PINK
FLOYD
THE
WALL
THE WALL

WRITTEN AND DIRECTED BY ROGER WATERS
PERFORMED BY
PINK FLOYD

ROGER WATERS - DAVID GILMOUR - NICK MASON - RICHARD WRIGHT

WITH
ANDY BOWM - BASS
SNOWY WHITE - GUITAR
WILLIE WILSON - DRUMS
PETER WOODS - KEYBOARDS
RANKING - VOCALS

JOHN TOYCE - JIM FARKAS - STAN HANS - JOE CUMMINS

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ART DIRECTION - GERALD SCARFE
SOUND MIXING - JAMES GWYNNE

ANIMATION DESIGN AND DIRECTION - GERALD SCARFE

SOUND BY
BRITISH RAY RECORDING, INC.
ROBBIE WILLIAMS
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WITH THANKS TO
STEPTOUD MILLER
STEVE BROWN
JON JONES
NICK TREADWELL

PINK TAYLOR - STAGE EQUIPMENT

LIGHTING AND SPECIAL EFFECTS
BRITISH RAY RECORDING, INC.
GRAHAM FERGUSON
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NICK TREADWELL
ROBIE PIVSON
WITH THANKS TO
JONATHAN PEARCE
ROSIE BAILLIE
ANDY SHIELDS - PRODUCTION

WORDS AND MUSIC BY ROGER WATERS EXCEPT

YOUNG WASTED (WATERS GILMOUR)
COMFORTABLY NUMB (GILMOUR WATERS)
RUN LIKE HELL (GILMOUR WATERS)
THE Trial (WATERS ECDRA)

PINK FLOYD MANAGEMENT - STEVE O'ROURKE - EMIKIA PRODUCTIONS

SPECIAL THANKS TO NORMAN LAWRENCE
Pink Floyd
The Wall

In the Flesh?
The Thin Ice
Another Brick in the Wall, part 1.
The Happiest Days of Our Lives
Another Brick in the Wall, part 2.
Mother
Goodbye Blue Sky
Empty Spaces/What will we do now?
Young Lust
One of My Days
Don't Leave Me Now
Another Brick in the Wall: part 3
Goodbye Cruel World
Hey You
Is There anybody out there?
Nobody Home
Vera
Bring the Boys Back Home
Comfortably Numb
The Show Must Go On
In the Flesh
Run Like Hell
Waiting for the Worms
Stop
The Final Cut
Inside the Wall

1-2-50466
In the Flesh?

Moderately slow \( \textit{d} = 151 \)

Intro
electric guitar 1 with distortion
N.C.

Words & Music by
ROGER WATERS

fade in accordion
approximately 17 seconds

\[ f \]

let ring

\[ \text{G5} \quad \text{D5} \quad \text{E5} \]

\[ \text{D} \quad \text{E/D} \]

\[ \text{F/D} \quad \text{E/D} \quad \text{D} \quad \text{E/D} \]

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So you thought ya might like to

let ring

synthesizer

D

A

go to the show________
to feel____ the warm____ thrill of confusion; that

guitars tacet

D

A

space cadet glow.____

Tell me, is something eluding you sunshine?
Is this not what you expected to see? If you want to find out what's behind these cold eyes, you'll

just have to claw your way through this disguise.

Segue to "The Thin Ice"
Slowly $\frac{d}{d} = 110$

Verse 1

C Am7 Fmaj9 G6

with baby crying for approximately 7 seconds

1. Ma-ma loves her ba-by,____ and dad-dy loves you too,

C Am7 Fmaj9

and the sea may look warm to you, babe and the sky may look blue____

C G F C/G Am7 C G F C/G

Ooh,______ babe, Ooh,______ ba-by blue____

Am7 C G F C/G Am D/F# G

Ooh,______ ooh, babe.____

Verse 2

C Am7 Fmaj9 G6

2. If you should go skat-ing

on the thin ice of mo-dern life

C Am F G

Drag-ging on be-hind you, the si- lent re-proach__ of a mil-lion__ tear stained eyes.____

C Am F G

Don't be sur-prised__ when a crack in the ice__ ap-pears un-der your feet.____ You slip

C Em Am

out of your depth and out of your mind,____ with your fear flow-ing out be-hind you as you claw the thin ice.
Guitar solo
electric guitar 1

-1½
vibrato bar dive

[Music notation]

electric guitar 2

Depress vibrato bar, hit low E string, and release slowly

[Music notation]

vibrato bar

[Music notation]

Even bend
Another Brick in the Wall, Part 1.

Moderately  \( \frac{\text{bass}}{\text{drum}} = 100 \)

Fade in guitar 1

P.M. throughout with clean tone

\( \text{PP} \)

Guitar 2

P.M. with clean tone and chorus

\( \text{mp} \)

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Verse 1

Daddy's flown_ across the ocean,

Guitars 1 and 2

P.M. P.M.

Guitar 3

With clean tone and chorus

Let ring

With Rhythm fill 1

Tab
leaving just a memory.
Dad-dy what else did you leave for me?

Guitar 5

Dad-dy, what d'ya leave behind for
me?
guitar 1 and 2

All in all it was

guitar 3

mf with clean tone and chorus

just a brick in the wall.
All in all it was all just bricks in the wall.

P.M. [let ring]
let ring

\text{guitar 3}

\text{guitar 5}

\text{with clean tone}

\text{\# tuned to D}
guitar 4

let ring

-
hold bend
slow, even bends

½ 1 ½ 1
fade in helicopter sound effects

hold bend
The Happiest Days of our Lives

Moderately $\frac{\text{d}}{\text{t}} = 103$

Intro

with helicopter sound effects for approximately 12 seconds

\[ \text{with helicopter sound effects for approximately 12 seconds} \]

\[ \text{P.M. throughout --- simile} \]

\[ \text{mf clean tone with delay} \]

\[ \text{N.C.} \]

\[ \text{(Dm)} \]

\[ \text{Words & Music by ROGER WATERS} \]

Verse

(Am)

N.C.

we grew up and went to school, there were certain teachers who would

(Am)                (C)

hurt the children any way they could.
By pouring their decision upon anything we did, exposing every weakness how.

ever carefully hidden by the kids.
But in the town it was well known when they got home at night, their fat and psychopathic wives would thrash them with in
inches of their lives.

Segue directly to "Another Brick in the Wall, part 2"
Another Brick in the Wall, Part 2

Words & Music
ROGER WATERS

Moderately \( \frac{q}{4} = 103 \)

Verse 1, 2

Dm

We don't need no education,

Verse 2 sung by children's choir 8va

electric guitar 1

electric guitar 2 mf with distortion

T A B 7 9 9 9 7 9 7 7

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

clean tone with flanging

T A B 6 6 6 6 5 5 5 5

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

We don't need no thought control,
No dark sarcasm.

in the classroom.
Teacher leave them kids alone.

P.M. with Fill 1

electric guitar 4
G Fill 1
Hey, teacher! Leave them kids alone!
Hey, teacher! Leaves kids alone!

vibrato bar

P. P.M.

Dm C Dm C G F

guitar 3
guitar 4

P.M. -- - -
All in all, it's just another brick in the wall.
All in all, it's just another brick in the wall,
All in all, it's just another brick in the wall.
slow release rake

rake

rake slow bend
C/D

lay back

Bb/D

P.M.-4

C/D

P.M.

Segue to "Mother"

rhythm section fade out

with vocal ad lib.

with schoolyard sound effects
Moderately with half-time feel $\frac{3}{4} = 134$

Verse 1

G

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

acoustic guitar 1

Rhythm figure 1

C

Bomb?

let ring

G

let ring

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Mother, do you think they'll like this song?

let ring

D(sus4) G

Mother, do you think they'll try to break my
bails?

Ah, mother should I build the wall?

let ring

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

2. Mother should I run for president?
3. Mother do you think she's good enough
   * piano on 3rd verse

Mother, should I trust the government?
Mother, do you think she's dangerous
to me?

Mother, will they put me in the firing line?
Mother, will she tear your little boy apart?

12 string acoustic guitar

Ooh, Ooh.
Ah, is it just a waste of time?
Ah, mother will she break my heart?

Hush now, baby, baby don't you

with Rhythm fill 1
(Placed by 12 string acoustic guitar)
(doubled by acoustic guitar 1)
Mama's gonna make all of your nightmares come true
Mama's gonna check out all your girl-friends for you.

Mama's gonna put all of her fears into you,
Mama won't let anyone dirty get through.
Mama's gonna keep you right here under her wing.
Mama's gonna wait up until you get in.

F  C

won't let you fly but she might let you sing,
Mama will always find out where you've been,

F  C

Mama's gonna keep baby cozy and
Mama's gonna keep baby healthy and
G

warm,
clean.

with Rhythm fill 2

D

Ouli

C

babe,

Rhythm fill 2

D

C

let ring

D

C

G
ooh
babe,
let ring

Ooh, babe, of course Ma-ma's gon-na help build the wall.
guitar solo
Ooh, babe, you'll always be baby to me.

Mother, did it need to be so high?
Moderately $\frac{d}{= 109}$

nylon string acoustic guitar 1

Child: "Look mummy, there's an airplane up in the sky!"

with bird and airplane sound effects for approximately 15 seconds

nylon string acoustic guitar 2

let notes ring

let ring

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Ooh
let ring

Guitars 1 and 2 double part

Ooh
let ring
Did, did, did, did you see the frightened ones? Did, did, did, did you hear the falling bombs?

Did, did, did, did you ever wonder why we had to run for...
shelter when the promise of a brave new world unfurled beneath a

clear blue sky?

D.S. $ al Coda

The flames are all long gone,
but the pain lingers 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, goodbye,
Moderately slow $ \cdot = 95$

with electronic rhythm loop
and airport terminal effects

$\cdot$ vibrato bar throughout

with distortion

with feedback at octave

vibrato bar
with feedback at octave

B5
8va

with distortion and echo repeats
vibrato bar

\[ \text{\textcircled{1}} \] \[ \text{\textcircled{1}} \] \[ \text{\textcircled{1}} \] \[ \text{\textcircled{1}} \] \[ \text{\textcircled{1}} \]
What shall we use  to fill the empty spaces
Where we used to talk?

How shall I

vibrato bar slow release

fill the final
places?

How should I

vibrato bar slow, even release

complete the wall?
Moderately \( \frac{1}{4} = 95 \)

Verse 1

\( (E5) \)

N.C.

I am just a new boy.

\( \text{let ring} \)

\( \text{stranger in this town.} \)

\( \text{let ring} \)

with feedback at fifteenth

\( \text{let ring} \)

Where are all the good times?

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Who's gonna show this stranger around.

Pre-chorus
G5

(E5)
N.C.

let ring
Ooh, I need a dirty woman.

G

an

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

Am

Ooh, I need a dirty girl.
Verse 2
(E5) N.C.

Will some woman in this desert land

let ring

(E5)
N.C.

make me feel like a real man?

Take this

let ring
rock 'n' roll  refugeee,

let ring

Ooh babe, set me free.

Pre-chorus

G5
let ring

Chorus
Am

Ooh, I need a dirty

P.M.

G5

woman;

P.M. P.M. P.M. P.M. P.M.
Ooh, I need a dirty girl.
(E5)

P.M.-1 partial P.H.  P.M.

let ring  even slide

Chorus
Am

Ooh  I need a dirty wo:

P.M.

G5

- man;

G#5  Am

Ooh,
I need a dirty girl.

Outro (begin gradual fade)

with telephone effects

D A (E5)

let ring

with phone conversation through ending
Segue to "One of My Tums"

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

"See, he keeps hanging up, And it's a man answering." (dial tone)
Moderately $J = 110$
guitar tacet
girl's voice with television sound effects
and synthesizer drone for approximately Day after day,
love turns grey,
like the skin of a dying man.

And night after night,
we pretend it's all right,
but I have grown older,
and you have grown
colder,
and nothing is very much fun anymore.

and I can feel
one of my turns coming on.
I feel
cold as a razor blade, tight as a

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Half time feel $j = 87$

Run to the bedroom, in the suitcase on the left, you'll find my
guitar 1

mf
with wah-wah pedal
guitar 2

Dm

favorite axe.

partial P.M.
Don't look so frightened, this is just a passing phase, one of my bad days.

Would you
like to watch T. V.? Or get between the sheets? Or contem-
plate the silent freeway? Would you like something to eat? Would you
like to learn to fly?

Would you?

Would you

like to see me try?

Dm
think it's time I stopped?  Why are you runnin' away?
Don't Leave me now

Slowly \( \frac{3}{4} = 122 \)

Ab+\,E

\( \text{Db maj7} \)

(with heavy breathing throughout)

electric guitar 1 with clean tone and echo repeats

keyboard

arranged

for guitar

G

G+

\( \text{Ab+\,E} \)

Ooh, babe,--

Don't leave me now--

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Don’t say it’s the end of the road.

Remember the flowers I sent.

I need you, babe.

To
put through the shredder in front of my friends, oh,

babe, don't leave me now,

How could you go,
When you know how I need you, (need you, need you) to beat to a pulp on a Saturday night? Oh, babe... don't leave me now.
How can you treat me this way?

Running away...

Oh, babe, Why are ya runnin' away?
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

Dm

Ooh, babe.

with feedback at octave

even release

vibrato bar
Dm
Ooh.

Am
babe.

Segue to “Another Brick in the Wall, part 3”

Dm
Ooh,

F
G5
Am
aah, ooh.

with television sound effects

with feedback at octave

vibrato bar

even release
Another Brick in the Wall, part 3.

Words & Music by
ROGER WATERS

Moderately fast \( \frac{d}{2} = 103 \)

Verse

I don't need no

Guitar 1

mf clean tone with flanging and delay

P.M. throughout

5 5 5 5 5 5 5 5 5 5 5

Dm7

arms around me.

-- simile

5 5 5 5 5 5 5 5 5 5 5

Guitar 2

with distortion and echo

vibrato bar


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And I don't need no drugs to calm me.
I have seen the vibrato bar writing on the wall.
Don't think I need

vibrato bar

any thing at all.

with Rhythm fill 1 (4 times)
Oh, no,

N.H., let ring vibrato bar

Rhythm till 3

Guitar 3

Guitar 4 with clean tone and delay

Tab
Dm

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

let ring

with feedback  vibrato bar
All in all it was

with Rhythm fill I (8 times)

with slight feedback

C

all just bricks in the wall.

Dm
All in all— you were

all just— bricks in the wall!

Play 10 times and fade out

with Rhythm fill 1 (10 times)

vibrato bar
Goodbye Cruel World

Words & Music by ROGER WATERS

D

Good-bye, cruel world, I'm


Good-bye, all you people. There's nothing you can say To make me

change my mind. Good-bye.

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Out there in the cold, getting lonely, getting old. Can you feel me?

Standing in the aisles—with itchy feet and fading smiles—can you feel me?
Hey, you! don't help them to bury the light.

Don't give in without a fight.
2. Hey, acoustic steel string guitar 2
divisi
capo off

Em add9
you,
Out there on your own, sitting naked by the phone, would you

with Rhythm figure 1

Bm
touch me?

Em add9
Hey, you, with your ear
against the wall, waiting for someone to call out, would you touch me?

Hey, you! Would you help me to carry the stone?
Open your heart, I'm coming home.

Guitar solo

Electric guitar 2

Solo figure 1

Electric guitar 1

Electric guitar 3

Hold bend

Slow, even release

Hold bend
with feedback at octave
slow, even release
hold bend

Am

Em
electric slide guitar

end Solo figure 1 with Solo figure 1 (2 times)
steady gliss

Am

hold bend

hold bend
acoustic steel string guitar

But it was only fantasy

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

The wall was too high as you can

let ring let ring

see.

No matter how he tried, he could

let ring let ring
not break free, and the

worms ate into his brain.

let ring throughout
Verse 3

3. Hey, you, out there on the road, always
do-ing what you're told, can you help me?

Hey,

you, out there beyond the wall, breaking

bottles in the hall, Can you help me?
Dsus2

Hey you! Don't

electric guitar 1

with distortion

tell me there's no hope at all.

G

D
Together we stand,

divided we fall.
Is there anybody out there?

Slowly \( \frac{d}{d} = 119 \) (A5) N.C.

Television and traffic sound effects
for approximately 10 seconds

Is there anybody

out there?

Is there anybody out there?

(C/F)

Is there anybody out there?

Ah
Double time feel

(Am)

N.C.

Is there any body out there?

nylon string guitar

synthesizer drones the A note
let notes ring throughout
Segue to "Nobody Home"
Moderately

I've got a little blackbook with my poems 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 elastic bands keeping my shoes on.

Got those swollen hands.

Got thirteen channels of shit on the T.V. to choose from.

I've got electric light
And I've got second sight.

I've got amazing powers of observation.

And that is how I know.
When I try to get through.

On the telephone— to you.

There'll be nobody home.
I've got the obligatory Hendrix perm And the inevitable pin-hole burns
All down the front of my favourite satin shirt.

I've got nicotine stains on my fingers I've got a silver spoon on a chain
I've got a grand piano to prop up my mortal remains.

I've got wild staring eyes And I've got a strong urge to
fly
But I've got nowhere to fly to. (fly to, fly to.)
Oooh - Babe,
when I pick up the phone
There's still nobody
home.
I've got a
pair of Go-hill's boots
But I got fading roots.
with television sound effects for approximately 18 seconds

Does anybody here re-

acoustic nylon string guitar

Remember how she said that we would meet again.
some sunny day.

let ring throughout

Am7  D  G

Ve-ra!
Ve-ra!

What has become of you?

Em

C

Does any body else in here?

D

Em

C

D

Segue to "Bring the Boys Back Home"

G

D/F# 

C

(N.C.)

feel the way I do with snare drum (march rhythm)
Bring the boys back home.

C         D         G

Bring the boys back home.

C         D         G

Don't leave the children on their own.

C         C          D7          Em

own. Bring the boys back home.
Comfortably Numb

Words by ROGER WATERS
Music by DAVID GILMOUR/ROGER WATERS

Slowly \( \text{♩}= 65 \)

Intro

Bm

Verse 1

Bm with echo repeats

electric slide guitar
with long echo repeats

1. Hel-lo,
is there any-body

\(mf\) slow, even slides throughout

keyboard arranged for guitar

\(\text{A}\)

G (G/F\#)

Em7

in there?

Just nod if you can hear me,
is there

slide guitar
continues simile

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an-one-home?

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

I can ease your pain... and get you on your feet again...

Relax,

I'll need some information first,

with slide guitar fill 1
just the basic facts, Can you show me where it hurts?

Pre-chorus

D

There is no pain— you are receding.

acoustic guitar

Rhythm figure 1 (keyboard arranged for guitar)

Side guitar fill 1

slow, even glide
A distant ship... smoke on the horizon...

You are only coming through in waves...
lips move but I can't hear what you've saying.

When I—

end Rhythm figure 1

was a child, I had a fever.

My

with Rhythm figure 1
hands felt just like two balloons.

Now I've got that feeling once again. I can't explain, you wouldn't understand. This is not how I am.
Chorus
Asus4 Asus2 A G/B Csus2

I have become comfortably

Rhythm figure 2

D numb_

Guitar solo 1

rake vibrato bar

end Rhythm figure 2
Chorus
Asus 4 Asus 2 A G/B Csus 2 G5 D

slow, even bend rake vibrato bar vibrato bar

have become comfortably numb,

with Rhythm figure 2 hold bend
vibrato bar

with feedback at octave vibrato bar
Verse 2

Bsus2

O.K. just a little pinch, there'll be no more

G (G/F#) Em7

Bsus2

ah! But you may feel a little sick.

Can you

Asus2

stand up? I do believe it's working, good, That'll keep you

T
B
going through the show, come on, it's time to go.

Pre-chorus (with Rhythm figure 1)

There is no pain you are receding.

A distant ship, smoke on the horizon.

You are only coming through in waves. Your

lips move but I can't hear what you're saying. When I was a child I caught a
fleeting-glimpse out of the cor - ner of my-eye.

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

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

(Use for last bar of Rhythm figure 1)

Chorus
Asus4 Asus2 A G/B Csus2 G5 D
I have be-com_e-com-f'rtably numb.

with Rhythm figure 2

electric guitar

A.H. di visi

with distortion
Ooh, I want to take me home,
let me go!

There must be some mistake, I didn't mean to let them take away my soul. Am I too old? Is it too...
late?

C major

Cadd9

D major

D/A G/B C

Ooh Pa! Where has the feeling gone? Ooh Ma, Ooh Pa! Will I remember the song?

D major

Gsus2

C major

a capella

N.C.

Ooh ah!

The show must go on!
Intro

Slowly \( \frac{\text{b}}{\text{4}} = 151 \)

electric guitar 1
N.C.

(drumstick clicks)

(high-hat) \( \frac{3}{2} \)

with distortion

G5

D5

E5

let ring

D

E/D

F/D

E/D

D

E/D

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

slow release  slow release

slow release  slow release

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

slow release  slow release

slow release  slow release

To Coda ☪
Verse 1
A
So ya thought ya might like to go to the show,

let ring throughout

T
A
B

A
to feel the warm thrill of confusion, that

T
A
B

D
space-cadet glow.

A
I've got some bad
Bm

news for you, sun-shine. Pink isn't well. He stayed back at the hotel and they've

C#m

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 against the wall.

(Choir:) Get them

There's one in the spotlight. He don't all!

look right to me. Get him up against the wall.

And

Get them!

that one looks Jew-ish, and that one's a coon.

Who let all this riff raff
in to the room? There's one smoking a joint, and an-
other with spots. If I had my way, I'd have all of them-
with distortion

D.S. & al Coda

Shot!

even release

Coda

E5
A5 on cue

roll.
Run like He'll

Free time
guitar 1
N.C.

\( \textit{mf} \) with flanging and delay

Moderately fast \( \textit{j} = 116 \)

N.C.

\( \textit{f} \) with delay

P.M. throughout

Guitars 1 and 2

Drums enter

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guitar 3
(6 = D)

with semi-clean tone and flanging

P.M. throughout

To Coda 2
Run, run, run, run,
guitar 3 (@ = D)

P.M. throughout simile

Guitars 1 and 2

P.M. throughout simile

run, run, run, run,

A9

run, run, run, run,
run, run, run, run,
run, run, run, run. You better
Em 

Verse 1, 2*

make your face up with your favorite disguise with your
run all day and run all night and

*synthesizer solo on $*

Fmaj9 b 5

button down lips and your roller blind eyes, with your
keep your dirty feelings deep in side, and if you're
Empty smile and your hungry heart feel the
taking your girl friend out tonight you'd better

Bmin7

bile rising from your guilty past with your
park the car well out of sight cause if they
nerves in tatters 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

ham - mers bat - ter down your door, you bet - ter
send you back to moth - er in a card - board box, you bet - ter
Words & Music by
ROGER WATERS

Moderately \( \frac{d}{2} = 76 \)
Intro

crowd chanting sound effects
for approximately 5 seconds

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

\[ \text{with distortion} \]

G

(C/G)

G5

— You cannot reach me now. Ooh, no matter how you

Aah, Ooh, no matter how you

Aah,

(C/G)

D

C5

try.

Good-bye, cruel world, it's over. Walk on

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Verse 1

by.

1. Sitting in a bunker

N.C.

here behind my wall,

slide guitar

with flanging and delay
(fade in with volume pedal)

(Am) (G)

Waiting for the worms to come,
Worms to come.

guitar 1
Verse 2

2. In perfect isolation here behind my wall

slide guitar

with flanging and delay
(fade in with volume pedal)

(C)

(G/B) (Am)

Waiting for the

(G)

(C) drum fill

worms (worms to come!)
Waiting to cut out the dead wood, waiting to clean up the city,

A5

Guitar 1

even bend 1/2

even bend 1/2

Waiting to follow the worms, Waiting to put on a black shirt,

A5

G5

even bend 1/2

even bend 1/2

Waiting to weed out the weaklings, Waiting to smash in their windows and

A5

even bend 1/2
kick in their doors, Waiting for the

final solution to strengthen the strain,

Waiting to follow the worms, waiting to turn on the showers and
fire_ the ovens, waiting for the 

even bend \frac{1}{2}

queens and the coons and the reds and the Jews.

even bend

Waiting to follow the worms.
Would you like to see Britannia rule again?

my friend?

even bend and release

All you have to do is follow the worms.
Would you like to send our coloured cousins home again, my friend? All you need to do is follow the worms.
Stop

Words & Music by
ROGER WATERS

Slowly Em

Stop! I wanna go home, Take off this uniform and

leave the show — And I'm waiting in this cell Because I

have to know — Have I been guilty all this

no chord

time?

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Moderately slow $\dot{=} 75$

Words by ROGER WATERS
Music by ROGER WATERS/BOB EZRI

Good morning, worm, your honour, the crown will plainly show the

prisoner who now stands before you was caught red-handed showing

feelings, showing feelings of an almost human

nature. This will not do. "Call the school-master!"

I always said he'd come to no good in the end your honor. If they'd

let me have my way I could have flayed them into shape.

But my hands were tied. The bleeding hearts and artists let him

get away with murder, let me hammer him today.
Crazy, toys in the attic I am crazy.

truly gone fishing. They must have taken my marbles away.

children's choir:

Crazy, toys in the attic he is crazy.

You little shit, you're in it now, I hope they throw away the key.

Ya should've talked to me more often than you did, but no, you

had to go your own way, have you broken any homes up lately?

Just five minutes, worm, your honour, him and me alone.

Babe!

Come to mother, baby, let me

hold you in my arms. Mud I never wanted him to
get in any trouble, why'd he ever have to leave me? Worm, your honour, let me take him home.... Crazy, over the rainbow, I am crazy, bars in the window. There must have been a door there in the wall, When I came children's in. choir: Crazy o ver the rainbow he is crazy.

This evidence before the court is in-contro-vert-ible, there's electric guitars 1 and 2

with distortion
no need for the jury to retire.

In all

my years of judging, I have never heard before of

some-one more deserving of the full penalty of law! The
way you made them suffer, your exquisite wife and mother,

fills me with the urge to defecate!

Since, my friend, you have revealed your deepest fear,
(Am)

sentence you to be exposed before your peers!

Tear down the wall!

(Em)

crowd chant:

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

(Am)

repeat and fade
(with explosive sound effects)

Tear down the wall! Tear down the wall! Tear down the wall! Tear down the wall!
Slowly with halftime feel $\frac{4}{4}$ = 135

(C) N.C.
Children's choir (spoken words double choir ad lib.) (Am) (F)

All alone or in twos, The ones who really

mandolin arranged for guitar

C (G) (G7)

love you, Walk up and down outside the

(C) (F) (C)

wall, Some hand in
hand, And some gathered together in bands, The

bleeding hearts and the artists make their stand,

And when they've given you their all, Some stagger and
(Am) (F) (C) (G)

fail, After all it's not easy, Bang-ing your heart against

(G7) (C)

some mad bug-ger's Wall,

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

a tempo

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

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