

BRAIN DAMAGE

Words and Music by
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Moderately slow



The lu - na - tic is on the grass. _



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



re-mem - b'ring games and dai - sy chains and laughs.



Dsus9

Got to keep the loon - ies on the path.



The lu - na - tic is in the hall.



The lu - na - tics are in my hall.



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



Dsus9

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, -

G



A7



and if your head ex - plodes - with dark - fore - bod - ings too, - I'll

C



G



Bm



Em



A7



see you on the dark - side - of the moon. - (Oh.)

D



G7



The lu - na - tic is in my head.

D



G7



The lu - na - tic is in my head.



You raise _ the blade. _ You make _ the change. _



Dsus9

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



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



Dsus9

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

D7



G



A7



And if the cloud_ bursts thun-der in _ your ear, _

C



G



You shout_ and no _ one seems to hear, _

A7



and if the band_ you're in _ starts play-ing diff-'rent tunes, _ I'll

C



G



Bm



Em



A7



see you on the dark _ side _ of the moon. _ (Oh.)

D G7

The first system of music features a guitar part with two measures. The first measure is marked with a D chord diagram, and the second with a G7 chord diagram. The piano accompaniment consists of a treble clef staff with a melodic line of eighth and quarter notes, and a bass clef staff with a simple harmonic accompaniment of quarter notes.

D G7

The second system continues the musical piece. It features the same guitar chord diagrams (D and G7) and piano accompaniment structure as the first system, with a consistent melodic and harmonic flow.

D E/D

The third system introduces a new guitar chord, E/D, in the second measure. The piano accompaniment continues with the same melodic and harmonic patterns, maintaining the piece's rhythmic consistency.

A7 D

The fourth system features a change to an A7 guitar chord in the first measure, followed by a D chord in the second measure. The piano accompaniment adapts to these changes while maintaining its overall texture.

D E/D

The fifth system returns to the D and E/D guitar chords. The piano accompaniment continues to provide a steady harmonic and melodic foundation for the guitar part.

A7 D Dsus9

The final system on the page includes the A7, D, and Dsus9 guitar chords. The piano accompaniment concludes the piece with a final melodic phrase in the treble clef and a sustained note in the bass clef.