

# PINK FLOYD THE WALL

# In the Flesh ?

Words & Music by  
ROGER WATERS

Slowly  
No Chord





D A

space ca-det glow. ——— Tell me is some-thing e-lud-ing you sun-shine?

Bm E7 C#m

Is this not what you ex-pect-ed to see? If you want to find out what's be-hind these cold eyes, You'll

E A

just have to claw your way through this dis-guise. ———

D A D A

D A E A

rall. ———

# The Thin Ice

Words & Music by  
ROGER WATERS

Slowly C<sub>0</sub> Am F G

Ma-ma loves her ba-by — And dad-dy loves you too

C<sub>0</sub> Am F G C G F C/G

And the sea may look warm to you, babe, And the sky may look blue — Ooh, —

Am C<sub>0</sub> Am C<sub>0</sub> Am G

babe, Ooh, — ba-by blue. Ooh, — ooh, — babe

C<sub>0</sub> Am F G

If you should go skat-ing — On the thin ice of mo-dern life








Drag-ging on be-hind you the sil-ent re-proach— Of a mil-li-on — tear stained eyes. —






Don't be sur-prised— when a crack in the ice — Ap - pears un-der your feet. — You slip







out of your depth and out of your mind— With your fear flow - ing out be-hind you As you claw the thin ice.

No Chord  No Chord


 No chord 



The piece concludes with a final chord of C major in the right hand and a sustained bass line in the left hand.

# Another Brick in the Wall. part 1.

Words & Music by  
ROGER WATERS

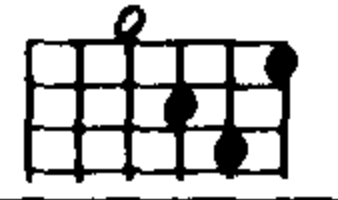
Fairly Bright  
No chord

Dm



*mp*

Dm



*mf*

Dad - dy's flown-

*mf*

a - cross the o - cean

Leav - ing just — a mem - o - ry. —

The snap - shot

in the fam - 'ly al — bum.

Dad-dy, — what else — did you leave — for me?—

G

*ff* Dad-dy, what d'ya leave be-hind— for me?

Gm

Dm

*ff* *mf*

F

C

All in all — it was just a brick in the



32

Dm

F

wall. All in all—

C

Dm

— it was all just bricks in the wall.

This page of musical notation, page 33, contains six systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation includes various chords and melodic lines, with some systems featuring a melodic line in the treble clef and a bass line in the bass clef. The chords are indicated by letters and diagrams: C, Dm, Bb, F, and Dm. The diagrams show the fingerings for these chords on a guitar fretboard. The notation includes various musical symbols such as notes, rests, and accidentals. The first system has a treble clef with a melodic line and a bass line. The second system has a treble clef with a melodic line and a bass line. The third system has a treble clef with a melodic line and a bass line. The fourth system has a treble clef with a melodic line and a bass line. The fifth system has a treble clef with a melodic line and a bass line. The sixth system has a treble clef with a melodic line and a bass line.

Chords and diagrams shown:

- C:
- Dm:
- Bb:
- F:
- Dm:

Am Dm

fade -



# The Happiest Days of our Lives

35

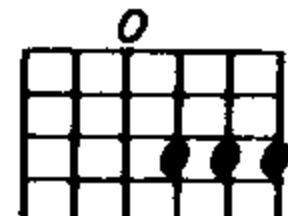
Words & Music by  
ROGER WATERS

Moderately

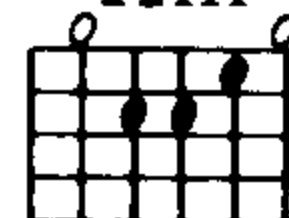
Dm



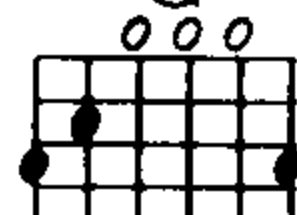
Gm



Am



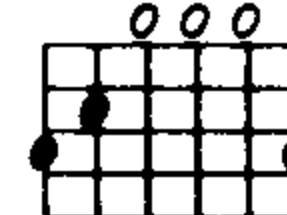
G



Am

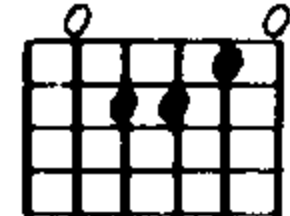


G



When we grew up and went to school There were cer-tain teach-ers who would

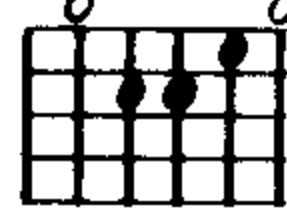
Am



C



Am



Hurt the child-ren an-y-way — they could By

pour-ing their de - ri-sion—Up-on an-y-thing— we did — Ex - pos-ing ev - 'ry weak-ness How-

ev - er care— ful-ly hid-den by the kids.

But in— the town it was well known When they got

home at night Their fat and psy - cho - path-ic wives would thrash them-With-in inch-es of their lives.

Chord diagrams shown: F, Am, Em, D, Bb, Gm, C7, F, Bb, F.

# Another Brick in the Wall, part 2.

37

Words and Music by  
ROGER WATERS

Slowly

Dm



Dm



We don't need— no ed - u - ca - tion,  
We don't need— no ed - u - ca - tion,

We don't need— no  
We don't need— no'

thought con-trol,—  
thought con-trol,—

No  
No

dark sar-cas— m in the class— room.  
dark sar-cas— m in the class— room.



Tea - cher, leave — them kids a - lone. —  
Tea - chers, leave — the kids a - lone. —

Hey,  
Hey,

tea-cher! Leave them kids a-lone! —  
tea-cher! Leave us kids a-lone! —

All in all it's just an - oth-er brick in the wall.  
All in all you're just an - oth-er brick in the wall.

All in all you're just an - oth-er brick in the wall.  
All in all you're just an - oth-er brick in the wall.

All in all you're just an - oth-er brick in the wall.  
All in all you're just an - oth-er brick in the wall.

All in all you're just an - oth-er brick in the wall.  
All in all you're just an - oth-er brick in the wall.

G

Dm

Am G

F C Dm

F C Dm

F C Dm

1 2

Dm

3

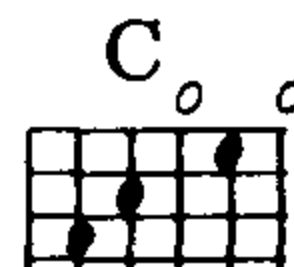
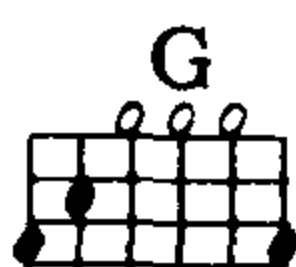
fade

silence

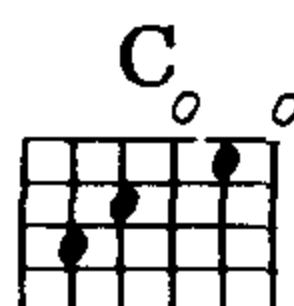
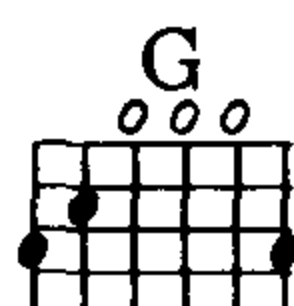
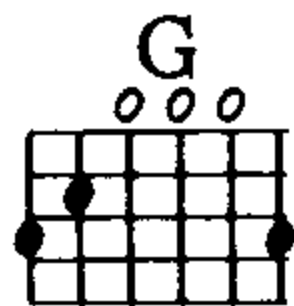
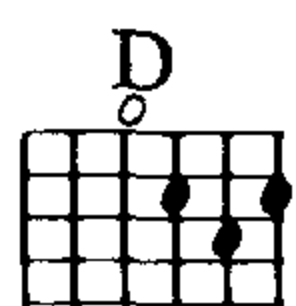
# Mother

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ROGER WATERS

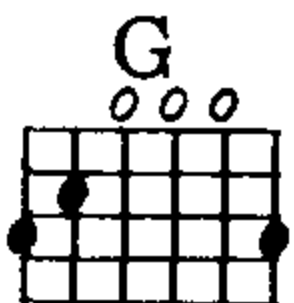
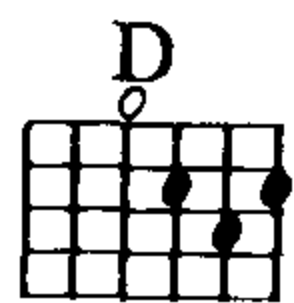
Medium beat (♩)



Moth - er, do you think they'll drop - the bomb?



Moth - er, do you think they'll like - the song?





C

Moth - er, do you think they'll try — to break — my balls?

D

Ooh

Ah, Moth-er, should I build the wall? —

G

Moth-er, should I run for pres — i -

C

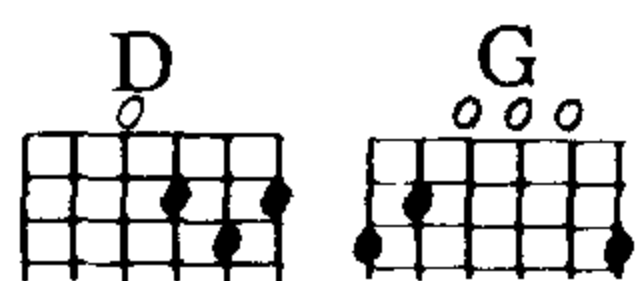
dent?

D

G

Moth-er, should I trust the gov — ern - ment?

C



First system of musical notation. The piano accompaniment consists of a treble and bass staff. The vocal line is in the treble staff, starting with a whole note rest. Chord diagrams for D and G are shown above the staff.

Second system of musical notation. The piano accompaniment consists of a treble and bass staff. The vocal line is in the treble staff, with lyrics: "Moth - er, will they put me in - the fir - ing line?". Chord diagrams for C and G are shown above the staff.

Third system of musical notation. The piano accompaniment consists of a treble and bass staff. The vocal line is in the treble staff, with lyrics: "Ooh, Ah, is it just a waste of time?". Chord diagrams for D and C are shown above the staff.

Fourth system of musical notation. The piano accompaniment consists of a treble and bass staff. The vocal line is in the treble staff, with lyrics: "Hush now, ba - by, ba - by, don't you". Chord diagrams for G and G are shown above the staff.

Fifth system of musical notation. The piano accompaniment consists of a treble and bass staff. The vocal line is in the treble staff, with lyrics: "Ma - ma's gon-na make all of your night-mares come true Ma - ma's gon-na check out all your girl-friends for you, cry.". Chord diagrams for C, F, and C are shown above the staff.

Ma-ma's gon-na put all of her fears in - to you, Ma-ma's gon-na keep you right here un-der her wing. She Ma-ma won't—let an - y - one dir - ty get through, Ma-ma's—gon-na wait up un-til you get in.

won't let you fly but she might let you sing, Ma - ma will al - ways find out where you've been, Ma-ma's gon-na keep ba - by cos - y and Ma-ma's gon-na keep ba - by health - y and

warm. } clean. ) Ooh babe, — ooh babe, — TO CODA

Ooh babe, of course Ma-ma's gon-na help build the wall.

C

D

C

G

C

G

C

C

G

C

G

C

G

Moth - er, do you think she's good — e -

nough for me?

Moth - er, do you think she's dan - ger -

ous to me? —



Moth-er, will she tear your lit- tle boy— a -

part? Ooh,

Ah, moth-er, will she break my heart? ———

Ooh babe, you'll al- ways be a ba - by to me.

Moth-er, did it need to be— so high?

rall. . . . .

CODA

Guitar Chord Diagrams: C, G, D

# Goodbye Blue Sky

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ROGER WATERS

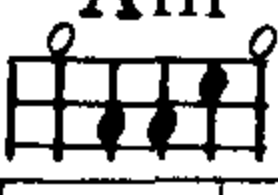
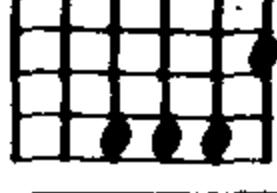
Moderately  
No Chord



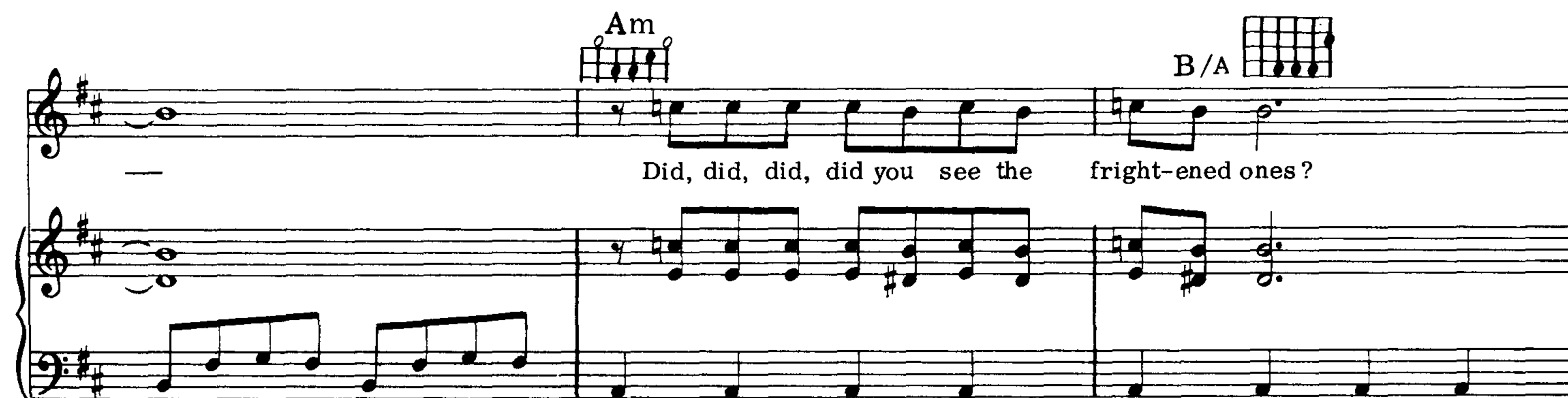
D  Bm 

Ooh



Am  B/A 





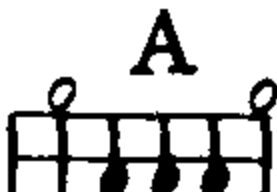
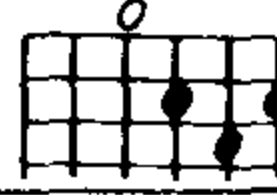
Did, did, did, did you see the fright-ened ones?



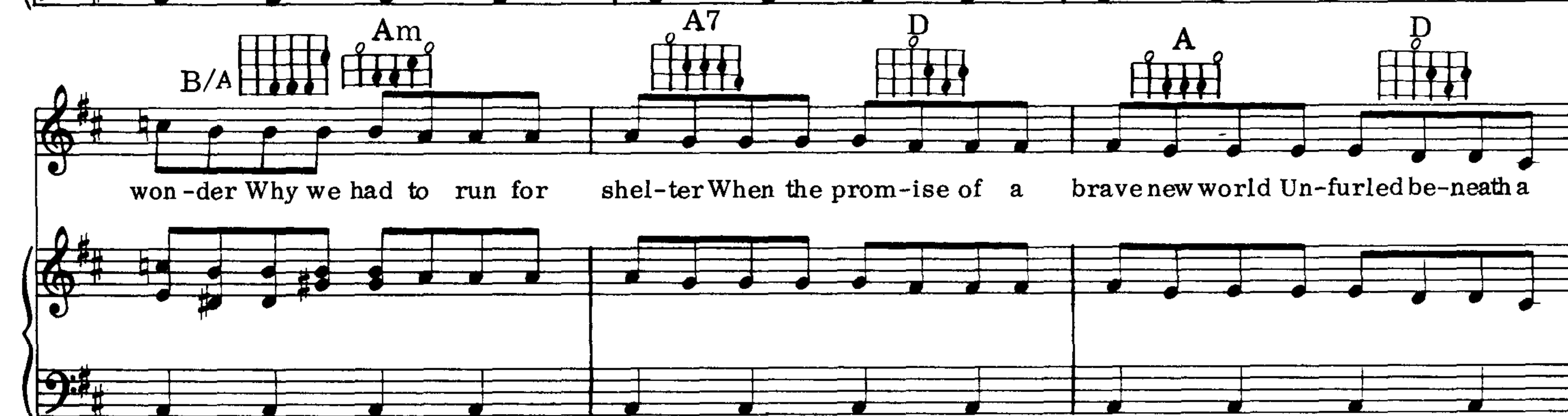
Am  B/A  To Coda 

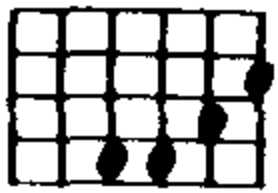
Did, did, did, did you hear the fall-ing bombs? Did, did, did, did you ev-er



B/A  Am  A7  D  A  D 

won-der Why we had to run for shel-ter When the prom-ise of a brave new world Un-furled be-neath a



Bm  D  D.  $\frac{3}{4}$  al  $\phi$

clear blue sky? —



B

The flames are all long gone — But the pain — lin - gers on.

D

A7/D

G

D

Good - bye, —                      Blue      Sky, —

A7/D

A 3x4 grid. The top-left cell contains a dot. The middle row contains dots in all four cells.

**G**

D

Am /D

A 3x3 grid with a dot in the center and dots on the top and bottom edges.

D

$$A_m/D$$

Good - bye, —                      Blue      Sky, —      Good-bye,                                      Good - bye.

No Chord

fade -



# Empty Spaces / What shall we do now . ?

Words & Music by  
ROGER WATERS

Slow

No chord

pp

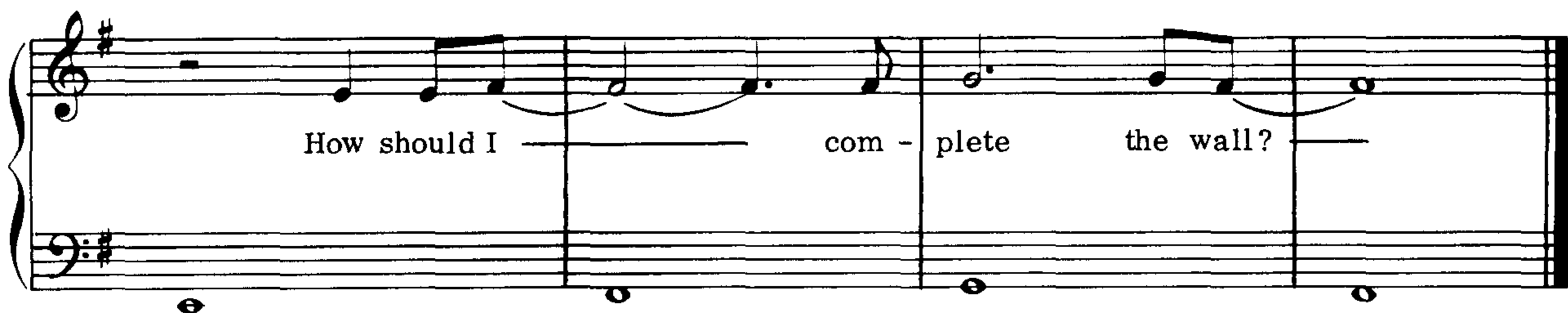
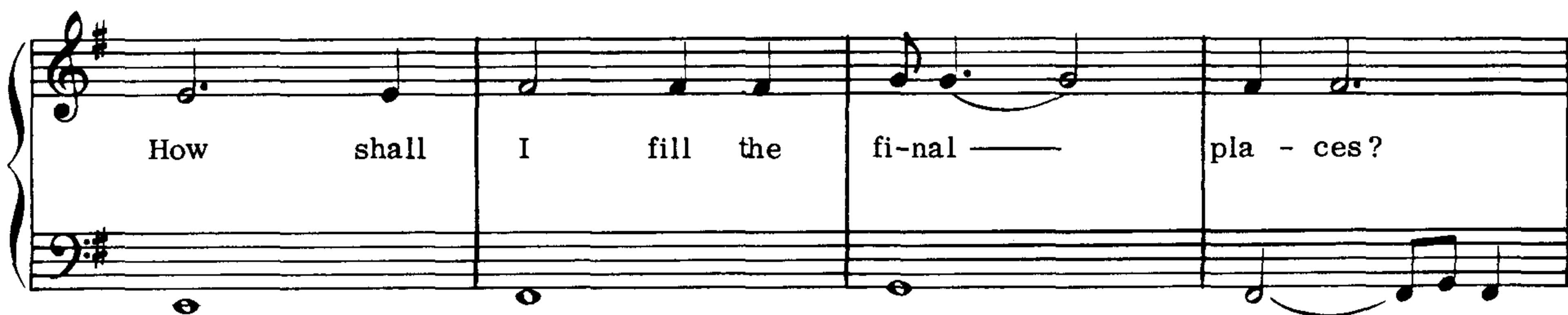
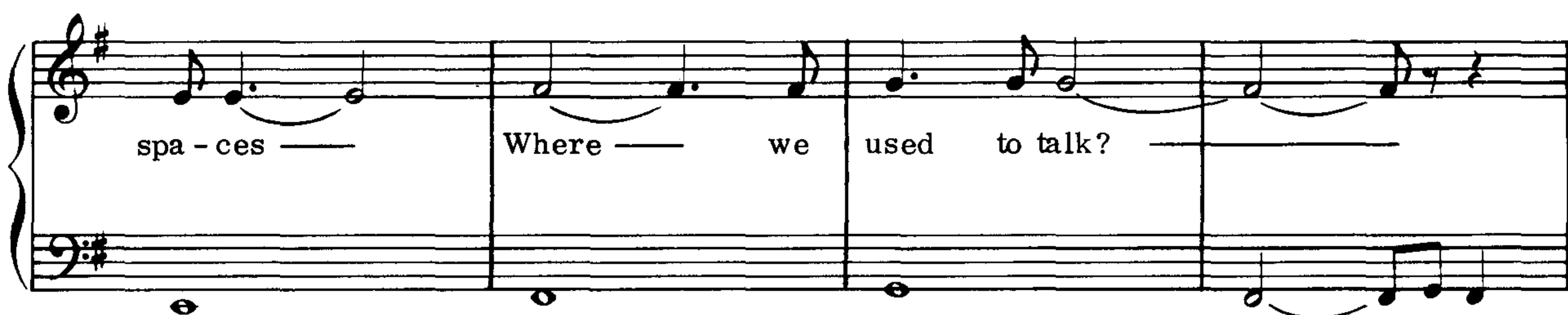
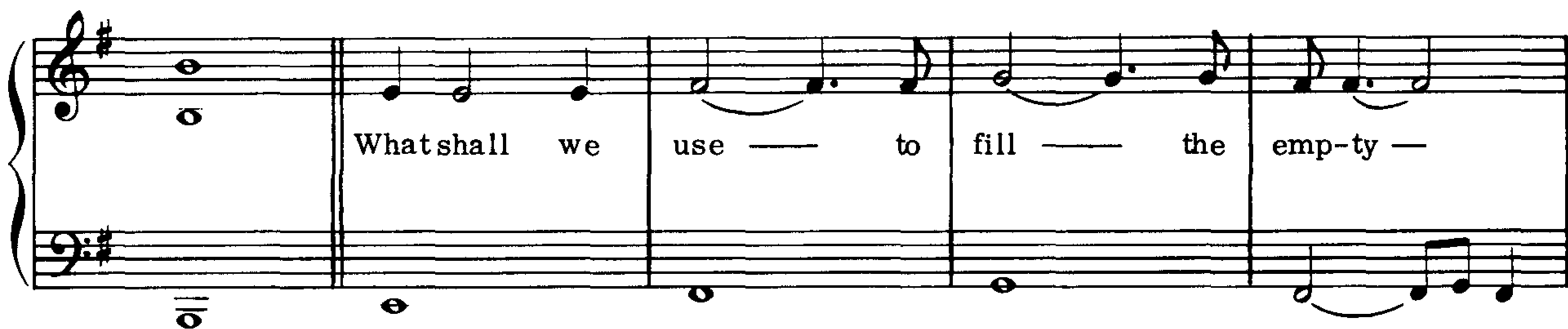
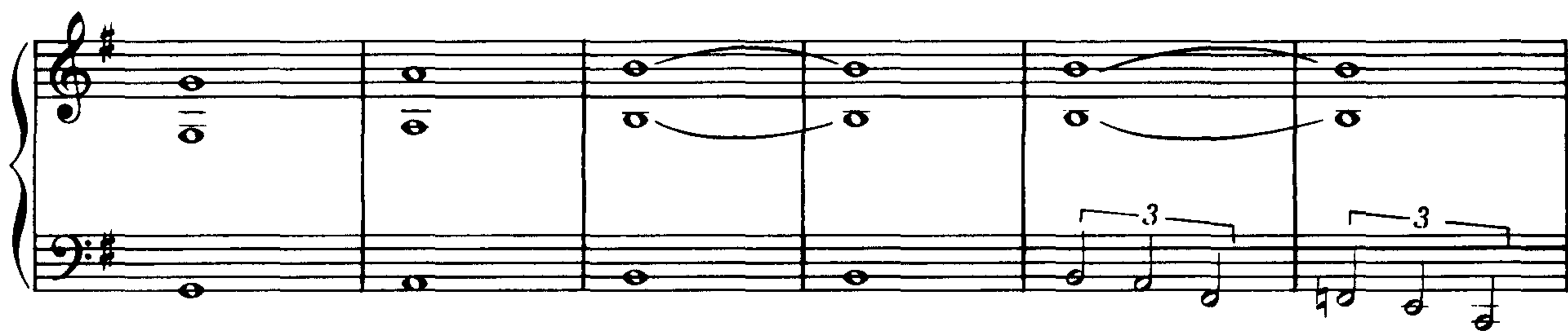
This system of musical notation is for the first system of the piece. It is in 4/4 time and D major. The tempo is marked 'Slow'. The dynamics are marked 'pp' (pianissimo). The notation is for a piano part, with a treble and bass staff. The first five measures contain whole notes in the treble staff and rests in the bass staff. The sixth measure contains a half note in the treble staff and a half note in the bass staff. The notes in the treble staff are D4, E4, F#4, G4, A4, B4. The notes in the bass staff are D3, E3, F#3, G3, A3, B3.

This system of musical notation is for the second system of the piece. It is in 4/4 time and D major. The notation is for a piano part, with a treble and bass staff. The first six measures contain whole notes in the treble staff and rests in the bass staff. The notes in the treble staff are D4, E4, F#4, G4, A4, B4.

f

This system of musical notation is for the third system of the piece. It is in 4/4 time and D major. The notation is for a piano part, with a treble and bass staff. The first three measures contain whole notes in the treble staff and rests in the bass staff. The fourth measure contains a half note in the treble staff and a half note in the bass staff. The fifth measure contains a half note in the treble staff and a half note in the bass staff. The sixth measure contains a half note in the treble staff and a half note in the bass staff. The notes in the treble staff are D4, E4, F#4, G4, A4, B4. The notes in the bass staff are D3, E3, F#3, G3, A3, B3. The dynamic 'f' (forte) is marked in the fourth measure.

This system of musical notation is for the fourth system of the piece. It is in 4/4 time and D major. The notation is for a piano part, with a treble and bass staff. The first two measures contain whole notes in the treble staff and rests in the bass staff. The third measure contains a half note in the treble staff and a half note in the bass staff. The fourth measure contains a half note in the treble staff and a half note in the bass staff. The fifth measure contains a half note in the treble staff and a half note in the bass staff. The sixth measure contains a half note in the treble staff and a half note in the bass staff. The notes in the treble staff are D4, E4, F#4, G4, A4, B4. The notes in the bass staff are D3, E3, F#3, G3, A3, B3.



# Young Lust

51

Words & Music by  
ROGER WATERS  
& DAVID GILMOUR

Slowly

Em Em7 A Em

I am just a new boy, A stran-ger in this town.

Em7

Where are all the good times?

Em A7 Em7 G

Who's gon-na show this stran-ger a - round.

Em

Am

Coh, ————— I need a dir - ty wom - an; —————

Am

Ooh ————— I need a dir - ty girl. —————

Em

Will some wo - man in this des - ert land

make me feel like a real man? Take this rock 'n' roll re - fu - gee,

A Em G

Ooh babe, set me free. —

Em

Am

Ooh,

I need a dir-ty wo-man; Ooh,

Em

I need a dir-ty girl.

F F# Em G

3



Am7

G

Am7

Em

Am

Ooh ————— I need a dir - ty

G

Am

wo-man; Ooh, ————— I need a dir - ty

Em

Em

girl. ————— Repeat and fade

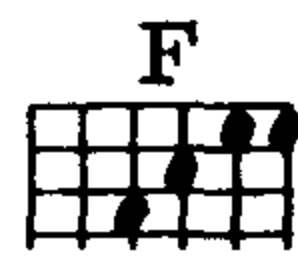
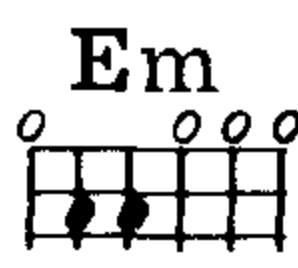
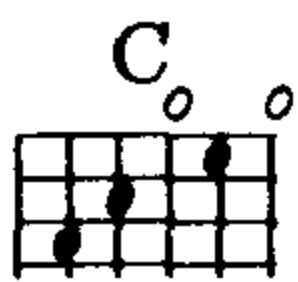
3 3

# One of my turns

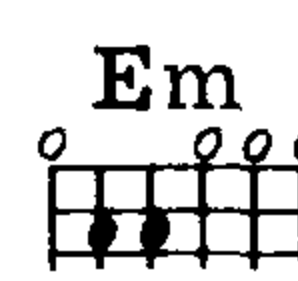
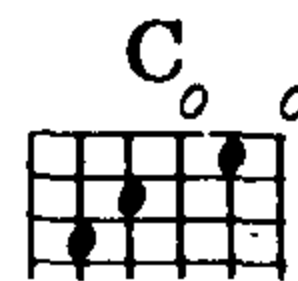
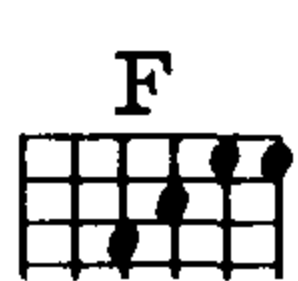
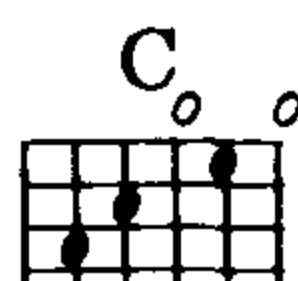
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Words & Music by  
ROGER WATERS

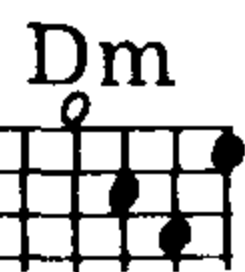
Moderately



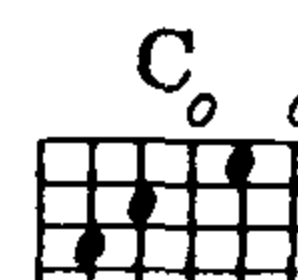
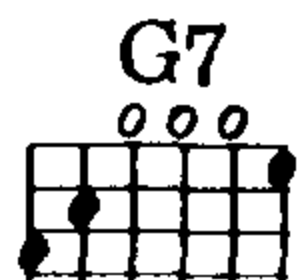
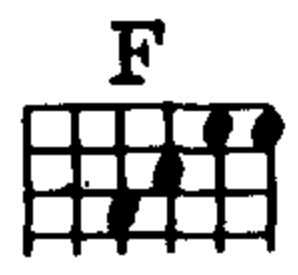
Day af - ter day, love turns grey Like the skin of — a



dy - ing man. And night af - ter night we pre - tend it's all



right, But I have grown old - er and you have grown cold - er And



noth - ing — is ve - ry much fun an - y - more, And I

can feel — one of my turns com-ing on.

I feel — cold as a

raz - or blade, Tight as a tour - ni - quet, Dry as a fun - er - al drum.

**A Tempo**  
**f** Run to the bed — room, in the suit-case on the left — You'll find my

**rall.**  
**f** fav - our - ite axe. — Don't look so fright-

Em F C<sub>6</sub>

F C Em Dm

F G

Em B<sub>b</sub> Eb B<sub>b</sub> C7

Dm Eb





— ened, This is just a pass-ing phase, — One of my bad days. —





— Would you like to watch— T. V.? — Or





get be-tween— the sheets?— Or con - tem - plate the si - lent free - way? Would you



like some - thing to eat? — Would you like to learn— to fly? —



Would you? — Would you like to see— me try?

Would you like to call— the cops? — Do you think it's time— I stopped—

— Why are you run - ning a - way? —



# Don't Leave me now

59

Words & Music by  
ROGER WATERS

Slowly

G G+ E+

Ooh, babe, ——— Don't leave me now,

Dbmaj7 Bb11

Don't say it's the end of the road. Re -

G

mem - ber the flow - ers I sent. — I need you, babe. ——— To

G+ E+

put through the shredder— In front of my friends, Oh — babe, ——— Don't leave me now.

Dbmaj7



Bb11



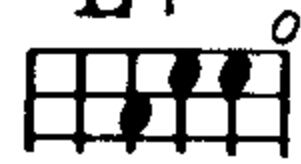
How could you go

When you

know how I need you, need you, need you,

To beat to a pulp on a Sat-urday night? Oh,

E+



Dbmaj7



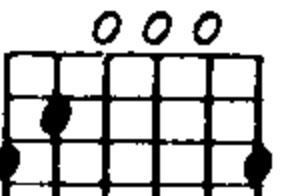
babe, — Don't leave me now.

How can you treat me this

Bbmaj9



G



way?

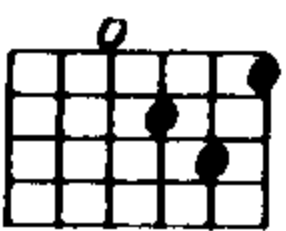
Run-ning a - way.

Oh, babe,

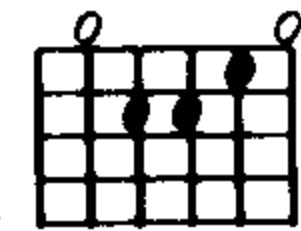
Why are you running a-way? —

3 times

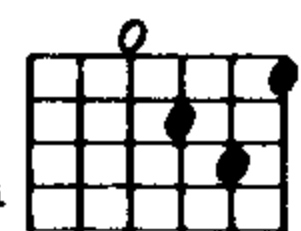
Dm



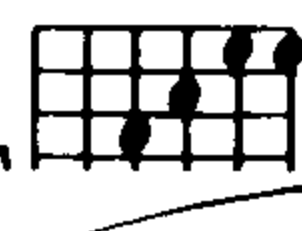
Am



Dm



F



G



Am



Ooh

(lh) (lh)

# Another Brick in the Wall: part 3.

Words & Music by  
ROGER WATERS

Moderately

Dm

Dm7

The first system of musical notation for 'Another Brick in the Wall: part 3'. It features a vocal line in 4/4 time with a key signature of one flat (Bb). The lyrics are 'I don't need no arms a-round—me.' The piano accompaniment consists of a right-hand melody and a left-hand bass line. A guitar chord diagram for Dm is shown above the first measure, and a Dm7 diagram is above the fifth measure. The piano part begins with a mezzo-forte (mf) dynamic marking.

I don't need no arms a-round—me.

Dm

And I don't need no drugs to calm — me

The second system of musical notation. The vocal line continues with the lyrics 'And I don't need no drugs to calm — me'. The piano accompaniment continues with the same melodic and harmonic structure. A Dm guitar chord diagram is positioned above the second measure of the vocal line.

Dm7

Dm

I have seen the writ-ing on the wall—

The third system of musical notation. The vocal line continues with the lyrics 'I have seen the writ-ing on the wall—'. The piano accompaniment continues. Dm7 and Dm guitar chord diagrams are positioned above the first and second measures of the vocal line, respectively.

Don't think I — need

The fourth system of musical notation. The vocal line continues with the lyrics 'Don't think I — need'. The piano accompaniment continues. This system concludes the page.

an - y - thing - at all. — Oh, no,

Don't think I'll need an-y-thing at all. —

All in all— it was all just bricks in the

wall. — All in all— you were

all just bricks in the wall. —

Repeat and fade

G

Dm

F

C

Dm

# Goodbye Cruel World

63

Words & Music by  
ROGER WATERS

Slowly

Good-bye, cruel world, I'm

leav-ing you to-day. — Good - bye, — Good-bye, — Good - bye.

Good-bye, all you peo-ple, — There's noth-ing you can say To make me

change my mind. — Good - bye.

# Hey you

Words & Music by  
ROGER WATERS

Moderately

Em Dm

mp

Hey you!

Out there in the cold Get-ting lone-ly, get-ting old, Can you feel me? Hey

you! Stand-ing in the aisles Withitch-y feet and fad-ing smiles, Can you feel me?

Hey, you! Don't help them to bu-ry the light.

D D7 G D C







Don't give in with-out a fight.




Hey you! Out there on your own Sit - ting




na - ked by the 'phone, Would you touch me? Hey you! With your



ear a- gainst the wall, Wait- ing for some- one to call out, Would you touch me?







Hey you! — Would you help me to car - ry the stone?

Bm

Am

Em

O-pen your heart, I'm com-ing home.

Am

Em

Am

Em

Am

Em

C

D

G

D

C

But it was on - ly fan - ta - sy,

The wall was too high as you can see. No

mat - ter how he tried he could not break free And the

worms ate in - to his brain.

Em Dm Em

Dm Em




Hey, you! Out there on the road, Al-ways





do-ing what you're told, Can you help me? Hey you! Out



there be-yond the wall, Break-ing bot-tles in the hall, Can you help me?







Hey you! Don't tell me there's no hope at all.





To - geth-er we stand, Di-vid-ed we fall.

# Is there anybody out there?

Words and Music by  
ROGER WATERS

Slowly

*mp* Is there an - y - bod - y out there?

This system of musical notation is for the first system of the song. It is in 4/4 time and marked 'Slowly'. The melody is in the treble clef, starting on a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics 'Is there an - y - bod - y out there?' are written below the treble staff. The bass line is in the bass clef, starting on a whole note G2, followed by a half note A2, and then a quarter note B2. The dynamic marking *mp* is placed below the treble staff.

*mf* Is there an - y - bod - y out there? *f* Is there an - y - bod - y

This system of musical notation is for the second system of the song. It is in 4/4 time. The melody is in the treble clef, starting on a quarter note G4, followed by a half note A4, and then a quarter note B4. The lyrics 'Is there an - y - bod - y out there?' are written below the treble staff. The bass line is in the bass clef, starting on a whole note G2, followed by a half note A2, and then a quarter note B2. The dynamic marking *mf* is placed below the treble staff, and *f* is placed below the bass staff.

G/F

out there? Is there an - y - bod - y

This system of musical notation is for the third system of the song. It is in 4/4 time. The melody is in the treble clef, starting on a quarter note G4, followed by a half note A4, and then a quarter note B4. The lyrics 'out there?' are written below the treble staff. The bass line is in the bass clef, starting on a whole note G2, followed by a half note A2, and then a quarter note B2. The dynamic marking *f* is placed below the bass staff.

Am

out there?

This system of musical notation is for the fourth system of the song. It is in 4/4 time. The melody is in the treble clef, starting on a quarter note G4, followed by a half note A4, and then a quarter note B4. The lyrics 'out there?' are written below the treble staff. The bass line is in the bass clef, starting on a whole note G2, followed by a half note A2, and then a quarter note B2. The dynamic marking *f* is placed below the bass staff.

First system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a slur over four measures. The bass staff has a rhythmic accompaniment of eighth notes.

Second system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a slur over four measures. The bass staff has a rhythmic accompaniment of eighth notes. Chord diagrams for Am and Am6 are shown above the treble staff. The dynamic marking *mf* is present in the first measure.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a slur over four measures. The bass staff has a rhythmic accompaniment of eighth notes. A chord diagram for Am is shown above the treble staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a slur over four measures. The bass staff has a rhythmic accompaniment of eighth notes.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a slur over four measures. The bass staff has a rhythmic accompaniment of eighth notes. Chord diagrams for Am6 and Am are shown above the treble staff.



First system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a simple harmonic accompaniment with a half note in the first measure, a dotted half note in the second, and half notes in the third and fourth measures.

Second system of musical notation. Above the first measure of the treble staff is a guitar chord diagram for a C major triad (C-E-G). Above the third measure is a guitar chord diagram for an A minor triad (A-C-E). The notation continues with the same eighth-note melody and harmonic accompaniment.

Third system of musical notation. Similar to the second system, it features guitar chord diagrams for C major and A minor triads. The melody and accompaniment continue, with the bass line ending on a half note in the final measure.

Fourth system of musical notation. Above the third measure of the treble staff is a guitar chord diagram for an A minor 6th chord (A-C-E-F). The melody in the treble staff includes rests in the first and second measures. The bass line continues with a half note, a dotted half note, and a half note. The dynamic marking *mf* (mezzo-forte) is placed in the first measure of the bass staff.

Fifth system of musical notation. Above the first measure of the treble staff is a guitar chord diagram for an A minor triad. The melody continues. In the third measure, the word *rall.* (rallentando) is written in the bass staff. The system concludes with a final chord in the treble staff, indicated by a double bar line.

Words and Music by  
ROGER WATERS

Moderately

Am C+ C<sub>0</sub> D7 F

Fm C<sub>0</sub> E

I've got a lit-tle black book with my po-ems in. I've got a bag with a toothbrush and a

comb in. When I'm a good dog they sometimes throw me a bone in.

I got e - las-tic bands keep-ing my shoes — on. — Got those swollen hand

blues. Got thirt- een chan-nels of shit on the T. V. to choose from.

C7

I've got e - lec-tric light

And I've got — sec-ond

sight.

I've got a - maz-ing — pow-ers of — ob - serv - a-tion —

And that is how I know

When I try to get

through

On the tel- ephone — to you

There'll be — no - bo - dy home.

*mf*

*f*

*Am* *D7* *G* *E7* *Am*

*C+* *C6* *C* *D*

*Fm6* *C* *F* *C*

*mp* *mf*

Detailed description: This is a musical score for page 73, featuring a vocal melody and a piano accompaniment. The score is written in treble and bass clefs. The lyrics are: "I've got e - lec-tric light", "And I've got — sec-ond sight.", "I've got a - maz-ing — pow-ers of — ob - serv - a-tion —", "And that is how I know", "When I try to get through", "On the tel- ephone — to you", and "There'll be — no - bo - dy home." The piano part includes various dynamics such as *mf*, *f*, and *mp*. There are also guitar chord diagrams for C7, F, Fm, C, E7, Am, D7, G, E7, C+, C6, C, D, Fm6, C, F, and C. The score is divided into systems, with the vocal line and piano accompaniment on separate staves.

I've got the ob-lig-a-to-ry— Hendrix perm— And the in-ev-i-ta-ble— pin-hole  
 burns All down the front of my fav-our-ite sa-tin shirt.  
 I've got nic-o-tine stains on my fin-gers, — I've got a sil-ver spoon on a  
 chain. — I've got a grand pi-an-o to prop up my mor-tal re-mains. —  
 I've got wild star-ing eyes And I've got a strong urge to

Chords: F, C, E, E7+, C7

fly But I've got no-where to fly to, (fly to,

fly to, fly to.) Oooh Babe,

when I pick up the phone There's still no-bo-dy

home. I've got a

pair of Go-hill's boots But I got fad-ing roots.

Chord diagrams: F, Fm, C, E, Am, D7, G, E7, Fm6.

Dynamics: mp, mf.

## Vera

Words and Music by  
ROGER WATERS

Moderately

Does an - y - bod - y here re - mem - ber Ve - ra

Lynn? ————— Re-mem-ber how she said that

We would meet — a - gain — some sun - ny day.

Am Em



This musical score is written for guitar and piano. The guitar part is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes several chord diagrams: Am (A minor), D (D major), G (G major), C (C major), Em (E minor), and D/F# (D major with F# in the bass). The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "Ve - ra! ———", "What has be - come of you? ———", "Does an - y - bod - y else in here ———", and "Feel the way I do? ———". The score features various musical notations including eighth notes, quarter notes, half notes, and full notes, as well as slurs and ties.

Am D G C

Em G

Ve - ra! ———

Ve - ra! ——— What has be - come of you? ———

C D

Does an - y - bod - y else in here ———

G D/F# C Em

Feel the way I do? ———

# Bring the boys back home

Words and Music by  
ROGER WATERS

Slowly

Bring — the boys — back home!

Bring the boys — back home.

Don't leave the child-ren — on their own, own,

own. Bring the boys — back home.

Chord diagrams: C, D, G, Csus4, D7, Em.

# Comfortably Numb

79

Words and Music by  
DAVID GILMOUR  
and ROGER WATERS

Slowly  
No chord

Bm

Hel-lo!

Is there an- y- bo- dy

*mf*

A

G

Em

Bm

in there?

Just nod if you can hear me.

Is there an- yone— at home?—

A

G

Em

Come on, come on now. — I hear you're feeling — down. —

I can ease your pain Get you

Bm

A

on your feet a-gain.

Re-lax, — I'll need some inform- a- tion first. —

Just the ba— sic facts— Can you show me where— it hurts?— There is no pain, you are re—ced—

— ing. — A dis— tant ship smoke on the ho — ri—zon, —

You are on— ly com— ing through— in waves. Your lips move but I can't hear what you're

say—ing. When I was a child — I had a fe— ver. My

hands felt— just like two bal—loons. Now I've got— that feel— ing once a—gain.

The musical score is written for guitar and piano. The guitar part is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano part is on two staves (treble and bass clefs) with the same key signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part at the beginning of each system: G, Em, Bm, D, A, D, A, C, G, C, D, A, C. The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures.

— I can't explain, you would not un-derstand. This is— not how I am.

I — have be-come com-fort-a-bly numb.

I, — I,

The musical score is written for guitar and piano. The guitar part is in the upper system of each page, and the piano part is in the lower system. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems of music. The first system has a guitar part with a melody and a piano part with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a guitar part with a melody and a piano part with a harmonic accompaniment. The fourth system continues the melody and accompaniment. The fifth system features a guitar part with a melody and a piano part with a harmonic accompaniment. The sixth system continues the melody and accompaniment. The lyrics are written below the guitar part. The score includes various musical notations such as notes, rests, and chords. The guitar part includes a melody with some grace notes and a piano part with a harmonic accompaniment. The piano part includes a melody with some grace notes and a guitar part with a harmonic accompaniment. The score is written in a standard musical notation style.

I have be-come com-fort'bly numb. O. K., O. K., O. K.— Just a lit-tle  
 pin-prick.— There'll be no more aaah! — But you may feel a lit-tle sick.— Can you  
 stand up? — I do believe it's work-ing. good! — That-'ll keep you go-ing through the show.— Come  
 on, it's time to go.— There is no pain, you are re - ced - ing.  
 A dis-tant ship smoke on the ho - ri - zon. You are on— ly com— ing through— in

Chords: C, G, D, Bm, A, Em, Bm, A, G, Bm, D, A, C

waves. Your lips move but I can't hear-what you're say- ing. When

I was a child- I caught a fleeting glimpse Out of the cor- ner of my

eye. I turned- to look- but it- was gone. I cannot put- my fin- ger on-

it now.- The child is grown,- The dream is gone- And

I have be- come Com- fort- 'bly numb.-



# The Show must go on.

Words and Music by  
ROGER WATERS

Slowly

G C G

*f*

C G C

D C

Ooh Ma, Ooh Pa, Must the show go

on? Ooh

Bm6 D Bm6

Pa, Ooh Ma!

There must be some mis-take,— I did- n't mean to let— them Take a- way my

soul. Am I too old? Is it too late?

Ooh Ma, Ooh Pa! Where has the feel - ing gone?

Ooh Ma, Ooh Pa! Will I re-mem— ber the songs?

Ooh ah! The show must go on!

# In the Flesh

Words and Music by  
ROGER WATERS

Moderately Slow  
No chord

The musical score is written for piano in 12/8 time, with a key signature of two sharps (F# and C#). The tempo is marked 'Moderately Slow' and the instruction 'No chord' is present. The score consists of six systems of two staves each. The first system begins with a forte (f) dynamic. The second system features a complex, rapid sixteenth-note melody in the right hand. The third system continues with a steady eighth-note bass line. The fourth system shows a more active right-hand melody. The fifth system includes guitar chord diagrams for A major and D major, which are sustained over the piano accompaniment. The sixth system concludes with similar sustained chords and piano accompaniment. The score is a transcription of the instrumental introduction from the song.



A Bm C#m7

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of chords, each with a guitar chord diagram above it: A (four fingers on the 2nd fret), Bm (two fingers on the 2nd fret, one on the 4th), and C#m7 (three fingers on the 2nd fret, one on the 4th). The lower staff is in bass clef with the same key signature, featuring a continuous eighth-note accompaniment.

E A

So ya Thought ya

The second system continues the musical piece. The upper staff has a guitar chord diagram for E (two fingers on the 2nd fret) followed by a guitar chord diagram for A (four fingers on the 2nd fret). The lower staff continues the eighth-note accompaniment. The lyrics "So ya Thought ya" are written below the upper staff.

D A

Might like to Go to the show.— To feel the warm

The third system of music. The upper staff features guitar chord diagrams for D (two fingers on the 2nd fret) and A (four fingers on the 2nd fret). The lower staff continues the accompaniment. The lyrics "Might like to Go to the show.— To feel the warm" are written below the upper staff.

D A

thrill of con-fu-sion, That space ca-det glow. I've got some bad

The fourth system of music. The upper staff features guitar chord diagrams for D (two fingers on the 2nd fret) and A (four fingers on the 2nd fret). The lower staff continues the accompaniment. The lyrics "thrill of con-fu-sion, That space ca-det glow. I've got some bad" are written below the upper staff.

Bm

news for you, sun-shine. Pink is-n't well.— He stayed back at the ho-tel And they've

The fifth and final system of music on this page. The upper staff features a guitar chord diagram for Bm (two fingers on the 2nd fret, one on the 4th). The lower staff continues the accompaniment. The lyrics "news for you, sun-shine. Pink is-n't well.— He stayed back at the ho-tel And they've" are written below the upper staff.






sent us a - long as a sur - ro - gate band. — We're going to find out where you



fans real - ly stand. — Are there an - y queers in the thea - tre to - night? Get 'em




up a - gainst the wall. Get them! There's one in the spot - light He don't



look right to me. Get him up a - gainst the wall. Get them! And




that one looks Jewish — And that one's a coon. Who let all this riff raff —



Bm6 Bm7 C#m

in - to the room? There's one smok - ing a joint And an -

- oth - er with spots. If I had my way I'd have all of them

A No chord

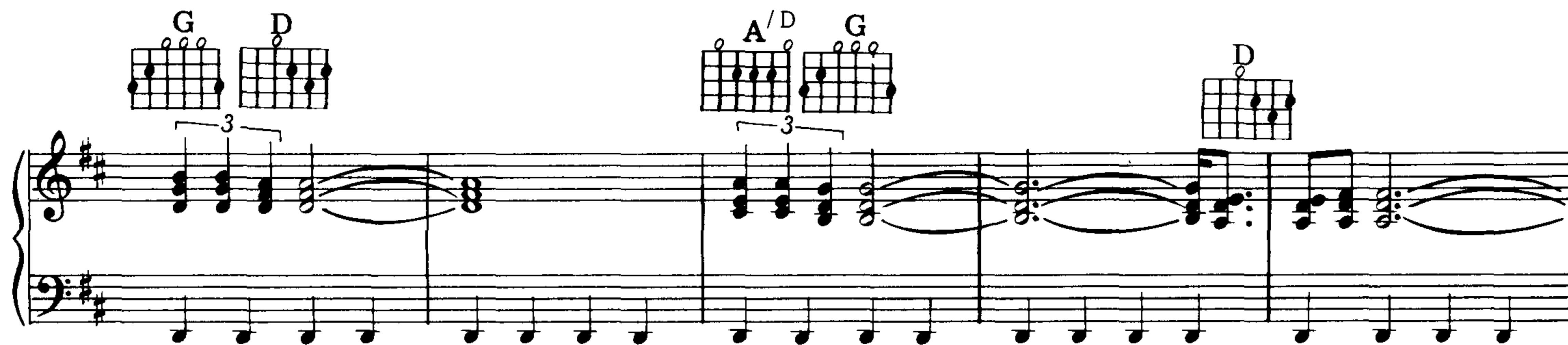
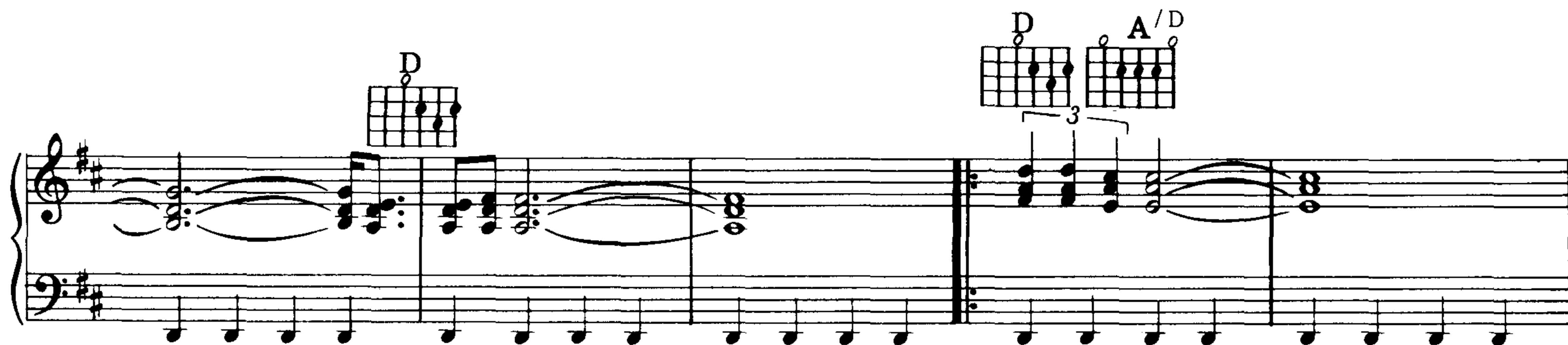
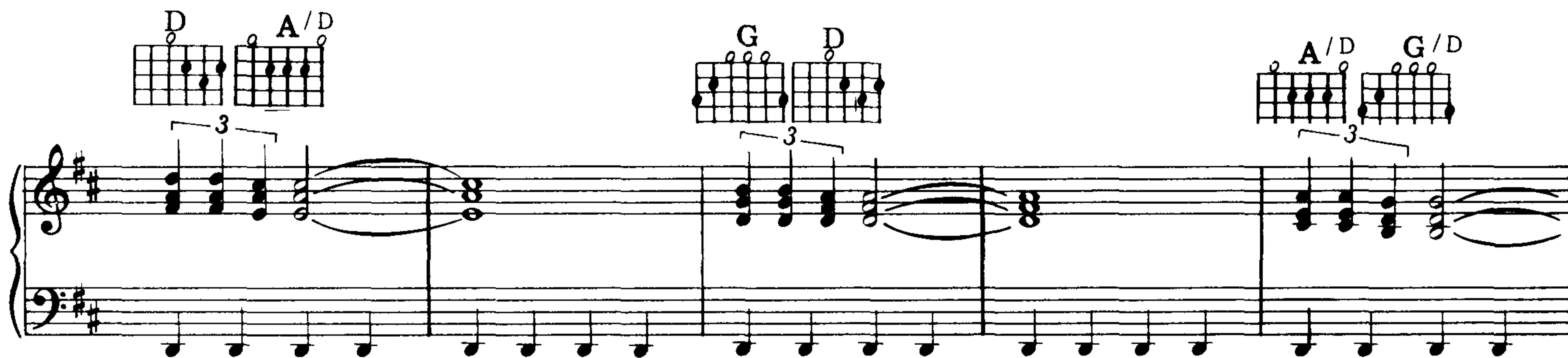
shot.

rall.

# Run like Hell.

Words & Music by  
DAVID GILMOUR  
& ROGER WATERS

Steady beat





run, run, run, run, run, run, run, run,

run, run. You bet-ter { make your face up in your fav-our-ite—dis-guise— with your  
run all day and run all— night— and

(Instrumental on  $\frac{5}{8}$ )

but-ton down lips and your roll -er blind— eyes,— with your emp-ty smile— and your  
keep your dir-ty feel-ings deep in— side,— and if you're tak-ing your girl— friend

hun-gry heart— Feel the bile ris— ing from your guil -ty past,— with your  
out to - night—you'd bet-ter park the car— well out of sight,— 'cause if they

nerves in tat-ters as the cock-le-shell— shat— ters and the ham-mers bat -ter  
catch you in the back seat tryin' to pick her— locks— they're gon-na send you back to moth-er in a

D

Em

F

Em

C

B

E

TO  
CODA

D

down your door, — you bet - ter run.  
card-board box, — you bet - ter run.

1.

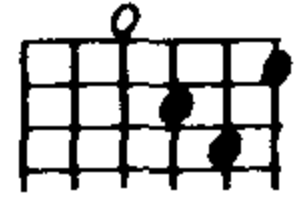
2.

D.  $\frac{3}{4}$  al-

CODA

5 times

Dm



D A/D

G D

A/D

G

D

rall. . . . .

# Waiting for the Warm S.

93

Words & Music by  
ROGER WATERS

Slowly

G

C

G

Ooh —

You can - not reach me

The first system of the musical score is in 4/4 time and D major. It begins with a piano introduction marked 'Slowly'. The guitar part features a G major chord (G-B-D) and a C major chord (C-E-G). The vocal line starts with 'Ooh —' and 'You can - not reach me'. The piano accompaniment is marked 'f' (forte) and features a steady bass line in the left hand and chords in the right hand.

C

G

C

D

now — Ooh — No mat-ter how you try. Good-bye, cruel world, it's

The second system continues the musical score. The guitar part features C major, G major, C major, and D major chords. The vocal line includes the lyrics 'now — Ooh — No mat-ter how you try. Good-bye, cruel world, it's'. The piano accompaniment continues with the same bass line and chords.

C

G

o - ver. Walk on by. — Sit-ting in a bun-ker

The third system continues the musical score. The guitar part features C major and G major chords. The vocal line includes the lyrics 'o - ver. Walk on by. — Sit-ting in a bun-ker'. The piano accompaniment continues with the same bass line and chords.

C

G

Am

here be-hind my wall — Wait-ing for the

The fourth system concludes the musical score. The guitar part features C major, G major, and A minor (Am) chords. The vocal line includes the lyrics 'here be-hind my wall — Wait-ing for the'. The piano accompaniment continues with the same bass line and chords.

worms — to come. In per-fect i - sol-a— tion

here be-hind my wall. Wait-ing for the

worms — to come.

Wait - ing to cut out the dead wood, Wait - ing to clean up the ci - ty,

Wait - ing to fol - low the worms. Wait - ing to put on a black shirt,

Am

Wait - ing to weed out the weak - lings, Wait - ing to smash in their win-dows And

kick in their doors, Wait - ing for the fi - nal so - lu-tion To streng-then the strain,

Am G Am G

Wait - ing to fol - low the worms, Wait - ing to turn on the show-ers And

fire — the ov-ens, Wait - ing for the queens and the coons And the reds and the Jews,

Am G Am

Wait - ing to fol - low — the worms.

Would you like to see — Bri - tan-nia rule — a - gain — my

friend? All you have to do is fol-low — the worms.

Would you like to send our

col - oured cou-sins home a - gain, — my friend?

Repeat and fade

All you need to do is fol-low — the worms.

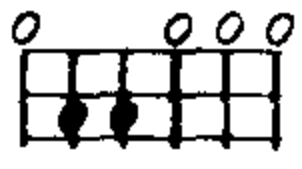
Chords: G, C, Bm, Am, Em, G7, C, G, C, Am, G, Em, D/E

# Stop

Words & Music by  
ROGER WATERS

Slowly

Em



Stop! I wan-na go home, Take off this un - i - form — and

8va throughout

mp

leave the show — And I'm wait - ing in this cell Be-cause I

have to know — Have I — been guil - ty all this

no chord

time?

rall.

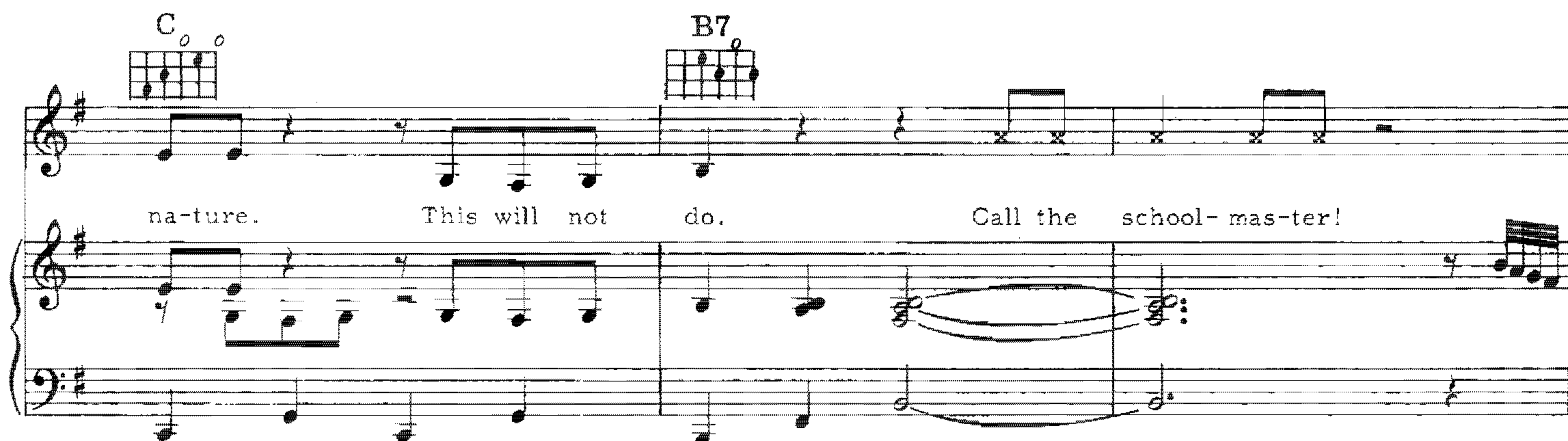
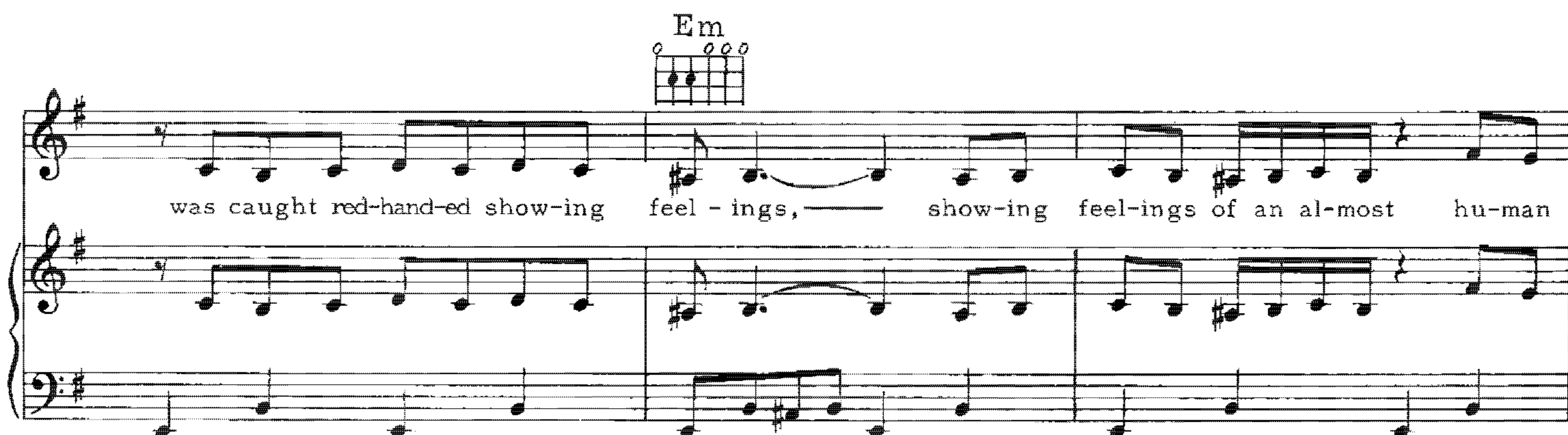
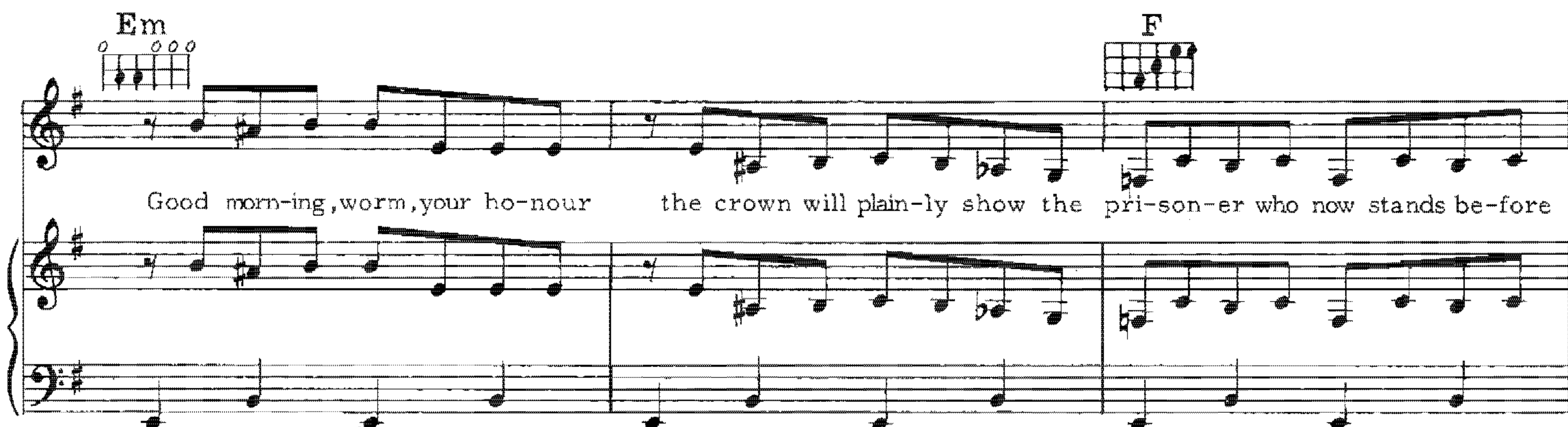
rall.



# The Trial

Words & Music by  
ROGER WATERS  
& BOB EZRIN

No chord





Em F#

I al-ways said he'd come to no good in the end, your honour. If they'd let me have my way I could have

Em G G#

played him in- to shape. But my hands were tied. The bleed-ing hearts and ar-tists let him

D Em7<sup>5</sup> Em

get a-way—with mur-der, let me ham-mer him to-day. Cra - zy toys in the at-tic, I am

rall. . . . . a tempo

Bmaj7 B F#m D

cra - zy, tru-ly gone fish-ing. They must have tak-en my mar—

D#<sup>0</sup> Em7<sup>5</sup> Em Bmaj7 B

—bles a - way.— Cra - zy, toys in the at-tic, he is cra - zy.



Em

(Call the defendant's wife) You lit - tle shit you're in it now, I hope they throw a - way the

F Em

key, you should have talked to me more of - ten than you did but no, you had to go your own way, have you

C B

brok - en an - y homes up late - ly? Just five min - utes, worm, your hon - our, him and me a - lone.

Em7<sup>5</sup> F#m F# Bm

babe! Come to moth - er, Ba - by, let me hold you in my arms — M'

G G# D

lud I never wanted him to get in an - y trouble, why'd he ev - er have to leave me? Worm, your honour, let me take him home.

rall. . . . .



Em7<sup>5</sup> Em Bmaj7 B

Cra - zy, ov - er the rain - bow, I am cra - zy, bars in the win - dow,

a tempo

F#m D D#°

There must have been a door there in the wall, When I came

Em7<sup>5</sup> Em B maj7 B

in. Cra - zy, ov - er the rain - bow, he is cra - zy, The

Em Am

ev - i - dence - be - fore the court is in - con - tro - ver - ti - ble, there's no need for the ju - ry to re -

Em

tire. In all my years of judg - ing I have nev - er heard be - fore of



some-one more de-ser-ving—the full pen-al-ty of law. The way you made them suf-fer, your ex-

quis-ite wife and moth-er, Fills me with the urge to de-fec-ate.

Since, my friend, you have re-vealed your deep-est fear, I sen-tence you to be ex-posed be-

fore your peers. Tear down the wall!

Repeat and fade

8va basso ————— loco

The musical score is written for a vocal line and piano accompaniment. The key signature is G major (one sharp). The tempo and style are not explicitly stated. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. Chord diagrams for Am and Em are provided above the vocal line at various points. The score ends with a 'Repeat and fade' instruction and an 8va basso section.

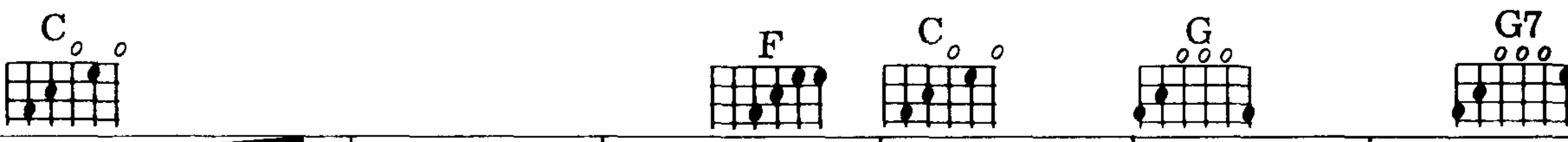


# Outside the Wall

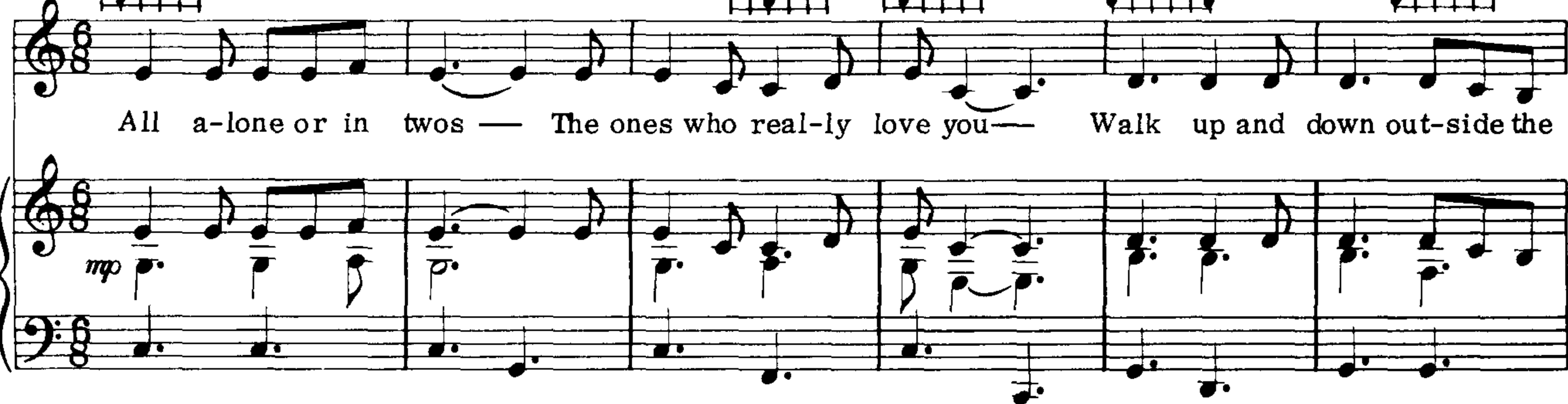
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Words & Music by  
ROGER WATERS

Slowly



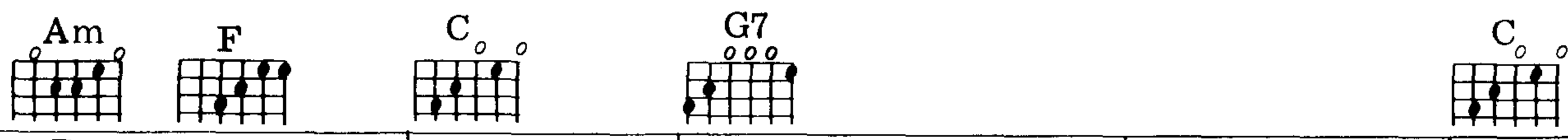
All a-lone or in twos — The ones who real-ly love you — Walk up and down out-side the



wall. — Some hand in hand, — And some gathered to-gether in bands, — The



bleed-ing hearts and the art-ists — Make their stand — And, when they've giv-en you their all, Some stag-ger and



fall. Aft-er all it's not ea-sy — Bang-ing your heart a-gainst some mad bugger's Wall. —

