

# the final cut

Words and Music by ROGER WATERS

Slow

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

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

**Bb(add9)** **F**

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

**F/C** **C** **Bb(add9)** **F**

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

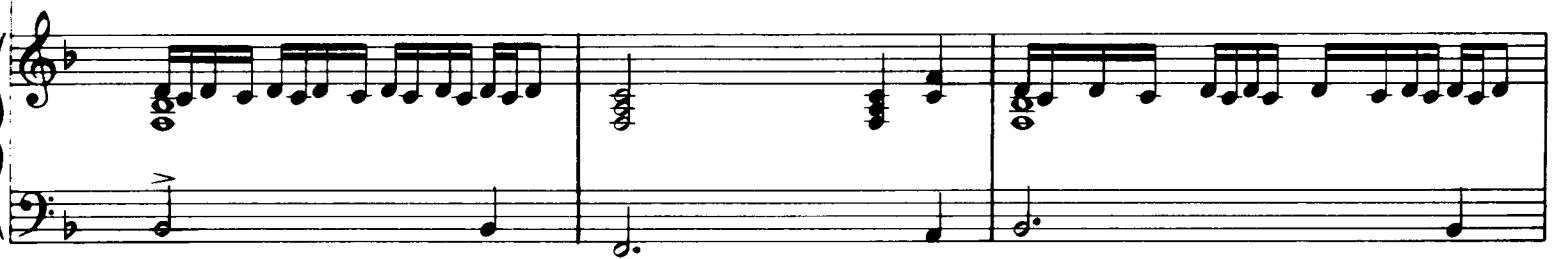
Bb

F

Bb



If you—neg-o—ti—ate the mine-field in the drive,— and beat the dogs and cheat the cold—



F

Bb

C

Dm



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

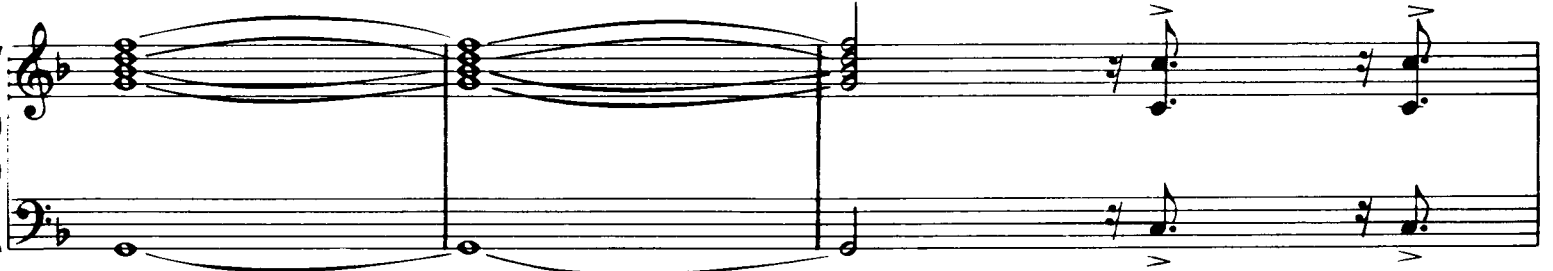


Gm7

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,





Musical notation for the first system, including a vocal line and piano accompaniment.

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

Piano accompaniment for the first system.



To Coda

Musical notation for the second system, including a vocal line and piano accompaniment.

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

Piano accompaniment for the second system.



Musical notation for the third system, including a vocal line and piano accompaniment.



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

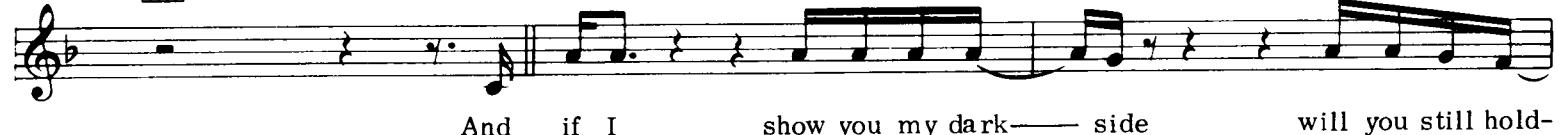
Piano accompaniment for the third system.



Musical notation for the fourth system, including a vocal line and piano accompaniment.



Piano accompaniment for the fourth system.


**F**  **C** 



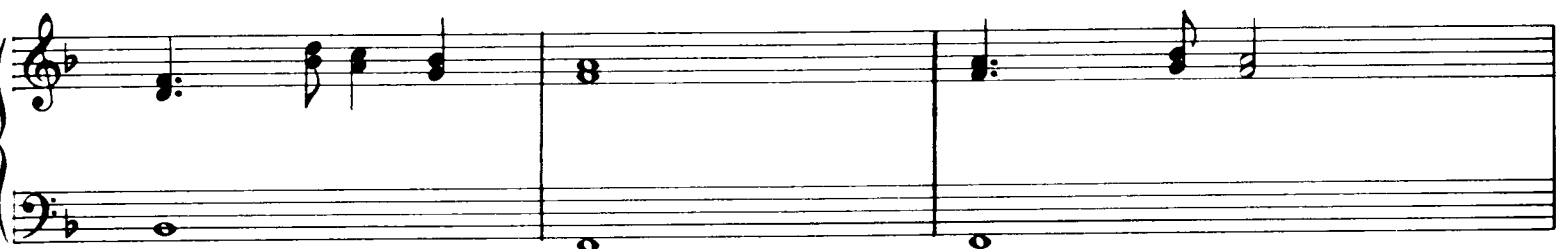
And if I show you my dark— side will you still hold—







**Bb**  **F** 



— me to - night? And if I o - pen my






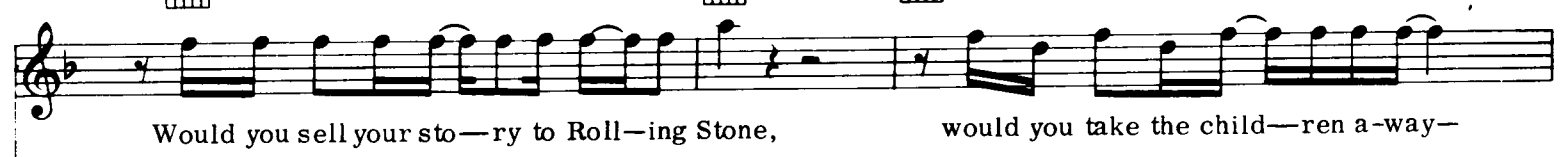
**C**  **Bb**  **F** 



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—



F



Bb



C



Dm



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

Gm7



Gm7/C



would you send me pack-ing, -

or would you take me

F



Am



(solo)

home?

F



Am



C



3

3

3

**Bb** **Dm** **Gm7**

3 3 3

**Gm7/C** **F** **D. 3/8 al**

3 3

**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** **Bb(add9)** **F**

cut.

*a tempo* *rall.*