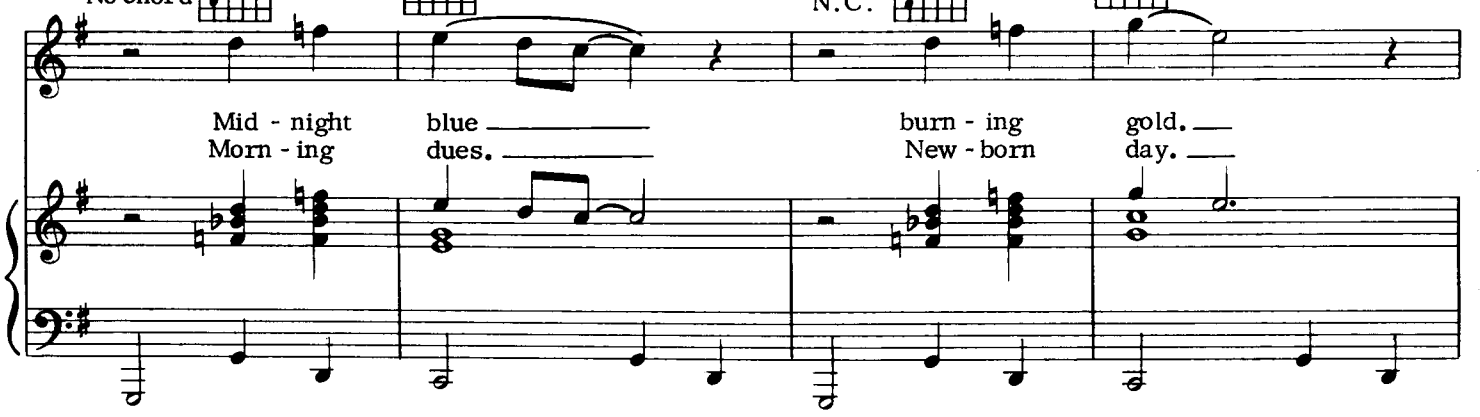
G  C/G  D/G  C/G 

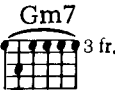

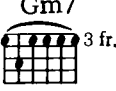

find - what lies be - hind those eyes. -
 find - the words to tell you good - bye. -




No chord  C  N.C.  C 









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

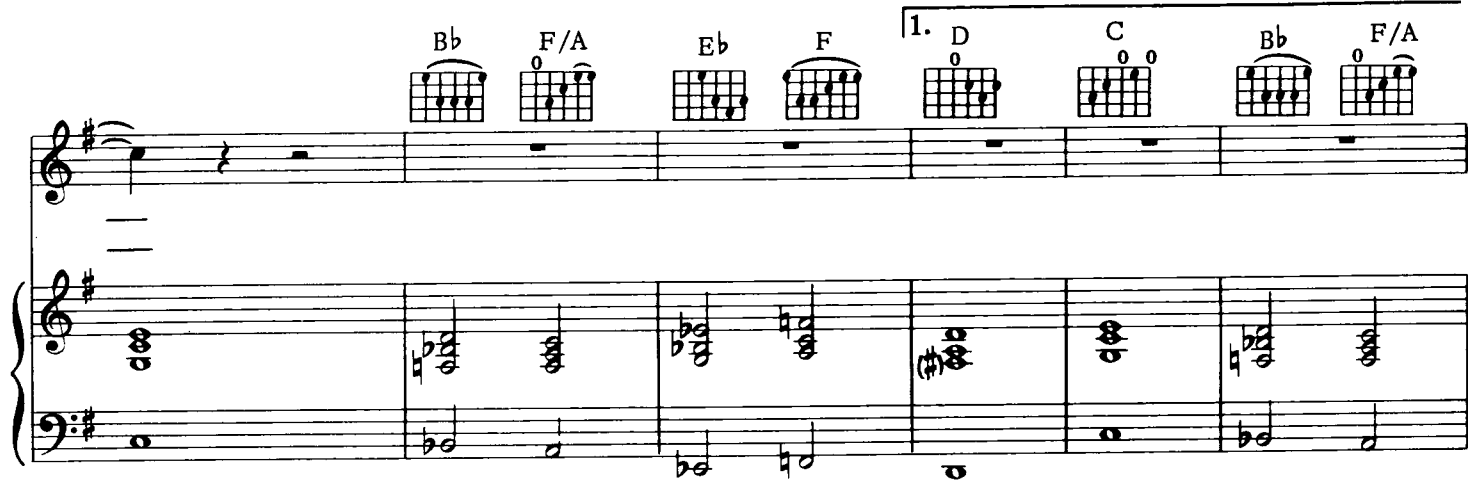



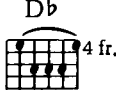





N.C.  3 fr.  N.C.  3 fr. 

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









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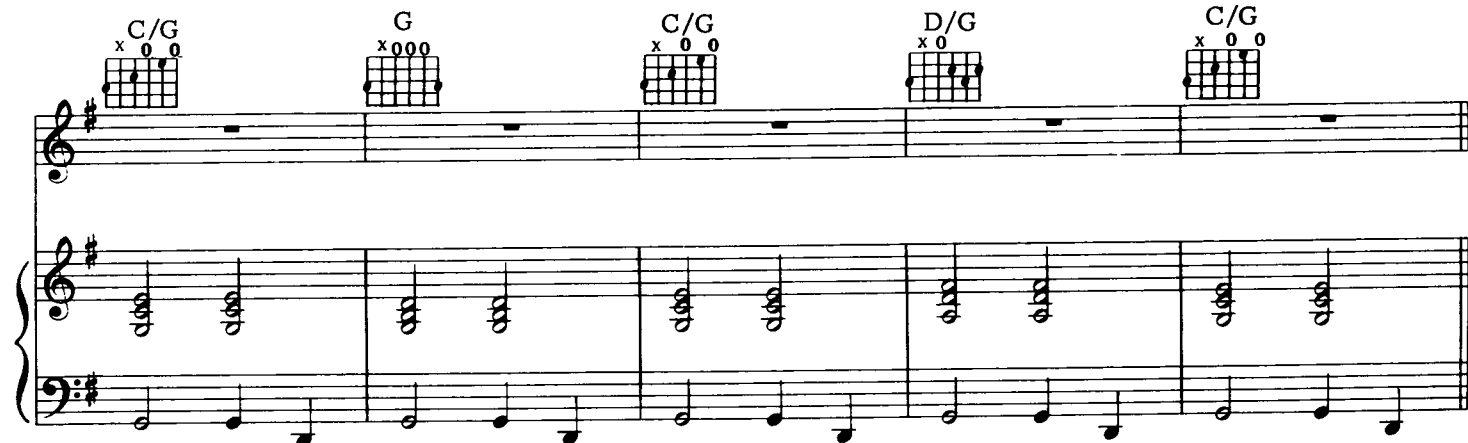






  4 fr.  2.    

I

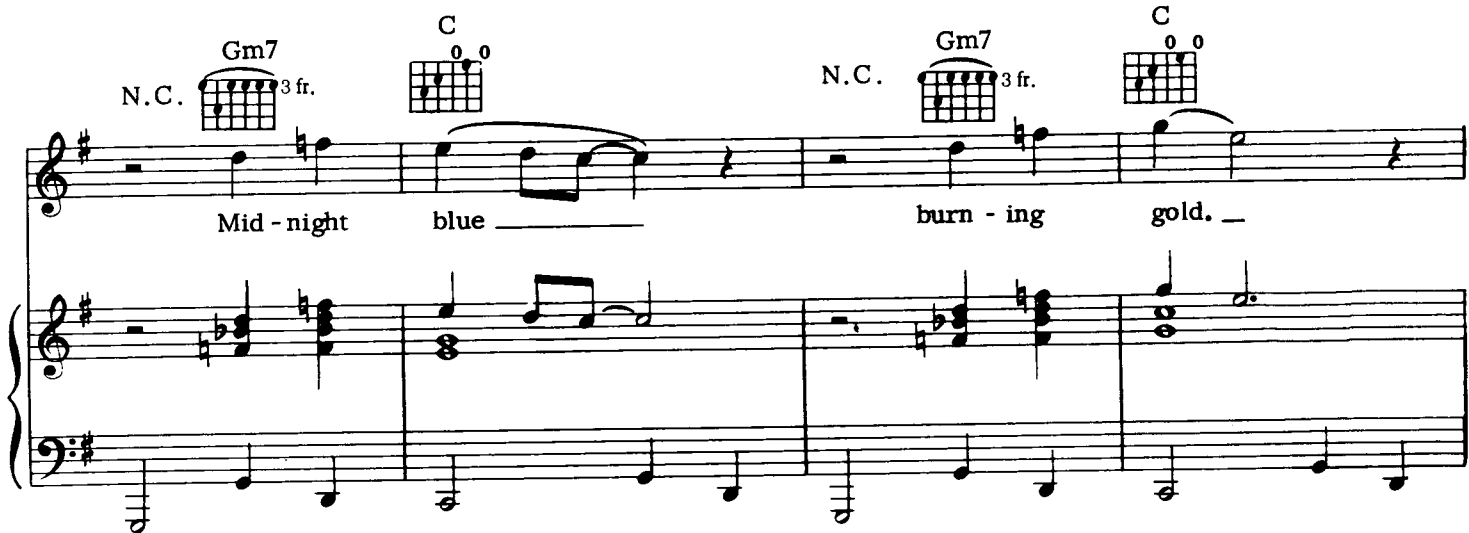





    



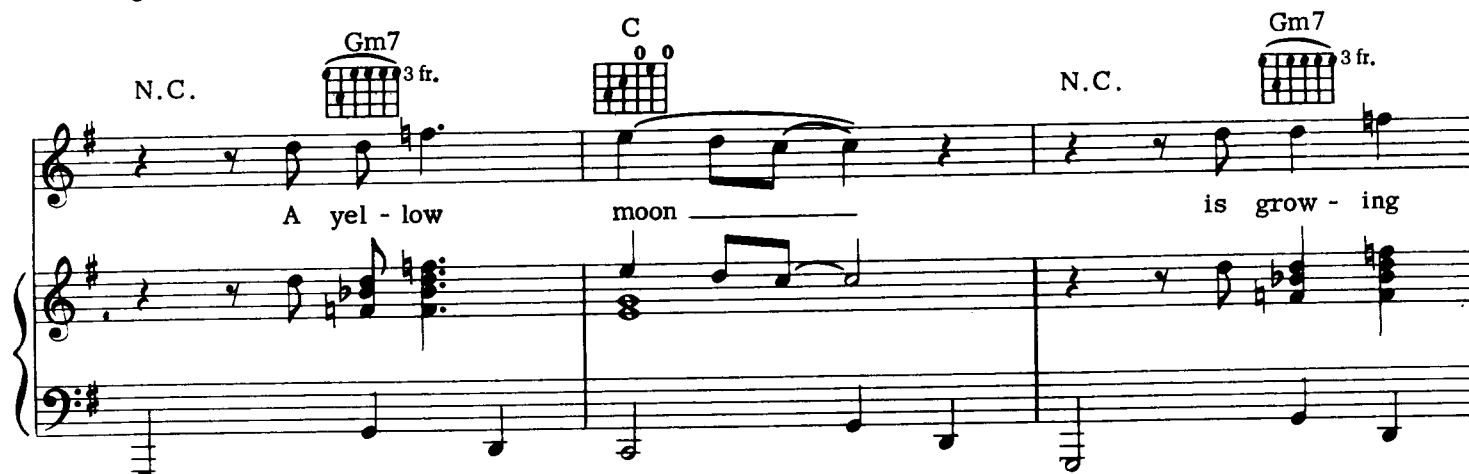
N.C.  3 fr.   3 fr. 






Mid - night blue burn - ing gold. _



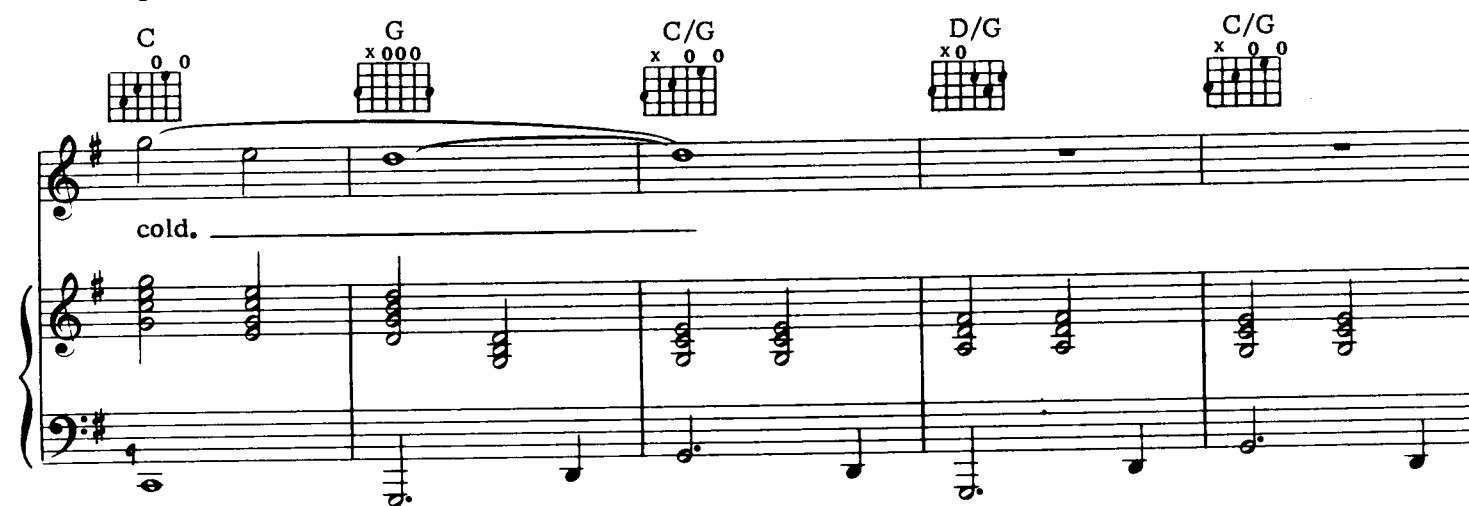
N.C.  3 fr.   3 fr.






A yel - low moon is grow - ing

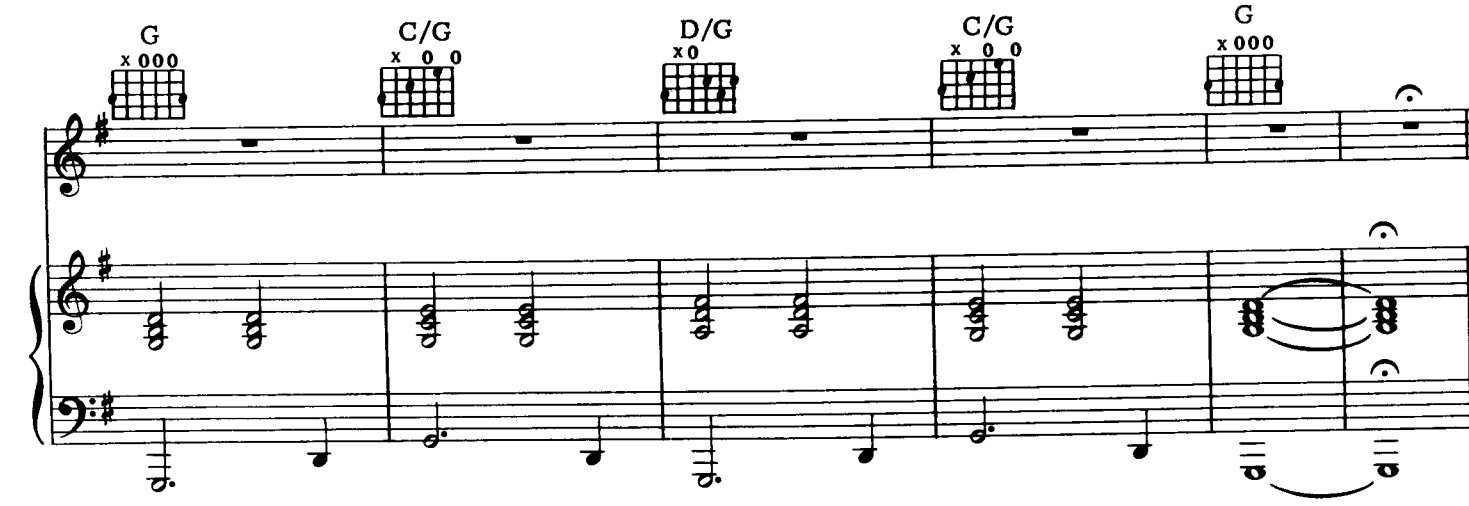


cold. _





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, starting with a mezzo-piano (mp) dynamic. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

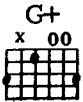
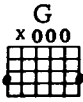
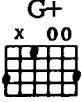
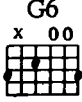
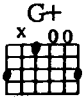
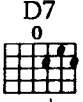
G+ x000 G x000 G+ x00 G6 x00 G+ x00 D7 0 D9 0 0

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 the same eighth-note pattern, with some melodic variations in the right hand.


G x000 Gmaj7 x00 G7 x00 G6 x00

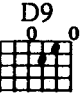
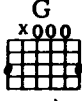
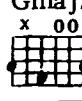
Heav-en sent the prom - ised land... Looks all right_ from where_ I stand, 'cause
Fire_ bright by can - dle - light_ and her by my side. Or

The third system features the vocal melody in the treble clef, with lyrics: "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 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.

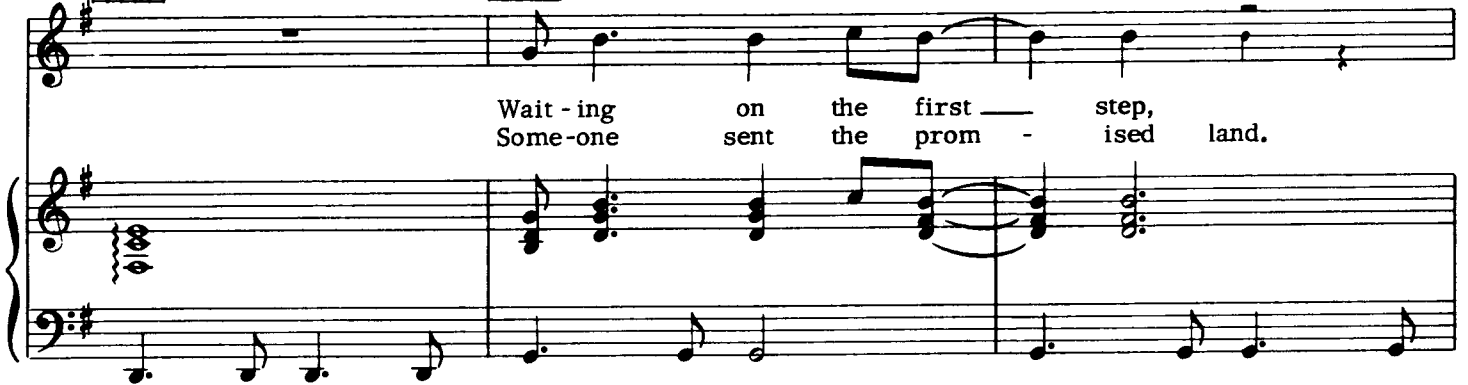
G+  G  G+  G6  G+  D7 

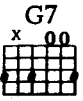
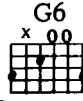
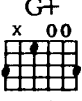
I'm the man — on the out - side look - ing in. —
if she pre-fers, we need nev - er stir a - gain. —




D9  G  Gmaj7 

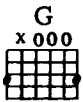
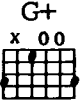
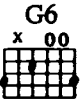
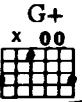
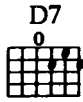
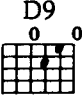
Wait - ing on the first — step,
Some-one sent the prom - ised land.




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



D7  D9  To Coda 

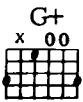
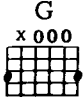
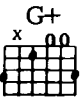
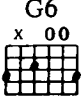
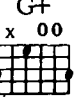
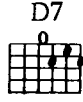
cold. — Flash the read - ies.
old. —




Gmaj7  G7  G6 

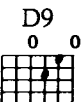
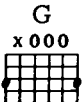
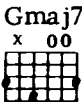
Wots... uh the deal? Got to make — it to the next — meal.











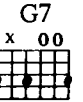
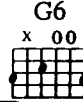
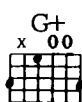
Try to keep — up with the turn — ing of — the wheel. —



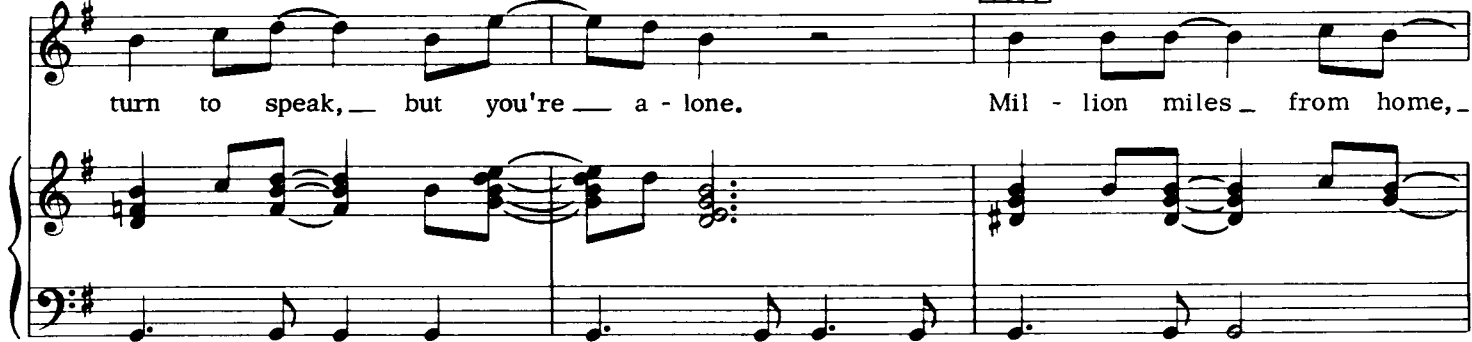




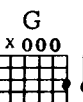
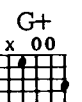
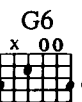
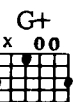
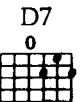
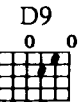
Mile af — ter mile, — stone af — ter stone, — you











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














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



G  G7  C 


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






Am7  G  G7 

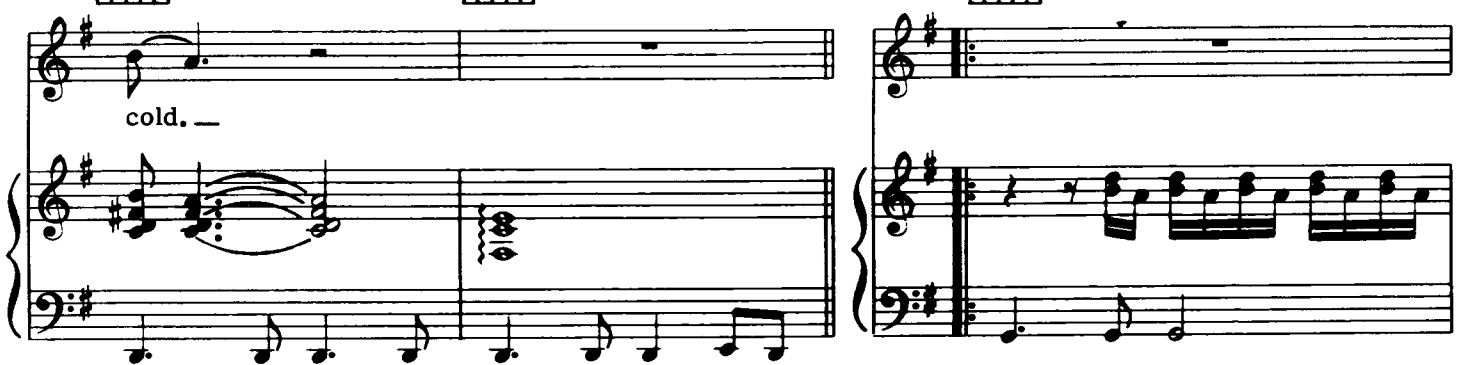
— 'cause there's a chill — wind blow-in' in — my soul, and I think I'm grow-ing

3



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

cold. —




time

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

Moderately

F#m



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

A



E



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

F#m



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

A
0 0




Kick-ing a - round_ on a piece of ground_ in your home town;
sun is the same_ in a rel - a - tive way, but you're old - er,

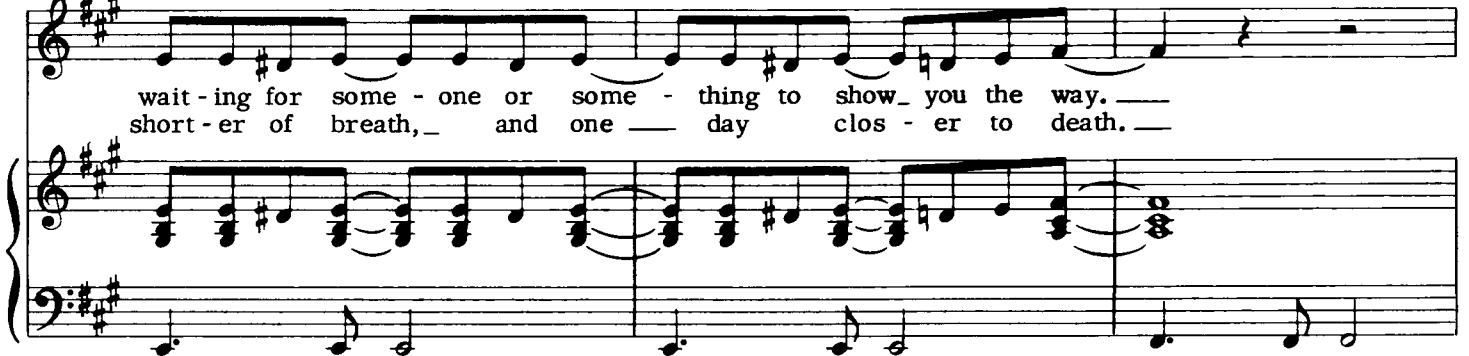


E
0 0 0 0




F#m


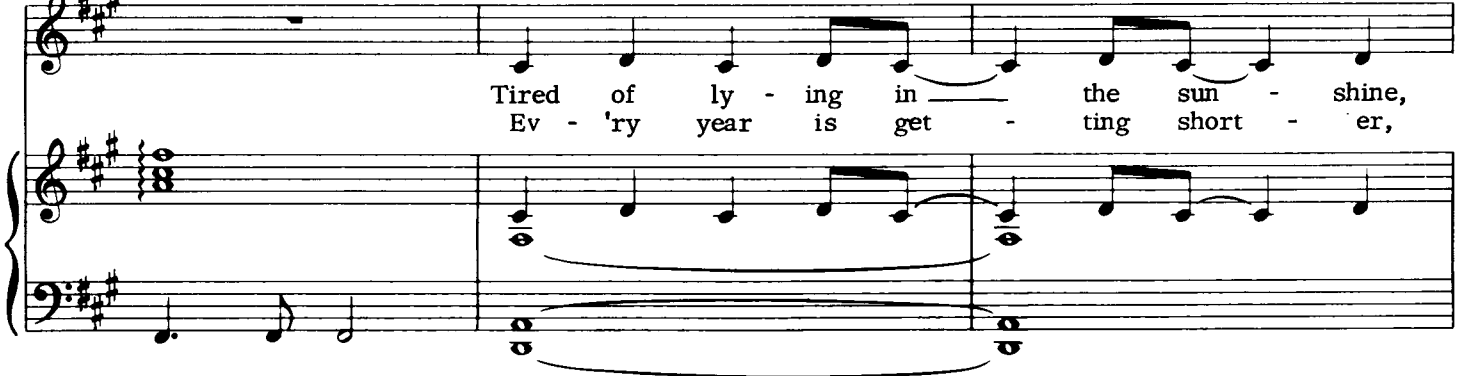
wait - ing for some - one or some - thing to show_ you the way. —
short - er of breath, — and one — day clos - er to death. —




Dmaj7
0




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




Amaj7
0 0 0 0



Dmaj7
0



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



Ama7



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

Dmaj7



C#m7



4fr.

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

Bm7



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

1. E



2.

Bm7-9



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

us and them

Words by ROGER WATERS
Music by ROGER WATERS and RICK WRIGHT

D

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

Bm/D

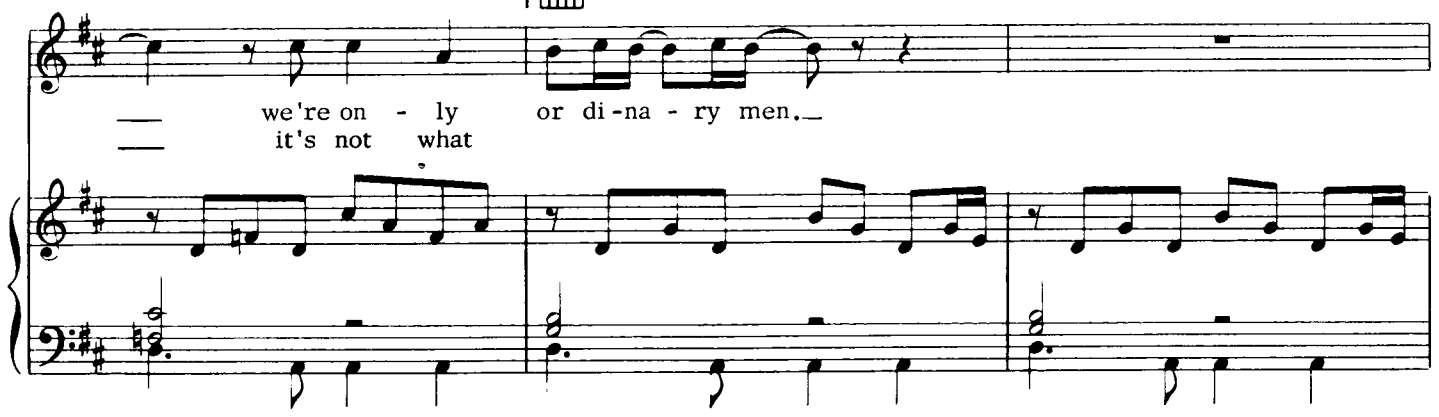
Dm(+7)
 [Dm#7]

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

1.
G/D



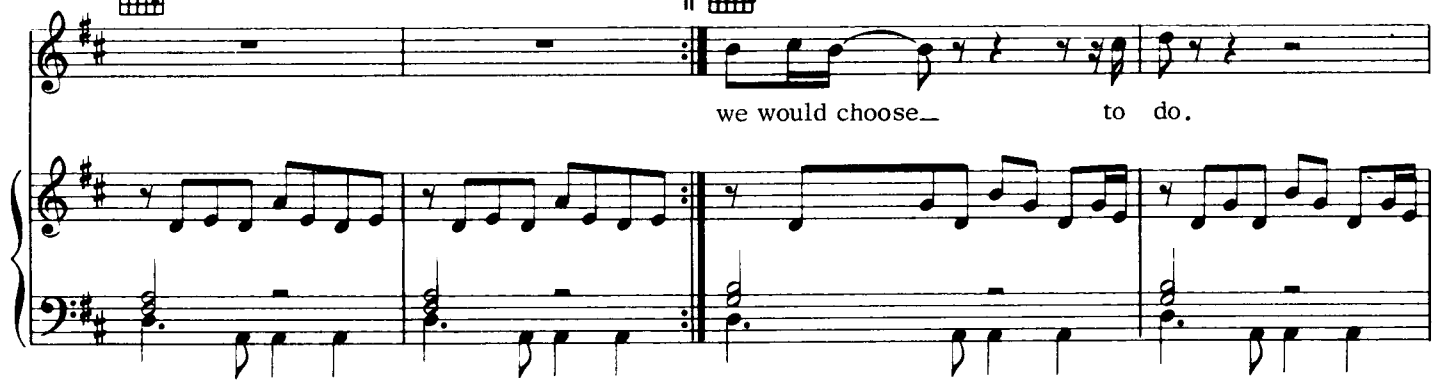
we're on - ly or di - na - ry men. —
it's not what



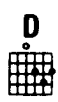
2.
G/D



we would choose — to do.



D



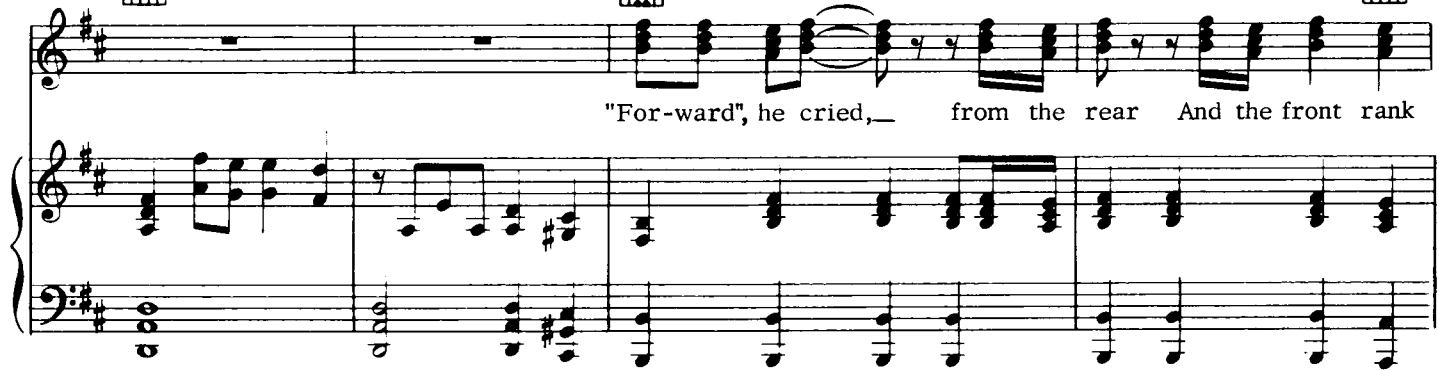
Bm



A




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



Gmaj7



C




Bm






A





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




Gmaj7

C

D




moved from side_ , to side. Ah! Black black black black



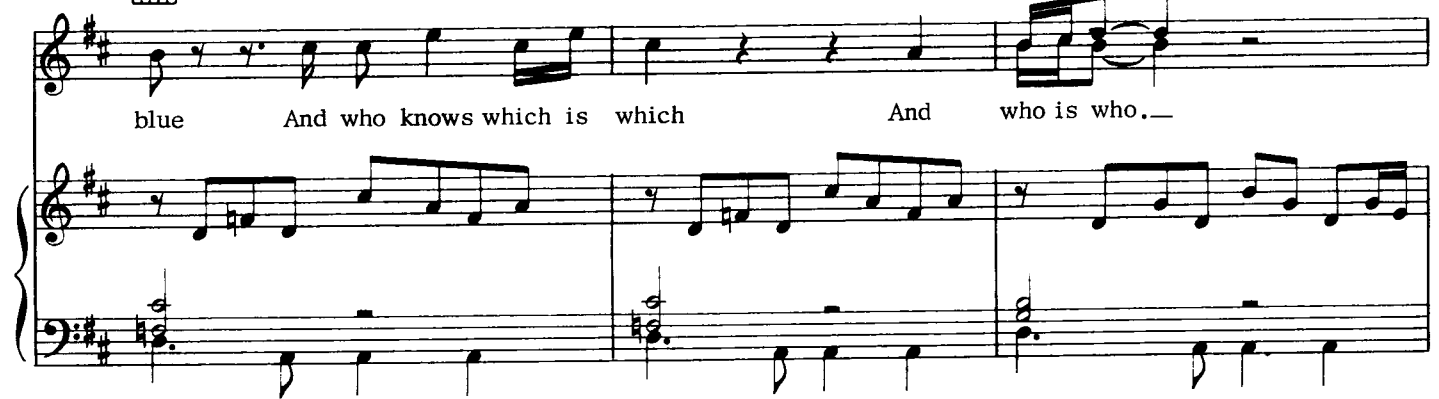
Bm/D


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



Dm(+7)

G/D


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



D


Up up up up



Bm/D



Dm(+7)



up up up and down down down down down down down down And in the end_

G/D



it's on - ly 'round and 'round_ 'round and 'round and 'round and 'round and 'round and 'round and

D



Bm



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

Gmaj7





C



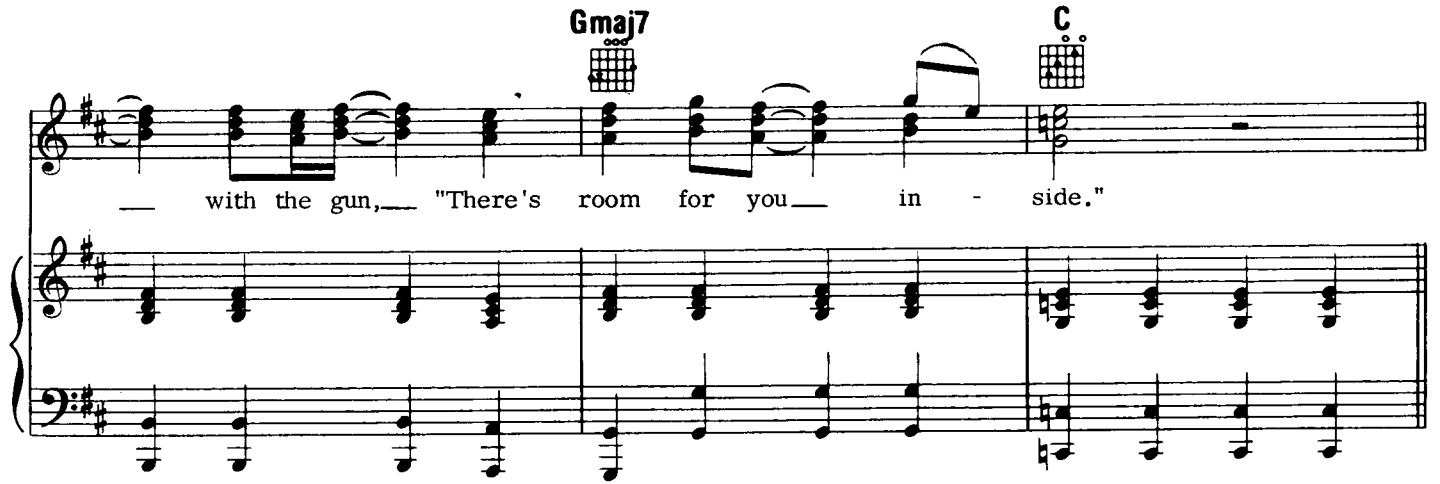
Bm





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


Gmaj7  **C** 

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



D  **Bm/D** 

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



Dm(+7) 



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



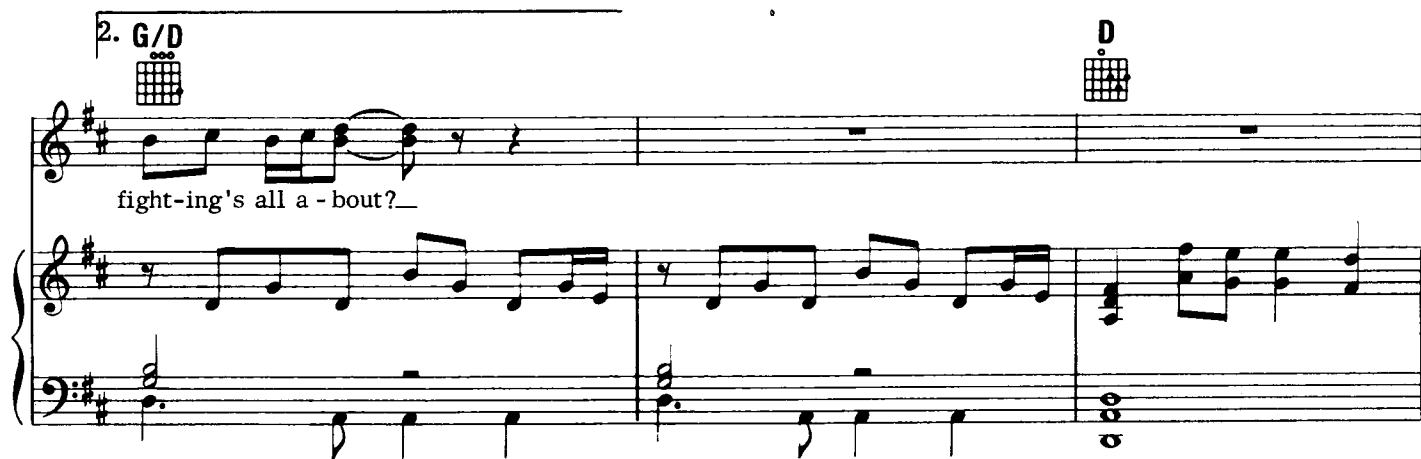
¹ **G/D**  **D** 



lot of it — a-bout. —



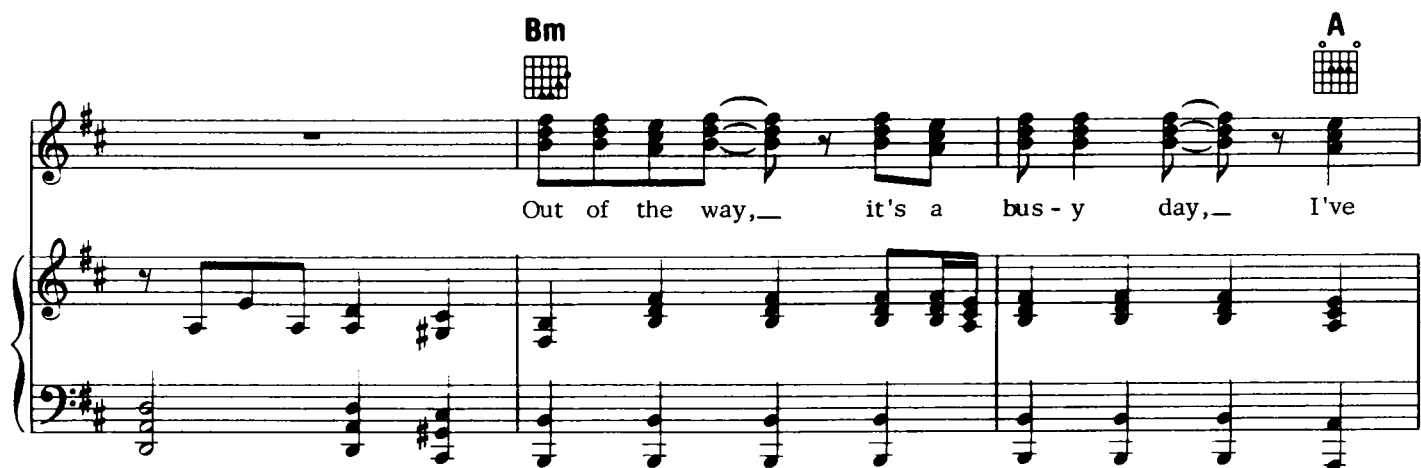
2. G/D  




fight-ing's all a - bout?—



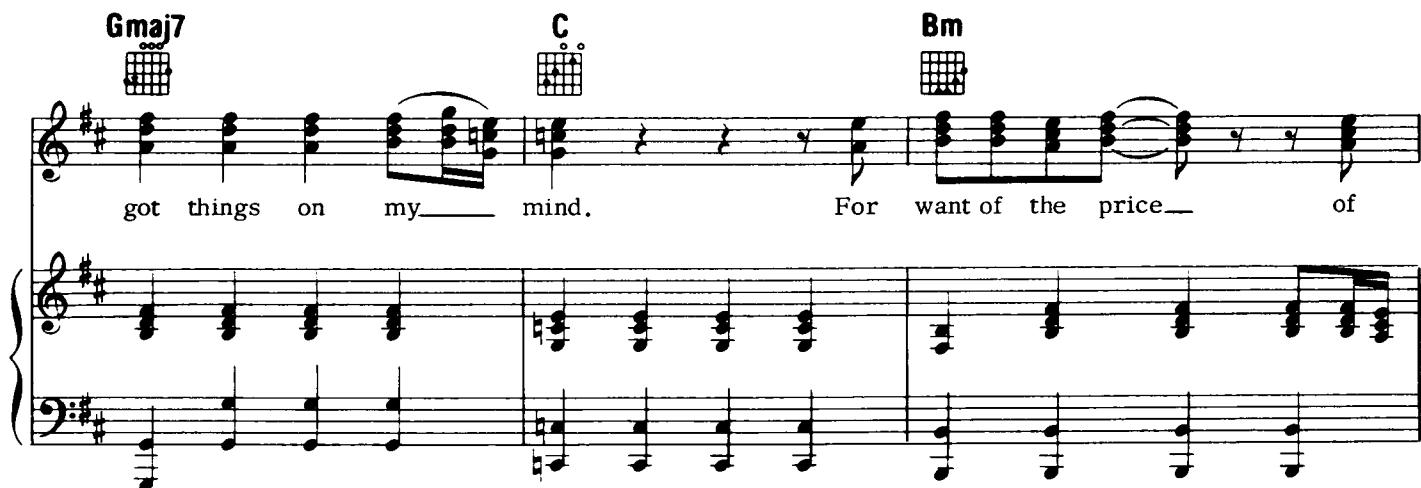
Bm  A 





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



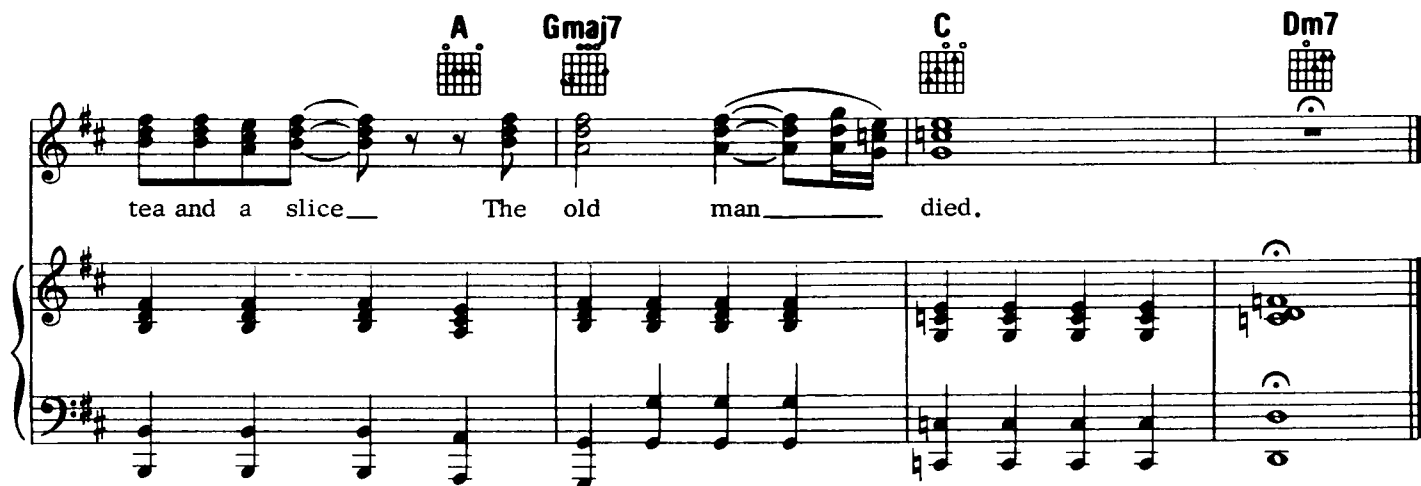
Gmaj7  C  Bm 

got things on my___ mind. For want of the price___ of

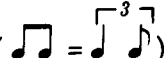


A  Gmaj7  C  Dm7 

tea and a slice___ The old man___ died.



money

Moderately ()

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.

Em

0 000

F#m



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



Bm7



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

Repeat and fade

Bm7



wish you were here

Words and Music by DAVID GILMOUR and ROGER WATERS

Moderately, simply

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

Am G

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

D C

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

With a heavier beat

Am G

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?_

D C

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

Am G

for a lead_ role_ in a cage?_

Em G Em

(vocal ad lib)

G Em D Em

This system contains the first four measures of the piece. The guitar part has a treble clef and a key signature of one sharp (F#). The first measure contains a G chord. The second measure contains an Em chord. The third measure contains a D chord. The fourth measure contains an Em chord. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. A fermata is placed over the second measure of the piano accompaniment.

A Em D Em

This system contains the next four measures. The guitar part has a treble clef and a key signature of one sharp. The first measure contains an A chord. The second measure contains an Em chord. The third measure contains a D chord. The fourth measure contains an Em chord. The piano accompaniment continues with the same rhythmic pattern as the first system, with a fermata over the second measure of the right hand.

A G D.S. al Coda

This system contains the final two measures of the main section. The guitar part has a treble clef and a key signature of one sharp. The first measure contains an A chord, and the second measure contains a G chord. The piano accompaniment concludes the section with a final chord in the right hand. The instruction "D.S. al Coda" is written at the end of the system.

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

This section is the CODA, starting with a double bar line and a Coda symbol. The guitar part has a treble clef and a key signature of one sharp. The first measure contains a G chord. The second measure contains an Em chord. The piano accompaniment features a fermata over the second measure of the right hand. The instruction "Repeat and Fade" is written above the system, and "(vocal ad lib 2nd time only)" is written below the system. The word "Here." is written in the vocal line.

G Em G

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

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

A.

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

G

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

have a cigar

Words and Music by ROGER WATERS

$\text{♩} = 66$

Em

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

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

D **G**

Em

The first system of music shows a guitar chord diagram for Em (E minor) in the top left corner. The piano accompaniment 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 is written in the treble clef, starting with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The melody is phrased in two measures, each with a slur over the notes.

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 in the treble clef, starting with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment features a treble clef staff with sustained chords and a bass clef staff with a simple bass line.

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 contains the next two lines of lyrics. A guitar chord diagram for C (C major) is shown above the vocal line. The vocal melody continues with a quarter rest, then a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple bass line.

D **Em**

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

The fourth system contains the final two lines of lyrics. It features guitar chord diagrams for D (D major) and Em (E minor) above the vocal line. The vocal melody starts with a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple bass line.

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

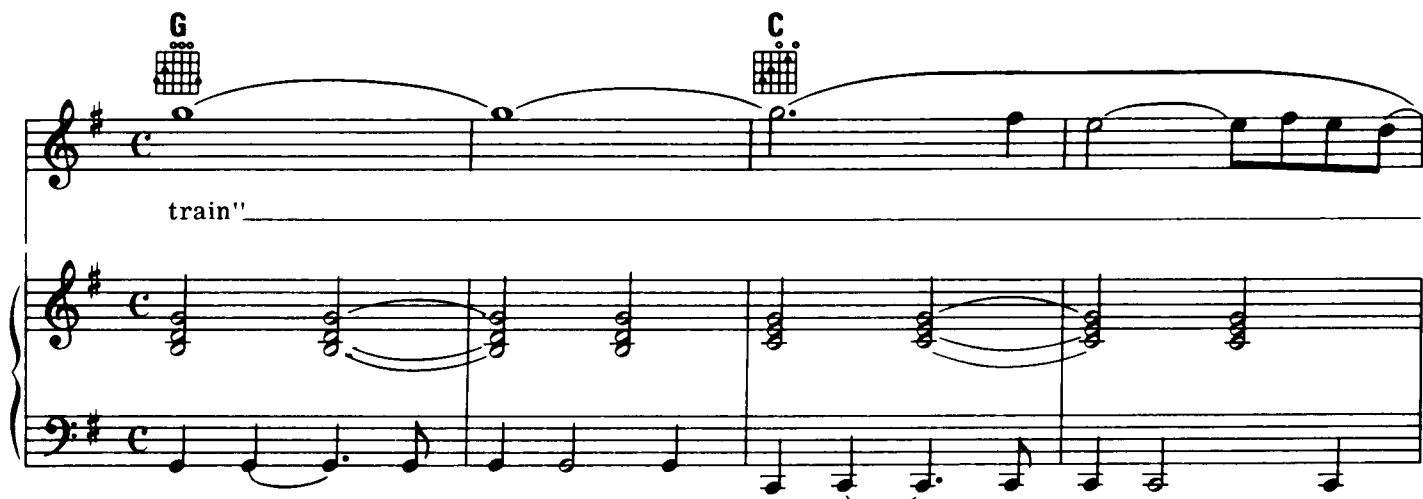
C  **D** 





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

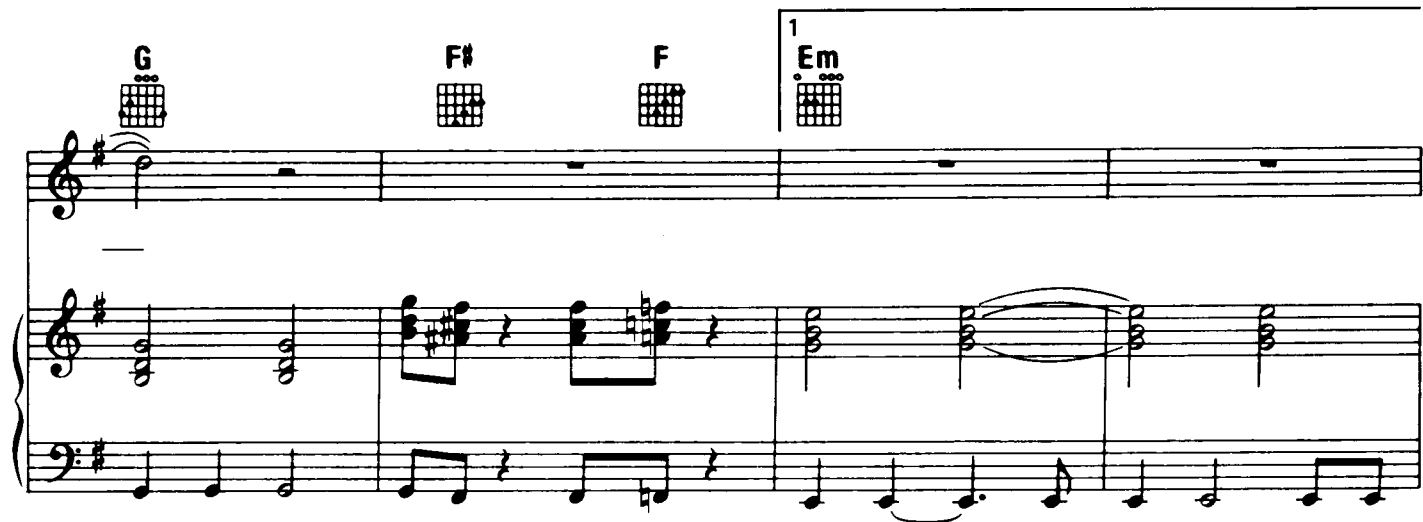



G  **C** 

train"

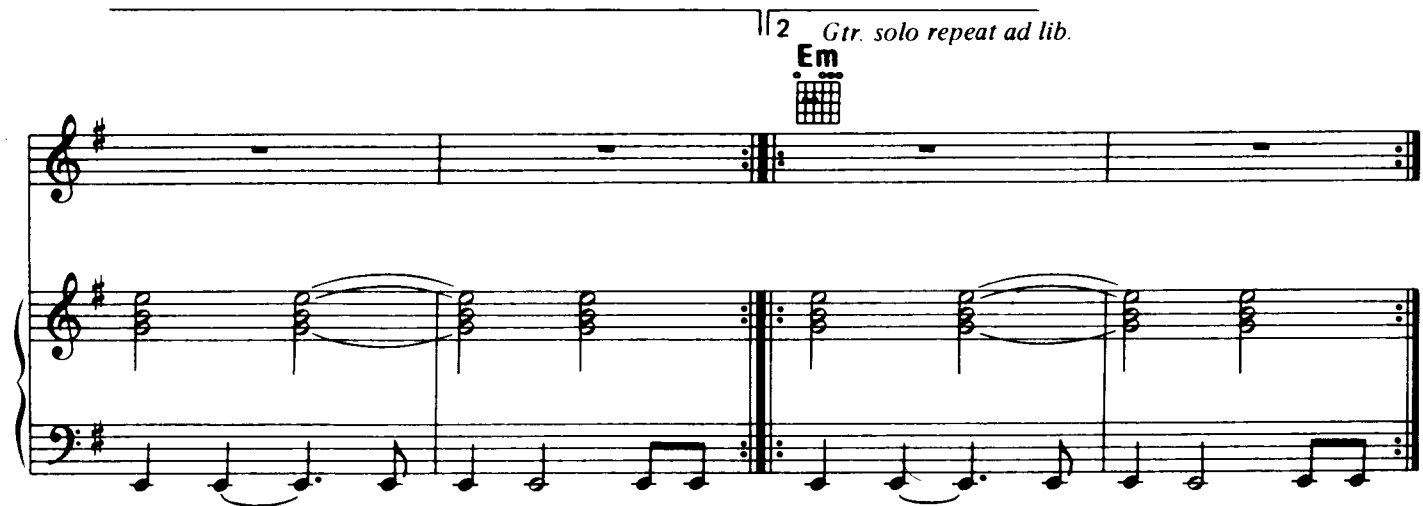


G  **F#**  **F**  **Em** 



Em 

2 *Gr. solo repeat ad lib.*



D/F# G C

Musical notation for the first system, measures 1-3. The key signature has one sharp (F#). The first system contains three measures. Above the staff, the chords D/F#, G, and C are indicated with their respective guitar chord diagrams. The melody in the treble clef consists of quarter notes and half notes, while the bass line in the bass clef provides a steady accompaniment.

G D/F# Em

Musical notation for the second system, measures 4-6. The key signature has one sharp (F#). The second system contains three measures. Above the staff, the chords G, D/F#, and Em are indicated with their respective guitar chord diagrams. The melody continues with quarter and half notes, and the bass line maintains the accompaniment.

D/F# G C

Musical notation for the third system, measures 7-9. The key signature has one sharp (F#). The third system contains three measures. Above the staff, the chords D/F#, G, and C are indicated with their respective guitar chord diagrams. The melody and bass line continue as in the previous systems.

D G

Musical notation for the fourth system, measures 10-12. The key signature has one sharp (F#). The fourth system contains three measures. Above the staff, the chords D and G are indicated with their respective guitar chord diagrams. The melody and bass line continue. At the end of the system, there is a double bar line and a common time signature 'C'.

Em

Musical notation for the fifth system, measures 13-15. The key signature has one sharp (F#). The fifth system contains three measures. Above the staff, the chord Em is indicated with its guitar chord diagram. The melody and bass line continue. At the end of the system, there is a double bar line and the instruction "to fade ad lib." written in italics.

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 for the piano introduction. It consists of two staves. The upper staff is in treble clef and contains a series of chords, each with a long slur above it. The lower staff is in bass clef and contains a melodic line with a long slur below it. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamics are marked as *p* (piano) and the instruction is "Quietly, sustained" with "with pedal" written below the bass staff.

The second system of musical notation, continuing the piano introduction. It features two staves with complex chordal textures and a melodic line. The notation includes various slurs and ties, indicating sustained sounds. The key signature and time signature remain consistent with the first system.

The third system of musical notation, continuing the piano introduction. It features two staves with complex chordal textures and a melodic line. The notation includes various slurs and ties, indicating sustained sounds. The key signature and time signature remain consistent with the first system.

The fourth system of musical notation, continuing the piano introduction. It features two staves with complex chordal textures and a melodic line. The notation includes various slurs and ties, indicating sustained sounds. The key signature and time signature remain consistent with the first system.

pp

The fifth and final system of musical notation on this page. It features two staves with complex chordal textures and a melodic line. The notation includes various slurs and ties, indicating sustained sounds. The dynamics are marked as *pp* (pianissimo). The key signature and time signature remain consistent with the first system.

The first system of music consists of two staves. The treble staff contains a complex melodic line with many beamed notes and slurs, while the bass staff provides a steady accompaniment with quarter notes.

Gm
3

A guitar chord diagram for Gm, showing a triplet of notes on the 3rd, 4th, and 5th strings.

The second system continues the musical piece, with the treble staff showing more complex melodic patterns and the bass staff maintaining its accompaniment.

Dm

A guitar chord diagram for Dm, showing notes on the 2nd, 3rd, and 4th strings.

Cm
3

A guitar chord diagram for Cm, showing a triplet of notes on the 3rd, 4th, and 5th strings.

The third system of music continues the piece, with the treble staff showing more complex melodic patterns and the bass staff maintaining its accompaniment.

Gm
3

A guitar chord diagram for Gm, showing a triplet of notes on the 3rd, 4th, and 5th strings.

The fourth system of music continues the piece, with the treble staff showing more complex melodic patterns and the bass staff maintaining its accompaniment.

Dm

A guitar chord diagram for Dm, showing notes on the 2nd, 3rd, and 4th strings.

The fifth system of music continues the piece, with the treble staff showing more complex melodic patterns and the bass staff maintaining its accompaniment.

Cm
3

A guitar chord diagram for Cm, showing a triplet of notes on the 3rd, 4th, and 5th strings.

Dm

A guitar chord diagram for Dm, showing notes on the 2nd, 3rd, and 4th strings.

Gm
3

A guitar chord diagram for Gm, showing a triplet of notes on the 3rd, 4th, and 5th strings.

The sixth and final system of music on this page, concluding with a final melodic flourish in the treble staff and a bass line ending.

Gm

Musical notation for the first system. It begins with a Gm chord diagram. The right hand plays a series of arpeggiated chords, while the left hand plays sustained notes. The music is in a minor key.

Musical notation for the second system, continuing the piano accompaniment with arpeggiated chords and sustained notes.

Musical notation for the third system, including a *cresc.* marking and piano accompaniment.

Musical notation for the fourth system, concluding the piano accompaniment with arpeggiated chords and sustained notes.

Moderately, with an even beat

C **Gm7** **C**

Musical notation for the fifth system, featuring C, Gm7, and C chord diagrams and piano accompaniment.

F **G** **Gm7**

Musical notation for the sixth system, featuring F, G, and Gm7 chord diagrams and piano accompaniment.

C/G



Gm7



E \flat



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

D



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

F



G



Gm7



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

C/G



Gm



mf

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

C/G



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

Gm



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

C/G



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

C



C7



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

Gm



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

C/G



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

F



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

D



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

Gm Gm/F# Gm/F

Musical notation for the first system, featuring a treble and bass clef. The treble clef has a 3-measure rest followed by a melodic line. The bass clef has a steady accompaniment. Chords Gm, Gm/F#, and Gm/F are indicated above the staff.

C/E Eb

Musical notation for the second system, featuring a treble and bass clef. The treble clef has a 3-measure rest followed by a melodic line. The bass clef has a steady accompaniment. Chords C/E and Eb are indicated above the staff.

D Ebdim D

Musical notation for the third system, featuring a treble and bass clef. The treble clef has a 3-measure rest followed by a melodic line. The bass clef has a steady accompaniment. Chords D, Ebdim, and D are indicated above the staff.

Gm Gb

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

mp

Musical notation for the fourth system, featuring a treble and bass clef. The treble clef has a 3-measure rest followed by a melodic line. The bass clef has a steady accompaniment. Chords Gm and Gb are indicated above the staff. The lyrics are written below the treble clef. The dynamic marking *mp* is present.

Bb Eb

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

f

Musical notation for the fifth system, featuring a treble and bass clef. The treble clef has a 3-measure rest followed by a melodic line. The bass clef has a steady accompaniment. Chords Bb and Eb are indicated above the staff. The lyrics are written below the treble clef. The dynamic marking *f* is present.

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

Craz - y Dia - mond.

D/F# **Gm**

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

mf

Gb **Bb** **Eb**

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

f

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

On, You Craz - y Dia - mond.

Gm **Gm/F#**

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

Gm/F **E dim**

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

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

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

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

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

Chord diagrams: **G_b** and **B_b**

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

1 **D/F[#]** 2 **D.S. al Coda**

You

mp

(Twice as fast)

CODA **Gm7** **Gm7**

shine.

p *L.H.*

Repeat and Fade

welcome to the machine

Words and Music by ROGER WATERS

$\text{♩} = 138$

Repeat ad lib.

Em

Cmaj7

Em

Cmaj7

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

Em

C

Am

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

Em

been.

Cmaj7

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

Em

Pro- vi - ded with toys and scouting for boys

C

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

Em

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

Cmaj7

So wel - come —

Em

to — the ma - chine.

The first system consists of three staves. The top staff is a treble clef with a melodic line starting on a quarter note, followed by rests. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment. The right hand plays a series of chords, some with long horizontal lines indicating sustained notes. The left hand plays a steady eighth-note bass line.

The second system continues the piano accompaniment. A chord diagram for Cmaj7 is shown above the treble staff. The right hand features a series of chords, some with long horizontal lines. The left hand continues with eighth-note accompaniment.

The third system continues the piano accompaniment. A chord diagram for Em is shown above the treble staff. The right hand features a series of chords, some with long horizontal lines. The left hand continues with eighth-note accompaniment.

The fourth system continues the piano accompaniment. The right hand features a series of chords, some with long horizontal lines. The left hand continues with eighth-note accompaniment.

The fifth system continues the piano accompaniment. A chord diagram for Cmaj7 is shown above the treble staff. The right hand features a series of chords, some with long horizontal lines. The left hand continues with eighth-note accompaniment.

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.

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

Cmaj7



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

Em



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

Cmaj7



The vocal line for the first system, starting with a rest followed by the lyrics "Wel - come__ my son" and "wel - come__".

Wel - come__ my son

wel - come__

The piano accompaniment for the second system, featuring a melodic line in the upper staff with long notes held over bar lines. The lower staff continues with eighth-note accompaniment.

Em



The vocal line for the second system, starting with a rest followed by the lyrics "to__ the ma - chine__".

to__ the ma - chine__

The piano accompaniment for the third system, featuring a melodic line in the upper staff with long notes held over bar lines. The lower staff continues with eighth-note accompaniment.

C A

What did — you dream It's all right we

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C major and A major are shown above the staff.

Em

told you what — to dream.

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern. A chord diagram for E minor is shown above the staff.

Cmaj7

You dreamed of a big — star.

Detailed description: This system contains the next two measures. The vocal line has a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues. A chord diagram for C major 7 is shown above the staff.

Em

He played a mean gui-tar — He

Detailed description: This system contains the final two measures. The vocal line has a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues. A chord diagram for E minor is shown above the staff.



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.

sheep

Words and Music by ROGER WATERS

Freely

mp

Am G Dm Am/D

G/D Dm

3

Moderately

C/D F/D Am/D

G/D Dm Am/D

3 3 3 3 3 3 3 3 3 3

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

3 3 3 3 3 3 3 3

Am/D Dm

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

F/D G/D Dm

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

Am/D Dm

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

Am G/A Am

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

Bm

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

Am G/A Am G/A Am

cresc.

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

Em Hard Rock beat



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



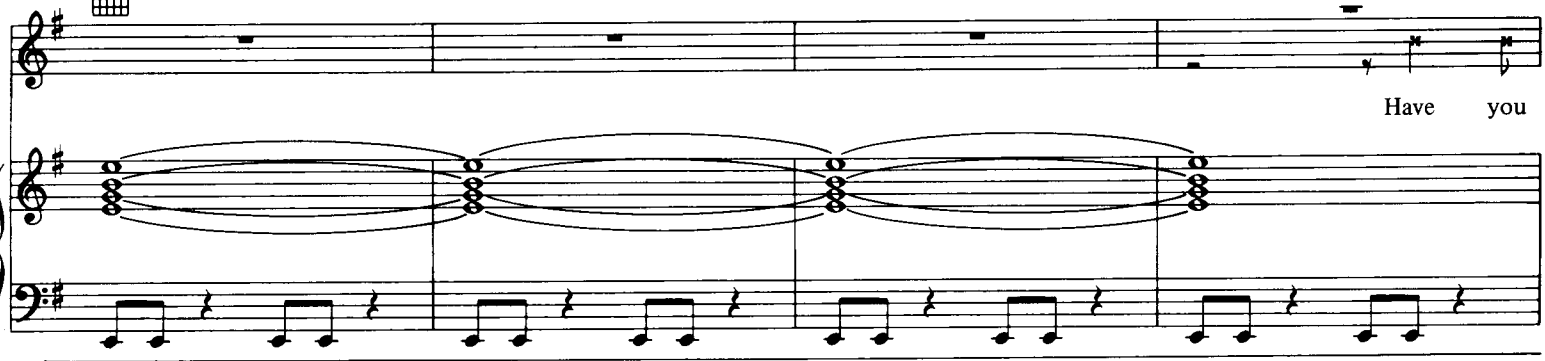

on - ly

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



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

Em

Have you

F#7


A




You bet-ter watch out! 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

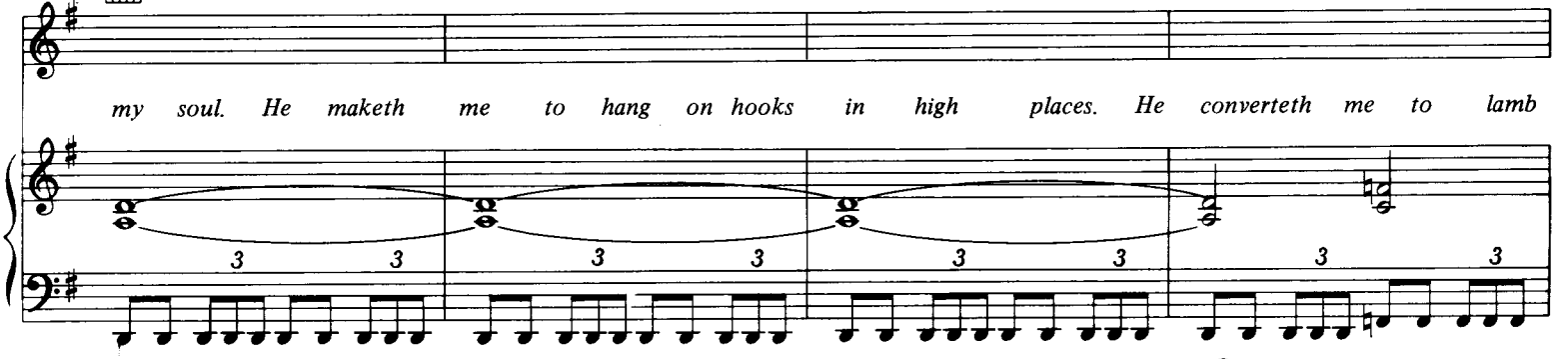


He leadeth me the silent waters by. With bright knives he releaseth

* 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

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

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

G C D7

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

G Am F D7

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

F C Am

And

D7 C G

watch-ing for pigs on the wing.

pigs on the wing (two)

Words and Music by ROGER WATERS

Rubato

C

F



You know that I care, —

C

G

C

G



what happens to you, I know that you

C

F

C

G

C



care for me too,

G

A7



So I don't feel a - lone or the

G C

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

D7 G Am F D7

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

Am F C Am

dog needs a home, — a


D7 C G

shel - ter — from pigs on the wing.

pigs (three different ones)

Words and Music by ROGER WATERS

♩ = 62
Em



C



Em



C



Em



C



Em



C



Em



C



Em C

This system contains two measures of music. The first measure is marked with the chord Em, and the second measure is marked with the chord C. The music consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment.

Em C

This system contains two measures of music, identical in structure to the first system. It features the same chord progression (Em, C) and melodic accompaniment.

Em C G

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

This system includes a vocal line with lyrics. The lyrics are: "Big man, pig man, ha ha char - ade you are." Above the vocal line, the chords Em, C, and G are indicated. The music is written in a treble clef staff with a melody and a piano accompaniment in a bass clef staff.

Em

You well heeled, big wheel

This system includes a vocal line with lyrics. The lyrics are: "You well heeled, big wheel". Above the vocal line, the chord Em is indicated. The music is written in a treble clef staff with a melody and a piano accompaniment in a bass clef staff.

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.

C Em D Em D Em D

Em D Em C

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

G E

You fucked up old hag,—

C **G** **Em**

Ha ha—— char-ade— you are.— You

This system features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). Chord diagrams for C, G, and Em are provided above the vocal line. The lyrics are: "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

This system continues the musical notation with a vocal line and piano accompaniment. Chord diagrams for C, G, and A7 are provided above the vocal line. The lyrics are: "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

This system continues the musical notation with a vocal line and piano accompaniment. The lyrics are: "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,—

This system concludes the musical notation with a vocal line and piano accompaniment. A chord diagram for Am7 is provided above the vocal line. The lyrics are: "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 Em D Em D Em D Em D 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 treble clef staff, there are ten guitar chord diagrams for Em, D, Em, D, Em, D, Em, D, Em, and D. The piano accompaniment consists of a rhythmic pattern of eighth notes in the treble clef and a bass line in the bass clef.

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

This system contains the next two measures. The guitar chord diagrams above the staff are Em, D, Em, D, C, Bb, C, Bb, C, Bb, and C. 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 through both measures.

Em C Em

This system contains the first measure of a new section. The treble clef staff has a melodic line with eighth notes, and the bass clef staff has a bass line. Chord diagrams for Em, C, and Em are placed above the treble clef staff.

C Em

This system contains the second measure. The treble clef staff continues the melodic line, and the bass clef staff continues the bass line. Chord diagrams for C and Em are placed above the treble clef staff.

C Em C

This system contains the third measure. The treble clef staff continues the melodic line, and the bass clef staff continues the bass line. Chord diagrams for C, Em, and C are placed above the treble clef staff.

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 treble clef contains a melodic line with eighth notes and slurs. The bass clef contains a rhythmic accompaniment with chords and eighth notes.

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 treble clef contains a melodic line with eighth notes and slurs. The bass clef contains a rhythmic accompaniment with chords and eighth notes.

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 treble clef contains a melodic line with eighth notes and slurs. The bass clef contains a rhythmic accompaniment with chords and eighth notes.

Em C G

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

The fourth system of music consists of two measures. The first measure is marked with the chord Em and the second with C. The treble clef contains a melodic line with eighth notes and slurs. The bass clef contains a rhythmic accompaniment with chords and eighth notes.

Em



You house proud town mouse,—



C **G** **Em**





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

C **G**

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

Am



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

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

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

Em C Em D Em D

cry. —————

Em D Em D Em D C D

Repeat and fade

embryo

Words and Music by ROGER WATERS

Very Slow 4

pp

Em



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

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

I'm so new com -
Red the light and

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

Guitar Tacet

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



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

Repeat and Fade

another brick in the wall — part 2

Slowly

Dm



Words and Music by ROGER WATERS

First system of piano accompaniment, featuring a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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

Vocal line and piano accompaniment for the first vocal phrase, including a repeat sign.

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

Vocal line and piano accompaniment for the second vocal phrase.

thought school con-trol,
school con-trol,

No
No

Vocal line and piano accompaniment for the third vocal phrase.

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

Vocal line and piano accompaniment for the fourth vocal phrase.

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

G

Hey,
Hey,

Dm **Am** **G**

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

F **C** **Dm**

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

F **C** **Dm**

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

1 2

Dm

The first system of music consists of two staves. The first staff has a treble clef and a key signature of one flat. It begins with a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures. The second staff has a bass clef and contains a steady eighth-note accompaniment. Above the second staff, a guitar chord diagram for Dm is shown, indicating the fretting for the D minor chord.

The second system continues the piece with two staves. The first staff features a melodic line with eighth-note patterns and some rests. The second staff continues the eighth-note accompaniment from the first system.

3

The third system consists of two staves. The first staff has a melodic line that includes a triplet of eighth notes, marked with a '3' above it. The second staff continues the accompaniment.

The fourth system consists of two staves. The first staff has a melodic line with eighth-note patterns. The second staff continues the accompaniment.

The fifth system consists of two staves. The first staff has a melodic line with eighth-note patterns. The second staff continues the accompaniment.

fade

silence

The sixth system consists of two staves. The first staff has a melodic line that concludes with a long note. The second staff continues the accompaniment. The system ends with a 'fade' marking on the first staff and a 'silence' marking on the second staff.

goodbye blue sky

Words and Music by ROGER WATERS

Moderately

Guitar Tacet

mf

D

Ooh

Bm

Ooh

D

Bm

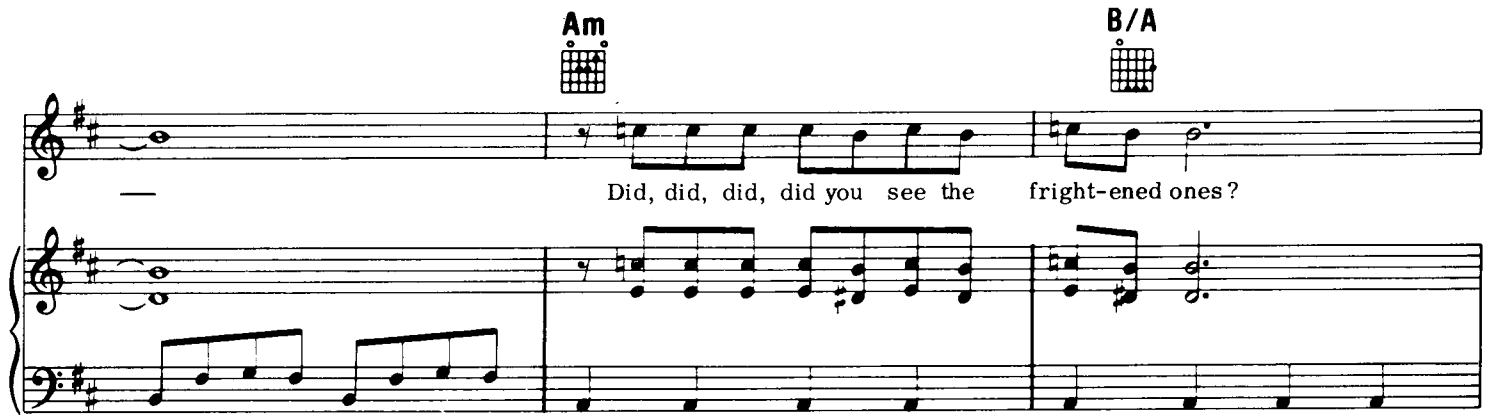
D  **Bm** 





Ooh



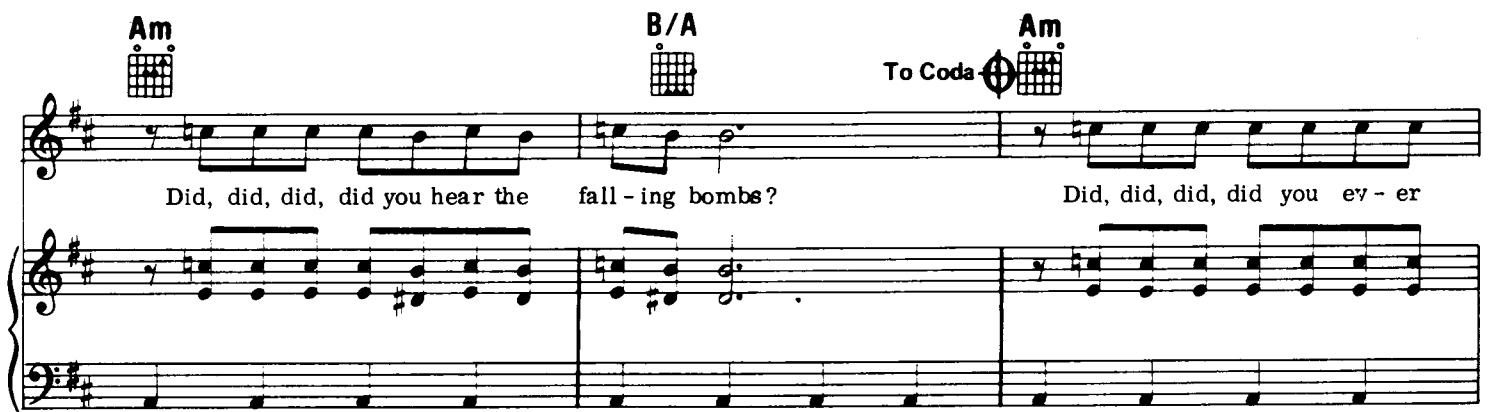
Am  **B/A** 







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



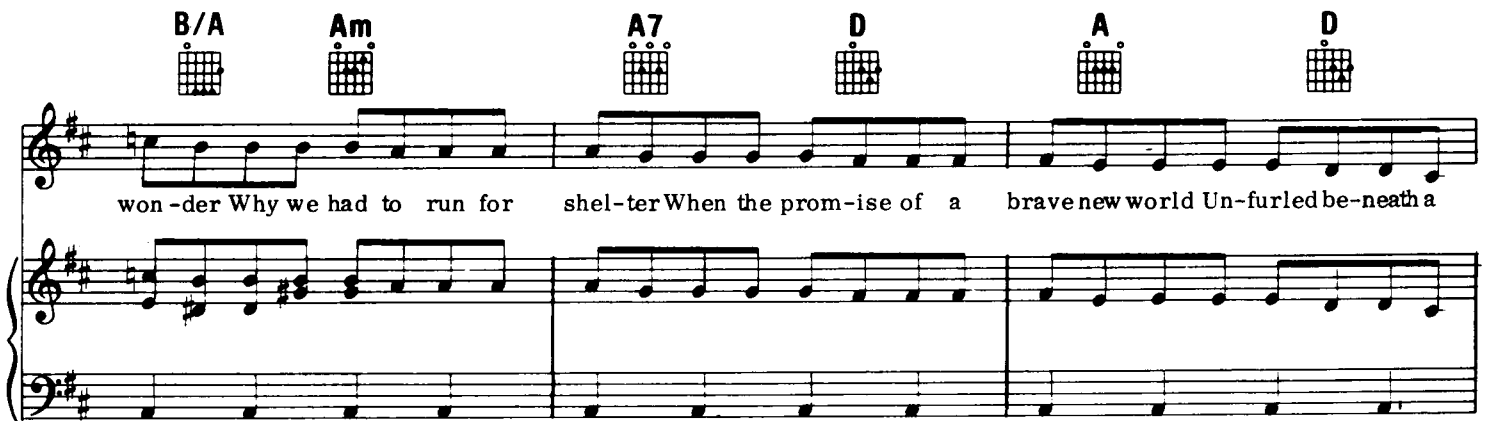
Am  **B/A**  **Am**  To Coda 




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



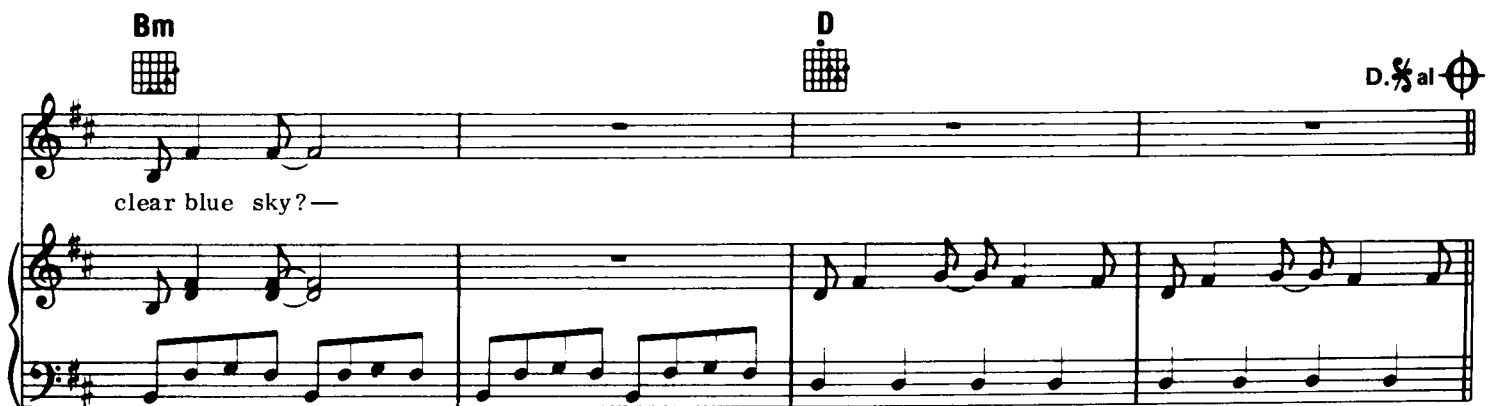
B/A  **Am**  **A7**  **D**  **A**  **D** 

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



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

clear blue sky? —



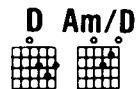
CODA



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



Good - bye, — Blue Sky, —



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

No Chord

fade -

young lust

Words and Music by ROGER WATERS
and DAVID GILMOUR

Slowly

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

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

Fm7


Where are all the good times?

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

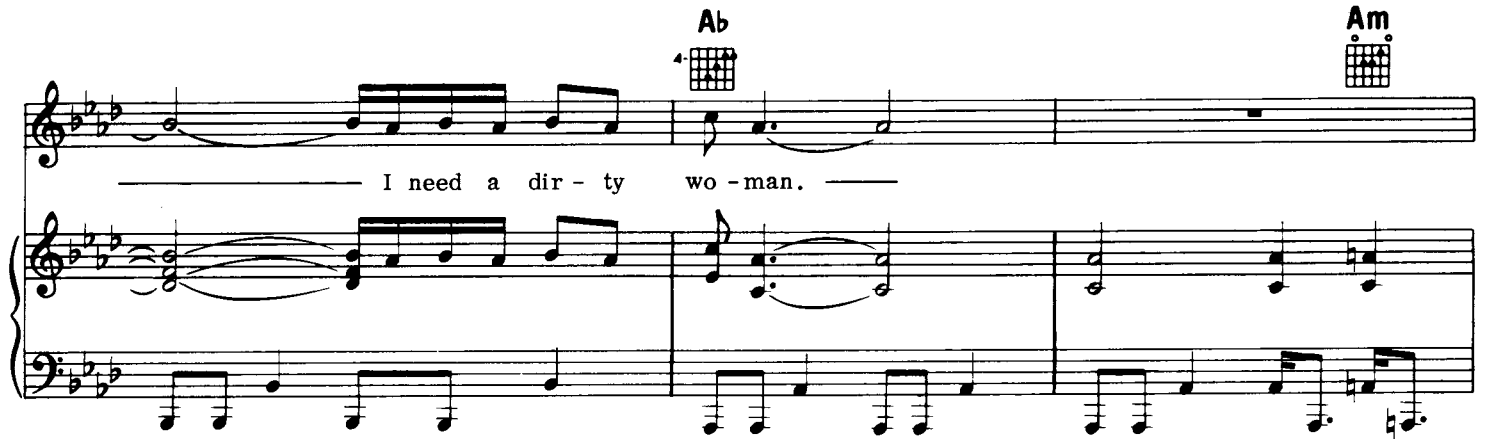
Who's gon-na show this stran-ger a - round?

Bbm

Ooh,

Ab  **Am** 

I need a dir - ty wo - man.

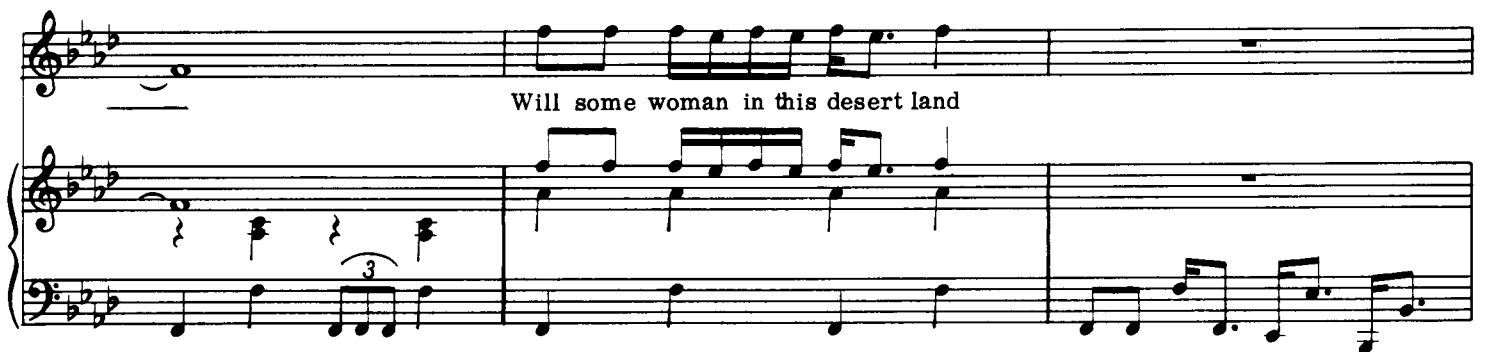


Bbm  **Fm** 

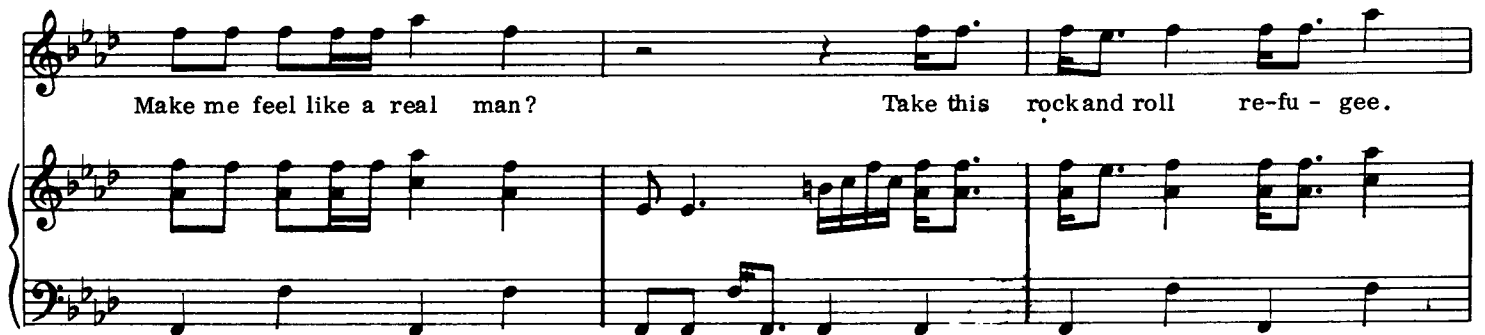
Oooh, I need a dir - ty girl.



Will some woman in this desert land





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




Bbm  **Fm** 

Oooh, Babe, set me free.





Ab  **Fm** 




Bbm  **Ab** 

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



A  **Bbm** 



Ooooh, ————— I need a dir - ty




Fm 

girl. —————



Fm7  **Fm** 








Oooh, ————— I need a dir-ty wo-man.



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

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

Bm



Am



Em



Don't give in with-out a fight.

Dm



Em9



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

Bm



Em9



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

Bm



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

D



D7



G



D



C



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

Bm



Am



Em



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

Am



Em



Am



Em



Am



Em



C



D



G



D



C



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

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 vocal line.

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 vocal line.

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 vocal line.

Em Dm Em

This system contains the fourth line of music, which is entirely piano accompaniment in treble and bass clefs. Chord diagrams for Em, Dm, and Em are shown above the staff.

Dm Em

This system contains the fifth line of music, which is entirely piano accompaniment in treble and bass clefs. Chord diagrams for Dm and Em are shown above the staff.

Dm



Em9



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

Bm



G



Bm9



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

Bm



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

D



D7



G



D



C



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

Bm



Am



Em9



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

comfortably numb

Words and Music by DAVID GILMOUR
and ROGER WATERS

Slowly

Bm



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

A



G



Em



Bm



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

A



G



Em



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

Bm



A



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

G Em Bm D

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

A D A

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

C G C

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

G D A

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

D A C

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

G **C** **G**

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

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

I have become comfortably numb.

A **D**

A **C** **G**

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

I, I,

G **D** **Bm**

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

G **Em** **Bm**

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

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

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

Bm **D** **A**

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

D **A** **C**

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

G **C** **G**

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

D **A** **D**

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

A **C** **G**

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

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

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

C9 **G** **D**

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

when the tigers broke free

Words and Music by ROGER WATERS

Moderately



mp

2



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



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

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

F/C C

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

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

Gsus C

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

Gsus C

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

G

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

Chord diagrams: C, G, C

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

Chord diagrams: G, C

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

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

Chord diagram: Gsus

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

G C G

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

C

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

C G C

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

ff

G C

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

G C

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

not now john

Words and Music by ROGER WATERS

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 ***

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

G

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

D Em

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

G D Em

on D.C. SEGUE *

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

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

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

(bin - go. —————)

* Half Tempo

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

Em

C/E

Em

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

To Coda

D/E

Em

2 Asus

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

a tempo 1^o

D.C. to 1^o bar

CODA

G

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

D

Em

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



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



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



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



let's go and show these.—

Ad lib. to Fade



your possible pasts

Words and Music by ROGER WATERS

♩ = 152

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

G

A guitar chord diagram for G major, showing the fretting on the strings: 2 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 a piano accompaniment. The piano part includes a double bar line and changes in time signature from 3/4 to 2/4 and then 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 and a moving bass line in the left 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 chords and a bass line, ending with a final chord.



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



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




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




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

C




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

D



G



Not 2nd time

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


Em



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

ff

D



To Coda

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

Cmaj9



1.

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

Em



2.

solo

3

clos - er.)

C



Em



C





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



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

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



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

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

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

By the

Musical notation system 6: Treble clef with notes.

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

CODA



Repeat till fade

clos - er,

Musical notation system 8: Treble clef with notes.

Musical notation system 9: Grand staff with piano accompaniment. Bass clef with notes and a slur.

paranoid eyes

Slow Beat

Words and Music by ROGER WATERS

Piano introduction in G major, 12/8 time. The right hand plays a steady eighth-note pattern: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand plays a simple bass line: G3, G3, G3, G3.

G C G

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

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

C G

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

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

C G D

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

C G D C G/B Am D

You can hide, hide, hide

Am G

behind par-an-oid eyes. You put

C G

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

C G

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

C G D C

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

G D C 1 Am D Am

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

G C G C G

eyes.

C G Em D Am

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

G Am

This system contains two guitar chord diagrams: G and Am. The piano accompaniment continues with the same eighth-note pattern. The vocal line has a short phrase that ends with a double bar line and a repeat sign.

You be -

The piano accompaniment for this system continues the eighth-note accompaniment in the right hand and the bass line in the left hand. It includes a repeat sign at the end of the system.

D Am

This system contains two guitar chord diagrams: D and Am. The piano accompaniment continues with the eighth-note accompaniment. The vocal line has a short phrase that ends with a double bar line and a repeat sign.

The piano accompaniment for this system continues the eighth-note accompaniment in the right hand and the bass line in the left hand. It includes a repeat sign at the end of the system.

be-hind brown and mild eyes.

The piano accompaniment for this system continues the eighth-note accompaniment in the right hand and the bass line in the left hand. The vocal line has a short phrase that ends with a double bar line and a repeat sign.

The piano accompaniment for this system continues the eighth-note accompaniment in the right hand and the bass line in the left hand. It includes a repeat sign at the end of the system.

the final cut

Words and Music by ROGER WATERS

Slow

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

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

Bb(add9) **F**

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

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

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

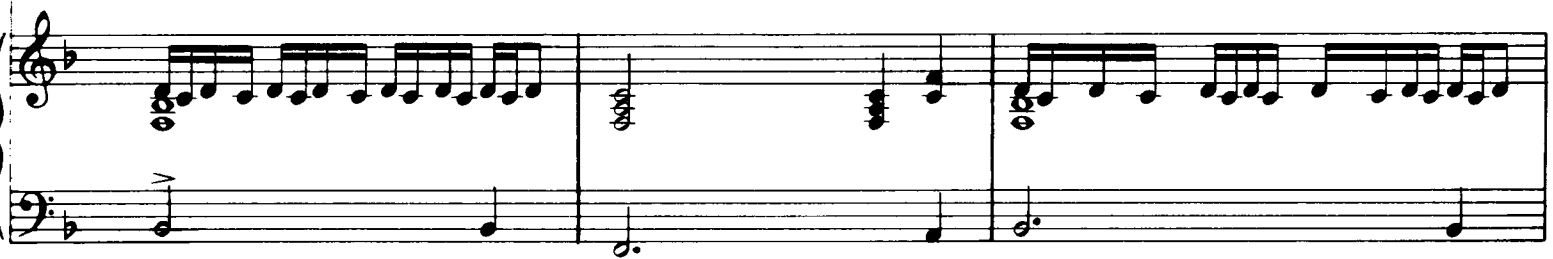
Bb

F

Bb



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



F

Bb

C

Dm



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

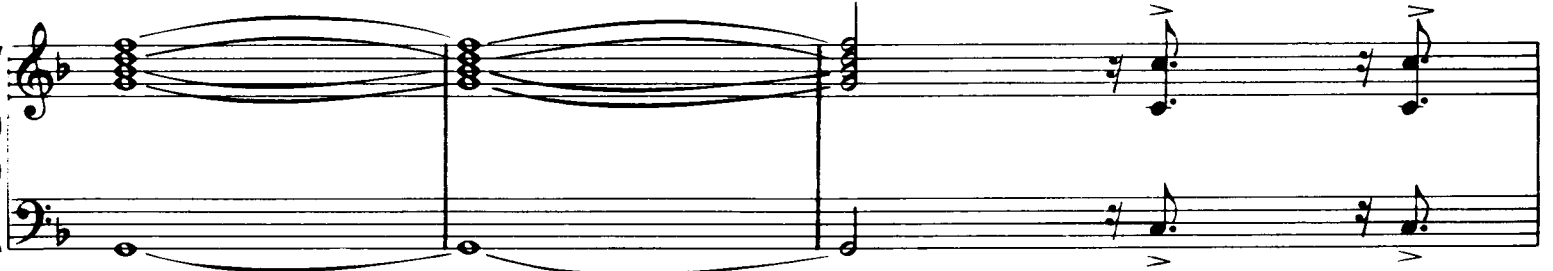


Gm7

Gm7/C



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



F

Am

F



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





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

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

Piano accompaniment for the first system.



To Coda

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

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

Piano accompaniment for the second system.



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



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

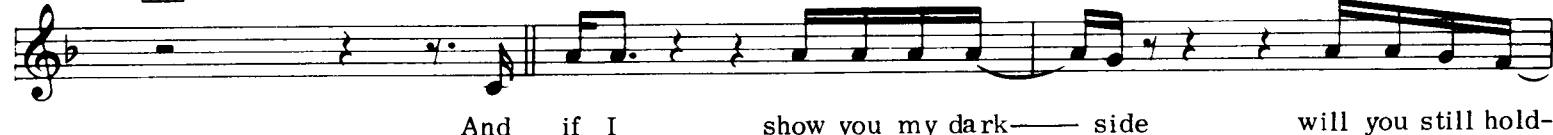
Piano accompaniment for the third system.



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

Piano accompaniment for the fourth system.

F  **C** 



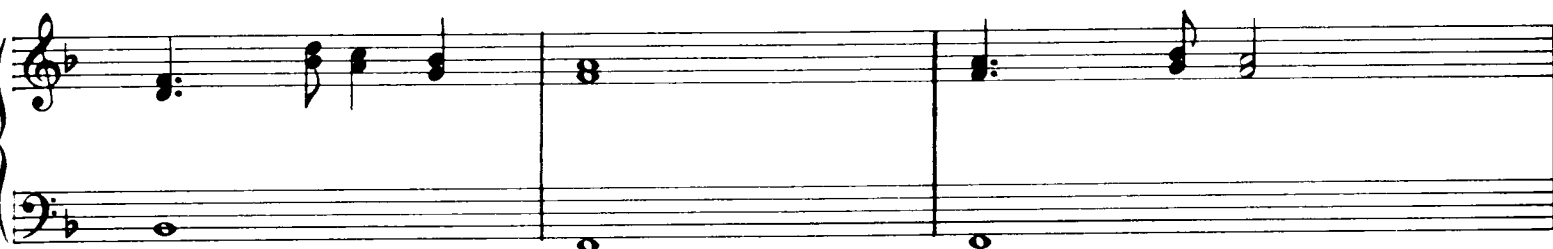
And if I show you my dark— side will you still hold—







Bb  **F** 



— me to - night? And if I o - pen my






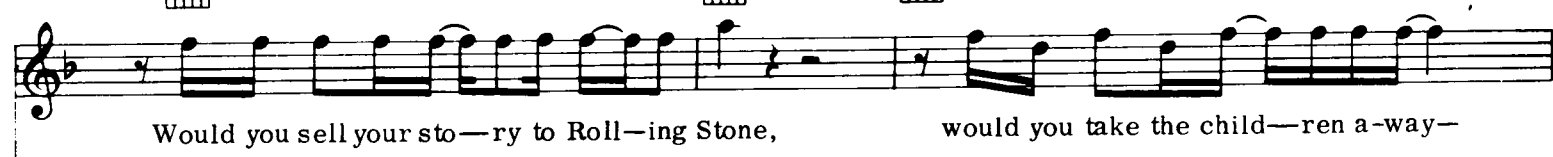
C  **Bb**  **F** 



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



Bb  **F**  **Bb** 



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



F



Bb



C



Dm



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

Gm7



Gm7/C



would you send me pack-ing, -

or would you take me

F



Am



(solo)

home?

F



Am



C



Bb



Dm



Gm7



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.