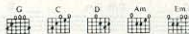


# Paranoid Eyes

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:



Slow Beat

Musical notation for the first system, featuring a piano accompaniment with a G chord. The notation is in 4/4 time and includes a treble and bass clef.

Musical notation for the second system, including lyrics: "But-ton your lip and don't let the shield-slip." The notation is in 4/4 time and includes a treble and bass clef.

Musical notation for the third system, including lyrics: "Take a fresh grip on your bul-let proof mask." The notation is in 4/4 time and includes a treble and bass clef.

C G D

And if they try to break down your disguise with their questions

C G D C G/B Am D

You can hide, hide, hide

Am G

You put behind par-an-oid eyes.

G C G

on your brave face and slip over the road for a jar-  
 lied in their stor-les of fame, for-tune and glo-ry. Now you're

C G

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

C G D C

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

G D C 1 Am D Am

hide, hide, hide behind pet-ri-fied  
 hide, hide, hide

G C G C G

eyes.

C G Em D Am

You be -

D Am

be-hind brown and mild eyes.

## One of the Few

(Testo e musica di Roger Waters)

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(Vocal tacet 1<sup>o</sup>)  
 (2.) one of the few — to land on your feet. —

What do you do — to make ends meet? (Teach) Make them mad. —

make them sad — Make them add — two and



1 2

When you're two, Oh make them me, oh

make them you, Make them do— what you

want them to, Make them laugh,—

make them cry,— Make them lie— down and die.

## The Post War Dream

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:



Tempo ad lib.

Bb C F Bb/F F Bb

C Bb/F F Colla voce Bb/F F Bb

Tell me true, tell me why was Je-sus cru-ci-fied?

C C7 F Bb/F F

Is it for this that dad-dy died? Was it you? Was it me? Did I

*The Boy Who Swam*  
*by / written by*

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

watch too much T. V? Is that a hint of ac-cu-a-tion in-your-eyes?— If it

**F** **F7** **Bb** **C** **C9**

was-n't for the Nips be-ing so good at building ships. The yards would still be o-pen on the

**F** **F7** **Bb**

Clyde. And it can't be much fun for them be-nath the ris-ing sun With

**C** **C7** **F** **Bb**

all their kids committing su - l - cide. What have we done,— Maggie what have-we done?

**F** **Bb** **C** **A Tempo (Slow and steady)**

— What have we done— to Eng-land? Should we

**F** **A** **Bb** **Bbm**

shout, should we scream, "What hap-pened— to the post- war

**F/C** **Dm7** **Gm7** **C7** **C7-7** **F**

dream?" Oh, Mag-gie, Maggie what did we do?

**C** **Bb** **F**

# Not Now John

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:



Musical score for 'Not Now John' by Roger Waters. The score is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'Fuck all that, we've got to get on — with these film (fuck show all Not Now John, we've got to get on — with the Hang on John, I've got to get on — with this I that fuck all that) We've (got to get on got to get on got to get on) I got to compete — with the wi - ly Jap - an - ese Hol - ly - wood write at the end of the rain - bow. don't know what it is but it fits on here like \*\*\*'. The score includes guitar chord diagrams for G, D, and Em.



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

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

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

on D. C. SEGUE

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

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

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

Bin - go -

Half Tempo  
C/E Em D/E  
Make them laugh, - make them cry, - Make them dance - in the aisles  
Hold on John, - I think there's some - thing good - on, I used to read books - but \* \* \*

Em C/E Em

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

TO CODA

D/E Em A Tempo <sup>10</sup>/<sub>6</sub> Asus

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

D.C. to 1<sup>o</sup> bar

CODA

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

D Em

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

The Flicker Memorial Name

There's a Flicker in Every War

G D Em

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

G D

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

Em G

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

D Em Ad lib. to Fade

let's go and show these, —



# The Fletcher Memorial Home

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:



Moderate Beat

The first system of musical notation for the song. It features a vocal line in G major, 4/4 time, with lyrics: "Take all your o-ver-grown in-fants a-way some-where Safe in the per-man-ent gaze of a cold glass eye." Above the vocal line are guitar chords: G, C, G/B, and Am. Below the vocal line is a piano accompaniment line with the initials "R.H." written above it.

The second system of musical notation. The vocal line continues with lyrics: "And build them a home, A lit-tle With their fav-our-ite toys, They'll be". Above the vocal line is a guitar chord: D. Below the vocal line is the piano accompaniment.

The third system of musical notation. The vocal line continues with lyrics: "place of their own, good girls and boys. In the Fletcher Memor-i-al- Home for in-Flet-cher Memor-i-al- Home for col-". Above the vocal line are guitar chords: Bb, Bm, A/C, D, Em, and C. Below the vocal line is the piano accompaniment.

TO CODA

D Em7 D/F# G C

- cur - a - ble - ty - rants and kings.  
- on - i - al - wast - ers of life and

G C G/B Am

They can ap - pear to them - selves ev - 'ry day

D

on closed cir - cuit T. V. to make

Bb Bm A/B Bm C

sure they're still real. It's the on - ly con - nect -

D Em

— lon they feel. (Spoken) "Ladies and gentlemen, please welcome

Cmaj7 D

Reagan and Haig. Mr. Begin and friend, Mrs. Thatcher and Paisley, Mr.

Cmaj7

Breznev and party. The ghost of McCarthy, and the memories of Nixon And

D G D/F# C

now, adding colour, a group of anonymous Latin-American meat packing glitterati."



Em D

Did they ex - pect us to treat them with an - y res - pect?

G D/F# C

They can pol - ish their med - als and sharp - en their smiles. And a -

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

- muse themselves play - ing games for a while. Boom boom, bang bang

Em add9 (S>lo) G

Lie down - you're dead.

D/F# Em D/F# G

D/F# Em D

Cmaj7 D

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



CmaJ7 D G D/F# CmaJ7 Em add9

D.C. al CODA

CODA  
G D/F# C

limb. Is ev-'ryone in?—

G D/F# C add9

Are you hav-ing— a nice— time? Now the

D/F# C Em add9

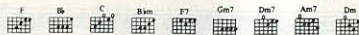
fin-al— so-lu-tion— can be ap-pled.

## Southampton Dock

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:



Moderately

F Bb

They dis-embarked in for-ty five, And no one spoke and no—  
stands up on South-amp-ton dock with her hand-kerchief And her

C

one smiled There were too ma-ny wet spa-ces in the line,—  
sum-mer frock clings to her bod-y in the rain—

F

And gathered at the line—  
In qui-et des-per-

Serenade  
(Text & Music by Roger Webster)

Bb

Gen - tion, Knack - les bright up - on the hip - ocr's reins. All a - greed with hand on heart, She

C F

to sheath the sac - ri - ficial knives. But brave - ly waves the boys good - bye a - gain.

1/2 Bb

now she Mm.

Bbm F A Tempo (L'istesso) F7 Gm7 F7/A Bb

And still the

The First Cut  
(Text & Music by Roger Webster)

dark stain spreads be - tween — their

F

shoul - der blades.

Bb

A mute re - mind - er of the

F F7 Gm7 F7

pop - py fields and graves. And

bb C

when the — fight was o-ver —

Dm7 C7/E F Am7

we spect what — they had —

Dm Ad lib. Gm7

made. But in the bot-tom of our

A Tempo (Slower) F SEQUE "The Final Cut"

hearts, — we felt the fin-al cut

## The Final Cut

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:

F	C	Bbadd9	Bb	Dm	Gm7	Am

Slow F F/C C

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

Bbadd9

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

F/C C Bbadd9 F

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



B $\flat$  F B $\flat$

If you—ag-o—ti-ste the mine-field in the drive,— and beat the dogs and beat the cold—

F B $\flat$  C Dm

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

Gm7 /C

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

F Am F

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

Am C

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

TO CODA  
B $\flat$  Dm

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

Gm7 /C

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

F F/C C E $\flat$ add9

F F C

And if I show you my dark — side will you still bold-



Bb F F

— me to — night? And if I o — pen my



C Bb F

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



Bb F Bb

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



The Gunter Dean

F Bb C Dm

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



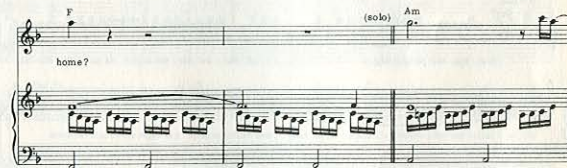
Gm7 /C

would you send me pack — ing, — or would you take me



F (solo) Am

home?



F Am C





B $\flat$  Dm Gm7

3 3 3

3 /C F D 3/4 1 1/2

ϕ CODA  
Dm

-pared to make it, but

(ad lib) Gm7

just then the phone rang, - I nev-er had the nerve to make the fin- al

F C F#m d19 F

a tempo cut.

a tempo rall. . . . .

## The Gunners Dream

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:

G G+ Em C D Cmaj7 D7

Slow

G G+ Em C G D

mp

Em G G+

Float-ing down through the clouds

Em/G C G

mem-o-ries come rush-ing up to meet me now, But in the space be-tween—the hea-vens and the

D C G Em

oor-ner of some for-aign field, - I had a dream, -



C G G G+

I had a dream — Good-bye Max, Good-bye Ma.

Em/G C G

Af-ter the ser-vice when you're walk-ing slowly to the car; and the sil-ver in her hair shines in the

D Em Cma7 D/C C

cold Nov-em-ber air, you hear the toll-ing bell, and touch the silk in your in-vel, and

G D Em

as the tear-drops rise to meet the com-fort of the band,

C D

You take her fra-il hand and hold on — to the dream.

G (sax solo) G+ Em C D

G D Em D

C D/C G D C

G Em C Em

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has one sharp (F#).

G G+ Em

A place to stay, e-nough to eat, some-where old he-ros shuf- fle

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has one sharp (F#).

C G D

safe-ly down the street. Where you can speak out loud a-bout your doubts and fears, and what's more—

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has one sharp (F#).

Em Cmaj7

no-one ev-er dis-ap-pears, you nev-er hear their stan-dard is-sue kick-ing in your door,

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has one sharp (F#).

## Two Suns in the Sunset

Lyrics by Graham G. Brown, Music by...

G D Em

You can-re-lax— on both sides— of the tracks, and man-l-acs — don't blow holes in

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has one sharp (F#).

C D7/C G D

bande-men by re-mote con-trol, and ev-'ry-one— has re-cour-se to the law, And

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has one sharp (F#).

C G Em C

no-one kills the child-ren an-y-more. No-one kills the child-ren an-y-more.

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has one sharp (F#).

G C D Em D

Night af-ter night, — go-ing round and round my brain,

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has one sharp (F#).

C D G

his dream is driv-ing me in - sane. In the

G D Em D

cor-ner of some for-eign field, the gun-ner sleeps to-night, — What's done is done —

C D/C G D C

We can-not just write off his fin-al scene. take heed — of the

G Em C Em

dream, take heed — ...

rall.....

## Two Suns in the Sunset

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:



$\text{♩} = 144$  D A G A D

In my rear-view mir-ror — the sun is go-ing down,  
 run-ly wire — that holds the cork — keeps the an-gor in,  
 as the wind-shield melts — and my tears e - va-por-ate,

D D G A

sink-ing be-hind — brid-ges in the road —  
 gives way — and sud-den-ly it's day a-gain  
 leav-ing on-ly char-coal to de-fend.



D G A D A

I think of all the good-things that we have left un-  
 The sun is in the east— ev-en though the day— is  
 Fin-al-ly, I un—der-stand the feel-ings of—the

G D/F# Em Bm

done. And I suf-fer premon-i-tions, con-firm— sus— pi-cions,  
 done. Two suns in— the sun— set  
 few. Ash— es— and dia—monds, foe and friend,

TO CODA

Em A D A G A D

of the hol-o-caust to come. The  
 could be— the hu-man race is run.  
 we were— all e-qual in the end.

2. D A G A D Bm A

Like the moment when the brakes lock

Bm G A

and you slide to-wards the big truck, You stretch the fro-zen mo-ments with your

D Bm A Bm

fear. And you'll never hear their voic-es, and you'll never see their fac-es.

G A D A G A D A

you have no re-course to the law — an-y-more. —

G A D D. 3 al

And

CODA D A G A

Solo ad lib to fade

## Your Possible Pasts

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:



$\text{♩} = 152$

Musical notation for the first system, showing a G chord and a melodic line.

Musical notation for the second system, including lyrics: "They flut-ter-behind you, your poss-ible paste stood in-the door-way, the ghost of a smile".

Musical notation for the third system, including lyrics: "Some bright eyed-and haunt-ing-her".

Musical notation for the fourth system, including lyrics: "cra-zy some fright-ened and lost. face like a cheap bot-el sign."

$\frac{3}{4}$  G Am

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

C

for the gold in their poss - si - ble  
 shown how to feel good or the

D G

fu - ture so take care,  
 halves in their backs,  
 told to feel bad.

G Am

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

C

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

D G [Not 2nd time]

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

Em

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

TO CODA  
 D

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



The Hero's Act

Cmaj9

1.

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

2.

solo

Em

3

clos - er.)

C

Em

C

Em

D

C

D

Cmaj9

D.  $\text{♩} = 1 \text{♩}$

By the

D Repeat till fade

CODA

clos - er,

# The Hero's Return

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:



Musical score for 'The Hero's Return' in G major, 4/4 time. The score consists of four systems of piano accompaniment. Each system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The melody in the treble staff features eighth and quarter notes, often beamed together, and includes some grace notes. The bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the treble staff.

**D**

Je - sus, Je - sus, what's it all - a - bout,  
Sweet-heart, sweet-heart, are you fast - a - sleep,

(good) Try - ing to clout - these lit - tie in - grates  
That's the on - ly time that I - can

In - to shape - When I was their - age  
real - ly speak to you. And there is some - thing

all the lights - went out,  
that I've locked - a - way, A mem - or -

**D**

there was no time to whine - and mope a - bout -  
- y that is - too pain - ful, to with - stand the light - of day.

**Cma7** **D**

And ev - en now part of me flies - o - ver  
When we came back from the war, - the

**Cma7** **D** **Cma7**

Dres - den at an - gels one five, And though they'll nev - er fath - om it  
ban - ners and flags - hung on ev - 'ry - one's door, - We danced and we sang in the

1. **D**

be - hind my sar - ca - am des - per - ate mem - o - ries lie.



2.

street and the church bells rang,

But burn-ing— in my heart, the

mem-'ry— smoul-ders on of the gun-ner's—

dy- ing — words on the In-ter-com.

Em add

## Get Your Filthy Hands Off my Desert

(Testo e musica di Roger Waters)

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Guitar chords used in this composition:



Slow beat

G C D G

Bresh-nev took Af-ghan-i-stan and Be-gin took Bel-rut, Gnit-l-er-i took the Un-ion

Jack, and Mag-gie, o-ver lunch one day, took a cruis-er with all hands ap-

-par-ent-ly to make them give it back, Mm.