

PINK FLOYD
THE DARK SIDE OF THE MOON



BREATHE

Words by
ROGER WATERS

Music by
ROGER WATERS,
DAVID GILMOUR & RICK WRIGHT

The musical score for 'Breathe' is presented in six systems. Each system contains a grand staff with a treble and bass clef. Chord diagrams are placed above the treble clef for the following chords: Em7, A, Em, A, Cmaj7, Bm, F, and G. The notation includes various note values, rests, and phrasing slurs, indicating the melodic and harmonic structure of the piece.

D7+9 x x 3fr D#0 Em7

A Asus4 A

Breathe, _____ breathe in the air. _____

Em7

A Asus4 A

Don't be a - fraid _____ to care. _____

Em7

A Asus4 A

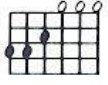
Leave, _____ but don't leave me, _____

Em7

A Asus4 A

Look a - round _____ And choose your own _____ ground, _____ For

Cmaj7

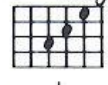


Bm



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

Fmaj7



G



D7+9



D#o



All you touch — and all — you see Is all your life — will ev - er be!

Em7



A



Asus4

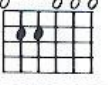


A



Run, — rab-bit, run! —

Em



Em7



A



Asus4



A



Dig that hole, — for - get the sun. —

Em7

A

Asus4

A

And when, at last, the work is done,

Em7

A

Asus4

A

Don't sit down it's time to start an - oth - er one. For

Cmaj7

Bm

long you live And high you fly, But on - ly if you ride the tide. And

Fmaj7

G

D7+9

D#o

Em

bal-anced on the big - gest wave You race t'ward an ear - ly grave.

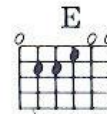
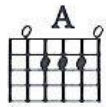
TIME

Words by
ROGER WATERS

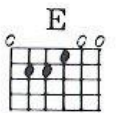
Music by
DAVID GILMOUR, RICK WRIGHT,
NICK MASON & ROGER WATERS



Tick-ing a - way_ the mo-ments that make up a dull_



_ day, _ Frit-ter and waste_ the hours_



_ in an off-hand way. _

F#m



A



Kick-ing a - round _ on a piece of ground _ in your home town. _

E



Wait-ing for some - one or some - thing to show _ you the way. _

F#m



Dmaj7



Tired of ly - ing in _

Amaj7



_ the sun - shine, Stay - ing home _ to watch _ the rain,

Dmaj7

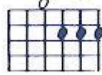


Amaj7

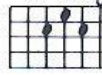


You are young and life — is long And there is time to kill —

Dmaj7

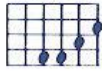


C#m



— to-day. And then one day you find — Ten years have got —

Bm



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

E



E7



F#m

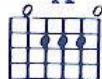


You missed the start - ing gun. And you run, you run — to catch up —

F#m



A



— with the sun — but it's sink — ing. —

E



F#m



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

E



F#m



The sun is the same — in a rel - a - tive way — but you're old -

A

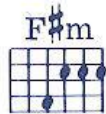


E



er, —

Short-er of breath — And

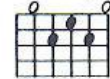


one day clos-er to death. —

Dmaj7



Amaj7



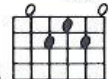
Ev - 'ry year is get - ting short - er, Nev - er seem — to find —

Dmaj7

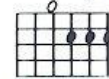


— the time. Plans that ei - ther come — to naught, Or

Amaj7



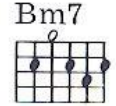
Dmaj7



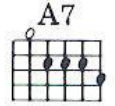
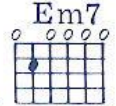
half a page — of scrib-bled lines. Hang - ing on in



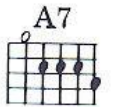
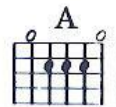
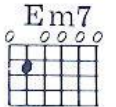
qui - et des - per - a - tion Is the Eng - lish way. The



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



more to say.



BREATHE (Reprise)

Words by
ROGER WATERS

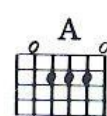
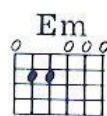
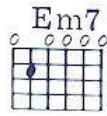
Music by
ROGER WATERS,
DAVID GILMOUR & RICK WRIGHT

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a steady bass line and chords in the right hand.

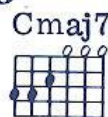
System 1: The vocal line begins with the lyrics "Home, _____ home a - gain, _____". Above the first measure is a guitar chord diagram for Em7 (E2, G3, B3, D4, F4, G4). Above the final measure is a guitar chord diagram for A (A2, C3, E3, F#3, G3).

System 2: The vocal line continues with "I like_ to be_ here when I can. _____". Above the first measure is a guitar chord diagram for A (A2, C3, E3, F#3, G3). Above the second measure is a guitar chord diagram for Em7 (E2, G3, B3, D4, F4, G4). Above the final measure is a guitar chord diagram for A (A2, C3, E3, F#3, G3).

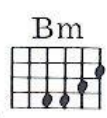
System 3: The vocal line concludes with "And when_ I come_ home cold and tired _____". Above the first measure is a guitar chord diagram for Em7 (E2, G3, B3, D4, F4, G4). Above the final measure is a guitar chord diagram for A (A2, C3, E3, F#3, G3).



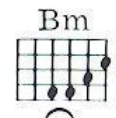
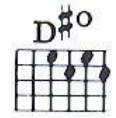
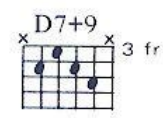
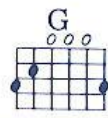
It's good to warm_ my bones_ be - side_ the fire. —



Far a - way_ a - cross the field, — the



toll - ing of_ the i - ron bell calls the faith - ful to_



— their knees To hear the soft - ly spo - ken mag - ic spell.

THE GREAT GIG IN THE SKY

Music by
RICK WRIGHT

Bm **F** **Bb** **F**

Gm7 **C9** **Gm7** **C9**

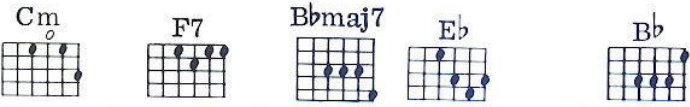
Fmaj7 **Bbmaj7**

Ebmaj7 **Cm7**

And I am not fright-ened of dy-ing, An - y-time will do, I don't mind.

Why should I be fright-ened of dy-ing? There's no rea - son for it, you've got to go some-time.

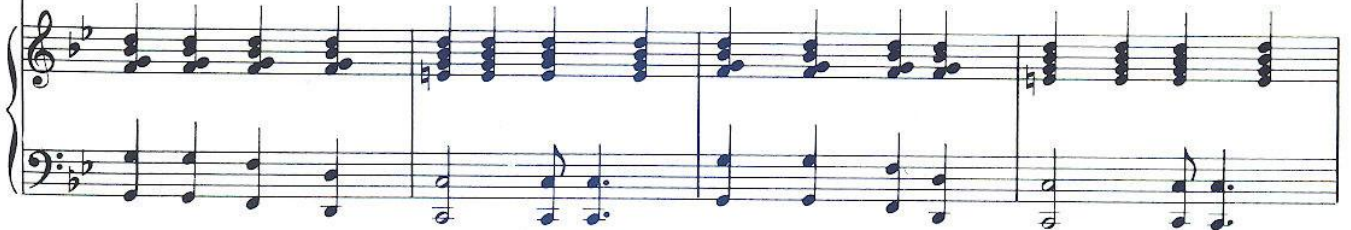
Cm F7 Bbmaj7 Eb Bb



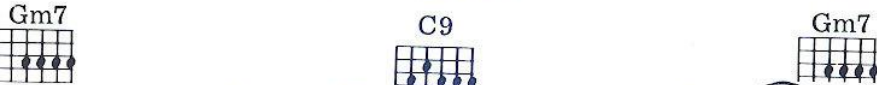
Gm7 C9 Gm7 C9



Female voice: sung on "ah" or "oo."



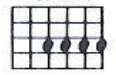
Gm7 C9 Gm7



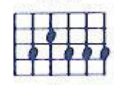
C9 Gm7 C9



Gm7



C9

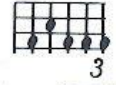


Gm7



Musical notation for the first system, including treble and bass staves with triplets and chord diagrams.

C9



Gm7



C9



Musical notation for the second system, including treble and bass staves with triplets and chord diagrams.

Gm7



C9



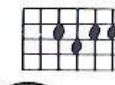
Gm7



Gm7⁻⁵



Gb7



Bm



Musical notation for the third system, including treble and bass staves with triplets and chord diagrams.

F



Musical notation for the fourth system, including treble and bass staves with various rhythmic patterns and chord diagrams.

B \flat F Gm7 C9

This system contains the first four measures of the piece. The guitar part features a melodic line with eighth and sixteenth notes, including a triplet in the fourth measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams are provided for B \flat , F, Gm7, and C9.

Gm7 C9 Fmaj7

This system contains measures 5 through 8. The guitar part continues with eighth and sixteenth notes, featuring three triplets in measures 6, 7, and 8. The piano accompaniment maintains the eighth-note accompaniment. Chord diagrams are provided for Gm7, C9, and Fmaj7.

B \flat maj7 E \flat maj7 Cm7

This system contains measures 9 through 12. The guitar part has a more rhythmic feel with dotted eighth notes and sixteenth notes. The piano accompaniment continues with eighth notes. Chord diagrams are provided for B \flat maj7, E \flat maj7, and Cm7.

Cm7 F7 B \flat maj7 E \flat B \flat

This system contains the final four measures of the piece. The guitar part concludes with a melodic phrase. The piano accompaniment ends with sustained chords. Chord diagrams are provided for Cm7, F7, B \flat maj7, E \flat , and B \flat .

Gm7

C9

Gm7

C9

Gm7

C9

Gm7

C9

Gm7

C9

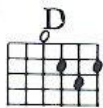
Gm7

C9

Gm7

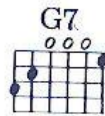
BRAIN DAMAGE

Words & Music by
ROGER WATERS

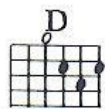


First system of piano accompaniment for 'Brain Damage', featuring a treble and bass clef with a key signature of two sharps (D major) and a 4/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.

Second system of piano accompaniment for 'Brain Damage', continuing the melody and accompaniment from the first system.



Third system of music for 'Brain Damage', featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "The lu - na - tic ___ is on the grass, -". The piano accompaniment continues with the same harmonic structure.



Fourth system of music for 'Brain Damage', featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "The lu - na - tic ___ is on the grass, -". The piano accompaniment continues with the same harmonic structure.

D  E 

Re-mem-b'ring games_ And dai - sy chains_ and laughs,_



A7 

Got to keep_ the loon - ies on_ the path._



D 

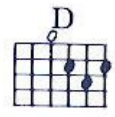
The lu - na - tic_ is in the hall,_



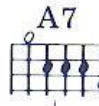
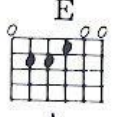
G7  D 

The lu - na - tics_ are in my hall,_

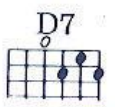




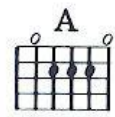
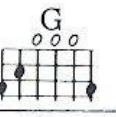
The pa-per holds their fold-ed



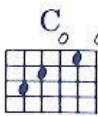
fa-ces to the floor, And ev-'ry day the pa-per boy brings



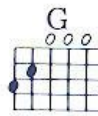
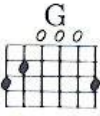
more.



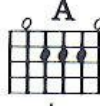
And if the dam breaks o-pen man-y years too soon,



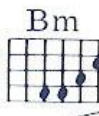
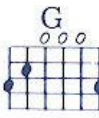
— And if there is no room up - on — the hill, —



— And if your head ex - plodes — with dark, —



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



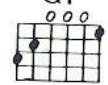
— side — of the moon, — Ah, —

Asus4

A

D

G7



Ah,

The lu - na - tic is in my head,

D

G7

The lu - na - tic is in my head,

D

E

You raise the blade, you make the change,

A7

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

D



You lock the door, — And



E



throw a - way — the key, — There's some-one in my head, but it's not

A7




D




me.

D7

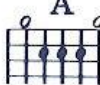



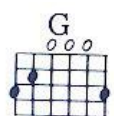
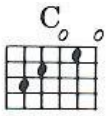

G



And if the cloud — bursts thun-der in — your ear —

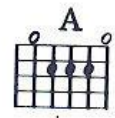
A



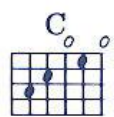
You shout_ and no - one seems to hear._

Accompanying piano and bass lines for the first system.



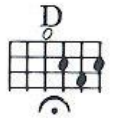
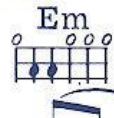
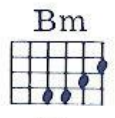
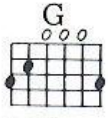
And if the band___ you're in___ starts play - in' dif-f'rent tunes,___

Accompanying piano and bass lines for the second system.



I'll see you on the dark___ side___ of the moon._

Accompanying piano and bass lines for the third system.



Ah, Ah, Ah, Ah.

Accompanying piano and bass lines for the final system.

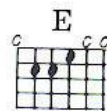
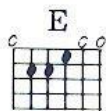
MONEY

Words & Music by
ROGER WATERS

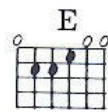
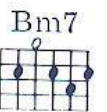
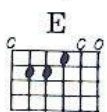
The musical score for "Money" is presented in a piano arrangement. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The piano accompaniment features a consistent bass line with triplet patterns in the left hand and chords in the right hand. The vocal line includes the lyrics: "Mon-ey, Ya get a - way, ya get a good job with more pay and you're O. K." Above the first three systems, guitar chord diagrams are provided for Bm7 and E. The lyrics are placed below the vocal staff in the second and fourth systems.

System 1: Chords: Bm7, E, Bm7, E. Lyrics: Mon-ey, Ya get a - way, ya

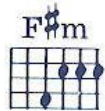
System 2: Chords: Bm7, E, Bm7, E. Lyrics: get a good job with more pay and you're O. K.



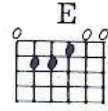
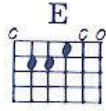
Mon-ey, _____ It's a gas, _____



Grab _____ that cash with both hands and make a stash. _____



New car, cav - i - ar, four-star day-dream, Think I'll buy me



a foot - ball _____ team.

Bm7

E

Bm7

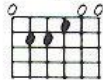
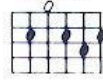
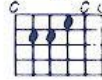
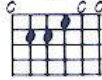
E

Bm7

E

Bm7

E



Mon-ey, you get back..



Bm7

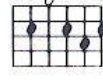
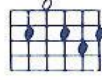
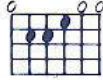
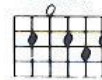
E

Bm7

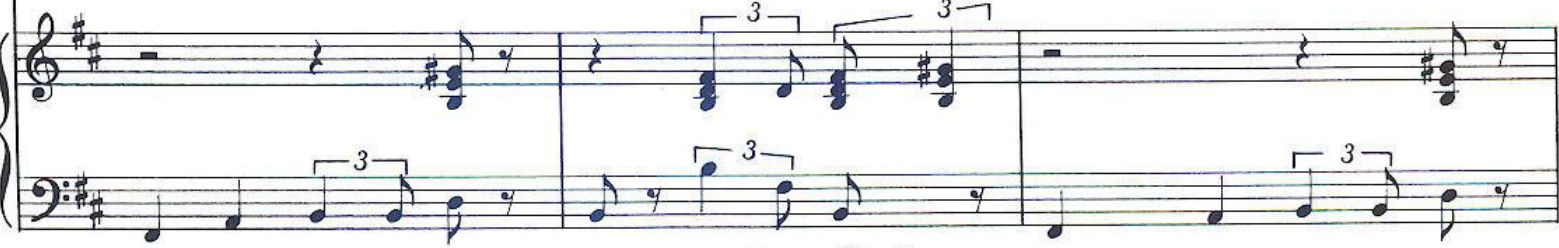
E

Bm7

E



I'm all right, Jack, Keep your hands off - a my



Bm7

E

Bm7

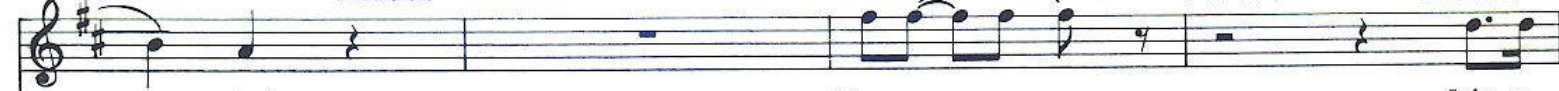
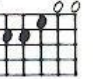
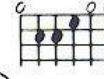
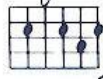
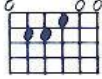
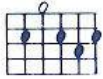
E

Bm7

E

Bm7

E



stack. Mon-ey, It's a



Bm7

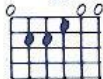
E

Bm7

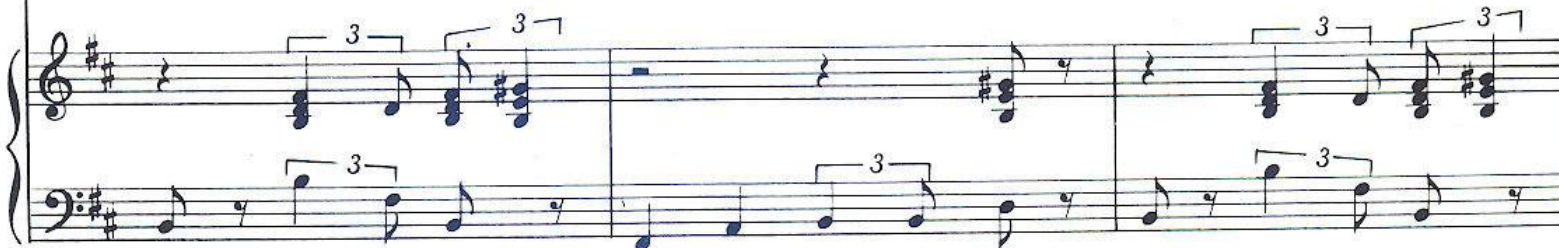
E

Bm7

E



hit. But don't give me that



Bm7

E

Bm7

E

Bm7

E

do good - y good bull - shit I'm in the

F#m

Em

hi fi - del - i - ty, first class trav - el - ing set and I think

Bm7

E

Bm7

E

Bm7

E

I need a Lear Jet.

Bm7

E

Bm7

E

Bm7

E

Bm7

E

Bm7 E Bm7 E Bm7 E Bm7 E

Mon-ey, ————— It's a

Bm7 E Bm7 E Bm7 E

crime. ————— Share it fair - ly, but

Bm7 E Bm7 E Bm7 E

don't take a slice of my ————— pie.

Bm7 E Bm7 E Bm7 E

Mon - ey, ————— so they say, —

Bm7

E

Bm7

E

Bm7

E

Is the root of all e - vil

Bm7

E

Bm7

E

F#m

to - day. But if you ask for a rise, it's no sur -

Em

Bm

E

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

Bm

E

Bm7

E

Bm7

Repeat and fade

E

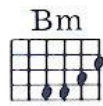
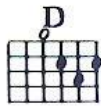
way, a - way. —

Repeat and fade

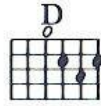
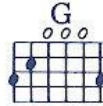
US AND THEM

Words by
ROGER WATERS

Music by
RICK WRIGHT



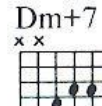
Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and piano accompaniment.



Musical notation for the second system, including treble and bass clefs, a 4/4 time signature, and piano accompaniment.



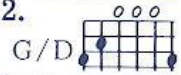
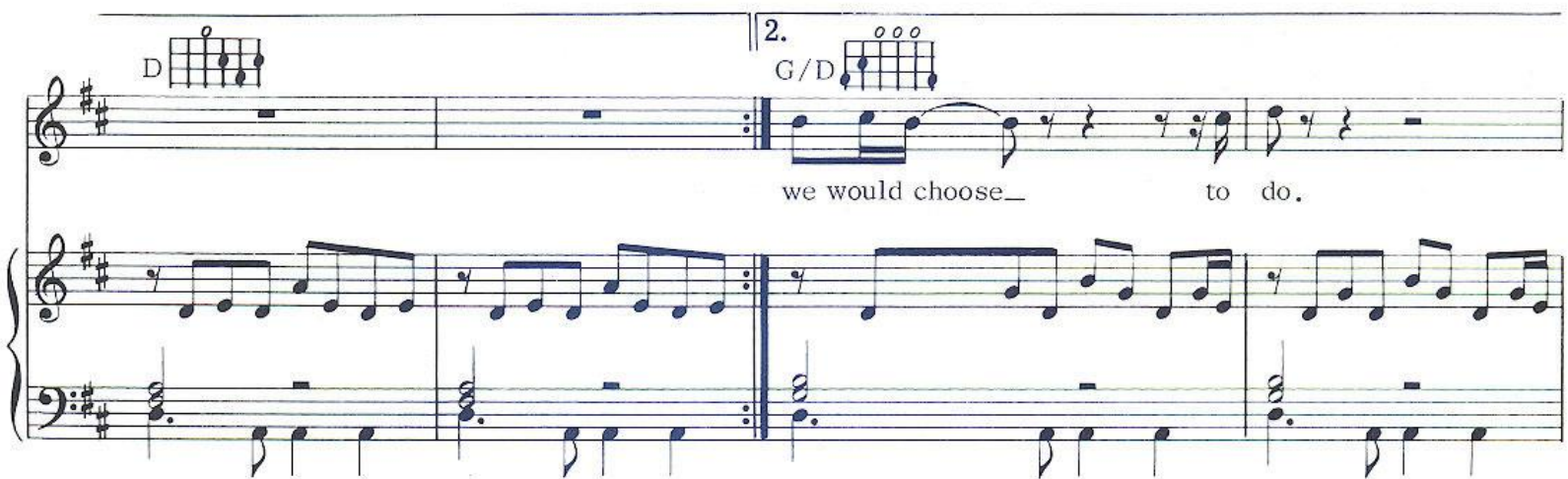
Vocal line and piano accompaniment for the first verse. The lyrics are: "Us us us us us us us and Me me me me me me me and".



Vocal line and piano accompaniment for the second verse. The lyrics are: "them them them them them them them them And af - ter all you you you you you you you you God on - ly knows".

1.  

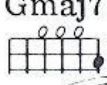
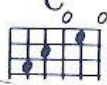
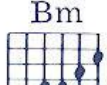

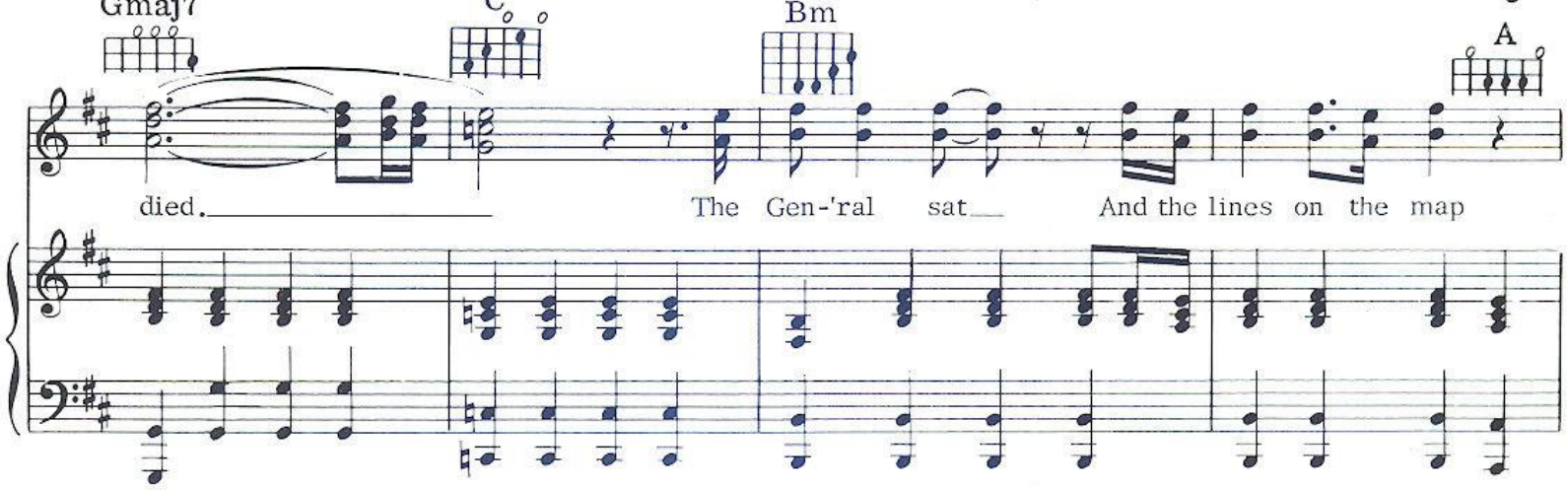
we're on - ly or di-na - ry men, —
it's not what

2.  

we would choose — to do.

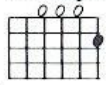
   

"For-ward", he cried, — from the rear And the front rank

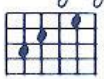
    

died. — The Gen-'ral sat — And the lines on the map

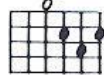
Gmaj7



C_o



D



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

Bm



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

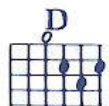
Dm+7



G



blue And who knows which is which And who is who._



Up up up up

Bm



Dm+7



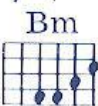
8 fr

up up up and down down down down down down down down And in the end—

G

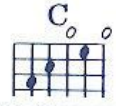
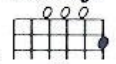


— it's on - ly 'round and 'round— 'round and 'round and 'round and 'round and 'round and 'round and



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

Gmaj7

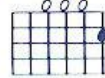


Bm



post - er bear - er— cried. "Lis-ten, son,"— said the man—

Gmaj7



C₀



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

D

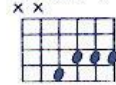


Bm



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

Dm+7



8 fr

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

1.



G/D





D




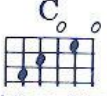
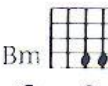
lot of it a-bout,

2.  

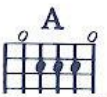
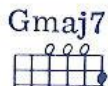
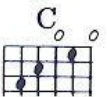

fight-ing's all a - bout?—


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

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

tea and a slice___ The old man___ died.



WOTS...UH THE DEAL

Words & Music by
ROGER WATERS
& DAVID GILMOUR

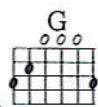
In a moderate four

Rhythm Gtr.

mf

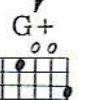
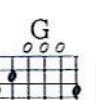
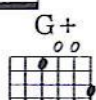
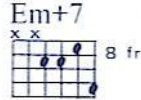
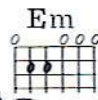
Lead Gtr.

Bass Gtr.

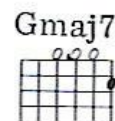
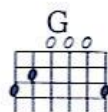
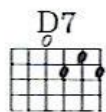


Heav- en sent the prom - ised land — Looks all right — from where —

(add Piano) (Organ sustains chords indicated)



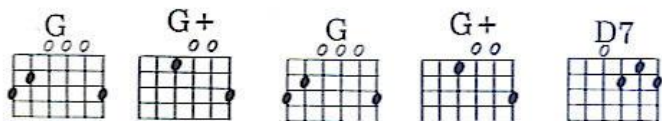
— I stand. It's so much bet - ter on the out - side look-in' in. —



Wait-ing on the first — step,

Voices divisi

Show me where — the key — is kept, — Point me down — the right —



— line be - cause it's time, — To let me in —

G G7 C

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

Pno. 8va bassa

Am G G7

There's a chill — wind blow-in' in — my soul — And I think I'm grow - in'

D7 G

cold. — Flash the read - ies

Gmaj7



G7



Em



Wot's...uh the deal? Got to make — it to the next — meal.

Em+7



G

G+

G

G+

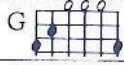
D7

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


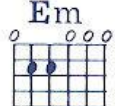
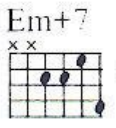
Pno.

Voices divisi

Gmaj7

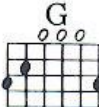

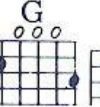
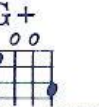
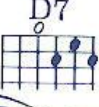



Mile af-ter mile, — stone af-ter stone, — you


G7  to speak — but you're — a-lone.   8 fr

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



     D. S. 

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



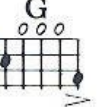
Instrumental

 *Pno.*   







2nd Vocal. Group plays same as first time.

Fine bright, by candle light — and her by my side.

Oh, if she prefers we need never stir — a - gain. —

Some-one sent the prom-ised — land Oh, I grabbed — it with

both — hands. Now I'm the man — on the in - side look - ing out. —

Hear me shout, — Come on in, — What's the news? — Where you been?

'Cause there's no wind left in my soul — And I've — grown — old. —

Short instrumental fade (improvised)

ECLIPSE

Words & Music by
ROGER WATERS

D

Bbmaj7

Asus4

A7

Gm6

A

Bbmaj7

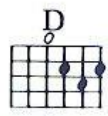
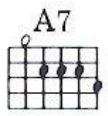
Gm6

A

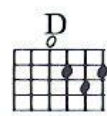
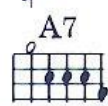
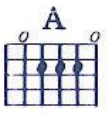
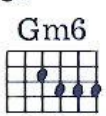
All that you touch, And all that you see,

All that you taste, All you feel, And all that you love, And

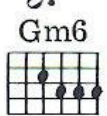
all that you hate, All you dis-trust, All you save,



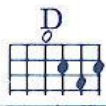
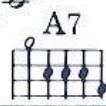
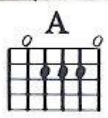
And all that you give, — And all that you deal, — And



all that you buy, — beg, bor-row or steal. And all you cre-ate, —

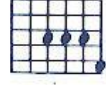


— And all you de- stroy, — And all that you do, — And

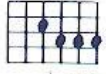


all that you say And all that you eat, — And ev'-ry-one you meet,

Bbmaj7



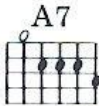
Gm6



A



And all that you slight, — And ev - 'ry - one you fight.

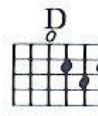
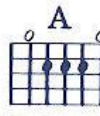


And all that — is now, And all that — is gone, And

Bbmaj7

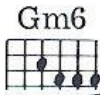


Gm6



all that's to come, — And ev - 'ry - thing — un - der the — sun is in —

Bbmaj7



tune, But the sun is e - clised by the moon. —