



GuitarJan.com

EENVOUD IN COMPLEXE GITAARTHEORIE

PINK FLOYD



SONGBOEK

20 songs in gecombineerde stijl
(klassiek notenschrift • tabulatuur)

INHOUDSOPGAVE

Introductie	1
Slagritme patronen	1
Het Palm-Mute effect	2
10 meest gebruikte slagritmes	3

De songs

Another Brick in the Wall (part 1)	[1979]	6
Another Brick in the Wall (part 2)	[1979]	16
Astronomy Domine	[1967]	22
Brain Damage	[1973]	29
Comfortably Numb	[1979]	38
Breathe	[1973]	50
Eclipse	[1973]	57
Goodbye Blue Sky	[1979]	62
Have a Cigar	[1975]	67
Hey You	[1979]	76
If	[1970]	86
Is there Anybody out there?	[1979]	90
Money	[1973]	93
On the Turning Away	[1987]	111
Mother	[1979]	117
Remember a Day	[1968]	124
See Emily Play	[1967]	127
Shine on You Crazy Diamond (part V)	[1975]	131
Wish you Were Here	[1975]	137
Welcome to the Machine	[1975]	143

Dit werk met zijn inhoud is geschreven voor het publieke domein. Het staat je vrij, zonder welke beperkingen dan ook, het materiaal te gebruiken, te kopiëren, te scannen, te verspreiden of welke andere handelswijze dan ook, op het materiaal toe te passen.

Introductie

De "Songboek" Specials van GuitarJan.com bevatten een aantal songs van (meestal) een specifieke artiest of band, waarbij we proberen de meest eenvoudige akkoorden te kiezen, verdeeld naar open en barré akkoorden. Of we geven je een combinatie van het klassieke notenschrijft, vergezeld van tabulatuurbalken. Je zult er niet aan ontkomen om de muziek te beluisteren voordat je deze kunt spelen. Streaming diensten en YouTube zijn hierbij je beste vrienden.

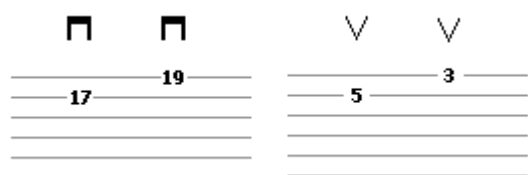
Ik hoop dat je veel nieuwe muziek leert kennen, waarmee je een verdere verdiepingsslag in je repertoire kunt maken, en dat je veel speelplezier aan de songs beleeft.

Op de website vind je nog veel meer songs, solo tabulaturen, backing tracks etc., te weten onder andere bij de menu-optie **Songs & solo's**, en onder **Programma's & downloads | E-boeken**, en je vindt duizenden backing tracks, gesorteerd naar diverse categorieën onder **Backing & solo tracks**.

Maak er gebruik van! Je weet dat alle informatie van GuitarJan.com compleet vrij te gebruiken is, geen advertenties, geen verplichtingen, en een gratis nieuwsbrief met waardevolle informatie, zoals over muziektheorie, kenmerkende speelstijlen van artiesten, soloboeken of, zoals in dit geval, een songboek.

Slagritme patronen

Allereerst wat over de verschillende vormen van notatie van slagritmes.



Het symbool boven de eerste tab geeft aan dat de pick (plectrum), of de hand, naar beneden gaat, dus van lage E-snaar naar de hoge e-snaar. We noemen dit ook wel een "downstroke". Het symbool op de tweede tab geeft aan dat er omgekeerd wordt ge-

speeld, dus van de hoge e-snaar naar de lage E- snaar. Dit wordt ook wel de "upstroke" genoemd. Soms zegt men dat je bij de downstroke alleen de lage-E, A en D snaren moet aanraken, en bij de upstroke alleen de hoge-e, B en G snaren. Dat hoeft echter helemaal niet zo zijn.

Als je een ritme gaat instuderen bij een bepaald nummer, luister dan goed naar het origineel, voordat je jezelf aanwent om per sé altijd alleen maar een paar snaren tijdens het spelen te raken. Vaak gebruiken artiesten in zowel de down- als de upstroke, dus alle snaren.

D D UDU D DU UDU

┌┐┐┐ ┌┐┐┐┐┐

88 bpm

↓ ↓ ↓ ↑ ↓ ↑

1 & 2 & 3 & 4 &

133 bpm

↓ ↓ ↑ ↑ ↓ ↑

1 & 2 & 3 & 4 &

De beide symbolen hierboven zijn min of meer de standaard notatie in gitaartabulatuur. Maar daarnaast kom je een grote hoeveelheid varianten tegen, zoals je hiernaast kunt zien. Soms worden alleen maar letters gebruikt (een **D** voor downstroke en een **U** voor upstroke), pijltjes naar boven en naar beneden geven respectievelijk de down- en upstroke aan, en soms zie je zelfs dat het aantal BPM (Beats Per Minute) wordt gegeven, om de muzieksnelheid aan te duiden, en worden de down- en upstrokes verdeeld over de tellen in de maat.

Ongetwijfeld zul je, als je op internet naar songs zoekt, de meest bizarre notatievormen tegenkomen van de manier waarop een song

gestrumd moet worden. Hoe je het ook wendt of keert, strumming kun je alleen maar leren door heel veel te oefenen, en naar heel veel verschillende muziekstijlen te luisteren. De "strumming patterns" (de slagritmes) verschillen per genre vaak hemelsbreed van elkaar, zoals blues shuffles, hard rock, en ballads.

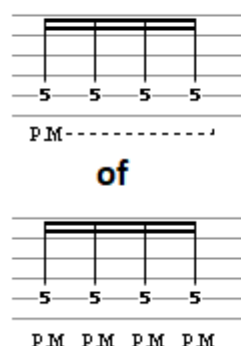
Naast de down- en upstroke kunnen er nog een aantal andere zaken in het strumming pattern worden verwerkt, zoals muting, dead notes, arpeggio's etc, allemaal zaken die je met je slaghand (voor een rechtshandig gitarist de rechterhand) moet doen. Vaak zijn deze additionele zaken van groot belang om een song zo natuurgetrouw mogelijk te laten klinken.

Het Palm-Mute effect

Aan de rechterkant zie je een aantal aanduidingen voor "Palm Mute". Dit is het effect waarbij je de palm van je rechterhand neerlegt op de snaar, bij de brug van de gitaar.

Als je dat hebt gedaan, sla je de snaar aan.

Deze techniek hanteert de gitarist op gevoel om de juiste toon te creëren. Bij een palm mute noot demp je met de palm van je hand, waarmee je ook de snaren aanslaat, de te "muten" snaren.



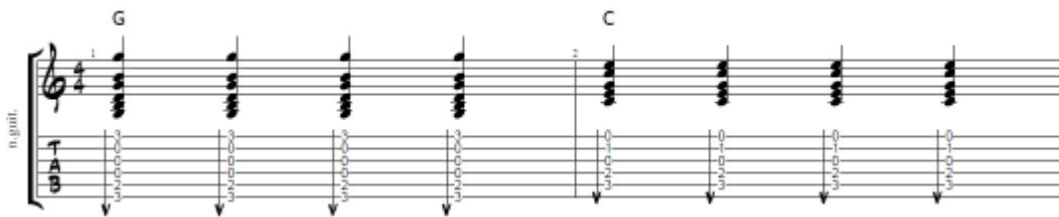
	PM - - - - -
1 -----	1 -----
2 -----	2 -----
3 -----	3 -----
4 -----	4 -----
5 --x5-x5-x5-x5--	5 --5--5--5--5--
6 -----	6 -----

Dit is een lastige techniek om onder de knie te krijgen, maar als je het eenmaal werkend hebt, kun je prachtige dynamiekverschillen en effecten in je slagritme brengen. In het voorbeeld hierboven zie je hoe in een tabulatuur die in een tabulatuurprogramma wordt gemaakt (bijvoorbeeld TabEdit), een Palm Mute wordt aangegeven. Je hebt, naast de professionele software (die zogeheten formele tabs maakt), ook vaak andere programma's die de tabulatuur wat meer recht-toe-recht-aan registreren, we spreken dan van een ASCII formaat notatie. In dat soort notaties wordt de Palm Mute met een x voor de noot aangegeven, en soms ook met de aanduiding PM.

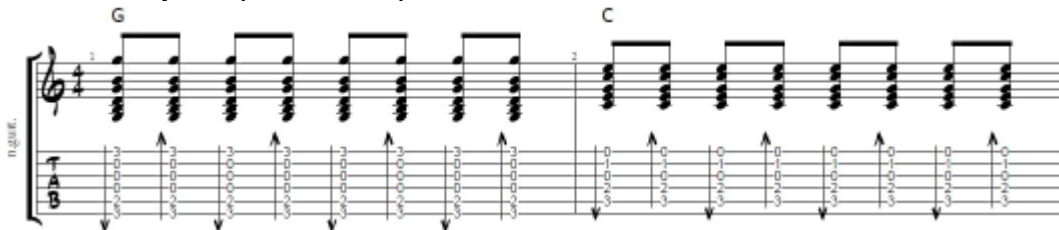
10 meest gebruikte slagritmes

De 10 meest gebruikte slagritmes zijn:

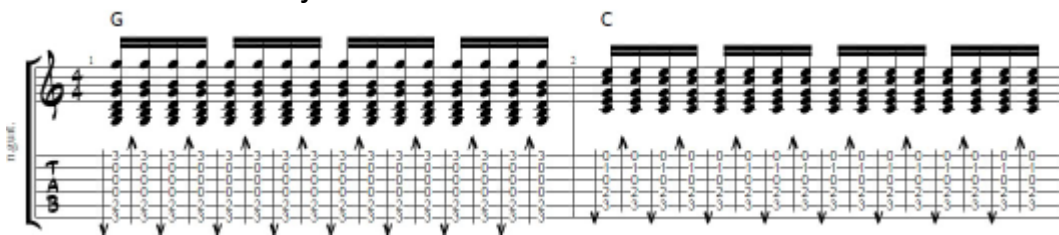
Beat Downstroke • speel een downstroke op iedere tel in de maat



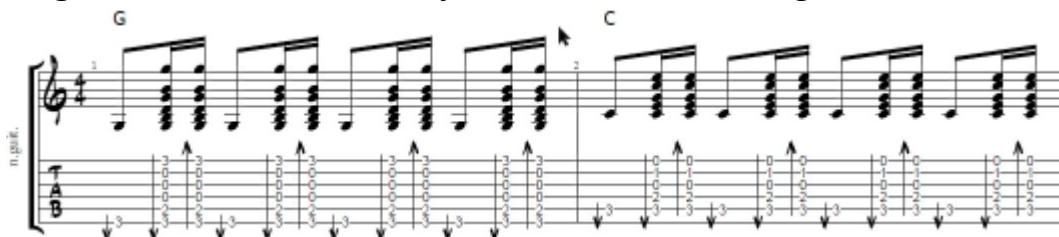
8th Note up • upstrokes op de "&" van de maat



16th Notes • dit tel je als: ene-e-en-uh twee-e-en-uh ...



Single note downstroke • bij downstroke alleen laagste snaar raken



16th notes on a Beat • 16^{de} noten spelen vanaf begin maat

Diagram showing musical notation for 16th notes on a beat. The notation is in G major (one sharp) and 4/4 time. It consists of two measures. The first measure is marked with a '1' and a 'G' chord symbol. The second measure is marked with a '2' and a 'C' chord symbol. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are beamed in groups of four, representing 16th notes. The guitar tablature below the staff shows the fret numbers for each note, with arrows indicating the picking direction (up or down stroke).

Rock & Pop • 8^{ste} noten in een standaard pop/rock ritme

Diagram showing musical notation for 8th notes in a standard pop/rock rhythm. The notation is in G major (one sharp) and 4/4 time. It consists of two measures. The first measure is marked with a '1' and a 'G' chord symbol. The second measure is marked with a '2' and a 'C' chord symbol. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are beamed in groups of two, representing 8th notes. The guitar tablature below the staff shows the fret numbers for each note, with arrows indicating the picking direction (up or down stroke).

Reggae & Ska • spelen op de off-beat, dus de 2^e en 4^e tel

Diagram showing musical notation for off-beat playing in Reggae & Ska. The notation is in G major (one sharp) and 4/4 time. It consists of two measures. The first measure is marked with a '1' and a 'G' chord symbol. The second measure is marked with a '2' and a 'C' chord symbol. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are beamed in groups of two, representing 8th notes. The guitar tablature below the staff shows the fret numbers for each note, with arrows indicating the picking direction (up or down stroke).

Leaving Out 3rd "&" • gebruikelijk slagritme in vele genres

Diagram showing musical notation for leaving out the 3rd eighth note. The notation is in G major (one sharp) and 4/4 time. It consists of two measures. The first measure is marked with a '1' and a 'G' chord symbol. The second measure is marked with a '2' and a 'C' chord symbol. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are beamed in groups of two, representing 8th notes. The guitar tablature below the staff shows the fret numbers for each note, with arrows indicating the picking direction (up or down stroke).

Triplets • veel gebruikt in funk, met off-beat spelen

Diagram showing musical notation for triplets. The notation is in G major (one sharp) and 4/4 time. It consists of two measures. The first measure is marked with a '1' and a 'G' chord symbol. The second measure is marked with a '2' and a 'C' chord symbol. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are beamed in groups of three, representing triplets. The guitar tablature below the staff shows the fret numbers for each note, with arrows indicating the picking direction (up or down stroke).

Hard Rock • naast triplets een gewild slagritme voor rock

Diagram showing musical notation for a hard rock rhythm. The notation is in G major (one sharp) and 4/4 time. It consists of two measures. The first measure is marked with a '1' and a 'G' chord symbol. The second measure is marked with a '2' and a 'C' chord symbol. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are beamed in groups of four, representing 16th notes. The guitar tablature below the staff shows the fret numbers for each note, with arrows indicating the picking direction (up or down stroke).

Van de bovenstaande 10 slagritmevoorbeelden is er altijd wel een die past bij het nummer dat je wilt spelen. Op de GuitarJan.com website vind je onder **Muziektheorie | Strumming (slagritmes)** nog veel meer informatie, en tientallen audio voorbeelden die een bepaald slagritme demonstreren.

Bovengenoemd website onderdeel laat je, aan de hand van een videodemonstratie, ook de grondbeginselen zien van het spelen met een pick (plectrum), niet onbelangrijk om dit ook goed te bestuderen.

Veel muzikaal plezier!

Jan, de E-boeken samensteller van

GuitarJan.com

Pink Floyd • Another Brick in the Wall, Prt. 1 (1979)

Moderately ♩ = 100

fade in

Gtr. 1

pp

P.M. throughout
with clean tone

5 x 5 5 5 5 5 5 5 3 0 | 5 5 5 5 5 5 5 5 5 5 | (7) (7)(7)(7) (7)(7)(7) (7)(7) 3 (5) 5 3

5 5 5 5 5 5 5 5 3 0 | 5 5(5) 5 5 5 5 5 | 5 5 5 5 5 5 5 5 3 (5) 5 3

Dm

Dad - dy's flown— a - cross the o - cean,

Gtr. 1 and 2

P.M. P.M.

Gtr. 3

with clean tone and chorus

let ring with Rhythm fill 1

7 6
5 7 5

Rhythm fill 1

Gtr. 4

Dm9 Dm6/9 Dm9 Dm6/9

mp

with clean tone and chorus

5 5 5 5
4 4 4 4
3 3 3 3

leav - ing just a mem - o - ry.

The snap - shot in the

fam - 'ly al - bum.

G5

Dad-dy what else did you leave for me?

Gtr. 5

with distortion and chorus

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

vibrato bar

vibrato bar

Dm F

me? All in all it was

Gtr. 1 and 2

mp

Gtr. 3

mf with clean tone and chorus

P.M. - - - -

C

just a brick in— the wall.

F C Dm

All in all— it was— all just— bricks— in— the wall.

let ring

1/4

P.M.

* Gtr. 5

Gtr. 3

mf

with clean tone

let ring

1/4

5 3 4 5 3 4 5

5

12-10

10 12-10

10 12-10

* ⑥ tuned to D

The image displays a musical score for guitar, consisting of a melody line and a corresponding fretboard diagram. The melody line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with some measures containing rests. The fretboard diagram is positioned below the melody line and shows the fret numbers for each string across the first four frets. The diagram is divided into measures corresponding to the melody line. The fret numbers are indicated by numbers 1 through 15, with some strings having multiple fret numbers indicated by a bracket. The diagram is divided into measures corresponding to the melody line.

The musical score for "The Wind" by John Williams is presented in three systems. The first system shows a piano melody in the upper staff and a guitar accompaniment in the lower staff. The second system continues the piano melody and guitar accompaniment. The third system features a guitar solo labeled "Gtr. 3" in the upper staff and a piano accompaniment in the lower staff. The score is written in treble clef and includes various musical notations such as eighth notes, sixteenth notes, and rests.

Measures 1-4 of the guitar solo. The treble staff shows a melodic line with eighth and sixteenth notes. The bass staff shows a bass line with eighth and sixteenth notes. The guitar staff shows fretted notes with techniques like 'let ring' and 'trill'.

First system of musical notation. The top staff (treble clef) contains a continuous eighth-note melody. The middle staff (bass clef) contains a similar eighth-note pattern. The bottom staff (guitar) shows a complex chordal structure with various fingerings and a final measure with a 3/4 time signature.

Second system of musical notation. The top staff (treble clef) contains a melody with the text "with schoolyard sound effects" written below it. The middle staff (bass clef) contains a pattern. The bottom staff (guitar) shows a complex chordal structure with various fingerings and a final measure with a 1/4 time signature.

Third system of musical notation. The top staff (treble clef) contains a melody. The middle staff (bass clef) contains a pattern. The bottom staff (guitar) shows a complex chordal structure with various fingerings and a final measure with a 3/4 time signature.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a bass line with a sequence of '5' fret numbers. The bottom staff contains a bass line with a sequence of '5' fret numbers. A '1/4' time signature is indicated above the middle staff.

Second system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a bass line with a sequence of '5' fret numbers. The bottom staff contains a bass line with a sequence of '5' fret numbers. A '1/4' time signature is indicated above the middle staff.

Third system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a bass line with a sequence of '5' fret numbers. The bottom staff contains a bass line with a sequence of '5' fret numbers. A '1/4' time signature is indicated above the middle staff.

The musical score for 'Dm' is presented in three systems. The first system shows the guitar part with a treble clef and a key signature of one flat. The bass part is shown with a bass clef and a key signature of one flat. The drum part is shown with a drum set icon. The second system shows the guitar part with a treble clef and a key signature of one flat. The bass part is shown with a bass clef and a key signature of one flat. The drum part is shown with a drum set icon. The third system shows the guitar part with a treble clef and a key signature of one flat. The bass part is shown with a bass clef and a key signature of one flat. The drum part is shown with a drum set icon.

1/4

lay bach

13

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part (treble clef) with a key signature of one flat and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with a 1/4 note rest in the third measure. The bass part (bass clef) is a simple bass line with eighth and sixteenth notes. The drum part (bass clef) is a simple drum pattern with eighth and sixteenth notes. The second system shows the guitar part with a key signature change to two flats and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with a 1/4 note rest in the third measure. The bass part (bass clef) is a simple bass line with eighth and sixteenth notes. The drum part (bass clef) is a simple drum pattern with eighth and sixteenth notes. The third system shows the guitar part with a key signature change to two flats and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with a 1/4 note rest in the third measure. The bass part (bass clef) is a simple bass line with eighth and sixteenth notes. The drum part (bass clef) is a simple drum pattern with eighth and sixteenth notes.

The musical score for "The Rose Tree" consists of three staves. The top staff is a vocal line in G major, featuring a melody with many grace notes and a final quarter note. The middle staff is a guitar accompaniment, showing a complex melodic line with many grace notes and a bass line with triplets and a 13th fret marker. The bottom staff is a guitar accompaniment, showing a bass line with triplets and a 13th fret marker.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, bass, and drums. The guitar part is in the treble clef, and the bass part is in the bass clef. The drums are represented by a single line with various rhythmic notations. The score includes a key signature of one flat (Bb) and a 4/4 time signature. The guitar part features a melodic line with a "fade in helicopter sound effects" annotation and a "fade out" annotation. The bass part includes a melodic line with a "hold bend" annotation. The drums provide a steady rhythm throughout the piece.

Pink Floyd • Another Brick in the Wall, Prt. 2 (1979)

Moderately ♩ = 103

Dm

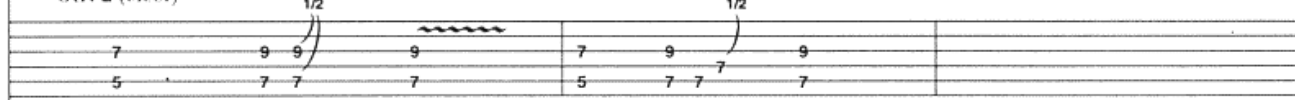


Verse 2 sung by children's choir 8va

Gtr. 1 (elec.)



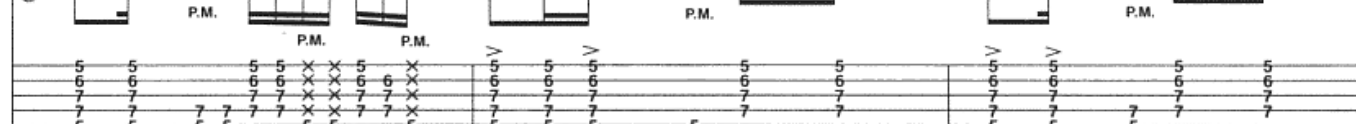
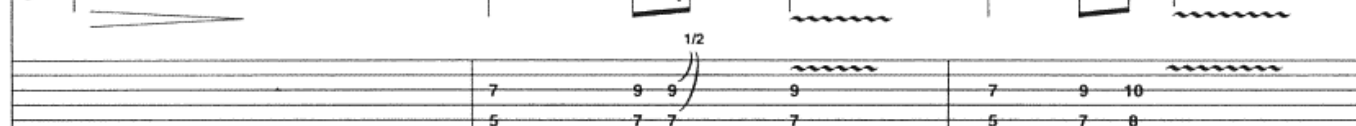
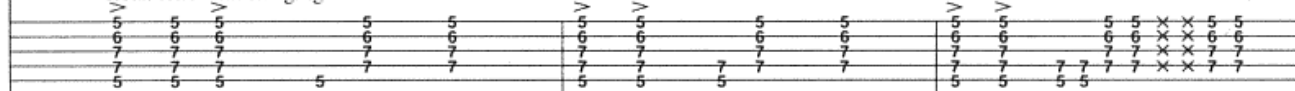
Gtr. 2 (elec.)



Gtr. 3 (elec.)



clean tone with flanging



no dark sar - casm

1/2

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

in the class - room.

1/2

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

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

1/2

P.M.

with fill 1

Fill 1
Gtr. 4 (elec.)
G

Dm

1/4

3

slow bend

13

13 (12) 13 (12) 10 x x

1 2 2 1/2 1

D11

Dm7

P.M.

12 10 10 13 10 12 12 10 12 10 12

10 12 x 12 10 12 10 12 10 12 10 8 10 8 10 8 10

G/D

Dm7

P.M.

1/2

1

3

5 7 5 6 5 7 7 5 7

5 7 x 7 5 6

13

13

13

G/D

Dm7

8va

15

13 10

15 13 12 15

15

15

10 10 20

C/D

Bb/D

lay back

P.M.

1/4

20 17

20 17

10 10

10

12 x 10 10

10 12 12 12 10

12 14 14 x 12 12 12 10

C/D

N.C.

Rhythm section fade out

16

P.M.

with vocal ad lib.

with schoolyard sound effects

9

10 10 x x

10 10 x x

12 x x x

10 8 (10) 10 x

8 10

Pink Floyd • Astronomy Domine (1967)

♩ = 86
[E]
Gtr. 1 (elec.)

Keyboard intro. ad lib.

P.M.
w/overdrive

E

D#add9b/6b

E

D#add9b/6b

E5

1.2. Lime and lim - pid green, a sec-ond scene,— a fight bet-ween the blue you

D#5

G5

once knew.— Float - ing down, the sound re-sounds a -

sim.

23

24

Play 3 times
2° free time Kbd. only
3° band resumes, a tempo

E

D# B

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

12 11 11 9 FULL 11 11 FULL FULL 11 11 FULL FULL 11 11 FULL

13 13 13 13 13 13 13 13

[illegible][illegible][illegible]

27

G5

Stair - way scare, Dan Dare, who's there? _____

G#

Gr. 1 cont. in slashes

Gr. 2

A5 A♭5 *G5 F#5 F5 *E5 E♭5 D5 A5 A♭5 *G5 F#5

F5 *E5 E♭5 D5 *D Dm/F *D

Lime and lim-pid green, the sounds sur - rounds the i - cy

Gr. 1

Dm/F *D Dm *D Dm *D

wa-ters un-der, lime and lim-pid green the sound sur - rounds the i - cy wa-ters un-der - ground.

swell effects w/vol. pot

Pink Floyd • Brain Damage (1973)

Moderately fast with half time feel ♩ = 131

Intro

D

Gtr. 1 and 2

mf with clean tone and flanging
with pick and middle finger throughout
let ring throughout

The first system of the musical score for the 'Brain Damage' intro. It features a guitar part in D major, 4/4 time, with a tempo of 131 bpm. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part consists of a series of eighth and quarter notes, with a dynamic marking of *mf* (mezzo-forte). The bass part is shown as a series of fret numbers (0, 2, 3, 2) on a six-string staff.

slide guitar
p even gliss.

The second system of the musical score. It continues the guitar part from the first system. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part consists of a series of eighth and quarter notes, with a dynamic marking of *p* (piano). The bass part is shown as a series of fret numbers (0, 2, 3, 2) on a six-string staff.

D G7/D

The lu - na-tic is on the grass,

The third system of the musical score. It continues the guitar part from the second system. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part consists of a series of eighth and quarter notes, with a dynamic marking of *p* (piano). The bass part is shown as a series of fret numbers (0, 2, 3, 2) on a six-string staff.

D G7/D

the lu - na-tic is on the grass, —

8^{va} — — — — — 8^{va} — — — — —

19 — — — — — 19-20 — 19

even gliss.

D E/D

re-mem - b'ring games and dai - sy chains — and laughs, —

8^{va} — — — — —

19 — — — — — (14) — — — — — 16-17-16

A7 D Dsus2

got to keep — the loon-ies on — the path. —

8^{va} — — — — — Mechanical vibrato — — — — — 8^{va} — — — — —

14 — — — — — 15 — — — — — 14-15 — 14

even gliss.

D G7/D

The lu - na-tic is in the hall,

8^{vr} Mech. vibrato

14 14-13 13

D G7/D

the lu - na-tics are in my hall.

8^{vr} even gliss.

20 19 19-20

D E/D

the pa - per holds their fold-ed fa- ces to the floor, and

8^{vr} Mech. vibrato

(14) 16/17 16

[illegible]

The musical score for "The Dam-Breaker" is presented in three staves. The top staff is for guitar, showing chords D7, D9, and G. The middle staff is for voice, with the lyrics "And if the dam— breaks o—pen". The bottom staff is for mandolin, with fret numbers indicated below the notes. The key signature is one sharp (F#) and the time signature is 2/4.

man-y years too soon, and if there is no room up-on the hill.

And if your head ex - plodes with dark, —

A7 C

— fore-bod - ings, too, — I'll see you in the dark — side — of the moon.

G Bm7 Em7 A A7

Ah, ah.

Gtr. 1 and 2

Gtr. 3 (with semi-distorted tone)

D G7/D

The lu - na-tic — is in my head, — (laughter)

Gtr. 1 and 2

slide guitar

even gliss.

D G7/D

the lu - na - tic is in my head.

even gliss.

19-20 19 19-20

D E/D

You raise the blade, you make the change,

Mech. vibrato

even gliss.

16-17 16 16

A7 D Dsus2

you re - ar - range me till I'm sane.

Gtr. 1

(Gtr. 2 repeats previous measure)

(15) (14)

D E/D

You lock the door, and throw a-way the key. There's

Gtr. 1 and 2

8¹⁷

16 17 16

A7 D Dsus2

some-one in my head, but it's not me.

D7 D9 G

And if the cloud bursts

f

A thun-der in— your ear,— **C** you shout— and no - one seems to hear.—

G — And if, the band— you're in— starts

A play - in' **A7** dif-f'rent tunes,— **A** I'll **C** see you on the dark— side— of the moon.—

G — **Bm7** Ah, **Em** ah,— **A7** ah.

D G7/D D

mp

G7/D D

E/D A7 D

Dsus2 D E/D

A7 D Dsus2

Pink Floyd • Comfortably Numb (1979)

Slowly ♩ = 65

Intro

Bm

Bm with echo repeats

A

Gtr. (electric slide) with long echo repeats

Hel-lo, is there an-y-bod-y in there? Just nod if you can

mf slow, even slides throughout

4 7 14

keyboard arranged for guitar

mf

2 3 4 4 2

2 3 4 4 2

2 3 4 4 2

2 2 2 0

G

(G/F#)

Em7

Bsus2

hear me, is there an-y-one home? Come on now,— I hear you're

Gtr. (slide) continues simile

12 12 2 4 4 2 2 2 2 2 2 2 2 2 2 2

3 0 0 2 3

3 0 0 2 3

3 0 0 2 3

3 0 0 2 3

A Asus4 A G (G/F#) Em7 Bsus2

feel- ing down,— well, I can ease your pain— and get you on your feet a-gain.—

A Asus4 A

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

with slide guitar fill 1

G (G#) Em7 Bm7

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

Slide guitar fill 1

slow, even gliss

Pre-chorus

D A

Gr. (acoustic) There is — no pain — you are — re- ced — ing. —

Rhythm figure 1 (keyboard arranged for guitar)

D A

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

C G

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

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_____ bal- loons._____

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 D

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

8va 3 Gtr. 1 (Solo) rake

Rhythm figure 2 end Rhythm figure 2

D **A**

8th

vibrato bar

14 14 $\times$ 14 $\frac{1}{2}$ 15 15 14 14 14 14 12

D **A** **G/B**

8th

vibrato bar

rake

3 $\frac{1}{2}$ 1

12 (0) 11 10 10 14 15 15 14 14 14 12 11 11 9 12

C **G**

vibrato bar

3

vibrato bar

vibrato bar

vibrato bar

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

Chorus

Asus4 Asus2 A G/B Csus2 G5 D

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

with Rhythm figure 2
vibrato bar

hold bend

3

with feedback at octave
vibrato bar

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

ah! But you may feel a little sick. Can you

stand up? I do believe it's work-ing, good, that-'ll keep you

ASus2

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

G Em7 Bsus2

Pre-chorus (with Rhythm figure 1)

There is— no pain— you are— re- ced - ing.— A dis - tant ship,— smoke on— the ho -

A G/B C G

ri- zon.— 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

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)

Chorus

Asus4 Asus2 A G/B Csus2 G5 D

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

Gtr. (electric)

with Rhythm figure 2

divisi *f* A.H. with distortion

B5 Gtr. 2 (Solo) A5 G5 D/F# Em

B5 D5 B5 A5

with feedback at octave and twelfth rake

Partial A.H. 1/4

partial A.H.

1/4

1

7

10

9

7

9

0

2

2

0

3

0

0

0

2

2

0

3

0

0

0

2

2

0

G5 D/F# Em B5

3 0 0 x 3

3 2 0 x 2

4 4 2

4 4 4 2 2

A5 G5 D/F# Em

2 2 0

2 2 0

3 0 0 x 3

3 0 0 x 2

0 0 0

0 0 0

B5 A5

4 4 2

4 4 2

4 4 2

4 4 2

2 2 0

2 2 0

2 2 2

2 2 2

0 0 0

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part (G5, D/F#, Em, B5) and the bass line (17, 17, (17) 15, 16, 17, 15, 17, 17, (17) 15, 16, 14, 16, 14, 12, 14). The second system shows the guitar part (G5, D/F#, Em, B5) and the bass line (17, 17, (17) 15, 16, 17, 15, 17, 17, (17) 15, 16, 14, 16, 14, 12, 14). The third system shows the guitar part (G5, D/F#, Em, B5) and the bass line (17, 17, (17) 15, 16, 17, 15, 17, 17, (17) 15, 16, 14, 16, 14, 12, 14). The score is in G major and 4/4 time.

[illegible][illegible]

Pink Floyd • Breath (1973)

Moderately fast with half time feel ♩ = 126

Em(add9) A Asus4 A

with helicopter sound effects Gtr. (elec.)

mp with clean tone and phasing let ring throughout

Em(add9) A A7sus4 A7

Gtr. 1 (elec. slide) Em(add9) A Asus4 A

mp with echo fade in with volume pedal Mechanical vibrato even gliss. Mech. vibrato

Em(add9) Asus4 A

Mech. vibrato

even gliss.

Gtr. 2 (slide) Em(add9) A

Gtr. 1 (slide)

even gliss.

Gtr. 1 (slide) Em(add9) A

even gliss.

Mech. vibrato

Gr. 2 (slide)
Em(add9)

Gr. 1 (slide)

even gliss.

A Asus4 A

Em(add9)

Gr. 1 (slide)

A Asus4 A

even gliss.

Cmaj7

Bm7

even gliss.

Mech. vibrato

Fmaj7 G D7/9# D7/9b
 even gliss. Mech. vibrato even gliss.
 12-13 12 10 8 6 4

Em7 A Asus4 A
 Breathe, breathe in the air.
 even gliss. slide off fingerboard
 5 5 2 2 (26) (26)

Em(add9) Em7 A Asus4 A
 Don't be a-fraid to care.
 Mech. vibrato even gliss. Mech. vibrato even gliss.
 12 12 12 14 14 (14)

Em(add9) A Asus4 A

Leave, but don't leave me,

Mech. vibrato even gliss.

Em(add9) Asus4 A

look a-round choose your own ground. For

even gliss. even gliss.

Cmaj7 Bm7

long you live, and high you fly, and smiles you'll give, and tears you'll cry.

Mech. vibrato even gliss. Mech. vibrato

Fmaj7 G D7/9# D7/9b

All you touch— and all you see is all your life— will ev - er be!

Mech. vibrato

Em7 A A7sus4 A7

Run, — rab-bit, run! —

Mech. vibrato even gliss. even gliss. slide off fingerboard Mech. vibrato

Em A A7sus4 A Em7

Dig that hole, — for-get — the sun. — When, — at last, —

Mech. vibrato

the work is done, don't sit down, it's time to dig another

A A7sus4 A7 Em7

Mech. vibrato even gliss. Mech. vibrato even gliss.

er one. For long you live and high you fly, but only if you ride

A Asus4 A Cmaj7 Bm7

even gliss. even gliss.

the tide, and balanced on the biggest wave, race towards an early grave.

Fmaj7 G D7/9# D7/9b Em

rake even gliss. Mech. vibrato even gliss. Mech. vibrato

Pink Floyd • Eclipse (1973)

Moderately fast with half time feel ♩ = 130

D D/C B♭maj7 B♭maj7/5♭ A A7

Gtr. 1 (elec.)
mf with clean tone, flanging, and chorus
 let ring throughout

Gtr. 2 (elec.)
mf with clean tone, flanging, and chorus
 let ring throughout

D D/C B♭maj7

All that you touch, and all that you see, all that you

Bbmaj7/5b A7 D

taste, all you feel, and all that you

Rhythm figure 1

D/C Bbmaj7 Bbmaj7/5b

love, and all that you hate,— all you dis-trust,—

A7 D

all you save, and all that you give,— and

Gtr. 3 (elec.) Mechanical vibrato
mf with semi-distorted tone

with Rhythm figure 1

D/C Bbmaj7 Bbmaj7/5b A7

all that you deal, — Mech. vibrato and all that you buy, — beg, bor-row or

1 1/2

9 9 9 9 6 5 7 7 7 0 0

10 11 10 10 11 13 15 0 15 15 0 15 14 0

D D/C

steal. And all you cre-ate, — Mech. vibrato and all you de-stroy, — Mech. vibrato and

Gtr. 1 and 3 mp

0 5 5 7 9 9 9 9 9

0 14 0 12 11 10 10 10 11 10 11 10 10 10 11

Bbmaj7 Bbmaj7/5b A7 D

all that you do, — Mech. vibrato and all that you say. And all that you eat. —

Gtr. 3 (Gtr. 1 continues simile)

(b7.) 1/2

(6) 5 7 7 7 0 0 0 11 12 11

13 15 0 15 (0) (0) 15 0 12 14 0 14 0 12 14 0 14 0 12 11 10

D/C

Bbmaj7

And ev - 'ry one you meet, and all that you

Bbmaj7/5b

A7

slight, and ev - 'ry one you fight. And

D

D/C

all that is now, and all that is gone, and

with Rhythm figure 1

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "all that's to come, _____ and ev - 'ry thing _____". Above the melody, the chords Bbmaj7 and Bbmaj7/5b are indicated. The second system shows the guitar accompaniment in treble clef, featuring a bass line and a melody line. The third system shows the guitar solo in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The solo is composed of eighth and sixteenth notes, with a final measure containing a double bar line.

un - der the sun is in tune, but the sun is e -

clipsed by the moon. with heartbeat effects

ritard.

D

Pink Floyd • Goodbye Blue Sky (1979)

Moderately ♩ = 109

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

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 Gtr. 2

mp let ring

Gtr. 1 and 2 double part

(D) (C#°) (Bm) (Am) (Bm) (Bm5+)

Ooh...

let ring

This system contains the first three measures of the instrumental introduction. The top staff shows a series of chords: (D), (C#°), (Bm), (Am), (Bm), and (Bm5+). The middle staff features a vocal line with a wavy line indicating a sustained note, and the bottom staff shows the corresponding guitar fretboard with fingerings: 0 11 0 9 0 0 7, 0 0 6 0 6 7 6 0, and 2 4 0 4 2 4 0 4.

(D) (C#°) (Bm) (Am) (Bm) (Bm5+)

Ooh...

let ring

This system contains the next three measures of the instrumental introduction, following the same chord sequence and notation as the first system.

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

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

This system contains the first three measures of the vocal entry. The top staff shows the vocal line with lyrics, and the bottom staff shows the guitar accompaniment with fingerings: 5 5 5 5, 4 4, and 5 5 5 5.

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

This system contains the next three measures of the vocal entry, including the 'To Coda' symbol. The notation follows the same pattern as the previous system, with lyrics and guitar accompaniment.

(A7)(G/A) (D/A) (Em/A) (D/A) (C/A) (Bm5+)

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

N.C. (D) *D.S. § at Coda* ⊕

⊕ *Coda*

(Am) (B/A) (C) (C#) (D)

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

D A/D A7(no3rd)/D D

Good - - bye, blue— sky,—

Gtr. 1 repeats previous measure

The musical score for 'Goodbye Blue Sky' is presented in three systems. The first system shows the vocal melody with lyrics 'good - bye, blue sky, good - bye,' and guitar chords A/D, A (no 3rd)/D, D, and C/D. The second system continues the vocal melody with a fermata over the final note. The third system shows the guitar accompaniment with fret numbers (0, 7, 0, 5, 0, 0, 0, 0, 7, 0, 0, 7, 5, 0, 0, 0, 0) and a final accent mark.

good - bye. _____

N.C. (D)

The image shows a musical exercise for the N.C. (D) position. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes, starting on D4 and ascending stepwise to A4, then descending stepwise back to D4. The notes are: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. There are no accidentals other than the key signature. Below the staff, there are three measures of fingering, each containing five numbers: 5, 4, 0, 5, 4. These numbers correspond to the fret positions for the notes D, E, F#, G, and A on the D string.

The ending of the piece is marked with a double bar line and the instruction *fade out*. The notation consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is a simple, ascending and then descending line: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Below the staff, the corresponding fret numbers for a guitar are provided: 5, 4, 5, 0, 5, 4, 5, 4, 5, 4, 5, 4.

Pink Floyd • Have a Cigar (1975)

Gtr. 1 with phase shifter N.C. (Em)

Rhythm figure 1 end Rhythm figure 1 Rhythm figure 2

Gtr. 2

end Rhythm figure 2

B R

The musical score is written for guitar and bass. The guitar part (Gtr. 1) is in the key of E major (one sharp) and 4/4 time. It begins with a phase-shifter effect on a series of chords, followed by a 'N.C. (Em)' section. The score includes various rhythmic figures and patterns, such as 'Rhythm figure 1', 'end Rhythm figure 1', and 'Rhythm figure 2'. The bass line (B) is also in E major and 4/4 time, featuring a sequence of notes (5, 7, 6, 5, 3) and a 'B' section. The score is divided into measures, with some measures containing multiple notes and others containing rests or specific rhythmic markings.

N.C. C B5 C N.C.

Rhythm figure 3 end Rhythm figure 3

(Em)

Rhythm figure 4

C D N.C.

P.M. - - -

(Em) Gtr. 2

with Rhythm figure 1

with Rhythm figure 2

end Rhythm figure 4

Come in here, dear boy, have a ci-gar, you're gon-na go far. You're gon-na

with Rhythm figure 1 (2 1/2 times)

fly high, you're nev-er gon-na die, you're gon-na make it if you try, they're gon-na

Gtr. 1

Rhythm figure 5

end Rhythm figure 5

N.C. (Em)

love you. Well, I've

Gtr. 2

with Rhythm figure 1 (4 1/2 times)

al- ways had a deep re- spect, and I mean that most sin - cere - ly. The

band is just fan- tas - tic, that is real- ly what I think, oh, — by the way, which one's

with Rhythm figure 5

N.C. (Em)

Pink? And did we

with Rhythm figure 1 (2 times)

§

C Dadd9/11 Em C D

tell you the name — of the game, boy? We call it "Rid- ing the gra - vy

G C/E G To Coda

train"

This system contains the first three measures of the song. The top staff is the vocal line, starting with a G note and a C/E chord, followed by a G note and a 'To Coda' instruction. The middle staff is the guitar line, featuring a series of chords and a melodic line. The bottom staff is the bass line, showing a sequence of notes and rests.

G $\flat$ F N.C. (Em)

We're-

Rhythm figure 6 end Rhythm figure 6 with Rhythm figure 1 (4 1/2 times)

B R B

15 (17) 15 12 15 (17)

This system contains measures 4 through 7. The top staff shows the vocal line with a 'We're-' instruction. The middle staff shows the guitar line with a 'Rhythm figure 6' and 'end Rhythm figure 6 with Rhythm figure 1 (4 1/2 times)' instruction. The bottom staff shows the bass line with a 'B R B' instruction and a sequence of notes.

— just knocked out,— we heard a-bout the sell-out, you've

B R B R B

2 (4) 2 0 2 (4) 2 (4) 2 0 2 (4)

This system contains measures 8 through 11. The top staff shows the vocal line with the lyrics '— just knocked out,— we heard a-bout the sell-out, you've'. The middle staff shows the guitar line with a 'B R B R B' instruction and a sequence of notes. The bottom staff shows the bass line with a '2 (4) 2 0 2 (4) 2 (4) 2 0 2 (4)' instruction.

C Dadd11

got-ta get an al-bum out, you owe it to the peo-ple, we're so hap-py, we can hard-ly

with Rhythm figure 5

This system contains measures 12 through 15. The top staff shows the vocal line with the lyrics 'got-ta get an al-bum out, you owe it to the peo-ple, we're so hap-py, we can hard-ly'. The middle staff shows the guitar line with a 'C Dadd11' instruction and a sequence of notes. The bottom staff shows the bass line with a 'with Rhythm figure 5' instruction.

N.C. (Em)

count. — Ev- 'ry- bod- y else is just green, — have —

with Rhythm figure 1 (4 1/2 times)

B O.D. R

15 (16) 14

— you seen the chart? — It's a hell of a start, — it could be made in-to a mon - ster, if we

with Rhythm figure 5

12 14 12 12 14 12

Dadd11 N.C. (Em) D.S. al Coda

all pull to-geth-er as a team. — And did we

with Rhythm figure 1 (2 times)

B R

2 (4) 2 0

CODA Gtr. (Solo) N.C. (Em)

G $\flat$ F

with Rhythm figure 4 with Rhythm figure 1 (7 1/2 times)

B 15 (17) B 15 12 14 (16) B R 12 (14) 12

* Trap the 3rd string while bending the 2nd string.

** Trap the 2nd string while bending the 1st string.

8va -----

with Rhythm figure 4

C

D

N.C.

(Em)

with Rhythm figure 1 (4 1/2 times)

8va -----

8va -----

N.C.

C

B5

with Rhythm figure 3

8^{va}

C

N.C.

hold bend

R B

17 17 (20) (20) (20)

R B

17 17 (20)

B

17 (20) (20) (20)

R

(20) 17 15 17

B

14 12 14

[illegible]

with Rhythm figure 4

B

14 12 12 12 X 12 X X 12 12 14(16) 12 17 12 15 12 B B

14 12 12 12 X 12 X X 12 12 14(16) 14 12 (14)

The musical score for the 'C' and 'B R' sections is shown. The 'C' section is a single melodic line in treble clef with a key signature of one sharp (F#). It features a triplet of eighth notes, a 'sudden fade' instruction, and another triplet. The 'B R' section consists of two staves: the top staff is a single melodic line, and the bottom staff is a bass line with fingerings (12, 11, 12, 12, 10, 9, 9, 10) and a 'sudden fade' instruction.

8^{va} *fade out*

15-12-15 B 15(17) R 15-14 15 15 15 B 15-15(17) 15

Pink Floyd • Hey You (1979)

Moderately with half-time feel ♩ = 112

Intro

actual pitch: Em(add9)

$$\begin{array}{l} Bm(add9) \\ Dm(add9) \end{array}$$

mp   

Gr. 1 (acoustic steel string) (Capo 3rd fret)

$$\frac{C\#m(Add9)}{Em(Add9)}$$
$$\begin{array}{l} Bm(add9) \\ Dm(add9) \end{array}$$

1.

The first system of musical notation for 'The Rose Tree' consists of four measures. The first measure contains the notes 4, 6, 6, 6, 6, 6, 0, 0. The second measure contains the notes 4, 6, 6, 6, 6, 6, 0, 0. The third measure contains the notes 2, 4, 3, 4, 2, 4, 2, 2. The fourth measure contains the notes 2, 4, 3, 4, 2, 0, 2, 2. The notes are written on a five-line staff with a treble clef.

2.

$$\frac{C_m^{\text{Em}}(\text{add9})}{\text{Em}(\text{add9})}$$

Hey— you, out there in the cold,— get-ting lone -

Rhythm figure 1

$$\begin{array}{c} G\sharp m \\ Bm \end{array}$$

ly, get-ting old, — can you feel — me? Hey —

Hey_____

The first system of musical notation for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The system ends with a double bar line.

C#m(add9)
Em(add9)

you, stand-ing in the aisles— with itch-y feet and fad-ing smiles,— can you

G#m
Bm

B
D

feel— me? Hey, you!— Don't

E
G

B
D

A
C

help them to bur-y the light.—

G#m
Bm

F#m
Am

C#m(add9)
Em(add9)

Don't give in— with-out a fight.

end Rhythm figure 1

Bm(add9)
Dm(add9)

Hey...
Gtr. 2 (acoustic steel string)

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?

Drus2

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

G D C

Bm 3 Am Em

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

Gr. 1 (elec.)
f
with distortion

Gr. (Solo)
Gr. 2 (elec.)

Gr. 1 (elec.) Solo figure 1

1 1/2 1 1/2 1 1/2 1 1/2

Gr. 3 (elec.)

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

Em

11-12

12 11 12

8va

1 1/2 1 12 15 15 12 15 15 15 (15) 12 1 3 12 15 1 1/2 1

Am

steady gliss

12 14 14 14 14 13

8va

1 14 15 (17) 17 19 17 19 19 hold bend 1/2 slow, even release 1/2 19 1/2 19 17 19

Em

Gtr. 2 (elec.)

steady gliss

Gtr. 1 (elec.)

vibrato bar dive

14 14 14 12 5 0

8va

19 17 20 1/2 19 1/2 19 20 (19) 17 19 vibrato bar dive

Gtr. 3 (elec.)

vibrato bar dive

Gtr. (electric slide)

steady gliss

12

Gr. 3 (acoustic steel string)

A *C* *Badd11* *D* *E* *G* *Badd11* *A* *C*

But it was on - ly fan - tas - y

Gr. 1 and 2 (acoustic steel string) (Capo 3rd fret)

the wall was too high as you can

let ring let ring

see, No mat - ter how he tried, he could not break

let ring let ring

free, and the worms ate in - to his

The image displays a musical score for the song 'Shine On You Crazy Diamond (Parts I-V)' by Pink Floyd. It is divided into four systems, each containing a vocal melody line and a guitar accompaniment line. The guitar parts are for acoustic steel strings, with the first two systems using a capo on the 3rd fret. The score includes various musical notations such as treble and bass clefs, time signatures (4/4, 2/4, 3/4), and dynamic markings like 'let ring'. Chord diagrams are provided for the guitar parts, and the lyrics are written below the vocal lines. The lyrics are: 'But it was on - ly fan - tas - y', 'the wall was too high as you can', 'see, No mat - ter how he tried, he could not break', and 'free, and the worms ate in - to his'.

C#m(add9)
Em(add9)

Bm(add9)
Dm(add9)

brain.

mp let ring throughout

C#m(add9)
Em(add9)

Bm(add9)
Dm(add9)

C#m(add9)
Em(add9)

Bm(add9)
Dm(add9)

C#m(add9)
Em(add9)

Bm(add9)
Dm(add9)

Hey,—

Gtr. 3 (acoustic steel string)

Gtr. 2 (acoustic steel string)

Gtr. 1 (acoustic steel string)

capo off

Em(add9) Bm

you, out there on the road, — al- ways do- ing what — you're told, — can you help me? —

with Rhythm figure 1

Em(add9)

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

Bm

bot - tles in — the hall, — can you help me? —

Gtr. 1 (elec.)
with distortion *f*

Dsus2
 Hey, you! Don't tell me there's no hope at all.

G D C

Bm Am Em with echo repeats
 To - geth - er we stand, di - vid - ed we fall.

steady gliss

Pink Floyd • If (1970)

♩ = 100

E
Gtr. 1 (acous.)

let ring

B7

E D

If I _____ were a swan, _____ I'd be gone,
If I _____ were the moon, _____ I'd be cool,

E D

if I _____ were a train, _____ I'd be late,
if I _____ were a rule, _____ I would bend, and

E C#7 F# B7

if I _____ were a good man, _____ I'd talk with you _____ more of-ten _____ than I
if I _____ were a good man, _____ I'd un-der-stand _____ the spa-ces _____ bet-ween

E B7

do.
friends.

E D

If I _____ were to sleep, _____ I could dream,
If I _____ were a - lone, _____ I would cry, _____ and

E D

if I _____ were a - fraid, _____ I could hide,
if I _____ were with you, _____ I'd be home _____ and dry, _____ and

E C#7 F# B7

if I _____ go in - sane, _____ will you please still don't put your wires _____ in my
if I _____ go in - sane, _____ will you still let me join in _____ with the

E B7

brain.
game?

E D E

Gtr. 2 (elec.) 2° ad lib.

Gtr. 2: tune top E to D
w/slide & distortion

D E C#7

F# B7 E B7

E D

If I _____ were a swan, _____ I'd be gone,

Gtr. 1

E D

if I _____ were a train, _____ I'd be late _____ a - gain,

E C#7 F#

if I _____ were a good man, _____ I'd talk with you _____ more

B7 E

of - ten _____ than I do.

Pink Floyd • Is there Anybody out there? (1979)

Slowly ♩ = 119 N.C. (A5)

television and traffic sound effects for approximately 10 seconds

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

synthesizer drone *mp*

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

(C/F)

Ah!

The musical score is written for a guitar and a synthesizer. The guitar part is in 2/4 time, marked 'Slowly' with a tempo of 119 beats per minute. The key signature is no sharps or flats (N.C.). The first system includes a synthesizer drone and the lyrics 'Is there anybody out there?'. The second system repeats the lyrics. The third system includes a (C/F) chord and the word 'Ah!'.

Double time feel
N.C. (Am)

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

nylon string guitar

pp synthesizer drones the A note *mp*

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

mf > let notes ring throughout

Am/E Am/D Am/C Am/B Am

mp

Am/E Am/F

mp *mf*

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

Am rake

C G/B Am

C Am N.C. let ring let ring

Am/E Am/F Am/F# Am/F mp

Am/E Am/D Am/C Am/B Am ritard. poco a poco

Pink Floyd • Money (1973)

Moderately with shuffle feel (♩ = 3♩) ♩ = 124

Intro

Gtr. 1 (elec.)

N.C.

with cash register
sound effects

mf P.M. throughout

N.H.

1/4 1/4

N.H.

1/2 1/2

Bm7

N.H.

1/4 1/4

N.H.

1/4 1/4

Gtr. 2 (semi-distorted)

mf

Gtr. 3 (with full tremolo)

1/4

1/4

7/7 7/7 7/7 7/7

N.H. 1/4 1/4

2 4 4 2 2 5 2 (0) 5 2 4 4 2 2 5 2 (0) 5

1/4 1/4

7 7 7 7 7 7 7 7

§ Bm7

Mon-ey, you get a - way. You get a
 Mon-ey, you get back. I'm
 Mon-ey, it's a crime. Share

N.H. 1/4 1/4

2 4 4 2 2 5 2 (0) 5 2 4 4 2 2 5 2 (0) 5

1/4 1/4

7 7 7 7 7 7 7 7

good job with more pay and you're O. K. Mon -
 all right, Jack, keep your hands off - a my stack. Mon -
 it fair ly but don't take a slice of my pie. Mon -

N.H. 1/4 1/4

2 4 4 2 2 5 2 (0) 5 2 4 4 2 2 5 2 (0) 5

1/4 1/4

7 7 7 7 7 7 7 7

ey, ey, ey, it's a gas, Grab,
 ey, ey, ey, it's a hit, But don't
 ey, ey, ey, so they say, is

N.H. N.H.

that give the cash me root with that of both do all hands e - and goo - dy good vil make a bull - shit. stash. I'm in the

N.H. N.H.

1/4 1/4 1/4 1/4

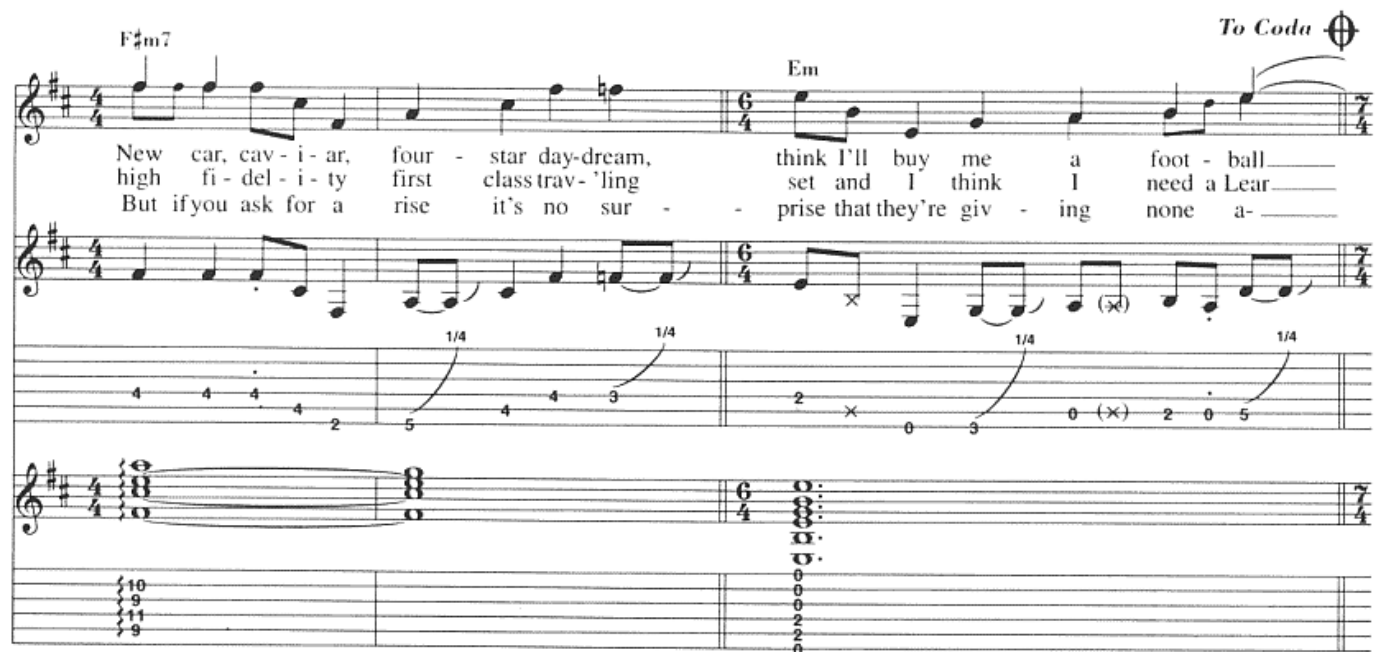
7 7 7 7

To Coda 

F#m7

New car, cav - i - ar, four - star day-dream, think I'll buy me a foot - ball
 high fi - del - i - ty first class trav - 'ling set and I think I need a Lear
 But if you ask for a rise it's no sur - prise that they're giv - ing none a -

Em



Bm7

team.
jet.



* Play on verse 2 only
Saxophone solo

Bm7



The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody and a guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The guitar part includes fret numbers, a diamond-shaped barre, and a capo symbol. The vocal part includes a melody line with lyrics and a guitar accompaniment line with a capo symbol.

[illegible]

The musical score for 'F#m7' is presented in three systems. The first system shows a guitar melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with a final measure containing a whole note chord. Below the melody is a bass line in bass clef, featuring a sequence of numbers (2, 4, 4, 2, X, 2, 5, 2, 5) and a 1/4 note rhythm. The second system shows a guitar melody in treble clef, featuring a sequence of eighth and quarter notes, with a final measure containing a whole note chord. Below the melody is a bass line in bass clef, featuring a sequence of numbers (7, 7, 7, 7, 7, 7, 7, 7) and a 1/4 note rhythm. The third system shows a guitar melody in treble clef, featuring a sequence of eighth and quarter notes, with a final measure containing a whole note chord. Below the melody is a bass line in bass clef, featuring a sequence of numbers (10, 9, 11, 9) and a 1/4 note rhythm.

Gr. 1 (Solo)
lead guitar 1 all Mechanical vibrato

f with distortion and long delay

1

9 7 10 7 10 9 7 12 10 12

with Rhythm figure 1 (4 times)

Gr. 3

Rhythm figure 2

9 x 9 (9) 9 (9) 9

8^{va}

12 12 12 12 10 12 12 x x 9 7 9

1 rake 10 1 1/4

(9) 9 (9) 9 (9) 9

Rhythm figure 1

P.M.

2 2 5 (0) 4 (0) 3 0 2 2 5 4 3 0

even bend

Em

with Rhythm figure 3 (2 times)

hold bend

P.M.

P.M.

Rhythm figure 3

P.M.

Bm

with Rhythm figure 1 (2 times)

F#7/9#

with Rhythm figure 4

end Rhythm figure 2

Rhythm figure 4

P.M.

N.C.

Bm

Gtr. 2 and 3

lead guitar 1

Gtr. 2

lead guitar 2

slow bend

Gtr. 2
Bm

with heavy P.M. throughout

with Rhythm figure 2

Gtr. 2 (Solo)

echo off

The first system of guitar notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with several measures, including a half note with a flat (b) and a quarter note with a flat (b). The middle staff is a blank staff. The bottom staff is in bass clef and contains a series of fret numbers: 7, 7, 10, 9, 8, 6, 7, 7, 10, 9, 8, 6, 7, 7, 10, 9, 8, 6. There are also some musical notations like a triplet of eighth notes and a single eighth note.

The second system of guitar notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with several measures, including a half note with a flat (b) and a quarter note with a flat (b). The middle staff is a blank staff. The bottom staff is in bass clef and contains a series of fret numbers: 7, 7, 10, 9, 8, 6, 7, 7, 10, 9, 8, 6, 7, 7, 6, 5, 4, 7. There are also some musical notations like a triplet of eighth notes and a single eighth note. The text "Em" is written above the staff, and "partial A.H." is written below the staff.

The third system of guitar notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with several measures, including a half note with a flat (b) and a quarter note with a flat (b). The middle staff is a blank staff. The bottom staff is in bass clef and contains a series of fret numbers: 7, 6, 5, 4, 7, 7, 6, 5, 4, 7, 7, 6, 5, 8, 6. There are also some musical notations like a triplet of eighth notes and a single eighth note. The text "slow bend" is written above the staff.

Bm

7 7 10 9 8 6 7 7 10 9 8 6 7 7 10 9 8 6

9 10 12 10 1/4 10 10 1/4 12 12 1 1/2 1 (12) 10 (12)

F#7/9#

7 7 10 9 8 6 2 4 3 2 2 4 3 2

12 10 (0) 10 10 10 9 10 11 (0) 9 1 1 1

dig in

N.C. **Bm**

4 2 5 4 0 2 0 4 0 3 2 9 (7) 9

2 4 2 0 4 0 2 0 2 4 0 3 2 4 (9) 9

lead guitar 1

with echo

8^{va}

Gr. 3 (Solo)

rake

N.H.

8^{va}

lay back

even release

8th

Em7

16 16 14 12 14 16 16 15 16 19

with Rhythm figure 3 (2 times)

9 7 7 7 9 9 9 9 9 10 9

8th

even release

22 22 22 22 22 22 22 22 22 21 19

9 7 7 7 9 9 9 9 9 10 9

8th

Bm

straight eights

hold bend let ring

21 21 19 21 21 19 21 21 22 22 22

with Rhythm figure 1 (2 times)

9 7 7 7 9 9 9 9 9 10 9

8th

Em7

with Rhythm figure 3 (2 times)

8th

even release

8th

Bm

straight eights

hold bend let ring

with Rhythm figure 1 (2 times)

8^{va}

dig in

F#7/9#

N.C.

with Rhythm figure 3

Gtr. 2 and 3

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains several triplet markings (indicated by a '3' over a bracket) and a 'dig in' instruction. The bottom staff is a guitar line in treble clef, showing fret numbers (e.g., 19, 22, 21) and a 'with Rhythm figure 3' instruction. The system concludes with a 'N.C.' (No Chord) marking.

lead guitar 1

Gtr. 1

D.S. S al Coda C

Gtr. 2

Gtr. 3 (with full tremolo)

The second system of the musical score consists of three staves. The top staff is labeled 'lead guitar 1' and 'Gtr. 1', showing a melodic line with fret numbers and a 'D.S. al Coda' instruction. The middle staff is labeled 'Gtr. 2' and shows a rhythmic accompaniment. The bottom staff is labeled 'Gtr. 3 (with full tremolo)' and shows a tremolo effect. The system concludes with a 'D.S. al Coda' instruction.

Bm7

- way, — a - way, — a - way, — a - way, —

P.M.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics '- way, — a - way, — a - way, — a - way, —'. The middle staff is a guitar line in treble clef, showing a 'Bm7' chord and a 'P.M.' (Palm Mute) instruction. The bottom staff is a guitar line in treble clef, showing fret numbers and a 'P.M.' instruction. The system concludes with a 'P.M.' instruction.

The image displays a guitar score for the song "Wish You Were Here" by Pink Floyd. The score is organized into four systems, each consisting of a musical staff and a corresponding guitar tablature line.

- System 1:** The musical staff features a melodic line with wavy lines above it. The tablature line shows fret numbers 2, 5, 5, 2, 0, 5, with a 1/4 note value and a P.M. (pick up) instruction.
- System 2:** The musical staff includes triplets and wavy lines. The tablature line shows fret numbers 9, 7, 10, 10, 10, 9, 7, 9, 10, 12, 12, 10, with a 1/2 note value and a P.M. instruction.
- System 3:** The musical staff continues the melodic line. The tablature line shows fret numbers 2, 5, 5, 2, 0, 5, 2, 5, 5, 2, 0, 5, 2, 5, 5, 2, 0, 5, with a 1/4 note value and a P.M. instruction.
- System 4:** The musical staff includes a triplet and wavy lines. The tablature line shows fret numbers 12, 9, 7, 9, 7, 7, 7, 7, 9, 10, 10, 10, 10, 10, 10, with a 1/4 note value and a P.M. instruction.
- System 5:** The musical staff continues the melodic line. The tablature line shows fret numbers 2, 5, 5, 2, 0, 5, 2, 5, 5, 2, 0, 5, 2, 5, 5, 2, 0, 5, with a 1/4 note value and a P.M. instruction.
- System 6:** The musical staff includes a triplet and wavy lines. The tablature line shows fret numbers 10, 10, 10, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, with a 1/4 note value and a P.M. instruction.

Additional annotations include "straight eights" and "hold bend" in the tablature line of System 2.

Spoken: "I don't know;
I was drunk at the time."

Pink Floyd • On the Turning Away (1987)

N.C. (G)

free *mf*

On the turn-ing a - way from the pale and

down - trod-den, and the words_ they say which we won't un - der-stand,

"Don't ac - cept that what's hap - pen-ing is just a case of oth-ers' suf - fer-ing,

or you'll find_ that_ you're join - ing in the turn-ing a - way". It's a sin that some -

A tempo ♩ = 50

G Gmaj7G C Em D G5 G C

how light is chang ing to shad-ow, and casting it's shroud ov-er all we have know.

mf Gtr. (acoustic)

Rhythm figure 1

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

The musical score for 'The Charge of the Light Brigade' is presented in three systems. The first system shows the vocal melody with lyrics 'Un - a - ware how the ranks have grown,' and the piano accompaniment. The second system continues the melody with lyrics 'driv - en on by a heart of stone,'. The third system shows the continuation of the piano accompaniment. The score includes a key signature of one sharp (F#) and a 4/4 time signature. Chord symbols (Em, G, C) are provided above the melody. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some measures marked with 'X'.

[illegible]

G Gmaj7 G C Em D G5 G C
 night, as the day-time is stir- ring, where the speech-less u - nite in a si- lent ac- cord.
 with Rhythm figure 1

feel the new wind of change— on the wings of the night.

[illegible]

C5 D5/A A5 Am C D/A E5

dim.

Em D G5 G5 C 3 Em 3 D

Gr. 1 with Rhythm figure 1

No more turn-ing a - way from the weak and the wear-y, no more turn-ing a -

G5 C Em 3 C G5

way from the cold-ness in - side. Just a world that we all — must share,

B R 5 (6) 5

Em7 3 G C G Em C D G5

it's not e-nough just to stand and stare. Is it on - ly a dream that there'll be no more turn-ing a -

5/4

G G5

way?

Gr. 3

Gr. 3

Gr. 1

Gr. 1

Gtr. (Solo)

Gtr. 2 E5

E C E5

Gtr. 3

B W.B. 3 B R W.B.

15 (17) 15 12 (13) 15 12 12 2 0 2 2 (3) 2 0 2 12 15

D G

B R B R W.B. ⑥ 2 fr. F#

15 (17) 15 15 (17) 15 15 15 13 16 15 2 (4) 2 0 2 0 2 0

E5 C5 E5

B W.B. P.M.

2 14 12 14 14 12 14 14 (16) 14 12 14 9 7 5 7

D G

B W.B. W.B.

5 7 5 5 4 2 0 2 2 3 3 5 3 3 0 2 0 0 3 3 0 2 0 0

Double time ♩ = 100

E5 with Rhythm figure 2

C E5

B R

0 0 3 0 2 2 (3) (2) 2 3 2 0 3 0

W.B. D E5 D

with Rhythm figure 2

0 15 (17) 15 12 15 15 12 11 11 12 12

G

W.B. E5

with Rhythm figure 2 (3 1/2 times)

⑥ 2 fr. F#

12 12 15 12 12 12 12 11 11 7 7 9 (11) 9 7

C 8^{va} E5 8^{va} D

W.B. P.H. B R P.H. B R

9 7 8 8 (10) 8 7 9 7 8 6 (7) 2 (4) 2

E5 D G

B R B

2 0 2 0 2 2 (4) (3) (4) 0 0 0 3 3 3 3 3 3

8^{va} E5 C

hold bend

3 3 15 17 15 12 15 (17) 12 14 15 (17) 17 (19) (19) 17 15 17 15 17

E5 8va

B R 5 W.B. B W.B.

17 (19) 17 15 12 15 0 (0) 15 (17) 15 12 15

D G

W.B. dive W.B. W.B.

15 12 12 14 (16) 14 12 14 12 15 17 15 15 17 0 0 0 0 3 0 0 3 2 0 2 0

E5 C E5

3 hold bend

B R (0) 10 10 12 12 10 (12)

2 2 (4) 2 0 2

D E5 D

W.B. hold bend W.B.

R 10 8 10 8 10 10 (12) 10 (12) R 10 0 10 0 7 8

G E5

W.B. W.B. B W.B. B R

0 15 12 12 14 12 12 15 12 12 14 12 12 15 (17) 15 14 14 (15) 14 15

C E5 D fade out

W.B. W.B. W.B. W.B. W.B. dive

14 12 14 15 12 13 12 14 12 (0) 2 0 2 0 3 0 x 0

Pink Floyd • Mother (1979)

Moderately with half-time feel ♩ = 134

schoolyard and phone effects for approximately 16 seconds

(Sigh!) Moth - er, do you think they'll drop the

Gtr. 1 (acoustic)

mp

Rhythm figure 1

C

Bomb?

let ring

G

let ring

G C

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

let ring

Dsus4 G

C

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

G D5 Dsus2 D

balls?

D C D5

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

let ring

G

let ring end Rhythm figure 1

G (with Rhythm figure 1) C (D/C) (C)

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

* piano on 3rd verse for me?

(D/C) (C) D

Moth - er, should I trust the gov - ern - ment?
Moth - er do you think she's dan - ger - ous to me?—

G C G

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

(Dsus2) D C G

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

Gr. (12 string acous.)

G

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

Gr. 2 (acoustic)
with Rhythm fill 1
(Played by 12 string acoustic guitar). (doubled by acoustic guitar 1)

C F C

cry. Ma-ma's gon-na make all of your night-mares come true
Ma-ma's gon-na check out all your girl-friends for you.

F C F C

Ma-ma's gon-na put all of her fears in-to you, Ma-ma's gon-na keep you right here un-der her wing. She
Ma-ma's won't let an-y-one dir-ty get through, Ma-ma's gon-na wait up un-till you get in.

Rhythm fill 1

G C

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 G

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

with Rhythm fill 2

Rhythm fill 2

Dsus2 D C Dsus2

let ring

D C D C G

D C D C To Coda

Ooh babe, ooh babe.

let ring

D C G

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

Gtr. (Solo)

f

12 13 13 (13)2

C G C

steady gliss.

13 14-13 14 5 5-4 5 3-2 3 3 2-7 7

G C D

1 -1/2 1 1 rake 3 1 even release rake 3

10 10 (10) 0 9 0 9 10 12 10 9 0 8

×11

C G C

16 0 (0) 0 7 0 7 0 7 5 4 5

D.S. $\frac{3}{4}$ al Coda Φ

Φ Coda

D C G

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

C

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

Pink Floyd • Remember a Day (1968)

♩ = 60

E5 F#5 G5 A5 E5 F#5 G5 A5 E5 F#5 G5 A5 E5 F#5 G5 A5

Gtr. 1 (elec.) 8va

w/slide & slight overdrive

Gtr. 2 (elec.) cont. sim. Gtr. 3*

w/slight distortion

* Piano arr. for Gtr.

Gtr. 2 ♩ = 60 E

sim.

8va

Re-mem-ber a day be-fore to-day, a day when you were young.
 Sing a song that can't be sung, with-out the morn-ing kiss.
 Climb your fa-vou-rite ap-ple tree, try to catch the sun.

10 10-12 12 9

Free to play a-long with time, eve-ning nev-er
 Queen you shall be if you wish, look for your King.
 Hide from your lit-tle bro-ther's gun, dream your-self a-

4-5 7-9 10-12

Emadd9 F#m/E G/E A/E Emadd9 F#m/E G/E A/E

comes.
way.

8^{va}

12 8 10 24 22 20 3 4

Gtr. 2 cont. in slashes

0 2 4 2 0 4 4 4 0 5 5 5 0 7 7 7 0 2 4 2 0 4 4 4 0 5 5 5 0 7 7 7

1. E Am6/E E Am6/E 2. 3. A

pp

Why
Why

Pink Floyd • See Emily Play (1967)

♩ = 122

[Am]
Gtr. 1 (elec.)

Gtr. 2 (elec.)

w/slide & echo

played w/slide over p/ups
tab. shown 8vb for reference

w/slight distortion

Gtr. 3*

Gtr. 4*

* Organ arr. for Gtr.

* Bass arr. for Gtr.

Verse G

E - mi - ly tries, — but mis - un - - - der -
 Soon af - ter dark, — E - mi - - - ly
 Put on a gown, — that tou - ches the

5 3

Am/E

stand, (Ah - ooh) she's of - ten in - clined to bor - row
cries, (Ah - ooh) go - ing through trees in sor - row
ground, (Ah - ooh) float on a riv - er for ev - er and

Gr. 2

Cmaj7

Gr. 1

8va

w/slide over p/ups

Am

G

some - bo - dy's dreams till to - mor - row.
 hard - ly a sound till to - mor - row.
 ev - er E - mi - ly (E - - - mi - ly)

The musical score is for the song "There is no other day, let's try it a - no - ther way,". It features a vocal line with lyrics, two guitar parts (Gtr. 1 and Gtr. 2), and a bass line with fret numbers. The key signature is one sharp (F#), and the time signature is 7/8. The vocal line includes lyrics: "There is no oth-er day, let's try it a - no - ther way,". The guitar parts provide accompaniment, with Gtr. 1 playing chords and Gtr. 2 playing a melodic line. The bass line provides a rhythmic foundation with fret numbers indicated below the staff.

D E D Dsus2

you'll lose your mind and play, free

Fretboard diagram for the first system:

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

A7 *G To Coda

games for May. See E - mi - ly play.

Fretboard diagram for the second system:

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

1. 2.

Gr. 1 Gr. 3 8th Gr. 1 w/fuzz

slide effects, echo, distortion

Fretboard diagram for the third system:

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

[Am] Gr. 1 cont. sim. Gr. 2 8th cleaner sound

Fretboard diagram for the fourth system:

9	9	5	7	7	5	5	5	5	7	0	7	7	0	7
9	9	5	7	7	5	5	5	5	7	0	7	7	0	7
9	9	5	7	7	5	5	5	5	7	0	7	7	0	7
9	9	5	7	7	5	5	5	5	7	0	7	7	0	7
9	9	5	7	7	5	5	5	5	7	0	7	7	0	7

8^{va} B 8^{va} B Gtr. 1 B

FULL 15 15 15 12 12

B B B B B Pre Pre

FULL FULL FULL FULL FULL Pre Pre

B Gtr. 3 D. S al Coda $\oplus$

dissolve to feedback Gtr. 1: ad lib. tremolopicking w/slide over pickups

FULL 5 0 7 0 7 5 3 5 5 5 5 5 3 5 5 5 5

$\oplus$ Coda

D vocal fades

Gtr. 1 w/fuzz Gtr. 3 cont. sim., random picking

10 10 10 10 10 0 7 0 7 0 7 0 7

Repeat to fade

Pink Floyd • Shine on You Crazy Diamond (1975)

N.C. (Gm) (G♭) B♭6

Re-mem-ber when you were young, you shone like the sun.

E♭5 D5 C5 B♭5 F5

Shine on, you cra - - - zy dia - mond.

N.C. (Gm) (G♭) B♭5

Now there's a look in your eyes, like black holes in the sky.

Shine on, you crazy diamond. You were

Chords: Eb5, D5, C5, Bb5, F5, F

Fingerings: 6 7 5 3 3 1 13 13 13 10 8 10 6 5 7

keyboards:
caught in the cross-fire of child-hood and star-dom, blown on the steel breeze,

Chords: Gm, Gm/F#, Gm/F, C7/9b/E

Fingerings: 5 3 5 5 (7) 5 3 4 3 5 5 (7) 5 3 3 3 5 5 (7) 5 2 3 0

Rhythm figure 1: (G5), (F#5), (F5), (C/E)

come on, you tar-get for far-a-way laugh-ter, come on, you stran-ger, you leg-end, you mar-tyr, and

Chords: Eb, E7, Bb/F, Dm, D

Fingerings: 1 3 5 4 5 2 0 2 0 3 3 3 1 3 3 1 2 3 2 6 0 1 2 2 1 5 3 5 4 5 4

Rhythm figure 2: let ring, let ring, end Rhythm figure 2

Rhythm figure 2a: P.M., P.M., P.M., end Rhythm figure 2a

keyboards:

Gm

G $\flat$

B $\flat$

shine!

Gtr. (solo)

hold bend ----- 3

B R 5 (7) (7) 5 3 5 (7) 5 3 5 5 (6) 5 3 3 4 6

8^{va}

hold bend ----- 3

B R 17 (19) (19) 17 15 17 (19) 17 (10) 17 15 17 17 (10) 17 15 15 16 10

hold bend ----- 3

B R 2 (3) (3) 2 0 2 (3) 2 (3) 2 4 1 2 (3) 2 3 3 5 3

E $\flat$

E $\flat$ /D

Cm

Cm/B $\flat$

F

You

B 0 (9) 0 7 (8) 7 7 5 (6) 5 3 5 3 (4) 3 1 1 2 B

8^{va}

B 20 (21) 20 19 (20) 19 19 17 (10) 17 15 17 12 (13) 12 10

B 4 (6) 4 3 (5) 3 3 3 (5) 3 2 3 (4) 3 1

6 6 6 8 5 8 6 8 | 6 8 6 8 5 8 6 8 | 5 7 5 7 4 7 5 7 | 6 7 5 7 4 7 5 7 ||

Double time
Gm13

0 6 8 6 10 6 8 6 | 0 6 8 6 10 6 8 6 | 0 6 8 6 10 6 8 6 | 0 6 8 6 10 6 8 6 ||

C11 Gm13

0 6 8 6 10 6 8 6 | 0 6 8 6 10 6 8 6 || 0 6 8 6 10 6 8 6 | 0 6 8 6 10 6 8 6 ||

E♭ D

6 8 6 8 5 8 6 8 | 6 8 6 8 5 8 6 8 | 5 7 5 7 4 7 5 7 | 7 7 7 7 7 7 ||

begin fade play 6 times and fade out

6 7 5 7 4 7 5 7 || 0 6 8 6 10 6 8 6 | 0 6 8 6 10 6 8 6 ||

Pink Floyd • Wish You Were Here (1975)

Gtr. (12 string) Em7 G

Rhythm figure 1

Em7 G Em7

A7sus4 Em7 A7sus4

G

end Rhythm figure 1

Gr. (acoustic)

Em7

with Rhythm figure (first 9 bars)

3

G

Em7

G

Em7

A7sus4

B R

Em7

A7sus4

G

hold bend

C

D/F#

So_____ so you think you can tell_____ heav-en from hell,--

P.M.

P.M.---

P.M.-----

P.M.

*t

t

P.M.

t

P.M.

Rhythm figure 2

*t = thumb

Gr. (elec.)

with slide

Am/E

blue skies— from pain, — can you tell a green

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

9 9 7

D/F# 3 C

field — from a cold — steel rail, — a smile — from a veil? —

t t t t

9

Am G

Do you think you can tell? — Did they get you to trade —

end Rhythm figure 2

12 14 16

G

your he - roes for ghosts, D/F# hot ash - es for trees,

Gtr. (elec.)

with Rhythm figure 2

with slide

Am/E

hot air_ for a cool_ breeze, G cold_ com-fort for change?_

D/F#

Did you_ ex-change_ C a walk-on part_ in the war_

Am

for a lead_ role in a cage? G

Gtr. (acoustic)

P.M.

Tune to open G: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D

dobro (doubled by scat vocal)

Em7 G Em7

G Em7 A7sus4

Em7 A7sus4 G

with Rhythm figure 2
C D/F#

How I wish how I wish you were here, we're just

Am/E G

two lost souls awim-ming in a fish - bowl, year af - ter year.

D/F# C

Run-ning o - ver the same old ground, what have we found? The same old

Am G 9

fears, wish you were here. with Rhythm figure 1 (2 times)

dobro (doubled by scat vocal)

G Em7

with slide

Fretboard diagram: 3 4 3 5 4 4 3 4 3 5 | 10 12 10 8 8 7 9 9 12

G Em7

Fretboard diagram: 3 0 3 5 | 8 9 8 10 8 10 12 12 14 12 12

G Em7

Fretboard diagram: 12 9 10 8 9 7 12 12 | 10 12 12 12 10 12 12 12 10 12 12 12 10 12 10

A7sus4 Em7

Fretboard diagram: 14 14 14 | 10 12 12 12 14 14 | 10 12 12 0 0 9 8 9 0

A7sus4 G

begin fade

fade into sound effects

2 8

with Rhythm figure 1 (first 8 bars)

Fretboard diagram: 8 9 8 10 | | |

Pink Floyd • Welcome to the Machine (1975)

Intro

synthesizers and sound effects 12 string guitar
for approximately 47 seconds Em(add9)

The Intro section features a 12-string guitar in E minor with an add9 chord. The notation shows a series of chords: Em(add9), Cmaj7, and Em(add9), each held for two measures. The guitar is in standard tuning (E2-A2-D3-G3-B3-E4).

Keyboards: C

Em

Wel- come— my son, wel- come— to— the ma- chine.—

The first vocal line is in E minor. The melody starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The lyrics are "Wel- come— my son, wel- come— to— the ma- chine.—". The keyboard accompaniment is a simple C major triad (C4-E4-G4) held for the duration of the line.

Em

Where have— you been? It's all— right, we

The second vocal line continues the melody. It starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The lyrics are "Where have— you been? It's all— right, we". The keyboard accompaniment is a simple C major triad (C4-E4-G4) held for the duration of the line.

Em

know— where— you've been, you've been— in the pipe - line fill-ing in time,—

The third vocal line continues the melody. It starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The lyrics are "know— where— you've been, you've been— in the pipe - line fill-ing in time,—". The keyboard accompaniment is a simple C major triad (C4-E4-G4) held for the duration of the line.

Em

pro- vid - ed with toys— and scout-ing for boys.—

The fourth vocal line continues the melody. It starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The lyrics are "pro- vid - ed with toys— and scout-ing for boys.—". The keyboard accompaniment is a simple C major triad (C4-E4-G4) held for the duration of the line.

C

You bought a gui-tar to pun-ish your ma,

Em

and you did - n't like school, and you know you're no - bod - y's fool.

So

Cmaj7

wel - come to the ma-chine.

12 string Gtr. 1 and 2

Em(add9)

and you know you're no - bod - y's fool.

Cmaj7

Gtr. (elec.)

Em(add9)

Cmaj7

Em(add9)

Cmaj7 Em(add9) Cmaj7

Em(add9)

Cmaj7

Em(add9)

12 string Gtr. 1 and 2

Em Cmaj7

Wel-come— my son, wel-come— to the ma-chine.—

Cmaj7 A

What did— you dream? It's all— right,— we told you what— to—

Em(add9)

Cmaj7

you dreamed— of a big— star,

Em(add9)

he played— a mean— gui-tar.— He

Cmaj7

al - ways ate— in the steak— bar,— he

Em(add9)

loved to drive— in his Jag - - uar.— So

Cmaj7

wel - come— to— the ma-chine.—

Em(add9)

Synthesizer solo
with simile rhythm on repeats

play 11 times
and fade into sound effects



Pink Floyd ca. 1975:

V.l.n.r.: Richard Wright, David Gilmour, Nick Mason, Roger Waters

meer songs en solo's te spelen

- Songs & solo's | TABsPro applicaties | GjumusX Tabloader & Database
- Songs & solo's | TABsPro applicaties | TabsPro Songs akkoorden
- Songs & solo's | TABsPro applicaties | TabsPro Solo's tabulaturen
- Songs & solo's | TABsPro applicaties | TabsPro Scores partituren
- Gitaar & Gear | Praktijk | Akkoordprogressies Barré Shapes
- Gitaar & Gear | Praktijk | Ritmesectie oefeningen • Audio • VoX-training
- Gitaar & Gear | Praktijk | Play Together | Modules: *Blues, Rock, Reggae, Funk & Jazz*
- Gitaar | Praktijk | Solo Master | Modules: *Funk (Neo)-Soul, (Smooth)-Jazz, Latin Rock & Ballads*
- Muziekgenres | Blues (LICKZ app)
- Muziekgenres | Rock (CHORDZ app)
- Programma's & downloads | E-boeken

backing tracks te gebruiken

- Backing & solo tracks | "JAMZ" serie (12 modules)

de basgitaar te leren kennen

- Basgitaar | Praktijk | Oefenvoorbeelden
- Basgitaar | Praktijk | V.o.X. visuele training
- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | E-boeken

En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

