

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 arpeggiated pattern in the right hand.

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, and the start of the vocal line.

Musical notation for the sixth system, including the vocal line and guitar chord diagrams for D and A.

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

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

C

Am

C

Am G

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

C

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

All in all — it was just a brick in the

F C

Dm

F

wall. All in all—

— it was all just bricks in the wall.

First system of music, featuring a treble and bass clef. The treble clef contains a melody with eighth and sixteenth notes, while the bass clef provides a steady accompaniment. The key signature has one flat.

Second system of music. Includes guitar chord diagrams for C major and Dm (D minor) above the treble clef. The notation continues with a melodic line in the treble and accompaniment in the bass.

Third system of music. The treble clef features a more active melodic line with eighth notes. The bass clef continues with a consistent accompaniment pattern.

Fourth system of music. Includes guitar chord diagrams for Bb (B-flat) and C major above the treble clef. A fermata is placed over a measure in the treble clef, with the number '8' below it, indicating an eighth note duration.

Fifth system of music. Includes a guitar chord diagram for F major above the treble clef. The treble clef has a measure with a fermata and the number '8' below it.

Sixth system of music. Includes a guitar chord diagram for Dm (D minor) above the treble clef. A fermata is placed over a measure in the treble clef, with the number '8' below it.

Seventh system of music, concluding the page. The treble clef has a melodic line with some rests, and the bass clef continues with the accompaniment.

First system of music. Treble clef has a whole rest. Bass clef has a continuous eighth-note accompaniment. A chord is held in the treble clef across the first two measures.

Second system of music. Treble clef has a whole rest. Bass clef has a continuous eighth-note accompaniment. Chords are held in the treble clef. Chord diagrams for Am and Dm are shown above the treble clef.

Third system of music. Treble clef has a whole rest. Bass clef has a continuous eighth-note accompaniment. Chords are held in the treble clef.

Fourth system of music. Treble clef has a whole rest. Bass clef has a continuous eighth-note accompaniment. Chords are held in the treble clef.

Fifth system of music. Treble clef has a whole rest. Bass clef has a continuous eighth-note accompaniment. Chords are held in the treble clef.

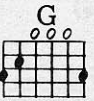
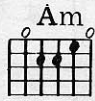
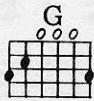
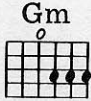
Sixth system of music. Treble clef has a whole rest. Bass clef has a continuous eighth-note accompaniment. Chords are held in the treble clef.

Seventh system of music. Treble clef has a whole rest. Bass clef has a continuous eighth-note accompaniment. Chords are held in the treble clef. The word "fade -" is written below the treble clef.

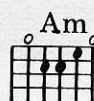
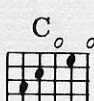
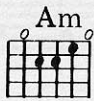
The Happiest Days of our Lives

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-



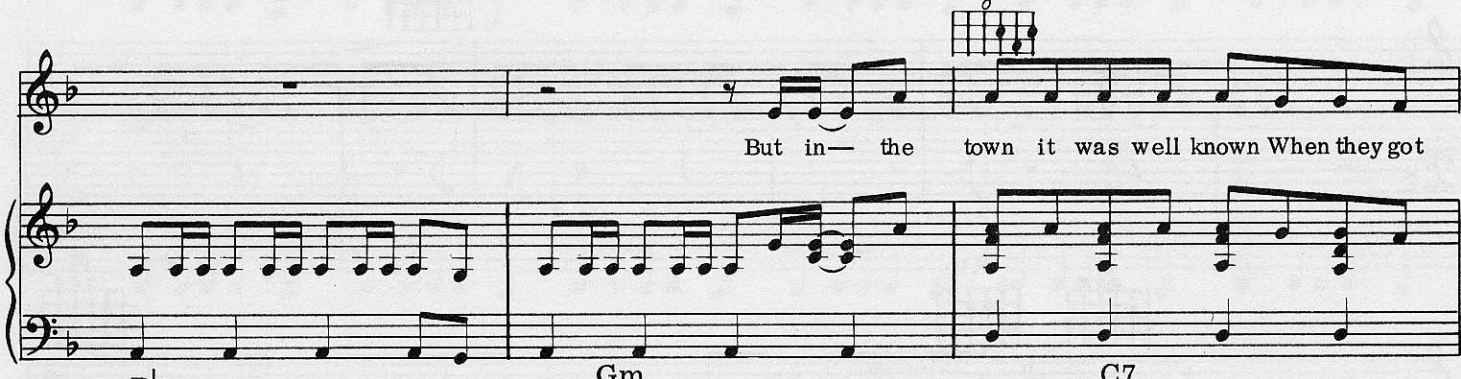
F Am

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



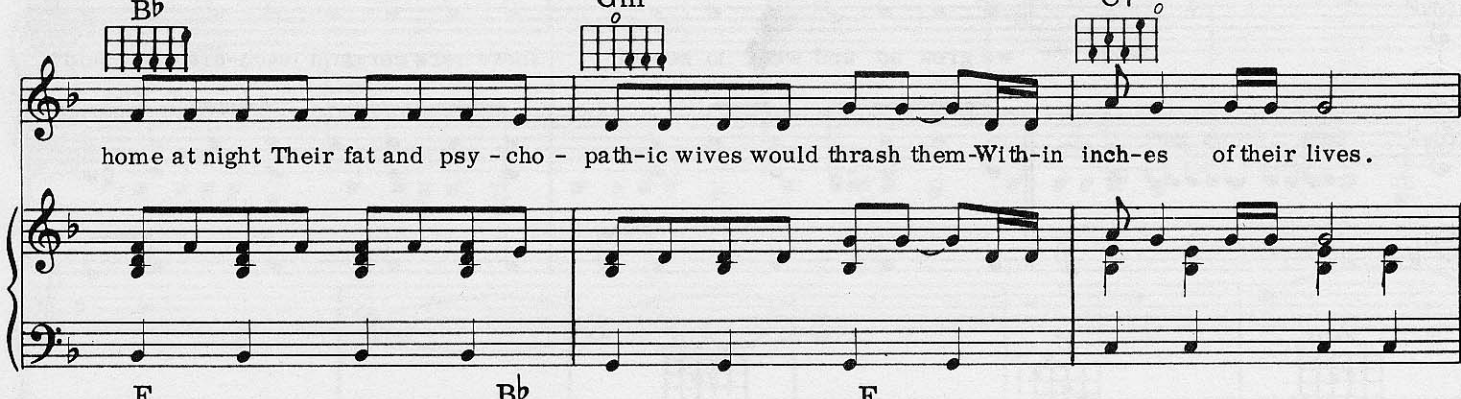
Em Am

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



D

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



Bb Gm C7

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 measures of the piece. It features a treble and bass clef. Measure 1 is marked with a first ending bracket. Measure 2 is marked with a second ending bracket. A Dm chord diagram is shown above the treble clef in measure 2. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

This system contains measures 3 and 4. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment with quarter notes.

3

This system contains measures 5 and 6. Measure 5 includes a triplet of eighth notes in the treble clef, indicated by a '3' above the notes. The bass clef continues with its accompaniment.

This system contains measures 7 and 8. The treble clef part has a melodic line with eighth notes, and the bass clef part has a steady accompaniment.

This system contains measures 9 and 10. The treble clef part features a melodic line with eighth notes, and the bass clef part has a steady accompaniment.

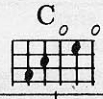
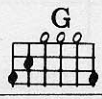
fade - - - - - silence

This system contains measures 11 and 12. The treble clef part has a melodic line with eighth notes, and the bass clef part has a steady accompaniment. The system ends with a 'fade' instruction in the bass clef and a 'silence' instruction in the treble clef.

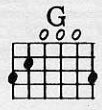
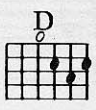
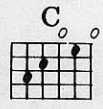
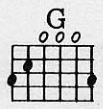
Mother

Words & Music by
ROGER WATERS

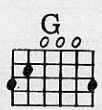
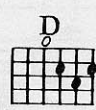
Medium beat (♩)



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?

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a C chord diagram and ending with a G chord diagram. The lyrics are "Moth - er, do you think they'll try — to break — my balls?". The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a bass line.

D C

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

Detailed description: This system contains the third and fourth staves of music. The top staff has the vocal line with lyrics "Ooh Ah, Moth-er, should I build the wall? —". The piano accompaniment continues with chords and bass line. Chord diagrams for D and C are shown above the vocal staff.

G

Moth-er, should I run for pres — i —

Detailed description: This system contains the fifth and sixth staves of music. The top staff has the vocal line with lyrics "Moth-er, should I run for pres — i —". The piano accompaniment continues. A G chord diagram is shown above the vocal staff.

C D G

dent?

Detailed description: This system contains the seventh and eighth staves of music. The top staff has the vocal line with lyrics "dent?". The piano accompaniment continues. Chord diagrams for C, D, and G are shown above the vocal staff.

C

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

Detailed description: This system contains the ninth and tenth staves of music. The top staff has the vocal line with lyrics "Moth-er, should I trust the gov — ern — ment?". The piano accompaniment continues. A C chord diagram is shown above the vocal staff.

Chord diagrams: D (x02321), G (x02332)

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

Chord diagrams: C (x32010), G (x02332)

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

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

Chord diagrams: D (x02321), C (x32010)

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

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

Chord diagrams: G (x02332), G (x02332)

Hush now, ba — by, ba — by, don't you

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

Chord diagrams: C (x32010), F (x23211), C (x32010)

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,

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

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 major (x02321), D major (xx0232), C major (x02321).

Chord diagrams: G major (x02032), C major (x02321), G major (x02032).

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

Chord diagrams: C major (x02321), C major (x02321), G major (x02032).

nough

for me?

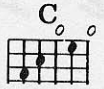
Chord diagrams: C major (x02321), G major (x02032).

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

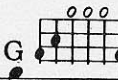
Chord diagrams: C major (x02321), G major (x02032).

ous

to me? —



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



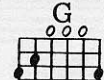
part? Ooh,



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

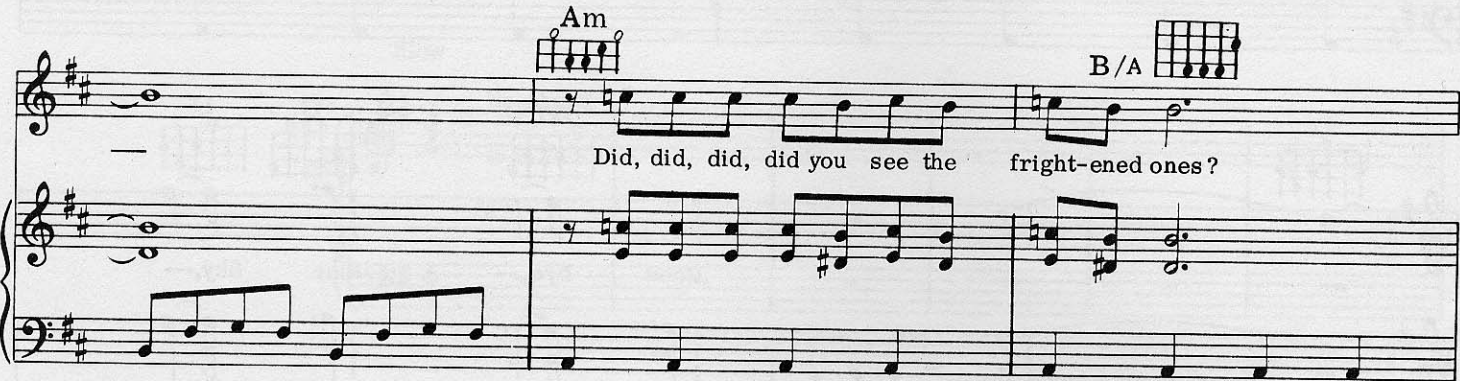
D  Bm 



Ooh



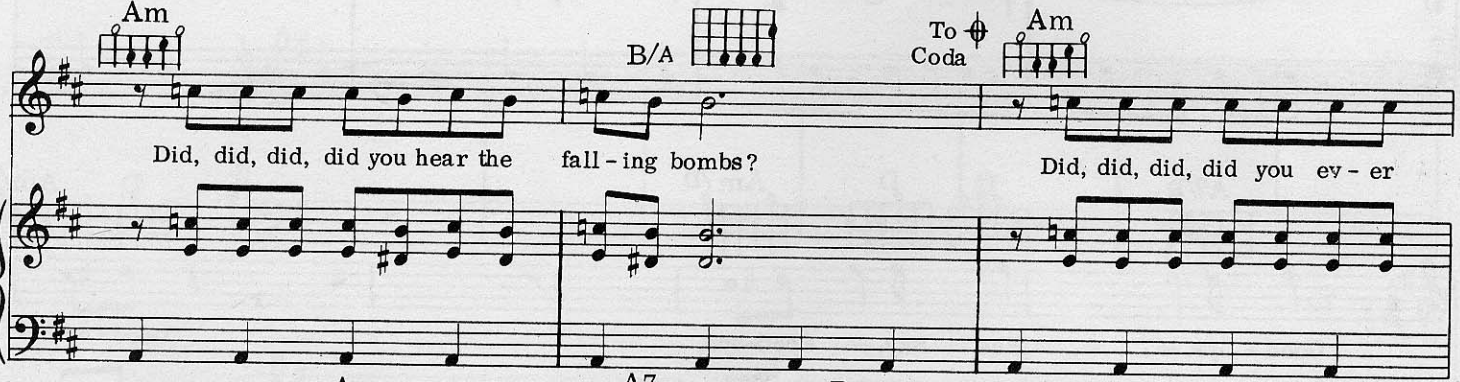
Am  B/A 







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



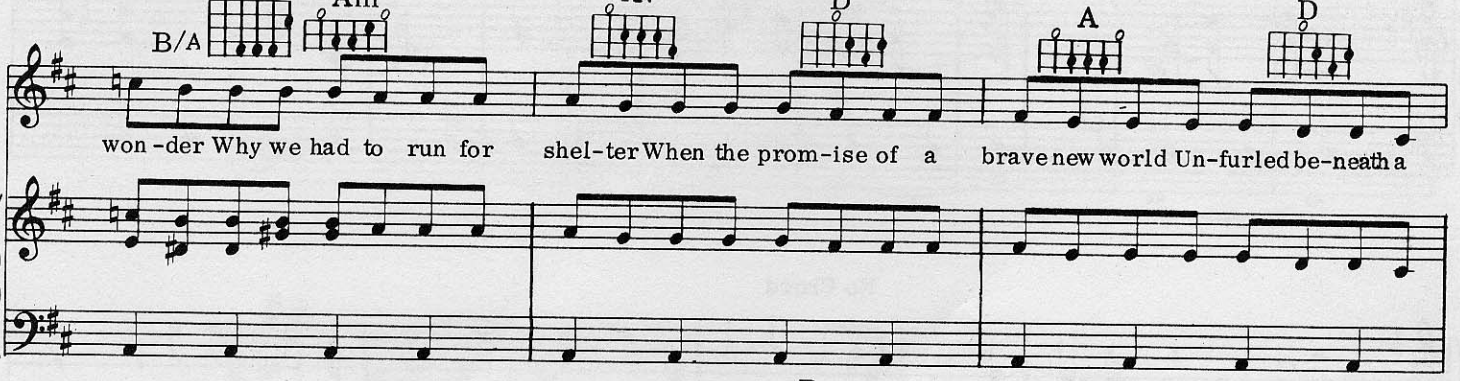
Am  B/A  To Coda  Am 

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 -

Empty Spaces / What shall we do now . ?

Words & Music by
ROGER WATERS

Slow

No chord

pp

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Slow' and the dynamics are 'pp' (pianissimo). The instruction 'No chord' is written above the staff. The treble clef staff contains six measures of music: the first five measures each contain a single half note (F#4), and the sixth measure contains two quarter notes (F#4 and G4). The bass clef staff contains six measures of whole rests.

The second system of musical notation continues in 4/4 time with a key signature of one sharp. The treble clef staff contains six measures: the first two measures have a half note (F#4) with a slur over it; the next three measures each have a single half note (F#4); the final measure has a single half note (F#4). The bass clef staff contains six measures of whole rests.

The third system of musical notation continues in 4/4 time with a key signature of one sharp. The treble clef staff contains six measures: the first two measures have a half note (F#4) with a slur; the third measure has a half note (F#4) with a slur; the fourth measure has a half note (F#4) with a slur and a dynamic marking of 'f' (forte); the fifth measure has a half note (F#4) with a slur; the sixth measure has a half note (F#4) with a slur. The bass clef staff contains six measures: the first three measures are whole rests; the fourth measure has a half note (F#4); the fifth measure has a half note (F#4); the sixth measure has a half note (F#4).

The fourth system of musical notation continues in 4/4 time with a key signature of one sharp. The treble clef staff contains six measures: the first two measures have a half note (F#4) with a slur; the third measure has a half note (F#4) with a slur and a dynamic marking of 'f'; the fourth measure has a half note (F#4) with a slur; the fifth measure has a half note (F#4) with a slur; the sixth measure has a half note (F#4) with a slur. The bass clef staff contains six measures: the first two measures have a half note (F#4); the third measure has a half note (F#4); the fourth measure has a half note (F#4); the fifth measure has a half note (F#4); the sixth measure has a half note (F#4).

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 emp-ty —

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; —————



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



 Em 
Will some wo - man in this des - ert land



 A  Em  G 
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  G  Am 

I need a dir-ty girl.

Em 

F  F#  Em  G 

Am7



G



Am7



Em



Am



Ooh ————— I need a dir - ty

G

Am

wo-man;

Ooh, ————— I need a dir-ty

Em

Em

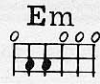
girl.

Repeat and fade

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

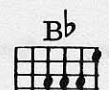
raz - or blade, Tight as a tour - ni - quet, Dry as a fun - er - al drum.

A Tempo Eb Bb Eb Bb C7

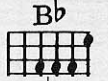
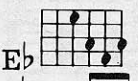
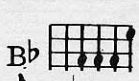
f Run to the bed — room, in the suit-case on the left — You'll find my

Dm Eb

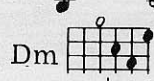
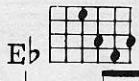
fav - our - ite axe. — Don't look so fright-



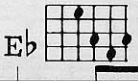
ened, This is just a pass-ing phase, — One of my bad days. —



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

System 1: Musical notation for the first system, including guitar chord diagrams for D and G.

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

System 2: Musical notation for the second system, including guitar chord diagrams for C, G, Eb, and Bb.

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

System 3: Musical notation for the third system, including guitar chord diagrams for Dm, Eb, and Bb.

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

System 4: Musical notation for the fourth system, including guitar chord diagrams for Eb, Bb, Dm, and Am7.

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

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

System 5: Musical notation for the fifth system, including guitar chord diagrams for Dm7, C, and Eb, and the first line of lyrics.

Chord diagram: Gm

— Why are you run - ning a - way? —

System 6: Musical notation for the sixth system, including guitar chord diagram for Gm and the second line of lyrics.

Don't Leave me now

Words & Music by
ROGER WATERS

Slowly

Chord diagrams: G (000232), G+ (000232), E+ (022100)

Ooh, babe, — Don't leave me now,

Dbmaj7

Bb11

Chord diagrams: Dbmaj7 (000232), Bb11 (000232)

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

G

Chord diagram: G (000232)

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

G+

E+

Chord diagrams: G+ (000232), E+ (022100)

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

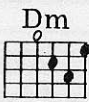
Another Brick in the Wall. part 3.

Words & Music by
ROGER WATERS

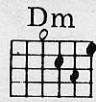
Moderately



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 



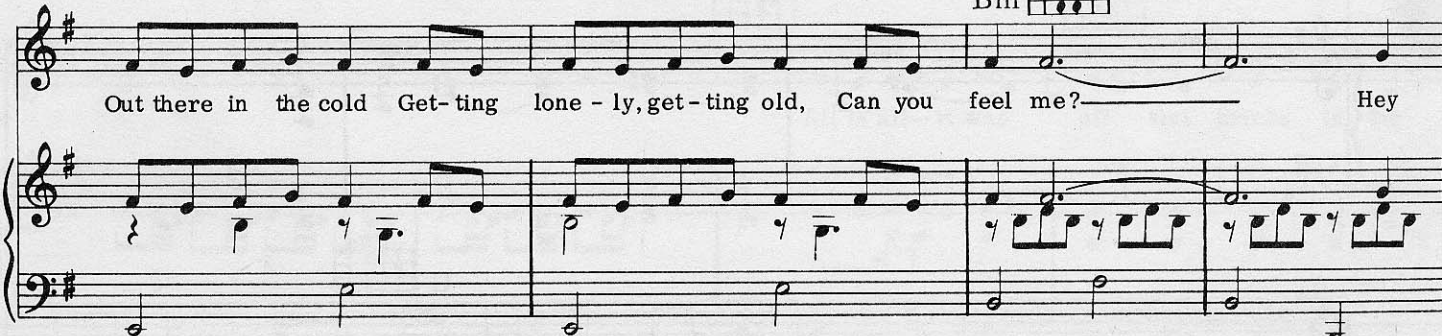
Em  Dm  Em 



Hey you!




Bm 

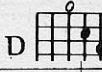



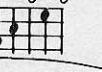
Out there in the cold Get-ting lone-ly, get-ting old, Can you feel me? Hey



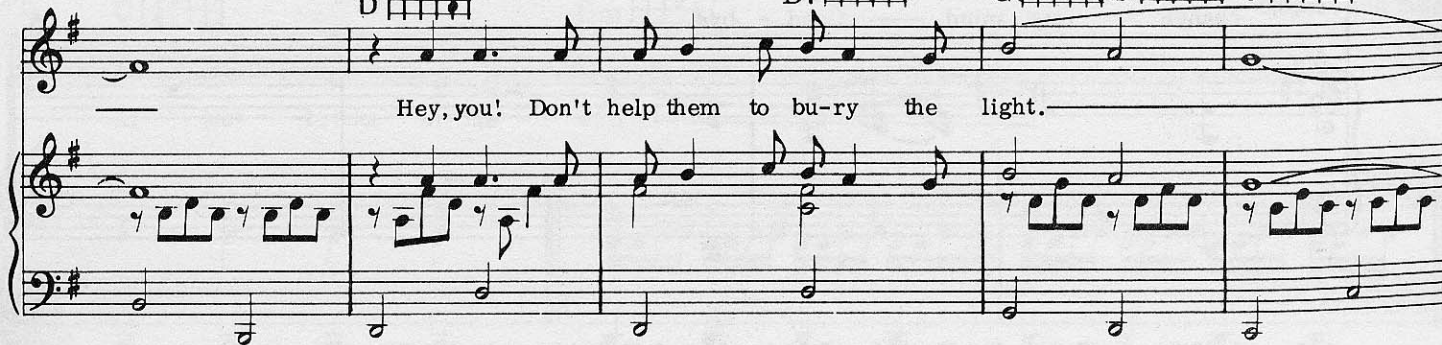
Em  Bm 

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.

This system contains the first two staves of music. The top staff is a vocal line in G major, with lyrics "O-pen your heart, I'm com-ing home." The piano accompaniment is in the right and left hands. Chord diagrams for Bm, Am, and Em are shown above the vocal line. The piano part features a steady bass line and chords in the right hand.

This system shows the piano accompaniment for the second system of music. It consists of two staves (treble and bass clef) with a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

This system shows the piano accompaniment for the third system of music. It continues the piano part with similar rhythmic and harmonic patterns.

This system shows the piano accompaniment for the fourth system of music. The piano part continues with eighth-note bass lines and chordal accompaniment.

This system shows the piano accompaniment for the fifth system of music. The piano part continues with eighth-note bass lines and chordal accompaniment.

Em C D G D C

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

This system contains the final two staves of music. The top staff is a vocal line with lyrics "But it was on - ly fan - ta - sy,". The piano accompaniment includes a section with a 2/4 time signature and a section with a 4/4 time signature. Chord diagrams for Em, C, D, G, D, and C are shown above the vocal line. The piano part features a steady bass line and chords in the right hand.

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

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.

Chord diagrams: Bm  G  Em  Bm  D  D7  G  D  C  Am  Em 

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, with a consistent rhythmic pattern.

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 and quarter notes.

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

The fourth system shows a melodic line in the treble clef with eighth notes, and a bass accompaniment in the bass clef 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 and quarter notes.

System 1: Measures 1-4. Treble clef contains a continuous eighth-note pattern. Bass clef contains a simple harmonic accompaniment.

System 2: Measures 5-8. Includes guitar chord diagrams for C and Am. Treble clef continues the eighth-note pattern. Bass clef accompaniment changes in measure 7.

System 3: Measures 9-12. Includes guitar chord diagrams for C and Am. Treble clef continues the eighth-note pattern. Bass clef accompaniment changes in measure 11.

System 4: Measures 13-16. Includes guitar chord diagram for Am6 and dynamic marking *mf*. Treble clef eighth-note pattern has rests in measures 13-16. Bass clef accompaniment changes in measure 13.

System 5: Measures 17-20. Includes guitar chord diagram for Am and dynamic marking *rall.* Treble clef eighth-note pattern has rests in measures 17-19. Bass clef accompaniment changes in measure 17. The system ends with a double bar line and repeat signs.

Nobody Home

Words and Music by
ROGER WATERS

Moderately

Am

C+

C

D7

F

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

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

F Fm C E7

Am D7 G E7 Am

And that 'is how I know

When I try to get

3

through On the tel - ephone — to you

mf

C+ C6 C D

Fm6 C_o F C_o

There'll be — no - bo - dy home.

mp *mf*

F C^o E

I've got the ob- lig-a-to-ry— Hendrix perm— And the in- ev-i-ta-ble— pin-hole

E7+ F C^o

burns All down the front of my fav-our-ite sa-tin shirt.

F C^o E

I've got nic-o-tine stains on my fin-gers,— I've got a sil-ver spoon on a

F C^o

chain.— I've got a grand pi-an-o to prop up my mor-tal re-mains.

C7

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 E E7

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

Vera

Words and Music by
ROGER WATERS

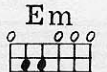


Moderately

G  D 


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




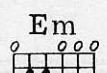
mf




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!

This system contains the first four measures of the piece. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is shown with four chords: Am, D, G, and C. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The lyrics "Ve - ra!" are written under the first measure.

Em G

Ve - ra!

This system contains the fifth and sixth measures. The guitar part features the chords Em and G. The piano accompaniment continues with chords and a melodic line. The lyrics "Ve - ra!" are written under the fifth measure.

D Em

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

This system contains the seventh and eighth measures. The guitar part features the chords D and Em. The piano accompaniment continues with chords and a melodic line. The lyrics "Ve - ra! What has be - come of you?" are written under the seventh measure.

C D

Does an - y - bod - y else in here —

This system contains the ninth and tenth measures. The guitar part features the chords C and D. The piano accompaniment continues with chords and a melodic line. The lyrics "Does an - y - bod - y else in here —" are written under the ninth measure.

G D/F# C Em




Feel the way I do?

This system contains the eleventh and twelfth measures. The guitar part features the chords G, D/F#, C, and Em. The piano accompaniment continues with chords and a melodic line. The lyrics "Feel the way I do?" are written under the eleventh measure.

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.

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

C  D  G  D 

own. Bring the boys — back home.

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

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a quarter note G4, then a quarter rest, and then a quarter note G4. The bottom staff is a piano accompaniment in bass clef, starting with a whole note G2, then a quarter note G2, and then a quarter note G2. The key signature has two sharps (F# and C#) and the time signature is 4/4. A guitar chord diagram for Bm is shown above the top staff.

A G Em Bm

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

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for A, G, Em, and Bm are shown above the top staff. The piano accompaniment features a steady eighth-note bass line.

A G Em

Come on, come on now. I hear you're feeling— down.— I can ease your pain Get you

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for A, G, and Em are shown above the top staff. The piano accompaniment continues with the eighth-note bass line.

Bm A

on your feet a-gain. Re-lax, I'll need some inform- a- tion first.—

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for Bm and A are shown above the top staff. The piano accompaniment continues with the eighth-note bass line.

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-

G C G

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

A C G D

I have become comfortably numb.

A D

A C G

C G A D

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 and bottom staves are piano accompaniment. Chord diagrams for G, C, and G are shown above the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

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

Detailed description: This system contains the fourth and fifth staves of music. Chord diagrams for D, A, and D are shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes in the right hand.

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

Detailed description: This system contains the sixth and seventh staves of music. Chord diagrams for A, C, and G are shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

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

Detailed description: This system contains the eighth and ninth staves of music. Chord diagrams for C, G, and A are shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

I have be— come Com— fort—'bly numb.—

Detailed description: This system contains the tenth and eleventh staves of music. Chord diagrams for C, G, and D are shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern, ending with a long note in the right hand.

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 music is written for piano in 12/8 time. The treble clef part begins with a series of quarter notes, while the bass clef part provides a steady accompaniment. A forte (*f*) dynamic marking is placed above the first measure.

The second system continues the piece, with the treble clef part featuring a more intricate melodic line involving eighth and sixteenth notes. The bass clef part continues with a consistent rhythmic pattern.

The third system shows the continuation of the piano accompaniment, with both hands maintaining the established rhythmic and harmonic structure.

The fourth system continues the melodic flow, with the treble clef part moving in a steady, stepwise fashion while the bass clef part provides a solid foundation.

The fifth system includes a double bar line, indicating a section change. The key signature changes to D major, and the bass clef part features a sequence of eighth notes.

The sixth system features guitar chord diagrams for the A and D chords. The treble clef part has a sustained chord, while the bass clef part continues with a rhythmic accompaniment.

The seventh system concludes the piece, with the treble clef part holding sustained chords and the bass clef part providing a final melodic line.



A  Bm  C#m7 



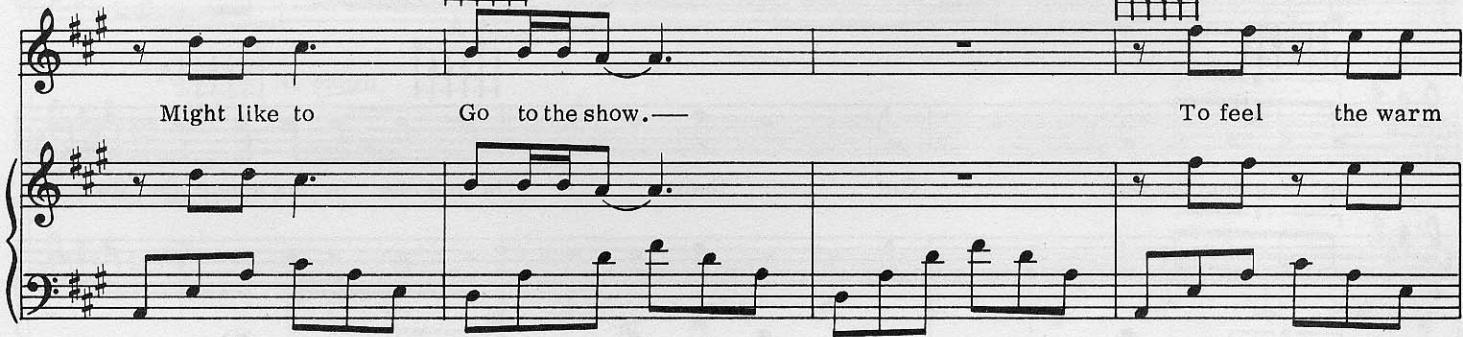
E  A 



So ya Thought ya




D  A 

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



D  A 

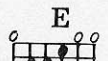
thrill of con-fu-sion, That space ca-det glow. I've got some bad



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



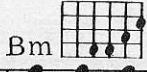
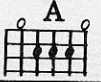
fans real - ly stand. — Are there an - y queers in the thea - tre to - night? Get 'em



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



shot.

A No chord



shot.

rall.

Run like Hell.

Words & Music by
DAVID GILMOUR
& ROGER WATERS

Steady beat

The piano introduction consists of two staves in D major, 4/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar eighth-note pattern. The key signature has two sharps (F# and C#).

This system shows guitar chord diagrams and piano accompaniment. The guitar part features three measures of chords: D (x02321), A/D (x020202), G (320033), and D (x02321). The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with triplets of eighth notes in the first measure of each chord.

This system continues the guitar and piano accompaniment. The guitar part features two measures of chords: D (x02321) and A/D (x020202). The piano accompaniment continues with the steady eighth-note pattern and chords.

This system continues the guitar and piano accompaniment. The guitar part features three measures of chords: G (320033), D (x02321), A/D (x020202), G (320033), and D (x02321). The piano accompaniment continues with the steady eighth-note pattern and chords.

This system shows the vocal entry and piano accompaniment. The vocal line starts with the lyrics "Run, run, run, run, run, run," on a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with triplets of eighth notes in the first measure of each chord.

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

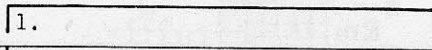

E


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.



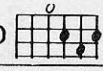

1.  2. 

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

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Chord diagrams for G and C major are shown above the vocal line.

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

This system contains the next two staves of music. Chord diagrams for C major, G major, and Am are shown above the vocal line.

worms — to come.

This system contains the next two staves of music. Chord diagrams for G and C major are shown above the vocal line. The piano accompaniment features triplets in the bass line.

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

This system contains the next two staves of music. Chord diagrams for Am, G, Am, and C major are shown above the vocal line.

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

This system contains the final two staves of music on the page. Chord diagrams for Am, G, Am, and G major are shown above the vocal line.

Am

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

G Am

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

Am G Am

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

G Am

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.

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

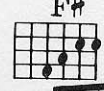


na-ture. This will not do. Call the school-mas-ter!

Em



F#

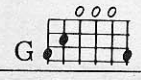


I al-ways said he'd come to no good in the end, your honour. If they'd let me have my way I could have

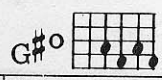
Em



G



G#°

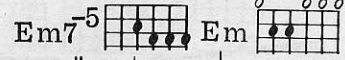


flayed him in- to shape. But my hands were tied. The bleed-ing hearts and ar-tists let him

D



Em7⁵ Em



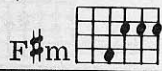
get a-way—with mur-der, let me ham-mer him to-day. Cra - zy toys in the at-tic, I am

rall. a tempo

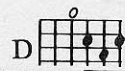
Bmaj7 B



F#m



D

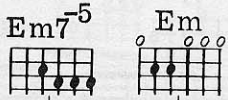


cra - zy, tru-ly gone fish-ing. They must have tak-en my mar-

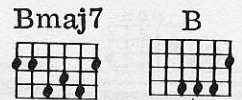
D#°



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 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

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

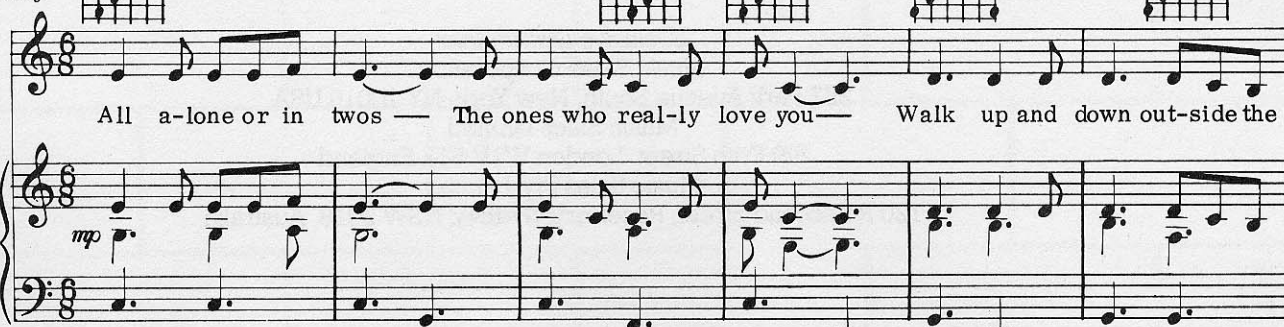
Outside the Wall

Words & Music by
ROGER WATERS

Slowly



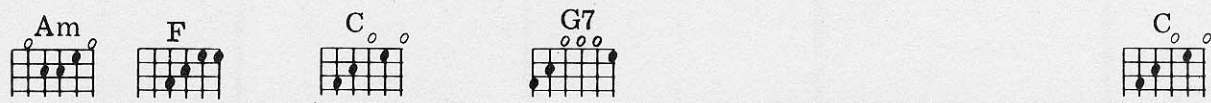
All a-lone or in twos — The ones who real-ly love you — Walk up and down out-side the



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. —

