

GUITAR TABLATURE EDITION

PINK FLOYD  
THE DARK SIDE OF THE MOON



# BREATHE

Words by  
ROGER WATERS

Music by  
ROGER WATERS,  
DAVID GILMOUR & RICK WRIGHT

Moderately fast with half time feel  $J = 126$

Em(add9)

*with helicopter  
sound effects*

T  
A  
R

### *electric guitar*

*mp* with clean tone and phasing let ring throughout

TAB

A

ASUS

A

Em(odd9)

TAB

TAB

$$0 \quad 2 \quad 2$$

$$\begin{array}{ccc} 3 & 2 & \left(\frac{2}{2}\right) \\ 0 & & \end{array}$$

0 0 0 4 0

A

A7sus4

A7

T

A

B

T

A

B

0 0 | 0 2 2 2 | 0 2-4 | 3 0 2 0 (2)

### *electric slide guitar 1*

Em(add9)

The image shows a handwritten musical score for guitar. The top staff uses standard musical notation with a treble clef, a key signature of one sharp, and a common time signature. It features two melodic lines, each starting with a grace note followed by a sustained note. The first line ends with a fermata and a dynamic instruction: *mp fade in with volume pedal*. The second line begins with a dynamic *even gliss.* The bottom staff is a tablature, labeled **TAB**, showing six horizontal lines representing the strings. It includes measure numbers 12, 13, and 14, along with various slurs and wavy lines indicating performance techniques like vibrato or sustain.

Musical score and tablature for guitar. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature below shows the strings (T, A, B) and the frets (0, 2, 2, 2).

The score consists of six measures. Measure 1: An eighth note on the B string. Measure 2: A sixteenth-note cluster on the E, B, G, D, A, and E strings. Measure 3: An eighth note on the B string. Measure 4: An eighth note on the A string followed by a sixteenth note on the E string. Measure 5: An eighth note on the B string. Measure 6: An eighth note on the A string followed by a sixteenth note on the E string.

The tablature below corresponds to the same six measures. Fret numbers 0 and 2 are indicated above the strings. The first measure has a '0' under the B string. The second measure has a '(0)' under the B string. The third measure has a '0' under the A string. The fourth measure has a '0' under the E string. The fifth measure has a '0' under the B string. The sixth measure has a '2' under the A string, a '2' under the E string, and a '2' under the B string.

Em(add9)

Asus4

A



Em(add9)



Em(add9)

*even gliss.*T  
A  
B

Em(add9)

T  
A  
B

Em(add9)

T  
A  
B

3 2 3 2

2



Em(add9)



0 0

A



Asus4

A

*slide guitar 2*

Em(add9)

T  
A  
B

Em(add9)

*slide guitar 1*T  
A  
B

Em(add9)

T  
A  
B

2 2 2

2



Em(add9)



A

*even gliss.*

TAB

*slide guitar 1*  
Em(add9)

B

A

*even gliss.*

TAB

*slide guitar 2*  
Em(add9)



*even gliss.*

Tablature for slide guitar 1. The staff shows a "T" at the top, followed by a double slash, then a measure with a 14/16 time signature. The notes are marked with "B" and "12". The next measure has a 10/16 time signature with notes marked "B" and "12".

Musical score for slide guitar 1. The staff shows a series of eighth-note patterns. The first two measures have a 12/16 time signature with notes marked "12" and "0". The third measure has a 10/16 time signature with notes marked "11" and "0". The fourth measure has a 10/16 time signature with notes marked "10" and "0".

Tablature for slide guitar 1. The staff shows a measure with a 12/16 time signature and notes marked "12" and "0". The next measure has a 10/16 time signature and notes marked "10" and "0".

A

Asus4

A

Em(add9)

*even gliss.*

Tablature for slide guitar 1. The staff shows a measure with a 12/16 time signature and notes marked "12" and "14". The next measure has a 12/16 time signature and notes marked "12" and "12".

Musical score for slide guitar 1. The staff shows a series of eighth-note patterns. The first measure has a 12/16 time signature with notes marked "2" and "2". The second measure has a 12/16 time signature with notes marked "2" and "2". The third measure has a 12/16 time signature with notes marked "3" and "2". The fourth measure has a 12/16 time signature with notes marked "2" and "2".

Tablature for slide guitar 1. The staff shows a measure with a 12/16 time signature and notes marked "0" and "2". The next measure has a 12/16 time signature and notes marked "(2)" and "2". The third measure has a 12/16 time signature and notes marked "0" and "2".

*slide guitar 1*

A      Asus4      A

*even gliss.*

TAB

Cmaj7      Bm7 ~~~~~

*even gliss.*

TAB

(8)      (8)

TAB

Fmaj7

*even gliss.*

TAB

12-13      12      10

TAB

2 3 2 | 0 3 | 1 0 1

G

D7#9      D7b9      Em7

Breathe, \_\_\_\_\_

*even gliss.*

TAB

8      6      4      5

TAB

(3)      (6)      (4)

*breathe in the air.*

A  
Asus4  
A

*even gliss.*

8va---  
even gliss.  
slide off fingerboard

T  
A  
B

5

(28)

*let ring throughout*

T  
A  
B

0 0 2 2 2

Em(add9)  
Don't be afraid to care.

Em7  
A  
Asus4

*even gliss.*

12  
12

0 (0) 0 0 2 2 2 2

A Em(add9) Leave, \_\_\_\_\_ but don't — leave

*even gliss.*

T A B //

A Asus4 A Em(add9)

me, — Look a - round —

T A B (2) (3) 0 0 0 4 0 0

Asus4      A      G

Choose your own \_\_\_ ground.

For

even gliss.      even gliss.

T      (12)      (13)      14      12-13      14

T      0      0      0      2      2      2      2      3      0      (2)      2 (4)

Cmaj7      Bm7

long you live, — And high you fly,      And smiles you'll give, — And tears —

even gliss.

T      12      12      7      7

3      3      3      3

T      3      3      3      3

Fmaj7

— you'll cry.  
All you touch and all you see

**8**

TAB

TAB

G

all your life — will ev - er be! Run, —

TAB

TAB

The image shows a page of sheet music for guitar. It includes four staves: 
 - The top staff is a treble clef staff with chords A, A7sus4, and A7 indicated above the notes.
 - The second staff is a treble clef staff with lyrics "rab-bit," and "run!" below the notes, and performance instructions "even gliss." and "slide off fingerboard" above them.
 - The third staff is a TAB staff showing fingerings and string numbers (e.g., 12, 12, 11; 26).
 - The bottom staff is another TAB staff with fingerings and string numbers (e.g., 0, 0; 2, 2, 2, 2; 4; 3, 0, 2, 0).

A - Em7

When, at last, the work is  
~~~~~  
~~~~~ even gliss.

A A7sus4 A7 Em7

done,  
~~~~~  
~~~~~ Don't sit down, it's time-

T A B 0 2 2 5 | 3 0 3 2 2 0 2 0 | 0 3 0

— to dig — an - oth - er one. For  
~~~~~

*even gliss.* *even gliss.*

**TAB** 12 12 = 11 | 11 |

**TAB** 0 0 0 | 0 2 2 | 3 | 2 2 2 |

Fmaj7

— the tide. — And balanced on — the biggest wave,  
rake even gliss.

TAB

G D7<sup>#9</sup> D7<sup>b9</sup> Em Segue to  
Race to - wards — an ear - ly grave. “On the Run”

even gliss.

TAB

TAB

## TIME

Words by  
ROGER WATERS

Music by  
DAVID GILMOUR, RICK WRIGHT,  
NICK MASON & ROGER WATERS

Moderately with half time feel  $\text{♩} = 128$

**Intro**  
*electric guitar 1*

N.C.(E)

(F♯m)

with clocks, alarms, and  
bells for approximately 40 seconds

$\text{mf}$  with clean tone and echo

A musical score for electric guitar 1. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It consists of six measures. The first measure has a thick vertical bar. The second measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The third measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The fourth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The fifth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The sixth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The bottom staff shows a standard six-string guitar neck with the strings labeled T, A, B from left to right. The first measure has a vertical bar above the strings. The second measure has a '0' below the strings. The third measure has a '2' below the strings.

A continuation of the musical score for electric guitar 1. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It consists of six measures. The first measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The second measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The third measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The fourth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The fifth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The sixth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The bottom staff shows a standard six-string guitar neck with the strings labeled T, A, B from left to right. The first measure has a vertical bar above the strings. The second measure has a '0' below the strings. The third measure has a '2' below the strings.

A continuation of the musical score for electric guitar 1. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It consists of six measures. The first measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The second measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The third measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The fourth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The fifth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The sixth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The bottom staff shows a standard six-string guitar neck with the strings labeled T, A, B from left to right. The first measure has a vertical bar above the strings. The second measure has a '0' below the strings. The third measure has a '2' below the strings.

A continuation of the musical score for electric guitar 1. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It consists of six measures. The first measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The second measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The third measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The fourth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The fifth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The sixth measure starts with a sixteenth note (open circle) followed by a sixteenth rest (filled circle). The bottom staff shows a standard six-string guitar neck with the strings labeled T, A, B from left to right. The first measure has a vertical bar above the strings. The second measure has a '2' below the strings. The third measure has a '0' below the strings. The fourth measure has a '0' below the strings. The fifth measure has a '1' below the strings. The sixth measure has a '2' below the strings.

(F#m)

Notes: (F#) 2, (A) 1, (C#) 3, (E) 4.

T A B

2 2 2 2

(A)

Notes: (A) 2, (C#) 3, (E) 4.

T A B

0 0 0 0

N.H.

Notes: (B) 2, (D#) 3, (G) 4.

(E)

Notes: (B) 2, (D#) 3, (G) 4.

N.H.

$\frac{1}{2}$

T A B

2 2 0 >

(F5) (F#m)

Notes: (F#) 1, (A) 2, (C#) 3, (E) 4.

Notes: (F#) 2, (A) 1, (C#) 3, (E) 4.

T A B

0 1 2 >

A

Asus4

Tick-ing a-way—the mo-ments that make up a dull day,

with semi-distorted tone

TAB

2	2	3	0	2	2	(2)	2	4	3	2	2
---	---	---	---	---	---	-----	---	---	---	---	---

A

E

Frit-ter and waste—the hours in an off-hand way.

P.M. ---

TAB

2	2	2	2	0	2	2	2	0
---	---	---	---	---	---	---	---	---

F#m

Kick-ing a-round on a

P.M. ---

TAB

0	2	2	3	3	(4) 2	(4) 2	2	2	(2)	(2)	0	0
---	---	---	---	---	-------	-------	---	---	-----	-----	---	---



piece of ground — in your home town —

Piano/vocal score for the first section. The vocal part includes lyrics "P.M." and "T.A.B." with fingerings. The piano part shows chords and bass notes.

Waiting for some - one or some - thing to show you the way. —

Piano/vocal score for the second section. The vocal part includes lyrics "P.M." and "T.A.B." with fingerings. The piano part shows chords and bass notes.

Piano/vocal score for the third section. The vocal part starts with a rest followed by a melodic line in D major 7. The piano part shows chords and bass notes.

Tired of lying in the sun - shine,

Piano/vocal score for the fourth section. The vocal part consists of sustained notes. The piano part shows chords and bass notes.

Amaj7 Dmaj7

Stay - ing home\_\_ to watch \_\_ the rain,  
And you are young and life \_\_

P.M.

Amaj7

\_\_\_ is long,\_\_ And there is time to kill \_\_\_ to - day.

Dmaj7 C#m7

And then one day you find \_\_  
Ten years have got \_\_

Bm7

— be - hind you. No one told you when to run,—

T  
A  
B

E

You missed the start - ing gun.—

T  
A  
B

guitar 2 with distortion

guitar 1

*f*

*pick scratch with even gliss.*

Guitar solo

F#m

*f*

2 4

A

*even bends*

$\frac{1}{2}$

$\frac{1}{2}$

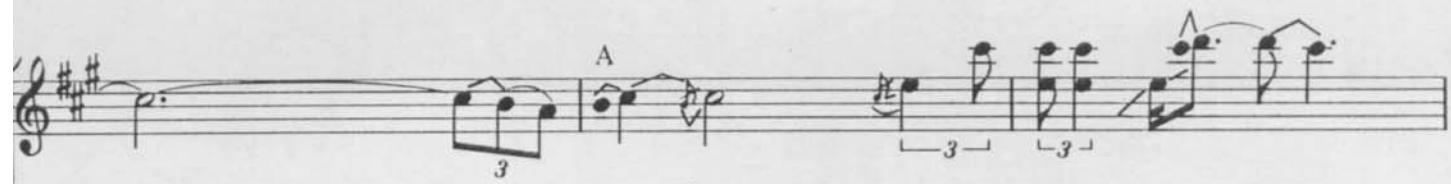
guitar 1

*mf*

2 4 2 4 0 0 2 2 4 4 4 4 2 2 0 0

The image shows a page of sheet music for electric guitar. The top staff uses standard musical notation with a treble clef, a key signature of two sharps, and a common time. It features a hammer-on (a vertical stroke with a dot) at the beginning, followed by a sixteenth-note pattern. A fermata is placed over the eighth note of the second measure. The letter 'E' is written above the third measure. The bottom staff is a tablature with 'T' (Treble), 'A' (A), and 'B' (Bass) indicated on the left. It shows a sequence of hammer-ons and pull-offs, with specific fingerings: '1' for the first hammer-on, '4' for the pull-off, '(4)' for a muted note, '2' for the second hammer-on, '4' for the pull-off, and '1' for the final hammer-on. The tablature also includes a wavy line indicating vibrato. The music continues with more sixteenth-note patterns and a sustained note. The tablature staff concludes with a series of eighth-note pairs, each with a '1' above it, followed by a measure of rests.

The image shows three staves of sheet music for guitar. The top staff uses standard musical notation with a treble clef, a key signature of two sharps (E major), and a common time signature. It features a wavy line above the notes and a measure ending with a fermata. The middle staff provides TAB notation, with 'T' at the top and 'A' and 'B' below it. It includes numerical fret markings (e.g., 4, 6, 5, 5, 7, 5, 7, 5, 7) and a 1/4 note indicator. The bottom staff also uses standard musical notation with a treble clef and a key signature of two sharps. It includes a wavy line above the notes and a measure ending with a fermata. TAB notation is provided for this staff as well, with numerical fret markings (e.g., 0, 2, 3, 3, 1, 3, 2, 2, 4, 2, 2, 2) and a 1/4 note indicator.



*even release*

*8va -*

even release      dig in      hold bend      even release

*let ring*

*8va -*

A      E

gradual bend

*let ring*      P.M. - - - - | *let ring*

*8va -*

$F\sharp m$

*even release*

*8va -*

*gradual bend*

8va - - - - - E - - - - -

*even release*      *even release*      *lay back*

T  
A  
B

let ring

T  
A  
B

8va F#m - - - - - Dmaj7 - - - - -

*f*

T  
A  
B

even vibrato bar throughout

T  
A  
B

Amaj7

TAB

TAB

Dmaj7

Amaj7

TAB

TAB

Dmaj7

gradual bend      even release

T A B      T A B

C#m7      Bm7

even release

T A B      T A B

## Verse 2

2. And you run, —

with Fill 1

F#m

— you run — to catch up — with the sun — but it's sink -

mf

Fill 1

F#m

with vibrato bar

8 8 2  
2 4  
4 2

- ing. —

let ring

T A B

Rac - ing a - round — to come up be - hind — you a - gain.

T A B

F#m

E

The

T A B

F#m

sun is the same \_\_\_\_\_ in a rel - a - tive way, \_\_\_ but you're old -

T  
A  
B

A

A7

A7sus4

A7

- er, \_\_\_\_\_

*let ring*

T  
A  
B

E

Short - er of breath, \_\_\_\_\_ and one day clos - er to death. \_\_

T  
A  
B

The image shows two staves of sheet music for electric guitar. The top staff is in E major (F#m) and features a melodic line with a grace note and a fermata. The bottom staff shows a rhythmic pattern with eighth and sixteenth notes. The tablature at the bottom indicates fingerings and string muting.

A musical score for a guitar and voice. The top staff shows a treble clef, a key signature of D major (two sharps), and a time signature of common time. The lyrics "Ev - 'ry year is get - ting short - er, Nev - er seem \_\_ to find" are written below the notes. The bottom staff shows a treble clef, a key signature of A major (no sharps or flats), and a time signature of common time. The guitar part includes several slurs and vibrato markings indicated by wavy lines above the strings. The tablature at the bottom shows the strings T, A, B with corresponding fingerings: T (index), A (middle), and B (ring). The lyrics "with vibrato bar" are written in cursive script.

Dmaj7

— the time. — Plans that ei - ther come — to naught, Or

T A B

Amaj7

Dmaj7

half a page of scribbled lines.

Hanging on in

*let ring*

C#m

qui - et des - per-a - tion Is the Eng - lish way. The

P.M.

Segue to "Breathe (Reprise)"

Bm

Bm7

F

time is gone, — the song is o - ver. Thought I'd some-thing more to say. —

*mf*

## BREATHE (Reprise)

Words by  
**ROGER WATERS**

Music by  
ROGER WATERS,  
DAVID GILMOUR & RICK WRIGHT

Moderately with half time feel ↓ = 122

Em(add9) Ah!

*f*

let ring -

The image shows a musical score for guitar. The top staff is a treble clef staff with four measures of chords: A7, A7sus4, A7, and Em(add9). The bottom staff is a tablature staff for three strings (T, A, B), showing fingerings and a 'let ring' instruction. The tablature includes the following notes and positions:

String	Fret	Note
T	10	A
A	0	E
B	11-12	D
T	12	A
A	0	E
B	11	D
T	10	A
A	11	D
B	0	E

Below the tablature, the instruction "let ring" is written, indicating that certain notes should be sustained.

Em - A

home a - gain \_\_\_\_\_

even gliss. > > >

let ring

Em7 A

I like \_\_\_ to be \_\_\_ here when I can. \_\_\_\_\_

let ring

Em(add9)

When \_\_\_ I come \_\_\_ home cold - er and tired, \_\_\_

A D A/D G/D

It's

*let ring*

*let ring*

T A B (2) 0

E5 G5

good to warm my bones be - side the fire...

T A B 0 0

A Asus4 A Cmaj7

Far a - way a - cross

*let ring*

T A B (2) 0 0 0 0 0 0

Bm7

the field, the toll - ing of \_\_\_\_\_ the i -

T  
A  
B

Fmaj7

ron bell calls the faith - ful to their knees. To

T  
A  
B

let ring

Segue to  
"The Great Gig in the Sky"

G D7<sup>#</sup>9 D7<sup>b</sup>9 Bm

hear the soft - ly spok - en ma - gic - spell.

T  
A  
B

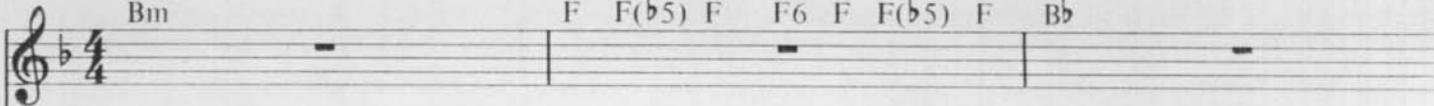
# THE GREAT GIG IN THE SKY

Music by  
RICK WRIGHT

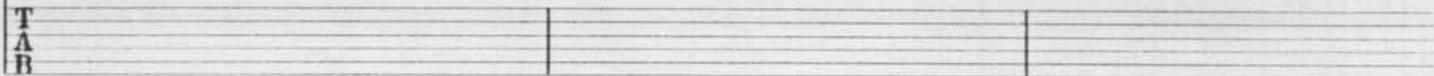
Slowly  $\text{♩} = 60$

Intro  
Bm

F F(♭5) F F6 F F(♭5) F B♭



*with piano*

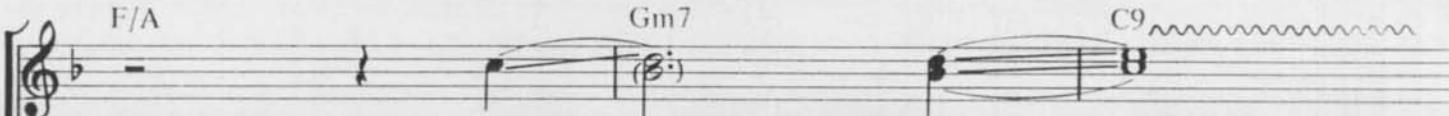


*electric  
slide guitar*

F/A

Gm7

C9

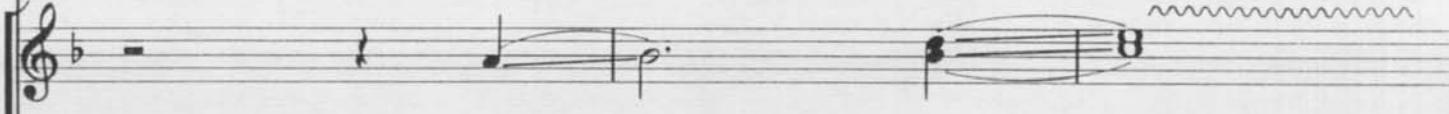


*even gliss.*

*even gliss.*

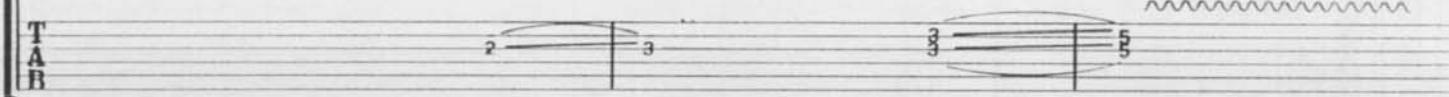


*acoustic slide guitar*



*even gliss.*

*even gliss.*



Spoken: "And I am not

Gm7

C9

Fmaj7

*even gliss.*

*even gliss.*

*even gliss.*

T  
A  
B

3

wavy line

wavy line

wavy line

T  
A  
B

3

wavy line

wavy line

wavy line

T  
A  
B

3

wavy line

wavy line

wavy line

frightened of dying; anytime will do, I don't mind.

Why should I be frightened of dying? There's no reason for it; you're got to go sometime."

B♭maj7

E♭maj7

Cm7

*even gliss.*

T  
A  
B

8

wavy line

wavy line

T  
A  
B

8

wavy line

wavy line

wavy line

T  
A  
B

3

wavy line

wavy line

wavy line

Cm7 F7 B♭maj7 E♭maj7 B♭  
*let ring even gliss.*  
 TAB: 18 10 10 ≈(3) 3(8) 8 ≈ 3 | 3  
 even gliss.  
 TAB: 18 10 10 ≈ 3 ≈ 3 | (3)

(Gm7) 8 Guitars tacet 50 fade out  
*even gliss. with vocal scat solo*  
 TAB: 3 ≈ 15 ||| 50  
 even gliss.  
 TAB: (3) ≈ (15) ||| 50

# MONEY

59

Words and Music by  
ROGER WATERS

Moderately with shuffle feel ( $\text{J} = \frac{12}{8}$ )  $\text{J} = 124$

Intro

*electric guitar 1*

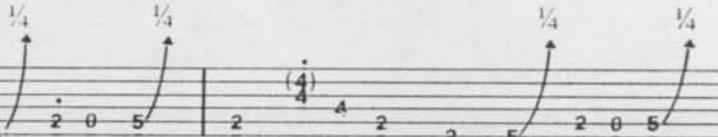
N.C.

with cash register  
sound effects

*mf*

P.M.

throughout



N.H.

N.H.

Bm7

N.H.

N.H.

*guitar 2 (semi-distorted)*

*guitar 3 (with full tremolo)*

60

Verse 1,2,3

1. Mon-ey, you get a - way. — You get a  
 2. Mon-ey, you get — back. — I'm —  
 3. Mon-ey, it's a crime. — Share—

N.H.

T A B | 2 4 4 2 2 3 2 5 2 (0) 5 | 2 4 4 2 2 3 2 5 2 (0) 5 |

(D.)

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

Mon-  
Mon-  
Mon-

N.H. N.H.

ey,  
ey,  
ey,

it's a gas.  
it's a hit.  
so they say,

Grab,  
But don't  
Is

N.H. N.H.

that cash with both hands and make a stash.  
 give me that do goo - dy good bull - shit.  
 the root of all e - vil to - day.

I'm in the

N.H. N.H.

TAB: 2 4 2 2 5 | 2 (0) 5 | 2 4 2 2 5 | 2 (0) 5 |

F#m7

New high car, cav - i - ar,  
 But if fi - del - i - ty four first star day dream,  
 you ask for a rise class trav - 'ling sur -

TAB: 4 4 4 4 2 | 5 4 4 3 |

8

TAB: 10 | 6 |

## To Coda

$\emptyset$  Bm7

Em



think I'll buy me a foot - ball \_\_\_\_\_ team,  
set and I think I need a Lear \_\_\_\_\_ jet.  
surprise that they're giv - ing none a -

Musical score for the second part of the coda. The key signature changes to G major (one sharp). The time signature is 6/4. The vocal line continues with eighth-note patterns. The lyrics are: "T A B 2 x 0 3 0 (H) 2 0 5 2 4 4 2 2 5 2 5 5". The vocal line ends with a fermata over a Bm7 chord.

Musical score for the third part of the coda. The key signature changes to G major (one sharp). The time signature is 6/4. The vocal line continues with eighth-note patterns. The lyrics are: "T A B 0 0 0 (H) 0 0 0 0 0 0 0 0". The vocal line ends with a fermata over a Bm7 chord.

Musical score for the fourth part of the coda. The key signature changes to G major (one sharp). The time signature is 6/4. The vocal line continues with eighth-note patterns. The lyrics are: "T A B - - - - -". The vocal line ends with a fermata over a Bm7 chord.

(Saxophone solo)

Musical score for the saxophone solo. The key signature changes to G major (one sharp). The time signature is 6/4. The vocal line continues with eighth-note patterns. The lyrics are: "T A B 2 4 4 2 x 2 5 2 5 5". The vocal line ends with a fermata over a Bm7 chord.

Musical score for the final part of the coda. The key signature changes to G major (one sharp). The time signature is 6/4. The vocal line continues with eighth-note patterns. The lyrics are: "T A B (H) (H) (H) > (H) (H) (H) >". The vocal line ends with a fermata over a Bm7 chord.

\*Play on Verse 2 only

Two measures of guitar tablature (T, A, B strings) and musical notation (treble clef, key signature of two sharps). The notation consists of eighth and sixteenth note patterns. The tablature shows fingerings: measure 1 (N.H.) has fingers 2, 4, 4, 2, 5; measure 2 (N.H.) has fingers 2, 4, 4, 2, 5. Arrows indicate picking directions.

Two measures of guitar tablature (T, A, B strings) and musical notation (treble clef, key signature of two sharps). The notation consists of chords. The tablature shows fingerings: measure 1 has fingers 2, 4, 4, 2, 5; measure 2 has fingers 2, 4, 4, 2, 5. Arrows indicate picking directions.

Two measures of guitar tablature (T, A, B strings) and musical notation (treble clef, key signature of two sharps). The notation consists of eighth and sixteenth note patterns. The tablature shows fingerings: measure 1 (N.H.) has fingers 2, 4, 4, 2, 5; measure 2 (N.H.) has fingers 2, 4, 4, 2, 5. Arrows indicate picking directions.

Two measures of guitar tablature (T, A, B strings) and musical notation (treble clef, key signature of two sharps). The notation consists of chords. The tablature shows fingerings: measure 1 has fingers 2, 4, 4, 2, 5; measure 2 has fingers 2, 4, 4, 2, 5. Arrows indicate picking directions.

Two measures of guitar tablature (T, A, B strings) and musical notation (treble clef, key signature of two sharps). The notation consists of chords. The tablature shows fingerings: measure 1 has fingers 2, 4, 4, 2, 5; measure 2 has fingers 2, 4, 4, 2, 5. Arrows indicate picking directions.

N.H.       $\frac{1}{4}$        $\frac{1}{4}$

N.H.       $\frac{1}{4}$        $\frac{1}{4}$

$\frac{1}{4}$

Em7

N.H.       $\frac{1}{4}$        $\frac{1}{4}$

$\frac{1}{4}$        $\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

66

TABLATURE AND STANDARD NOTATION FOR GUITAR

**System 1:**

- Measure 1: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 2: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 3: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 4: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 5: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 6: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 7: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 8: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 9: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 10: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 11: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 12: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 13: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 14: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 15: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 16: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 17: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 18: Sixteenth-note pattern (T: 12, A: 12, B: 12)

**System 2:**

- Measure 1: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 2: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 3: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 4: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 5: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 6: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 7: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 8: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 9: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 10: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 11: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 12: Sixteenth-note pattern (T: 7, A: 9, B: 9)
- Measure 13: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 14: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 15: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 16: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 17: Sixteenth-note pattern (T: 12, A: 12, B: 12)
- Measure 18: Sixteenth-note pattern (T: 12, A: 12, B: 12)

T  
A  
B

2 4 4 2 x 2 5 2 5 | 2 4 4 2 x 2 5 2 5

T  
A  
B

2 4 4 2 x 2 5 2 5 | 2 4 4 2 x 2 5 2 5

F#m7

T  
A  
B

2 4 4 2 x 2 5 2 5 | 4 4 4 4 2

T  
A  
B

2 4 4 2 x 2 5 2 5 | 2 2 2 2

Em

TAB

B5

*cresc.*

*dig in*

*> > > > > > > > > >*

*cresc.*

*dig in*

*> > > > > > > > > >*

TAB TAB TAB

**Guitar solo 1**

lead guitar 1

**f with distortion and long delay**

with Rhythm figure 1 (4 times)

**guitar 3**

**Rhythm figure 2**

**8va -**

**Rhythm figure 1**

**P.M. -**

even bend

Em

with Rhythm figure 3 (2 times)

hold bend

P.M.

Rhythm figure 3

Music example for Rhythm figure 3:

TAB: 7 7 6 (0) 5 (0) 4 6 7 7 6 (0) 5 (0) 4 6

Bm

T A B  
7=9 7 9 7 0 | 7 7 9 9 9 7 | 10 10=11 11 12 | 12 10 12 | 1/4 1/2

with Rhythm figure 1 (2 times)

F#7#9

T A B  
1 12 (12) 10 12 12 | x 14 | - - - - | 1 12 10 | 12 10 11=9 9=11 10 | 1

with Rhythm figure 4

end Rhythm figure 2

T A B  
3 7 9 | 10 9 | 10 9 | 10 9 |

Rhythm figure 4

N.C.

Sheet music for guitars 2 and 3. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a tablature with strings T, A, and B. Measure 1: T(10), A(8), B(7). Measure 2: T(9), A(7), B(6). Measure 3: T(6), A(5), B(9). Measure 4: T(5), A(9). Measure 5: T(9), A(7), B(9). Measure 6: T(7), A(7), B(9). Measure 7: T(7), A(10), B(9). Measure 8: T(10), A(9), B(6).

guitars 2 and 3

Sheet music for guitars 2 and 3. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a tablature with strings T, A, and B. Measure 9: T(9), A(7), B(10). Measure 10: T(9), A(7), B(10). Measure 11: T(10), A(9), B(8). Measure 12: T(9), A(8), B(7). Measure 13: T(7), A(10), B(9). Measure 14: T(10), A(9), B(6).

lead guitar 1

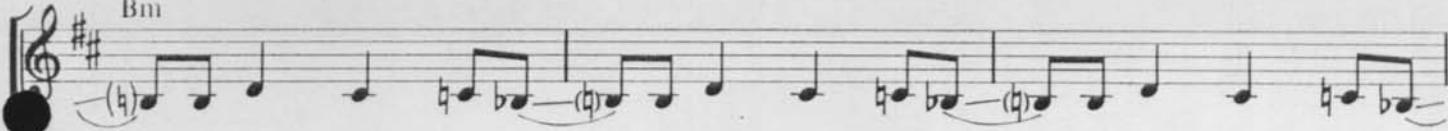
Sheet music for lead guitar 1 and guitar 2. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a tablature with strings T, A, and B. Measure 17: T(9), A(7), B(10). Measure 18: T(9), A(7), B(10). Measure 19: T(10), A(10), B(10). Measure 20: T(10), A(10), B(10). Measure 21: T(10), A(10), B(10). Measure 22: T(7), A(7), B(10). Measure 23: T(7), A(10), B(9). Measure 24: T(9), A(8), B(6).

lead guitar 2

Sheet music for lead guitar 2. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a tablature with strings T, A, and B. Measure 25: T(7), A(7), B(10). Measure 26: T(9), A(6), B(7). Measure 27: T(7), A(7), B(6). Measure 28: T(9), A(7), B(6). Measure 29: T(9), A(7), B(6). Measure 30: T(9), A(7), B(6). Measure 31: T(9), A(7), B(6). Measure 32: T(9), A(7), B(6).

guitar 2

Bm



with heavy P.M. throughout

T  
A  
B

with Rhythm figure 2

Guitar solo 2

echo off

T  
A  
B

T  
A  
B

T  
A  
B

Em

Musical notation: Treble clef, key signature of one sharp (F#). Measures 1-2. Fingerings: (1) 2, (1) 2, (1) 2, (1) 2.

Guitar tab: T-A-B. Fretboard diagram showing strings T, A, B. Fingerings: 7, 7, 10, 9, 8, 6 (with a brace), 7, 7, 10, 9, 8, 6 | 7, 7, 6, 5, 4 (with a brace).

Musical notation: Treble clef, key signature of one sharp (F#). Measures 3-4. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Guitar tab: T-A-B. Fretboard diagram showing strings T, A, B. Fingerings: 7, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

Musical notation: Treble clef, key signature of one sharp (F#). Measures 5-6. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Guitar tab: T-A-B. Fretboard diagram showing strings T, A, B. Fingerings: 7, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

partial A.H.

Musical notation: Treble clef, key signature of one sharp (F#). Measures 7-8. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Guitar tab: T-A-B. Fretboard diagram showing strings T, A, B. Fingerings: 7, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

Musical notation: Treble clef, key signature of one sharp (F#). Measures 9-10. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Guitar tab: T-A-B. Fretboard diagram showing strings T, A, B. Fingerings: 7, 6, 5, 4-7, 7, 6, 5, 4-7, 7, 6, 5, 8, 6.

Musical notation: Treble clef, key signature of one sharp (F#). Measures 11-12. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Guitar tab: T-A-B. Fretboard diagram showing strings T, A, B. Fingerings: 7, 6, 5, 4-7, 7, 6, 5, 4-7, 7, 6, 5, 8, 6.

Musical notation: Treble clef, key signature of one sharp (F#). Measures 13-14. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Guitar tab: T-A-B. Fretboard diagram showing strings T, A, B. Fingerings: 9, (9) 7, 9, 9, (9) 7, 7, 7, 7, 7, 7, 7, 7, 7.

slow bend

Musical notation: Treble clef, key signature of one sharp (F#). Measures 15-16. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Guitar tab: T-A-B. Fretboard diagram showing strings T, A, B. Fingerings: 9, (9) 7, 9, 9, (9) 7, 7, 7, 7, 7, 7, 7, 7, 7.

Bm



T A B

7 7 10 9 8 6 7 7 10 9 8 6 7 7 10 9 8 6

T A B

9 10-12 10 1/4 10 10-12 12 12 1 12 10 12

F#7#9

T A B

7 7 10 9 8 6 2 4 3 2 2 4 3 2

*dig in*

T A B

12-10 (0) 10-10 10 9=10=11 (0) 1 1 1

N.C.

Bm

*lead guitar 1*

8va - - - -

*with echo*

*8va -*

## Guitar solo 3

*rake*

N.H.

T A B

with Rhythm figure 1 (4 times)

T A B

*8va -*

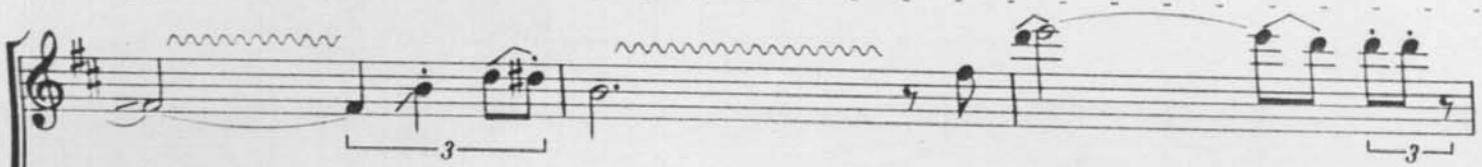
*lay back*

*even release*

T A B

T A B

8va - Em7



with Rhythm figure 3 (2 times)

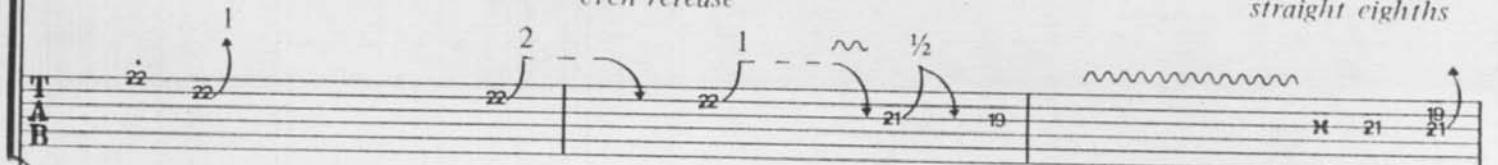


8va - Bm



even release

straight eighths



with Rhythm figure 1 (2 times)



8va -

hold bend  
let ring

dig in - -

TAB



TAB

F#7#9  
8va -

TAB

with Rhythm figure 3

TAB

N.C.

*lead guitar 1*

*guitar 1*

*guitars 2 and 3*

*guitar 2*

*guitar 3 (with full tremolo)*

TAB

D.S. & al Coda

*way, — a - way,*

*P.M.*

TAB

Coda

*way, — a - way,*

*P.M.*

TAB

Sheet music for a musical piece, likely for voice and guitar. The music is in common time, key signature of one sharp (F#), and consists of three staves.

**Staff 1:** Treble clef. Notes include quarter notes, eighth notes, sixteenth notes, and grace notes. The lyrics "a - way, —" appear three times. Fingerings like "3" and "1/4" are shown above certain notes. The staff ends with a fermata over the last note.

**Staff 2:** Treble clef. Shows a guitar tablature with strings T, A, B. Fret numbers 2, 5, 5, 2, 0, 5 are indicated under each string. Measures are divided by vertical lines. "P.M." is written above the first two measures, and "1/4" is written above the third measure.

**Staff 3:** Bass clef. Notes are mostly eighth notes. Fingerings like "1/4" are shown above certain notes. The staff ends with a fermata over the last note.

**Staff 4:** Treble clef. Notes include quarter notes, eighth notes, and sixteenth notes. The lyrics "a - way, —" appear three times. Fingerings like "3" and "1/4" are shown above certain notes. The staff ends with a fermata over the last note.

**Staff 5:** Treble clef. Shows a guitar tablature with strings T, A, B. Fret numbers 2, 5, 5, 2, 0, 5 are indicated under each string. Measures are divided by vertical lines. "P.M." is written above the first two measures, and "1/4" is written above the third measure.

**Staff 6:** Bass clef. Notes are mostly eighth notes. Fingerings like "1/4" are shown above certain notes. The staff ends with a fermata over the last note.

way, \_\_\_\_\_ Woo! \_\_\_\_\_

vocal ad lib simile with background conversation effects

This page contains three staves. The top staff is a treble clef vocal line with lyrics "way, \_\_\_\_\_" and "Woo! \_\_\_\_\_. The middle staff is a guitar part with tablature for strings A and B, featuring eighth-note patterns and "P.M." markings above the strings. The bottom staff is another guitar part with tablature for strings A and B, showing eighth-note chords.

*begin fade*

This page contains three staves. The top staff is a treble clef vocal line with a dash. The middle staff is a guitar part with tablature for strings A and B, featuring eighth-note patterns and "P.M." markings above the strings. The bottom staff is another guitar part with tablature for strings A and B, showing eighth-note chords. A dynamic marking "p" is placed over the third measure of the middle staff.

TAB

P.M.  $\frac{1}{4}$

P.M.  $\frac{1}{4}$

P.M.  $\frac{1}{4}$

*straight eighths*

TAB

P.M.  $\frac{1}{4}$

P.M.  $\frac{1}{4}$

P.M.  $\frac{1}{4}$

1 $\frac{1}{2}$

1

$\frac{1}{4}$

3

P.M.  $\frac{1}{4}$

P.M.  $\frac{1}{4}$

P.M.  $\frac{1}{4}$

$\frac{1}{4}$

1

2

1

1

3

9

9

7

10 10

10 10

10 10

Segue to "Us and Them"

Spoken: "I don't know;  
I was drunk at the time."

P.M.  $\frac{1}{4}$

P.M.  $\frac{1}{4}$

P.M.  $\frac{1}{4}$

10 9

9 9 9 9

9 9

9

9 9

# US AND THEM

Words by  
ROGER WATERS

Music by  
RICK WRIGHT

Moderately slow  $\text{♩} = 70$

Dsus2

Esus2/D

*with organ  
for approximately  
22 seconds*

*mp let ring throughout*

TAB

0 7 5 6 5 5 7 5 | 0 7 5 6 5 5 7 5 | 0 9 7 (8) 7 7 9 7 9

Dm(maj7)

TAB

0 9 7 (8) 7 7 9 7 9 | 0 10 10 0 9 10 10 10 | 0 10 10 9 9 10 10 10

G/D

TAB

0 7 8 6 7 8 7 8 0 | 0 7 8 6 7 8 7 8 7

Dsus2

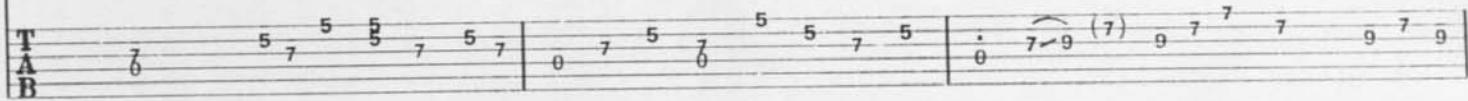
TAB

0 7 5 7 5 5 5 7 5 (7) | 0 7 5 6 5 5 5 7 5

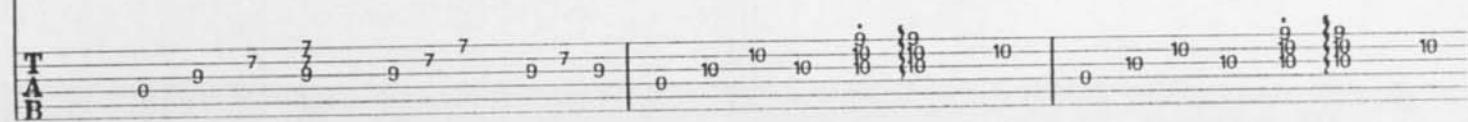
Saxophone enters

Dsus2

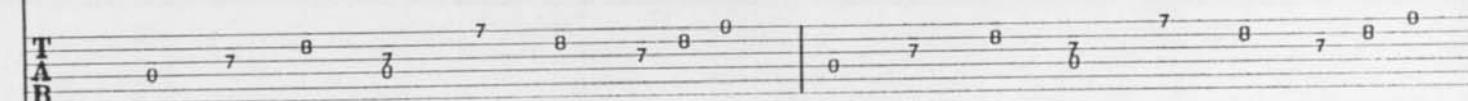
Esus2/D



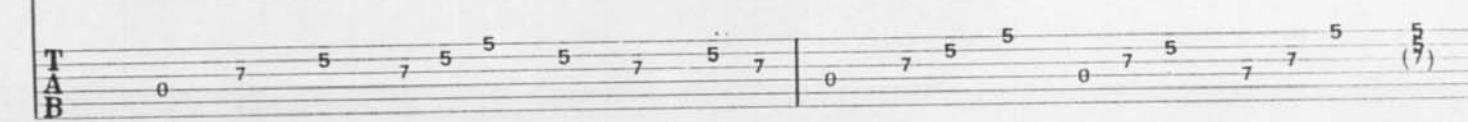
Dm(maj7)



G/D



Dsus2



Dsus2 | Esus2/D

1. Us (us, us, us, us, us) and them (them, them, them,  
 2. Me (me, me, me, me, me) and you (you, you, you,

*mp*

T A B | . 0 7 5 0 5 5 7 5 7 | 0 7 5 0 5 7 5 7 | 0 9 7 9 7 7 (9) 7 9

Dm(maj7)

them, them, them, them) And af - ter all\_\_\_\_ we're on - ly  
 you, you, you, you) God on - ly knows\_\_\_\_ it's not - what

T A B | 9 7 7 7 7 10 10 10 10 10 10 | 0 10 10 10 10 10 10 10 10 9

I. G/D | D (A/D) (D)

or - di - nar - y men. (men, men, men, men, men, men)

T A B | 7 7 8 7 7 8 10 7 | 0 7 8 7 8 9 0 0 0 | 0 7 5 8 5 5 7 5

A/D

2.  
G/D

we would choose — to do.

T A B 0 7 5 5 6 7 5 . | 0 7 8 6 7 8 7 8 0 | 0 7 8 6 7 8 7 8 7 |

D

A/C# Bm

"For-ward" he cried — from the

*guitar 1*

*guitar 2*

*f* > with semi-distorted tone  
Rhythm figure 1  
> (upstemmed part only)

T A B 0 7 5 7 5 5 7 5 | 0 7 5 5 0 2 0 3 2 2 0 2 | (4) 2 2 3 3 3 3 |

T A B 0 2 3 2 0 3 2 0 | 0 2 0 3 5 4 |

Bm/A D/G C

rear, And the front rank died. — The

end Rhythm figure 1

T A B 2 2 2 4 4 4 4 0 4 4 4 | (5) 5 7 7 | 5 5 5 3 5 5 (5) (5) |

A musical score for a single melodic line. The key signature is B major (two sharps). The melody consists of eighth-note chords and sixteenth-note patterns. The lyrics are: "Gen'-ral sat— And the lines on the map moved from side— to —". The chords are labeled above the staff: Bm, A, and D/G.

with Rhythm figure 1

A tablature diagram for a guitar string, specifically the 1st string (E). It consists of six horizontal lines representing the frets. The first note is at the 2nd fret, indicated by a '2' below the string. This is followed by a vertical bar line. The next note is at the 2nd fret, indicated by a '2' below the string. This is followed by another vertical bar line. The next note is at the 0th fret, indicated by a '0' below the string. This is followed by a final vertical bar line. The tablature is labeled 'TAB' vertically on the left side.

*guitar 1*  
Dsus2

C

side. Black (black, black, black, black, black, black, black) and

The image shows a musical score for guitar. The top half is sheet music in G major (two sharps) with a common time signature. It features a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth and sixteenth notes. The bottom half is tablature for a six-string guitar, showing the frets and strings for each note. The tablature is aligned with the corresponding measures in the sheet music.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 begins with a sixteenth-note grace note followed by eighth-note pairs. Measure 12 starts with a forte dynamic (f) and continues with eighth-note pairs, some with grace notes and slurs.

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Top), A, and B (Bottom). The notes are: B (open), G (7th fret), E (9th fret), B (7th fret), G (9th fret), B (7th fret), G (9th fret). The 7th and 9th frets are marked with a circle and a vertical line.

G/D

which And who is who.

TAB notation for the guitar part:

```

T   12-13 {12 10 10 10 | (0) 7 8 7 {7 0 7 8 7 0 7 8 0
A
B

```

Dsus2

Up (up, up, up)

TAB notation for the guitar part:

```

T   0 7 5 6 5 5 7 8 | 9 7 5 7 7 7 5 7 || {5 0 5 7 5 5
A
B

```

Esus2/D

and down (down, down, down, down, down)

TAB notation for the guitar part:

```

T   7 5 7 5 5 5 7 5 5 7 5 | (0) (9) 7 9 7 9 7 9 | 0 9 7 9 7 {7
A
B

```

Dm(maj7) G/D

and in the end ... it's on - ly 'round and 'round ('round, 'round) and

*fade in with volume pedal*

T A B 0 10 10 10 10 10 | 0 10 10 10 10 10 | 0 7 7 7 7 0 7 8 0

D A/D

'round ('round, 'round, 'round)

*guitar 1*

*guitar 2* *f with distortion*

T A B 0 7 8 7 8 | 0 7 5 6 7 5 5 0 (5) 6 5 5 | 7 7 5 5 5 5 5 5 5 5

Bm A

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

Rhythm figure 2 (upstemmed part only)

T A B 7/2 X 7 7 7 7 7 7 | 4 X 4 4 4 4 4 4 | > 7 7 7 7 7 7

D/G

post - er bear - er\_\_\_\_ cried.

end Rhythm figure 2

Bm

“Lis - ten, \_\_\_\_ son,”\_\_\_\_ said the man \_\_\_\_ with the gun, \_\_\_\_\_ “There’s

*guitar 2*

with Rhythm figure 2

D/G

room for you \_\_\_\_ in - side.”

(Piano solo)

*guitar 1* Dsus2

p

## Esus2/D



with Fill 1

Tablature for 'Fill 1' in Esus2/D mode. The strings are labeled T (top), A, and B (bottom). The tab shows a sequence of notes: 7, 5, 7, 5, 7; 0, 9, 7, 9, 7 (9); 0, 7, 9, 7; 7, 7, 9, 7, 7.

## Dm(maj7)

## G/D

A musical staff in G major (two sharps) showing a guitar solo line. It features a melodic line with sixteenth-note patterns and a transition to G/D mode indicated by a key signature change and a harmonic shift.

with Fill 2

Tablature for 'Fill 2' in Dm(maj7) mode. The strings are labeled T, A, and B. The tab shows a sequence of notes: 0, 10, 10, 10; 10, 10, 9; 12, 11, 10, 9; 10, 10, 10, 9, 10, 10, 10, 10; 0, 7, 8, 7; 7, 7.

## A/D

A musical staff in G major (two sharps) showing a guitar solo line. The line consists of eighth and sixteenth notes, with a harmonic shift to A/D mode indicated by a key signature change.

Tablature for the A/D mode section. The strings are labeled T, A, and B. The tab shows a sequence of notes: 6, 7, 8, 7, 6, 6; 0, 6, 5, 6, 5, 5; 9, 7, 5, (7), 7, 7, 5, 5, 5.

## Fill 1

Musical staff for 'Fill 1'. The notes are primarily eighth and sixteenth notes, with dynamics including *mp*. The line ends with a harmonic shift to A/D mode.

Tablature for 'Fill 1'. The strings are labeled T, A, and B. The tab shows a sequence of notes: 7, 7; 4, 4; 10, 7; 7, 4; 7.

## Fill 2

Musical staff for 'Fill 2'. The notes are primarily eighth and sixteenth notes, with a harmonic shift to A/D mode indicated by a key signature change.

Tablature for 'Fill 2'. The strings are labeled T, A, and B. The tab shows a sequence of notes: 9, 10, 9, 10.

(Saxophone solo)

Dsus2

E sus2/D

Dm(maj7)

G/D

Dsus2

N.C.

*cresc.*

*f* with Rhythm figure 1

*guitar 1*    *guitar 2*    *Bm*    *Bm/A*

T  
A  
B

7 7 5 7 0/2 3 0 2 0 3 | 2 2 2 2 2 | 2 2 2 > 0 >

D/G                                            C                                                    Bm                                            A

T A B 3                                            3                                            2                                            0

with Rhythm figure 1

Bm                                            Bm/A                                            G                                            C

T A B 2 2 (2) 2                                    >                                    >                                            3                                            3

Dsus2                                                                                                    Esus2/D

Down (down, down, down, down, down, down) and out, (out, out, out,  
With (with, with, with, with, with, with) with - out, out,

T A B . 5 5 5 | 0 7 5 7 5 5 | 0 9 7 9 7 9

Dm(maj7)                                                                                                   

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

T A B 0 9 7 9 7 | 0 10 10 10 10 10 | 12 10 10 10 10 9 10

I.G/D

lot of it — a - bout.

*even gliss.*

T A B

2.  
G/D

fight-ing's all a - bout.

T A B

D

*guitar 1*

*guitar 2*

*cresc.*

T A B

Bm

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

Rhythm figure 3 (upstemmed part only)

T A B

D/G

got things on my mind.

For want of the price—

C

end Rhythm figure 3

let ring

guitar 2

with Rhythm figure 3

T A B

Bm/A D/G

tea and a slice,—

The old man —— died.

Segue to "Breathe (2nd Reprise)"

C

T A B

——

# BREATHE (Second Reprise)

Words by  
ROGER WATERS

Music by  
ROGER WATERS,  
DAVID GILMOUR & RICK WRIGHT

Moderately slow with half time feel  $\text{♩} = 73$

Synthesizer solo  
electric guitar Dm7

*with simulated rotating speaker effect*

*let ring*

*let ring*

P.M. - -

*let ring*

*let ring*

P.M. - -

16

## Guitar solo (with unison scat singing)

Dm7

*f* with auto-wah effect

even release

slight P.M. -

G

P.M.

N.H.

let ring-

Dm7

P.M.

$\frac{1}{2}$  1       $\frac{1}{2}$        $\frac{1}{2}$        $\frac{1}{2}$  1       $\frac{1}{2}$  1       $\frac{1}{4}$

T      A      B

T      A      B

Dm7

P.M. -

$\frac{1}{4}$

T      A      B

P.M.

T      A      B

Dm7

G

*pick while bending*

T A B

P.M. - - - - | P.M. P.M.

N.H. - - - - |

T A B

Dm7

*hold bend*

P.M.

T A B

P.M. - - - - |

T A B

Dm7 G (G7sus4) (G7)

*hold bend*

P.M.

Dm7 G

P.M. - - -

*even gliss.* P.M. - - -

Dm7 G

TAB:  $\frac{1}{2}$  1  $\frac{1}{4}$   $\frac{1}{2}$  1  $\frac{1}{4}$

P.M. N.H. P.M. - - -

TAB: x 0 x 10 0 x x x x x 10 10 12 | 5 3

Dm7

TAB: 13 13 12 12 12 10 10 10 | 10 12 12 12 12 12 12 12 12 (x) (x)

TAB: 12 13 12 13 12 x x x 10 10 x x x 10 10 x x x 10 10 (12) (12)

Dm7 G7

Dm7 (G7)

P.M.

Dm7

G

*even releases*T  
A  
B

Musical notation for a guitar solo segment. The first measure shows eighth-note chords (Dm7) with a fermata over the third note. The second measure shows a transition to G major. The third measure shows a blues-style progression: Dm7 (with a fermata), F#m, A7, and B5. The fourth measure shows a transition back to G major.

Continuation of the solo. The first measure shows a blues progression: Dm7, F#m, A7, and B5. The second measure shows a transition back to G major.

Dm7

(G7)(G7sus4)

*pick while bending*

1/4      1/2

T  
A  
B
 $(10)$        $(18)$        $9 \ 10 \ 11 \ 12$ 
 $\sim\sim\sim\sim\sim\sim$ 

3

Solo continuation. The first measure shows a bending technique (1/4, 1/2) followed by a slur. The second measure shows a transition to G major with a bend (9, 10, 11, 12). The third measure shows a blues progression: Dm7, F#m, A7, and B5.

Continuation of the solo. The first measure shows eighth-note chords (Dm7, F#m, A7, B5). The second measure shows a blues progression: Dm7, F#m, A7, and B5.

Final measures of the solo. The first measure shows a blues progression: Dm7, F#m, A7, and B5. The second measure shows a blues progression: Dm7, F#m, A7, and B5.

Dm7

TAB

12 10 11 12 | 10 11 12 | 9 10 11 12 | (12) 10 12 10 10 12 | 10 12 10 12 | 10 12 10 12 | 10 12 10 12 |

8va - N.H. - - - - -

TAB

7 5 5 5 | 10 10 10 10 10 10 | 12 12 12 12 12 12 | 5 5 5 5 | 7 10 10 10 10 |

Dm7

let ring rake

TAB

(12) 12 12 12 10 10 10 | 12 12 12 12 12 12 | 12 12 12 12 12 12 | 10 10 10 12 12 12 | 13 13 13 13 13 13 |

TAB

12 10 12 10 10 | 10 10 10 10 10 | 12 12 12 12 12 | 10 10 10 10 10 | 14 12 12 12 |

Dm7

hold bend  
let ring

rake

T A B

1 13 13 → 13 13 10 12 10 (10) | 10 12 (12) 12 12 ↗ 10 12 12 10 | 10 10 10 13 ↗ 13 13 13 13 | 1 13 13 (13) 10 12

T A B

12 10 (10) 12 10 | 10 12 | - | -

Am

E♭ maj7

Segue to "Brain Damage"

C7♯9 C7♭9

T A B

10 10 10 10 | x (x) 10 12 10 12 | 11 10 8 8 10 11 | 10 11 10 10 8 6 6 = 8 | ~~~~~

T A B

# BRAIN DAMAGE

Words and Music by  
ROGER WATERS

Moderately fast with half time feel  $\text{♩} = 131$

Intro

guitars 1 and 2

D

*mf*

*with clean tone and flanging  
with pick and middle finger throughout  
let ring throughout*

*slide guitar*

*p even gliss.*

*8va - - - - -*

*even gliss.*

D

G7/D

The lu - na - tic \_\_\_\_ is on the grass,\_\_\_\_

T A B

8va-----

even gliss.

T A B

15

19=20 19

D

The lu - na - tic \_\_\_\_ is on the grass,\_\_\_\_

T A B

8va -

19

G7/D

D

Re - mem - b'ring

T A B

*8va*

even gliss.

(14)

E/D

games

And dai - sy chains — and laughs, —

T A B

*8va*

(14)

16 — 17 — 16

A musical score for guitar and voice. The top system shows a vocal part in G major (A7 chord) and a guitar part. The lyrics are: Got to keep — the loon - - - - - ies on — the path. The middle system shows a guitar tablature with strings T, A, and B, and a vocal line with glissando markings from 8va down to 14va. The bottom system shows another guitar tablature and vocal line. The vocal line includes a 'Dsus2' chord, lyrics 'The lu - - na - tic', and a 'even gliss.' instruction.

Got to keep — the loon - - - - - ies on — the path.

8va - - - - - 7

D Dsus2 D

The lu - - na - tic

even gliss.

G7/D

The vocal line starts with a dotted quarter note followed by eighth notes. The lyrics "is in the hall," are written below the staff. The guitar part consists of three staves: T, A, and B. The T staff has a treble clef and includes fingerings: 0, 2, 0; 0, 0, 0; 0, 0, 0. The A staff has a bass clef and includes fingerings: 3, 2, 0; 3, 2, 0; 0, 0, 0. The B staff has a bass clef and includes fingerings: 2, 0, 0; 0, 0, 0. The vocal line continues with a sustained note followed by eighth notes. The guitar parts continue with fingerings: 0, 2, 0; 0, 0, 0; 0, 0, 0. The vocal line ends with a wavy line above the staff.

D G7/D

The vocal line begins with a dotted quarter note followed by eighth notes. The lyrics "The lu - na - tics" are followed by a short dash and "are in my hall." The guitar parts consist of three staves: T, A, and B. The T staff has a treble clef and includes fingerings: 0, 2, 0; 0, 0, 0. The A staff has a bass clef and includes fingerings: 3, 2, 0; 3, 2, 0; 0, 0, 0. The B staff has a bass clef and includes fingerings: 2, 0, 0; 0, 0, 0. The vocal line continues with eighth notes. The guitar parts continue with fingerings: 0, 2, 0; 0, 0, 0. The vocal line ends with a wavy line above the staff.

D

The pa - per holds — their fold-ed

T A B      0 0 1      0 3 2 0      0 3 2 0

8va - - - - -

T A B      10 = 20      (14)      16-17

E/D      A7

fa - ces to the floor, — And ev - 'ry day — the

T A B      0 5 4 0      0 5 4 0      (2) 0 2 0 2 0

8va - - - - -

T A B      (16)

D  
Dsus2

T A B      3 2 3 (2) 0 0 0 | 2 0 0 0 0 0 | 0 3 (0) 0 0 0 |

D7  
D9  
G

And if the dam

T A B      2 1 2 0 | 1 4 0 0 0 | 0 2 3 0 0 |

A

— breaks o - pen man - y years too soon, — And

T A B      0 0 3 2 0 0 | 0 6 2 2 0 2 | 0 2 2 2 2 0 |

C

if there is no room up - on \_\_\_\_ the hill. \_\_\_\_

G

And if your head ex - plodes \_\_\_\_ with dark, \_\_\_\_

A7

fore - bod - ings, too, \_\_\_\_ I'll see you in the dark \_\_\_\_

G Bm7

— side — of the moon. — Ah,

guitars 1 and 2

guitar 3 (with semi-distorted tone)

T A B T A B

3 2 (3) X X | 3 3 3 0 | 2 3 2 4

Em7 A A7

Ah.

T A B T A B

{ 3 5 0 | (2) 2 2 2 0 (0)

D G7/D

The lu - na - tic — is in my head, — (laughter)

guitars 1 and 2

T A B T A B

{ 2 0 3 2 0 | { 2 0 3 2 0 | { 0 0 0 0 0 |

slide guitar

Eva — — even gliss.

19 — 20 — 19

T A B

D

The lu - na - tic \_\_\_\_ is in my head.

T A B

8va- 7

T A B 19

G7/D D

You raise\_\_\_\_ the blade,

T A B

8va - - - - - 7

*even gliss.*

T A B

E/D

You make — the change,—

*8va - - - - -*

*even gliss.*

T A B

T A B

A7

You re - ar - range — me till I'm sane.—

T A B

T A B

*8va - - - - -*

(15) (14)

Dsus2                      D

You lock the door,  
And  
(guitar 2 repeats previous measure)

T A B                      T A B

*8va-*                      *8va-----*

*16-17*

E/D                      A<sup>7</sup>

throw a-way the key.

There's some-one in my

T A B                      T A B

*16*

D

Dsus2

head, but it's not me.

D7

D9

G

And if the cloud

*f*

T A B      2 0      0 2 0 |      0 3 3 0 |      3 2 0 3 2 |

A

— bursts      thun - der in —      your ear, —

T A B      0 0 0 0 | (2) 2 2 2 2 | 0 (2) 2 2 2 | 3 5 |

C

You shout\_\_ and no - one seems to hear.\_\_

T A B 0 3 0 0 | 0 1 0 0 | 3 0 0 0

And if the band\_\_ you're in \_\_ starts

T A B 3 0 0 0 | 3 0 0 0 | 0 0 0 0

A A7 A

play - in' dif-f'rent tunes,\_\_ I'll see you on the dark\_\_

T A B 3 2 2 2 0 | (3) 2 2 2 0 | 0 1 0

G                               Bm7

— side — of the moon. —                       Ah,

Em                               A7                               D

Ah, —                             Ah.

*mp*

G7/D                             D

G7/D                             D

T A B

3	0	3	2	0
0	0	5	4	0
0	0	5	4	0
3	2	2	2	2

T A B

3	2	2	2	2
0	0	3	2	0
3	2	0	3	2
0	0	3	2	0

T A B

3	0	3	2	0
0	0	5	4	0
0	0	5	4	0
3	0	2	2	2

Segue to "Eclipse"

T A B

3	0	2	2	2
0	(2)	(3)	2	0
3	2	0	3	0
0	0	2	3	0

## ECLIPSE

Words and Music by  
ROGER WATERS

Moderately fast with half time feel  $\text{♩} = 130$

electric guitar 1

D  
D/C

*mf with clean tone, flanging, and chorus*

*let ring throughout*

T A B

electric guitar 2

*mf with clean tone, flanging, and chorus*

*let ring throughout*

T A B

B♭ maj 7

B♭ maj 7 b5

A

A7

T A B

B♭

B♭

B♭

B♭

—3—

T A B

D

All that you touch,

And all that you

T 2 3 | 0 3 0 2 | 2 0  
A 8 | | | 3 | | |

T 12 11 10 | 10 10 11 | 10 11 10  
A | | | | | | | | | | | |

B♭maj7

B♭maj7♭5

see,

All that you taste,

T 9 3 | 3 | 3 8 | 9 (9) 9 (9)  
A | | | | | | | | | | | |

T 10 10 11 | 13 15 0 | 15 15 14  
A | | | | | | | | | | | |

A7

All you feel, And all that you

Rhythm figure 1

T 2 2 0 2 | 0 2 0 | (2) 2 3 (2)

D/C

love, And all that you hate,—

T 2 2 3 | 2 3 0 3 (0) 1 | 10 10 11 | 10 11 10 | 10 10 11

B♭ maj7                      B♭maj7 b5                      A7

All you dis - trust, —                      All you save,

T  
A  
B

1        (3)        8                      9        3        0                      (8)        2        0        2

13        15        0                      15        (0)        (15)        0                      14        12        14

D

And all that you give, —                      And

T  
A  
B

2        2        2                      0        0        0                      5

electric guitar 3

*wavy line*

*mf with semi-distorted tone*

T  
A  
B

5        7        9

*wavy line*

with Rhythm figure 1

T  
A  
B

14        (14)        (14)        (14)                      12        11        10                      10        10        11

D/C                                                                              B $\flat$  maj 7

The first system contains two staves. The top staff is for the guitar (D/C tuning) and the bottom staff is for the vocal part. The vocal part includes lyrics: "all that you deal," followed by "And all that you buy," with a wavy line indicating a sustained note. The guitar part has a tablature below it showing fingerings (e.g., 0, 0, 0, 0) and a measure number (6). The second system continues the musical score with two staves. The top staff shows a guitar part with a tablature below it (e.g., 10, 11, 10, 10, 11, 13, 15, 0) and a measure number (10). The bottom staff shows a vocal part with lyrics: "beg, bor - row or steal. And".

B $\flat$  maj 7 b5                                                              A7

The third system continues the musical score with two staves. The top staff shows a guitar part with a tablature below it (e.g., 5, 7, 7, 7, 0, 0, 0) and a measure number (1/2). The bottom staff shows a vocal part with lyrics: "beg, bor - row or steal. And". The fourth system continues the musical score with two staves. The top staff shows a guitar part with a tablature below it (e.g., 15, 15, 0, 15, 14, 0, 0) and a measure number (14). The bottom staff shows a vocal part with lyrics: "beg, bor - row or steal. And".

D

all you cre - ate, —

*guitars 1 and 3*

D/C

And all you de - stroy, —

*mp*

1

5

5

7

9

9

9

9

B♭maj7

— And all that you do, — And

B♭maj7♭5

(b7.)

(6)

½

A7

all that you say. And all that you eat. —

*(guitar 1 continues simile)*

TAB

7 0 0 | 0 | 11 12 11

TAB

12 14 14 0 14 0 | 12 14 14 0 14 0 | 12 11 10

D/C

— And ev - 'ry one you meet, And

TAB

7 9 11 | 11 12 11 | 3 0 2

TAB

10 10 11 | 10 11 10 | 10 10 11

B♭ maj7                    B♭ maj7 b5                    A7

D

with Rhythm figure 1

D/C

Bb maj7

all that is gone, And all that's to come,

T A B

11-12 11 | 3 0 3 | 1 3 0

Bb maj7b5

A7

— And ev - 'ry thing un - der the —

T A B

10 11 10 | 10 10 11 | 15 0 15

T A B

0 2 0 0 0 0 | 0 2 0 | 0 2 0

T A B

15 15 15 | 14 14 0 | 0 14 0

D

sun is in — tune, But the sun is e -

D/C

T A B

2 3 | 0 3 | 0 | 2 3

T A B

12 11 10 | 10 10 11 | 10 11 10

B♭maj7 B♭maj7b5 D

clipsed by the moon. —————— with heartbeat effects

ritard.

T A B

8 3 2 | 1 3 0 3 | (8) (8) (8) | (7) | 6

B

10 10 10 11 | 13 15 15 | (8) (8) (8) 14 | (8) | 14