

# The Dark Side of the Moon by Pink Floyd



**Total Songs: 11**

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## Speak to Me

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Speak to Me Lyrics[Intro]  
[heartbeat]

[Spoken: Chris Adamson, Gerry O'Driscoll, Peter Watts, and Clare Torry]  
I've been mad for fucking years  
Absolutely years, been over the edge for yonks  
Been working me buns off for bands  
I've always been mad, I know I've been mad  
Like the most of us have  
Very hard to explain why you're mad  
Even if you're not mad

Hahahahahahaha! Hehehehehehehe!

Ah-ah-ah...10Embed

## [heartbeat]

### ANNOTATION:

Just as the album ends with a heartbeat fading out at the end of "[Eclipse](#)," the album begins with a heartbeat growing louder. This beginning/ending with a heart beat symbolizes the full circle of life.

## Hahahahahahaha! Hehehehehehehe!

### ANNOTATION:

This is the debut of the maniacal laughter soundbyte heard on the album. This is provided by another Pink Floyd roadie, Peter Watts, husband (at the time) to Patricia (who herself appears on several tracks of the album), and father to actress Naomi. He later appears on "[Money](#)" and "[Eclipse](#)."

The maniacal laughing is what clarifies what kind of "mad" they're referring to, the "crazy" kind of mad, not the "angry" kind.

## I've been mad for fucking years

Absolutely years, been over the edge for yonks  
Been working me buns off for bands  
I've always been mad, I know I've been mad  
Like the most of us have  
Very hard to explain why you're mad  
Even if you're not mad

### ANNOTATION:

A common theme explored in [Dark Side of the Moon](#) is madness and the human mental state. This idea was brought to light for the band after the mental breakdown of former frontman; [Syd Barrett](#), who had to be evicted from the band due to his problematic behaviour. His frequent drug use, particularly of hallucinogens such as [LSD](#), as well as the pressure of fame combined with his fragile mental state caused him to become supposedly disconnected with reality. He would regularly miss scheduled gigs and interviews, and when he did show up his appearance and behaviour seemed very off, appearing very confused with everything happening around him.

<http://images.rapgenius.com/91e52d8a135b8ce38f593c236ce29b69.500x540x1.jpg>

In this opening voice clip, the band introduces the idea of madness in a human being, suggesting it is in all of us whether we choose to accept or reject it. Although it is very unclear what the trajectory of madness encompasses, it can bring out great truth and fact in anyone. Which the band witnessed first hand after the mental passing of their former bandmate, Syd.

The song itself features no lyrics (although it contains parts of the conversation tapes that Pink Floyd recorded [respectively, Chris Adamson (one of their roadies) and Gerry O'Driscoll, the EMI Abbey Road watchman], as well a short snippet of Clare Torry's vocal performance on "[The Great Gig in the Sky](#)", and consists of a series of sound effects. It leads into the first performance piece on the album, "[Breathe](#)." As a result, they are usually played together on the radio.

A further tribute to Syd Barrett is included in their song "[Shine On You Crazy Diamond](#)" from their 1975 album [Wish You Were Here](#).

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## Breathe (In the Air)

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Breathe (In the Air) Lyrics[Intro]

[Verse 1]

Breathe, breathe in the air

Don't be afraid to care

Leave but don't leave me

Look around and choose your own ground

[Chorus]

For long you live and high you fly

And smiles you'll give and tears you'll cry

And all you touch and all you see

Is all your life will ever be

[Verse 2]

Run, rabbit, run

Dig that hole, forget the sun

And when at last the work is done

Don't sit down, it's time to dig another one

[Chorus 2]

For long you live and high you fly

But only if you ride the tide

And balanced on the biggest wave

You race towards an early grave<sup>61</sup>Embed

### For long you live and high you fly

And smiles you'll give and tears you'll cry

And all you touch and all you see

Is all your life will ever be

#### ANNOTATION:

This actually is a precursor to the final theme in the album in the song *Eclipse*. Every line in the final song (except for the last two) starts as "all that you". It means that your life is all that you will see, do, touch, feel, care for etc. Your experiences and what you do is what defines your legacy. The way that "Is all your life will ever be" gives off the idea that your life is futile, it's *all your life will ever be*. Though in reality, it's quite optimistic, you get to define your life, your impact on people and the world is what your life **gets to be**.

### Breathe, breathe in the air

#### ANNOTATION:

These first words didn't come out of nowhere. This song is a re-write of a tune called "[Breathe](#)" that Waters did with Ron Geesin for the [soundtrack](#) of the 1970 documentary, *The Body*.

<http://images.genius.com/97a43ba5ab0546b5901df51e8b15f091.200x203x1.jpg>

This is a parent telling their new born child to breathe and come alive.

## Don't be afraid to care

Leave but don't leave me

ANNOTATION:

### Appreciate life

Roger Waters is saying breathe in the air, enjoy what humans were meant to enjoy as intelligent beings. Leave, break away from monotony, but don't leave or forget your loved ones at the same time. Look around and find your own perspective, path, existence.

<http://images.rapgenius.com/53f291de47d5f92a987bfc73037256a7.500x567x1.png>

The lyrics, starting with 'Breathe, breathe in the air, Don't be afraid to care', are an exhortation directed mainly at myself, but also at anybody else who cares to listen. It's about trying to be true to one's path."

- Roger Waters

## [Intro]

ANNOTATION:

To draw a very brief summary: *Dark Side of the Moon* is a story of life. It begins with a heartbeat and ends with the heartbeat that stops. "Breathe," being the first song (along with "Speak to Me"), means the first breath of air after being born. The rest of the song talks about all the shit you'll do in your life, which gets explained later in the album.

<http://images.rapgenius.com/18853a6d7e4ee8430a5db60c795b8454.500x375x1.jpg>

## For long you live and high you fly

But only if you ride the tide  
And balanced on the biggest wave  
You race towards an early grave

ANNOTATION:

Following the second verse, this line takes on a different meaning. For as long as you live and as far as you get in your career, you'll still be working your ass off every day and sacrificing your precious time on earth. But this is only true if you follow the paths laid down for you (ride the tide; go with the flow) You can buck this trend by choosing your own path, but you also risk reaching your death sooner, by the uncertain nature of being a trailblazer.

"The flame that burns twice as bright, burns half as long."

## Run, rabbit, run

Dig that hole, forget the sun  
And when at last the work is done  
Don't sit down, it's time to dig another one

### ANNOTATION:

Using the metaphor of this rabbit to depict what he felt he was going to through at the time, nearing the brink of mental instability. "Don't sit down, it's time to dig another one" reflects the perceived never-ending nature of the struggle.

The general instinct of a human naturally perceives that once work is completed, you want to feel like you've done the job and confirmation for the act. But when one is just pumping out album after album, idea after idea, or product after product, it seems impossible.

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## On the Run

On the Run Lyrics[Instrumental]

[00:27]

Have your baggage and your passports ready and follow the green line to customs and then to immigration. BA 215 to Rome, Cairo and Lagos

[01:54: Roger Manifold]

Live for today, gone tomorrow. That's me

*Laughs*8Embed

**Have your baggage and your passports ready and follow the green line to customs and then to immigration. BA 215 to Rome, Cairo and Lagos**

### ANNOTATION:

Just like other tracks on The Dark Side Of The Moon, On The Run tackles one of many struggles in modern life. In this case, the struggle is travel more specifically, the rush and lack of control at an airport.

## [Instrumental]

### ANNOTATION:

This is an instrumental piece performed on an EMS synthesizer (Synthi AKS). It deals with the pressures of travel, which, according to Richard Wright, would often bring fear of death which is shown by the crashing noise at the end of the song.

<http://images.rapgenius.com/eac9n8nnko231rus1i1ue1xhi.460x288x1.jpg>

At 27 seconds into the piece, the sound of a female voice on a loudspeaker can be heard; apparently an airport public address system. The announcer says:

Have your baggage and passport ready and then follow the green line to customs and immigration. BA flight 215 to Rome, Cairo and Lagos'.

At 1:54, [Roger Manifold](#), Pink Floyd road manager says:

Live for today, gone tomorrow. That's me.

# Time

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Time Lyrics[Intro]

[Verse 1: David Gilmour & Richard Wright]

Ticking away the moments that make up a dull day  
Fritter and waste the hours in an offhand way  
Kicking around on a piece of ground in your hometown  
Waiting for someone or something to show you the way  
Tired of lying in the sunshine, staying home to watch the rain  
You are young and life is long and there is time to kill today  
And then one day you find ten years have got behind you  
No one told you when to run, you missed the starting gun

[Guitar Solo]

[Verse 2: David Gilmour & Richard Wright]

And you run, and you run to catch up with the sun, but it's sinking  
Racing around to come up behind you again  
The sun is the same in a relative way, but you're older  
Shorter of breath, and one day closer to death  
Every year is getting shorter, never seem to find the time  
Plans that either come to naught or half a page of scribbled lines  
Hanging on in quiet desperation is the English way  
The time is gone, the song is over, thought I'd something more to say

[Outro/Breathe (Reprise): David Gilmour]

Home, home again  
I like to be here when I can  
And when I come home cold and tired  
It's good to warm my bones beside the fire  
Far away across the field  
The tolling of the iron bell  
Calls the faithful to their knees  
To hear the softly spoken magic spells

## [Guitar Solo]

### ANNOTATION:

This guitar solo comes in really early for a song standard, just after the first verse. This may be connected to the song's concept: the intro with the drum solo lasts too much, the band "wasted time" due to it so the verse starts very quickly in order to make up for the time lost and for the same reason the solo begins earlier.

Anyway, this [David Gilmour's](#) classic solo is a fans' favourite and is ranked 21st on [Guitar World's top 100 guitar solos of all time](#).

## Far away across the field

The tolling of the iron bell  
Calls the faithful to their knees  
To hear the softly spoken magic spells

### ANNOTATION:

The [tolling of a church bell](#) is done during a funeral service. It is usually rung in slow succession with the malaise of the bell rippling through the fields.

At funerals everyone is depressed, sometimes falling to their knees as if to ask God "why?". Roger Waters is [a known atheist](#), so it's possible Gilmour's performance here is a thinly veiled critique of religion ("magic spells" referring to a priest's words spoken at a funeral).

This also segues into [the next song](#), which has been described by Richard Wright about [life gradually descending into death](#).

## [Verse 1: David Gilmour & Richard Wright]

### ANNOTATION:

Even though Richard stayed in the group from 1965-1979 and 1987-1995, this was one of the last tracks he sang lead vocals on with Pink Floyd. His very last track he sang vocals on was ["Wearing the Inside Out"](#) from their 1994 album [The Division Bell](#).

## Plans that either come to naught or half a page of scribbled lines

### ANNOTATION:

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Describing the all-too-common creative paralysis that many people suffer from: Writer's block. Many people have a book, or a song, or a painting waiting inside of them, waiting to be made, but most people get caught up with the day-to-day business of living, making a paycheck, and worrying about mundane things that will amount to nothing when one's days are done. It could also mean writing a list of things you expect to do, where as Syd Barrett said a few years prior ["You only have to read the lines in scribbly black and everything shines."](#), but barely accomplishing anything out of those plans.

Too often we let time slip by us without taking the time to pursue our passions, the things that give meaning to our lives and nourish our souls. We keep telling ourselves that we'll get around to it when we're not so busy. Then another year has passed, and the song in your heart is still unwritten, save for a few throw-away lines scribbled in a notepad one afternoon.

Soon enough, we all run out of years. Too many of us go to our graves with the song in our hearts left unwritten, and this line is Roger Waters exhorting the listener to wake up, embrace life, and chase down the muse before it's too late.

## Ticking away the moments that make up a dull day

Fritter and waste the hours in an offhand way

### ANNOTATION:

How many times have you spent a day not doing anything and just kind of doing things to fill the time?

The phrase "dull day" is also meant to be ironic. The entire idea is that no time should be wasted in our lives, and there should be no such thing as a dull day.

We only have so many days, and yet we act like we have so many, spending them in an offhand way (especially during youth) like we might get rid of spare change, and treating our precious time as if it could be dull.

## And you run, and you run to catch up with the sun, but it's sinking

Racing around to come up behind you again  
The sun is the same in a relative way, but you're older  
Shorter of breath, and one day closer to death

### ANNOTATION:

Roger Waters uses the image of a sinking sun as a metaphor for growing old and coming closer to death. Once you realize you've wasted all this time, you anxiously try to catch up to the time lost – in this case, represented by chasing the Sun as it rises in the east, sets in the west, each and every day – and do something with your life. However, whatever you manage to accomplish will have little affect on the bigger picture. Large ideas/things like the sun will continue along their path as you breathe your last breath.

Throughout our lives, the sun is "the same in a relative way" – it appears to move across the sky although it's the Earth that travels in an orbit around the sun. Whereas both the sun and Earth's inhabitants have had intense activity throughout the years, the sun has barely altered while people grow and change. Although they both age, a person may seem older because they are closer to death than the sun is in relation to its own cycle.

<http://images.rapgenius.com/89034c2ccfbf8c4221c294837d955b03.500x302x14.gif>

This section also references a line in "[Breathe \(In the Air\)](#)"-

Dig that hole, forget the sun

Waters was so absorbed in his tasks earlier in life that he failed to acknowledge the passage of time, and it is during this track that this catches up with him- he ignored the sun, and now the sun has run its course without him.

## Home, home again

I like to be here when I can  
And when I come home cold and tired  
It's good to warm my bones beside the fire

### ANNOTATION:

The track before "Time" called "[On the Run](#)" deals with the pressures of travel, while this reprise touches more on coming back from those travels and being able to kick back

The decision to place Breathe Reprise after Time arose during the process of working the piece up live before we started recording. Referred to as "Home Again" during the recordings, it was simply the third verse of "[Breathe](#)," detached for structural/emotional reasons.

---[Roger Waters](#)



In some versions of the *Dark Side of the Moon* booklet, the lyrics to "Time" are separated into the lyrics for "Time" and the lyrics for the "Breathe" Reprise.

<http://imgur.com/t9ZmlYD>

<http://imgur.com/mFLqAt1>

## Kicking around on a piece of ground in your hometown

Waiting for someone or something to show you the way

### ANNOTATION:

People pass the time while waiting for the moments for someone to guide them to maturity. Roger Waters, [in an interview](#), described the feeling he had growing up:

I had the strangest feeling growing up - and I know a lot of people share this - that childhood and adolescence and one's early adult life are preparing for something that's going to happen later.

## Tired of lying in the sunshine, staying home to watch the rain

### ANNOTATION:

Roger Waters made a [late lyric change](#) replacing this line with the earlier live version's

Lying supine in the sunshine

The supine position is when you lay on the ground face up (versus prone, on your stomach)

The lyric "Lying supine in the sunshine" continued to be used, even during the 1974 tours.

<http://images.rapgenius.com/cf5691b7c189f370b6fe2c74e7873e68.407x238x1.jpg>

There's another ironic line here.

He's grown tired of sunshine, generally a symbol for good times, and is instead fascinated by the rain, generally a bad symbol. Just like how in the first verse we treat our time like it's something to waste, this says that we ignore the good times we have (the sunshine) in favor of thinking about and watching the rain, or the bad things.

## The time is gone, the song is over, thought I'd something more to say

### ANNOTATION:

This part [breaks the fourth wall](#) by saying that the song is over. (after all, the next part isn't "Time" per se, but a reprise of "[Breathe](#)") This could also be Wright talking about how this is his last line he sings in the song.

The singer is using his song as a metaphor for his life. He fears that when his "song" ends, he won't have much wisdom to pass on to those he leaves behind. A harsh reality as there aren't many absolute truths in life.

It can also be taken as that the singer thought he had something more important or unique to offer the world, because most people never really make a significant mark on the world.

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# The Great Gig in the Sky

The Great Gig in the Sky Lyrics[Intro: Gerry O'Driscoll]

...and I am not frightened of dying, you know

Any time will do, I don't mind

Why should I be frightened of dying?

There's no reason for it, you've gotta go sometime

[Lyricless vocals: Clare Torry]

[Bridge: Patricia Watts]

I never said I was afraid of dying

[Lyricless vocals: Clare Torry]46Embed

## [Lyricless vocals: Clare Torry]

### ANNOTATION:

25-year old singer [Clare Torry](#) was chosen to perform the [vocals](#) on [this track](#) by [Alan Parsons](#), who was the audio engineer of [The Dark Side of the Moon](#). Although Torry was at first hesitant (she wasn't a big Pink Floyd fan), a recording session was eventually scheduled. At the session, the track's instrumental was played for her and she was told to improvise the vocals.

Torry (excerpt from a [2005 interview](#)):

*...I said, 'Well, play me the track.' They did that, and I said, 'Well, what do you want?' They said, 'We don't know.'*

Torry from the same interview:

*...I went in, put the headphones on, and started going 'Ooh-aah, baby, baby - yeah, yeah, yeah.' They said, 'No, no - we don't want that. If we wanted that we'd have got Doris Troy.' They said, 'Try some longer notes', so I started doing that a bit. And all this time, I was getting more familiar with the backing track. And then there was a bit more conflag about this, and I remember thinking to myself, 'I really, really do not know what to do. And perhaps it would be better if I said "Thank you very much" and gave up.' It wasn't getting anywhere: it was just nothing. That was when I thought, 'Maybe I should just pretend I'm an instrument.' So I said, 'Start the track again.' One of my most enduring memories is that there was a lovely can [i.e. headphone] balance. Alan Parsons got a lovely sound on my voice: echoey, but not too echoey. When I closed my eyes - which I always did - it was just all-enveloping; a lovely vocal sound, which for a singer, is always inspirational.*



In 2004, Torry sued Pink Floyd over a songwriting credit for her improvisation. She and Floyd settled in 2005 and all subsequent copies credit the song to "Richard Wright and Clare Torry."

## I never said I was afraid of dying

### ANNOTATION:

The wordless vocals on this tune are by [Clare Torry](#). Wright [said](#):

[her singing] sends shivers down my spine...No words, just her wailing -- but it's got something in its that's very seductive

The line, "I never said I was frightened of dying", was provided by roadie Peter Watts' wife, Patricia. (She also appears on the next song, "Money", giving her answer to Roger Waters' question of "Were you in the right?" after being asked about "the last time [she] was violent.")

## ...and I am not frightened of dying, you know

Any time will do, I don't mind  
Why should I be frightened of dying?  
There's no reason for it, you've gotta go sometime

### ANNOTATION:

Keyboardist Rick Wright wrote this song. In an interview for Mojo magazine in March of 1998, Wright mentions that this song is about life gradually descending into death.

Wright stated:

For me, one of the pressures of being in the band was this constant fear of dying because of all the traveling we were doing in planes and on the motorways in America and in Europe.

<http://images.rapgenius.com/9079401d9386228e51a070a13deaad43.301x400x1.jpg>

This was spoken by Gerry O'Driscoll, the EMI Abbey Road watchman (who also appeared on the start of the album — "Speak To Me" –, "Money", and the final seconds of the album).

Durga McBroom and Lorelei McBroom were background singers for Pink Floyd and they always said that this song was about a woman who realizes she has cancer. She begins to sing angrily because she's in pain about the realization of cancer. As she begins to digress with her vocals she finally realizes her death in the end and accepts it which is why the song begins with the short voice talking about death.

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## Money

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Money Lyrics[Intro]

[Verse 1: David Gilmour]

Money, get away  
You get a good job with more pay and you're okay  
Money, it's a gas  
Grab that cash with both hands and make a stash  
New car, caviar, four-star daydream  
Think I'll buy me a football team

[Verse 2: David Gilmour]

Money, get back

I'm alright, Jack, keep your hands off of my stack

Money, it's a hit

Ah, don't give me that do-goody-good bullshit

I'm in the high-fidelity first class travelling set

And I think I need a Learjet

[Saxophone Solo]

[Guitar Solo]

[Verse 3: David Gilmour]

Money, it's a crime

Share it fairly, but don't take a slice of my pie

Money, so they say

Is the root of all evil today

But if you ask for a rise, it's no surprise

That they're giving none away

[Outro: David Gilmour]

Away, away, away

Away, away, away

Away, ooh...

[Spoken Outro: Interview excerpts]

- Yeah -- (chuckles) -- I was in the right!
- Yes, absolutely in the right!
- I certainly was in the right!
- Yeah, I was definitely in the right; that geezer was cruising for a bruising...
- Yeah
- Why does anyone do anything?
- I don't know, I was really drunk at the time...
- I was just telling him it was in, he could get it in number two. He was asking why it wasn't coming up on fader eleven. After, I was yelling and screaming and telling him why it wasn't coming up on fader eleven. It came to a heavy blow, which sorted the matter out

## I don't know, I was really drunk at the time

### ANNOTATION:

These words were spoken by the late Henry McCullough, but Henry and his wife had a fight the night before he was interviewed by Waters. Waters asks the question : "Were you in the right?" And Henry answers with "I don't know, i was really drunk at the time".

## Money, get away

### ANNOTATION:

After listening to around 40 seconds of cash register noises and hard-hitting bass, [David Gilmour](#) opens the sixth track from [Pink Floyd's](#) 1973 album [The Dark Side of the Moon](#) with an almost contradictory statement.

As a song about becoming rich and flaunting your wealth, this opening line refers to the evilness of money and the temptations it brings. Ironically, the album made the band a lot of money: [it sold over 34 million copies worldwide](#).

The song is also very blunt in its presentation, from this opening line to its closure. "Money" was a turning point for the band as it quickly became one of, if not, the most popular Pink Floyd song of all time, at the time. Gilmour, in [a podcast on \*In The Studio\*](#), said the following:

And after that single ["Money"] [...] they never stop shouting and making a lot of noise. I can just remember [...] there would be kids shouting "Money! Play Money! Play Money!" all the way through, from beginning to end.

And that's changed our music. Some of the little things we used to do that were incredibly quiet and subtle, [...] we've really had to cut some of that stuff out. It just became impossible, literally. There's no point in doing things that people can't hear if that racket is going on. I'm sure that's changed the shape of our music.

**I was just telling him it was in, he could get it in number two. He was asking why it wasn't coming up on fader eleven. After, I was yelling and screaming and telling him why it wasn't coming up on fader eleven. It came to a heavy blow, which sorted the matter out**

**ANNOTATION:**

This is said by Chris Adamson, who has given other answers throughout the album. This is the response to Roger Waters' "When was the last time you were violent?" question.

**- Yes, absolutely in the right!**

**ANNOTATION:**

This was spoken by another Floyd roadie, Chris Adamson. He also said other stuff heard on the album, and also, according to the documentary on the making of the album, had an (apparently) cut response to the "Are you afraid of dying" question posed by Roger Waters: "I'm not afraid of dying at all, 'cos when you gotta go, you gotta go."

**- Yeah -- (chuckles) -- I was in the right!**

**ANNOTATION:**

This was spoken by Peter Watts, one of Pink Floyd's roadies, and also husband of Patricia (who appeared in several tracks, including this one), and father of actress [Naomi](#). He also provided the maniacal laughter heard throughout several points of the album.

Everybody in the song says they were in the right, the idea being that everyone always thinks they are in the right. This naturally begs the question, if everyone is in the right, why is there violence at all?

All the interviews give a certain context to the very ironic song. Their nonchalance about violence has the same intent as the nonchalance about money above. It's like they don't know the impact their violence may have had, just like the person singing doesn't know how lucky they are by being able to just think they'll buy a football team.

## Money, get back

I'm alright, Jack, keep your hands off of my stack

### ANNOTATION:

This, along with the following lines, is meant to mock how many wealthy people lobby for lower taxes and reduced government spending so that they can maintain their wealth at the expense of the less fortunate.

"[Alright Jack](#)" is also a slang term in the UK which refers to selfish people who refuse to help others.

<http://images.rapgenius.com/da42c3dc49da27ee88368d0ef8cbe3cd.612x440x1.jpg>

The narrator is saying for the money to stay away and never come back, coinciding with the first verse, where he says:

Money get away

"Jack" is a generic name given to a person, in this line the narrator is telling this person to stay away from their money. Possibly because they think that money is evil, and that something bad might happen to that person if they go near it.

This line would later be referenced to in Pink Floyd's 1980 movie [The Wall](#).

## You get a good job with more pay and you're okay

### ANNOTATION:

In this world, in order to be "okay" (i.e. be comfortable, fed, sheltered, out of debt), the only thing that matters is that you have a well-paying job. We teach kids in school to start worrying about what job they will get when they leave and there's societal pressure to go to college to make sure you can get a good one.

## - Yeah, I was definitely in the right; that geezer was cruising for a bruising...

### ANNOTATION:

This line was spoken by Patricia 'Puddie' Watts (now Patricia Gleason); she also said "I never said I was frightened of dying" in "The Great Gig in the Sky". Coincidentally, her husband at the time, Peter (who, aside from being actress Naomi's father, was also a roadie for the Floyds), provided the maniacal laughter heard on "Speak to Me" and "Brain Damage".

## - I certainly was in the right!

### ANNOTATION:

This was spoken by Gerry O'Driscoll, the EMI Abbey Road watchman (who also appeared on the start of the album - "Speak To Me" -, "The Great Gig in the Sky", and on the final seconds of the album).

## Money, it's a gas

Grab that cash with both hands and make a stash

### ANNOTATION:

There are multiple meanings here: "It's a gas," is a way of saying that something is funny or a lot of fun, but there's also a metaphor, saying that money is a fuel.

Whether you like it or not, humans run on money. If you don't have money, then you wouldn't have food, shelter, or heat for the most part. Money is a near-necessity, so when you find a lot of it, you better grab it while you can! <http://images.rapgenius.com/a6937ae112bc5e0d38c30b897f9c1917.350x233x1.jpg>

"A gas" is 60s slang for a joke, something not to be taken seriously, with a hint of naughtiness to it.

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## Us and Them

Us and Them Lyrics[Verse 1: David Gilmour & Richard Wright]

Us (Us, us, us, us, us) and them (Them, them, them, them)

And after all we're only ordinary men

Me (Me, me, me, me, me) and you (You, you, you, you, you)

God only knows it's not what we would choose to do

"Forward" he cried from the rear

And the front rank died

The general sat and the lines on the map

Moved from side to side

[Verse 2: David Gilmour & Richard Wright]

Black (Black, black, black, black) and blue (Blue, blue, blue, blue)

And who knows which is which and who is who

Up (Up, up, up, up, up) and down (Down, down, down, down)

And in the end it's only round and round, and round

"Haven't you heard it's a battle of words?"

The poster bearer cried

"Listen, son," said the man with the gun

"There's room for you inside"

[Interlude]

I mean, they're not gonna kill ya

So like, if you give 'em a quick short, sharp, shock

They won't do it again

Dig it? I mean he got off lightly

'Cause I would've given him a thrashing

I only hit him once!

It was only a difference of right and wrong, innit?

But really, I mean good manners don't cost nothing do they, eh?

[Saxophone Solo]

[Verse 3: David Gilmour & Richard Wright]

Down (Down, down, down, down) and out (Out, out, out, out)

It can't be helped but there's a lot of it about

With (With, with, with, with), without

And who'll deny it's what the fighting's all about?

Out of the way, it's a busy day  
I've got things on my mind  
For want of the price of tea and a slice  
The old man died

## **Black (Black, black, black, black) and blue (Blue, blue, blue, blue)**

### **ANNOTATION:**

"Black and blue" is a common name for a minor bruise, an injury typically caused by blunt force trauma, or a fall. Bruises are a common result of fighting or being beaten.

<https://images.genius.com/66a6b858685ddffa31737e7d3644ae81.1000x667x1.jpg>

In the sociopolitical and class context of this song and the verse, however, it is a double entendre that can also refer to black people and the police ("blue" being symbolic of their blue uniforms).

In the context of the song, this line brings to mind the systematic inequality that black communities face, particularly in America - recent statistics and publicised events have shown black people are disproportionately likely to be targeted or killed by police, and organisations such as Black Lives Matter have formed and gained popularity in opposition to that.

<https://images.genius.com/c53c61ef5aad2e65f77b3e841cda2e5e.1000x750x1.jpg>

These issues have been prevalent for hundreds of years - particularly, Dark Side was released in 1973, in the midst of the Nixon presidency.

From [drugpolicy.org/issues/brief-history-drug-war](http://drugpolicy.org/issues/brief-history-drug-war):

A top Nixon aide, John Ehrlichman, later admitted: "You want to know what this was really all about. The Nixon campaign in 1968, and the Nixon White House after that, had two enemies: the antiwar left and black people. You understand what I'm saying. We knew we couldn't make it illegal to be either against the war or black, but by getting the public to associate the hippies with marijuana and blacks with heroin, and then criminalizing both heavily, we could disrupt those communities. We could arrest their leaders, raid their homes, break up their meetings, and vilify them night after night on the evening news.

<https://images.genius.com/2581ca85643bf5e387635a4342af0bbe.781x1000x1.jpg>

## **"Haven't you heard it's a battle of words?"**

The poster bearer cried

### **ANNOTATION:**

"Poster noun – A sheet bearing an announcement for posting in a public place. ... Sometimes you can replace phrase "Dispatch bearer" with "Poster", this terms are similar."

## **"Listen, son," said the man with the gun**

"There's room for you inside"

### **ANNOTATION:**

This is a reference to military conscription. Governments drafting men into the army by gunpoint. And there is always room another inside the ranks...



## Down (Down, down, down, down) and out (Out, out, out, out)

It can't be helped but there's a lot of it about

### ANNOTATION:

Many wars are started for resources. So when there are a lot of people down and out (AKA poor and struggling), nations will often go to war for that reason, and also, in many cases, to distract the people from their own problems (for example, Hitler used scapegoating and war to distract the German people from the internal issues their nation faced).

## God only knows it's not what we would choose to do

### ANNOTATION:

Neither side really wants to fight. But unfortunately nobody knows that one detail, and that's why thousands and thousands die senselessly based on the directions of a few orchestrators.  
<http://images.genius.com/f64cf1edaf0594af721ee29cfd4c7367.629x483x1.jpg>

## Out of the way, it's a busy day

I've got things on my mind  
For want of the price of tea and a slice  
The old man died

### ANNOTATION:

Busy men and women shuffle some files and sign some papers, and don't think for a minute about havoc they wreak through those simple actions. All they're thinking about is securing the price of some item for their country, while hundreds die.

<http://images.genius.com/6951815f61df4f7f0c52e6ca16622e5c.600x645x1.jpg>

Also, the story of countries fighting to secure prices on goods is all too familiar. The revolutionary war was fought over taxes, the fights between colonies were usually about the prices of goods like tea, spices, etc., and the 20th and 21st centuries have seen countless wars fought over the prices of oil.

This could also refer to a poor person dying because they can't get food- people are too busy to stop and help them out and view them as just being "in their way".

## With (With, with, with, with), without

And who'll deny it's what the fighting's all about?

### ANNOTATION:

No matter what the stated reasons for war are, whether they be a protection of democracy, a holy crusade, or a pursuit of WMDs, in the end all the fighting is really over who gets to have and who doesn't. Hence the withs and the without's.

<https://images.genius.com/1b496ad61b815e870f7ac268f98049fe.552x386x1.jpg>

Waters retained his distaste and cynicism about the "justifications" for war, speaking in a documentary about how he couldn't see any reasons for America's involvement in Afghanistan besides oil

## I mean, they're not gonna kill ya

So like, if you give 'em a quick short, sharp, shock  
They won't do it again  
Dig it? I mean he got off lightly  
'Cause I would've given him a thrashing  
I only hit him once!  
It was only a difference of right and wrong, innit?  
But really, I mean good manners don't cost nothing do they, eh?

### ANNOTATION:

These words are spoken by "Roger the Hat," who was a frequently high manager for a band who were friends with Floyd. In this case, Waters was asking the other Roger about an event three days prior, where he beat up a fellow driver for calling him "a long-haired git"

### [Source](#)

"Short, Sharp shock" is a phrase first used in the opera *The Mikado* by Arthur Sullivan and WS Gilbert in 1885. It means quick and severe punishment, a fitting concept in the theme of the song.

## Up (Up, up, up, up, up) and down (Down, down, down, down)

And in the end it's only round and round, and round

### ANNOTATION:

<http://images.rapgenius.com/bad99139a4a97a51fcb01ad36e9fa5c4.628x317x60.gif>

When seen in a different (larger?) view, what seemed like a game of ups and downs now appears a cycle.

You have victories and defeats, but in the end, you're just watching people die over and over again, in round after round.

This concept is captured well in the Buddhist idea of [samsara](#), the endless karmic cycle of attachment and suffering that characterizes the human condition.

## The general sat and the lines on the map

Moved from side to side

### ANNOTATION:

The people who start the war give orders, but aren't out there doing the fighting. Human beings are dying on the whims of the generals, but the generals are detached from that fact because they sit in cushy offices just watching the lines on the map going side to side. The lines are moving side to side because people are dying.

<http://images.rapgenius.com/45569fec082cf8f567419c503630237e.452x320x1.jpg>

Lines on the map move because nations fight and change boundaries. They're emphasizing the fact that entire lives, economies, cultures are shifted on the whims of a few people in suits, and to us ordinary men, this has no more significance than the shifting of lines on a map.

<http://images.rapgenius.com/f7ccbe172d1829033ed1a9ba43ecf237.849x1000x1.jpg>

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# Any Colour You Like

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## [Instrumental]

### ANNOTATION:

"Any Colour You Like" is the only "true" instrumental song on the album, lacking even the voice clips of "On the Run". It can be said it is the most psychedelic track on the album - Pink Floyd has always been associated with hallucinogenic drugs, perhaps even more so than the band members ever were.

David Gilmour:

I'm not sure Roger's ever taken LSD - it certainly wasn't on our menu after Syd left. We've never got away from that reputation, though, not to this day.

The song is about the illusion of choice. Roger Waters said in an interview about salesman selling crockery from London:

..they would say, 'You can 'ave 'em, ten bob to you, love. Any colour you like, they're all blue.' So, metaphorically, 'Any Colour You Like' is interesting, in that sense, because it denotes offering a choice where there is none. I don't know why, but in my mind it's always 'they're all blue', which, if you think about it, relates very much to the light and dark, sun and moon, good and evil. You make your choice but it's always blue.

This also refers to the final lines spoken on the album:

[There is no dark side in the moon really.](#)  
[Matter of fact it's all dark](#)

The phrase "Any Colour You Like" may also lead the listener back to the album art, which depicts white light being broken into the full colour spectrum.

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## Brain Damage

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Brain Damage Lyrics[Verse 1: Roger Waters]

The lunatic is on the grass  
The lunatic is on the grass  
Remembering games and daisy chains and laughs  
Got to keep the loonies on the path  
The lunatic is in the hall  
The lunatics are in my hall  
The paper holds their folded faces to the floor  
And every day the paperboy brings more

[Chorus 1: Roger Waters]

And if the dam breaks open many years too soon  
And if there is no room upon the hill  
And if your head explodes with dark forebodings too  
I'll see you on the dark side of the moon

[Verse 2: Roger Waters & Peter Watts]

The lunatic is in my head (Hahahahahahaha! Hehehehehehehe!)  
The lunatic is in my head  
You raise the blade

You make the change  
You rearrange me till I'm sane  
You lock the door  
And throw away the key  
And there's someone in my head but it's not me

[Chorus 2: Roger Waters]

And if the cloud bursts, thunder in your ear  
You shout and no one seems to hear  
And if the band you're in starts playing different tunes  
I'll see you on the dark side of the moon

[Outro: Peter Watts & Patricia Watts]

I can't think of anything to say except...  
Hahahahahahaha! Hehehehehehehe!  
I think it's marvellous!  
Hahaha...53Embed

## The lunatic is in the hall

The lunatics are in my hall

### ANNOTATION:

The second line is about the newspaper mention in the following lines. A newspaper that lands on the floor of your hall when it's delivered through the letter box in the door.

<https://images.genius.com/2b7aad306b9e4df21664321b94df3eac.366x138x1.jpg>

The second line uses plural - the lunatics - because there are people (plural) on the pages of the newspaper. Their faces are folded, just like the paper itself. I think there's no explanation required as why these people are considered lunatics :D

The first line which is in singular, could either be the person who brought the newspaper, maybe the paperboy, or, more likely, the lunatic who lives in the house and just came back home to see the paper lying on the floor of his hall.

## The paper holds their folded faces to the floor

And every day the paperboy brings more

### ANNOTATION:

As suggested by clips played on the big screen behind the band in concerts, this refers to the big politicians who act as lunatics. The ones we see every day in our newspapers.

This is also suggested in Fletcher Memorial Home song in Final Cut Album. That song calls these "lunatics" as "overgrown infants".

<https://images.genius.com/9850e443bb6abba99183ac9ccc6cb55b.1000x734x1.jpg>

## I can't think of anything to say except...

Hahahahahahaha! Hehehehehehehe!  
I think it's marvellous!  
Hahaha...

### ANNOTATION:

The response by Peter Watts and his wife, Patricia, to "What do you think of *Dark Side of the Moon*?" Part of Peter's initial response would be used for the maniacal laughter soundbyte.

## I'll see you on the dark side of the moon

### ANNOTATION:

This line is an obvious reference to the title of the album, and a reminder that the song title briefly bore that reference, too (it was originally called *Lunacy*). As is explained in the book *Speak to Me: The Legacy of Pink Floyd's The Dark Side of the Moon*:

The image of the dark side is used by Waters to establish empathetic links between those who perceive themselves to be 'full of dust and guitars', at odds with time, or the world, or themselves".

The dark side of the moon refers back to the recurring theme of sun/moon, light/dark, good/evil throughout the album. He is relating to the listener by saying he's not alone in his faults; there are others with similar issues who can relate and connect through that common flaw.

## The lunatic is in my head (Hahahahahahaha! Hehehehehehehe!)

The lunatic is in my head  
You raise the blade  
You make the change  
You rearrange me till I'm sane  
You lock the door  
And throw away the key  
And there's someone in my head but it's not me

### ANNOTATION:

It's his nature to be mad, he is the lunatic in his head. "Raise the blade and make the change" refers to society changing him.

But the point of this verse is, who decides whether he's a lunatic or not, does anyone who has a different mentality than society mad or a lunatic?

Society locks the door on him, puts him in an asylum to change him and programs him to the way they want him to be.

The someone referred to in the line "There's someone in my head but it's not me", is the person society implemented in him to replace his natural self just so he can fit in with their mentality and thoughts. Notice the sad tone at the end meaning he's sad that they changed him.

## And if the cloud bursts, thunder in your ear

You shout and no one seems to hear  
And if the band you're in starts playing different tunes  
I'll see you on the dark side of the moon

### ANNOTATION:

This refers to Syd Barrett's behaviour near the end of his tenure with the band; because of his mental problems, there were more than a few occasions where Barrett would play a different song than the rest of the band in the middle of a concert.

In addition to playing different songs during performances, Syd had a number of antics that resulted in his leaving the band such as detuning his guitar string by string while strumming openly during performances. This line to me seems to be a reference that the Floyd had in which Syd was trying to teach the band a new song that was never the same twice.

According to Roger Waters, Barrett came into what was to be their last practice session with a new song he had dubbed "Have You Got It Yet?". The song seemed simple enough when he first presented it to his bandmates, but it soon became impossibly difficult to learn and they eventually realised that while they were practicing it, Barrett kept changing the arrangement. He would then play it again, with the arbitrary changes, and sing "Have you got it yet?". Eventually they realised they never would and that they were simply bearing the brunt of Barrett's idiosyncratic sense of humour. Waters had called it "a real act of mad genius".

## And if the dam breaks open many years too soon

And if there is no room upon the hill  
And if your head explodes with dark forebodings too

### ANNOTATION:

Roger Waters has stated that the insanity-themed lyrics are based on former Floyd frontman Syd Barrett's mental instability, with the line "I'll see you on the dark side of the moon" indicating that he felt related to him in terms of mental idiosyncrasies.

Source: [Classic Albums: Pink Floyd – The Making of The Dark Side of the Moon](#)

## The lunatic is on the grass

The lunatic is on the grass  
Remembering games and daisy chains and laughs  
Got to keep the loonies on the path

### ANNOTATION:

<http://images.genius.com/70b93989cfefe17059f4eaccbe28d480.336x466x1.png>

Waters is referring to areas of turf which display signs saying "Please keep off the grass" with the exaggerated implication that disobeying such signs might indicate insanity.

The lyrics' tongue-in-cheek nature is further emphasised by Waters' assertion in the 2003 documentary *Classic Albums: Pink Floyd – The Making of The Dark Side of the Moon* that not letting people on such beautiful grass was the real insanity. Waters said that the particular patch of grass he had in mind when writing the song was to the rear of King's College, Cambridge.

### Source

The word "lunatic" is derived from the Latin word "lunaticus" which means a person that admires the moon or metaphorically is living on the moon, and therefore is crazy. This is a pretty clever reference to the album's title.

It's also insinuating that any step out of regular order, with its metaphorical use of this line, is viewed as lunacy. "Got to keep loonies in the path" has a nice added depth to how man is steered, and they keep you (and others, not to stir up order) in control by labeling you a lunatic when you might disagree.

And who knows, from a more literal standpoint, maybe there's a few lunatics out there that are saner than most people in regular society, but you'll never get to know them.

# Eclipse

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Eclipse Lyrics[Verse: Roger Waters]

All that you touch and all that you see  
All that you taste, all you feel  
And all that you love and all that you hate  
All you distrust, all you save  
And all that you give (all you give) and all that you deal  
And all that you buy, beg, borrow, or steal (Hey-ey)  
And all you create and all you destroy (Ooooh)  
And all that you do and all that you say (Heeeey-yeah)  
And all that you eat and everyone you meet (Everyone you meet)  
And all that you slight and everyone you fight (Hooooo)  
And all that is now and all that is gone  
And all that's to come and everything under the sun is in tune (Everything)  
But the sun is eclipsed by the moon  
[Outro]  
There is no dark side in the moon really  
Matter of fact it's all dark  
*Heartbeat*27Embed

## Heartbeat

### ANNOTATION:

Just as the album starts with a heartbeat fading out at the beginning of "[Speak to Me](#)," the album ends with a heartbeat growing louder. This beginning/ending with a heart beat symbolizes the full circle of life.

## And all that you eat and everyone you meet (Everyone you meet)

And all that you slight and everyone you fight (Hooooo)

### ANNOTATION:

This is the first and only quatrain with a conventional emphasized rhyme scheme ("deal" and "steal" also rhymed earlier, but the enjambment/line continuation of "buy, beg, borrow, or steal" de-emphasizes the rhyme a bit). Incorporating a rhyme at this point, along with the singer's more clipped word delivery, helps to build toward a climax in the song. We're gonna find out what the author has to say about this all-inclusive everything.

This is also the first quatrain that explicitly includes other people. It's not just about "all that you," it's also about everyone else, whether your interactions with them are friendly or antagonistic.

## And all that you do and all that you say (Heeeey-yeah)

### ANNOTATION:

Again an opposition: between "do" and "say", we are including both all your actions and all your words. The underlying message is "everything you are"--your sensory impressions, your feelings, your relationships to society, every change you've made to the world, all of both your words and your deeds, are included in the point which will be made at the end.

"Say" also transitions into the next quatrain by focusing on the mouth. Speaking to the world, and consuming parts of it, both happen in the same place.

## **And all you create and all you destroy (Ooooh)**

### **ANNOTATION:**

In the fourth quatrain, the emotional intensity of the music heightens, as the melody moves into a higher register. Similarly, the lyrics are moving to a higher level of abstraction as we transition from trade interactions to the more fundamental idea of creating things which can be traded in the first place.

But it's "all you create" that is the subject: not limited to physical objects, but also thoughts, impressions, relationships; everything.

## **And all that you give (all you give) and all that you deal**

### **ANNOTATION:**

This third quatrain moves to a greater level of abstraction: we began with sensory experience, then moved to emotional response to those experiences, and now are addressing social relations (as mediated through commerce) and into possessions and, ultimately, value.

These can be given freely; dealt in barter; or engaged in financial transactions.

## **All you distrust, all you save**

### **ANNOTATION:**

This second quatrain focuses on emotional ways of interacting with the world: love, hate, distrust, and save. "Save" is an interesting choice, which evokes a number of different meanings: memory (the things which stick with you), religious salvation (the things which you elevate), and physical salvation (the things you preserve).

It also leads into the next quatrain, which focuses on commercial interactions; in this sense, your experiences are not just "saved" by being preserved in memory but also become a sort of "bank" of lived experience.

## **All that you taste, all you feel**

### **ANNOTATION:**

The first quatrain focuses on sensory interaction with the world--touching, seeing, tasting, feeling. However "feel" has a double meaning which transitions into the next quatrain: it can mean both physically feeling (an echo of "touch" in the first line), or emotionally feeling, which is the theme of the next set of lines.



This last line thus acts as a hinge that leads into the next quatrain.

## All that you touch and all that you see

### ANNOTATION:

"Eclipse" almost became the title track of this album. [Nicholas Schaffner's book](#) explains that, while the band was writing DSotM in 1972, the group Medicine Head released [an album by that title](#). As a result, Floyd was considering naming their album *Eclipse*, after this song. It wasn't until the Medicine Head album flopped that the group took the original title back

<http://images.genius.com/3390978f46a9c013992b6125536d5115.622x622x1.jpg>

These lines echo the one from the first song of this album, "Breathe":

And all you touch and all you see  
Is all your life will ever be

## And all that you buy, beg, borrow, or steal (Hey-ey)

### ANNOTATION:

This phrase originated in Geoffrey Chaucer's 14th century story ["The Man of Law's Tale"](#):

Spite of thy will thou must, for indigence  
Go steal, or beg, or borrow thine expense

## And all that's to come and everything under the sun is in tune (Everything)

But the sun is eclipsed by the moon

### ANNOTATION:

From the book "Pink Floyd: Bricks in the Wall", Roger Waters explained:

"I don't see it as a riddle. The album uses the sun and the moon as symbols; the light and the dark; the good and the bad; the life force as opposed to the death force. I think it's a very simple statement saying that all the good things life can offer are there for us to grasp, but that the influence of some dark force in our natures prevents us from seizing them. The song addresses the listener and says that if you, the listener, are affected by that force, and if that force is a worry to you, well I feel exactly the same too. The line 'I'll see you on the dark side of the moon' is me speaking to the listener, saying, 'I know you have these bad feelings and impulses because I do too, and one of the ways I can make direct contact with you is to share with you the fact that I feel bad sometimes.'"

After the word "moon", heartbeats start to fade out before and during the "There is no dark side of the moon" line. This is a reference to [Speak to Me](#), the album's first track, where heartbeats appear to grow more and more distinct. This provides a cyclical feel to the album.

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The last line was provided by Gerry O'Driscoll, a doorman at Abbey Road studios where the album was recorded. He said it in response to the question "What is the 'dark side of the moon'?"

His full answer was "There is no dark side of the moon really, matter of fact it's all dark. The only thing that makes it look like is the sun."

## Questions for Assorted Lunatics

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Questions for Assorted Lunatics Lyrics“People often ask me about the voices on Dark Side. I was trying to gather audio snippets to mix into segues on Dark Side. Rather than interviewing people I came up with the idea of writing a series of questions on cards. The cards would be in a stack on a conductors stand in front of a mike. We would scour Abbey Road Studios for willing guinea pigs, bring them to the studio, sit them down, roll tape and then ask them to respond to each card in order.

As I recall the first card was something irrelevant and innocuous, like “What’s your favourite colour?” and the last was the more enigmatic “What do you think of The Dark Side Of The Moon?”

I can’t remember the ones in between, except for:

Are you afraid of dying?

When were you last violent?

Were you in the right?

Do you ever think you’re going mad?

If so why?

End of Story.”Embed

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