

PINK FLOYD  
THE DARK SIDE OF THE MOON



# BREATHE

Words by  
ROGER WATERS

Music by  
ROGER WATERS,  
DAVID GILMOUR & RICK WRIGHT

Chord diagrams shown in the score:

- Em7:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- A:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- Em:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- Cmaj7:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- Bm:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- F:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- G:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$

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

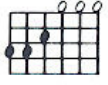
Leave, \_\_\_\_\_ but don't leave me, \_\_\_\_\_

Em7

A Asus4 A

Look a - round \_\_\_\_\_ And choose your own \_\_\_\_\_ ground, \_\_\_\_\_ For

Cmaj7

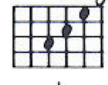


Bm



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!

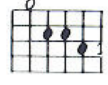
Em7



A



Asus4

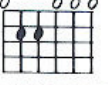


A

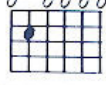


Run, — rab-bit, run! —

Em



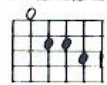
Em7



A



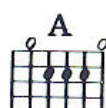
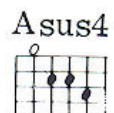
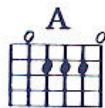
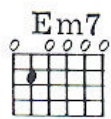
Asus4



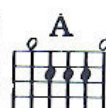
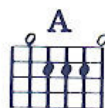
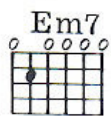
A



Dig that hole, — for - get the sun. —

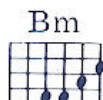
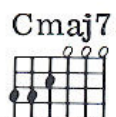


And when, at last, the work is done,

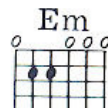
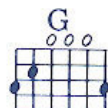


Don't sit down it's time to start an - oth - er one.

For



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



bal-anced on the big - gest wave

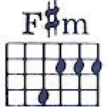
You race t'ward an ear - ly grave.

# TIME

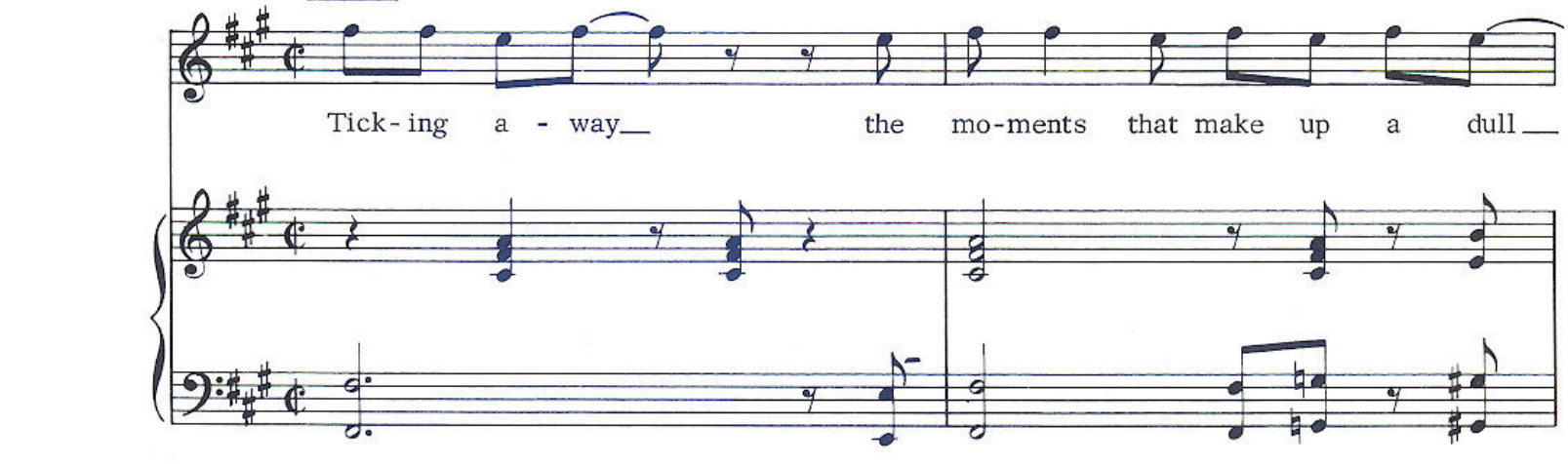
Words by  
ROGER WATERS

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

F#m



Tick-ing a - way\_ the mo-ments that make up a dull\_



A



day, \_


E



Frit-ter and waste\_ the hours\_

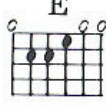


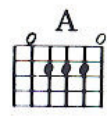
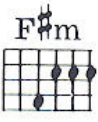
F#m



in an off-hand way. \_\_\_\_\_

E

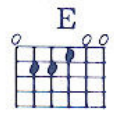


Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes with some slurs.

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

Piano accompaniment for the first system, including treble and bass clefs with chords and moving lines.



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

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

Piano accompaniment for the second system, including treble and bass clefs with chords and moving lines.



Musical staff with treble clef and key signature of two sharps. The melody features a half note and quarter notes.

Tired of ly - ing in \_

Piano accompaniment for the third system, including treble and bass clefs with chords and moving lines.



Musical staff with treble clef and key signature of two sharps. The melody consists of eighth and quarter notes.

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

Piano accompaniment for the fourth system, including treble and bass clefs with chords and moving lines.

Dmaj7



Amaj7



You are young and life — is long

And there is time to kill —

— to-day.

And then one day you find —

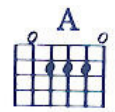
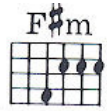
Ten years have got —

— be - hind — you.

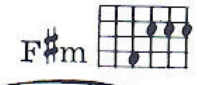
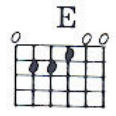
No one told you when — to run, —

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

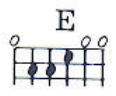




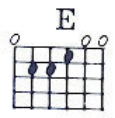
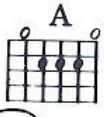
— with the sun — but it's sink - ing. —



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



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



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


C#m



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


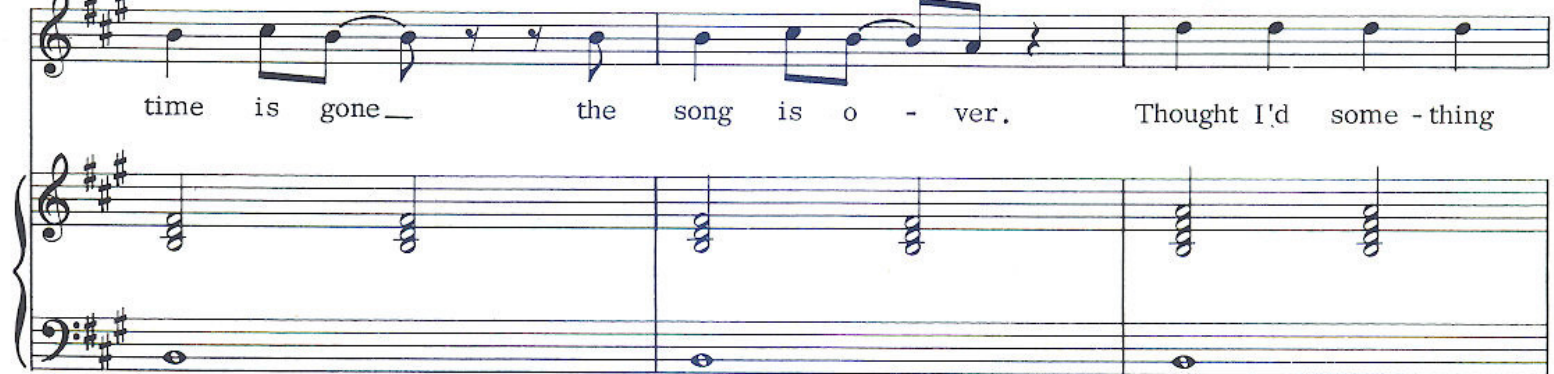


Bm



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

Bm7

F



more to say. \_\_\_\_\_


Em7




A7




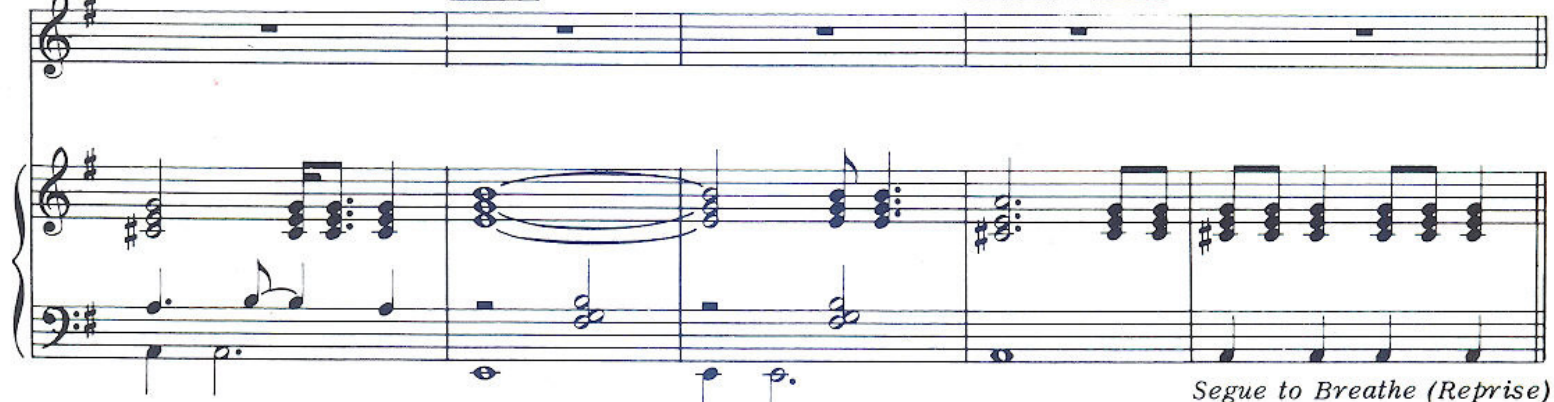

Em7



A



A7

*Segue to Breathe (Reprise)*

# BREATHE (Reprise)

Words by  
ROGER WATERS

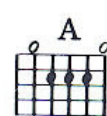
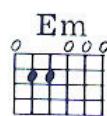
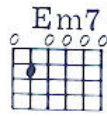
Music by  
ROGER WATERS,  
DAVID GILMOUR & RICK WRIGHT

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.

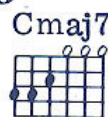
**System 1:** The vocal line begins with the lyrics "Home, \_\_\_\_\_ home a - gain, \_\_\_\_\_". Above the first measure is a guitar chord diagram for Em7 (E2, G3, B3, D4, F4, G4). Above the final measure is a guitar chord diagram for A (A2, C3, E3, F#3, G3).

**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).

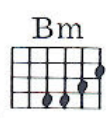
**System 3:** The vocal line concludes with "And when\_ I come\_ home cold and tired \_\_\_\_\_". Above the first measure is a guitar chord diagram for Em7 (E2, G3, B3, D4, F4, G4). Above the final measure is a guitar chord diagram for A (A2, C3, E3, F#3, G3).



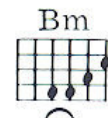
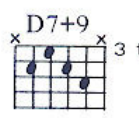
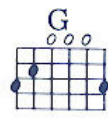
It's good to warm\_ my bones\_ be - side\_ the fire. —



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

Detailed description: This section contains the first two systems of the piano introduction. The first system features four measures with chords Bm, F, Bb, and F. The second system features four measures with chords Gm7, C9, Gm7, and C9. The music is in 4/4 time and B-flat major.

Fmaj7 Bbmaj7

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

Detailed description: This system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line starts with a whole rest, followed by a five-measure phrase. The piano accompaniment provides harmonic support.

Ebmaj7 Cm7

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

Detailed description: This system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line starts with a whole rest, followed by a five-measure phrase. The piano accompaniment provides harmonic support.

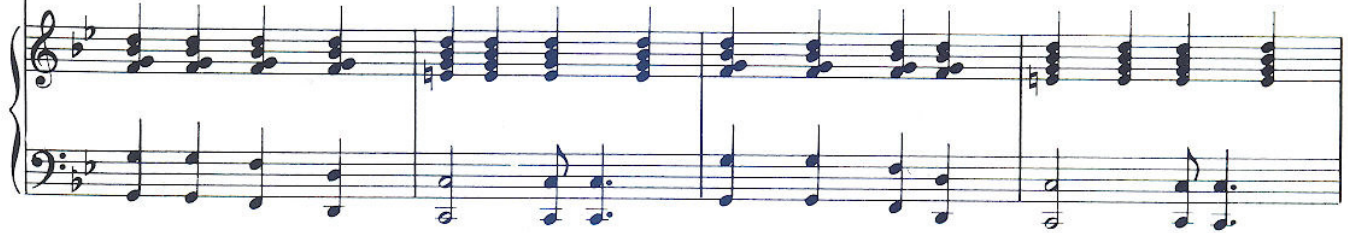
Cm F7 Bbmaj7 Eb Bb



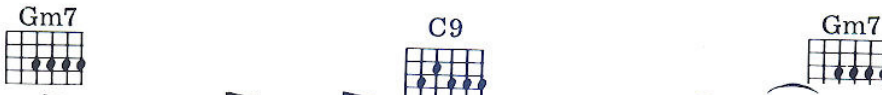
Gm7 C9 Gm7 C9



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



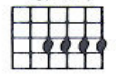
Gm7 C9 Gm7



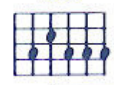
C9 Gm7 C9



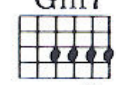
Gm7



C9

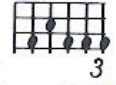


Gm7



First system of musical notation. The top staff is a single melodic line with eighth notes and triplets. The middle and bottom staves are piano accompaniment with chords and bass lines.

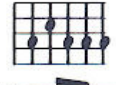
C9



Gm7



C9



Second system of musical notation. Similar to the first system, featuring a melodic line and piano accompaniment.

Gm7



C9



Gm7



Gm7<sup>-5</sup>



Gb7



Bm



Third system of musical notation. The top staff includes a triplet and a change to 2/4 time signature. The piano accompaniment includes complex chord voicings.

F



Fourth system of musical notation. The top staff continues the melodic line. The piano accompaniment features a complex bass line with multiple chords and a final cadence.



Bb 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 with quarter and eighth notes in the left hand.

Gm7 C9 Fmaj7

This system contains measures 5 through 8. The guitar part continues the melodic line with a triplet in measure 6. The piano accompaniment maintains the eighth-note texture, with some grace notes in the right hand.

Bbmaj7 Ebmaj7 Cm7

This system contains measures 9 through 12. The guitar part features a more active melodic line with sixteenth notes. The piano accompaniment continues with eighth notes, providing harmonic support.

Cm7 F7 Bbmaj7 Eb Bb

This system contains the final four measures (13-16). The guitar part concludes with a melodic phrase. The piano accompaniment features a final bass line with sustained chords in the left hand.

Gm7

C9

Gm7

C9

Gm7

C9

Gm7

C9

Gm7

C9

Gm7

C9

Gm7

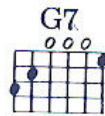
# BRAIN DAMAGE

Words & Music by  
ROGER WATERS

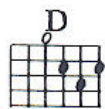


First system of piano accompaniment for 'Brain Damage'. The music is in D major and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes.

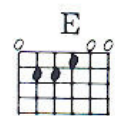
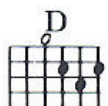
Second system of piano accompaniment for 'Brain Damage', continuing the melodic and harmonic patterns from the first system.



Third system of music, featuring the 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.



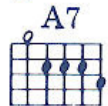
Fourth system of music, featuring the vocal line and piano accompaniment. The vocal line includes the lyrics: "The lu - na - tic is on the grass,". The piano accompaniment continues with the same harmonic structure.



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of quarter and eighth notes.

Re-mem-b'ring games\_ And dai - sy chains\_ and laughs,\_

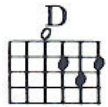
Piano accompaniment for the first system, featuring a treble and bass clef. The bass line is simple, with a steady quarter-note accompaniment.



Musical staff with treble clef, continuing the melody from the previous system.

Got to keep\_ the loon - ies on\_ the path.\_

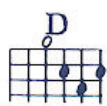
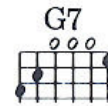
Piano accompaniment for the second system, continuing the bass line accompaniment.



Musical staff with treble clef, continuing the melody.

The lu - na - tic\_ is in the hall,\_

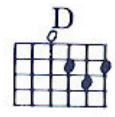
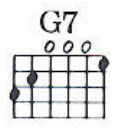
Piano accompaniment for the third system.



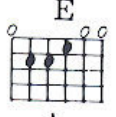
Musical staff with treble clef, continuing the melody.

The lu - na - tics\_ are in my hall,\_

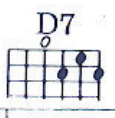
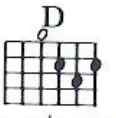
Piano accompaniment for the fourth system, concluding the piece.



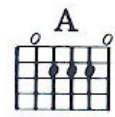
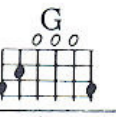
The pa-per holds their fold - ed



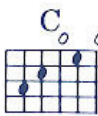
fa-ces to the floor, And ev - 'ry day the pa-per boy brings



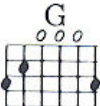
more.



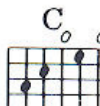
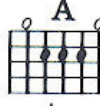
And if the dam breaks o - pen man - y years too soon,



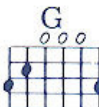
— And if there is no room up - on — the hill, —



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



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



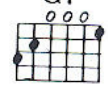
— side — of the moon, — Ah, —

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

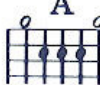




G

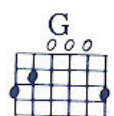
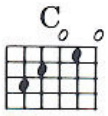


And if the cloud — bursts thun-der in — your ear —

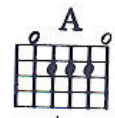
A

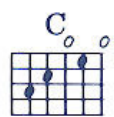




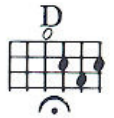
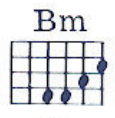
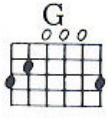
You shout\_ and no - one seems to hear.\_



And if the band\_\_\_ you're in\_\_\_ starts play - in' dif-f'rent tunes,\_\_\_



I'll see you on the dark\_\_\_ side\_\_\_ of the moon.\_



Ah, Ah, Ah, Ah.

# MONEY

Words & Music by  
ROGER WATERS

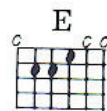
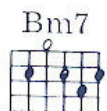
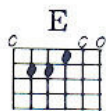
The musical score is written in G major (one sharp) and 3/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a consistent bass line with triplets in the left hand and chords in the right hand. Guitar chords are indicated above the vocal line.

**System 1:** Chords: Bm7, E, Bm7, E. The piano accompaniment starts with a triplet in the bass line.

**System 2:** Chords: Bm7, E, Bm7, E. The vocal line begins with the lyrics "Mon-ey, — Ya get a - way, — ya".

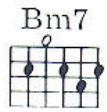
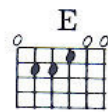
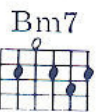
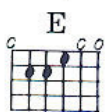
**System 3:** Chords: Bm7, E, Bm7, E. The vocal line continues with the lyrics "get a good job with more pay and you're O. — K.". The piano accompaniment continues with the same rhythmic pattern.

**System 4:** Chords: Bm7, E, Bm7, E. This system concludes the musical phrase shown on the page.



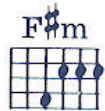
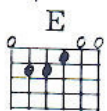
Mon-ey, \_\_\_\_\_ It's a gas, \_\_\_\_\_

Musical notation for the first system, including piano accompaniment with triplets.



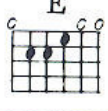
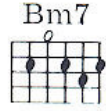
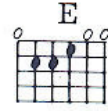
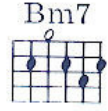
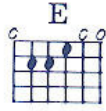
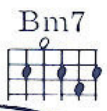
Grab \_\_\_\_\_ that cash with both hands and make a stash. \_\_\_\_\_

Musical notation for the second system, including piano accompaniment with triplets.



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

Musical notation for the third system, including piano accompaniment with triplets and a key signature change to E minor.



a foot - ball \_\_\_\_\_ team. \_\_\_\_\_

Musical notation for the fourth system, including piano accompaniment with triplets.

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

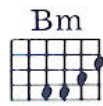
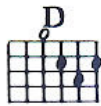
way, a - way.

Repeat and fade

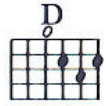
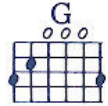
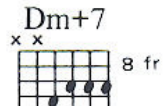
# US AND THEM

Words by  
ROGER WATERS

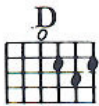
Music by  
RICK WRIGHT



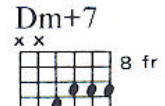
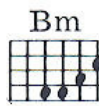
Piano accompaniment for the first system, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef.



Piano accompaniment for the second system, continuing the melody and bass line from the first system.



Vocal line and piano accompaniment for the third system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Us us us us us us us and Me me me me me me me and".

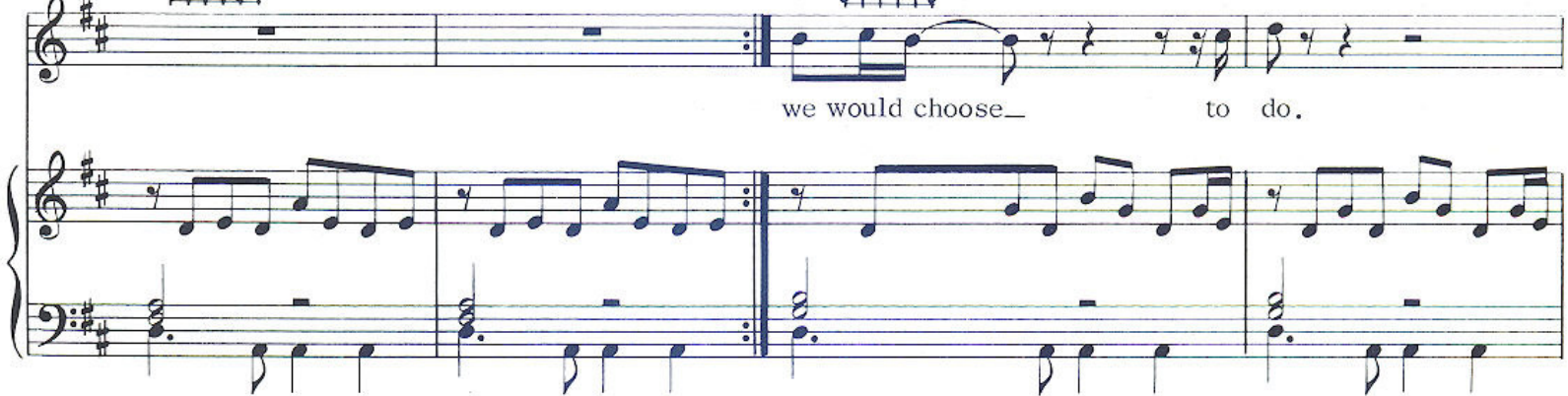


Vocal line and piano accompaniment for the fourth system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "them them them them them them them them And af - ter all you you you you you you you you God on - ly knows".



1.  

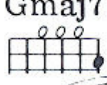
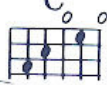



we're on - ly or di-na - ry men, —  
it's not what

2.  

we would choose — to do.

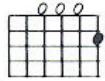
   

"For-ward", he cried, — from the rear And the front rank

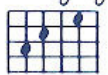
    

died. — The Gen-'ral sat — And the lines on the map

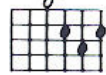
Gmaj7



C<sub>o</sub>



D



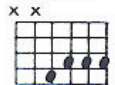
moved from side\_ to side. Ah! Black black black black

Bm



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

Dm+7

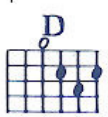


8 fr

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

D



Bm

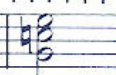


"Have-n't you heard?— It's a bat-tle of words,"— the

Gmaj7



C

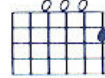


Bm



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

Gmaj7



C<sub>0</sub>



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

D

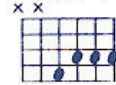


Bm



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

1.

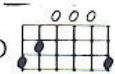

G/D





D





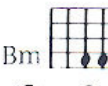
lot of it a-bout,

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.*

G

Gmaj7

G7

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

*(add Piano) (Organ sustains chords indicated)*

Em

Em+7

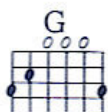
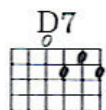
G

G+

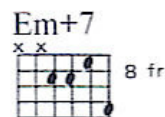
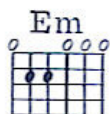
G

G+

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

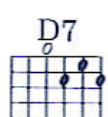
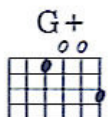
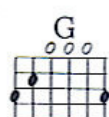
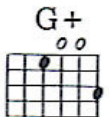
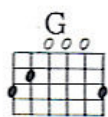


Wait-ing on the first — step,



*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

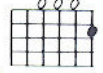
There's a chill — wind blow-in' in — my soul — And I think I'm grow - in'

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



8 fr

G

G+

G

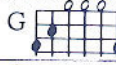
G+

D7

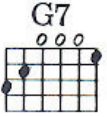
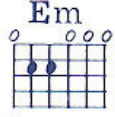
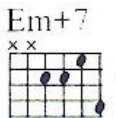
Try to keep up with the turning of the wheel.

Voices divisi

Gmaj7

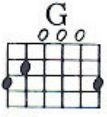
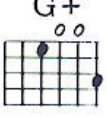
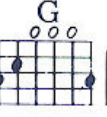
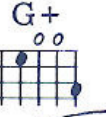
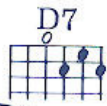



Mile af-ter mile, stone af-ter stone, you

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 promised — land Oh, I grabbed — it with

both hands. Now I'm the man on the inside looking 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**


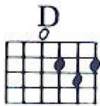
**Gm6**

**A**

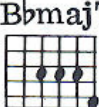

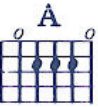
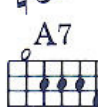
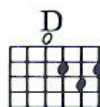
All that you touch, And all that you see,

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

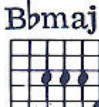
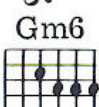
all that you hate, All you dis-trust, All you save,

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

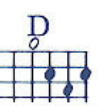






all that you buy, — beg, bor-row or steal. And all you cre-ate, —

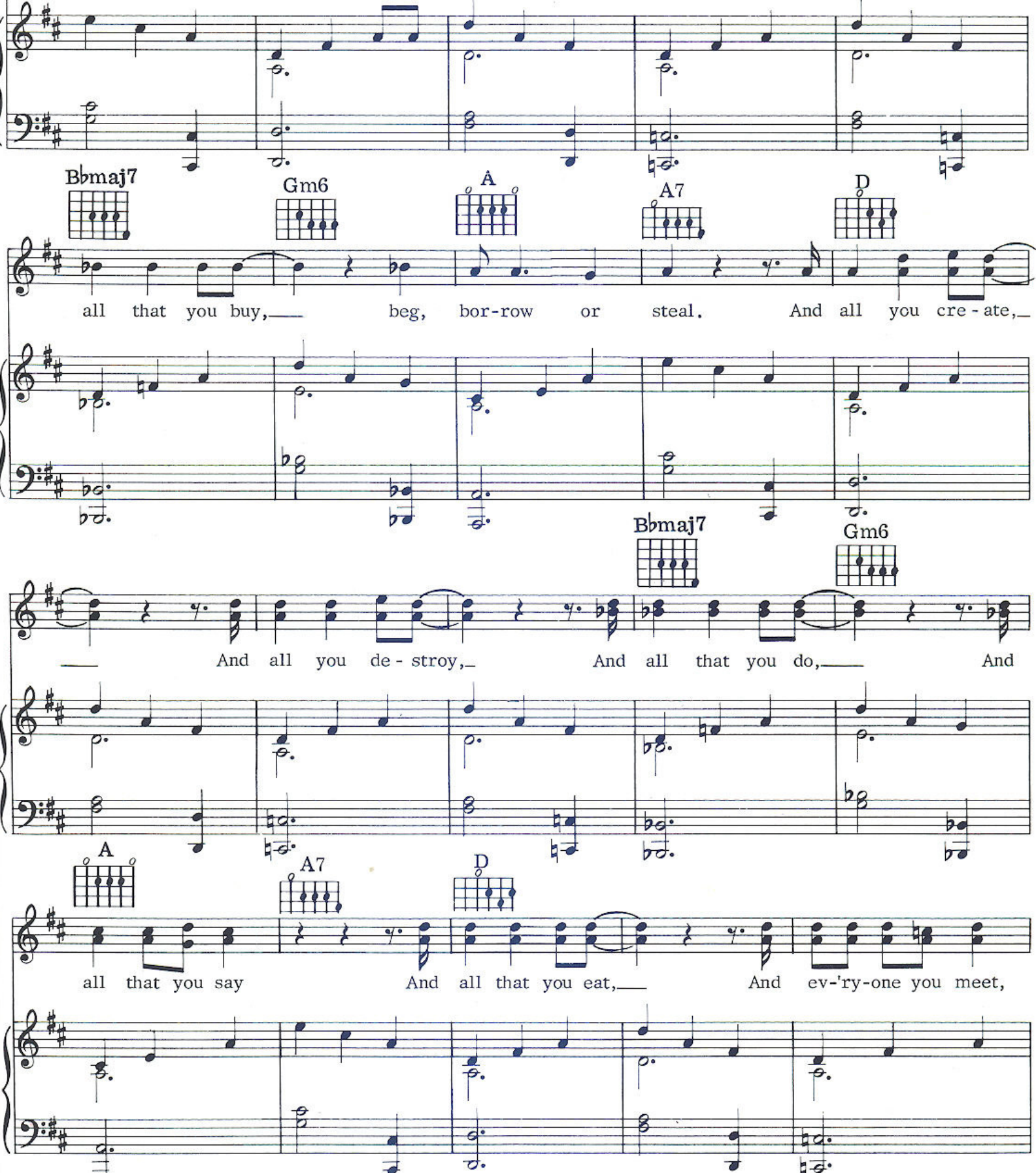



— And all you de- stroy, — And all that you do, — And

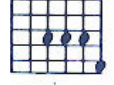




all that you say And all that you eat, — And ev'-ry-one you meet,



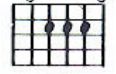
Bbmaj7



Gm6



A



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

A7

D

And all that\_ is now, And all that\_ is gone, And

Bbmaj7



Gm6



A



A7



D



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

Bbmaj7



Gm6



D



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