

VOL. 23

PINK FLOYD

Dark Side of the Moon

Play 7 Songs with Tab and Sound-alike CD Tracks

Breathe

Time

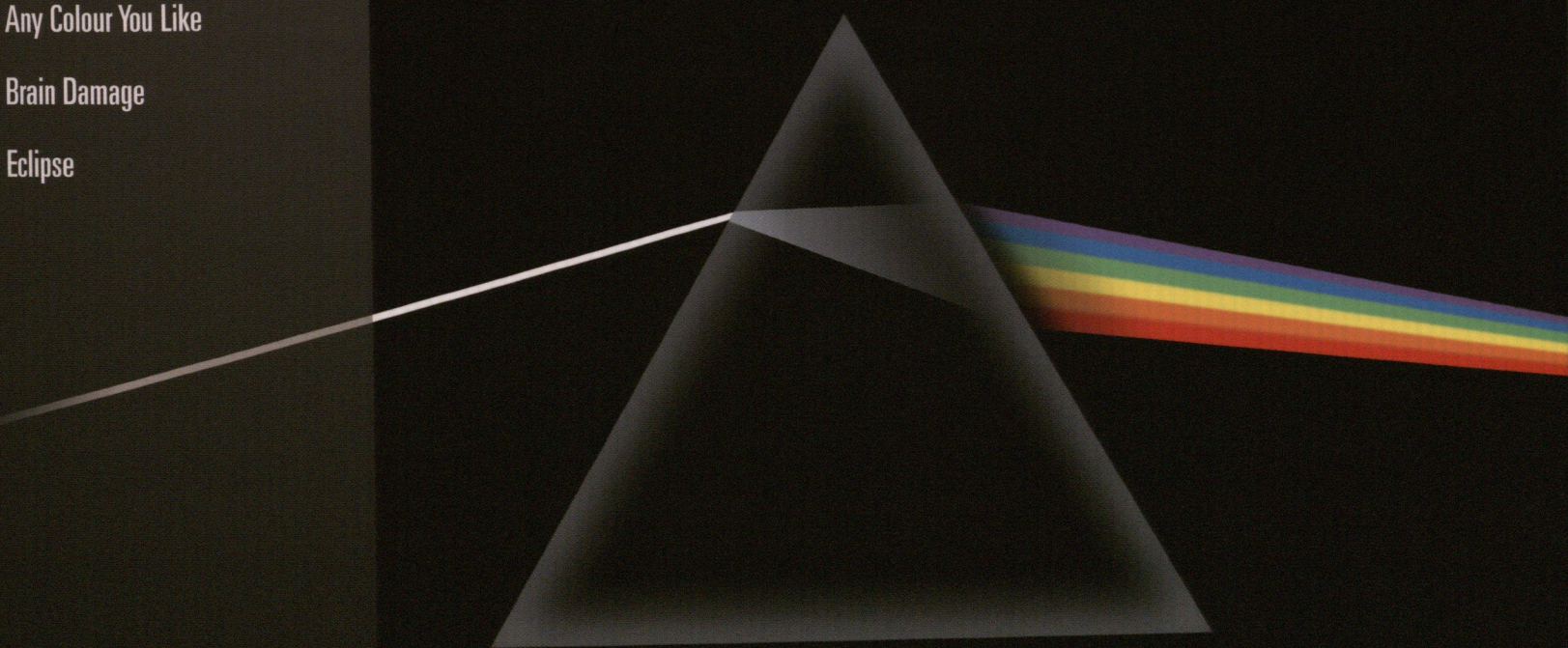
Money

Us and Them

Any Colour You Like

Brain Damage

Eclipse





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Tracking, mixing, and mastering by
Jake Johnson & Bill Maynard at Paradyme Productions
Bass by Tom McGirr
Guitars by Doug Boduch
Keyboards by Warren Wiegratz
Drums by Scott Schroedl

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Breathe

Words by Roger Waters
Music by Roger Waters, David Gilmour and Rick Wright

Intro
Moderately ♩ = 130

Em A

mf

Em A

Em A

Em A

Em A

Em A

Em A

Em A

Cmaj7 Bm7

Fmaj7 G D7#9 D7b9/Eb

Verse
Em

A

Breathe, _____ breathe in the air. _____

7 9 X 7 7 9 7 5 5 4 5 6

Em

A

Don't be a - fraid to care. _____

7 9 7 7 9 7 5 5 7 7 9

Em

A

Leave, _____ but don't leave me. _____

7 9 9 7 5 5 4 5

Em

A

Look a - round. _____ Choose your own _____ ground. For

7 9 9 7 5 7 5

Cmaj7 Bm7

long you live, _ and high you fly, and smiles you'll give, _ and tears _ you'll cry.

Fmaj7 G D7#9 D7b9/Eb

All you touch _ and all _ you see is all your life _ will ev - er be!

Em A

Run, _ rab - bit, run! _

Em A

Dig that hole, _ for - get _ the sun. _

Em A

When _ at last _ the work _ is done. _

Em A

Don't _ sit down, _ it's time _ to dig _ an - oth - er one. (For)

Cmaj7 Bm7

long you live _ and high _ you fly, _ but on - ly if _ you ride _ the tide. _ And

Fmaj7 G D7#9 D7b9/Eb Em

bal - anced on _ the big - gest wave, race to - wards _ an ear - ly grave.

Money

Words and Music by Roger Waters

Intro

Moderate Rock ♩ = 118 (♩ = $\overset{\frown}{\text{3}}$)

Bm7

(Cash register sounds)
7 sec.

Play 8 times

Verse

Bm7

1. Mon - ey, ah, get a - way. — You get a

2., 3. See additional lyrics

good job with more pay and you're o - kay. 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 —

To Coda ⊕

F#m Em7

team.

Bm7

Saxophone Solo

Bm7

Em7

Bm7

F#m

Em7

B5

Guitar Solo

Bm7

*Slur to 1st B note on repeats.

Em

Bm

F#m

N.C.

1., 2.

Bm7

3.

Bm7

D.S. al Coda

⊕ Coda

Outro

Repeat and fade

w/ Voc. ad lib., till fade

Bm7

— A - way, — a - way, — 'way, — a - way. —

Additional Lyrics

2. Money, well, get back.
I'm all right, Jack, keep your hands off of my stack.
Money, it's a hit.
Ah, don't give me that do goody good bullshit.
I'm in the high fidelity first class traveling
Set, and I think I need a Lear jet.
3. Money, it's a crime.
Share it fairly, but don't take a slice of my pie.
Money, so they say,
Is the root of all evil today.
But if you ask for a rise it's no surprise
That they're giving none away.

Time

Words and Music by Roger Waters, Nicholas Mason, David Gilmour and Rick Wright

Intro

(Clocks) 26 sec. Slowly ♩ = 60 (Heartbeat)

E F#m Play 4 times

mf

A

E F#m

Verse

F#m A

1. Tick-ing a - way _ the mo-ments that make up a dull _ day. (You)

Bridge

Dmaj7 **Amaj7**

Tired of ly - ing in — the sun - shine, stay - ing home — to watch — the rain. And

Dmaj7 **Amaj7**

you are young and life — is long — and there is time to kill — to - day.

Dmaj7 **C#m**

And then one day you find — ten years have got — be - hind — you.

let ring -----

Bm **E**

No one told you when — to run. — You missed the start - ing gun. —

Guitar Solo

F#m **A** **E**

4 4 2 4 4 5 6 | 7 7 4 7 7 7 7 4 | 2 2 0 2 2 3

F#m **A**

4 4 4 4 2 2 4 4 | 4 4 4 4 2 2 3 4 | 5 5 7 7 5 7 7 7

E **F#m**

7 7 5 7 2 3 | 4 4 4 4 2 2 4 4 | 4 4 2 4 4 5 6

A **E** **F#m**

7 5 4 7 7 7 7 9 | 0 2 2 2 2 3 | 4 4 4 4 2 2 5 4

A **E**

4 4 2 4 6 | 7 5 4 7 7 4 7 7 | 2 2 0 2 0 3

Interlude
Dmaj7

F#m **Amaj7**

let ring -----

4 4 4 4 2 2 5 4 || 5 5 7 7 5 | 7 5 5 7

Dmaj7 Amaj7 Dmaj7 C#m7 Bm7

let ring ---|

Verse

E F#m

2. And you run, ____ you run ____ to catch up ____ with the sun ____ but it's sink-

A E

- ing, (and) rac-ing a - round ____ to come up be - hind ____ you a - gain. ____

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. _

Bridge

F#m Dmaj7 Amaj7

— Ev-'ry year is get-ting short -er, nev-er seem _ to find _ the time. _

Dmaj7 Amaj7

Plans that ei - ther come _ to naught or half a page _ of scrib-bled lines.

Dmaj7 C#m

Hang - ing on in qui - et des - per - a - tion _ is the _ Eng - lish _ way. The

Bm **Bm7** **F**
rit.

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

rit.

2 2 2 2

Interlude
A tempo

Em **A** **Em** **A**

Verse

Em **A**

3. Home, — home a - gain. —

Em **A**

I like — to be — here when I can. —

Em A

And when _ I come _ home cold and tired, _ it's

Em A

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

Cmaj7 Bm

Far a - way _ a - cross _ the field, the toll - ing of _ the iron _ bell

Fmaj7 G7 D7#9 D7b9/Eb Bm

calls the faith - ful to their knees to hear the soft - ly spo - ken mag - ic spell.

Us and Them

Words by Roger Waters
Music by Roger Waters and Rick Wright

Intro

Slowly ♩ = 70
Dsus2

(Organ) 26 sec.

mf

Esus2/D

Dm(maj7)

5 7 7 7 7 5 7 7 5 7 7 5 7 7 7 7

G/D

Dsus2

5 7 7 5 5 7 7 7 12 12 12 12 12 5 7 7 7 7 5

Sax Solo
Dsus2

Esus2/D

Dm(maj7)

5 7 7 7 5 7 7 7 7 5 7 7 7 7 5 7 7 7

G/D

Dsus2

5 7 7 7 7 5 7 7 7 5 12 12 12 12 12 5 7 7 7

Verse
Dsus2

Esus2/D

1. Us and them.
2. See additional lyrics

Dm(maj7)

1.
G/D

And af - ter all, — we're on - ly or - di - nar - y men. —

Bridge

D/C# Bm Bm/A

"For - ward," he cried _ from the rear, and the front rank

Gmaj7 C Bm

died. _ (And) the Gen - 'ral _ sat, _ and the

Bm/A Gmaj7 C

lines on the map _ moved from side _ to _ side.

Verse

Dsus2 Esus2/D

3. Black and blue.

Dm(maj7)

And who knows ____ which is which and

who is who? _

4. Up and down.

And in the end, ____ it's on - ly

G/D

Dsus2

Verse

Dsus2

Esus2/D

Dm(maj7)

G/D

Dsus2

round and round _ and round.

Bridge

Bm

Bm/A

“Have - n’t you heard? _ It’s a bat - tle of words,” _ the

Gmaj7

C

Bm

pos - ter bear - er _ _ _ _ _ cried. “Lis - ten, _ son,” _ said the man _

Bm/A

Gmaj7

C

_ _ _ with the gun, _ “there’s room for you _ in - side.”

Piano Solo

Dsus2

Esus2/D

Dm(maj7)

G/D

Dmaj9

Sax Solo

Dsus2

Esus2/D

Dm(maj7)

G/D

Dsus2

Bm

Bm/A Gmaj7

C

Bm Bm/A Gmaj7 C

Verse
Dsus2 Esus2

5. Down and out.
6. See additional lyrics

Dm(maj7) 1. G/D

It can't be helped, — but there's — a lot of it — a - bout. —

Dsus2

2. G/D Dsus2

fight - ing's all a - bout? _

Outro D/C# Bm Bm/A

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

Gmaj7 C Bm

got things on my _____ mind. For want of the price _ of

Bm/A Gmaj7 C

tea and a slice, _ the old man _____ died.

Additional Lyrics

2. Me and you.
God only knows
It's not what we would choose
To do.
6. With, without.
And who'll deny
It's what the fighting's all about?

Any Colour You Like

Music by David Gilmour, Nicholas Mason and Rick Wright

Moderately slow ♩ = 70

Chords: Dm7 G7 Dm7 G7

mf

Chords: Dm7 G7 Dm7 G7

Chords: Dm7 G7 Dm7 G7

Chords: Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7

Bbmaj7 Am Ebmaj7 F C7#9 C7b9/Db

Brain Damage

Words and Music by Roger Waters

Intro

Moderately slow ♩ = 64

D

Verse

D

G7

D

G7

D E/D

Re - mem - ber - ing games and dai - sy chains ____ and laughs. _

5 5 5 5 5 5 5 5 7

A7 D

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

5 7 5 4 5 5 5 7

Verse
D G7

2. The lu - na - tic ____ is in ____ the hall. ____

5 5 5 5 5 5 3 3 3 7 5 7

D G7

The lu - na - tics ____ are in my hall.

5 5 5 5 5 5 3 3 7

D **E/D**

The pa - per holds — their fold - ed fac - es to — the floor, — and

A7 **D** **D7**

ev - 'ry - day — the pa - per - boy — brings more.

Chorus
G **A**

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

C **G**

if there is no room up - on — the hill. —

And if your head ex - plodes with dark for - bod - ings too, I'll

Verse

D

G7

3. The lu - na - tic is in my head.

5 5 5 5 5 5 5 5 3 7 5 7

D

G7

The lu - na - tic is in my head.

5 5 5 5 5 5 5 5 3 5 3 3 7

D E/D

You raise — the blade, — you make — the change. —

A7 D

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

E/D

You lock — the door — and throw a - way — the key. — There's

A7 D D7

some - one in my head but it's not me.

Chorus

G

A

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

C

G

you shout and no one seems to hear.

A

And if the band you're in starts play - ing dif - f'rent tunes, I'll

C

G

Bm7

Em

A7

see you on the dark side of the moon.

Outro

D

G7

D

5 5 5 5 5 | 3 5 3 5 3 7 5 7 | 5 5 5

G7

D

E/D

3 3 | 5 5 | 7 7 7

A7

D

5 7 5 5 7 4 | 5 5 5 | 5 5 5

E/D

A7

D

7 7 7 7 | 5 7 5 5 7 4 | 5 5 5 7

Eclipse

Words and Music by Roger Waters

Intro

Slowly ♩ = 44

D Dsus2/C Bb6#11

Verse

A7 D Dsus2/C

All that you touch and all that you see,

Bb6#11 A7 D

all that you taste, — all you feel. And all that you love — and

Dsus2/C Bb6#11 A7

all that you hate, — all you dis - trust, — all you save. — And

Guitar fretboard diagrams for the first system: Treble staff (3, 5, 3, 5, 3, 1, 3, 3, 3, 3, 1, 1, 12, 12, 12); Bass staff (3, 5, 3, 5, 3, 1, 3, 3, 3, 3, 1, 1, 12, 12, 12).

D Dsus2/C Bb6#11

all that you give — and all that you deal — and all that you buy, — beg,

Guitar fretboard diagrams for the second system: Treble staff (5, 7, 7, 5, 5, 3, 2, 5, 5, 5, 3, 3, 1, 0, 3, 3, 3, 1, 1); Bass staff (5, 7, 7, 5, 5, 3, 2, 5, 5, 5, 3, 3, 1, 0, 3, 3, 3, 1, 1).

A7 D Dsus2/C

bor - row — or steal. And all you cre - ate — and all you de - stroy — and

Guitar fretboard diagrams for the third system: Treble staff (0, 2, 2, 4, 4, 2, 7, 5, 7, 3, 5, 7, 5, 3); Bass staff (0, 2, 2, 4, 4, 2, 7, 5, 7, 3, 5, 7, 5, 3).

Bb6#11 A7 D

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

Guitar fretboard diagrams for the fourth system: Treble staff (1, 3, 3, 1, 1, 0, 7, 7, 7, 7, 7, 5, 7, 7, 5); Bass staff (1, 3, 3, 1, 1, 0, 7, 7, 7, 7, 7, 5, 7, 7, 5).

Dsus2/C Bb6#11 A7

ev - 'ry - one you meet and all that you slight and ev - 'ry - one you fight. And

3 3 5 3 1 1 1 1 0 0 0 0

D Dsus2/C Bb6#11

all that is now and all that is gone and all that's to come — and

5 7 7 7 7 3 3 3 3 1 3 3 3 3

A7 D

ev - 'ry - thing un - der the sun is in tune but the

0 0 0 7 7 5 7 7 5 5 7

Dsus2/C Bb D

sun is e - clipped by the moon. _____

3 3 3 5 3 1 1 5

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

3rd string, open 2nd string, 2nd fret 1st & 2nd strings open, played together

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.

NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.

BEND: Strike the note and bend up the interval shown.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.

LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

SLAP: Strike ("slap") string with right-hand thumb.

POP: Snap ("pop") string with right-hand index or middle finger.

Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)

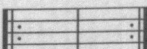
Fill

- Label used to identify a brief pattern which is to be inserted into the arrangement.



(*accent*)

- Accentuate note with great intensity



- Repeat measures between signs.

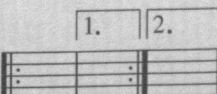


(*staccato*)

- Play the note short

D.S. al Coda

- Go back to the sign (D.S.), then play until the measure marked "To Coda", then skip to the section labelled "Coda."



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.