

PINK  
FLOYD  
THE  
WALL



*Opus 100*



# THE WALL

WRITTEN AND DIRECTED BY ROGER WATERS

PERFORMED BY

## PINK FLOYD

ROGER WATERS · DAVID GILMOUR · NICK MASON · RICHARD WRIGHT

WITH

ANDY BOWEN BASS SNOWY WHITE GUITAR  
WILLIE WILSON DRUMS PETER WOODS KEYBOARDS  
BACKING VOCALS

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WORDS AND MUSIC BY ROGER WATERS EXCEPT

YOUNG HUST (WATERS GILMOUR)

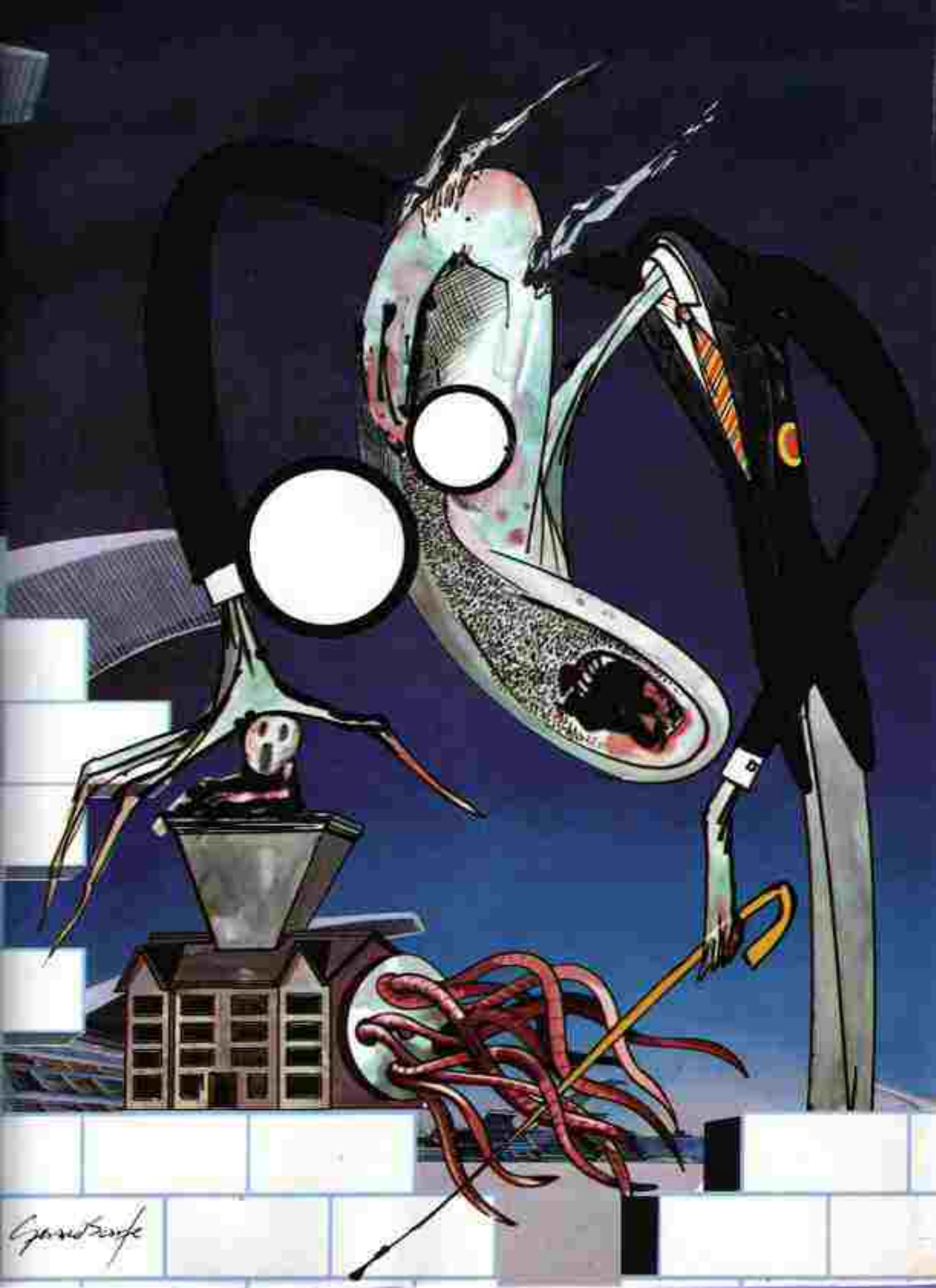
COMFORTABLY NUMB (GILMOUR WATERS)

RUN LIKE HELL (GILMOUR WATERS)

THE TRIAL (WATERS EGAN)

SPECIAL THANKS TO NORMAN LAWRENCE

PINK FLOYD MANAGEMENT · STEVE O'ROURKE · EM-KA PRODUCTIONS







Grand Guignol



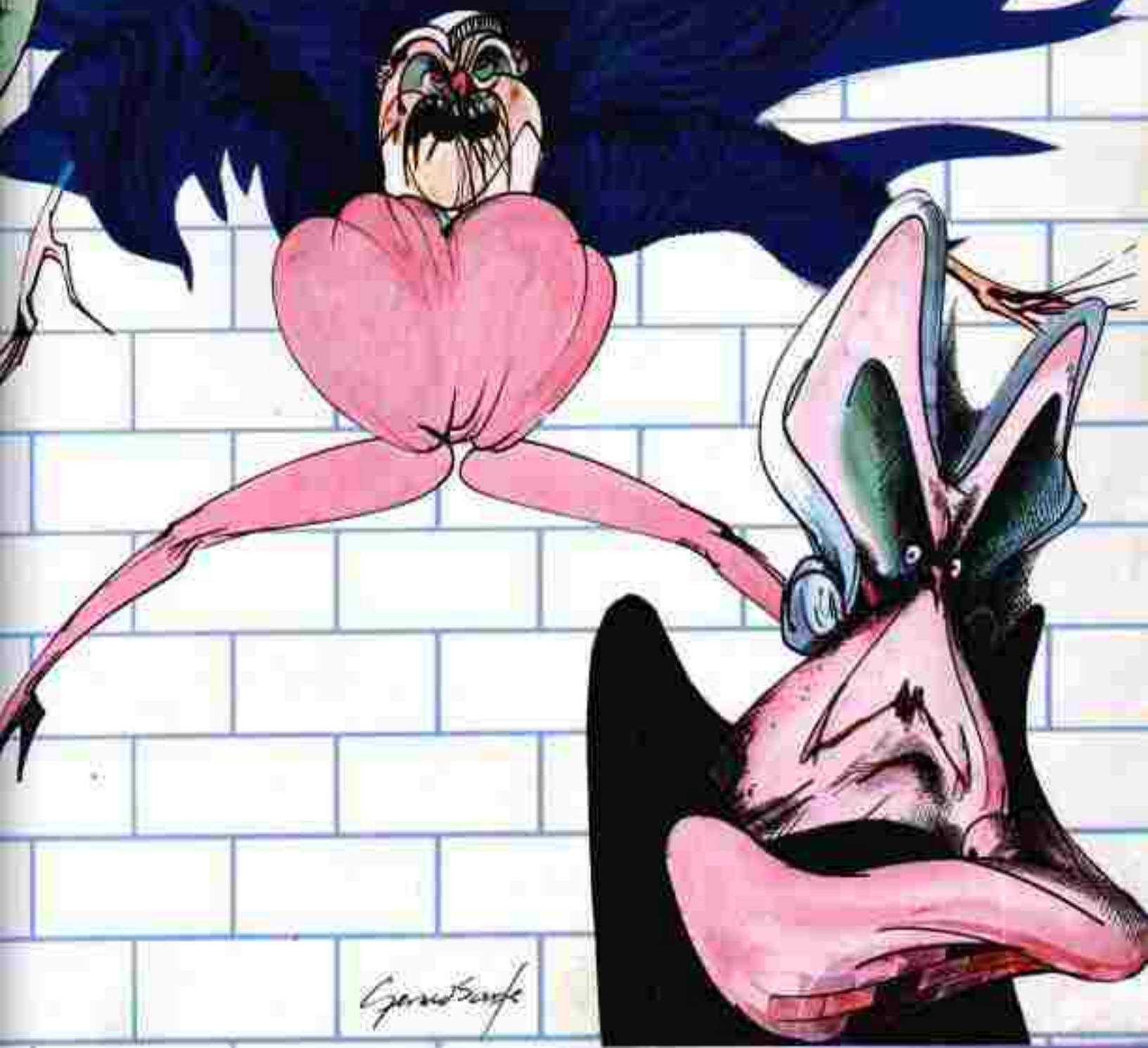




## The Trial

Good morning to you - know  
 The sun will finally show  
 The person who was inside before you  
 Was - a girl and honest shining feelings  
 Showing feelings of an honest human nature  
 Show me now  
 Love will not see  
 Call the heartbeater  
 It always and it will be so good  
 Can the love you know  
 It says that no love any way I could  
 Have played him into a trap  
 But my heart is not  
 The bleeding heart and artist's  
 Let me get my little mother  
 But not I know him today  
 Every day in the afternoon  
 They must have taken my mother away  
 Call the dependent wife  
 You will not know in it any  
 I hope they know what the man  
 You would have to think of as a woman  
 Than you did but as you had to  
 To your own way. Have you taken in  
 Just for a little while your heart

Again, with the same  
 Come to another day let me hold you  
 In my arms  
 I wish I never wanted him to  
 get so near to me  
 What's he come here to leave me  
 What you cannot let me take him home  
 I'm away with the children I am away  
 from the children  
 There must have been a new love with me  
 when I came in  
 Craving me they would have been  
 The evidence before the court if  
 I'm inevitable, I'm in the way for  
 In my way to enter of justice  
 In all my years of judging  
 I have never heard of  
 You are more deserving  
 The full picture of your suffer  
 You want to make them suffer  
 You are the only one who  
 fills me with the need to separate  
 Just my friend you have needed your  
 present love  
 I want you to be exposed before  
 your people  
 that down in wells.



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# In the Flesh ?

Moderately slow ♩ = 151  
Intro  
electric guitar 1 with distortion  
N.C.

Words & Music by  
ROGER WATERS

fade in accordion  
approximately 17 seconds

*f*

G5 D5 E5

let ring

D E/D

*mf*

F/D E/D D E/D

F/D G/D A (A/C#) (Bm) (A)

A G/D F/D

slow release

1 2 0 2

electric guitar 2 with distortion

*mf*

3

slow release

1

6 5 7 7 6 7

[illegible]



Chord progression: D/F# (D) (A/C#) (E/B) A (A/C#) (Bm) (A)

slow release

slow release

1/2 1

T A B

4 4 2 0 2 2 0 1

slow release

slow release

1 1

T A B

9 9 7 6 7 7 6 6

Chord progression: Bm (D) (A/C#) (E/B) C#m D To Coda (A/C#)

slow release

slow release

1/2 1

T A B

2 4 4 2 3 4 5 5 4 12

slow release

slow release

1 1

T A B

7 9 9 7 8 9 11 9

Guitar 2  $\diamond$  EA  $\diamond$ 

So ya thought ya might like to

let ring

synthesizer

(f) *mp*

go to the show \_\_\_\_\_

to feel \_\_\_\_\_ the warm \_\_\_\_\_ thrill of con - fu-sion; that

guitars tacet

space - ca - det glow. \_\_\_\_\_

Tell me, is some-thing e - lud - ing you sun - shine? \_\_\_\_\_

guitars tacet



Bm 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

TAB

E

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

TAB

*D.S. al Coda*

Coda

E5 A5 Segue to "The Thin Ice"

rall. jet plane effect

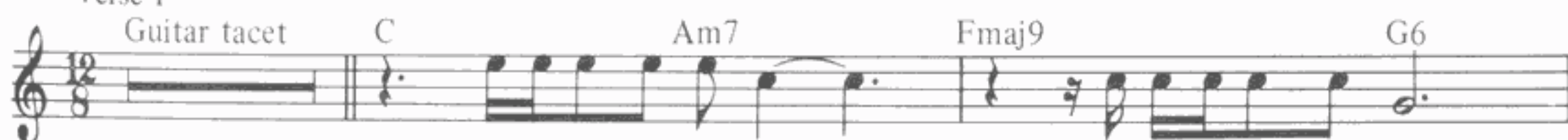
TAB

# The Thin Ice

Words & Music by  
ROGER WATERS

Slowly ♩ = 110

Verse 1



with baby crying for  
approximately 7  
seconds

1. Ma-ma loves her ba - by, —

and dad-dy loves you too,



and the sea may look warm to you, babe

and the sky may look blue —



Ooh, — babe,

Ooh, — ba - by blue —



— Ooh, — ooh, babe. —

Verse 2



2. If you should go skat - ing

on the thin ice of mo-dern life



Drag-ging on be-hind you, the si - lent re - proach — of a mil-lion — tear stained eyes. —



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



out of your depth and out of your mind, — with your fear flow-ing out be-hind you as you claw the thin ice.

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Guitar solo  
electric guitar 1

Guitar solo  
electric guitar 1

The image shows a musical score for an electric guitar solo. The top staff is a standard musical notation on a treble clef, starting with a forte (f) dynamic. It features a series of eighth and sixteenth notes, some with slurs and wavy lines indicating vibrato. A chord change to Am is marked. The bottom staff is a guitar tablature with six lines, labeled T, A, B on the left. It includes fret numbers (7, 9, 5, 8, 7, 6, 5, 3) and fingerings (1, 1 1/2, 1, 1/2). A 'vibrato bar dive' instruction is at the end, with a wavy line and a -1 1/2 fret change indicated.

*f*

Am

6

9

-1 1/2

vibrato bar dive

1

1 1/2

1

1/2

-1 1/2

T  
A  
B

7 7 7 9 5 8 7 7 (7) 5 7 5 7 6 5 7 6 5 3 5 3

electric guitar 2

electric guitar 2

*f*

3

P P

-6

vibrato bar

-6

T  
A  
B

7 5 10 8 5 3 0 3 0

[illegible]

Segue to "Another Brick in the Wall, part 1"

The musical score is written for three systems. The first system features a treble clef staff with a melody of eighth and sixteenth notes, including triplets and a 'ritard.' marking. Above the staff, a dashed line indicates a sequence of notes: E, D, F, E, G, C. Below the staff, a guitar tablature line shows fret numbers (15, 15, 15, 15, 15, 15, 16, 15, 15, 17) with fingerings (1, 1 1/2, 1, 1, rake, 1) and a 'ff' dynamic marking. The second system continues the treble staff melody with a wavy line indicating a sustained or tremolo effect. The third system shows a bass staff with a similar wavy line. The score concludes with a final chord in the treble staff.



# Another Brick in the Wall. part 1.

Moderately ♩ = 100

Words & Music by  
ROGER WATERS

fade in

guitar 1

P.M. throughout  
with clean tone  
*pp*

guitar 2

P.M. - - - - -  
with clean tone and chorus

*mp*

P.M. - - - - -

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff contains a bass line of fifths, with the number 5 written on the line. A dashed line labeled "P.M.-" is positioned between the two staves.

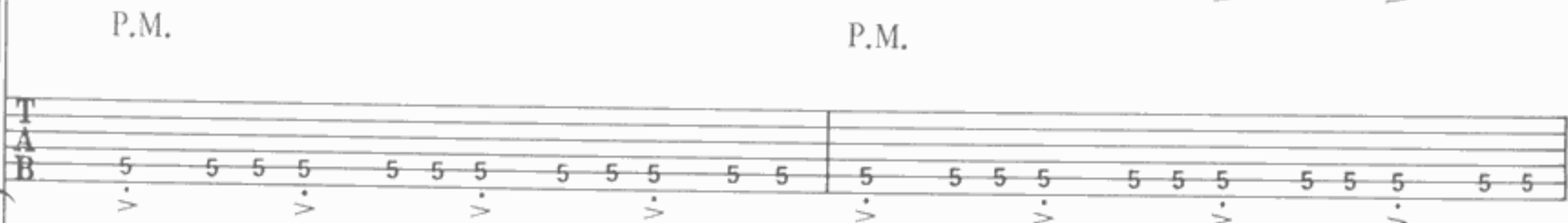
Second system of musical notation. The treble staff continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff continues the bass line of fifths, with the number 5 written on the line. A dashed line labeled "P.M.-" is positioned between the two staves.



Verse 1  
Dm



guitars 1 and 2



guitar 3



with clean tone and chorus





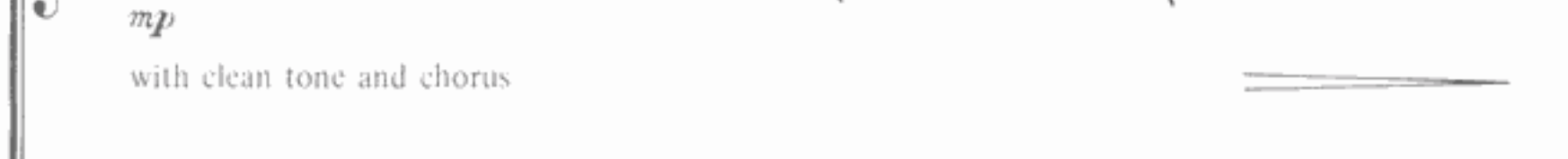
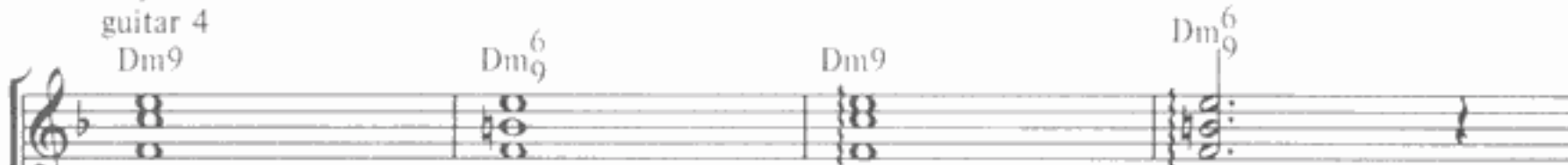
[illegible]

Rhythm fill 1  
guitar 4

Dm9 Dm9<sup>6</sup> Dm9 Dm9<sup>6</sup>

*mp*

with clean tone and chorus





The snap - shot in the

The first system of music consists of three measures. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note B4 in the second measure, and a quarter note C5, a quarter note B4, and a quarter note A4 in the third measure. The guitar line (treble clef) features a continuous tremolo pattern of eighth notes, starting on D4 and ending on D5. The bass line (treble clef) has a triplet of 13s in the first measure, followed by a half rest in the second measure, and a half rest in the third measure.

fam - 'ly al - bum.

The second system of music consists of three measures. The vocal line (treble clef) has a half note G4, a quarter note A4, and a quarter note B4 in the first measure, followed by a half rest in the second measure, and a half rest in the third measure. The guitar line (treble clef) features a continuous tremolo pattern of eighth notes, starting on D4 and ending on D5. The bass line (treble clef) has a triplet of 13s in the first measure, followed by a half rest in the second measure, and a half rest in the third measure.

G5

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

guitar 5

*f* with distortion and chorus

Dad-dy, what d'ya leave be-hind for

vibrato bar

vibrato bar



me? All in all— it was—

guitar 1 and 2 *mp*

guitar 3 *mf* with clean tone and chorus P.M.-

just a brick in— the wall.

F C

All in all\_\_\_ it was\_\_\_ all just\_\_\_ bricks\_\_\_ in\_\_\_ the

P.M. - | let ring

Dm

wall.

P.M.

$\frac{1}{4}$   $\frac{1}{4}$



\* guitar 5 *f* *mf* with clean tone  
 let ring  
 guitar 3

\* ⑥ tuned to D

The first system consists of three staves. The top staff is a guitar melody in treble clef, featuring a series of eighth notes. The middle staff is a guitar 5 part, showing a sustained note with a 'let ring' instruction. The bottom staff is a guitar 3 part, showing a series of eighth notes.

guitar 4 guitar 3 guitar 4 guitars 3 and 4

The second system consists of four staves. The top staff is a guitar melody in treble clef, featuring a series of eighth notes. The second staff is a guitar 4 part, showing a series of eighth notes. The third staff is a guitar 3 part, showing a series of eighth notes. The bottom staff is a guitar 4 part, showing a series of eighth notes.

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a continuous eighth-note melody. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a continuous eighth-note bass line. Both staves have a vertical brace on the left side.

Second system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a continuous eighth-note melody. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a continuous eighth-note bass line. Both staves have a vertical brace on the left side.

Third system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a continuous eighth-note melody. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a continuous eighth-note bass line. Both staves have a vertical brace on the left side.

guitar 3

guitar 4

guitar 3

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system contains the guitar and bass staves. The guitar staff is in treble clef with a key signature of one flat (B-flat). The bass staff is in bass clef and includes a 5-stringed bass line with a low E string. The second system contains the guitar and bass staves. The guitar staff is in treble clef with a key signature of one flat (B-flat). The bass staff is in bass clef and includes a 5-stringed bass line with a low E string. The score is written for guitar and bass, with the guitar part in treble clef and the bass part in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score is written for guitar and bass, with the guitar part in treble clef and the bass part in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score is written for guitar and bass, with the guitar part in treble clef and the bass part in bass clef. The key signature is one flat (B-flat). The time signature is 4/4.



with schoolyard sound effects

This musical score is for two guitars, labeled 'guitar 3' and 'guitar 4'. It consists of three systems of staves. The first system has a single staff with a treble clef and a key signature of one flat (B-flat). The second system has two staves, one for guitar 3 and one for guitar 4, both with treble clefs and a key signature of one flat. The third system has two staves, one for guitar 3 and one for guitar 4, both with treble clefs and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific guitar techniques like bends and vibrato. The text 'with schoolyard sound effects' is written above the first system.

This musical score continues the piece for guitar 3 and guitar 4. It consists of three systems of staves. The first system has a single staff with a treble clef and a key signature of one flat. The second system has two staves, one for guitar 3 and one for guitar 4, both with treble clefs and a key signature of one flat. The third system has two staves, one for guitar 3 and one for guitar 4, both with treble clefs and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific guitar techniques like bends and vibrato.



The musical score for "The Wind" by John Williams is presented in three systems. The first system shows a guitar solo in the upper register, characterized by a series of slurs and a final flourish. The second system features a piano accompaniment in the lower register, with a melodic line that includes a "hold bend" instruction and "slow, even bends". The third system continues the piano accompaniment, with a melodic line that includes a "hold bend" instruction and "slow, even bends".



[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a guitar staff (top), a piano staff (middle), and a bass staff (bottom). The guitar staff is in treble clef with a key signature of one flat (B-flat). The piano staff is also in treble clef with a key signature of one flat. The bass staff is in bass clef with a key signature of one flat. The score is divided into three measures. The guitar part features a complex melodic line with many sixteenth notes and a final triplet. The piano part features a simple melody with a final triplet. The bass part features a simple bass line with a final triplet. The score is divided into three measures.

First system of musical notation (measures 1-3). The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various guitar-specific symbols: a 1/4 note bend in measure 3, and a wavy line indicating a sustained note in measure 3. The bottom staff shows fret numbers (0, 3, 5, 5, 5, 5, 5, 5, 5, 5, 3, 5, 5, 5, 3, 5, 5, 5, 5, 5) and includes a wavy line indicating a sustained note in measure 3. The text "even bend" and "hold bend" is written above the bottom staff, with a wavy line indicating a sustained note in measure 3.

Second system of musical notation (measures 4-6). The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various guitar-specific symbols: a 1/4 note bend in measure 6, and a wavy line indicating a sustained note in measure 6. The bottom staff shows fret numbers (5, 5, 5, 5, 5, 5, 5, 3, 3, 3, 5, 3, 5, 5, 3, 5, 3, 5, 5, 5, 5, 5, 3, 5, 5, 3, 3, 5, 5, 3, 3, 5, 5, 3, 5) and includes a wavy line indicating a sustained note in measure 6. The text "even bend" and "hold bend" is written above the bottom staff, with a wavy line indicating a sustained note in measure 6.

[illegible]

The musical score for "The End" by The Doors is presented in a two-staff format. The top staff is a guitar staff in standard notation, featuring a melodic line with eighth and sixteenth notes, accented with slurs and a "fade out" instruction at the end. The bottom staff is a bass staff, also in standard notation, showing a simple bass line with a "hold bend" instruction. A wavy line above the bass staff indicates a sustained or bent note. The score is written in a key with one flat (B-flat) and a 4/4 time signature.



# The Happiest Days of our Lives

Moderately ♩ = 103

Words & Music by  
ROGER WATERS

Intro

(Dm)  
N.C.

with helicopter sound effects  
for approximately 12 seconds

*mf* clean tone with delay  
P.M. throughout - - - - simile

with pre-echo delay

When

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G4. The middle staff is a piano accompaniment in G major, featuring a continuous eighth-note pattern. The bottom staff is a guitar line in G major, using a 3/5 fingering pattern. The system concludes with a double bar line.

Verse  
(Am)  
N.C.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with the lyrics "we grew up and went to school, there were cer-tain teach-ers who would". The middle staff is a piano accompaniment in G major, featuring a continuous eighth-note pattern. The bottom staff is a guitar line in G major, using a 5/5 fingering pattern. The system concludes with a double bar line.

(Am)

(C)

hurt the child-ren an-y way—— they could.

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with the lyrics "hurt the child-ren an-y way—— they could.". The middle staff is a piano accompaniment in G major, featuring a continuous eighth-note pattern. The bottom staff is a guitar line in G major, using a 5/5 fingering pattern. The system concludes with a double bar line.

(G)

By pour - ing their de - ri - sion — up - on

(F) (G) (Am) (G)

an - y - thing — we did, ex - pos - ing ev - 'ry weak - ness how -

Em Am

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



The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G. The middle staff is a piano accompaniment in G major, featuring a continuous eighth-note pattern. The bottom staff is a guitar/bass line in G major, using a 5-finger pattern.

The second system of the musical score includes a vocal line with lyrics, a piano accompaniment, and a guitar/bass line. The vocal line starts with a whole rest, followed by a half note G, and then a series of eighth notes. The piano accompaniment continues with the eighth-note pattern. The guitar/bass line continues with the 5-finger pattern. The lyrics are: "But in— the town it was— well known when they got".

The third system of the musical score includes a vocal line with lyrics, a piano accompaniment, and a guitar/bass line. The vocal line starts with a whole rest, followed by a half note G, and then a series of eighth notes. The piano accompaniment continues with the eighth-note pattern. The guitar/bass line continues with the 5-finger pattern. The lyrics are: "home at night, their fat and psy - cho - path-ic wives—would thrash them— with in".

The musical score is written for three parts: vocal, guitar, and bass. The key signature has one flat (Bb) and the time signature is 4/4.

**Vocal Part:**

- Staff 1: Treble clef, key signature of one flat. The melody starts with a triplet of eighth notes (G4, A4, Bb4) marked with a slur and a '3'. This is followed by a dotted quarter note (Bb4) and a half note (C5). A bar line follows. The next measure has a whole note (F4) with a '7' below it. The final measure has a whole note (Bb4).
- Lyrics: "inch - es — of their lives."

**Guitar Part:**

- Staff 2: Treble clef, key signature of one flat. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. There are accents (>) under the first, third, and fifth notes. A bar line follows. The next measure has a whole note (F4) with a '7' below it. The final measure has a whole note (Bb4).
- Annotations: "end P.M." is written below the staff after the first measure. "with distortion (echo off)" is written below the staff after the second measure.

**Bass Part:**

- Staff 3: Bass clef, key signature of one flat. The melody consists of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3. There are accents (>) under the first, third, and fifth notes. A bar line follows. The next measure has a whole note (F3) with a '7' below it. The final measure has a whole note (Bb3).

Segue directly to “Another Brick in the Wall, part 2”

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It contains five measures of music, each with a chord symbol above it: F, Bb, F, Bb, and C. The notes are written as whole notes. The lower staff is in bass clef and contains five measures of music, each with a chord symbol below it: F, Bb, F, Bb, and C. The notes are written as whole notes. The system is divided into five measures by vertical bar lines.

# Another Brick in the Wall, part 2.

Moderately ♩ = 103

Words & Music by  
ROGER WATER

Verse 1, 2

Dm



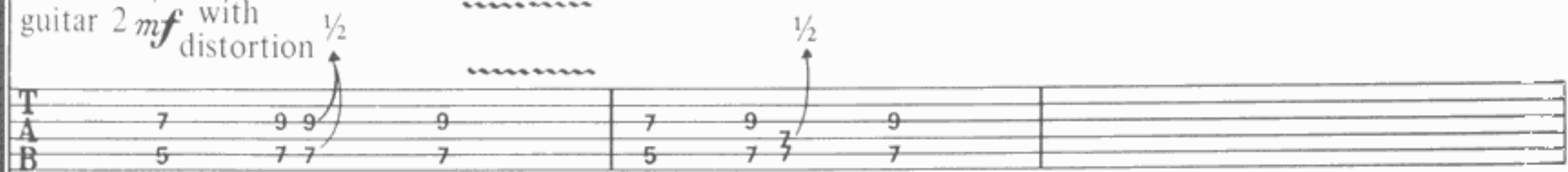
We don't need no ed - u - ca - tion,

Verse 2 sung by children's choir 8va

electric  
guitar 1



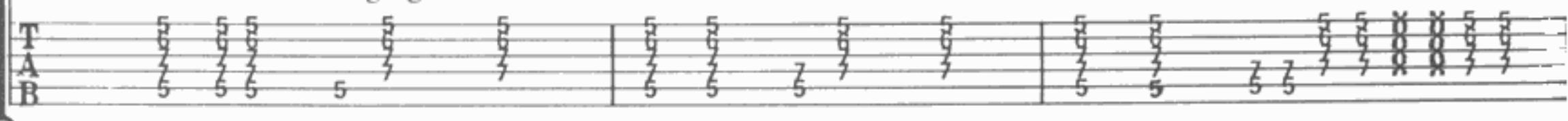
electric  
guitar 2 *mf* with  
distortion  $\frac{1}{2}$



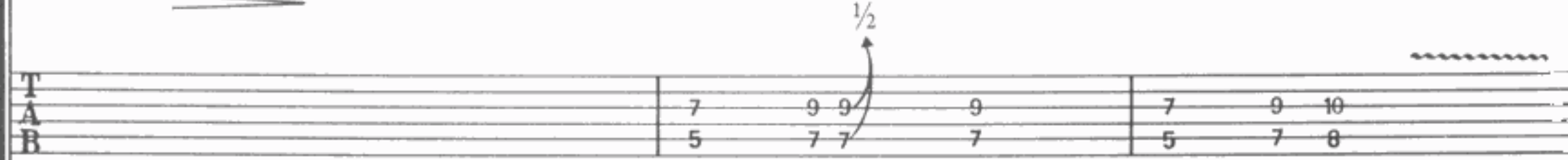
electric  
guitar 3



clean tone with flanging



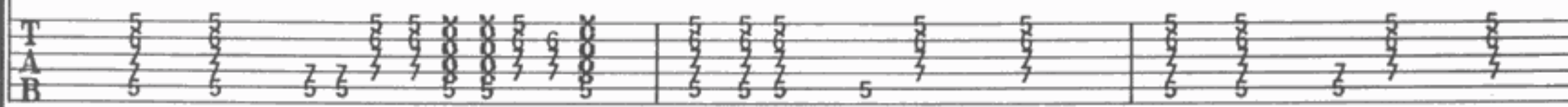
We don't need no thought con - trol, —



P.M. P.M. P.M.

P.M.

P.M.



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First system of music, measures 1-4. The vocal line (treble clef) has lyrics "No dark sar-casm—". The piano accompaniment includes a grand staff with a treble and bass clef, and a guitar part with a treble and bass clef. The guitar part features a 1/2 note bowing mark over measures 3 and 4. The piano part has a P.M. (Pizzicato) marking under measure 1.

No dark sar-casm—

P.M.

Second system of music, measures 5-8. The vocal line (treble clef) has lyrics "in the class-room.". The piano accompaniment includes a grand staff with a treble and bass clef, and a guitar part with a treble and bass clef. The guitar part features a 1/2 note bowing mark over measures 5 and 6. The piano part has P.M. (Pizzicato) markings under measures 5, 7, and 8.

in the class-room.

P.M.

P.M.

P.M.

Teach - er leave\_ them kids a - lone. —

$\frac{1}{2}$

P.M. with Fill 1

The musical score consists of four staves. The first staff is a vocal line with lyrics 'Teach - er leave\_ them kids a - lone. —'. The second staff is a guitar line with a 'P.M.' (Palm Mute) section and a 'with Fill 1' section. The third staff is a bass line with a 'G Fill 1' section. The fourth staff is a guitar line with a 'G Fill 1' section.

electric guitar 4  
G Fill 1

The musical score for electric guitar 4, G Fill 1, consists of two staves. The first staff is a guitar line with a 'G Fill 1' section. The second staff is a bass line with a 'G Fill 1' section.

The musical score for electric guitar 4, G Fill 1, consists of two staves. The first staff is a guitar line with a 'G Fill 1' section. The second staff is a bass line with a 'G Fill 1' section.

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.

Hey, teach-er! Leave them kids a-lone!  
Hey, teach-er! Leaves kids a-lone!

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.

vibrato bar

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.

P. P.M.

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.

Dm

C

Dm

C

G

F

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.

guitar 3

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.

guitar 4

P.M. - - -

Musical staff with treble clef and key signature of one flat. The staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note.



All in all — it's just an — oth-er brick — in — the

guitar 4

guitar 1 & 2 with distortion

*f*

TAB

Dm

wall.

let ring P.M. let ring P.M.

let ring P.M. - 1

TAB

All in all — it's just an — oth-er brick in the —  
 All in all — it's just an — oth-er brick in the —

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a guitar line in treble clef with chords and a 7th fret marker. The third staff is a bass line in bass clef with single notes. The fourth staff is a keyboard line in treble clef with chords. The fifth staff is a keyboard line in bass clef with chords. A 'C' time signature is present above the vocal line, and a triplet of eighth notes is marked with a '3' above it.

1. Dm wall. wall.  
 2. D5 wall.

Guitar solo

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a guitar line in treble clef with chords and a 'Guitar solo' section. The third staff is a bass line in bass clef with single notes. The fourth staff is a keyboard line in treble clef with chords. The fifth staff is a keyboard line in bass clef with chords. A '1. Dm' and '2. D5' time signature is present above the vocal line, and a 'Guitar solo' label is above the guitar line.

Dm

TAB

slow release

rake

TAB

Dm

rake

TAB

Dm

rake

slow bend

TAB



The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a Dm chord symbol above the first measure. The melody starts on a dotted quarter note (D4), followed by an eighth rest, then a quarter note (F4), and a half note (A4). The bottom staff is in bass clef and starts with a first finger (1) fingering above the first measure. The bass line begins with a dotted quarter note (D3), followed by an eighth rest, then a quarter note (F3), and a half note (A3). Both staves have a repeat sign at the end of the first measure.

D11

1

$\frac{1}{4}$

The musical score is written for guitar on a six-string instrument. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a Dm7 chord. The melody in the treble staff consists of eighth and quarter notes, with some slurs and a triplet of eighth notes. The bass staff provides a rhythmic accompaniment using single notes and chords, with some slurs. The piece ends with a P.M. (Percussion Mark) symbol.

G/D

1/2

5 7 x 7 5 6

13 x

rake

slow release

1 2

Dm7

8va - - - -

rake

1

13 15

G/D

8va - - - -

13 10 15 13 12 15

1

Dm7

8va - - - -

hold bend

1 1 1

15 15 18 18 20

8va C/D



lay back



20 17 20 17 10 10


The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (Bb). The melody is written on a single staff, with a dashed line indicating an octave transposition (8va) for the initial notes. The second system includes a bass clef and a 1/4 time signature. The bass line is written on a single staff, with a 1/4 time signature and a 1/4 note value. The score is marked with 'P.M. - 1' and includes various musical notations such as notes, rests, and accidentals.

The musical score consists of two staves. The top staff is in treble clef and contains a sequence of notes and chords, starting with a C/D chord. The bottom staff is in bass clef and contains fret numbers (9, 12, 10, 10, 12, 10, 8, 10) and a P.M. marking. The notation includes various musical symbols such as notes, rests, and accidentals.

Segue to "Mother"

N.C.  16  rhythm section fade out

with vocal ad lib.  with schoolyard sound effects 

8 10 



# Mother

Moderately with half-time feel ♩ = 134

Words & Music by  
ROGER WATERS

Verse 1

G

schoolyard and phone effects for approximately 16 seconds (Sigh!) Moth - er, do you think they'll drop — the

acoustic guitar 1

*mp* >

Rhythm figure 1

TAB

C

Bomb?

let ring

TAB

G

let ring

TAB

G C

Moth-er, do you think they'll like\_\_ this song?

let ring

D(sus4) G

C

Moth-er, do you think they'll try\_\_ to \_\_\_\_\_ break my

G

balls?

T  
A  
B

D C D5

Oooo Ah, moth-er should I build the wall?

let ring

T  
A  
B

G

let ring

end Rhythm figure 1

T  
A  
B



## Verse 2, 3 (with Rhythm figure 1)

2. Moth-er should I run for pres - i - dent?  
 3. Moth-er do you think she's good e - nough

\* (D/C) (C)

\* piano on 3rd verse

for

me?

Moth-er, should I trust the gov - ern -  
 Moth-er do you think she's dan - ger -

ment?  
 ous

to me?—

Moth-er, will they put me in — the fir - ing line?  
 Moth-er, will she tear your lit-tle boy — a - part?

Ooh,  
 Ooh,

12 string acoustic guitar

C G

Ah, is it just a waste of time? —  
 Ah, moth-er will she break my heart? —

TAB

G

Hush now, ba - by, ba - by don't you

acoustic guitar 2

with Rhythm fill 1  
 (Played by 12 string acoustic guitar).  
 (doubled by acoustic guitar 1)

TAB

Rhythm fill 1

G C

TAB

C

cry.

F C

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,

F C

Ma-ma's gon-na put all — of her fears in-to you,  
 Ma-ma won't let — an - y-one dir - ty get through,



F C

Ma - ma's gon - na keep you right here un - der her wing. She  
 Ma - ma's gon - na wait up un - til you get in.

F C

won't let you fly — but she might let you sing,  
 Ma - ma will al - ways find out where you've been,

F C

Ma - ma's gon - na keep ba - by — cos - y and  
 Ma - ma's gon - na keep ba - by — health - y and

G

warm.  
clean.

with Rhythm fill 2

D

Ooh

C

babe,

Rhythm fill 2

Dsus2 D C Dsus2

let ring

let ring

D C D C G

D C To Coda

ooh babe, —

let ring

D C G

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

guitar solo

*f*

12 13 13 (13) 12



First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a measure with a whole note and a measure with a half note. Above the staff, the letters 'C' and 'G' are written. The bottom staff is a guitar tablature with six lines, showing fret numbers (13, 14, 13, 14, 2, 7, 7, 5, 4, 5, 3, 2) and fingerings (2, 7, 7, 5, 4, 5, 3, 2). The middle staff shows a series of chords or arpeggios.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a measure with a whole note and a measure with a half note. Above the staff, the letters 'C' and 'G' are written. The bottom staff is a guitar tablature with six lines, showing fret numbers (3, 3, 2, 7, 8, 7, 10, 10, 10, 8) and fingerings (1, 1, 1, 1, 1, 1, 1, 1). The middle staff shows a series of chords or arpeggios. The text "steady gliss." is written below the top staff.

First system of musical notation, measures 1-4. The treble clef staff shows a melody starting with a C note, followed by a series of eighth notes and a triplet of eighth notes. The bass clef staff shows a corresponding bass line with a triplet of eighth notes. The key signature is one sharp (F#). The time signature is 4/4. The notation includes a 'rake' instruction and a '3' indicating a triplet. A 'D' note is marked above the melody in measure 4.

C

3

rake

even release

3

rake

D

1

10

12

10

9

8

8

T

A

B

Second system of musical notation, measures 5-8. The treble clef staff shows a complex melody with many beamed eighth notes and a final measure with a double bar line. The bass clef staff shows a corresponding bass line with many beamed eighth notes and a final measure with a double bar line. The key signature is one sharp (F#). The time signature is 4/4. The notation includes a 'V' marking above the melody in measure 6.

V

T

A

B

*D.S. & al Coda*  $\Phi$

Third system of musical notation, measures 9-12. The treble clef staff shows a melody starting with a C note, followed by a series of eighth notes and a final measure with a double bar line. The bass clef staff shows a corresponding bass line with a series of eighth notes and a final measure with a double bar line. The key signature is one sharp (F#). The time signature is 4/4. The notation includes a 'C' note above the melody in measure 9, a 'G' note above the melody in measure 10, and a 'C' note above the melody in measure 12. A '1' is marked above the melody in measure 9.

C

G

C

1

10

8

(0)

8

7

8

7

8

7

5

4

5

T

A

B

Fourth system of musical notation, measures 13-16. The treble clef staff shows a complex melody with many beamed eighth notes and a final measure with a double bar line. The bass clef staff shows a corresponding bass line with many beamed eighth notes and a final measure with a double bar line. The key signature is one sharp (F#). The time signature is 4/4. The notation includes a 'V' marking above the melody in measure 14.

V

T

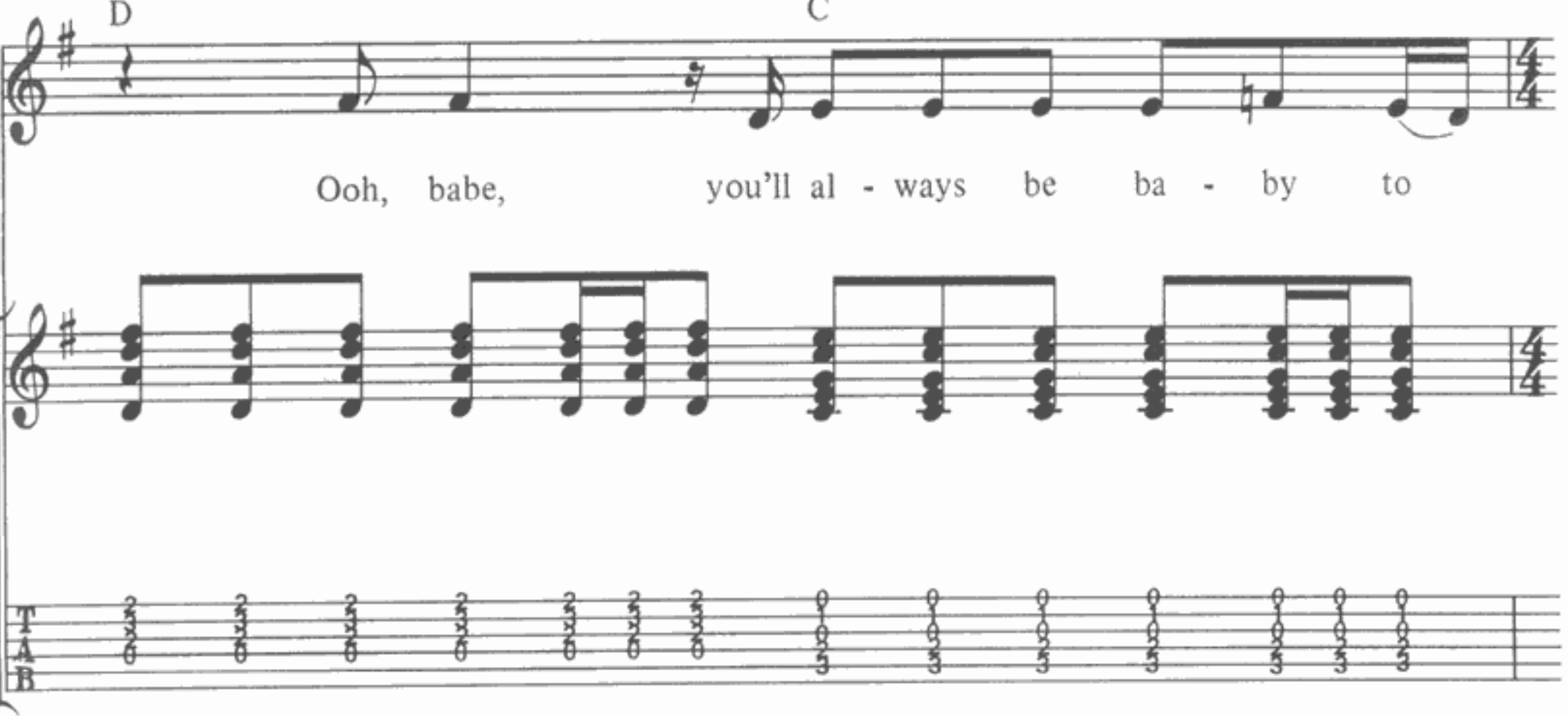
A

B

⦿ Coda

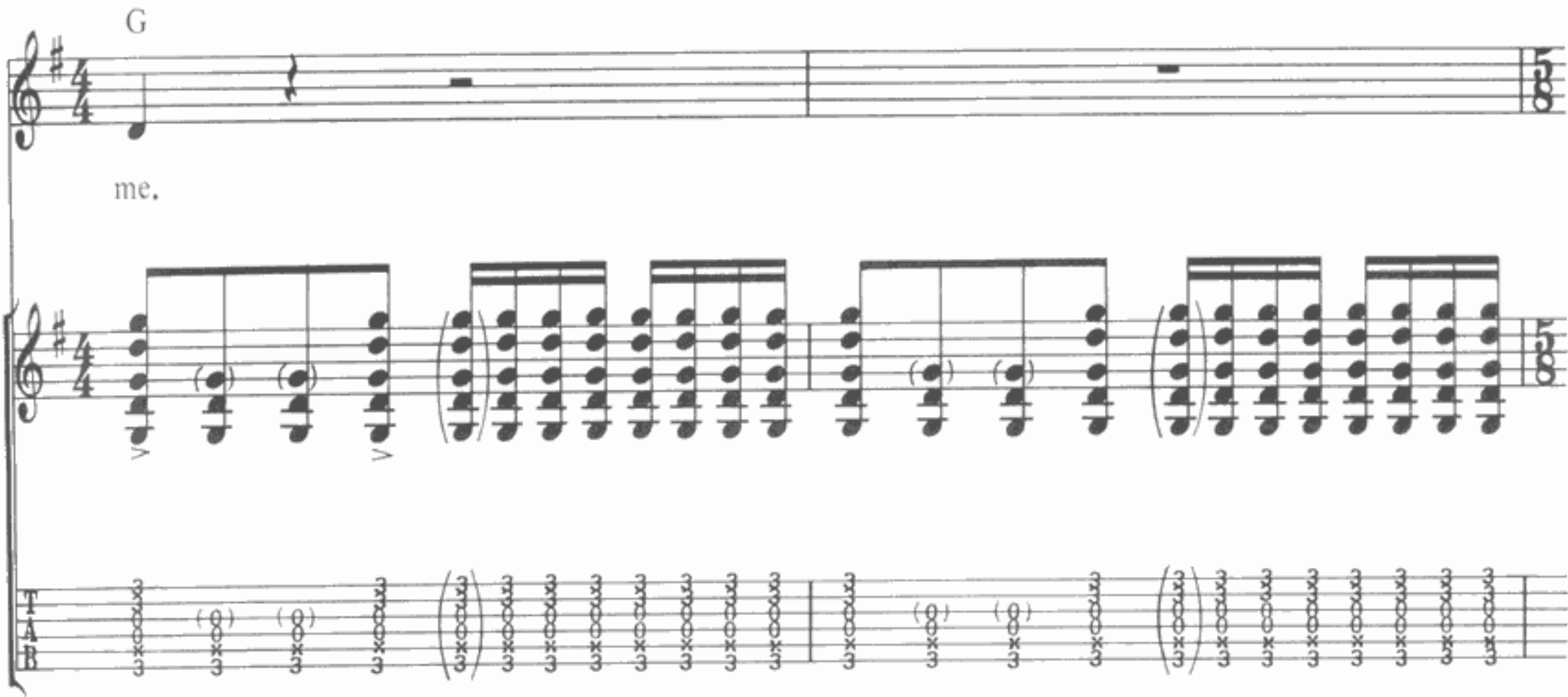
D C

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



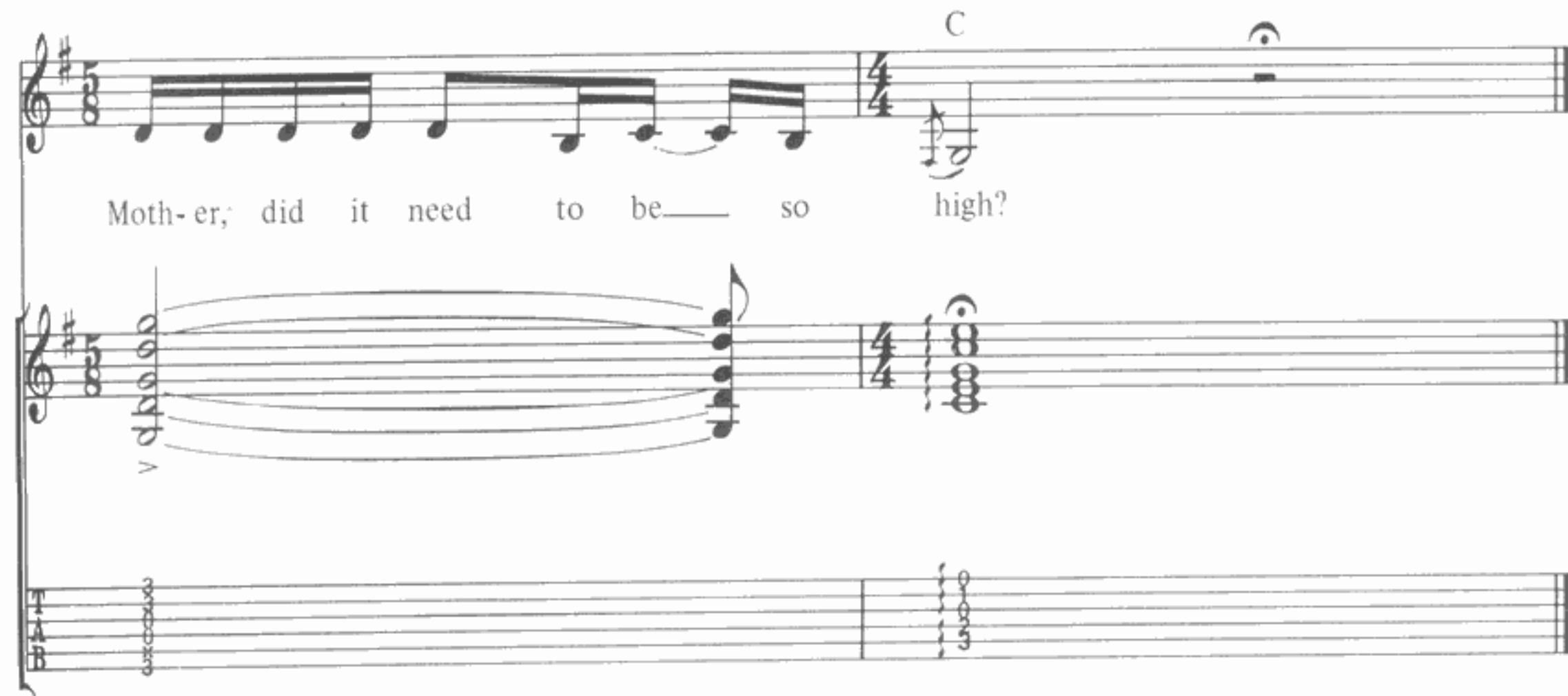
G

me.



C

Moth - er; did it need to be — so high?





# Goodbye Blue Sky

Moderately ♩ = 109

Words & Music by  
ROGER WATERS

Intro nylon string acoustic guitar 1 (D) N.C.

Child: "Look mummy,  
there's an airplane up in the sky!"  
with bird and airplane sound effects for  
approximately 15 seconds

*mp* let notes ring

nylon string acoustic guitar 2

*mp* let ring

The musical score is written for guitar and voice. It begins with an 'Intro' section for guitar 1, marked 'Moderately' with a tempo of 109 beats per minute. The key signature is one sharp (F#) and the time signature is 4/4. The guitar part is in D major and uses natural harmonics (N.C.). The vocal part, representing a child, enters with the lyrics 'Look mummy, there's an airplane up in the sky!'. The score includes sound effects for birds and airplanes for approximately 15 seconds. The guitar parts are written for nylon string acoustic guitars. Guitar 1 has a treble clef and a key signature of one sharp. Guitar 2 has a treble clef and a key signature of one sharp. The vocal part is written in a soprano clef. The score includes fingerings and dynamics such as *mp* (mezzo-piano) and 'let notes ring' or 'let ring'. The guitar parts include various techniques like natural harmonics and fingerings (e.g., 5, 4, 5, 0, 5, 4, 5, 4).

First system of musical notation, measures 1-3. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a half note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The bottom staff is a three-part guitar tablature with staves labeled T, A, and B. It contains the following fret numbers: Measure 1: T=4, A=0, B=0; Measure 2: T=5, A=0, B=0; Measure 3: T=4, A=0, B=0.

Second system of musical notation, measures 4-6. The top staff continues the melody from the first system. Measure 4 has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 5 has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 6 has a half note G4. The bottom staff continues the guitar tablature: Measure 4: T=4, A=0, B=0; Measure 5: T=5, A=0, B=0; Measure 6: T=4, A=0, B=0.

Third system of musical notation, measures 7-10. The top staff continues the melody. Measure 7 has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 8 has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 9 has a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Measure 10 has a quarter note A3, a quarter note G3, a quarter note F#3, and a quarter note E3. The bottom staff continues the guitar tablature: Measure 7: T=5, A=0, B=0; Measure 8: T=4, A=0, B=0; Measure 9: T=5, A=0, B=0; Measure 10: T=4, A=0, B=0.

Fourth system of musical notation, measures 11-14. The top staff continues the melody. Measure 11 has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 12 has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 13 has a half note G4. Measure 14 has a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bottom staff continues the guitar tablature: Measure 11: T=5, A=0, B=0; Measure 12: T=4, A=0, B=0; Measure 13: T=4, A=0, B=0; Measure 14: T=7, A=0, B=0. The text "let ring" is written above the final measure of the bottom staff.

(D) (C#°) (Bm) (Am) (Bm) (Bm+5)

Ooh \_\_\_\_\_

let ring

Guitars 1 and 2 double part

(D) (C#°) (Bm) (Am) (Bm)

Ooh \_\_\_\_\_

let ring

(Bm+5) (D) (C#°) (Bm)

Ooh \_\_\_\_\_

let ring



(Am) (Bm) (Bm+5)

let ring

N.C. (Am) (B/A) (Am)

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

To Coda

(B/A) (Am) (B/A) (Am)

fall - ing bombs? Did, did, did, did you ev - er won - der why we had to run for

(A7) (G/A) (D/A) (Em/A) (D/A) (C/A)

shel - ter when the prom - ise of a brave — new world un-furled be - neath — a

T  
A  
B

(Bm+5) (D) N.C.

clear blue sky? —

T  
A  
B

*D.S. al Coda*  $\Phi$

T  
A  
B

$\Phi$  Coda (Am) (B/A)

The flames\_ are all — long gone,

T  
A  
B

(C) (C#) (D)

— but the pain — lin - gers on. —

Chorus  
D A/D A7(no 3rd)/D D

Good - bye, blue — sky, —

Guitar 1 repeats previous measure

A/D A7(no 3rd)/D D C/D

Good - bye, — blue - sky, — good - bye, —



D C/D

good - bye. —

good - bye. —

N.C. (D)

N.C. (D)

Segue to "Empty Spaces"

fade out

fade out

# Empty Spaces / What shall we do now.?

Words & Music by  
ROGER WATERS

Moderately slow ♩ = 95

N.C.

with electronic rhythm loop  
and airport terminal effects

< *p* vibrato bar throughout

with distortion

with feedback at octave

vibrato bar

with feedback at octave

B5  
8va

*f*

with distortion and echo repeats

vibrato bar

*f*



Sheet music for guitar, featuring a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music is divided into two systems.

**System 1:**

- Treble Staff:** Contains a melodic line with various ornaments (wavy lines) and a dashed line indicating an octave (8va) for the first measure. The notes are F#5 and B5.
- Bass Staff:** Contains a bass line with fingerings 14, 17, 14, 17, (14), 17, 17-19, 19, and 19-18. It includes a first position marker (1) and a wavy line.

**System 2:**

- Treble Staff:** Contains a sustained chord (F#5) with a wavy line.
- Bass Staff:** Contains a sustained chord (F#5) with a wavy line.

Sheet music for guitar, featuring a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music is divided into two systems.

**System 1:**

- Treble Staff:** Contains a melodic line with various ornaments (wavy lines) and a dashed line indicating an octave (8va) for the first measure. The notes are F#5 and B5.
- Bass Staff:** Contains a bass line with fingerings 19, 18, 19, 19, 14, 17, 14, 17, and 17. It includes a first position marker (1) and a wavy line.

**System 2:**

- Treble Staff:** Contains a sustained chord (F#5) with a wavy line.
- Bass Staff:** Contains a sustained chord (F#5) with a wavy line.

E5  
8va -

17 14  $\frac{1}{2}$  14 15

4 6 7

8va -

17 17-19 19 19 19 19 17-19

9 11

8va

19

What shall we use \_\_\_\_\_ to fill \_\_\_\_\_ the

*f* vibrato bar

-1

0 2 3

emp - ty \_\_\_\_\_ spa - ces \_\_\_\_\_

vibrato bar

-1 -2

2 3 2 0 0



Where \_\_\_\_\_ we used to talk? \_\_\_\_\_

TAB 2 2 3

How shall I \_\_\_\_\_

vibrato bar slow release

TAB 2 3 2 0 0

fill \_\_\_\_\_ the fi - nal \_\_\_\_\_

TAB 2 3

pla - ces? How should I \_\_\_\_\_

vibrato bar slow, even release

-2½

-2½

2 2 3 2 x 0

\_\_\_\_\_ com - plete the wall? \_\_\_\_\_

2 3 2 2 9 x

# Young Lust

Moderately ♩ = 95

Verse 1

(E5)

N.C.

Words by ROGER WATERS  
Music by DAVID GILMOUR/ROGER WATERS

I am just — a new — boy, —

electric guitar 1

let ring

A

a

stran - ger in this town. —

E5

let ring

P.M.

with feedback at fifteenth

1

Where are all — the good — times?

E5

N.C.

let ring

P.H.

P.H.

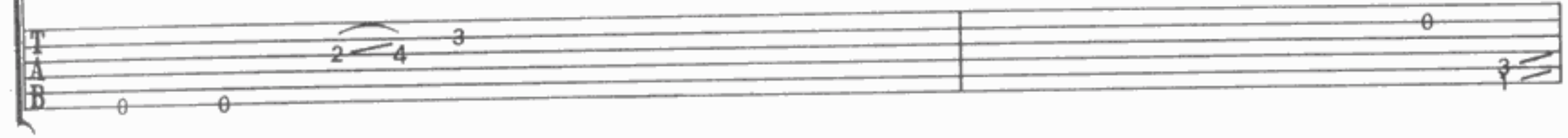




Who's gon - na show this strang - er a - round. \_\_\_\_\_

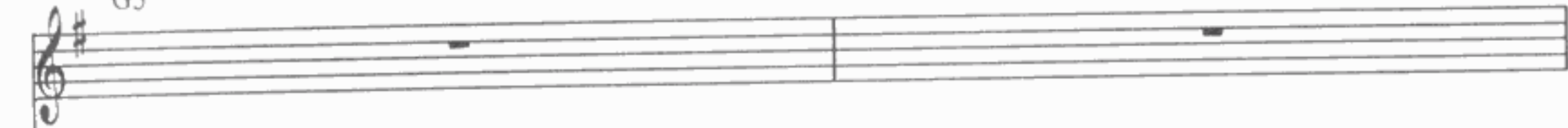


let ring



Pre-chorus

G5



P.M. - - | P.M. - - | P.M. - - | P.M. - - |

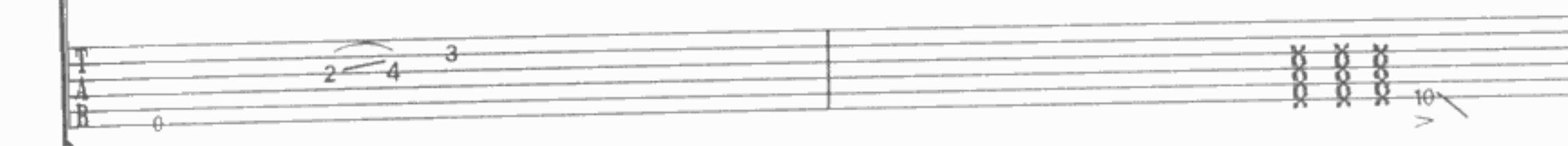


(E5)

N.C.



let ring



The musical score for "The Wind" by The Beatles is presented in three staves. The top staff is the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second staff is the piano accompaniment, also in G major, starting with a treble clef and a key signature of one sharp. It features a series of chords and arpeggios, with a prominent G4 note in the first measure. The third staff is the guitar tablature, starting with a treble clef and a key signature of one sharp. It includes fret numbers and a "P.M." (Palm Mute) instruction.

(E5)  
N.C.

N.H.

3

12

12

15

1

Verse 2  
(E5) N.C.

Will some wom - an in this des - ert land

let ring

D A

(E5)  
N.C.

make me feel — like a real — man? — Take this

let ring

1

1





(E5)  
N.C.

let ring

Chorus  
Am

Ooh, I need a dir - ty

P.M.

G5

wom - an;

G#5

P.M. P.M. - P.M. - P.M. - P.M. P.M.

Am

The musical score for 'I Need a Dirty Word' by The Roots is presented in three staves. The top staff is a vocal line in G major (one sharp) with lyrics 'Ooh, I need a dirty'. The middle staff is a guitar line featuring a triplet of eighth notes. The bottom staff is a bass line with a 7/5 chord. The score is for a 12-string guitar, as indicated by the '12' in the top right corner.

Ooh, \_\_\_\_\_ I need a dir - ty

The musical score is written for three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note E5, followed by a half rest, and then a whole rest. The middle staff is a piano accompaniment in treble clef. It starts with a whole note chord of F#4, A4, and C5, which is sustained across the first measure. In the second measure, it features a triplet of eighth notes (G#4, A4, B4) beamed together, followed by a quarter rest, and then another triplet of eighth notes (G#4, A4, B4) beamed together. The bottom staff is a guitar accompaniment in treble clef. It begins with a whole note chord of F#4, A4, and C5, which is sustained across the first measure. In the second measure, it features a triplet of eighth notes (G#4, A4, B4) beamed together, followed by a quarter rest, and then another triplet of eighth notes (G#4, A4, B4) beamed together. The lyrics 'The Girl Who Swam with the Fish' are written below the vocal staff, and 'girl.' is written below the piano staff.

E5

girl.

Guitar solo

P.M.

The musical score for "P.M." is written for guitar. It features a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some chords indicated by 'x' marks. The bass line is indicated by a 'T.A.B.' (Tape A. B.) label and consists of a sequence of fret numbers: x, x, 2, 5, 7, 5, 7, 7, 7. The piece is marked 'P.M.' (Piano Moderato).



Em7

partial P.H.  
slow bend

1

10 10

10 10

10 10

10 10

5

7

electric guitar 2

P.M. - - - |

P.M. P.M. - |

P.M. P.M. - |

12 12

3 1 0 2 2 4 2 0 0

12 12

hold bends

1

12 12

12 12

12 12

12 12

12 14

P.M.

P.M. - - - |

4 2 0 2 2 0

12 12

[illegible]

The musical score is divided into two systems, each with a guitar staff and a corresponding guitar tablature staff.

**System 1:**

- Guitar Staff:** The first staff is labeled "Guitar solo lead guitar 1". It features a key signature of one flat (Bb) and a 4/4 time signature. The notation includes chords and melodic lines. Above the staff, the following chords are indicated: C/G, G, N.C. (Natural Chord), Eb/Bb, and Bb. The staff ends with a wavy line indicating a sustained note.
- Guitar Tablature:** The second staff is a guitar tablature with six lines labeled T (Treble), A (Acoustic), and B (Bass). It contains fret numbers (5, 6, 7) and symbols for muted notes (X). A "6" is written below the sixth line, and a "7" is written below the seventh line. A wavy line is also present above the tablature.

**System 2:**

- Guitar Staff:** The third staff is labeled "guitar 1". It continues the melodic and harmonic material from the first system. Above the staff, the text "even release" and "1/2" are written. The staff ends with a wavy line.
- Guitar Tablature:** The fourth staff is a guitar tablature with six lines labeled T (Treble), A (Acoustic), and B (Bass). It contains fret numbers (5, 6, 7) and symbols for muted notes (X). A "6" is written below the sixth line, and a "7" is written below the seventh line. A wavy line is also present above the tablature.

**System 3:**

- Guitar Staff:** The fifth staff is labeled "with wah-wah pedal". It features a key signature of one flat (Bb) and a 4/4 time signature. The notation includes chords and melodic lines. Above the staff, the text "guitar 1" is written. The staff ends with a wavy line.
- Guitar Tablature:** The sixth staff is a guitar tablature with six lines labeled T (Treble), A (Acoustic), and B (Bass). It contains fret numbers (5, 6, 7) and symbols for muted notes (X). A "6" is written below the sixth line, and a "7" is written below the seventh line. A wavy line is also present above the tablature.

A5 *8va-* G5

hold bend let ring

$\frac{1}{2}$  1  $\frac{1}{2}$  1 1 1

even bend

P.M. P.M. P.M.

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

A5

P.M. even bends partial P.H.

1  $\frac{1}{4}$

P.M. P.M.- P.M. P.M.-

even bends

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$



(E5)

P.M.,-| partial P.H. P.M.

let ring even slide

Chorus  
Am

Ooh I need a dir - ty wo

P.M.

G5 G#5 Am

- man; Ooh,

P.M. P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M. P.M.

(E5)  
N.C.

I need a dir - ty girl.

3 3

1 15 12 14 12 12

Outro (begin gradual fade)

(E5)  
N.C.

A (E5)  
N.C.

with telephone effects

let ring P.M. let ring P.M.

2 4 3 0 2 2 0 2 4 3 0 0

D A (E5)  
N.C.

let ring P.M.

with phone conversation through ending

2 4 3 0 0 2 2

let ring

even releases

let ring

let ring

let ring

even bend

Segue to "One of My Turns"

Operator: "This is the United States calling. Are we reaching?" (click)

"See, he keeps hanging up,  
And it's a man answering."  
(dial tone)



# One of my turns

Words & Music by  
ROGER WATERS

Moderately ♩ = 110

guitar tacet

girl's voice with television sound effects  
and synthesizer drone for approximately 45 seconds

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 ver - y much fun an - y - more,

and I can feel

one of my turns com - ing on. I

feel cold as a ra - zor blade, tight as a

tour - ni - quet, dry as a fu - ner - al drum.

*ritard.*

Half time feel ♩ = 87

$E^b/B^b$   $B^b$   $E^b/B^b$   $B^b$   $C$   
 Run to the bed-room, in the suit-case on the left,— you'll find my

guitar 1

*mf*  
with wah-wah pedal

guitar 2

Dm

fav - or - ite axe.—

$\frac{1}{4}$   
 12

partial P.M.

$\frac{1}{4}$   
 13



Chord progression: Eb/Bb, Bb, Eb/Bb, Bb, C

Don't look so fright-ened, this is just a pas-sing phase,— one of

Chord progression: Dm, C, Dm

my bad days.— Would you



$E\flat/B\flat$   $B\flat$   $E\flat/B\flat$   $B\flat$  C  
 like to watch\_ T. V.?\_\_\_\_\_ Or get be-tween\_ the sheets?\_ Or con - tem -

Dm C Dm  
 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? —





$E\flat/B\flat$  B C Dm

lead guitar 2

even release

1

10 10 7 6 12 14 13

$E\flat/B\flat$  B $\flat$

lead guitar 1

even release

8va-

15 13 15 15 15 15 13 7 7 8 8

1 1/2



think it's time I stopped? Why are you runnin' a - way?

Chords: E $\flat$ , E $\flat$ 7, N.C., Gm

Lyrics: think it's time I stopped? Why are you runnin' a - way?

Tablature: 1 2 3

Fill 1

8va

even release

15 15 13 12 11

Lyrics: Fill 1

Tablature: 15 15 13 12 11



# Don't Leave me now

Words & Music by  
ROGER WATERS

Slowly ♩ = 122

*A♭+ / E* *D♭maj7*

(with heavy breathing throughout)

electric guitar 1 with clean tone and echo repeats

keyboard arranged for guitar *mp*

*B♭9sus4*

*G* *G+* *A♭+ / E*

Ooh, babe,— Don't leave me now,—

$D^b \text{maj}7$

Don't say it's the end of the road. —

$B^b 9 \text{sus}4$

Re-

$G$

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

G+

put through the shred - der — in front of my friends, oh, —

A $\flat$ +/E

babe, — don't leave me now, —

D $\flat$  maj7

How could you go, —



B $\flat$  9sus4

echo repeats

When you know how I need you, (need you, need you)

to beat to a pulp on a Sat - ur - day night? Oh,

A $\flat$ /E

habe, don't leave me now. —

$D^b \text{maj}7$

How can you treat me this

T  
A  
B 4  $\frac{8}{6}$  5 5 5 4 5

$B^b9\text{sus}4$

way? Run-ning a - way. —

T  
A  
B 6  $\frac{8}{6}$  4 4 0 1 2

G  $G^+$

Oh, babe, Why are ya run-nin' a - way? —

T  
A  
B 3  $\frac{7}{5}$  3 4 3

Dm Am

Ooh, \_\_\_\_\_ babe.

electric guitar 2

with distortion with feedback at octave even release

electric guitar 3 with semi-clean tone

electric guitar 4 with clean tone

0 3 2 0 3 2 0 3 2 0 3 2 1 2 3 4 0 1 2

Dm Am

Ooh, \_\_\_\_\_ babe.

with feedback at octave even release

vibrato bar

0 3 2 0 3 2 0 3 2 0 3 2 1 2 3 4 0 1 2



Dm Am

Ooh, \_\_\_\_\_ babe.

with feedback at octave

even release

1

5

TAB

0 3 2 0 3 2 0 3 2 0 3 2

1 2 3 1 0 1 2

vibrato bar

-1/2

TAB

3 6

1 2 3 1 0 1 2

Segue to "Another Brick in the Wall, part 3"

Dm F G5 Am

Ooh, aah, \_\_\_\_\_ ooh. \_\_\_\_\_ with television sound effects

with feedback at octave

1

1

10 12 12-13

TAB

5

0 3 2 0 3 2 0 3 2 0 3 2

3 3 3 3 3 3 3 3 3 3 3 3

1/4

3

TAB

3 3 3 3 3 3 3 3 3 3 3 3

# Another Brick in the Wall. part 3.

Words & Music by  
ROGER WATERS

Moderately fast ♩ = 103

Verse

with television smashing  
sound effects for  
approximately 10 seconds

I don't need — no

Guitar 1

*mf* clean tone with flanging and delay  
P.M. throughout - - - - -

arms a - round — me.

- - - simile

Dm7

Guitar 2

with distortion  
and echo *f*

vibrato bar

Dm

And I don't need — no

The first system of music features a vocal line in the top staff with a Dm chord indicated above it. The lyrics "And I don't need — no" are written below the vocal line. The guitar line (TAB) consists of eighth-note patterns. The bass line (TAB) has a wavy line. The double bass line (TAB) also has a wavy line.

Dm7

drugs to calm — me.

vibrato bar

The second system of music features a vocal line in the top staff with a Dm7 chord indicated above it. The lyrics "drugs to calm — me." are written below the vocal line. The guitar line (TAB) consists of eighth-note patterns. The bass line (TAB) has a wavy line. The double bass line (TAB) has a wavy line and a vibrato bar indicated below it.



Dm

I have seen\_\_\_\_ the

vibrato bar

The first system of the musical score covers measures 1 through 4. The vocal line (treble clef) begins with a whole rest in measure 1, followed by a half note G4 in measure 2, a quarter note A4 in measure 3, and a dotted half note G4 in measure 4. The lyrics 'I have seen\_\_\_\_ the' are aligned with these notes. The guitar line (treble clef) features a continuous eighth-note pattern: G4-A4-B4-A4-G4 in measures 1-2, and F#4-G4-A4-B4-A4-G4 in measures 3-4. The bass line (bass clef) consists of a wavy line representing vibrato, with a 'vibrato bar' label and a wedge-shaped decrescendo marking above it. The double bass line (bass clef) also features a wavy vibrato line.

writ - ing on \_\_\_\_ the wall. \_\_\_\_

The second system of the musical score covers measures 5 through 8. The vocal line (treble clef) continues with a quarter note G4 in measure 5, a half note A4 in measure 6, a quarter note B4 in measure 7, and a dotted half note G4 in measure 8. The lyrics 'writ - ing on \_\_\_\_ the wall. \_\_\_\_' are aligned with these notes. The guitar line (treble clef) continues with the eighth-note pattern: G4-A4-B4-A4-G4 in measures 5-6, and F#4-G4-A4-B4-A4-G4 in measures 7-8. The bass line (bass clef) continues with the wavy vibrato line. The double bass line (bass clef) also continues with the wavy vibrato line, ending with a final chord in measure 8.

Don't think I need

vibrato bar

an - y thing at all.

with Rhythm fill 1 (4 times)

Oh, no,

8va

N.H.  
let ring vibrato bar

Rhythm fill 1

8va

guitar 3

guitar 4 with clean tone and delay

*mf*

T 24 24 24 24 24 24 24

A

B

T 17 10 17 10 17 10 17

A

B



don't think I'll need an-y - thing\_\_ at all. \_\_

Dm

8va

let ring

TAB

3 (3)

with feedback

vibrato bar

TAB

18

All in all\_\_\_ it was\_\_\_

with Rhythm fill 1 (8 times)

with slight feedback

all just bricks in the wall.

C 3 3 Dm

F

All in all— you were —

TAB

C 3 Dm Play 10 times and fade out

all just— bricks in the wall!

with Rhythm fill 1 (10 times)

vibrato bar

TAB



# Goodbye Cruel World

Words & Music by  
ROGER WATERS

D

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 with half-time feel ♩ = 112

Intro  
acoustic steel string guitar 1 (Capo 3rd fret)

*C#m add9*

actual pitch: Em add9

*Bm add9*

*Dm add9*

mp

*C#m add9*  
Em add9

*Bm add9*  
*Dm add9*

1. 2. Verse 1

l. Hey

*C#m add9*  
*Em add9*

you, Out there in the cold, — Get-ting lone - ly, get-ting old, — Can you

Rhythm figure 1

TAB notation for the first system, showing fret numbers (4, 6, 0, 6, 6, 6, 4, 6, 6, 6, 6, 4, 6, 6, 0, 4, 0, 0).

*G#m*  
*Bm*

feel — me? Hey — you,

*C#m add9*  
*Em add9*

TAB notation for the second system, showing fret numbers (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 0, 4, 0, 6, 6, 6, 6, 6).

*G#m*  
*Bm*

Stand - ing in the aisles — with itch-y feet and fad - ing smiles, — can you feel — me?

TAB notation for the third system, showing fret numbers (4, 6, 6, 0, 6, 6, 6, 4, 6, 6, 0, 0, 0, 4, 4, 4, 4, 4).



*B*  
*D*

Hey, you!— don't help them to bur- y the

*E* *B* *A*  
*G* *D* *C*

light. \_\_\_\_\_

end Rhythm figure 1

*G#m* *F#m* *C#m add9*  
*Bm* *Am* *Em add9*

Don't give in— with-out a fight.

Bm add9  
Dm add9

Verse 2

2. Hey, —  
acoustic steel  
string guitar 2

divisi

capo off

Em add9

you, Out there on your own, — sit-ting na - ked by the phone, — would you

with Rhythm figure 1

Bm

Em add9

touch me? Hey, — you, with your ear

Bm

— a - gainst the wall, — wait - ing for — some one to call out, would you touch me? —

Dsus2

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

G D C

stone? —



Bm Am Em

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

electric guitar 1

*f* with distortion

Guitar solo electric guitar 2

electric guitar 1 *f*

Solo figure 1

electric guitar 3

*f*

hold bend slow, even release hold bend

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part in standard notation and a bass part in tablature. The guitar part is in the key of D major (one sharp) and 4/4 time. The bass part is in the same key and time, using a standard E-A-B-E four-string configuration. The score is divided into two systems. The first system contains three measures, with the guitar part featuring a melodic line and the bass part providing a rhythmic accompaniment. The second system also contains three measures, with the guitar part featuring a melodic line and the bass part providing a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and accidentals, as well as tablature for the bass part. The guitar part is written in standard notation, and the bass part is written in tablature. The score is for a guitar and bass duo.

**System 1:**

**Guitar:** Measure 1: D4 (quarter), E4-F#4 (beamed eighth notes), G4 (quarter), F#4 (half). Measure 2: D4 (quarter), E4-F#4 (beamed eighth notes), G4 (quarter), F#4 (half). Measure 3: D4 (quarter), E4-F#4 (beamed eighth notes), G4 (quarter), F#4 (half).

**Bass:** Measure 1: 5 (quarter), 7 (quarter), 7 (quarter), 7 (quarter). Measure 2: 5 (quarter), 7 (quarter), 7 (quarter), 7 (quarter). Measure 3: 5 (quarter), 7 (quarter), 7 (quarter), 7 (quarter).

**System 2:**

**Guitar:** Measure 4: D4 (quarter), E4-F#4 (beamed eighth notes), G4 (quarter), F#4 (half). Measure 5: D4 (quarter), E4-F#4 (beamed eighth notes), G4 (quarter), F#4 (half). Measure 6: D4 (quarter), E4-F#4 (beamed eighth notes), G4 (quarter), F#4 (half).

**Bass:** Measure 4: 5 (quarter), 7 (quarter), 7 (quarter), 7 (quarter). Measure 5: 5 (quarter), 7 (quarter), 7 (quarter), 7 (quarter). Measure 6: 5 (quarter), 7 (quarter), 7 (quarter), 7 (quarter).

**Annotations:**

- Am:** Chord annotation above the first measure of the guitar part.
- 1 1/2:** Bend annotation above the 7th fret in measures 1, 2, and 3 of the bass part.
- 3:** Triplet annotation above the 7th fret in measure 5 of the bass part.
- slow, even release:** Annotation above the 7th fret in measure 4 of the bass part.
- hold bend:** Annotation above the 7th fret in measure 5 of the bass part.
- 1/2 1 -1/2 1 -1/2:** Bend annotations above the 7th fret in measures 6, 7, and 8 of the bass part.

electric slide guitar  
Em

*mf*

end Solo  
figure 1

with Solo figure 1 (2 times)

1 ½

1 ½

1

½

TAB

5 7 7 7 5 7 7 7 4

0 2 2 2 0 2 2 2

3 3 7 5 7 7 7

steady gliss

Am

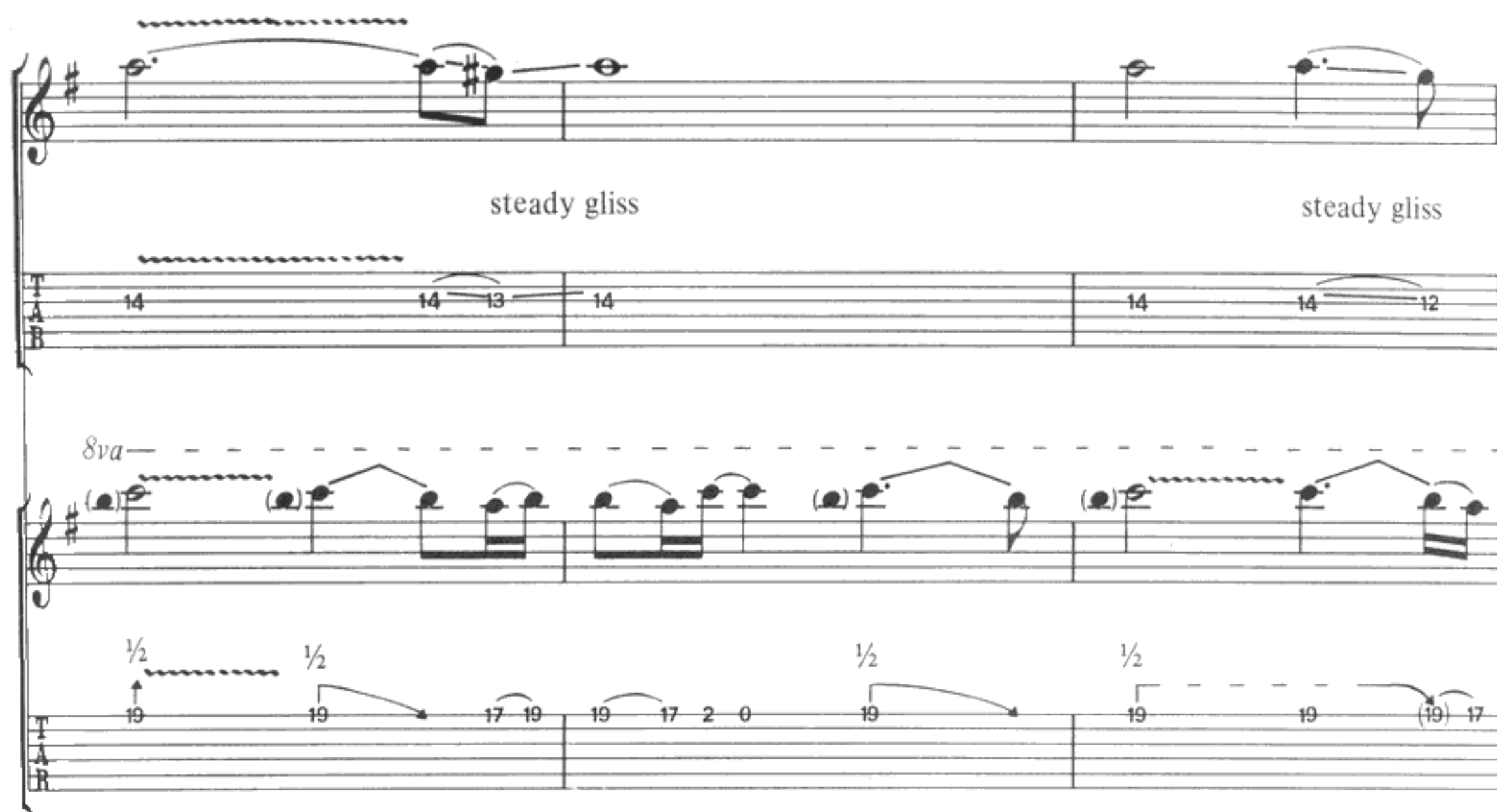
hold bend

hold bend



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing three staves. The top staff is for guitar, the middle for vocal, and the bottom for bass. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The vocal part is in the key of D major. The bass part is in the key of D major and includes a 7/8 time signature. The score is written in standard musical notation, including notes, rests, and fingerings. The guitar part features a prominent arpeggiated figure in the first system, which is then repeated in the second and third systems. The vocal part consists of a single line of melody. The bass part provides a steady, rhythmic accompaniment. The score is presented in a clear, legible format, suitable for a music book or a digital score display.

The musical score is presented in three systems. The first system shows the guitar part in standard notation (treble clef, key of D major) and the bass part in TAB notation. The guitar part begins with a whole note D4, followed by a half note E4, and then a quarter note F#4. The bass part consists of a single note D2. The second system continues the guitar part with a half note G#4 and a quarter note A4, followed by a half note B4 and a quarter note C5. The bass part consists of a single note D2. The third system shows the guitar part with a half note D5 and a quarter note E5, followed by a half note F#5 and a quarter note G5. The bass part consists of a single note D2. The score includes various musical notations such as notes, rests, and accidentals, as well as TAB notation for the bass part.



steady gliss

steady gliss

8va

$\frac{1}{2}$

19

19

17 19

19 17 2 0

$\frac{1}{2}$

19

$\frac{1}{2}$

19

(19) 17

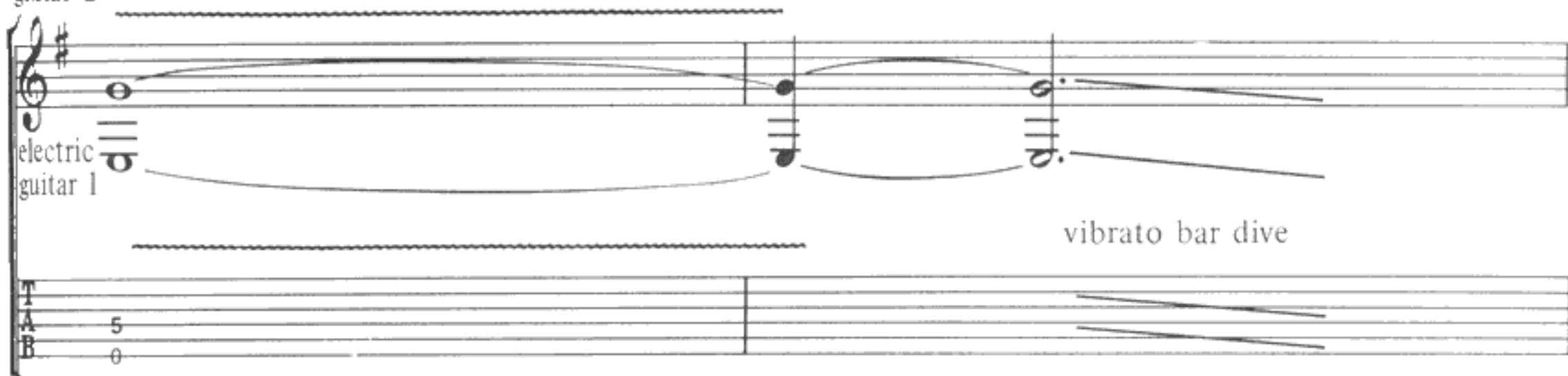
TAB

TAB

TAB

TAB

electric Em  
guitar 2



electric guitar 1

vibrato bar dive

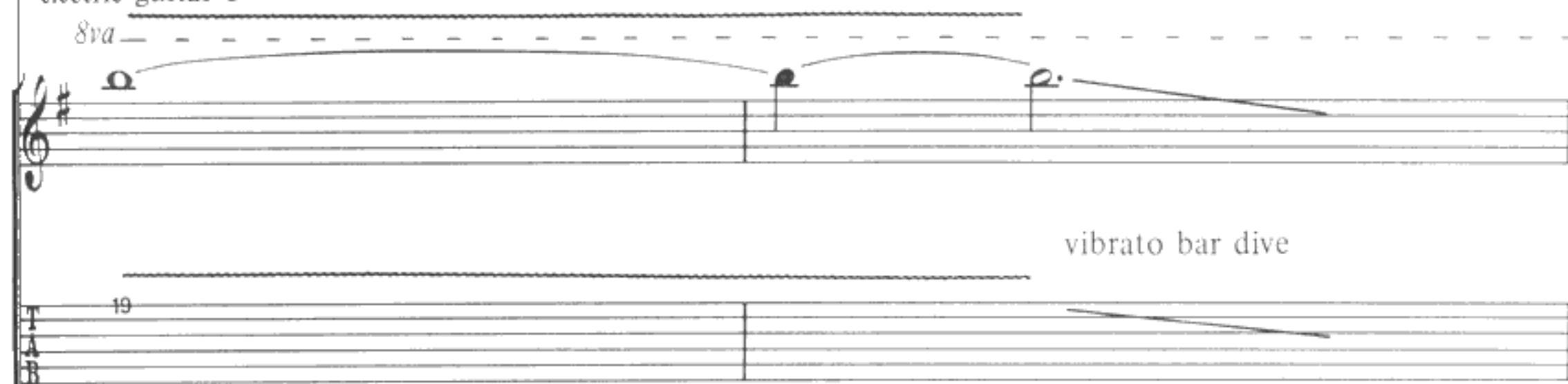
5

0

TAB

TAB

electric guitar 3



8va

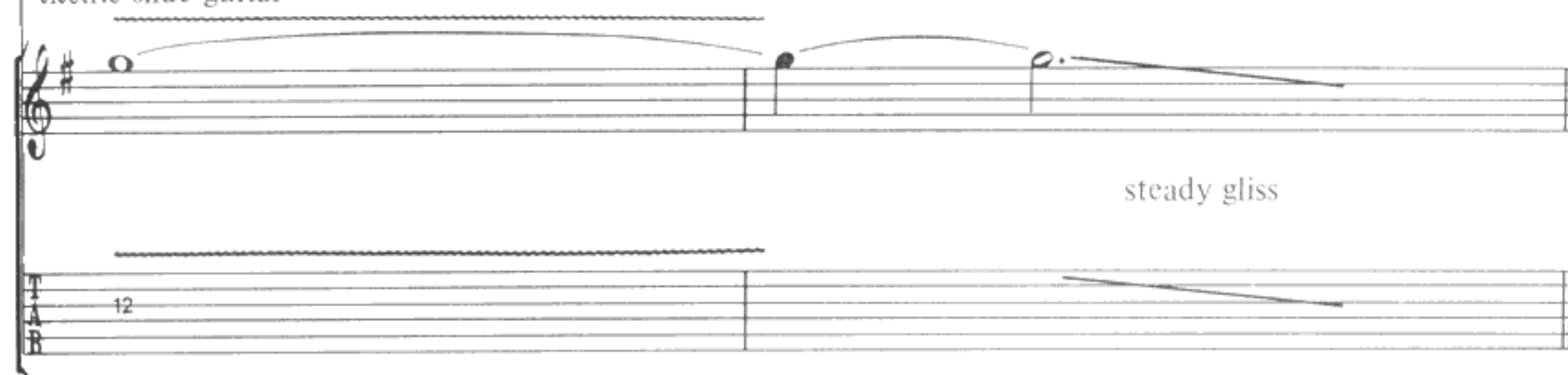
vibrato bar dive

19

TAB

TAB

electric slide guitar



steady gliss

12

TAB

TAB

acoustic  
steel string  
guitar 3

C D G D C

But it was on - ly fan - tas - y

acoustic steel guitar 1 and 2 (Capo 3rd fret)

A B add11 E B add11 A

T A B

D G D

The wall was too high as you can

B add11 E B add11

let ring let ring

T A B

C D Dsus4

see,

No mat - ter how he tried, he could

A B add11

let ring let ring

T A B



G D C

not break free, and the

E B add11 A

D Em. add9

worms ate in - to his brain.

B add11 C#m add9

*mp*  
let ring throughout

Bm add9 Dm add9

C#m add9 Em add9 Bm add9 Dm add9

*C#m add9*  
*Em add9*

The image shows a musical score for a guitar solo. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. The bottom staff is a six-string guitar fretboard diagram with strings labeled T (Treble), A (Acoustic), and B (Bass). Fingering numbers (1-4) and bar lines are present.

The musical notation for the guitar solo is presented in two systems. The first system shows the melody in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: F#4 (quarter), A4 (quarter), B4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second system continues the melody: C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (half). The bass line is shown in a three-part system (T, A, B strings). The first system has fret numbers: T (2, 2, 2, 3, 2), A (4, 4, 4, 4, 4), B (4, 4, 4, 4, 4). The second system has fret numbers: T (2, 2, 3, 2, 0), A (4, 4, 4, 4, 0), B (4, 4, 4, 4, 0). The third system has fret numbers: T (4, 0, 0, 0, 0), A (6, 6, 6, 6, 6), B (6, 6, 6, 6, 6). Chord symbols are placed above the staff: Bm add9 and Dm add9 for the first system, and C#m add9 and Em add9 for the second system.

The musical score is written for two acoustic steel string guitars. The top staff, labeled 'acoustic steel string guitar 3', features a melody in the treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes and quarter notes, with some measures containing beamed eighth notes. Above the staff, the chords *Bm add9* and *Dm add9* are indicated. The bottom staff, labeled 'acoustic steel string guitar 1', shows a bass line in the bass clef. The first measure of the bass line is followed by a tablature section, indicated by the letters 'T', 'A', and 'B' on the left. The tablature consists of two staves of numbers representing fret positions on the strings.

acoustic steel string guitar 3

*Bm add9*  
*Dm add9*

acoustic steel string guitar 1

T  
A  
B

4 6 6 0 6 6 0 2 2 4 2 3 4 4

Verse 3

Em add9

3. Hey, ——— you, out there on the road, — al-ways

acoustic steel string guitar 2

Capo off with Rhythm figure 1

T  
A  
B

2 2 2 3  
4 4

Bm

do-ing what\_you're told, can you help me? Hey,

Emadd9

you, out there be - yond the wall, break - ing

Bm

bot - tles in the hall, Can you help me?



musical score system 1:

Vocal line: Dsus2, Hey you! Don't

Electric guitar 1: with distortion, *f*

Tablature: 4 5 6 7

musical score system 2:

Vocal line: tell me there's no hope at all. G D

Electric guitar 1: with distortion, *f*

Tablature: 4 5 6 7

C Bm 3

To - geth - er we stand,



Am Em with echo repeats

di - vid - ed we fall.

steady gliss

10



# Is there anybody out there?

Words & Music by  
ROGER WATERS

Slowly ♩ = 119 (A5) N.C.

television and traffic sound effects  
for approximately 10 seconds

Is there an - y - bod - y

out there?

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

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

(C/F)

TAB



(Am)  
N.C.

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

nylon string guitar

*pp*

synthesizer drones the A note

*mp*

Am/E Am/F

*mf*  
let notes ring throughout

T  
A  
B

Am/F# Am/F Am/E Am/D

T  
A  
B

Am/C Am/B Am

*mp*

T  
A  
B

Am/E

*mp* *mf*

T  
A  
B

Am/F Am/F# Am/F

3 2 1 0 1 2 3 2 4 2 1 0 1 2 4 2 3 2 1 0 1 2 3 2

F (F/E) Am/D Am/D N.C. Am

rake

3 2 1 2 0 2 1 0 0 2 1 0 1 2 3 2 0 0 2 2 1 0 1 2 2

0 2 2 1 2 2 0 2 0 2 2 1 0 1 2 2 0 2 2 1 0

C G/B Am

3 2 0 1 0 1 0 2 2 0 0 1 3 0 3 1 (2) 2 2 0 0 0 2 5





# Nobody Home

151

Words & Music by  
ROGER WATERS

Moderately

Am C D7 F

Fm C E

*mf*

*mp*

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

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

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

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



I've got e - lec-tric light And I've got sec-ond

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

And that is how I know When I try to get

through On the tel- ephone to you

There'll be no - bo - dy home.

Chord symbols: C7, F, Fm, C, E7, Am, G, Am, D7, E7, C+, C6, C, D, Fm6, C, F, C.

Dynamics: mf, f, mp.



F C E

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

E7+ F C

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

F C E

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

C

F

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 E  
 fly But I've got no-where to fly to, (fly to,  
 fly to, fly to.) Oooh ————— Babe,  
 when I pick up the phone There's still no- bo- dy  
 home. I've got a  
 pair of Go-hill's boots ————— But I got fad-ing roots. —————  
 mp mf E7 C E



# Vera

155

Words & Music by  
ROGER WATERS

Moderately ♩ = 100

(G)  
N.C.

with television sound effects  
for approximately 18 seconds

Does an - y - bod - y here re -

(D) Em (Em/D)

mem - ber Ve - ra Lynn? \_\_\_\_\_

acoustic nylon string guitar

*p* *mp*

C D G D/F#

Re-mem-ber how she said — that we would meet — a - gain —



C Em

— some sun - ny day. —

let ring throughout

Am7 D G

C Em G

Ve - ra! —

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

D Em7

Does an - y - bod - y else in here \_\_\_\_\_

Em C D

Segue to "Bring the Boys Back Home"

feel the way I \_\_\_\_\_ do \_\_\_\_\_

G D/F# C (E5) N.C.

with snare drum (march rhythm)

# Bring the boys back home

Words & Music by  
ROGER WATERS

Slowly

C

D

G

Bring — the boys — back home!

*ff*

Bring the boys — back home.

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

own. Bring the boys — back home.

C D G

C D G D

Csus4 C D7 Em



# Comfortably Numb

159

Words by ROGER WATERS

Music by DAVID GILMOUR/ROGER WATERS

Slowly ♩ = 65

Intro

Bm

Verse 1

Bm with echo repeats

electric slide guitar  
with long echo repeats

1. Hel-lo,

is there an-ybod-y

*mf* slow, even slides throughout

keyboard arranged for guitar

*mf*

in there?

Just nod if you can hear me,

is there

slide guitar  
continues simile

an - y-one - home? Come on now, — I hear you're feel-ing down, — well,

Chords: Bsus2, A, Asus4, A

Tablature: T, A, B

I can ease your pain — and get you on your feet a - gain. —

Chords: G, (G/F#), Em7, Bsus2

Tablature: T, A, B

Re - lax, I'll need some in-for-ma - tion first,

Chords: A, Asus4, A

with slide guitar fill 1

Tablature: T, A, B

G (G#) Em7 Bm7

just the ba - sic facts, — Can you show me where it hurts?

Pre-chorus

D A



D A

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

The first system of music spans measures 1 through 8. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a 7-measure rest, followed by a melodic line. The lyrics "A dis - tant ship, smoke on the ho - ri - zon." are aligned with the notes. The guitar line features a series of chords, with some measures marked with 'X' indicating muted or specific chord voicings. The bass line is shown with fret numbers: 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2.

C G

You are on - ly com - ing through in waves. Your

The second system of music spans measures 9 through 16. The vocal line continues the melody with the lyrics "You are on - ly com - ing through in waves. Your". The guitar line shows a change in chord structure, with measures 13-16 featuring a different set of chords, some marked with 'X'. The bass line continues with fret numbers: 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 3, 5, 4, 3, 3, 5, 4, 3, 3, 5, 4, 5, 4, 3, 3.

C G (G7)

lips move — but I can't hear what you've say-ing. When I —

end Rhythm figure 1

D A

— was a child, I — had a fe - ver. — My

with Rhythm figure 1



D A G/B

hands felt just like two balloons.

C G

Now I've got that feel - ing once a - gain, I can't ex-plain, you would not un

C G

- der stand, This is not how I am.



Chorus  
Asus4 Asus2 A G/B Csus2 G5 3

I have be-come — com-fʹrta-bly

Rhythm figure 2

D

numb. —

Guitar solo 1  
8va 3 D A 3

rake vibrato bar vibrato bar

11 10 10 14 14 1/2 15 15 14 14 14 12

end Rhythm figure 2

D *8va-* 3 A G/B

vibrato bar rake

12 (0) 11 10 10 14  $\frac{1}{2}$  15 15 14 14 12 11 11 9 2

C G

vibrato bar vibrato bar vibrato bar vibrato bar

$\frac{1}{4}$   $\frac{1}{4}$

9-12 11 14 12 11 9 9 7 7 9 7 9 11 11

C 8va G

slow, even bend rake vibrato bar vibrato bar

11 14 15 14 12 15 12 12 12 10 9 9 10 9 7

Chorus  
Asus4 Asus2 A G/B Csus2 G5 D

I have be-come — com-f'rta-bly numb. —

with Rhythm figure 2 hold bend with feedback at octave  
vibrato bar vibrato bar

10 10 10 9 9 (9) 7 7 9 7 7



Verse 2

Bsus2

Asus2



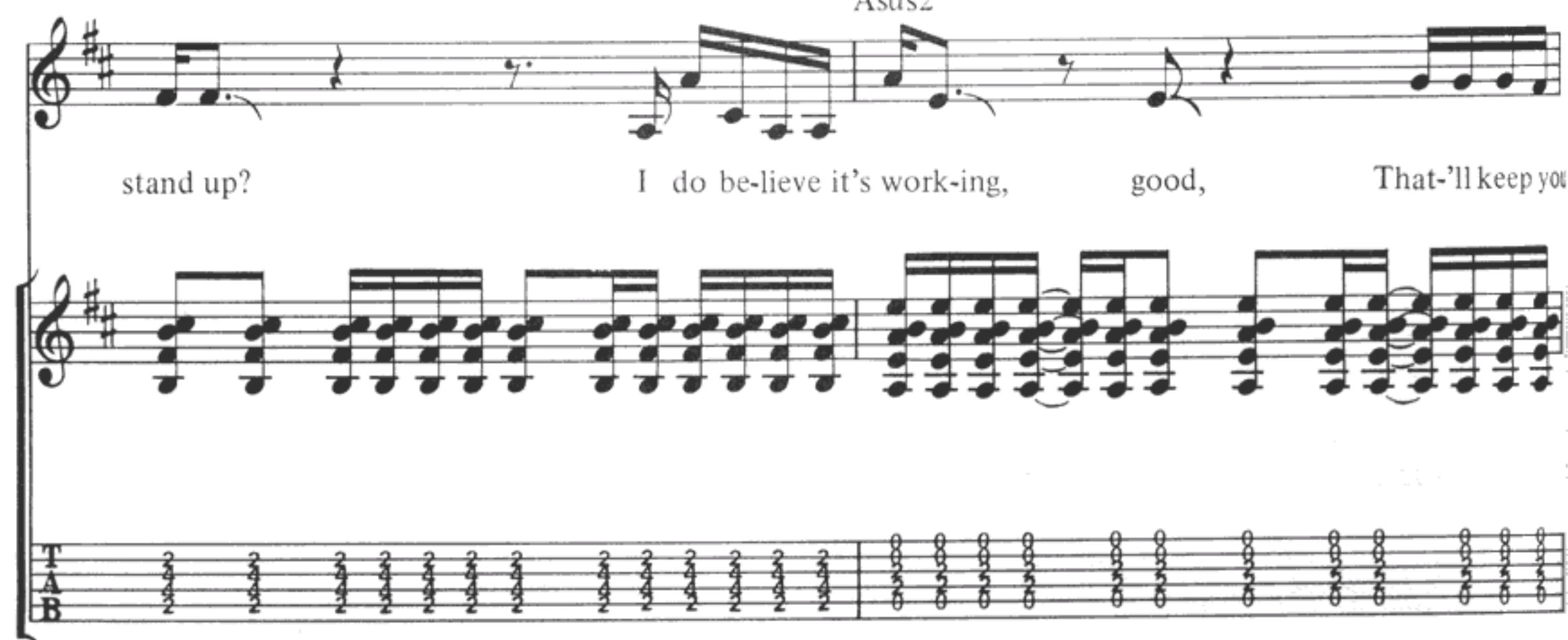
G

(G/F#) Em7

Bsus2



Asus2



G Em7 Bsus2

go-ing through the show,— come on, it's time to go.

The first system of music includes a vocal line in G major, a guitar line with chords G, Em7, and Bsus2, and a bass line with fret numbers. The lyrics are "go-ing through the show,— come on, it's time to go."

Pre-chorus (with Rhythm figure 1)  
D A

There is — no pain — you are — re - ced - ing. —

The pre-chorus section features a vocal line and a guitar line with chords D and A. The lyrics are "There is — no pain — you are — re - ced - ing. —".

D A G/B

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

The second system of music includes a vocal line and a guitar line with chords D, A, and G/B. The lyrics are "A dis - tant ship, — smoke on — the ho - ri - zon. —".

C G

You are on - ly com - ing through — in — waves. — Your

The third system of music includes a vocal line and a guitar line with chords C and G. The lyrics are "You are on - ly com - ing through — in — waves. — Your".

C G D

lips move — but I can't hear what you're say-ing. When I was a child I caught a

The fourth system of music includes a vocal line and a guitar line with chords C, G, and D. The lyrics are "lips move — but I can't hear what you're say-ing. When I was a child I caught a".

D A G/B

fleet-ing-glimpse out of the cor - ner of my-eye.

C G

I turned to look, but it was gone I can-not put my fin - ger on

C G

it now. The child is grown, the dream is gone.

(use for last bar of Rhythm figure 1)

T A B

Chorus

Asus4 Asus2 A G/B Csus2

G5

D

I have be-come com-f'rta-bly numb.

with Rhythm figure 2

electric guitar

divisi

f A.H. with distortion

T A B



Guitar solo 2

B5 A5 G5 D/F# Em

1 1 1/4 1 1/2 1/4

B5 D5 B5 A5

with feedback at octave and twelfth rake

1/2 1/4

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the key of D major (two sharps) and features a melody with chords G5, D/F#, Em, and B5. The bass part is in the key of D major and features a melody with fret numbers and a 4/4 time signature. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff uses a treble clef and the bass staff uses a bass clef. The guitar part includes a melody line with notes and chords, and a bass line with fret numbers and a 4/4 time signature. The bass part includes a melody line with notes and a bass line with fret numbers and a 4/4 time signature. The score is written in a standard musical notation style with a treble clef for the guitar and a bass clef for the bass. The guitar part includes a melody line with notes and chords, and a bass line with fret numbers and a 4/4 time signature. The bass part includes a melody line with notes and a bass line with fret numbers and a 4/4 time signature.

The musical score for "The Wind" by Gustav Mahler is presented in three systems. The first system features a vocal line in the treble clef, a guitar line in the tenor clef, and a piano accompaniment in the bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/2. The vocal line includes a melodic phrase with a trill and a triplet. The guitar line includes a trill and a triplet. The piano accompaniment includes a trill and a triplet. The second system continues the vocal line with a melodic phrase and a trill. The guitar line includes a trill and a triplet. The piano accompaniment includes a trill and a triplet. The third system features a vocal line in the treble clef, a guitar line in the tenor clef, and a piano accompaniment in the bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/2. The vocal line includes a melodic phrase with a trill and a triplet. The guitar line includes a trill and a triplet. The piano accompaniment includes a trill and a triplet.

G5 D/F# Em B5

1/4 1 1 1 1/4

A5 G5 D/F# Em

A.H. P.M.

1/4 1/4 1 1



B5

6 6

P.M. - |

1 1

9 7 7 10 7 9 9 (9) 7 9 7 9 7 9 7 9 7 9 8 7 5 7

9 (7) 9 9 9 7 (7) 7 7 1/2

A5 G5 D/F# Em

P.M. P.M. P.M.

1/4 1/4 1/4

7 (7) 9 7 9 (0) 9 9 7 (9) 7 9 7 9 (9) 7 9 7 9 (9) 7 9 7 9 x

B5

8va 8va

3

1 1/2 1/2

22(0) 22 19 21 21 21 21

7 9 9

A5 G5 D/F# Em

8va

3

1/2 1/2 1/2 1 1 1/4

21 21 21 19 21 19 17 17 17 (17) 15 16 17 15 17

B5  
8va

begin fade  
B5

rake

vibrato bar

$\frac{1}{2}$

$\frac{1}{4}$

1

$\frac{1}{2}$

$\frac{1}{4}$

$1\frac{1}{2}$

T  
A  
B

T  
A  
B

A5

$\frac{1}{4}$

T  
A  
B

T  
A  
B



G5 D/F# Em

let ring <sup>3</sup>

1/4 1/4

B5

fade out

1

# The Show must go on.

Words & Music by  
ROGER WATERS

Slowly ♩ = 64

acoustic guitar

Ah, Ooh, Ah, ooh.

Ah,

Ooh Ma, Ooh Pa, Must the show go on?



G5 (D) N.C. (Bm6/D) 7

Ooh Pa, (take me home. take me home. take me home.)

let ring

(D) (Bm6/D) 3 3 3 Cmaj7

Ooh, (Ma, let me go! let me go! let me go!) 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 —



G C G D D/A G/B

late? Ooh Ma, \_\_\_\_\_

C Cadd9 D D/A G/B C

Ooh Pa! Where has the feel-ing gone? Ooh Ma, \_\_\_\_\_ Ooh Pa! Will I re-mem-ber the song

D Gsus2 C a capella N.C. 3

Ooh \_\_\_\_\_ ah! The show must go on! \_\_\_\_\_

# In the Flesh

Words & Music by  
ROGER WATERS

Slowly ♩ = 151

Intro

electric guitar 1

N.C.

(drumstick clicks)

(high-hat)

*f* with distortion

let ring

D

E/D

*mf*

F/D

E/D

D

E/D

F/D G/D A (A/C#) (Bm) (A)

*f* slow release

TAB

electric guitar 2

*mf* with distortion slow release

TAB

D/F# (D) (A/C#) (E/B) A (A/C#) (Bm) (A)

slow release

TAB



Chord progression: D/F# (D) (A/C#) (E/B) A (A/C#) (Bm) (A)

slow release

slow release

1/2

1

slow release

slow release

1/2

1

Chord progression: Bm (D) (A/C#) (E/B) C#m D (A/C#)

To Coda

slow release

slow release

1/2

1

slow release

slow release

1

1

E

Ah, \_\_\_\_\_

electric guitar 3

P.M. let ring

with clean tone and phase shifter

*mp* let chords ring throughout

D

Ah, \_\_\_\_\_ Doot, doo,

A Ah, \_\_\_\_\_

ooh.

D Ah, \_\_\_\_\_

A  
Ah, \_\_\_\_\_

Doot, doo, ooh. \_\_\_\_\_

0 2 3 2 3 2

Bm Ah, \_\_\_\_\_ C#m Ah, \_\_\_\_\_

Ooh, \_\_\_\_\_ Doo, doo, doo. \_\_\_\_\_

2 4 4 3 4 4 2 4 4 3 4 4 4 6 6 5 6 6

E Ah \_\_\_\_\_

4 6 6 5 6 6 0 2 1 0 0 1 0 2 1 0 0 1



Verse 1  
A

D

So ya thought ya might like to go to the show,—

*mp*  
let ring throughout

A

to feel the warm thrill of con - fu - sion, that

D

A

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 hot - el and they've

C#m E

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

Verse 2  
A

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

*mf*

up a-against the wall. (Choir:) Get them all! There's one in the spot-light. He don't

T  
A  
B

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

T  
A  
B

that one looks Jew-ish,— and that one's a coon,— Who let all this riff raff—

T  
A  
B



in - to the room? — There's one smok-ing a joint, — and an -

C#m

2 4 4 3 4 4 4 6 6 5 6 6

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

E5

with distortion

*f*

4 6 6 5 12 2

A D.S. al Coda

Shot!

even release

1 2 2 0 2

Coda

E5 A5 on cue

rall.

Run like Hell.

Free time  
guitar 1  
N.C.

Words by ROGER WATERS  
Music by DAVID GILMOUR/ROGER WATERS

N.C.

*mf* with flanging and delay

10

Moderately fast ♩ = 116

N.C.

guitars 1 and 2

guitar 2

*f* with delay  
P.M. throughout

The musical score for guitar 2 and guitar 1 and 2 is shown. Guitar 2 plays a rhythmic pattern of eighth notes, while guitar 1 and 2 play a series of eighth notes. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar 2 part is marked with a forte (f) dynamic and a 'with delay' instruction. The guitar 1 and 2 part is marked with a 'N.C.' (Natural Chord) instruction. The score is divided into two measures by a double bar line.

drums enter

drums enter

The musical score for 'drums enter' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, with some notes beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, with some notes beamed together. The score is divided into two measures by a vertical line.

guitar 3  
(♯ = D)

guitar 4  
(♯ = D)

**f**

with semi-clean tone and flanging

guitar 1

**mf** P.M. throughout

G/D

D

To Coda 2

The musical score is written for three guitars. The key signature has two sharps (F# and C#). The time signature is 4/4. The score is divided into two systems. The first system includes guitar 3 and 4, which play chords (D and A/D) with a forte (f) dynamic and a semi-clean tone with flanging. The second system includes guitar 1, which plays a melodic line with a mezzo-forte (mf) dynamic and panning motion (P.M.) throughout. The score includes guitar-specific notation (chords, bends, vibrato) and standard musical notation (notes, rests, dynamics). The score ends with a double bar line and the instruction 'To Coda 2'.



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar, bass, and drums. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a complex, arpeggiated melody in the first system, with chords A/D and G/D indicated. The second system shows a continuation of the melody with a double bar line. The third system shows a continuation of the melody with a double bar line. The bass part is in the key of D major and 4/4 time. It features a simple, steady bass line in the first system, with chords A/D and G/D indicated. The second system shows a continuation of the bass line with a double bar line. The third system shows a continuation of the bass line with a double bar line. The drum part is in the key of D major and 4/4 time. It features a simple, steady drum pattern in the first system, with chords A/D and G/D indicated. The second system shows a continuation of the drum pattern with a double bar line. The third system shows a continuation of the drum pattern with a double bar line.

The image shows a musical score for the piece "The Wind" by Peter Dinklage. The score is written for piano and guitar. The piano part is in G major (one sharp) and 4/4 time. The guitar part is written in tablature. The score includes a piano introduction, a guitar introduction, and a main melody for the piano. The guitar part is written in tablature.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part features a complex, arpeggiated melody in the first system, with chords D and A/D indicated. The bass part provides a steady, rhythmic accompaniment. The drum part is a simple, steady beat. The second system continues the guitar melody, which becomes more melodic and less arpeggiated. The bass and drum parts continue their respective roles. The score is presented in a clean, professional layout with clear notation and a white background.

The musical score for 'The Rose Tree' is presented in four systems. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system continues the melody. The third system shows the melody and a bass line. The fourth system shows the melody and a bass line. The score is written in a clear, legible font.

Sheet music for guitar, featuring standard notation, TAB, and chord diagrams.

**System 1:**

- Standard Notation:** Treble clef, key signature of two sharps (F# and C#). Chords A/D and G/D are indicated above the staff. The music consists of a series of chords and a final A chord.
- TAB:** Two staves showing fret numbers. The first staff has fret numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 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616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 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1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 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2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 22

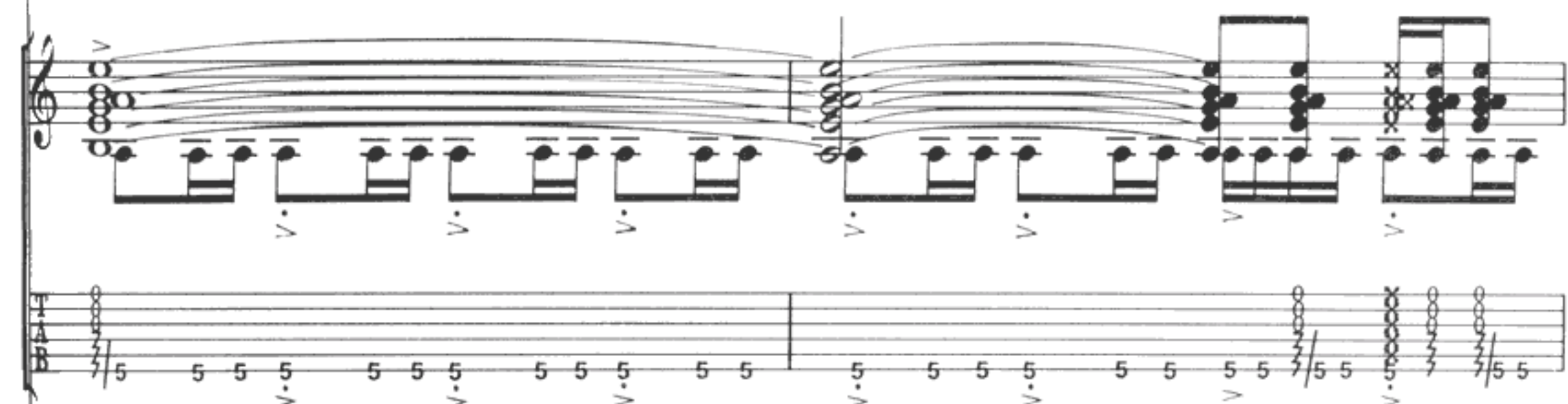




Run, run, run, run,



run, run, run, run,



D5

run, run, run, run,

run, run, run, run. You bet-ter

Em Verse 1, 2\*

make your face up with your fa - vor - ite — dis - guise — with your  
run all day and run all — night — and

\*synthesizer solo on %

Fmaj9 $\flat$ 5

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



Em

emp - ty smile — and your hun - gry heart — feel the  
tak - ing your girl — friend out to - night — you'd bet - ter

The first system of the musical score. It includes a vocal line with lyrics, a guitar accompaniment with a capo on the first fret, and a bass line. The key signature is one flat (Em). The guitar part features a complex arpeggiated pattern in the right hand and a steady eighth-note pattern in the left hand. The bass line consists of a simple eighth-note melody.

Cmaj7

bile ris - ing from your guil - ty past, — with your  
park the car — well out of sight, — 'cause if they

The second system of the musical score. It continues the vocal line, guitar accompaniment, and bass line. The key signature changes to C major (Cmaj7). The guitar part maintains the arpeggiated pattern, while the bass line continues its eighth-note melody. The system concludes with a double bar line.



nerves in tat - ters as the cock - le shell — shat - ters and the  
catch you in the back seat tryin' to pick her — locks they're gon - na



Em

To Coda 1



ham - mers bat - ter down your door, — you bet - ter  
send you back to moth - er in a card - board box, — you bet - ter



The musical score for "D5" by The Edge is presented in a multi-staff format. The top staff is a single melodic line in treble clef, starting with a D5 note and a fermata. The second staff is a piano accompaniment in treble clef, featuring a complex, arpeggiated figure with a long sustain. The third staff is a guitar tablature in treble clef, showing fret numbers (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5) and a "T.A.B." label. The fourth staff is a bass line in treble clef, showing a melodic sequence of eighth and quarter notes. The fifth staff is a bass guitar tablature in treble clef, showing fret numbers (5, 3, 5, 3, 5, 5, 3, 5, 5) and a "T.A.B." label. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part (top staff) and a mandolin part (middle staff). The guitar part features a complex, melodic line with many accidentals and a key signature change to one sharp (F#) in the second measure. The mandolin part consists of a simple, rhythmic accompaniment using the numbers 5 and 6. The second system continues the guitar and mandolin parts. The third system introduces a vocal part (bottom staff) with a melody that includes a key signature change to one sharp (F#) in the second measure. The mandolin part continues with the same rhythmic accompaniment. The score is written in 2/4 time and includes a key signature change from C major to F# major.



2. *D.S. al Coda 1*

The musical score for the second ending consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef and contains a bass line of eighth notes. The piece concludes with a double bar line and a Coda symbol.

**Coda**  
D

guitar 1 (♮ = D)

P.M. - - - - -

Musical score for "The Merry Widow" waltz by Franz Lehár. The score is in 3/4 time and features four staves: two for the piano (treble and bass clef) and two for the violin (treble and bass clef). The piano part includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. The violin part includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. The score is marked with "P.M." and includes a repeat sign.

The image shows a musical score for guitar, likely for the song "The Girl on the Train" by Rachel Watson. The score is written for guitar and includes a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The first system shows a melodic line in the treble and a bass line in the bass. The second system shows a melodic line in the treble and a bass line in the bass, with a "P.M." (Piano) marking. The third system shows a melodic line in the treble and a bass line in the bass, with a "P.M." (Piano) marking.

with Fill 1

P.M. - - - - - | P.M. - - - - -

Fill 1

8va - - - - -

with delay



The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a vocal melody in treble clef and a guitar accompaniment in 6/8 time. The guitar part includes a "P.M." (Percussion) section. The second system features a vocal melody in treble clef and a guitar accompaniment in 3/4 time. The guitar part includes a "P.M." (Percussion) section.

[illegible]

*D.S. al Coda 2*

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a series of eighth notes with fingerings (1-2-3-4-5) and accents. The middle staff is in bass clef and contains a series of eighth notes with fingerings (5-4-3-2-1) and accents. The bottom staff is in bass clef and contains a series of eighth notes with fingerings (5-4-3-2-1) and accents. A dashed line labeled "P.M." is positioned below the middle staff.

*Coda 2*

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a series of eighth notes with fingerings (1-2-3-4-5) and accents. The middle staff is in bass clef and contains a series of eighth notes with fingerings (5-4-3-2-1) and accents. The bottom staff is in bass clef and contains a series of eighth notes with fingerings (5-4-3-2-1) and accents. A dashed line labeled "P.M." is positioned below the middle staff. The text "crescendo ritard. poco a poco" is written below the top staff. The text "crescendo" is written below the bottom staff. The text "end P.M. ritard. poco a poco" is written below the bottom staff.

# Waiting for the Worms.

Words & Music by  
ROGER WATERS

Moderately ♩ = 76

Intro

crowd chanting sound effects for approximately 5 seconds

Ein, zwei, drei, a - ha! Aah, \_\_\_\_\_ Ooh, \_\_\_\_\_

*f* with distortion

G G5 (C/G)

— You can-not reach me now. Ooh, — no mat-ter how you  
Aah, \_\_\_\_\_ Aah, \_\_\_\_\_

G (C/G) G5

try. Good-bye, cruel world, it's o - ver. Walk on

(C/G) D C5

TAB



G5

Verse 1

by. 1. Sit-ting in a bunk-er

N.C. (C) (G/B)

here be-hind my wall,

slide guitar

*mp*

with flanging and delay  
(fade in with volume pedal)

(Am) (G) C5

Wait-ing for the worms to come.  
Worms to come.

guitar 1

*mp* *f*

Verse 2 <sup>(G)</sup>  
N.C.

2. In per-fect i - so-la - tion here be-hind— my wall—

slide guitar

*<mf* with flanging and delay  
(fade in with volume pedal)

TAB 3 3 2

(C) (G/B) (Am)

Wait - ing for — the

TAB 3 7-8 8-7 5

(G) (C) drum fill

worms — (worms to come!)

lib

TAB 3 3

A5 (G5) N.C. A5 (G5) N.C.

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

guitar 1

even bend  $\frac{1}{2}$  even bend  $\frac{1}{2}$

A5 G5 A5 (G5)

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

even bend 1 even bend  $\frac{1}{2}$  even bend  $\frac{1}{2}$

A5 (G5) N.C. A5

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

even bend  $\frac{1}{2}$



(G5)  
N.C.      A5

3

kick in their doors,      Wait - ing for the

even bend  $\frac{1}{2}$

TAB

(G5)  
N.C.

3

fi - nal so - lu - tion to strength - en the strain,

even bend  $\frac{1}{2}$

TAB

A5      G5      A5

3

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

even bend 1

even bend  $\frac{1}{2}$

TAB

(G5) N.C. A5

fire — the ov - ens, wait - ing for the

even bend  $\frac{1}{2}$

(G5) N.C.

queens and the coons and the reds and the Jews.

even bend  $\frac{1}{2}$

A5 G5 A5

Wait - ing to fol - low — the worms, —

even bend 1

even bend  $\frac{1}{2}$

The musical score is presented in three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is indicated as 'Allegretto'. The lyrics are: 'Would you like to see \_\_\_\_\_ Bri - tan-nia rule \_\_\_\_\_ a - gain \_\_\_\_\_'. The bottom two staves are for guitar. The first is a standard six-string guitar staff with a treble clef and a key signature of one sharp. The second is a bass staff labeled 'T A B' (Tenor, Alto, Bass) with a bass clef and a key signature of one sharp. The guitar accompaniment includes a 'G' N.C. (Natural Chord) at the beginning and a 'G/B' (Bass) at the end. The guitar part features a series of chords and single notes, with a 'f' (forte) dynamic marking and a 'V' (vibrato) marking on the final note.

(C) (G) (C) (Bm)  
 my friend?  
 even bend and release  $\frac{1}{2}$   
 TAB 3 3 3 2

(Am) (G) N.C.

All you have to do\_\_ is fol-low\_\_ the worms.

even bend  $\frac{1}{2}$

TAB 5 3 5 3 12 0 2 2 2



(G) (G7/B)

Would you like to send our col-oured cou-sins home a -

even bend  $\frac{1}{2}$

(C) (G) (C) (G/B) (Am)

gain, \_\_\_\_\_ my friend? All you need to do is

$\frac{1}{2}$   $\frac{1}{2}$  1

G (Em) (D/E) Play 4 times

fol - low \_\_\_\_\_ the worms.

P.M. - -  $\frac{1}{2}$   $\frac{1}{2}$

(Em)  
N.C.

1., 2., 3., 4., 5.  
(D/E)

$\frac{1}{2}$

vibrato bar

vibrato bar

6.  
(D/E)

(Em)

(D/E)

(Em)

$\frac{1}{2}$

vibrato bar

8va

vibrato bar

vibrato bar

N.H.

# Stop

215

Slowly Em

Words & Music by  
ROGER WATERS

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

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

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

time? no chord

rall.

rall.



# The Trial

Moderately slow ♩ = 75

Words by ROGER WATERS  
Music by ROGER WATERS/BOB EZRIN

Good morn-ing, worm, your hon-our, the crown will plain-ly show the



pris' - ner who now stands be - fore — you was caught red - hand - ed show - ing



feel - ings, show - ing feel - ings of an al - most hu - man



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



I al-ways said he'd come to no good in the end your hon - or. If they'd



let me have my way I could have flayed them in - to shape.



But my hands were tied. The bleed-ing hearts and art - ists let him



get a - way — with mur - der, — let me ham-mer him to - day. —

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*a tempo*  
 Em7 $\flat$ 5 Em Bmaj7 B  
 Cra - zy, toys in the at - tic I am cra - zy,

*rall.*  
 F $\sharp$ m  
 tru - ly gone fish - ing. They must have tak-en my mar - bles a - way.

Em7 $\flat$ 5 Em Bmaj7 B  
 children's choir:  
 Cra - zy, toys in the at - tic he is cra - zy.

*a tempo*  
 Em  
 You lit - tle shit, you're in it now, I hope they throw a - way the key.

F  
 Ya should - 've talked to me — more of - ten than you did, — but no, — you

Em  
 had to go — your own - way, have you bro - ken an - y homes up late - ly?

C B  
 Just five min-utes, worm, — your hon-our, him and me a - lone

Em7 $\flat$ 5 F $\sharp$ m F $\sharp$   
 Babe! — Come to moth-er, ba - by, let me

Bm F $\sharp$ 7 Bm Bm/A G  
 hold you in my arms, — M' - lud I nev - er want - ed him to

G#<sup>o</sup> D/A

get in an - y trou - ble, why'd he ev - er have to leave — me? Worm, your

Em7<sup>b</sup>5 *a tempo* Em

hon-our, let me take him home. — Cra - zy, ov - er the rain - bow, I am

Bmaj7 B *rall.* F#m

cra - zy, bars in the win - dow. There

D D#<sup>o</sup> 3

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

Em7<sup>b</sup>5 Em *ritard.* Bmaj7 B

children's in. choir: Cra - zy o - ver the rain - bow he is cra - zy.

*a tempo* (Em) N.C.

This ev - i - dence — be - fore — the court — is in - con - tro - vert - i - ble, there's

electric guitars 1 and 2

*f* with distortion  $\frac{1}{2}$   $\frac{1}{2}$

10 0 2 2 2 0 2 2 2



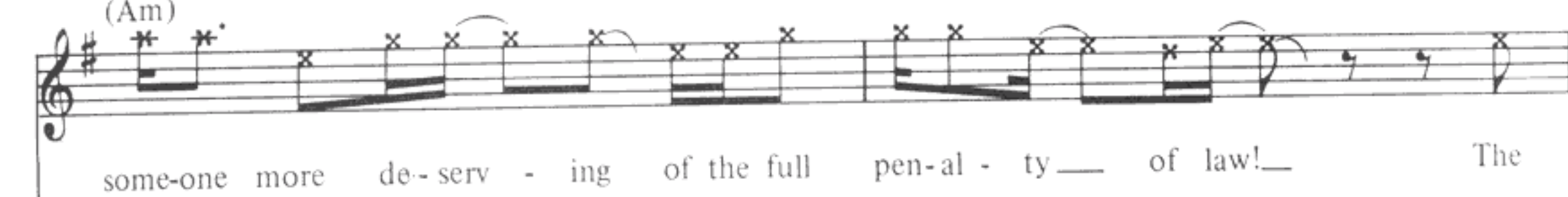
(Am)



(Em)



(Am)



(Em)

way you made them suf-fer, your ex-qui-site wife and moth-er,

(Am)

fills me with the urge to def-e-cate!\_\_\_

(Em)

Since, my friend, you have re-vealed\_\_\_ your deep-est fear, I

(Am) (Em)

sen-tence you to be— ex-posed be- fore your peers! Tear down— the wall!

(Am)

crowd chant:  
Tear down the wall! Tear down the wall! Tear down the wall!

(Em) (Am) (with explosive sound effects) repeat and fade

Tear down the wall! Tear down the wall! Tear down the wall! Tear down the wall!



# Outside the Wall

Words & Music by  
ROGER WATERS

Slowly with halftime feel ♩ = 135

(C) N.C.

Children's choir (spoken words double choir ad lib.)

(Am)

(F)

musical notation for the first system, including vocal melody, guitar accompaniment, and guitar tablature.

All a - lone or in twos, \_\_\_\_\_ The ones who real - ly

mandolin arranged for guitar

love you, \_\_\_\_\_ Walk up and down out - side the

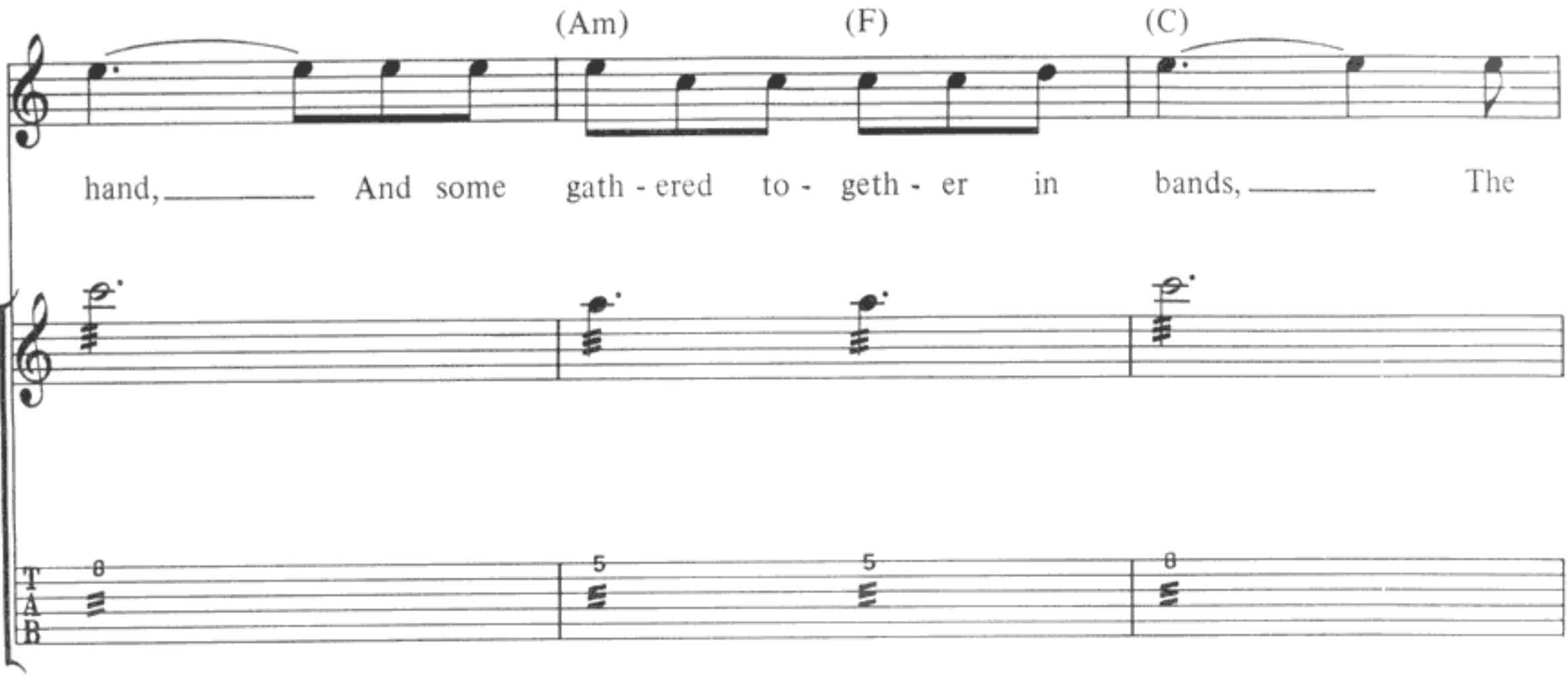
musical notation for the second system, including vocal melody, guitar accompaniment, and guitar tablature.

wall. \_\_\_\_\_ Some hand in

musical notation for the third system, including vocal melody, guitar accompaniment, and guitar tablature.

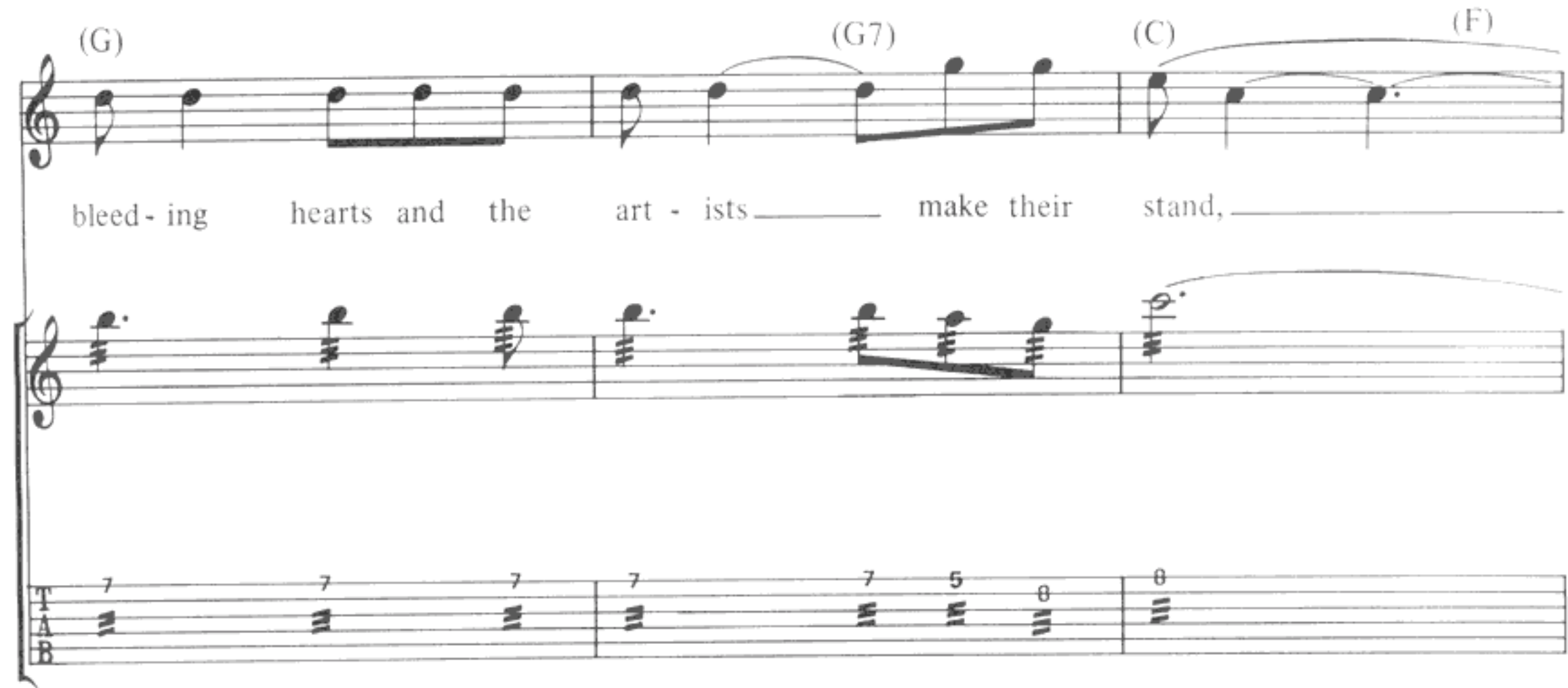
(Am) (F) (C)

hand, \_\_\_\_\_ And some gath - ered to - geth - er in bands, \_\_\_\_\_ The



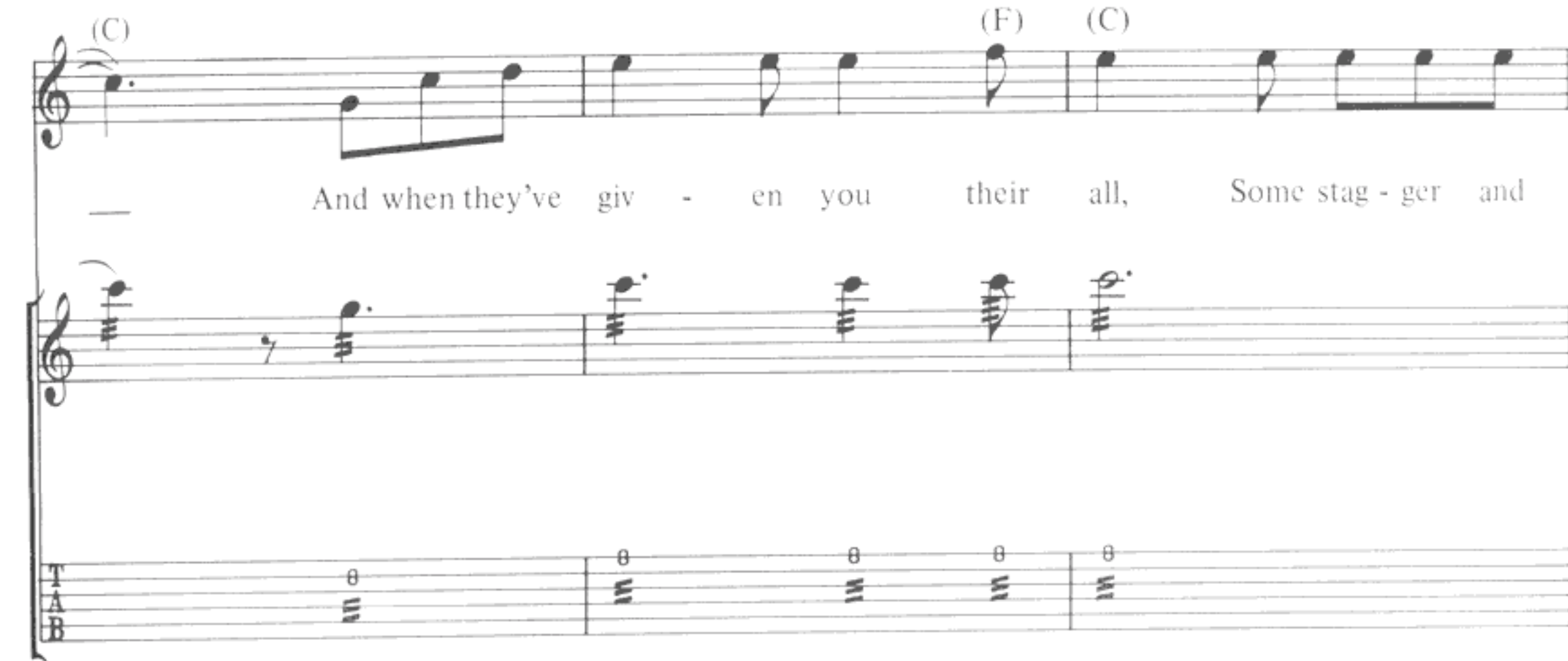
(G) (G7) (C) (F)

bleed - ing hearts and the art - ists \_\_\_\_\_ make their stand, \_\_\_\_\_



(C) (F) (C)

— And when they've giv - en you their all, Some stag - ger and



(Am) (F) (C) (G)

fall, Aft - er all it's not ea - sy, ——— Bang - ing your heart a - gainst

TAB: 5 5 0 7

(G7) (C)

some mad bug - ger's Wall. ———

TAB: 7 7 5 0 0

(C) N.C. (F) (C) (Am) (F)

*a tempo*

TAB: 0 0 5 0 5 5

(C) (G) (G7) (C)

Spoken: "Isn't this where..?"

TAB: 0 7 7 7 7 5 0 0