

## Int

### Legend

A musical notation for a percussion ensemble. The staff is a single five-line staff. The key signature is one sharp (F#), indicated by a sharp sign and a 'C' time signature. The notation includes: a quarter note on the first line (triangle), a quarter note on the second line (crash), a quarter note on the second space (piatti), a quarter note on the second space (gong1), a quarter note on the second space (gong2), a quarter note on the second space (snare drum), a quarter note on the second space (bass drum), and a quarter note on the second space (tam tam).

The musical score for 'The Wall' by Pink Floyd is presented in three staves. The top staff is for the voice, the middle for percussion, and the bottom for foley. The voice staff begins with a tempo marking of 60 and a 'ROON.' instruction. The lyrics are: 'Thank you miss Fitt thank you that will do just prop me up against the wall like a load of tarpaul - lin and that wil be'. The percussion staff includes a 'PERC' instruction and a 'VB' instruction. The foley staff includes a 'Foley' instruction and a 'Red.' instruction. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

8

Rn

rit.

all for the moment I am sor-ry for all this ramdam miss Fitt had I known you were loo-kin for your mo-ther I should

vb

Red.

15 *rit.* 3

Rn

TYL

FITT

not have op por tuned you I know what it is Ramdam! come Dol - ly darling let us take up our stand before the

vb

PERC

✿

22

Ft

first class smo-kers take my hand and hold me tight you can be pulled un-der you have lost your mother Miss Fitt? Good

VB

perc

PERC

28  
Ft

morning Mister Ty-ler Good Morning Miss Fitt Good morning Miss Fitt Good mor-ning Mister Bar-rell you have lost your

35 Tyl. *FITT* *ROON.*  
mo-ther Miss Fitt she said she would be on the last train! do not im - a - gine be - cause I am si - lent that I am not

vb *VB* *CHIMES* *PERC*  
*p*

42 Rn. *TYL* *ROON.*  
present and a - live to all that is go - ing on When you say the last train do not flat - ter your-self for one

perc *CROTALES* *PERC*

49 Rn. *rit.*  
mo-ment be - cause I hold a - loof that my suffer-ings have ceased no the en-ti - re scene the hills the plain the

58 Rn. *rit.* *slight*  
racecourse with it's miles and miles of white fence and three red stands the pret-ty lit - tle wayside sta-tion e - ven you your-

perc *VB*

64 Rn. *3*  
self, yes I mean it and o-ver all the cloud-ing blue I see it all I stand here and see it

vb *p*

72 Rn. *rit.* *sempre rit*  
all with eyes through eyes Oh if you had my eyes! you would un der-stand the things they have seen

vb *PERC* *p*

81 Rn *rit.* *TYL*

and not looked a - way... this is no-thing no-thing where did I put that handkerchief? when you say the last train

perc CROTALES

90 Rn ROON. blows nose *TYL* *rit.* *FITT*

phph when you say the last train I take it you mean the twelve thir - ty what else could I mean? what

crot CHIMES

97 Ft *TYL*

else could I conceive-a-bly mean? then you have no cause for an - xi - e - ty Miss Fitt for the twelve thir - ty has not yet ar -

tym

perc VB BELLS

103 Tyl.

rived! there no up the line no miss Fitt fol - low the dir rec - tion of my fin - ger

tym

perc VB

111 Tyl. *mp* *BARR* chuckle *TYL*

there you see it the sig-nal at the baw-dy hour of nine or three a - las heh hh eh thank you Mister

vb

119 ROON. TYL

Tyl.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{16}$   $\frac{5}{8}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{2}{4}$

Bar rell! But the time is now getting on to we all know Miss Fitt we all know on - ly too well what the time is now

perc PERC

VB

6 16

126 Tyl. FITT

Tyl.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{8}$   $\frac{5}{8}$

getting on to and yet the cru - el fact re - mains the thwelve thir - ty has not yet a - rived! not an

tym

perc PERC

CHIMES

VB

133 Ft

Ft.  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{6}{16}$   $\frac{8}{16}$   $\frac{5}{8}$

acci-dent I trust? do not tell me it has left the track! Darling Mother with the cold fish for lunch! (he he he

perc

vb

140 BARR ROON.

Br.  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{16}$

that's e-nough guff out of you nip up on the platform now and see has Mister Clark an - y thing for us Poor

tym

perc CROTALES

VB

150  
Tyl.

give way to dis - pair all will come right in the end what is the sit-u - a tion Mister Bar-rel not a col - lission sure-ly a col-

Roan.

VB

158

Rn

lis-sion that would be won-der - ful a col-lis-sion I knew it Come, Miss Fitt let us move a lit-tle up the plat form

crot

vb

FITT

TYL

VB

164 ROON.

Rn 

yes let us all do that no? you have changed your mind? I a - gree we are bet ter here in the sha-dow of the

vb 

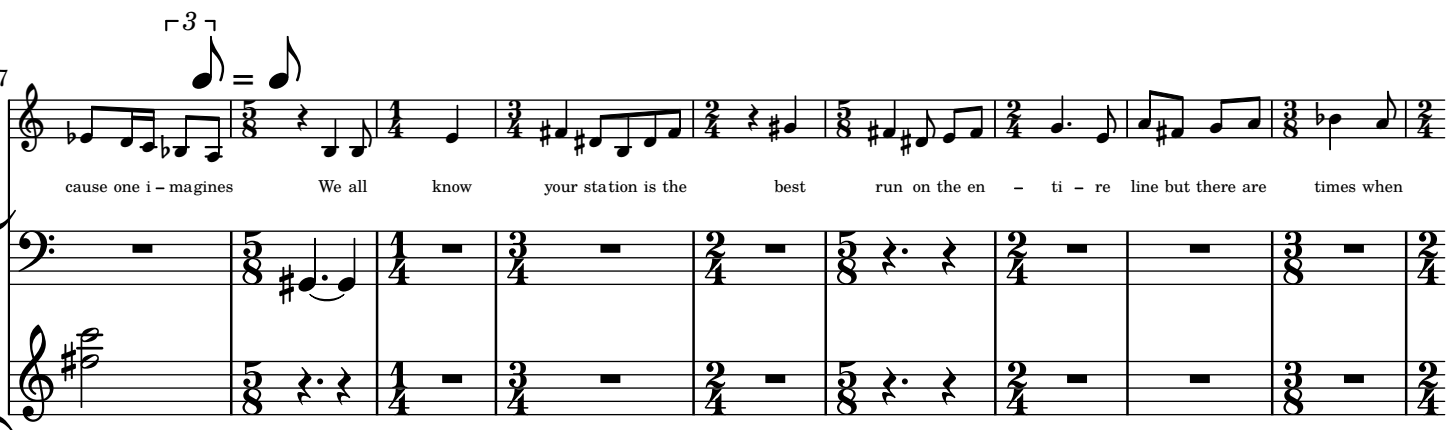
171

Rn

waiting room Ex-cuse me a mo be-for you slink a - way Mister Bar - rell please a statement of some

tym

178 *rit.* 

187 

196 

204 

210 *rit.* **a tempo**  $\text{♩} = \text{♩}$

Rn calls it a hitch! In our o-vens the Satur-day roast is burning to a shri-vel and he Here comes Tommy

tym

perc

ch

VB

216  $\text{♩} = \text{♩} = \text{♩}$

Tyl run-ning I am glad I have been spared to see this she's coming... she's at the le-vel crossing

tym

perc

vb

TOM

227 ROON.  $\text{♩} = \text{♩}$  BARR ad lib ROON.  $\text{♩} = \text{♩}$

Rn the up train! the up train! Boghill Boghill Dan! are you alright? where is he?

3

238  $\text{♩} = \text{♩} = \text{♩}$

Rn Dan! have you seen my husband? Dan! he is - n't on it the mi-se-ry I have en - dured to get here and he

247  $\text{♩} = \text{♩}$

Rn is-n't on it Mister Bar-rell was he not on it? Is an-y-thing the mat-ter? you look as if you had seen a ghost

253  $\text{♩} = \text{♩}$  *rit.* TOM 3 panting and stick

Rn Tom - my have you seen the ma - ster? He'll be a-long ma'am Jer-ry is watching him