

In the Flesh ?

Words & Music by
ROGER WATERS

Slowly
No Chord

Musical notation for the first system, featuring a treble and bass clef with a forte (f) dynamic marking.

Musical notation for the second system, including a piano introduction with a sixteenth-note pattern in the treble clef.

Musical notation for the third system, with guitar chord diagrams for A and D.

Musical notation for the fourth system, with guitar chord diagrams for D, A, Bm, and C#m.

Musical notation for the fifth system, with guitar chord diagrams for E and A.

So ya Thought ya Might like to

Musical notation for the sixth system, with guitar chord diagrams for D and A.

go to the show To feel the warm thrill of con - fu - sion That

Musical notation for the seventh system, concluding the piece.

D A



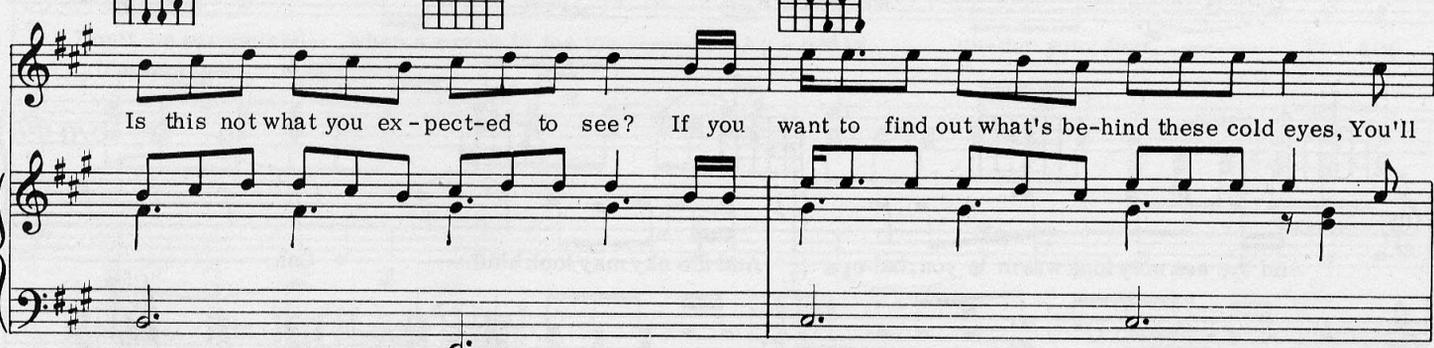
space ca-det glow. — Tell me is some-thing e - lud-ing you sun-shine?



Bm E7 C#m



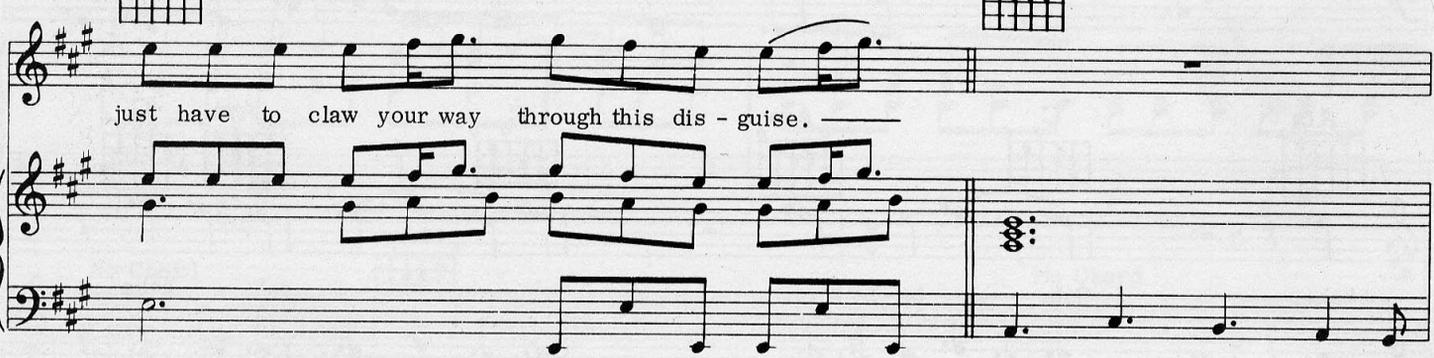
Is this not what you ex-pect-ed to see? If you want to find out what's be-hind these cold eyes, You'll



E A



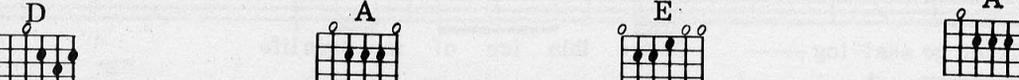
just have to claw your way through this dis - guise.



D A D A




D A E A



rall. - - -



The Thin Ice

Words & Music by
ROGER WATERS

Slowly

C₀ Am F G

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

C 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 C₀ Am C₀ Am G

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

C₀ Am F G

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

C Am Fmaj7 G

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

C Am F G

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

C Em Am F G

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 Am No Chord

ff

Am No chord D G C

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? *mf*

Gm Dm

All in all — it was just a brick in the

F C

Dm



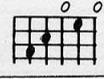
F



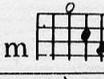
wall. All in all—

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole note rest, followed by a half note 'wall.' and a half note 'All in all—'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

C



Dm



— it was all just bricks in the wall.

The second system continues the vocal line with the lyrics '— it was all just bricks in the wall.' The piano accompaniment maintains its rhythmic pattern, with the right hand playing a sequence of eighth notes.

The third system shows the vocal line with a long, sustained note that spans across the system, indicating a breath mark. The piano accompaniment continues with its characteristic eighth-note bass line.

The fourth system consists of piano accompaniment in both hands. The right hand features a series of chords and moving lines, while the left hand continues the eighth-note bass line.

The fifth system continues the piano accompaniment, showing a transition in the right hand's melody and chord structure.

The sixth and final system of music on this page shows the concluding piano accompaniment, with the right hand playing a final chordal sequence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and eighth-note patterns in both hands.

Second system of musical notation. Includes guitar chord diagrams for C and Dm. The C chord diagram shows the open strings (E, A, D, G, C, E) with a circle above the strings. The Dm chord diagram shows the strings (D, G, B, F, A, D) with a circle above the strings.

Third system of musical notation, continuing the piece with various chordal textures and melodic lines.

Fourth system of musical notation. Includes guitar chord diagrams for Bb and C. The Bb chord diagram shows the strings (Bb, D, F, Ab, C, Eb) with a circle above the strings. The C chord diagram shows the open strings (E, A, D, G, C, E) with a circle above the strings. A fermata is placed over a chord in the treble clef.

Fifth system of musical notation. Includes a guitar chord diagram for F. The F chord diagram shows the strings (F, C, F, A, C, F) with a circle above the strings. The system features a fermata over a chord in the treble clef.

Sixth system of musical notation. Includes a guitar chord diagram for Dm. The Dm chord diagram shows the strings (D, G, B, F, A, D) with a circle above the strings. A fermata is placed over a chord in the treble clef.

Seventh system of musical notation, concluding the page with final chords and melodic fragments.

First system of musical notation. The treble clef staff contains a whole rest in the first measure, followed by a whole note chord in the second measure, and a long melodic line with a slur and a fermata in the third measure. The bass clef staff contains a continuous eighth-note accompaniment.

Second system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a whole note chord in the second measure, and a melodic line with a slur and a fermata in the third measure. The bass clef staff continues with eighth-note accompaniment. Chord diagrams for Am and Dm are shown above the treble staff.

Third system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a whole note chord in the second measure, and a melodic line with a slur and a fermata in the third measure. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a whole note chord in the second measure, and a melodic line with a slur and a fermata in the third measure. The bass clef staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a whole note chord in the second measure, and a melodic line with a slur and a fermata in the third measure. The bass clef staff continues with eighth-note accompaniment.

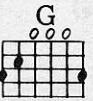
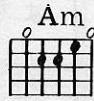
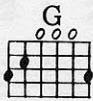
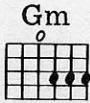
Sixth system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a whole note chord in the second measure, and a melodic line with a slur and a fermata in the third measure. The bass clef staff continues with eighth-note accompaniment.

Seventh system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a whole note chord in the second measure, and a melodic line with a slur and a fermata in the third measure. The bass clef staff continues with eighth-note accompaniment. The word "fade -" is written below the bass staff.

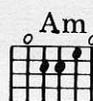
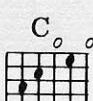
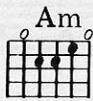
The Happiest Days of our Lives

Words & Music by
ROGER WATERS

Moderately



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



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

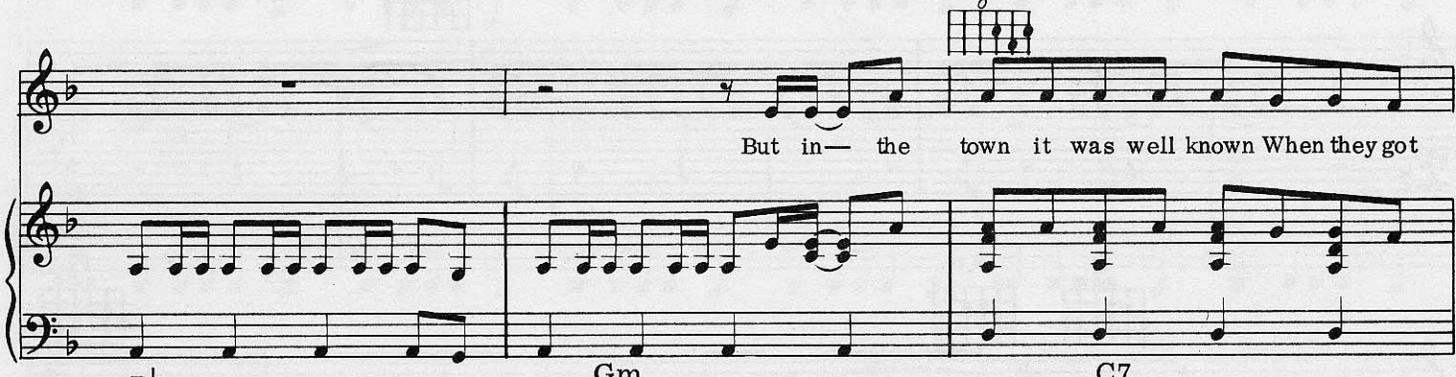
pour-ing their de - ri - sion — Up - on an - y - thing — we did — Ex - pos - ing ev - 'ry weak - ness How -



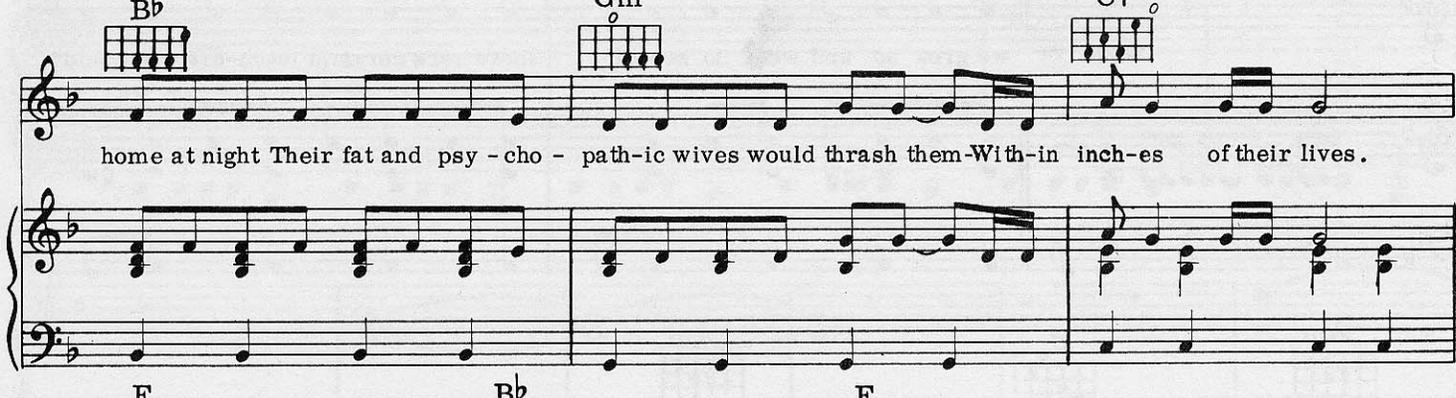
ev - er care - ful - ly hid - den by the kids .



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 .



F Bb F



Another Brick in the Wall, part 2.

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. —

G

Hey,
Hey,

Dm

Am

G

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

F

C

Dm

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.

F

C

Dm

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.

1 2

Dm

This system contains the first two systems of music. The first system features a first ending bracket with two endings. The second ending leads to a Dm chord diagram. The notation includes treble and bass staves with various rhythmic patterns and rests.

This system continues the musical piece with treble and bass staves. It features a mix of eighth and sixteenth notes, with some rests in the treble staff.

3

This system includes a triplet of eighth notes in the treble staff. The bass staff continues with a steady rhythmic accompaniment.

This system shows further development of the melody in the treble staff, with more complex rhythmic figures and some rests.

This system continues the piece with similar rhythmic patterns in both staves.

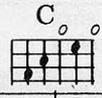
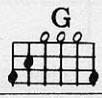
fade - - - - - silence

This final system concludes the piece. It features a 'fade' instruction in the bass staff and a 'silence' instruction in the treble staff, indicating the end of the music.

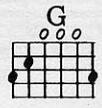
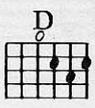
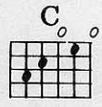
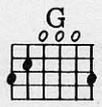
Mother

Words & Music by
ROGER WATERS

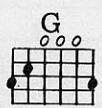
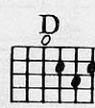
Medium beat (♩)



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

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



C G

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

D C

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

G

Moth-er, should I run for pres — i -

C D G

dent?

C

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

D G

First system of musical notation. It features a guitar part with chords D and G, and a piano accompaniment consisting of a treble and bass clef staff.

C G

Moth - er, will they put me in — the fir — ing line?

Second system of musical notation. It features a guitar part with chords C and G, and a piano accompaniment. The lyrics are: "Moth - er, will they put me in — the fir — ing line?"

D C

Ooh, Ah, is it just a waste of time? —

Third system of musical notation. It features a guitar part with chords D and C, and a piano accompaniment. The lyrics are: "Ooh, Ah, is it just a waste of time? —"

G G

Hush now, ba — by, ba — by, don't you

Fourth system of musical notation. It features a guitar part with chords G and G, and a piano accompaniment. The lyrics are: "Hush now, ba — by, ba — by, don't you"

C F C

cry. 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,

Fifth system of musical notation. It features a guitar part with chords C, F, and C, and a piano accompaniment. The lyrics are: "cry. 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,"

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 COD

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

Chord diagrams: C, D, C

Chord diagrams: G, C, G

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

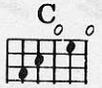
Chord diagrams: C, C, G

nough for me?

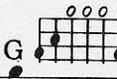
Moth - er, do you think she's dan - ger -

Chord diagrams: C, G

ous to me? —



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



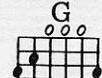
part? Ooh,



D. al ϕ

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

CODA ϕ



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



Moth-er, did it need to be - so high?

rall.

Goodbye Blue Sky

Words & Music by
ROGER WATERS

Moderately
No Chord

mf

Ooh

Ooh

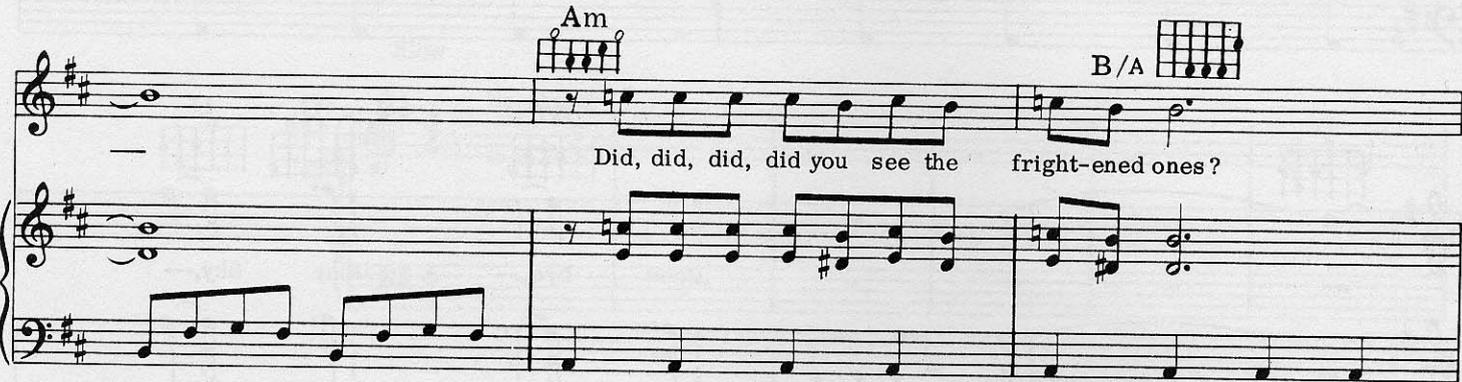
D  Bm 

Ooh



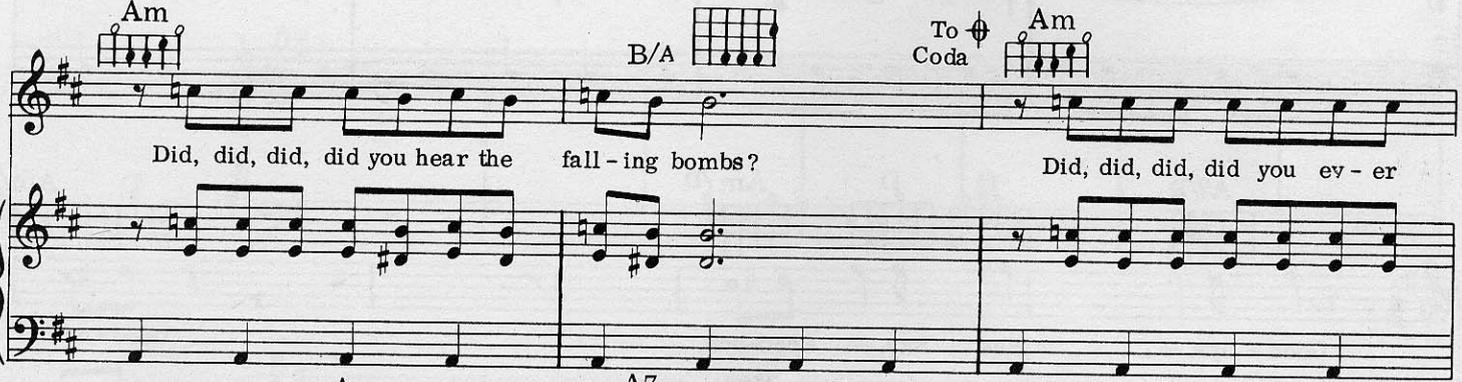
Am  B/A 

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



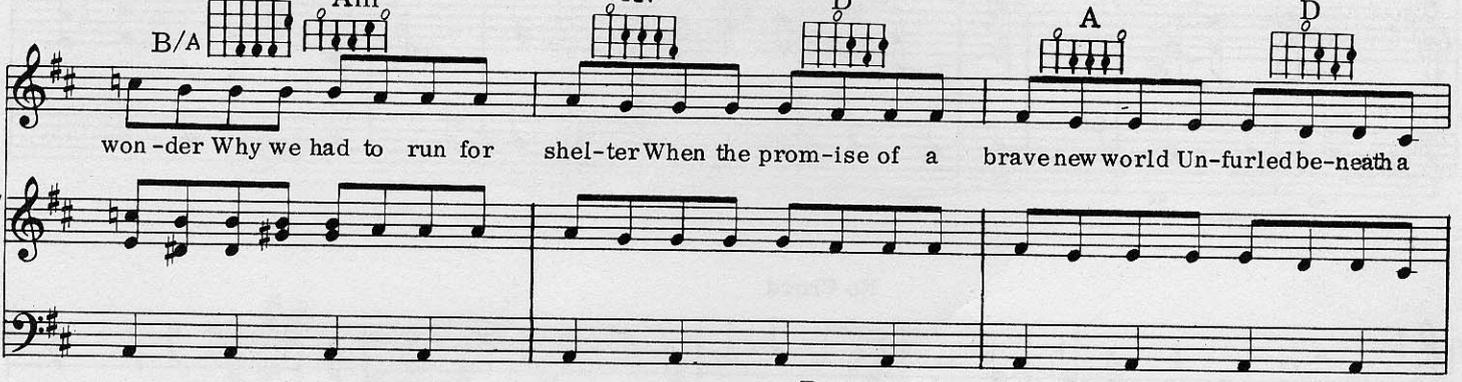
Am  B/A  To Coda  Am 

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. Sal 

clear blue sky?—



CODA

Am B

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

D A7/D G D

Good - bye, — Blue Sky, —

A7/D G D Am/D D Am/D

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

No Chord

fade -

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains whole notes and half notes, while the bass staff contains a triplet of eighth notes.

What shall we use — to fill — the empty —

spa - ces — Where — we used to talk? —

How shall I fill the fi-nal — pla - ces?

How should I — com - plete the wall? —

Young Lust

Words & Music by
ROGER WATERS
& DAVID GILMOUR

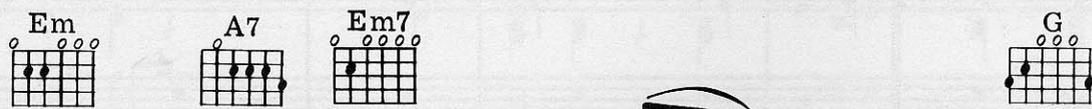
Slowly



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



Where are all the good times?



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



2

Am

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

G

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

Ooh babe, set me free. —

G

Em  Am 

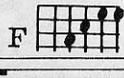
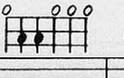
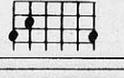
Ooh,

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

Em  G  Am 

I need a dir-ty girl.

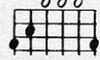
Em 

F  F#  Em  G 

Am7



G



Musical notation for the first system, including treble and bass staves.

Am7



Em



Musical notation for the second system, including treble and bass staves.

Am



Musical notation for the third system, including a vocal line with lyrics: "Ooh ————— I need a dir - ty"

Musical notation for the fourth system, including treble and bass staves.



Am



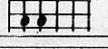
Musical notation for the fifth system, including a vocal line with lyrics: "wo-man; Ooh, ————— I need a dir-ty"

Musical notation for the sixth system, including treble and bass staves.

Em



Em



Repeat and fade

Musical notation for the seventh system, including treble and bass staves with triplets.

One of my turns

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

Em F C

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

F C Em Dm

I feel — cold as a

F G

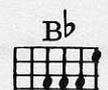
raz - or blade, Tight as a tour - ni - quet, Dry as a fun - er - al drum.

A Tempo Eb Bb Eb Bb C7

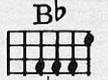
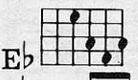
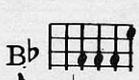
f Run to the bed — room, in the suit-case on the left — You'll find my

Dm Eb

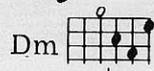
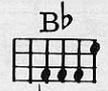
fav - our - ite axe. — Don't look so fright-



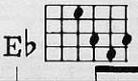
ened, This is just a pass-ing phase, — One of my bad days. —



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?

Chord diagrams: D, G

Chord diagrams: C^o, G, E^b, B^b, E^b, B^b

Chord diagrams: Dm, E^b, B^b

Chord diagrams: E^b, B^b, Dm, Am7

Chord diagrams: Dm7, C^o, E^b

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

Chord diagram: Gm

— Why are you run - ning a - way? —

Don't Leave me now

Words & Music by
ROGER WATERS

Slowly

G G+ E+

Ooh, babe, Don't leave me now,

D^bmaj7

B^b11

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

G



G+



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

Another Brick in the Wall. part 3.

Words & Music by
ROGER WATERS

Moderately



I don't need no arms a-round-me.



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



I have seen the writing on the wall-

Don't think I need

an - y - thing - at all. Oh, no,

G

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

Dm

All in all—it was all just bricks in the

F C

wall. All in all— you were

Dm F

all just bricks in the wall. Repeat and fade

C Dm

Goodbye Cruel World

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.

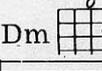
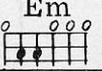
Hey you

Words & Music by
ROGER WATERS

Moderately

Em  Dm 



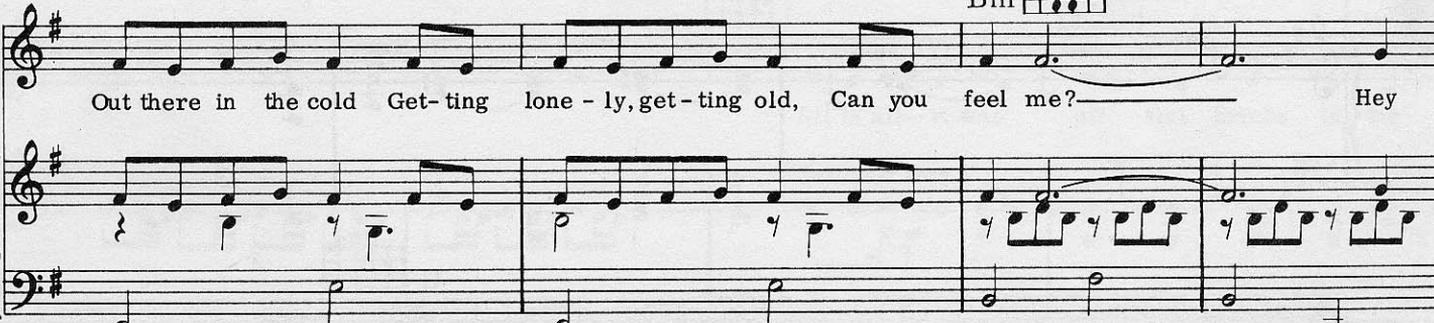
Em  Dm  Em 

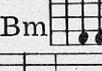
Hey you!



Bm 

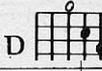
Out there in the cold Get-ting lone-ly, get-ting old, Can you feel me? Hey



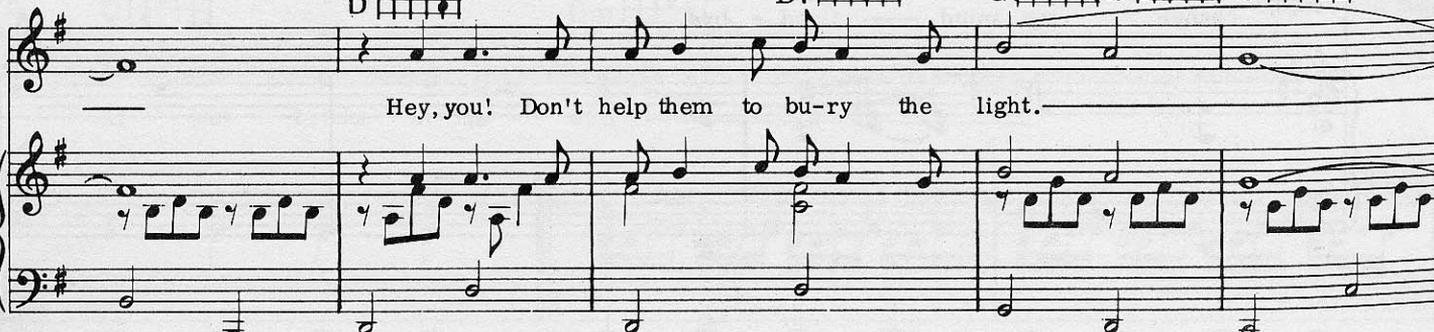
Em  Bm 

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



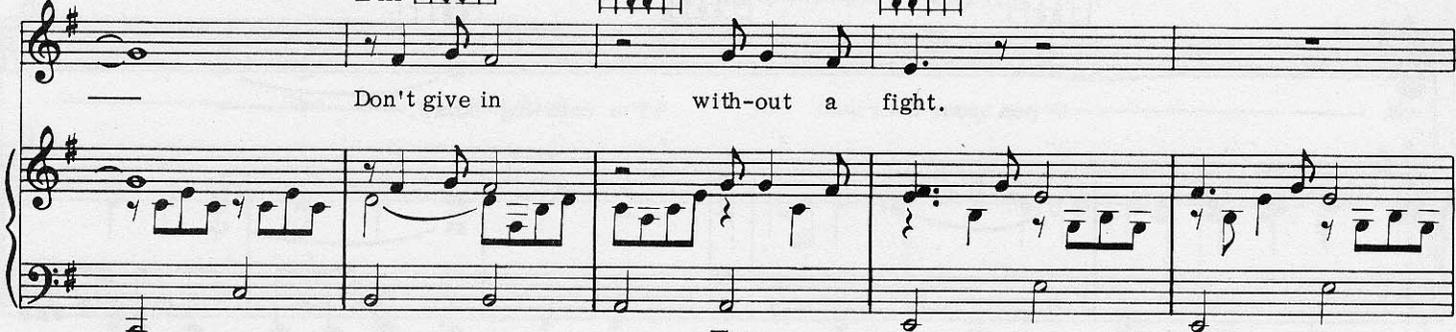
D  D7  G  D  C 

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



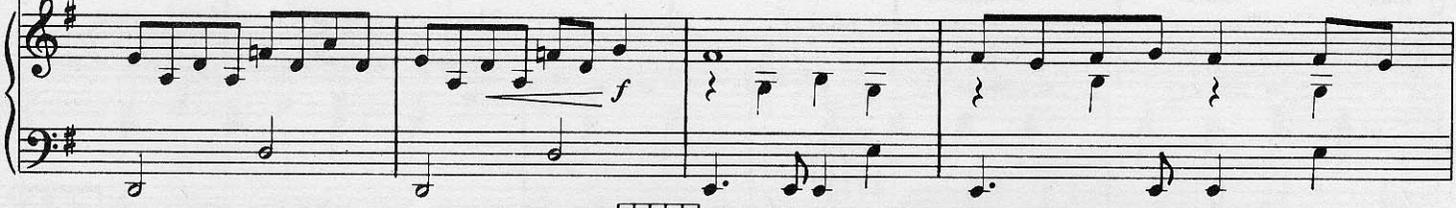
Bm  Am  Em 

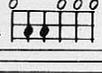
Don't give in with-out a fight.



Dm  Em 

Hey you! Out there on your own Sit-ting



Bm  Em 

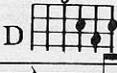
na-ked by the 'phone, Would you touch me? Hey you! With your



Bm 

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



D  D7  G  D  C 

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



Bm Am Em

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, a half note C5, and a whole note B4. The lyrics "O - pen your heart," are aligned under the first four notes, and "I'm com - ing home." is under the last three. The piano accompaniment consists of two staves. The right hand starts with a whole rest, then plays a half note G4, quarter notes A4 and B4, a half note C5, and a whole note B4. The left hand plays a steady eighth-note accompaniment starting from the second measure.

Detailed description: This system contains the piano accompaniment for the second system. The right hand plays a steady eighth-note accompaniment. The left hand plays a steady eighth-note accompaniment.

Em

Detailed description: This system contains the piano accompaniment for the third system. The right hand plays a steady eighth-note accompaniment. The left hand plays a steady eighth-note accompaniment.

Am Em

Detailed description: This system contains the piano accompaniment for the fourth system. The right hand plays a steady eighth-note accompaniment. The left hand plays a steady eighth-note accompaniment.

Am

Detailed description: This system contains the piano accompaniment for the fifth system. The right hand plays a steady eighth-note accompaniment. The left hand plays a steady eighth-note accompaniment.

Em C D G D C

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

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef. It begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, a half note C5, and a whole note B4. The lyrics "But it was on - ly fan - ta - sy," are aligned under the notes. The piano accompaniment consists of two staves. The right hand starts with a whole rest, followed by a half note G4, quarter notes A4 and B4, a half note C5, and a whole note B4. The left hand plays a steady eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

The wall was too high as you can see. No

Chords: G, D, C

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

Chords: D, G, D, C

worms ate in - to his brain.

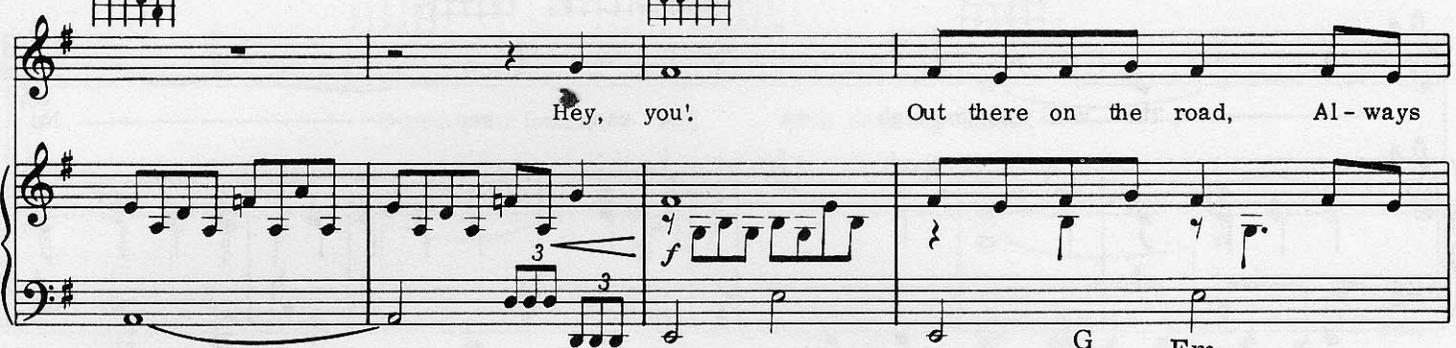
Chords: D7, Em, Dm

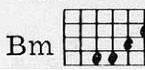
Chords: Em, Dm, Em

Chords: Dm, Em

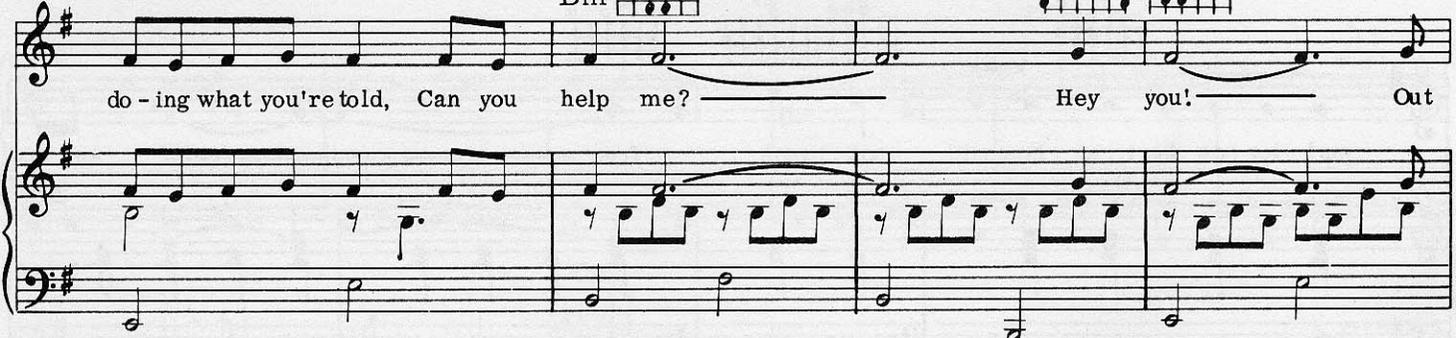
Dm  Em 

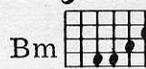
Hey, you! Out there on the road, Al-ways



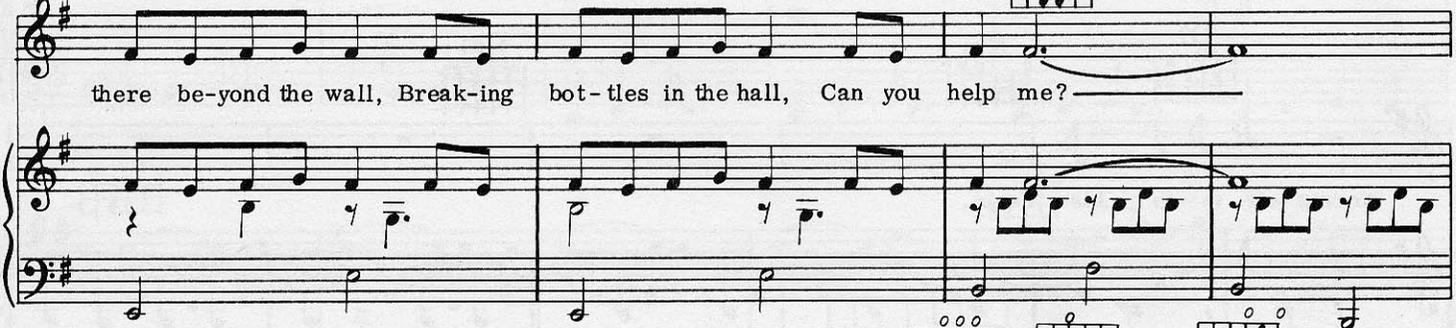
Bm  G  Em 

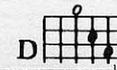
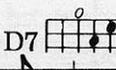
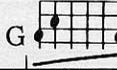
do - ing what you're told, Can you help me? Hey you! Out



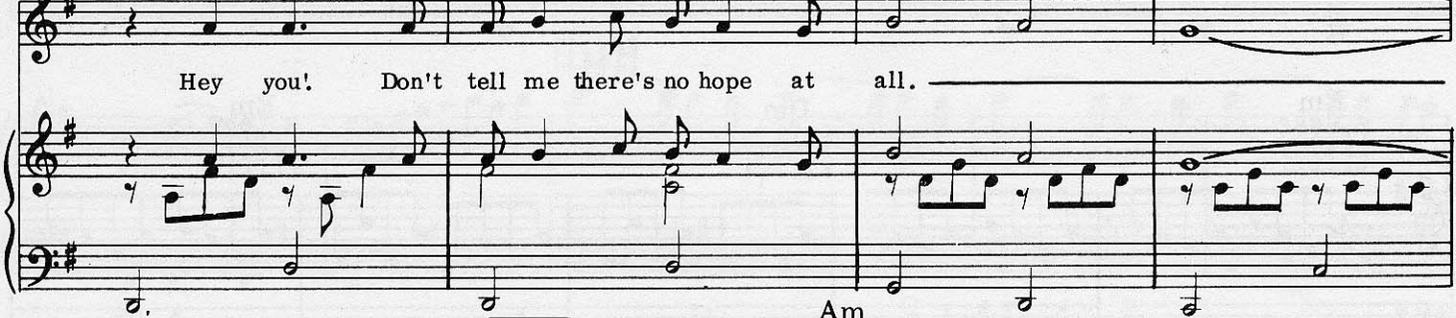
Bm 

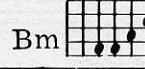
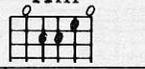
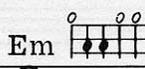
there be-yond the wall, Break-ing bot-tles in the hall, Can you help me?



D  D7  G  D  C 

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



Bm  Am  Em 

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?

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

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

out there?

The first system consists of two staves. The upper staff is in treble clef and contains a single melodic line with four notes, all connected by a long, sweeping slur. The lower staff is in bass clef and contains a steady accompaniment of eighth notes.

The second system includes guitar chord diagrams for Am and Am6. The upper staff features a melodic line with eighth notes and rests, marked with a dynamic of *mf*. The lower staff provides a bass accompaniment with dotted half notes.

The third system features a guitar chord diagram for Am. The upper staff contains a melodic line of eighth notes, while the lower staff continues with a bass accompaniment of dotted half notes.

The fourth system shows a melodic line in the treble clef consisting of eighth notes. The bass clef accompaniment remains consistent with dotted half notes.

The fifth system includes guitar chord diagrams for Am6 and Am. The upper staff features a melodic line with eighth notes, and the lower staff provides a bass accompaniment with dotted half notes.

First system of music, consisting of a treble and bass staff. The treble staff contains a continuous eighth-note accompaniment pattern. The bass staff contains a simple harmonic accompaniment with a whole note in the first measure, a half note in the second, and whole notes in the third and fourth.

Second system of music. Includes guitar chord diagrams for C major and Am major. The treble staff continues the eighth-note accompaniment. The bass staff has a whole note in the first measure, a half note in the second, and a whole note in the third that is tied to the first measure of the fourth system.

Third system of music. Includes guitar chord diagrams for C major and Am major. The treble staff continues the eighth-note accompaniment. The bass staff has a whole note in the first measure, a half note in the second, and a whole note in the third that is tied to the first measure of the fourth system.

Fourth system of music. Includes a guitar chord diagram for Am6. The treble staff features a rhythmic pattern of eighth notes with rests. The bass staff has a dynamic marking of *mf* and contains a sequence of whole notes: C, F, G, and C.

Fifth system of music. Includes a guitar chord diagram for Am major. The treble staff continues the eighth-note accompaniment. The bass staff has a dynamic marking of *rall.* and contains a sequence of whole notes: C, F, G, and C. The system concludes with a double bar line and a repeat sign.

Nobody Home

Words and Music by
ROGER WATERS

Moderately

Am C+ C D7 F

mf

Fm C E

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

mp

F C

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

F C E

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

E7 F C

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

mf



sight.

I've got a - maz - ing —

pow - ers of — ob - serv - a - tion —

f



And that 'is how I know

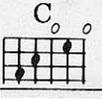
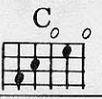
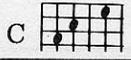
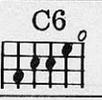
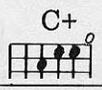
When I try to get

3

through

On the tel - ephone — to you

mf



There'll be — no - bo - dy home.

mp

mf





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

F Fm C^o E

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

Am D7 G E7 Am

fly to, fly to,) Oooh Babe,

C^o D7 Fm6

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

C^o F C^o F

home. I've got a

C E7

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

Vera

Words and Music by
ROGER WATERS

Moderately

G  D 

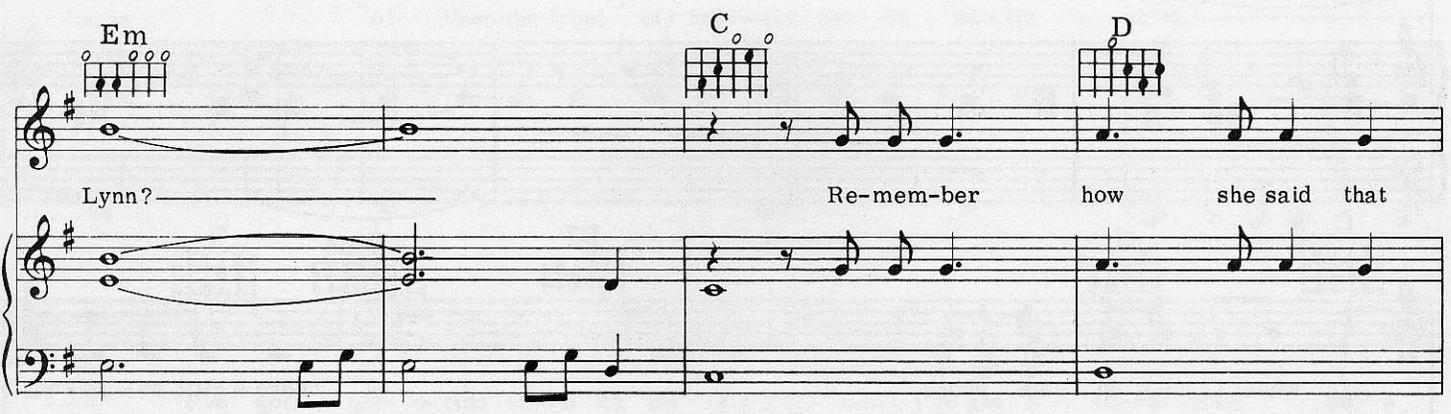
Does an - y - bod - y here re - mem - ber Ve - ra

mf



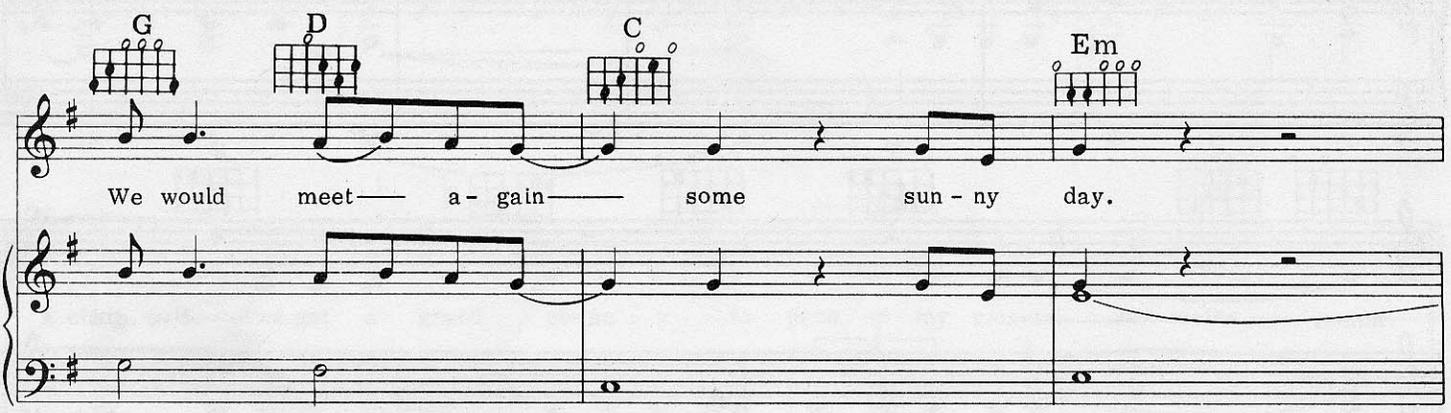
Em  C  D 

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



G  D  C  Em 

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



Am  Em 



Am D G C

Ve - ra!

Em G

Ve - ra!

D Em

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

C  D  G 

Bring — the boys — back home!

ff

C  D  G 

Bring the boys — back home.

C  D  G  D 

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

C  Csus4  C  D7  Em 

own.

Bring the boys — back home.

Comfortably Numb

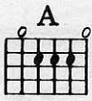
Words and Music by
DAVID GILMOUR
and ROGER WATERS

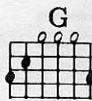
Slowly
No chord

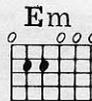
Bm 

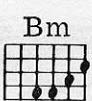


Hel-lo! Is there an- y- bo- dy

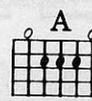
A 

G 

Em 

Bm 

in there? Just nod if you can hear me. Is there an- yone— at home?—

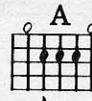
A 

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.—

G Em Bm D

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

A D A

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

C G C

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

G D A

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

D A C

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

I can't explain, you would not understand, This is not how I am.

I have become comfortably numb.

I, I,

C G D Bm

I have be-come com-fort'bly numb. O. K., O. K., O. K.— Just a lit-tle

A G Em Bm

pin-prick.— There'll be no more aaah! — But you may feel a lit-tle sick.— Can you

A G

stand up? — I do believe it's work-ing. good! — That-'ll keep you go-ing through the show. — Come

Bm D A

on, it's time to go.— There is no pain, you are re - ced - ing.

D A C

A dis-tant ship smoke on the ho - ri - zon. You are on— ly com— ing through— in

8

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

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff shows guitar chords: G (open), C (open), and G (open). The key signature has one sharp (F#).

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

Detailed description: This system contains the next three staves. The top staff continues the vocal line. The middle staff is the piano accompaniment. The bottom staff shows guitar chords: D (open), A (open), and D (open). A triplet of eighth notes is marked with a '3' over it.

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

Detailed description: This system contains the next three staves. The top staff continues the vocal line. The middle staff is the piano accompaniment. The bottom staff shows guitar chords: A (open), C (open), and G (open). A triplet of eighth notes is marked with a '3' over it.

— it now.— The child is grown— The dream is gone — And —

Detailed description: This system contains the next three staves. The top staff continues the vocal line. The middle staff is the piano accompaniment. The bottom staff shows guitar chords: C (open), G (open), and A (open). A triplet of eighth notes is marked with a '3' over it.

I have be— come Com— fort—'bly numb.—

Detailed description: This system contains the final three staves. The top staff continues the vocal line. The middle staff is the piano accompaniment. The bottom staff shows guitar chords: C (open), G (open), and D (open). A triplet of eighth notes is marked with a '3' over it.

The Show must go on.

Words and Music by
ROGER WATERS

Slowly

G C G

f

C G C

Ooh Ma, Ooh Pa, Must the show go

on? Ooh

Pa, Ooh Ma!

3/4

Cmaj7



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 first system of the score shows the piano introduction. It consists of two staves, treble and bass clef, in the key of D major (two sharps) and 12/8 time. The tempo is 'Moderately Slow' and the instruction is 'No chord'. The music begins with a forte (*f*) dynamic. The right hand plays a series of dotted eighth notes and quarter notes, while the left hand provides a steady bass line of dotted eighth notes.

The second system continues the piano introduction. The right hand features a more complex melodic line with sixteenth and thirty-second notes, while the left hand continues with a steady eighth-note bass line. An '8' is written below the bass staff, indicating an octave shift.

The third system shows the piano introduction continuing. The right hand plays a series of dotted eighth notes, and the left hand plays a steady eighth-note bass line. An '8' is written below the bass staff.

The fourth system continues the piano introduction with a steady eighth-note bass line in the left hand and dotted eighth notes in the right hand.

The fifth system continues the piano introduction. The right hand plays a series of dotted eighth notes, and the left hand plays a steady eighth-note bass line. An '8' is written below the bass staff.

The sixth system marks the beginning of the guitar accompaniment. It features a double bar line. Above the treble staff, guitar chord diagrams are provided for the A major and D major chords. The notation shows a steady eighth-note bass line in the left hand and sustained chords in the right hand.

The seventh system continues the guitar accompaniment. It features a double bar line. Above the treble staff, guitar chord diagrams are provided for the A major and D major chords. The notation shows a steady eighth-note bass line in the left hand and sustained chords in the right hand.

A  Bm  C#m7 



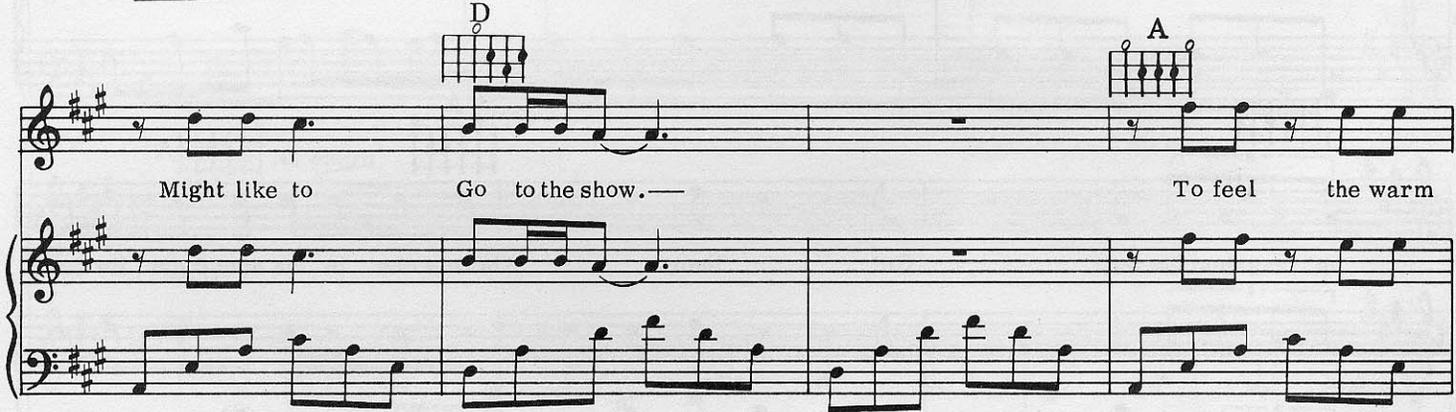
E  A 

So ya Thought ya



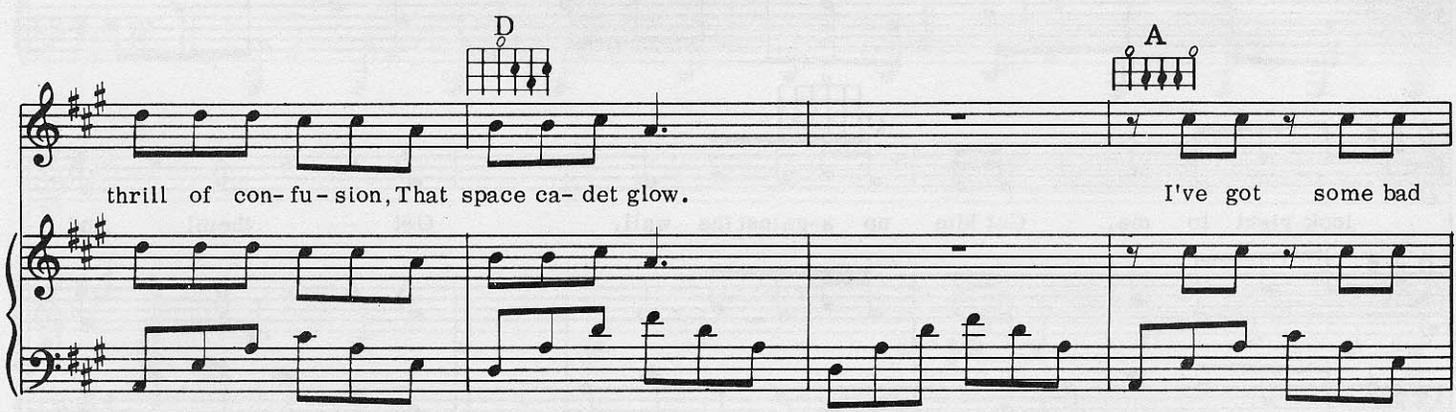
D  A 

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



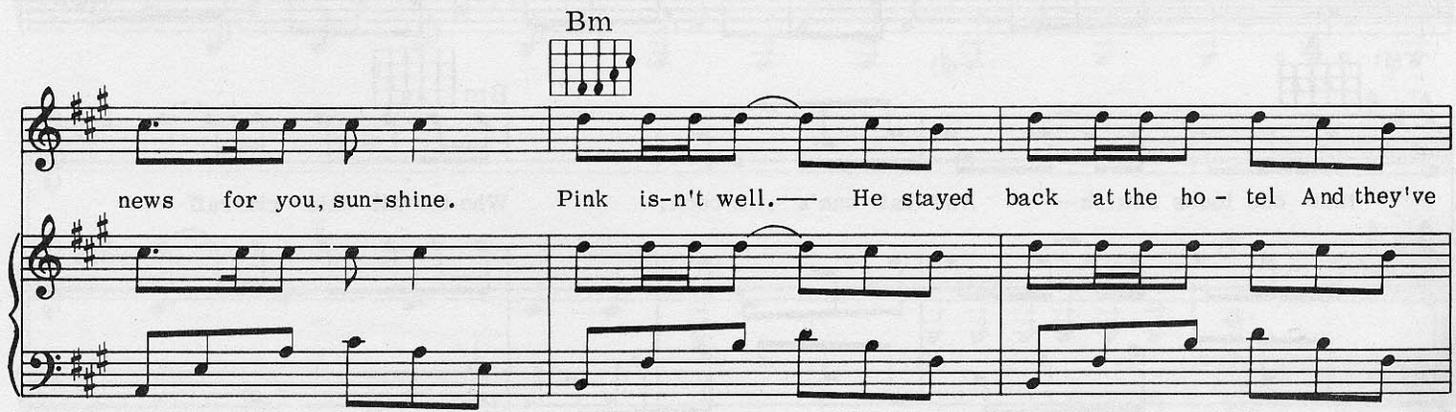
D  A 

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



Bm 

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

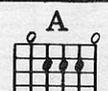
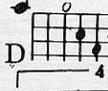




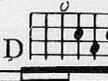
sent us a - long as a sur - ro - gate band. — We're going to find out where you



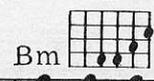
fans real - ly stand. — Are there an - y queers in the thea - tre to - night? Get 'em



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

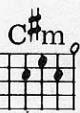


that one looks Jewish — And that one's a coon. Who let all this riff raff —

Bm6



Bm7



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

E



A No chord



shot.

rall.

Run like Hell.

Words & Music by
DAVID GILMOUR
& ROGER WATERS

Steady beat

The piano introduction consists of two staves. The right hand plays a steady eighth-note accompaniment in D major, while the left hand plays a similar eighth-note accompaniment in the bass clef. The tempo is marked 'Steady beat'.

This system shows guitar chord diagrams and piano accompaniment. The guitar part features three measures of chords: D (x02321), A/D (x02020), G (x32033), and D (x02321). The piano accompaniment features a steady eighth-note bass line and chords in the right hand that correspond to the guitar chords. Triplet markings are present under the first two notes of each chord.

This system continues the guitar and piano accompaniment. The guitar part shows chords D (x02321) and A/D (x02020). The piano accompaniment maintains the steady eighth-note accompaniment with chords in the right hand.

This system continues the guitar and piano accompaniment. The guitar part shows chords G (x32033), D (x02321), A/D (x02020), G (x32033), and D (x02321). The piano accompaniment continues with the steady eighth-note accompaniment and chords in the right hand.

This system marks the beginning of the vocal entry. The guitar part shows chords F (x23211) and A (x02020). The vocal line enters with the lyrics "Run, run, run, run, run, run," on a series of eighth notes. The piano accompaniment continues with the steady eighth-note accompaniment and chords in the right hand.

D

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

Em

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 ♪)

F

Em

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

C

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

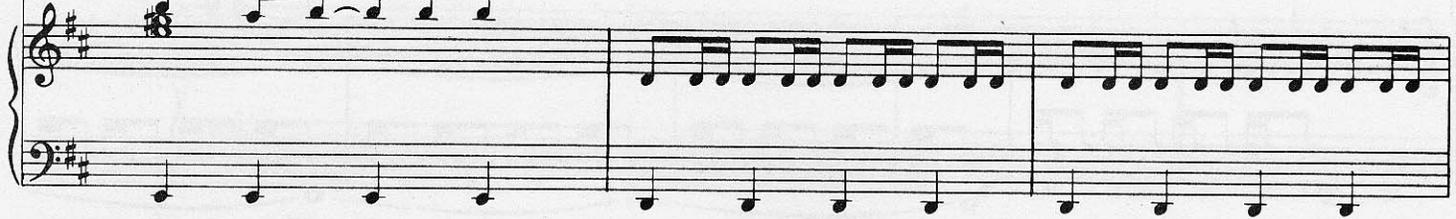
B

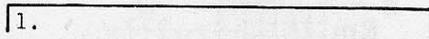
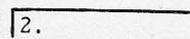
E

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

TO CODA 

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



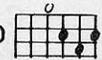
1.  2. 

D.  al 

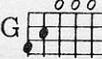
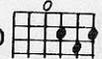
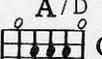
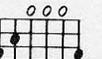
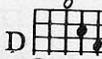


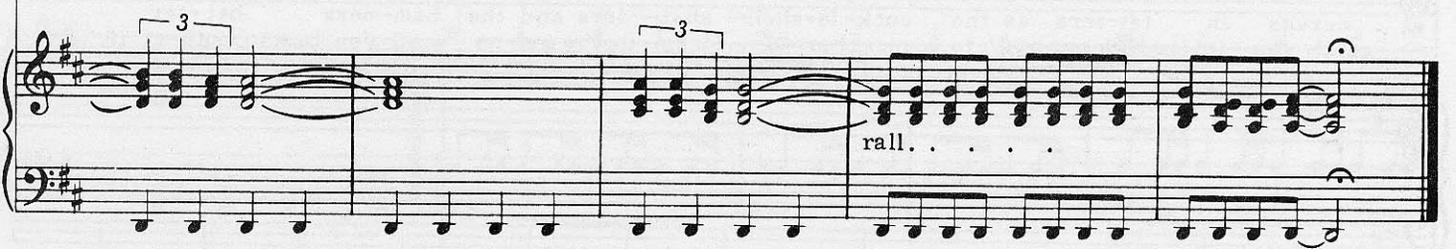
CODA 5 times 







Waiting for the Worms.

Words & Music by
ROGER WATERS

Slowly

Guitar chords: G, C, G

Lyrics: Ooh — You can - not reach me

Guitar chords: C, G, C, D

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

Guitar chords: C, G

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

Guitar chords: C, G, Am

Lyrics: here be-hind my wall Wait-ing for the

24

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

This system contains a guitar chord diagram for Am (x02010) and a vocal line with lyrics. The piano accompaniment features a steady eighth-note bass line and a treble line with triplets.

G Am

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

This system contains guitar chord diagrams for G (x02332) and Am (x02010). The vocal line continues with lyrics, and the piano accompaniment maintains the triplet pattern.

Am G Am

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

This system contains guitar chord diagrams for Am (x02010) and G (x02332). The vocal line continues with lyrics, and the piano accompaniment continues with triplets.

G Am

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

This system contains guitar chord diagrams for G (x02332) and Am (x02010). The vocal line continues with lyrics, and the piano accompaniment continues with triplets.

Am G Am

Wait - ing to fol - low — the worms.

This system contains guitar chord diagrams for Am (x02010) and G (x02332). The vocal line concludes with the lyrics, and the piano accompaniment ends with a final triplet.

G C G

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

C Bm Am G

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

Em G

Would you like to send our

G7 C G C

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

Am G Em D/E

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

Repeat and fade

Stop

Words & Music by
ROGER WATER

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



Good morn-ing, worm, your ho-nour the crown will plain-ly show the pri-son-er who now stands be-fore

Em



was caught red-hand-ed show-ing feel-ings, — show-ing feel-ings of an al-most hu-man

C

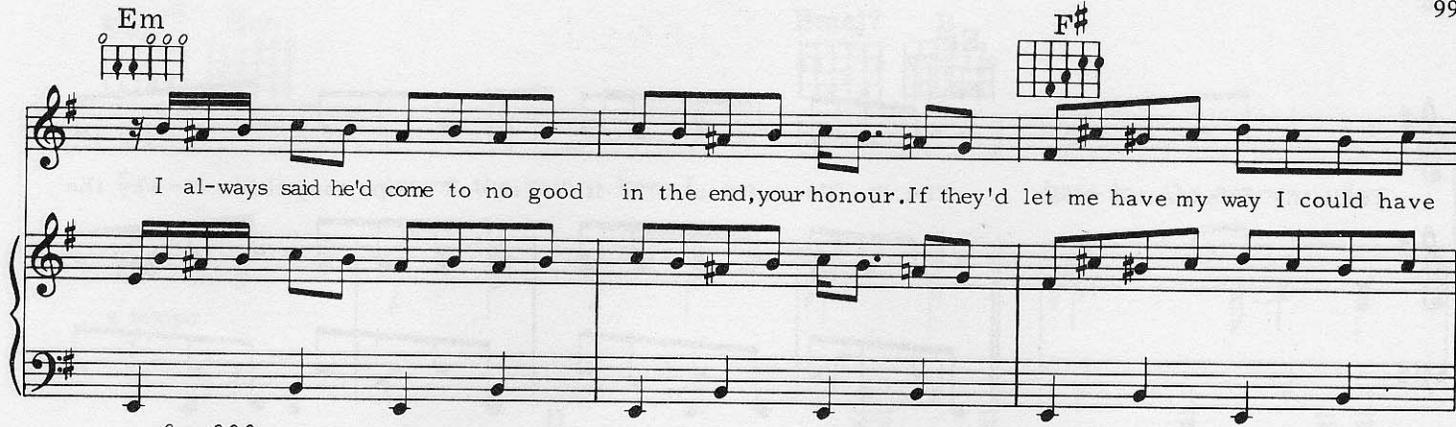
B7



na-ture. This will not do. Call the school-mas-ter!

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#° 

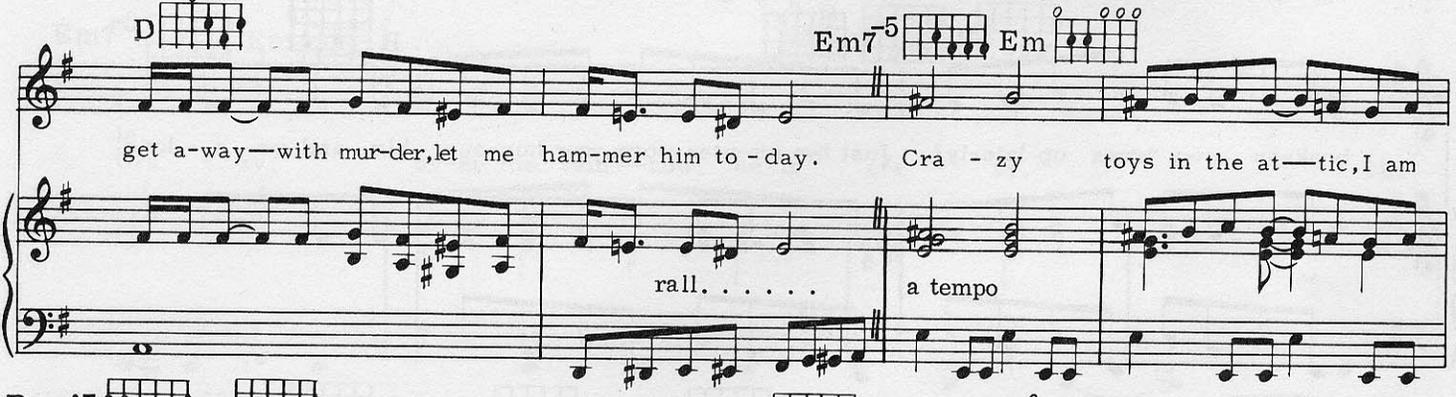
flayed him in- to shape. But my hands were tied. The bleed-ing hearts and ar-tists let him

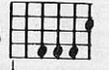
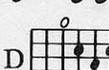


D  Em7⁵  Em 

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

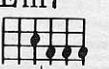
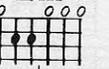
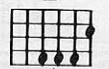
rall. a tempo



Bmaj7  B  F#m  D 

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



D#°  Em7⁵  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.

Em7⁵

F#m

F#

Bm

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

G

G#⁰

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.

Em7⁵ 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#o

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

Em7⁵ Em Bmaj7 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

Am Em

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

Am

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

Em Am

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

Em Am

fore your peers. Tear down the wall!

Em Am

Repeat and fade

8va basso ----- loco

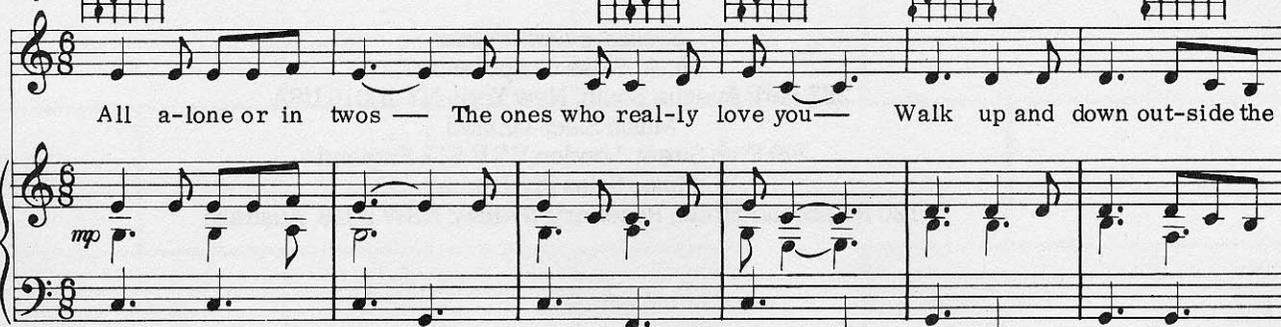
Outside the Wall

Words & Music by
ROGER WATERS

Slowly



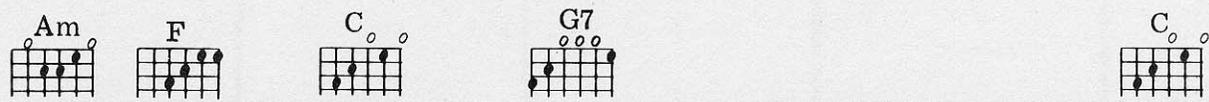
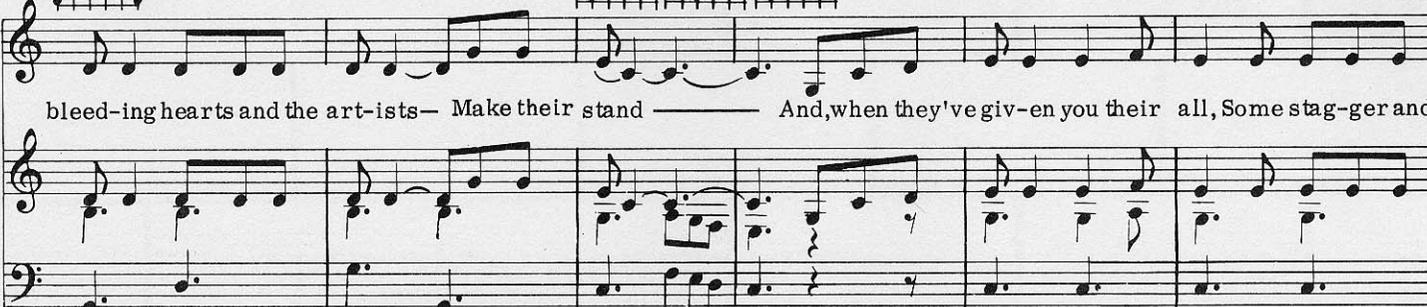
All a-lone or in twos — The ones who real-ly love you — Walk up and down out-side the



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. —

